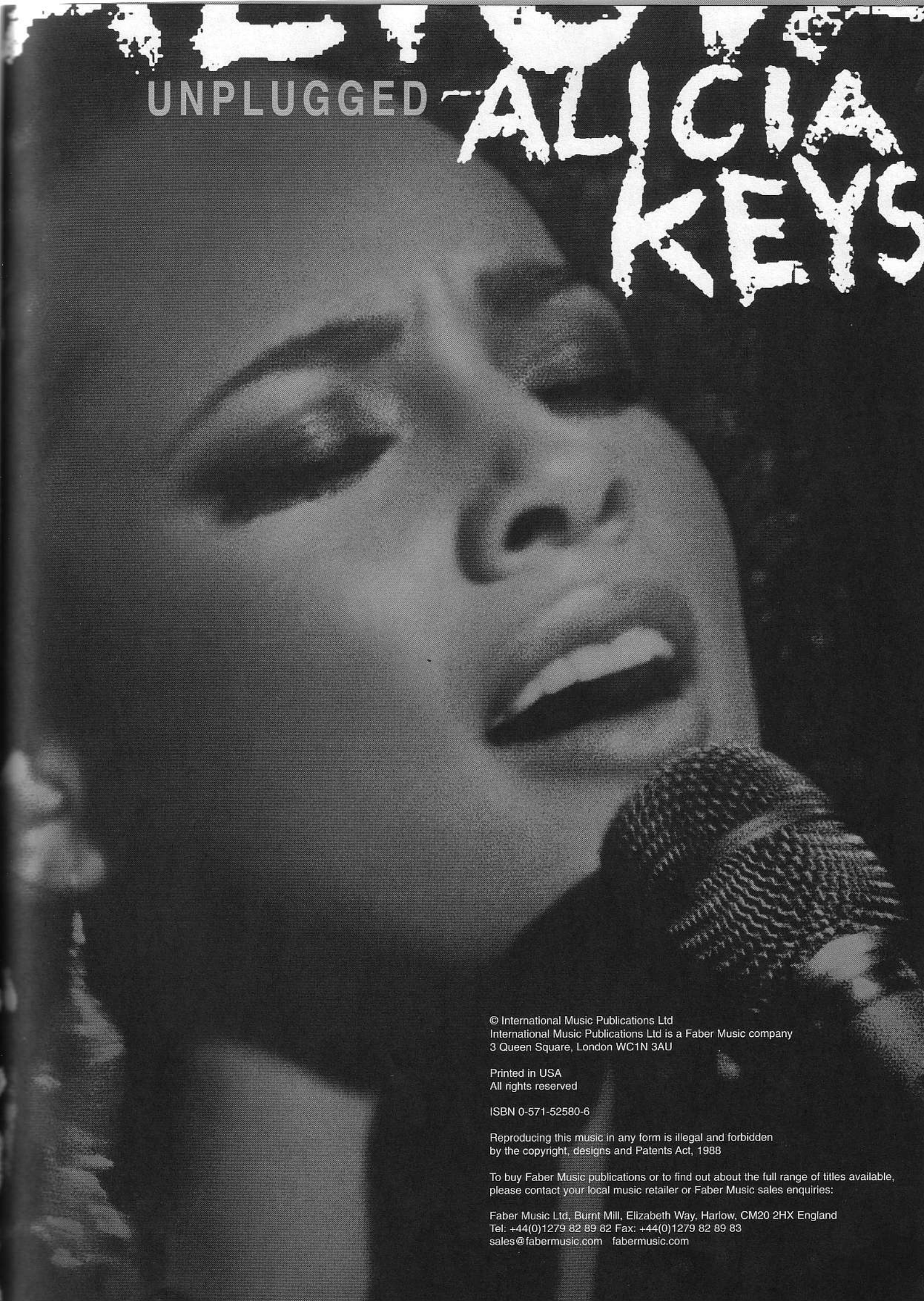

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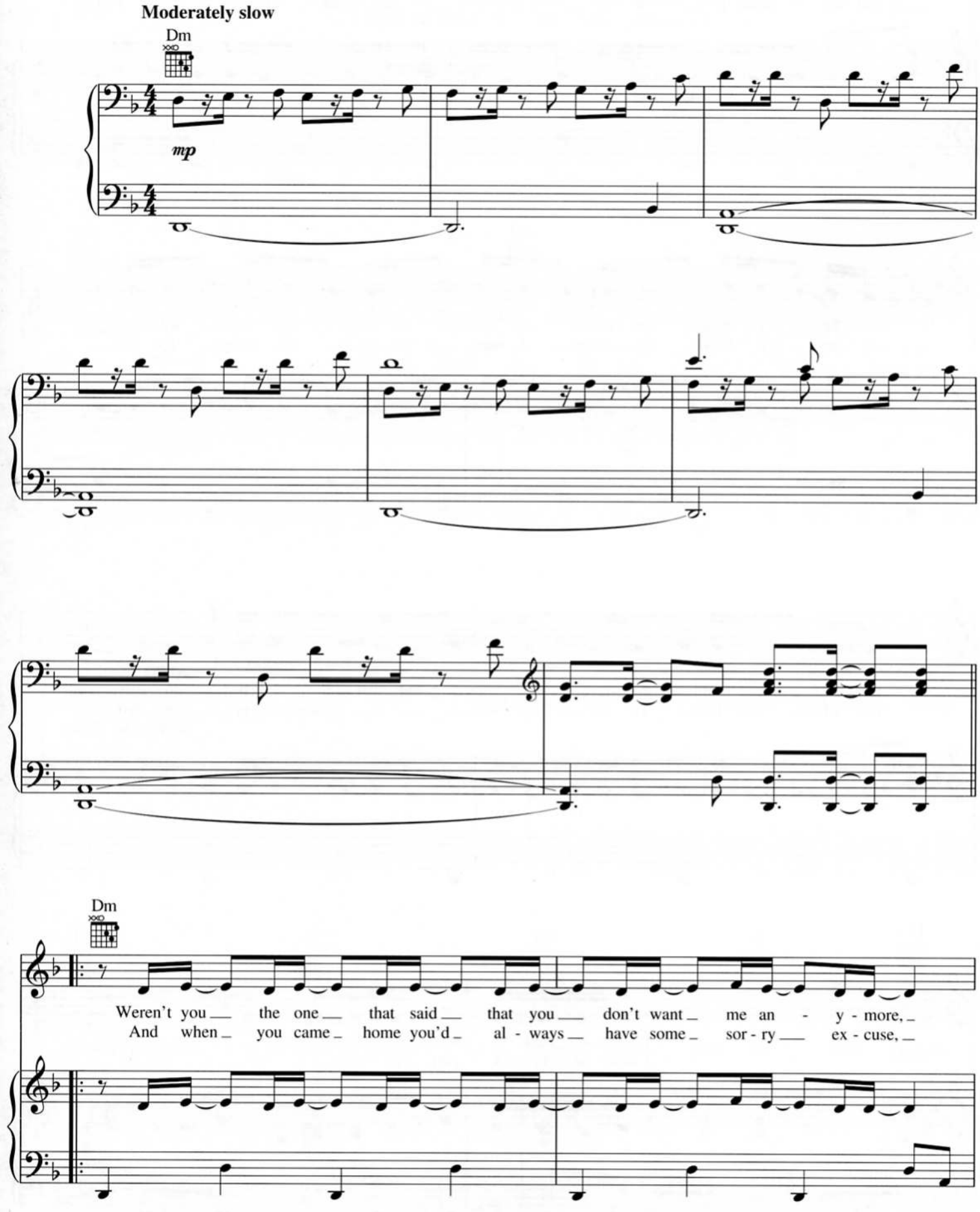
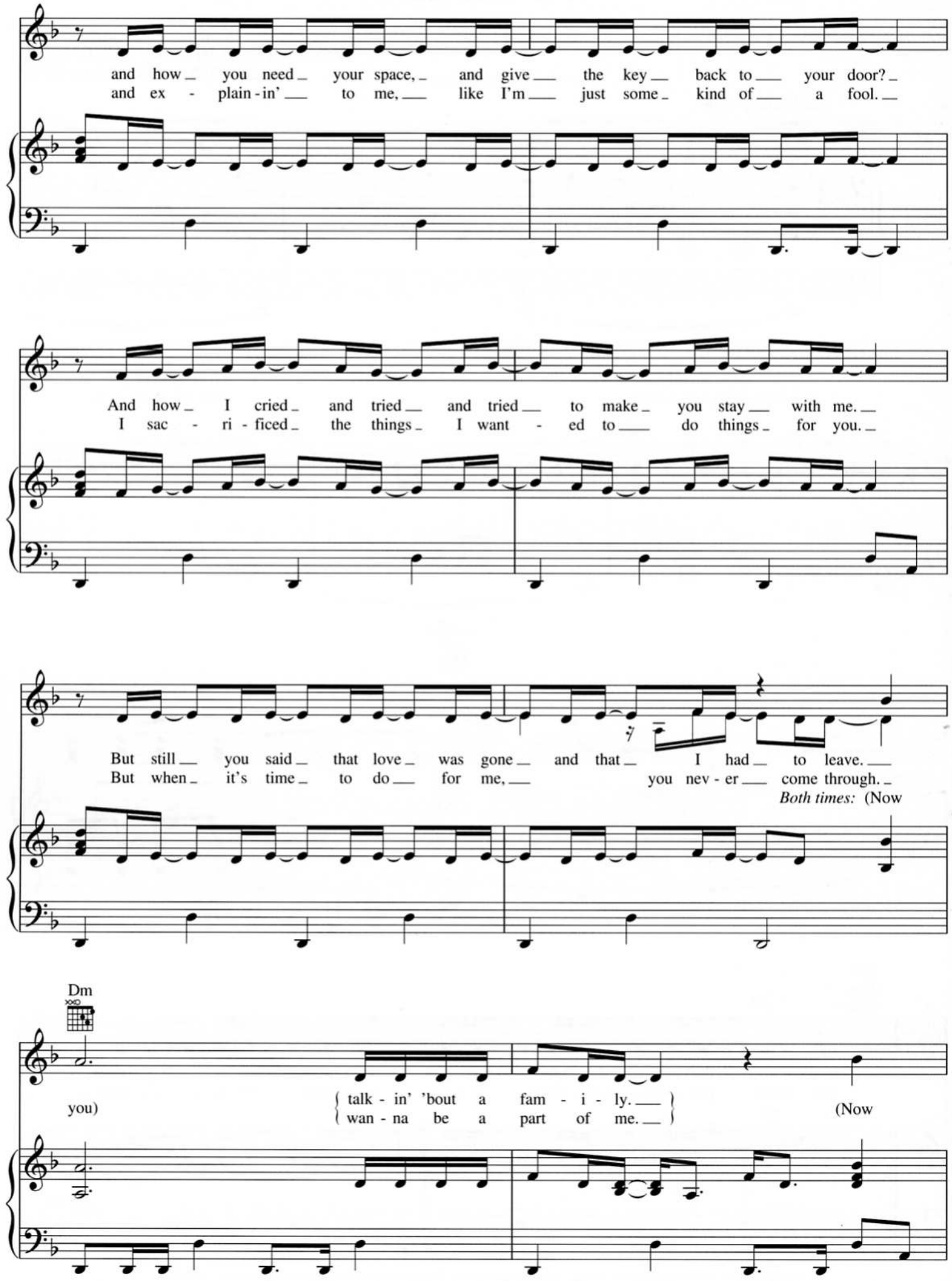
CONTENTS

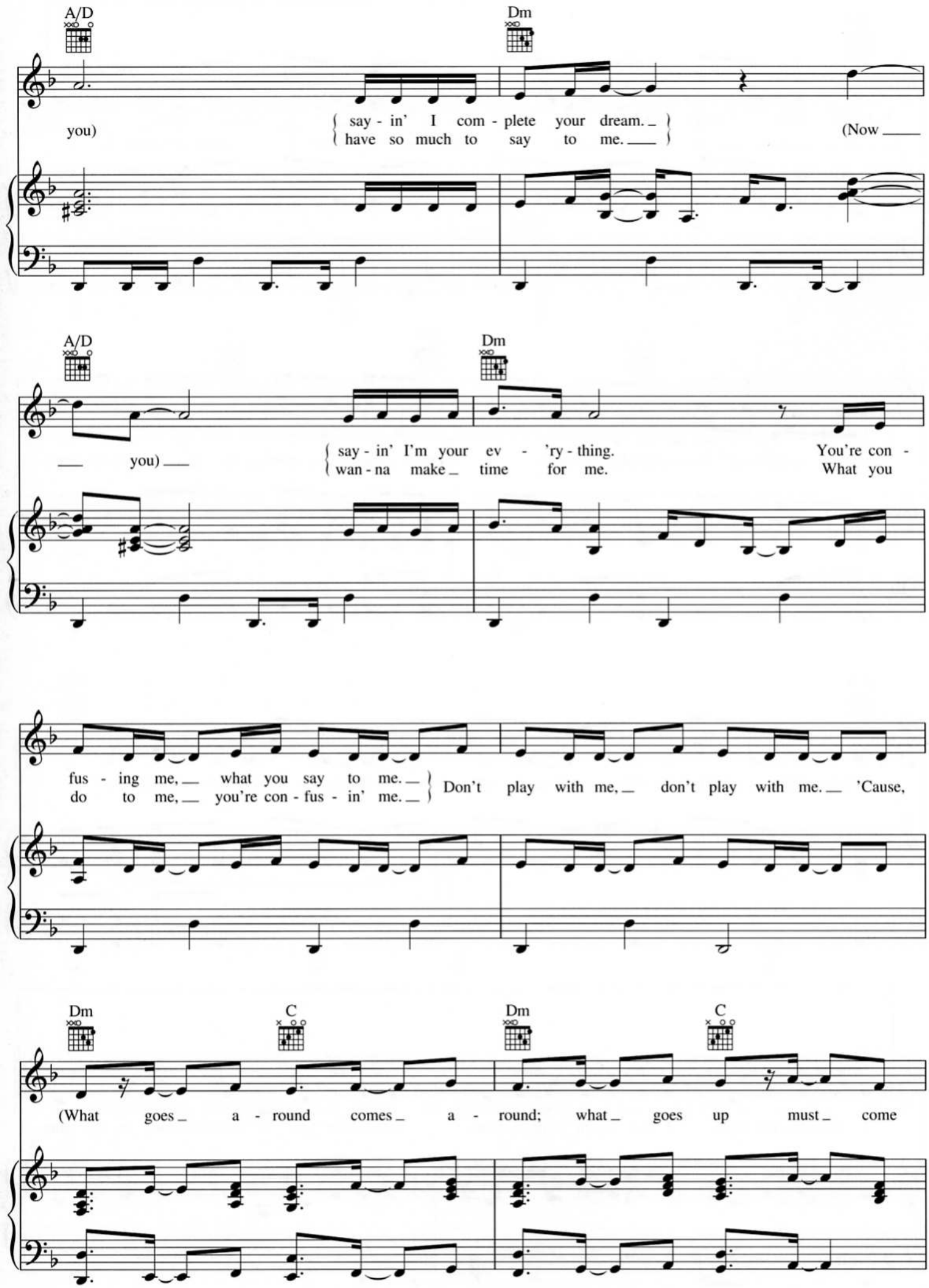
KARMA	4
HEARTBURN	11
A WOMAN'S WORTH	20
UNBREAKABLE	27
HOW COME YOU DON'T CALL ME	34
IF I WAS YOUR WOMAN	42
IF I AIN'T GOT YOU	48
EVERY LITTLE BIT HURTS	55
STREETS OF NEW YORK (CITY LIFE)	62
WILD HORSES	68
DIARY	78
YOU DON'T KNOW MY NAME	85
STOLEN MOMENTS	94
FALLIN'	102

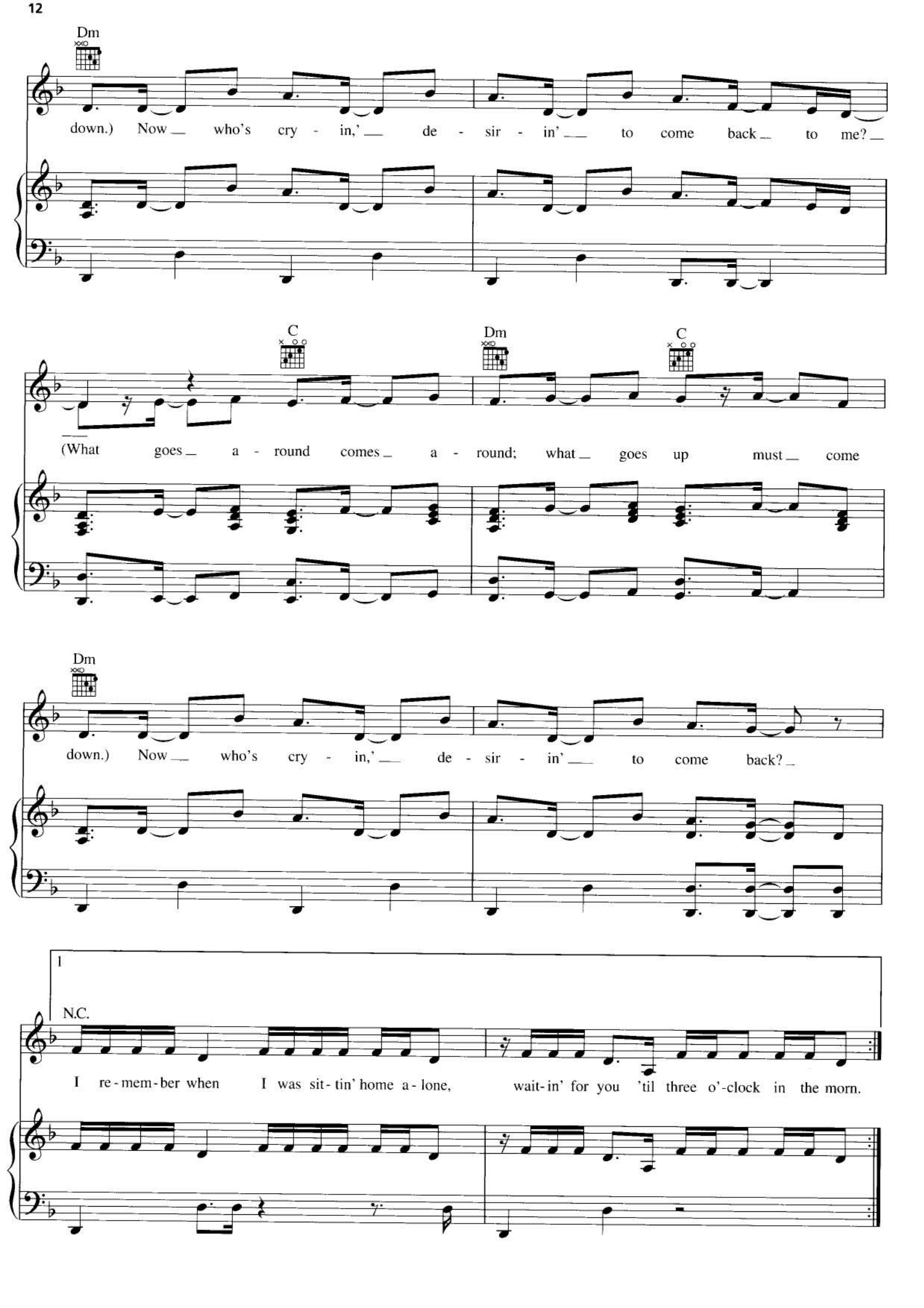
KARMA

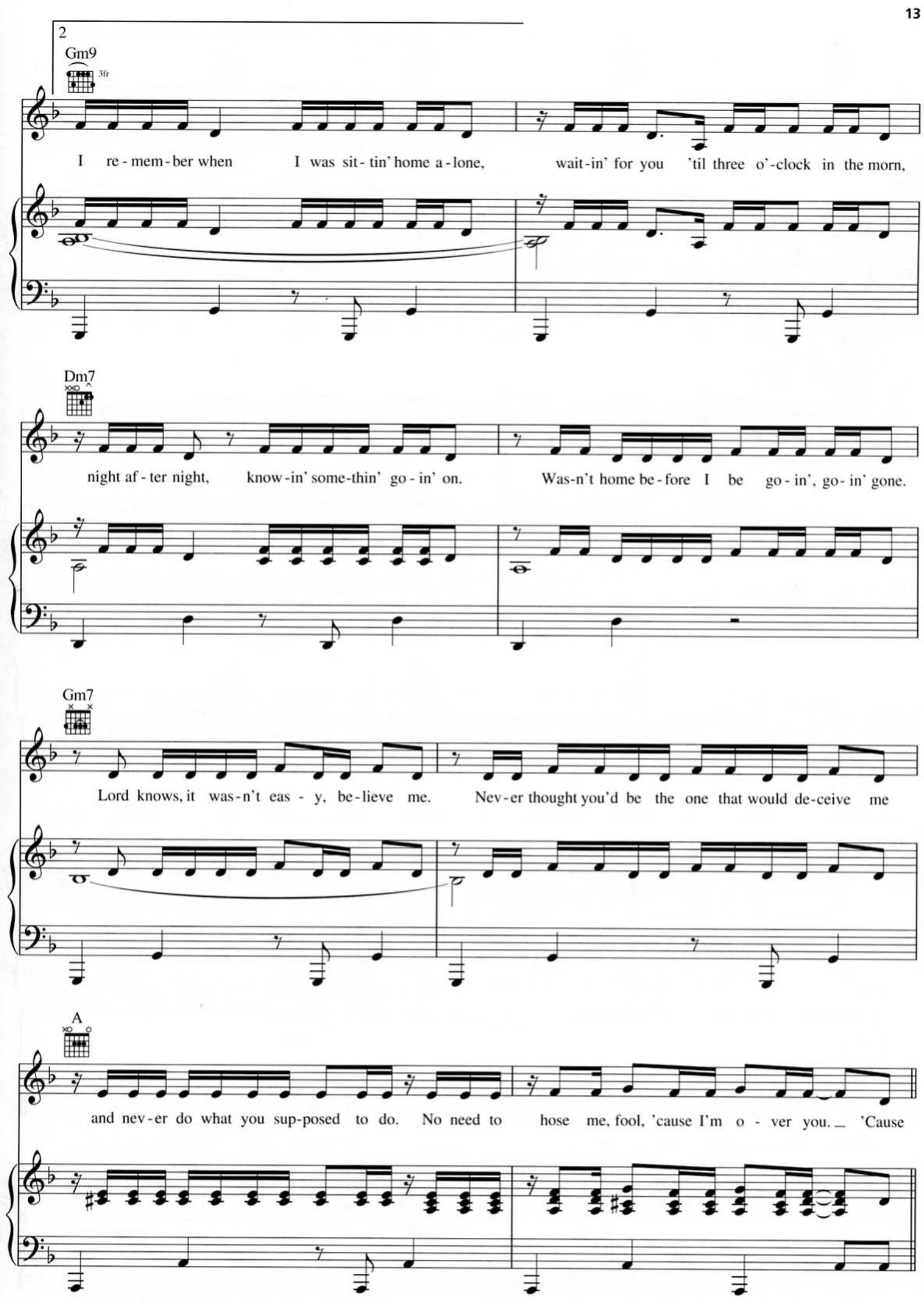
Words and Music by KERRY BROTHERS, JR.,
ALICIA KEYS and TANEISHA SMITH

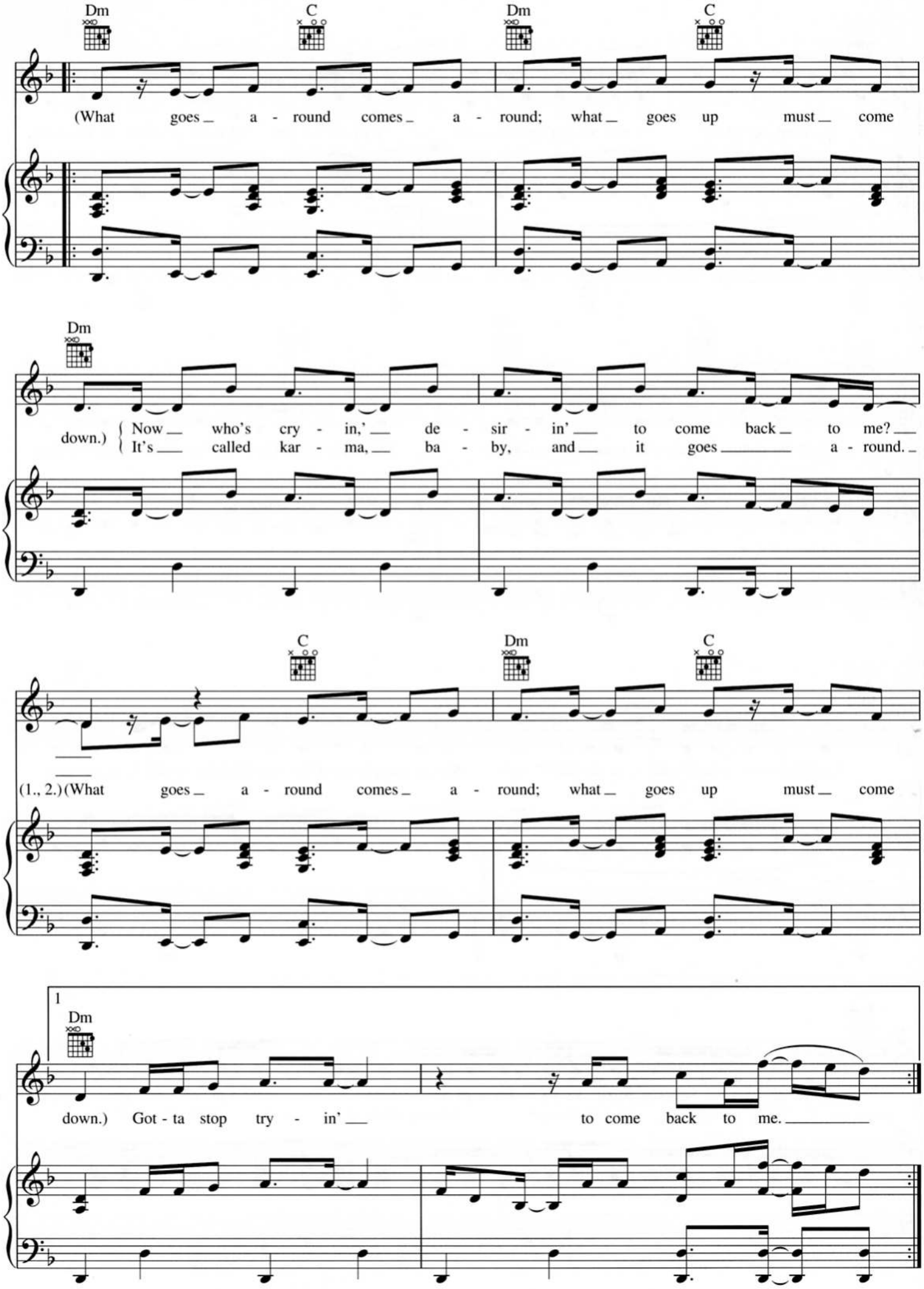


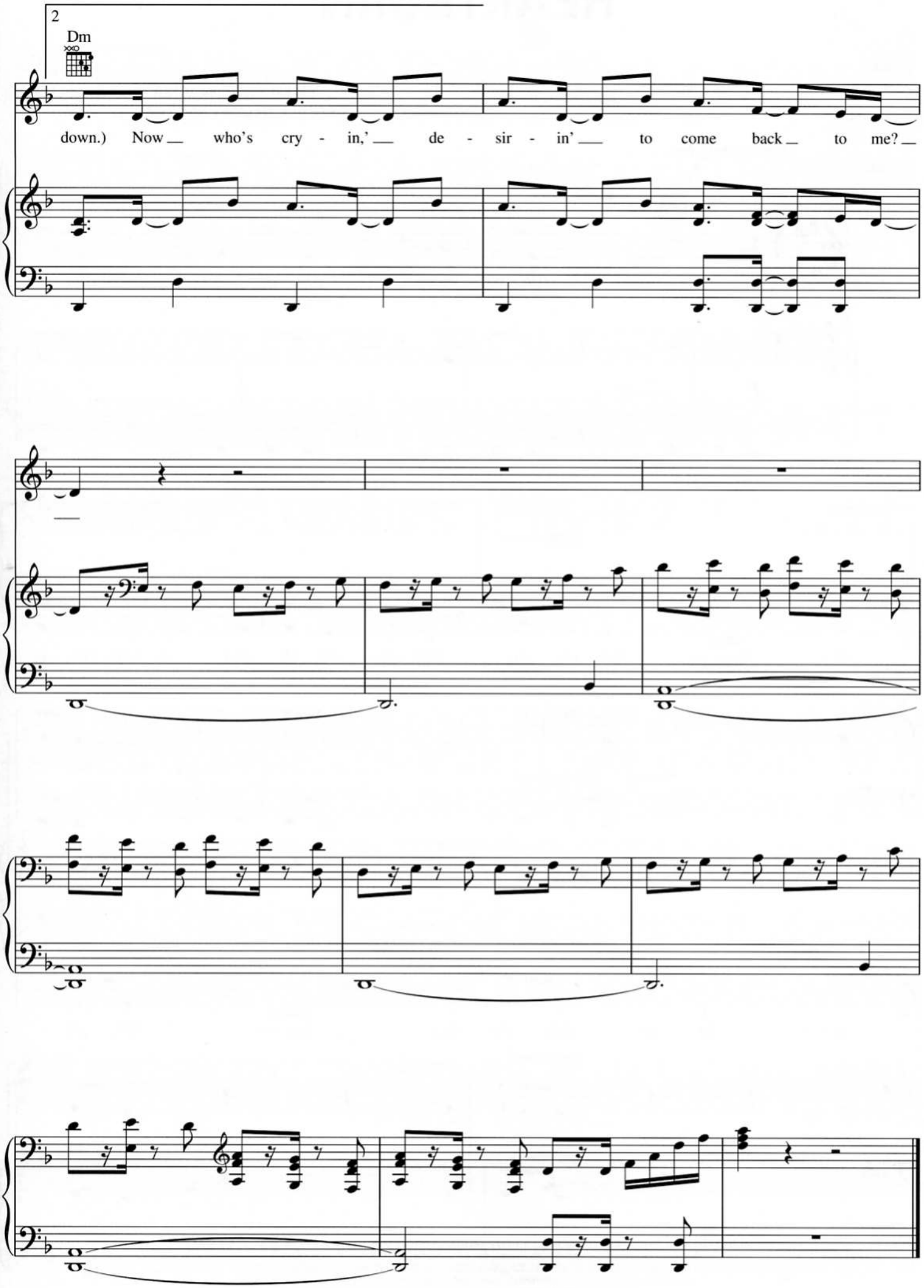

and how you need your space, and give the key back to your door?
and ex - plain - in' to me, like I'm just some kind of a fool.
And how I cried and tried and tried to make you stay with me.
I sac - ri - ficed the things I want - ed to do things for you.
But still you said that love was gone and that I had to leave.
But when it's time to do for me, you nev - er come through.
Both times: (Now
Dm
you)
talk - in' 'bout a fam - i - ly.
wan - na be a part of me.
(Now


A/D
Dm
you)
say - in' I com - plete your dream.
have so much to say to me.
(Now
A/D
Dm
you)
say - in' I'm your ev - 'ry - thing.
wan - na make time for me.
You're con -
What you
fus - ing me, what you say to me.
do to me, you're con - fus - in' me.
Don't play with me, don't play with me. 'Cause,
Dm
C
Dm
C
(What goes a - round comes a - round; what goes up must come


Dm
down.) Now who's cry - in,' de - sir - in' to come back to me?
C
Dm
C
(What goes a - round comes a - round; what goes up must come
Dm
down.) Now who's cry - in,' de - sir - in' to come back?
I
N.C.
I re-mem-ber when I was sit-tin' home a-lone, wait-in' for you 'til three o'-clock in the morn.

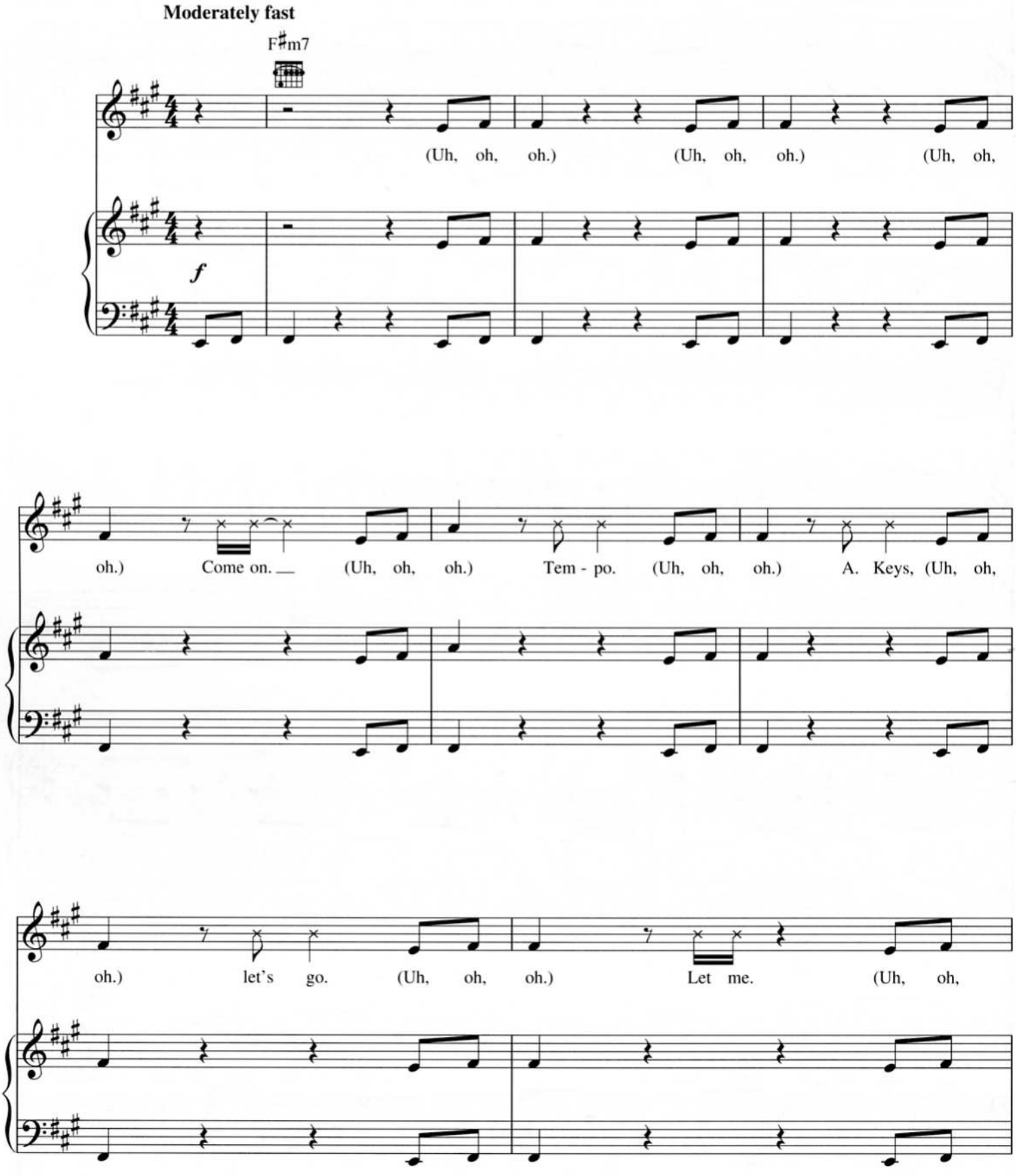

2
Gm9
3fr
I re-mem-ber when I was sit-tin' home a-lone, wait-in' for you 'til three o'-clock in the morn,
Dm7
night af-ter night, know-in' some-thin' go-in' on. Was-n't home be-fore I be go-in', go-in' gone.
Gm7
Lord knows, it was-n't eas-y, be-lieve me. Nev-er thought you'd be the one that would de-ceive me
A
and nev-er do what you sup-posed to do. No need to hose me, fool, 'cause I'm o-ver you. 'Cause


Dm
C
Dm
C
(What goes_ a - round comes_ a - round; what_ goes up must_ come
Dm
down.) Now_ who's cry - in,'_ de - sir - in'_ to come back_ to me?_
It's_ called kar - ma,_ ba - by, and_ it goes_ a - round._
C
Dm
C
(1., 2.)(What goes_ a - round comes_ a - round; what_ goes up must_ come
1
Dm
down.) Got - ta stop try - in'_ to come back to me._


2
Dm
down.) Now who's cry - in,' de - sir - in' to come back to me?

HEARTBURN

Words and Music by ALICIA KEYS,
ERIKA ROSE, WALTER WORTH MILLSAP,
CANDICE NELSON and TIMOTHY Z. MOSLEY



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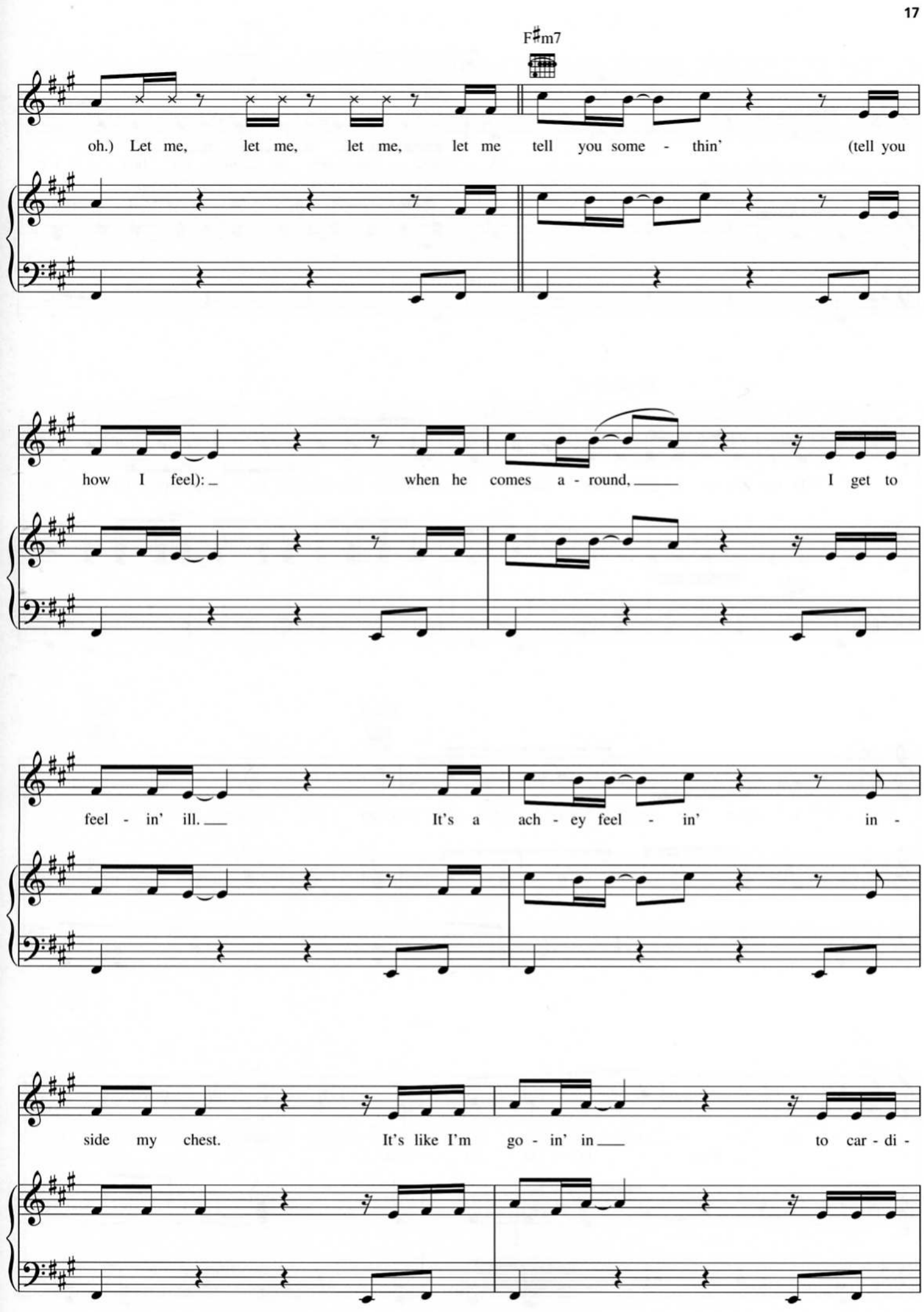
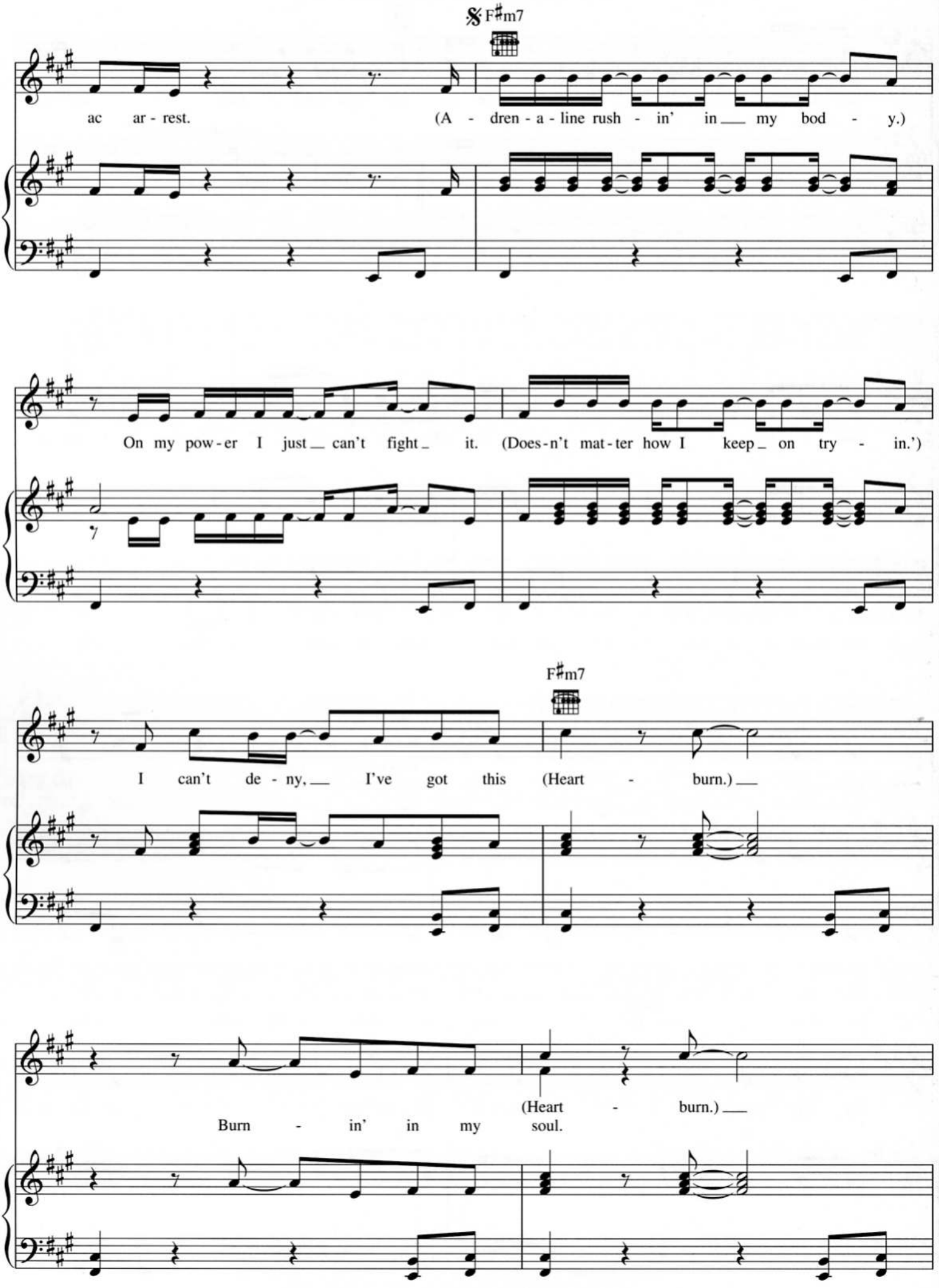
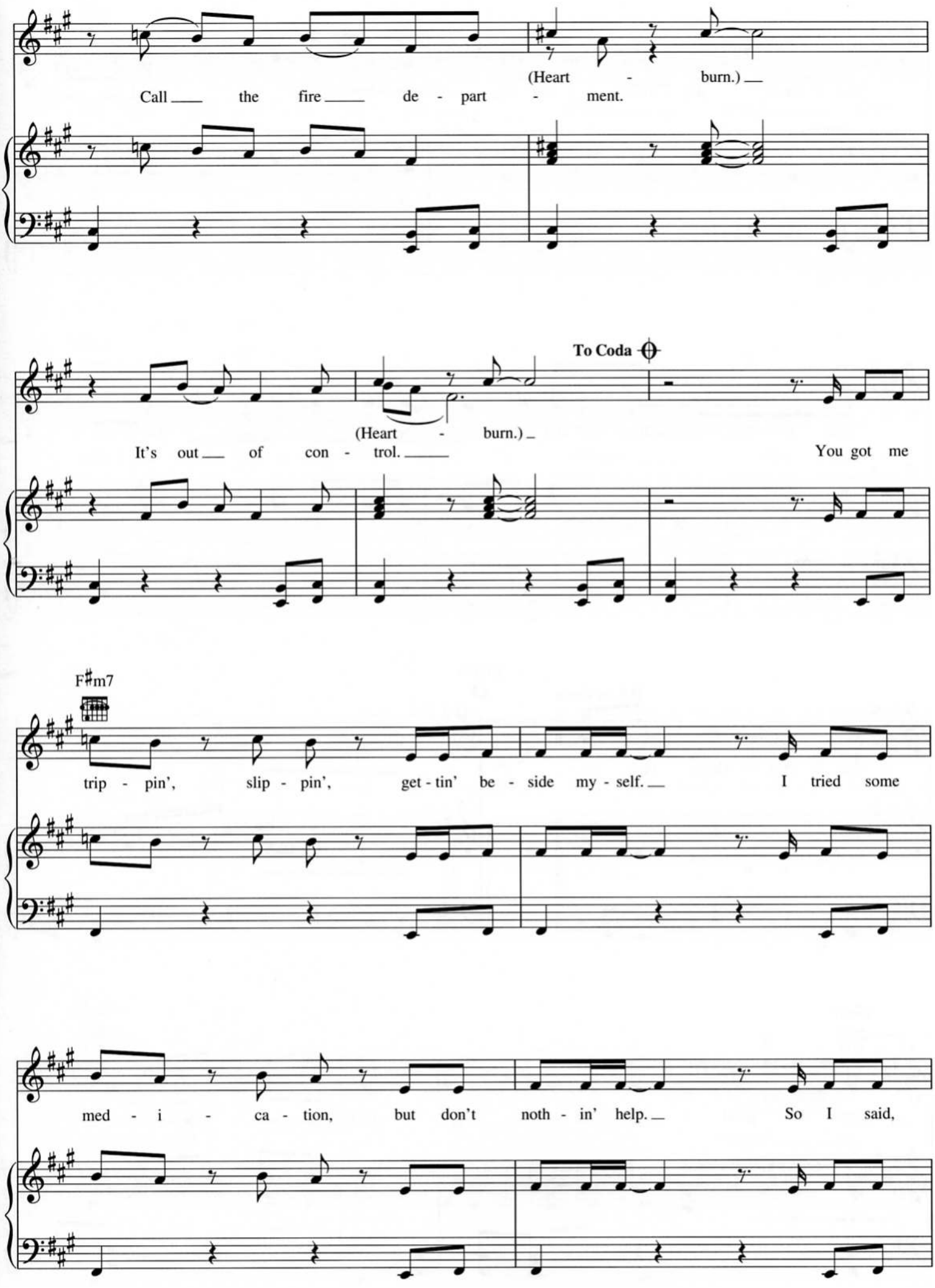
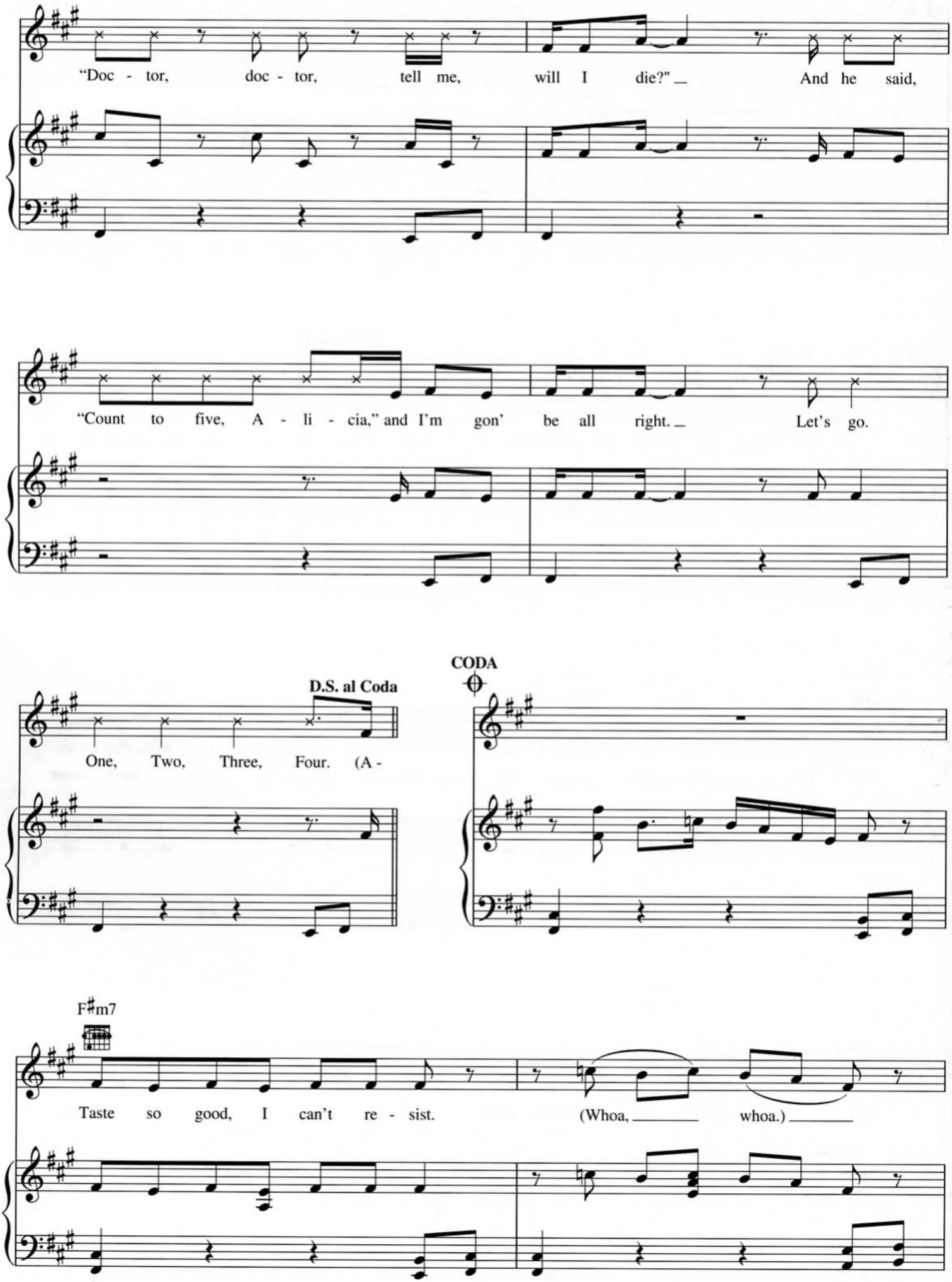
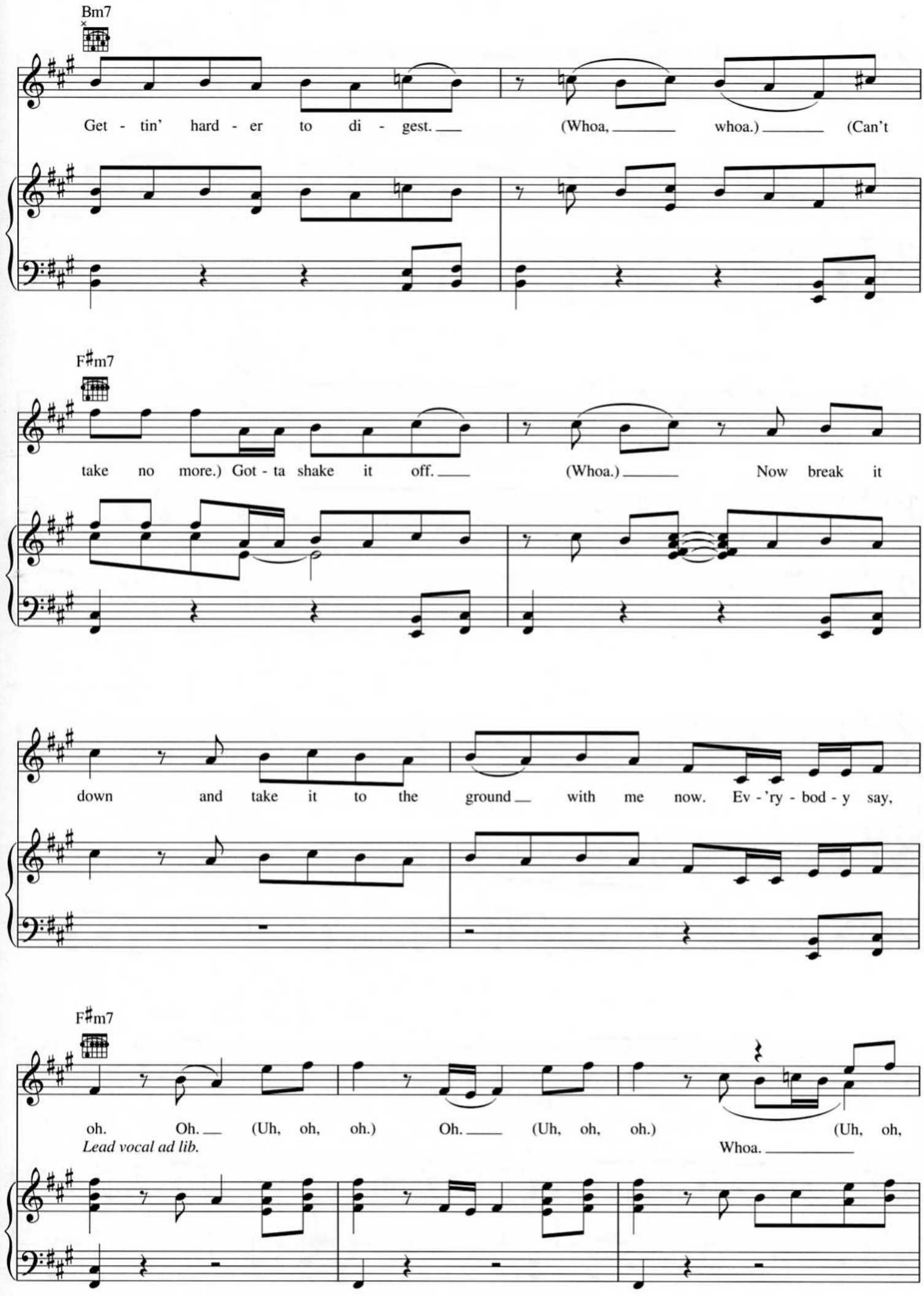
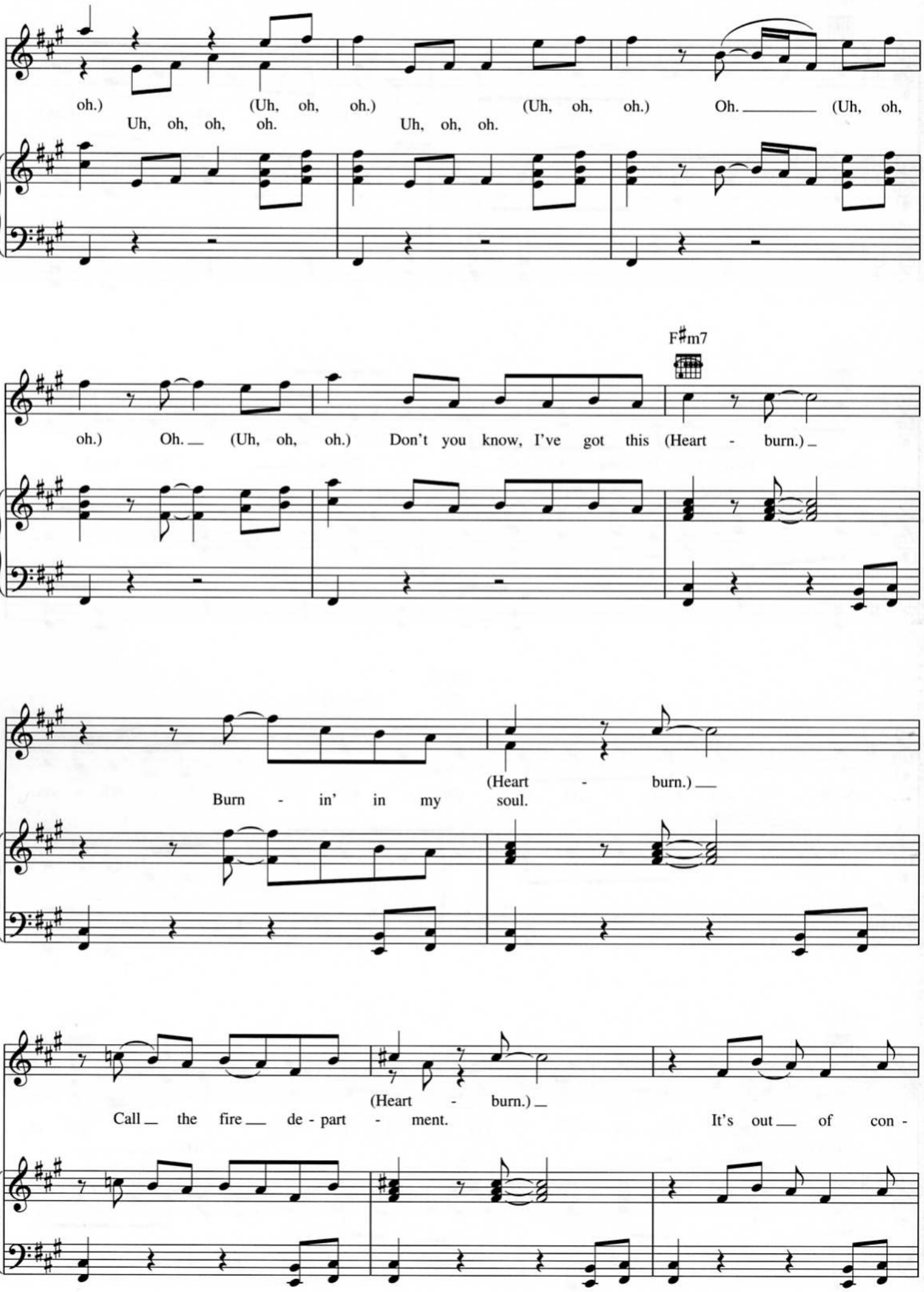

F♯m7
oh.) Let me, let me, let me, let me tell you some - thin' (tell you
how I feel): when he comes a - round, I get to
feel - in' ill. It's a ach - ey feel - in' in -
side my chest. It's like I'm go - in' in to car - di -

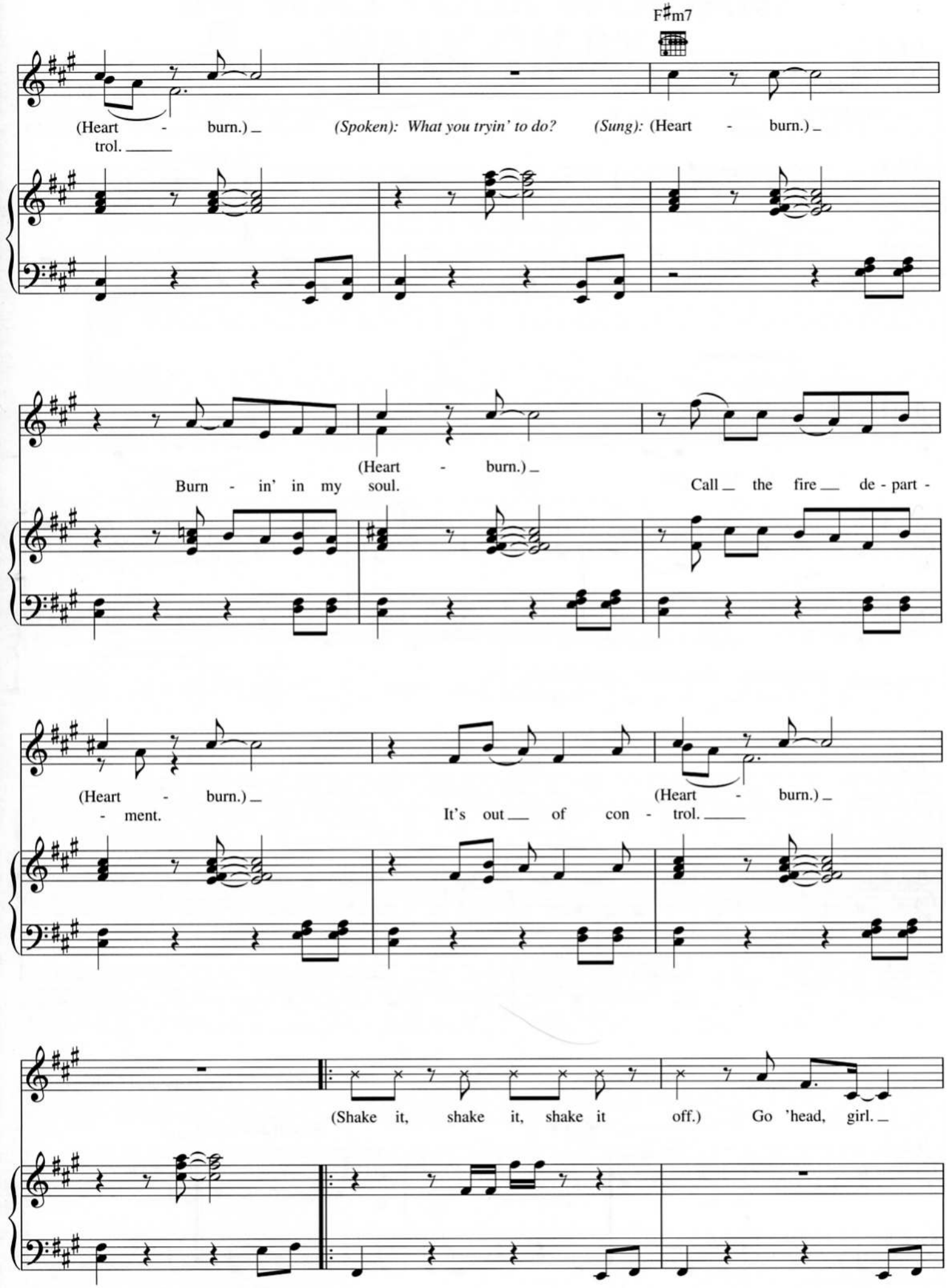

𝄋 F♯m7
ac ar - rest. (A - dren - a - line rush - in' in my bod - y.)
On my pow - er I just can't fight it. (Does - n't mat - ter how I keep on try - in.')
F♯m7
I can't de - ny, I've got this (Heart - burn.)
(Heart - burn.)
Burn - in' in my soul.

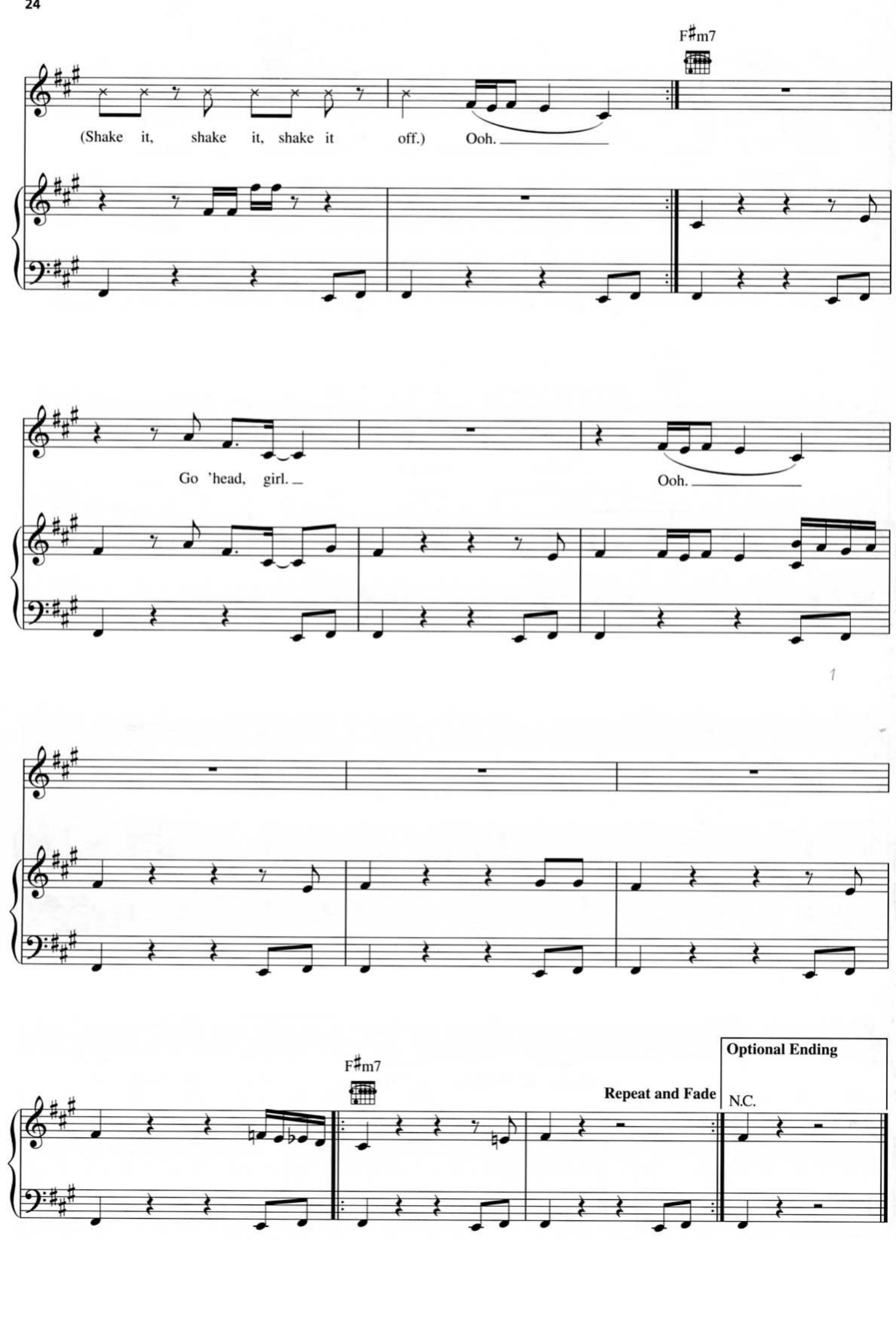

(Heart - burn.)
Call the fire de - part - ment.
To Coda
(Heart - burn.)
It's out of con - trol.
You got me
F♯m7
trip - pin', slip - pin', get - tin' be - side my - self.
I tried some
med - i - ca - tion, but don't noth - in' help.
So I said,


"Doc - tor, doc - tor, tell me, will I die?" _ And he said,
"Count to five, A - li - cia," and I'm gon' be all right. _ Let's go.
D.S. al Coda
One, Two, Three, Four. (A -
CODA
F♯m7
Taste so good, I can't re - sist. (Whoa, _____ whoa.) _____


Bm7
Get - tin' hard - er to di - gest. (Whoa, whoa.) (Can't
F♯m7
take no more.) Got - ta shake it off. (Whoa.) Now break it
down and take it to the ground with me now. Ev - 'ry - bod - y say,
F♯m7
oh. Oh. (Uh, oh, oh.) Oh. (Uh, oh, oh.) (Uh, oh,
Lead vocal ad lib.
Whoa.

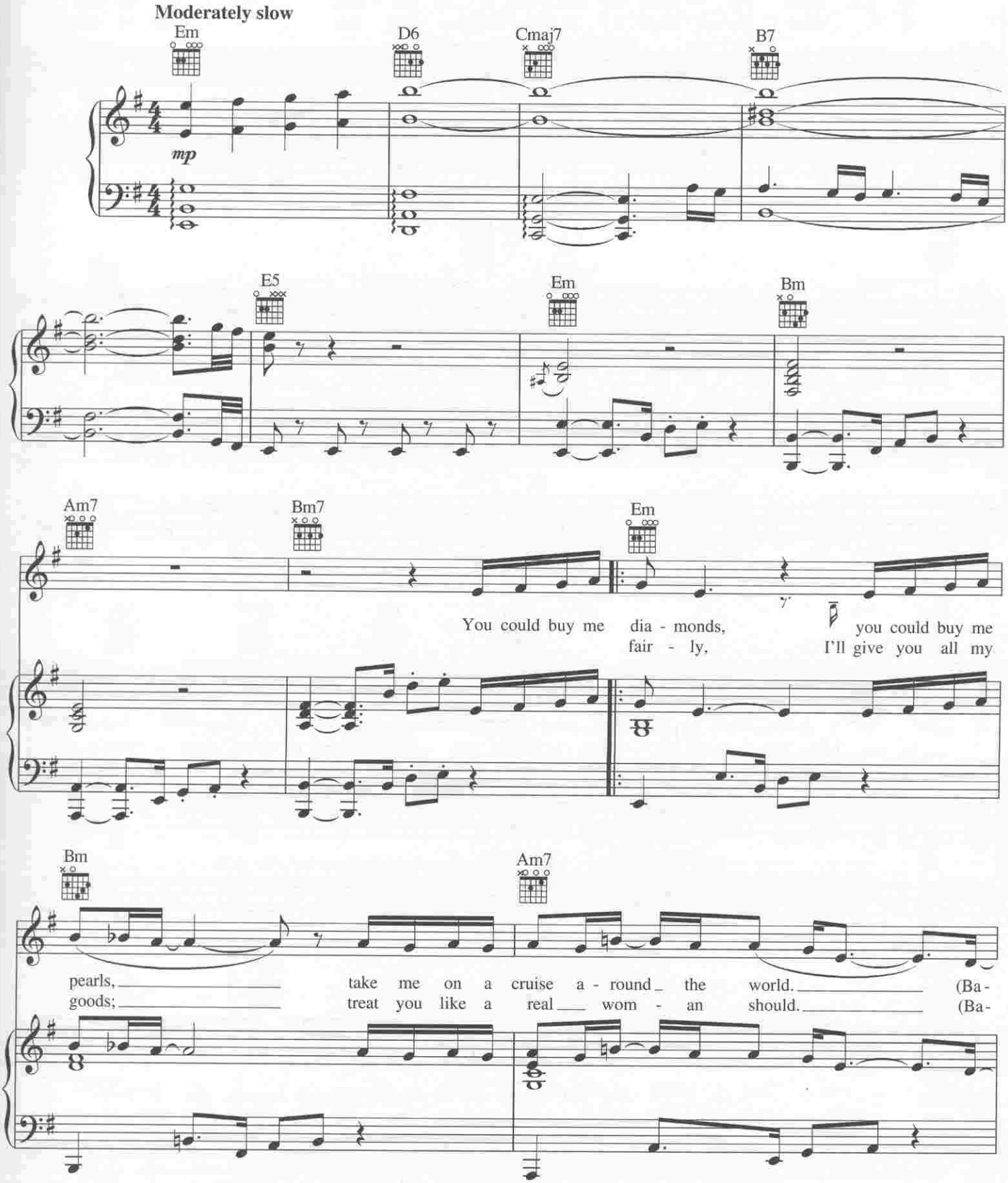

oh.) (Uh, oh, oh.) (Uh, oh, oh.) Oh. (Uh, oh,
Uh, oh, oh, oh. Uh, oh, oh.
F♯m7
oh.) Oh. (Uh, oh, oh.) Don't you know, I've got this (Heart - burn.)
(Heart - burn.)
Burn - in' in my soul.
(Heart - burn.)
Call the fire de - part - ment. It's out of con -


F♯m7
(Heart - burn.) _ trol. _____
(Spoken): What you tryin' to do?
(Sung): (Heart - burn.) _
(Heart - burn.) _
Burn - in' in my soul.
Call _ the fire __ de - part -
(Heart - burn.) _ - ment.
(Heart - burn.) _
It's out __ of con - trol. _____
(Shake it, shake it, shake it off.)
Go 'head, girl. _


F♯m7
(Shake it, shake it, shake it off.) Ooh.
Go 'head, girl.
Ooh.
F♯m7
Repeat and Fade
Optional Ending
N.C.

A WOMAN'S WORTH

Words and Music by ALICIA KEYS
and ERIKA ROSE



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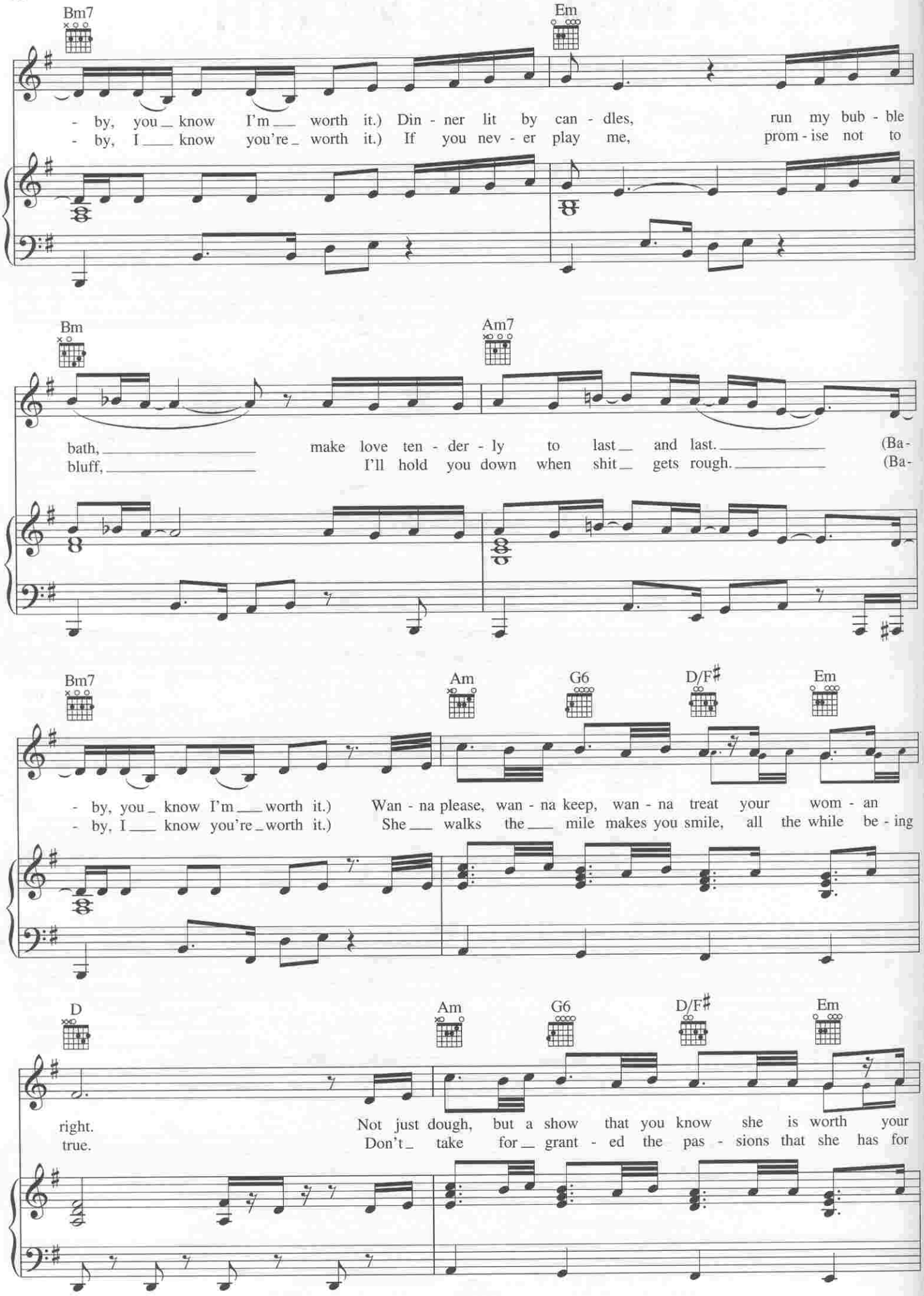
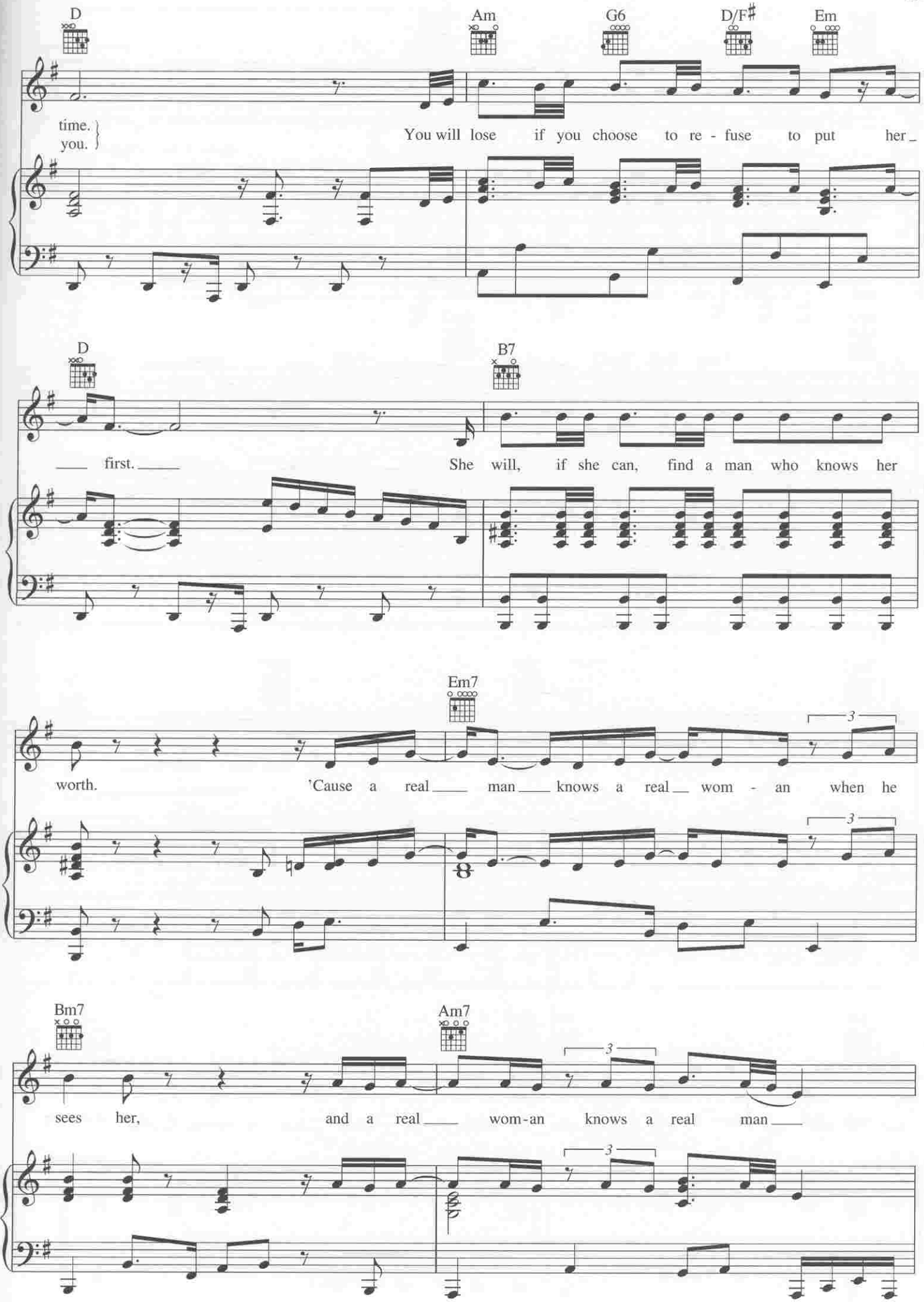
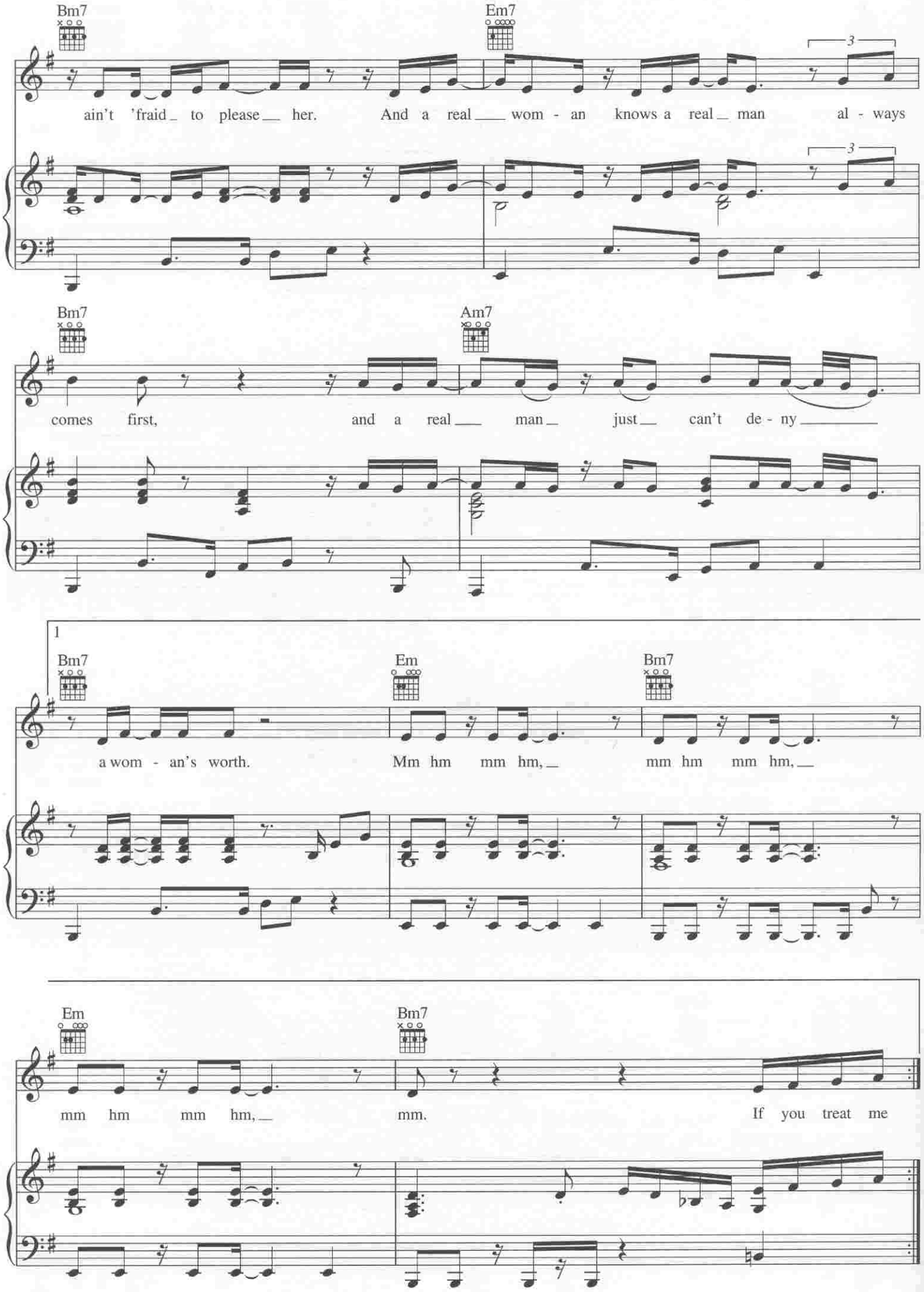
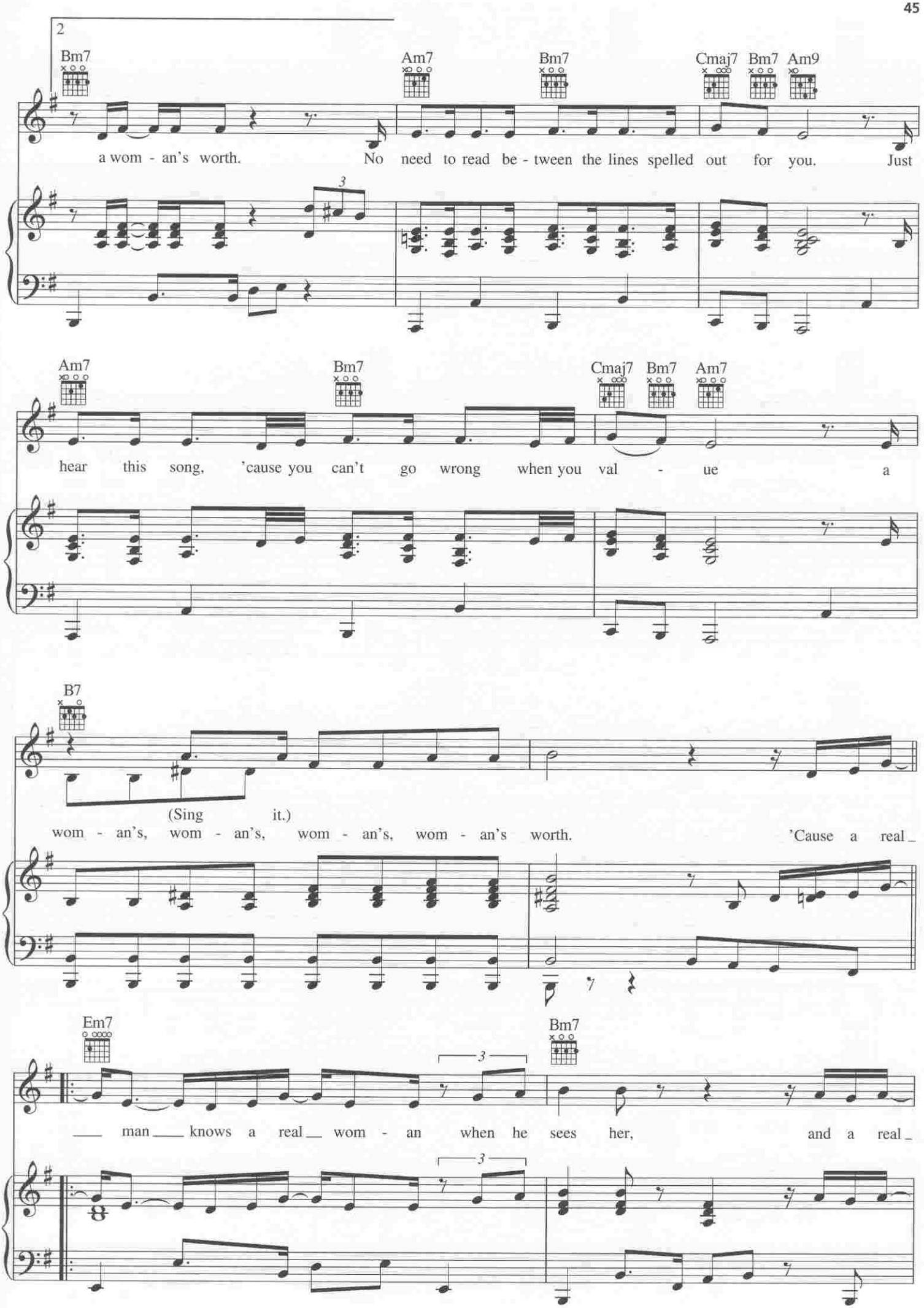
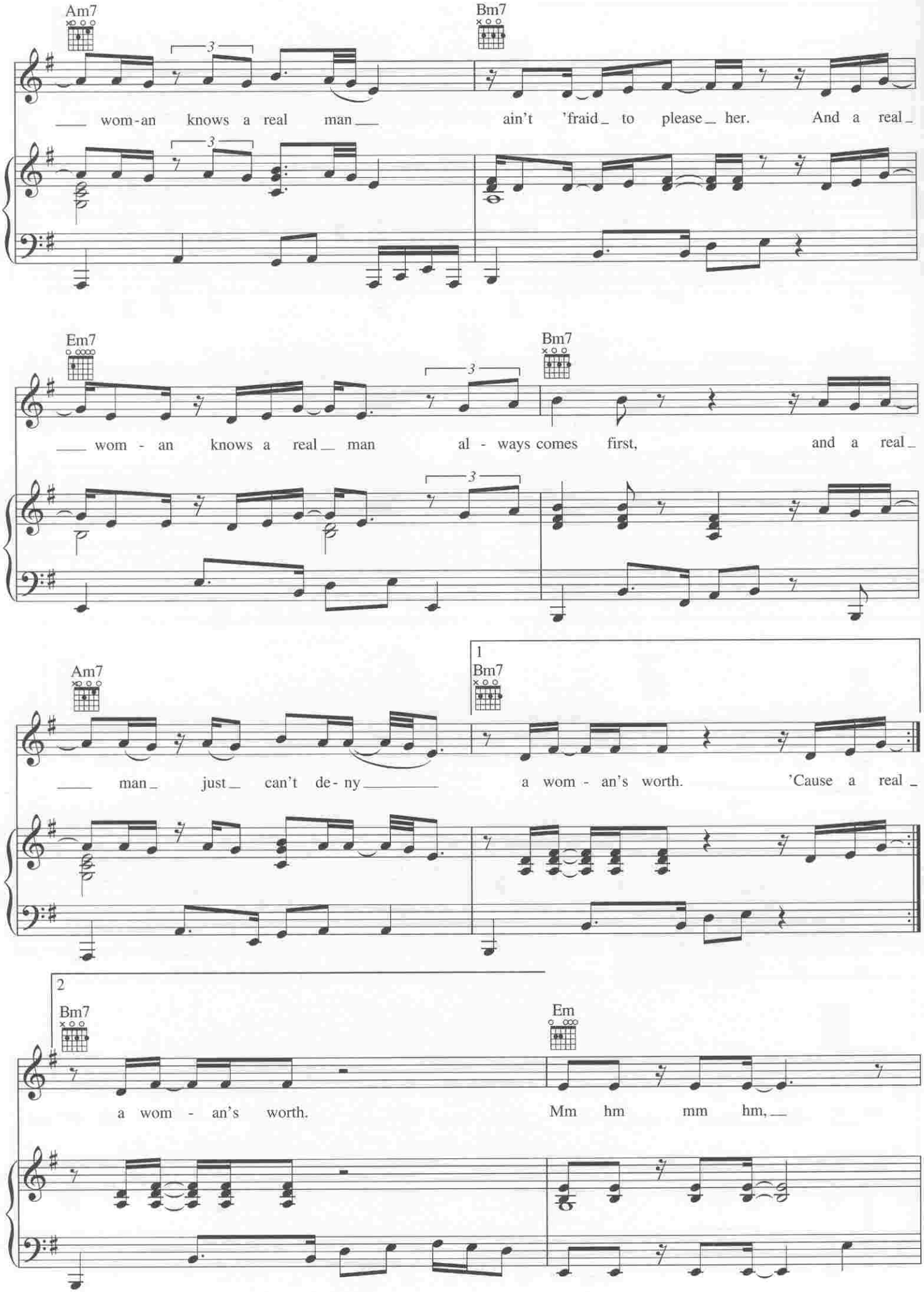
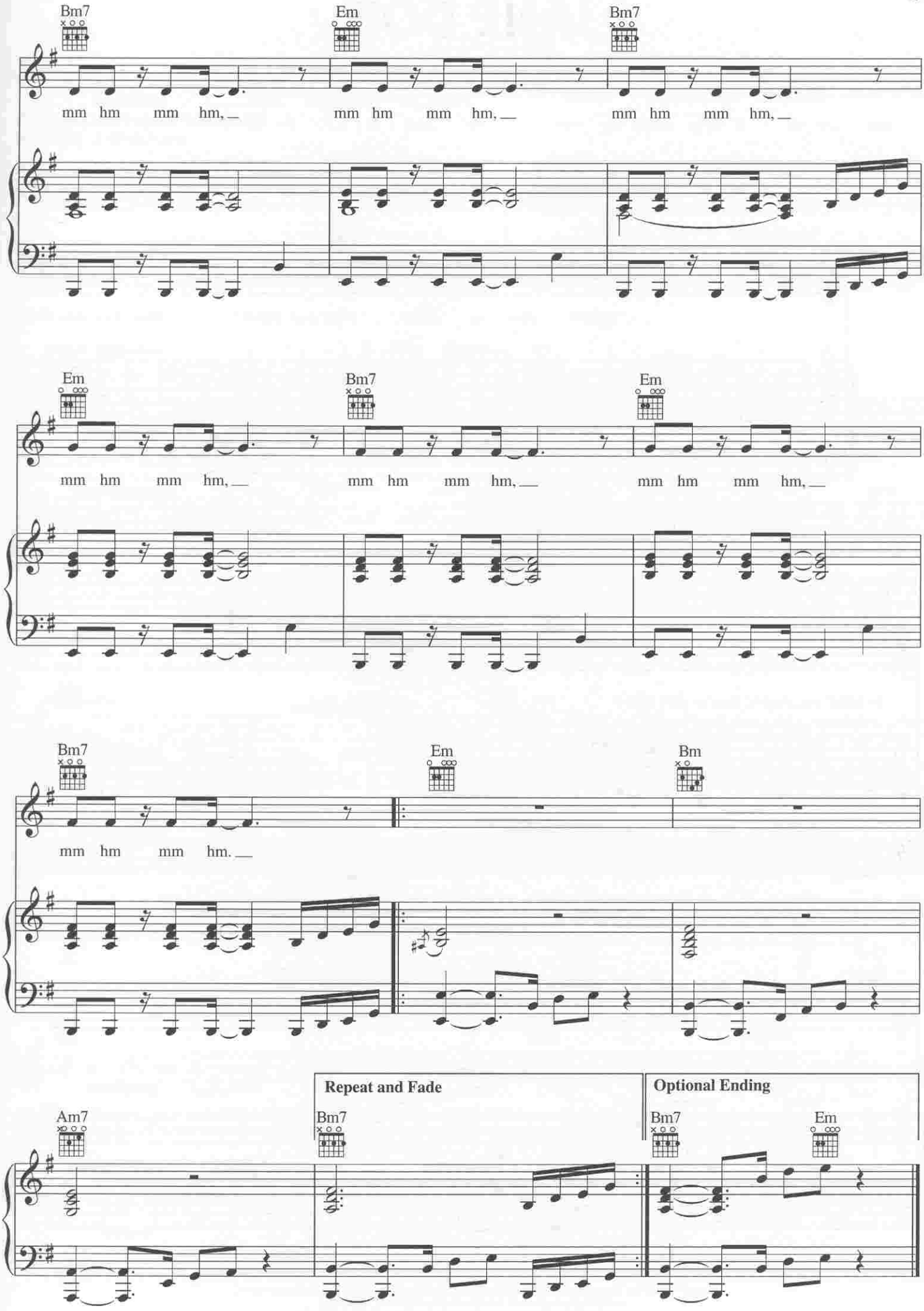

Bm7
Em
- by, you know I'm worth it.) Din - ner lit by can - dles, run my bub - ble
- by, I know you're worth it.) If you nev - er play me, prom - ise not to
Bm
Am7
bath, make love ten - der - ly to last and last. (Ba-
bluff, I'll hold you down when shit gets rough. (Ba-
Bm7
Am
G6
D/F♯
Em
- by, you know I'm worth it.) Wan - na please, wan - na keep, wan - na treat your wom - an
- by, I know you're worth it.) She walks the mile makes you smile, all the while be - ing
D
Am
G6
D/F♯
Em
right. Not just dough, but a show that you know she is worth your
true. Don't take for grant - ed the pas - sions that she has for


D
Am
G6
D/F♯
Em
time.
you.
You will lose if you choose to re - fuse to put her_
D
B7
___ first. ___
She will, if she can, find a man who knows her
Em7
3
worth.
'Cause a real ___ man ___ knows a real __ wom - an when he
3
Bm7
Am7
3
sees her,
and a real ___ wom-an knows a real man ___
3


Bm7
Em7
3
ain't 'fraid to please her. And a real wom - an knows a real man al - ways
Bm7
Am7
comes first, and a real man just can't de - ny
1
Bm7
Em
Bm7
a wom - an's worth. Mm hm mm hm, mm hm mm hm,
Em
Bm7
mm hm mm hm, mm. If you treat me


2
Bm7
Am7
Bm7
Cmaj7
Bm7
Am9
a wom - an's worth. No need to read be - tween the lines spelled out for you. Just
3
Am7
Bm7
Cmaj7
Bm7
Am7
hear this song, 'cause you can't go wrong when you val - ue a
B7
(Sing it.)
wom - an's, wom - an's, wom - an's, wom - an's worth. 'Cause a real_
Em7
Bm7
3
___ man___ knows a real__ wom - an when he sees her, and a real_
3

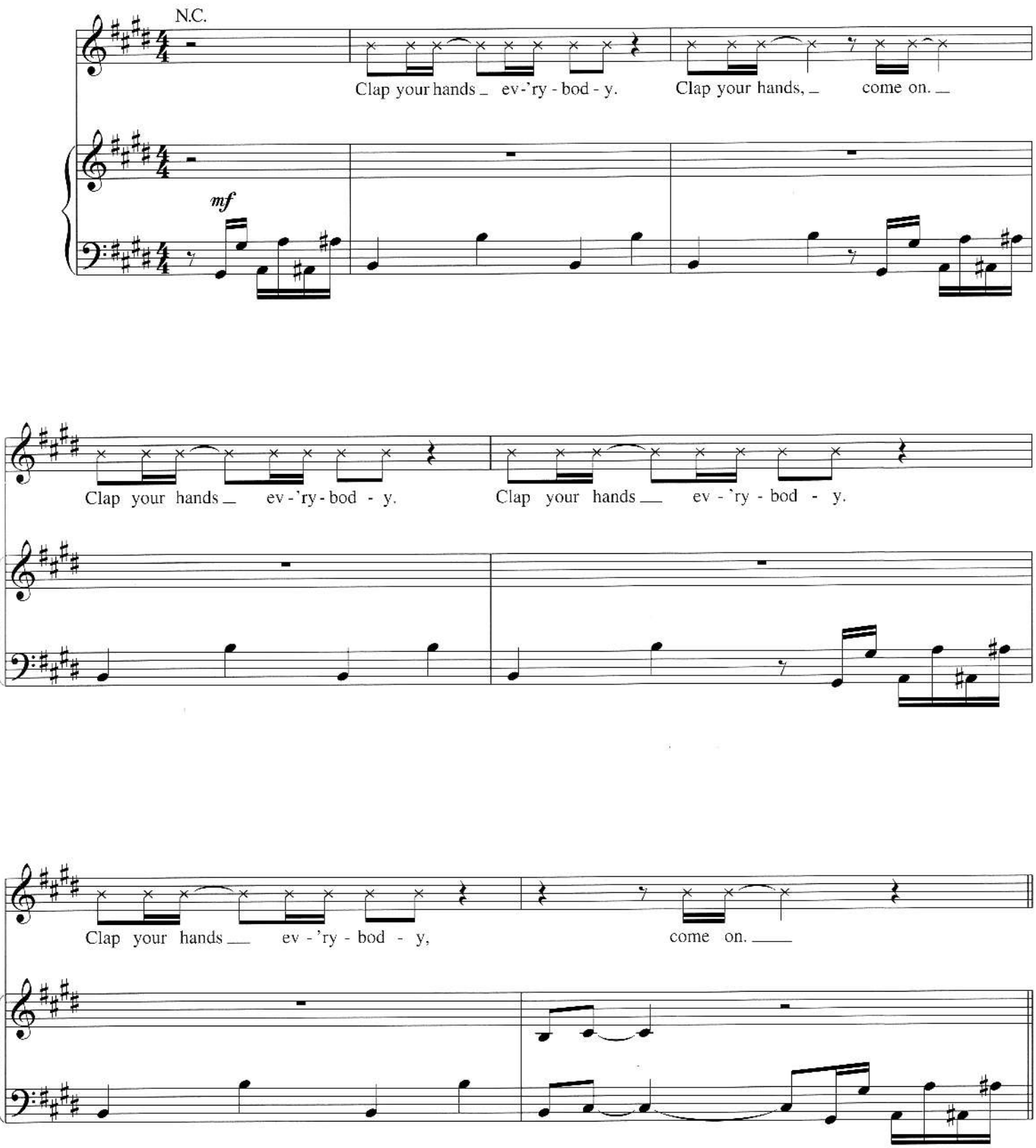

Am7
Bm7
3
___ wom-an knows a real man___ ain't 'fraid_ to please_ her. And a real_
Em7
Bm7
___ wom - an knows a real_ man al - ways comes first, and a real_
Am7
1
Bm7
___ man_ just_ can't de- ny_____ a wom - an's worth. 'Cause a real_
2
Bm7
Em
a wom - an's worth. Mm hm mm hm,___


Bm7
Em
Bm7
mm hm mm hm, mm hm mm hm, mm hm mm hm,
Em
Bm7
Em
mm hm mm hm, mm hm mm hm, mm hm mm hm,
Bm7
Em
Bm
mm hm mm hm.
Repeat and Fade
Optional Ending
Am7
Bm7
Bm7
Em

UNBREAKABLE

Words and Music by ALICIA KEYS,
HAROLD LILLY, JR., KANYE WEST
and GARRY GLENN

Moderate groove



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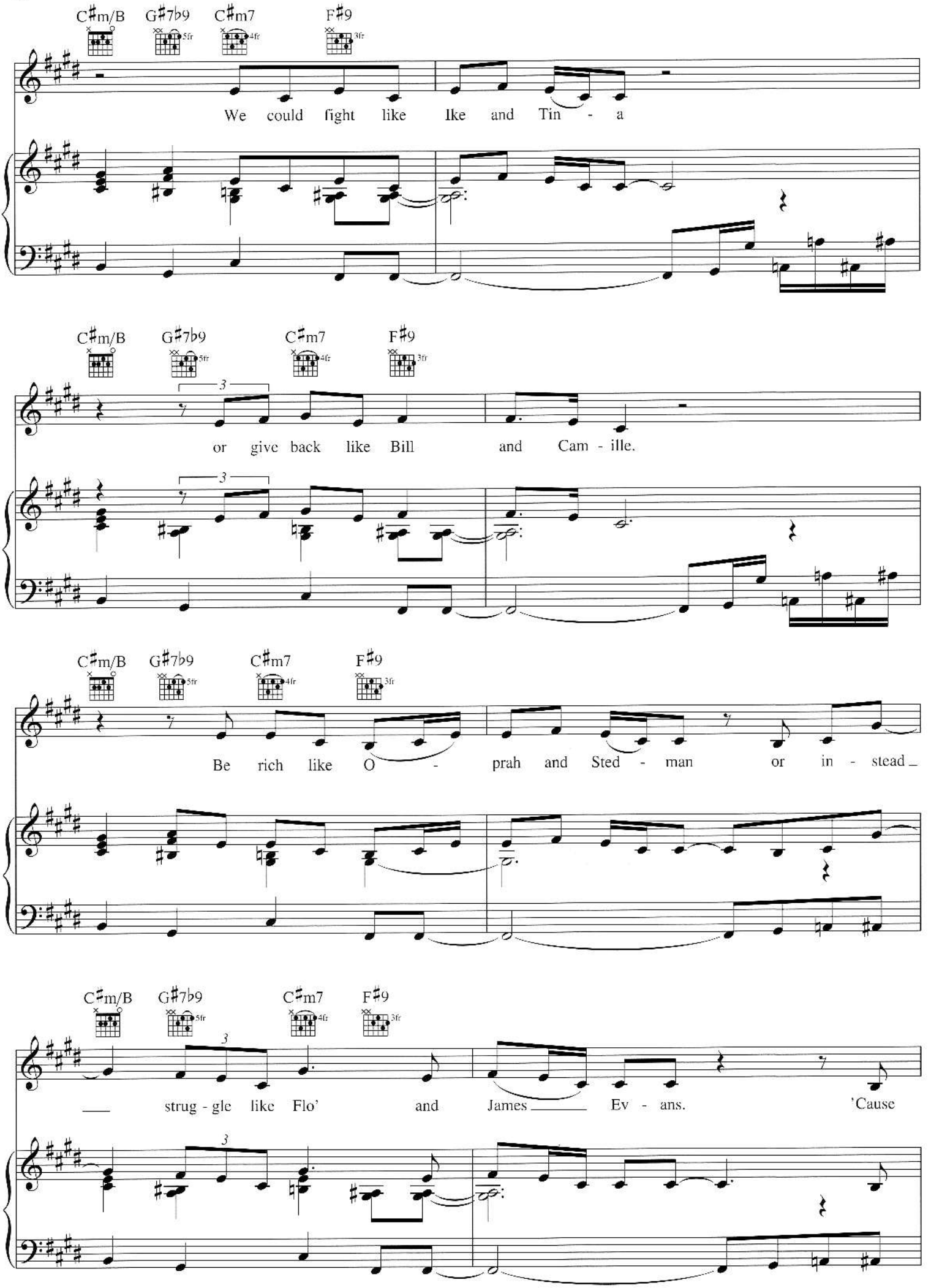
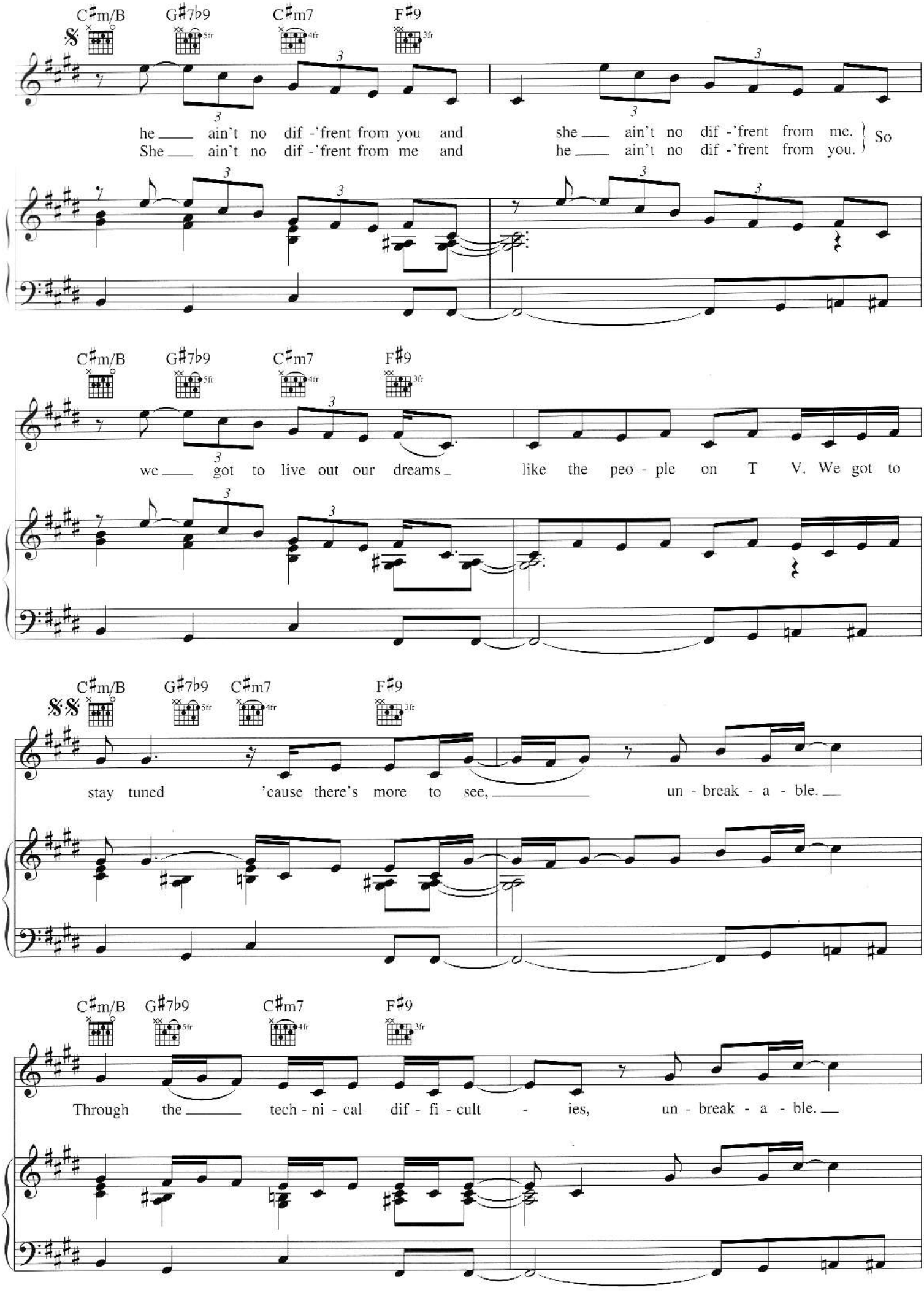
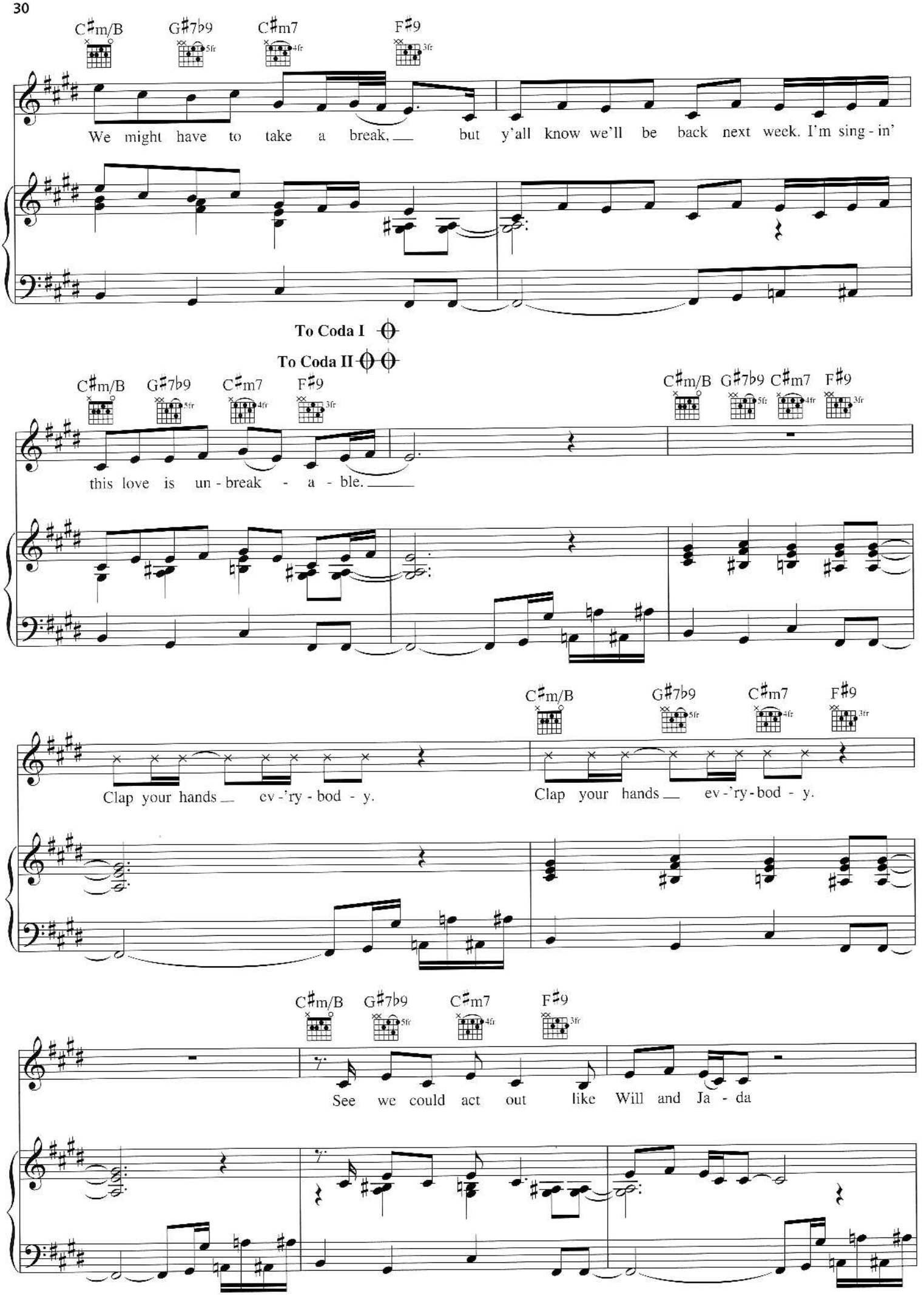
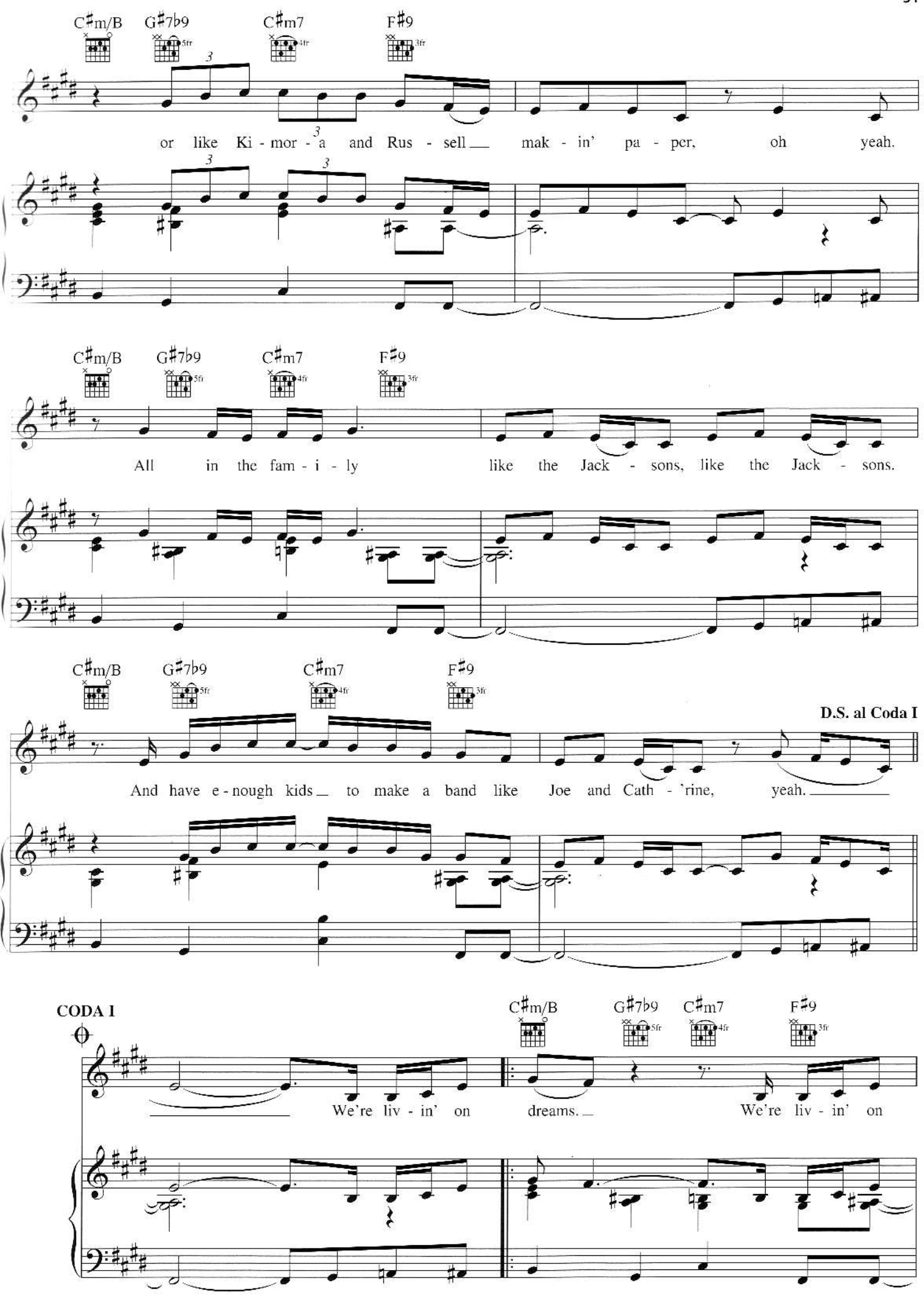
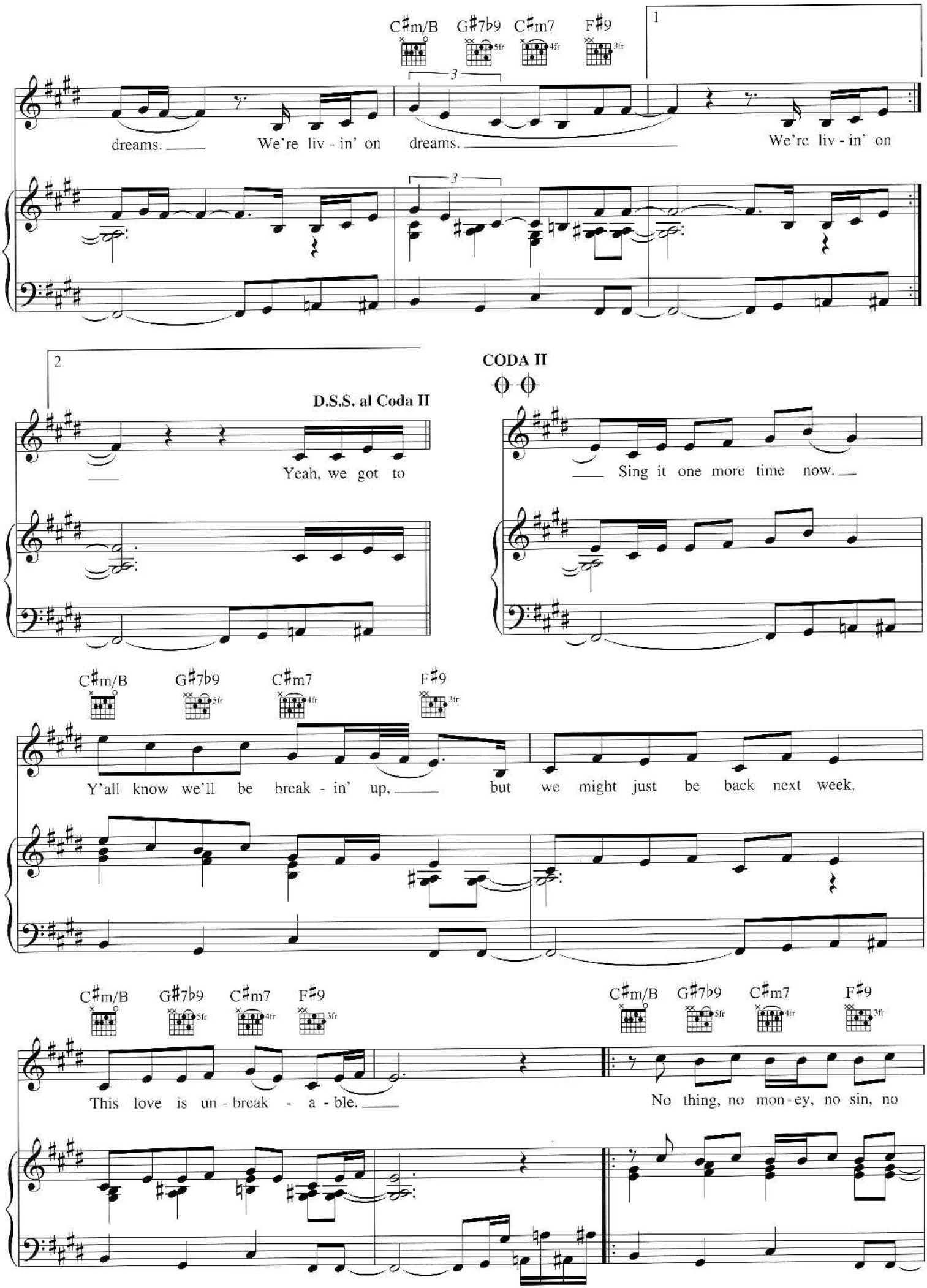
contains a sample of "Intimate Friends" by Garry Glenn

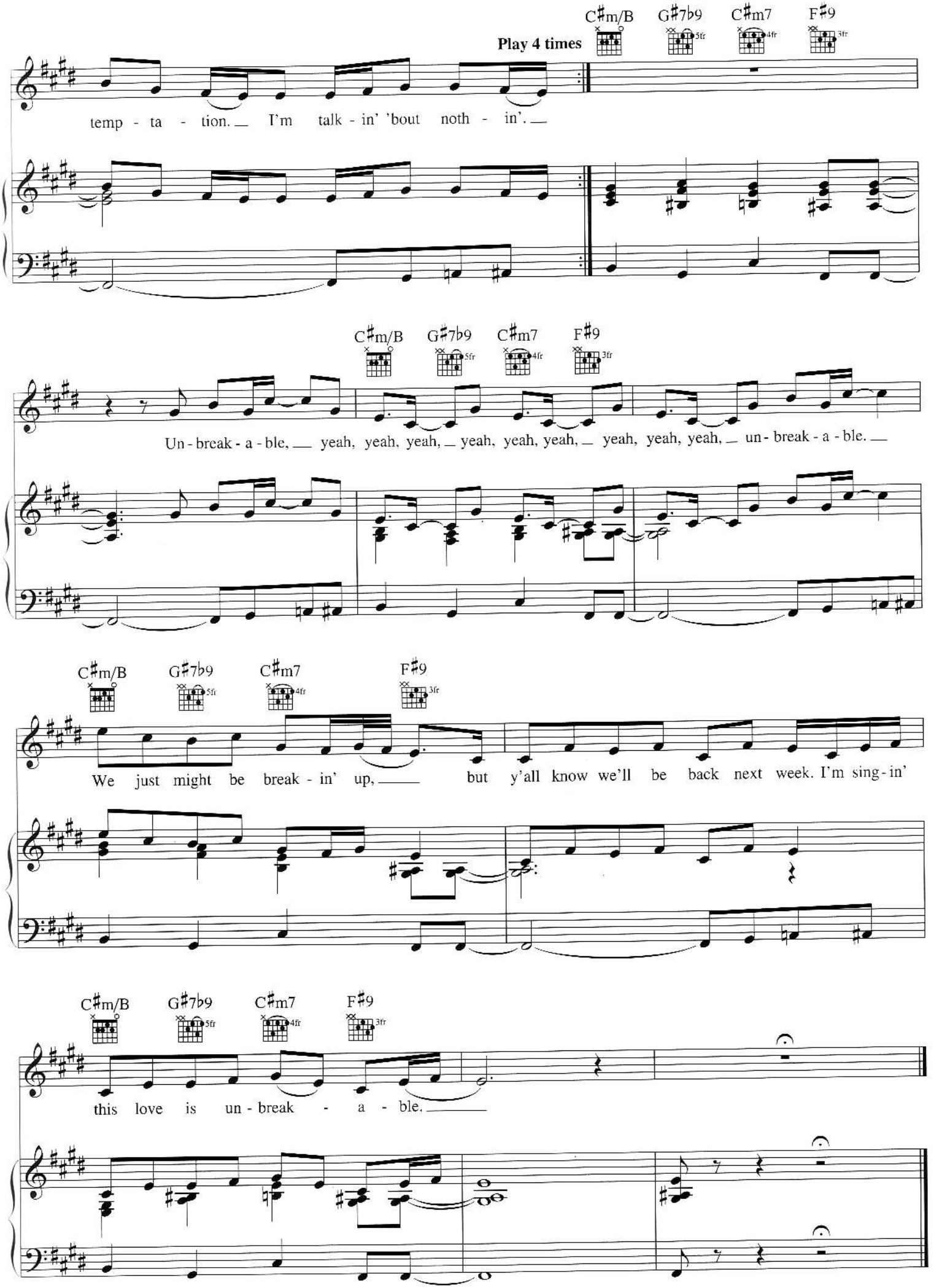

C♯m/B G♯7♭9 C♯m7 F♯9
We could fight like Ike and Tin - a
C♯m/B G♯7♭9 C♯m7 F♯9
or give back like Bill and Cam - ille.
C♯m/B G♯7♭9 C♯m7 F♯9
Be rich like O - prah and Sted - man or in - stead
C♯m/B G♯7♭9 C♯m7 F♯9
strug - gle like Flo' and James Ev - ans. 'Cause


C♯m/B
G♯7♭9
C♯m7
F♯9
𝄋
he ain't no dif -'frent from you and she ain't no dif -'frent from me.
She ain't no dif -'frent from me and he ain't no dif -'frent from you.
So
we got to live out our dreams like the peo - ple on T V. We got to
𝄋𝄋
stay tuned 'cause there's more to see, un - break - a - ble.
Through the tech - ni - cal dif - fi - cult - ies, un - break - a - ble.


C♯m/B
G♯7♭9
C♯m7
F♯9
We might have to take a break, but y'all know we'll be back next week. I'm sing-in'
To Coda I
To Coda II
this love is un-break-a-ble.
Clap your hands ev-'ry-bod-y.
Clap your hands ev-'ry-bod-y.
See we could act out like Will and Ja-da

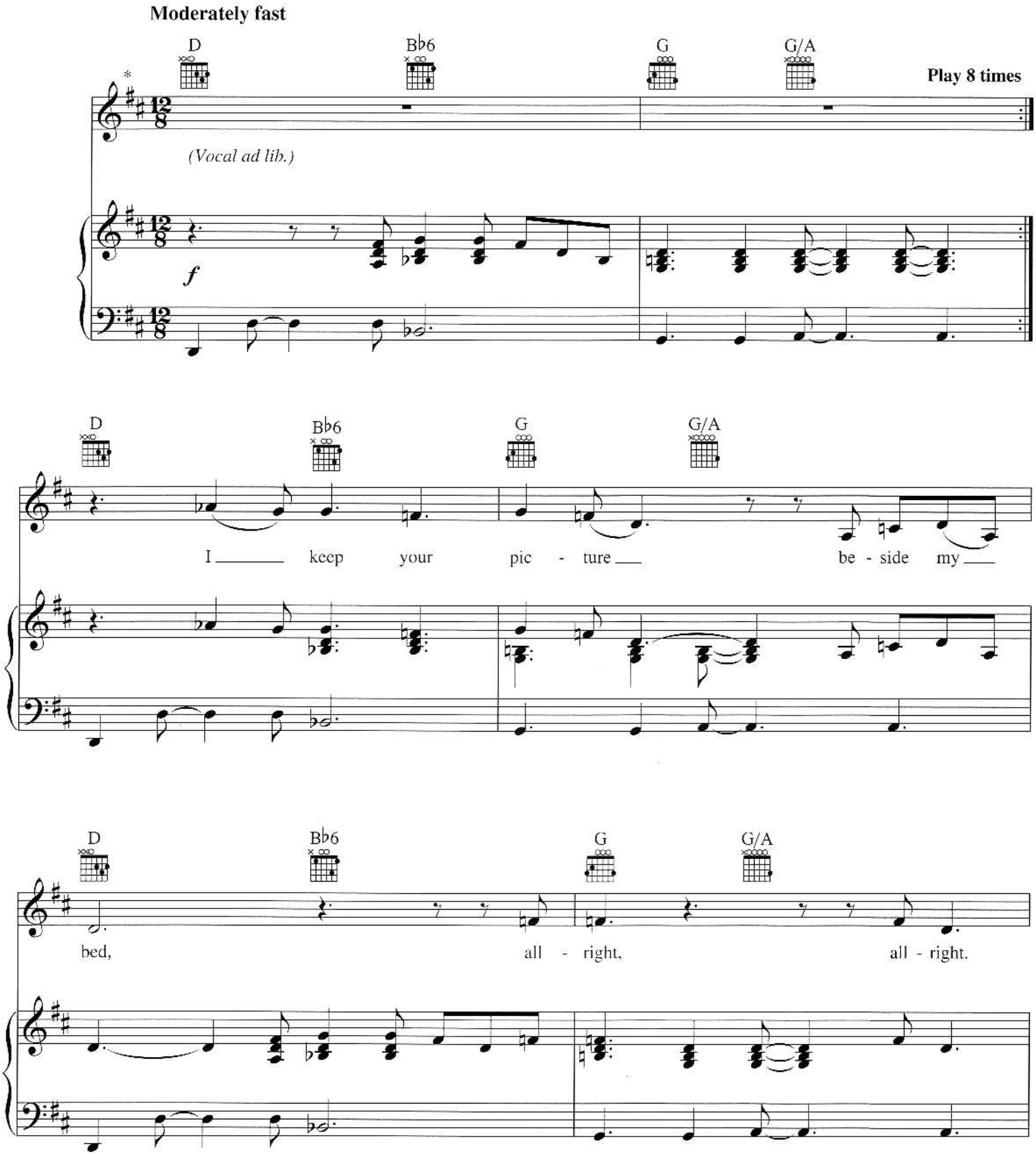

C♯m/B G♯7♭9 C♯m7 F♯9
or like Ki - mor - a and Rus - sell mak - in' pa - per, oh yeah.
C♯m/B G♯7♭9 C♯m7 F♯9
All in the fam - i - ly like the Jack - sons, like the Jack - sons.
C♯m/B G♯7♭9 C♯m7 F♯9
D.S. al Coda I
And have e - nough kids to make a band like Joe and Cath - 'rine, yeah.
CODA I
C♯m/B G♯7♭9 C♯m7 F♯9
We're liv - in' on dreams. We're liv - in' on


C♯m/B G♯7♭9 C♯m7 F♯9
1
dreams. We're liv - in' on dreams. We're liv - in' on
2
D.S.S. al Coda II
Yeah, we got to
CODA II
Sing it one more time now.
C♯m/B G♯7♭9 C♯m7 F♯9
Y'all know we'll be break - in' up, but we might just be back next week.
C♯m/B G♯7♭9 C♯m7 F♯9
This love is un - break - a - ble.
C♯m/B G♯7♭9 C♯m7 F♯9
No thing, no mon - ey, no sin, no


C♯m/B
G♯7♭9
C♯m7
F♯9
Play 4 times
temp - ta - tion. I'm talk - in' 'bout noth - in'.
Un - break - a - ble, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, un - break - a - ble.
We just might be break - in' up, but y'all know we'll be back next week. I'm sing - in'
this love is un - break - a - ble.

HOW COME YOU DON'T CALL ME

Words and Music by
PRINCE



* *Recorded a half step lower.*

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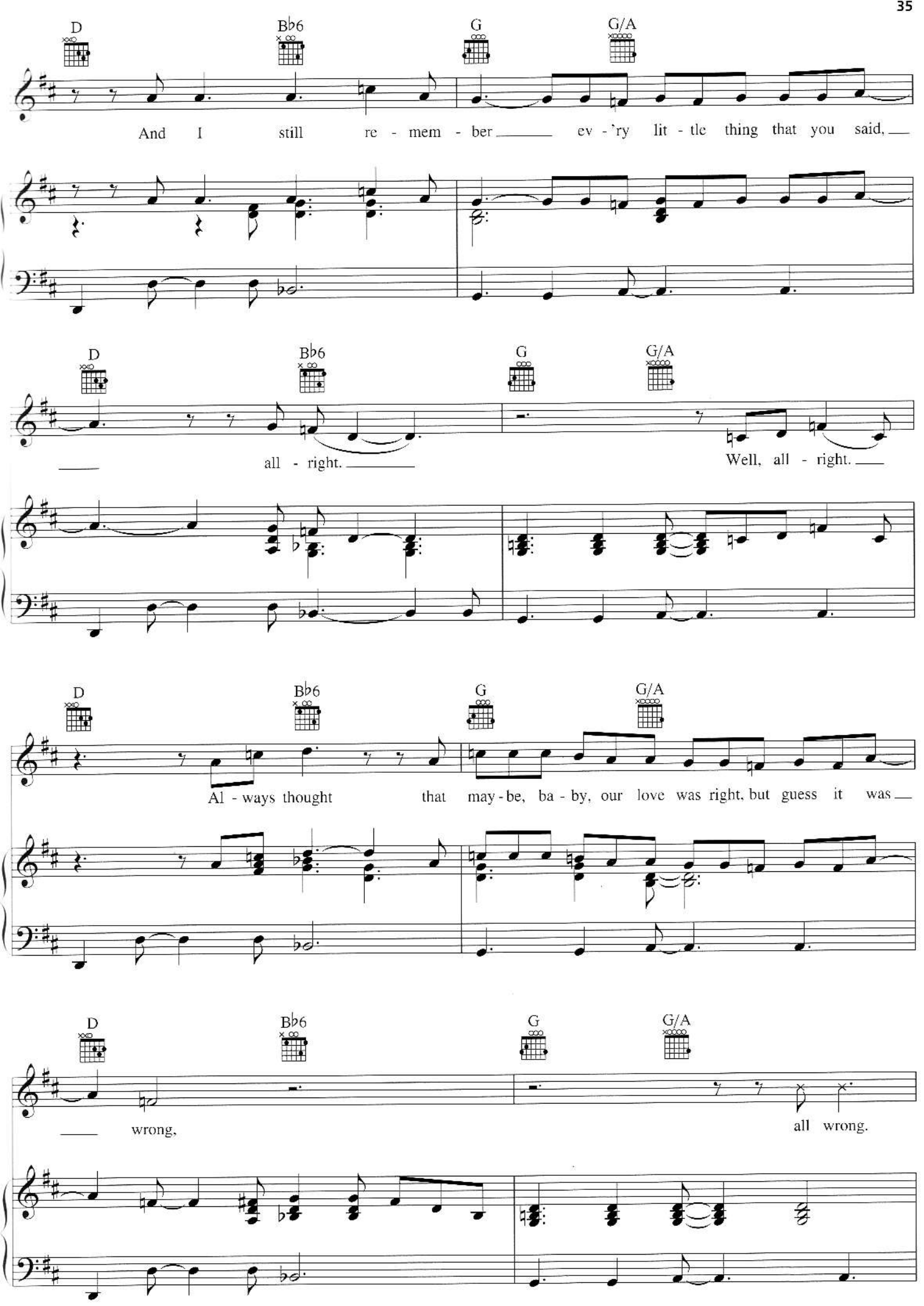
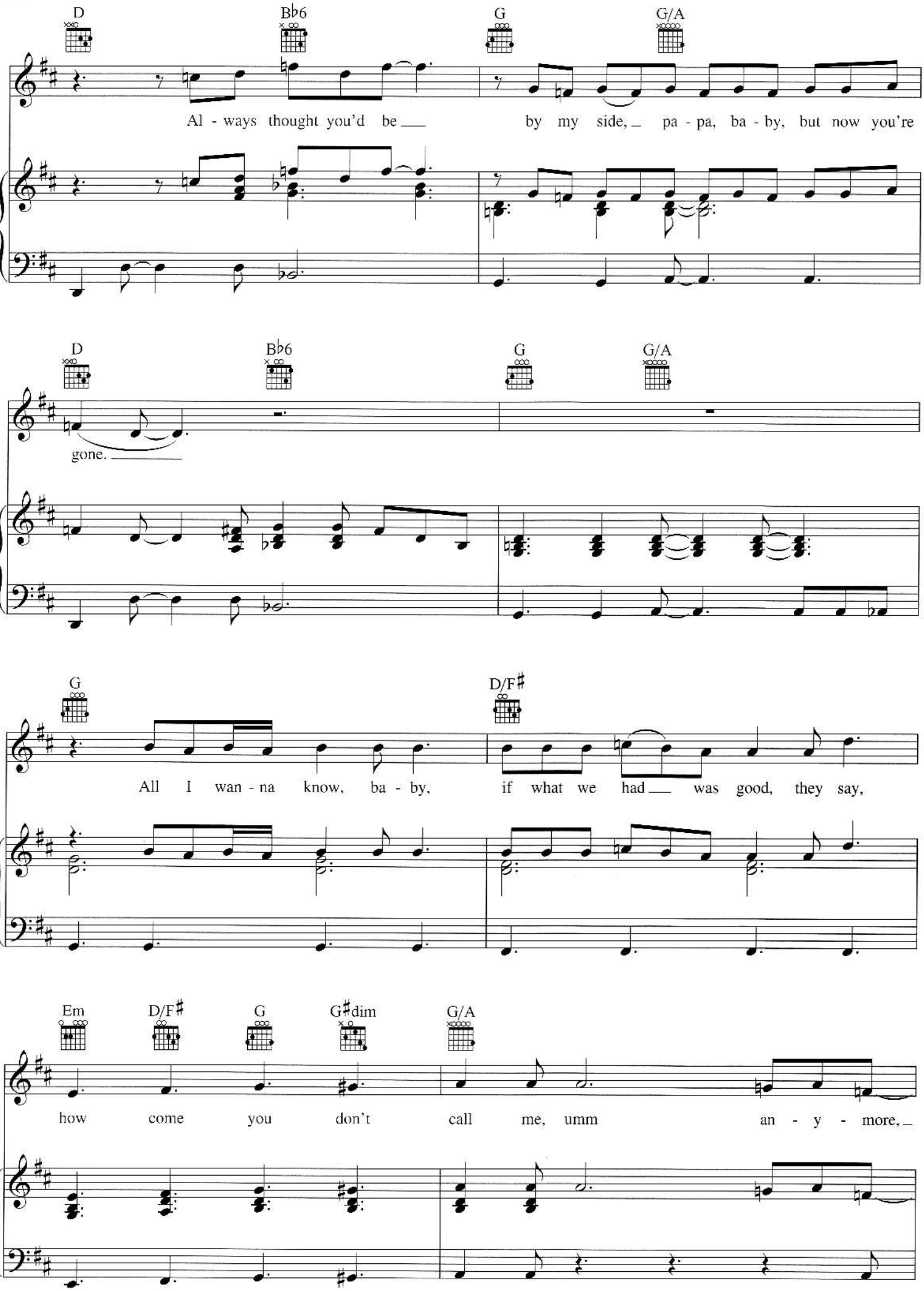
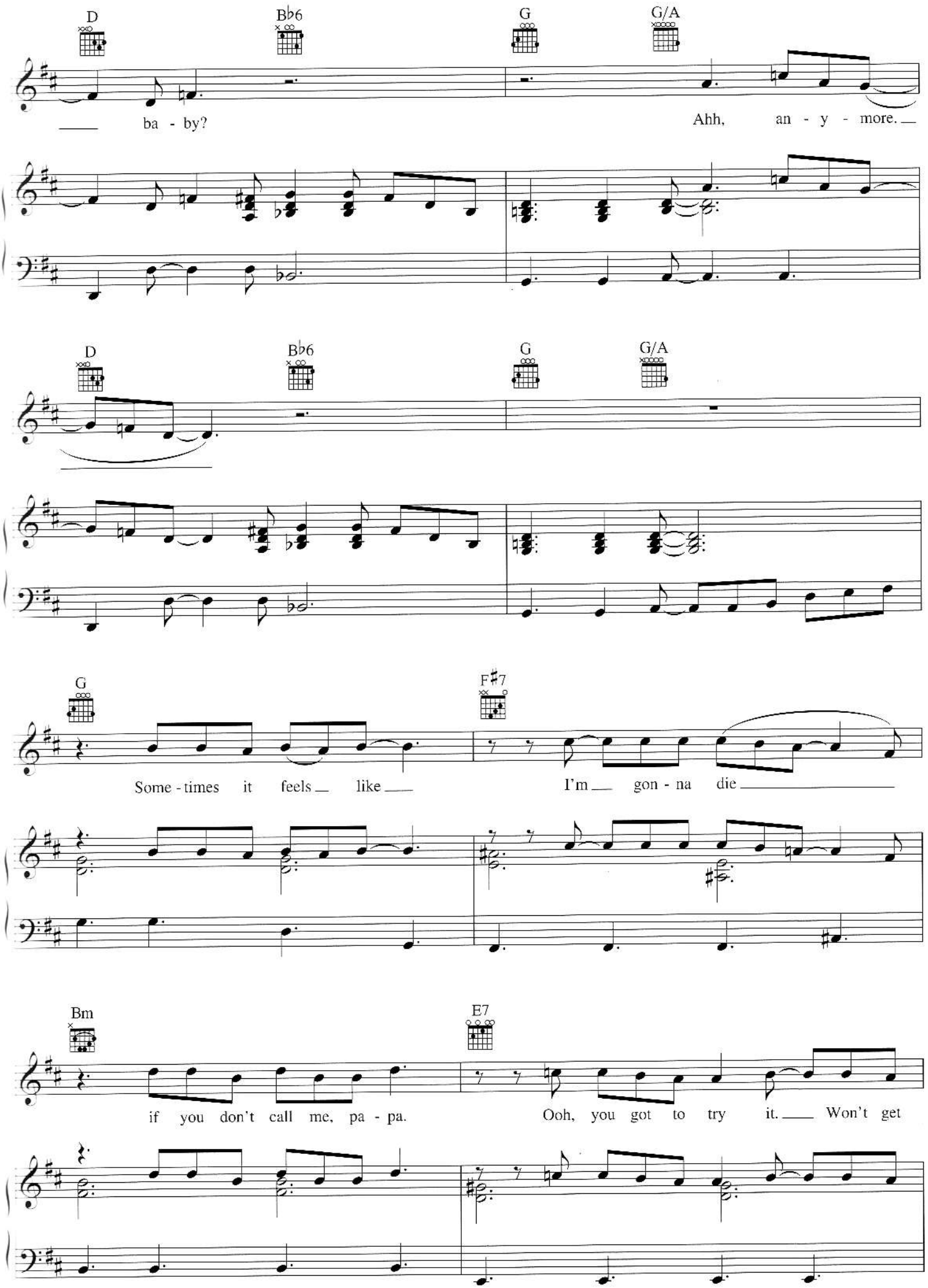
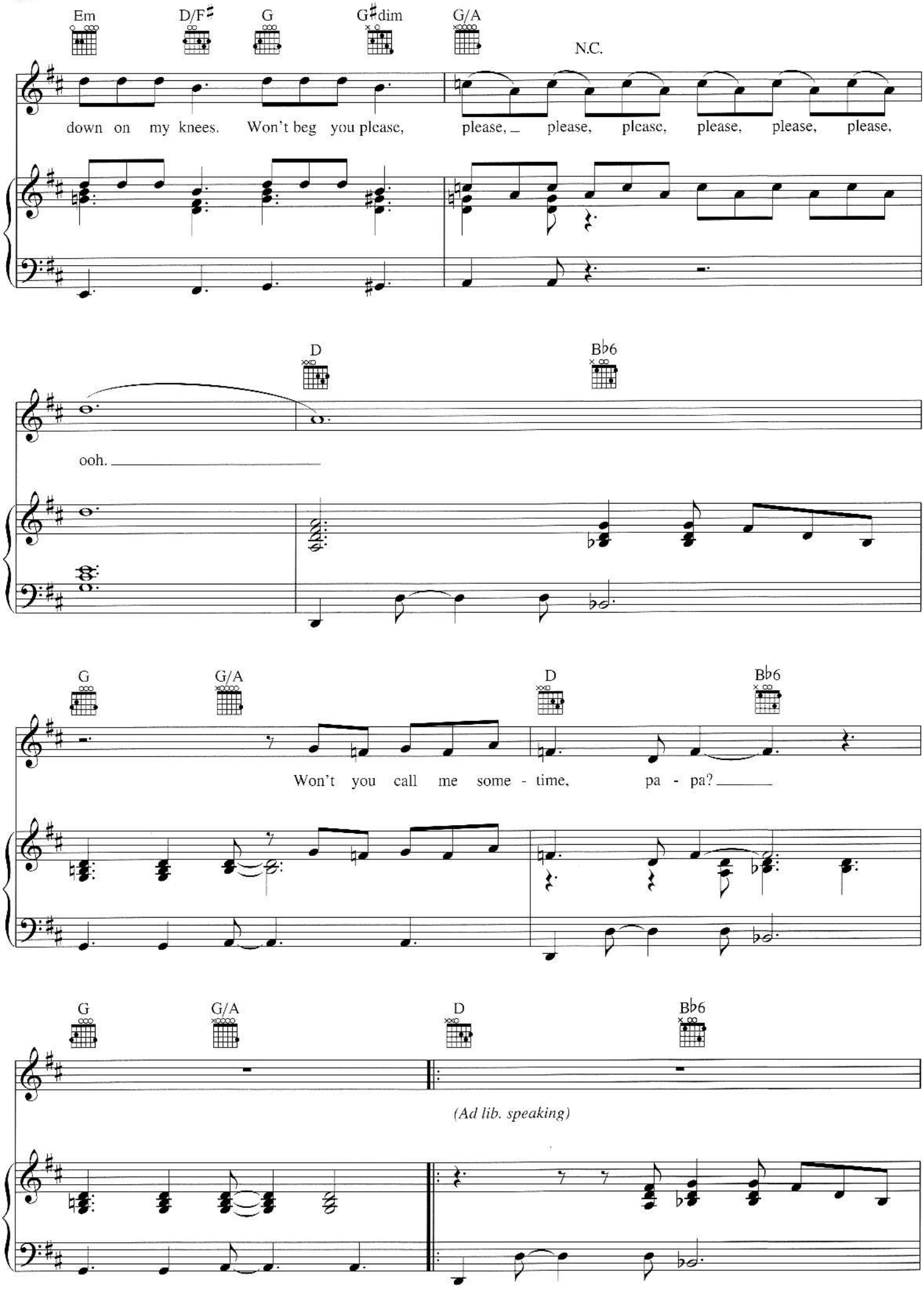
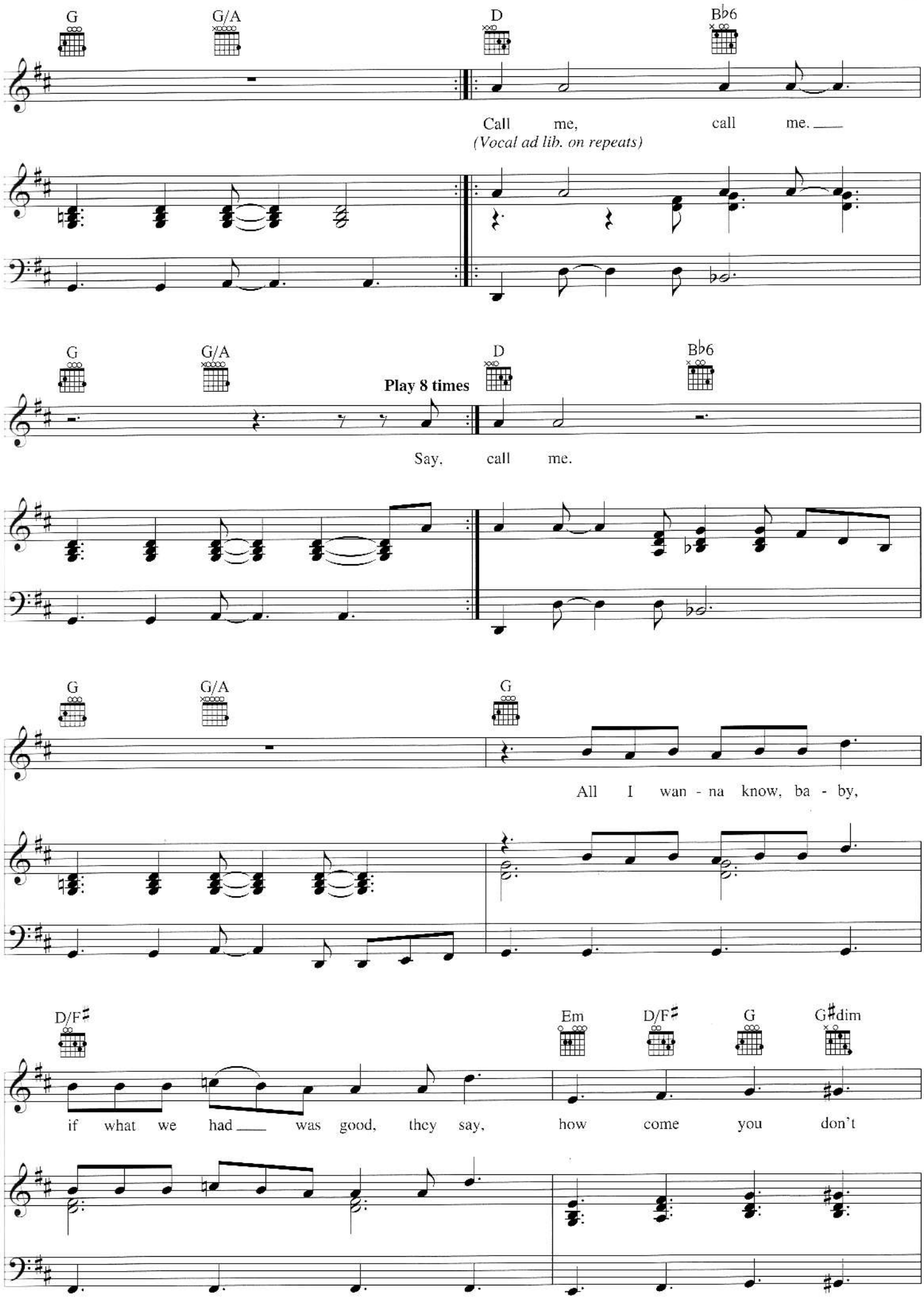
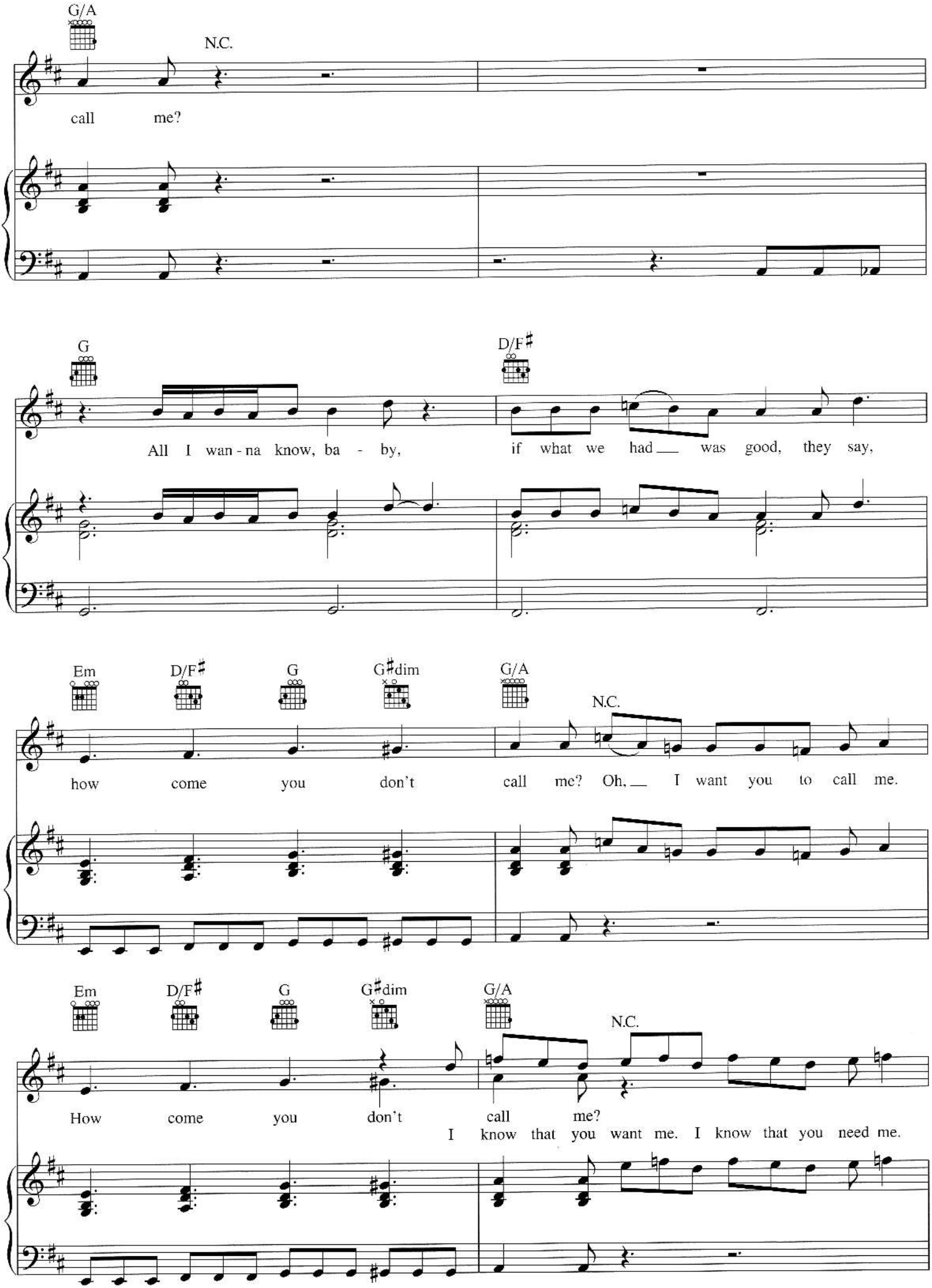

D
B♭6
G
G/A
And I still re - mem - ber ev - 'ry lit - tle thing that you said,
D
B♭6
G
G/A
all - right.
Well, all - right.
D
B♭6
G
G/A
Al - ways thought that may - be, ba - by, our love was right, but guess it was
D
B♭6
G
G/A
wrong,
all wrong.

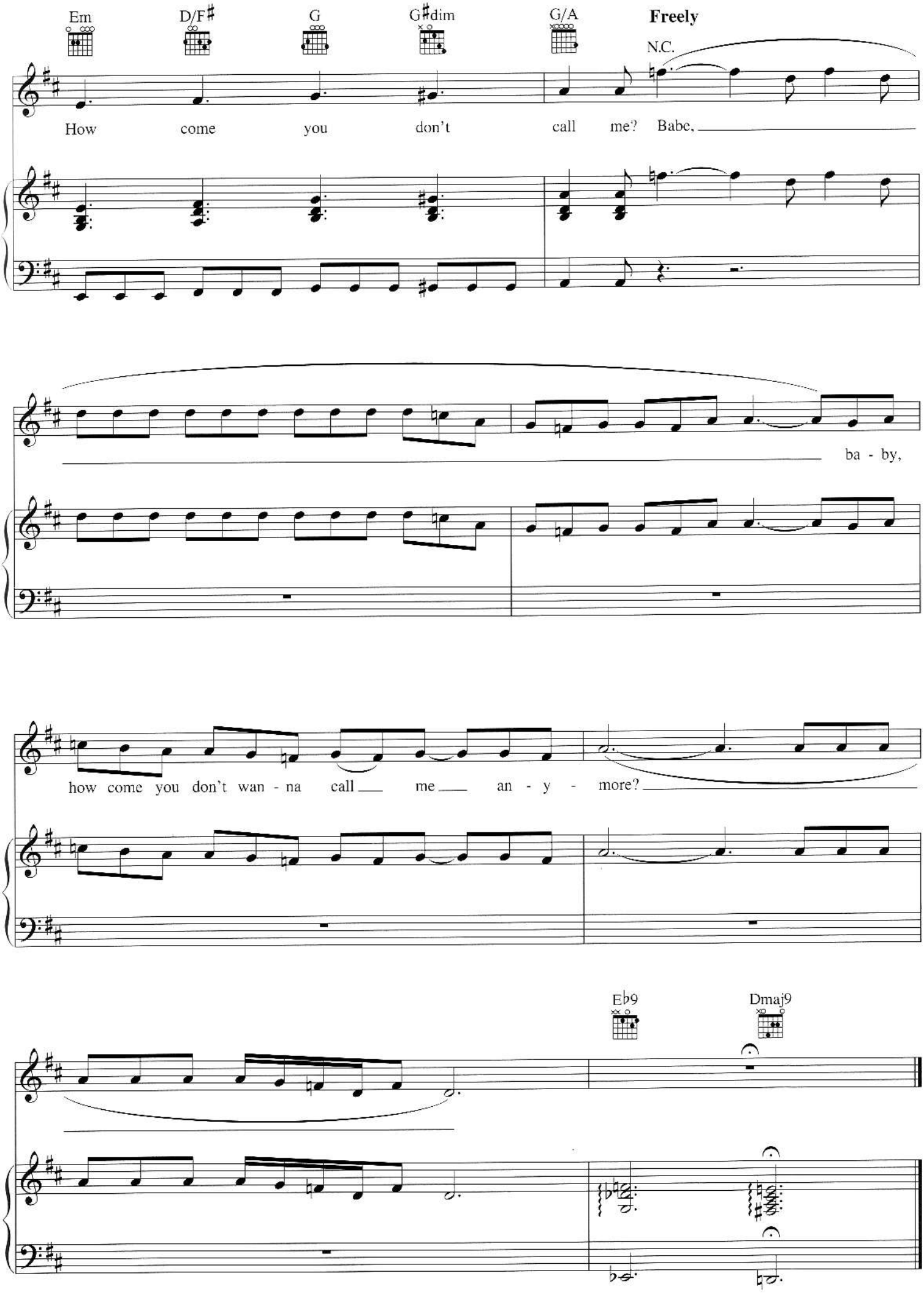

D
B♭6
G
G/A
Al - ways thought you'd be
by my side, pa - pa, ba - by, but now you're
D
B♭6
G
G/A
gone.
G
D/F♯
All I wan - na know, ba - by,
if what we had was good, they say,
Em
D/F♯
G
G♯dim
G/A
how come you don't call me, umm
an - y - more,


D
B♭6
G
G/A
ba - by?
Ahh, an - y - more.
D
B♭6
G
G/A
G
F♯7
Some - times it feels like
I'm gon - na die
Bm
E7
if you don't call me, pa - pa.
Ooh, you got to try it. Won't get


Em
D/F♯
G
G♯dim
G/A
N.C.
down on my knees. Won't beg you please, please, please, please, please, please, please, please,
D
B♭6
ooh.
G
G/A
D
B♭6
Won't you call me some - time, pa - pa?
G
G/A
D
B♭6
(Ad lib. speaking)

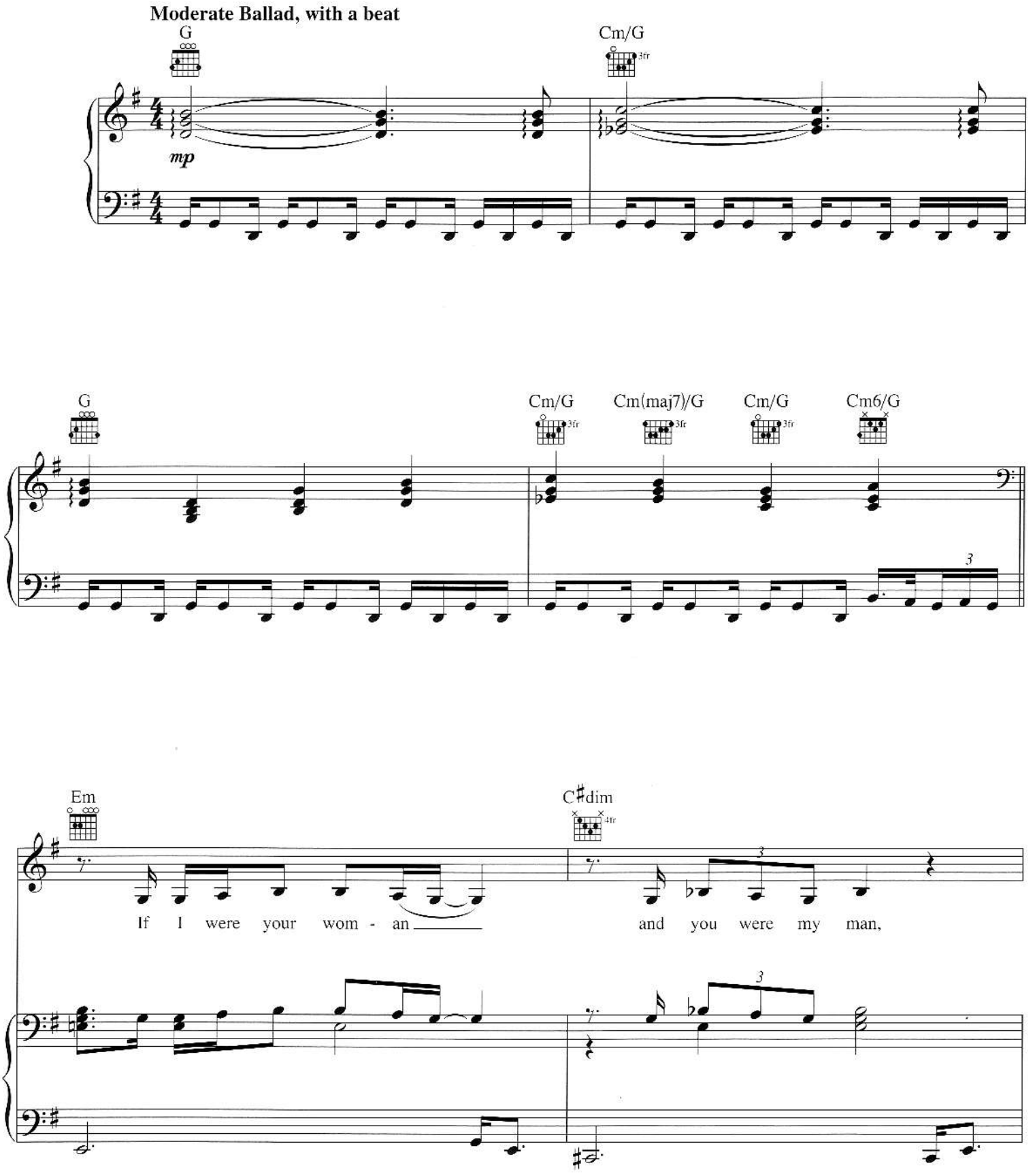

G
G/A
D
B♭6
Call me, call me.
(Vocal ad lib. on repeats)
G
G/A
Play 8 times
D
B♭6
Say, call me.
G
G/A
G
All I wan - na know, ba - by,
D/F♯
Em
D/F♯
G
G♯dim
if what we had was good, they say, how come you don't


G/A
N.C.
call me?
G
D/F♯
All I wan - na know, ba - by, if what we had___ was good, they say,
Em
D/F♯
G
G♯dim
G/A
N.C.
how come you don't call me? Oh,___ I want you to call me.
Em
D/F♯
G
G♯dim
G/A
N.C.
How come you don't call me?
I know that you want me. I know that you need me.


Em
D/F♯
G
G♯dim
G/A
Freely
N.C.
How come you don't call me? Babe,
ba - by,
how come you don't wan - na call me an - y - more?
E♭9
Dmaj9

IF I WERE YOUR WOMAN

Words and Music by CLAY McMURRAY,
PAMELA SAWYER and GLORIA JONES



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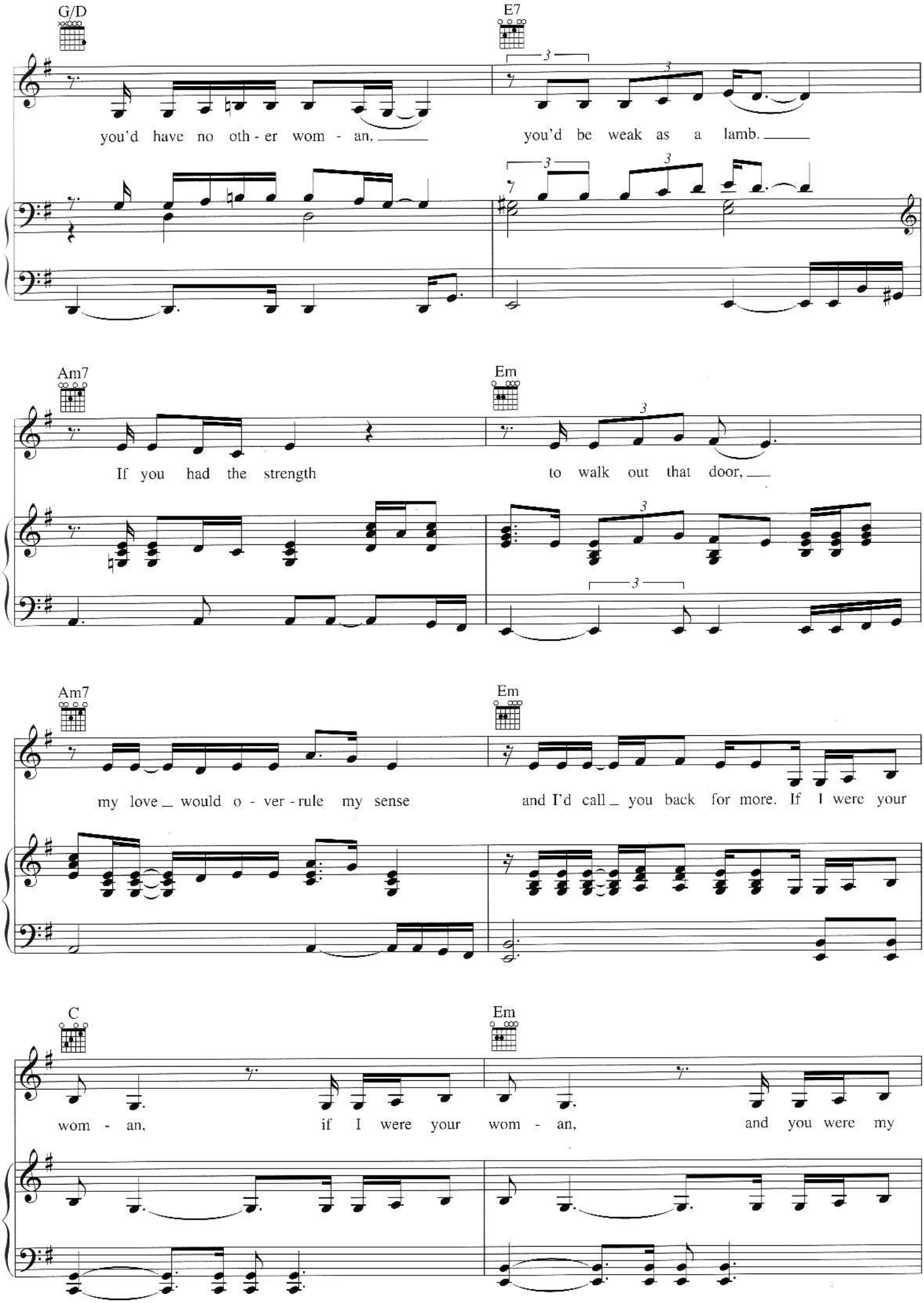
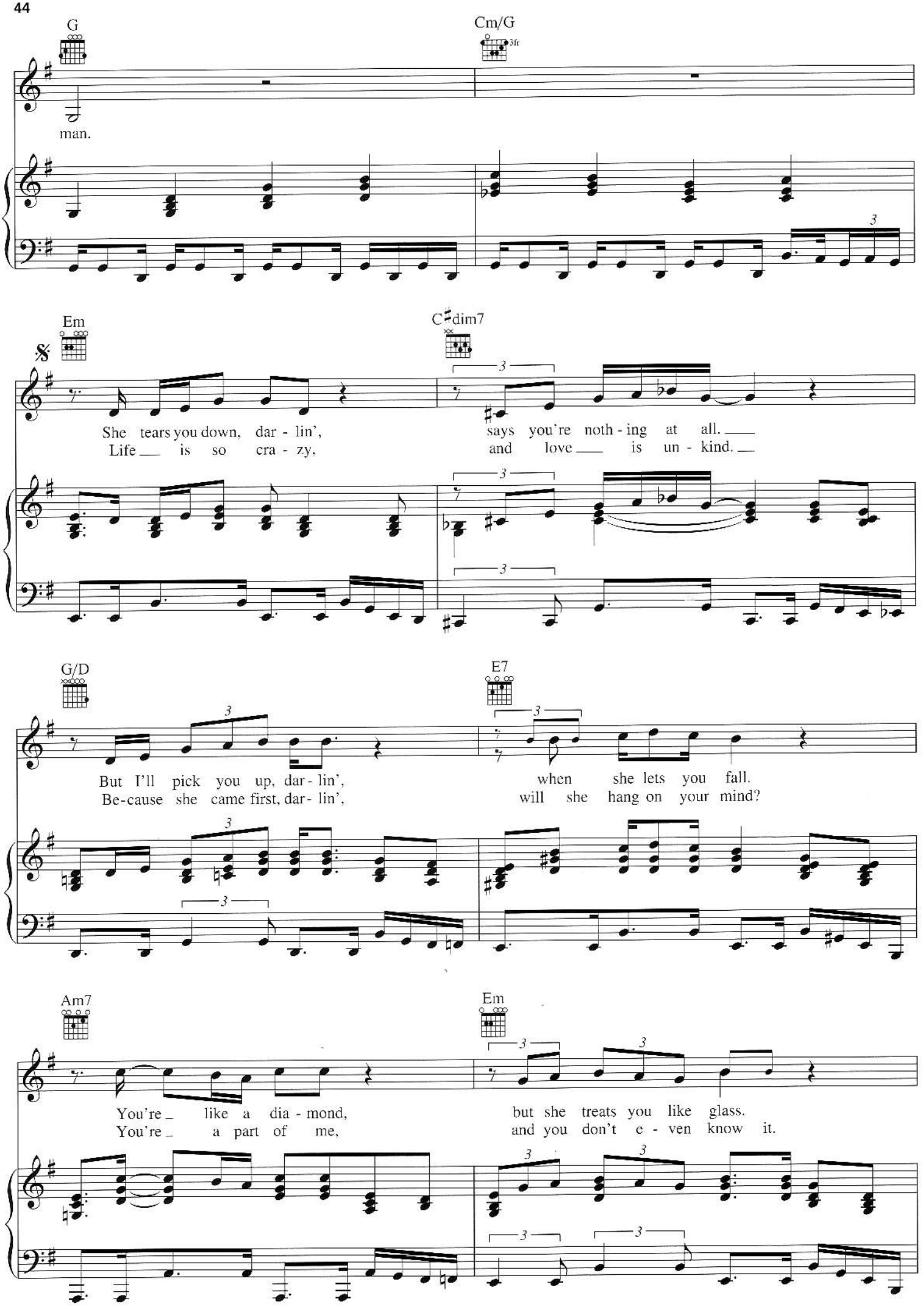
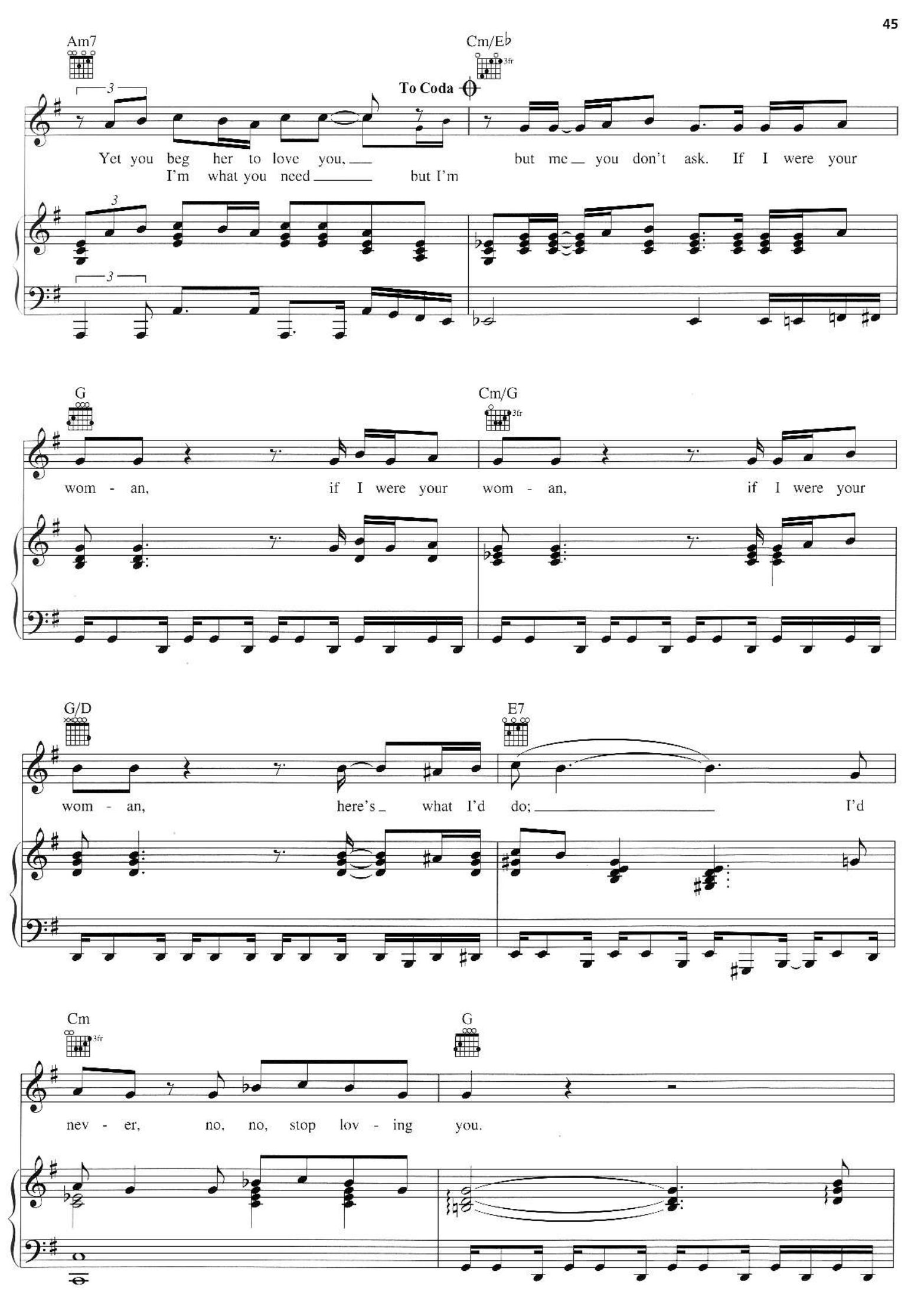
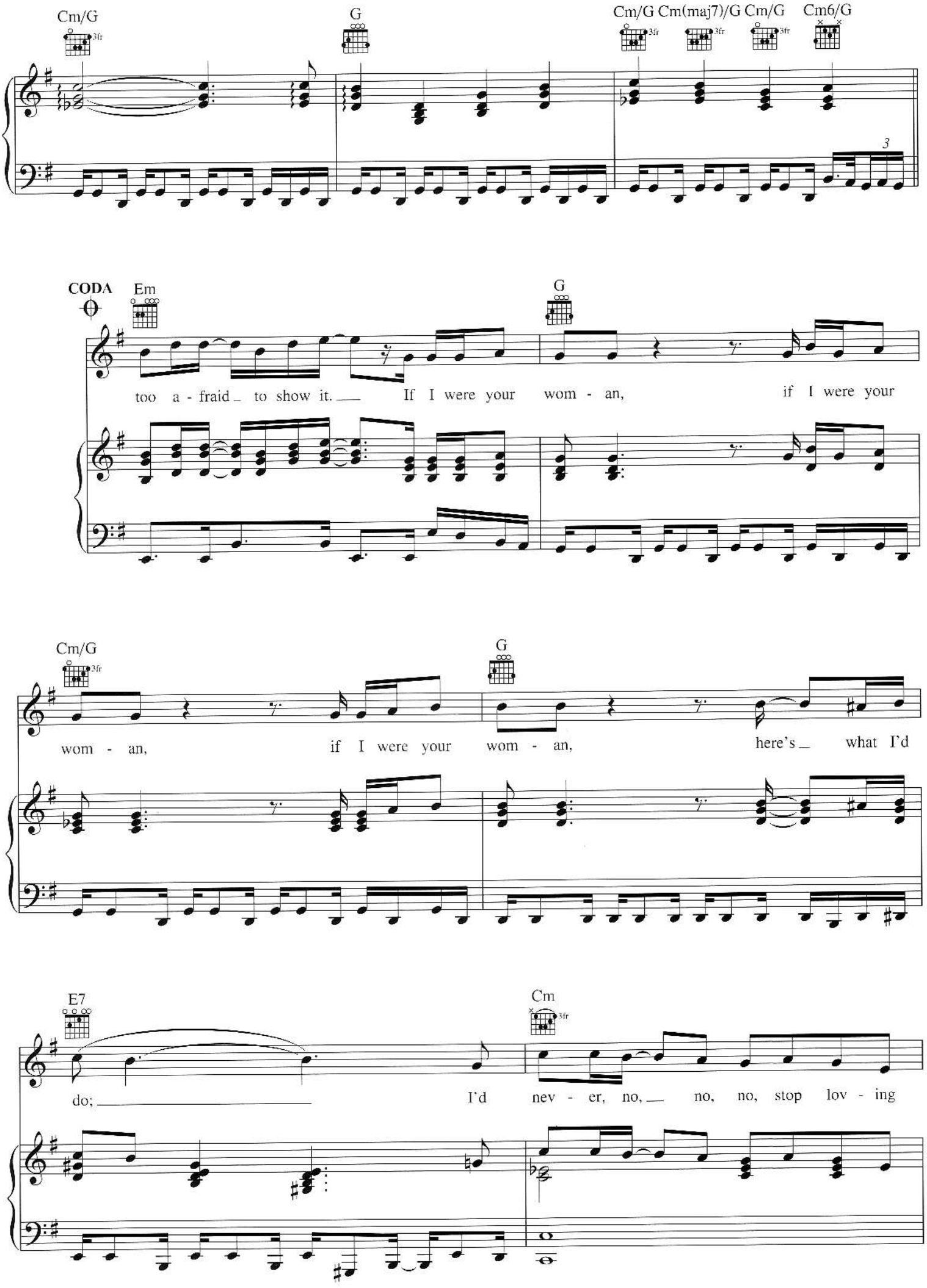
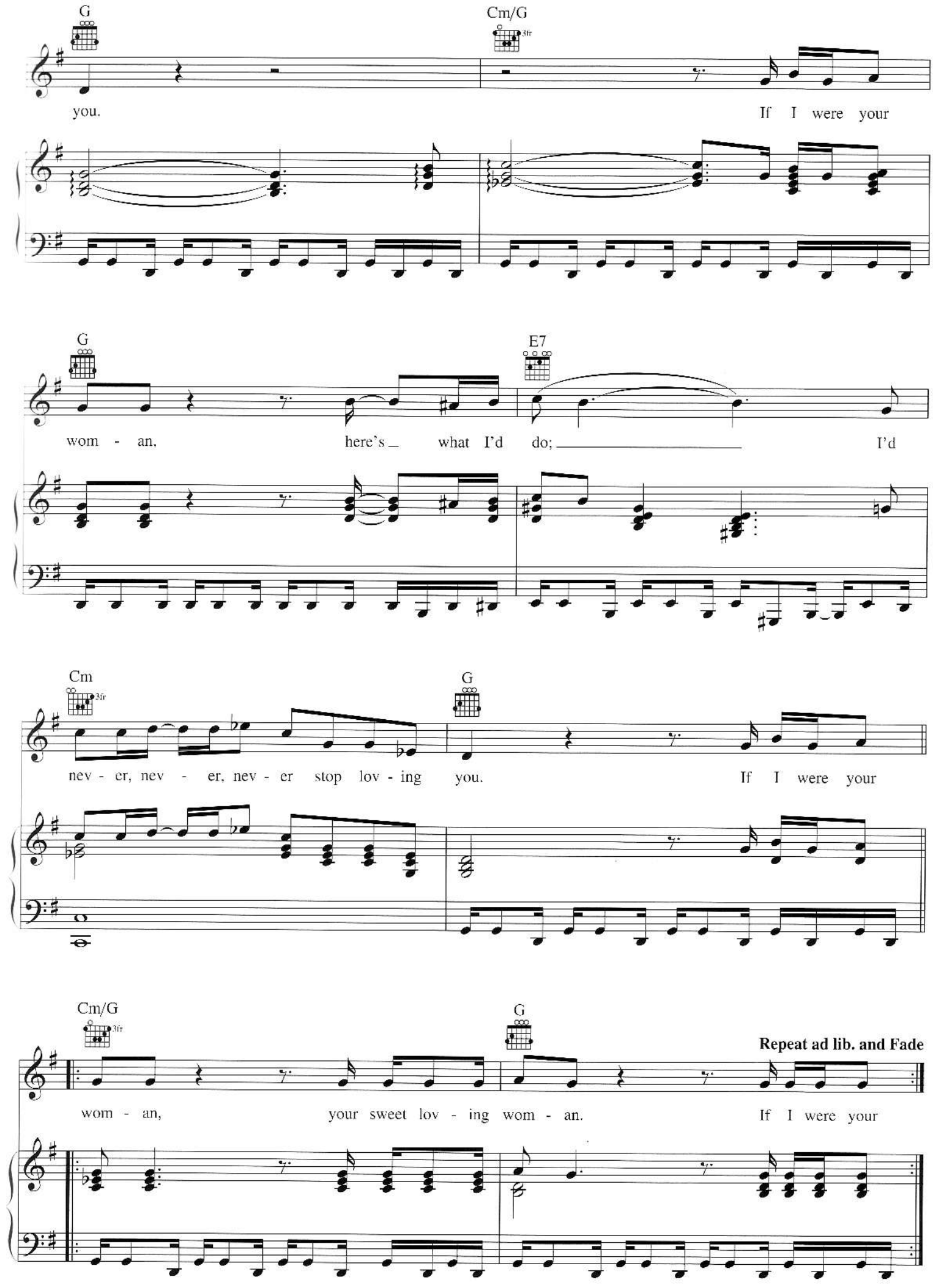

G/D
E7
you'd have no oth - er wom - an,
you'd be weak as a lamb.
Am7
Em
If you had the strength
to walk out that door,
Am7
Em
my love would o - ver - rule my sense
and I'd call you back for more. If I were your
C
Em
wom - an,
if I were your wom - an,
and you were my


G
Cm/G
3fr
man.
Em
C♯dim7
𝄋
She tears you down, dar - lin',
Life is so cra - zy,
says you're noth - ing at all.
and love is un - kind.
G/D
E7
But I'll pick you up, dar - lin',
Be-cause she came first, dar - lin',
when she lets you fall.
will she hang on your mind?
Am7
Em
You're like a dia - mond,
You're a part of me,
but she treats you like glass.
and you don't e - ven know it.


Am7
Cm/E♭
3fr
To Coda
Yet you beg her to love you, but me you don't ask. If I were your
I'm what you need but I'm
G
Cm/G
3fr
wom - an, if I were your wom - an, if I were your
G/D
E7
wom - an, here's what I'd do; I'd
Cm
3fr
G
nev - er, no, no, stop lov - ing you.

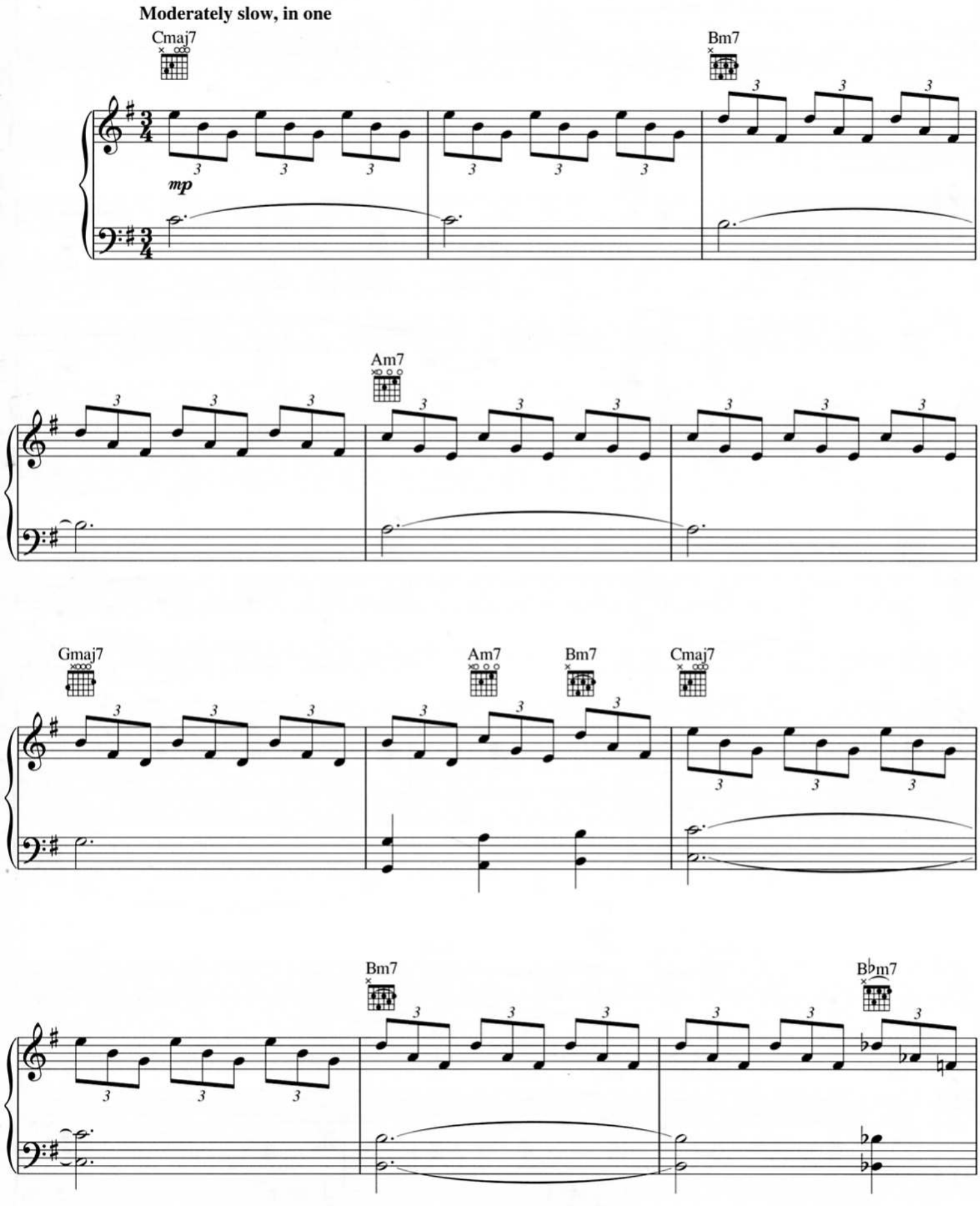
D.S. al Coda


Cm/G
G
Cm/G Cm(maj7)/G Cm/G
Cm6/G
CODA
Em
G
too a - fraid to show it. If I were your wom - an, if I were your
Cm/G
G
wom - an, if I were your wom - an, here's what I'd
E7
Cm
do; I'd nev - er, no, no, no, stop lov - ing


G
Cm/G
3fr
you.
If I were your
G
E7
wom - an,
here's what I'd do;
I'd
Cm
3fr
G
nev - er, nev - er, nev - er stop lov - ing you.
If I were your
Cm/G
3fr
G
Repeat ad lib. and Fade
wom - an,
your sweet lov - ing wom - an.
If I were your

IF I AIN'T GOT YOU

Words and Music by
ALICIA KEYS



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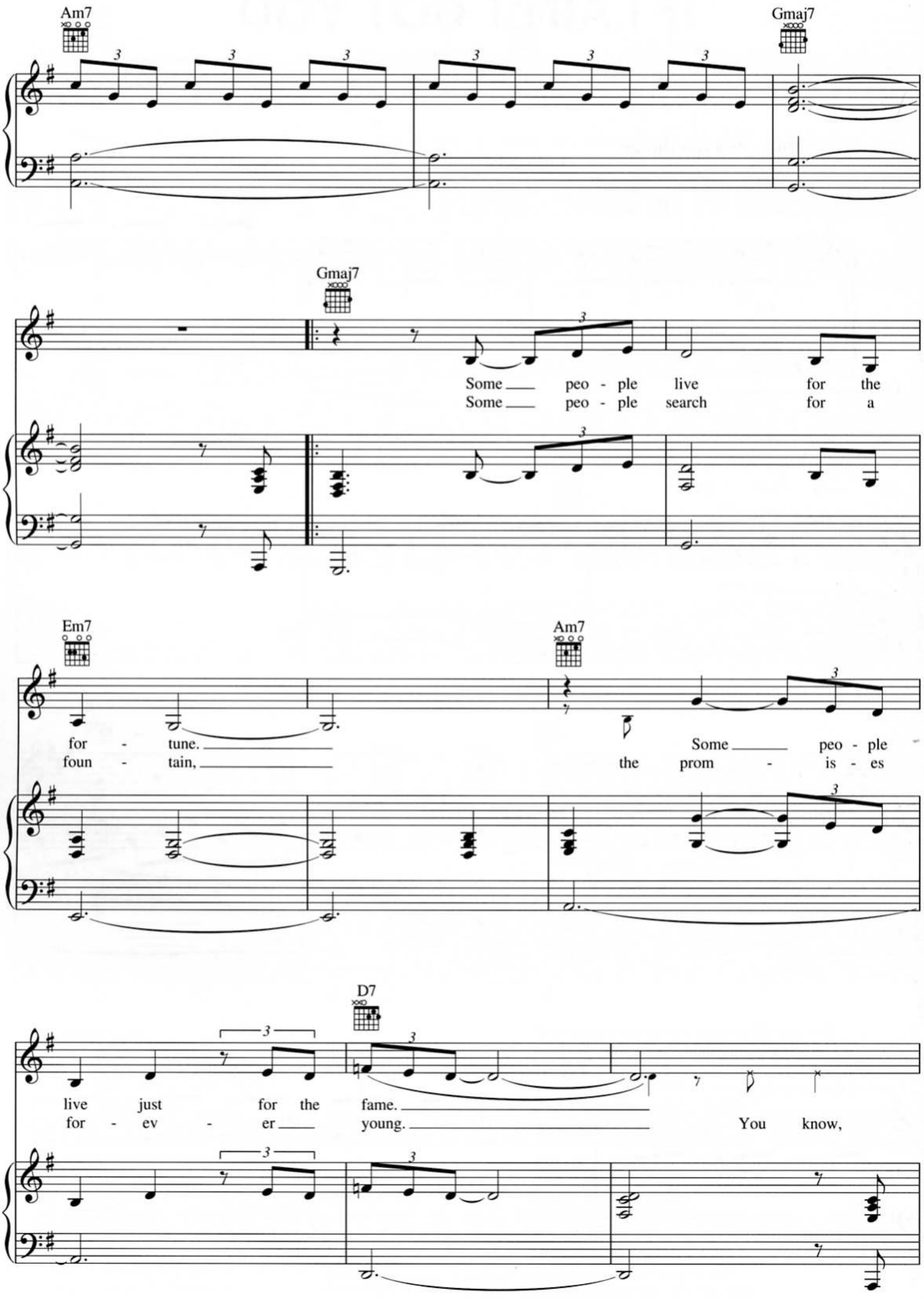
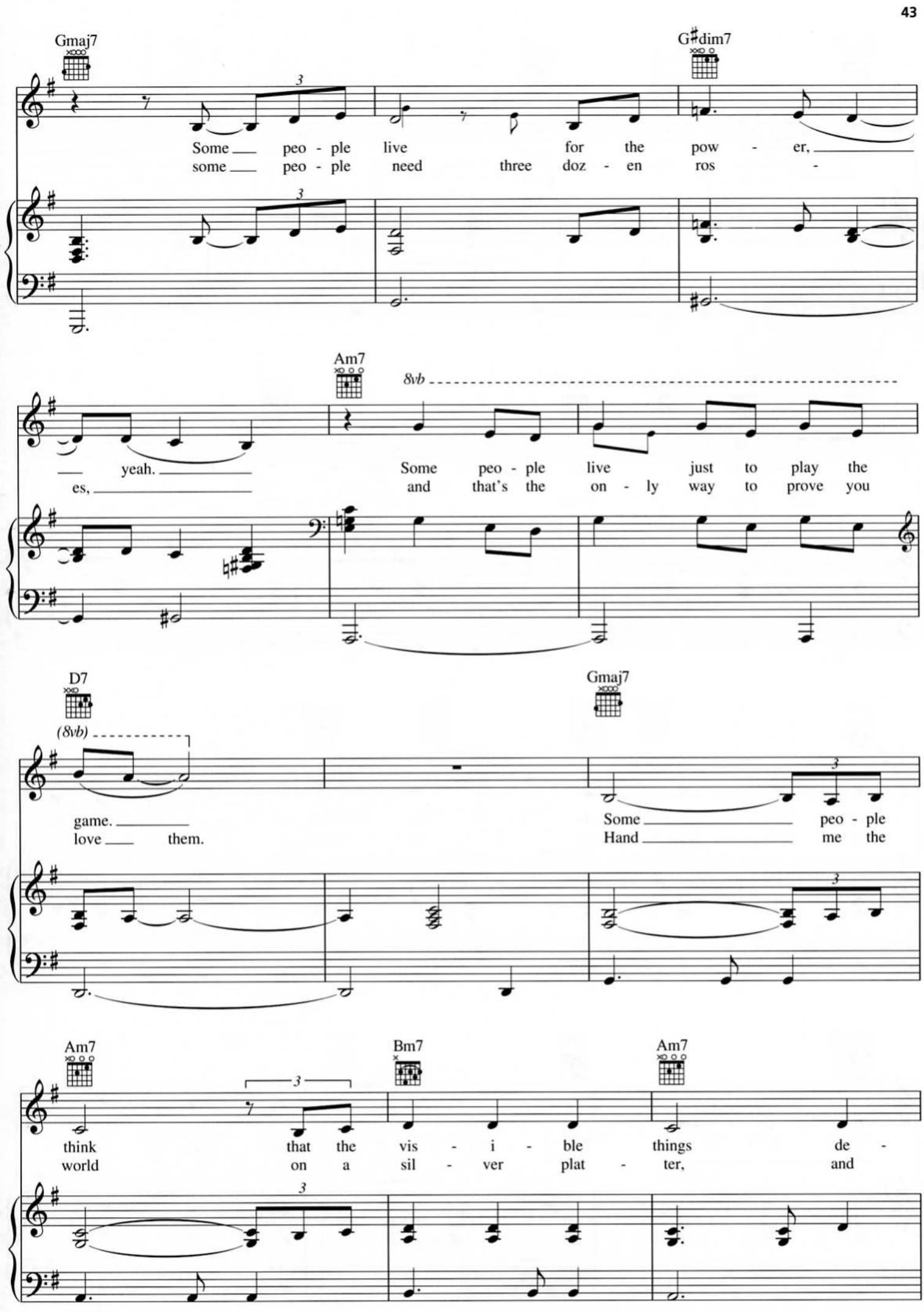
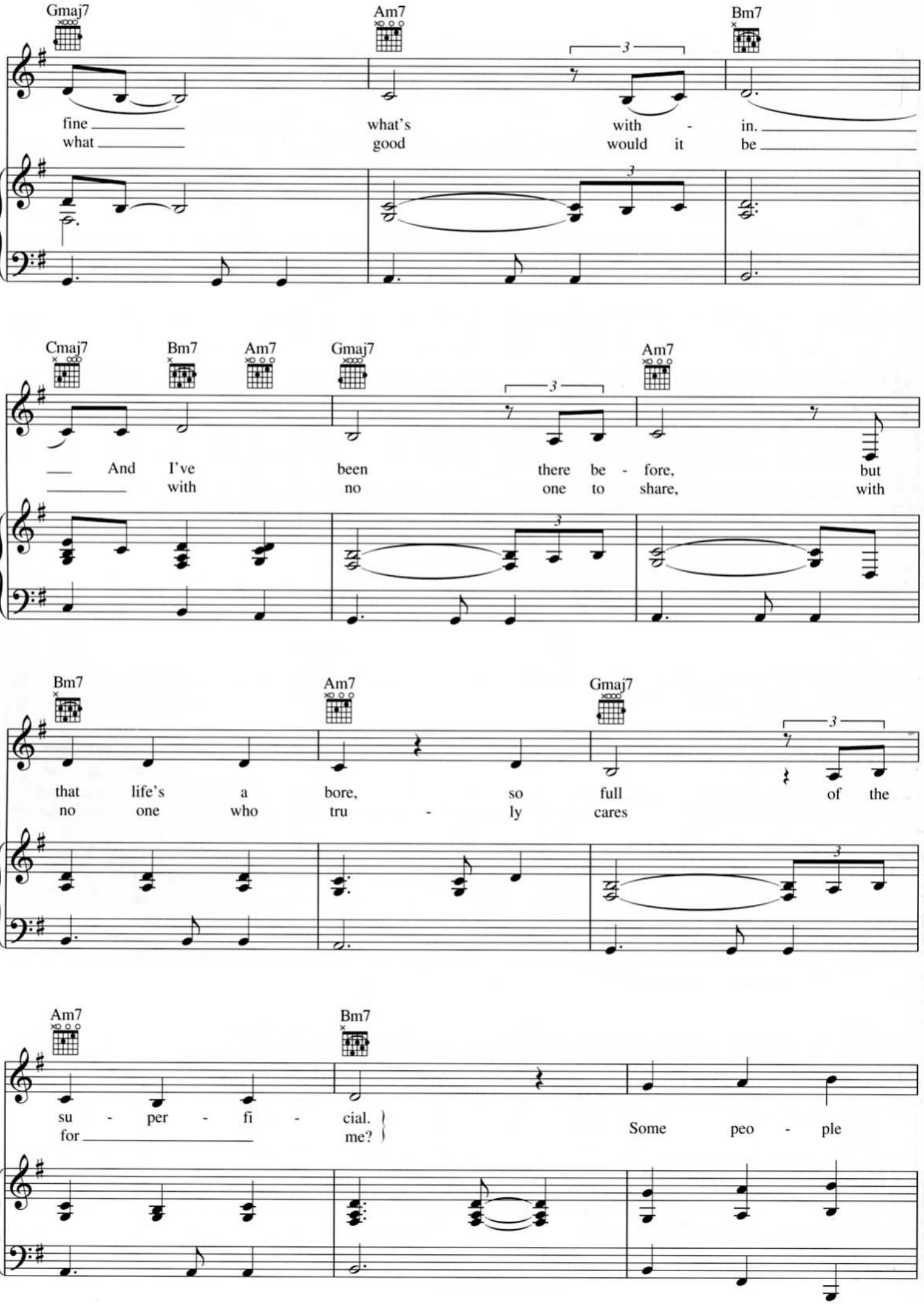
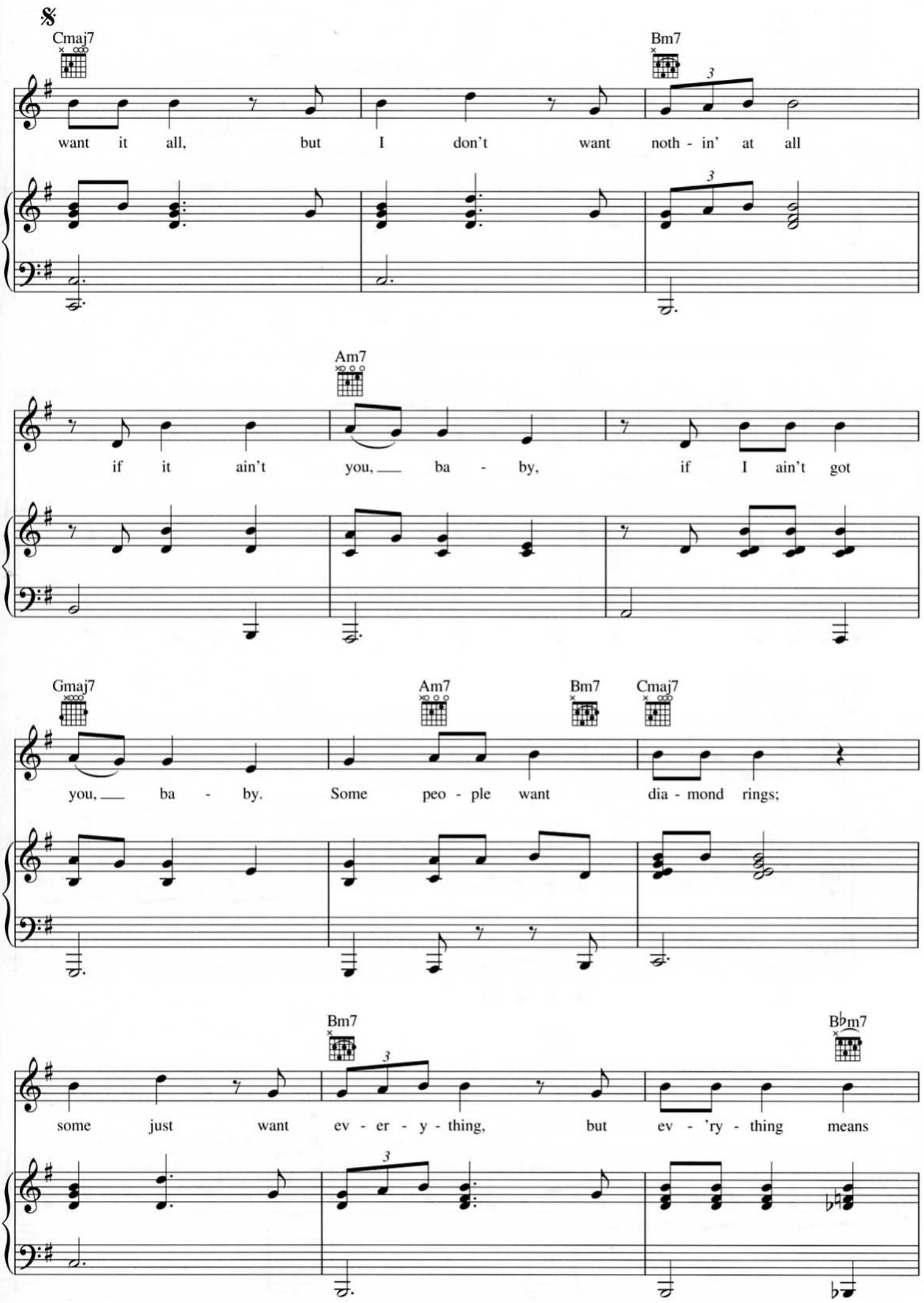
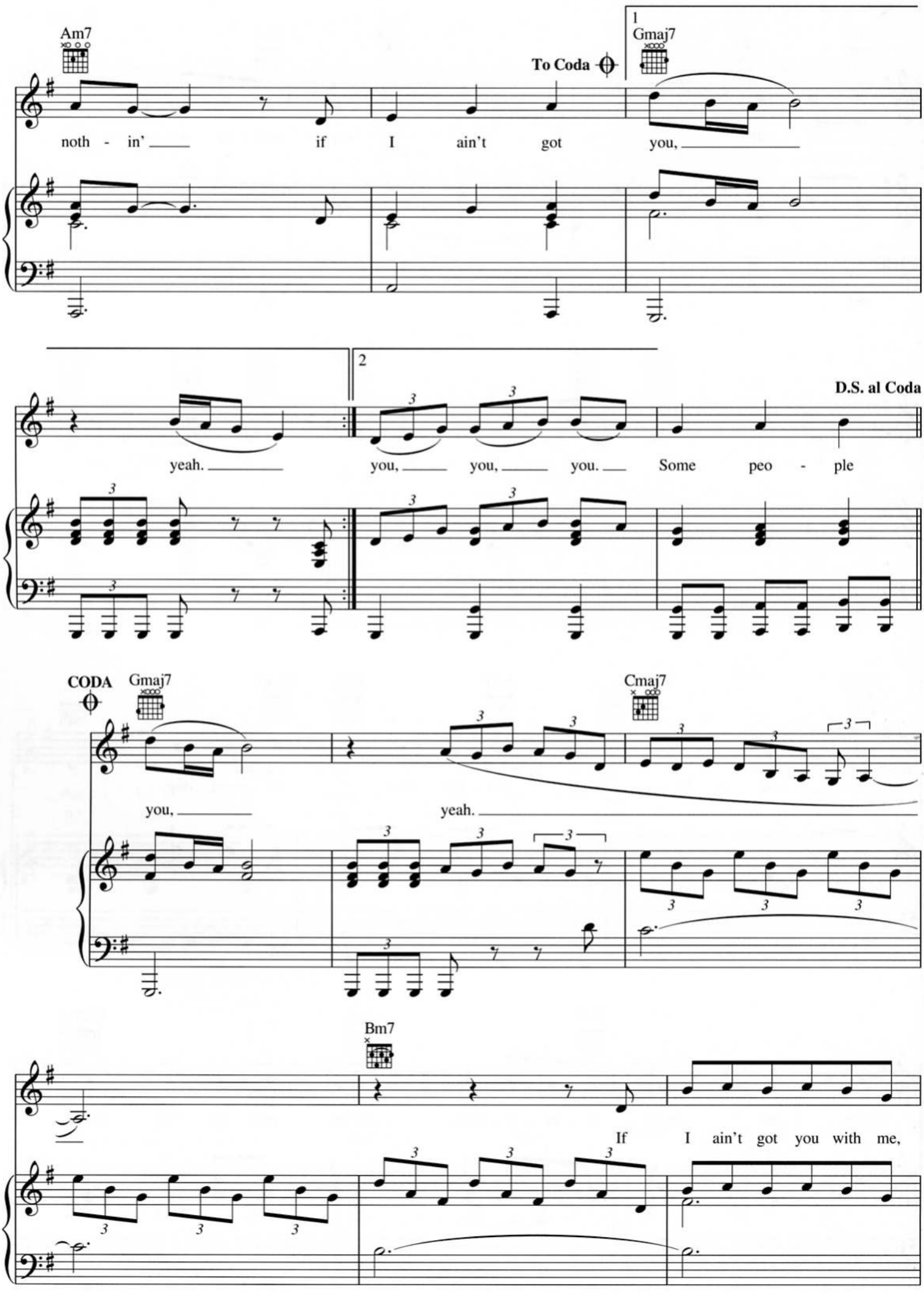
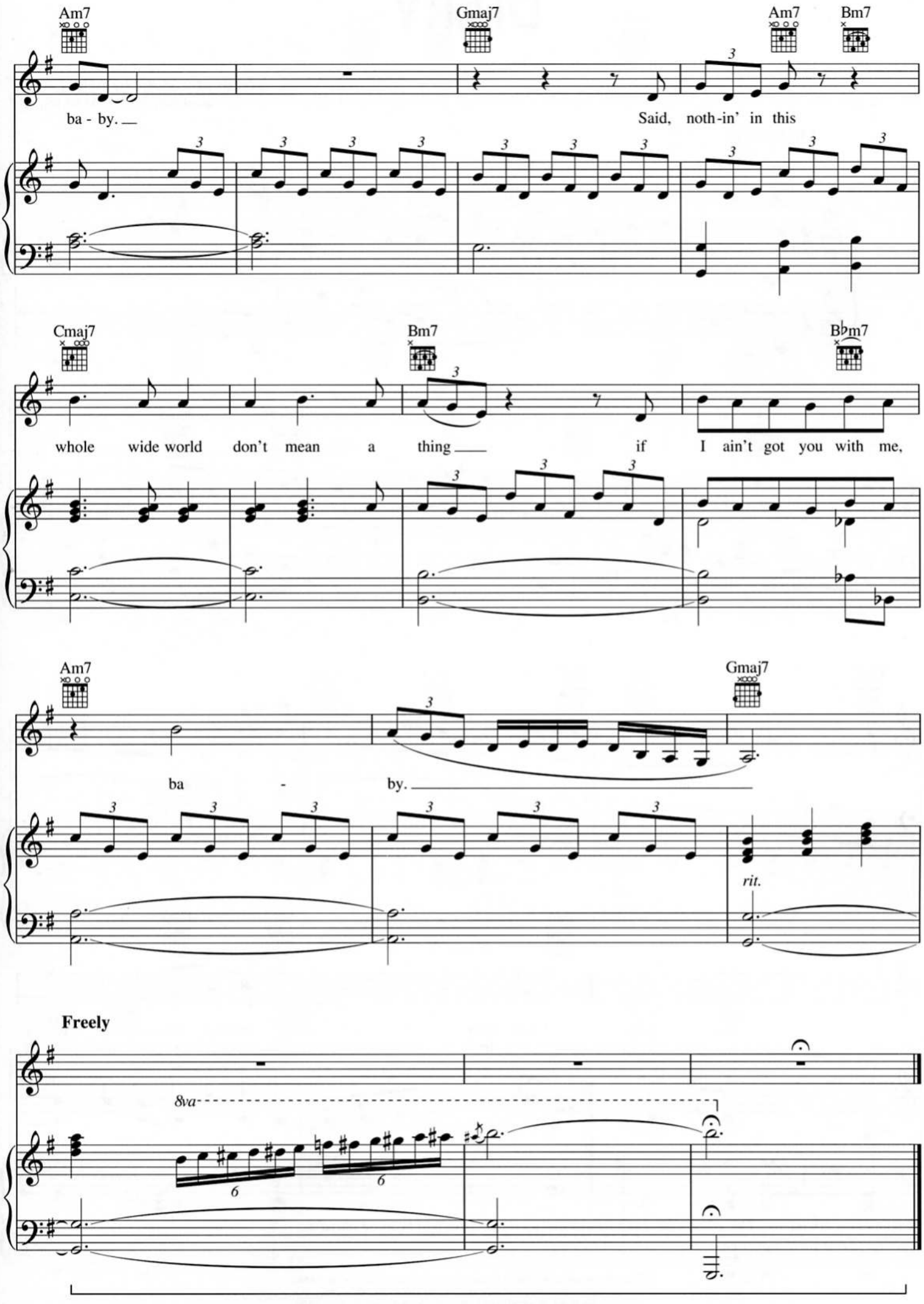

Am7
Gmaj7
Gmaj7
Some ___ peo - ple live for the
Some ___ peo - ple search for a
Em7
Am7
for - tune. ___
foun - tain, ___
Some ___ peo - ple
the prom - is - es
D7
live just for the fame. ___
for - ev - er ___ young. ___
You know,


Gmaj7
G♯dim7
Some peo - ple live for the pow - er,
some peo - ple need three doz - en ros -
Am7
8vb
— yeah.
es,
Some peo - ple live just to play the
and that's the on - ly way to prove you
D7
Gmaj7
(8vb)
game.
love them.
Some peo - ple
Hand me the
Am7
Bm7
Am7
think that the vis - i - ble things de -
world on a sil - ver plat - ter, and


Gmaj7
Am7
Bm7
fine what's with - in.
what good would it be
Cmaj7
Bm7
Am7
Gmaj7
Am7
And I've been there be - fore, but
with no one to share, with
Bm7
Am7
Gmaj7
that life's a bore, so full of the
no one who tru - ly cares
Am7
Bm7
su - per - fi - cial.
for me?
Some peo - ple

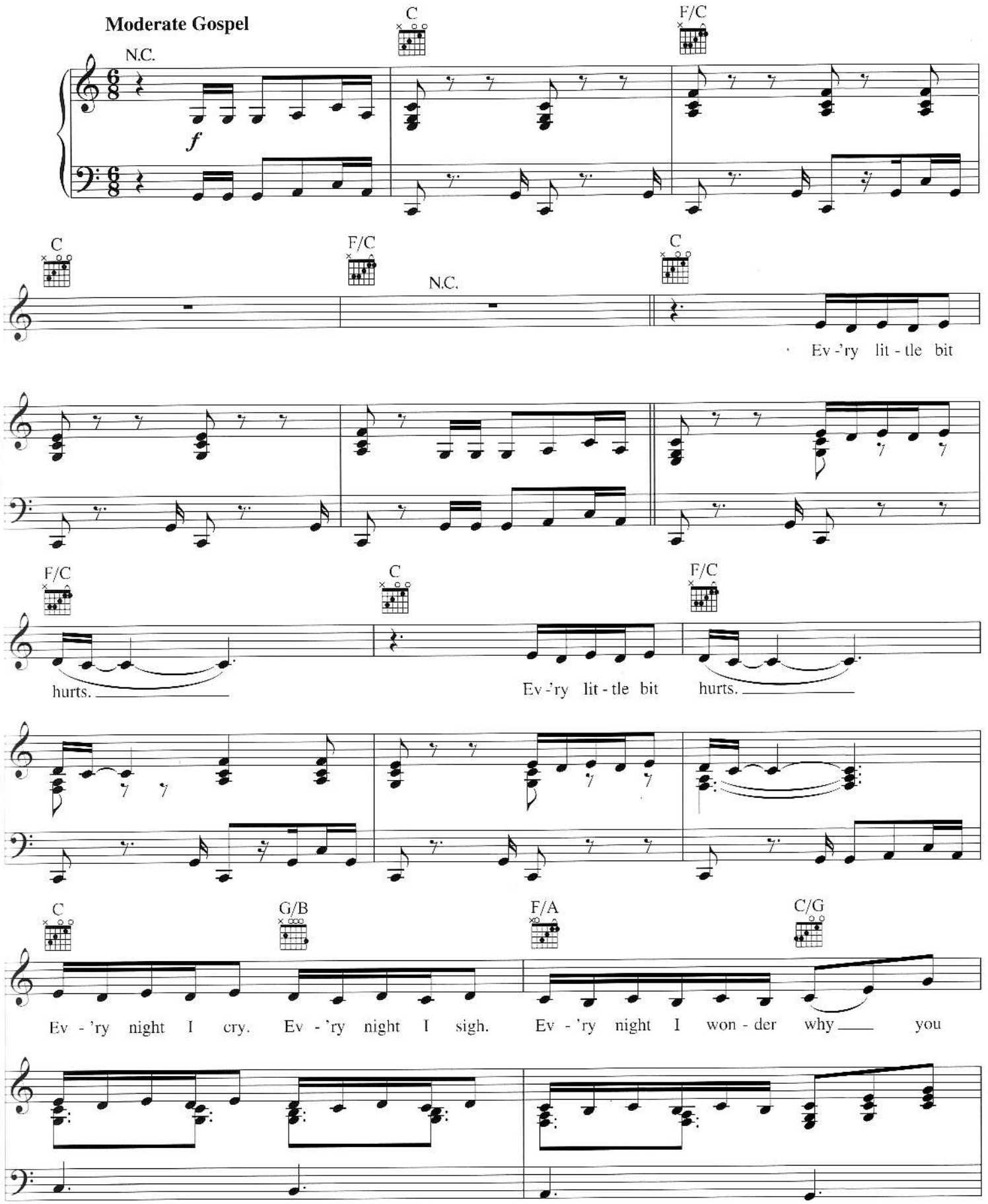

Cmaj7
Bm7
want it all, but I don't want noth - in' at all
Am7
if it ain't you, ba - by, if I ain't got
Gmaj7
Am7
Bm7
Cmaj7
you, ba - by. Some peo - ple want dia - mond rings;
Bm7
B♭m7
some just want ev - er - y - thing, but ev - 'ry - thing means


Am7
To Coda
1
Gmaj7
noth - in' if I ain't got you,
2
D.S. al Coda
yeah. you, you, you. Some peo - ple
CODA
Gmaj7
Cmaj7
you, yeah.
Bm7
If I ain't got you with me,


Am7
Gmaj7
Am7
Bm7
ba - by.
Said, noth-in' in this
Cmaj7
Bm7
B♭m7
whole wide world don't mean a thing
if I ain't got you with me,
Am7
Gmaj7
ba - by.
rit.
Freely
8va

EVERY LITTLE BIT HURTS

Words and Music by
ED COBB



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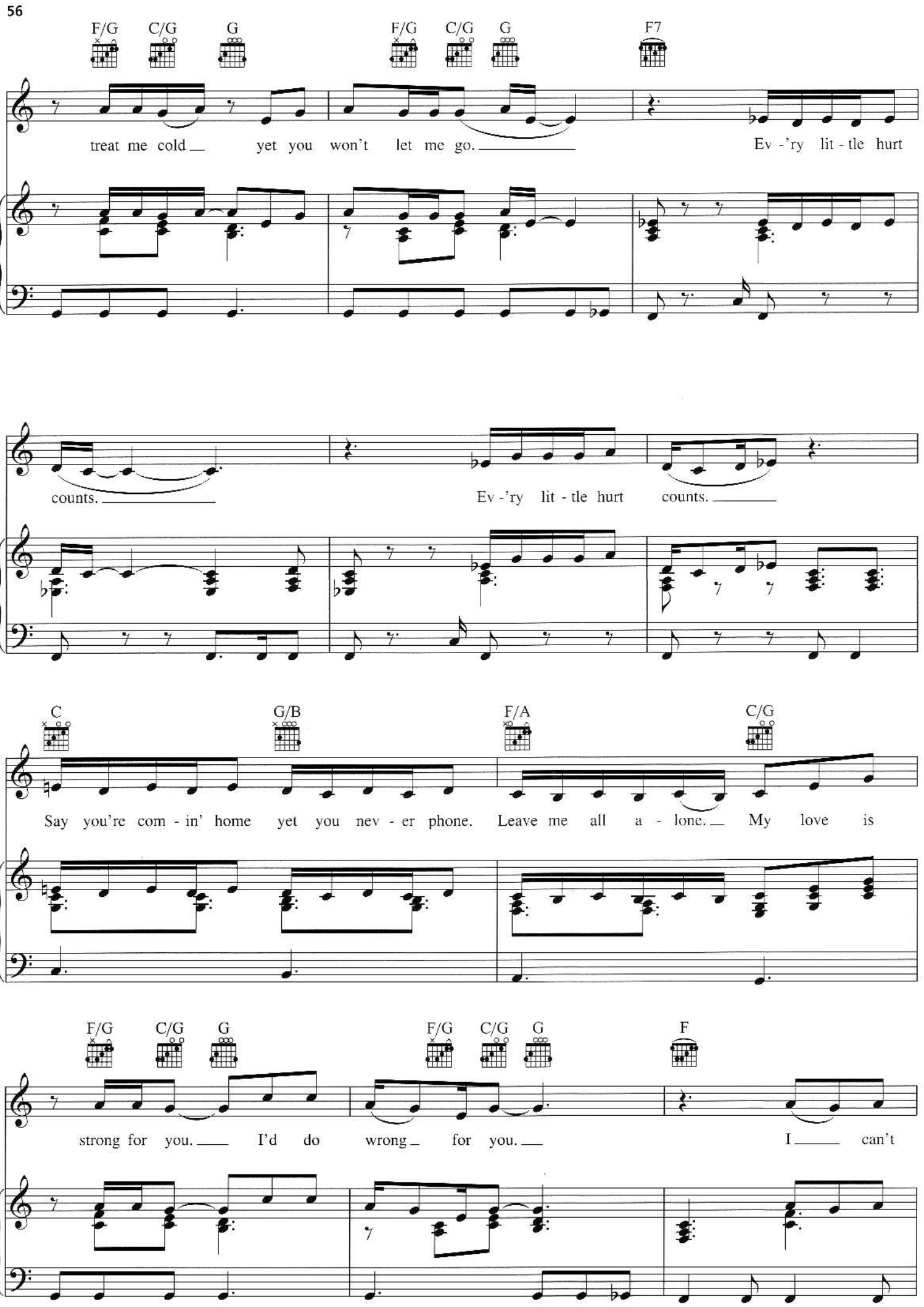
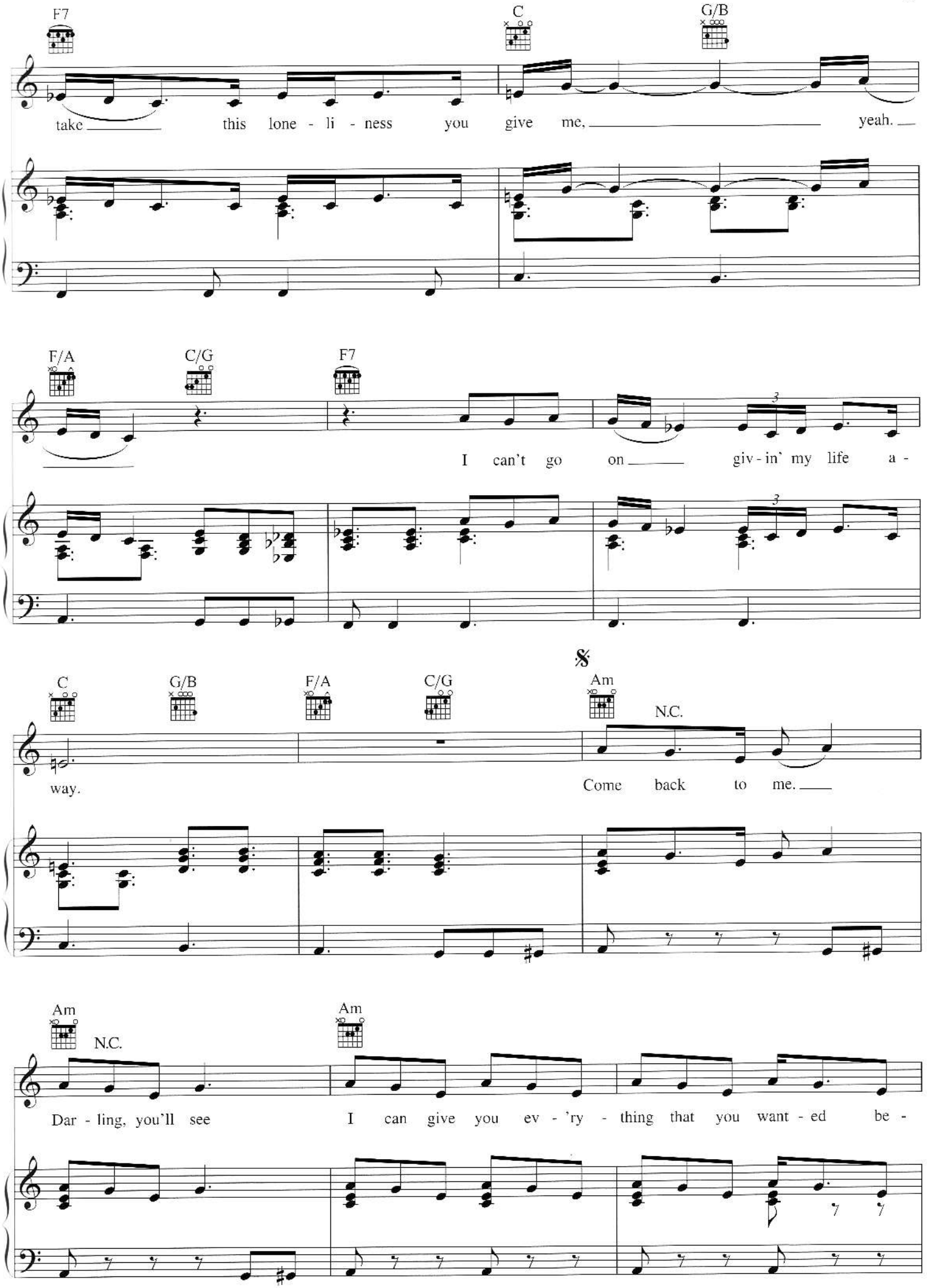
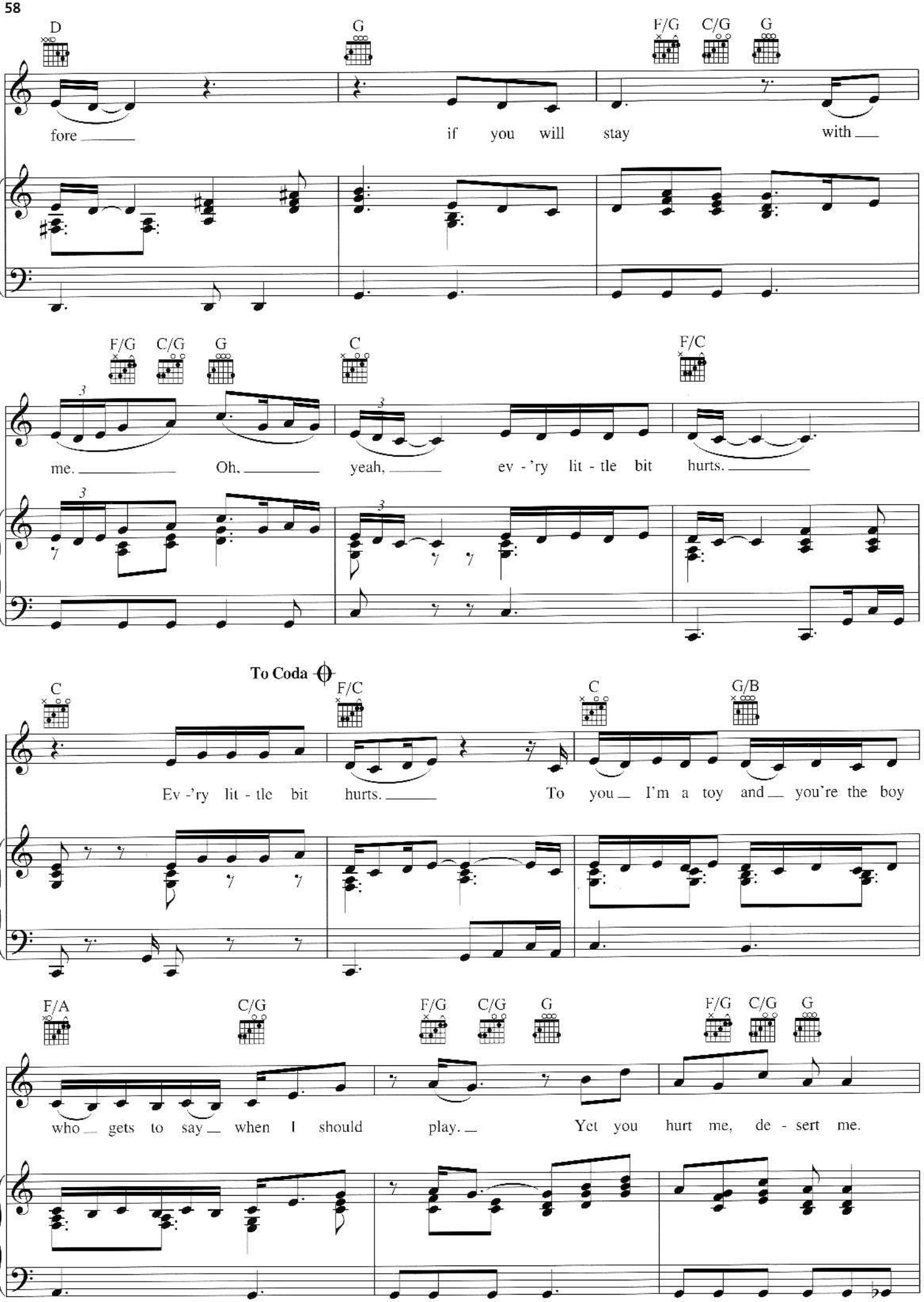
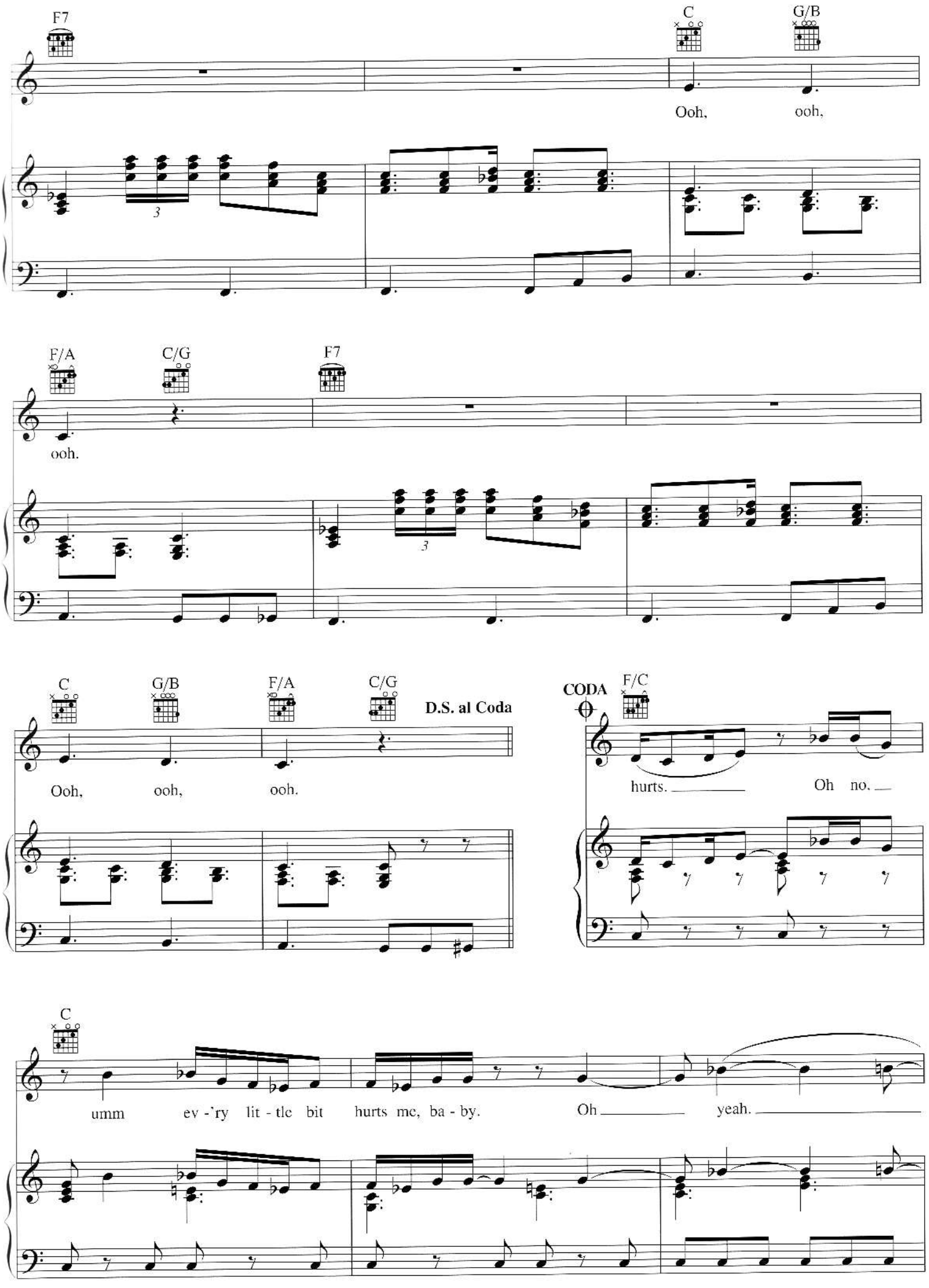
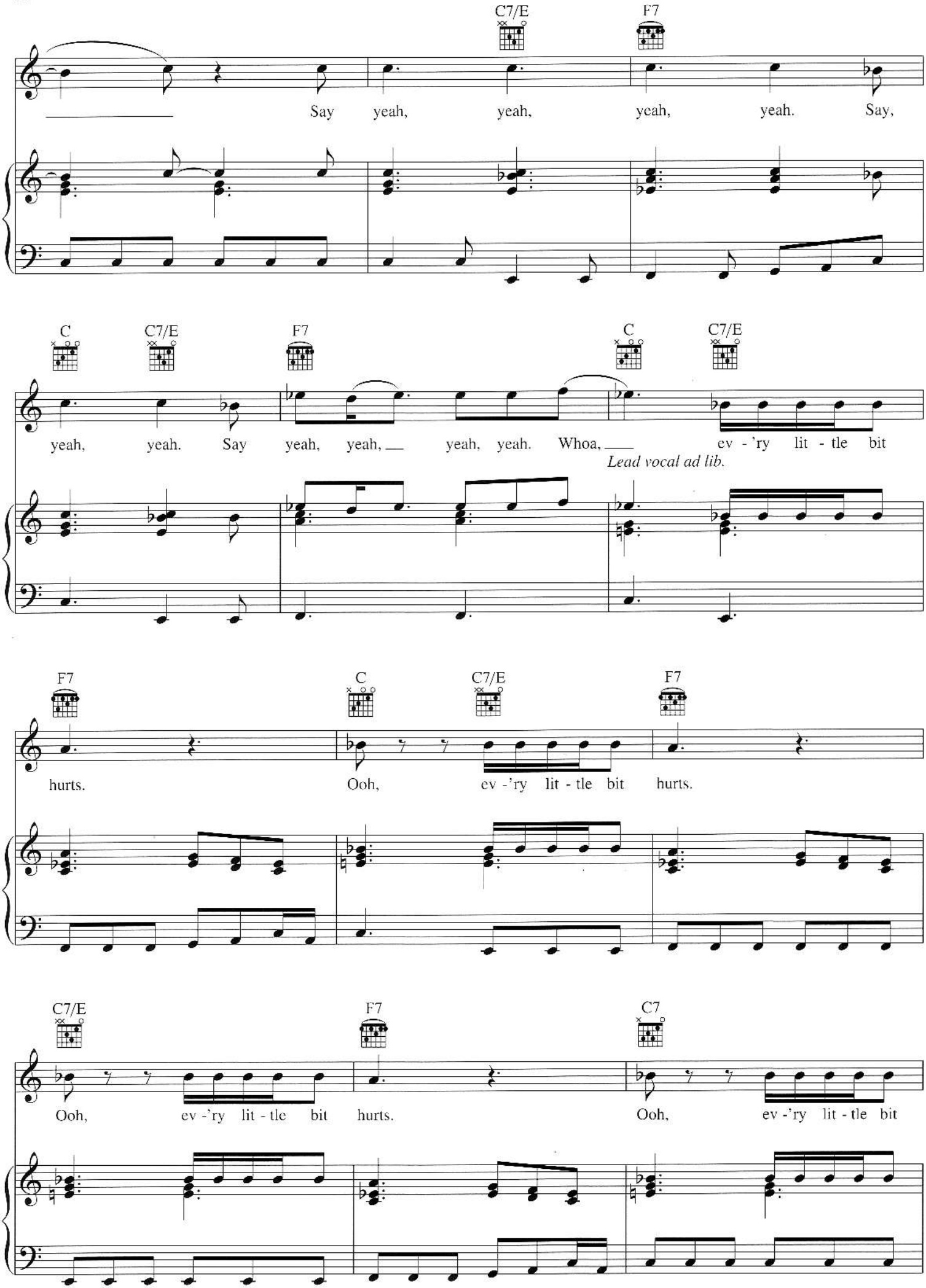
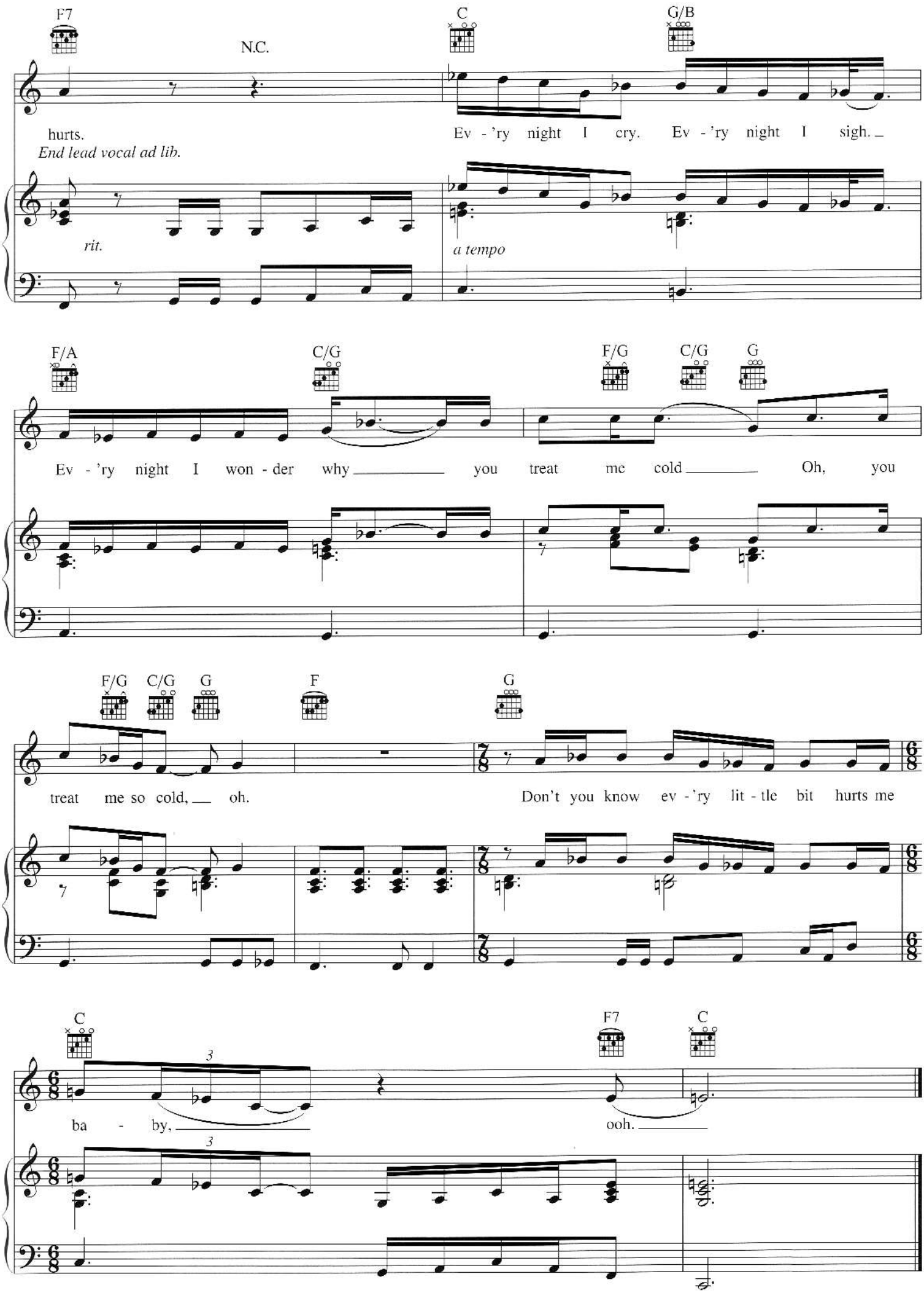

F/G C/G G F/G C/G G F7
treat me cold yet you won't let me go. Ev -'ry lit - tle hurt
counts. Ev -'ry lit - tle hurt counts.
C G/B F/A C/G
Say you're com - in' home yet you nev - er phone. Leave me all a - lone. My love is
F/G C/G G F/G C/G G F
strong for you. I'd do wrong for you. I can't


F7
C
G/B
take this lone - li - ness you give me, yeah.
F/A
C/G
F7
I can't go on giv - in' my life a -
C
G/B
F/A
C/G
Am
N.C.
way.
Come back to me.
Am
N.C.
Am
Dar - ling, you'll see
I can give you ev - 'ry - thing that you want - ed be -


D
G
F/G
C/G
G
fore
if you will stay with
F/G
C/G
G
C
F/C
me. Oh, yeah, ev - 'ry lit - tle bit hurts.
To Coda
C
F/C
C
G/B
Ev -'ry lit - tle bit hurts. To you I'm a toy and you're the boy
F/A
C/G
F/G
C/G
G
F/G
C/G
G
who gets to say when I should play. Yet you hurt me, de - sert me.


F7
C
G/B
Ooh,
ooh,
F/A
C/G
F7
ooh.
C
G/B
F/A
C/G
D.S. al Coda
Ooh,
ooh,
ooh.
CODA
F/C
hurts.
Oh no.
C
umm
ev - 'ry lit - tle bit
hurts me, ba - by.
Oh
yeah.


C7/E
F7
Say yeah, yeah, yeah, yeah. Say,
C
C7/E
F7
C
C7/E
yeah, yeah. Say yeah, yeah, yeah, yeah. Whoa, ev - 'ry lit - tle bit
Lead vocal ad lib.
F7
C
C7/E
F7
hurts. Ooh, ev -'ry lit - tle bit hurts.
C7/E
F7
C7
Ooh, ev -'ry lit - tle bit hurts. Ooh, ev -'ry lit - tle bit


F7
N.C.
C
G/B
hurts.
End lead vocal ad lib.
Ev - 'ry night I cry. Ev - 'ry night I sigh.
rit.
a tempo
F/A
C/G
F/G
C/G
G
Ev - 'ry night I won - der why you treat me cold Oh, you
F/G
C/G
G
F
G
treat me so cold, oh.
Don't you know ev - 'ry lit - tle bit hurts me
C
F7
C
3
ba - by,
ooh.

STREETS OF NEW YORK
(City Life)

Words and Music by ALICIA KEYS,
TANEISHA GREENIDGE, CHRIS MARTIN,
ERIC BARRIER, NASIR JONES and WILLIAM GRIFFIN

Moderate Swing

C♯m

f

Play 7 times

It's like a

jun - gle out here.
see is street homes

So much strug - gle out
and bul - let holes in my peo -

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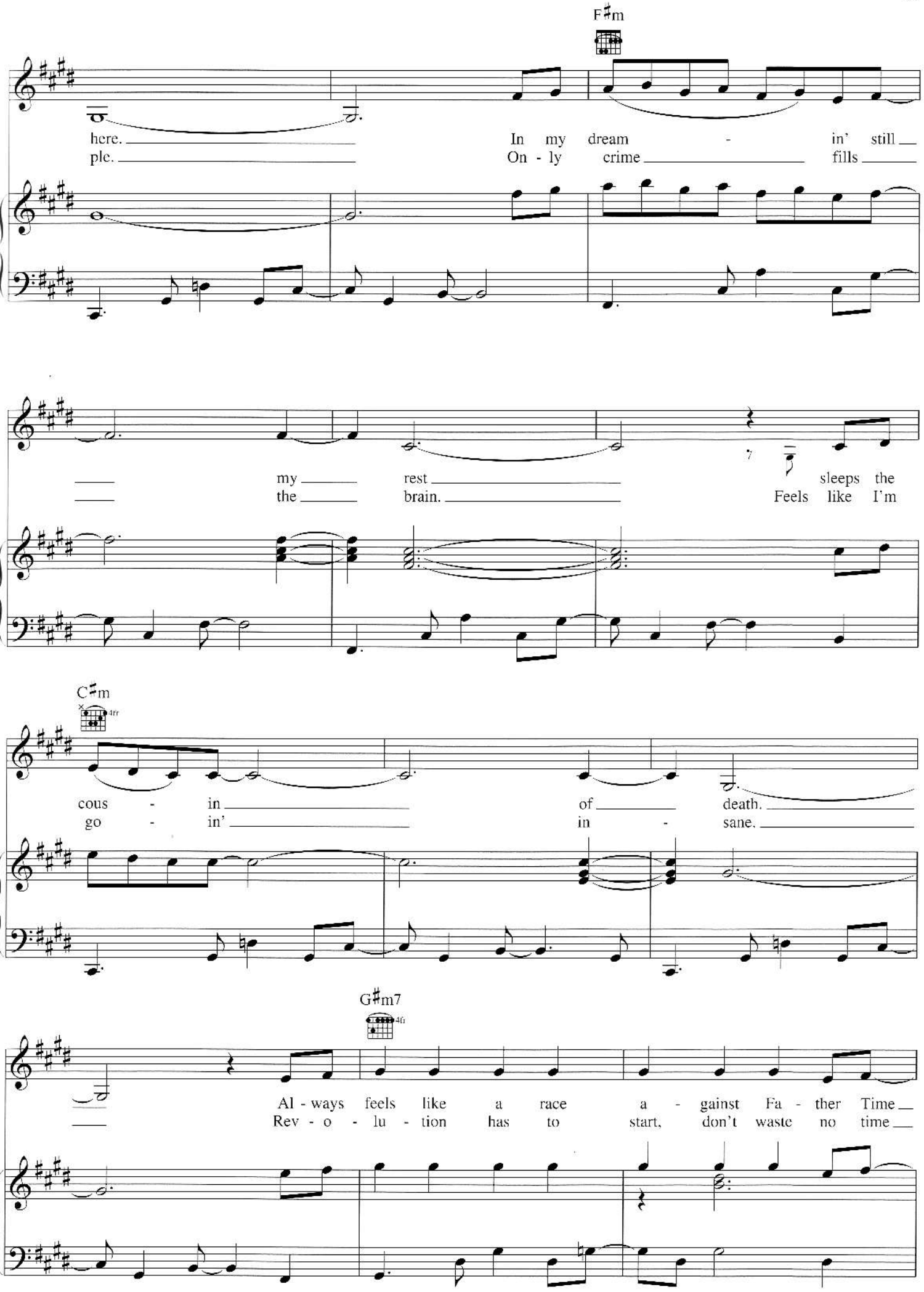
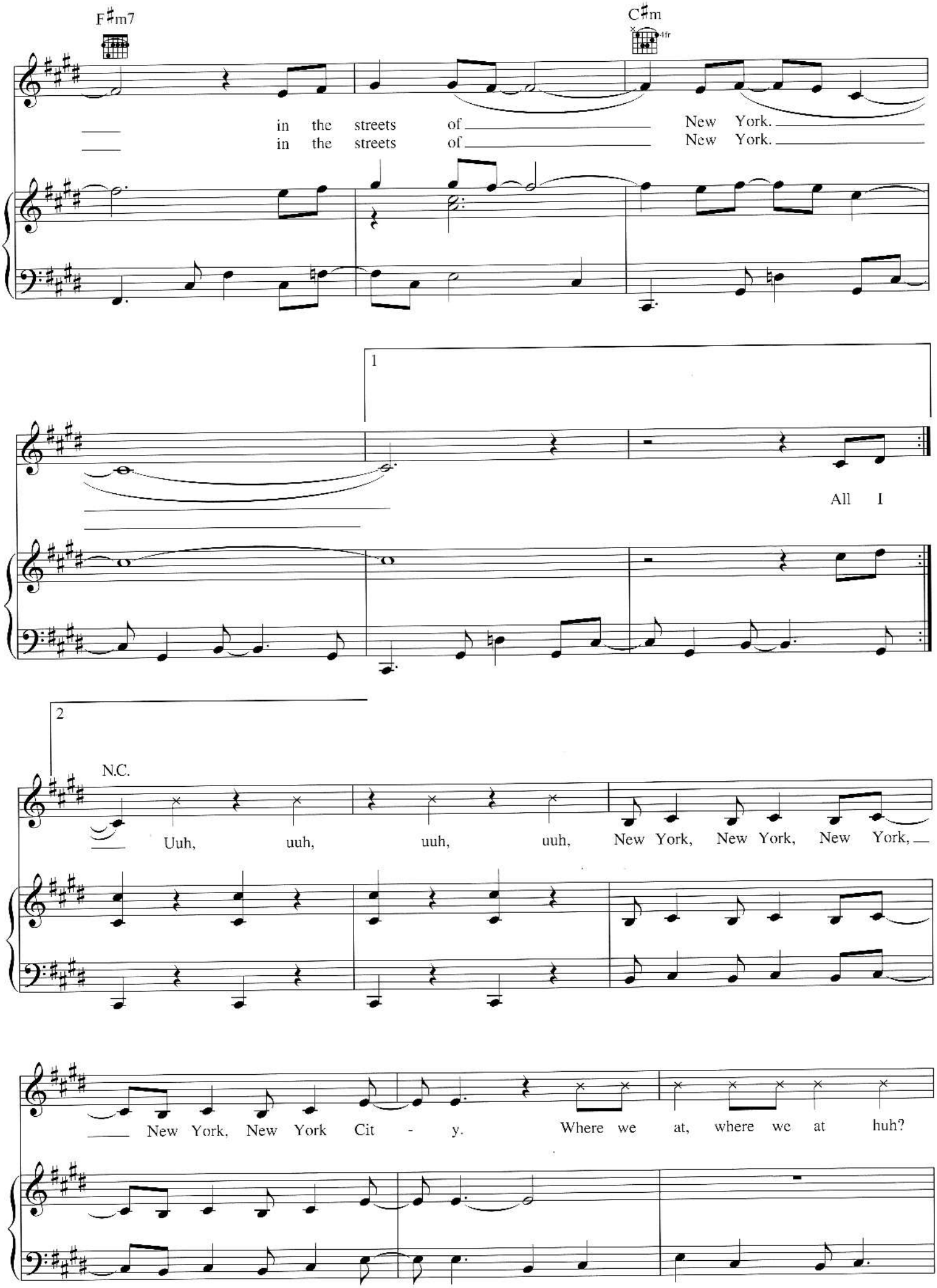
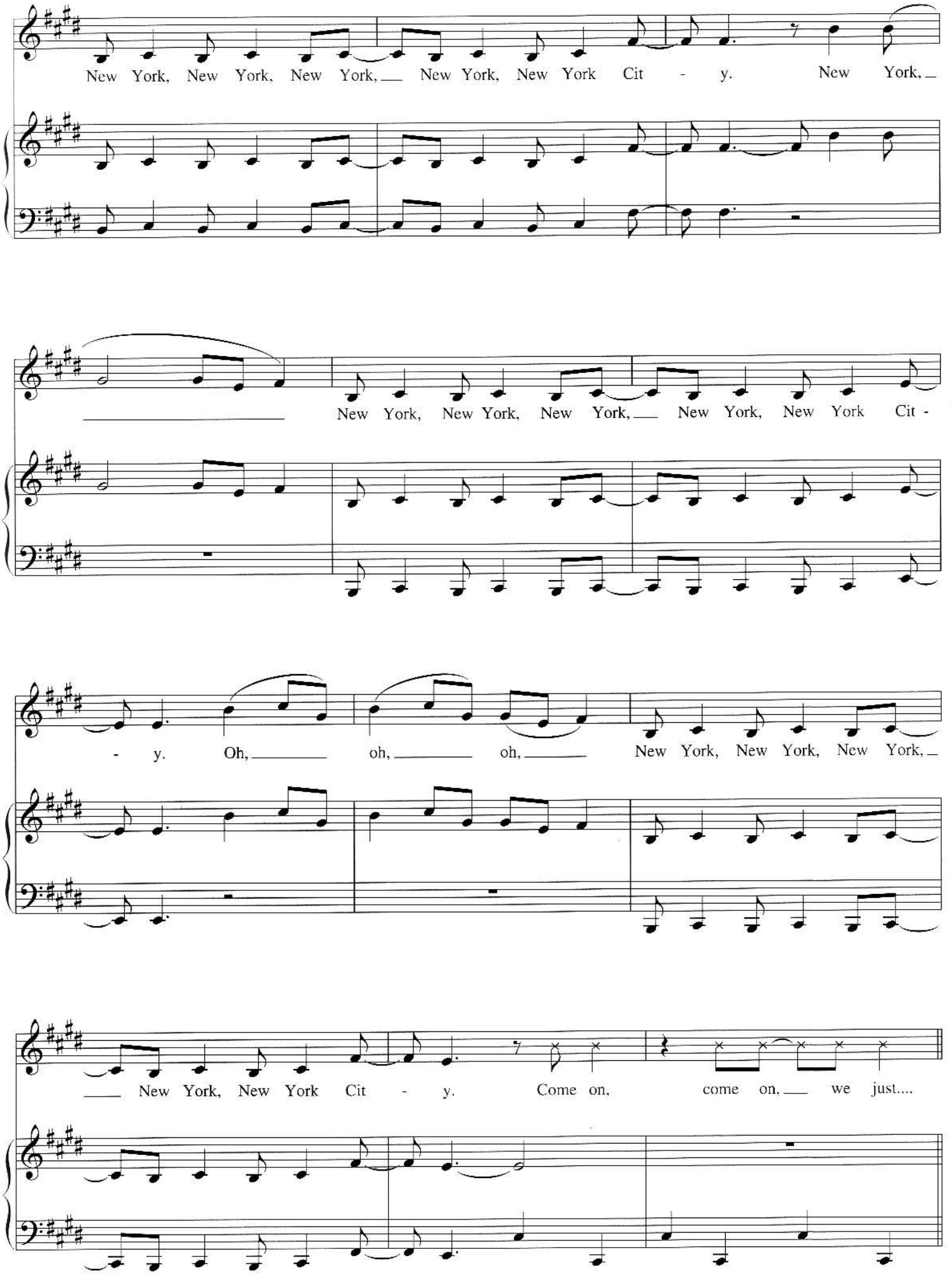
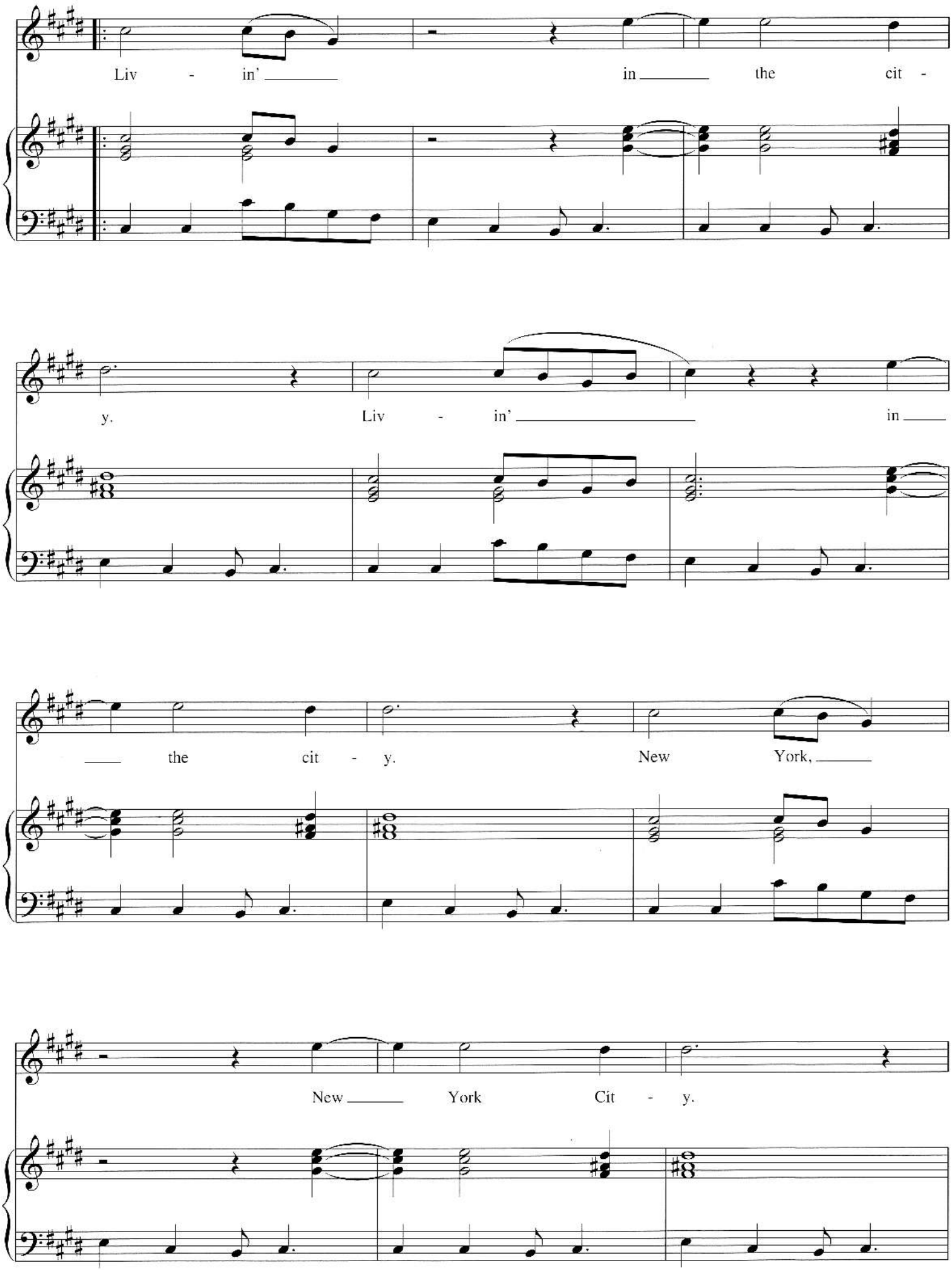
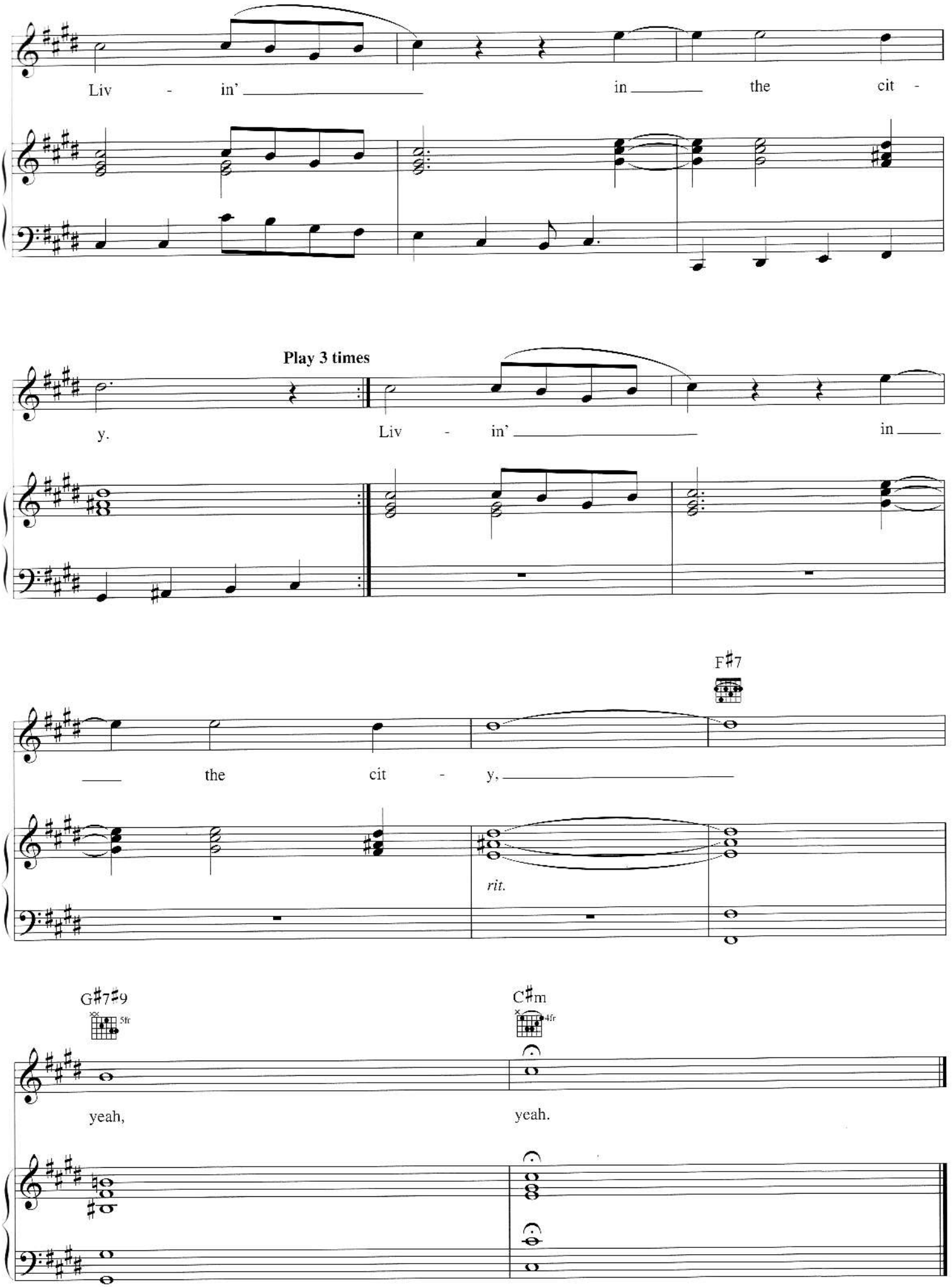

F♯m
here. In my dream - in' still
ple. On - ly crime fills
my rest sleeps the
the brain. Feels like I'm
C♯m
4fr
cous - in of death.
go - in' in - sane.
G♯m7
4fr
Al - ways feels like a race a - gainst Fa - ther Time
Rev - o - lu - tion has to start, don't waste no time


F♯m7
C♯m
4fr
in the streets of New York.
in the streets of New York.
1
All I
2
N.C.
Uuh, uuh, uuh, uuh, New York, New York, New York,
New York, New York City. Where we at, where we at huh?


New York, New York, New York, New York, New York Cit - y. New York,
New York, New York, New York, New York, New York Cit -
- y. Oh, oh, oh, New York, New York, New York,
New York, New York Cit - y. Come on, come on, we just....

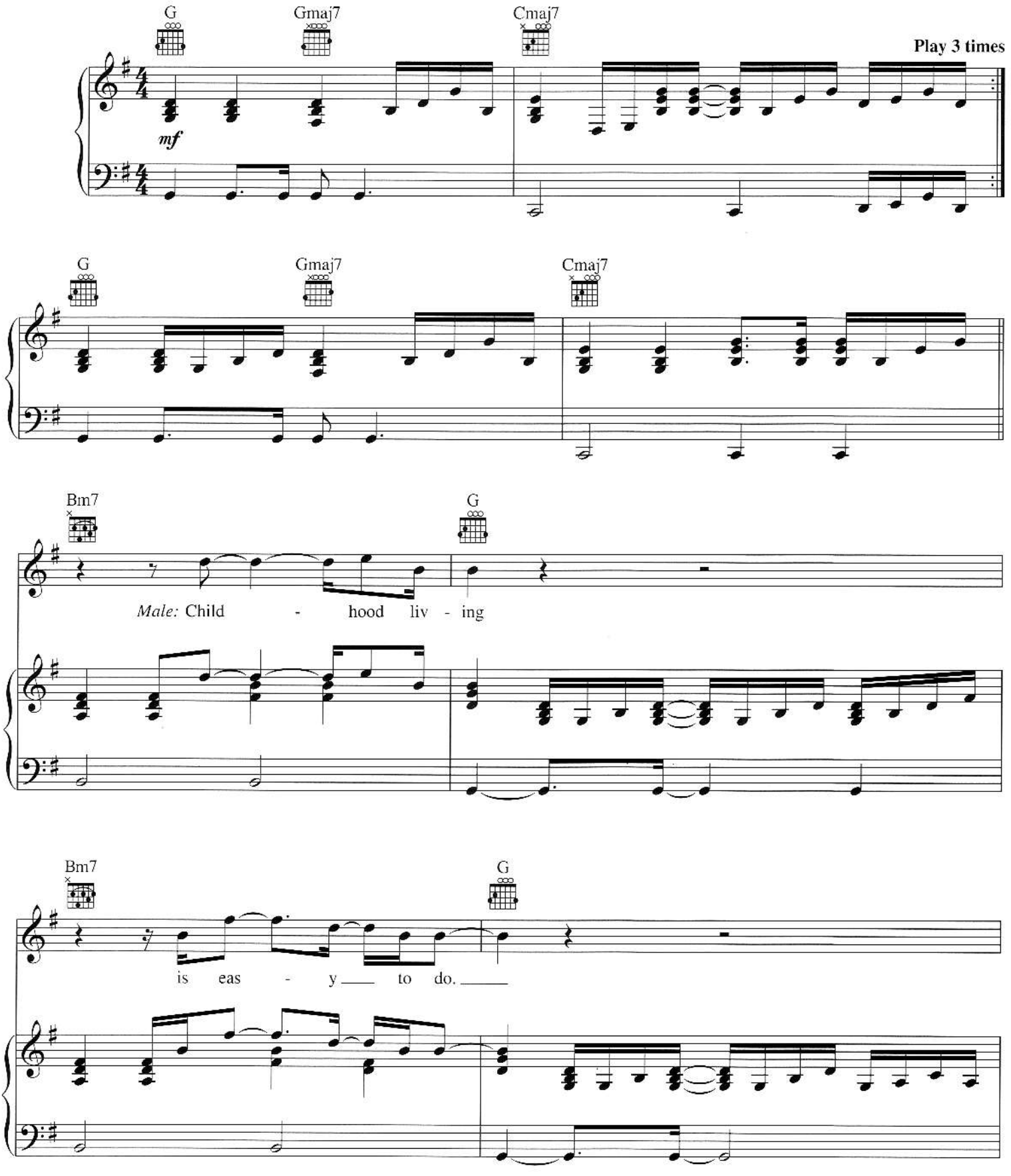

Liv - in' in the cit -
y. Liv - in' in
the cit - y. New York,
New York Cit - y.


Liv - in' in the cit -
Play 3 times
y. Liv - in' in
the cit - y,
F♯7
rit.
G♯7♯9
5fr
C♯m
4fr
yeah,
yeah.

WILD HORSES

Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderately slow, with feeling



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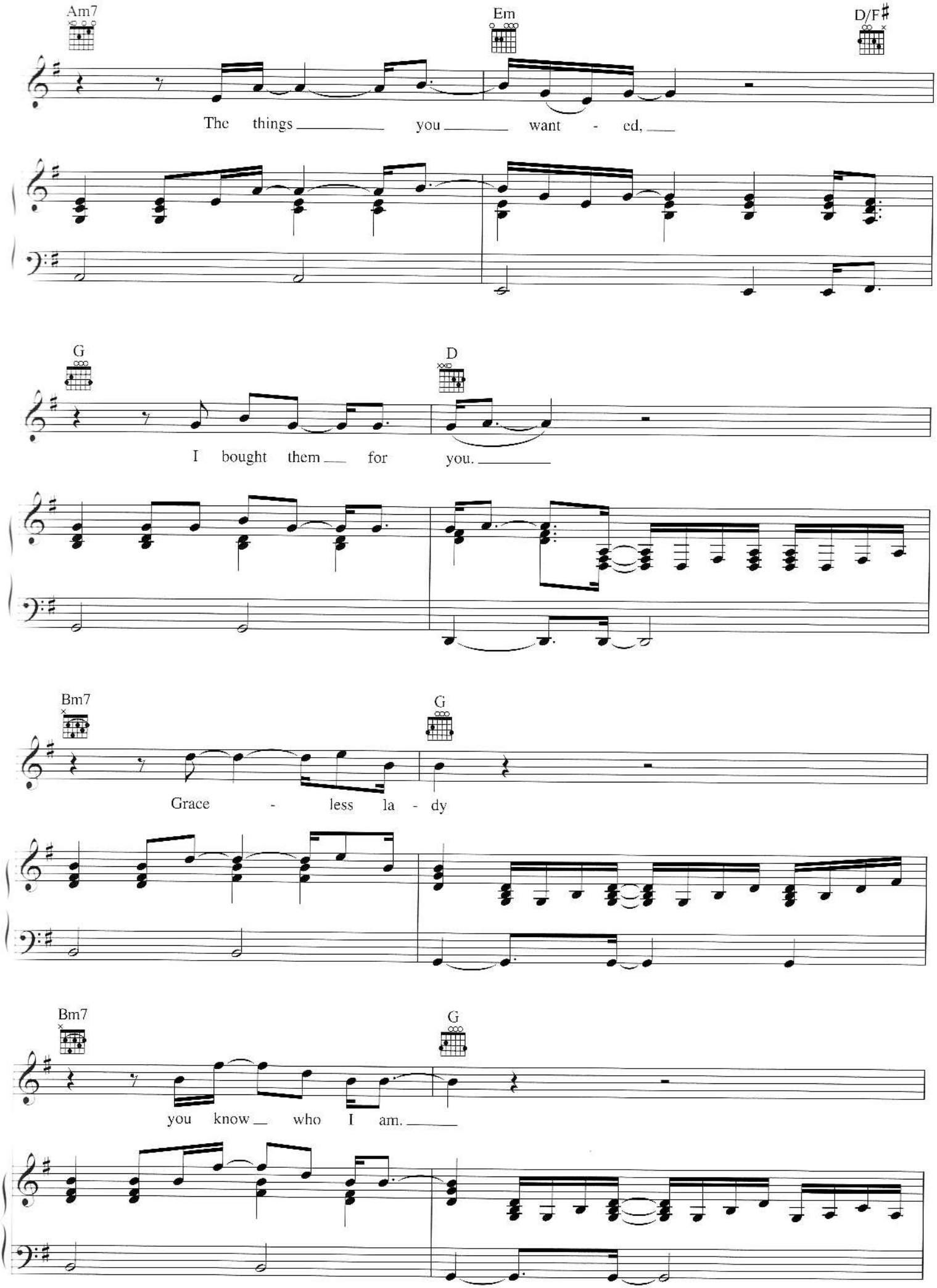
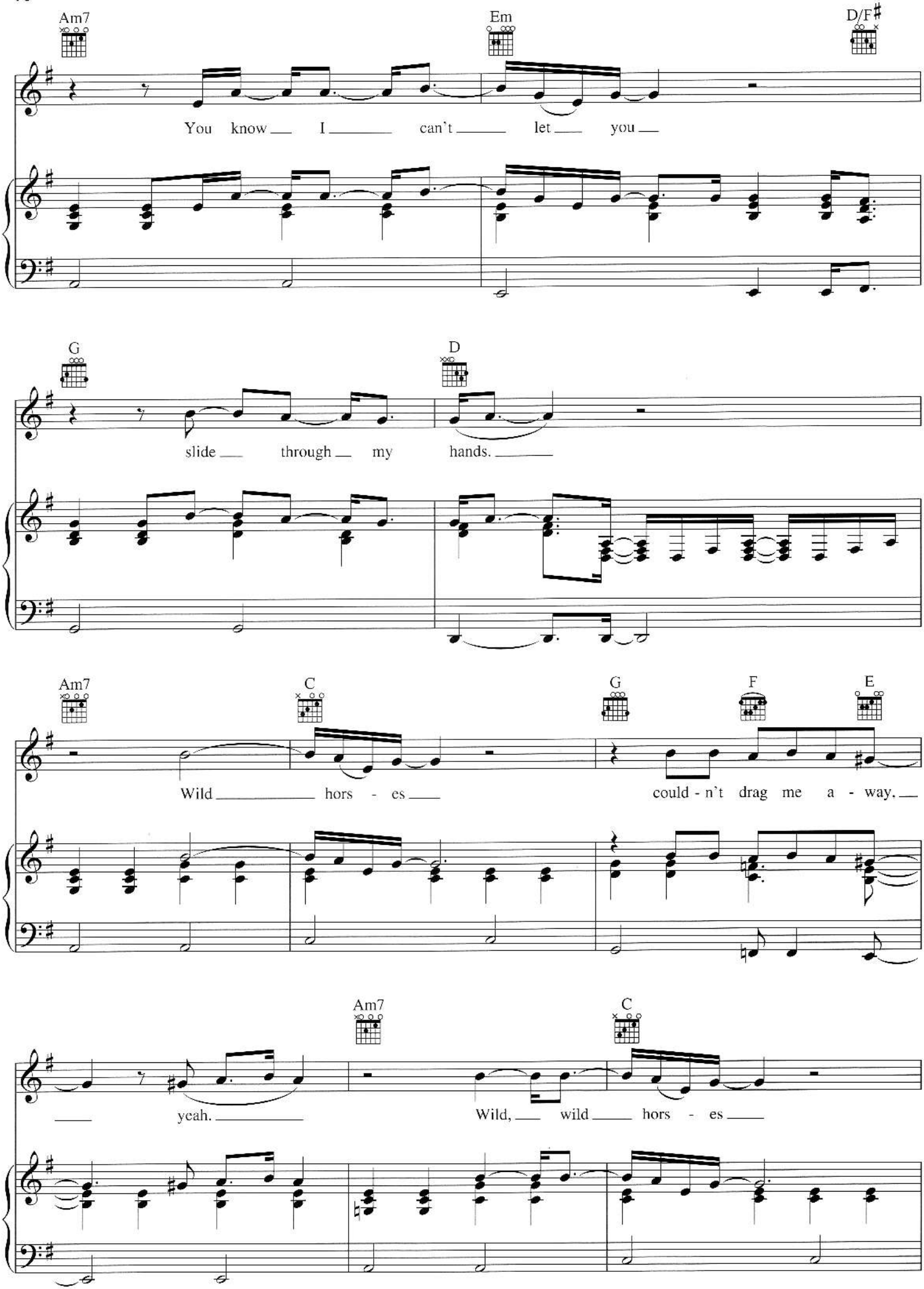
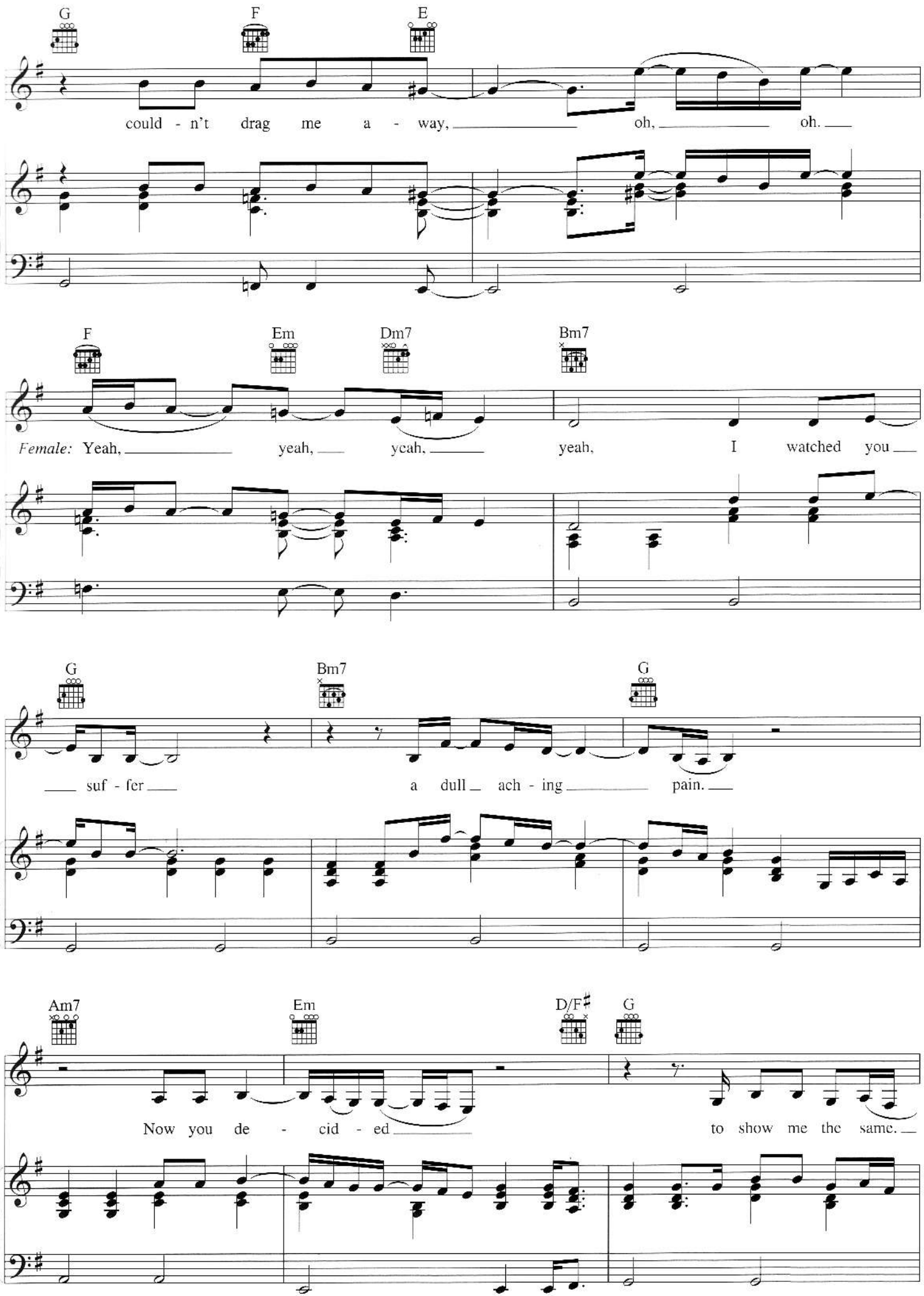
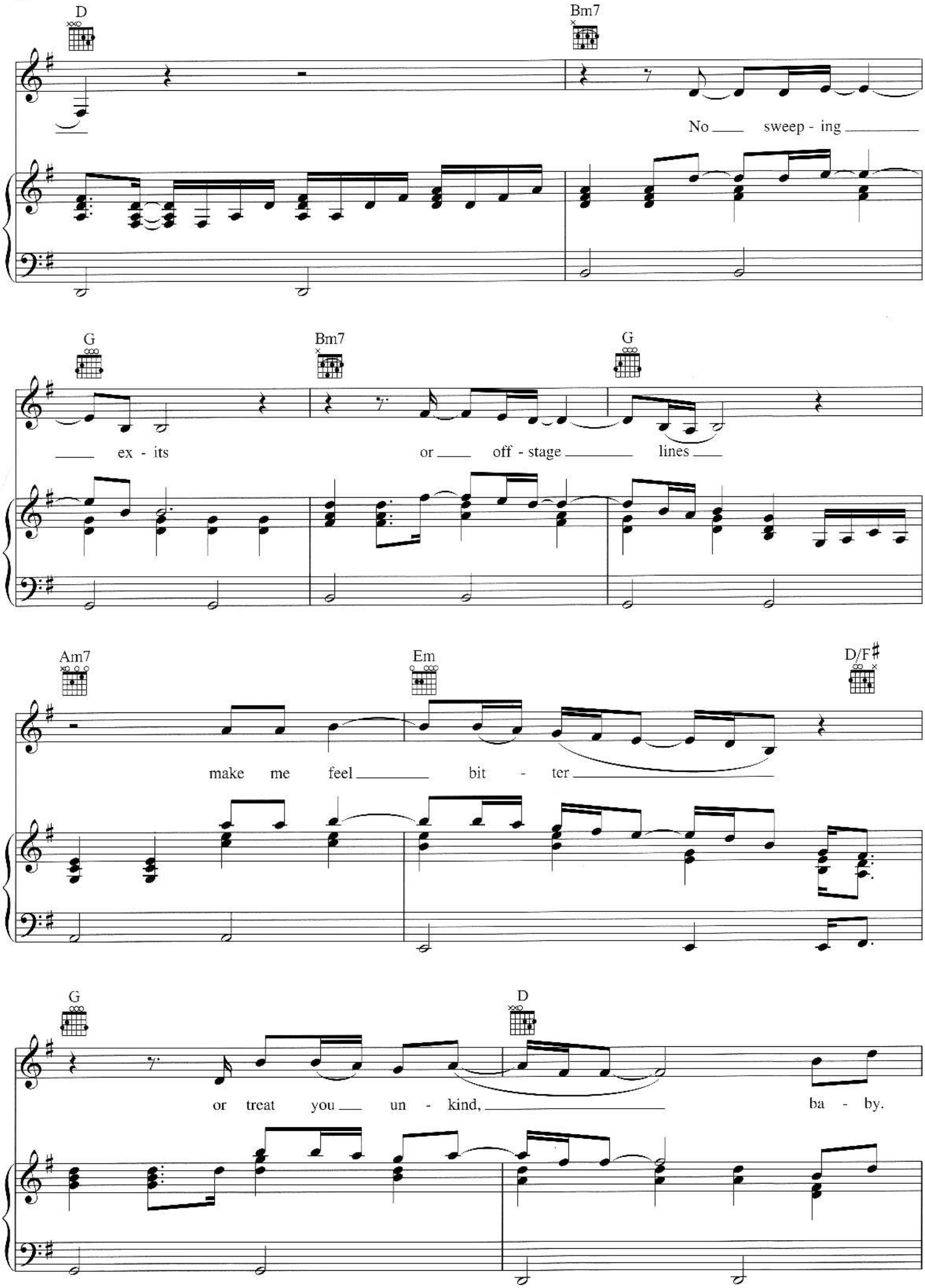
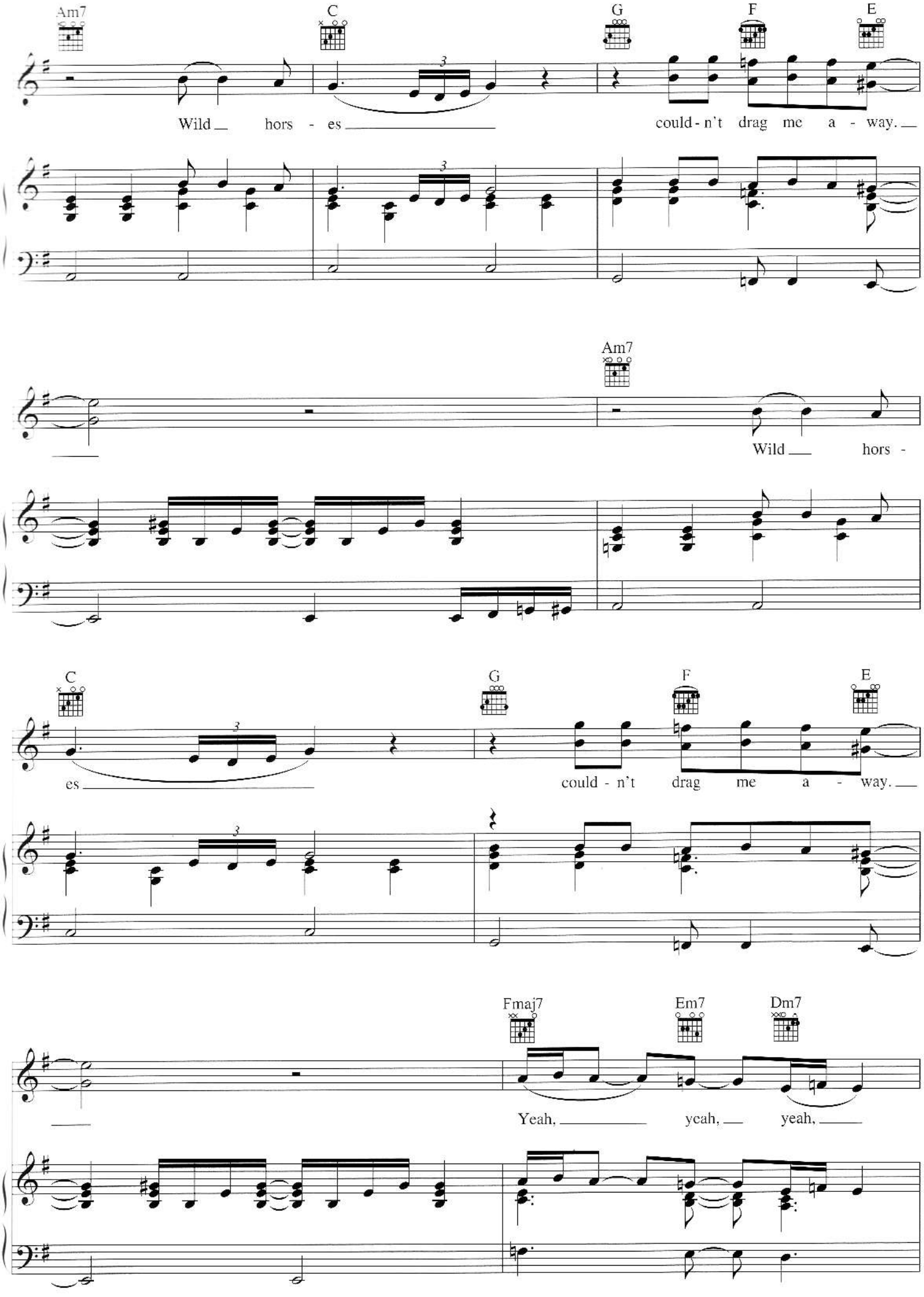
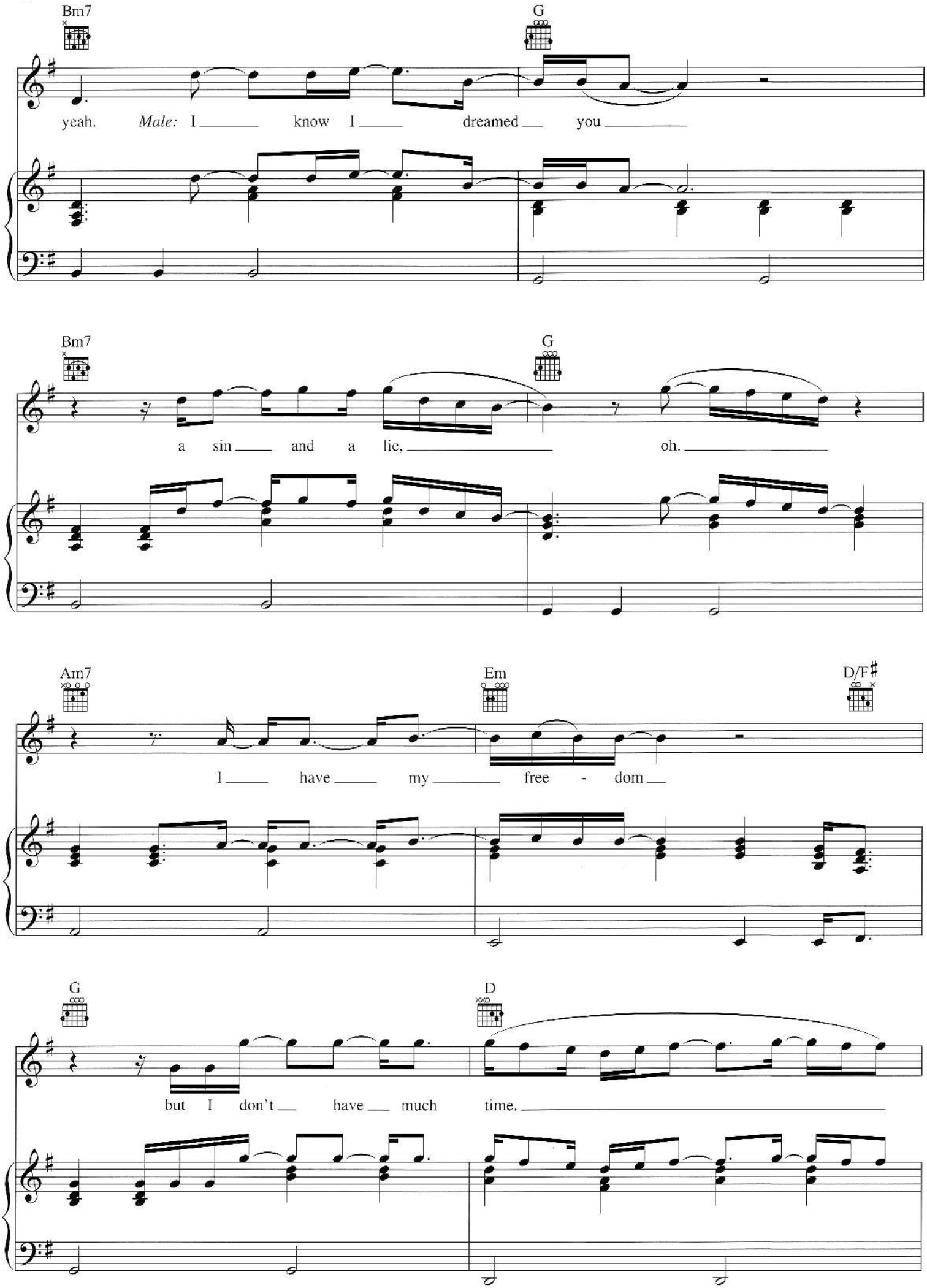

Am7
Em
D/F♯
The things you want - ed,
G
D
I bought them for you.
Bm7
G
Grace - less la - dy
Bm7
G
you know who I am.

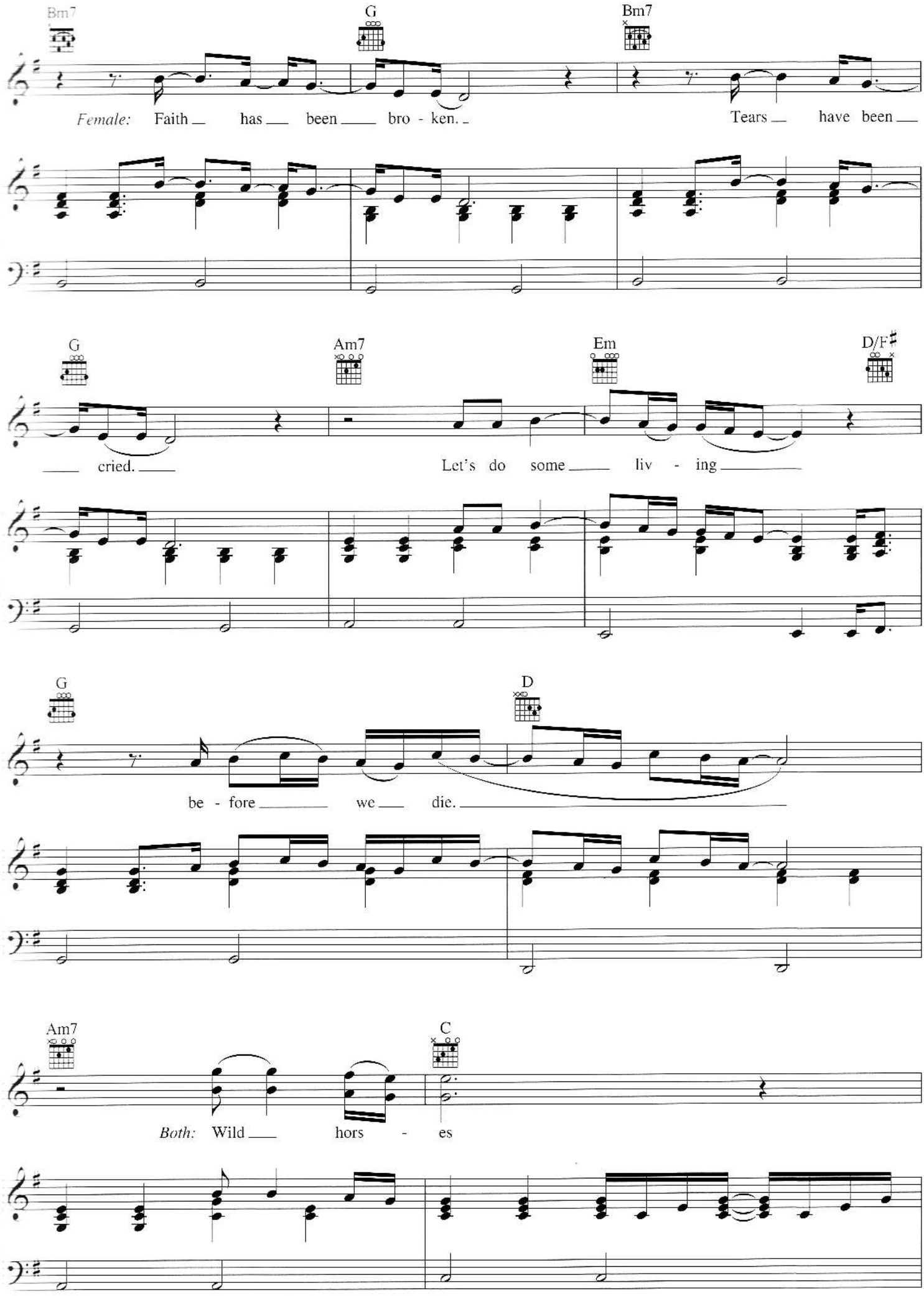

Am7
Em
D/F♯
You know I can't let you
G
D
slide through my hands.
Am7
C
G
F
E
Wild hors - es could - n't drag me a - way.
Am7
C
yeah. Wild, wild hors - es

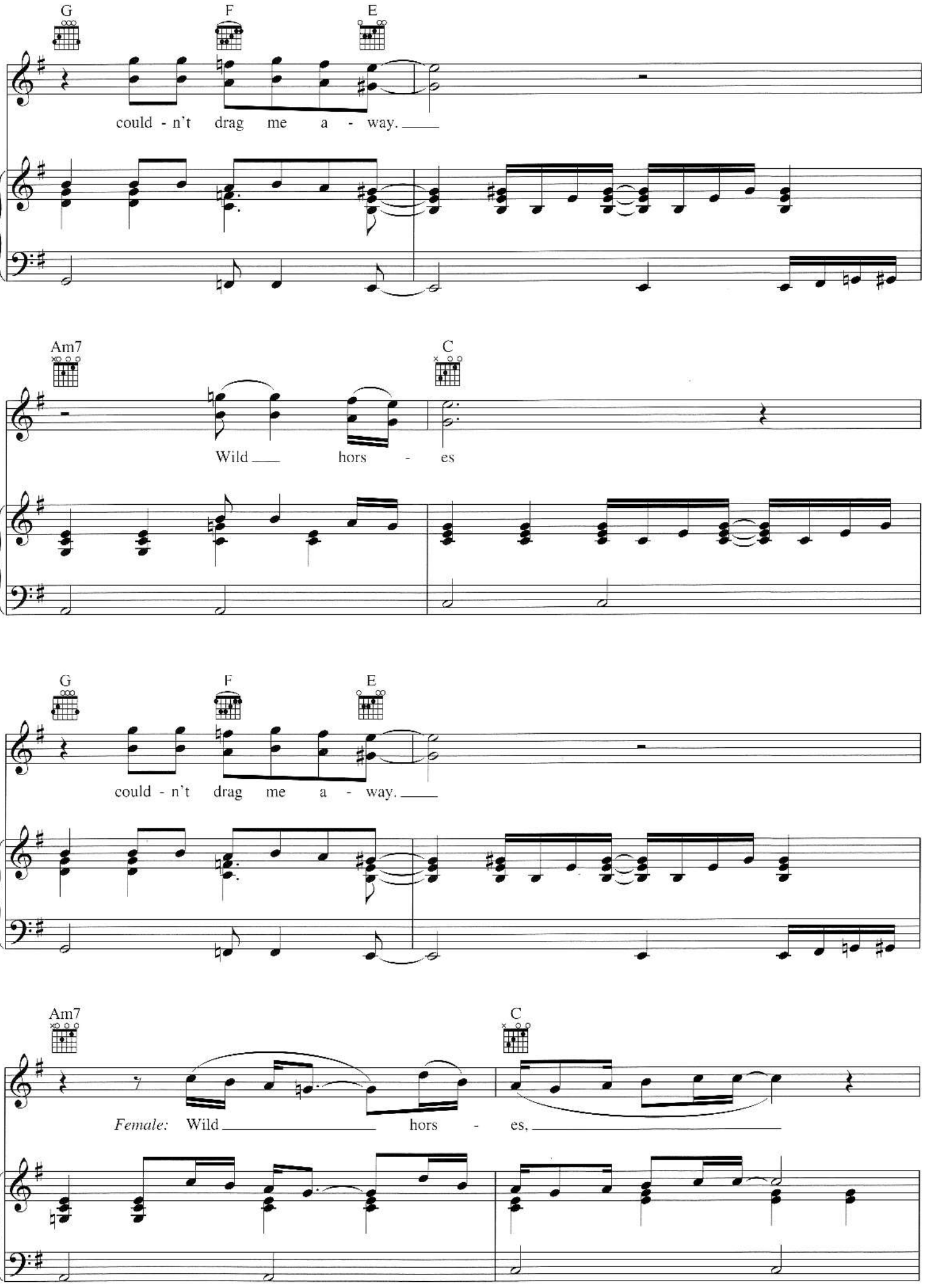

G
F
E
could - n't drag me a - way, oh, oh.
F
Em
Dm7
Bm7
Female: Yeah, yeah, yeah, yeah, I watched you
G
Bm7
G
suf - fer a dull ach - ing pain.
Am7
Em
D/F♯
G
Now you de - cid - ed to show me the same.

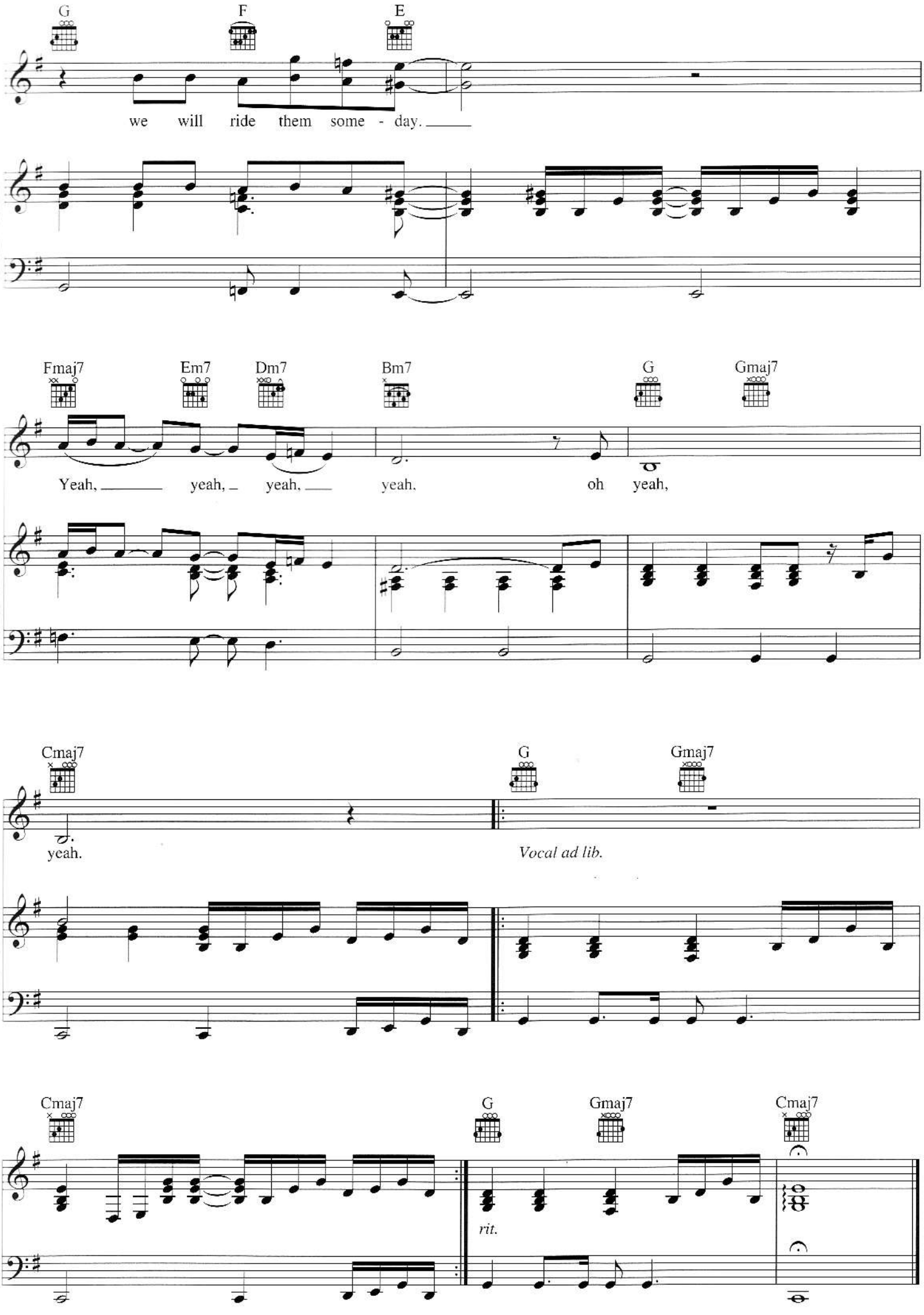

D
Bm7
No sweep - ing
G
Bm7
G
ex - its
or off - stage lines
Am7
Em
D/F♯
make me feel bit - ter
G
D
or treat you un - kind,
ba - by.


Am7
C
G
F
E
Wild hors - es
could - n't drag me a - way.
Am7
Wild hors -
C
G
F
E
es
could - n't drag me a - way.
Fmaj7
Em7
Dm7
Yeah, yeah, yeah,


Bm7
G
yeah. *Male:* I know I dreamed you
Bm7
G
a sin and a lie, oh.
Am7
Em
D/F♯
I have my free - dom
G
D
but I don't have much time.


Bm7
G
Bm7
Female: Faith has been bro - ken. Tears have been
G
Am7
Em
D/F♯
cried. Let's do some liv - ing
G
D
be - fore we die.
Am7
C
Both: Wild hors - es

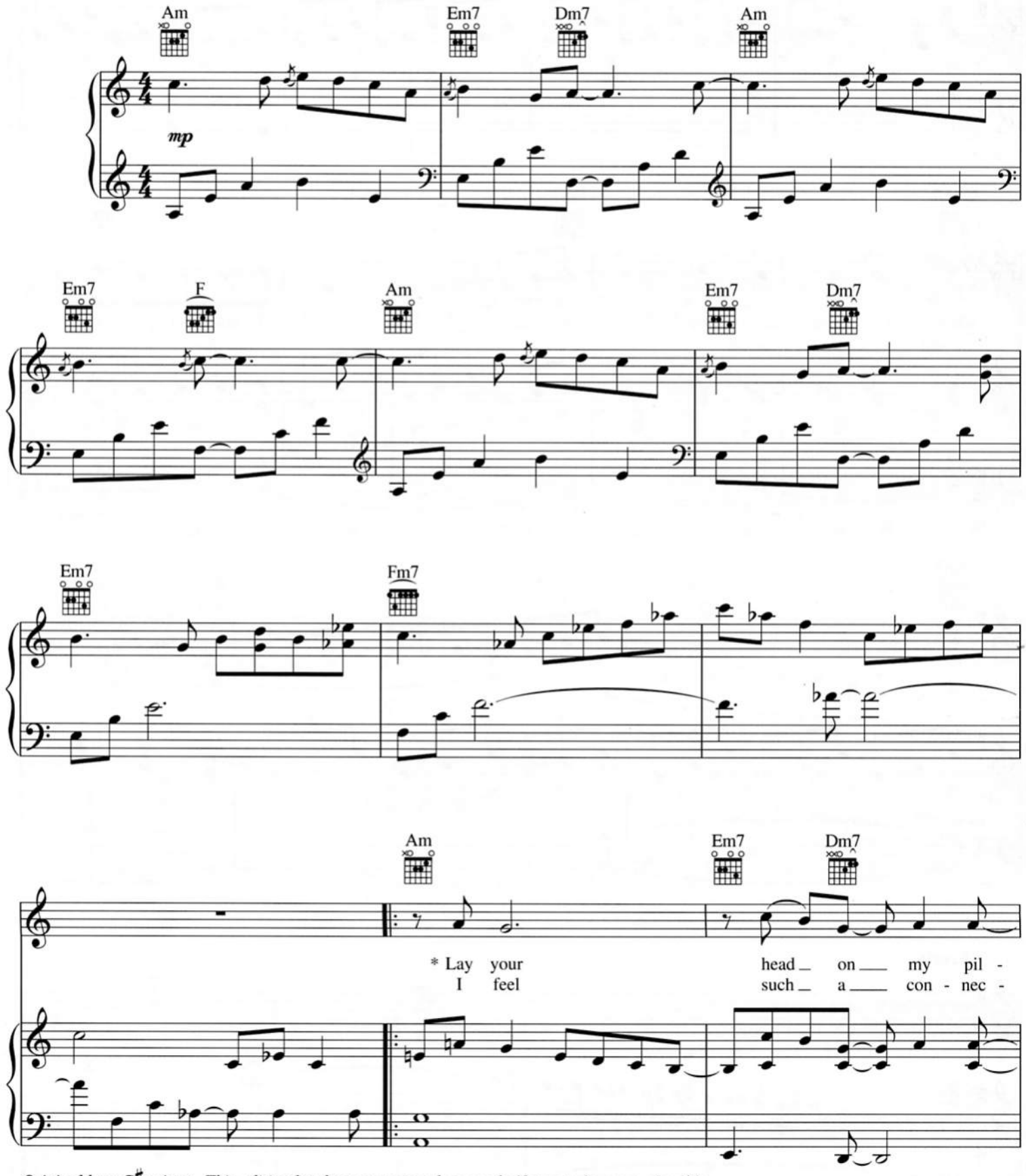

G
F
E
could - n't drag me a - way.
Am7
C
Wild hors - es
G
F
E
could - n't drag me a - way.
Am7
C
Female: Wild hors - es,


G
F
E
we will ride them some - day.
Fmaj7
Em7
Dm7
Bm7
G
Gmaj7
Yeah, yeah, yeah, yeah, oh yeah,
Cmaj7
G
Gmaj7
yeah.
Vocal ad lib.
Cmaj7
G
Gmaj7
Cmaj7
rit.

DIARY

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

Moderately



Original key: G♯ minor. This edition has been transposed up one half-step to be more playable.
**1st time: Lead vocal sung one octave lower than written.*

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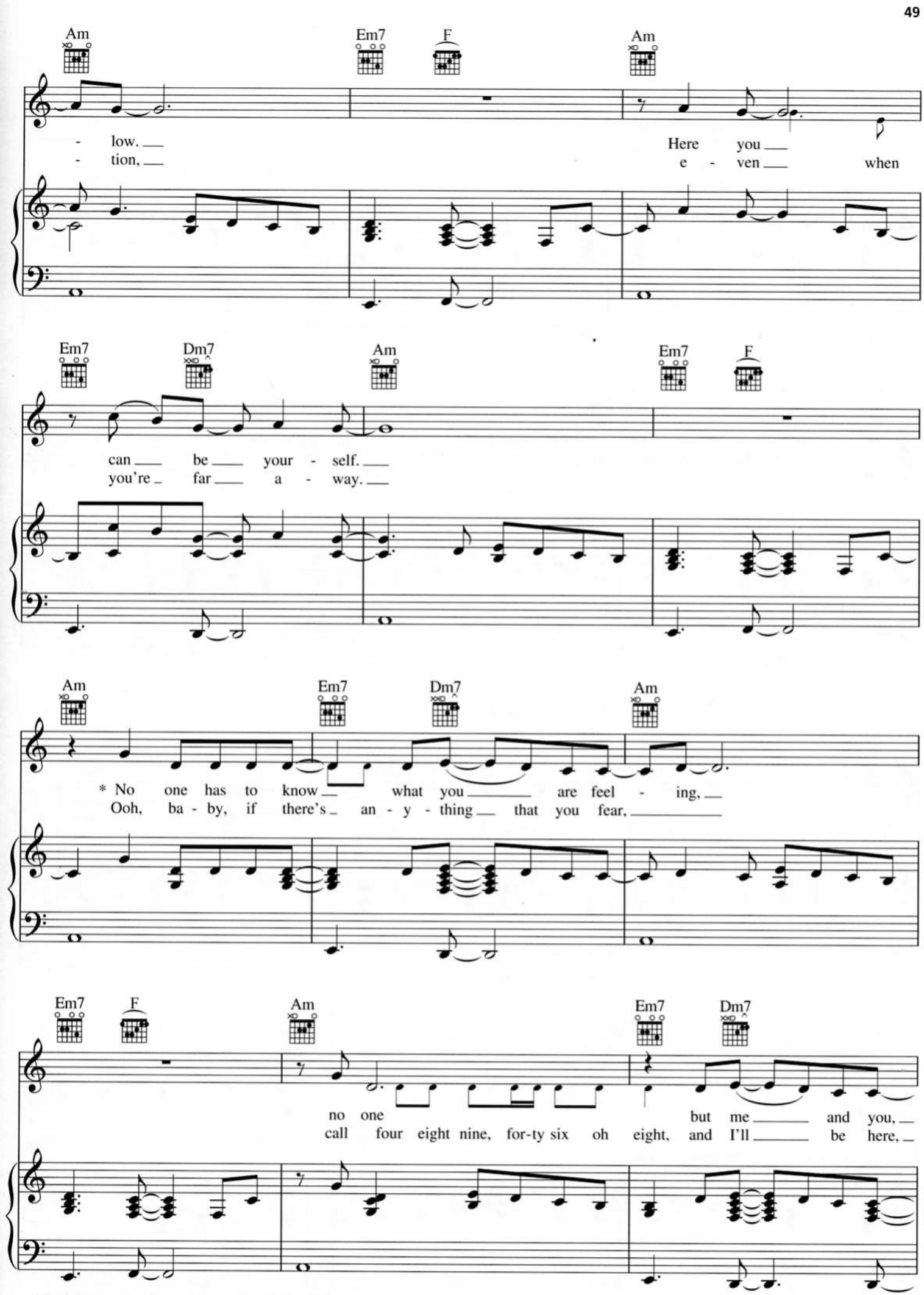
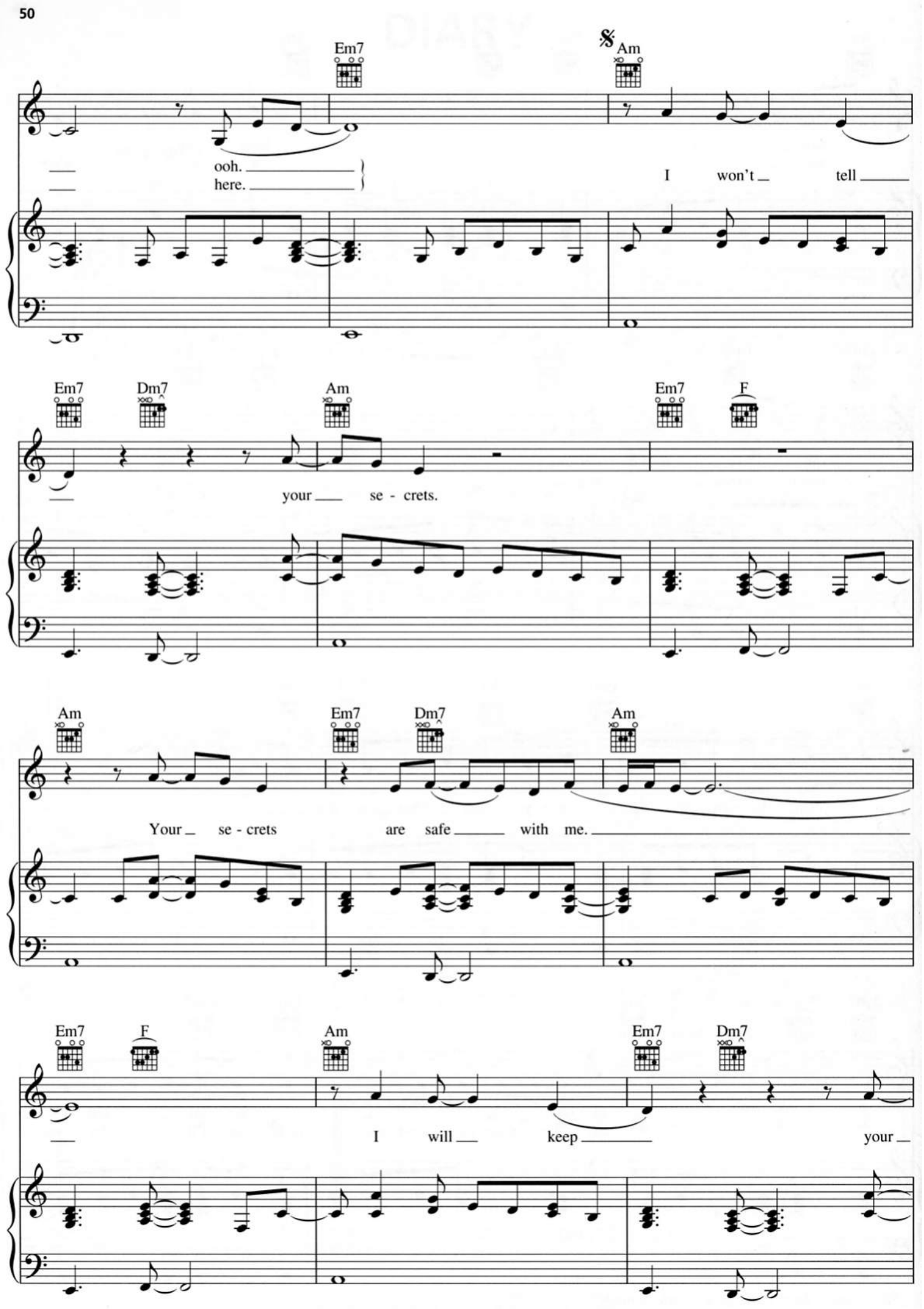
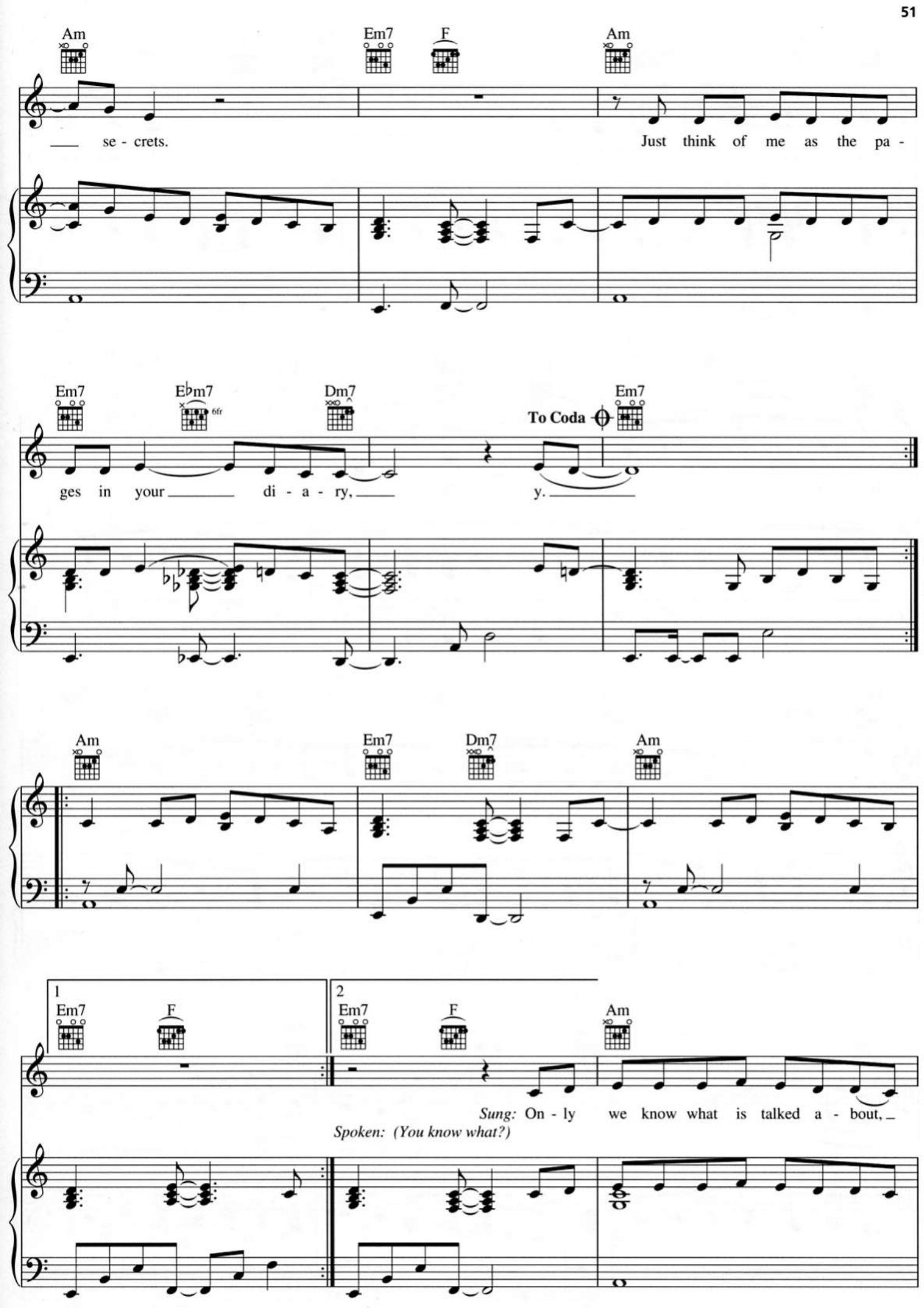
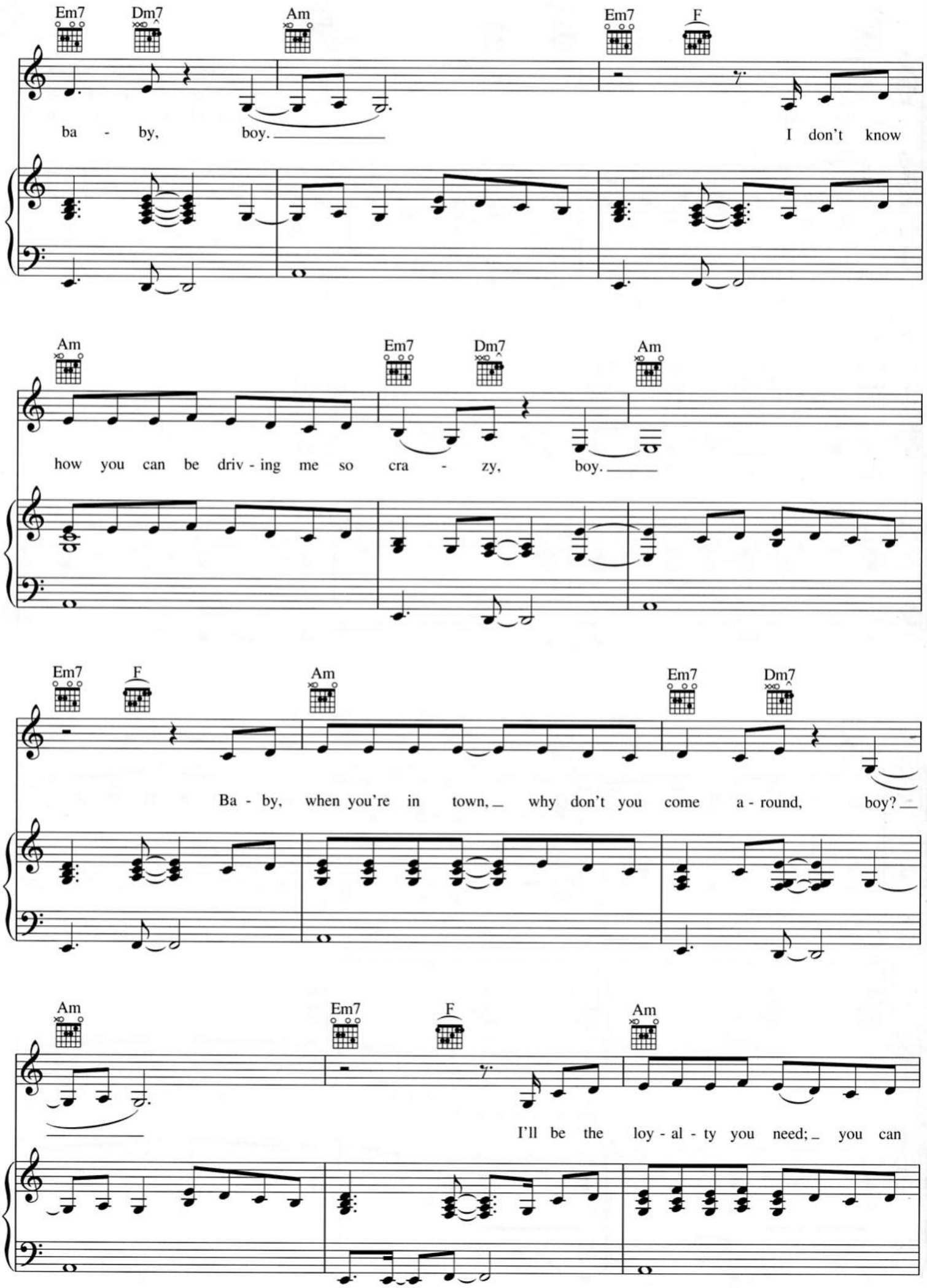
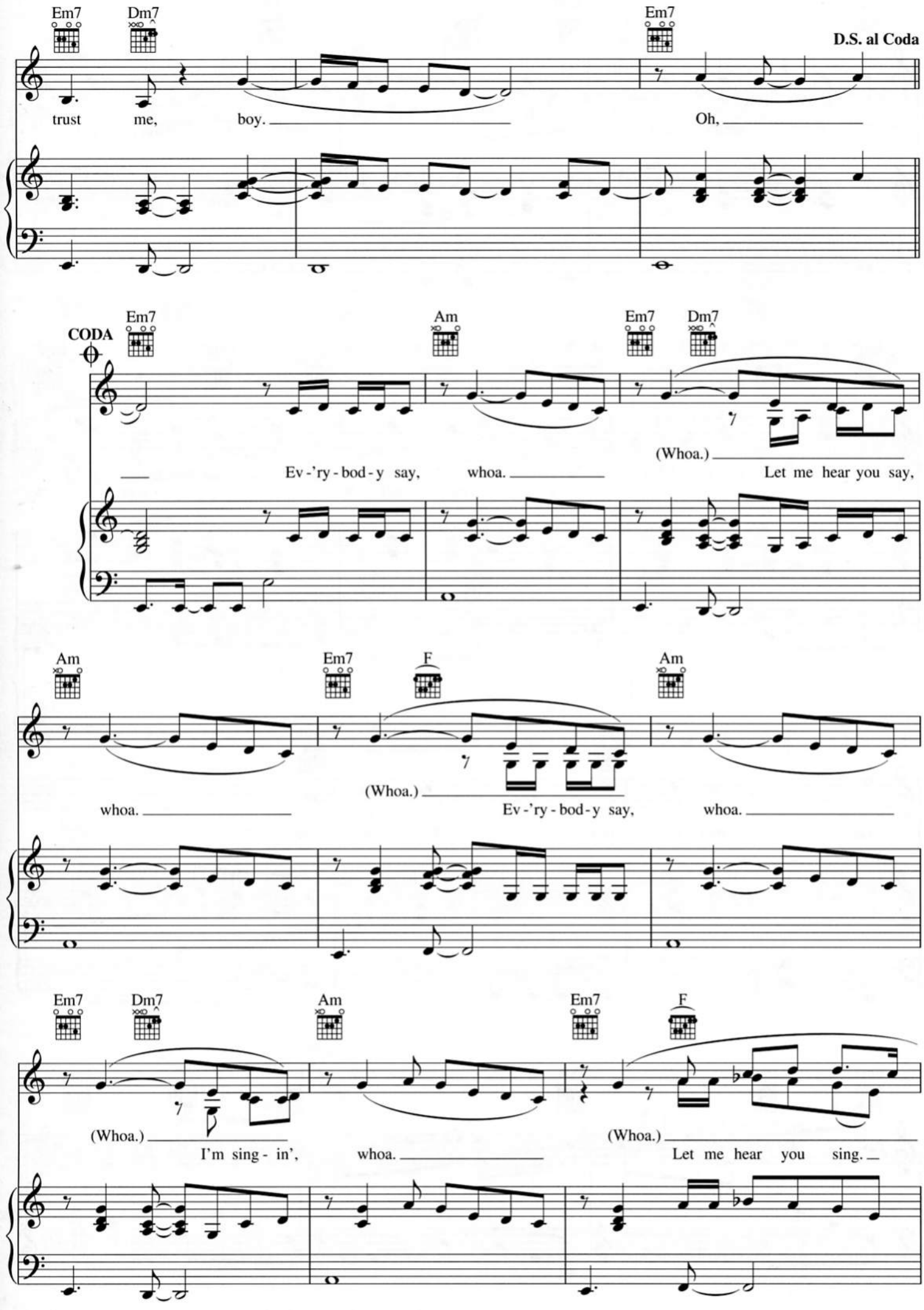


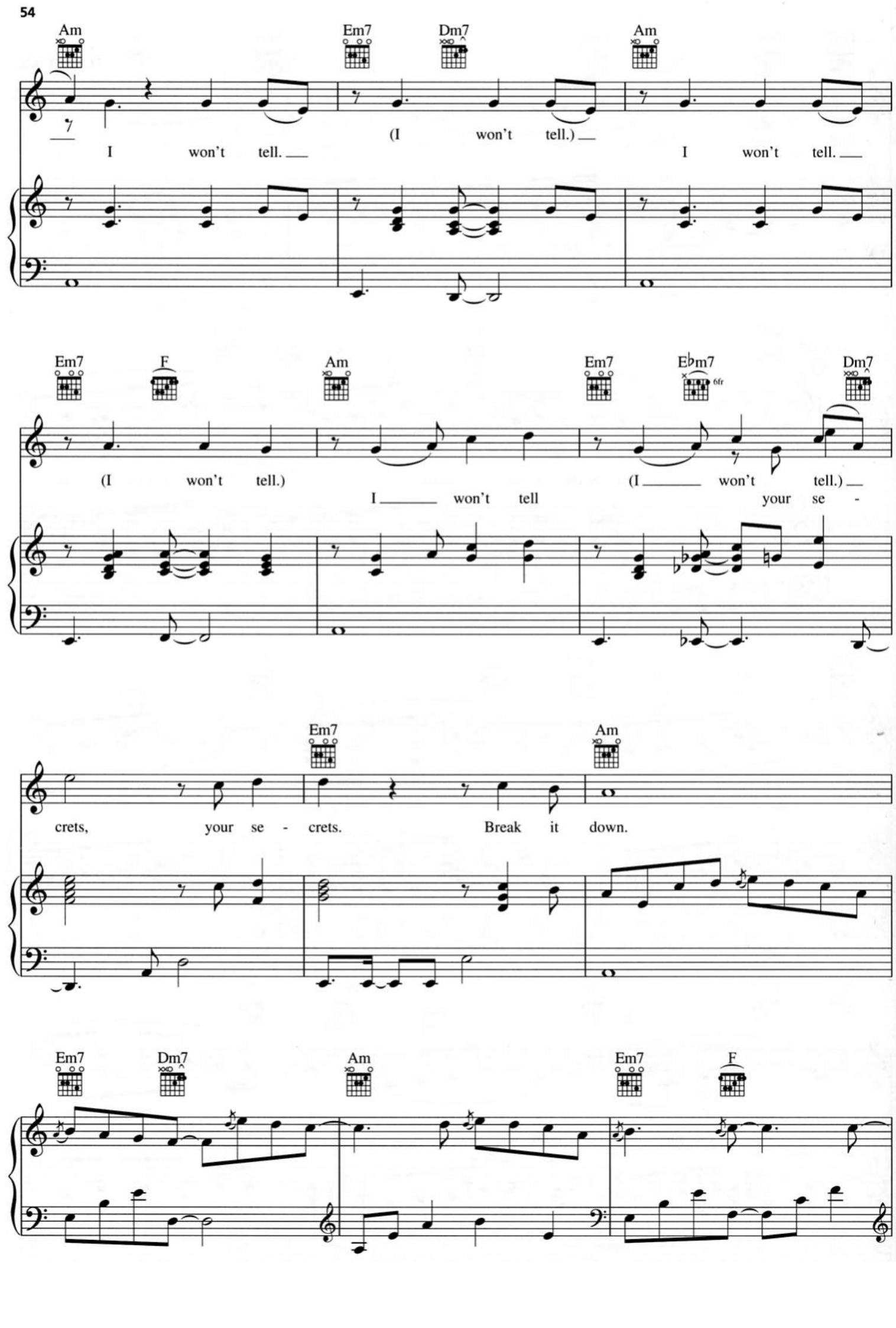
*Both times: Lead vocal sung at written pitch.

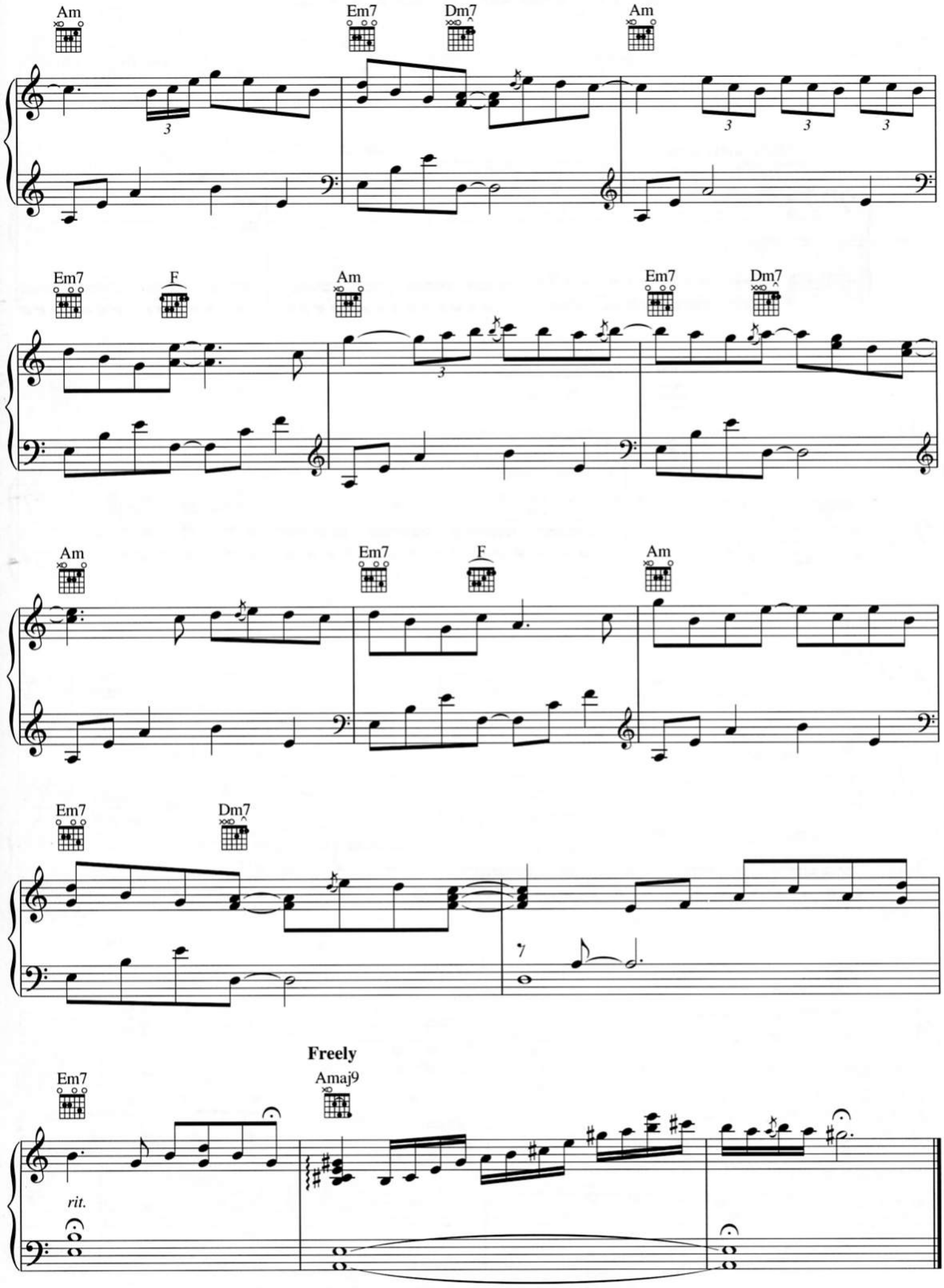

Em7
Am
ooh.
here.
I won't tell
Em7 Dm7 Am Em7 F
your se - crets.
Am Em7 Dm7 Am
Your se - crets are safe with me.
Em7 F Am Em7 Dm7
I will keep your


Am
Em7
F
Am
se - crets.
Just think of me as the pa -
Em7
Eb m7
6fr
Dm7
To Coda
Em7
ges in your di - a - ry,
y.
Am
Em7
Dm7
Am
1
Em7
F
2
Em7
F
Am
Sung: On - ly we know what is talked a - bout,
Spoken: (You know what?)


Em7 Dm7 Am Em7 F
ba - by, boy. I don't know
Am Em7 Dm7 Am
how you can be driv - ing me so cra - zy, boy.
Em7 F Am Em7 Dm7
Ba - by, when you're in town, why don't you come a - round, boy?
Am Em7 F Am
I'll be the loy - al - ty you need; you can

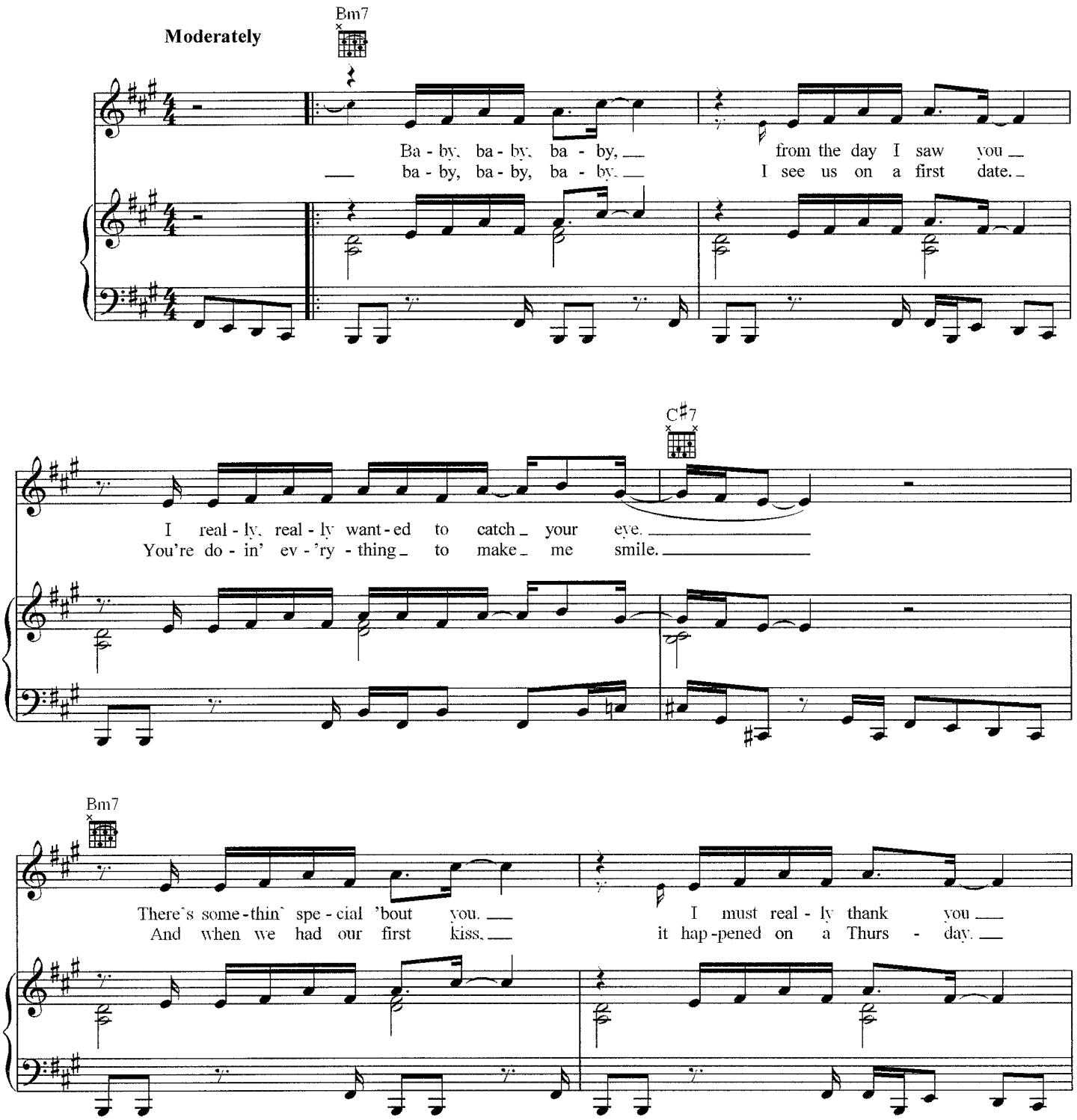

Em7
Dm7
Em7
D.S. al Coda
trust me, boy.
Oh,
CODA
Em7
Am
Em7
Dm7
(Whoa.)
Ev-'ry-bod-y say, whoa.
Let me hear you say,
Am
Em7
F
Am
(Whoa.)
whoa.
Ev-'ry-bod-y say,
whoa.
Em7
Dm7
Am
Em7
F
(Whoa.)
I'm sing-in', whoa.
(Whoa.)
Let me hear you sing.


Am
Em7
Dm7
Am
I won't tell.
(I won't tell.)
I won't tell.
Em7
F
Am
Em7
E♭m7
6fr
Dm7
(I won't tell.)
I won't tell
(I won't tell.)
your se -
Em7
Am
crets, your se - crets.
Break it down.
Em7
Dm7
Am
Em7
F


Am
Em7
Dm7
Am
Em7
F
Am
Em7
Dm7
Am
Em7
F
Am
Em7
Dm7
Freely
Em7
Amaj9
rit.

YOU DON'T KNOW MY NAME

Words and Music by ALICIA KEYS,
KANYE OMARI WEST, HAROLD SPENCER LILLY,
J.R. BAILEY and MEL KENT



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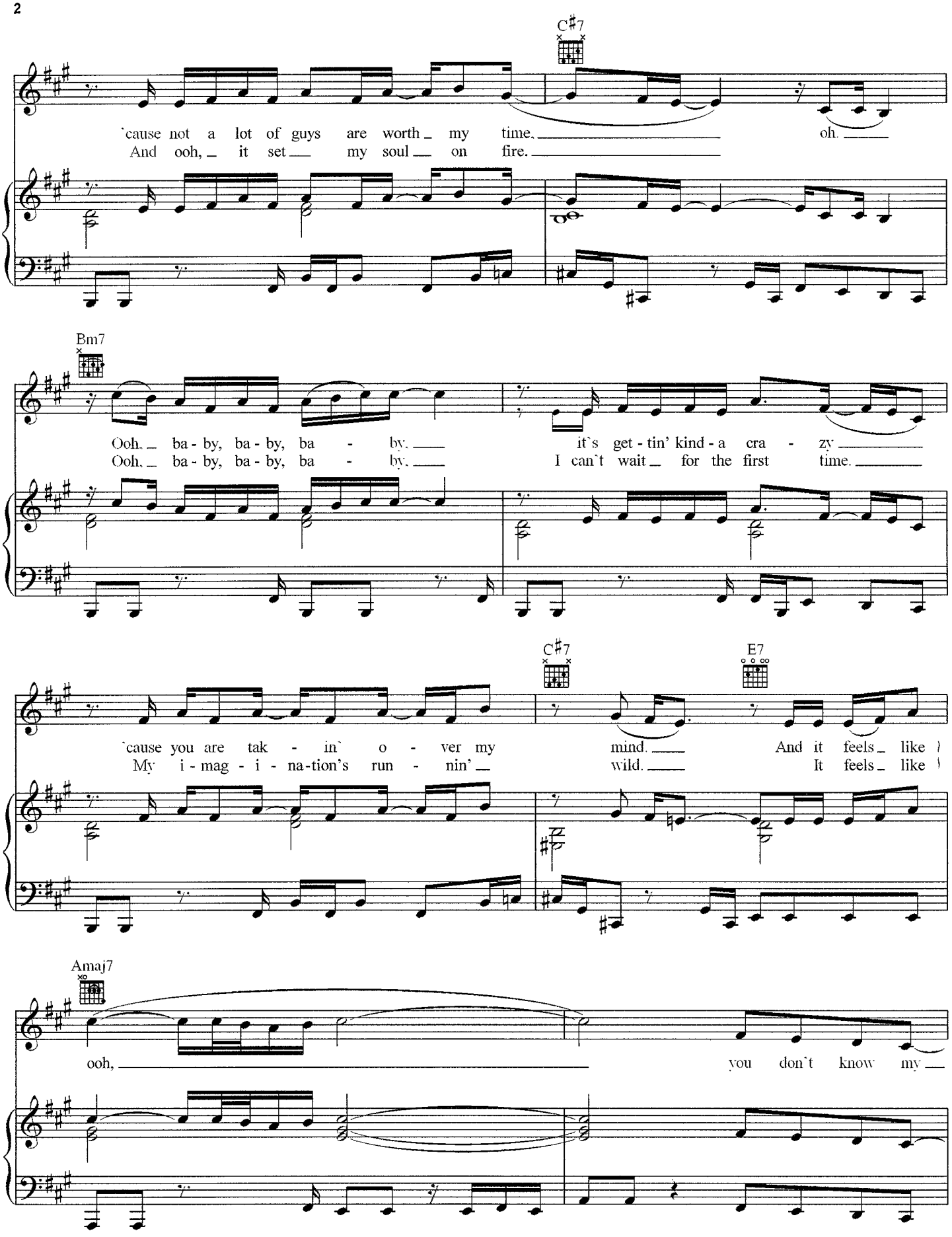

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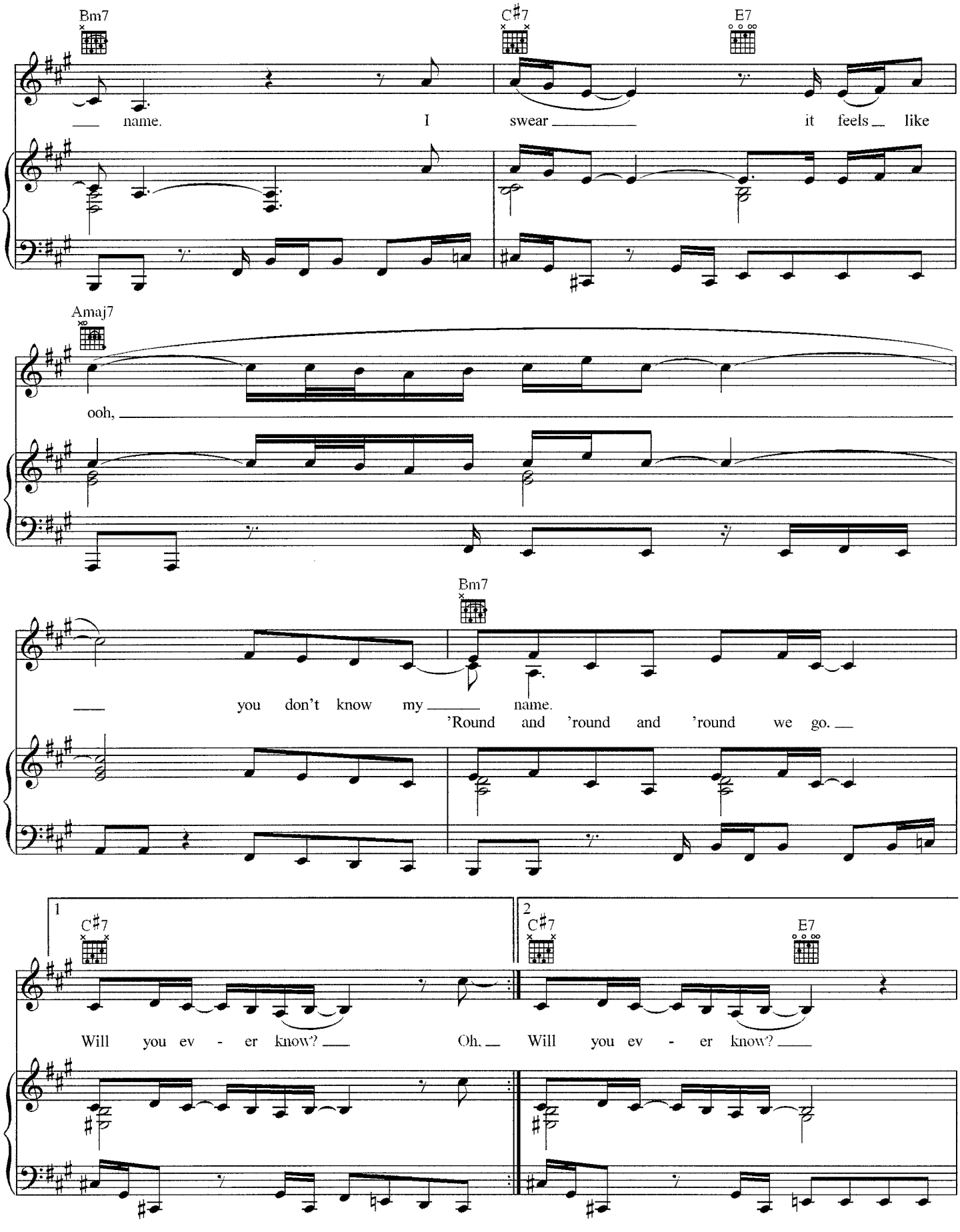

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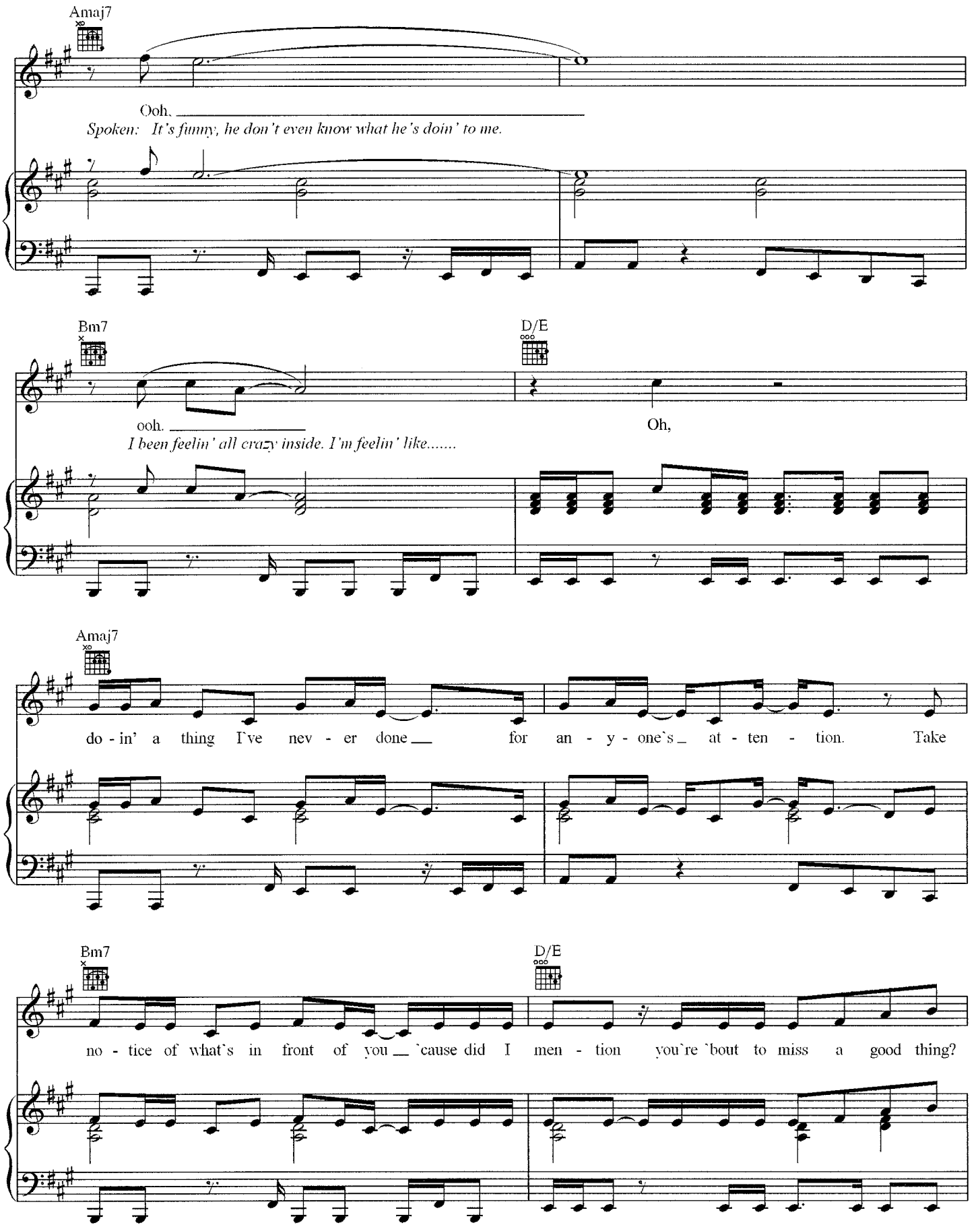

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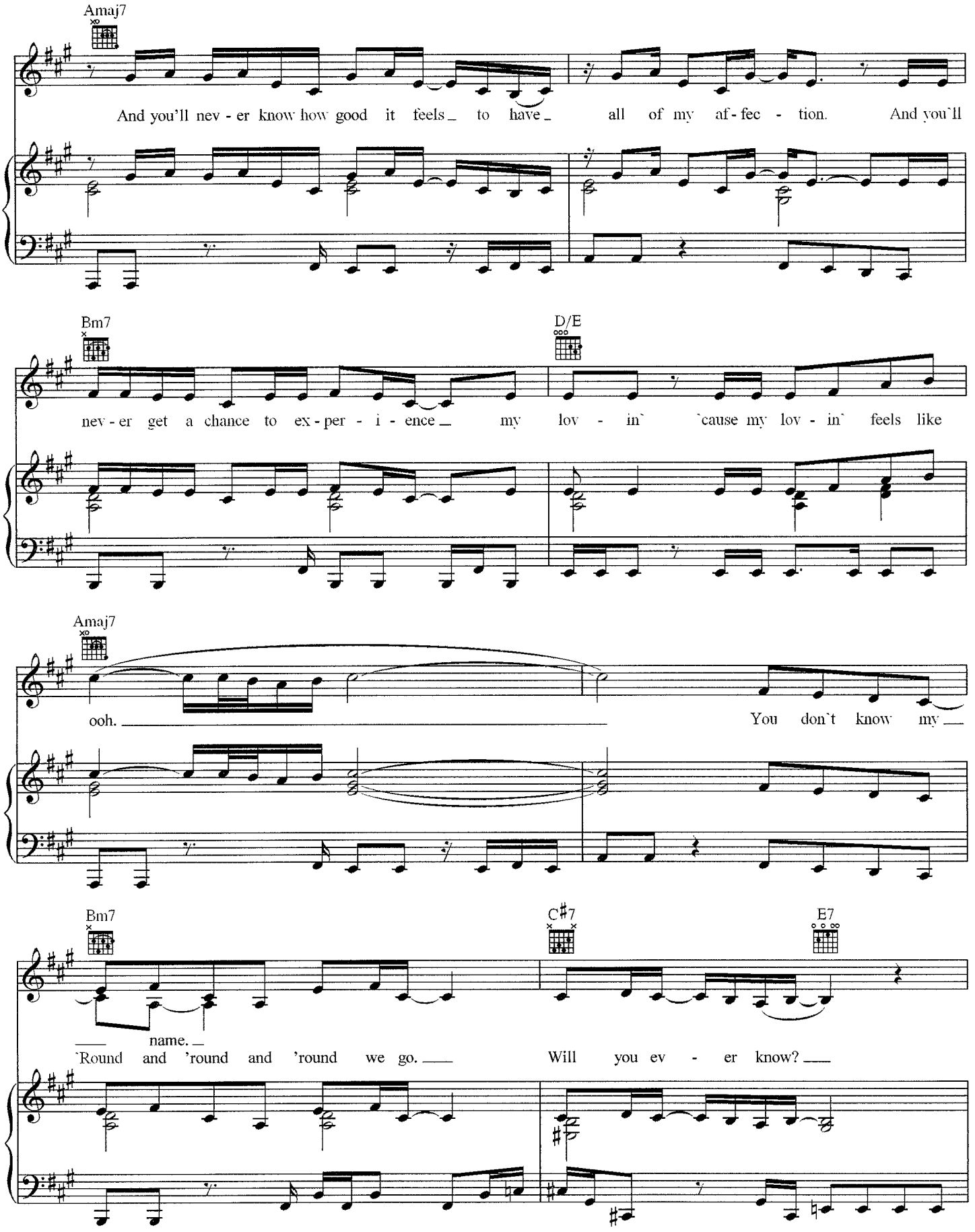

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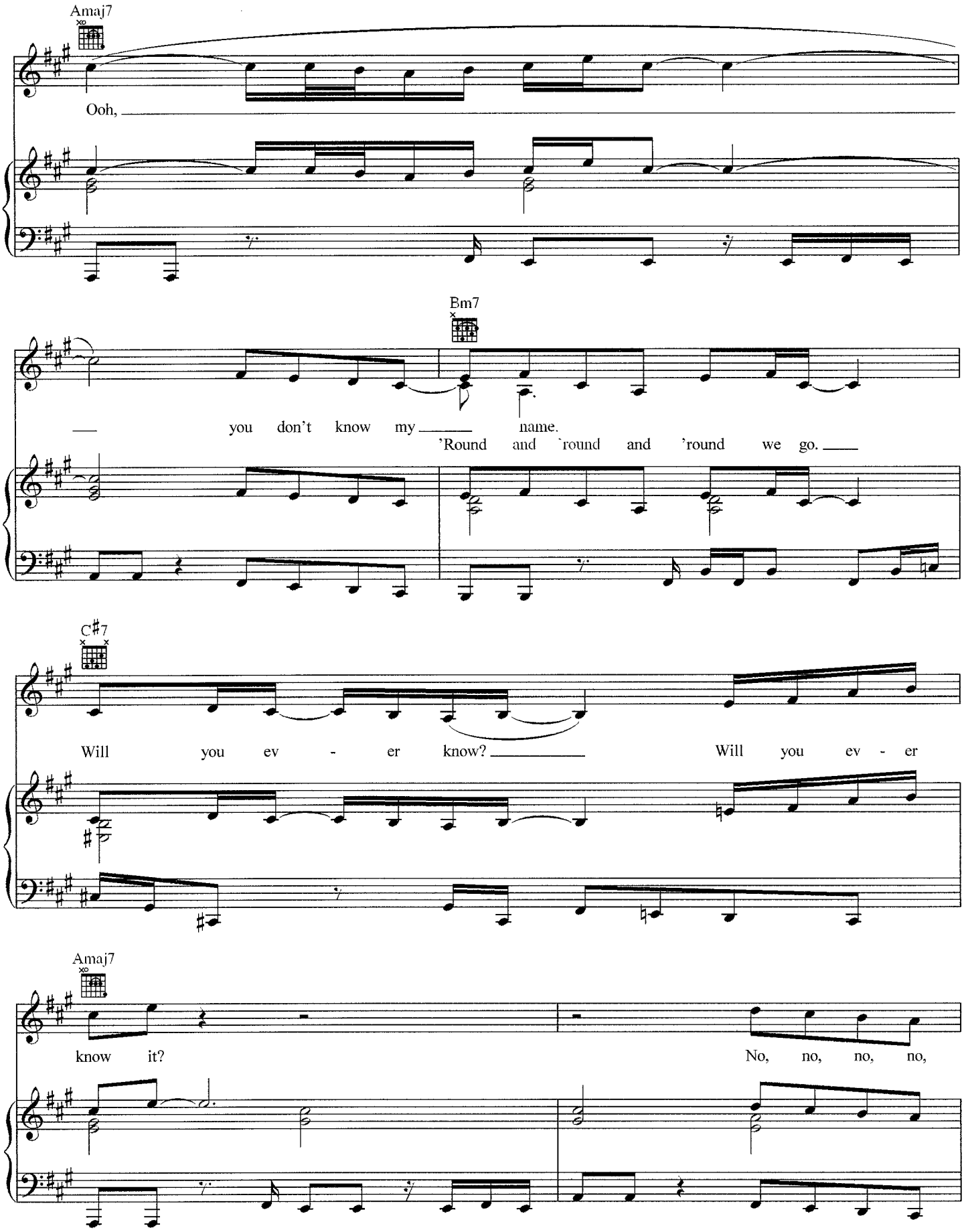

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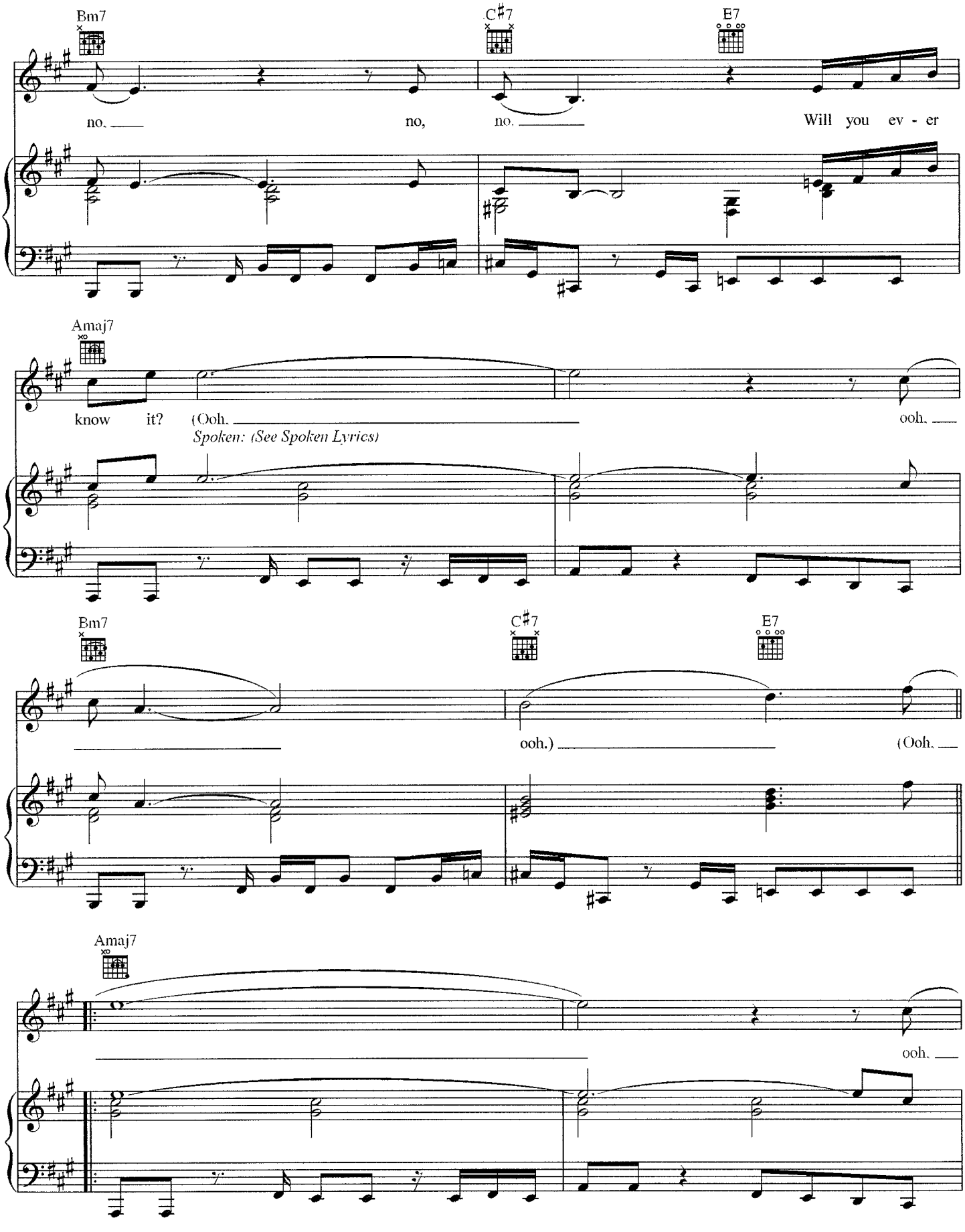

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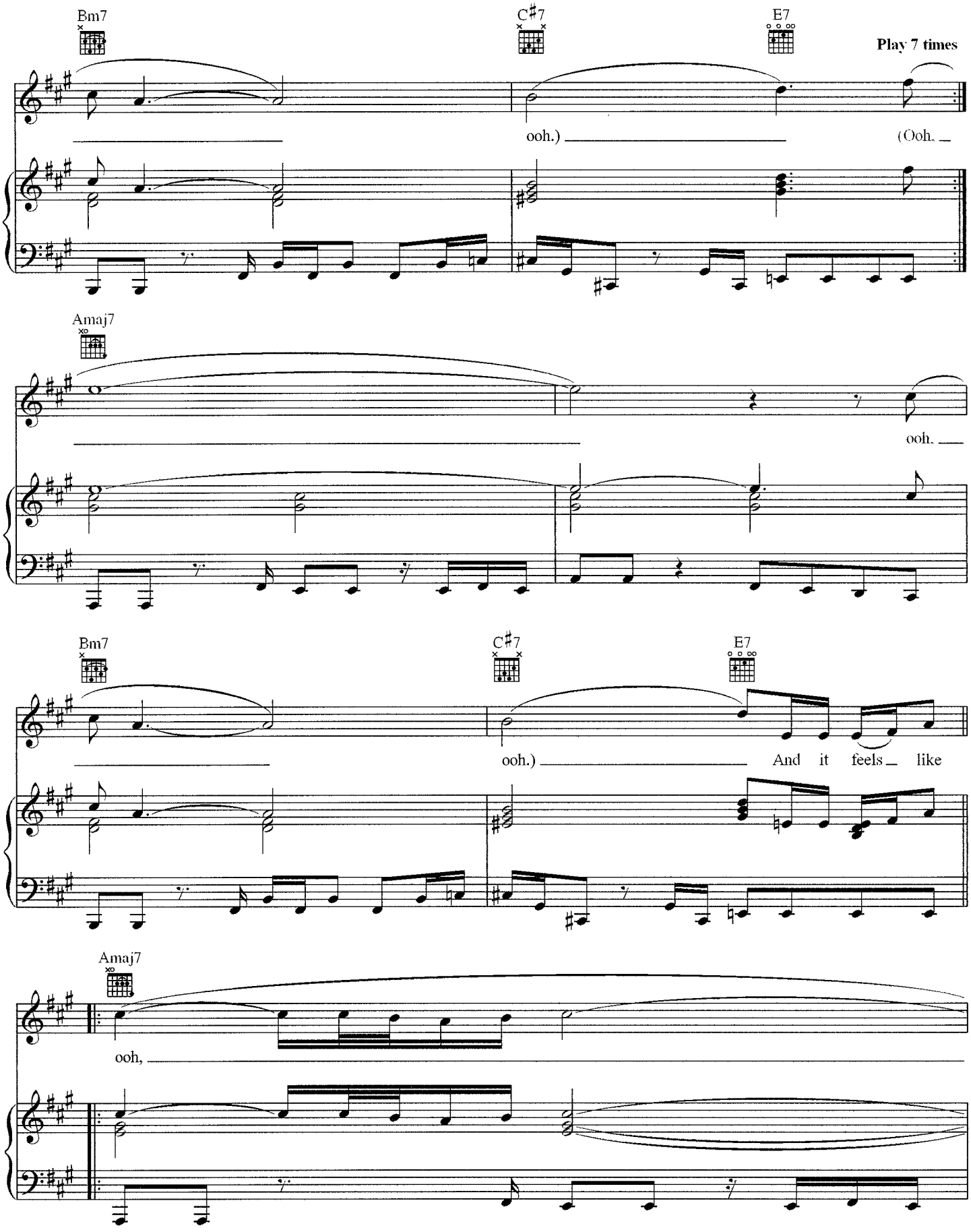

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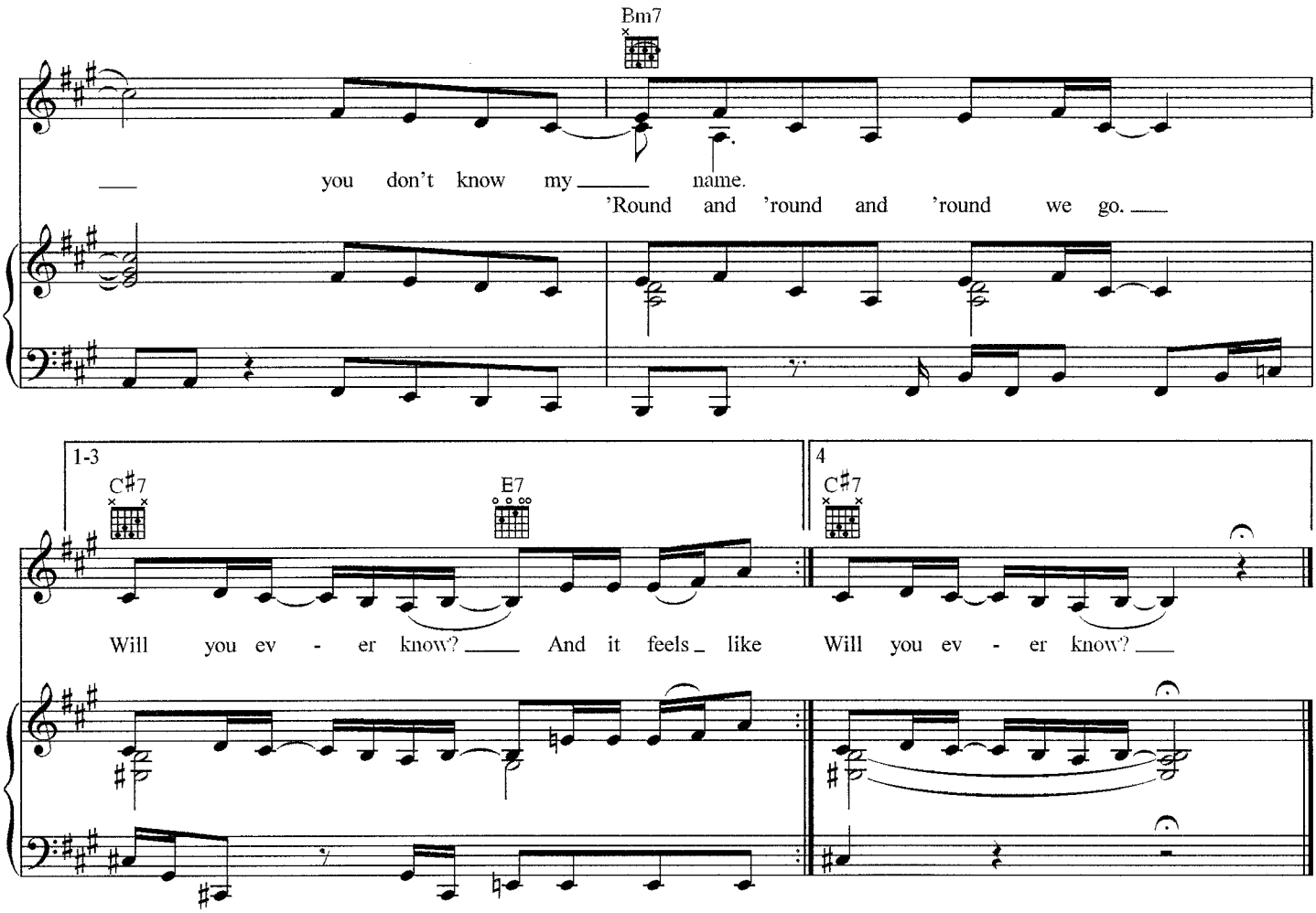

Spoken Lyrics

I might have to just go ahead and call this boy.
Hello, can I speak to, to, Michael? Oh, hey, how you doin'?
Uh, I feel kinda silly doin' this but um, this is the waitress from the coffee house on 39th and Lenox.
You know, the one with the braids. Yeah, well I see you on Wednesdays all the time.
You come in every Wednesday on your lunch break, I think, and you always order the special with the hot chocolate.
My manager be trippin' and stuff talkin' 'bout we gotta use water but I always use some milk and cream for you 'cause,
I think you're kinda sweet.
Anyway, you always got on some fly, blue suit, mmm.
Your cuff links are shinin' all bright. So what you do?
Oh, word. Yeah that's interesting.
Look man, I mean I don't wanna waste your time but I know girls don't usually do this.
But I was wonderin' if maybe we could get together outside the restaurant one day?
You know, 'cause I do look a lot different outside my work clothes.
I mean, we could just go across the street to the park right here.
Wait, hold up, my - my cell phone breakin' up.
Can you hear me now? Yeah, so what day did you say?
Oh, Thursday's perfect.

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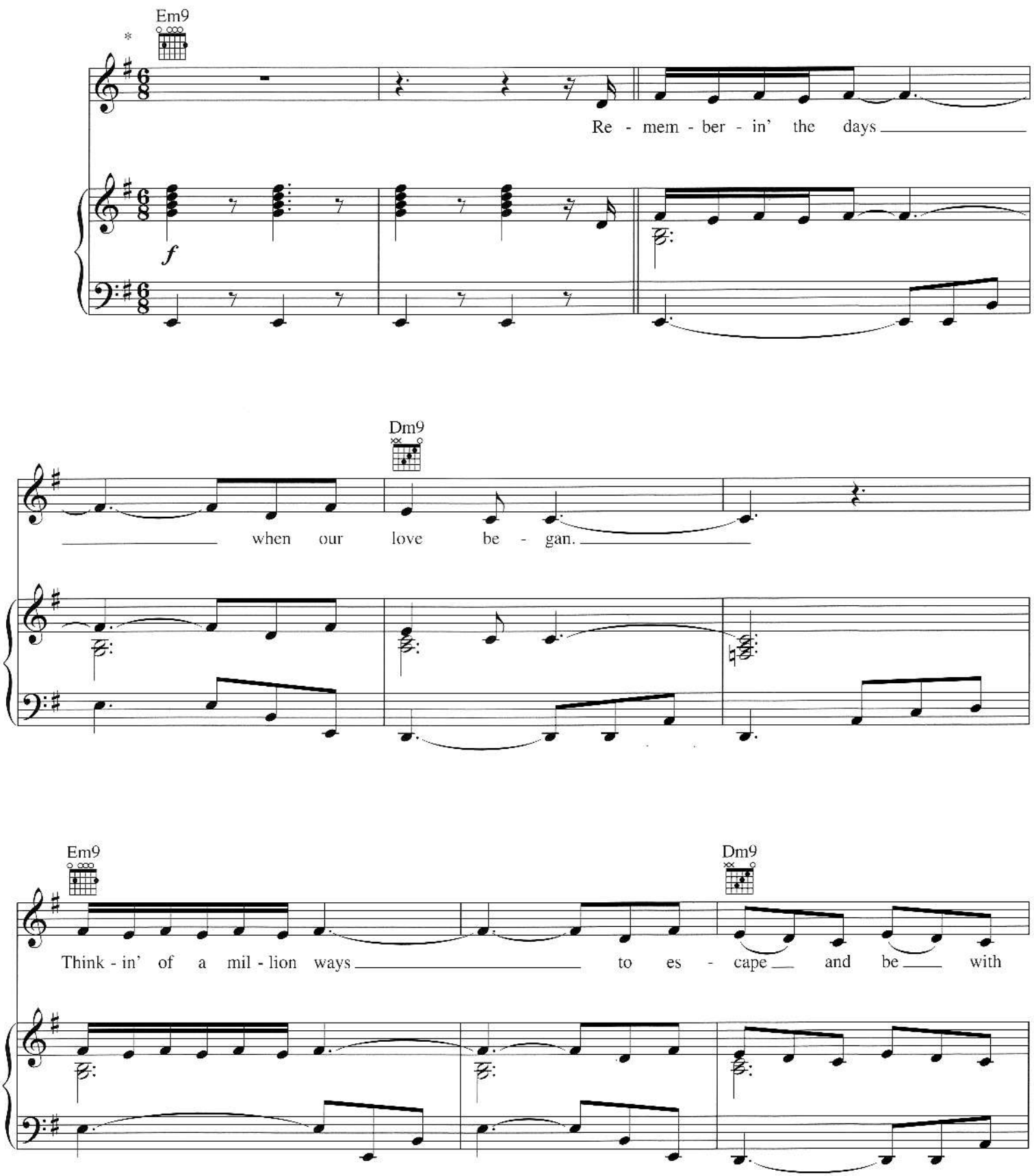
STOLEN MOMENTS

Words and Music by ALICIA KEYS,
KERRY BROTHERS, JR., PAUL GREEN
and MELVIN RAGIN

Moderately



* *Recorded a half step lower*

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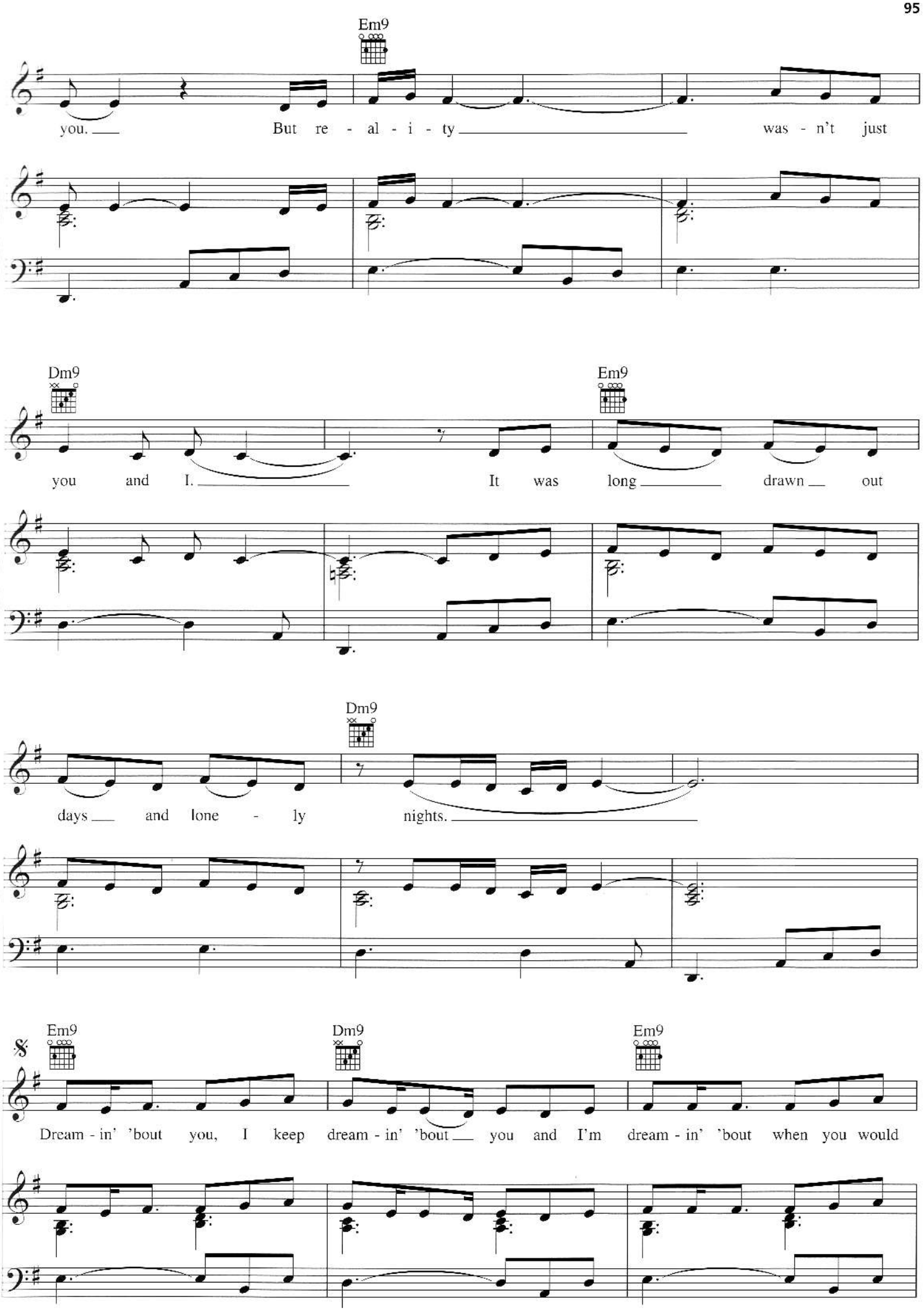
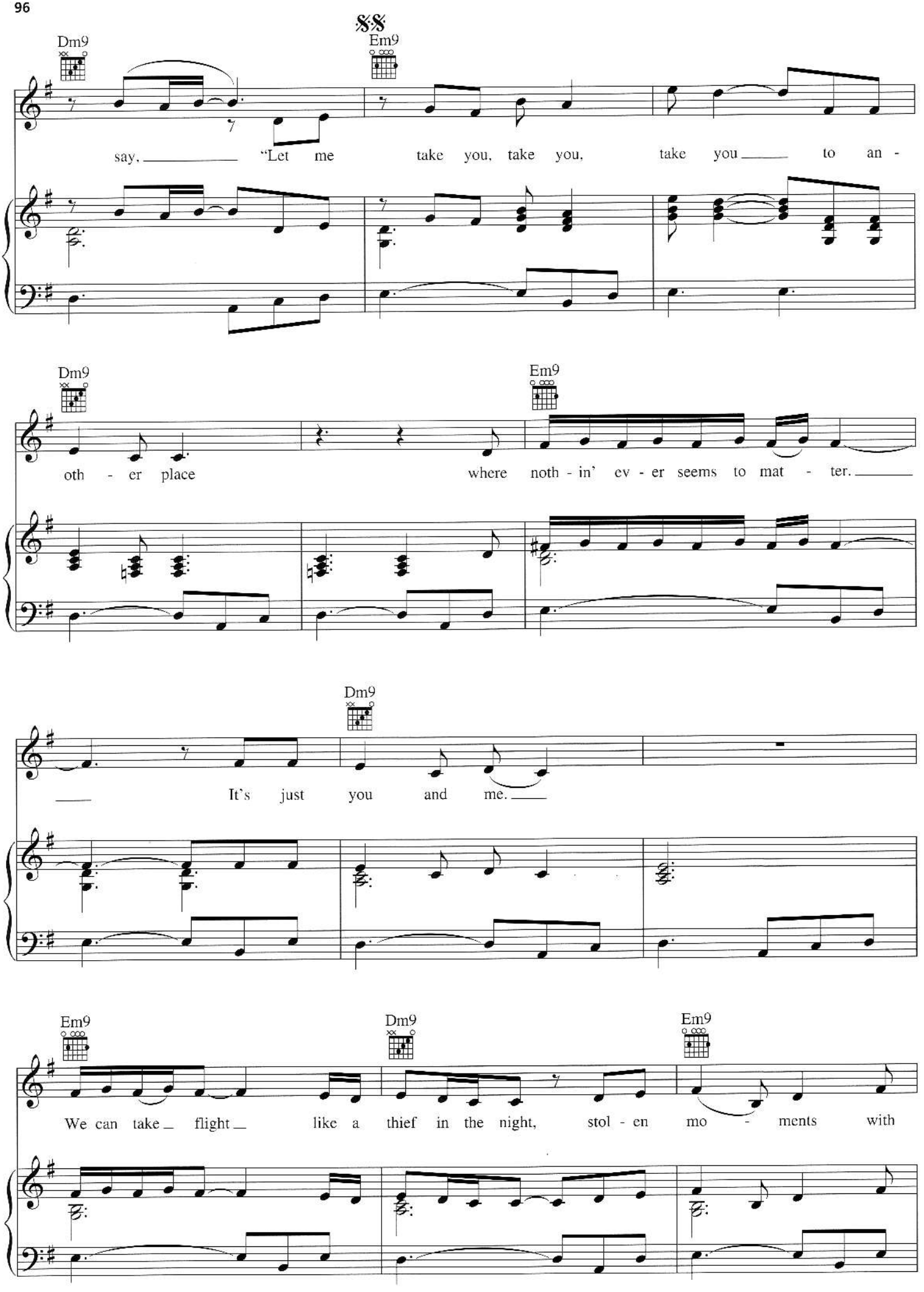
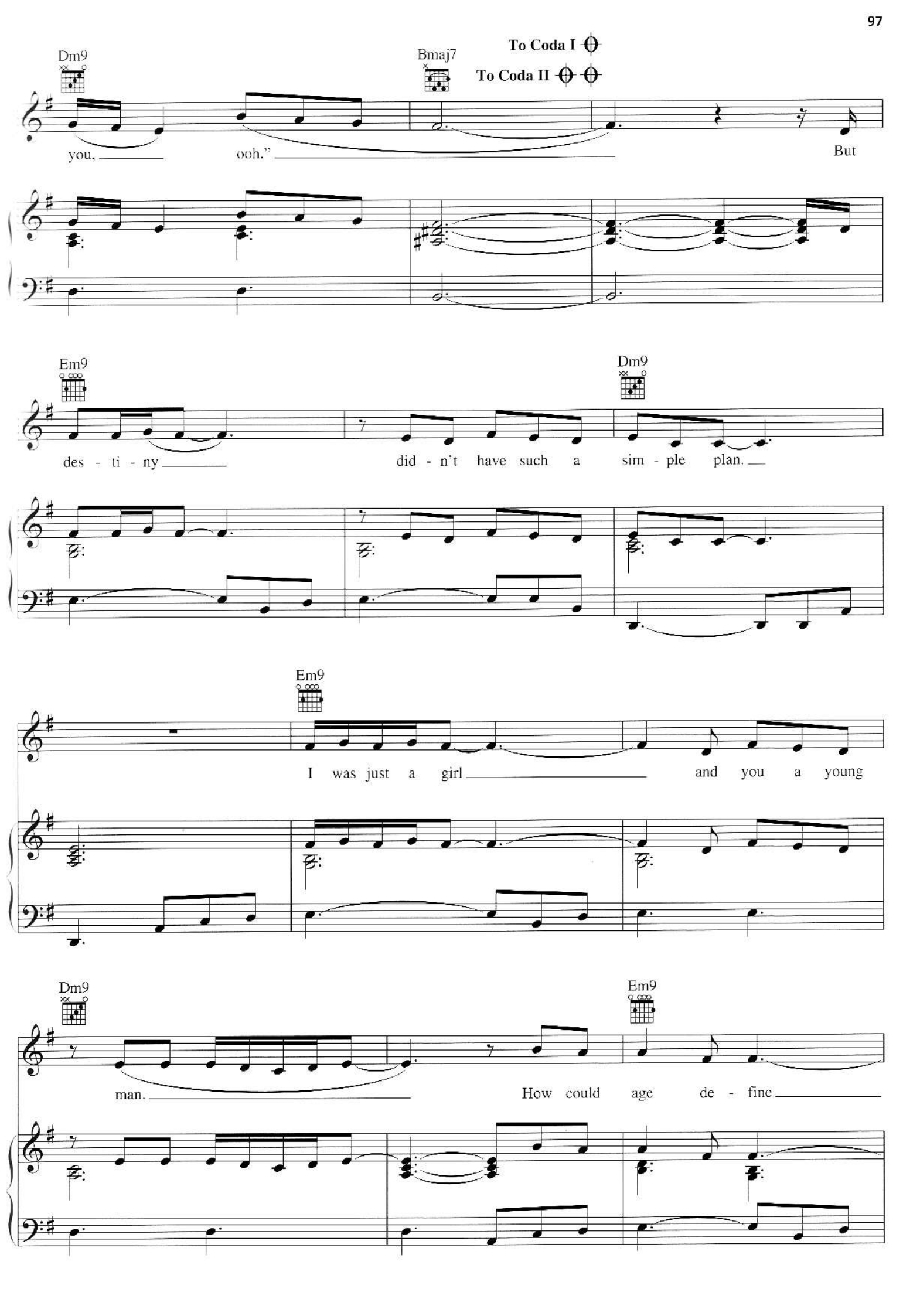
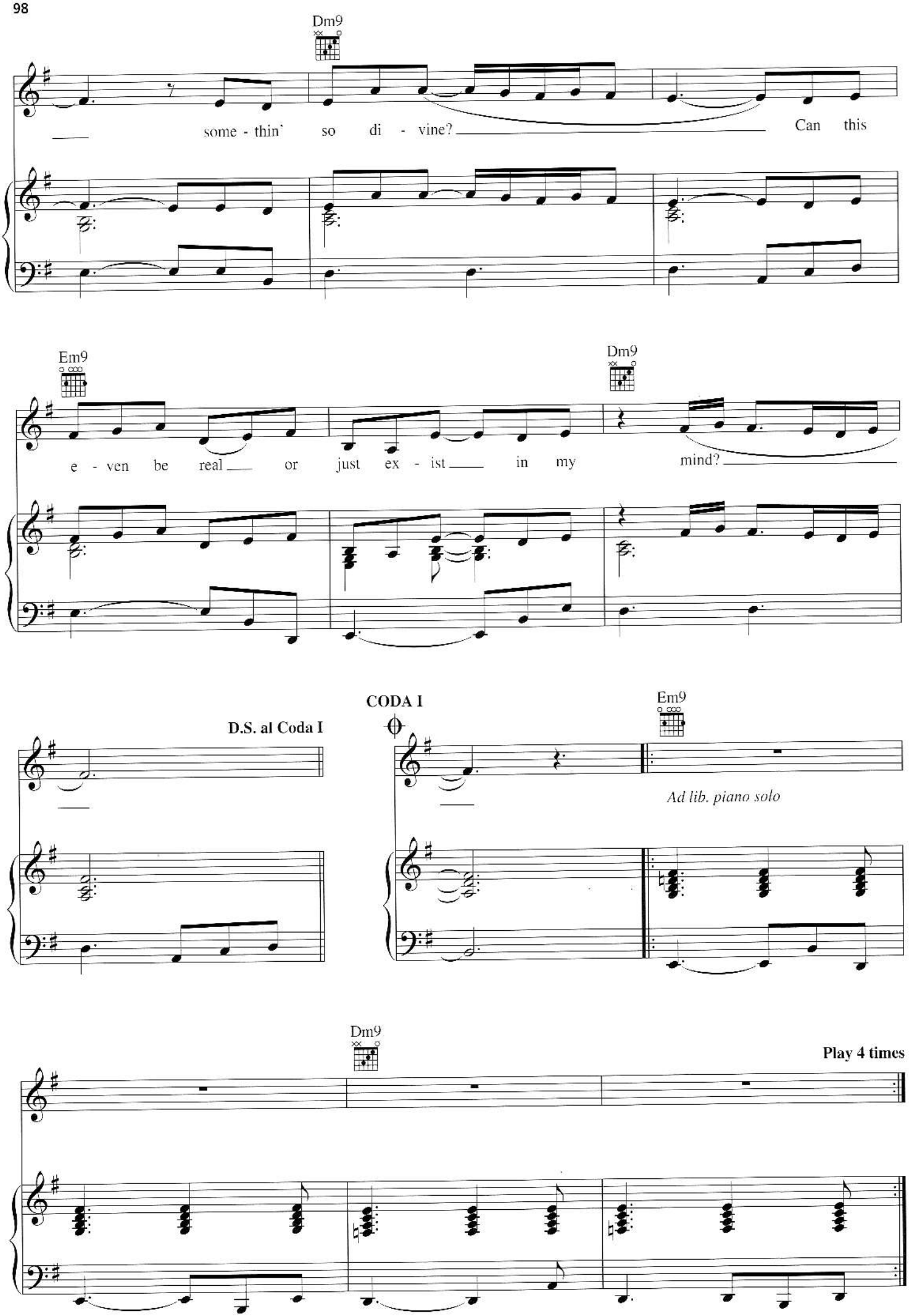
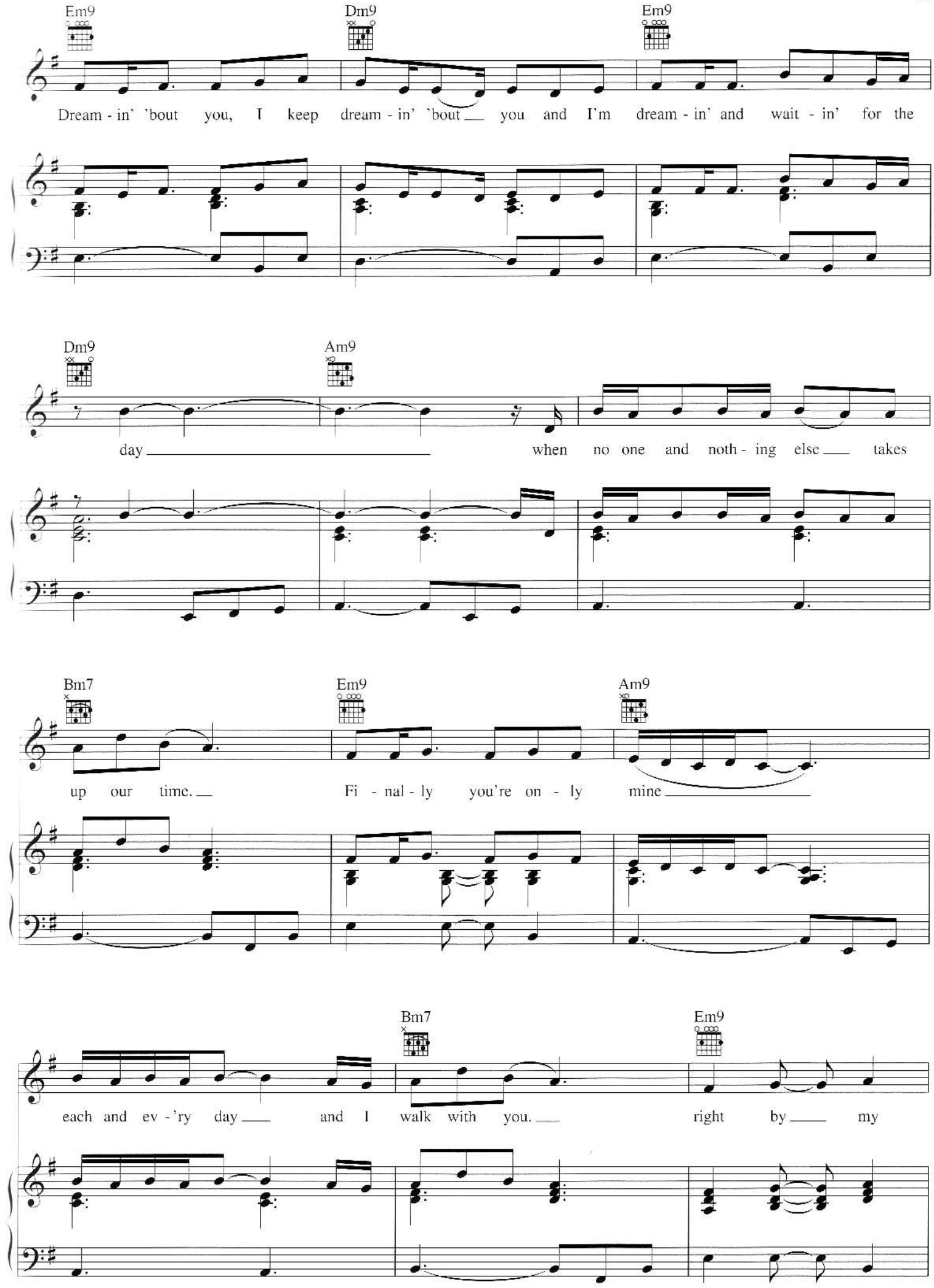
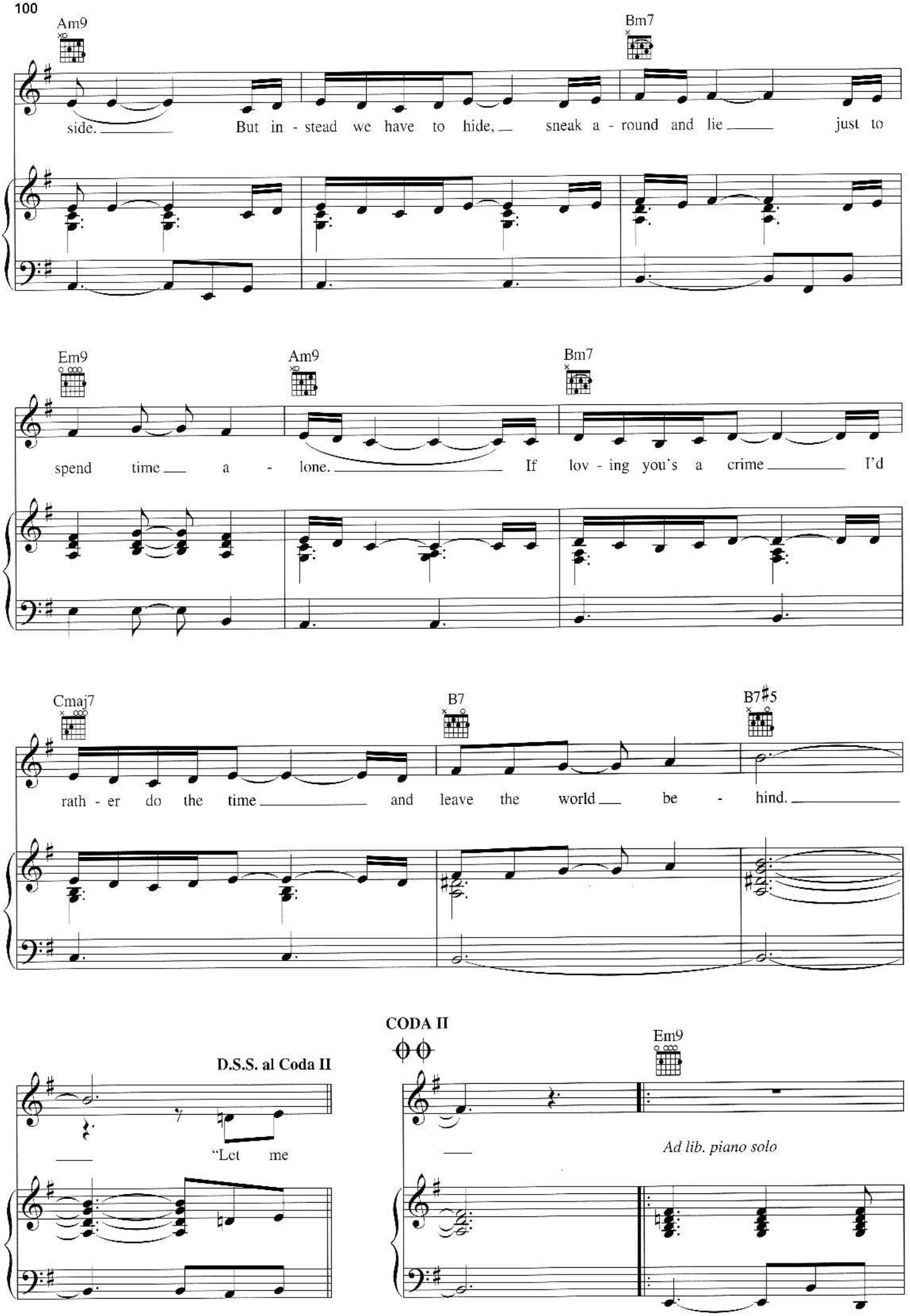

Em9
you. But re - al - i - ty was - n't just
Dm9
Em9
you and I. It was long drawn out
Dm9
days and lone - ly nights.
Em9
Dm9
Em9
Dream - in' 'bout you, I keep dream - in' 'bout you and I'm dream - in' 'bout when you would


𝄋
Dm9
Em9
say, "Let me take you, take you, take you to an -
Dm9
Em9
oth - er place where noth - in' ev - er seems to mat - ter.
Dm9
It's just you and me.
Em9
Dm9
Em9
We can take flight like a thief in the night, stol - en mo - ments with


To Coda I
To Coda II
Dm9
Bmaj7
you, ooh."
But
Em9
Dm9
des - ti - ny
did - n't have such a sim - ple plan.
Em9
I was just a girl
and you a young
Dm9
Em9
man.
How could age de - fine


Dm9
some - thin' so di - vine? Can this
Em9
Dm9
e - ven be real or just ex - ist in my mind?
D.S. al Coda I
CODA I
Em9
Ad lib. piano solo
Dm9
Play 4 times


Em9
Dm9
Em9
Dream - in' 'bout you, I keep dream - in' 'bout you and I'm dream - in' and wait - in' for the
Dm9
Am9
day when no one and noth - ing else takes
Bm7
Em9
Am9
up our time. Fi - nal - ly you're on - ly mine
Bm7
Em9
each and ev - 'ry day and I walk with you. right by my


Am9
Bm7
side. But in - stead we have to hide, sneak a - round and lie just to
Em9
Am9
Bm7
spend time a - lone. If lov - ing you's a crime I'd
Cmaj7
B7
B7♯5
rath - er do the time and leave the world be - hind.
D.S.S. al Coda II
"Let me
CODA II
Em9
Ad lib. piano solo

Dm9

Play 6 times

Em9 Fmaj7

Let's get a - way. Let's get a - way, oh.

Em9

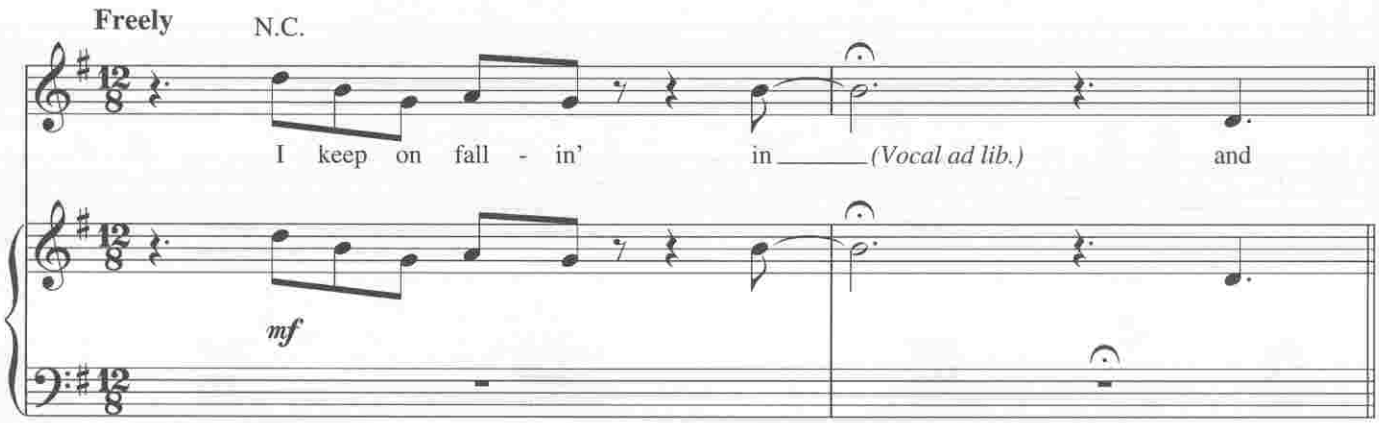
We can get a - way. We can get a - way, oh.

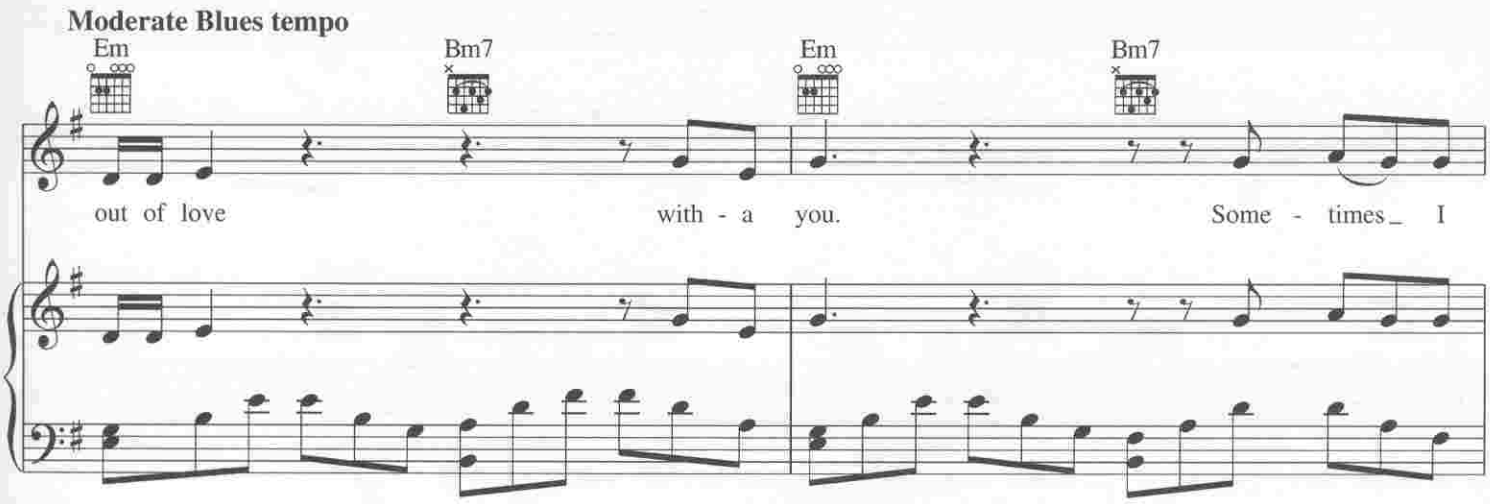
1 Fmaj7

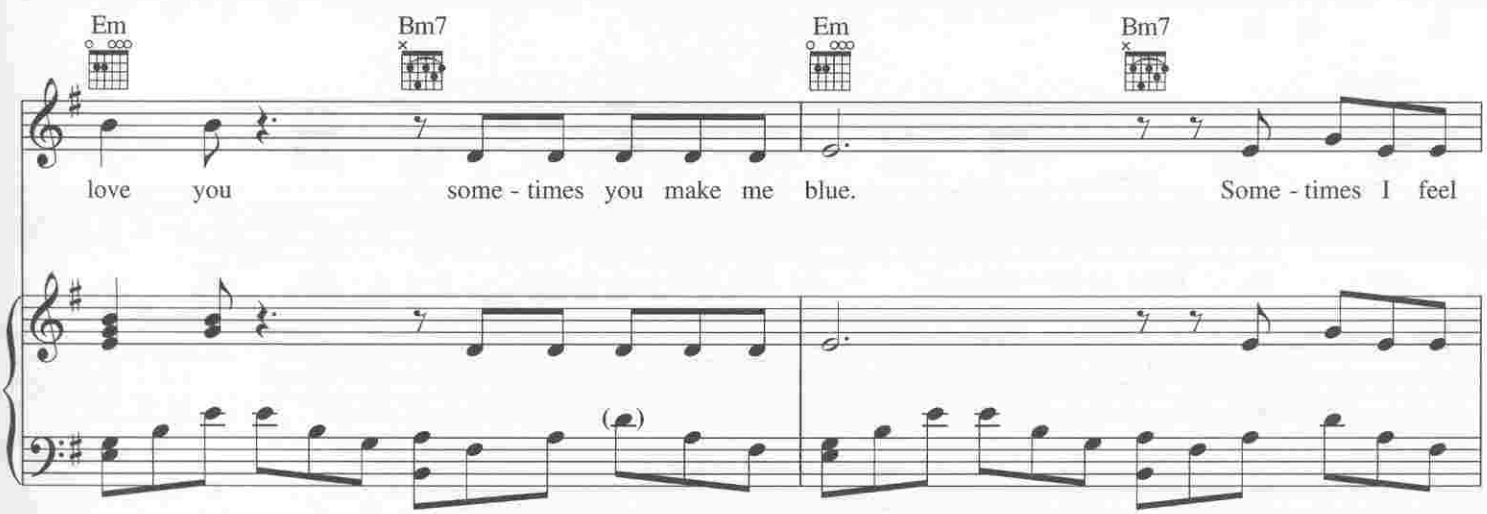
2 Fmaj7

FALLIN'

Words and Music by
ALICIA KEYS







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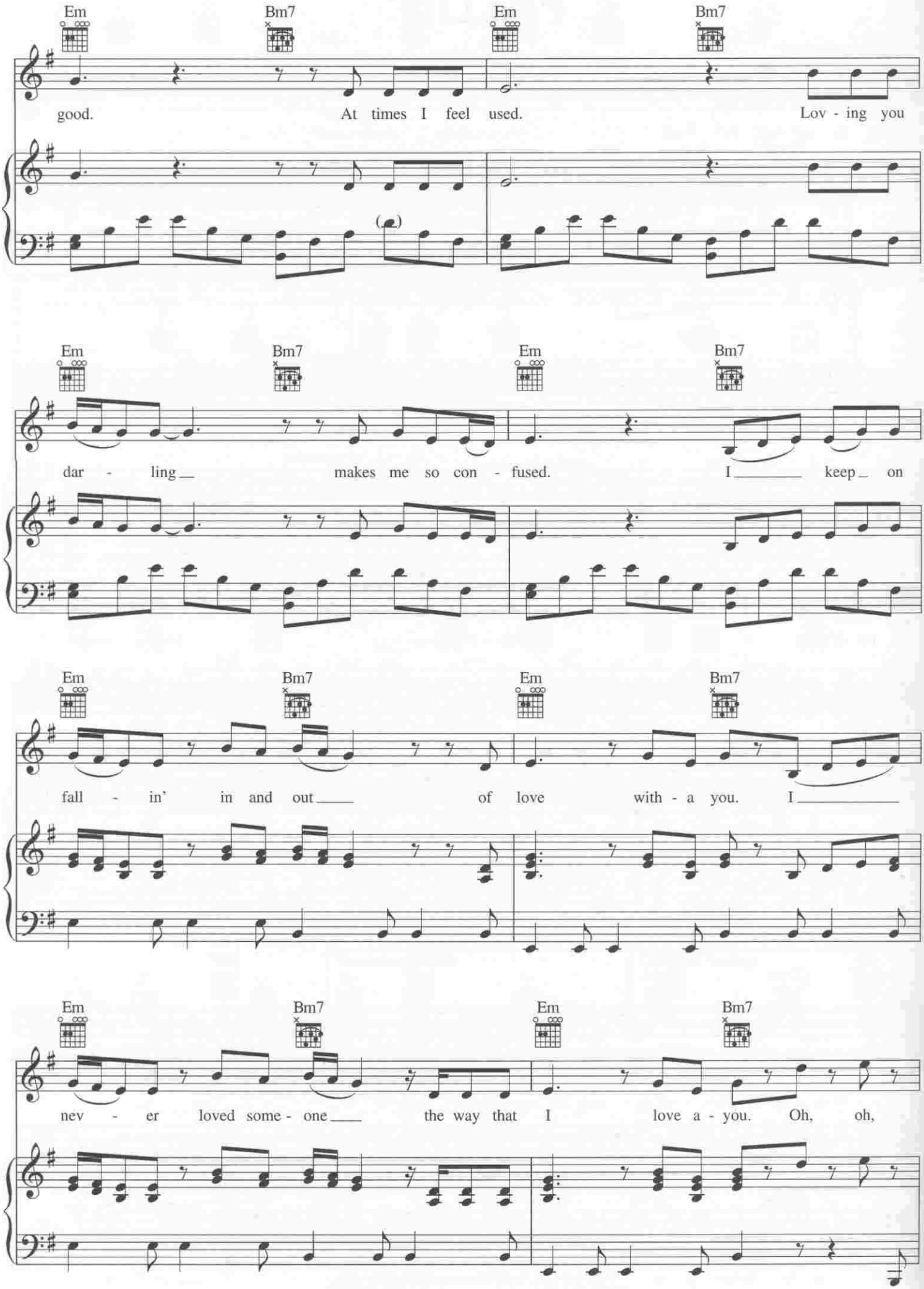
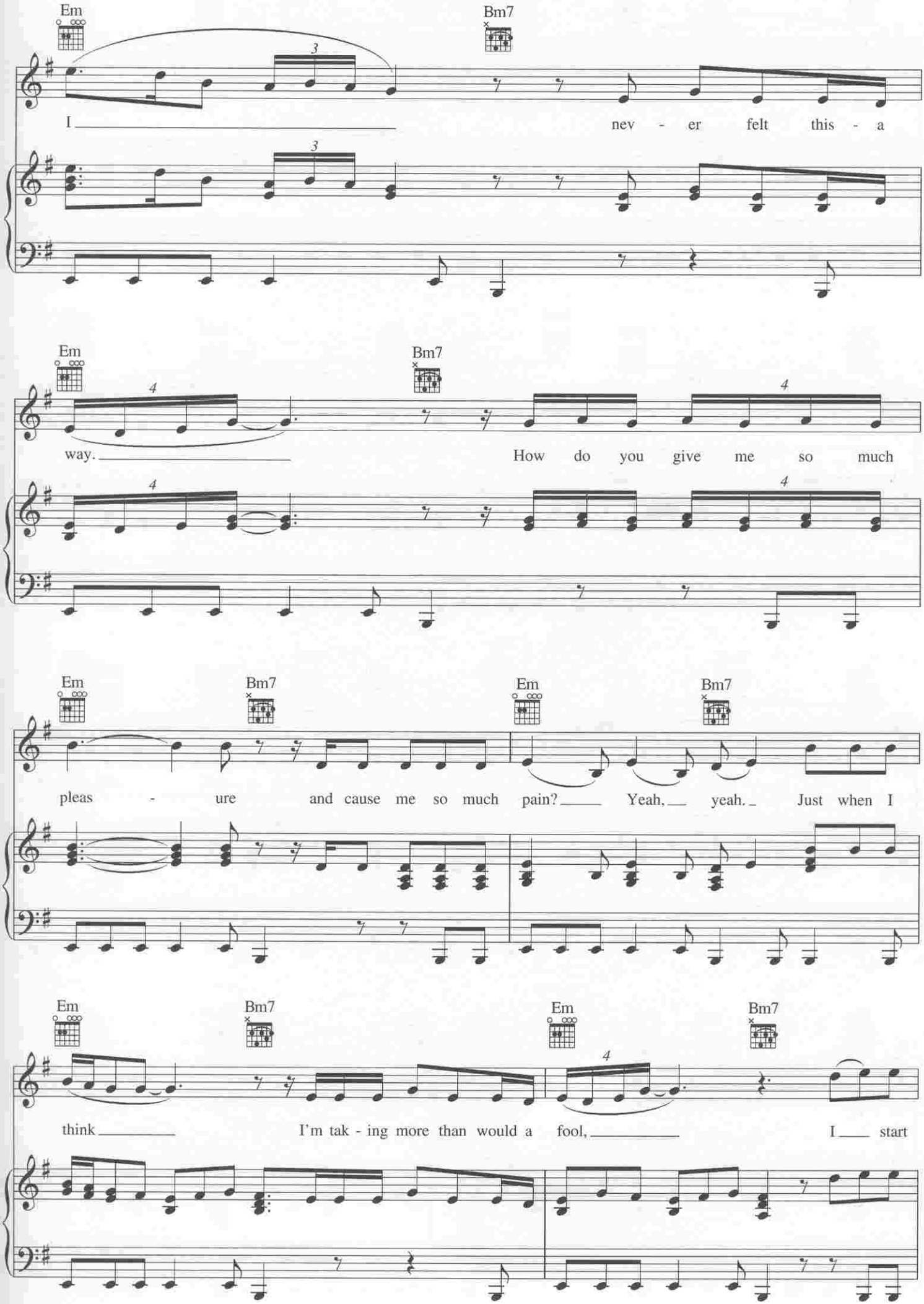
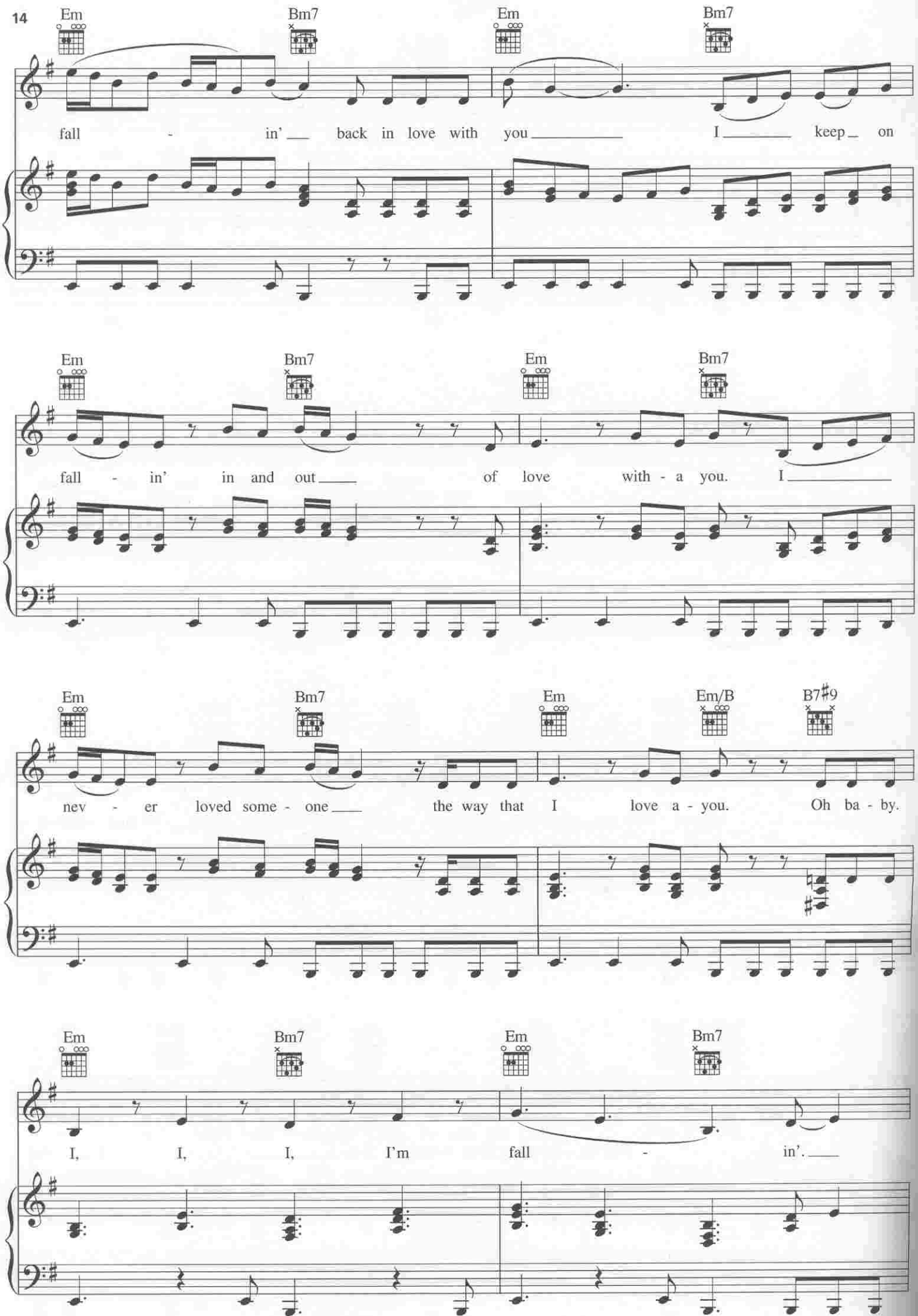
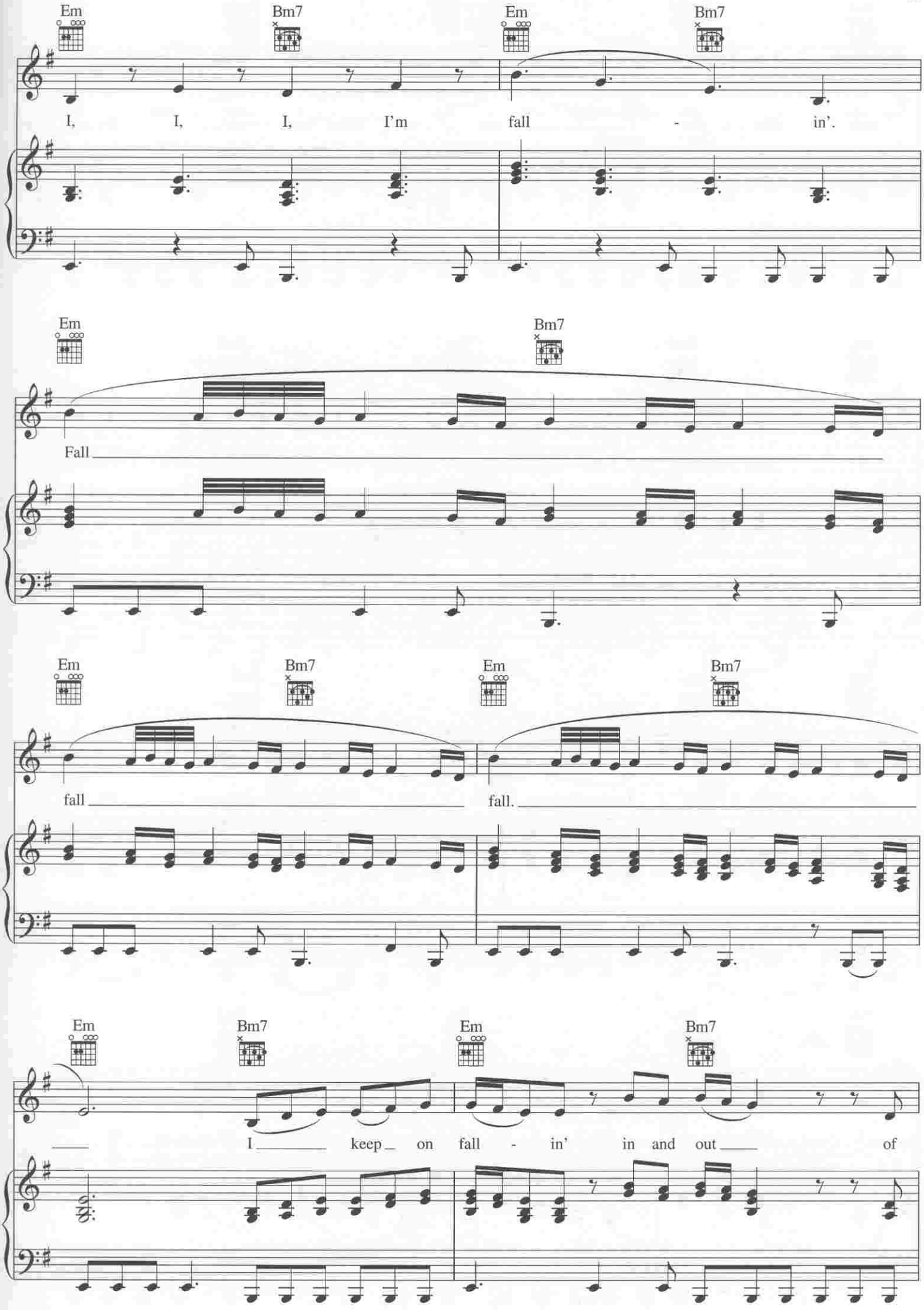
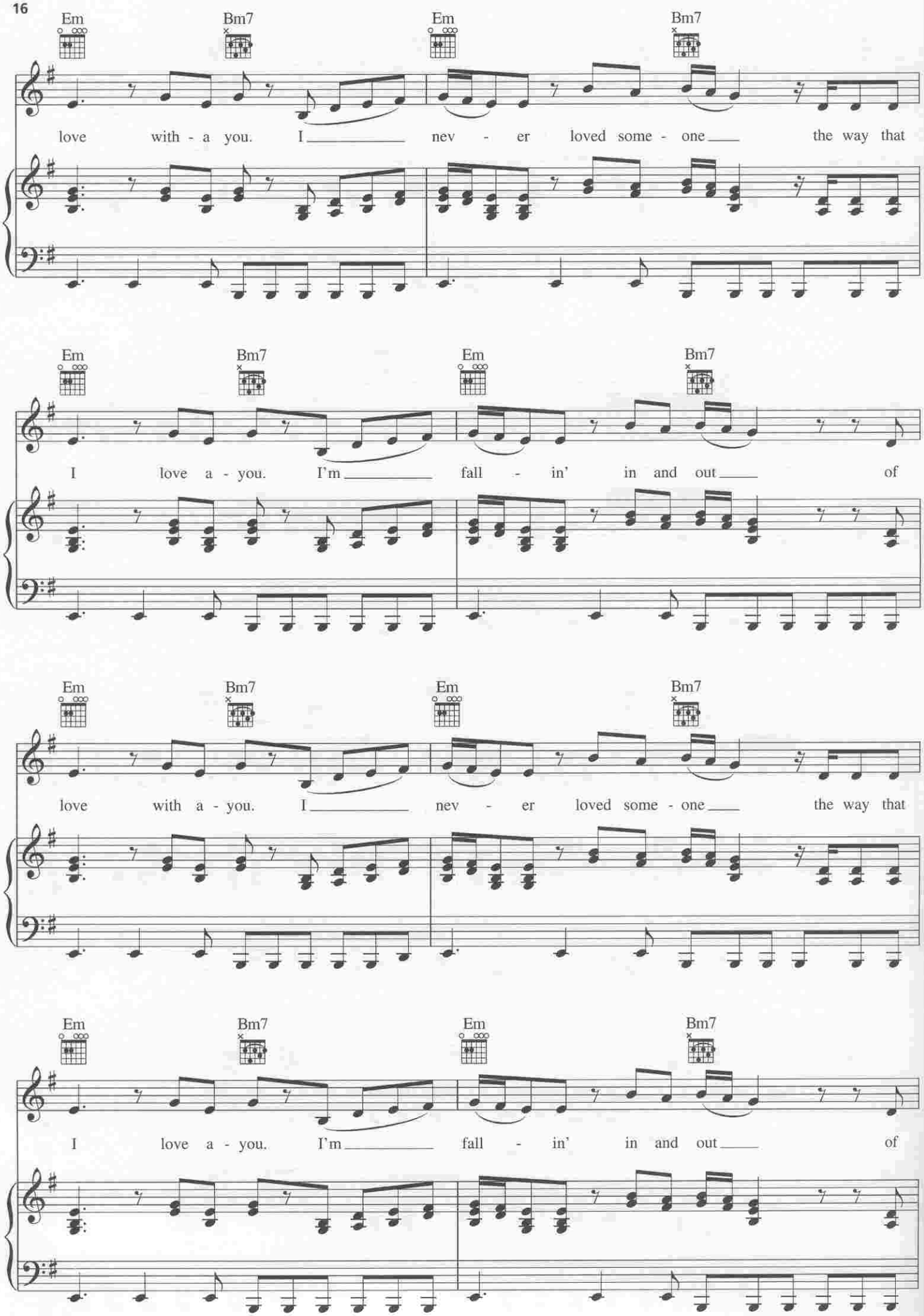
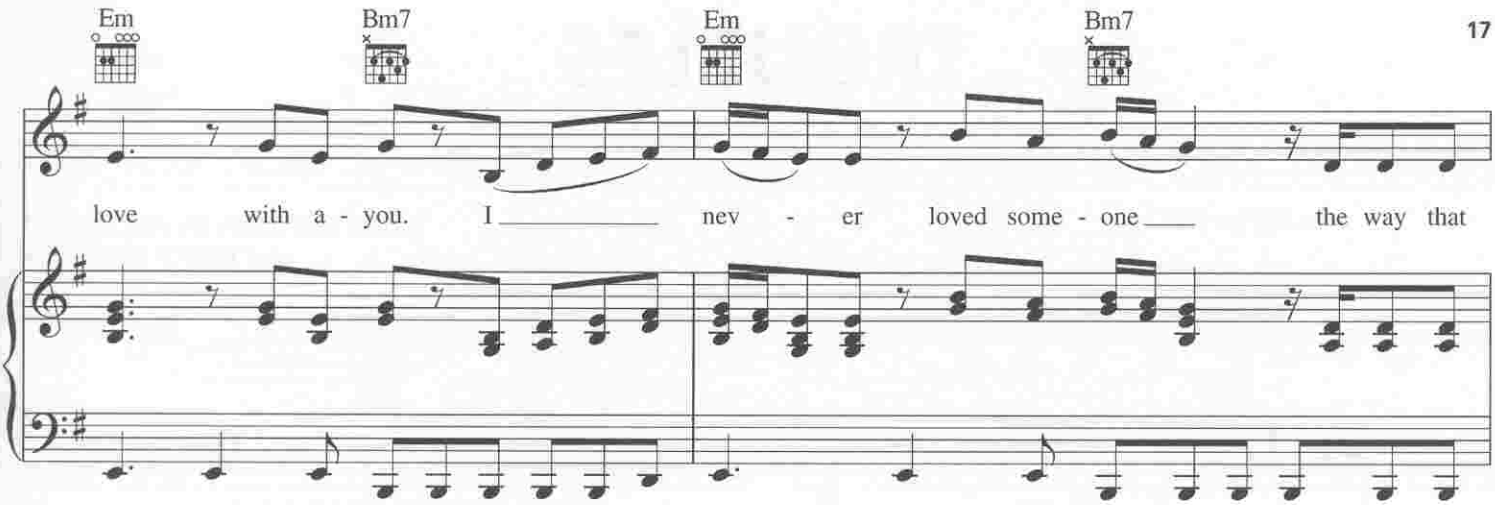

Em
Bm7
Em
Bm7
good.
At times I feel used.
Lov - ing you
Em
Bm7
Em
Bm7
dar - ling
makes me so con - fused.
I
keep on
Em
Bm7
Em
Bm7
fall - in' in and out
of love with - a you.
I
Em
Bm7
Em
Bm7
nev - er loved some - one
the way that I love a - you.
Oh, oh,

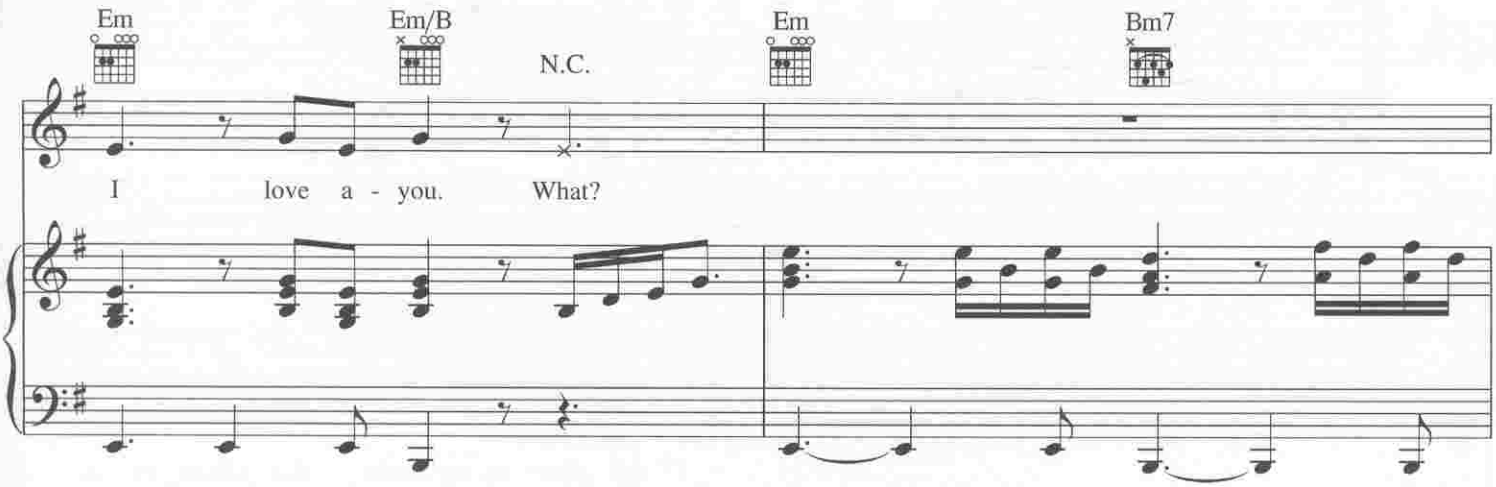

Em
Bm7
I never felt this - a
way. How do you give me so much
pleas - ure and cause me so much pain? Yeah, yeah. Just when I
think I'm tak - ing more than would a fool, I start

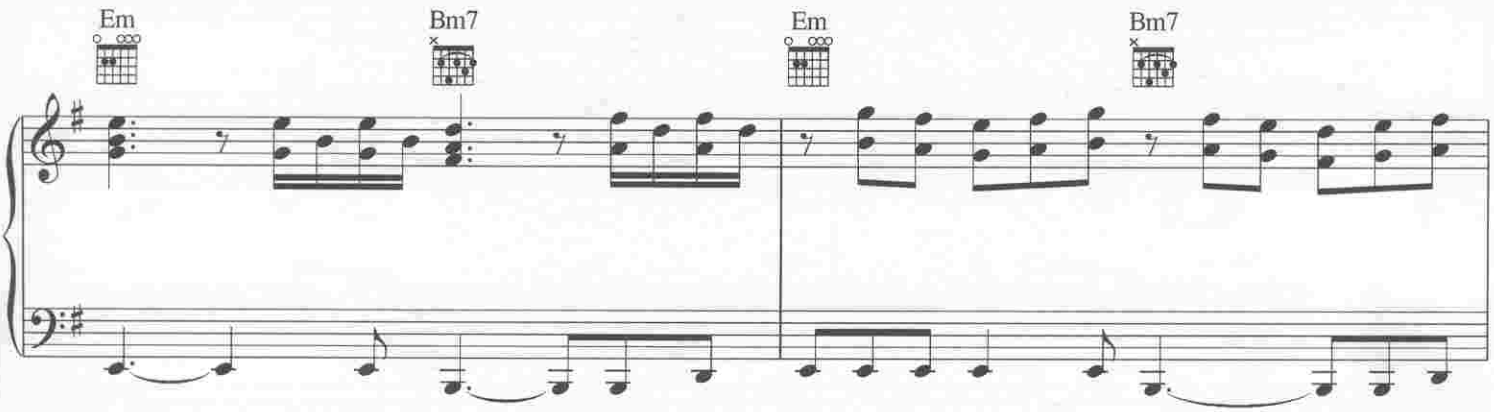

Em
Bm7
Em
Bm7
fall - in' back in love with you I keep on
Em
Bm7
Em
Bm7
fall - in' in and out of love with - a you. I
Em
Bm7
Em
Em/B
B7♯9
nev - er loved some - one the way that I love a - you. Oh ba - by.
Em
Bm7
Em
Bm7
I, I, I, I'm fall - in'.

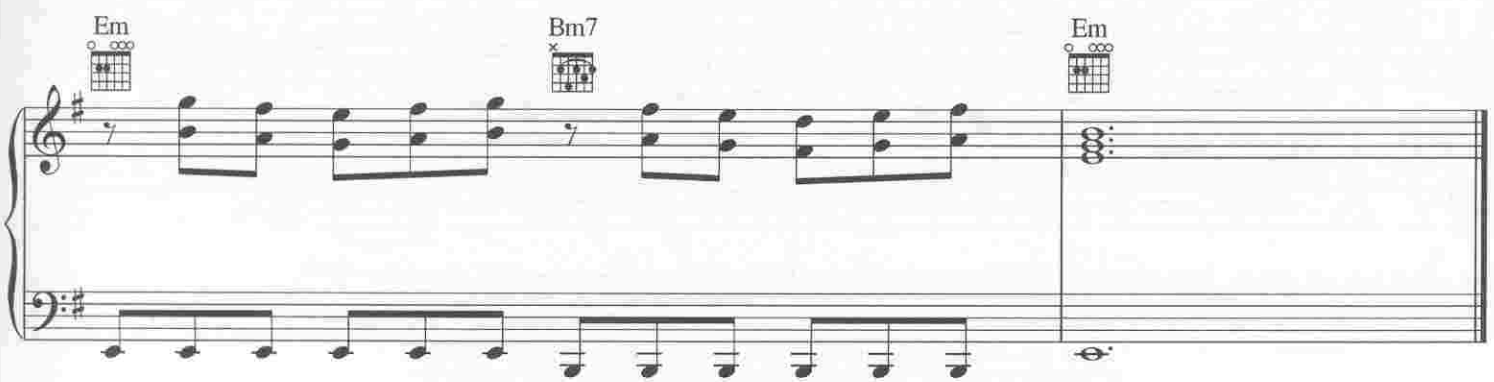

Em
Bm7
Em
Bm7
I, I, I, I'm fall - in'.
Em
Bm7
Fall
Em
Bm7
Em
Bm7
fall
fall.
Em
Bm7
Em
Bm7
I keep on fall - in' in and out of


Em
Bm7
Em
Bm7
love with - a you. I nev - er loved some - one the way that
Em
Bm7
Em
Bm7
I love a - you. I'm fall - in' in and out of
Em
Bm7
Em
Bm7
love with a - you. I nev - er loved some - one the way that
Em
Bm7
Em
Bm7
I love a - you. I'm fall - in' in and out of


Em
Bm7
Em
Bm7
love with a - you. I nev - er loved some - one the way that


Em
Em/B
N.C.
Em
Bm7
I love a - you. What?


Em
Bm7
Em
Bm7


Em
Bm7
Em