

R. KELLY



SELECTIONS FROM

THE R. IN R&B COLLECTION

ARRANGED FOR PIANO, VOICE AND GUITAR



R. Kelly

(Selection from) The R. in R & B Collection

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Ignition (Remix)

Words & Music by R Kelly

♩ = 134

N.C.

Spoken: Now usually I don't do this but, ah, go head on
and break 'em off wit a lil' preview of the remix

I. Now I'm not

(1) "I'm tryin' to be made... but they prett - y... The way you...
(2) "Mur - der... She Waste... since... get... them... the... of..."

do the things... you do... re - minds me of my Lex - us Coupe... That's why I'm
-cy is on... the door... Still they can hear you scream - ing "More!"... Girl. I'm

A^b 4fr **D^b** 4fr **A^b/C**

all up in your grill, try'n' to get you to a ho - tel. You must be a
 feel - ing what you're feel - ing, no more hop - ing and wish - ing. I'm a - bout to

B^bm7 **D^b/E^b**

foot - ball coach, the way you got me play'n' the field. So ba - by gim - me that
 take my key and stick it in the ig - ni - tion. So gim - me that

A^b 4fr **D^b** 4fr **A^b/C**

(toot toot,) and let me give you that (beep beep.) Run - ning her

B^bm7 **D^b/E^b**

hands through my 'fro, bounc - ing on twen - ty - fours, while they

say on the ra - di - o:
It's the re - mix to "Ig - ni - tion": hot and fresh out the kit - chen. Ma - ma

A♭ 4fr D♯ 4fr A♭/C

roll - ing that bo - dy, got ev - 'ry man in here wish - ing, sip - ping on coke and rum. I'm like

B♭m7 D♭/E♭ A♯ 4fr

"So what? I'm drunk! It's the freak - in' week - end, ba - by; I'm a - bout to

D♭ 4fr A♭/C B♭m7

1.
have me some fun." Bounce, bounce, bounce. bounce, bounce, bounce. bounce.

D♭/E♭ A♭ 4fr D♯ A♯/C

B^bm⁷ D^b/E^b 2. D^b/E^b

Bounce, bounce, bounce. Come on. 2. Now it's like have me some fun."—

A^b 4fr D^b 4fr A^b/C B^bm⁷

Cris - tal pop - ping in the stretch Na - vi - ga - tor. We got food ev - ry - where, as if the

D^b/E^b A^b 4fr D^b 4fr A^b/C

par - ty was cat - ered. We got fel - las to my left, hon - eys on my right. We

B^bm⁷ D^b/E^b

bring them both to - geth - er, we got drink - ing all night. Then



aft - er the show_ it's the aft - er par - ty, and aft - er the par - ty it's the



hot - el lob - by, and round a - bout four you got - ta clear the lob - by. Then you



take it to your room and_ f*** some - bo - dy. Can I get a



(toot toot?) Can I get a (beep beep?) Run - ning her hands through my 'fro, bounc - ing

D^b/E^b



Musical staff with melody line and lyrics: on twen - ty - fours, — while they say on the ra - di - o:

It's the re -

Piano accompaniment for the first system, including treble and bass staves.

A^b 4fr

D^b 4fr

A^b/C

B^bm⁷

Musical staff with melody line and lyrics: - mix to "Ig - ni - tion": hot and fresh out the kit - chen. Ma - ma roll - ing that bo - dy, got ev - 'ry

Piano accompaniment for the second system, including treble and bass staves.

D^b/E^b



A^b 4fr

Musical staff with melody line and lyrics: man in here wish - ing, sip - ping on coke and rum. — I'm like

Piano accompaniment for the third system, including treble and bass staves.

D^b 4fr

A^b/C

B^bm⁷

Musical staff with melody line and lyrics: "So what? I'm drunk! — It's the freak - in' week - end, ba - by; I'm a - bout to

Piano accompaniment for the fourth system, including treble and bass staves.

1.
D^b/E^b



2.
D^b/E^b



have me some fun. 'Cause it's the have me some fun. Come on - a.



Vocal 1^o only



Girl, we off in this jeep, fog - ging win - dows up, blast - ing the ra - di - o -



in the back of my truck. Bounc - ing up and down.



Repeat to fade

Stroke it round and round to the re - mix. We just thug - ging it out.

I Believe I Can Fly

Words & Music by R Kelly

♩ = 69






1. I used to think— that I— could not— go on, and
(Verse 2 see block lyric)



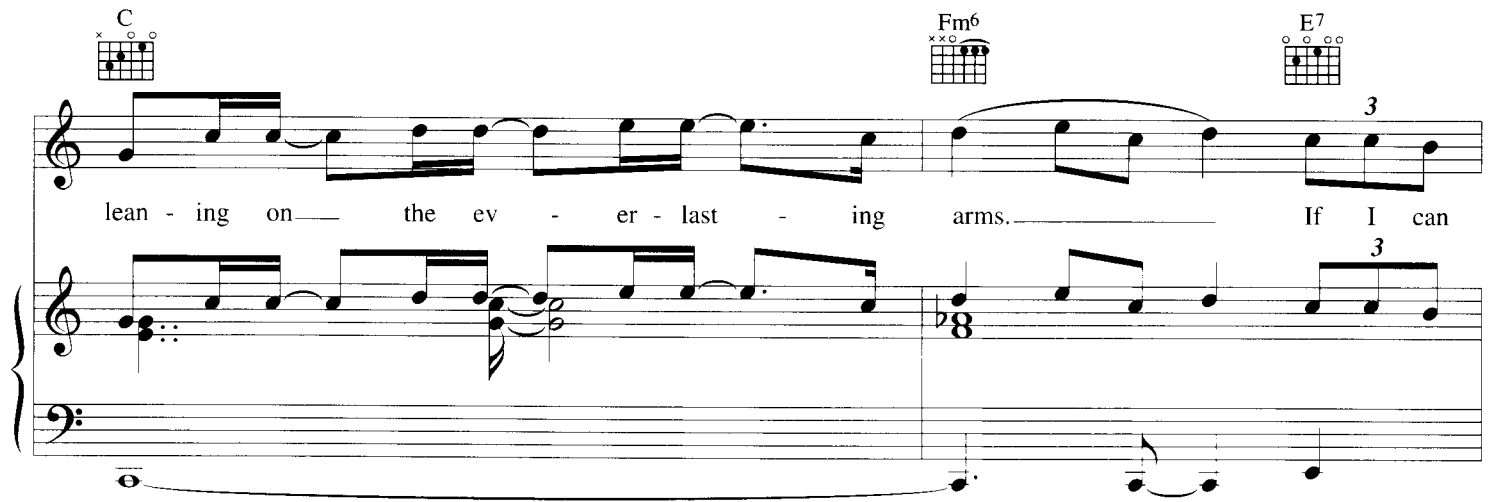
life was noth - ing but— an aw - ful song. But



now I know— the mean - ing of— true love, I'm

C  Fm6  E7 




lean - ing on — the ev - er - last - ing arms. — If I can



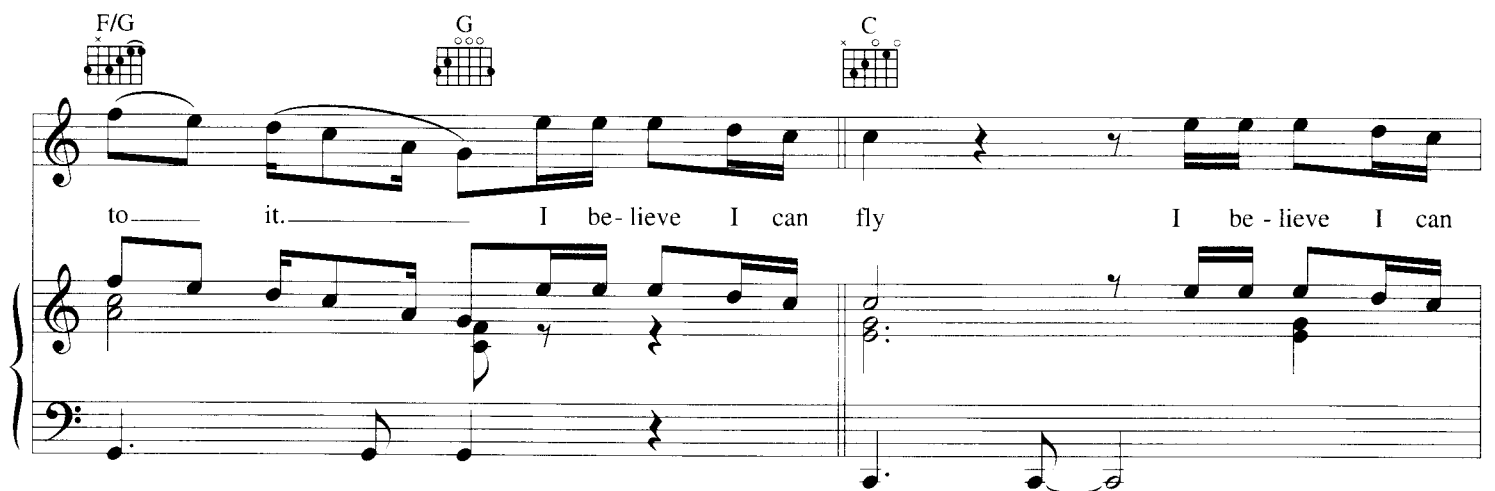
Am7  Fm6/Ab  Am/G 



see it, then I can do — it, if I just be - lieve it, there's noth - ing



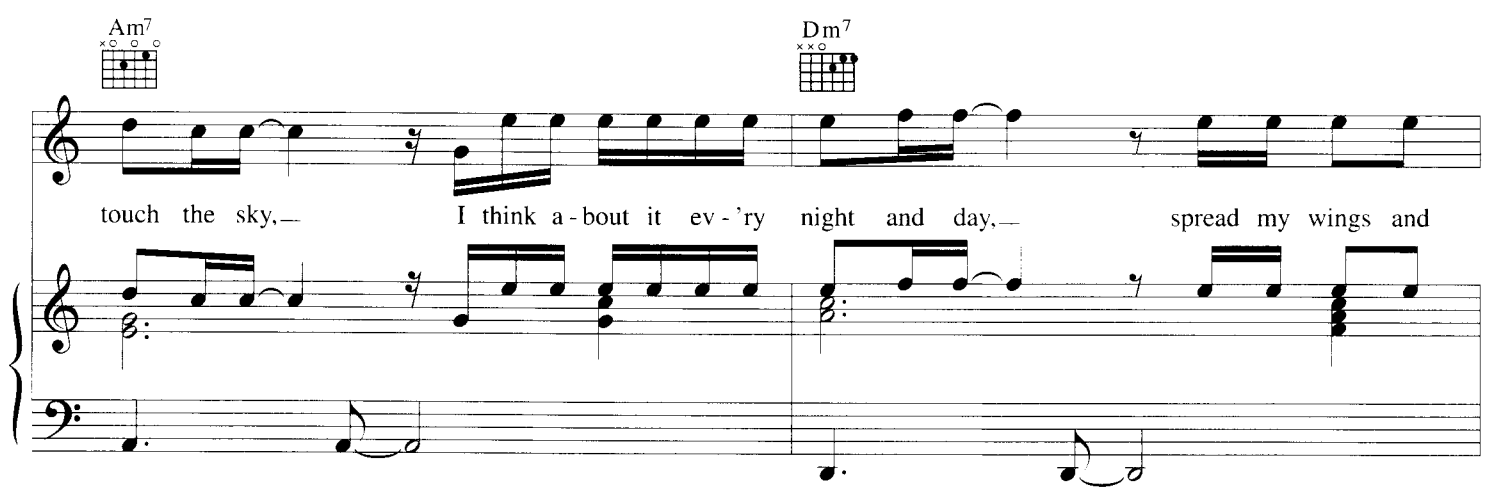
F/G  G  C 

to — it. — I be - lieve I can fly I be - lieve I can



Am7  Dm7 

touch the sky. — I think a - bout it ev - 'ry night and day, — spread my wings and



/G E/G# Am7

fly a - way, — I be-lieve I can soar, see me run-ning through that

Fm6/Ab C/G

op - en door, — I be-lieve I can fly, I be-lieve I can

1. Am7 Fmaj7/G

fly, I be-lieve I can fly. — 2. See

2. Am7 Dm7

fly, I be-lieve I can fly, — 'cause I be-lieve — in

C/E  F/G  F7  B^bm7 

you, — oh. — If I can see it then I can



G^bm⁶/A  D^b/A^b  G^o/A^o  A^o 

do — it, if I just be - lieve — it, there's noth - ing to — it. — I be - lieve I can



D^o  B^bm7 

fly, I be - lieve I can touch the sky, — I think a - bout it ev - 'ry



E^bm7  /A^b  F/A 

night and day, — spread my wings and fly a - way, — I be - lieve I can



B^bm7 G^bm⁶/A

soar, see me run-ning through that op - en door, I be-lieve I can

D^b/A^b G^bm⁶/A

fly, I be-lieve I can fly, I be-lieve I can spread my wings, -

D^b/A^b G^bm⁶/A D^b

ad lib. *rall.*

fly, (if I just) Mm, fly - y - y.

Verse 2:

See I was on the verge of breaking down,
 Sometimes silence can seem so loud.
 There are miracles in life I must achieve,
 But first I know it stops inside of me.

Oh, if I can see it,
 Then I can be it.
 If I just believe it,
 There's nothing to it.

Your Body's Callin'

Words & Music by R Kelly

♩ = 84

Bm7



Amaj9



D6



Aadd9



Bm7



Amaj9



Spoken: Yeah, I don't want you to hold back any longer baby,

D6



Aadd9



Bm7



Amaj9



D6



Aadd9



'cause tonight, I'm gonna give you all of the things I know you've been waiting for, so

Bm7



Amaj9



D6



Aadd9



Bm7



Amaj9



brace yourself... and listen:

1. I hear you call - ing;
2. What's your de - si - re?

here I come, ba - by, to save you.
 Ba - by your wish is my will, oh yes it is,

Oh, oh. Ba - by, no more stall - ing;
 ba - by. Let me take you high - er,

these hands have been long - ing to touch you, ba - by.
 let me show you how you should feel, babe.

Oh. And now that you've come a - round to
 So speak now or for - ev - er hold your bo - dy,

D⁶ Aadd⁹ Bm⁷ Amaj⁹_{4fr}

see - ing it my way, _____ you won't re - gret it babe, _____
 what - ev - er it is _____ you want from me, _____

D⁶ Aadd⁹ Bm⁷ Amaj⁹_{4fr}

and you sure - ly won't for - get it babe. _____ It's un - be - lie - va - ble _____
 la - dy. You see, you don't have to say no - thing,

D⁶ Aadd⁹ Bm⁷ Amaj⁹_{4fr}

how your bo - dy's call - ing for me. _____ Shhh. I can just
 know - ing your bo - dy wants some - thing. And it's ea - sy for me to see

D⁶ Aadd⁹ Bm⁷ Amaj⁹_{4fr}

hear it call - ing, call - ing, call - ing me. } My bo - dy's call - ing _____
 that your bo - dy is call - ing me. }

for you. — My bo - dy's — call - ing —

for you. — My bo - dy's — call - ing —

for you. — My bo - dy's — call - ing —

1.

for you. —

2.

for you. — I'm list - 'ning ba - by.

Bm7



Amaj9



D6



Aadd9



I hear you call - ing me.

I'm list - 'ning, ba - by.

Bm7



Amaj9



D6



Aadd9



I hear you call - ing me.

I'm list - 'ning, ba - by.

Bm7



Amaj9



D6



Aadd9



I hear you call - ing me.

I'm list - 'ning, ba - by.

Bm7



Amaj9



D6



Aadd9



I hear you call - ing me.

My

Bm7 Amaj⁹ D⁶ Aadd⁹

bo - dy's___ call - ing___ for you___ My

Bm7 Amaj⁹ D⁶ Aadd⁹

bo - dy's___ call - ing___ for you___ My

Bm7 Amaj⁹ D⁶ Aadd⁹

bo - dy's___ call - ing___ for you___ My

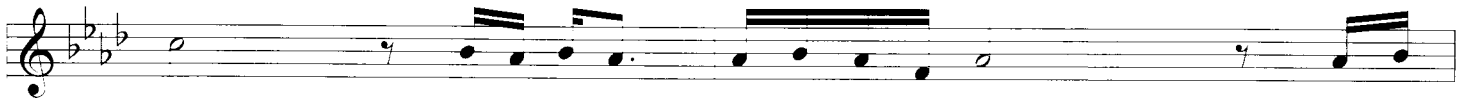
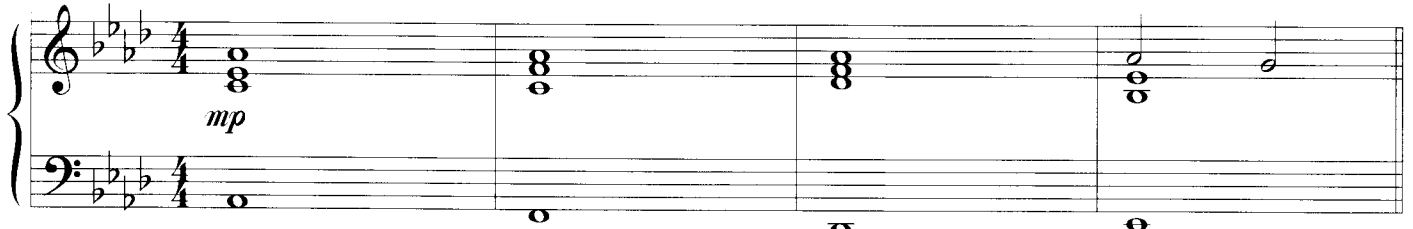
Bm7 Amaj⁹ D⁶ Aadd⁹ *Repeat to fade*

bo - dy's___ call - ing___ for you___ My

If I Could Turn Back The Hands Of Time

Words & Music by R Kelly

Freely, with feeling



How did I ev - er let you slip a - way, nev - er



know - ing I'd be sing - ing this song some - day? And now I'm





sink - ing, sink - ing to rise no more,



ev - er since you closed the door. If I could

Smoothly ♩ = 53



turn, turn back the hands of time,



then, my dar - ling, you'd still be mine. If I



— could turn, — turn back the hands — of time, — then —



To Coda I ⊕
To Coda II ⊕⊕



dar - ling, you'd — you'd still be mine. —



Fun-ny, — fun-ny how time goes by



and bless - ings — are missed — in the wink — of an eye. — Woah, — why,



oh, why,— oh, why— should one have to go on suf-fer-ing— when— ev-e-

-ry day— I plead,— “Please— come back to me?”

D.%. al Coda I

⊕ Coda I

If— I— could

mine.—

you— had e-nough love— for— the— but





I, I, I did you wrong. I admit I did, but



now I'm facing the rest of my life alone.

⊕⊕ Coda II

D.%. al Coda II



Woah, if I could

mine. Oh, I'd



nev-er hurt you, nev-er do you wrong, and nev-er
 (If I could turn back.) (If I could turn back.)

1.

leave your side. — Turn back the hands. — Woah, — if
 (If I could turn back the hands. —)

2.

hands. —) love you. —
 (If I could turn back.)

Repeat ad lib. to fade

(If I could turn back.) (If I could turn back — the hands. —)

2°
 Woah, if I could just turn back that little clock on the wall
 Then I'd come to realise how much I love you.

Bump N' Grind

Words & Music by R Kelly

♩ = 64

ad lib. tempo rubato

Emaj⁹
xx 2fr

Bm⁷
x

My mind's tell-ing me no_____ but my bo - dy, my bo - dy's tell-ing me

Bm⁷/E

B^b7(b⁵)
xx

Amaj⁷
x

G[#]m⁷
fr-4

yes._____ Ba - by, I don't wan-na hurt no - bo - dy, but there's some -

F[#]m⁷

G[#]7(b⁹)
fr-4

a tempo

thing that I must_____ con - fess._____ I don't see

Emaj⁹



Bm7



Bm7/E



B^b7(b5)



no-thing wrong,—

(I don't see nothing

with a lit-tle bump 'n' grind,—

wrong,

with a little bump 'n' grind)

I don't see

Amaj⁷



G[#]m7



F[#]m7



F[#]m7/B



Emaj⁹



no-thing wrong,—

(baby)

I don't see

no-thing wrong—

(I don't see nothing wrong,

Bm7



Bm7/E



B^b7(b5)



Amaj⁷



G[#]m7



F[#]m7



F[#]m7/B



with a lit-tle bump 'n' grind,—

I don't see

no-thing wrong.—

1. See I

with a little bump 'n' grind)

Emaj⁹



Bm7



Bm7/E



B^b7(b5)



know just what— you want—

(Verse 2 see block lyric)

and I know just what— you need— girl,

so

Emaj⁹

Bm7

Bm7/E

Bb7(b5)

fool-ing a - round with you, ba - by, my love — is true, with you —
 (With you

Amaj⁷

G#m7
 fr⁴

F#m7

F#m7/B

is where I wan - na be. Girl you
 is where I want to be)

Amaj⁷

G#m7
 fr⁴

E add⁹

need some - one — some - one like me — yeah,

F#m7 F#m7/B

to sa - tis - fy your ev - 'ry need. I don't see

Emaj9 Bm7 Emaj9 Bb7(b5)

no - thing wrong, — with a lit - tle bump 'n' grind, — I don't see
 (I don't see nothing wrong, with a little bump 'n' grind)

A maj7 G#m7 F#m7 F#m7/B

no - thing wrong, — I don't see
 (baby)

Repeat to fade

Verse 2:
 You say he's not treating you right,
 Lady spend the night
 I'll love you like you need to be loved.
 (Baby girl, won't you try some of me?)
 No need to look no more,
 Because I've opened up my doors
 You'll never want another love
 (Baby you'll never find another me)
 You see you need someone,
 Someone like me
 To make love to you baby
 Constantly.

She's Got That Vibe

Words & Music by R Kelly & Barry Hankerson

♩ = 114

N.C.

Spoken: "Hey you, R. Kelly; what's up, man? You been spending a lot of time with this girl, man."

"I don't know, man; she just got the vibe. You know what I'm saying?" "Alright, tell me the script." Alright, bet

$E^b m^9$ A^b $B^b m$

Vibe, vibe, vibe.

1.

2.

E^bm⁹



Musical staff with melody and lyrics: You've got that

You've got that

You've got that vibe,

Musical staff with chords

Musical staff with bass line



vibe,



vibe.

1.

Musical staff with melody and lyrics: You've got that

You've got that -

Musical staff with chords

Musical staff with bass line

2.



G^bmaj⁷



Musical staff with melody and lyrics: 1. Ooh, stop the press; girl, you turn me on,

1. Ooh, stop the press;

girl, you turn me on,

2. It's one o'clock and the party's just beginning.

Musical staff with chords

Musical staff with bass line



Musical staff with melody and lyrics: and I wonder if I could take you home.

and I wonder if I could take you home.

home.

The place is jumping, ooh what a lovely scene.

Musical staff with chords

Musical staff with bass line

E^bm



G^bmaj7



I must confess, the tight mini-skirt you wear: _____
Got-ta let you know, let you know the deal. _____

B^b11



E^bm



Spoken: I just can't help it, baby; I can't help but stare. _____
Spoken: I want you now, baby, and I'm for real. _____ } So tell the D. J.: _____

G^bmaj7



B^b11



pump it up a lit-tle more. _____ Hey, girl, _____ I got-ta let you know that you got that

E^bm⁹



4fr

A^b



4fr

B^bm



vibe.

vibe,

vibe. _____

E^bm⁹ A^b

You've got that vibe, vibe,

B^bm

1. 2.

vibe.. Hey.. You've got that...

N.C.

Spoken: How would you like to get a piece of this pie? You could be my girl and I could be your guy.

Yeah, cuddle me in your arms like I'm your teddy bear. There, isn't that nice? Ya have no fear, yo.

Kiss me, you fool, and make me melt like butter. When it comes to saying "I love you", I won't st-st-stutter.

I'll turn you on like a neon light, make every - thing alright, like in the middle of the night.



Yo, when you need somebody to love you, like Flintstones we'll have a yabbadabbadoo.



Kiss and caress you and hold you, and my word is born. Yo P.A. "Wassup?" "She's got the vibe, huh."



Vibe. She's got that vibe. Yeah, she's got that vibe. Vibe. She's got that vibe.

Yeah, she's got that vibe. Vibe. She's got that vibe. Yeah, she's got that vibe.



Vibe. She's got that vibe, Girl, you've got that vibe, Vibe. She's got that vibe, yeah, she's got that vibe.



vibe, vibe. You've got that vibe,



vibe, vibe. Jo -
You've got that...



- anne's got it; Leo - nice has got it; The -



- re - sa's got it; To - ni - a's got it; I tell you



Che - ryl's got it; boy, I tell you Bet - ty's got it; Chip -

B^b11



— has got it; — and Ann's got it; —

E^bm



D^b/A^b



Gail's got it; Ste - pha - nie's got it; and Sa -

B^b11



-bri - na's got it; Ra - chelle has got it, — yeah;

E^bm



D^b/A^b



Gla - dys' got it; Juan - ti - na's got it; lit - tle cute Aa - li -

B^b11



- yah's got it; ooh, Sta - cy's got it; yeah;

E^bm



D^b/A^b



Ti - ta's got it; I tell you Ri - ta's got it; ooh,

B^b11



E^bm⁹



Lau - ra's got it; and Kim's got it. *vibe, (vocal ad lib.)*

A^b



B^bm



Repeat to fade

vibe, *vibe.* You've got that

Gotham City

Words & Music by R Kelly

♩ = 92

N.C.

A[♯]m7



Bmaj⁹



A[♯]m7



Bmaj⁹



G[♯]m7



C[♯]



F[♯]



C[♯]



B



F[♯]



C[♯]



B



F[♯]



C[♯]



B



1. I'm look-ing ov - er the sky-line of the ci - ty
2. Sleep - ing a - wake be - cause of fear.

F# C# B

how loud, qui - et nights - in the midst of crime.
 how child - ren are drown - ing in their tears.

F# C# B

How next door to hap - pi - ness — lives sor - row and
 How we need a place — where we — can go, — and

D#m C#/E# F#

sig - nals of — so - lu - tion in — the sky. } A ci - ty of just -
 then when ev - 'ry - one — will have — a he - ro }

C# B

- ice, a ci - ty of love, — a ci - ty of peace —

for ev - 'ry-one of us. — We all need it, can't live with-

out it, Goth - am Ci - ty, oh — yeah. —

1.

2.

A ci - ty of just - ice, a ci - ty of love, —

a ci - ty of peace — for ev - 'ry - one of us. —

B F# C# B

'Cause we all need it, can't live with-out it, Goth-am

D#m C#/E# F# B C#/A#

Ci-ty, oh— yeah.— Yet in the mid-dle of storm-y

G#m7 F# Fm7 Bb7 Ebm /Db

wea-ther, we— won't stum-ble and— we won't

Ebm/C G#m7 C# D

fall. I know a place— that of-fers shel-ter.— Ci-ty of just-

G D C

- ice, a ci - ty of love, a ci - ty of peace -

G D C G D

for ev - 'ry-one of us. We all need it, can't live with-

C Em D/F# G 1, 2.

out it, Goth - am Ci - ty, oh - yeah. Ci - ty of just -

3. Fadd9 C/E G Repeat ad lib. to fade

Goth - am Ci - ty, (ev - 'ry - bo - dy go.) Goth - am
(Don't you want to go.)

The World's Greatest

Words & Music by R Kelly

♩ = 94

G



Yeah, come on. Uh.

Em



G



Round one round one. Oh, yeah. It's the world's great - est job.

Em⁷



It's the world's great - est. Come on, yeah. The world's great - est.



1. I am a moun - tain, I am a tall tree. Oh, I am a swift wind,

(Verse 2 see block lyric)



sweep - in' the coun - try. I am a riv - er down in the val - ley. Oh,



I am a vi - sion and I can see clear - ly.



If a - ny - bo - dy asks you who I am just



D⁹sus⁴



D⁷



stand up tall, look 'em in the face and say...

G



D/F#



Em



D



C



G/B



I'm that star up in the sky, I'm that mountain peak up high. Hey, I made it, mm,

Am⁷



D⁷sus⁴



D⁷



G



D/F#



Em



D



I'm the world's great - est. And I'm that little bit of hope, when my back's against the ropes -

C



G/B



Am⁷



D⁷sus⁴



D⁷



1.

G



I can feel it, mm, I'm the world's great - est. (The world's great -

E⁵ E⁵/D E⁵ D/F[#]

est yeah, the world's greatest ever.)

2.

G^{#m} F[#] C[#]/E[#]

In the ring_ of life_ I rain love_ (I will rain)_ And the

D^{#m} C[#]/E[#] F[#]

world will no - tice_ a_ King. (Oh yeah.)

G^{#m} F[#] C[#]/E[#]

_ Where there_ is dark - ness_ I shine a light_ (Shine a light.)_ And_

views of suc - cess re - flect in me. Me.

Vocal ad lib.

I'm that star up in the sky, I'm that moun - tain peak up high. Hey, I made it,

I'm the world's great - est. I'm that lit - tle bit of hope, when my back's a - gainst the rope

I can feel it, I'm the world's great - est.

A E/G# F#m E D A/C#

I'm that star up in the sky, I'm that moun - tain peak up high. Hey, I made it,

Bm7 E7sus4 E7 A E/G# F#m E

I'm the world's great - est. I'm that lit - tle bit of hope, when my back's a - gainst the rope

D A/C# Bm7 E7sus4 E7

Repeat ad lib. to fade

I can feel it, I'm the world's great - est.

Verse 2:

I am a giant
 I am an eagle
 I am a lion
 Down in the jungle
 I am a marchin' band
 I am the people
 I am a helpin' hand
 And I am a hero
 If anybody asks you who I am
 Just stand up tall, look 'em in the face and say...

I'm that star up in the sky etc.

Home Alone

Words & Music by R Kelly, Keith Murray, George Archie & Rolle Price

♩ = 100
N.C.

(It's gon - na be a par - ty y'all. — Keith Mur - ray rocks

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 100 beats per minute. The lyrics are: "(It's gon - na be a par - ty y'all. — Keith Mur - ray rocks".

F#m7

The second system of music includes a guitar chord diagram for F#m7, which is a minor seventh chord on the F# note. The diagram shows the following fret positions: index on 2nd fret, middle on 3rd fret, ring on 4th fret, and pinky on 5th fret, with the thumb on the 1st fret.

wide and u - ni - ver - sal and most come. Com - bine with R. Kel - ly and prove it can be done.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "wide and u - ni - ver - sal and most come. Com - bine with R. Kel - ly and prove it can be done."

Non - stop - pin' Def Squad and Rock - land. I hear some - bo - dy knock - in', yo R the par - ty's start - in'. Yo

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "Non - stop - pin' Def Squad and Rock - land. I hear some - bo - dy knock - in', yo R the par - ty's start - in'. Yo".

yo. Who dat?) Step in - to — the crib — with me to-night. (What's up

baby?) Kel-ly's in — the mood — to make it right. Word is get - tin' all —

— ov - er town, — par-ty's ov - er here — and get - tin' down yeah. —

(Hands in the air, — (Get 'em up y'all!) drinks ev - 'ry - where —

par-ty in the hills,- keep - in' it real.- Pa-rents out - ta town,-

la-dies all a - round,- me and the crew,- do-in' what we do.-) Yeah-

beat is bang - in' up and down ya spine,-

and all the sin - gle wo - men here are fine. (It's a beautiful

So let your bo - dy give — in to your soul, —
 thing.)

re-lease the freak — and you — will lose con-trol. —
 (Girl there's a par -

- ty go - in' on, my tem - p'ra - ture's warm so let me freak —

— you to the floor while the bass is bump-in'. All night if your bo-dy can han-dle.)

Hands in the air,— drinks ev-'ry-where,— par-ty in the hills,—

keep - in' it real.— Pa-rents out - ta town,—

la-dies all a - round,— me and the crew,— do-in' what we do.—

(Chill-in' at the house on the hill you got-ta say 'my my— my' like John-ny Gill. A

Drums

rich girl, poor girl get the same res-pect. You can all drink for free and call Earl-lect. At the

mo-ment of truth with bur-den of proof we stack stuff and spread love like it's used. The

ly-ri-cal ge-nius with the R and B Mes-si-ah and the roof, the roof we sets on fire. But as

Drums

long as the par-ty is jump-in' we ain't con-cerned. We don't need no wa-ter let the... ..burn. And

ev-'ry-bo-dy who was some-bo-dy was there_ with their hands in the air bring-in' in the New Year,_ yeah!_

— (Come on.) Nug-gets on_ the wrist_ it's just the shine. 'Cause ain't no - bo - dy check-

- in' out the time. Cash and clothes_ for days_ to blow your mind.

— Ba - by it's_ so good_ so dance to - night. (Girl there's a par -

ty go - in' on my tem - p'ra - ture's warm so let me freak—

— you to the floor while the bass is bump-in'. All night if your bo-dy can han-dle.)

(All we want is a par - ty, a rea - son to ce - - le - brate.—

—) Now that we've got the mo - ney. (Now that we've got the mo -

- ney we dance— the night— a - way. (

Hands— in the air,— drinks ev - 'ry - where,—

par-ty in the hills,— keep - in' it real.— Pa-rents out - ta town,—

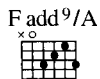
la-dies all a - round,— me and the crew,— do-in' what we do.—

Repeat to fade

I'm Your Angel

Words & Music by R Kelly

♩ = 56



CELINE:

1. No moun-tain's too high— for you to
(Verse 2 see block lyric)



climb. All— you have— to do— is have— some



climb - ing faith, oh yeah. No ri - ver's too wide— for you to

G C/E F

make it a-cross — all — you have to do — is — be - lieve -

Gsus4 G E7/G# Am E7/G#

R. KELLY:

— it when — you pray. And then you will see — the morn-in' will come — and

C/G F#m7(b5) Dm7 C/E

ev - e - ry day — will be bright — as the sun. — All of your fears, — cast them on me, —

3

F/A G/B C Am7

BOTH:

I just want you to see I'll be — your — cloud — up in — the sky. — I'll be — your

Gsus4



G



C/E



F



F/A



shoul - der when— you cry.— I hear your voi - ces when you call— me, I am your

Gsus4



G



F/A



G/B



C



Am7



an - gel. And when— all— hope— is gone— I'm here,— no mat - ter how

Gsus4



G



C/E



F



F/A



far— you are— I'm near.— It makes no dif - fer - ence who you are,— I am your

Gsus4



G



F



1° CELINE:
2° R. KELLY:

1.



an - gel. I'm your an - gel.—

2.



R. KELLY:



CELINE:



And when— it's time— to face— the storm.— I'll be— right by— your side.—



R. KELLY:



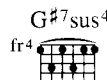
CELINE:



Grace— will keep— us safe— and warm. And I know— we will— sur - vive.—



— And when it seems— as if— your end— is draw - ing near, — don't you



BOTH:

ev - er give up— the fight.— Put your trust be - yond— the stars.— I'll be your

cloud_ up in — the sky. — I'll be — your shoul - der when — you cry. — I hear your

voi - ces when you call — me I am your an - gel. And when all — hope is gone - I'm here, - no mat - ter how

far_ you are — I'm near, - it makes no dif - fer - ence who you are, — I am your an - gel. I'll be — your_

Repeat to fade

Verse 2:

R. KELLY: I saw your teardrops and I heard you crying
 All you need is time, seek me and you shall find
 You have everyting and you're still lonely
 It don't have to be this way
 Let me show you a better day

CELINE: And then you will see the morning will come
 And all of your days will be bright as the sun
 So all of your fears, just cast them on me
 How can I make you see?

BOTH: I'll be your cloud *etc.*

Snake

Words & Music by R Kelly

♩ = 92

Fm



Spoken: I wanna see you move your body like a snake.

Yeah. Hey yo, can y'all hear me out there?

Alright, now this is what I wanna see: I wanna see all the little ladies line up right here...now!

Move your bo - dy like a snake, ma... (Like that.)

Shake it till it wan - na break, ma... (Like that.)

Don't hold back, let it go now... (Like that.) Let your mo - ney make a jump now... (Like that.)

Let me see you go... low now... (Like that.) Bring it up and let it roll now... (Like that.)

I love the way you work your cho - cha... (Like that.) Make me wan - na get to know ya... (Like that.) I. I'm

lov - ing the way_ you move: So... sex - y! Ma - ma, you bring - ing me to... my knees.

Hands in the air, like you came to par - ty; shak - ing it, mak - ing the whole club freeze.

Get down, get down; girl, I wan - na dance with you, ba - by, no doubt.

Get down, get down; ba - by we can get to - geth - er, turn this par - ty out. N.C.

Move your bo - dy like a snake, ma. (Like that.) Shake it till it wan - na break, ma. (Like that.)

Fm

Don't hold back, let it go now. (Like that.) Let your money make a jump now. (Like that.)

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The vocal line consists of eighth and quarter notes with some rests. The piano accompaniment includes chords and rhythmic patterns in both hands.

Let me see you go low now. (Like that.) Bring it up and let it roll now. (Like that.)

The second system continues the musical piece with a similar structure to the first. The vocal line and piano accompaniment maintain the 7/8 time signature and three-flat key signature. The lyrics are: "Let me see you go low now. (Like that.) Bring it up and let it roll now. (Like that.)"

I love the way you work your cho-cha. (Like that.) Make me wanna get to know ya. (Like that.)

The third system of music follows the same format. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "I love the way you work your cho-cha. (Like that.) Make me wanna get to know ya. (Like that.)"

N.C.
Like two gorillas in a jungle making love.

Tam-tam

The fourth system begins with the instruction "N.C." (No Chords). The vocal line contains the lyrics: "Like two gorillas in a jungle making love." The piano accompaniment for this system is empty, with the label "Tam-tam" written in the lower left corner of the piano part.

2. Pop - ping it like_ a string on a gui - tar: sup - er - star, you know who you are.
 3. Three o' - clock we in the ho - tel lob - by aft - er par - ty in my pent - house suite;

Drums

Bo - dy smok - ing like a Cu - ban ci - gar: girl, you're the ma - ma and I'm_ the da - da.
 look - ing for_ a fly shor - ty to meet. Girl, like a... let me see_ you freak. }

Fm

The way you're freak - ing it is_ so ya - ya: wild - ing out in the back of my car.

Girl, you got me scream - ing "Fi - es - ta!" Bo - dy lang - uage say - ing "What - ev - er!"

Get down, get down; love the way you put that thing on me, no doubt.

Get down. get down: may - be we can get to - geth - er, turn this_ par - ty out.

N.C.

Move your bo - dy like a snake, ma... (Like that.) Shake it till it wan - na break, ma... (Like that.)

Fm

Don't hold back, let it go now... (Like that.) Let your mo - ney make a jump now... (Like that.)

Let me see you go— low now.— (Like that.) Bring it up and let it roll now.— (Like that.)

I love the way you work your cho - cha.— (Like that.) Make me wan - na get to know ya.— (Like that.)

1.
N.C.

Y'all ain't got - ta go home, but you got - ta get the hell up out - ta here!..

Tam-tam

2.
N.C.

Short - y!— Uh, oh. *Spoken:* I be's with ball players of all sports, ballers and

Tam-tam *Drums*

players of all sorts. Some o' you wanna be players and ballers at all costs. Okay, let's play! Rob,

Fm



scoop me up from midway in the Bentley. Now bubble in the club with wild women: next order of



biz is the hot tub for Miles' women. You're one in a billion, body mean like Serena

Williams: French pedicure, wax Brazilian. I'm loving the way you're moving erotic:

exotic sexy kitten sipping hypnotic. Spotted you shaking it fast, earthquaking that ass in denim,

and from the beginning wanted to taste your venom. Get down, get down. *Spoken:* Only one night in

town, so are you coming, 'cause baby I got plans? Get down, get down. *Spoken:* Big Tigger doing

N.C.  

big things tonight with R dot in Rockland. Move your bo - dy like a snake, ma. (Like that.)

Shake it till it wan - na break, ma... (Like that.)

Don't hold back, let it go now... (Like that.)

Let your mo - ney make a jump now... (Like that.)

Let me see you go low now... (Like that.)

Bring it up and let it roll now... (Like that.)

I love the way you work your cho - cha... (Like that.)

Make me wan - na get to know ya...

(Like that.)

Repeat to fade

The Storm Is Over Now

Words & Music by R Kelly

Slowly $\text{♩} = 78$

B \flat (9) Eb F

mf

B \flat (9) Eb F

Verse:

B \flat (9) Eb F

1. I was in a tun - nel and could - n't see the light, -
2. See additional lyrics

B \flat (9) Eb F

and when - ev - er I'd look up, I could - n't see the sky, -



Some-times when I'm stand-in', it seems like I done walked for miles...

And



my heart... could be cry-in' dead in the mid-dle of... a smile.

Pre-chorus:



But then I climbed the hills... and saw... the moun-tains.



I hol-lered help 'cause I... was lost... Then I felt the strong... wind,

{ heard a
and then a }

Fsus



F



Chorus:



Eb



small voice say - in' the storm is o - ver. The storm is o - ver now.



And I can see the sun - shine. Some-where be - yond the clouds,



{ I feel } heav - en, yeah. Heav - en is o - ver me.

{ I can feel }



Come on and set me free?

2.

Bridge:



Some - how my heart was being stepped right in. Then faith be - came my

Gm



friend and I was walking hand in hand on the voic - es of the

Cm7/F



wind — say - in'. say - in'... The storm is

Chorus:



o - ver. The storm is over and we can see the sun -

B



E



F#



shine. Somewhere be - yond the clouds, I can feel

B



E



F#



heav - en, yeah. Heav-en is o - ver me. Won't you come and set

G#m



F#/A#



N.C.

free? Won't you set me free? The storm is

C



F



G



o - ver. The storm is o - ver now. And I can see the sun -



shine. Some-where be - yond the clouds, _____ I can feel



heav - en. yeah. _____ Heav-en is o - ver me. _____ Won't you come and set _____ me free?



Won't you come and set _____ me free? Hey, _____ looks like...



Look like I _____ can see the light shin - in' some - where be - yond _____ the clouds.

C F G

Look like I can see the light shin - ing down, down on me.

C F G

Look like I can see the light shin - in'.

C F G

Look like I can see the light shin - in'.

Repeat ad lib. and fade

Verse 2:
 Now in the midst of my battle,
 All hope was gone.
 Downtown in a rushed crowd,
 And I felt all alone.
 And every now and then
 I felt like I would lose my mind.
 I've been racin' for years and still no finish line.
 (To Pre-chorus:)