



UNPLUGGED

ALICIA KEYS

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KARMA

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

Moderately slow



The first system of piano accompaniment is in 4/4 time with a key signature of one flat (Bb). The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a simple bass line with a few chords. A dynamic marking of *mp* is present. A guitar chord diagram for Dm is shown above the first measure.

The second system continues the piano accompaniment with the same rhythmic and harmonic structure as the first system.

The third system of piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.



The final system includes the vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "Weren't you the one that said that you don't want me any more, And when you came home you'd always have some sorry excuse,". The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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._ } (Now
wan - na be a part of me._ }



you) { say - in' I com - plete your dream. _ } (Now ___
 { have so much to say to me. ___ }



___ you) ___ { say - in' I'm your ev - 'ry - thing. You're con -
 { wan - na make _ time for me. What you

fus - ing me, _ what you say to me. _ } Don't play with me, _ don't play with me. _ 'Cause,
 do to me, _ you're con - fus - in' me. _ }



(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? —

(What goes — a - round comes — a - round; what — goes up must — come

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

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





(What goes a - round comes a - round; what goes up must come






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. }



(1., 2.) (What goes a - round comes a - round; what goes up must come



1



down.) Got - ta stop try - in' to come back to me.



2



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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line consists of eighth notes with lyrics: "down.) Now — who's cry - in,' — de - sir - in' — to come back — to me? —". The piano accompaniment includes a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

The second system of music shows the piano accompaniment. The vocal line is silent. The right-hand part features a rhythmic pattern of eighth notes with chords, while the left-hand part has a steady bass line with some sustained notes.

The third system of music continues the piano accompaniment. The right-hand part maintains the eighth-note rhythmic pattern, and the left-hand part provides a consistent bass line.

The fourth system of music concludes the piano accompaniment. The right-hand part has a more complex rhythmic pattern, and the left-hand part features a sustained bass line.

HEARTBURN

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

Moderately fast

F#m7



(Uh, oh, oh.) (Uh, oh, oh.) (Uh, oh,

f

oh.) Come on. — (Uh, oh, oh.) Tem - po. (Uh, oh, oh.) A. Keys, (Uh, oh,

oh.) let's go. (Uh, oh, oh.) Let me. (Uh, oh,

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 -

$\text{F}\sharp\text{m}7$



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.)

$\text{F}\sharp\text{m}7$



I can't de - ny, — I've got this (Heart - burn.) —

Burn - in' in my (Heart soul. - burn.) —

Call the fire de - part (Heart - burn.) - ment.

To Coda ⊕
It's out of con - trol. (Heart - burn.) - 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.

One, Two, Three, Four. (A -

D.S. al Coda

CODA

Taste so good, I can’t re - sist. (Whoa, whoa.)

F#m7

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.) Whoa. (Uh, oh,

Lead vocal ad lib.

oh.) Uh, oh, oh, (Uh, oh, oh.) Uh, oh, oh. (Uh, oh, oh.) Oh. — (Uh, oh,

oh.) Oh. — (Uh, oh, oh.) Don't you know, I've got this (Heart - burn.) —

F#m7

Burn - in' in my (Heart - burn.) —
soul.

Call — the fire — de - part - ment. (Heart - burn.) — It's out — of con -

F#m7



(Heart - burn.) - (Spoken): What you tryin' to do? (Sung): (Heart - burn.) -

tol. _____

Burn - in' in my soul. (Heart - burn.) - Call - the fire - de - part -

(Heart - burn.) - (Heart - burn.) -

ment. 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.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a series of eighth notes marked with an 'x' (representing a muted guitar sound), followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Go 'head, girl. — Ooh.

The second system continues the musical piece. The vocal line has a melodic phrase followed by a long note and then another melodic phrase. The piano accompaniment maintains the same rhythmic pattern as the first system.

1

The third system shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest on the staff.

F#m7

Optional Ending

Repeat and Fade

N.C.

The fourth system concludes the piece. It includes a guitar chord diagram for F#m7. The piano accompaniment features a final melodic phrase. A box on the right side of the system is labeled 'Optional Ending' and contains the notation 'N.C.' (No Chords).

A WOMAN'S WORTH

Words and Music by ALICIA KEYS
and ERIKA ROSE

Moderately slow

Em D6 Cmaj7 B7

E5 Em Bm

Am7 Bm7 Em

You could buy me dia - monds, fair - ly, you could buy me I'll give you all my

Bm Am7

pearls, take me on a cruise a - round the world. (Ba - goods; treat you like a real wom - an should. (Ba -

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-



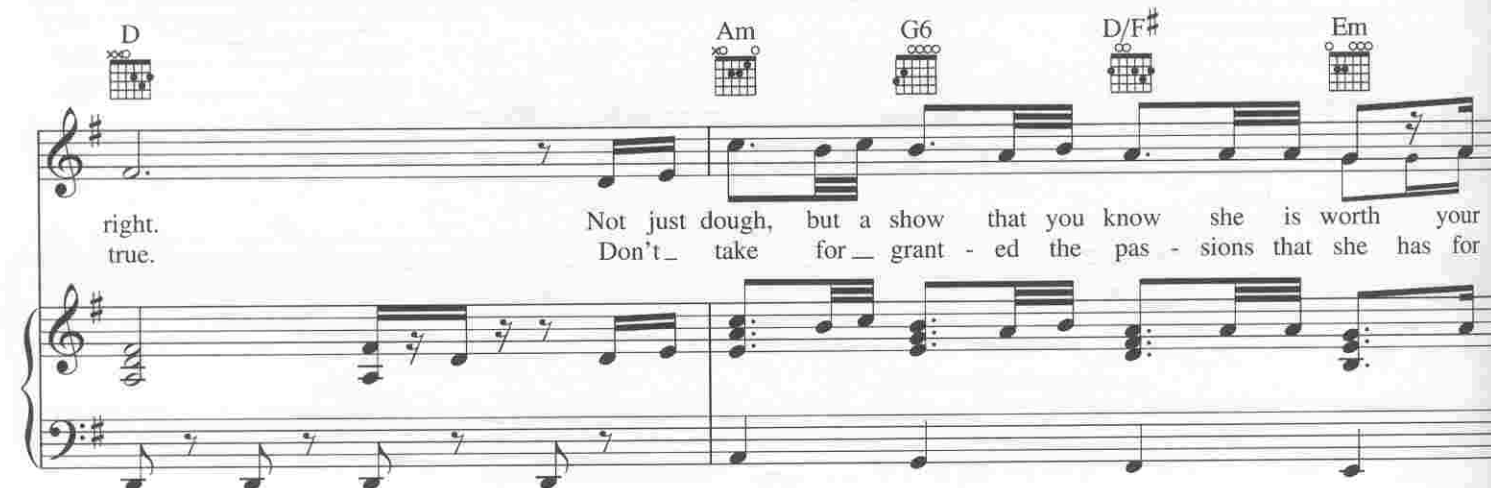
Bm7  Am  G6  D/F#  Em 

- 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.
 true. Not just dough, but a show that you know she is worth your
 Don't take for granted 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

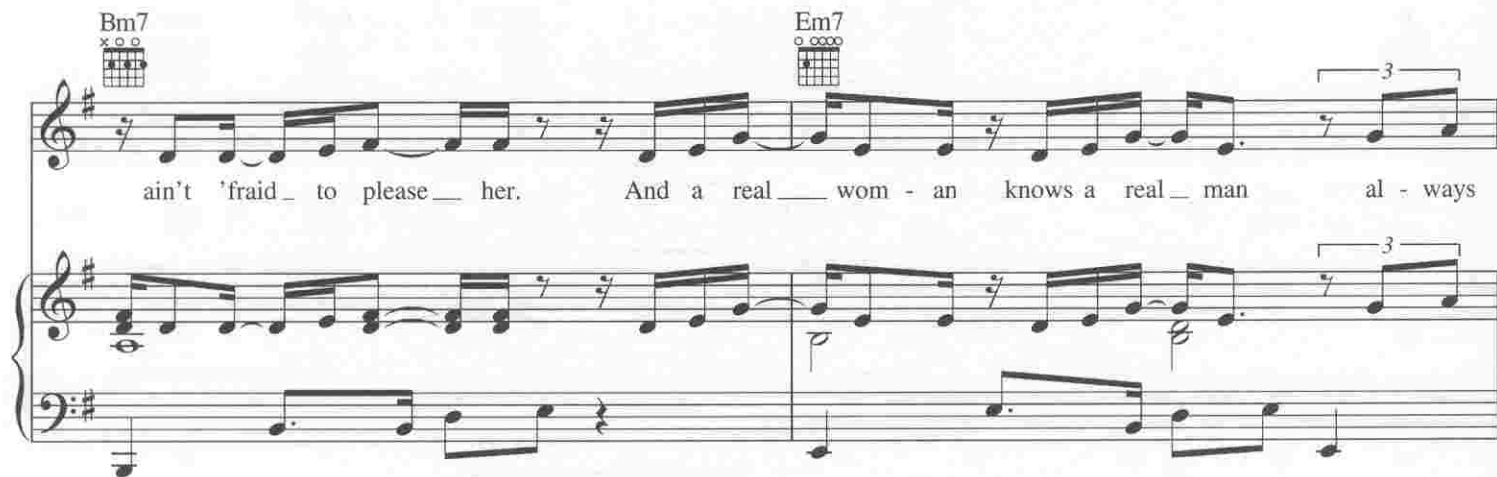
worth. 'Cause a real _____ man _____ knows a real _____ wom - an when he


Bm7 Am7

sees her, and a real _____ wom-an knows a real man _____

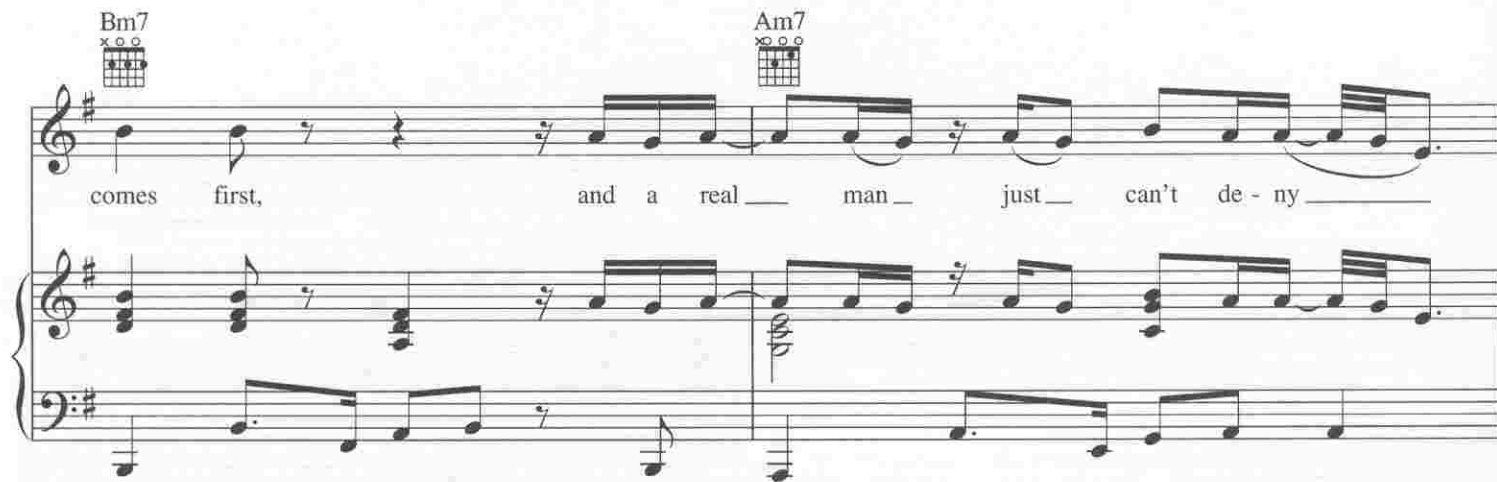
Bm7  Em7 

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

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Bm7, Am7, Bm7, Cmaj7, Bm7, and Am9. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Am7 Bm7 Cmaj7 Bm7 Am7

hear this song, 'cause you can't go wrong when you val - ue a

Detailed description: This system contains the next two measures. The guitar part features chords Am7, Bm7, Cmaj7, Bm7, and Am7. The piano accompaniment continues with a consistent rhythmic pattern.

B7

(Sing it.)


wom - an's, wom - an's, wom - an's, wom - an's worth. 'Cause a real -

Detailed description: This system contains the next two measures. The guitar part features a B7 chord. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are partially obscured by a line.

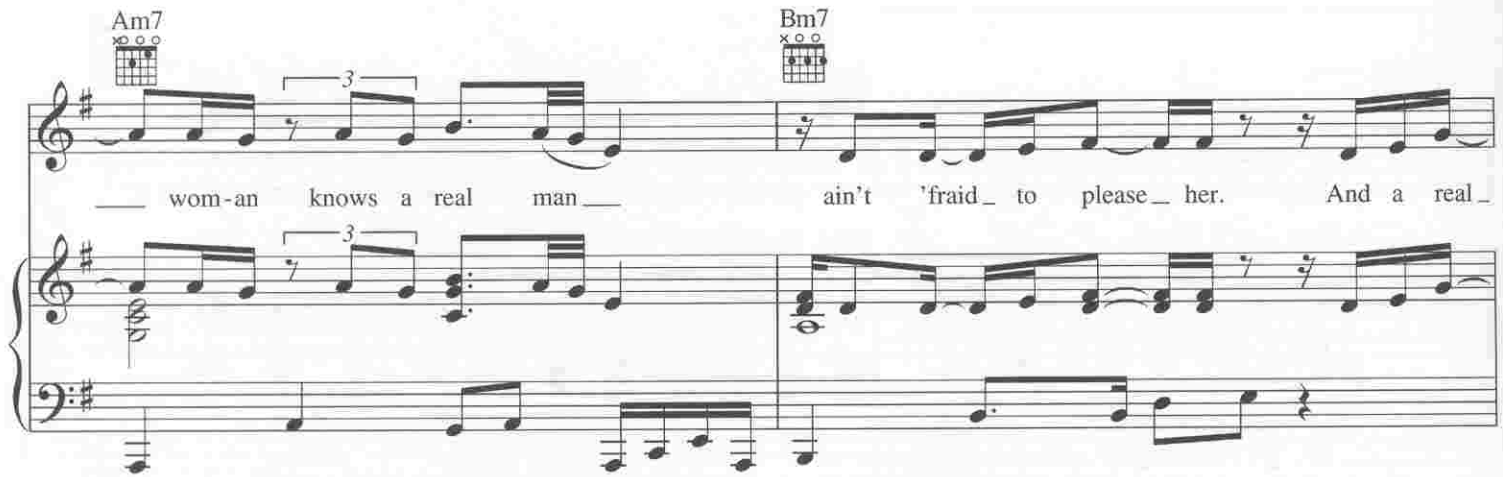
Em7 Bm7

— man — knows a real — wom - an when he sees her, and a real -

Detailed description: This system contains the final two measures. The guitar part features chords Em7 and Bm7. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are partially obscured by a line.

Am7  Bm7 



— wom-an knows a real man — ain't 'fraid to please her. And a real —



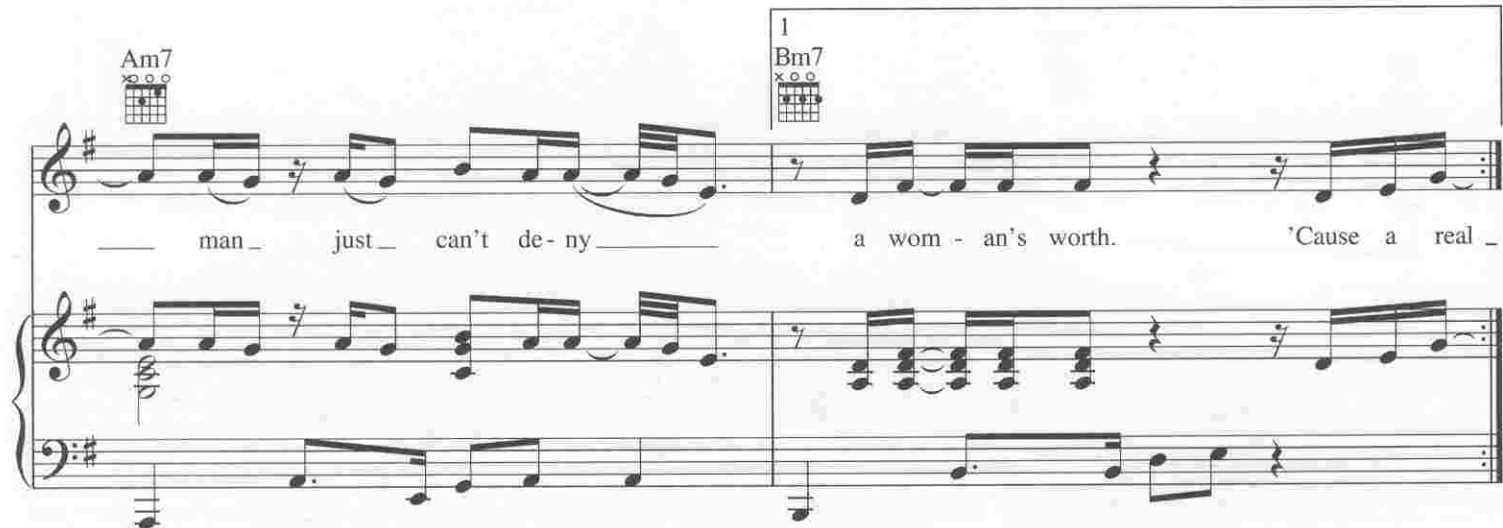
Em7  Bm7 



— wom - an knows a real — man al - ways comes first, and a real —



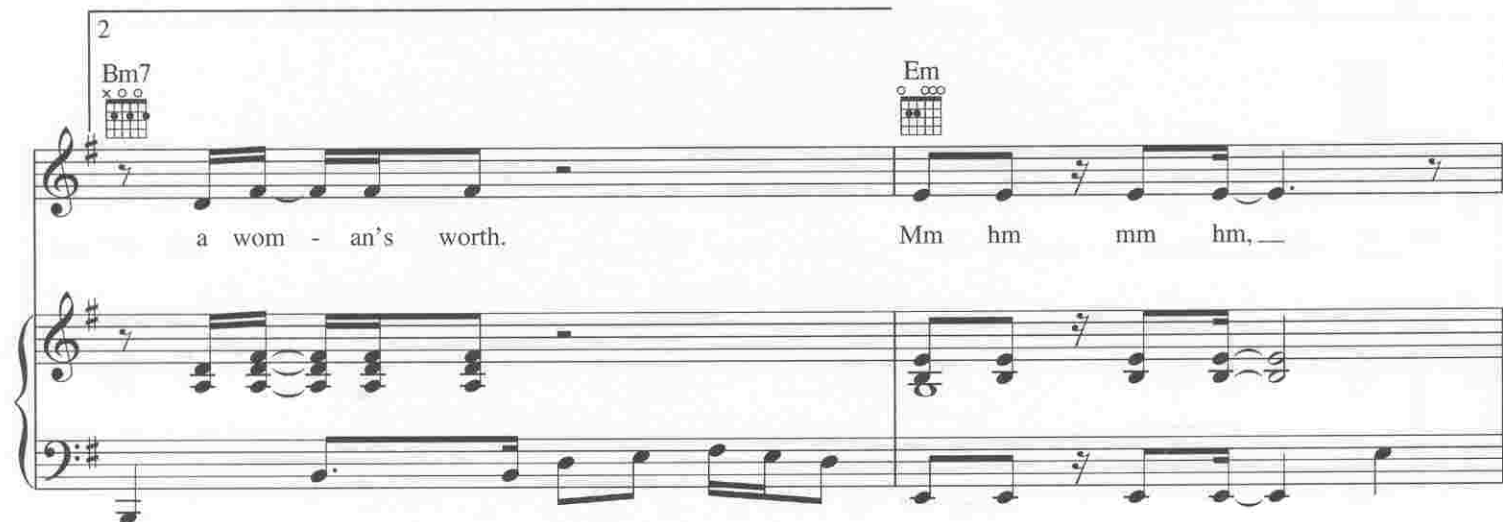
Am7  Bm7  1

— 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, _

Am7 Bm7 Bm7 Em

Repeat and Fade **Optional Ending**

UNBREAKABLE

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

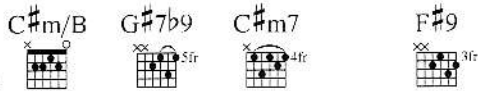
Moderate groove

N.C.

Clap your hands ev-'ry - bod - y. Clap your hands, - come on. -

Clap your hands ev-'ry - bod - y. Clap your hands ev-'ry - bod - y.

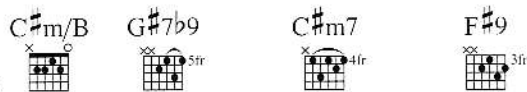
Clap your hands ev-'ry - bod - y, come on. -



We could fight like Ike and Tin - a



or give back like Bill and Cam - ille.



Be rich like O - prah and Sted - man or in - stead -



— strug - gle like Flo' and James — Ev - ans. 'Cause

C#m/B G#7b9 C#m7 F#9

he ___ ain't no dif -'frent from you and she ___ ain't no dif -'frent from me. } So
 She ___ ain't no dif -'frent from me and he ___ ain't no dif -'frent from you. }

C#m/B G#7b9 C#m7 F#9

we ___ got to live out our dreams _ like the peo - ple on T V. We got to

C#m/B G#7b9 C#m7 F#9

stay tuned 'cause there's more to see, un - break - a - ble. _

C#m/B G#7b9 C#m7 F#9

Through the tech - ni - cal dif - fi - cult - ies, un - break - a - ble. _



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#7b9 C#m7 F#9

or like Ki - mor - a and Rus - sell — mak - in' pa - per, oh yeah.

C#m/B G#7b9 C#m7 F#9

All in the fam - i - ly like the Jack - sons, like the Jack - sons.

C#m/B G#7b9 C#m7 F#9

And have e - nough kids — to make a band like Joe and Cath - 'rine, yeah.

D.S. al Coda I

CODA I

C#m/B G#7b9 C#m7 F#9

We're liv - in' on dreams. — We're liv - in' on

C#m/B G#7b9 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#7b9 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#7b9 C#m7 F#9 C#m/B G#7b9 C#m7 F#9

This love is un - break - a - ble. _____ No thing, no mon - ey, no sin, no

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

Moderately fast

D **Bb6** **G** **G/A** Play 8 times

(Vocal ad lib.)

f

D **Bb6** **G** **G/A**

I ——— keep your pic - ture ——— be - side my ———

D **Bb6** **G** **G/A**

bed, all - right, all - right.

* Recorded a half step lower.

D Bb6 G G/A

And I still re - mem - ber _____ ev - 'ry lit - tle thing that you said, —

D Bb6 G G/A





_____ all - right. _____ Well, all - right. _____

D Bb6 G G/A

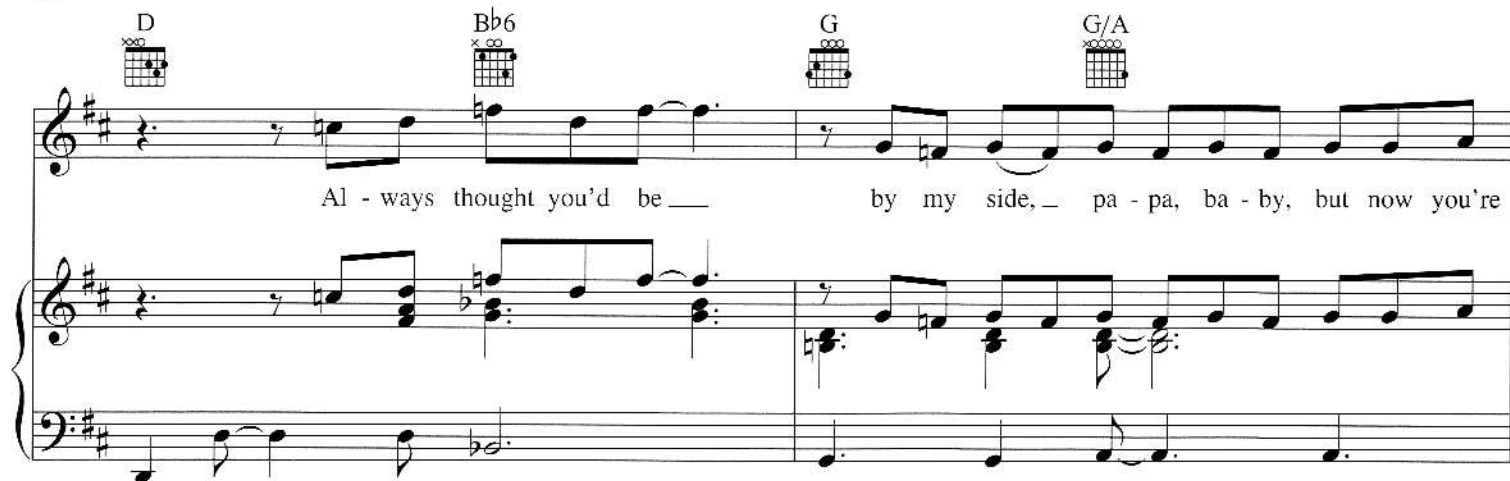
Al - ways thought that may - be, ba - by, our love was right, but guess it was —





D Bb6 G G/A

_____ wrong. _____ all wrong.

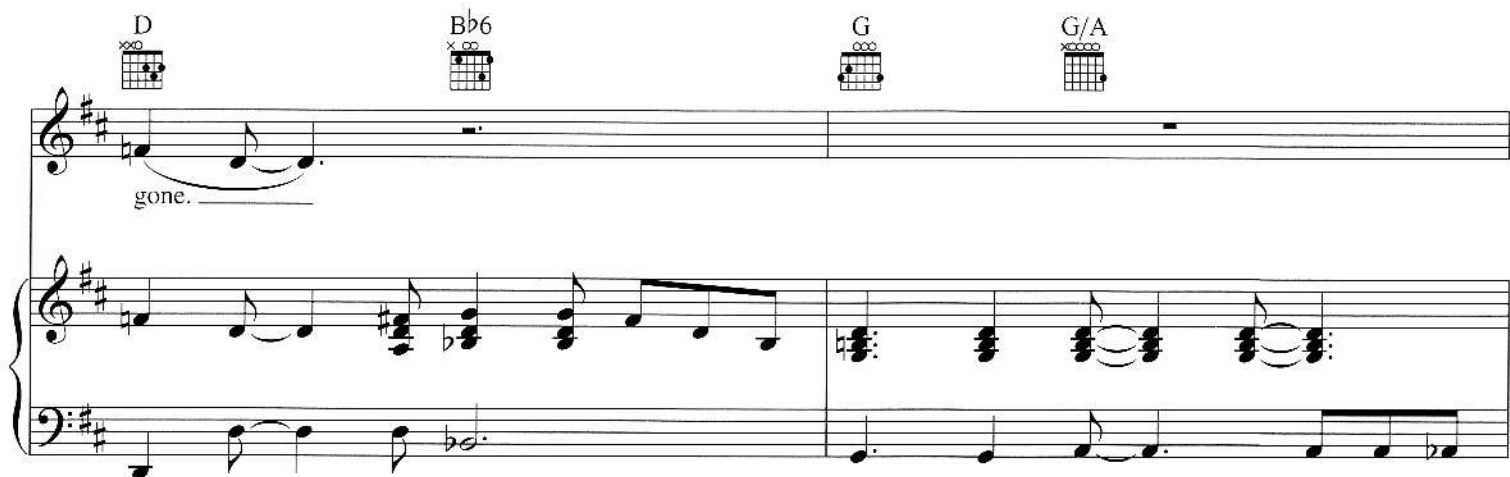





Al - ways thought you'd be — by my side, — pa - pa, ba - by, but now you're








gone.



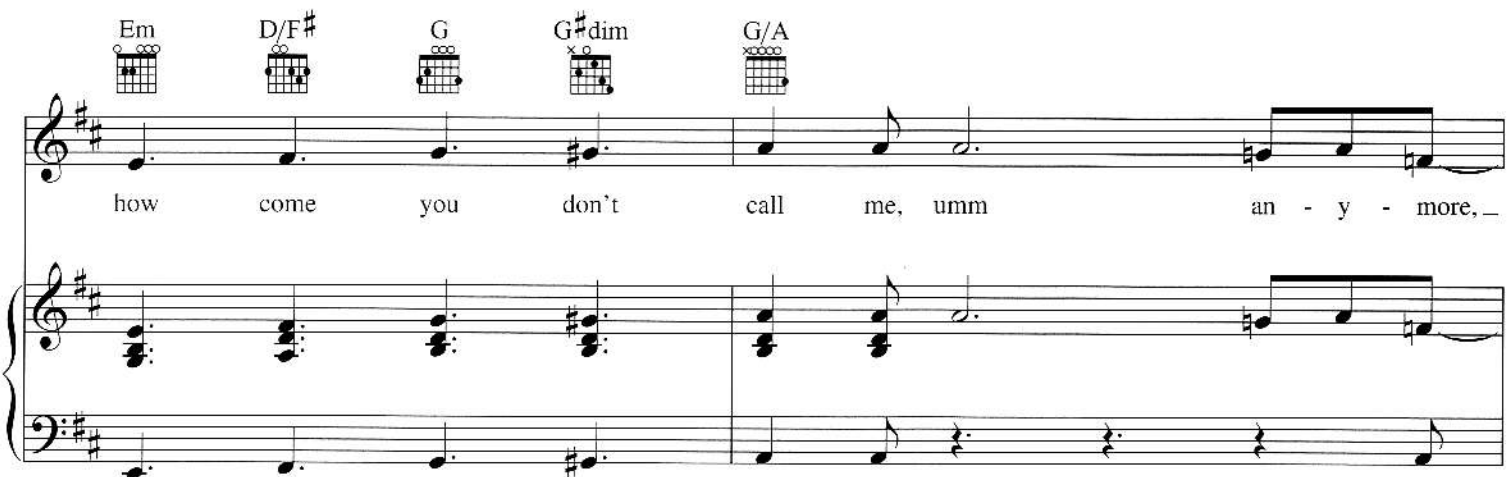



All I wan - na know, ba - by, if what we had — was good, they say,



how come you don't call me, umm an - y - more, —



D Bb6 G G/A

ba - by? Ahh, an - y - more. —

D Bb6 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



N.C.

down on my knees. Won't beg you please, please, — please, please, please, please, please, please,

ooh.

Won't you call me some - time, pa - pa?

(Ad lib. speaking)

G G/A D Bb6

Call me, call me. —
(Vocal ad lib. on repeats)

G G/A D Bb6

Play 8 times


Say, call me.

G G/A G

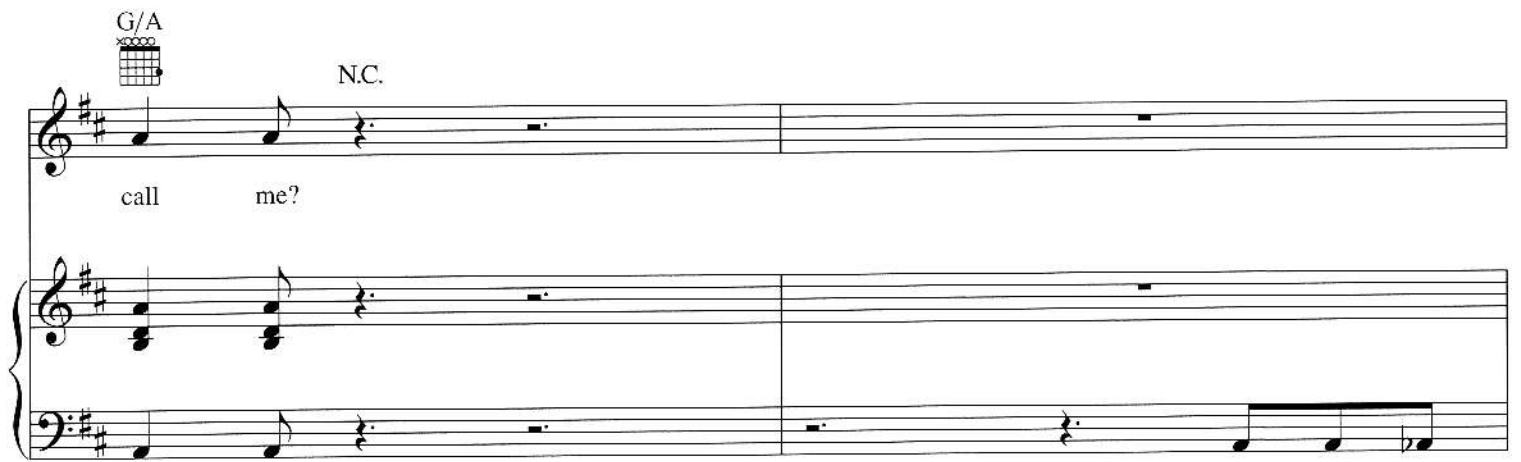
All I wan - na know, ba - by,


D/F# Em D/F# G G#dim

if what we had — was good, they say, how come you don't

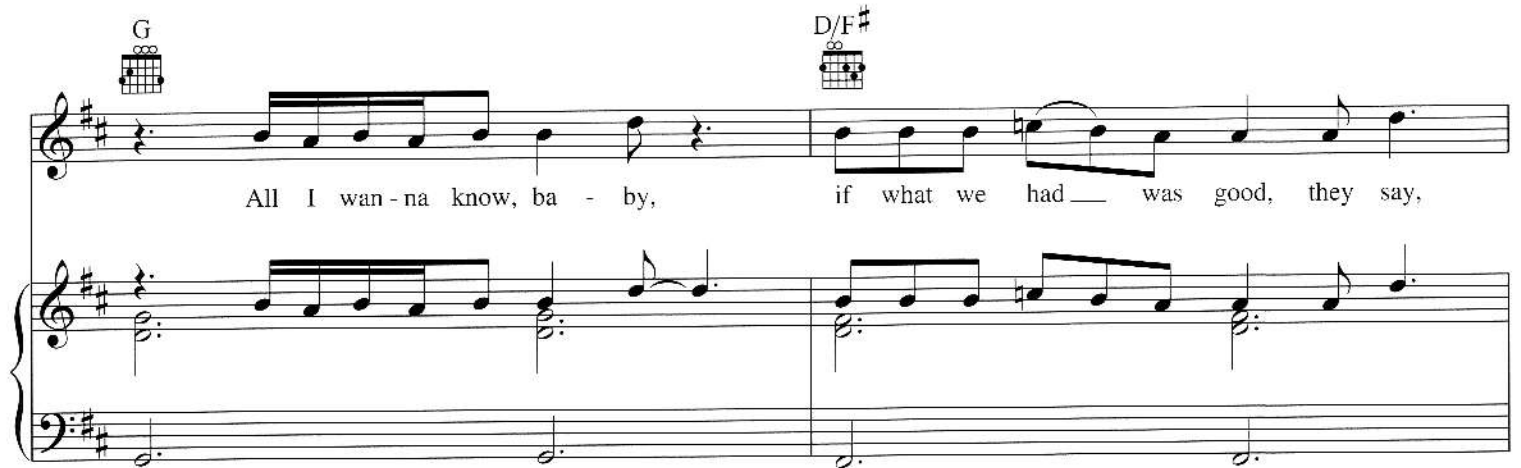
G/A  N.C.



call me?



G  D/F# 





All I wan-na know, ba - by, if what we had — was good, they say,



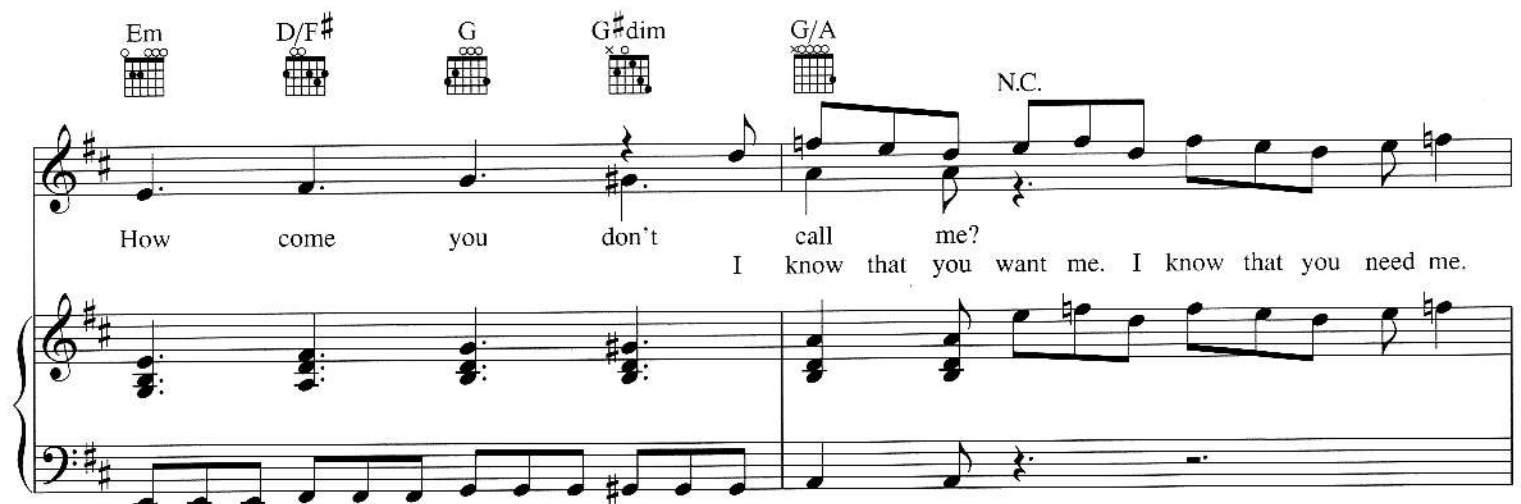
Em  D/F#  G  G#dim  G/A  N.C.

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 I call me?
I know that you want me. I know that you need me.





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?



IF I WERE YOUR WOMAN

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

Moderate Ballad, with a beat



G Cm/G

mp

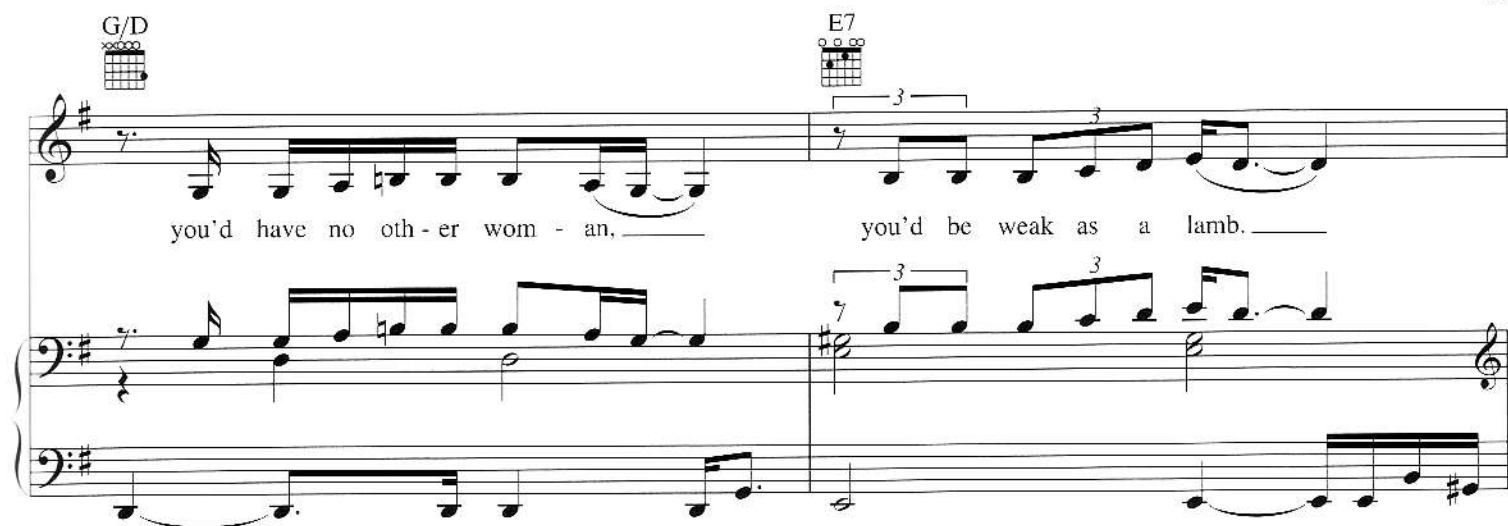
G Cm/G Cm(maj7)/G Cm/G Cm6/G



Em C#dim

If I were your wom - an and you were my man,

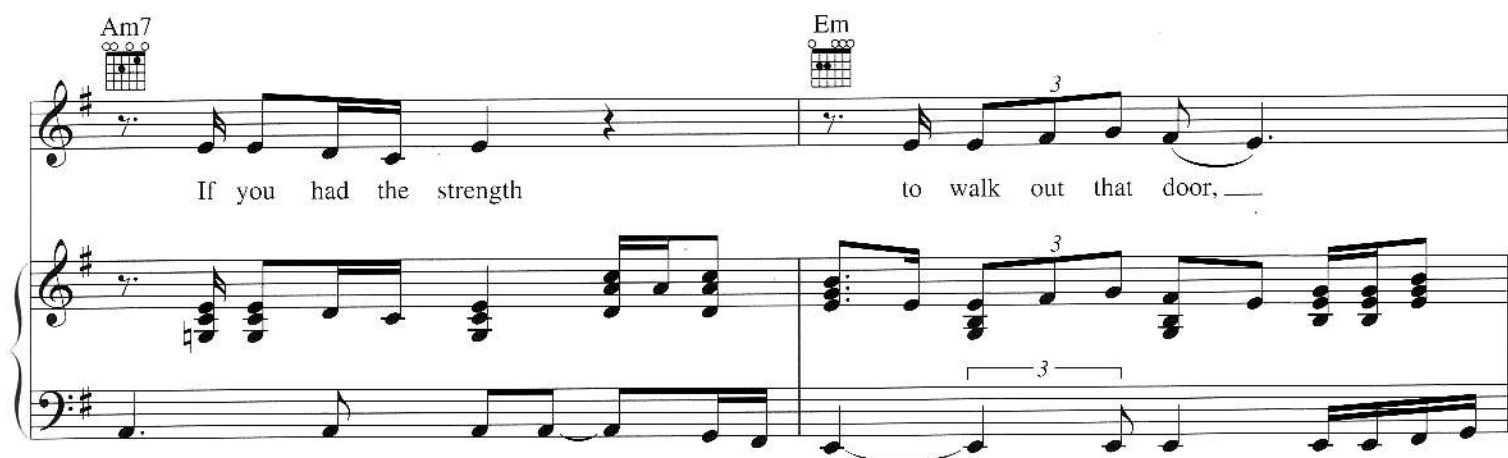
G/D  E7 



you'd have no oth - er wom - an, _____ you'd be weak as a lamb. _____



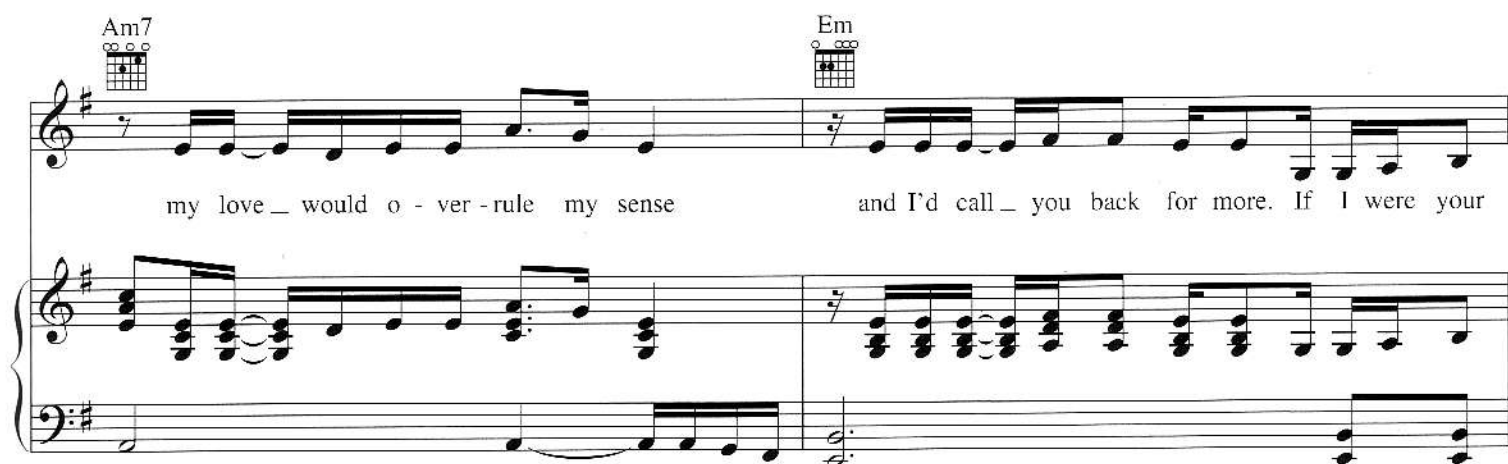
Am7  Em 



If you had the strength _____ to walk out that door, _____



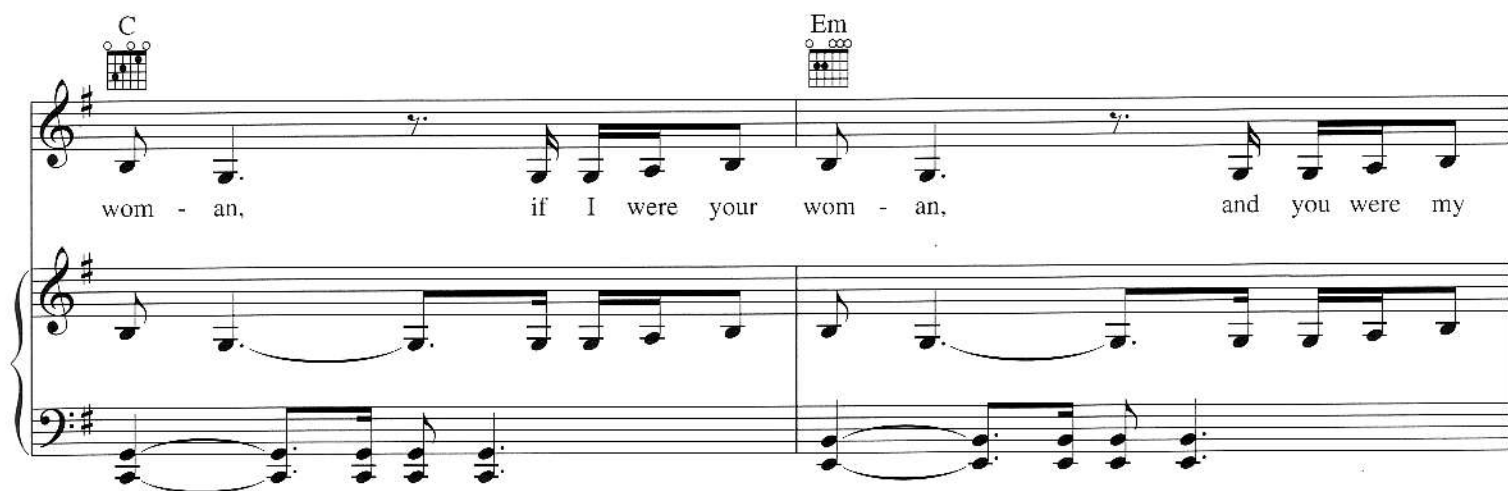
Am7  Em 



my love _ would o - ver - rule my sense _____ and I'd call _ you back for more. If I were your



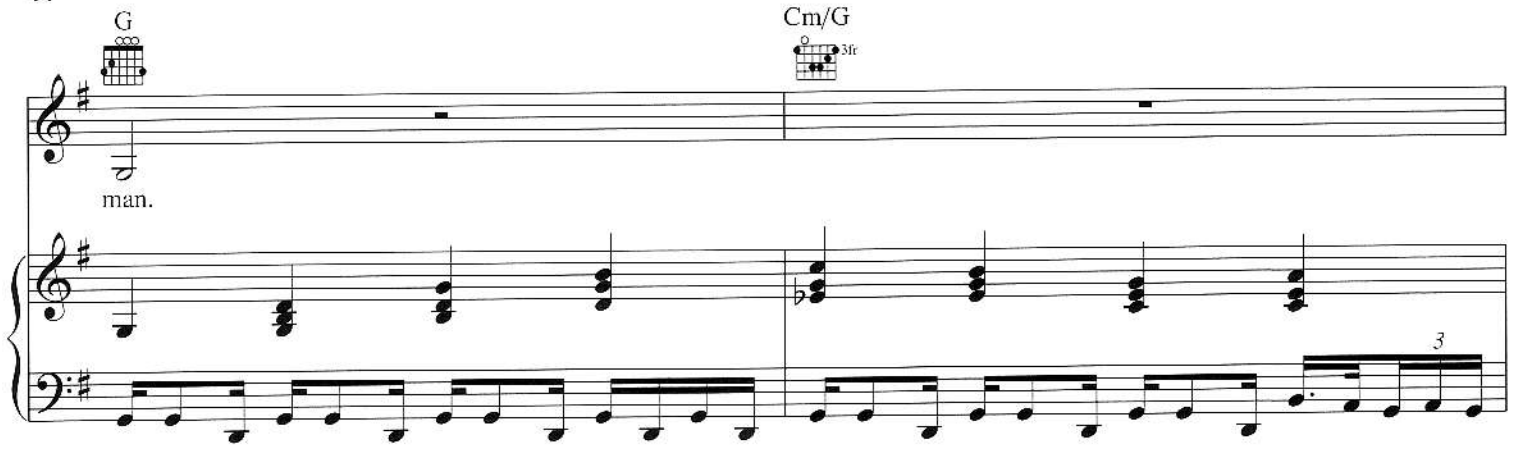
C  Em 



wom - an, _____ if I were your wom - an, _____ and you were my



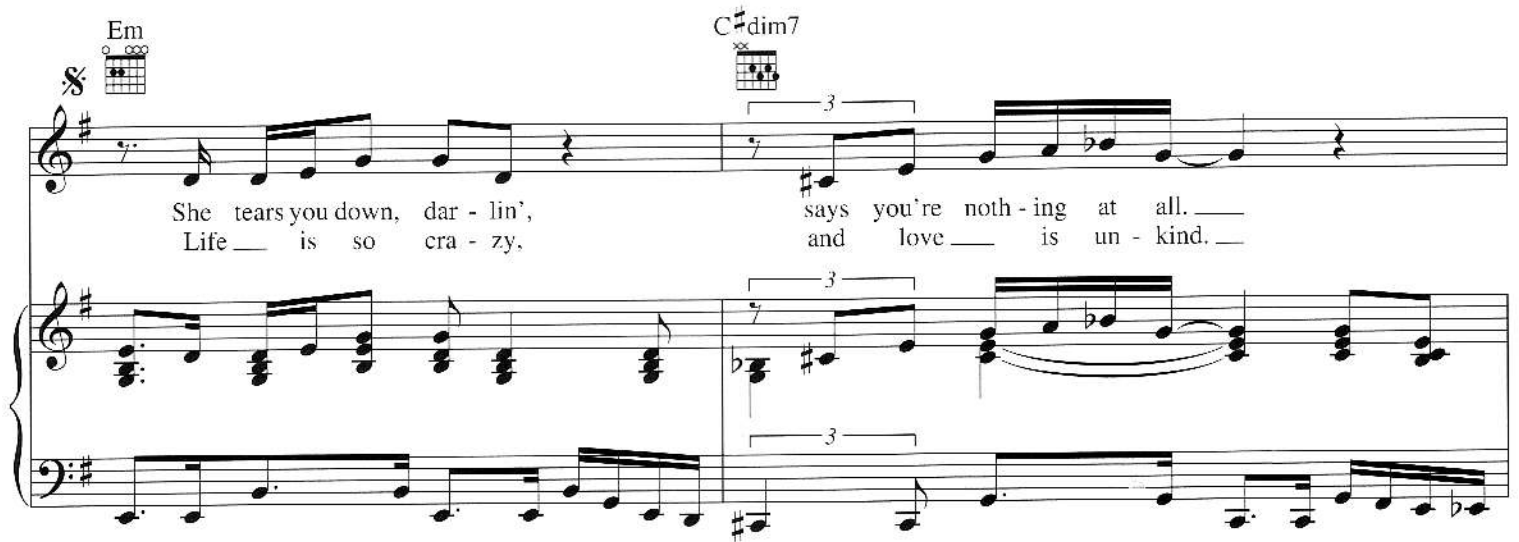
G  Cm/G 


man.




Em  C#dim7 



She tears you down, dar - lin', says you're noth - ing at all.
Life is so cra - zy, and love is un - kind.



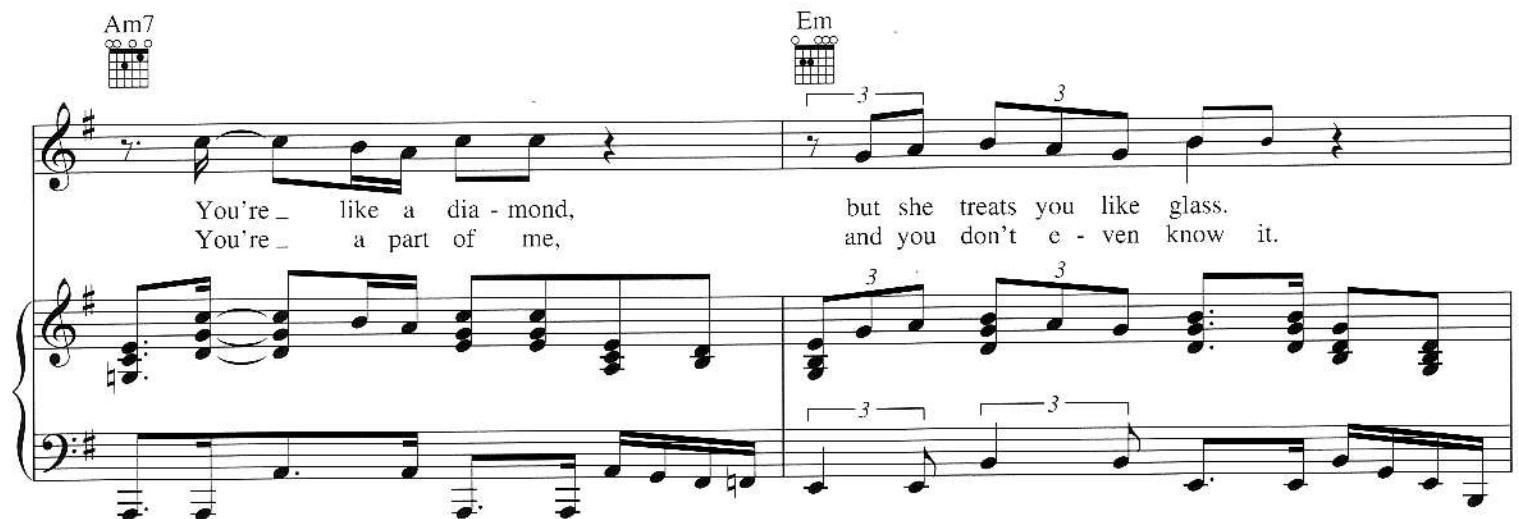
G/D  E7 

But I'll pick you up, dar - lin', when she lets you fall.
Be - cause she came first, dar - lin', will she hang on your mind?



Am7  Em 

You're like a dia - mond, but she treats you like glass.
You're a part of me, and you don't e - ven know it.



Am7

Cm/Eb

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

wom - an, if I were your wom - an, if I were your

G/D



E7

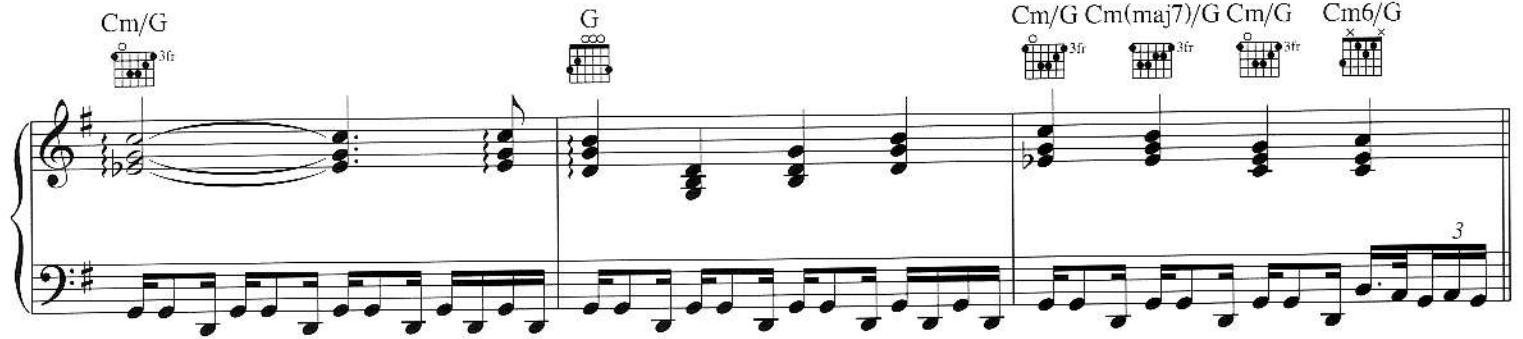
wom - an, here's — what I'd do; I'd

Cm

G

nev - er, no, no, stop lov - ing you.

Cm/G  3fr  Cm/G Cm(maj7)/G Cm/G Cm6/G



Musical score for the first system, featuring piano accompaniment with guitar chord diagrams above the staff.



CODA

Em  G 

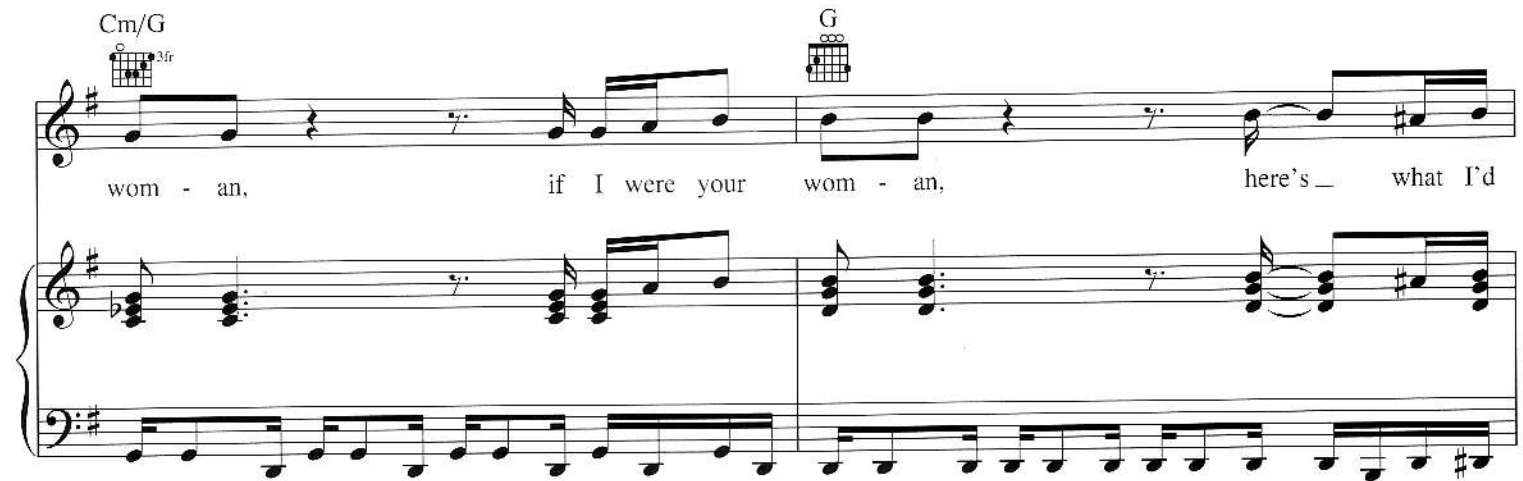
too a - fraid_ to show it. — If I were your wom - an, if I were your



Musical score for the Coda section, including vocal line and piano accompaniment.

Cm/G  3fr G 

wom - an, if I were your wom - an, here's_ what I'd



Musical score for the second system, including vocal line and piano accompaniment.

E7  Cm  3fr

do; I'd nev - er, no, — no, no, stop lov - ing



Musical score for the third system, including vocal line and piano accompaniment.

G Cm/G

you. If I were your

G E7

wom - an, here's what I'd do; I'd

Cm G

nev - er, nev - er, nev - er stop lov - ing you. If I were your

Cm/G G

wom - an, your sweet lov - ing wom - an. If I were your


Repeat ad lib. and Fade

IF I AIN'T GOT YOU


Words and Music by
ALICIA KEYS

Moderately slow, in one


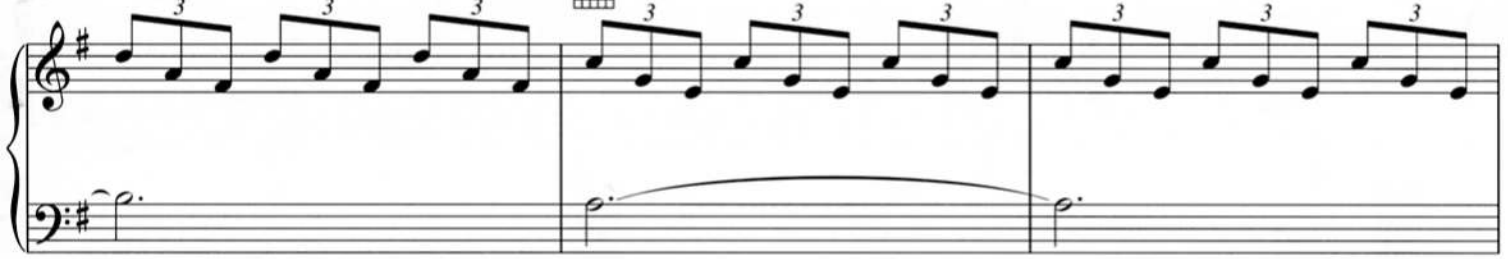
Cmaj7



Bm7




Am7


Gmaj7




Am7




Bm7



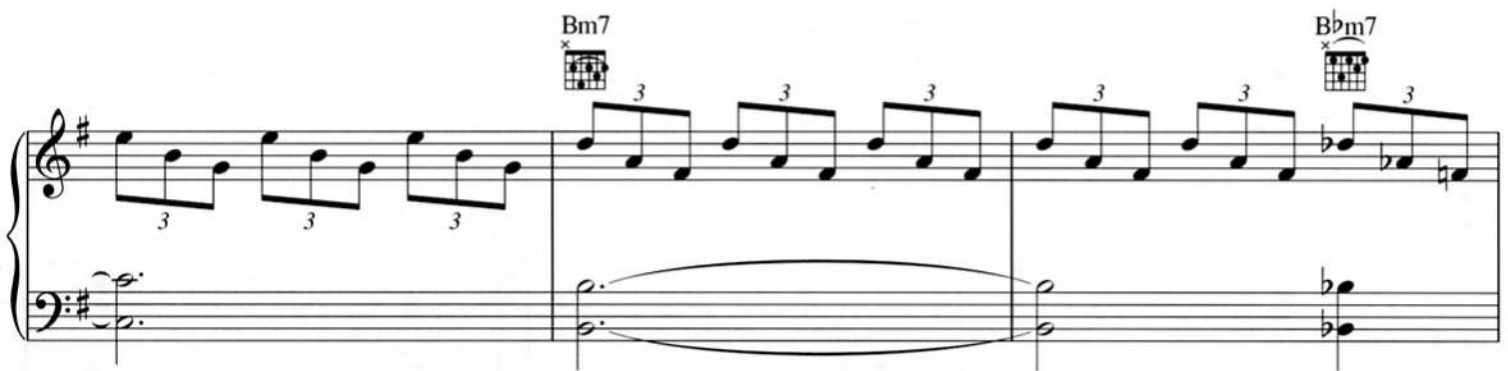
Cmaj7




Bm7



Bbm7

Am7



Gmaj7



Gmaj7



Some — peo - ple live for the
Some — peo - ple search for a

Em7



Am7



for - tune. ———
four - tain, ———

the Some — peo - ple
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

es, — yeah. —
 Some and peo - ple live just to play the
 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 world that the vis - i - ble things de -
 on a sil - ver plat - ter, and

Gmaj7 Am7 Bm7

fine what what's good with would it in. be

This system contains the first three measures of the piece. The guitar part features chords Gmaj7, Am7, and Bm7. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Cmaj7 Bm7 Am7 Gmaj7 Am7

And I've with been no there be - fore, but with one to share,

This system contains measures 4 through 6. The guitar part features chords Cmaj7, Bm7, Am7, Gmaj7, and Am7. The piano accompaniment continues with a triplet of eighth notes in the right hand.

Bm7 Am7 Gmaj7

that no life's one a who bore, tru - ly so full cares of the

This system contains measures 7 through 9. The guitar part features chords Bm7, Am7, and Gmaj7. The piano accompaniment includes a triplet of eighth notes in the right hand.

Am7 Bm7

su - per - fi - cial. } Some peo - ple
for me?

This system contains the final three measures of the piece. The guitar part features chords Am7 and Bm7. The piano accompaniment concludes with a triplet of eighth notes in the right hand.



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

Bbm7

some just want ev - er - y - thing, but ev - 'ry - thing means

Am7



To Coda

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


Bbm7


whole wide world don't mean a thing — if I ain't got you with me,



Am7

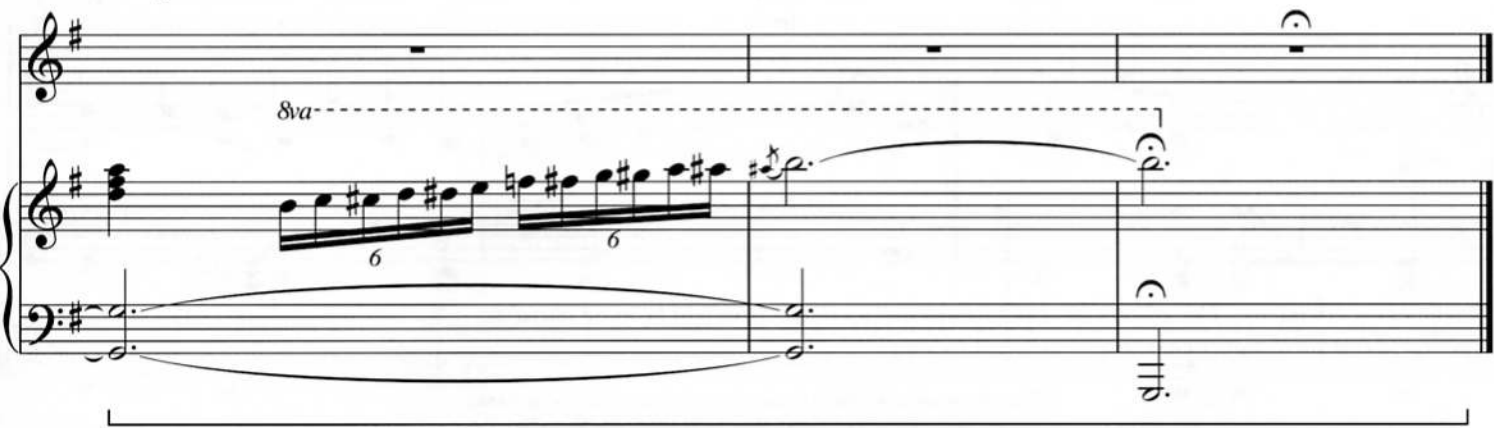

Gmaj7


ba - by. —



Freely

8va



EVERY LITTLE BIT HURTS

Words and Music by
ED COBB

Moderate Gospel

N.C.



First system of piano accompaniment in 6/8 time, marked *f*. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The music is in C major.



N.C.



Vocal line for the first system, starting with a whole rest followed by a half note G4. The lyrics "Ev - 'ry lit - tle bit" are written below the staff.

Ev - 'ry lit - tle bit

Second system of piano accompaniment, continuing the rhythmic pattern from the first system.



Vocal line for the second system, featuring a melodic line with a slur over the notes. The lyrics "hurts. Ev - 'ry lit - tle bit hurts." are written below the staff.

hurts.

Ev - 'ry lit - tle bit

hurts.

Third system of piano accompaniment, continuing the rhythmic pattern.



Vocal line for the third system, featuring a melodic line with a slur over the notes. The lyrics "Ev - 'ry night I cry. Ev - 'ry night I sigh. Ev - 'ry night I won - der why — you" are written below the staff.

Ev - 'ry night I cry.

Ev - 'ry night I sigh.

Ev - 'ry night I won - der why — you

Fourth system of piano accompaniment, concluding the piece with a final chord.



treat me cold_ yet you won't let me go. Ev -'ry lit - tle hurt

counts. Ev -'ry lit - tle hurt counts.

Say you're com - in' home yet you nev - er phone. Leave me all a - lone. My love is

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 _____

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics 'fore _____ if you will stay with _____'. Above the staff are guitar chord diagrams for D, G, F/G, C/G, and G. The bottom two staves show a piano accompaniment with chords and moving lines in both hands.

F/G C/G G C F/C

me. _____ Oh, _____ yeah, _____ ev - 'ry lit - tle bit hurts. _____

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics 'me. _____ Oh, _____ yeah, _____ ev - 'ry lit - tle bit hurts. _____'. Above the staff are guitar chord diagrams for F/G, C/G, G, C, and F/C. The bottom two staves show a piano accompaniment with triplets and chords in both hands.

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

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics 'Ev - 'ry lit - tle bit hurts. _____ To you - I'm a toy and - you're the boy'. Above the staff are guitar chord diagrams for C, F/C, C, and G/B. The bottom two staves show a piano accompaniment with chords and moving lines in both hands.

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.

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics 'who - gets to say - when I should play. - Yet you hurt me, de - sert me.'. Above the staff are guitar chord diagrams for F/A, C/G, F/G, C/G, G, F/G, C/G, and G. The bottom two staves show a piano accompaniment with chords and moving lines in both hands.

F7 C x 0 0 0 G/B x 0 0 0

Ooh, ooh,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a half note 'Ooh,' in the second measure and a half note 'ooh,' in the third measure. The piano accompaniment features a bass line with a half note 'F' in the first measure, followed by eighth notes 'A', 'C', 'B', 'A', 'G' in the second measure, and eighth notes 'F', 'A', 'C', 'B', 'A', 'G' in the third measure. The right hand plays chords: F7 in the first measure, and C and G/B in the second and third measures. A triplet of eighth notes is marked in the second measure of the piano accompaniment.

F/A C/G F7

ooh.

Detailed description: This system contains the next two measures. The vocal line has a whole rest in the first measure, followed by a half note 'ooh.' in the second measure, and a whole rest in the third measure. The piano accompaniment continues with eighth notes 'F', 'A', 'C', 'B', 'A', 'G' in the second measure, and eighth notes 'F', 'A', 'C', 'B', 'A', 'G' in the third measure. The right hand plays chords: F/A in the first measure, C/G in the second measure, and F7 in the third measure. A triplet of eighth notes is marked in the second measure of the piano accompaniment.

C G/B F/A C/G D.S. al Coda

Ooh, ooh, ooh.

Detailed description: This system contains the next two measures. The vocal line has a half note 'Ooh,' in the first measure, a half note 'ooh,' in the second measure, and a half note 'ooh.' in the third measure. The piano accompaniment continues with eighth notes 'F', 'A', 'C', 'B', 'A', 'G' in the second measure, and eighth notes 'F', 'A', 'C', 'B', 'A', 'G' in the third measure. The right hand plays chords: C in the first measure, G/B in the second measure, F/A in the third measure, and C/G in the fourth measure. A double bar line with 'D.S. al Coda' is at the end of the system.

CODA F/C

hurts. Oh no.

Detailed description: This system contains the Coda section. The vocal line has a half note 'hurts.' in the first measure, followed by a half note 'Oh no.' in the second measure. The piano accompaniment features a bass line with eighth notes 'F', 'C', 'B', 'A', 'G' in the first measure, and eighth notes 'F', 'C', 'B', 'A', 'G' in the second measure. The right hand plays chords: F/C in the first measure, and F/C in the second measure. A double bar line with a circle and cross symbol is at the beginning of the system.

C

umm ev - 'ry lit - tle bit hurts me, ba - by. Oh yeah.

Detailed description: This system contains the final two measures. The vocal line has a half note 'umm' in the first measure, followed by a half note 'ev - 'ry lit - tle bit hurts me, ba - by.' in the second measure, and a half note 'Oh yeah.' in the third measure. The piano accompaniment continues with eighth notes 'F', 'C', 'B', 'A', 'G' in the second measure, and eighth notes 'F', 'C', 'B', 'A', 'G' in the third measure. The right hand plays chords: C in the first measure, and C in the second and third measures.

C7/E F7

Say yeah, yeah, yeah, yeah. Say,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics 'Say yeah, yeah, yeah, yeah. Say,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C7/E and F7 are shown above the staff.

C C7/E F7 C C7/E

yeah, yeah. Say yeah, yeah, — yeah, yeah. Whoa, — ev - 'ry lit - tle bit

Lead vocal ad lib.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'yeah, yeah. Say yeah, yeah, — yeah, yeah. Whoa, — ev - 'ry lit - tle bit'. A note for 'Whoa' is marked as a lead vocal ad lib. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C, C7/E, and F7 are shown above the staff.

F7 C C7/E F7

hurts. Ooh, ev - 'ry lit - tle bit hurts.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'hurts. Ooh, ev - 'ry lit - tle bit hurts.'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for F7, C, C7/E, and F7 are shown above the staff.

C7/E F7 C7

Ooh, ev - 'ry lit - tle bit hurts. Ooh, ev - 'ry lit - tle bit

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Ooh, ev - 'ry lit - tle bit hurts. Ooh, ev - 'ry lit - tle bit'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C7/E, F7, and C7 are shown above the staff.

F7 N.C. C G/B

hurts. Ev - 'ry night I cry. Ev - 'ry night I sigh. _

End lead vocal ad lib.

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

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



f

Play 7 times

It's like a

jun - gle out here.
see - is street homes

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

F#m

here. In my dream - in' still
ple. On - ly crime fills

my rest
the brain.

sleeps the
Feels like I'm

C#m

cous in of death.
go in' in - sane.

G#m7

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

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 Cit - y. 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...

Musical score for the first system. The vocal line (treble clef) begins with a double bar line and a repeat sign. The lyrics are "Liv - in' in the cit -". The piano accompaniment (grand staff) consists of a right hand with chords and a left hand with a simple bass line. The key signature is G major (one sharp).

Musical score for the second system. The vocal line continues with the lyrics "y. Liv - in' in". The piano accompaniment continues with similar harmonic support. The key signature remains G major.

Musical score for the third system. The vocal line continues with the lyrics "the cit - y. New York,". The piano accompaniment continues with similar harmonic support. The key signature remains G major.

Musical score for the fourth system. The vocal line concludes with the lyrics "New York Cit - y.". The piano accompaniment concludes with similar harmonic support. The key signature remains G major.

Liv - in' in the cit -

The first system of the score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter note 'Liv', followed by a dotted quarter note 'in'' with a slur over it. The piano accompaniment consists of chords and moving lines in both hands.

Play 3 times

y. Liv - in' in

The second system is marked 'Play 3 times'. It contains a vocal line and piano accompaniment. The vocal line starts with a quarter note 'y.', followed by a dotted quarter note 'Liv', then a quarter note 'in'' with a slur, and ends with a quarter note 'in'. The piano accompaniment includes a repeat sign and a fermata over the final chord.

the cit - y,

rit.

F#7

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter note 'the', a quarter note 'cit', and a dotted quarter note 'y,' with a slur. The piano accompaniment features a fermata over the final chord, which is identified as F#7. The word 'rit.' is written below the piano part.

yeah, yeah.

G#7#9 5fr

C#m 4fr

The fourth system contains the vocal line and piano accompaniment. The vocal line has a quarter note 'yeah,' followed by a quarter note 'yeah.'. The piano accompaniment includes two guitar chord diagrams: G#7#9 (5fr) and C#m (4fr). The piano part consists of chords and moving lines in both hands.

WILD HORSES

Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderately slow, with feeling

G Gmaj7 Cmaj7 Play 3 times

mf

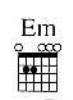
G Gmaj7 Cmaj7

Bm7 G

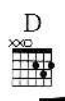
Male: Child - hood liv - ing

Bm7 G

is eas - y to do.



The things you want - ed,



I bought them for you.



Grace - less la - dy



you know who I am.



You know I can't let you



slide through my hands.



Wild horses could - n't drag me a - way.



yeah. Wild, wild horses

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

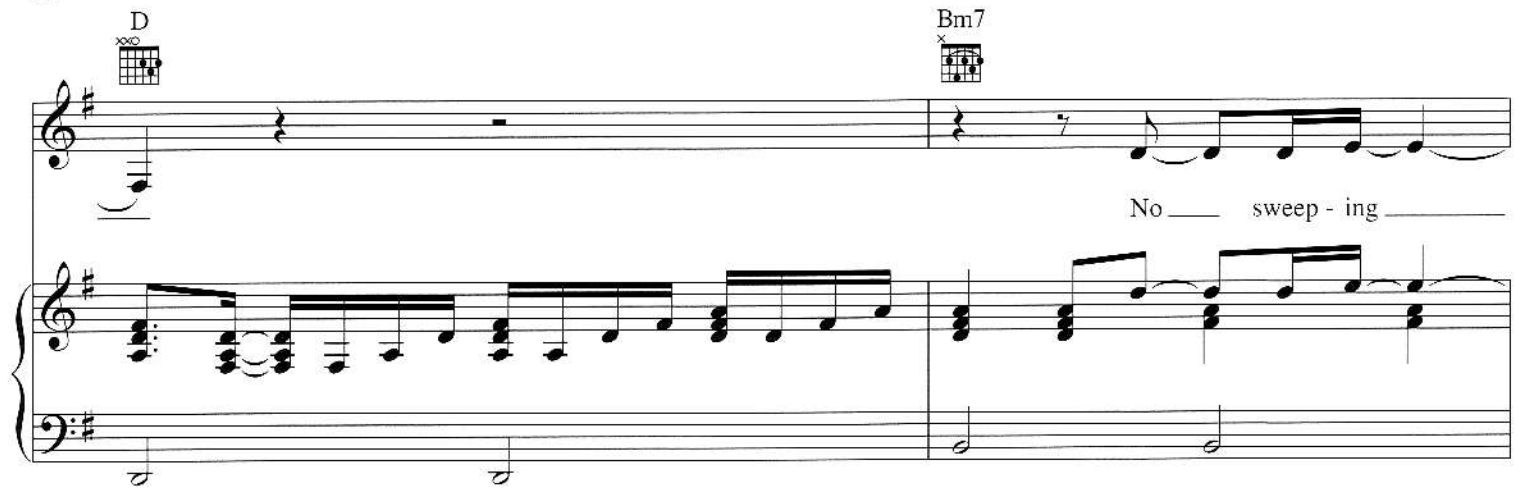
suf - fer a dull ach - ing pain.




Am7 Em D/F# G

Now you de - cid - ed to show me the same.

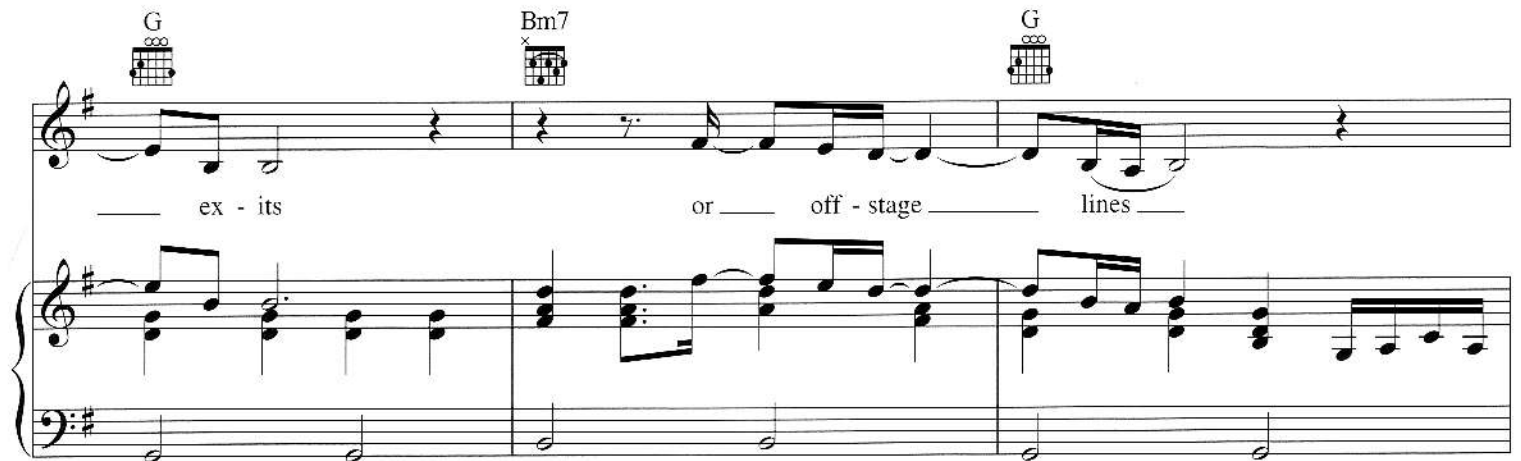
D  Bm7 




No sweep - ing



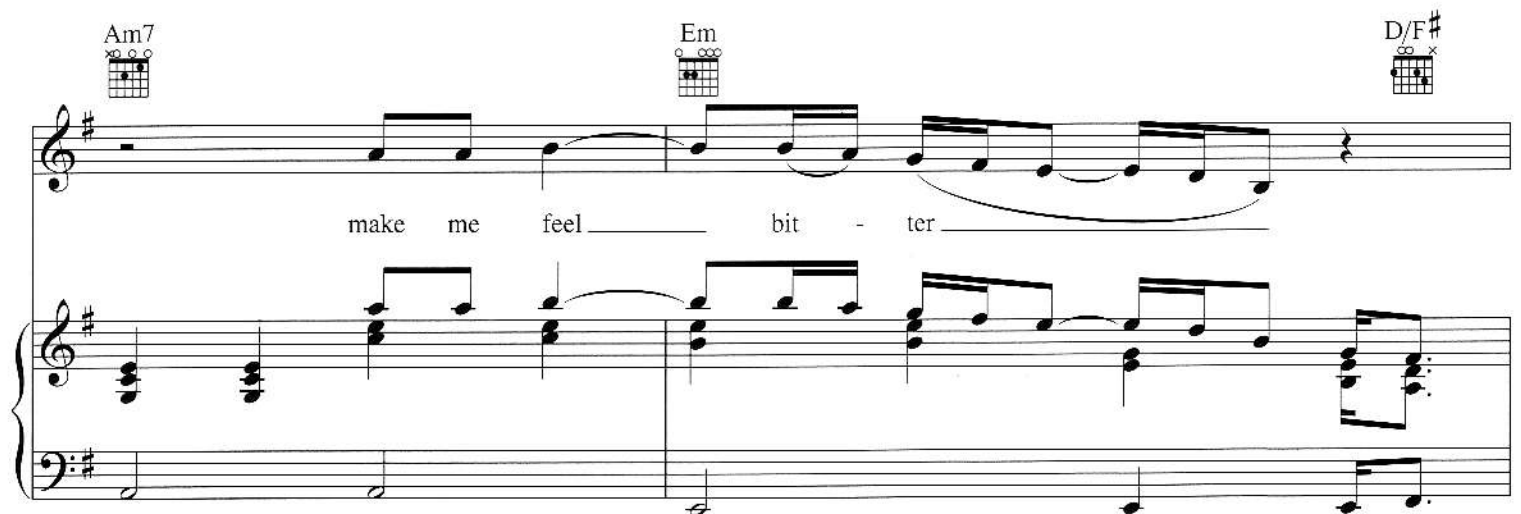
G  Bm7  G 



ex - its or off - stage lines



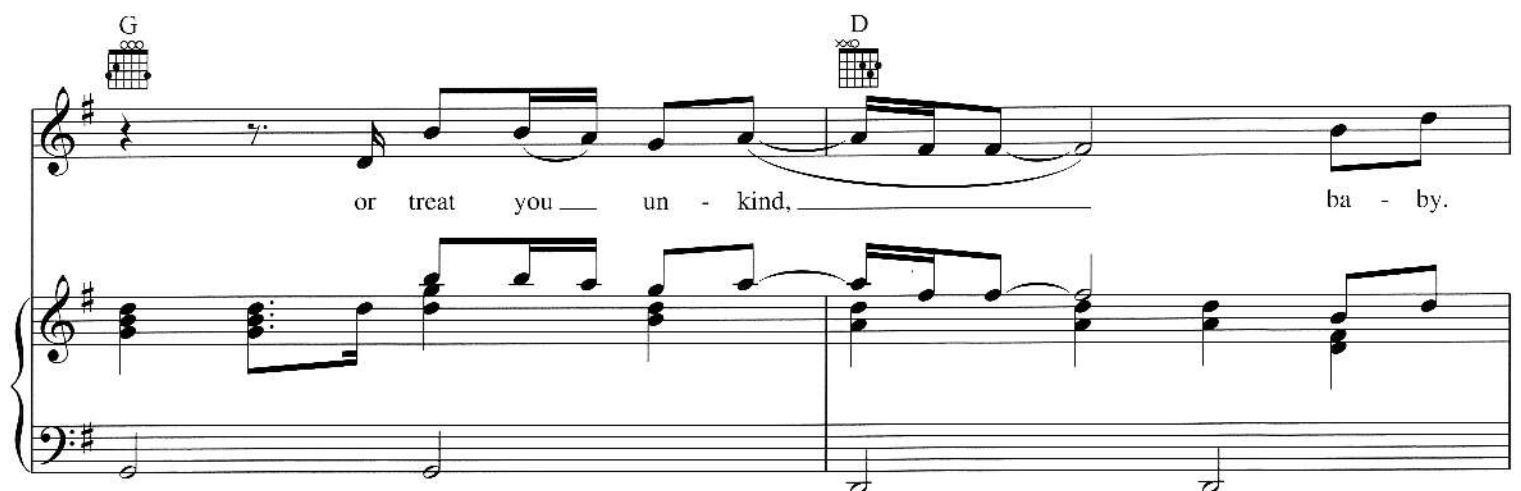
Am7  Em  D/F# 

make me feel bit - ter



G  D 

or treat you un - kind, ba - by.





Wild hors - es could - n't drag me a - way.





Wild hors -



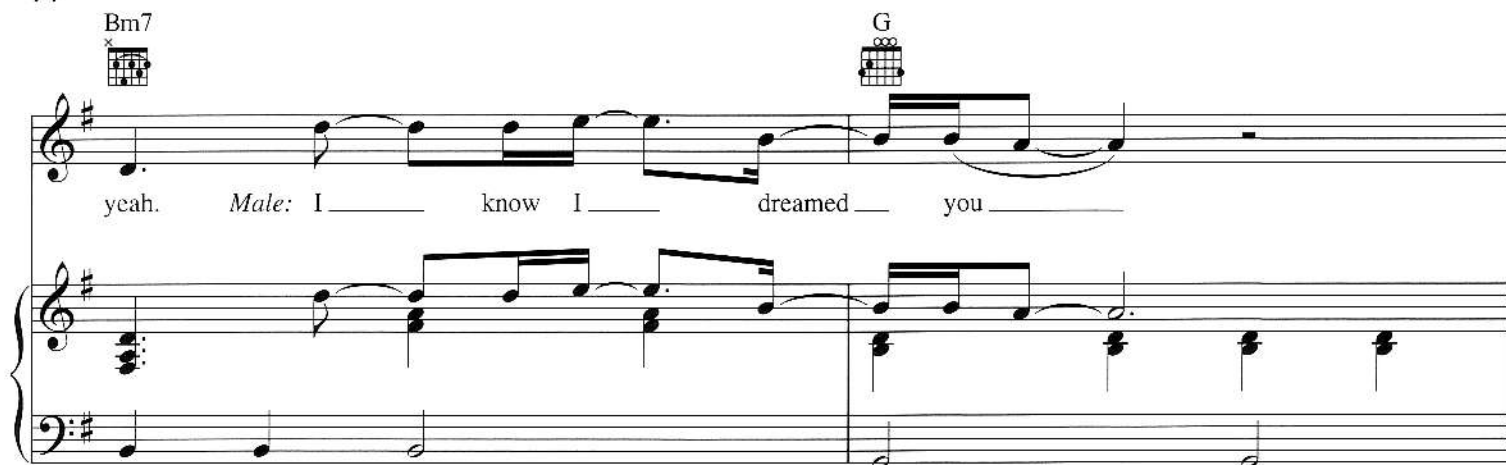
es could - n't drag me a - way.





Yeah, yeah, yeah,

Bm7  G 

yeah. *Male:* I _____ know I _____ dreamed _____ you _____



Bm7  G 



a sin _____ and a lie, _____ oh. _____



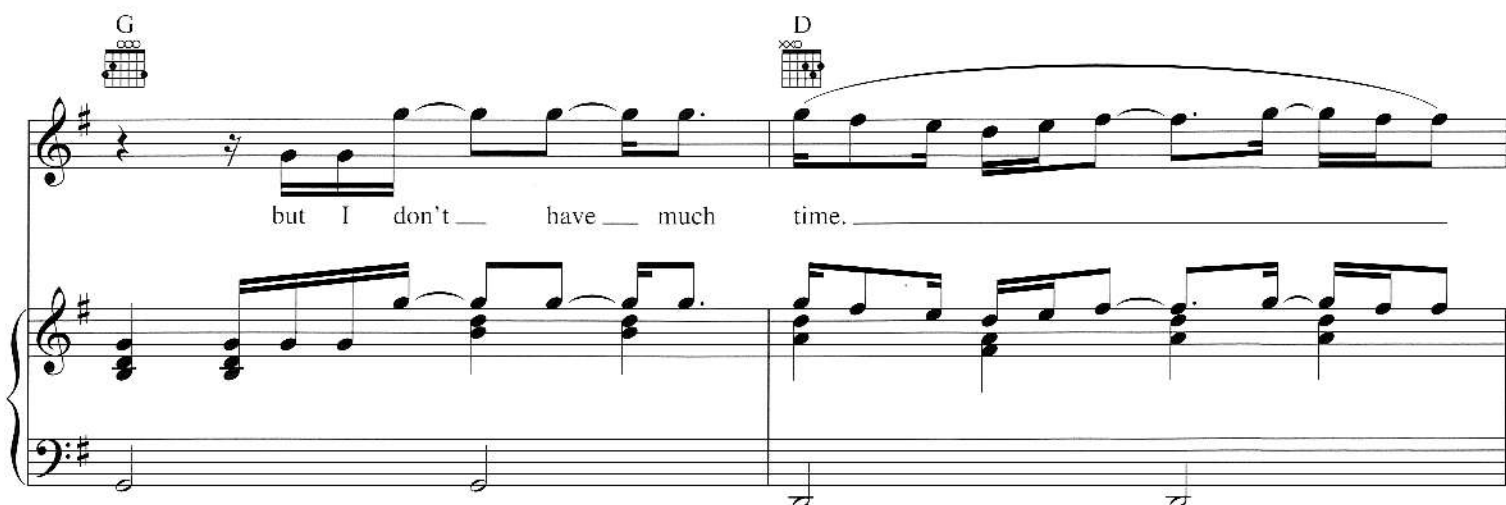
Am7  Em  D/F# 

I _____ have _____ my _____ free - dom _____



G  D 

but I don't _____ have _____ much time. _____



Bm7

G

Bm7

Female: Faith has been broken. Tears have been

G

Am7

Em

D/F#

cried. Let's do some living

G

D

before we die.

Am7

C

Both: Wild horses

G F E

could - n't drag me a - way.

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'could - n't drag me a - way.' and guitar chord diagrams for G, F, and E. The bottom staff is a piano accompaniment with treble and bass clefs.

Am7 C

Wild hors - es

This system contains the second two staves of music. The top staff has lyrics 'Wild hors - es' and guitar chord diagrams for Am7 and C. The bottom staff continues the piano accompaniment.

G F E

could - n't drag me a - way.

This system contains the third two staves of music, which is a repeat of the first system. It includes the same vocal line, guitar chords (G, F, E), and piano accompaniment.

Am7 C

Female: Wild hors - es,

This system contains the fourth two staves of music. The top staff features a vocal line for a female voice with lyrics 'Female: Wild hors - es,' and guitar chord diagrams for Am7 and C. The bottom staff continues the piano accompaniment.

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

Am Em7 Dm7 Am

mp

Em7 F Am Em7 Dm7

Em7 Fm7

Am Em7 Dm7

* Lay your head on my pil -
I feel such a con - nec -

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.

Am Em7 F Am

low. _____ Here you _____
tion, _____ e - ven _____ when

Em7 Dm7 Am Em7 F

can _____ be _____ your - self. _____
you're _____ far _____ a - way. _____

Am Em7 Dm7 Am

* No one has to know _____ what you _____ are feel - ing, _____
Ooh, ba - by, if there's _____ an - y - thing _____ that you fear, _____

Em7 F Am Em7 Dm7

no one _____ but me _____ and you, _____
call four eight nine, for-ty six oh eight, and I'll _____ be here, _____

*Both times: Lead vocal sung at written pitch.

Em7



Am



ooh. here. } I won't tell



Em7



Dm7



Am



Em7



F



your secrets.



Am



Em7



Dm7



Am



Your secrets 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 Ebm7 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

This system contains the first two lines of music. The top line is the vocal melody with lyrics 'ba - by, boy. I don't know'. The bottom two lines are the piano accompaniment. Chord diagrams for Em7, Dm7, Am, Em7, and F are shown above the staff.

Am Em7 Dm7 Am

how you can be driv - ing me so cra - zy, boy.

This system contains the second two lines of music. The top line is the vocal melody with lyrics 'how you can be driv - ing me so cra - zy, boy.'. The bottom two lines are the piano accompaniment. Chord diagrams for Am, Em7, Dm7, and Am are shown above the staff.

Em7 F Am Em7 Dm7



Ba - by, when you're in town, - why don't you come a - round, boy? -

This system contains the third two lines of music. The top line is the vocal melody with lyrics 'Ba - by, when you're in town, - why don't you come a - round, boy? -'. The bottom two lines are the piano accompaniment. Chord diagrams for Em7, F, Am, Em7, and Dm7 are shown above the staff.

Am Em7 F Am

I'll be the loy - al - ty you need; - you can

This system contains the final two lines of music. The top line is the vocal melody with lyrics 'I'll be the loy - al - ty you need; - you can'. The bottom two lines are the piano accompaniment. Chord diagrams for Am, Em7, F, and Am are shown above the staff.



Em7  Dm7 

Em7 

D.S. al Coda

trust me, boy. Oh,



CODA  Em7 

Am 

Em7 

Dm7 

Ev-'ry-bod-y say, whoa. (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. —

Detailed description: This system contains the first three measures of the piece. The guitar part features chords Am, Em7, Dm7, and Am. The vocal line has lyrics "I won't tell. — (I won't tell.) — I won't tell. —". The piano accompaniment consists of chords and moving lines in both hands.

Em7 F Am Em7 Ebm7 Dm7

(I won't tell.) I — won't tell (I — won't tell.) — your se -

Detailed description: This system contains measures 4 through 6. Chords include Em7, F, Am, Em7, Ebm7 (6fr), and Dm7. The vocal line continues with "(I won't tell.) I — won't tell (I — won't tell.) — your se -". The piano accompaniment continues with harmonic support.

Em7 Am

crets, your se - crets. Break it down.

Detailed description: This system contains measures 7 through 9. Chords are Em7 and Am. The vocal line has lyrics "crets, your se - crets. Break it down.". The piano accompaniment features a more active bass line and a melodic line in the right hand.

Em7 Dm7 Am Em7 F

Detailed description: This system contains the final three measures of the piece. Chords are Em7, Dm7, Am, Em7, and F. The piano accompaniment concludes with a melodic flourish in the right hand and a steady bass line.

Am Em7 Dm7 Am

This system contains the first two measures of the piece. The guitar part features four chord diagrams: Am (x02010), Em7 (x02120), Dm7 (x02101), and Am (x02010). The piano/voice staves show a melody with triplets in the right hand and a bass line in the left hand.

Em7 F Am Em7 Dm7

This system contains measures 3 and 4. The guitar part features five chord diagrams: Em7 (x02120), F (x21332), Am (x02010), Em7 (x02120), and Dm7 (x02101). The piano/voice staves continue the melody with triplets and a steady bass line.

Am Em7 F Am

This system contains measures 5 and 6. The guitar part features four chord diagrams: Am (x02010), Em7 (x02120), F (x21332), and Am (x02010). The piano/voice staves continue the melody with a mix of eighth and quarter notes.

Em7 Dm7

This system contains measures 7 and 8. The guitar part features two chord diagrams: Em7 (x02120) and Dm7 (x02101). The piano/voice staves continue the melody, with a 7th fret barre indicated in the bass line of measure 8.

Freely
Em7 Amaj9

This system contains measures 9 and 10. The guitar part features two chord diagrams: Em7 (x02120) and Amaj9 (x02010). The piano/voice staves include a 'rit.' (ritardando) marking in the left hand and a fermata over the final chord in the right hand.

YOU DON'T KNOW MY NAME

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

Moderately

Bm7



Ba - by, ba - by, ba - by, — from the day I saw you —
ba - by, ba - by, ba - by. — I see us on a first date. —

C#7



I real - ly, real - ly want - ed to catch _ your eye. —
You're do - in' ev - 'ry - thing _ to make _ me smile. —

Bm7



There's some - thin' spe - cial 'bout you. — I must real - ly thank you —
And when we had our first kiss. — it hap - pened on a Thurs - day. —

C#7



'cause not a lot of guys are worth my time. oh.
And ooh, it set my soul on fire.

Bm7



Ooh, ba-by, ba-by, ba-by. it's get-tin' kind-a cra-zy
Ooh, ba-by, ba-by, ba-by. I can't wait for the first time.

C#7



E7



'cause you are tak-in' o-ver my mind. And it feels like)
My i-mag-i-na-tion's run-nin' wild. It feels like)

Amaj7



ooh, you don't know my

Bm7 C#7 E7

name. I swear it feels like

This system contains the first three measures of the piece. The guitar part features chords Bm7, C#7, and E7. The vocal line begins with the lyrics 'name. I swear it feels like'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Amaj7

ooh,

This system contains measures 4 and 5. The guitar part features an Amaj7 chord. The vocal line has the lyric 'ooh,'. The piano accompaniment continues with the same rhythmic pattern as the first system.

Bm7

you don't know my name. 'Round and 'round and 'round we go.

This system contains measures 6 and 7. The guitar part features a Bm7 chord. The vocal line has the lyrics 'you don't know my name. 'Round and 'round and 'round we go.'. The piano accompaniment continues with the same rhythmic pattern.

1 C#7 E7 2 C#7 E7

Will you ev - er know? Oh, Will you ev - er know?

This system contains measures 8 and 9, marked with first and second endings. The guitar part features C#7 and E7 chords. The vocal line has the lyrics 'Will you ev - er know? Oh, Will you ev - er know?'. The piano accompaniment continues with the same rhythmic pattern.

Amaj7

Ooh.

Spoken: It's funny, he don't even know what he's doin' to me.

Bm7

ooh.

I been feelin' all crazy inside. I'm feelin' like.....

Oh,

Amaj7

do - in' a thing I've nev - er done ___ for an - y - one's _ at - ten - tion. Take

Bm7

no - tice of what's in front of you ___ 'cause did I men - tion you're 'bout to miss a good thing?

Amaj7



And you'll nev - er know how good it feels _ to have _ all of my af - fec - tion. And you'll

Bm7



D/E



nev - er get a chance to ex - per - i - ence _ my lov - in` `cause my lov - in` feels like

Amaj7



ooh. _____ You don't know my _____

Bm7



C#7



E7



name. _
`Round and `round and `round we go. _ Will you ev - er know? _

Amaj7



Ooh, _____

Em7



_____ you don't know my _____ name.
'Round and 'round and 'round we go. _____

C#7



Will you ev - er know? _____ Will you ev - er

Amaj7



know it? _____ No, no, no, no,

Bm7 C#7 E7

no. _____ no, no. _____ Will you ev - er

Amaj7




know it? (Ooh. _____ ooh. _____
Spoken: (See Spoken Lyrics)

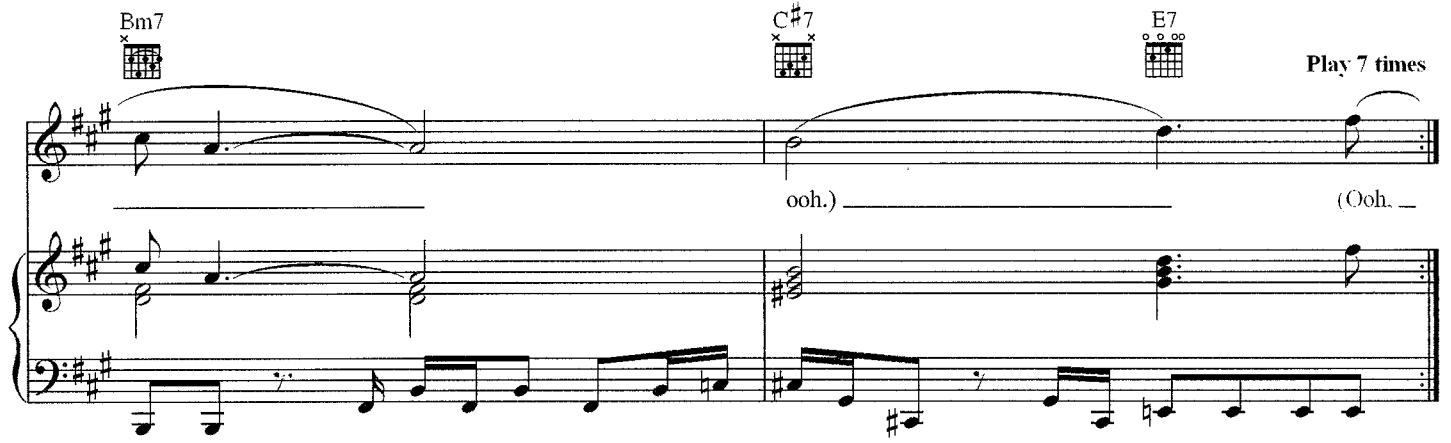
Bm7 C#7 E7

ooh.) _____ (Ooh. _____


Amaj7

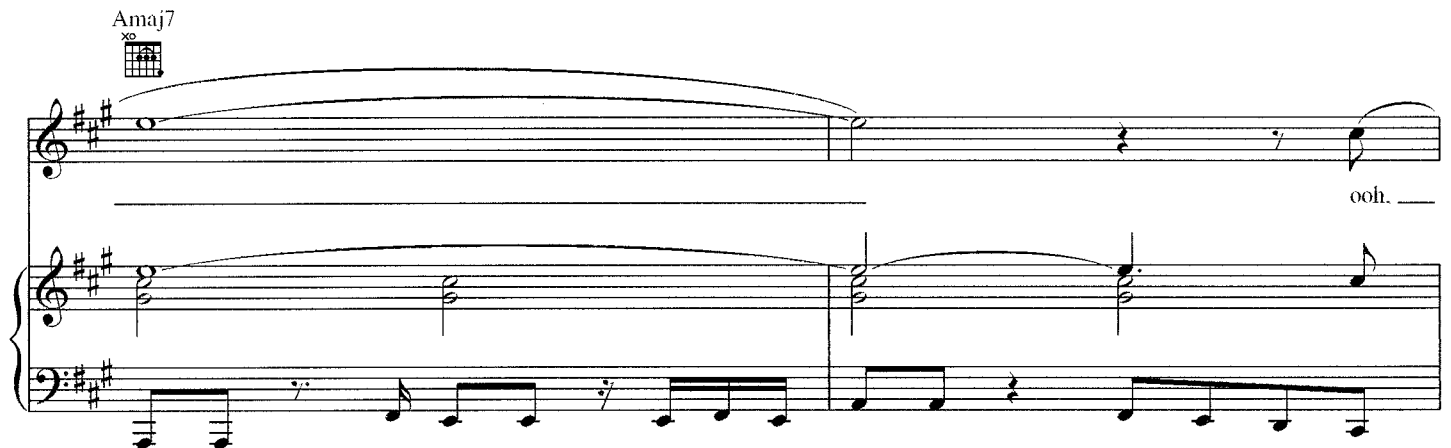
ooh. _____

Bm7  C#7  E7  Play 7 times






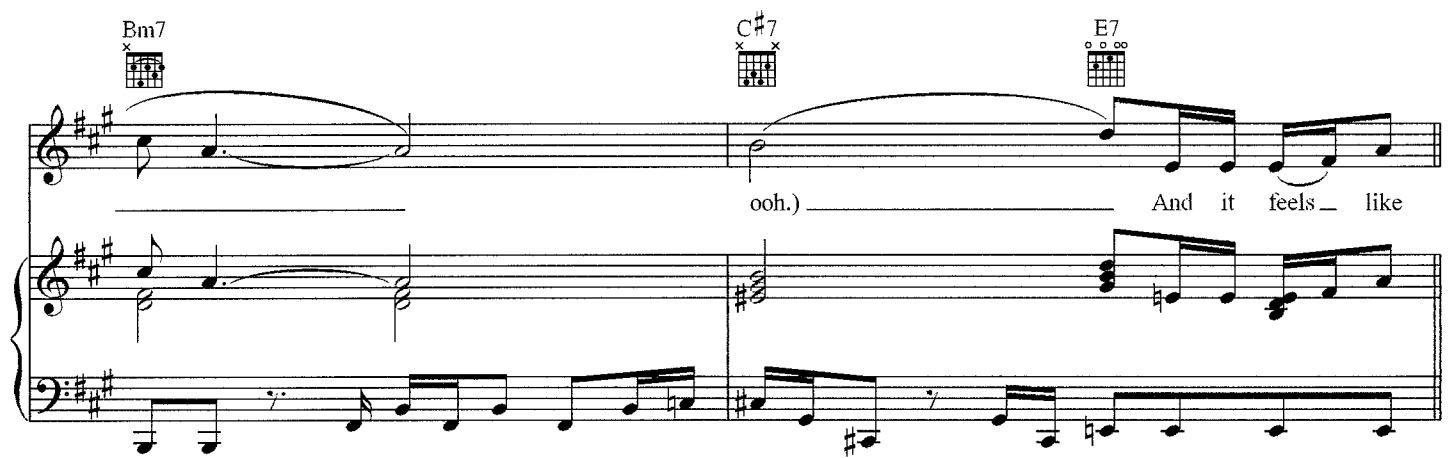
ooh.) (Ooh. _

Amaj7 




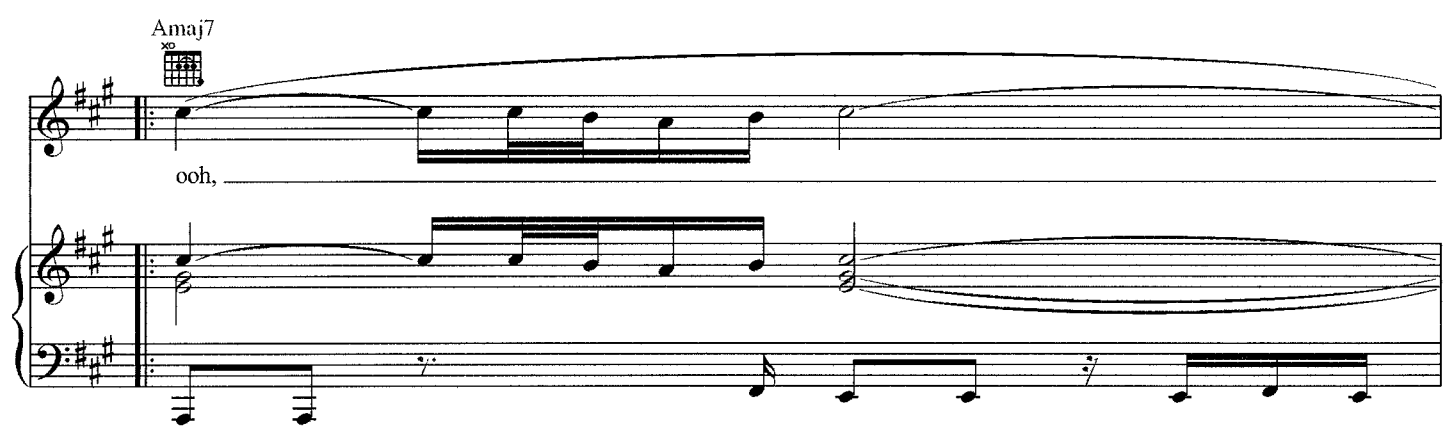
ooh. _

Bm7  C#7  E7 



ooh.) And it feels _ like

Amaj7 



ooh,

you don't know my name.
'Round and 'round and 'round we go.

Will you ev - er know? And it feels like Will you ev - er know?

Spoken Lyrics

I might have to just go ahead and call this boy.
 Hello, can I speak 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.

STOLEN MOMENTS

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

Moderately

Em9

* 

Re - mem - ber - in' the days _____

when our love be - gan. _____

Em9

Dm9 

Think - in' of a mil - lion ways _____ to es - cape _____ and be _____ with

f



* Recorded a half step lower

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








say, _____ "Let me take you, take you, take you _____ to an -

oth - er place where noth - in' ev - er seems to mat - ter. _____

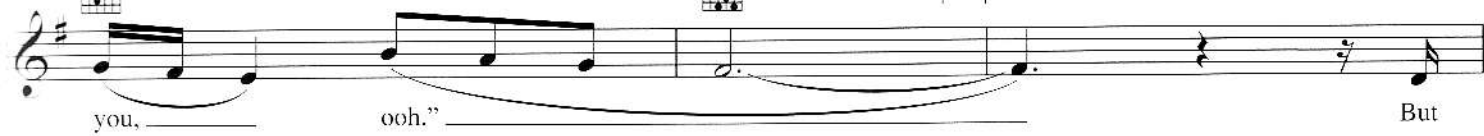
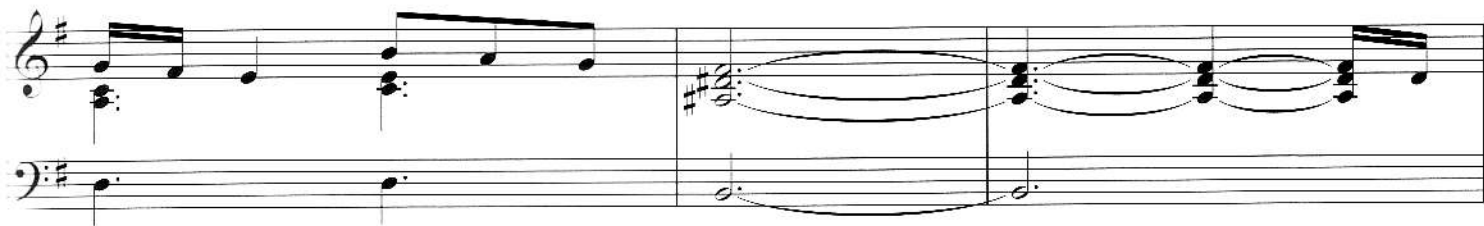
_____ It's just you and me. _____



We can take _ flight _ like a thief in the night, stol - en mo - ments with

To Coda I 
To Coda II  

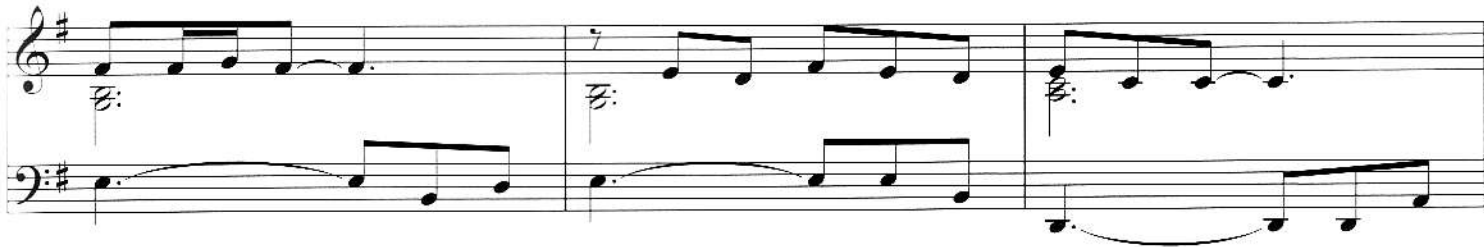
Dm9  Bmaj7 

you, ooh." But

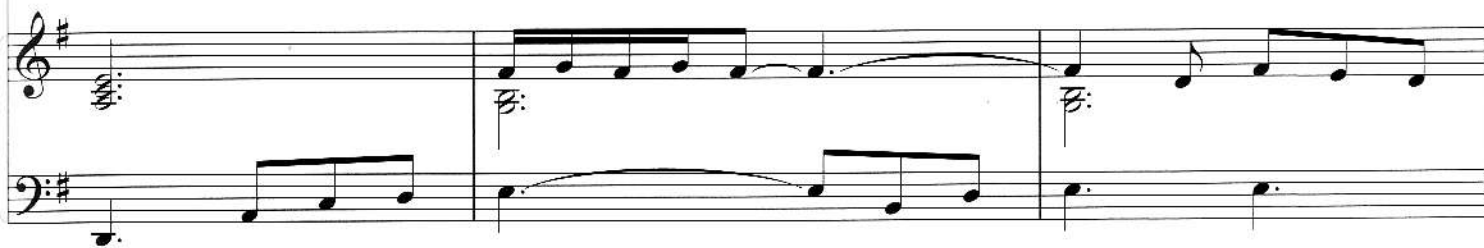
Em9  Dm9 



des - ti - ny did - n't have such a sim - ple plan.

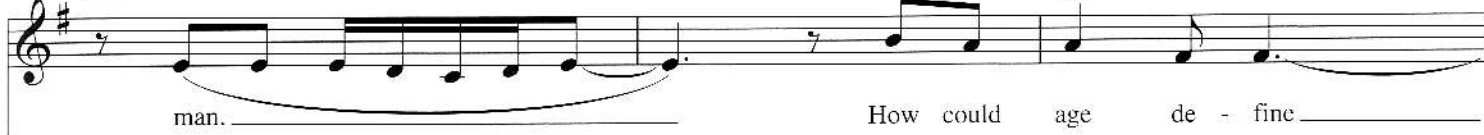
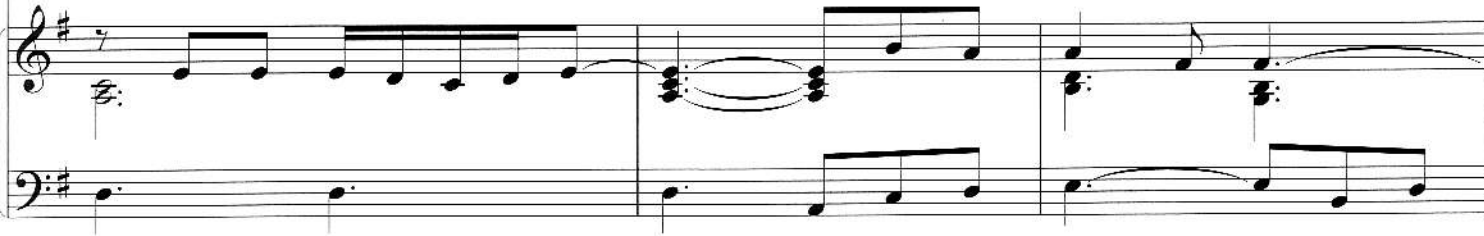
Em9 

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

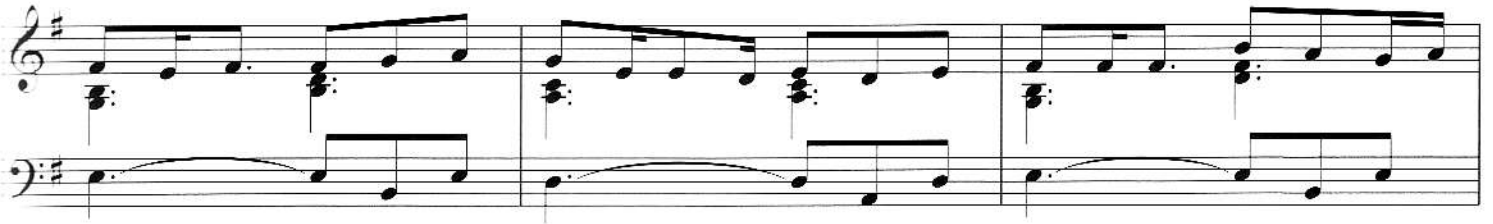


Play 4 times

Em9

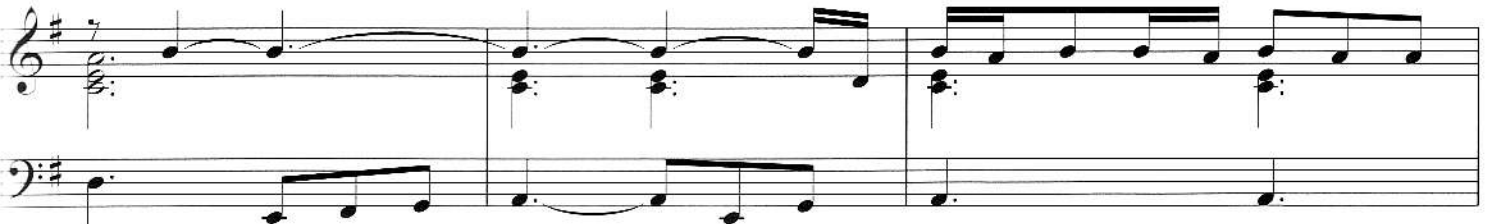
Dm9

Em9



Dm9

Am9



Bm7

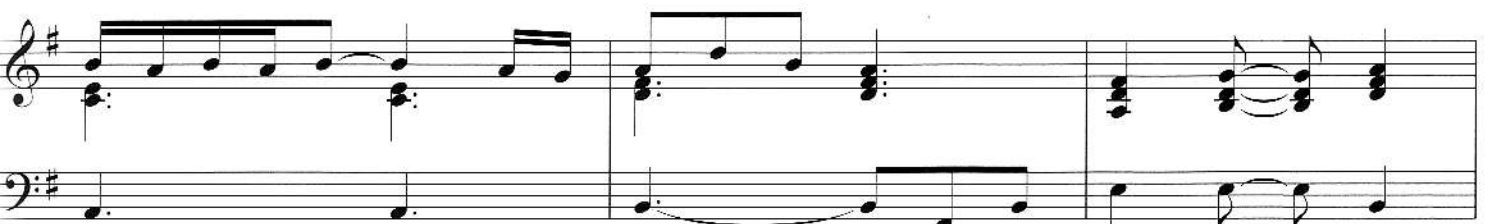
Em9

Am9



Bm7

Em9



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

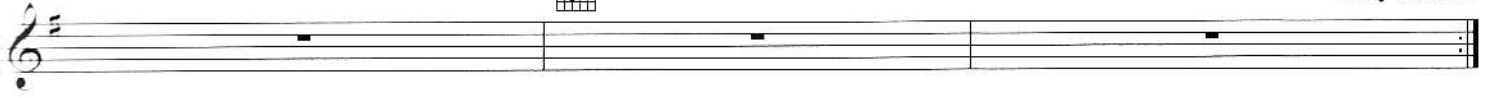
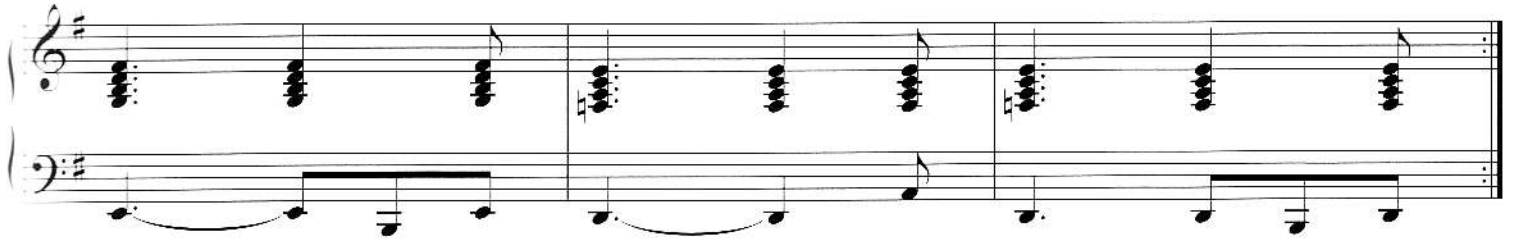
CODA II

Em9

Ad lib. piano solo

Play 6 times

Dm9

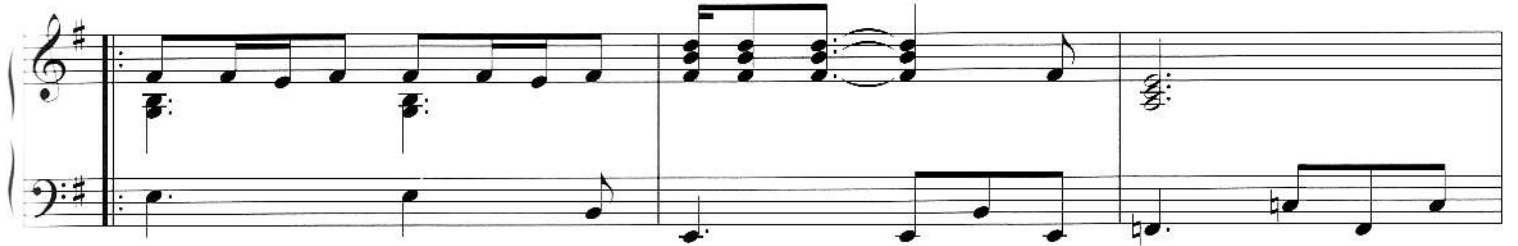
Em9



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

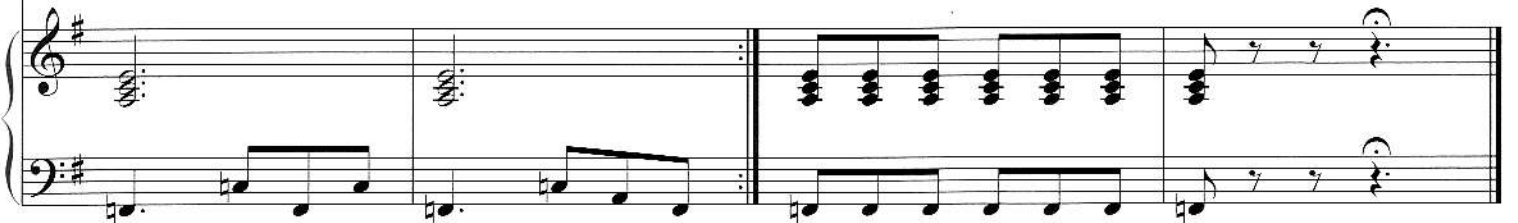
Fmaj7



2

Fmaj7





FALLIN'

Words and Music by
ALICIA KEYS

Freely N.C.

Musical score for the first system of "Fallin'". It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The tempo/style is "Freely". The lyrics are "I keep on fall - in' in _____ (Vocal ad lib.) and". The piano part starts with a dynamic marking of *mf*.

Moderate Blues tempo

Musical score for the second system of "Fallin'". It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The tempo/style is "Moderate Blues tempo". The lyrics are "out of love with - a you. Some - times - I". The piano part includes guitar chord diagrams for Em and Bm7.

Musical score for the third system of "Fallin'". It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The tempo/style is "Moderate Blues tempo". The lyrics are "love you some - times you make me blue. Some - times I feel". The piano part includes guitar chord diagrams for Em and Bm7.

Em Bm7 Em Bm7

good. At times I feel used. Lov - ing you

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, with lyrics 'good. At times I feel used. Lov - ing you'. Above the staff are four guitar chords: Em, Bm7, Em, and Bm7. The bottom two staves are piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

Em Bm7 Em Bm7

dar - ling _ makes me so con - fused. I _ keep _ on

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics 'dar - ling _ makes me so con - fused. I _ keep _ on'. Above the staff are four guitar chords: Em, Bm7, Em, and Bm7. The piano accompaniment continues with a consistent rhythmic pattern.

Em Bm7 Em Bm7

fall - in' in and out _ of love with - a you. I _

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics 'fall - in' in and out _ of love with - a you. I _'. Above the staff are four guitar chords: Em, Bm7, Em, and Bm7. The piano accompaniment features a more active right-hand part with chords and moving lines.

Em Bm7 Em Bm7

nev - er loved some - one _ the way that I love a - you. Oh, oh,

Detailed description: This system contains the final two lines of music on the page. The top line is a vocal melody with lyrics 'nev - er loved some - one _ the way that I love a - you. Oh, oh,'. Above the staff are four guitar chords: Em, Bm7, Em, and Bm7. The piano accompaniment concludes the piece with a final chord and a few notes in the bass line.

Em Bm7

I nev - er felt this - a

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a half note 'I' followed by a triplet of eighth notes 'nev - er' and another triplet of eighth notes 'felt this - a'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Em and Bm7 are shown above the staff.

Em Bm7

way. How do you give me so much

Detailed description: This system contains the next two lines of music. The vocal melody continues with 'way.' followed by 'How do you give me so much'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Em and Bm7 are shown above the staff.

Em Bm7 Em Bm7

pleas - ure and cause me so much pain? Yeah, yeah. Just when I

Detailed description: This system contains the third and fourth lines of music. The vocal melody includes 'pleas - ure and cause me so much pain? Yeah, yeah. Just when I'. The piano accompaniment features a more active bass line. Chord diagrams for Em and Bm7 are shown above the staff.

Em Bm7 Em Bm7

think I'm tak - ing more than would a fool, I start

Detailed description: This system contains the final two lines of music on the page. The vocal melody concludes with 'think I'm tak - ing more than would a fool, I start'. The piano accompaniment continues with eighth-note patterns. Chord diagrams for Em and Bm7 are shown above the staff.

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'.

This system contains the first four measures of the piece. It features guitar chords Em and Bm7. The vocal line consists of quarter notes with lyrics 'I, I, I, I'm fall in''. The piano accompaniment includes a bass line with eighth notes and chords in the right hand.

Em Bm7

Fall

This system contains measures 5 and 6. The guitar chords are Em and Bm7. The vocal line has a long note for 'Fall' with a slur over it. The piano accompaniment continues with eighth-note patterns.

Em Bm7 Em Bm7

fall fall.

This system contains measures 7 and 8. The guitar chords are Em and Bm7. The vocal line has two long notes for 'fall' and 'fall.' with slurs. The piano accompaniment continues with eighth-note patterns.

Em Bm7 Em Bm7

I keep on fall in' in and out of

This system contains the final four measures. The guitar chords are Em and Bm7. The vocal line has lyrics 'I keep on fall in' in and out of'. The piano accompaniment continues with eighth-note patterns.

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



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



N.C.



I love a - you. What?