

PianoVocalGuitar

the ELEMENT  
OF *freedom*

ALICIA  
KEYS

FABER *ff* MUSIC

Love Is Blind

Doesn't Mean Anything

Try Sleeping with a Broken Heart

Wait Til You See My Smile

That's How Strong My Love Is

Un-thinkable (I'm Ready)

Love Is My Disease

Like the Sea

Put It in a Love Song

This Bed

Distance and Time

How It Feels to Fly

Empire State of Mind (Part II)

Broken Down

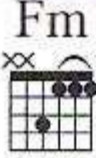


# LOVE IS BLIND

Words and Music by ALICIA KEYS  
and JEFF BHASKER

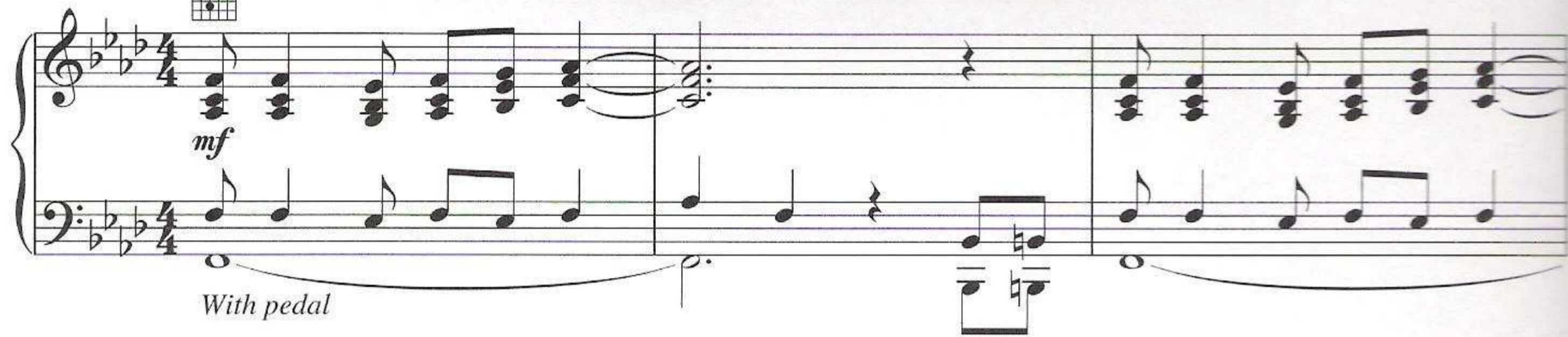
Moderate half-time feel

Fm



*mf*

With pedal



1 2


Fm



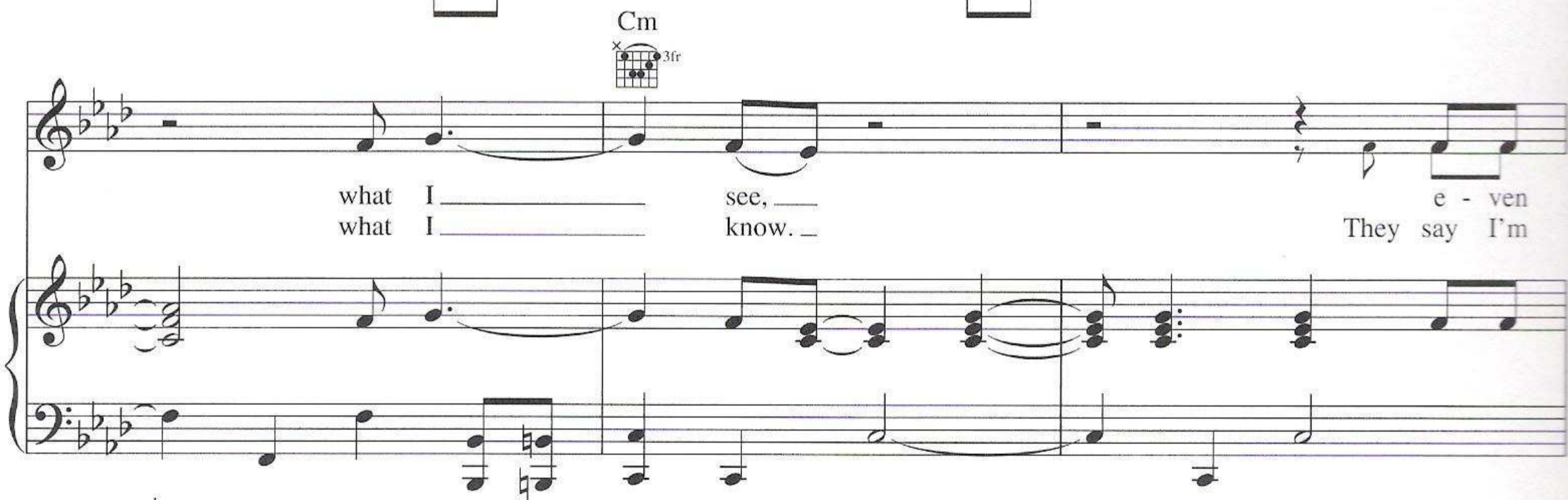
Well, peo - ple don't see  
know



Cm



what I see, e - ven  
what I know. They say I'm



Bbm7



when they're right there stand - ing next to me.  
los - ing my mind; I know I'm los - ing con - trol.

Cm



Fm

Gm

(Babe.) \_\_\_\_\_ And all of my friends think I'm cra - zy \_\_\_\_\_ for  
All of my friends think I'm cra - zy, \_\_\_\_\_ but

Cm

Bbm7

lov - ing \_\_\_\_\_ you. \_\_\_\_\_ What they don't know, \_\_\_\_\_  
I don't \_\_\_\_\_ care. \_\_\_\_\_ I'm o - ver the edge, \_\_\_\_\_ no \_\_\_\_\_ turn - ing back;

Cm7

there's noth - ing else I can do. \_\_\_\_\_ And it's too bad, 'cause love \_\_\_\_\_ is blind. \_\_\_\_\_  
be - long to you, I \_\_\_\_\_ swear. \_\_\_\_\_ It's

Fm

Cm7

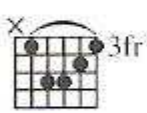
\_\_\_\_\_ It's too bad, \_\_\_\_\_ it's too bad. \_\_\_\_\_ It's

Bbm7

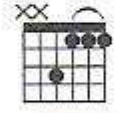


too bad, 'cause love is blind. It's too bad, It's so bad.

Cm

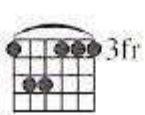


Fm



It's too bad, 'cause love is blind. It's too bad; it don't matter,

Gm

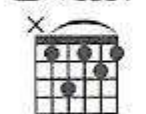


Cm7



ba - by. It's too bad, 'cause love is blind.

Bbm7



To Coda

1  
Cm7

It's too bad, It's so sad.

2  
Cm7

Say, peo - ple don't It's too bad, 'cause love \_ is blind. \_

Fm

Cm

(Ay.) Oh,

Bbm7

oh, ooh whoa. \_ (Ay.)

1

Cm

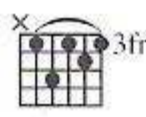
2


Cm7

D.S. al Coda

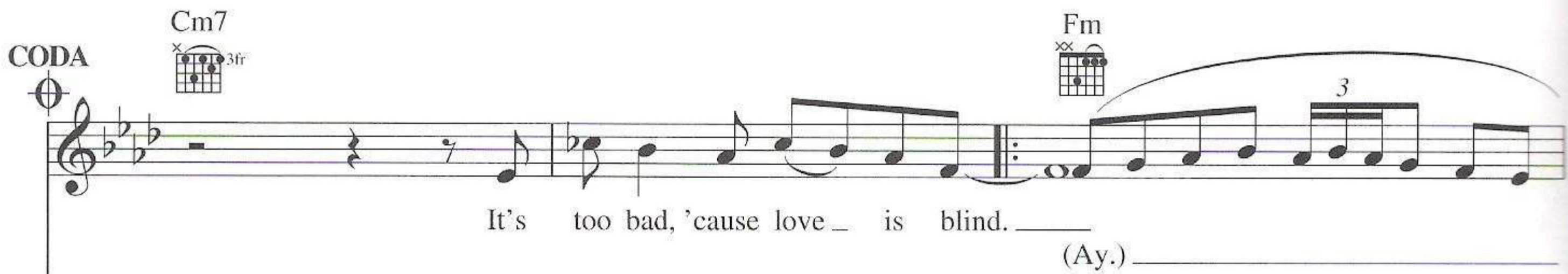
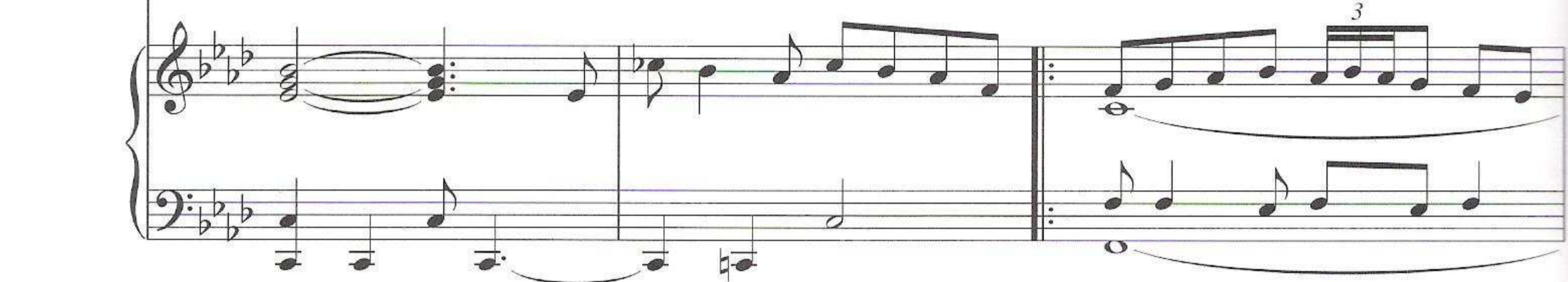
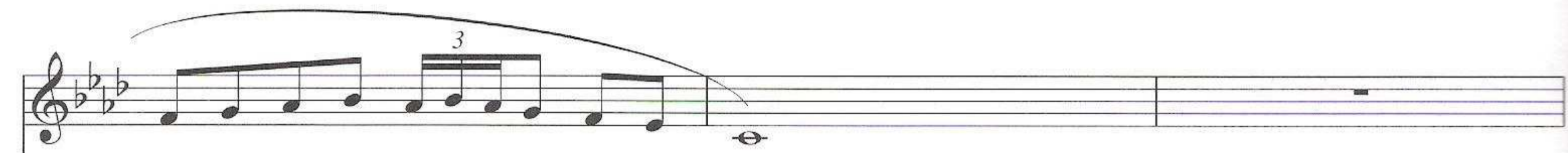
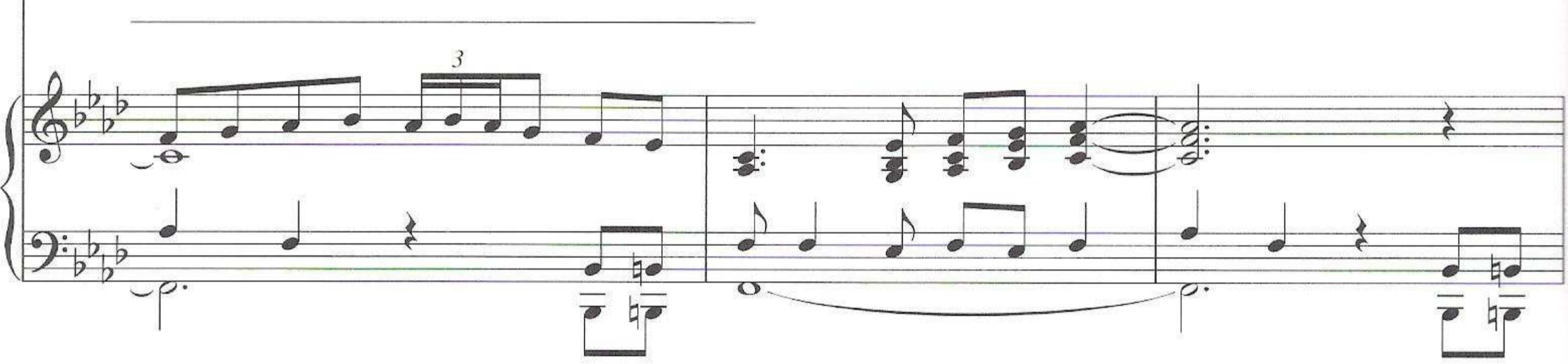
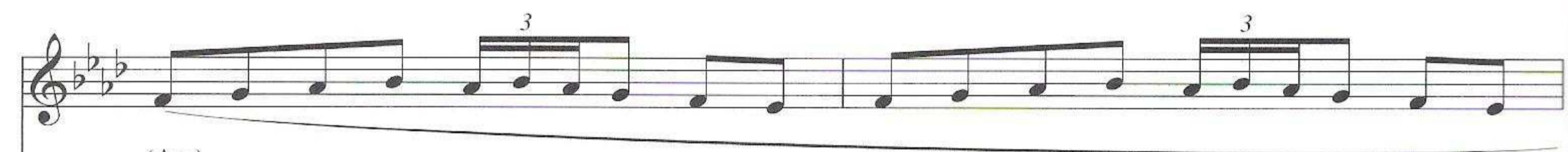
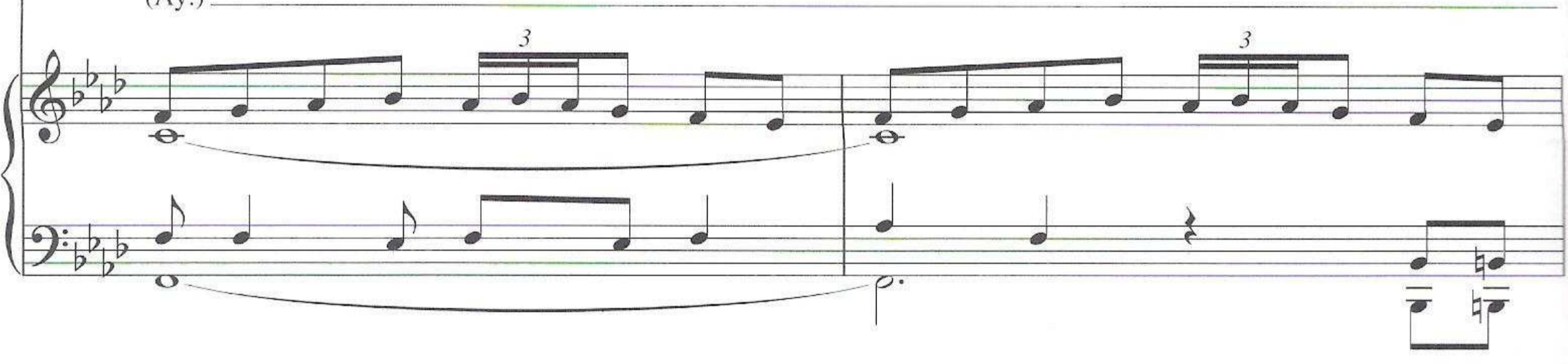
Oh, oh, ooh whoa. \_ And it's too bad, 'cause love \_ is blind. \_

CODA

Cm7  3fr

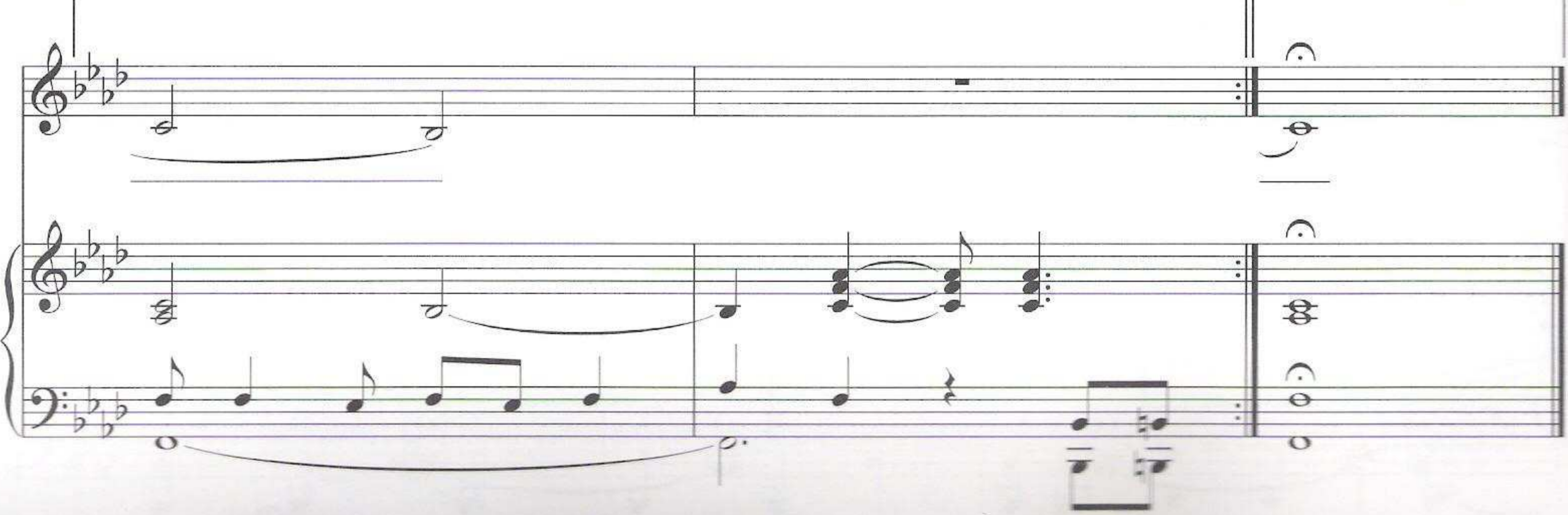
Fm 

It's too bad, 'cause love is blind. (Ay.)

Repeat and Fade

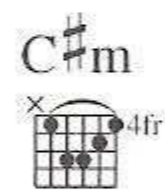
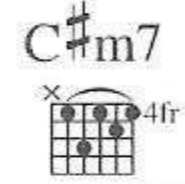
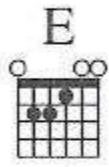
Optional Ending



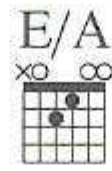
# DOESN'T MEAN ANYTHING

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

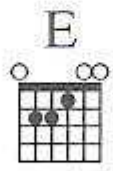
Moderately





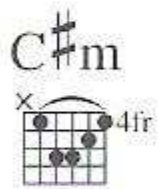


are - n't there, 'cause it's o - ver,



that just won't be fair. Dar - lin',

I'd rath - er be a poor wom - an liv - ing on the street, no food to eat,




'cause I don't want no pie if I have to cry, 'cause it's o -

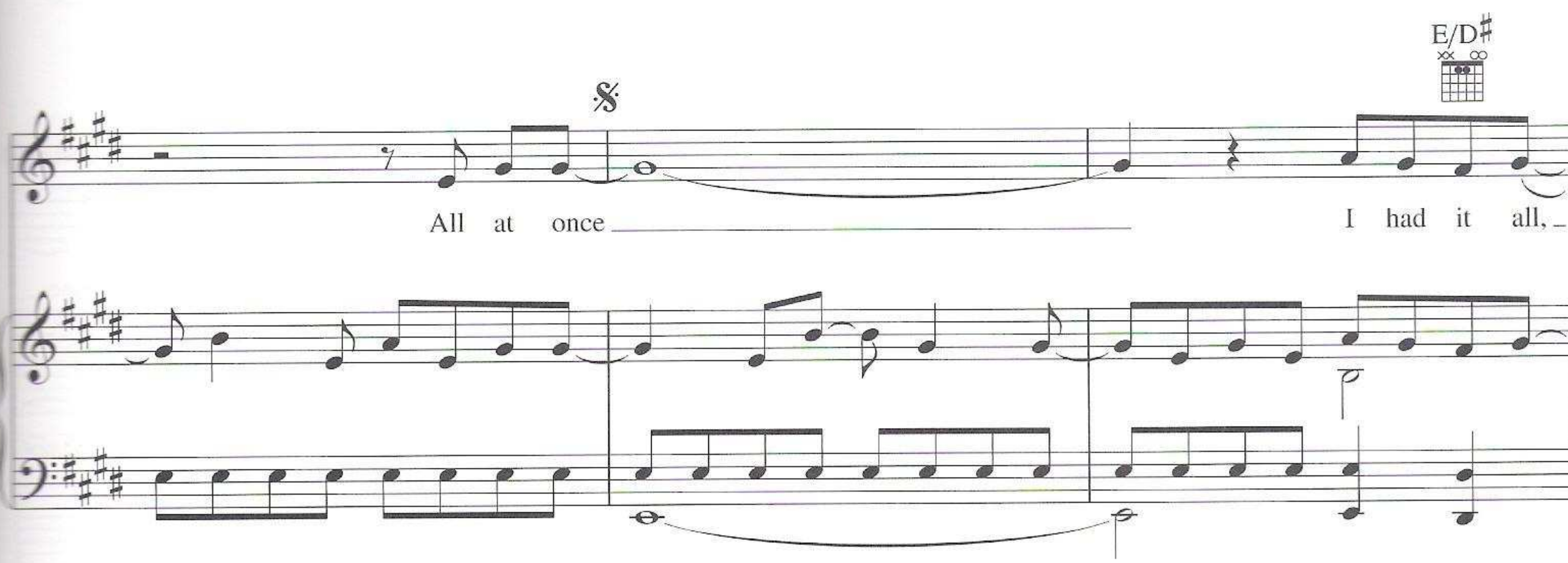
A  E 

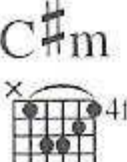
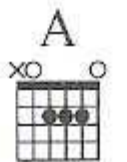
ver, \_\_\_\_\_ when you said — good — bye. —



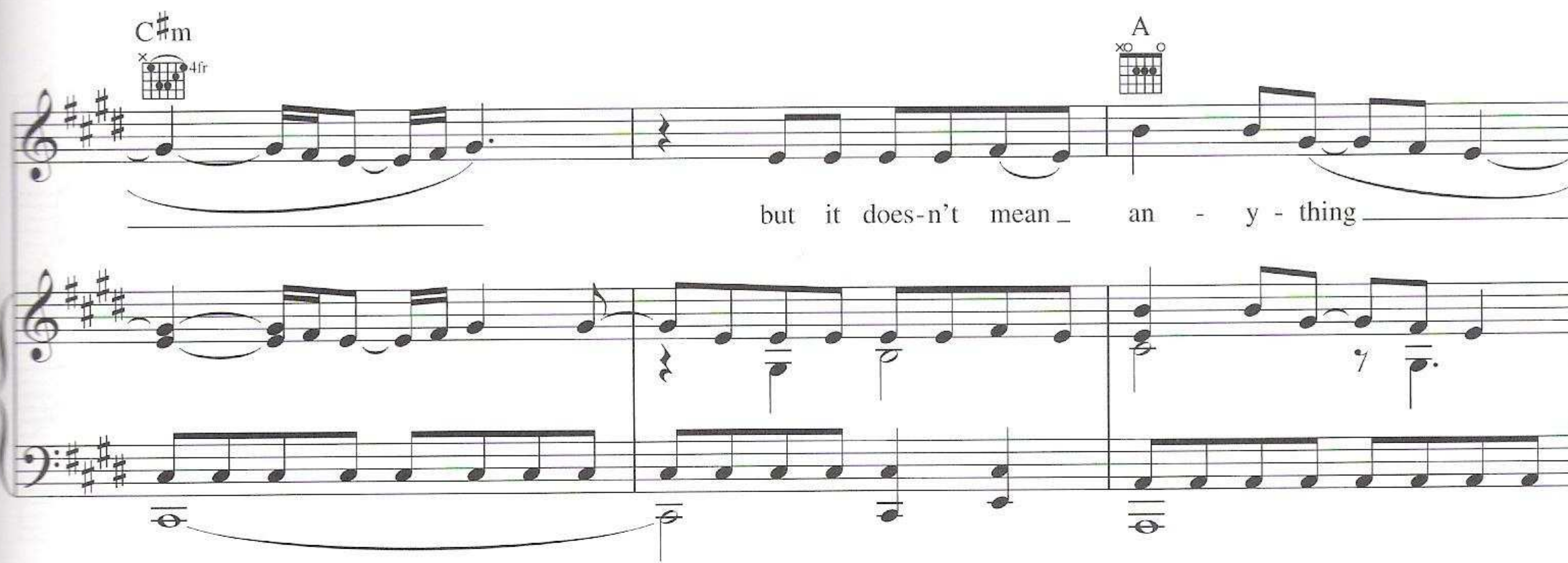
E/D# 

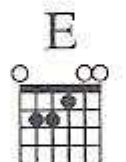
All at once \_\_\_\_\_ I had it all, —



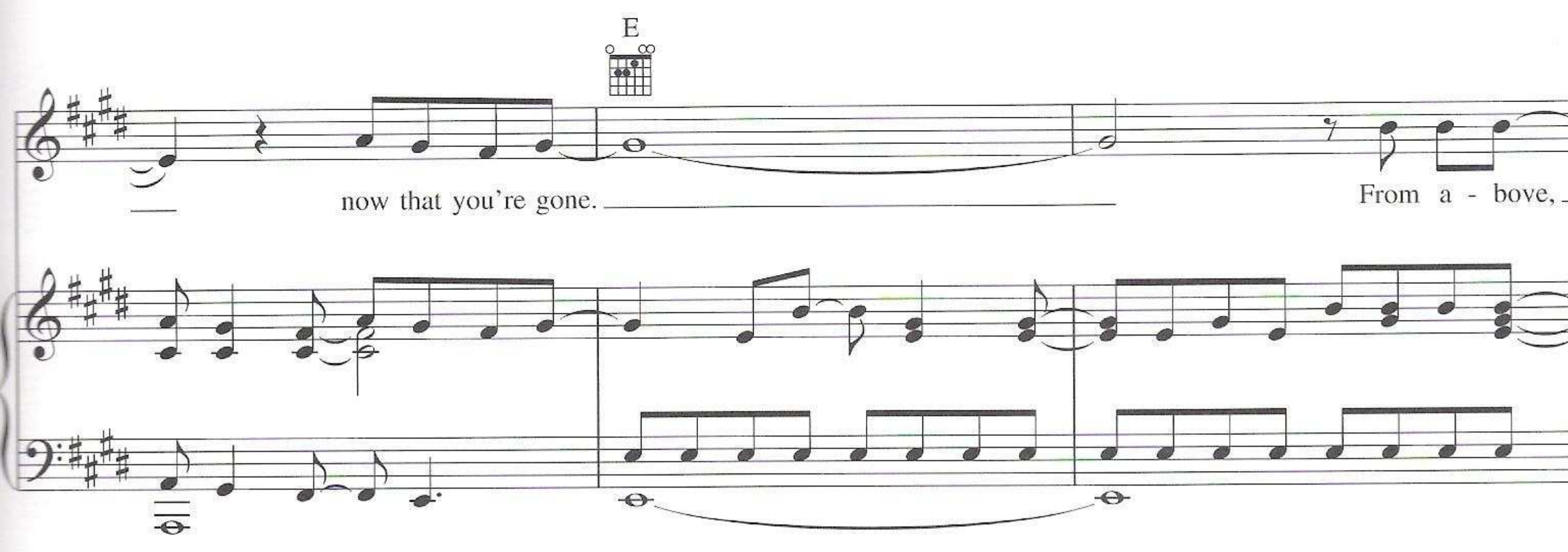
C#m  A 


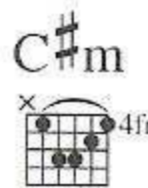
but it does-n't mean — an — y — thing —



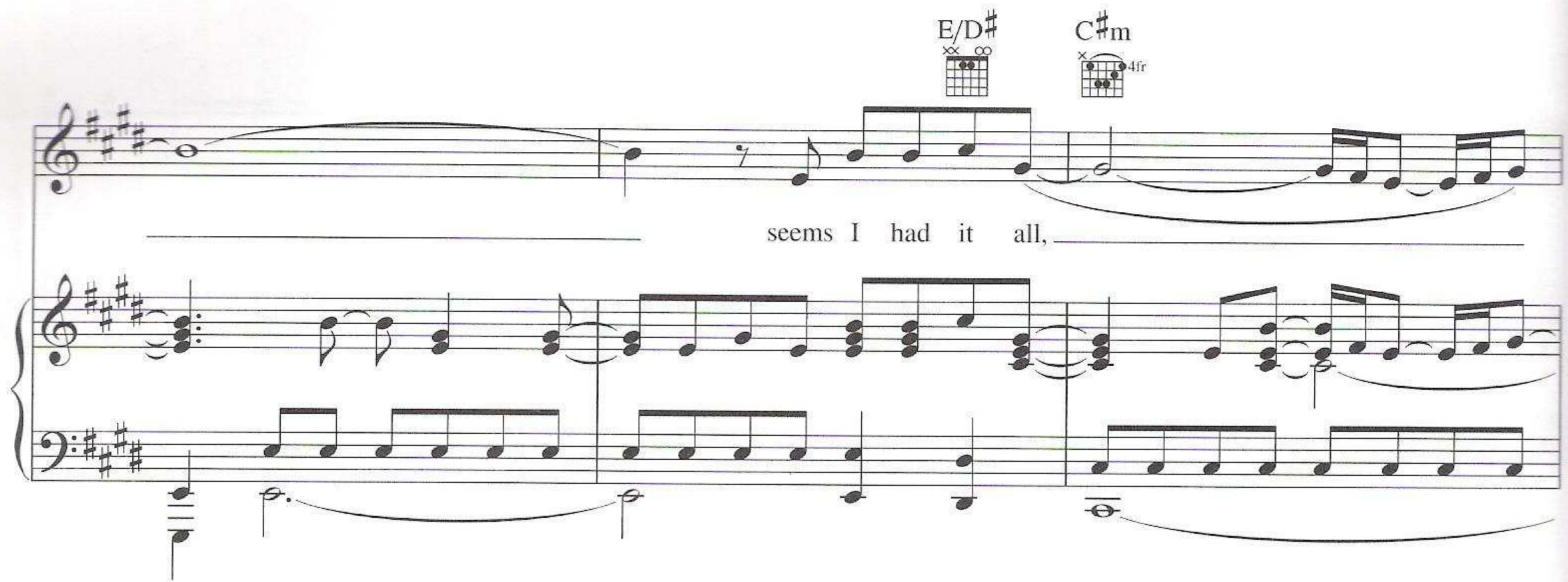
E 

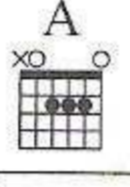
now that you're gone. \_\_\_\_\_ From a — bove, —




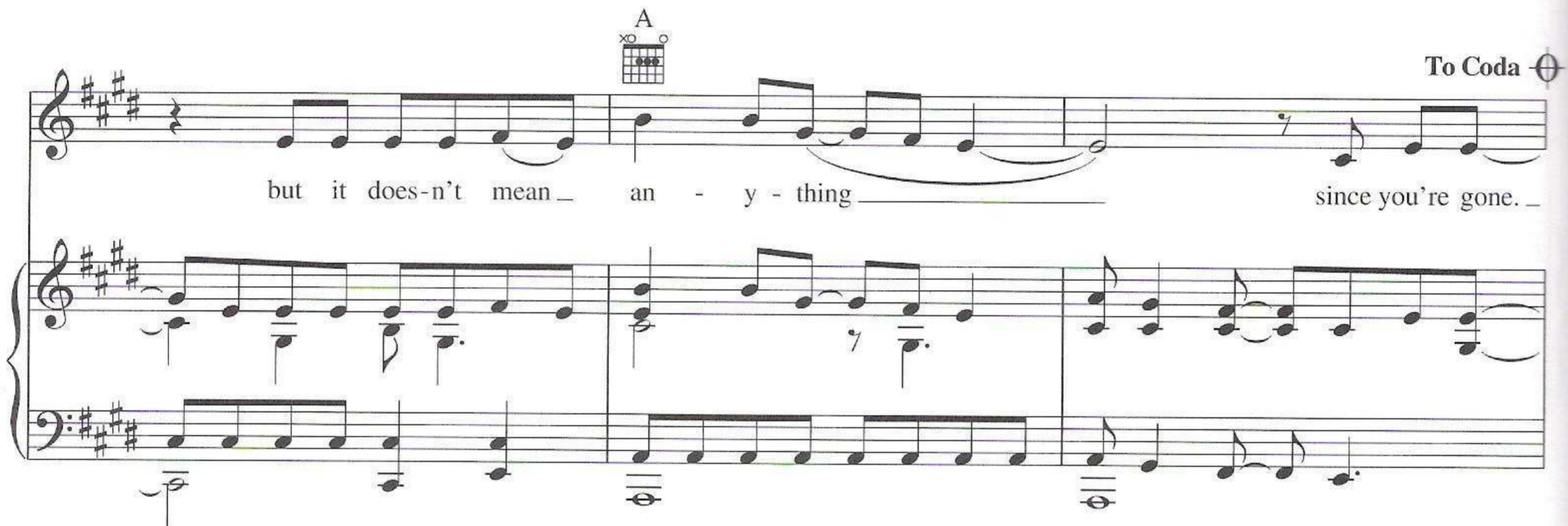
E/D#  C#m 

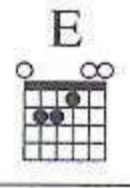
seems I had it all,



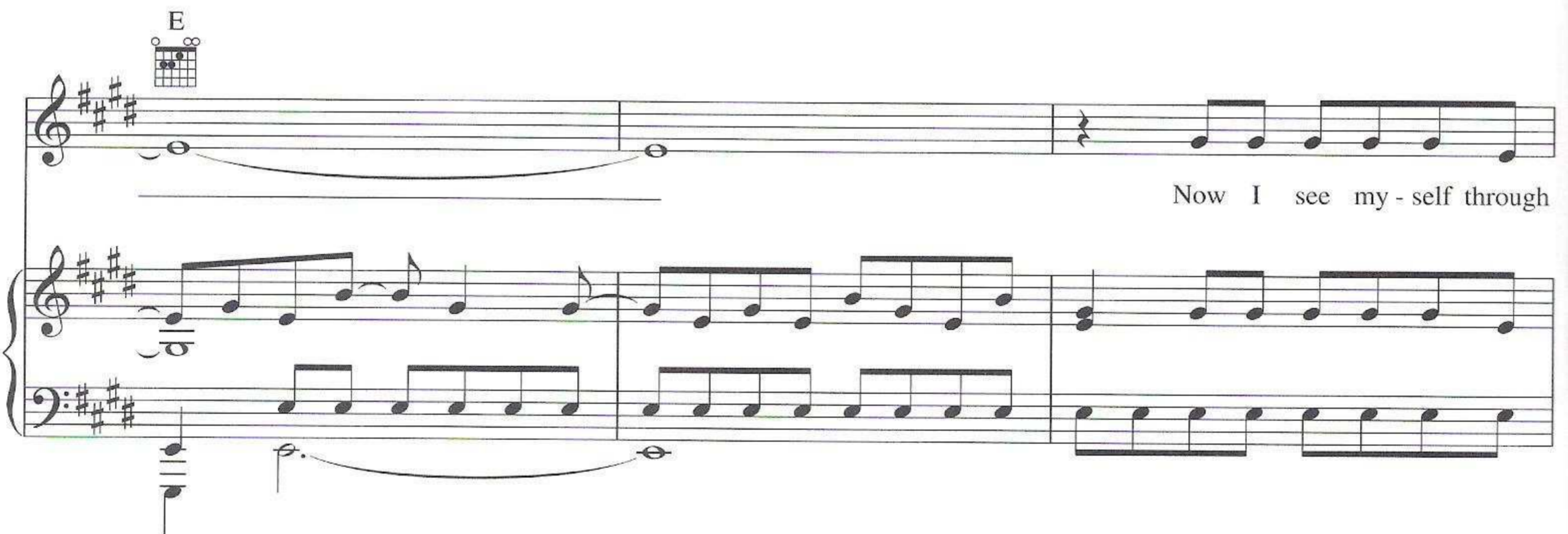
A 

but it does-n't mean an - y - thing since you're gone. To Coda 



E 

Now I see my - self through



C#m 

dif - f'rent eyes; it's no sur - prise. Be - ing a - lone would make you



A

re - al - ize, when it's o - ver,

E

all in love is fair. Should-a been there, should-a been

CODA

E

**D.S. al Coda**

there, should-a, should-a... All at once \_

C#m7

B/D#

I know I pushed you a - way; what can I do that will save \_

E Amaj7 C#m7

our love? Take these ma - te - ri - al things.

The first system of the musical score features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a long note on 'our' followed by a descending line on 'love?'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with some grace notes. Chord diagrams for E, Amaj7, and C#m7 are provided above the vocal staff.

B/D# E F#m

they don't mean noth - ing. It's you that I want.

The second system continues the musical score. The vocal line has a rising line on 'they don't mean noth - ing. It's you' followed by a descending line on 'that I want.'. The piano accompaniment maintains the eighth-note bass line and features a more active treble line. Chord diagrams for B/D#, E, and F#m are provided above the vocal staff.

E

All at once I had it all,

The third system shows the vocal line with a long note on 'All at once' followed by a rising line on 'I had it all,.'. The piano accompaniment features a steady eighth-note bass line and a treble line with some grace notes. A chord diagram for E is provided above the vocal staff.

C#m7 A

but it does-n't mean an - y - thing

The fourth system concludes the musical score. The vocal line has a rising line on 'but it does-n't mean' followed by a descending line on 'an - y - thing'. The piano accompaniment features a steady eighth-note bass line and a treble line with some grace notes. Chord diagrams for C#m7 and A are provided above the vocal staff.

E

now that you're gone. From a - bove, -

E/D# C#m

seems I had it all, -

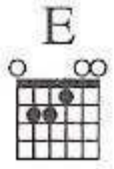
C#m/B A

but it does-n't mean - an - y - thing - since you're gone. -

1 E

(Should-a been there, should-a been there, should-a, should-a...) All at once -

2




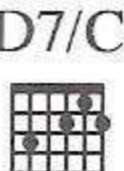

First system of musical notation. It consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a whole note chord. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of three sharps. The middle staff contains a melodic line of eighth notes, and the bottom staff contains a bass line of eighth notes. A slur is placed under the first two measures of the bass line.

Second system of musical notation. It consists of two staves (treble and bass clefs) with a key signature of three sharps. The top staff contains whole rests. The bottom staff contains a continuous eighth-note bass line. Vertical stems are placed below the notes in the bottom staff.

Third system of musical notation. It consists of two staves (treble and bass clefs) with a key signature of three sharps. The top staff contains whole rests. The bottom staff contains a continuous eighth-note bass line. Vertical stems are placed below the notes in the bottom staff.


Fourth system of musical notation. It consists of two staves (treble and bass clefs) with a key signature of three sharps. The top staff contains whole rests. The bottom staff contains a continuous eighth-note bass line. Vertical stems are placed below the notes in the bottom staff.

Fifth system of musical notation. It consists of two staves (treble and bass clefs) with a key signature of three sharps. The top staff contains whole rests. The bottom staff contains a continuous eighth-note bass line. Vertical stems are placed below the notes in the bottom staff. A slur is placed under the last two measures of the bass line.

G/D  D7/C  G/B 

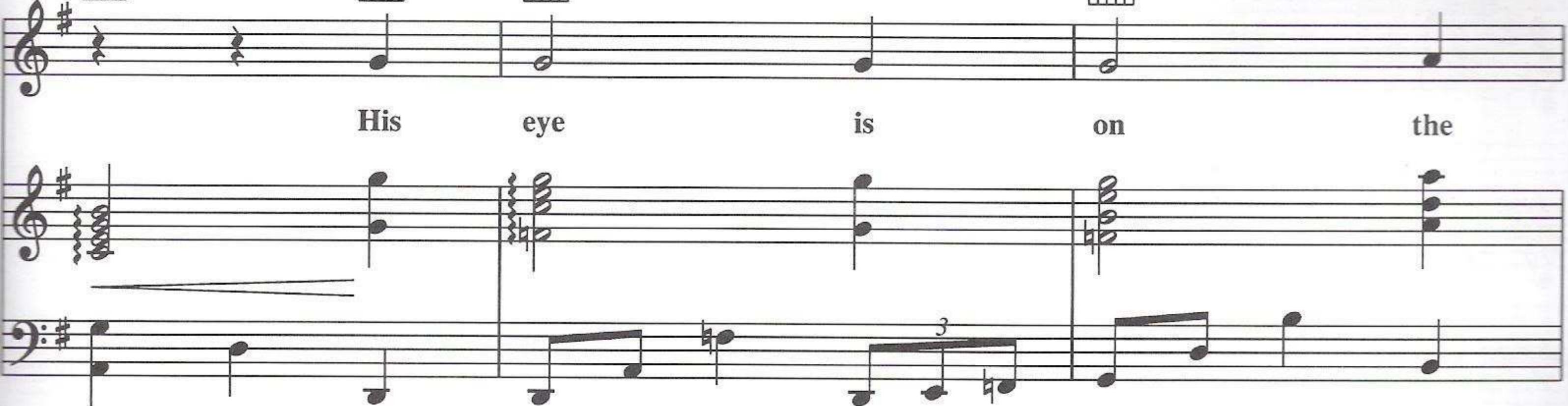
know \_\_\_\_\_ He watch - es o - ver \_\_\_\_\_ me.

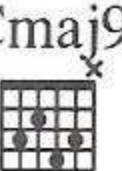

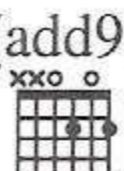
*a tempo*



Am9  C/D  Dm9  G13  2fr


His eye is on the

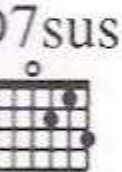
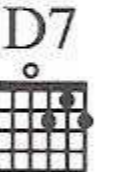

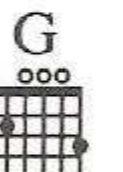
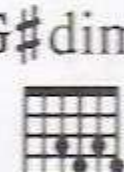


Cmaj9  F13  G(add9)/D 

spar - row, and I know \_\_\_\_\_ He


*dim.*



D7sus  D7  C/G  G  G#dim7 

watch - es me. \_\_\_\_\_ I

*mf*





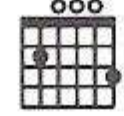
Am7



D7/C



G/B



sing — be - cause — I'm hap - py.

Em7



Am7

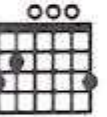


D7

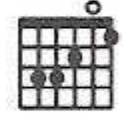


I sing — be - cause — I'm

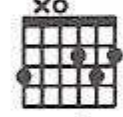
G



C/G



D/G



Dm9



free. — His eye is

*cresc.*

3

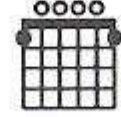
G13



Cmaj9



F13

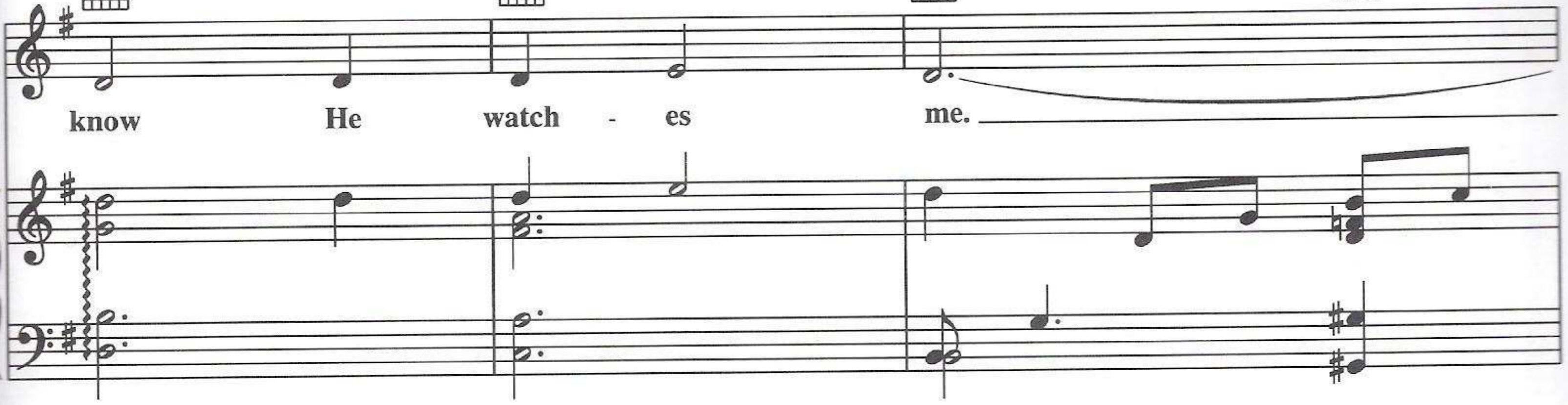



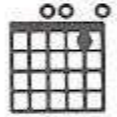

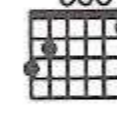
on the spar - row, and I

*dim.*

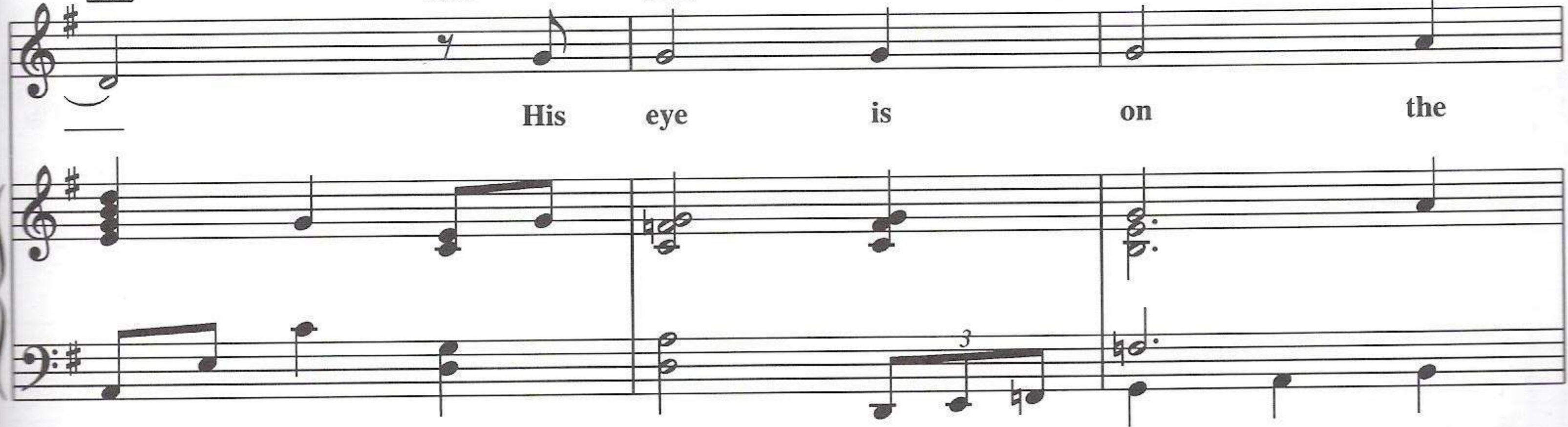
G/D  D7/C  G/B  G#dim7 

know He watch - es me.



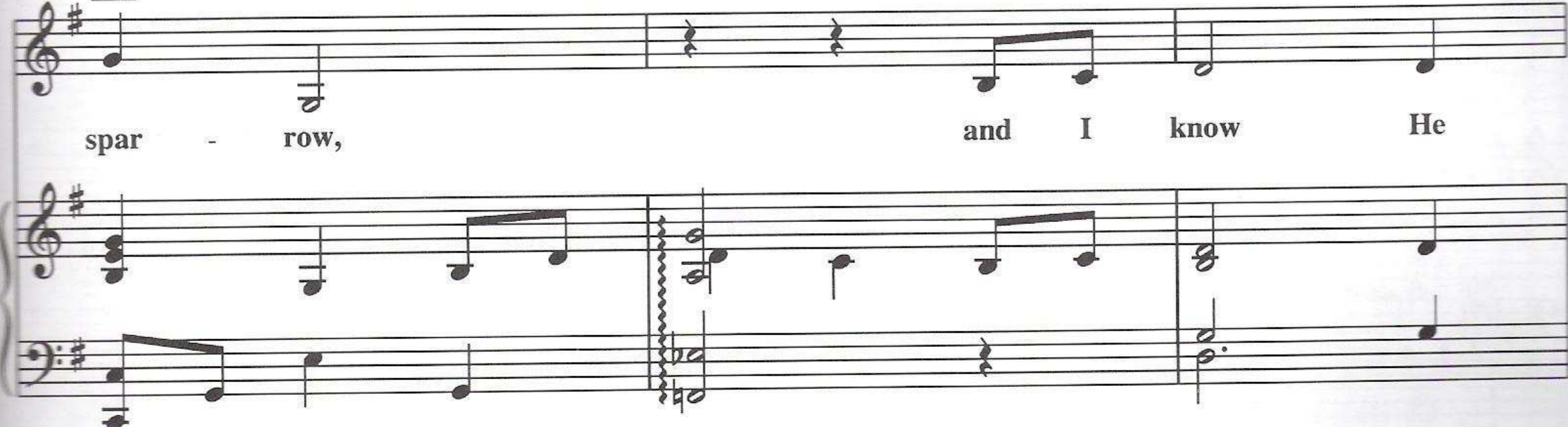
Am9  C/D  Dm7  G7 

His eye is on the



Cmaj9  F13  G/D 

spar - row, and I know He

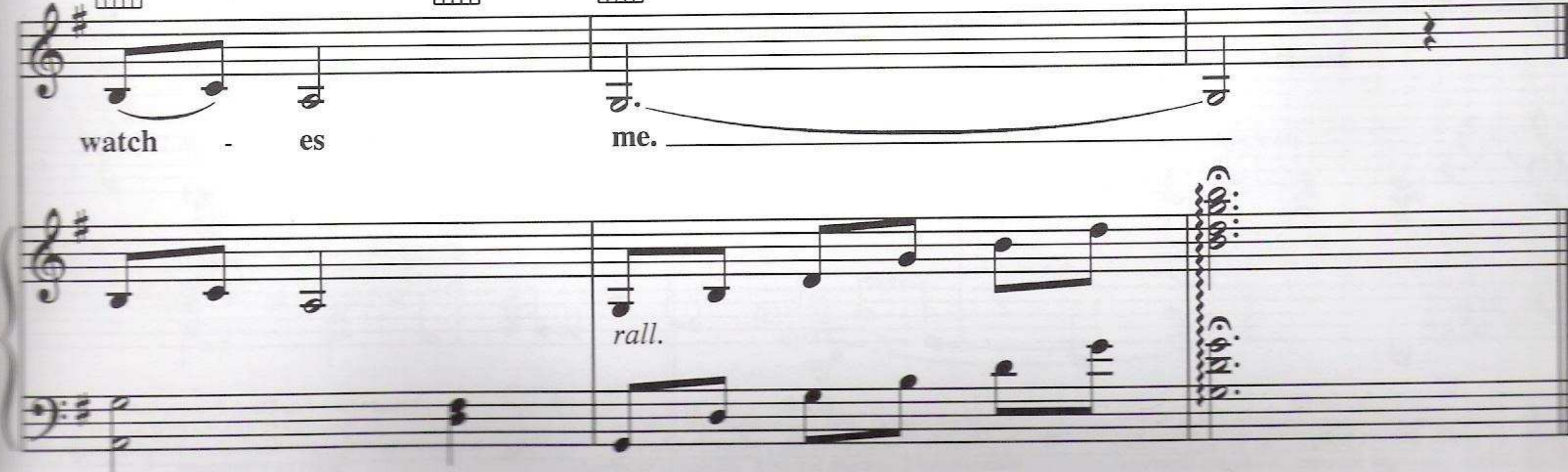


Am7  D7  G 

watch - es me.

*rall.*

*cresc.*



# TRY SLEEPING WITH A BROKEN HEART

Words and Music by ALICIA KEYS, JEFF BHASKER and PATRICK REYNOLDS

Moderately slow  
N.C.

I still would be, I

*mf*

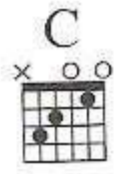
*With pedal*

still would be, I'd still do it. E - ven if you were a mil - lion miles a - way, -

Bb C

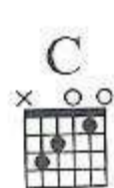
I could still feel you in my bed; near me, touch me, feel me.

F Bb

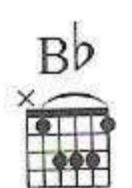
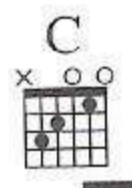
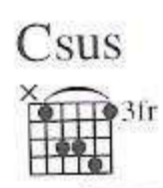


And e - ven at the bot - tom of the sea, I could still hear in - side my

head, tell - in' me, "Touch me, feel me."



And all the time, you were tell - in' me lies. — So to - night, —



I wan - na } find a way to make — it with - out — you. To - night, —  
I'm gon - na }

Gm Csus C F Gm F/A Bb F/A

I'm gon - na find a way to make it with - out you.

Gm Csus C F Gm F/A Bb F/A

I'm gon - na hold on to the times that we had. To -

Gm Csus C To Coda F Gm F/A Bb

night, I'm gon - na find a way to make it with - out you.

C F Bb

Have you ev - er tried sleep - in' with a bro - ken heart? Well, you could try sleep - in' in my

bed; lone - ly on me. No - bod - y ev - er shut it down - like -

you. You wore the crown, - you made my bod - y feel heav - en - bound. - Why don't you

C Bb/D Bb/F Bb

hold me, need me? I thought you told me you'd nev - er leave me. \_\_\_\_\_

Look-in' in the sky, I can see your face \_\_\_\_\_ and I know right where I fit

C F Bb

in. Take me; make me. You know that I'll al - ways be in

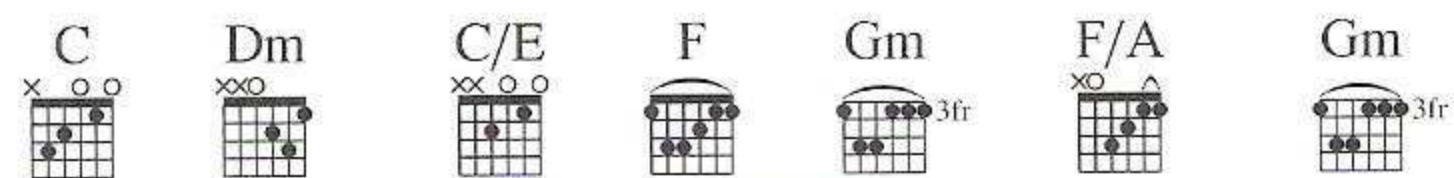
love with you, right till the end. (Oh.) So to - night, -

D.S. al Coda

CODA

it with - out you. An - y - bod - y could have told you right from the start -

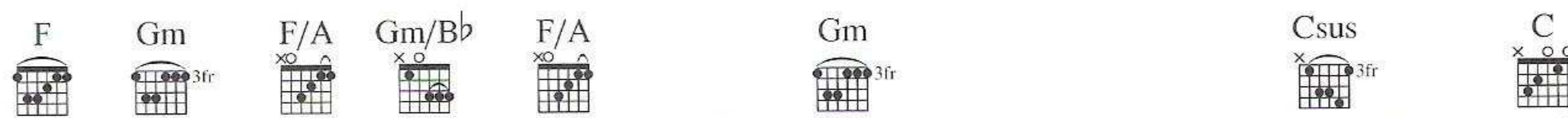
it's 'bout to fall a - part. So rath - er than hold on to a bro - ken dream, -



I'll just hold on to love. And I could find a way to make



it. Don't hold on too tight; I'll make it with



out you to - night. So to - night, I wan - na find a way to make



it with - out you. To - night, I'm gon - na find a way to make



F Gm F/A Bb F/A Gm Csus C

it with - out you. I'm gon - na hold on to the times

F Gm F/A Bb F/A Gm Csus C

that we had. To - night, I'm gon - na find a way to make

F Gm F/A Bb 3 N.C.

it with-out you. (Hold on.)

Piano accompaniment for the first system, featuring a treble and bass clef with a 4/4 time signature and a key signature of one flat. The music consists of chords and a melodic line in the right hand, and a bass line in the left hand.

Vocal line and piano accompaniment for the second system. The vocal line has a single note labeled "La" on a whole note. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

Vocal line and piano accompaniment for the third system. The vocal line contains the lyrics: "la la la la la la, la la la la la la, la la la la la la". The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

Vocal line and piano accompaniment for the fourth system. The vocal line contains the lyrics: "la la la la la la, la la la la la la." The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand. An "8va" marking is present above the right hand of the piano part, indicating an octave shift.

# WAIT TIL YOU SEE MY SMILE

Words and Music by ALICIA KEYS,  
JEFF BHASKER and KASSEEM DEAN

Moderately

Chord diagram for G:

*mf*

With pedal

Chord diagrams: D/E, G/E, D/E, G/E

*sim.*

Chord diagrams: C, G

When the

wind is blow - ing in your face, \_\_\_\_\_ some -  
Don't they love to see you down, \_\_\_\_\_

G/F# D/E Em7 D/E

times in life, you don't see straight. (Pray to Him,  
kick you while you're on the ground. (Don't let e

Em7 C

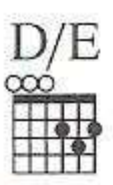
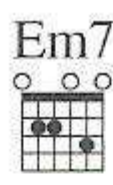

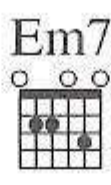
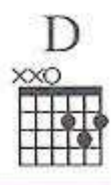
He will show.)  
mo - tions show.)

C/G D/G G D/G

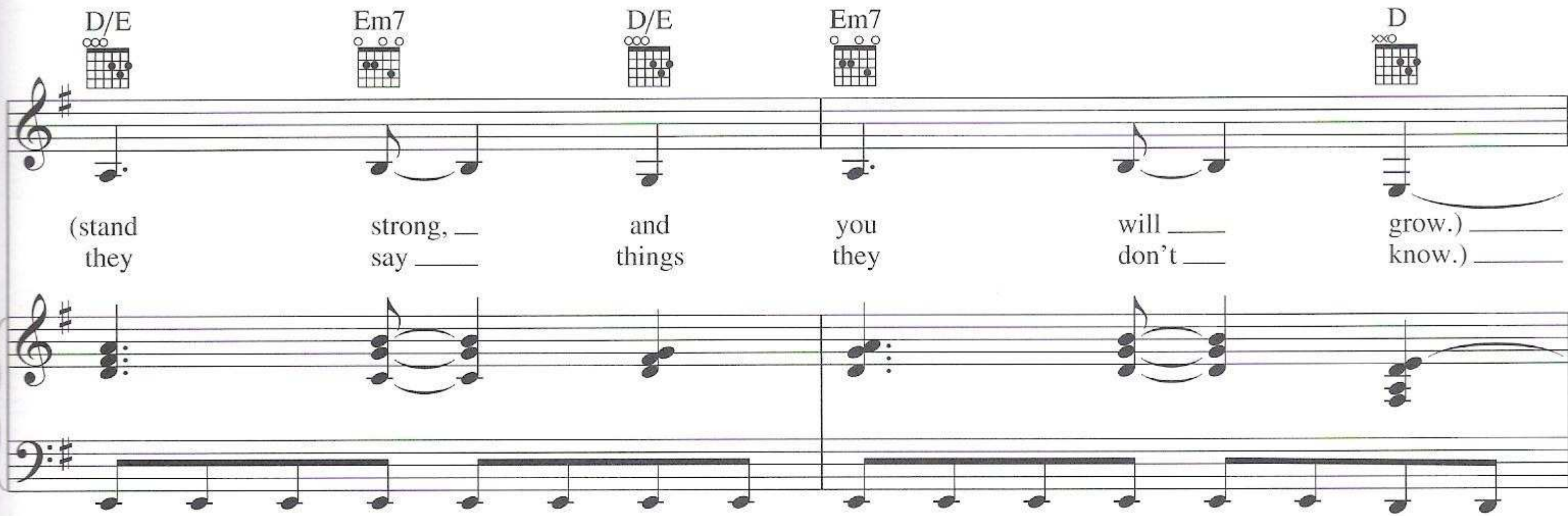
When your head is in a cer - tain place,  
Peo - ple al - ways make you late;

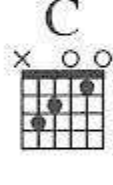
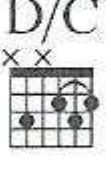
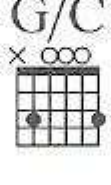

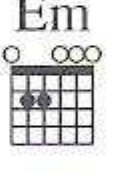
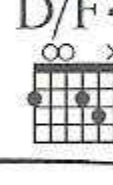
C/G D/G G D/F#

no - bod - y a - round to make you safe,  
don't let it get in your way. (See,

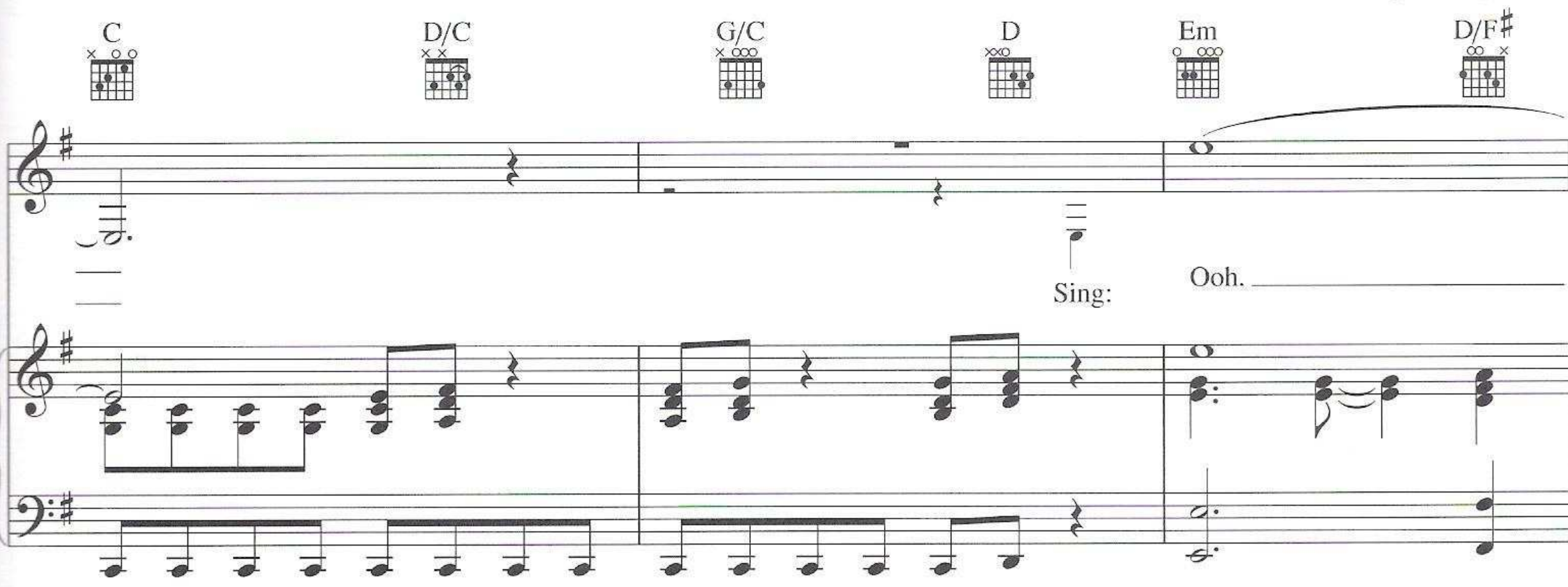
D/E  Em7  D/E  Em7  D 

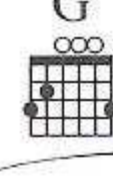
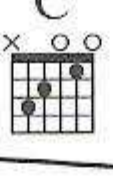
(stand they strong, — and you will — grow.) —  
 say — things they don't — know.) —



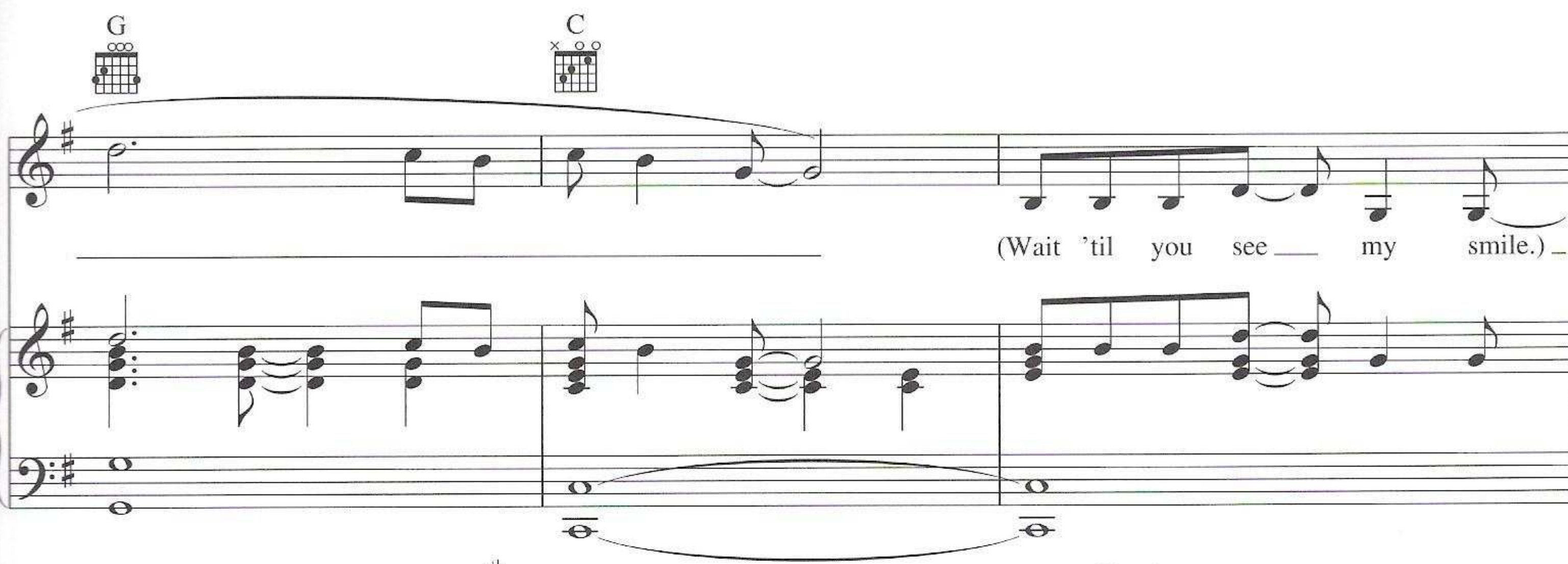
C  D/C  G/C  D  Em  D/F# 

Sing: Ooh. —



G  C 

(Wait 'til you see — my smile.) —



Em  D/F#  G  Csus2 

Ooh. —



1

G

(Wait 'til they see — your smile.) —

2

(Wait 'til they see — your smile.) —

D/E

Em7

D/E

Em7

C

C/G

D/G

G

D/G

Hey. —

So, you're do - ing bet - ter now; —

C/G                      D/G                      G                      D/F#                      C/E                      D/E

ev - 'ry - bod - y comes a - round. \_ But

This system contains the first line of music. It features a vocal melody line with lyrics 'ev - 'ry - bod - y comes a - round. \_ But'. Above the melody are six guitar chord diagrams: C/G, D/G, G, D/F#, C/E, and D/E. Below the melody are piano accompaniment staves for the right and left hands.

Em7                      D                      C                      D/C

you don't real - ly need 'em, 'cause you're strong - er and you're bet - ter and you're

This system contains the second line of music. The vocal melody continues with lyrics 'you don't real - ly need 'em, 'cause you're strong - er and you're bet - ter and you're'. Above the melody are four guitar chord diagrams: Em7, D, C, and D/C. Below the melody are piano accompaniment staves.

G/C                      D/C                      Em                      D/F#                      G

read - y for what - ev - er. Sing: Ooh. \_

This system contains the third line of music. The vocal melody continues with lyrics 'read - y for what - ev - er. Sing: Ooh. \_'. Above the melody are five guitar chord diagrams: G/C, D/C, Em, D/F#, and G. Below the melody are piano accompaniment staves.

C                      Em                      D/F#

(Wait 'til you see \_ my smile.) \_ Ooh. \_

This system contains the fourth line of music. The vocal melody continues with lyrics '(Wait 'til you see \_ my smile.) \_ Ooh. \_'. Above the melody are three guitar chord diagrams: C, Em, and D/F#. Below the melody are piano accompaniment staves.

G Csus2

(Wait 'til they see — your smile.) —

1

2

(Wait 'til they see — your smile.) —



Em D/F# G

Csus2 G

D/E G/E D/E G/E

Repeat and Fade C

Optional Ending

C D/C G/C D/C G

# THAT'S HOW STRONG MY LOVE IS

Words and Music by ALICIA KEYS

Moderately slow

*mp*  
With pedal

Bb5 F/A Gm F

Eb F Bb5

Some peo - ple, they call -  
I used to feel kind -

F/A Gm F Eb F

me cra - zy  
- a lone - ly,

Bb5 F/A Gm F

for fall - ing in love with you.  
'cause the world, it can be so fake.

\* Recorded a half step higher.

E♭ F B♭5

Well, they can take me and lock  
And all that mat - ters, I'm tell -

F/A Gm F E♭ F

me a - way, ba - by,  
ing you, is you and me on - ly,

B♭5 F/A Gm

'cause there's noth - ing those bars can do.  
and the for - tress from love we make.

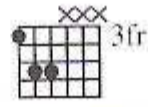
F E♭ F E♭

I'll be the ris - ing moon -  
I'll be the wat - er you need -

F

G5

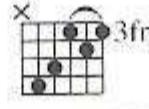
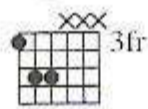
Ab5



af - ter in the set - ting sun, just to let you know  
in the des - ert land, just to let you know

G5

Eb

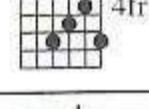
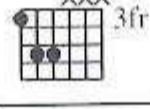


you'll al - ways have some - one. I'll be the clear - est day  
you'll al - ways have my hand. I'll be the wom - an you need

F

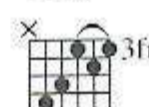
G5

Ab(add2)



when the rain is done, so you'll al - ways know:  
to be a bet - ter man, so you'll al - ways know:

Eb



Through the shake of an earth - quake,

F Gm F/A Bb

I'll nev - er fall;

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 two flats (Bb and Eb). The vocal line begins with the lyrics 'I'll nev - er fall;' and includes a long note with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

Eb F Gm7

that's how strong my love is. Like a

The second system continues the piece. The vocal line has the lyrics 'that's how strong my love is. Like a'. The piano accompaniment features a more active bass line and sustained chords in the right hand.

Eb F Gm F/A

ship through the storm, we can risk it all;

The third system shows the vocal line with the lyrics 'ship through the storm, we can risk it all;'. The piano accompaniment continues with a steady harmonic and rhythmic accompaniment.

Bb Eb F Gm7

that's how strong my love is.

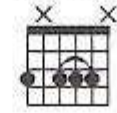
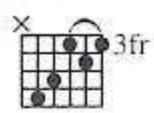
The fourth system concludes the piece. The vocal line has the lyrics 'that's how strong my love is.' and ends with a double bar line. The piano accompaniment also concludes with a double bar line.

2

E $\flat$

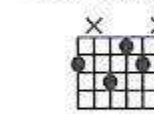
F7

Gm7



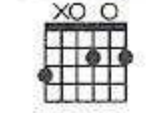
that's how strong my love is.

A $\flat$ maj9

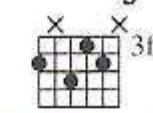


Oh, can't noth - in' bring us down,

Gmaj9

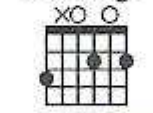


A $\flat$ maj9



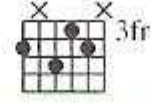
oh,

Gmaj9



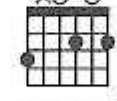
'cause we are heav - en bound.

Abmaj9



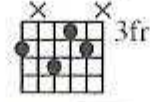
Like the moun - tain stand - ing tall, im - mov - a -

Gmaj9



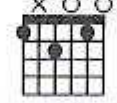
ble, we're here to stay.

Abmaj9



Oh,

Fmaj9



can't noth - in' get in the way,

Gmaj9 Eb

ay. Through the shake of an earth-quake,  
deep - est wat - ers, I won't

F Gm F/A Bb

I'll nev - er fall;  
let you - drown;

Eb F Gm7

that's how strong my love is. Like a  
There's a bal -

Eb F Gm

ship through the storm, we can risk it all;  
loon in the sky that - 'll nev - er come down;


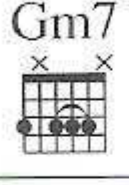


1

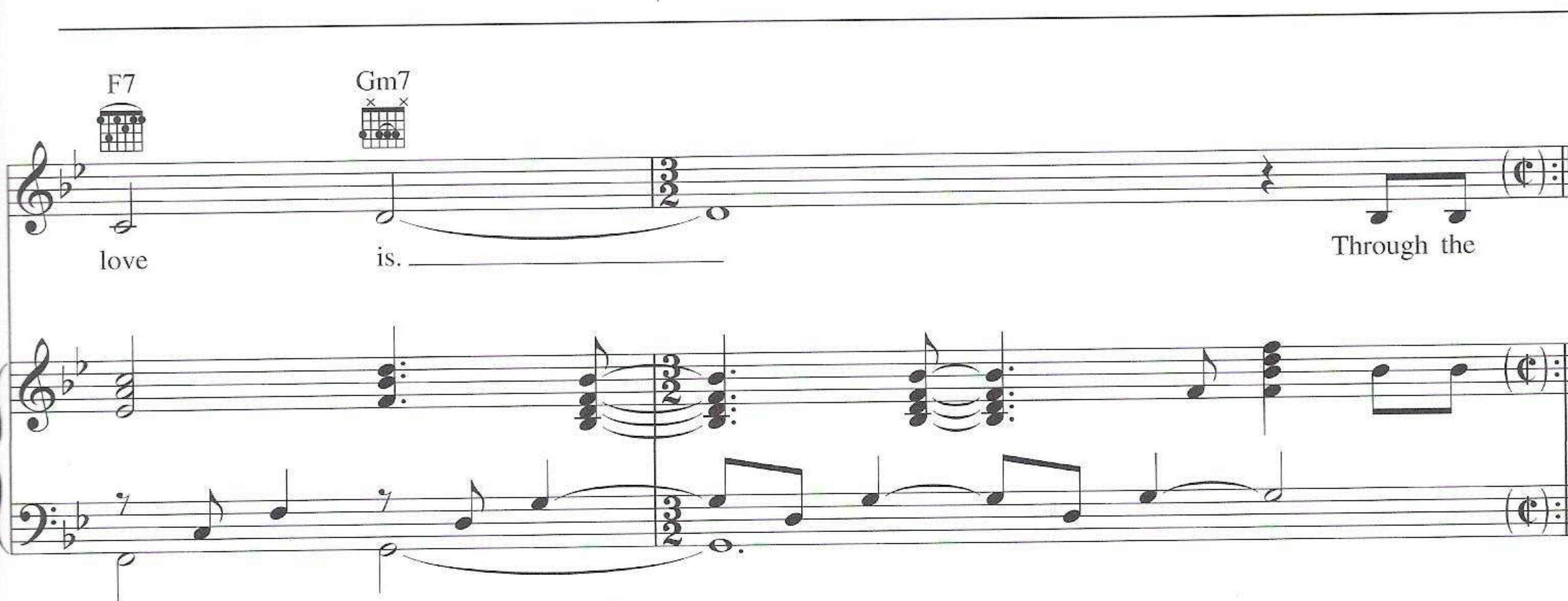
F/A  Bb  Eb 

that's how strong my

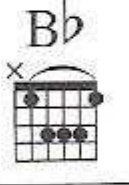
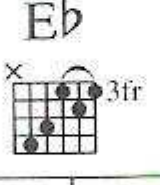

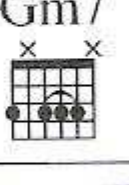


F7  Gm7 

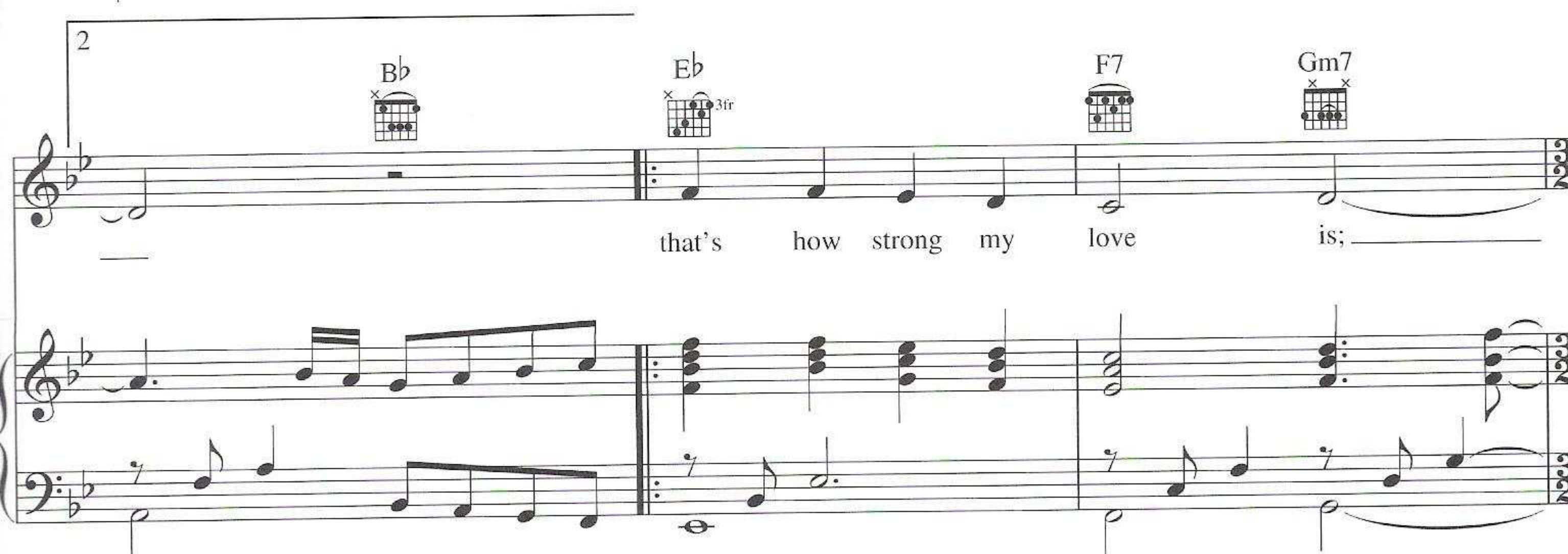
love is. Through the



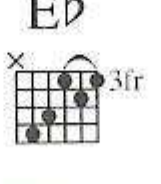

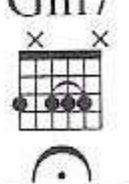
2

Bb  Eb  F7  Gm7 

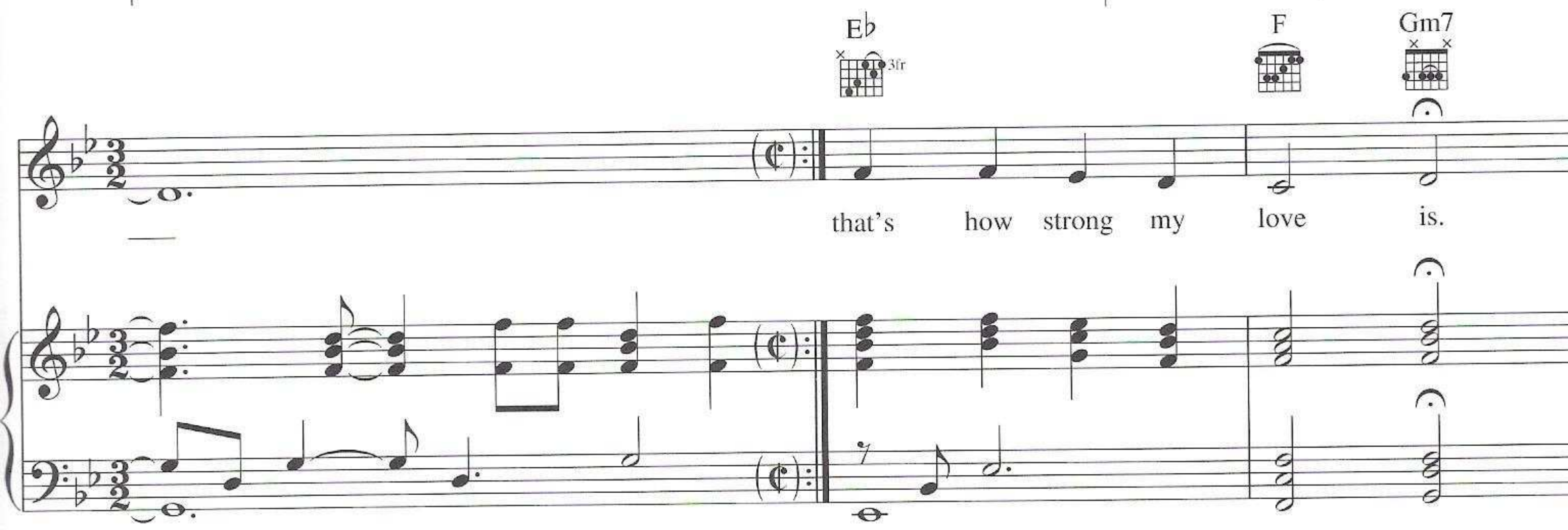
that's how strong my love is;



3

Eb  F  Gm7 

that's how strong my love is.

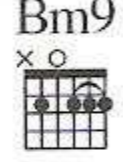
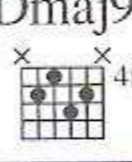
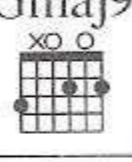


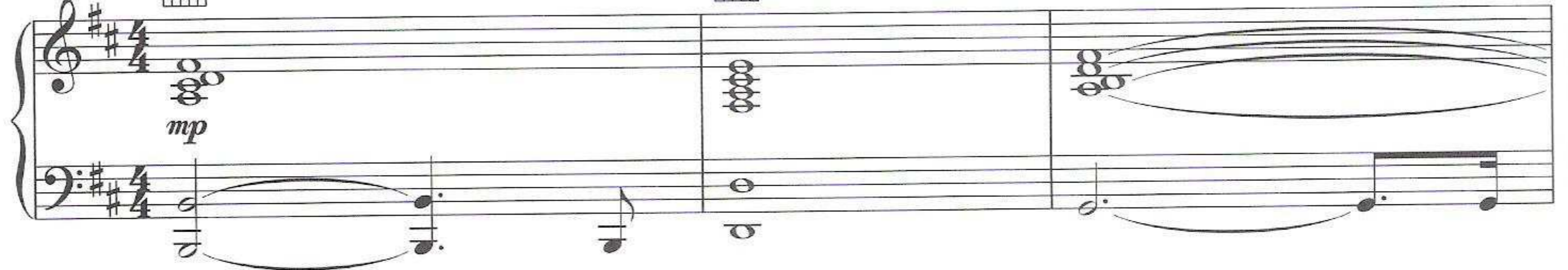
# UN-THINKABLE

(I'm Ready)

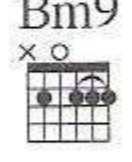
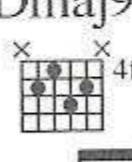
Words and Music by ALICIA KEYS,  
KERRY BROTHERS, JR., AUBREY GRAHAM  
and NOAH SHEBIB

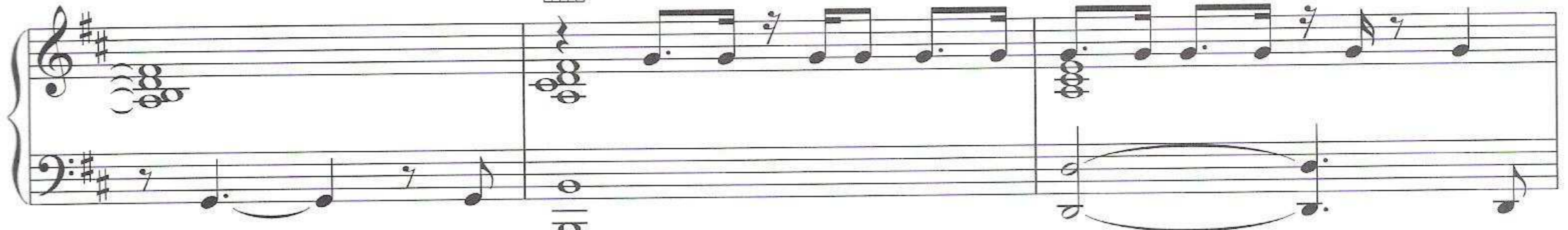
Moderately slow


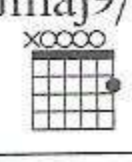
Bm9  Dmaj9  Gmaj9 



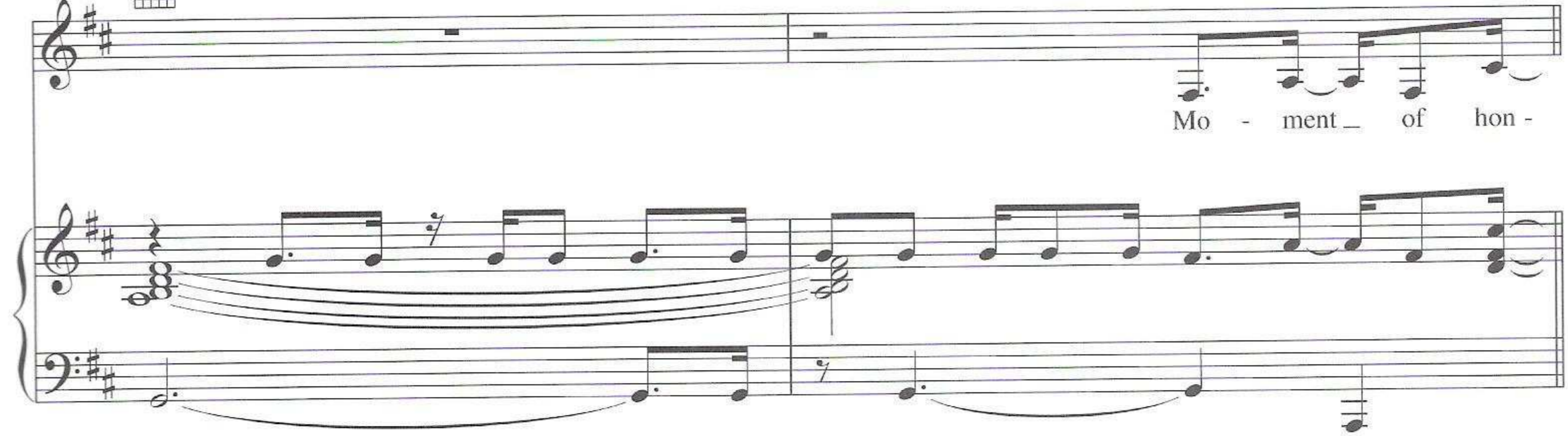
*mp*  
*With pedal*


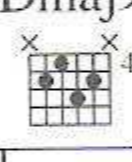
Bm9  Dmaj9 




Gmaj9  Gmaj9/A 

Mo - ment - of hon -



Bm9  Dmaj9 

- es - ty: some - one's got - ta take the lead to - night; who's it gon -  
to me; this is ex - act - ly how it should feel when it's meant -



Gmaj9

Gmaj9/A

- na be? I'm gon - na sit right here and tell you all that comes  
 to be. Time is on - ly was - ting, so why wait for e - ven -

Bm9

Dmaj9

to me, and if you have some - thing to say, you should say it right  
 tual - ly? If we gon' do some - thin' 'bout it, we should do it right

Gmaj9

now. (You should say it right now.)  
 now. (We should do it right now.)

Bm9

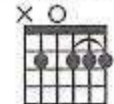
Dmaj9

Gmaj9

You give me a feel - ing that I nev - er felt be - fore; and I de - serve -

Gmaj9/A

Bm9

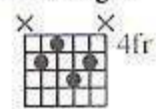


it, I think I de - serve it. It's be - com - ing some - thing that's im -

know

Dmaj9

Gmaj9

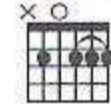


pos - si - ble to ig - nore; and I can't take

it is what we make

Gmaj9/A

Bm9

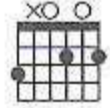
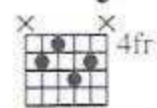


it. I was won - der - ing, may - be, could I make you my ba -

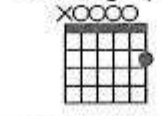
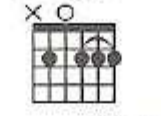
it.

Dmaj9

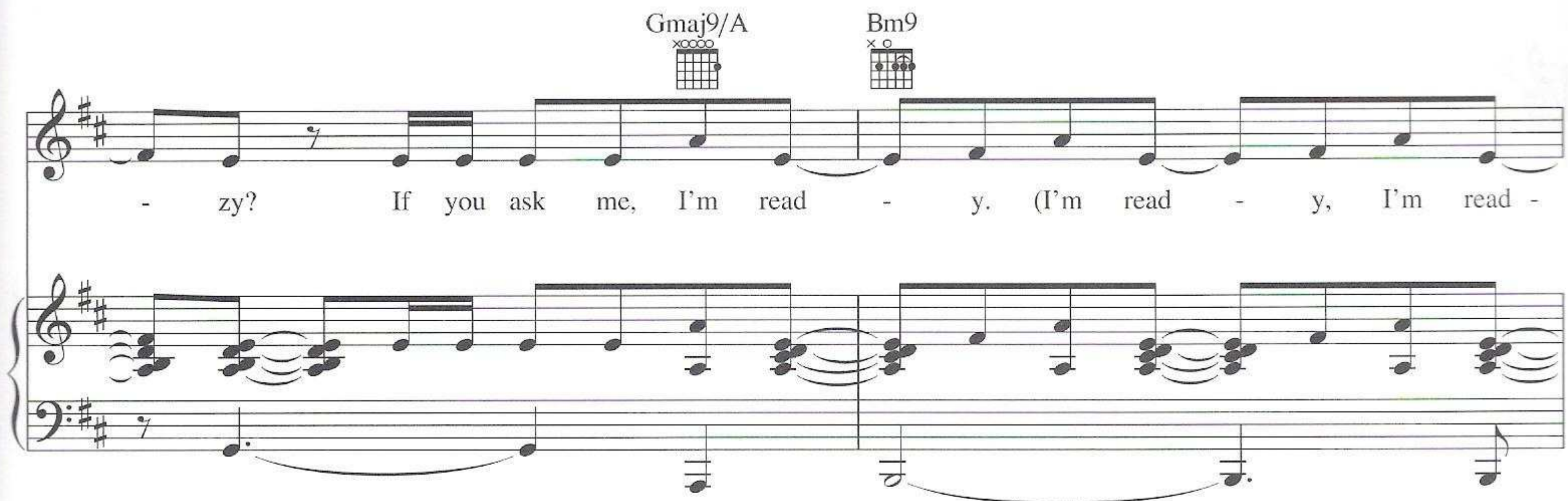
Gmaj9

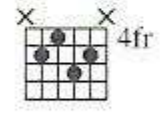
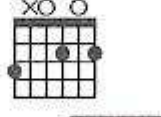


- by? If we do the un - think - a - ble, would it make us look cra -

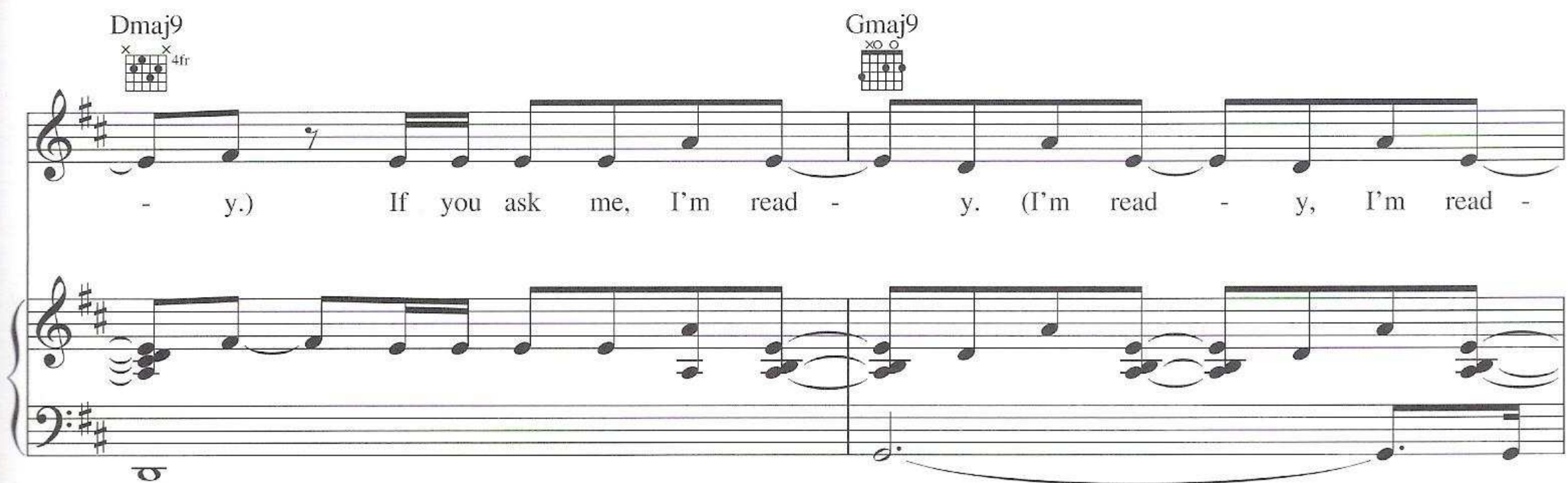
Gmaj9/A  Bm9 



- zy? If you ask me, I'm read - y. (I'm read - y, I'm read -



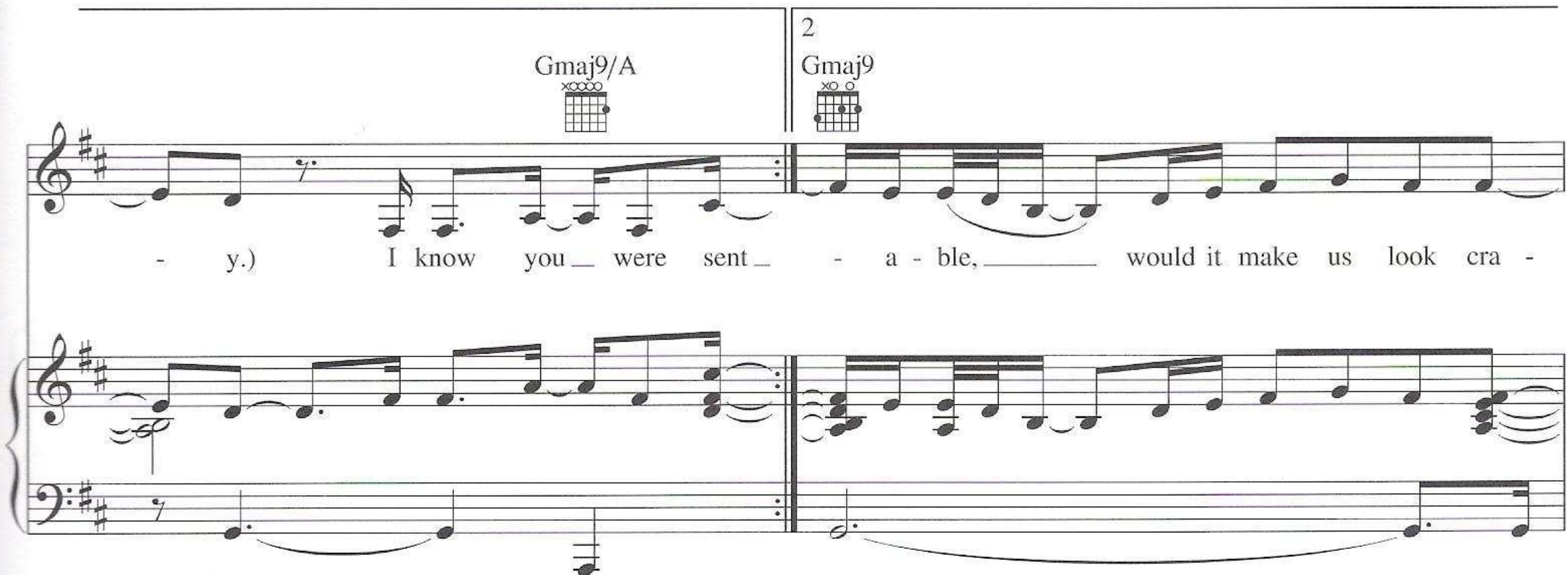
Dmaj9  Gmaj9 

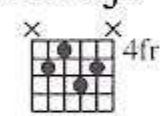
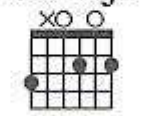
- y.) If you ask me, I'm read - y. (I'm read - y, I'm read -



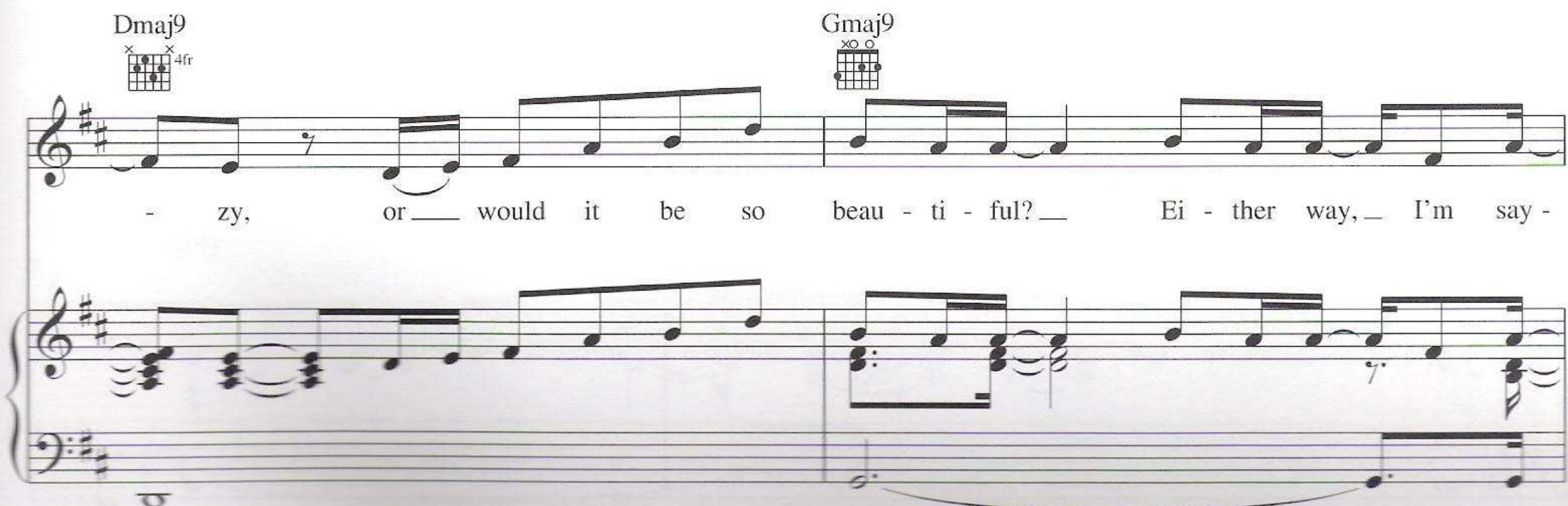
Gmaj9/A  2  
Gmaj9 

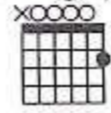
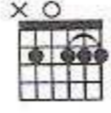
- y.) I know you were sent - a - ble, would it make us look cra -




Dmaj9  Gmaj9 

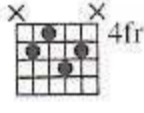

- zy, or would it be so beau - ti - ful? Ei - ther way, I'm say -




Gmaj9/A  Bm9 



- ing, if you ask me, I'm read - y. (I'm read - y, I'm read -




Dmaj9  Gmaj9 



- y.) If you ask me, I'm read - y. (I'm read - y, I'm read - y.)




Em9  F#m7 

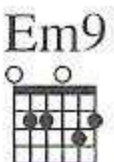

Why give up — be - fore — we try, feel the lows — be - fore — the highs,



Bm  G6 

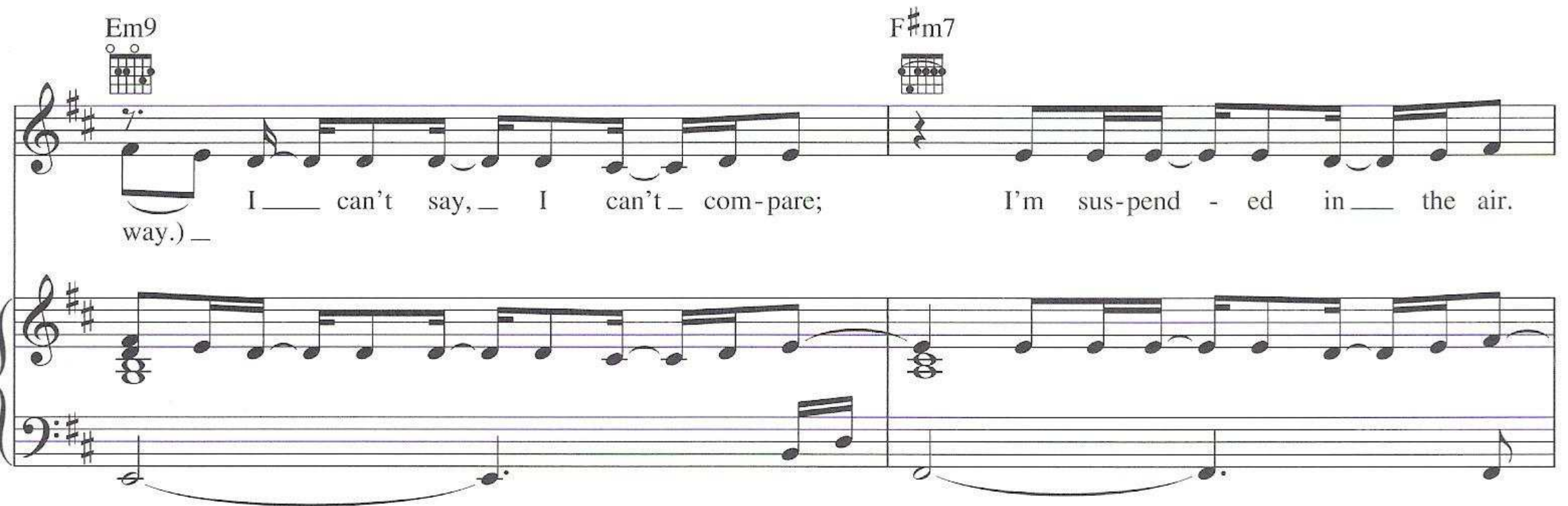
put up our wings — be - fore — we fly — a - way? — (Fly a -






Em9  F#m7 

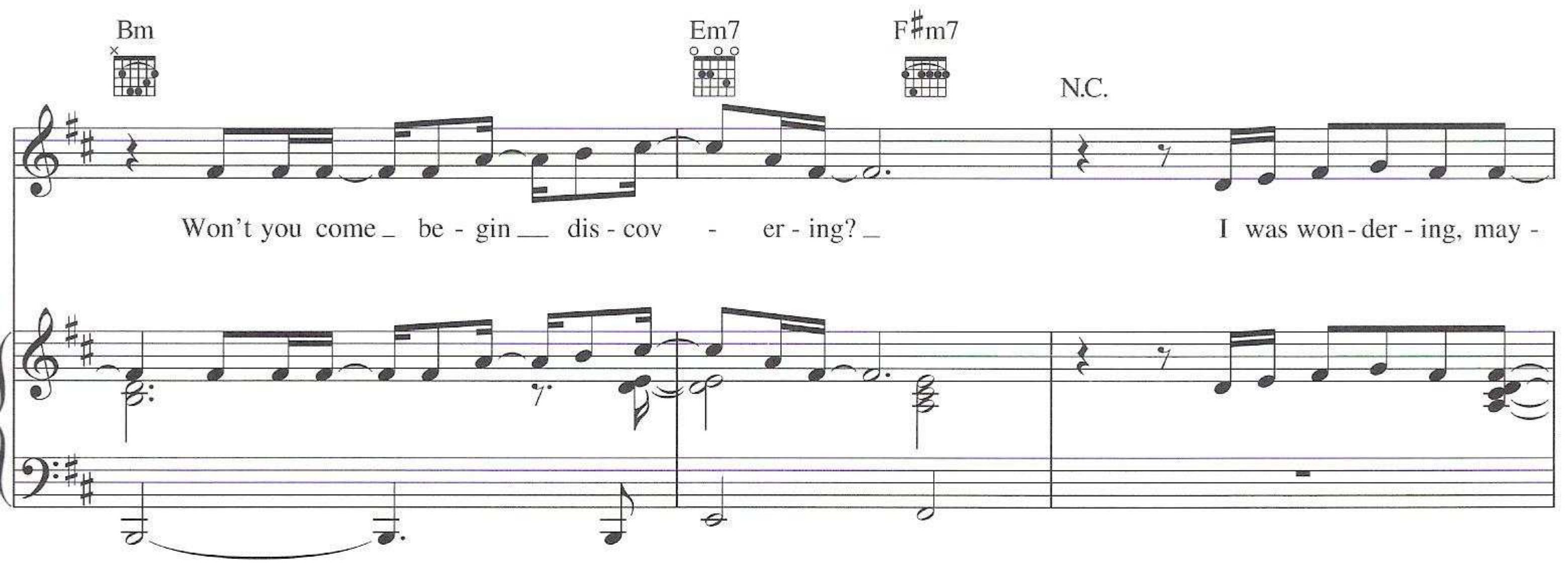
I can't say, I can't compare; I'm suspended in the air.



way.)



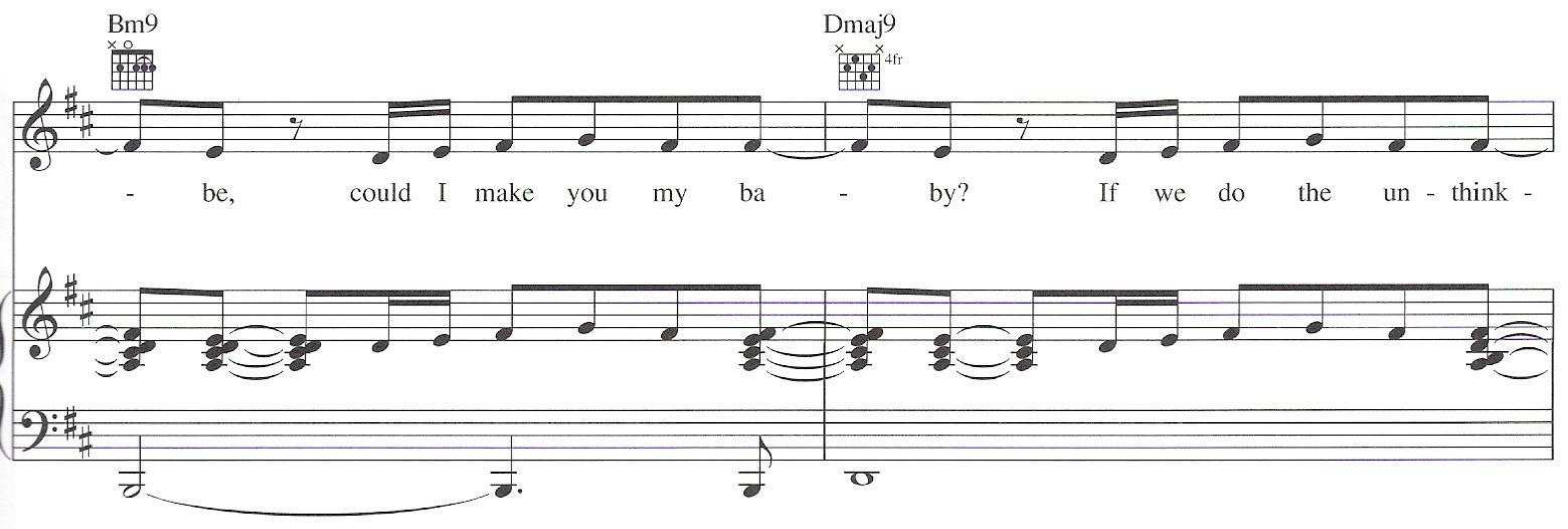
Bm  Em7  F#m7  N.C.


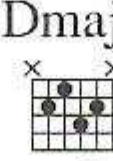
Won't you come begin discovering? I was wondering, may -



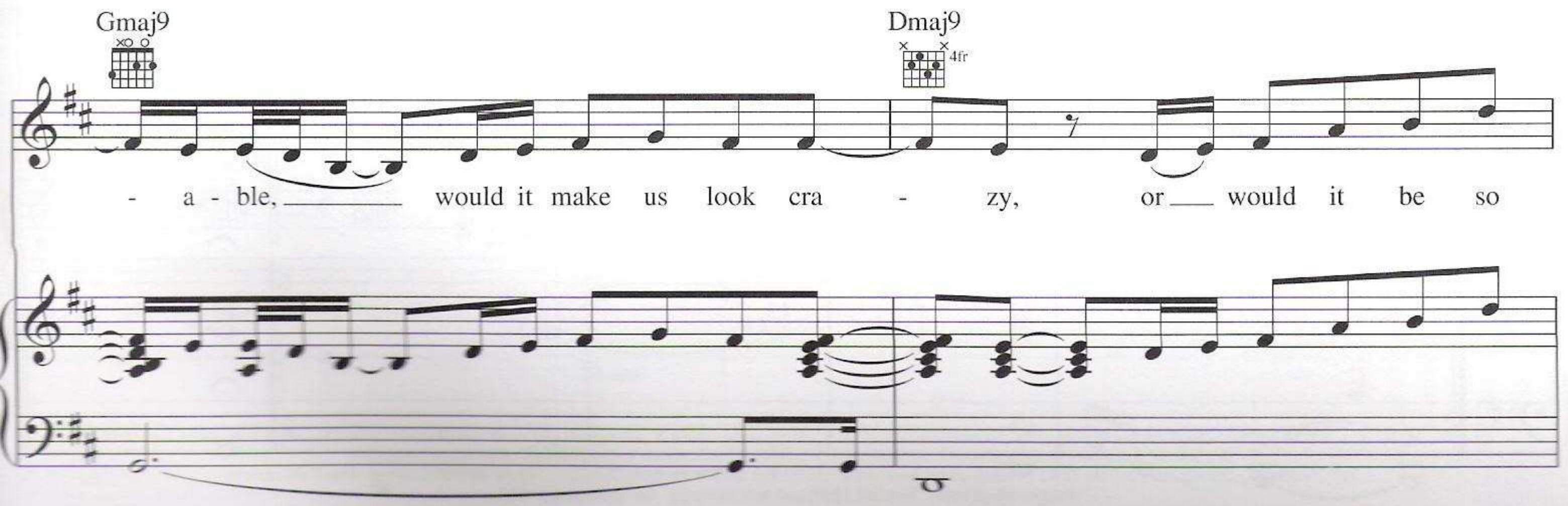
Bm9  Dmaj9 

- be, could I make you my baby? If we do the unthink -



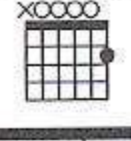
Gmaj9  Dmaj9 

- a - ble, would it make us look crazy, or would it be so



Gmaj9

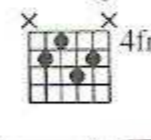
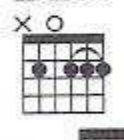
Gmaj9/A



beau - ti - ful? — Ei - ther way, — I'm say - ing, if you ask me, I'm read -

Bm9

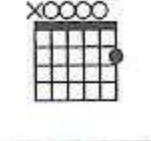
Dmaj9



- y. (I'm read - y, I'm read - y.) If you ask me, I'm read -

Gmaj9

Gmaj9/A



- y. (I'm read - y, I'm read - y.) If you ask me, I'm read - y.)

Bm9

Dmaj9

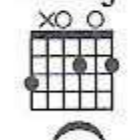
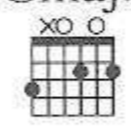
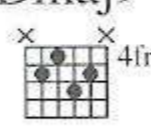
Repeat and Fade

Gmaj9

Gmaj9/A

Optional Ending

Gmaj9





# LOVE IS MY DISEASE

Words and Music by ALICIA KEYS,  
KERRY BROTHERS, JR., MELANI SMITH  
and TOBY GAD

Slow groove

Gsus2

D

Am

When you're gone, \_\_\_\_\_ it feels like \_\_\_\_\_

*mf*

*With pedal*

Gsus2

D

Am

my whole \_ world's gone with you. \_\_\_\_\_ I thought

*mf*

Gsus2

D

Am

love would be \_ my cure, \_ but now it's my dis - ease. \_\_\_\_\_ I

*mf*

Gsus2

D

Am

C

D

try to act ma - ture, — but I'm a ba - by when you leave. —

How can I ev - er get used — to be - ing with - out — you? —

Ba - by, ba - by, ba - by, — am I ad - dict - ed

when I need — you here all — the — time? — Oh. —

Am G D

And I'm not sure — if this is health - y; is it a sick - ness?

Am G D

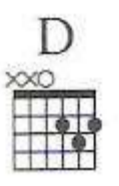

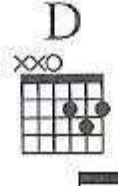
'Cause I feel — like I'm los - ing my ——— mind. ——— And I know that

Am G D

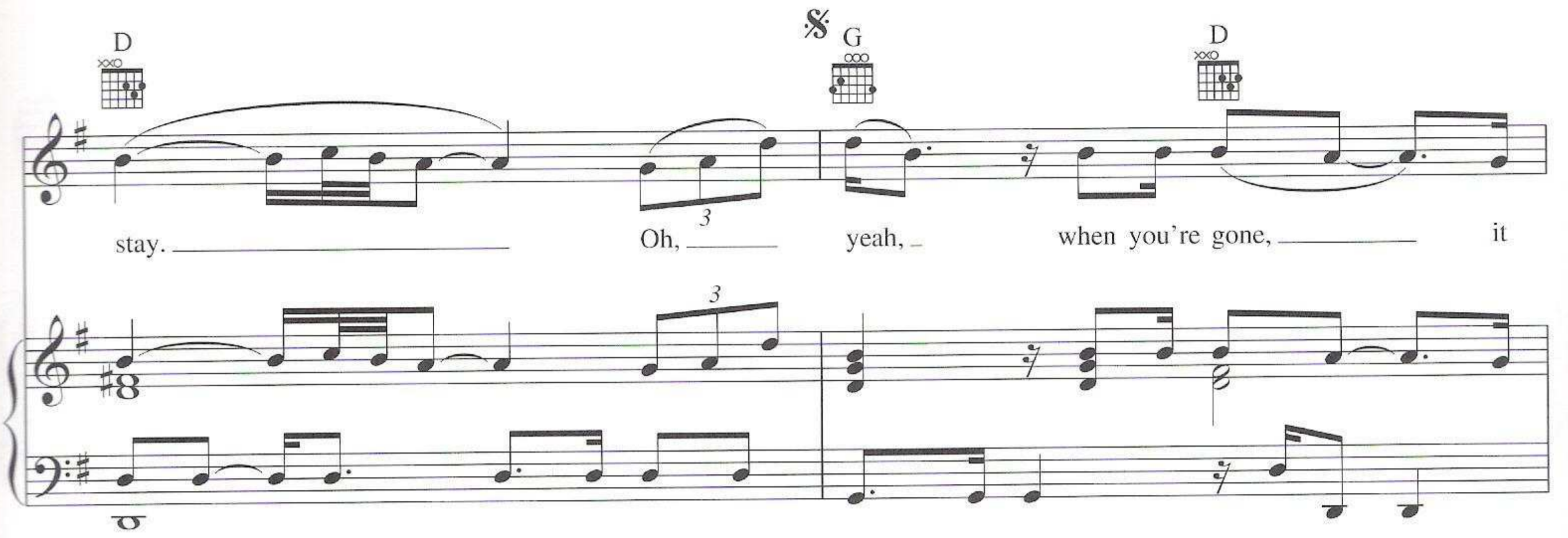
there's — no med - i - cine, ——— noth - ing I can


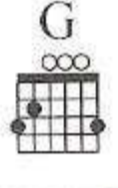

Am G F(add2)

take, ——— no rem - e - dy. ——— Ba - by, please

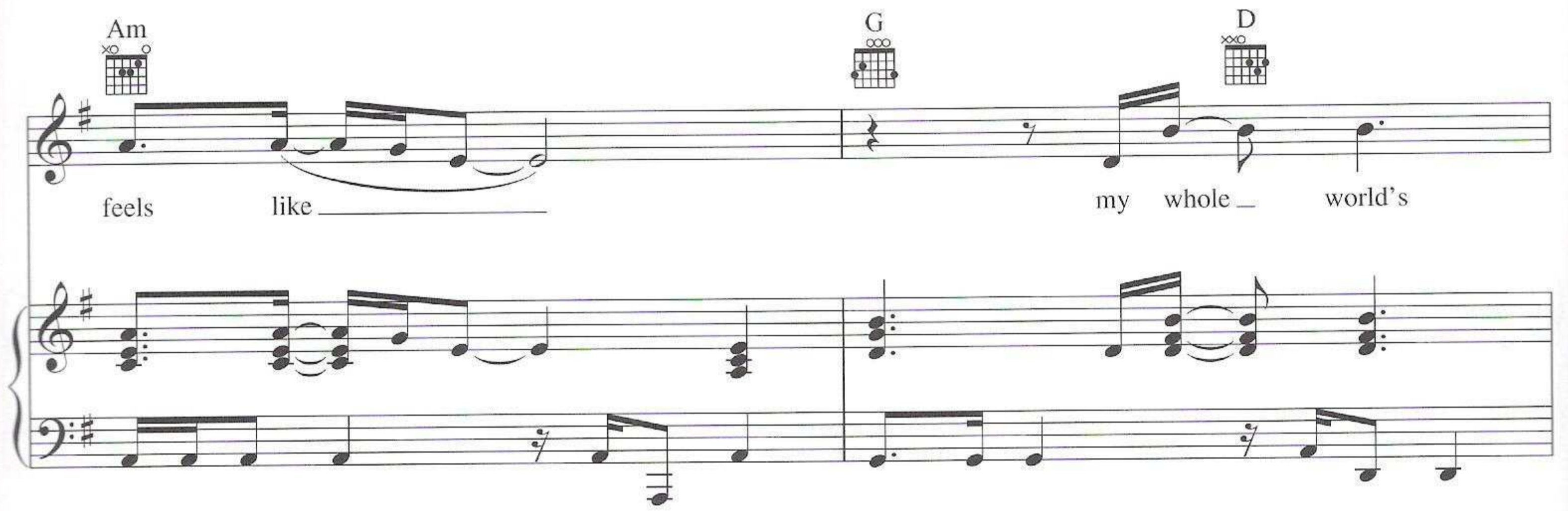
D   D 




stay. \_\_\_\_\_ Oh, <sup>3</sup> \_\_\_\_\_ yeah, \_\_\_\_\_ when you're gone, \_\_\_\_\_ it



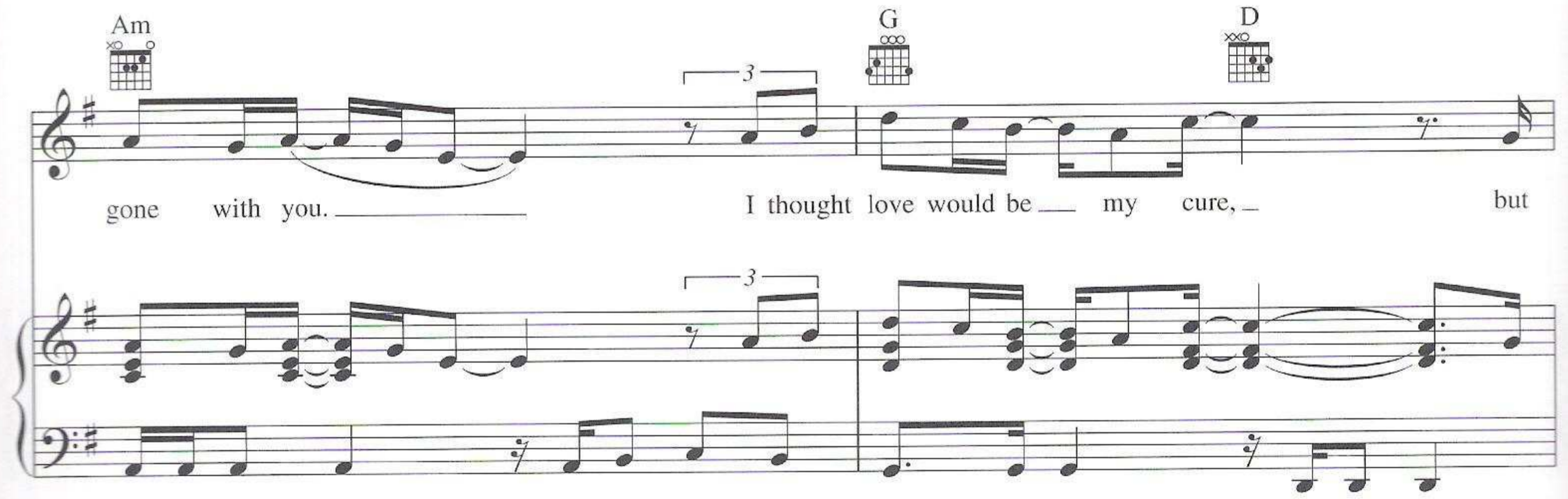
Am  G  D 


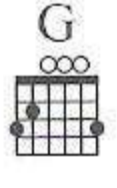
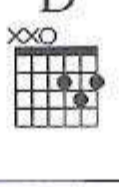
feels like \_\_\_\_\_ my whole \_\_\_\_\_ world's



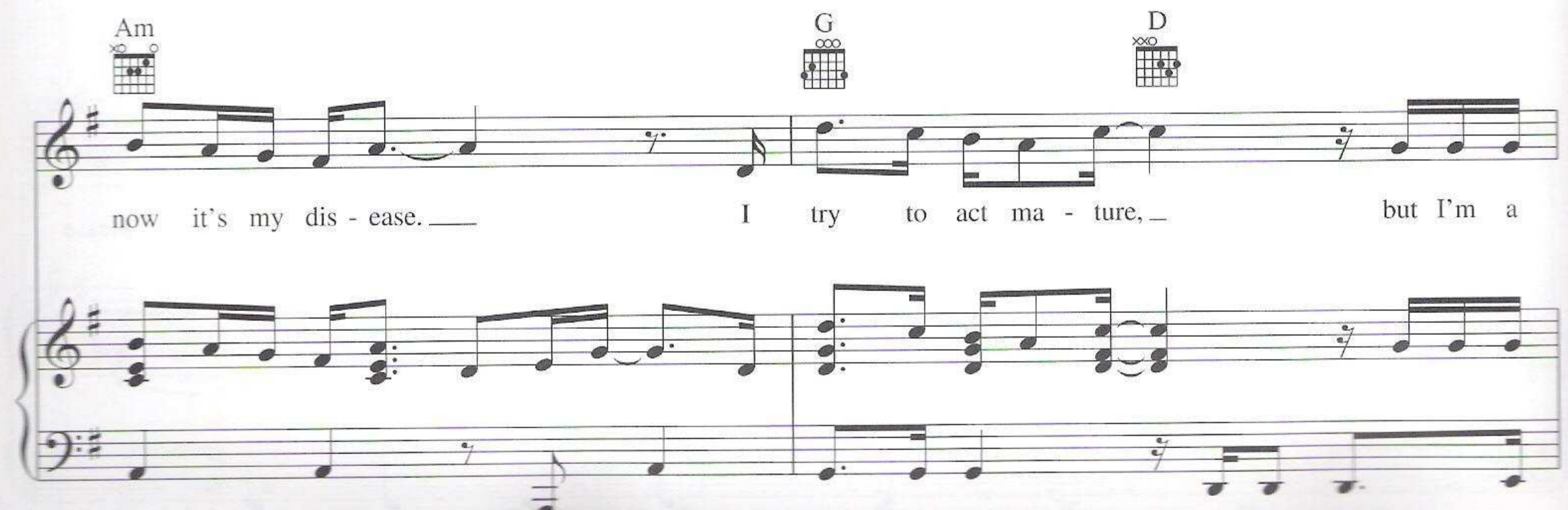
Am  G  D 

gone with you. \_\_\_\_\_ I thought love would be \_\_\_\_\_ my cure, \_\_\_\_\_ but

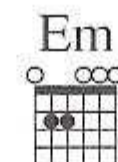
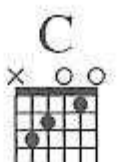


Am  G  D 

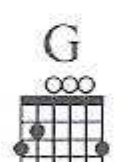
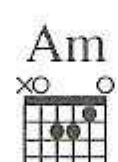
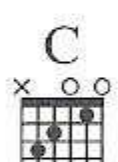
now it's my dis - ease. \_\_\_\_\_ I try to act ma - ture, \_\_\_\_\_ but I'm a



To Coda



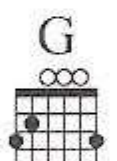
ba - by when you leave. — How can I ev - er get used — to be - ing with -



- out — you? — Oh, — oh, — oh, — ba - by, ba - by, ba -



by, — I get a fe - ver — just the thought — of you leav - ing my



side. — Oh, — and I'm not the same till you're back hold - ing me; —

F(add2)

D

D.S. al Coda

that's all I need. Oh,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It includes a triplet of eighth notes and a long note with a fermata. The piano accompaniment consists of two staves: the right hand has a triplet of eighth notes and a long note with a fermata, while the left hand has a steady eighth-note accompaniment. Chord diagrams for F(add2) and D are provided above the vocal line.

CODA

C

Am

- out you? (Oh, whoa.) Here's what I'm go-ing through when you're gone: -

The second system of music continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes and a fermata. The piano accompaniment continues with eighth notes in both hands. Chord diagrams for C and Am are provided above the vocal line.

Em

C

some se - ri - ous symp-toms of with-drawal, toss - ing and turn-ing in my bed, -

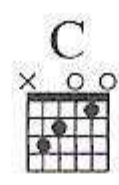
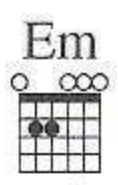
The third system of music continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes and a long note with a fermata. The piano accompaniment continues with eighth notes in both hands. Chord diagrams for Em and C are provided above the vocal line.

D

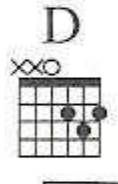
Am

wak-ing up drenched in a cold sweat. Ly - ing here long-ing for

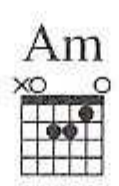
The fourth system of music continues the vocal line and piano accompaniment. The vocal line features a long note with a fermata and a series of eighth notes. The piano accompaniment continues with eighth notes in both hands. Chord diagrams for D and Am are provided above the vocal line.



you, — what am I — sup-posed to do — when I'm stuck and I can't get e-nough of your



love? — Oh, — whoa. — Ba - by,



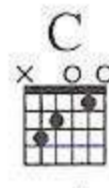
when you're gone, — it feels like —



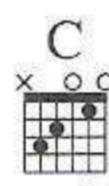
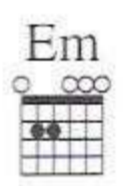
my whole — world's gone with you. — I thought



love would be \_\_\_ my cure, \_\_\_ but now it's my dis - ease. \_\_\_ I



try to act ma - ture, \_\_\_ but I'm a ba - by when you leave. \_\_\_



How can I ev - er get used \_\_\_ to be - ing with - out \_\_\_ you? \_\_\_



1, 2 3




# LIKE THE SEA

Words and Music by ALICIA KEYS  
and JEFF BHASKER

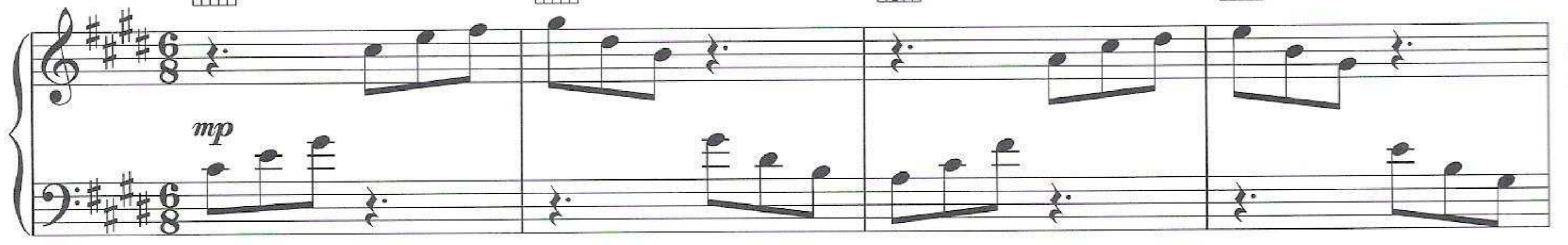
Moderately

C#m  4fr

G#m  4fr

F#m/A 

E 



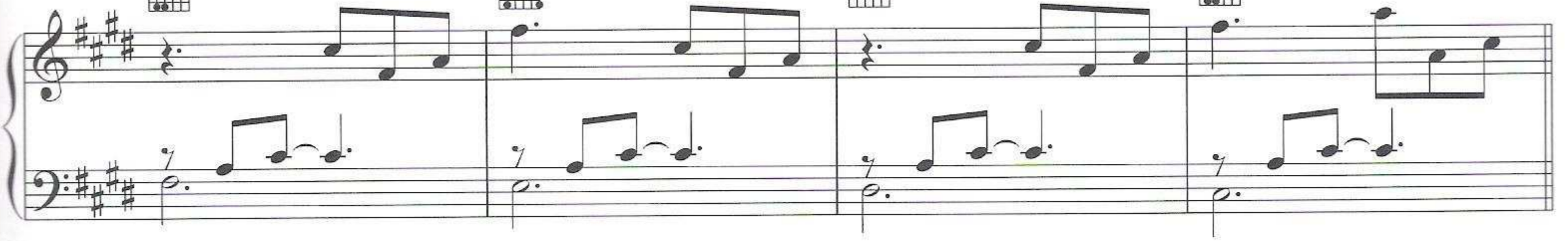
*With pedal*

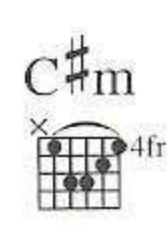
F#m 

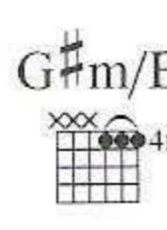
F#m9/E 

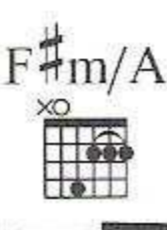
F#m/D# 

F#m/C# 

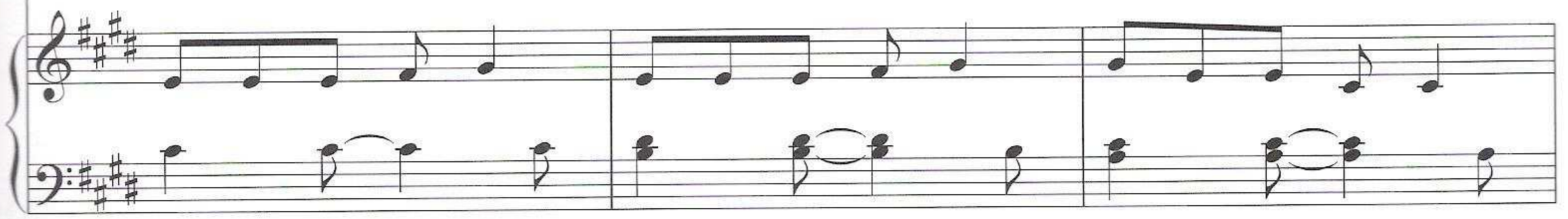


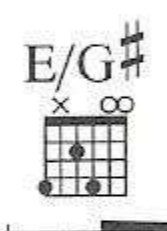
C#m  4fr


G#m/B  4fr

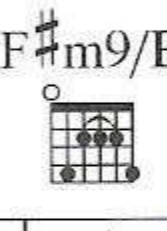
F#m/A 

Love is like the sea; leaves you on your knees. Feel it pull you in,

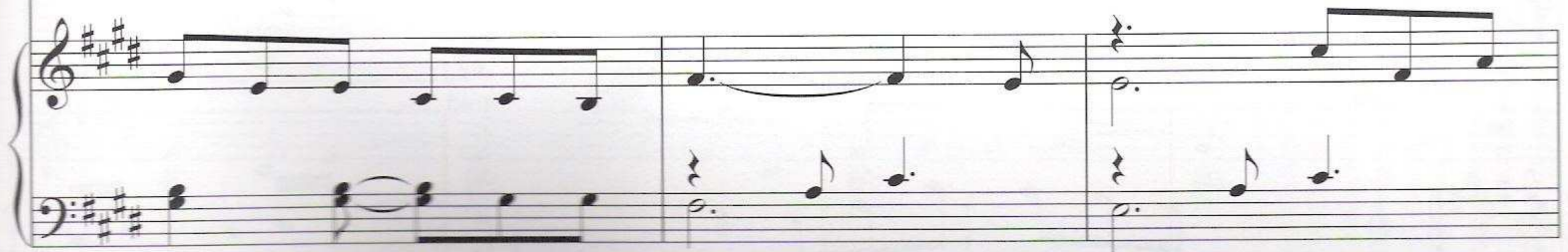


E/G# 

F#m 

F#m9/E 

then it takes you, takes you o - - - ver,



F#m/D#

F#m/C#

C#m/G#

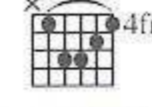
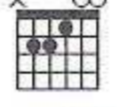
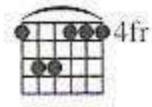


o - ver. Love is like the sea;

G#m

E/B

C#m



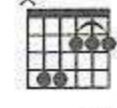
leaves you on your knees. First you're float - ing high, then it takes you, takes you

F#m

F#m9/E

F#m/D#

F#m/C#

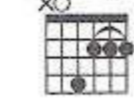


un - der, un - der. Well, it's

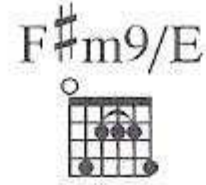
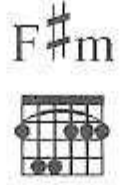
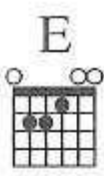
C#m

G#m

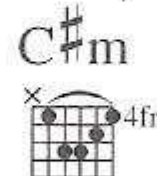
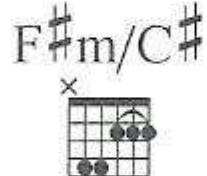
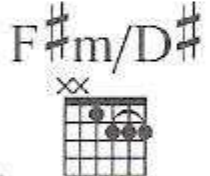
F#m/A



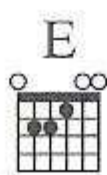
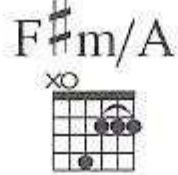
cold, told, cold, told



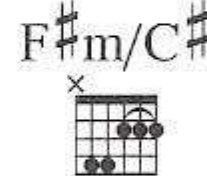
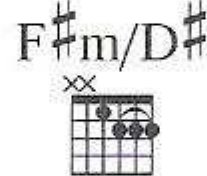
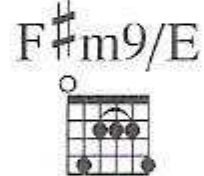
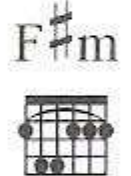
un - der - wat - er, in the  
 you on - ly find it once in a



night - time. But I dove,  
 life - time. So you bet - ter hold,



dove hold on strong - er than



bot - tom to see what I'd find.  
 ev - er, like it's the last time.

C#m/G# G#m F#m

That's when I saw a light, — a glow - ing par - a - dise. —  
 So, when you see the light, — like a ship in the night, —

E F#m F#m9/E

Thought I'd stay a - while; — it's been call - ing me — un - der -  
 you have found the place — you've been look - ing for, — like a

F#m/D# F#m/C# C#m/G#

wat - er, child, — ev - 'ry - thing that I ev - er dreamed. Tak - ing my breath a - way; —  
 dis - tant shore; — don't you ev - er look back a - gain. Here's some - thing you should know: —

G#m F#m E

The cur - rent's got hold of me, — sweep - ing  
 sea is still in con - trol. — Cher - ish

F#m

F#m9/E

F#m/D#

me a - way. — Wish that I could stay; — takes me to the top. — It's a  
ev - 'ry day, — 'cause you nev - er know; — it can take a - way the ver - y

F#m/C#

C#m

G#m

cy - cle that nev - er stops. Love is like the sea; leaves you on your knees.  
thing that you love the most.

F#m

E

F#m

Feel it pull you in, then it takes you, takes you o -

F#m9/E

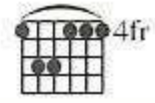
F#m/D#

F#m/C#

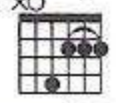
C#m

ver, o - ver. — Love is like the sea;

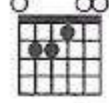
G#m



F#m/A



E



leaves you on your knees.

First you're float - ing high,

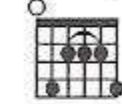
then it takes you, takes you

To Coda ⊕

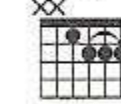
F#m



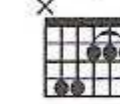
F#m9/E



F#m/D#



F#m/C#



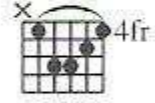
un

der,

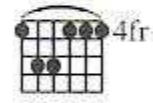
un

der.

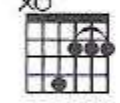
C#m



G#m



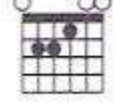
F#m/A



Takes you, takes you o - ver,

takes you, takes you un -

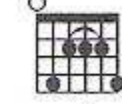
E



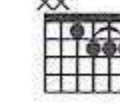
F#m



F#m9/E



F#m/D#



der.

Takes you, takes you o - ver,

takes you, takes you u -

1 F#m/C# F#m/C# C#m G#m

der. I've been der. Takes you, takes you o - ver,

Detailed description: This system contains the first two lines of music. The vocal line starts with a quarter rest, followed by a quarter note 'der.', a half note 'I've been', a quarter note 'der.', a quarter rest, and then a half note 'Takes you, takes you' followed by a quarter note 'o - ver,'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

F#m/A E/G# F#m

takes you, takes you un - der. Takes you, takes you o -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'takes you, takes you un - der.' followed by a quarter rest and then 'Takes you, takes you o -'. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

F#m9/E F#m/D# F#m/C# D.S. al Coda

ver, takes you, takes you un - der.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with 'ver,' followed by a quarter rest and then 'takes you, takes you un - der.'. The piano accompaniment continues until the end of the system, where it ends with a double bar line.

CODA F#m/C# C#m G#m F#m/A

der.

Detailed description: This system is the CODA section. It begins with a 'CODA' symbol and a whole rest for the vocal line. The piano accompaniment consists of four measures of chords: F#m/C#, C#m, G#m, and F#m/A. The vocal line then resumes with a half note 'der.' followed by a quarter rest.

E F#m F#m9/E F#m/D#

This system contains the first four measures of the piece. The guitar part features four chord diagrams: E (open), F#m (x232132), F#m9/E (x232132 with a 9), and F#m/D# (x232132 with a D#). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

1 F#m/C# C#m/G# G#m

Ah,

This system contains measures 5-7. Measure 5 has a guitar chord diagram for F#m/C# (x232132 with a C#). Measure 6 has a diagram for C#m/G# (x232132 with a G# and 4fr). Measure 7 has a diagram for G#m (x232132 with a G# and 4fr). The vocal line begins with the word "Ah," which is held over measure 6. The piano accompaniment continues with a similar rhythmic pattern.

F#m/A E F#m F#m9/E

ah, un - der,

This system contains measures 8-11. Measure 8 has a guitar chord diagram for F#m/A (x232132 with an A). Measure 9 has an E chord diagram. Measure 10 has an F#m diagram, and measure 11 has an F#m9/E diagram. The vocal line continues with "ah, un - der,". The piano accompaniment features a more active bass line in measure 8.

F#m/D# F#m/C# 2 F#m/C#

un - der.

This system contains measures 12-14. Measure 12 has a guitar chord diagram for F#m/D# (x232132 with a D#). Measure 13 has a diagram for F#m/C# (x232132 with a C#). Measure 14 is a repeat of the F#m/C# chord. The vocal line concludes with "un - der.". The piano accompaniment ends with a final chord in measure 14.



# PUT IT IN A LOVE SONG

Words and Music by ALICIA KEYS  
and KASSEEM DEAN

Moderately

N.C.

Say you love \_ me, say you love \_ me, then put it in a love song. (Put it in a love song.)

*mf*

Say you need \_ me, say you need \_ me, then write it in a let - ter form. Oh, oh, oh.

Say you want \_ me, say you want \_ me, then text me on a cell phone. (Text me on my cell phone.)

Say you love — me, say you love — me, then put me in a love song. Oh!

**Ab**

If you say you want me, yeah, — you say you want me,  
 What you gon - na do when some - bod - y con - vinc - es

**Abmaj7**

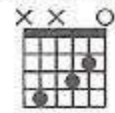
**Ab7**

if you do the right thing, we — can be to- geth - er. I'm not eas - y; yeah, — you got - ta work for it.  
 me — to be - lieve that he — can do it bet - ter, send me gifts and show - ing me the ro - mance, —

**Ab6**

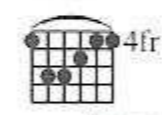
I'm the re - al thing; you may — be got - ta please me.  
 all — this, — this and that; — can you do bet - ter?

Dbm6



All that talk - ing, boy, — you bet - ter walk it.  
 All I'm say - ing, love — is what I'm look - ing for.

Ab

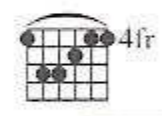


All that front - in', that's \_ not how you do it. If you real - ly need me like \_ you say you need me,  
 If you wan - na keep me, babe, \_ you got - ta love me more. If you real - ly want me like \_ you say you want me,

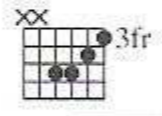
ba - by, bet - ter show me, ba - by, bet - ter come and say: —  
 if you real - ly need me, ba - by, bet - ter come and say: —

§

Ab



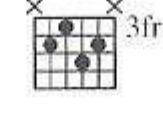
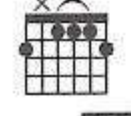
Cm/G



Say you love \_ me, say you love \_ me, then put it in a love song. (Put it in a love song.)

Ab7/Gb

Dbmaj9



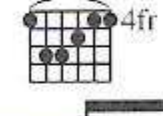
Musical staff with treble clef, key signature of three flats, and a 7/8 time signature. The melody consists of eighth and quarter notes.

Say you need\_ me, say you need\_ me, then write it in a let - ter form. Oh, oh, oh.

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

Ab

Cm/G



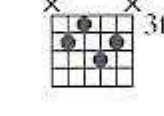
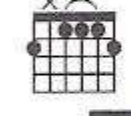
Musical staff with treble clef, key signature of three flats, and a 7/8 time signature. The melody includes some notes marked with an 'x'.

Say you want\_ me, say you want\_ me, then text me on a cell phone. (Text me on my cell phone.)

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

Ab7/Gb

1  
Dbmaj9



Musical staff with treble clef, key signature of three flats, and a 7/8 time signature. The melody ends with a double bar line.

Say you love\_ me, say you love\_ me, then put me in a love song. Oh!

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.

2, 3

Dbmaj9



N.C.

Musical staff with treble clef, key signature of three flats, and a 7/8 time signature. The melody includes a 'N.C.' (No Chord) section.

put me in a love song. Oh! Got - ta work it, ba - by, work\_ it out. If you

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.

want me, ba - by, work - it out. If you need me, ba - by, work - it out. Got - ta work -

- it out; got - ta work - it out. If you love me, ba - by, work - it out. Got - ta

work it, ba - by, work - it out. If you want me, ba - by, work - it out. Got - ta work -

To Coda ⊕

- it out; got - ta work - it out. If you want my love and all - of my time,

Dbmaj9  
 x 0 0 0 x 3fr

E $\flat$ 7

Fm7

part of my plans and part of my mind, all of the things that you want to do, but

E $\flat$ /G

D $\flat$ maj9

make sure your love for me's true to you. Oh, if you show me, baby, believe so

E $\flat$ 7

Fm7

many possibilities. Oh, we can look to infinity if you

E $\flat$ /G

D.S. al Coda

CODA

want to be with me.

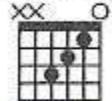
it out, got to work it out.

# THIS BED

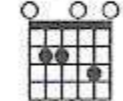
Words and Music by ALICIA KEYS,  
KERRY BROTHERS, JR. and STEVE MOSTYN

Moderately

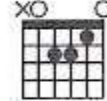
Fmaj7



Em7



Am



*mf*

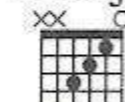
The piano introduction consists of two systems of a grand staff (treble and bass clefs). The first system features a melodic line in the treble clef starting on G4, moving to A4, B4, and C5, with a sustained chord in the bass clef. The second system continues the melodic line with a similar harmonic structure.

With pedal

Am/G



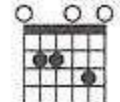
Fmaj7



Here I am, \_\_\_\_\_ and I've been

The first vocal line is written on a single treble clef staff. It begins with a whole rest, followed by a colon and a repeat sign. The melody starts on G4, moves to A4, B4, and C5, with a sustained chord in the bass clef.

Em7



Am



Am/G



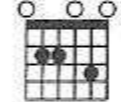
Fmaj7



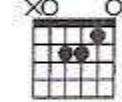
think - ing a - bout you late - ly. \_\_\_\_\_ Hold my hand, -

The second vocal line continues the melody from the first line. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Em7

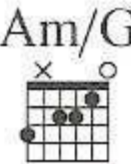
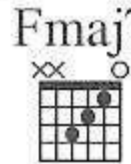


Am

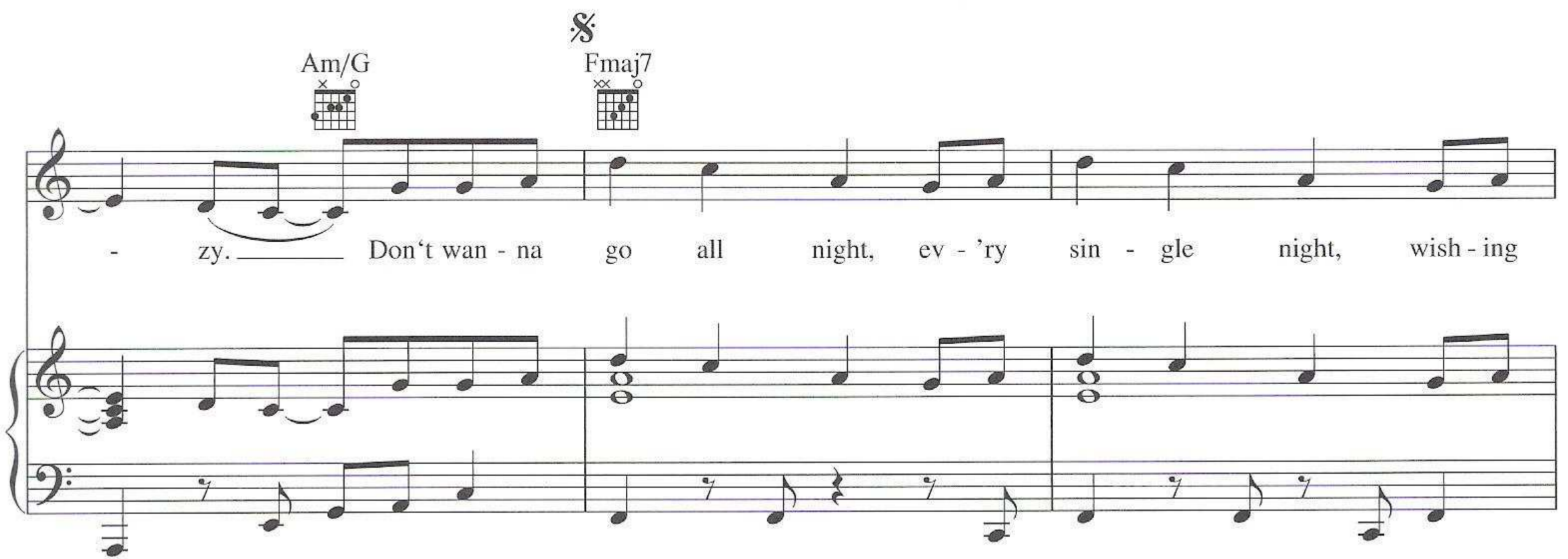


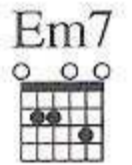



'cause I've been miss - ing you like \_\_\_\_\_ cra -

The third vocal line concludes the phrase. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

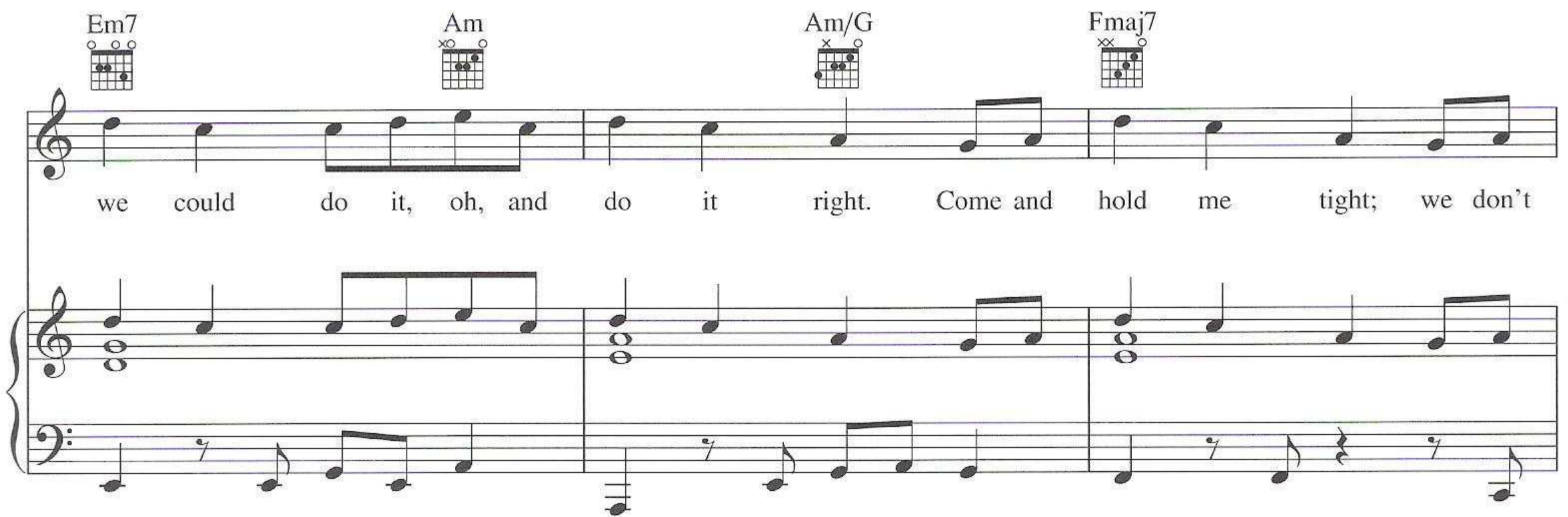
Am/G  Fmaj7 

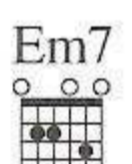

- zy. Don't wan - na go all night, ev - 'ry sin - gle night, wish - ing



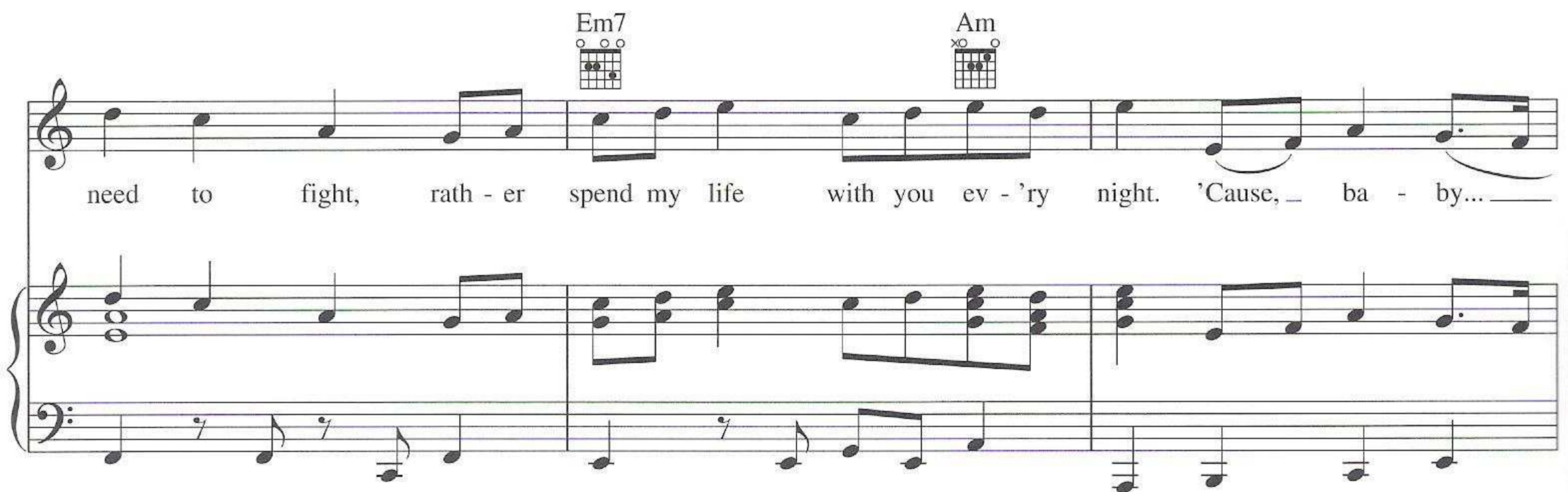
Em7  Am  Am/G  Fmaj7 


we could do it, oh, and do it right. Come and hold me tight; we don't



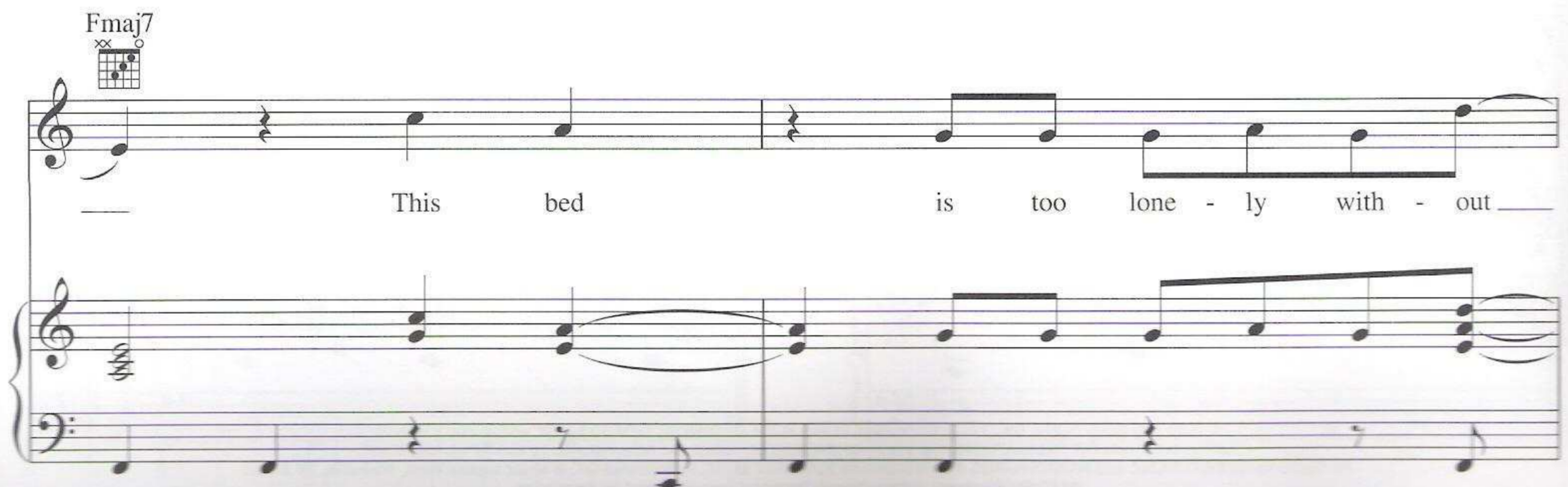
Em7  Am 

need to fight, rath - er spend my life with you ev - 'ry night. 'Cause, - ba - by...



Fmaj7 

This bed is too lone - ly with - out





Em7 Am Am/G Fmaj7

you. Don't wan - na hold my

Em7 Am

pil - low; I wan - na hold you.

Am/C Fmaj7

Please be be - side me; these king - size

Em7 Am Am/G Fmaj7

sheets need more than just a queen in be - tween them. This bed

Em7

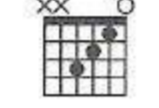


Am



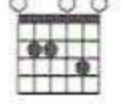
is too lone - ly with - out you.

Fmaj7



So why don't we go in - side, where

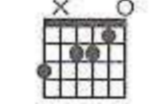
Em7



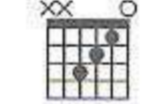
Am



Am/G



Fmaj7



we can be to - geth - er? You, me, morn - ing, an - y

Em7



Am



Am/G



D.S. al Coda

day; stay with me, wan - na be with you for - ev - er. Don't wan - na

CODA

Am/G

Fmaj7

Musical notation for the CODA section. It features a guitar staff with two chords: Am/G and Fmaj7. Below it is a piano accompaniment with treble and bass staves. The piano part includes a spoken line: *Spoken: You know, when it starts to get late, and it's time to go*.

Em7

Am

Am/G

1

to sleep, I, I don't know what to do; 'cause I don't wanna hold my pillow, I wanna hold you.

Piano accompaniment for the first line of lyrics, featuring treble and bass staves with chords and a melodic line.

2

Fmaj7

Don't wan - na go all night, ev - 'ry sin - gle night, wish - ing

Musical notation for the second line of lyrics. It includes a guitar staff with an Fmaj7 chord and a piano accompaniment with treble and bass staves.

Em7

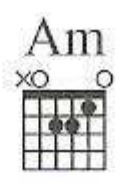
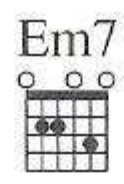
Am

Am/G

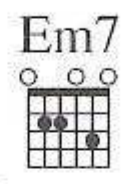
Fmaj7

we could do it, oh, and do it right. Come and hold me tight; we don't

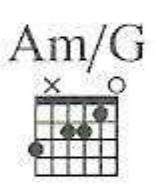
Musical notation for the third line of lyrics. It includes a guitar staff with four chords: Em7, Am, Am/G, and Fmaj7. Below it is a piano accompaniment with treble and bass staves.



need to fight, rath - er spend my life with you ev - 'ry night. Ooh, — ba - by.



This bed is too lone - ly with - out — you. —



Don't wan - na hold my pil - low; I wan - na hold —



— you. — Please be be - side —

me; these king - size — sheets need more than just a queen in be - tween them.

Em7 Am Am/G

This bed is too lone - ly with - out — you. —

Fmaj7 Em7 Am

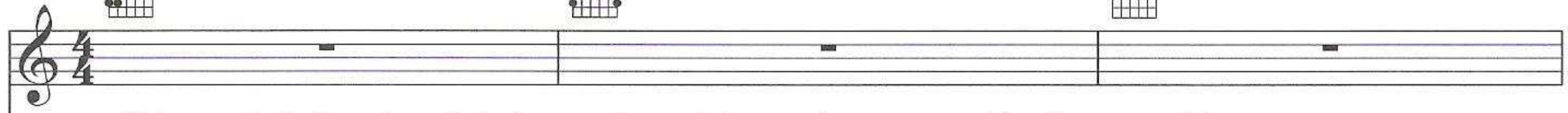
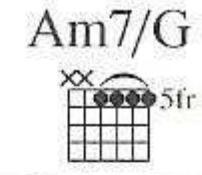
Am/G Fmaj7

<b>Repeat and Fade</b>	<b>Optional Ending</b>
Em7	Em7
Am	Am
Am/G	

# DISTANCE AND TIME

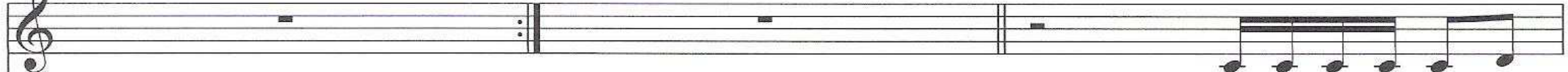
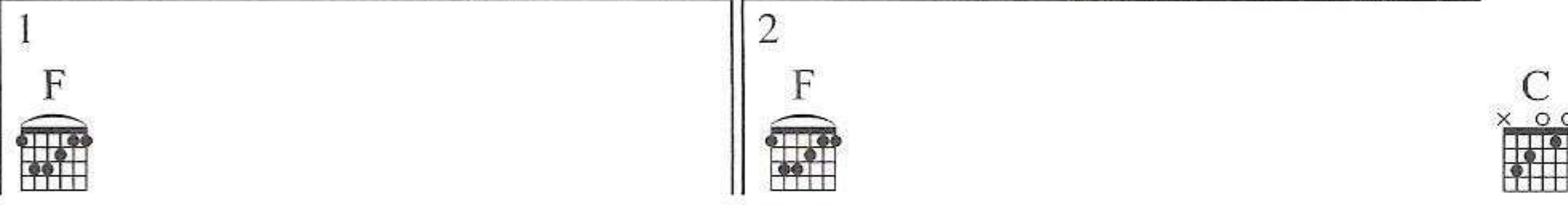
Words and Music by ALICIA KEYS,  
KERRY BROTHERS, JR. and STEVE MOSTYN

Slowly

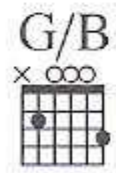


*This song is dedicated to all the lovers who can't be together, separated by distance and time.*



*With pedal*




You are al-ways on my

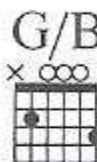

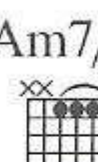


mind; all I do is count the days. — Where are — you —


F  C 

now? I know I'll nev - er let you



G/B  Am7  Am7/G 

down; I will nev - er go a - way.



F  C/E 

I real - ly wish — that you would stay, but what would we



Dm7  C/E 

do? All the days — that you've been gone, I dream a - bout





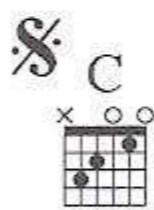
you.

And I an - ti - ci - pate the day that you will come

Bbmaj7



Fmaj9



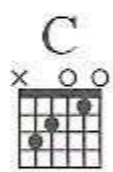
home,

home, home.

No mat - ter how far you are, —



— no mat - ter how long it takes — him, through dis - tance and time, —



I'll be wait - ing. —

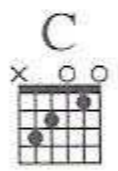
And if you have to walk a mil -



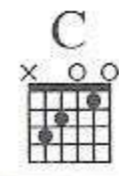


To Coda

lion miles, I'll wait a mil - lion days to see you smile. — Dis - tance and time, —



— I'll be wait - ing. —



Dis - tance and time, — I'll be wait - ing. — Will you take — a train —

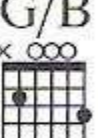
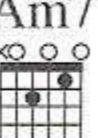



— to meet me where — I am? — Are you on — your —

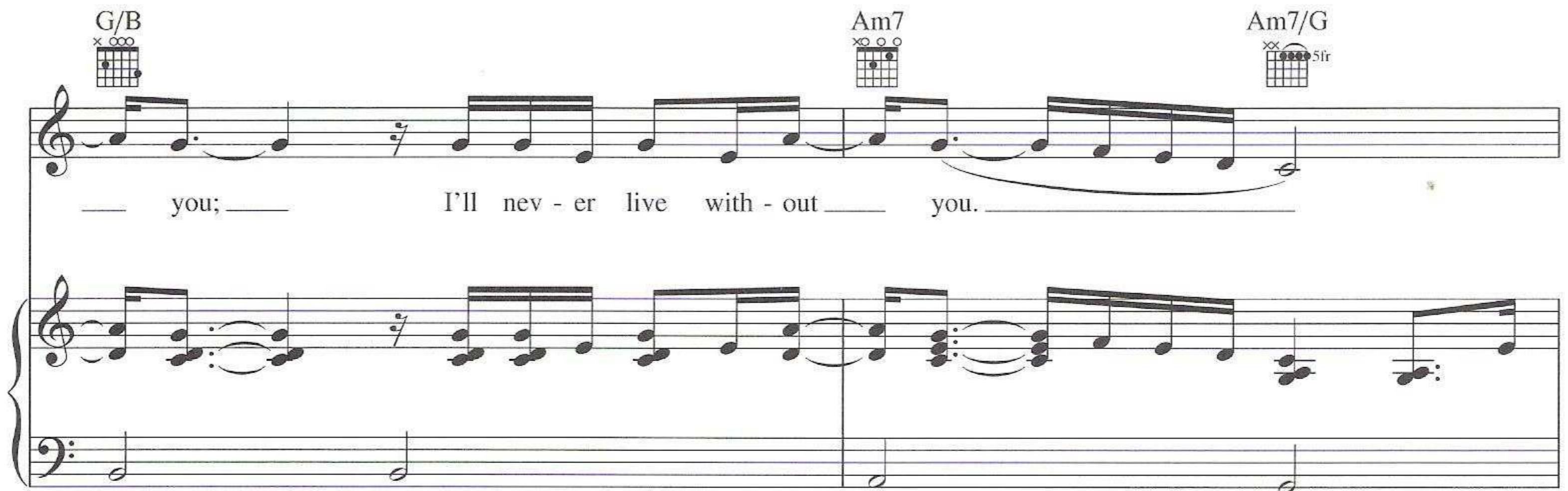
F  C 


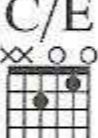
way? And I will nev - er do an - y - thing to hurt



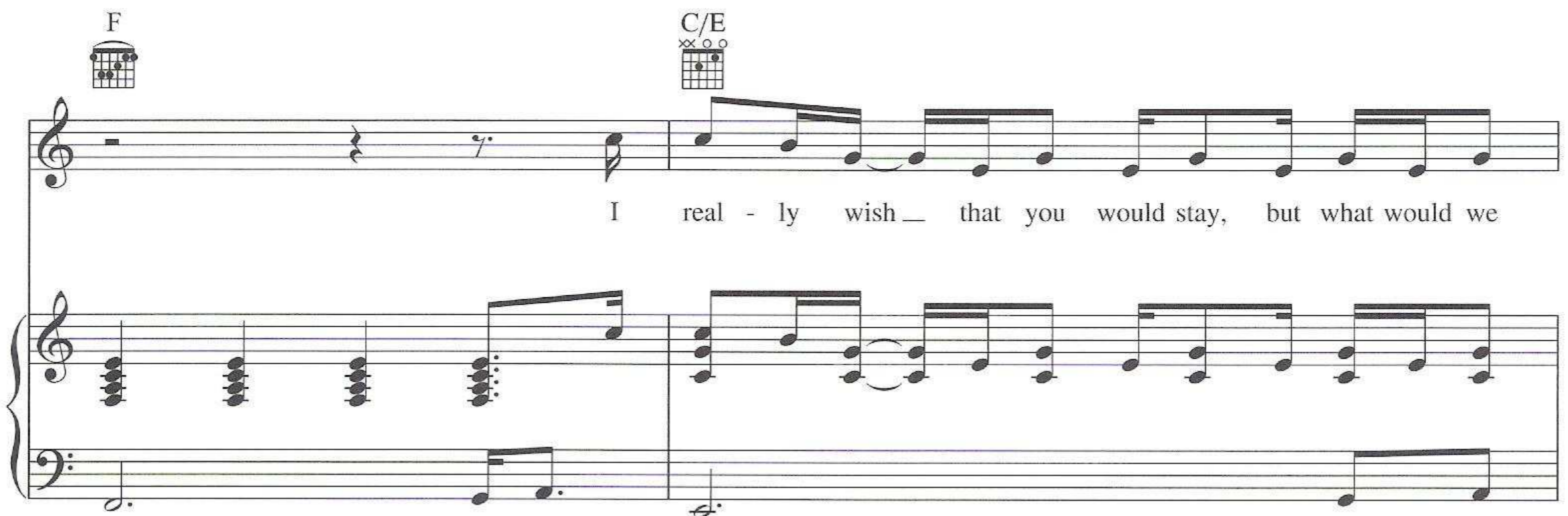
G/B  Am7  Am7/G 


you; I'll nev - er live with - out you.



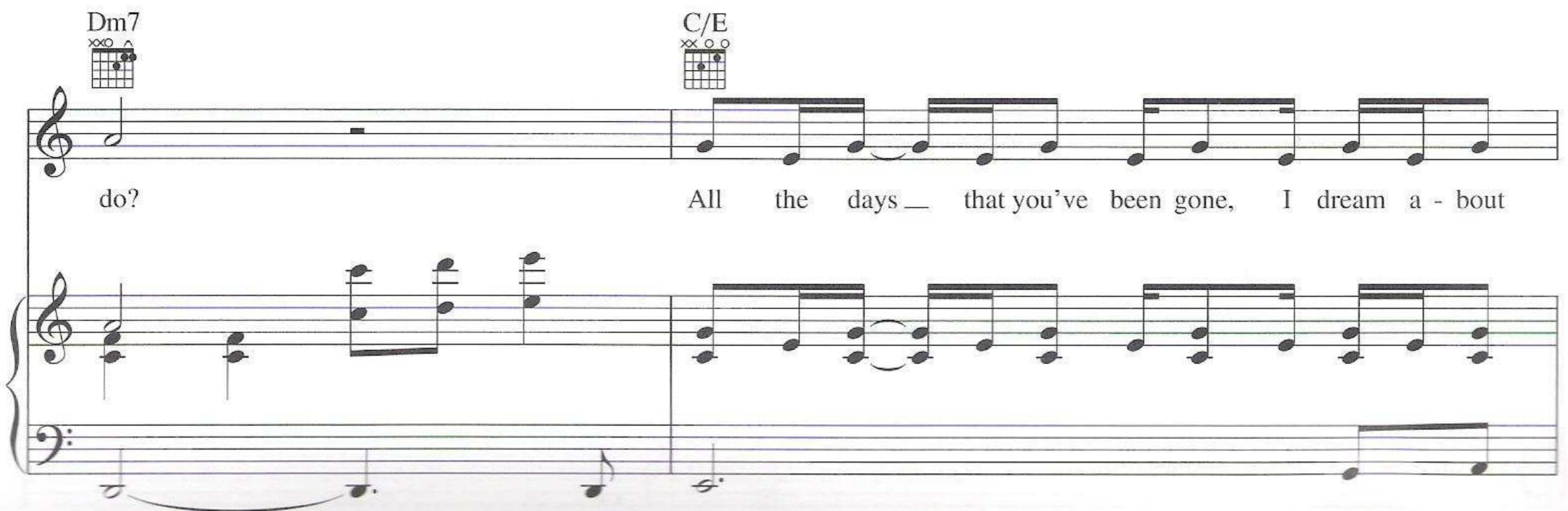
F  C/E 

I real - ly wish that you would stay, but what would we



Dm7  C/E 

do? All the days that you've been gone, I dream a - bout



Dm7

C/E

you. And I an - ti - ci - pate the day that you will come

Bbmaj7

Am7

Fmaj9

D.S. al Coda

CODA

F

home, home, home.

I'll be wait - ing.

C

G/B

No mat - ter how far you are, no mat - ter how long it takes

Am7

F

him, through dis - tance and time, I'll be wait - ing.



And if you walk a mil - lion miles, — I'll wait a mil - lion days to see



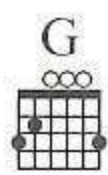
you smile. — Through dis - tance and time, — I'll be wait - ing. —



(Oh, — whoa, — whoa. — Oh, — whoa, — whoa. —



Oh, — whoa, — whoa, — whoa.) — I'll be wait - ing. —



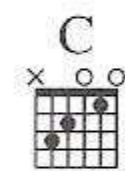
(Oh, whoa, whoa. Oh, whoa, whoa.)

The first system of music features a vocal line with lyrics "(Oh, whoa, whoa. Oh, whoa, whoa.)" and piano accompaniment. The vocal line consists of eighth notes with a melodic contour that rises and then falls. The piano accompaniment includes a treble clef with chords and a bass clef with a long, sustained note in the first measure.



Through dis - tance and time, I'll be wait - ing.

The second system of music features a vocal line with lyrics "Through dis - tance and time, I'll be wait - ing." and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment features a treble clef with chords and a bass clef with a simple harmonic accompaniment.



You are al - ways on my mind; all I do is count the days.

The third system of music features a vocal line with lyrics "You are al - ways on my mind; all I do is count the days." and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment features a treble clef with chords and a bass clef with a simple harmonic accompaniment.



Where are you now?

The fourth system of music features a vocal line with lyrics "Where are you now?" and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment features a treble clef with chords and a bass clef with a simple harmonic accompaniment.

# HOW IT FEELS TO FLY

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

*Slowly*

*mp*

*With pedal*

D

Bm7

A

Gmaj7

N.C.

D

Bm7

Have you ev - er felt so strong \_\_\_\_\_  
Have you ev - er felt so lost, \_\_\_\_\_

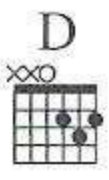
that it made you feel weak? \_\_\_\_\_  
but did - n't know till you were found? \_\_\_\_\_

A(add4)

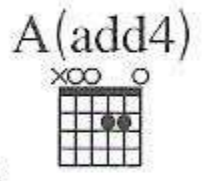
Gmaj7

N.C.

Long days, long nights, and you just can't sleep. \_\_\_\_\_  
Look-ing ev - 'ry-where that you fi - n'ly see now. \_\_\_\_\_

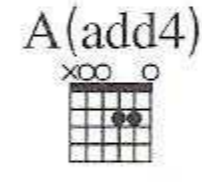
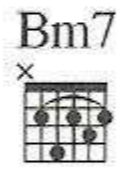
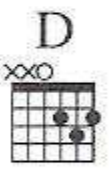


Have you ev - er been\_ so sure\_ that it gave you cold feet,\_  
In a room\_ full of peo - ple, feel like no one's a - round;\_



N.C.

got-cha float-ing on air, you can feel your heart beat?\_  
got your head in the clouds and your feet up off the ground. Say, \_



Well, I've nev - er known this feel - ing, nev - er; now I hope it stays  
I nev - er knew this feel - ing, nev - er;



and lasts for - ev - er. I am rid - ing

Bm7

A

high. \_\_\_\_\_ Don't wan - na come down; \_ hope my

Gmaj7

D

wings don't fail me now. \_ And if I \_\_\_\_\_ can touch the

Bm7

A

sky, \_\_\_\_\_ I'd risk the fall \_ just to

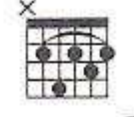
Gmaj7

D

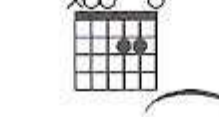
know how it feels to fly. \_ (Yeah, yeah, yeah, Say yeah,



Bm7



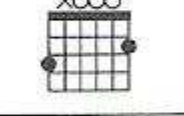
A(add4)



7 yeah, - yeah, - yeah, - yeah. yeah, yeah, Say yeah, yeah, - yeah, - yeah, - yeah. yeah, yeah, yeah, yeah,

1

Gmaj7



N.C.

2

Gmaj7



yeah, yeah.) We get to go... - yeah, for - ev -

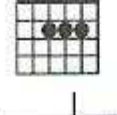
D



Bm7

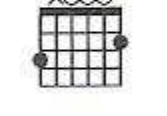


A



er.) Fly, high - er, fly, high - er, fly,

Gmaj7



D



high. I am rid-ing

Bm7

A

high. \_\_\_\_\_ Don't wan - na come down; \_ hope my

Gmaj7

D

wings don't fail me now. \_ And if I \_\_\_\_\_ can touch the

Bm7

A

sky, \_\_\_\_\_ I'd risk the fall \_ just to


Gmaj7

D

know how it feels to fly. \_\_\_\_\_ I \_\_\_\_\_ am rid - ing


2

Gmaj7




know how it feels to fly. —

(Yeah, yeah, yeah, yeah,  
Lead Vocal continues ad lib.)




Bm7



A(add4)



Gmaj7



yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, for - ev -



D



Bm7



er.)



A



A<sup>b</sup>



Gmaj7




# EMPIRE STATE OF MIND (PART II)

## (Broken Down)

Words and Music by ALICIA KEYS,  
SHAWN CARTER, JANE'T SEWELL, ANGELA HUNTE,  
AL SHUCKBURGH, BERT KEYES and SYLVIA ROBINSON

Moderately slow

*B♭maj7* *C* *F*

\* Ooh, \_\_\_\_\_ New \_

*mp*

With pedal

*B♭maj7* *C*

1 2

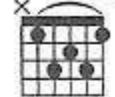
York! \_\_\_\_\_

*F*

Grew up in \_\_\_\_\_ the town \_\_\_\_\_ that is fa - mous as \_\_\_\_\_ a place \_\_\_\_\_ of mov - ie scenes. \_\_\_\_\_  
On the av - e - nue, \_\_\_\_\_ there ain't nev - er a \_\_\_\_\_ cur - few; \_\_\_\_\_ la - dies work so hard. \_\_\_\_\_

\* Recorded a half step higher.

Bbmaj7



C



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 two flats (Bb). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line begins with a whole rest, followed by a melodic phrase.

F

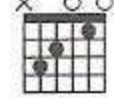


The second system continues the piece with lyrics. The piano accompaniment remains consistent. The vocal line has lyrics: "Noise is al - ways loud; \_ there are si - rens all \_ a - round, \_ and the streets are mean. \_ Such a melt - ing pot; \_ on the cor - ner sell - ing rock; \_ preach - ers pray to God. \_".

Bbmaj7



C



The third system continues the piece. The piano accompaniment and vocal line follow the same pattern as the previous systems. The vocal line begins with a whole rest.

F



The fourth system concludes the piece with lyrics. The piano accompaniment and vocal line follow the same pattern. The vocal line has lyrics: "If I can make \_ it here, \_ I can make it an - y - where; \_ that's what \_ they say. \_ Hail a gyp - sy cab; \_ takes me down from Har - lem to \_ the Brook - lyn Bridge. \_".

B♭maj7

C

The first system of music features a vocal line with a whole rest, a guitar chord of B♭maj7, and a piano accompaniment consisting of a treble and bass clef. The piano part includes a melodic line in the treble clef and a bass line in the bass clef.

F

See-ing my face — in lights, — or my name in mar - quees found — down on — Broad - way. —  
 Some - one sleeps — at night — with a hun - ger for — more than — an emp - ty fridge. —

The second system of music features a vocal line with lyrics, a guitar chord of F, and a piano accompaniment. The piano part continues with a melodic line in the treble clef and a bass line in the bass clef.

B♭maj7

C

The third system of music features a vocal line with a whole rest, a guitar chord of B♭maj7, and a piano accompaniment. The piano part includes a melodic line in the treble clef and a bass line in the bass clef.

A

E - ven if it ain't all — it seems, — I got a pock - et - ful — of dreams; — ba - by, I'm from New —  
 I'm - a make it by an - y means; — I got a pock - et - ful — of dreams, — ba - by, I'm from

The fourth system of music features a vocal line with lyrics, a guitar chord of A, and a piano accompaniment. The piano part continues with a melodic line in the treble clef and a bass line in the bass clef.

**Bbmaj7**

York. Con-crete jun - gle where dreams are made of; there's noth - ing you can't

**C**   
**Bbmaj7**

do, now you're in New York. These streets will make you feel brand

**F**   
**C**

new, big lights will in - spire you; hear it for New

To Coda

**Bbmaj7**

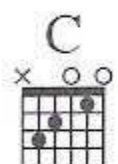
York, New York, New York! York!

1   
2

Bbmaj7



One hand in the air for The Big Cit - y! Street-lights, big dreams all look-ing pret - ty.



No place in the world that could com- pare. Put your light-ers in the air! Ev - 'ry - bod - y say, —

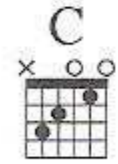


D.S. al Coda

yeah, \_\_\_\_\_ yeah! \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah! \_\_\_\_\_ New \_

CODA

Bbmaj7



— York! \_\_\_\_\_