



# AS I AM

(Intro)

Words and Music by  
ALICIA KEYS

Slowly, very expressively

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system includes the instruction 'N.C.' (No Chords) above the treble staff and 'p' (piano) below the bass staff. A trill is marked with 'tr' above the first note in the treble staff. The second system features a triplet of eighth notes in the treble staff, marked with a '3' below it, and an acceleration instruction 'accel.' below the bass staff. The third system includes a trill 'tr' above the treble staff and an 'a tempo' instruction below the bass staff. The fourth system concludes with a piano 'p.' instruction below the bass staff.

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Musical score for the first system, featuring a treble and bass clef. The treble clef part includes a triplet of eighth notes, followed by a series of sixteenth notes, and an 8va marking above a final triplet. The bass clef part consists of a simple melodic line.

Moderately, steadily

Gm



Musical score for the second system, starting with a Gm chord diagram and a *mf* dynamic marking. The treble clef part features a series of eighth notes, while the bass clef part has a simple accompaniment.

Musical score for the third system, continuing the melodic and accompaniment lines from the previous system.

Ebmaj7(no3rd)



Musical score for the fourth system, featuring a Ebmaj7(no3rd) chord diagram. The treble clef part has a melodic line with some rests, and the bass clef part has a steady accompaniment.

Gm



Musical score for the fifth system, concluding the piece with a Gm chord diagram. The treble clef part has a melodic line, and the bass clef part has a steady accompaniment.

E♭maj7(no3rd)



Gm



E♭maj7(no3rd)



D/E♭



Gm













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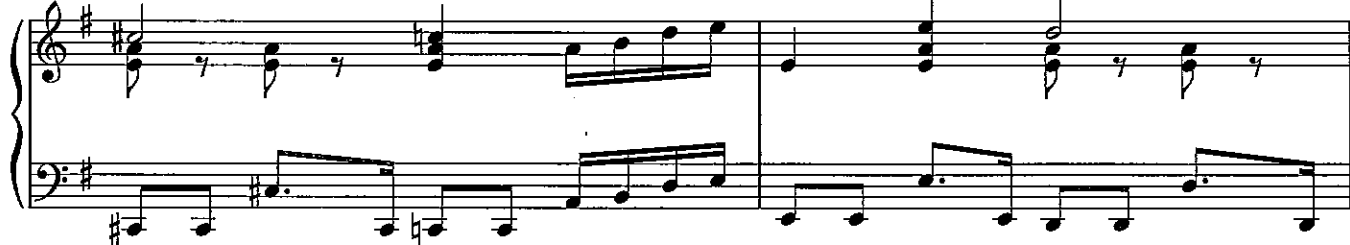
Words and Music by  
ALICIA KEYS, KERRY BROTHERS, JR.,  
MARK BATSON and MARSHA AMBROSIOUS





Moderately


\*   








   







\* Recorded a half step lower.

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Bro - ken prom - is - es, my  
 Used to be - lieve in ev - 'ry






heart you stole as you told. \_\_\_\_\_ Got the best of me,  
 word you said, clouds my head. \_\_\_\_\_ Leav - in' me here to drown,






dig - gin' in my heart of gold. \_\_\_\_\_ Used to look at you and  
 hopes and dreams, — left for dead. \_\_\_\_\_ You point your fin - ger, try - in' to






see the pos - si - bil - i - ties. — I see you for who you are; \_\_\_\_\_  
 jus - ti - fy — your mis - takes. — A change — is gon' be made, \_\_\_\_\_

3  
 3

A/C#



Am/C



Em11



Dsus



Asus2/C#



boy, you've dis - ap - point - ed me. — } (I thought you gave me love;  
so you best be on your way. — }

A7sus



Em11



E5



Em11



Dsus



Asus2/C#



was nev - er near e - nough.      Soon e - nough, time re - vealed

A7sus



Em11



E5



Dsus



Asus2/C#



no way to what is real.      No one - 'll need to know.

A7sus



Em11



E5



Dsus



Asus2/C#



Boy, see, you got - ta go.      What have you giv - en me but





Am                      Bm11                      Esus                      Dsus2

lies,                      lies?)                      Go a - head, come on and get up

A/C#                      Am/C                      Esus                      Dsus2





out - ta here, go a - head, ba - by.                      You knew you was wrong; you

A/C#                      Am/C                      Esus                      Dsus2

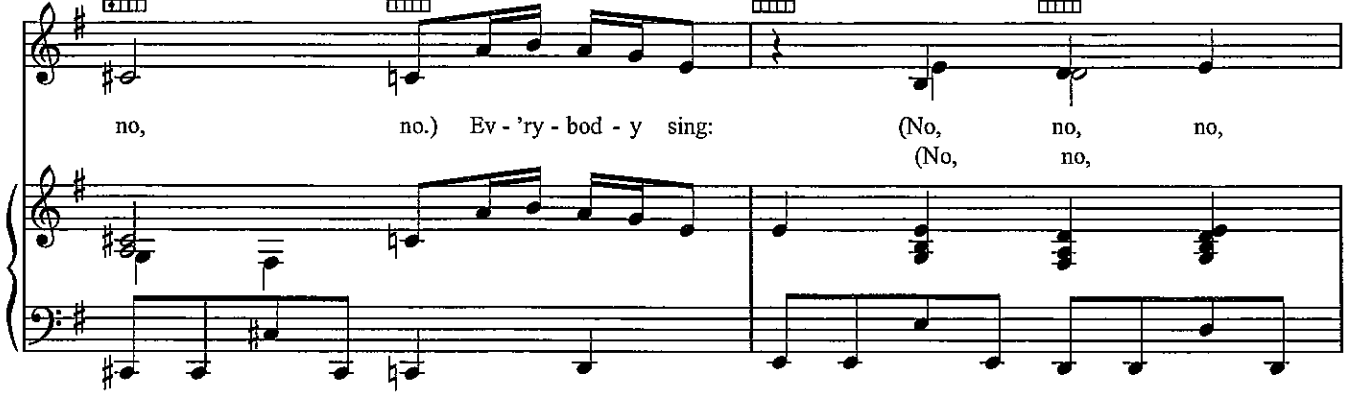
knew all a - long, must be cra - zy.                      If you think I'm 'a fall for


A/C#                      Am/C                      Em                      Dsus2




this an - y - more, ev - 'ry - bod - y sing: (No, no,

A/C#  Am/C  Em  Em/D 


no, no.) Ev - 'ry - bod - y sing: (No, no, no,  
(No, no,




To Coda 

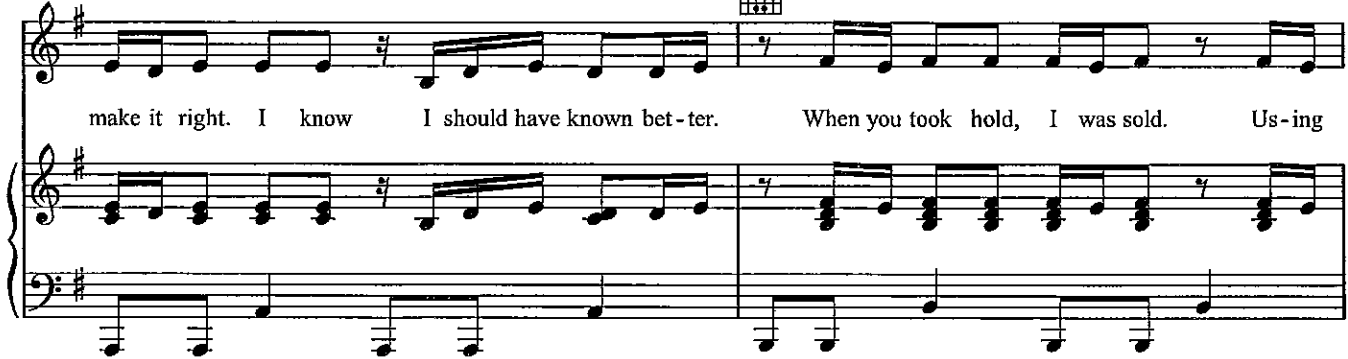
A7/C#  Am/C  Am 


no, no, no.) No need to a - pol - o - gize; don't try to  
no, no.)




Bm 

make it right. I know I should have known bet - ter. When you took hold, I was sold. Us - ing



Am 

fear to con - trol, now it un - folds. Let me tell you right now what I'm gon - na do:






Bm



made up my mind this time, and I'm done with you. Noth - ing you can say or can do can

B7



*D.S. % al Coda*

make me change my mind. So just...

*Coda*



N.C.

No, no,

no, no. No, no,





B5




D5







no, no. (No, no,


A/C#  C5  E5  D 





no, no, no.) (No, no, no,  
(No, no, no,

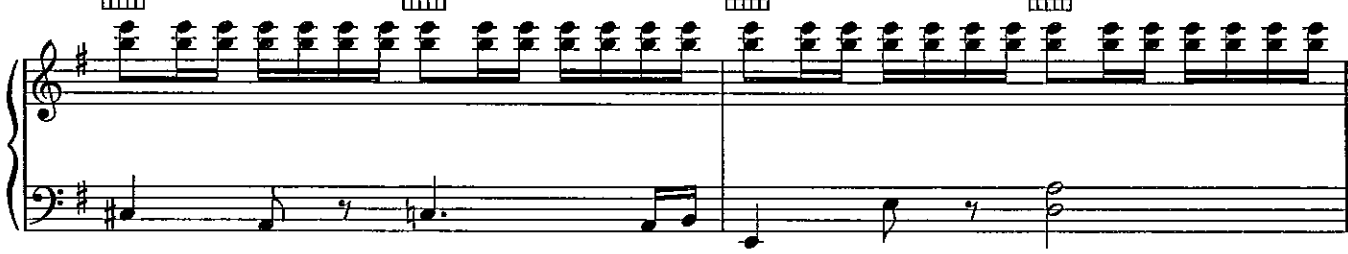





A/C#  Am/C  E5  Esus/D 

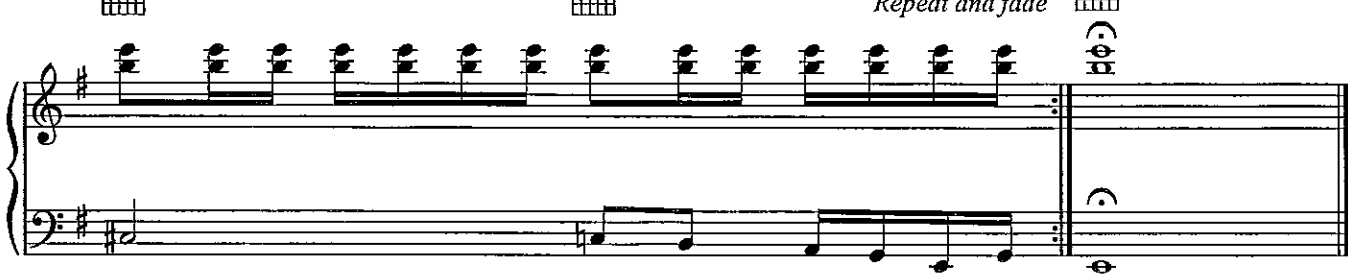
no, no, no.)  
no, no, no.)



C#m7  Cmaj7  E5  Esus/D 



C#m7  Cmaj7  *Repeat and fade* Optional Ending  
E5 





# SUPERWOMAN

Words and Music by ALICIA KEYS,  
LINDA PERRY and STEVE MOSTYN

Moderately

Am Am/G# Am/G F#m7b5 *Play 3 times*

F- C F C

C G/B Am7

Ev - 'ry - where I'm turn - ing, —

Dm C6 G/B

noth - ing seems com - plete.

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Musical staff with vocal line and piano accompaniment.

I stand up and I'm search - ing

Musical staff with piano accompaniment.



Musical staff with vocal line and piano accompaniment.

for the bet - ter part of me.

Musical staff with piano accompaniment.



Musical staff with vocal line and piano accompaniment.

I hang my head from sor - row,

Musical staff with piano accompaniment.



Musical staff with vocal line and piano accompaniment.

slave to hu - man - i - ty.

Musical staff with piano accompaniment.

C G/B Am7 G

Wear - it on my shoul - ders, got - ta find

F G C

the strength in me. 'Cause

Am Am/G# Am/G F#m7b5

I am su - per - wom - an,

F C F G

yes, I am (yes, she is).

Am

Am/G#

Am/G

F#m7b5



Still, when I'm a mess. I still put on a vest with an S on my chest. Oh, yes, I'm a

F

C

F

C



su - per - wom - an.

*This is for,*

C

G/B

Am7



for all the moth - ers fight - ing

Dm

C6

G



for bet - ter days to come,



and all my wom - en, all my wom - en sit - tin' here try - in' —



to come home be - fore — the sun. —



And all my sis - ters com - ing to - geth - er say,



"Yes I will, — yes I can." — 'Cause



I am su - per - wom - an,

yes, I am —



(yes, she is). —

Still, when I'm a mess — I still put on a vest —



— with an S — on my chest. Oh, yes, I'm a su - per - wom - an. —



When I'm break - in'

down —

and I



Fm Em Dm C7

can't be found, - I start to get weak, - 'cause

F Fm

no one knows - me un - der - neath these clothes, - but

G C/G G7

I can fly, \_\_\_\_\_

G6 G7b9

we can fly. \_\_\_\_\_ 'Cause



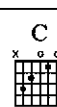
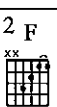
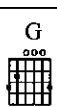
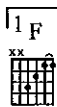
I am su - per - wom - an, yes, I am —



(yes, she is). — Still, when I'm a mess - I still put on a vest -



— with an S — on my chest. Oh, yes, I'm a su - per - wom - an —



(yes, she is). — (yes, I am). — And I'm a

F C F C Am Am/G#

su - per - wom - an (yes, you are). — (Ah, ah,

Am/G F#m7b5 Am Am/G# Am/G F#m7b5

ah, ah.) (Nah, nah, nah, nah.)

Am Am/G# Am/G F#m7b5 F C

(Nah, nah, nah, nah, nah, nah.) (Yes, I am, —

F C F C F C

yes, we are.) — Yes, I am, — yes, you are. —



# NO ONE

Words and Music by ALICIA KEYS,  
KERRY BROTHERS, JR. and GEORGE HARRY

Moderately, with a beat

E



B6



C#m7



mp

A



E



B6



I just want you close —

C#m7



A



E



where you can stay — for-ev - er. — You — can be —

B6



C#m7



A



sure — that it will on - ly get bet-ter. —



You \_ and me to - geth - er \_\_\_\_\_ through the days and nights. \_\_\_\_\_



I don't wor - ry 'cause \_\_\_\_\_ ev - 'ry-thing's gon - na be al - right. \_\_\_\_\_



Peo - ple keep \_ talk - in', \_\_\_\_\_ they can say \_\_\_\_\_ what they like. \_\_\_\_\_



But \_ all I know \_ is ev - 'ry-thing's gon - na be al - right. \_\_\_\_\_ And no \_\_\_\_\_ one, no \_\_\_\_\_

B6 C#m7 A

one, no one can get in the way of what I'm feel - in'.

E B6 C#m7

No one, no one, no one can get in the way

A E B

of what I feel for you, you, you,

C#m To Coda A

can get in the way of what I feel for you.



When the rain is pour - in' down



and my heart is hurt - in', — you will al - ways - be a -



round. This I know for cer - tain. —

*D.S. % al Coda*

*Coda*



— of what I feel. — I know — some peo - ple

E/G#



A



C#m7



search the world to find \_\_\_\_\_ some-thing like what we have. \_\_\_\_\_ I

F#m



E/G#



A



know \_\_\_\_\_ people will try, try to di-vide some-thing so real. \_\_\_\_\_ So, 'til the

B6



E



B6



end of time, I'm tell-ing you there ain't no one, \_\_\_\_\_ no \_\_\_\_\_ one, no \_\_\_\_\_ one \_\_\_\_\_

C#m7



A



\_\_\_\_\_ can get in the way \_\_\_\_\_ of what I'm feel - in'. \_\_\_\_\_



E



B6



No one, no one, no one

C#m7



A



can get in the way of what I feel for you.

E



B



Oh, oh, oh, oh, oh, oh, oh, oh,

C#m



A



E



oh, oh, oh, oh, oh, ho, oh, ho, oh, ho, oh, ho, oh. Oh, oh, oh, oh,

B C#m A

oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, ho, oh, ho, oh, ho, oh, ho,

This system contains the first three measures of the piece. It features guitar chord diagrams for B, C#m, and A. The vocal line includes lyrics: "oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, ho, oh, ho, oh, ho, oh, ho,". The piano accompaniment is in the key of D major (two sharps) and 4/4 time.

E B C#m

oh. \_\_\_\_\_

This system contains measures 4-6. It features guitar chord diagrams for E, B, and C#m. The vocal line has a long note with a line underneath: "oh. \_\_\_\_\_". The piano accompaniment continues with a steady eighth-note bass line and a treble line with eighth-note patterns.

A E B

This system contains measures 7-9. It features guitar chord diagrams for A, E, and B. The piano accompaniment continues with a steady eighth-note bass line and a treble line with eighth-note patterns.

C#m A E

Optional Ending

Repeat and Fade

This system contains measures 10-12. It features guitar chord diagrams for C#m, A, and E. The piano accompaniment continues with a steady eighth-note bass line and a treble line with eighth-note patterns. The final measure is marked as an "Optional Ending" and includes the instruction "Repeat and Fade".



# LIKE YOU'LL NEVER SEE ME AGAIN

Words and Music by ALICIA KEYS  
and KERRY BROTHERS, JR.

Relaxed R&B Ballad

N.C. G

Cmaj7 G/D Cmaj7

G Cmaj7

If I had no more time, no more time left to be here, —

G/D C Em/B Am7

— would you cher - ish what we had? Was it ev - 'ry - thing — that you were look - ing  
Do you know un - til you lose it, that it's ev - 'ry - thing — that we are look - ing

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for? If I could - n't feel your touch and no long - er were you with me, -  
 for? When I wake up in the morn-ing, you're be-side me. -



I'd be wish - ing you were here, to be ev - 'ry - thing - that I'd be look-ing  
 I'm so thank - ful that I found ev - 'ry - thing - that I've been look-ing



for. } I don't wan-na for - get the pres - ent is a gift. And I don't wan-na  
 for. }



take for grant-ed the time you may have here with me. 'Cause Lord on - ly

Bm7

Am7



knows an - oth - er day is not real - ly guar - an - teed. \_\_\_\_\_ So ev - 'ry time you

G

Bm7



hold me, hold me like this is the last time. Ev - 'ry time you

Em7

C

Em/B

Am7

G

D7sus



kiss me, kiss me like you'll nev - er see me a - gain. \_\_\_\_\_ Ev - 'ry time you

G

Bm7



touch me, touch me like this is the last time. Prom - ise that you'll

Em7

1. C Em/B Am7 G D7sus

love me, love me like you'll nev - er see me a - gain, oh, oh, oh. \_

G Em7

G/D C Em/B Am7 G D7sus

N.C. Cmaj7

How \_ man-y real-ly know what love is? \_ Mil - lions nev-er will.

12.

C      Em/B      Am7      G      D7sus      G

nev - er see me a - gain. \_\_\_\_\_ So ev - 'ry time you hold me, hold me like this is the

*Add lead vocal ad lib.*

Bm7      Em7

last time. Ev - 'ry time you kiss me, kiss me like you'll

C      Em/B      Am7      G      D7sus      G

nev - er see me a - gain. \_\_\_\_\_ Ev - 'ry time you touch me, touch me like this is the

Em7      G/D

last time. Prom - ise that you'll love me, love me like you'll

C Em/B Am7 G D7sus G

nev - er see me a - gain, \_\_\_\_\_ oh, oh, oh. (Oh, \_ oh, \_ oh.) \_\_\_\_\_  
*End vocal ad lib.*

Bm7 Em7 C Em/B Am7 G D7sus

(Oh, \_ oh, \_ oh.) \_\_\_\_\_ (Oh, \_ oh, \_ oh.) \_\_\_\_\_ (Oh, \_ oh, \_ oh.) \_\_\_\_\_

G Bm7 Em7

Repeat and Fade

C Em/B Am7 G D7sus

Optional Ending

C Em/B Am7 G D7sus G

*rit.*








# LESSON LEARNED


Words and Music by ALICIA KEYS,  
RAPHAEL SAADIQ and JOHN MAYER




Moderately, in 2

A  C#m  F#m 

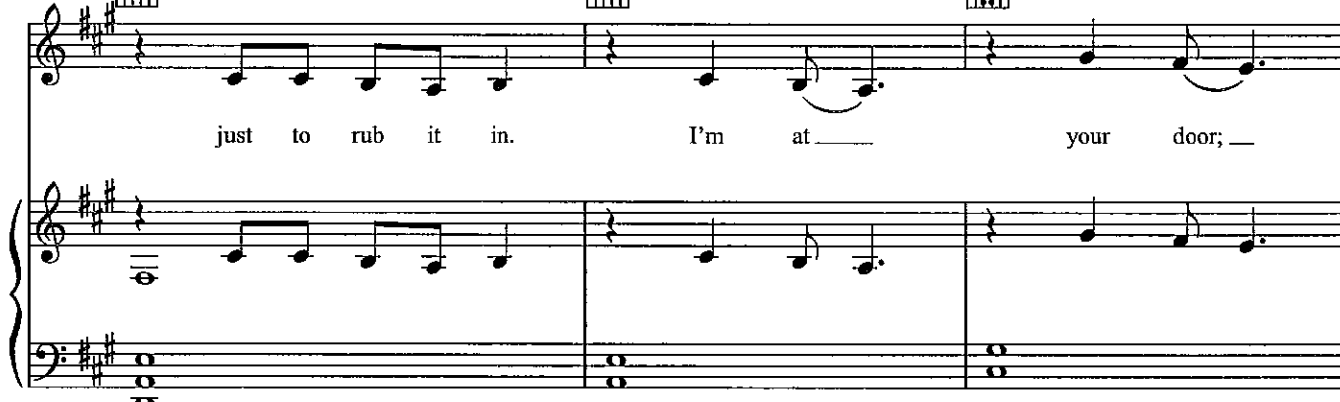
He broke \_ a heart, \_ and now it's rain - ing




*p*




D(add2)  A  C#m 

just to rub it in. I'm at \_ your door; \_



F#m  Dmaj7  A 

I feel so cra - zy 'bout it. You say, "I told you so,"



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C#m

F#m

Dmaj7



you saw it long a - go,

you knew he had to go.

A

C#m

F#m



I fin-'ly came a - round;

I'm back on sol - id ground,

can't let it get me down.

Dmaj7

A

C#m



(It's al - right,

it's al - right,

F#m

Dmaj7

A



it's al - right.)

(It's al - right,

C#m

F#m

Dmaj7



it's al - right, it's al - right.) \_\_\_\_\_

D

A

E

A/C#

Dmaj7



Yes, I was burned, but I called it a les - son learned.

D

A

E

A/C#

Dmaj7



Mis - take o - ver - turned, so I called it a les - son learned.

D

A



My soul is re - turned, so I



3

called \_\_\_ it a les - son learned, \_\_\_ an - oth - er les - son



learned. \_\_\_ Some - times \_\_\_



some lies \_\_\_ can take a min - ute \_\_\_ to ful - ly re - al - ize.



His tears, \_\_\_ your eyes, \_\_\_ thir - ty sec - onds

Dmaj7

A



to a - pol - o - gize. You give him one more chance,

C#m

F#m

Dmaj7



just like the time be - fore, but he al - read - y knows you'd give a hun - dred - more.

A

C#m

F#m



Un - til that night in bed, you wake up in a sweat. You're rac - ing to the door,




Dmaj7

D

A








can't take it an - y - more. I was burned, but I

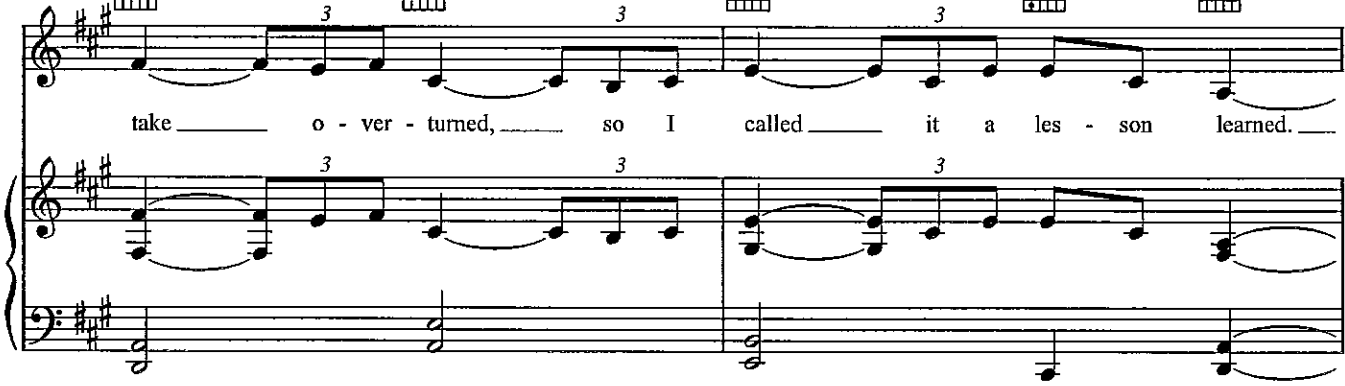
E  A/C#  Dmaj7 



called \_\_\_ it a les - son learned. \_\_\_ Mis -



D  A  E  A/C#  Dmaj7 

take \_\_\_ o - ver - turned, \_\_\_ so I called \_\_\_ it a les - son learned. \_\_\_



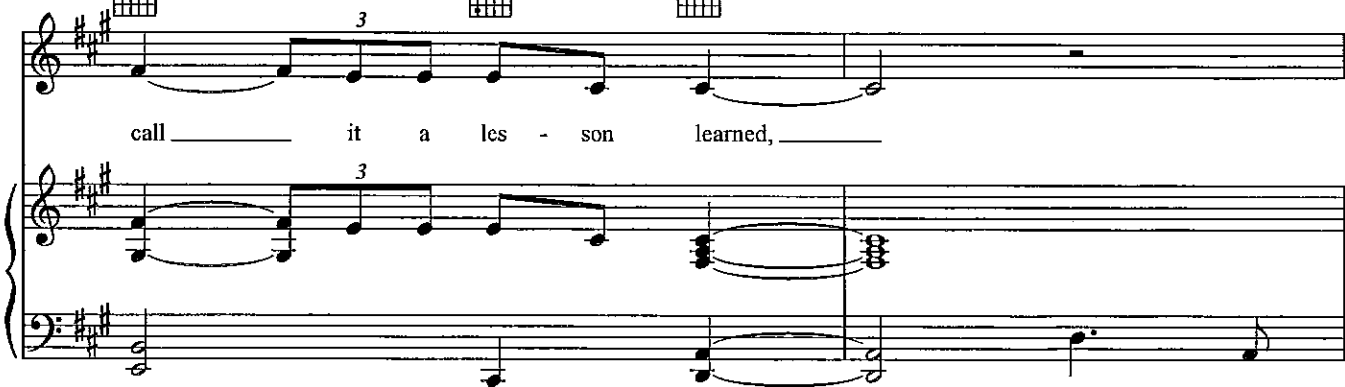
D  A 

My soul \_\_\_ has re - turned, \_\_\_ so I



E  A/C#  Dmaj7 

call \_\_\_ it a les - son learned, \_\_\_





an - oth - er les - son (learned). Life per - fect ain't per - fect if you don't

F#m7



E(add4)



know what the strug - gle's for.

Bm11



F#m7



Fall - ing down ain't fall - ing down if you don't cry when you hit the floor.

E(add4)



Bm11



It's called the past 'cause I'm get - tin' past and I ain't

F#m7

E(add4)

Dmaj7

noth - in' like I was be - fore. — You ought - ta see me now. —

D

A

E

A/C#

Yes — I was burned, — but I called — it a les - son

Dmaj7

D

A

learned.

Mis - take — o - ver - turned, — so I

E

A/C#

Dmaj7

called — it a les - son learned. —



D A

My soul \_\_\_\_\_ was re - turned \_\_\_\_\_ so I

E A/C# Dmaj7

called \_\_\_\_\_ it a les - son learned, \_\_\_\_\_

E7sus Bm11

an - oth - er les - son learned. \_\_\_\_\_ Sing - in',

D A E A/C# Dmaj7

yes, \_\_\_\_\_ I was burned, \_\_\_\_\_ but I called it a les - son learned.

D A

Said mis - take's o - ver - turned, so I

E A/C# Dmaj7

called it a les - son learned. My

D A E A/C# Dmaj7

soul has re - turned, so I called it les - son learned, oh,

D A E A/C# Dmaj7

les - son learned. (It's al - right, it's a les - son learned.)


D  A 






(It's al - right,



E  A/C#  Dmaj7 




it's al - right, it's al - right. It's all,



D  A  1. E  A/C#  Dmaj7 

it's al - right, it's a les - son learned.)



2. E  A/C#  Dmaj7 

it's a les - son learned.)





# WRECKLESS LOVE

Words and Music by ALICIA KEYS,  
JACK SPLASH and HAROLD LILLY, JR.

Moderately, in 2

Em9



\* *Yo, yeah, o - kay,*

*f*

*heh. Let's take it back a lit - tle bit.*

Dmaj9



*(Spoken:) No, it's not that it's not good now, I'm just... remember how... well, let me tell you:*

\*Recorded a half step lower.

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Em9



Let's go back in time, \_\_\_\_\_ when

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

see - ing your I. D. on mine \_\_\_\_\_ made me cra - zy. Oh

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the right hand.

Dmaj9



ba - by, I'm say - in' let's go back there \_\_\_\_\_

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the right hand.

(go back there); \_\_\_\_\_ let's take it there \_\_\_\_\_

The fourth system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the right hand.

Em9



(take it there). — I'm talk - in' 'bout back in time, — when you wan - na

know my ev - 'ry move, tried to keep it smooth, keep - in' up with me. You drove me

§  
Dmaj9



cra - zy. Oh, ba - by, let's go back there — (go back there); .. let's

take it there — (take it there). — (When you

Em9



did - n't know me, did - n't need me, want to touch me, could-n't leave me,

I could-n't know how far this would go, I could-n't know if this was for sure.

Dmaj9



We \_\_\_\_\_ just \_\_\_\_\_ could \_\_\_\_\_ not), \_\_\_\_\_

Em9



we just could not get e - nough of it, ba - by. Let's go \_\_\_\_\_ have that

wreck - less love, \_\_\_\_\_ that cra - zy love, \_\_\_\_\_ that

Dmaj9



off the wall, "won't stop 'til I get e - nough" kind of love.

I need that love. \_\_\_\_\_ So, ba - by, let's

Em9



go \_\_\_\_\_ have that wreck - less love, \_\_\_\_\_ that



cra - zy love, ——— that "I don't real - ly care, we can have it an - y -

Dmaj9



where" kind of love, ——— that

To Coda ♪

wreck - less love. ———

Em9



Let's go back in time, when our kiss was brand - new,

an ad - ven - ture, not per - fect - ed, 'lit - tle hes - i - tant; let's

Dmaj9



go back there \_ (go back there); - let's take it there \_

Em9



(take it there). Ooh, ba - by, now, \_ take it back in time, when for -

ev - er was a min - ute and e - ter - ni - ty was a sec - ond. I'm

*D.S. al Coda*

*Coda*



stress - in' that we gon - na

Oh \_\_\_\_\_ ba - by, let's

Em9



go \_\_\_\_\_ have that wreck - less love, \_\_\_\_\_ that

cra - zy love, \_\_\_\_\_ that off the wall, "won't stop 'til I get e -

Dmaj9



nough" kind of love. I

Em9



need that love. \_\_\_\_\_ So, ba - by, let's go \_\_\_\_\_ have that

wreck - less love, \_\_\_\_\_ that cra - zy love, \_\_\_\_\_ that

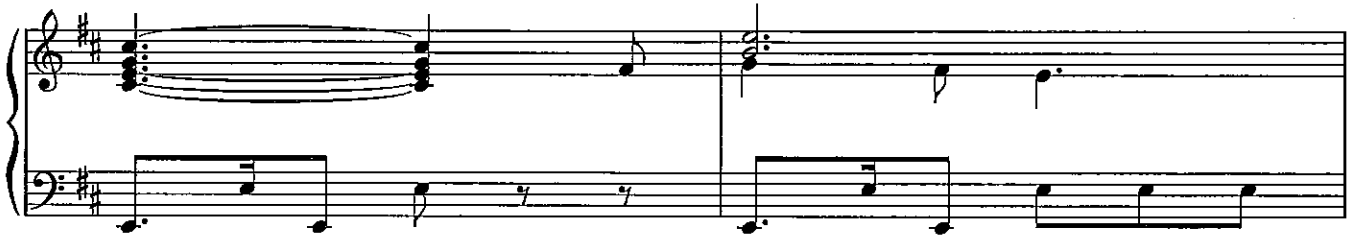
Dmaj9



"I don't real - ly care, we can have it an - y - where" kind of love, \_\_\_\_\_

that wreck - less love. \_\_\_\_\_

Em9



Dmaj9



Repeat and Fade



Optional Ending

Em9





# THE THING ABOUT LOVE

Words and Music by ALICIA KEYS  
and LINDA PERRY

Moderately slow, in 2

E $\flat$



Love, Friends

love will come some-times will

*mp*

A $\flat$



Fm7



find you just to re - mind you  
blind you, sneak up be - hind you;

Cm



of who you are. Oh,  
you can't give e - nough. This

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love, \_\_\_\_\_ it will for - sake you, \_\_\_\_\_  
 life, \_\_\_\_\_ it will em - brace you, \_\_\_\_\_



\_\_\_\_\_ threat-en to break you, \_\_\_\_\_ take \_\_\_\_\_  
 \_\_\_\_\_ to - tal - ly a - maze you, \_\_\_\_\_ so



\_\_\_\_\_ what you've got \_\_\_\_\_  
 you don't give up \_\_\_\_\_



Ev - 'ry - bod - y laughs, - ev - 'ry - bod - y cries; -

Cm



F7



{ oh, }  
sure,) it can hurt you, ba - by, \_\_\_\_\_ but give a lit - tle try. \_\_\_\_\_

A $\flat$



E $\flat$



See, that's the thing a - bout love. \_\_\_\_\_

1.

2.

Oh,

B $\flat$ m



A $\flat$ (add2)



tell me that I \_\_\_\_\_ am not the on - ly one that's go - in' through it all. \_\_\_\_\_



E $\flat$



B $\flat$ m



Oh, some-times I feel like I'm the

A $\flat$ (add2)



E $\flat$



on - ly one go - in' through it all. But it's time,

G $\flat$



Fm



oh, it's time for me to shine.

E $\flat$



Fm



G $\flat$



Said it's a - bout time,

Fm



oh, it's time for me to shine.

Eb



It's my time,

Gb



Fm



said it's my time for me to shine.

Eb



Fm



Gb



Whoa, oh, oh, it's my time,

Fm



it's 'bout time \_\_\_\_\_ for me to

*rit.*

Slower, expressively

E♭



shine. \_\_\_\_\_

A♭



Fm7



'Cause ev - 'ry - bod - y laughs \_\_\_\_\_ and ev - 'ry - bod - y cries. \_\_\_\_\_

Cm



F7



Sure, it could hurt you, ba - by, but give it a lit - tle try. \_\_\_\_\_

Ab Eb

See, that's the thing a - bout love.

Ab Eb

That's the thing a - bout love.

Ab Abm

That's the thing a - bout, that's the thing a - bout

*rit.*

Freely Ebmaj7

love.



# TEENAGE LOVE AFFAIR

Words and Music by ALICIA KEYS, JACK SPLASH,  
HAROLD LILLY, JR., CARL HAMPTON,  
JO BRIDGES and TOM NIXON

Moderately, in 2

G6



\*  
Can't wait to get home,  
An - oth - er se - cret meet - ing

*mf*

Dm9



G6



ba - by, dial your num - ber. Can you  
on a fifth floor stair - case. I'm gon - na

Dm9



pick up the phone, 'cause I wan - na hol - la.  
give you this let - ter of all the things I can't say.

\*Recorded a half step lower.

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- contains sample of "Girl I Love You" by Carl Hampton, Jo Bridges and Tom Nixon

Authorized for use by Stephen Bushnell

G6



Dm9



Day - dream-in' 'bout you all day in school, can't \_  
 Want you to be \_\_\_ my first, my last, my end - ing \_

G6



con - cen - trate. \_\_\_\_\_  
 and be - gin - ning. \_\_\_\_\_

Wan - na have your voice in my  
 I'll write your name in my book, your \_

Dm9



F



ear 'til Ma - ma come and say it's too late. \_\_\_\_\_ }  
 last name, my \_\_\_ first; \_\_\_ I'm \_\_\_ your Mis - sus. }

(1., 2.) ('Cause the lights are on out -

Em



F



Em



side, wish there was some - where to hide,) 'cause

Dm11



G7sus



I just don't want to say good-bye, 'cause you are my ba - by, ba - by.

Em



Dm7



Noth - in' real - ly mat - ters;

Em7



I don't real - ly care what no - bod - y tell

Dm7



Em7



me; I'm gon - na be here. It's a

Dm7

F

mat - ter of ex - treme im - por - tance, my first teen - age love \_\_\_\_\_

Em

Dm7

G7sus

\_\_\_\_\_ af - fair. \_\_\_\_\_

G6

(Spoken:) Hey, boy... so,

Dm7

G6

you know I really like being with ya. Just hangin' out is fine.



Dm7



G6



So, so may - be we could go to (first base) be - cause I

Dm7



feel you. — (Sec - ond base), want you to feel me too, boy. —

G6



Dm7



(Third base), bet - ter pump the brakes, ba - by, slow down, I got - ta

F



Em



go home now. ('Cause the lights are on out - side, wish there

F



Em



Dm11



was some - where to hide,) 'cause I just don't want

G7sus



Em



to say good-bye, 'cause you are my ba - by, ba - by. Noth - in'

Dm7



Em7



real - ly mat - ters; I don't real - ly care what no -

Dm7



bod - y tell me; I'm gon - na be here.

Em7



Dm7



It's a mat - ter of ex - treme im - por -

1.

F



Em



Dm7



- tance, my first teen - age love af - fair,

G7sus



2.

F



ba - by, ba - by. teen - age

Em



Dm7



G7sus



love af - fair.



# I NEED YOU

Words and Music by ALICIA KEYS, PAUL GREEN,  
HAROLD LILLY, JR. and MARK BATSON

Moderately fast

Em



C#dim



3

(No, no, no, no, no, no, no,

*mf* 3

Cm6



G



1

2.

no, no. The

Em



C#dim



Cm6



G



sand loves when the waves come;

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Em C#dim

the sky can't wait

This system contains the first two lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Above the system are two guitar chord diagrams: Em (E minor) and C#dim (C# diminished). The lyrics are "the sky can't wait".

Cm6 G

for the light of the sun.

This system contains the second two lines of music. Above the system are two guitar chord diagrams: Cm6 (C minor 6) and G (G major). The lyrics are "for the light of the sun.".

Em C#dim

So how could you



This system contains the third two lines of music. Above the system are two guitar chord diagrams: Em (E minor) and C#dim (C# diminished). The lyrics are "So how could you".


Cm6 G

look me in my eye and not see what,



This system contains the final two lines of music on the page. Above the system are two guitar chord diagrams: Cm6 (C minor 6) and G (G major). The lyrics are "look me in my eye and not see what,".


what I feel in - side? Tell me, how could you

Em  C#dim 



doubt the fact that I, I love you, I love you?

Cm6  G 





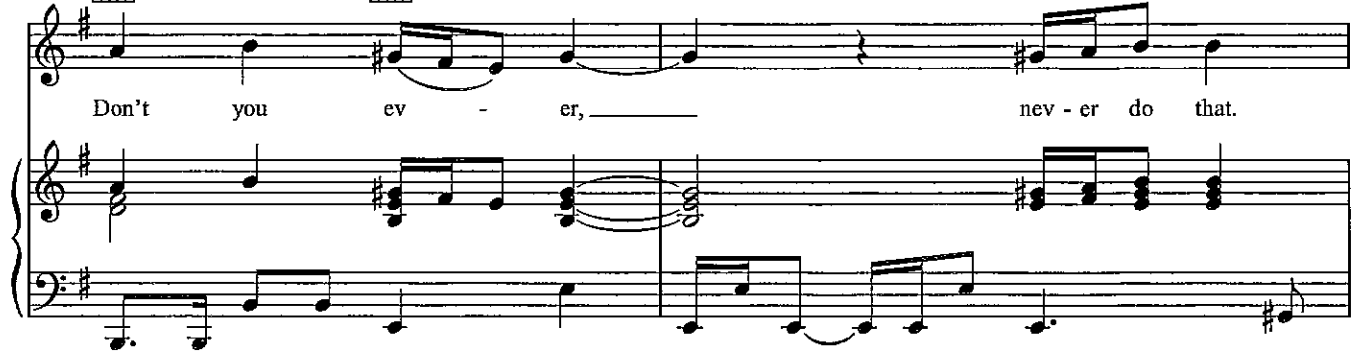
Don't you ev - er think like that.

C  Cm  D/C 



Don't you ev - er, nev - er do that.

Bm7  E 





There will nev - er be two things that go to -



geth - er bet - ter than you and me. \_\_\_\_\_



North needs \_ south, \_ east needs west, \_ and no means



yes, yes, yes. \_\_\_\_\_





Em



C#dim



you, I need  
 (No, no, no, no, no, no, you, no, no,

Cm6



G



you. So how'  
 no, no.)

2.

Cm6



G



you ev-'ry day. I need  
 no, no.)

Em



C#dim



you, I need  
 (No, no, no, no, no, no, no, no,

Cm6



G



you. I need  
no, no.)

Em



C#dim



you, I need  
(No, no, no, no, no, no, no, no,

Cm6



G



you. Like the  
no, no.)

Em



C#dim



de - sert needs the rain, like  
(No, no, no, no, no, no, no,

Cm6



G



joy ——— needs pain. ——— (Hey, hey, hey.)  
no, no.)

Em



C#dim



Cm6



G



Em



C#dim



(Hey, hey, hey.)



Cm6

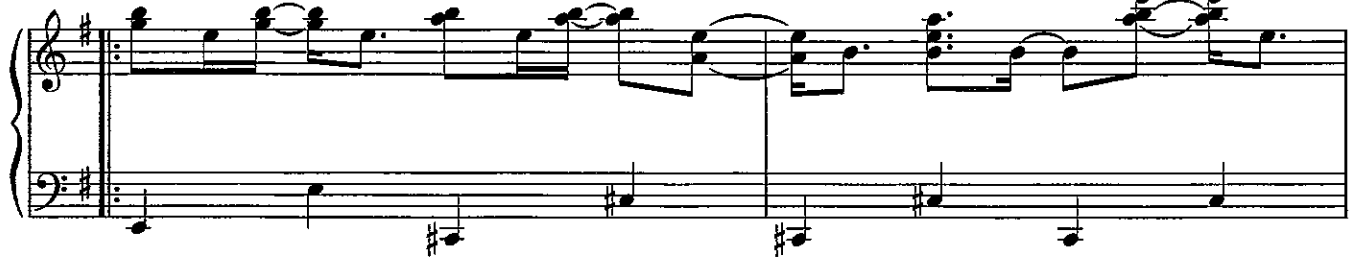




G



(Hey, hey, hey.)

Em  C#dim 



Cm6  G 



Em  C#dim  Repeat and Fade



Cm6  G 



Optional Ending

*rit.*

Cm6  G 





# WHERE DO WE GO FROM HERE

Words and Music by ALICIA KEYS,  
KERRY BROTHERS, JR., HAROLD LILLY, JR.,  
JOSEPH FRIERSON and MARY FRIERSON

Moderately

F#m

C#m

F#m

C#m

First system of musical notation. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is marked 'Moderately' and 'f' (forte). Above the staff are four guitar chord diagrams: F#m, C#m, F#m, and C#m. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

F#m

C#m

F#m

C#m

Second system of musical notation, continuing the piano accompaniment from the first system. It features the same key signature and time signature. Above the staff are four guitar chord diagrams: F#m, C#m, F#m, and C#m.

A

G#m7

C#m

Third system of musical notation. Above the staff are three guitar chord diagrams: A, G#m7, and C#m. The piano accompaniment continues with the same rhythmic pattern.

We're at the cross - roads, - my dear. —

Fourth system of musical notation, featuring the vocal line. The lyrics 'We're at the cross - roads, - my dear. —' are written below the staff. The piano accompaniment provides harmonic support.

A

G#m7

Fifth system of musical notation. Above the staff are two guitar chord diagrams: A and G#m7. The piano accompaniment continues.

Where do \_ we go \_ from

Sixth system of musical notation, featuring the vocal line. The lyrics 'Where do \_ we go \_ from' are written below the staff. The piano accompaniment concludes the piece.

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All Rights Reserved International Copyright Secured Used by Permission  
- contains sample of "After Laughter Comes Tears" by Joseph Frierson and Mary Frierson

C#m  A 




here? \_\_\_\_\_ May-be you won't




G#m7  C#m 


go; \_\_\_\_\_ may-be you'll stay. \_\_\_\_\_ Oh, \_\_\_\_\_ I know \_\_\_\_\_



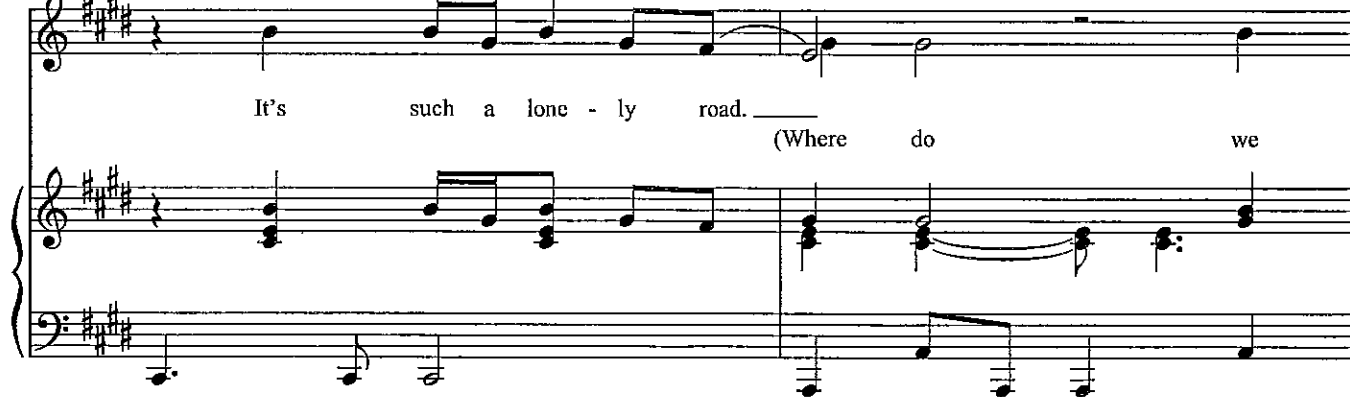
A  G#m7  C#m 

\_\_\_\_\_ I'm \_\_\_\_\_ gon-na miss you \_\_\_\_\_ ei-ther way. \_\_\_\_\_



Amaj7 

It's such a lone-ly road. \_\_\_\_\_ (Where do we



G#m7 C#m

go from here?) All I can do is

Amaj7 G#m7 C#m



(fol - low the tracks of my tears.)

Amaj7

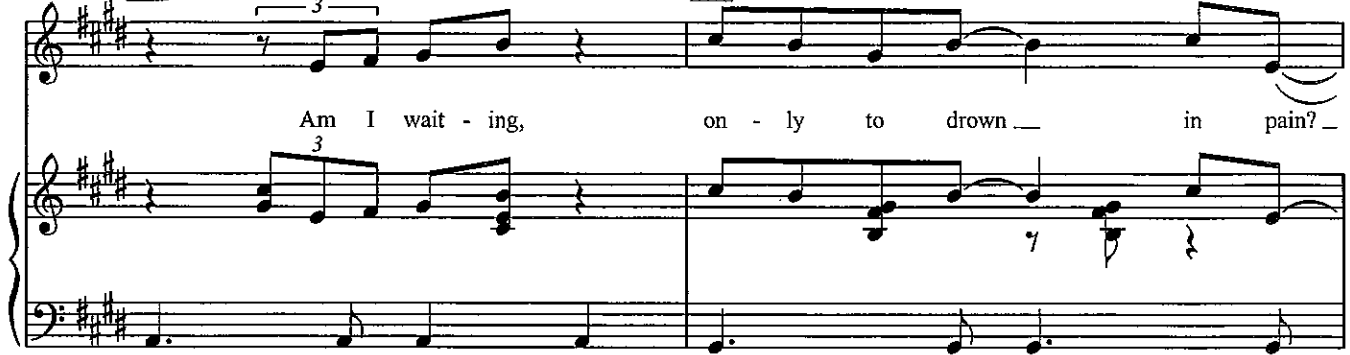
When I cry your name, -

G#m7 C#m

am I call - ing in vain?

A  G#m7 



Am I wait - ing, on - ly to drown \_ in pain? \_




C#m  A 


Don't you do it, don't, \_




G#m7  C#m 

\_ said don't you leave me this way. \_



A 

I don't know \_ if I can





G#m7



C#m



lift my head \_\_\_\_\_ and face an - oth - er day. \_\_\_\_\_

Amaj7



G#m7



Ooh, it's such a lone - ly road.  
(Where do we go \_\_\_\_\_ from

C#m



here?) All I can do is

Amaj7



G#m7



C#m



(fol - low the tracks of my tears.) \_\_\_\_\_

Amaj7



(Us - 'lly not the kind of girl who's  
(When I'm look - ing in the mir - ror

G#m7



F#m



lost and look - ing for di - rec - tion.) Who could this be, \_\_\_  
try - in' to find a res - o - lu - tion,) we're too far gone \_\_\_ to

F#m



C#m



Amaj7



star - ing at me? \_\_\_ (Where do we  
find our way home. \_\_\_

G#m7



C#m



go \_\_\_ from here?) All I can do is

Amaj7



G#m7



(fol - low the tracks of my

1.

C#m



2.

F#m9



G#m7



C#m



tears.) \_\_\_\_\_ tears.) \_\_\_\_\_

F#m7



C#m



Amaj7



G#m7



C#m



Repeat and Fade

Optional Ending

*rit.*

# PRELUDE TO A KISS



Words and Music by  
ALICIA KEYS

Freely, expressively

Amaj7                      Gmaj7                      F#m7

*p*

\* Ped.                      \* Ped.                      \* Ped.

Moderately, more steadily

Fmaj7                      A

*rit.*

\* Ped.                      \* Ped. (Pedal ad lib.)

Dmaj7                      A

Dmaj7                      A

Dmaj7

A

Dmaj7

Some - times \_

A

Dmaj7

I feel like I don't be -

A

Dmaj7

long an - y - where, \_ and it's gon - na

A

Dmaj7

take so long for me to get

A

Dmaj7



some - where. \_\_\_\_\_ Some - times \_

D

E



I feel \_\_\_\_\_ so heav - y - heart - ed, \_\_\_\_\_ but I

D

E



can't ex - plain, 'cause I'm \_\_\_\_\_ so guard - ed. \_\_\_\_\_ But that's a

A

G

F#m



lone - ly road to trav - el \_\_\_\_\_ and a

A



G



F#m



heav - y load \_\_\_\_\_ to \_\_\_\_\_ bear.

And it's a

A



G



F#m



long, long \_\_\_\_\_ way \_\_\_\_\_ to heav - en, \_\_\_\_\_ but I got - ta

F



E



get there. \_\_\_\_\_

Can you send an

A





Dmaj7






an - gel? \_\_\_\_\_

Can you send me an


A  D/E 



an - gel \_\_\_\_\_ to guide \_\_\_\_\_

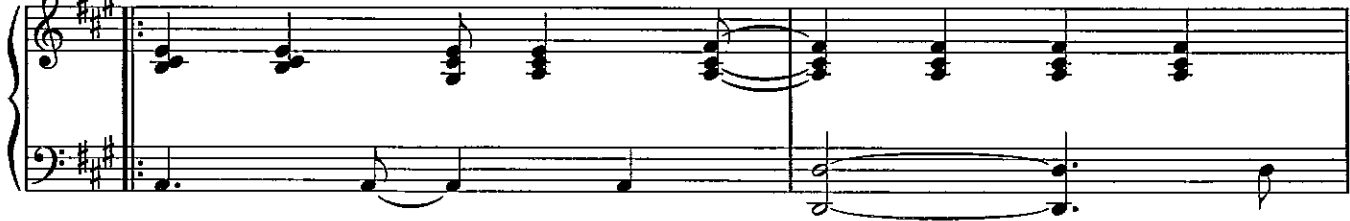





A  Dmaj7 

me? \_\_\_\_\_




A  Dmaj7 



A  Dmaj7  Optional Ending A 

*Repeat ad lib. and Fade*







# TELL YOU SOMETHING

(Nana's Reprise)

Words and Music by  
ALICIA KEYS, KERRY BROTHERS, JR.,  
ALONZO STEVENSON, PAUL GREEN,  
RAY HANEY and STEVE MOSTYN

Moderately slow, in 2

Chord diagrams: D/F# (x00232), Gsus2 (x02033), Dsus2/C# (x02033), D (xx0232), G/B (xx0032), A(add4) (xx0002), D (xx0232), Gsus2 (x02033), A(add4) (xx0002), Bm7 (x24423), Em11 (x02033 5 fr).

Lyrics: Get so caught up ev - 'ry day, try - in' to keep it all to - geth - er while the time just slips a - way.

Dynamic: *mp*

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A(add4)

D



See, I know

Gsus2

A(add4)



noth - in' lasts for - ev - er.

D

G/B

A(add4)



I - mag - ine there was no to - mor - row, I - mag - ine

D

G/B



that I could-n't see your face. There'd be no lim - it to my sor - row,

A(add4)



♩

D



so all I can say: \_\_\_\_\_ I wan - na

G/B



A(add4)



tell you some-thing, give you some-thing, show you in so man - y ways,

D



G/B



A(add4)



'cause it would all mean noth - ing if I don't say some-thing be -

Bm7



Em11



fore it all blows a - way. Don't wan - na wait to bring you flow - ers, \_\_\_\_\_

4 A(add4)/C#

Bm7



waste an - oth - er hour, \_ let a - lone an - oth - er day. \_ I wan - na

Em11

A(add4)

To Coda ⊕



tell you some-thing, show you some-thing; won't wait 'til it's too late.

D/F#

Gsus2

Dsus2/C#



I can't wait, \_ I can't wait, \_ I won't wait, \_ I don't wan - na wait.

D/F#

Gsus2



I can't wait, \_ I can't wait, \_ I won't wait, \_ I don't wan -

Dsus2/C#



D



na wait. Won't wait 'til it's too late. \_\_\_\_\_ Just a

G/B



A(add4)



sim - ple con - ver - sa - tion,

D



G/B



A(add4)



just a mo-ment is all \_\_\_\_\_ it takes. \_\_\_\_\_

Bm7



Em1



A(add4)/C#



I wan - na be there just \_\_\_\_\_ to lis - ten, \_\_\_\_\_

D

G/B



and I don't wan - na hes - i - tate. —

A(add4)

D



I - mag - ine

G/B

A(add4)



there was no to - mor - row, — i - mag - ine that I could-n't see your face. —

D

G/B

A(add4)



There'd be no lim - it to my sor - row, — 'cause there was

Bm7



Em11



5 fr

noth - in' that could fill this space. — Oh, and then I put it off for too long, —

A(add4)/C#



D



I did - n't say all that I had to say. — I wan - na

G/B



A(add4)



*D.S. % al Coda*

take the time to right the wrong — be - fore we get to that place. —

*Coda*



Bm9



wait 'til it's too late. Just lean on my shoul - der; it's not

D(add2)



Bm9



o - ver 'til it's o - ver. Don't wor - ry 'bout it, 'cause I'm

Gmaj7



Dmaj7



D/F#



gon - na make sure I'm gon - na get strong - er, yeah. —

Bm9



Dmaj9



I don't wan - na wait un - til the storm, —

Bm9



Dmaj9



when some-thing's wrong and now you're gone and I can't



D

G/B



find ya. I wan - na tell you some-thing,

A(add4)

D



give you some-thing, show you in so man - y ways, 'cause it would

G/B

A(add4)



all mean noth - ing if I don't say some-thing be - fore it all blows a - way.

Bm7

Em7

A/C#



Don't wan - na wait to bring you flow - ers, \_ waste an - oth - er hour, \_



let a - lone an - oth - er day. \_\_\_\_\_ I wan - na tell you some-thing,



show you some-thing; won't wait 'til it's too late. I can't wait, \_ I can't wait, \_



\_\_\_\_\_ I won't wait, \_ I don't wan - na wait.



I can't wait, \_ I can't wait, \_ I won't wait, \_ I don't wan - na wait.

Bm7



Em7



I can't wait, \_ I can't wait, \_ I won't wait, \_ I don't wan -

A/C#



D



na wait. I can't wait, \_ I can't wait, \_

G



A(add4)



D



\_ I won't wait, \_ I don't wan - na wait.

G/B



A



Optional Ending

D



Repeat and Fade



# SURE LOOKS GOOD TO ME

Words and Music by ALICIA KEYS  
and LINDA PERRY

Moderately slow

Gsus G Fsus F Bb C G

Gsus G Fsus F

(Hoo, hoo, — ooh, — hoo.) —

1. Bb C G 2. Bb C G

Yeah, yeah, yeah. — Yeah, yeah, yeah. —

Gsus G

Life is cheap, —  
Time flies by, — it

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Fsus

F

Bb

C

G



bit - ter - sweet, — but it tastes good to me. —  
 leaves you be - hind: — take it nat - 'ral - ly. —

Gsus

G



Take my turn, —  
 Heav - en knows — there's

Fsus

F

Bb

C

G



crash and burn: — that's how it's s'posed to be. —  
 so much more, — more than what we see. —

Bb

F

C

G



So don't rain — on my pa - rade. —

B $\flat$  F C G

Life's too short to waste one day. I'm gon - na

B $\flat$  F C G

risk it all, the free - dom to fall. Yes, it

B $\flat$  C G

sure looks good to me.

2. E $\flat$  F

Sure looks good to me.

Gsus

G

Fsus

F



(Hoo, hoo, ooh, hoo.)

Bb

C

G



Yeah, yeah, yeah.

Gsus

G

Fsus

F

Bb

C



(Hoo, hoo, ooh, hoo.) Yeah, yeah, yeah.

G



Deep in my mind I'm se - cure,



we're get - tin' by. — Wan-na see the light — 'fore I die, — 'fore I lie —



— in an emp - ty space. — The dark - ness comes — and I been



tell - in' my soul, — and me — and my - self, — we turn a - round, —



— we're get - tin' old. — But the light - ning crash - in', fool -



F



- ish e - mo - tions are the bruis - es and the beau - ty of this mo -

 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 one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "- ish e - mo - tions are the bruis - es and the beau - ty of this mo -".

G



- ment that we're feel - in'. And I feel \_\_\_\_\_ like I'm see - in' the world \_

 The second system of music continues the vocal line and piano accompaniment. The lyrics are: "- ment that we're feel - in'. And I feel \_\_\_\_\_ like I'm see - in' the world \_".

F



\_\_\_\_\_ in - side of me, \_\_\_\_\_ but I can tell you that I know it's get - tin'

 The third system of music continues the vocal line and piano accompaniment. The lyrics are: "\_\_\_\_\_ in - side of me, \_\_\_\_\_ but I can tell you that I know it's get - tin'".

G7



eas - i - er to breathe. There's a cold \_\_\_\_\_ in the morn - ing, end -

 The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "eas - i - er to breathe. There's a cold \_\_\_\_\_ in the morn - ing, end -".

F



- less e - qua - tion of who \_\_\_\_\_ we've be - come. It's a

G7



com - plex sit - u - a - tion, so \_\_\_\_\_ live, love \_\_\_\_\_ life, \_\_\_\_\_ give love.

F



Live, love \_\_\_\_\_ life, \_\_\_\_\_ give love. Live, love \_\_\_\_\_ life, \_\_\_\_\_ give love, 'cause

Bb



F



who are we, an - y - way? So don't rain \_\_\_\_\_ on



my pa - rade. \_ Life's too short \_ to waste one day. \_ I'm gon-na



risk it all, \_ the free - dom to fall. \_ Yes, it



sure looks good to me. \_



It sure looks good to me. \_ I'm tell - in' you, <sup>3</sup>

E $\flat$  F G

sure looks good to me. \_\_\_\_\_ Yeah,

E $\flat$  F Gsus G Fsus F

sure looks good to me. \_\_\_\_\_ (Hoo, hoo, — ooh, — hoo.) \_\_\_\_\_ Me, \_\_\_\_\_

E $\flat$  C G Gsus G

looks good to me. (Hoo, hoo, —

Fsus F E $\flat$  C G

(ooh, — hoo.) \_\_\_\_\_ Yeah, yeah, yeah. \_\_\_\_\_

*rit.*