

# James

ALL FOR YOU



# Contents:

You Ain't Right

All for You

Come On Get Up

When We Oooo

China Love

Love Scene (Ooh Baby)

Would You Mind

Trust a Try

Son of a Gun (I Betcha Think This Song Is About You)

Truth

Someone to Call My Lover

Feels So Right

Doesn't Really Matter

Better Days

# YOU AIN'T RIGHT

Words and Music by  
JANET JACKSON, JAMES HARRIS III,  
TERRY LEWIS and DANA STINSON

Moderately ♩ = 102



The first system of music features a piano accompaniment in 4/4 time with a key signature of three sharps (F#, C#, G#). The piano part consists of a bass line with eighth notes and a treble part with sustained chords and some melodic movement. A guitar part is indicated by a whole rest on the staff. The dynamic marking *mf* is present.

The second system continues the piano accompaniment and guitar part from the first system. The piano part maintains the same rhythmic and harmonic structure.

N.C.

The third system introduces a vocal line in the treble clef. The lyrics are: "Yeah, yeah, yeah, yeah." followed by "1. Well, I took...". The piano accompaniment continues in the background.

## Verse:

— my - self — on to — the doc - tor, was - n't feel - ing fine. — A had —  
 2. See additional lyrics

— a fev - er, a hun - dred and and four, — oh, — that blew — my mind. —

Must be — I had — e - nough, — 'bout — to ex - plode from the gos - sip, I — said.

Thought my — friend had — my back — just — to stab, — oh yeah. —



B13



N.C.

Hurts so bad when I talk, wan-na take some - thing for the pain. I know it ain't right.

Came face to face with her, I got - ta tell her how I feel in - side.

Bm7



Chorus:

N.C.

Ooh hoo, you

ain't right. Ooh hoo,

This system contains the first two vocal staves and the bass line. The vocal staves have lyrics 'ain't right.' and 'Ooh hoo,'. The bass line features a rhythmic pattern of eighth and sixteenth notes.

sick and tired.

This system contains the next two vocal staves and the bass line. The vocal staves have lyrics 'sick and tired.'. The bass line continues with the same rhythmic pattern.

1.

Yeah, yeah, yeah, yeah.

This system contains the third two vocal staves and the bass line. The vocal staves have lyrics 'Yeah, yeah, yeah, yeah.'. The bass line continues with the same rhythmic pattern.

This system contains two empty vocal staves.

This system contains two empty vocal staves and the bass line.



2.3.

Ooh hoo, you

ain't right. Ooh hoo,

sick and tired. Yeah, yeah, yeah, yeah.

*Fine*

Bm7

*D.S. al Fine*

*Verse 2:*  
 The doctor said he'd give me something  
 And I'd be alright.  
 I still feel queasy, feel uneasy.  
 No more drugs for me.  
 Friendships I cherish, oh,  
 Let very few in the circle, I said.  
 These walls I don't let down  
 Not very easily.  
 Some friends you grow old with  
 And they'll be there 'til the very end.  
 I do believe that.  
 But not with her like I thought.  
 Let her in and I'll get stabbed again.  
 (To Chorus:)



# ALL FOR YOU

Words and Music by  
 JANET JACKSON, JAMES HARRIS III,  
 TERRY LEWIS, WAYNE GARFIELD,  
 DAVID ROMANI and MAURO MALAVASI

Moderately ♩ = 112

N.C.

All my girls at the par - ty, look at that bod - y, shak-in' that thing like ya nev-er did see. Got a

nice pack - age al - right. Guess I'm gon - na have to ride\_\_\_ it to - night. All my

girls at the par - ty, look at that bod - y, shak-in' that thing like ya nev - er did see. Got a

All for You - 9 - 1  
 0569B

© 2001 BLACK ICE PUBLISHING, EMI APRIL MUSIC INC., FLYTE TYME TUNES,  
 ARAPESH COMMUNICATIONS and LITTLE MACHO MUSIC CO. INC.  
 All Rights for LITTLE MACHO MUSIC CO. INC. Administered by WB MUSIC CORP.  
 "All for You" features a sample from "The Glow of Love"  
 by Wayne Garfield, David Romani and Mauro Malavasi  
 © 1980 ARAPESH COMMUNICATIONS and LITTLE MACHO MUSIC CO. INC.  
 All Rights Reserved

nice pack - age al - right. Ed - it. Four, three, two, one!

Em7 D Em7

Am9 5fr. D Em7

It's all for you, —

Chorus: D Em7

— if you real - ly want — it. It's all for you, —



Am9 5fr.

D

Em7

— if you say you need — it. It's all for you, —

D

Em7

— if you got - ta have — it. It's all for

Am9 5fr.

D

Em7

you if you make a move. It's all for you. —

Verse:

D

Em7

— 1. I see — you star - ing out — the cor - ner of — my eye. —  
 2. See additional lyrics



Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. The melody consists of eighth and quarter notes.

You seem un - eas - y, want to ap - proach me, throw me a line.

Accompanying musical staff with treble and bass clefs, showing chords and bass line.



Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. The melody continues with eighth and quarter notes.

But then some - thing in - side you grabs you, says, "Who am I?"

Accompanying musical staff with treble and bass clefs, showing chords and bass line.



Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. The melody continues with eighth and quarter notes.

I know ex - act - ly, 'cause it hap - pens with all the guys.

Accompanying musical staff with treble and bass clefs, showing chords and bass line.



Pre-chorus:

Musical staff with treble clef, key signature of one sharp (F#), and 7/8 time signature. The melody continues with eighth and quarter notes.

So you, so what you gon - na do? Come on and talk to me.

Accompanying musical staff with treble and bass clefs, showing chords and bass line.





Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody consists of eighth and quarter notes.

Prom-ise you\_\_ won't e - ven have an at - ti-tude. I'll let you sit right next\_\_ to me\_\_

Piano accompaniment for the first system, including grand staff (treble and bass clefs) with chords and bass line.



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with eighth and quarter notes.

\_\_ Don't join\_\_ the list with\_\_ the oth - er fools. That ain't the way to be.\_\_\_\_

Piano accompaniment for the second system, including grand staff (treble and bass clefs) with chords and bass line.



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with eighth and quarter notes.

Yes, it's cool. Yes,\_\_ I'm in the mood. { In - ti - mi - da - tion's got that\_\_ mind\_\_  
Ex - hil - a - ra - tion ev - 'ry\_\_ time\_\_  
It's all for you,\_\_

Piano accompaniment for the third system, including grand staff (treble and bass clefs) with chords and bass line.

Chorus:



Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The chorus melody begins with a half note.

if you real - ly want\_\_ it. It's all for you,\_\_

Piano accompaniment for the chorus, including grand staff (treble and bass clefs) with chords and bass line.



Am9

5fr.

D

Em7

— if you say you need — it. It's all for you, —

D

Em7

— if you got - ta have — it. It's all for

1.

D

Em7

Am9

5fr.

you if you make a move. It's all for you. —

2.

D

Em7

a move. It's all for you. — Tell me you're the



on - ly one. It's all for you. \_\_\_\_\_ Soon we'll be



hav - ing fun. It's all for you. \_\_\_\_\_ Come o - ver here and



get \_\_\_\_\_ some. It's all for you if you make



a move. It's all for you. \_\_\_\_\_  
All my girls at the par - ty, look at that bod - y,



D

Em7

Am9

5fr.

shak-in' that thing like ya nev-er did see. Got a nice pack - age al - right. Guess I'm gon - na

D

Em7

have to ride\_\_ it to - night. All my girls at the par - ty, look at that bod - y,

D

Em7

Am9

5fr.

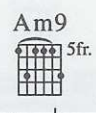
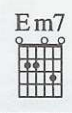
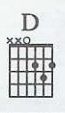
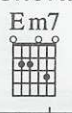
shak-in' that thing like ya nev-er did see. Got a nice pack - age al - right. Guess I'm gon - na

N.C.

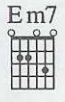
have to ride\_\_ it to - night. It's all for you,



Chorus:

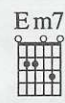
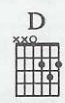
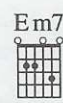


if you real - ly want\_ it. It's all for you, if you say you  
 2. Tell me you're the on - ly one. Soon we'll be



need\_ it. It's all for you, if you got - ta  
 hav - ing fun. Come o - ver here and

Repeat ad lib. and fade



have\_ it. It's all for you if you make a move. It's all for you.  
 get\_ some.

Verse 2:

Can't be afraid or keep me waiting for too long.  
 Before you know it, I'll be outta here, I'll be gone.  
 Don't try to be all clever, cute or even shy.  
 Don't have to work that hard just be yourself,  
 And let that be your guide.

# COME ON GET UP

Words and Music by  
JANET JACKSON, JAMES HARRIS III,  
TERRY LEWIS and DANA STINSON

Dance beat ♩ = 126



Musical notation for the first system, including treble and bass staves with chords and a dynamic marking of *mf*.



Musical notation for the second system, including treble and bass staves with lyrics: "Come on, get up."

### ♩ Chorus:



Musical notation for the chorus section, including treble and bass staves with lyrics: "Come on, get up. Come on, get up, ba -"



Gm11

A7sus

A7

Dm7

Am7

Gm11

A7sus

A7

by,

be - fore you

make\_\_

me change my\_\_ mind\_\_

Dm7

Am7

Gm11

A7sus

A7

Dm7

Am7

Come on, get up,

ba - by,

so we can dance all through\_\_

To Coda ◊

Gm11

A7sus

A7

N.C.

the night\_\_

percussion:

Verse:

Dm7

Am7

Gm11

A7sus

A7

Dm7

Am7

1. I feel so free\_\_

Could it be

the way you're lov - ing with me\_\_

2. See additional lyrics



Gm11

A7sus

A7

Dm7

Am7

'tween the sheets? My mind was tell - ing me,

Gm11

A7sus

A7

Dm7

Am7

now I see the sin - gle life's for me.

Gm11

A7sus

A7

Dm7

Am7

Nev - er thought I'd be this

Gm11

A7sus

A7

Dm7

Am7

cra - zy for you, ba - by. Got - ta spell on me, it's



Gm11



A7sus



A7



Dm7



Am7



who doo... Aw, come and get me off. The way your bod - y moves, it

Gm11



A7sus



A7



Dm7



Am7



drives me damn, ba - by. Now what I wan - na see is you shake that

1.

Gm11



A7sus



A7



2.

Gm11



A7sus



D.S. al Coda

A7



ass for me. So... ass for me. So...

⊕ Coda

(perc.:)





Come on, get up, ba - by, be - fore you make me



change my mind. Come on, get up, ba - by, so

*Repeat ad lib. and fade*



we can dance all through the night.

*Verse 2:*  
 I feel alive and this smile  
 Because you're on my mind  
 All the time.  
 Sexually, you please.  
 Mentally, I like your style.  
 Never thought I'd be  
 This crazy for you, baby.  
 Gotta spell on me.  
 It's who doo.  
 Aw, come and get me off.  
 The way your body moves.  
 It drives me, damn, baby.  
 Now what I wanna see  
 Is you shake that ass for me so.  
 (To Chorus:)



# WHEN WE OOOO

Words and Music by  
JANET JACKSON, JAMES HARRIS III  
and TERRY LEWIS

Smoothly ♩ = 104



First system of musical notation. It consists of a guitar staff at the top and a piano staff below it. The guitar staff has three measures with rests, corresponding to the chords Dbmaj7, Bbm7, and Dbmaj7. The piano staff has three measures of accompaniment, starting with a mezzo-forte (mf) dynamic. The key signature has four flats and the time signature is 4/4.



Second system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Can't get e-nough of you when we oooo." The piano part provides accompaniment for the vocal line. The guitar chords Ab7, Dbmaj7, Bbm7, and Dbmaj7 are indicated above the vocal staff. The piano part has three measures of accompaniment.

## Verse 1:



Third system of musical notation, labeled "Verse 1:". It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "1. Hel - lo, my love, wish you were here. So man - y". The piano part provides accompaniment for the vocal line. The guitar chords Ab7, Dbmaj7, and Bbm7 are indicated above the vocal staff. The piano part has three measures of accompaniment.

D $\flat$ maj7



A $\flat$ 7



D $\flat$ maj7



things in my heart that I'd like to share. A few warm thoughts, a sub - tle

B $\flat$ m7



D $\flat$ maj7



A $\flat$ 7



smile. Our con - ver - sa - tion through si - lence could last all night. 2. At ease my

**Verses 2 & 3:**

D $\flat$ maj7



B $\flat$ m7



D $\flat$ maj7



mind to see your face. Those sex - y eyes could calm a heart of  
(3.) you all you can give. You've taught me love, laugh, you've taught me to

A $\flat$ 7



D $\flat$ maj7



rage. You I touch your  
live. At rain - bow's name, end, that pot of



B♭m7



D♭maj7

hand.  
goldThe chem - is - try on - ly true love could un - der -  
can't hold a light to you 'cause you're my heart and

A♭7

*Bridge:*

D♭maj7

stand.  
soul.You've o - pened my soul  
Such pas - sion - ate love,

B♭m7



D♭maj7

to the hap - pi - ness and  
love we make. Inshown me new ways of  
time, our bod - ies are

A♭7



D♭maj7



B♭m7

love.  
one.Smooth is life's trav - els with you be - side me.  
When lov - ing's done, the pas - sion's still strong, 'cause



D♭maj7

A♭7

I'll nev - er walk a lone. Can't get e - nough of you

spir - it - u'ly we are one.

Chorus:

D♭maj7

B♭m7

D♭maj7

when { we } oooo.

I

A♭7

D♭maj7

B♭m7

Can't get e - nough of you when we oooo.

D♭maj7

1. A♭7

D.S. %

2. A♭7

Repeat ad lib. and fade

3. You give of Can't get e - nough of you

(Can't get e - nough of you.)



# CHINA LOVE

Words and Music by  
JANET JACKSON, JAMES HARRIS III  
and TERRY LEWIS

Gently ♩ = 83

N.C.

Repeat 3 times

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole rest. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a piano (*mp*) dynamic. The bass line features a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble line has a whole rest.

Em9/A

Dmaj9

Em9/A



The second system of music continues the vocal and piano parts. The vocal line remains silent. The piano accompaniment continues with the same bass line as the first system. The treble line now contains three chords: Em9/A, Dmaj9, and Em9/A. Each chord is represented by a whole note chord symbol in the treble clef.

Dmaj9

Am9

D6



The third system of music continues the piano accompaniment. The vocal line remains silent. The piano accompaniment continues with the same bass line. The treble line contains three chords: Dmaj9, Am9, and D6. Each chord is represented by a whole note chord symbol in the treble clef.

## Verse:

Em9/A



Dmaj9



1. The en - er - gy I see, the si - lence that you speak.  
 2. I see the sun - shine when I look in - to your eyes.

Em9/A



Dmaj9



The lust with - in my dreams and what it says to me.  
 They speak of worlds gone by. We loved an - oth - er time.

Am9



D6



This full heart of mine you just can't empty.  
 My heart was empty till you came to be.

## Chorus:

Em9/A



Dmaj9



So come and lay with me,

Chi - na Love.



Em9/A



Dmaj9



How pleas - ant life\_\_\_ will be,\_\_\_ Chi - na Love.\_

Am9



D6



As\_\_\_ the sun\_\_\_ re - tires,\_\_\_ our\_\_\_ love will\_\_\_ tran - spire.---

Em9/A



Dmaj9



Make love to\_\_\_ me, Chi - na Love.---

N.C.

1. | 2.

Em9/A



Dmaj9



Em9/A



Dmaj9



Am9



D6



Em9/A



Dmaj9





Em9/A



Dmaj9



How pleas - ant life\_\_\_ will be,\_\_\_

Chi - na Love.---

Am9



D6



As\_\_\_ the sun\_\_\_ re - tires,\_\_\_ our\_\_\_ love will\_\_\_

tran - spire.---

Em9/A



Dmaj9



Make love to\_\_\_ me,

Chi - na Love.---

Em9/A

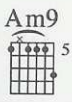

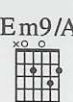


Dmaj9





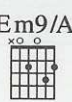
Make love to\_\_\_ me,

Chi - na Love.---


Am9  5      D6       Em9/A 


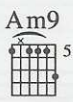

Make love to me,




Dmaj9  4      Em9/A 

Chi - na Love. (Chi - na Love.)



Dmaj9  4      Am9  5      D6 



N.C. *Repeat ad lib. and fade*

*mp*



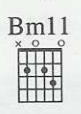


# LOVE SCENE (OOH BABY)

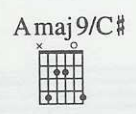
Words and Music by  
JANET JACKSON, JAMES HARRIS III  
and TERRY LEWIS

Slowly ♩ = 42

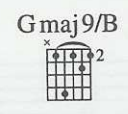
Bm11



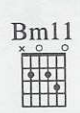
Amaj9/C#



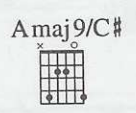
Gmaj9/B



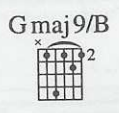
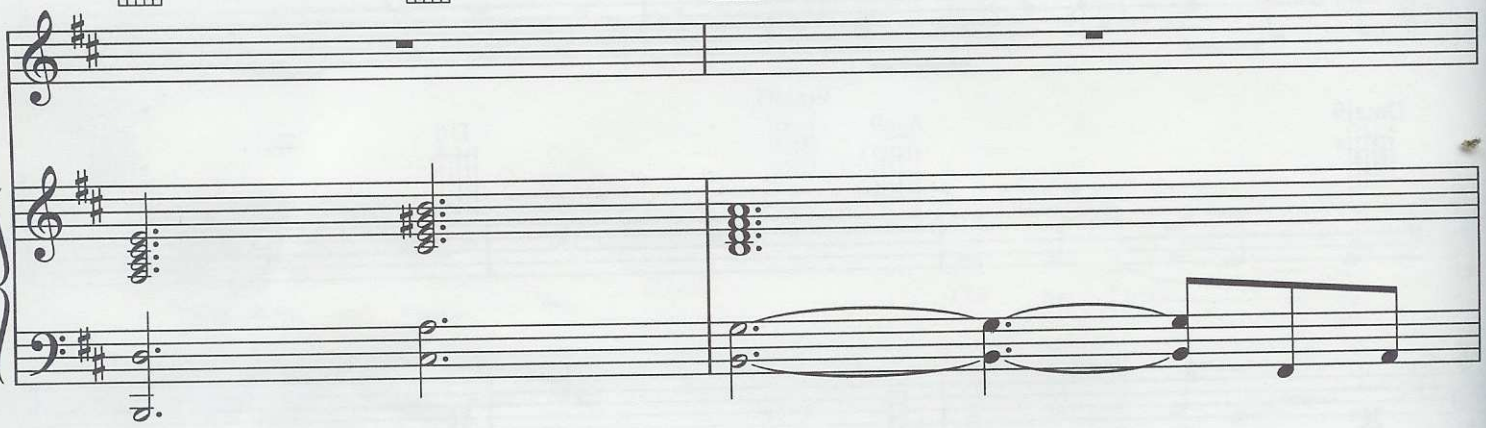

Bm11



Amaj9/C#



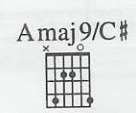
Gmaj9/B

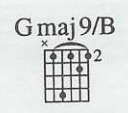
Bm11

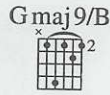
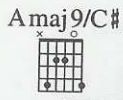


Amaj9/C#



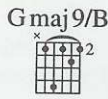
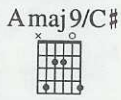
Gmaj9/B



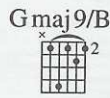
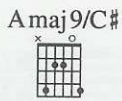



(Ooh ba-by, ooh ba - by;\_\_\_) (Ooh ba-by, ooh ba - by;\_\_\_)

Verse 1:



1. Ly - ing here,\_\_\_ I i - mag - ine you with me\_\_\_ on\_\_\_ this rain - y night. \_\_\_



I feel your touch\_\_\_ as your hands move slow - ly\_\_\_ up my thighs. \_\_\_



Verses 2 & 3:

Bm11

Amaj9/C#

Gmaj9/B



Musical notation for the first staff of Verse 2 & 3, including treble and bass clefs, notes, and rests.

2. You taste the hon - ey, they be - gin to pour it slow-ly\_\_\_ wher - ev - er you de - sire.\_\_\_  
3. You whis - per words, your fan - ta - sies in my ear. You know this I like.

Piano accompaniment for the first staff of Verse 2 & 3, showing left and right hand parts.

Bm11

Amaj9/C#

Gmaj9/B



Musical notation for the second staff of Verse 2 & 3, including treble and bass clefs, notes, and rests.

I feel you play\_\_\_ with my bod - y this way. Makes me say...  
Just tell me how, when and where you want me and I'll be there.

Piano accompaniment for the second staff of Verse 2 & 3, showing left and right hand parts.

Chorus:

Bm11

Amaj9/C#

Gmaj9/B



Musical notation for the first staff of the Chorus, including treble and bass clefs, notes, and rests.

(Ooh ba-by, ooh ba - by;\_\_\_) (Ooh ba-by, ooh ba - by;\_\_\_)

Piano accompaniment for the first staff of the Chorus, showing left and right hand parts.

1.

Bm11

Amaj9/C#

Gmaj9/B



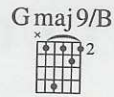
Musical notation for the second staff of the Chorus, including treble and bass clefs, notes, and rests.

(Ooh ba-by, ooh ba - by;\_\_\_) (Ooh ba-by, ooh ba - by;\_\_\_)

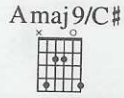
Piano accompaniment for the second staff of the Chorus, showing left and right hand parts.



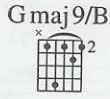
2.



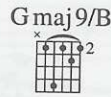
When you're hold - ing me.\_\_\_\_\_ (Ooh ba - by, ooh ba - by;\_\_\_\_\_)



(Ooh ba - by, ooh ba - by;\_\_\_\_\_)



When you're\_\_\_\_ lov - ing me, when you're f\*\*\* - ing me.\_\_\_\_\_



*Repeat ad lib. and fade*

(Ooh ba - by, ooh ba - by;\_\_\_\_\_)



# WOULD YOU MIND

Words and Music by  
JANET JACKSON, JAMES HARRIS III,  
TERRY LEWIS and DANA STINSON

Slow groove ♩ = 40

Verse:

A♭m6



Gm7/C



1. Ba - by, \_\_\_\_\_ would you mind \_\_\_\_\_ touch - ing me  
 2. Ba - by, \_\_\_\_\_ would you mind \_\_\_\_\_ kiss - ing me

(with pedal)

Fm7



ev - er so \_\_\_\_\_ slow - ly?  
 all o - ver my \_\_\_\_\_ bod - y?

Ooh, you're mak - ing me  
 You missed a spot

Gm7/C



A♭m6



quiv - er. \_\_\_\_\_ And \_\_\_\_\_ ba - by, \_\_\_\_\_  
 there. \_\_\_\_\_ And \_\_\_\_\_ ba - by, \_\_\_\_\_

Gm7/C



would you mind un - dress - ing me, mak - ing me feel  
 would you mind tast - ing me? It's mak - ing me all

Fm7



Gm7/C



sex - y while in the mo - ment?  
 juic - y, feel - ing your lips on mine. }

Chorus:

A<sup>b</sup>m6



'Cause I'm gon - na bathe you, play with you, rub you, car - ess you, tell you how

Gm7/C



Fm7



much I've missed you. I just wan - na touch you, tease you, lick you,



Gm7/C



please\_ you, love you, hold\_ you, make love\_ to\_ you. And I'm gon - na

A♭m6



Gm7/C



kiss you, suck\_ you, taste you, ride\_ you, feel you deep\_ in - side me, ooh.

Fm7



I just wan - na kiss you, suck\_ you, taste you, ride\_ you, feel you, make\_

Gm7/C



1.

2.

\_ you come, too.\_

A $\flat$ m6



Gm7/C



Ba - by, \_\_\_\_\_ would you mind \_\_\_\_\_ come in - side of me, —

Fm7



let - ting your juic - es free, \_\_\_\_\_ deep in my pas -

Gm7/C



A $\flat$ m6



sion? \_\_\_\_\_ 'Cause I'm gon - na bathe you, play \_\_\_\_\_ with you, rub you,

Gm7/C



car - ess \_\_\_\_\_ you, tell you how \_\_\_\_\_ much I've missed \_\_\_\_\_ you. I just wan - na



Fm7



Gm7/C



touch you, tease\_ you, lick you, please\_ you, love you, hold\_\_ you, make love\_\_ to\_\_ you.

A $\flat$ m6



And I'm gon-na kiss you, suck\_\_ you, taste you, ride\_\_ you, feel you deep\_

Gm7/C



Fm7



\_ in - side me, \_ ooh. I just wan - na kiss you, suck\_\_ you, taste you,

Gm7/C



*Repeat ad lib. and fade*

ride\_\_ you, feel you, make\_\_ you come, too.\_ 'Cause I'm gon - na

# TRUST A TRY

Words and Music by  
JANET JACKSON, JAMES HARRIS III,  
TERRY LEWIS and DANA STINSON

Brightly ♩ = 158



Trust,  
(try.) not an eas - y thing, you say.

*mp*



Nev - er thought the game of love you'd play this way, by the things you do.



Nev - er thought these things I would go through with you,



Bbm7



Bbm7/Eb



Ab



pain, trick - er - y and de - ceit, all the wrongs that you put me through. E - ven though



G7



Cm



Bbm7



Bbm7/Eb



Eb7

I must say, still love you an - y - way. Nev - er do be - lieve my words when I try



Ab



G

To Coda ◊

tell - ing you my sto - ry. Have no rea - son, still don't trust me. No, I'm not a cheat - er, li - ar.

*cresc.*

Hard rock ♩ = 80



G5

N.C.



C5

N.C.

Repeat 4 times



Verse:



N.C.



N.C.

1. She brought love, she brought joy. She brought what she brought you thought  
 2. See additional lyrics



N.C.



you'd nev - er see a - gain. She cheats and lied, she made you cry, said good - bye,

N.C.



N.C.

bod - y's numb. Think you're nev - er gon - na feel a - gain. Then, what do you know, you take



N.C.



it slow. Here comes Jo, things go smooth, but dra - ma just a - round the bend.



N.C.



N.C.

Don't blame me for jeal - ous - ies, your in - se - cu - ri - ties. Please see, 'cause

Pre-chorus:



N.C.



I would - n't do that to you. (lead vocal ad lib.)  
Don't smoth - er me with

N.C.



N.C.



mis - er - y, ac - cus - ing me of po -

N.C.



N.C.



lyg - a - my. If not the trust, then



N.C.



N.C.

we have what? Got - ta be strong,



N.C.

oh, keep hold - ing on. I want a love we can

**Chorus:**



trust. Wan-na sec - ond chance with this love, this ro - mance. Wan-na make it last, for -

(try.)



get the past. — She hurt you bad. Let's start a - new. Yes, that means me and you.





Gon-na make it through, but, you must give trust a try. Got-ta be strong



with this love, hold\_ on. Got-ta trust in me and we will see\_ true vic - to - ry.



We'll love with ease. Ba - by, please trust in me, it - 'll be heav-en-ly.

1. *D.S. §* | 2. *D.C. al Coda* | 3. *Repeat ad lib. and fade*

But, you must give trust a But, you must give trust a But, you must give trust a

♩ Coda



N.C.

No, I'm not a cheat - er, li - ar.  
1. Don't smoth - er me  
not the trust,



N.C.



N.C.

with mis - er - y,  
then we have what?  
ac - cus - ing me  
Got - ta be strong,



N.C.

1.

2.

D.S.S. %%

of oh, po - lyg - a - my.  
keep hold - ing on.  
2. If

Verse 2:

You got burned, you got bruised.  
You got, so you gotta kick outa that  
Unhealthy s\*\*\*. You said to she,  
You'd please her needs, whatever it'd be.  
Still she'd cheat on her back again for the money.  
Now learn from it, you grow from it.  
Get over it, I won't take the blame.  
So don't, 'cause I ain't havin' it.  
Steady givin' me the third degree.  
That's so mean. Don't push me out the door.  
I wouldn't do that to you.

(To Pre-chorus:)



# SON OF A GUN

(I BETCHA THINK THIS SONG IS ABOUT YOU)

Words and Music by  
 JANET JACKSON, JAMES HARRIS III,  
 TERRY LEWIS and CARLY SIMON

Funk  $\text{♩} = 104$

N.C.

Ha-ha, hoo-hoo, thought you'd get the mon-ey, too. Greed-y muth-er-f\*\*\*-ers, try to have your cake and eat it, too.

*Spoken:*  
 You are such a romantic hero, the way you dress and look yourself over. It's no

Son of a Gun - 9 - 1  
 0569B

© 2001 Black Ice Publishing, EMI April Music Inc., Flyte Tyme Tunes and Quackenbush Music, Ltd.  
 All Rights for Quackenbush Music, Ltd. Administered by Universal - PolyGram International Publishing, Inc.  
 "Son of a Gun" contains elements from "You're So Vain" by Carly Simon  
 © 1972 Quackenbush Music, Ltd. (Administered by Universal - PolyGram International Publishing, Inc.)  
 All Rights Reserved

wonder you would ponder that image of your premie self in the mirror.

Verse:

Rap:  
 1. Sharpshooter into breakin' hearts, a baby gigolo, a sex pistol.  
 2. Sweatin' me, but I'm not your type. You think you irk me and you're so right.

Hollerin' at everything that walks, no substance, just small talk.  
 I'd rather keep the trash and throw you out. Stupid bitch in my beach house.

Know why you're feelin' on that girl's behind? You got a sleezy one-track mind.  
 Naw I ain't gone go and act a fool and be lead story on the nigga news.



Workin' your work until you find  
Not me sucker, I'll never be your lover.

who's goin' home with you tonight.  
I'm gonna make you suffer, you stupid mutherf\*\*\*er. }

Am



Oh, \_\_\_\_\_ who you gon - na give it to? Who you gon - na steal it from? Who's your next vic - tim?

Oh, \_\_\_\_\_ who you gon - na lie to? Who you gon - na cheat on? Who you gon - na leave a - lone?

Oh, \_\_\_\_\_ what ya gon - na tell her af - ter she dis - cov - ers you don't real - ly love her?

Oh, \_\_\_\_\_ it's gon - na be a show - down, knock down, drag out, gun - sling - er, shoot 'em up. I

Chorus:

Am7

bet - cha think this song is a - bout \_\_\_\_\_ you. I bet - cha think this song is a - bout \_\_\_\_\_

\_\_\_\_\_ you. I bet - cha think this song is a - bout \_\_\_\_\_ you. I

bet - cha think this song is a - bout \_\_\_\_\_ you. Don't \_\_\_\_\_ you, don't \_\_\_\_\_ you, don't \_\_\_\_\_ you? \_\_\_\_\_



N.C.

To Coda ☺

Ha - ha, hoo-hoo, thought you'd get the mon-ey, too. Greed-y muth-er-f\*\*\*-ers, try to have your cake and eat it, too.

*Spoken:*  
You tell 'em, Carly.



Clouds in my cof - fee, clouds in my cof - fee.

N.C.

D.S. % al Coda

Ha - ha, hoo-hoo, thought you'd get the mon-ey, too. Greed-y muth-er-f\*\*\*-ers, try to have your cake and eat it, too.

⊕ Coda

Spoken:  
 You tell 'em, Carly.                      Clouds of various shapes and sizes,

Am7

most guys like to evaluate            their prizes.                      We come with so many different tricks. The

African scarf was worn by Nick.                      Nothing in the words refer to Mick.

Bridge:

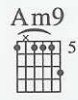
Fmaj7

Am9

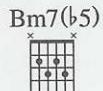
Dm7

Got - ta chip up - on                      your shoul - der.                      I just knocked it off.

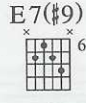
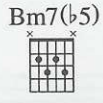




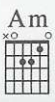
Show me what you gon - na do. I ain't 'bout to run.



You have just run out of am - mu - ni - tion.



Shoot - in' blanks now, you son of a gun.



Oh, who you gon - na give it to? Who you gon - na steal it from? Who's your next vic - tim?

Oh, who you gon - na lie to? Who you gon - na cheat on? Who you gon - na leave a - lone?

Oh, what ya gon - na tell her af - ter she dis - cov - ers you don't real - ly love her?

Oh, it's gon - na be a show - down, knock down, drag out, gun - sling - er, shoot 'em up. I

Am7



bet - cha think this song is a - bout you. I bet - cha think this song is a - bout



— you. I bet - cha think this song is a - bout — you. I

bet - cha think this song is a - bout — you. Don't — you, don't —

1. — you, don't — you? I — you, don't — you?  
2. — you, don't — you?

See additional lyrics

*Spoken:*

Janet and me, thick as thieves.  
Never met yet but I'll venture a bet  
There's a common threat to our common dream.  
And if it wasn't for that damn cream there'd be no  
Clouds in my coffee, clouds in my coffee.  
Who do you think you are, Rambo, or a  
Cumulonimbus coffe lattes or a cirrus or a alto stratus?

Somebody to make somebody like me proud,  
In the encyclopedia of clouds? No, no, no, no.  
It's not what you say, it's what you do.  
You're so vain, you probably think this song is about you.  
You probably think this song is about you.  
Yeah, you probably think this song is about you,  
Is about you, is about you. You probably think this song is about you.



# TRUTH

Words and Music by  
JANET JACKSON, JAMES HARRIS III, TERRY LEWIS,  
JAMES WRIGHT and STAN VINCENT

Slowly  $\text{♩} = 66$



Verse:



1. How did I get here? Think I know

2. See additional lyrics

*mf*

(with pedal)



what I did. Always worked real hard. May-be I



missed some - thin'. I'm not in - to point - ing fin - gers, show - in' who's

Truth - 9 - 1  
0569B

© 2001 BLACK ICE PUBLISHING, EMI APRIL MUSIC INC., FLYTE TYME TUNES, MINNEAPOLIS GUYS MUSIC,  
JIBRANDA MUSIC and KAMA SUTRA MUSIC, INC. and FRANTINO MUSIC  
All Rights for KAMA SUTRA MUSIC, INC. and FRANTINO MUSIC Administered by EMI UNART CATALOG INC.  
"Truth" contains elements from "Ooh Child" by Stan Vincent  
© 1970 (Renewed 1998) KAMA SUTRA MUSIC, INC./FRANTINO MUSIC (Administered by EMI UNART CATALOG INC.)  
All Rights Reserved





right or wrong. I just wan - na keep it real, 'cause may - be I was



do - in' fine on my own. Lis - ten, I had a ca - reer be - fore, now



did - n't I? I had lots of friends be - fore, now



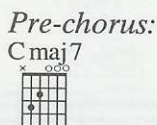
did - n't I? And I had my fans be - fore, now





did-n't I? \_\_\_\_\_ And I \_\_\_\_\_ had my fam - 'ly be - fore, now

3 3



Pre-chorus:

did-n't I? \_\_\_\_\_ Guess with - out you \_\_\_\_\_ my lit - tle life \_\_\_\_\_



\_\_\_\_\_ was noth - in'. But don't \_\_\_\_\_ sweat it. Let's say we \_\_\_\_\_



\_\_\_\_\_ dis - a - gree. \_\_\_\_\_ So, \_\_\_\_\_ ar - gu - ing \_\_\_\_\_ ain't nec - es - sar - y, 'cause we \_\_\_\_\_

6



Am7      A**b**m7      Gm7      Gm7/C      Fmaj7      E      F#m      E/G#      Am7

both have our whole lives left to live. We're both con - sumed

Gm7/C      Fmaj7

with jeal - ous - y. But the

Chorus:

Bbmaj7      Am7      Gm7      C7sus      Fmaj9      C/E

truth can set you free. Don't act like you don't know the

Dm7      C/E      Fmaj9      C/E

truth. 'Cause deep down in your heart, you



Dm7



C/E



Fmaj9



C/E



do.

Let it go.

Ooh child,

Dm7



C/E



Fmaj9



C/E



things are gon - na get eas - i - er.

Ooh child, things will be

Bm7(b5)



E7



Am



C9



1.

Fmaj7



bright 'cause truth will set you free.

2. Con - ver - sa - tion's

2.

Bridge:

Fmaj7



Em7



Am7



free. It's hard to be - lieve the love be - tween us is o -





ver. It's sad to think we could - n't work\_ it out. But\_



how much is e-nough to pay for this\_ mis-take? I hope your love\_



was sin - cere. Don't act like you don't know the



truth. 'Cause deep down in your heart, you





do. Let it go. Ooh child,



things are gon - na get eas - i - er. Ooh child, things will be



bright 'cause truth will set you free. Don't act like you don't know the



truth. 'Cause deep down in your heart, you



Em7

D/F#

Gmaj9

D/F#

do. Let it go. Ooh child,

Em7

D/F#

Gmaj9

D/F#

things are gon - na get eas - i - er, yeah, yeah, yeah, yeah.

C#m7(b5)

C7(b5)

Bm9

Gmaj9

D/F#

Do you know the truth? Feel it,

Em7

D/F#

Gmaj9

D/F#

live it. Do you know the truth? Trust it, be -

Em7                      D/F#                      Gmaj9                      D/F#

lieve it. Do you know the truth? You want it and

Em7                      D/F#                      Gmaj9                      D/F#

need it. Do you know the truth? To find it, em -

*Repeat ad lib. and fade*

C#m7(b5)    C7(b5)    Bm9    D7sus    Gmaj9    D/F#    Em7    D/F#

brace it and nev - er let it go.

*Verse 2:*  
 Conversation's deep when you talk to yourself.  
 There's no way to cheat 'cause you know you can't be someone else.  
 Won't trip out on disappointment 'cause failure is just not me.  
 Still I gotta do my job  
 'Cause you know my show can't go on without me.  
 Listen, I had a career before now, didn't I?  
 Sold out 'round the world now, didn't I?  
 I had a few hits before now, didn't I?  
 And danced until me feet were sore now, didn't I?  
 (To Pre-chorus:)



# SOMEONE TO CALL MY LOVER

Words and Music by  
 JANET JACKSON, JAMES HARRIS III,  
 TERRY LEWIS and DEWEY BUNNELL

Moderately fast  $\text{♩} = 128$

Dmaj7



*mf*

G6



Dmaj7



G6



Verse:

Dmaj7



G6



1. Back on the road a - gain. Feel - in' kind of lone - ly and look - ing for the right guy  
 spoil them when I'm in love, giv - in' them what they dream of. Some - times it's not a good thing,

Dmaj7



to be mine. Friends say I'm cra - zy 'cause eas - i - ly I fall in love. You  
but I'm blind. I love hard with ev - 'ry - thing, giv - ing my all more than them. I'll

G6



Dmaj7



got - ta do it dif - f'rent, J., this time... } May - be we'll meet at a bar,  
take my friends' ad - vice this time, I'll do it dif - f'rent - ly. }

G6



he'll drive a funk - y car. May - be we'll meet at a club, and fall so deep - ly in love.

Dmaj7



G6



He'll tell me I'm the one and we'll have so much fun. I'll be the girl of his dreams,



Chorus:

Dmaj7



may - be. Al - right, may - be gon - na find him to - day. I got - ta

G6



Dmaj7



get some - one to call my lov - er, yeah. Ba - by, come on. Al - right, ba - by, come and

To Coda ♯ G6



pass my way, I got - ta get some - one to call my lov - er, yeah, ba - by, come on.

Dmaj7



G6



I - E, I - E, I - E, I - O. I - E, I - E, I, I - I - O.

Dmaj7



G6



1.

I - E, I - E, I - E, I - O. I - E, I - E, I, I - I - O.

2. I

2.

Dmaj7



E, I, I - I - O.

G6



Dmaj7



G6





Bridge:



My, my, look - ing for a guy, guy. I don't want him too shy. But he's got - ta have the qual - i - ties that



I like in a man. Strong, smart, af - fec - tion - ate, he's got - ta be all for me and I'll



*D.S. al Coda*

be too, you'll see hap - pi - ly.

*Coda*



NC.

get some - one to call my lov - er, yeah, ba - by, come on.

# FEELS SO RIGHT

Words and Music by  
JANET JACKSON, JAMES HARRIS III,  
TERRY LEWIS and DANA STINSON

Moderately ♩ = 102

Gm11



Musical notation for the first system, including treble and bass clefs, a grand staff, and a piano part with a *mf* dynamic marking.

D7sus



D7(b9)



Gm11



Musical notation for the second system, including treble and bass clefs, a grand staff, and a piano part with a *gva* marking.

D7sus



D7(b9)



Musical notation for the third system, including treble and bass clefs, a grand staff, and a piano part with a vocal line "1. Oh, how..."



Verse:

Gm11



— can think, it wish, be true, love, God's ac - cept gift, me this and you. love.

D7sus



D7(b9)



And I won't take it for grant - ed. My love  
Ac - cept - ing you as you are. Be - lieve

Gm11



— for in you this is strong, love, with and we this, will can't rise go wrong. a - bove.

D7sus



D7(b9)



And I can't be - lieve this feel - ing.  
Thick and thin, till the end, yeah.

Gm11

D7sus

I don't know, so con-fused. What to do, how 'bout you?

D7(b9)

Gm11

Please don't pull a - way from me. I don't know, so con-fused. What to do, feel - in' you.

D7sus

D7(b9)

And in the end you ask me.

Chorus:

Gm11



D7sus



D7(b9)



Feels so right, \_\_\_\_\_

lov - in' \_\_\_\_\_

*Sva*

Gm11



you. \_\_\_\_\_

1.

D7sus



D7(b9)



Feels so right, \_\_\_\_\_

touch - in' \_\_\_\_\_ you. \_\_\_\_\_

2. Touch, \_\_\_\_\_

2.3.

D7(b9)



Gm11



touch - in' \_\_\_\_\_ you. \_\_\_\_\_

That I got - ta be - lieve, \_\_\_\_\_ that I got - ta be - lieve, \_\_\_\_\_

D7sus



that I got - ta be - lieve, — that I got - ta be - lieve. — Feels so right\_

D7(b9)



Gm11



hold - ing — you. That I got - ta be - lieve, — that I got - ta be - lieve, —

D7sus



that I got - ta be - lieve, — that I got - ta be - lieve. — Feels so right\_

D7(b9)



NC.

kiss - ing. — That I got - ta be - lieve, — that I got - ta be - lieve, —



— that I got-ta be-lieve,— that I got-ta be-lieve,— that I got-ta be-lieve,— that I got-ta be-lieve,—

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The melody is in a minor key and consists of eighth and sixteenth notes.

— that I got-ta be-lieve,— that I got-ta be-lieve,— that I got-ta be-lieve,— that I got-ta be-lieve,—

This system contains the second line of music, continuing the vocal line and piano accompaniment from the first system.

— that I got-ta be-lieve,— that I got-ta be-lieve,— that I got-ta be-lieve,— that I got-ta be-lieve,—

This system contains the third line of music, continuing the vocal line and piano accompaniment.

1.

*D.S.* %

2.

— that I got-ta be-lieve,— that I got-ta be-lieve,— that I got-ta be-lieve,— that I got-ta be-lieve,—

This system contains the fourth line of music, which concludes the piece with a double bar line. The piano accompaniment ends with a final chord.

# DOESN'T REALLY MATTER

Words and Music by  
JANET JACKSON, JAMES HARRIS III  
and TERRY LEWIS

Moderately ♩ = 96





NC.

1. Does - n't mat - ter what your



Verse:

Fm7



friends are tell - ing you, does-n't mat-ter what my fam-'ly's say - ing too. It just mat-ters that—  
 feel - ing in - se-cure, does-n't mat-ter if you're feel - ing so un-sure. 'Cause I'll take a-way the

Ebmaj7



I'm in love\_ with you, it on - ly mat-ters that\_ you love\_ me too. It does-n't mat-ter if they  
 doubt with-in\_ your heart and show that my love will nev - er hurt or harm. Does-n't mat-ter what the

Fm7



won't ac - cept\_ you, I'm ac - cept-ing of\_ you and the things\_ you do, just as long as it's  
 pain we go\_ through, does - n't mat - ter if the mon - ey's gone\_ too, just as long as I'm with

Ebmaj7



you, \_\_\_\_\_ no - bod - y but you, \_\_\_\_\_ ba - by, ba - by.  
 you, \_\_\_\_\_ no - bod - y but you, \_\_\_\_\_ ba - by, ba - by.





My love for you is un - con - di - tion - al love, too. } Got - ta  
Your love for me is un - con - di - tion - al love I see. }



get up, get out, get up, get out, get up and show you that it

*Chorus:*



does-n't real-ly mat-ter what the eye is see - ing, 'cause I'm in love with the in - ner be - ing.



Does-n't real-ly mat-ter what they be - lieve what mat-ters to me is you're in love with me.





Does-n't real-ly mat-ter what the eye is see - ing, 'cause I'm in love\_ with the in - ner be-ing. It



does-n't real-ly mat-ter what they be - lieve,\_ what mat-ters to me\_ is you're nut-ty, nut-ty, nut-ty for me.



(You're so\_\_\_ kind.\_\_\_) Just what\_\_\_ I asked for, you're so lov-ing and kind.\_\_\_



(You're all\_\_\_ mine.\_\_\_) And I can't be - lieve\_\_\_ you're mine.\_\_\_



1. | 2. N.C.

2. Does - n't mat - ter if you're Rock mix.

Bridge:

Abmaj9

Fm7

'Cause you know I'm gon - na love you.

Cm7

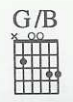
Abmaj9

Fm7

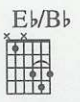
Cm7

'Cause my love will al - ways be with you.

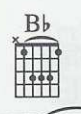
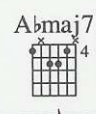
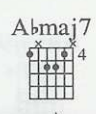
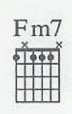




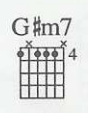
My love for you is



un - con - di - tion - al love too. Got - ta get up, get out, get up, get out, get up and



show you that my love is true and



N.C.

it's just for you.



Chorus:



Nut-ty, nut-ty, nut-ty, my love\_\_ for you\_\_ I can't be - lieve\_\_ my dream's\_\_ come true\_\_ I



fi - n'ly found some - bod - y who's heart is true\_\_ and best of all\_\_ you love me too\_\_



Nut-ty, nut-ty, nut-ty, my love\_\_ for you\_\_ I can't be - lieve\_\_ my dream's\_\_ come true\_\_ I



fi - n'ly found some - bod - y who's heart is true\_\_ and best of all\_\_ you're nut-ty, nut-ty, nut-ty for me.



# BETTER DAYS

Fast ♩ = 138

Verse:

Words and Music by  
JANET JACKSON, JAMES HARRIS III  
and TERRY LEWIS

Ebm



1. I used to sit and wonder,  
2. A - fraid of my re - flec - tion.

*mf*

Db(9)



Cbmaj9



would I ev - er be hap - py.  
Tell me that's not me I see.

Abm7



Emaj9

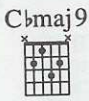


Life was so bit - ter - sweet.  
That's who I wan - na be.

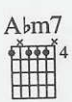




So man - y dis - ap - point - ments, too man - y ups -  
 Stuck some - where in the mid - dle on half full



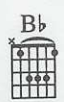
and downs\_ for me. When you  
 or half emp - ty. Wait - ing



To Coda ⊕

live a night - mare, it's hard to dream.  
 for some - bod - y to come and res - cue me.

Pre-chorus:



1. But some - times life just is - n't fair. So why com - plain,  
 2.3. Can't let that pet - ty at - ti - tude start to jade



Db(9)



no - bod - y cares. And I don't wan - na waste no  
 my point of view. On - ly thing that does is

Chorus:



bod - y's time. } So I'm, I'm 'bout to change  
 bring me down. }

Abmaj9/Eb



my vibe. To - day the sun's gon - na shine.

Ebmaj9



Cbmaj9



'Cause I made up my mind that to - day will be the start



D♭maj9



E♭maj9



of bet - ter days.      Leav - in' old s\*\*\* be - hind

A♭maj9/E♭



E♭maj9



and move on with my life.      The blind-fold's off

C♭maj9



1.

D♭maj9



my eyes and now all I see for me is bet - ter days.

D.C.

2.

E♭maj9



D♭maj9



is bet - ter days.



*D.C. al Coda*

3.

*Repeat Chorus and fade*

**Ebmaj9**



**Dbmaj9**



— is bet - ter days.

⊕ *Bridge:*

*Coda*

**Cm7**



Hurt so man - y times — be - fore.

**Bb**



**Abmaj7**



I used to cry — but no — more. Just let it go —

**Fm7**



**Gm7**



*D.S. al Fine*

— and love — can feel so — good. — Stop liv - ing — the blues. —