



UMBRELLA

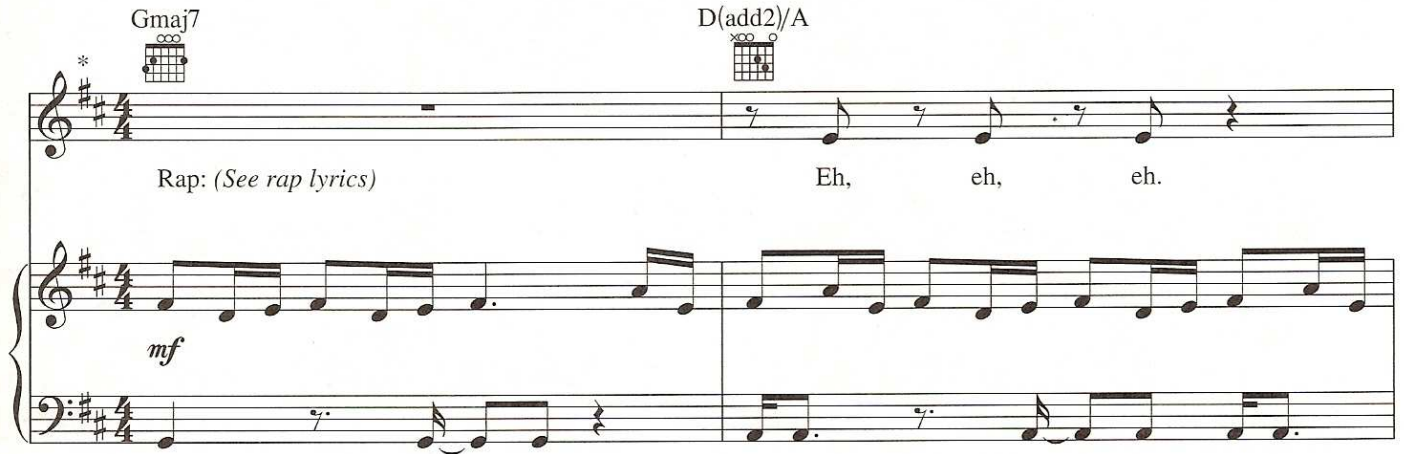
Words and Music by SHAWN CARTER,
THADDIS L. HARRELL, CHRISTOPHER STEWART
and TERIUS NASH



Moderate Hip-Hop

Gmaj7  D(add2)/A 

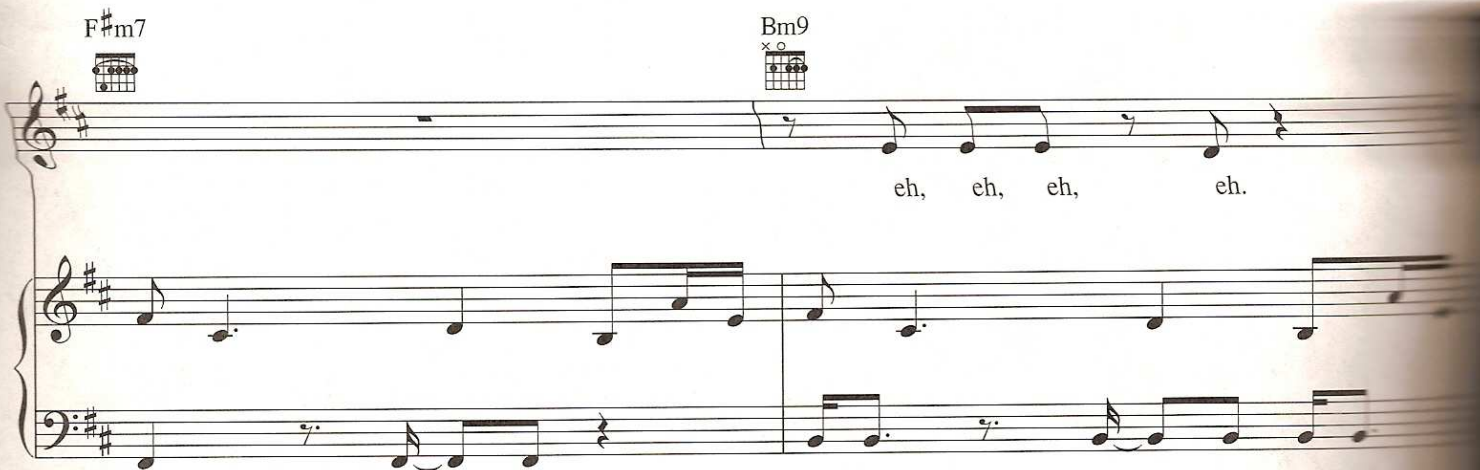
Rap: (See rap lyrics) Eh, eh, eh.

mf



F#m7  Bm9 

eh, eh, eh, eh.



Gmaj7  D(add2)/A 



* Recorded a half step lower.

F#m7



Bm9



Eh, eh, eh, eh, eh, eh, eh. You

Gmaj7



A



had my heart _ and we'll nev - er be worlds a - part. _ May be in

F#m7



Bm9



mag - a - zines, _ but you'll still be my star. _ Ba - by, 'cause



Gmaj7



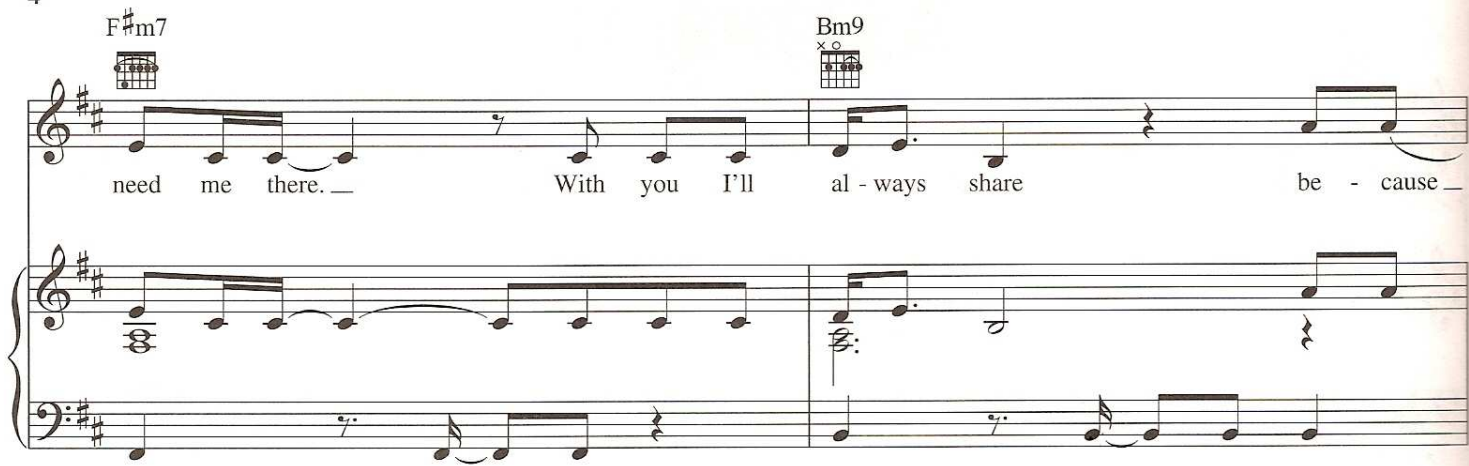
A



in the dark _ you can see shin - y cars _ and that's when you

F#m7  Bm9 



need me there. — With you I'll al - ways share be - cause —



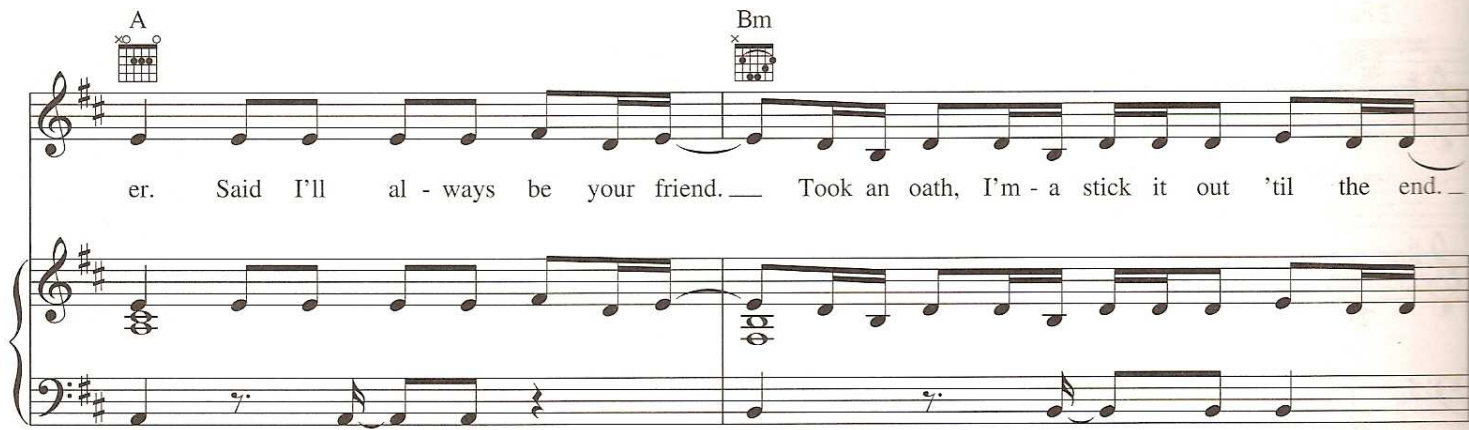
G  D 



— when the sun shines, we'll shine to - geth - er. Told you I'll be here for - ev -



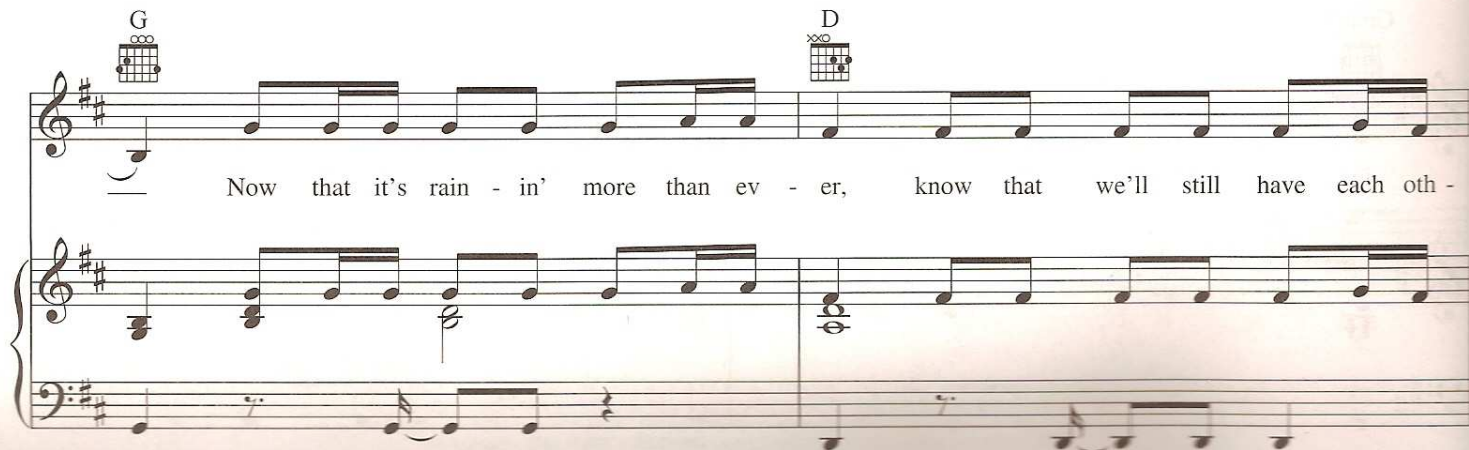
A  Bm 

er. Said I'll al - ways be your friend. — Took an oath, I'm - a stick it out 'til the end. —



G  D 

Now that it's rain - in' more than ev - er, know that we'll still have each oth -



A  Bm 




er. You can stand un - der my um - br - el - la. You can stand un - der my um - br - el -



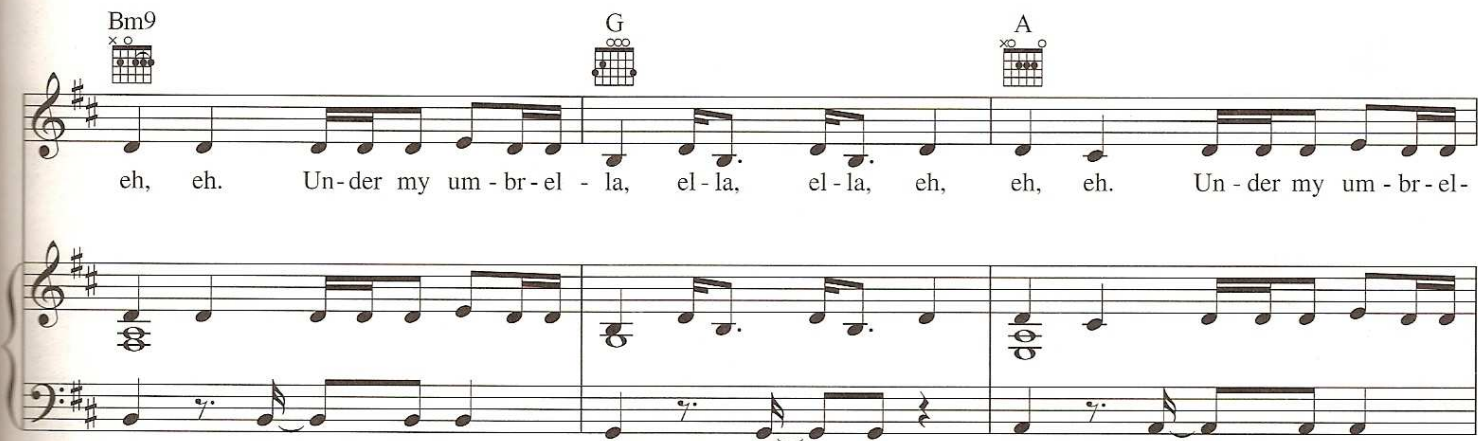
G  A  F#m 

la, el - la, el - la, eh, eh, eh. Un - der my um - br - el - la, el - la, el - la, eh,



Bm9  G  A 

eh, eh. Un - der my um - br - el - la, el - la, el - la, eh, eh, eh. Un - der my um - br - el -





To Coda 

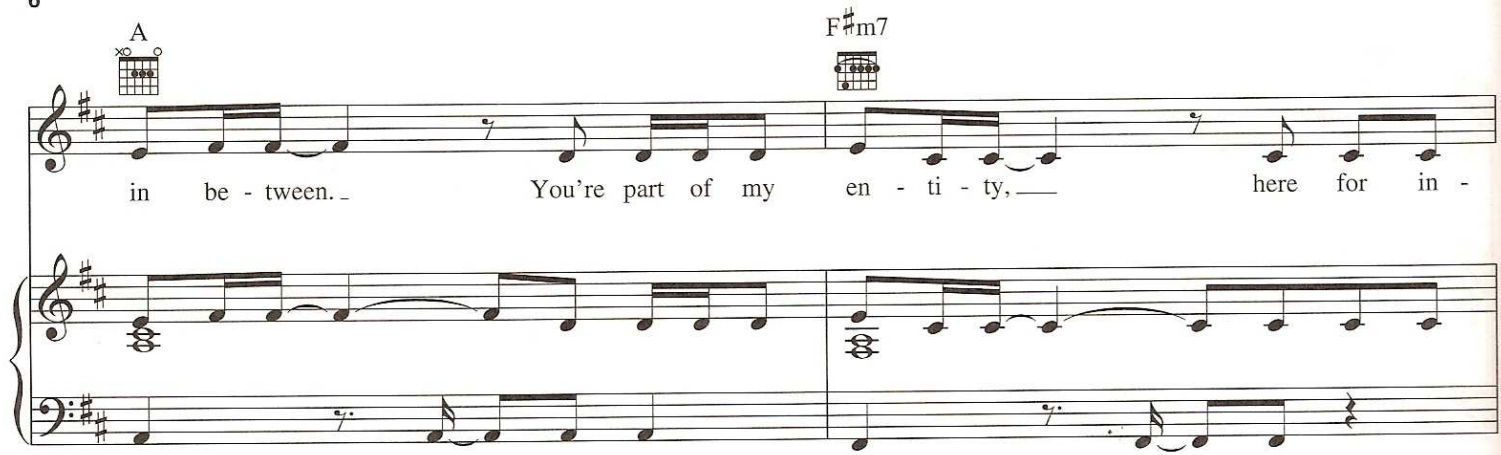
F#m  Bm9  Gmaj7 

la, el - la, el - la, eh, eh, eh, eh, eh. These fan - cy things _ will nev - er come



A  F#m7 



in be - tween. _ You're part of my en - ti - ty, _ here for in -



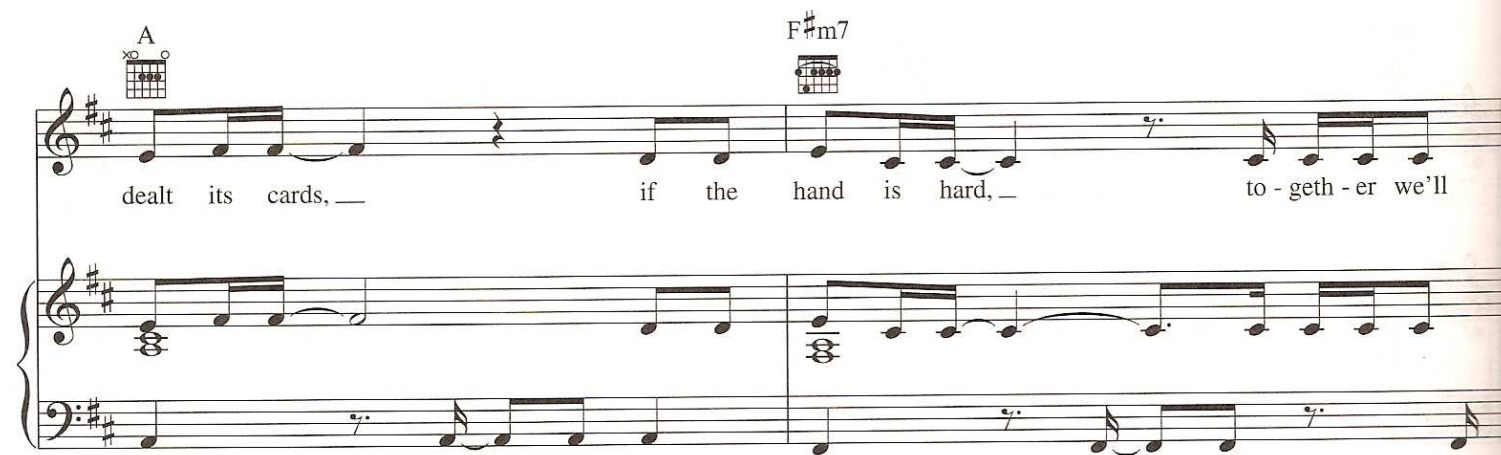
Bm9  Gmaj7 


fin - i - ty. _ When the war has took its part, _ when the world has



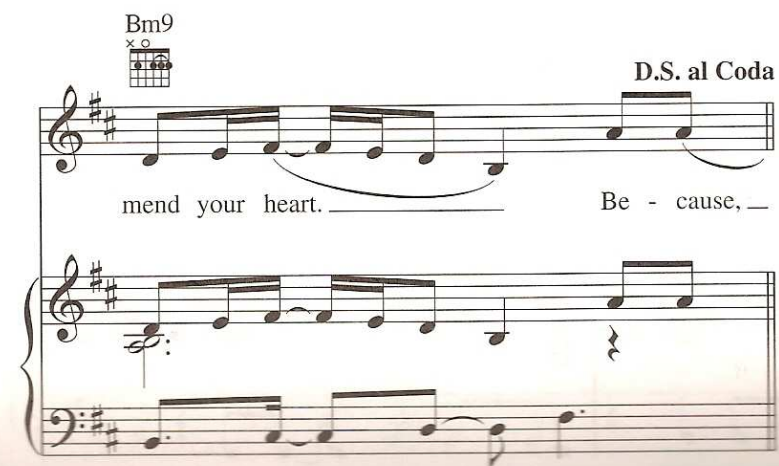
A  F#m7 


dealt its cards, _ if the hand is hard, _ to - geth - er we'll




Bm9  D.S. al Coda

mend your heart. _ Be - cause, _



CODA  Bm9 

eh, eh, eh, eh, eh.



C G

You can run in - to my arms. It's o - kay, don't be a - larmed. Come

Dsus D A5 B5 C

in - to me, there's no dis-tance in be - tween our love. Gon - na let the rain

G F#7

fall. I'll be all you need and more. Be-cause,

G F#m/A F#m7

when the sun shines, we'll shine to- geth - er. Told you I'll be here for - ev - er. Said I'll al ways be your friend.

Bm  G 



— Took an oath, I'm - a stick it out 'til the end. — Now that it's rain - in' more than ev -



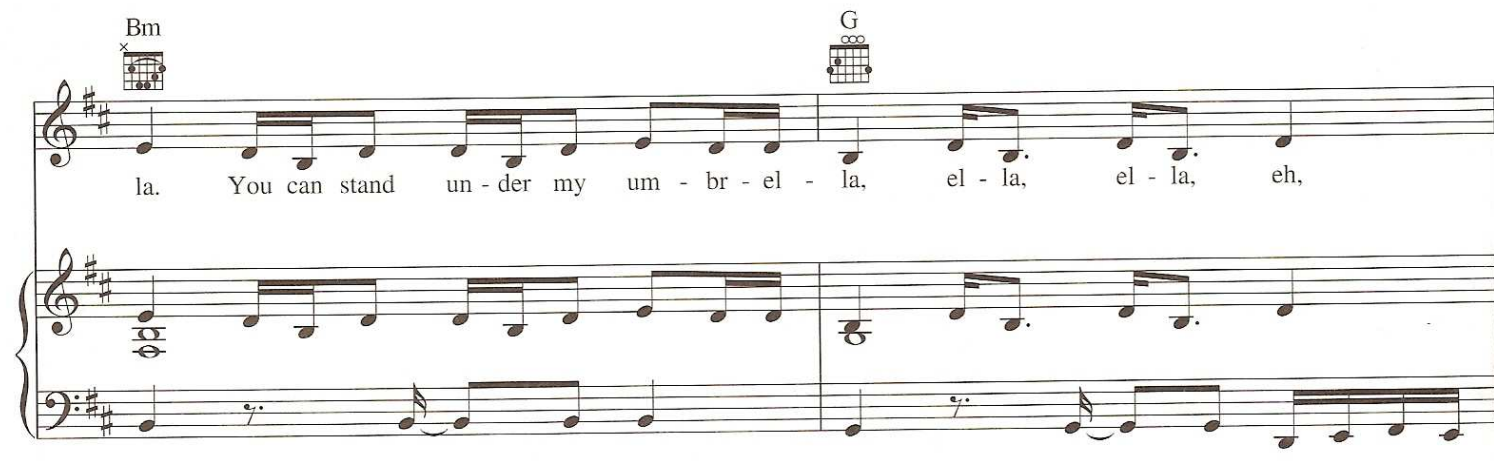
F#m/A  F#m7 


er, know that we'll still have each oth - er. You can stand un - der my um - br - el -



Bm  G 

la. You can stand un - der my um - br - el - la, el - la, el - la, eh,



D  A  Bm 

eh, eh. Un - der my um - br - el - la, el - la, el - la, eh, eh, eh. Un - der my um - br - el -



G D A

la, el-la, el-la, eh, eh, eh. Un-der my um-br-el-la, el-la, el-la, eh,

B Gmaj7 D

eh, eh, eh, eh, eh. It's rain-in', rain-in'. Ooh, ba-by, it's rain-in', rain-in'. Ba-by, come

A Bm9 Gmaj7

Optional Ending
Repeat and Fade

in-to me, — come in-to me. — It's rain-in'. —

Rap Lyrics

No clouds in my storms. Let it rain. I hydroplane into fame.
 Comin' down with the Dow Jones. When the clouds come, we gone.
 We Rockafella, she fly higher than weather and she rocks it better.
 You know me. An anticipation for precipitation. Stack chips for the rainy day.
 Jay, rain man is back wit' little Miss Sunshine. Rihanna, where you at?

PUSH UP ON ME

Words and Music by MAKEBA RIDDICK,
JONATHAN ROTEM, CYNTHIA WEIL
and LIONEL RICHIE

Moderate Dance groove

* N.C.

Em C D

We break, break. — We break, break. —

mf

Em C

We break, break. — We break 'em down. We break, break. —

Dsus D

We break, break. — We break, break. — We break 'em down.

* Recorded a half step lower.

N.C.

It's get - tin' lat - er, ba - by, and I'm get - ting cu - ri - ous. No - bod - y's look - in' at us,

I feel de - lir - i - ous. — 'Cause the beat pen - e - trates my bod - y, shak - in' in - side my bones. —

— So you're push - in' all my but - tons, — tak - in' me out - ta my zone. The way that you stare —

— starts a fire — in me. — Come up to my room, — you sex - y lit - tle thing —



and let's play a game. I won't be a tease. I'll show you the boom

N.C.

my sex - y lit - tle thing. I wish you would push up on me.

I wish you would push up on me. I wish you would light me up and

say you want me, push up on me. I wish you would push up on me.

I wish_ you would push up on me. I wish_ you would light me up and

To Coda ⊕

say you want me, push up on me. I know man - y guys just like_ ya, -

ex - treme - ly con - fi - dent. Got so much fla - vor wit' ya,

like you're the per - fect man... You wan - na make me chase ya, like it's a com - pli - ment.

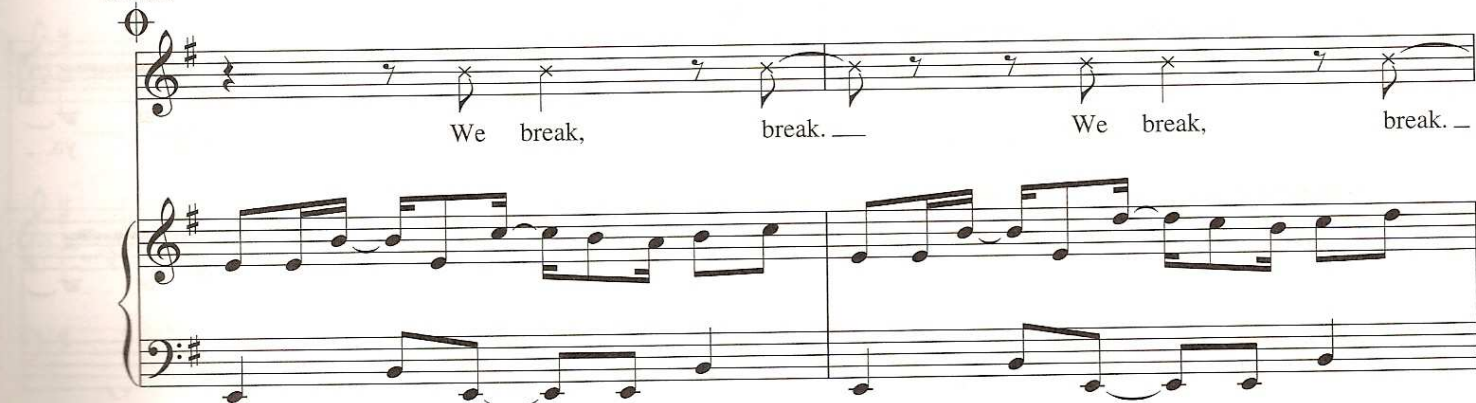


But let's get right down to it, I can be the girl that -'ll break you down.



CODA

We break, break. — We break, break. —



We break, break. — We break 'em down. We break, break. —



We break, break. — We break, break. — We break 'em down.



Cmaj7 Bm7 Am7

I wan - na see how you move it. Show me, show me how you do it. You real - ly got me on it,

Bm7 Cmaj7 Bm7

I must con - fess. (I must con - fess.) Ba - by, there ain't noth - in' to it. Ba - by, who you think you're fool -

Am7 Bm7 N.C. Bm7 N.C.

in'? You wan - na come and get me out - ta my dress. _ Oh, _____ the way that you stare _

_____ starts a fire _ in me. _ Come up to my room, _ you sex - y lit - tle thing _

and let's play a game. — I won't be a tease. — I'll show you the boom —

my sex - y lit - tle thing. — I wish — you would push up on me.

Em C

I wish — you would push up on me. I wish — you would light me up and

D

say you want me, push up on me. I wish — you would push up on me.

Em C

Dsus

D

I wish_ you would push up on me. I wish_ you would light me up and

N.C.

say you want me, push up on me. We break, break. _ We break, break. _

We break, break. _ We break 'em down. We break, break. _

We break, break. _ We break, break. _ We break 'em down.

DON'T STOP THE MUSIC

Words and Music by TOR ERIK HERMANSEN
FRANKIE STORM, MIKKEL ERIKSEN
and MICHAEL JACKSON

Moderately fast Dance groove

N.C.

Please don't stop the mu - sic, mu - sic, mu - sic, mu - sic.
(Vocal gradually fades out)

mf

Please don't stop the mu - sic, mu - sic,
(Vocal gradually fades out)

1

mu - sic, mu - sic. Please don't stop the

2

It's get - tin' late, I'm mak - in' my way o - ver to my

fav - rite place. — I got - ta get my bod - y mov - in', shake the stress a - way. — I was - n't

look - in' for no - bod - y when you looked my way, — pos - si - ble can - di - date, — yeah. —

Who knew that you'd be up in here look - in' like you do? You're

mak - in' stay - in' o - ver here im - pos - si - ble. Ba - by, I must say your au - ra is in -

cred - i - ble. — If you don't have to go, — don't. — Do you know what you start-ed?

I just came here to par - ty, but now we're rock-in' on the dance floor act - in' naugh - ty.

Your hands a-round my waist. — Just let the mu - sic play. — We're hand in hand, chest to



chest, and now we're face to face. I wan - na take you a - way. Let's es-cape in - to the



mu - sic, D - J, let it play. I just can't re - fuse it, like the way you

do this. Keep on rock - in' to it. Please don't stop the, please don't stop the mu - sic.



I wan - na take you a - way. Let's es-cape in - to the mu - sic, D - J, let it

F#m



play. I just can't re - fuse it, like the way you do this. Keep on rock - in'

To Coda ⊕

D



to it. Please don't stop the, please don't stop the, please don't stop the mu - sic.

Ba - by, are you read - y 'cause it's get - tin' close? Don't you feel the pas - sion read - y

F#m



to ex - plode? — What goes on be - tween us no one has to know. — This is a

D.S. al Coda

pri - vate show, _____ oh. _____

CODA

please don't stop the, please don't stop the
(Ma ma

D



mu - sic.
se, ma ma sa, ma ma ___ coo sa. ___ Ma ma se, ma ma sa, ma ma ___ coo sa. Ma ma

se, ma ma sa, ma ma ___ coo sa. ___ Ma ma se, ma ma sa, ma ma ___ coo sa. Ma ma
Please don't stop the

F#m



se, ma ma sa, ma ma ___ coo sa. ___ Ma ma se, ma ma sa, ma ma ___ coo sa. Ma ma
mu - sic.

se, ma ma sa, ma ma__ coo sa. Ma ma se, ma ma sa, ma ma__ coo sa.) Please don't stop the

mu - sic, mu - sic, mu - sic, mu - sic. (Ma ma se, ma ma sa, ma ma__ coo sa. Ma ma

se, ma ma sa, ma ma.) Please don't stop the mu - sic. (Ma ma

se, ma ma sa, ma ma__ coo sa. Ma ma se, ma ma sa, ma ma__ coo sa. Ma ma

D



se, ma ma sa, ma ma — coo sa.) I wan - na take you — a - way. Let's es - cape in - to the



F#m




mu - sic, — D - J, let — it play. I just can't re - fuse it, like the way you



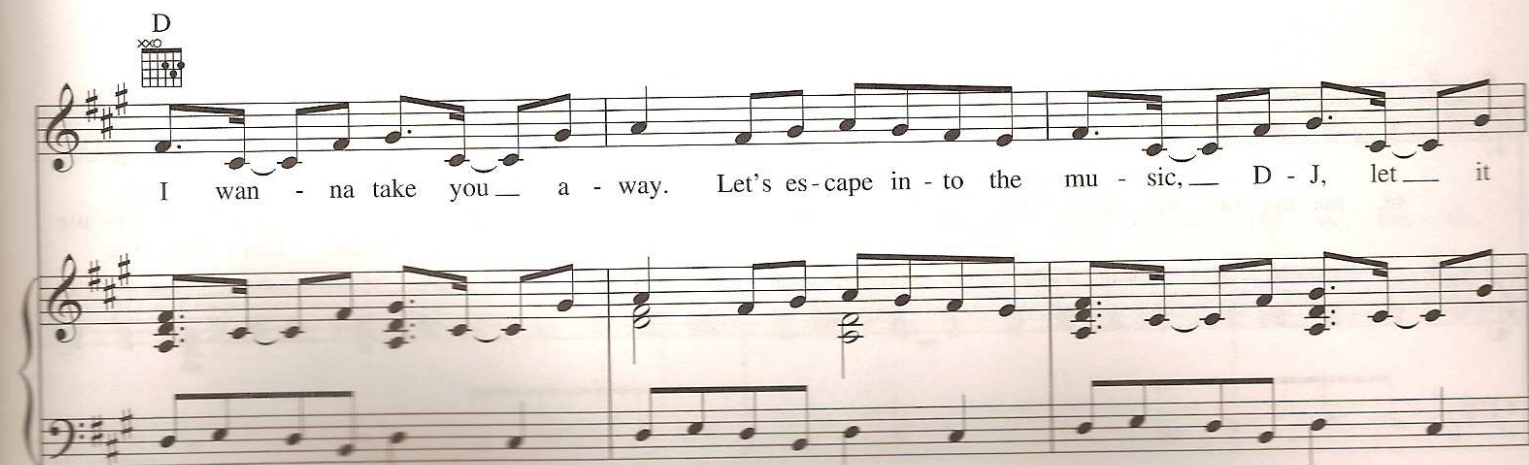
do this. Keep on rock - in' to it. Please don't stop the, please don't stop the mu - sic.



D



I wan - na take you — a - way. Let's es - cape in - to the mu - sic, — D - J, let — it



F#m



play. I just can't re - fuse it, like the way you do this. Keep on rock - in'

to it. Please don't stop the, please don't stop the, please don't stop the (Ma ma

D



mu - sic.
se, ma ma sa, ma ma — coo sa. — Ma ma se, ma ma sa, ma ma — coo sa. Ma ma

se, ma ma sa, ma ma — coo sa. — Ma ma se, ma ma sa, ma ma — coo sa. Ma ma
Please don't stop the

F#m



se, ma ma sa, ma ma__ coo sa. __ Ma ma se, ma ma sa, ma ma__ coo sa. Ma ma
mu - sic.

se, ma ma sa, ma ma__ coo sa. __ Ma ma se, ma ma sa, ma ma__ coo sa. Ma ma
Please don't stop the

N.C.

se, ma ma sa, ma ma__ coo sa. __ Ma ma se, ma ma sa, ma ma__ coo sa. Ma ma
mu - sic.

se, ma ma sa, ma ma__ coo sa. __ Ma ma se, ma ma sa, ma ma__ coo sa.)
Please don't stop the mu - sic, mu - sic.

BREAKIN' DISHES

Words and Music by CHRISTOPHER STEWART
and TERIUS NASH

Moderate Techno Rock

N.C.


Ow, _____ ow, _____ ow, _____ ow, _____ ow, _____

mf

ow, _____ ow. I don't know who you think I am. I don't know who you think I am.

G5 E5 C#dim

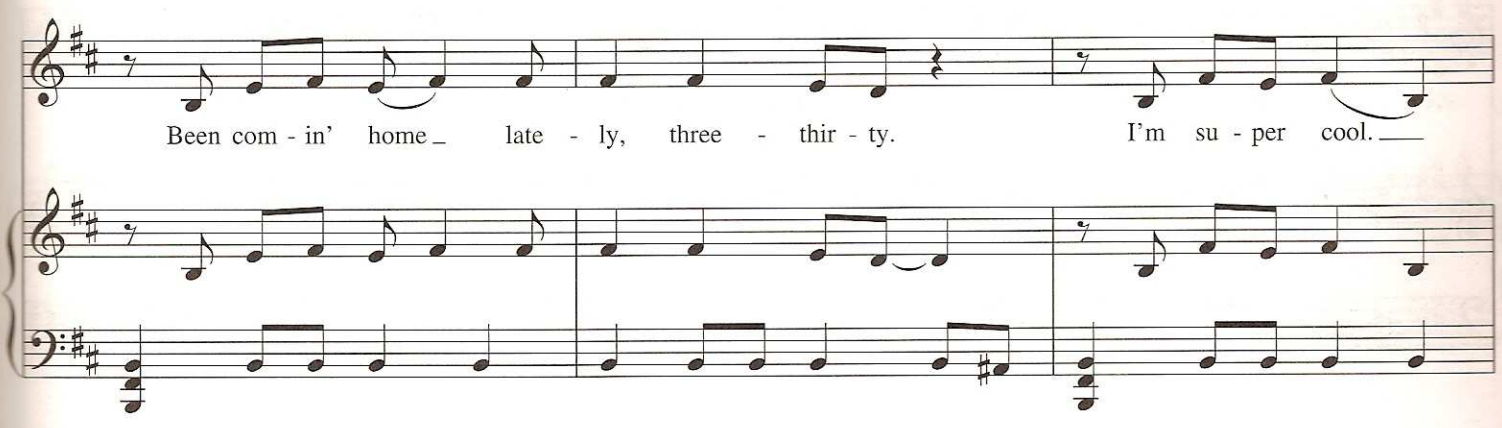
I don't know who you think I am. I don't know who you think I am, am, am, am,



F#5  B5 

am, am, am, am. Ow, you been gone since three - thir - ty.

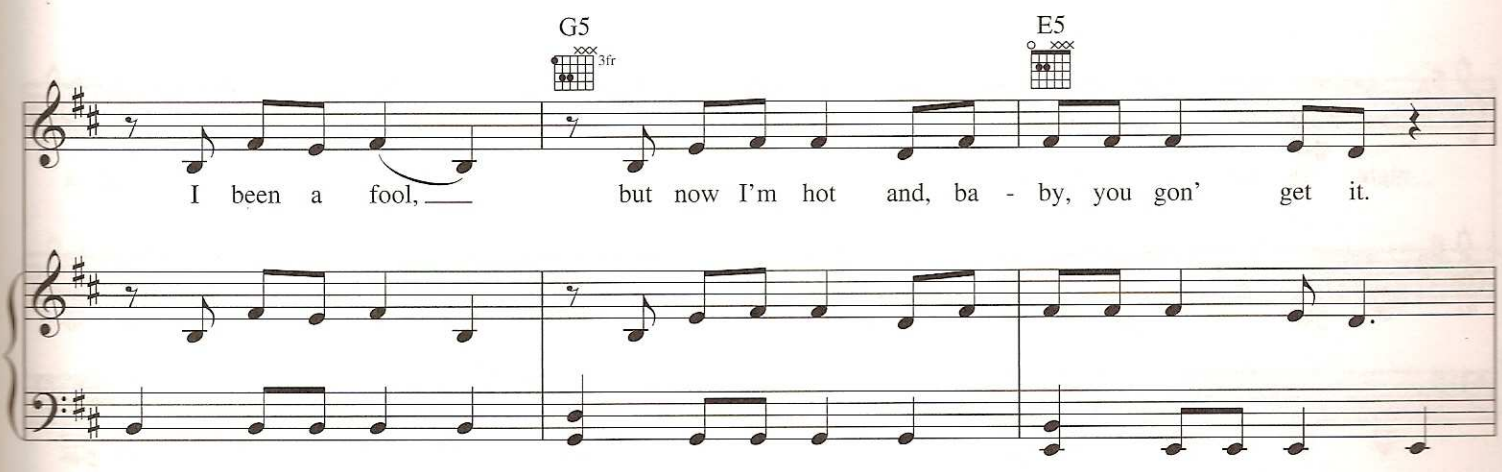


Been com - in' home - late - ly, three - thir - ty. I'm su - per cool. —



G5  E5 

I been a fool, — but now I'm hot and, ba - by, you gon' get it.



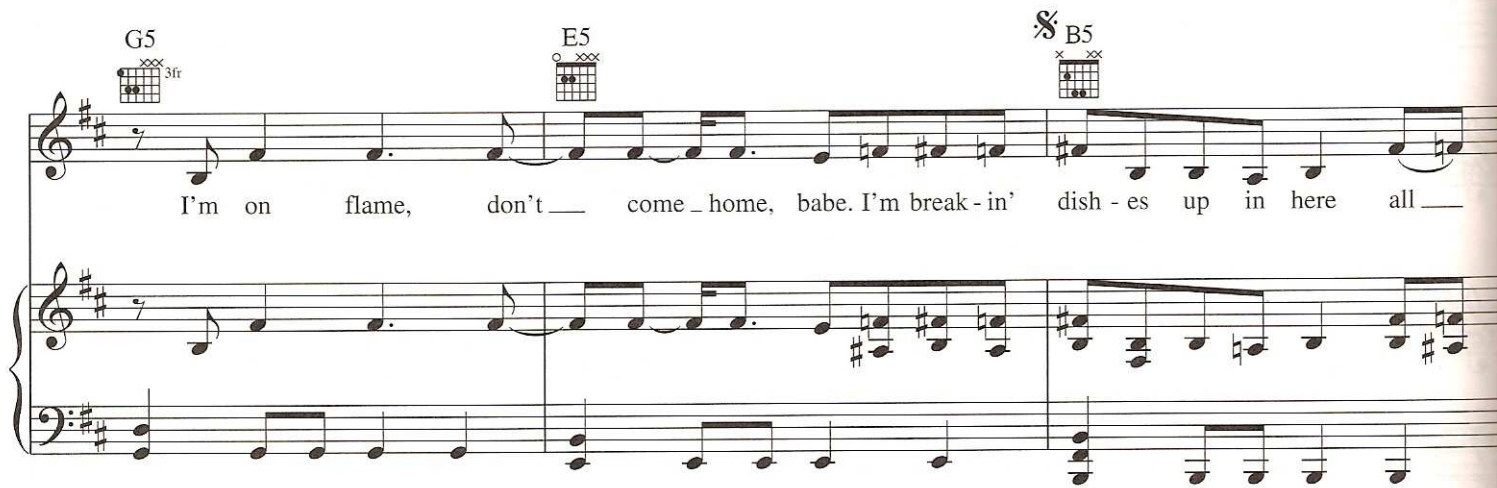
B5 

Now, I ain't trip - pin', — ha. I ain't — twist - ed, — ha. I ain't de - ment - ed, — ha.





Well, just a lit - tle bit, — ha. I'm kick - in'... I'm tak - in' names.

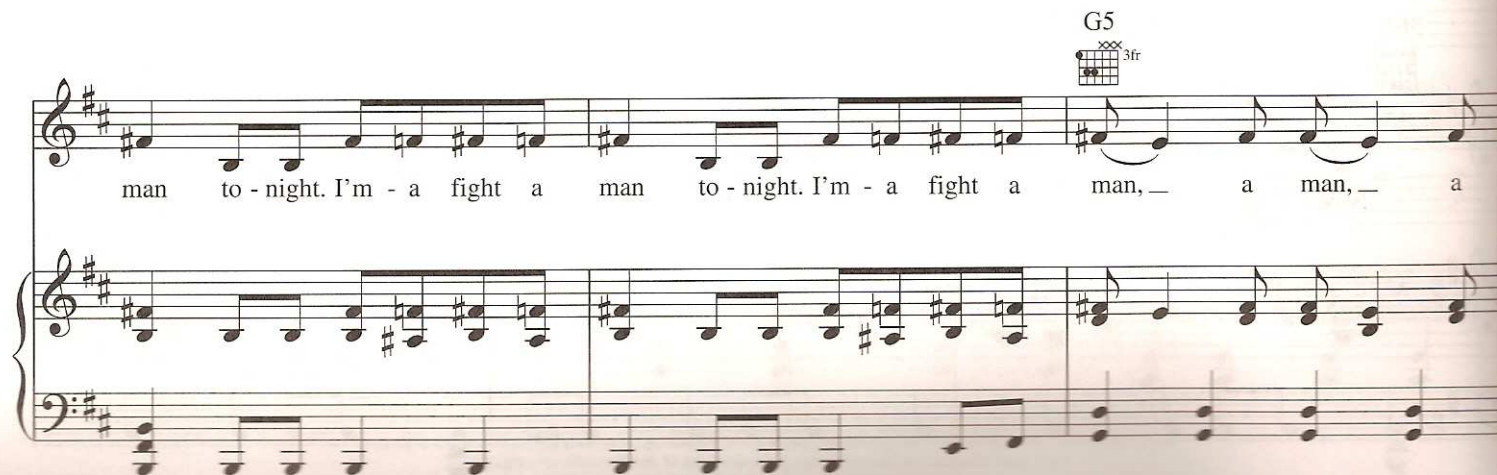


G5 E5 B5

I'm on flame, don't — come _ home, babe. I'm break - in' dish - es up in here all —



night, uh - huh. I ain't gon' stop un - til I see po - lice — lights, uh. I'm - a fight a



G5

man to - night. I'm - a fight a man to - night. I'm - a fight a man, — a man, — a

E5



C#5



F#5



man, a man, a man, a man, oh.

B5



I'm still wait - in'. Come through the door. I'm kill - in' time, you

know, bleach - in' your clothes. I'm roast - in' marsh - mal - lows on the fi - re,

G5



E5



B5



And what I'm burn - in', uh, is your at - ti - re. I'm get - tin' rest - less.

I'm get - tin' test - ed, — and I can't be - lieve he's al - ways out ev - 'ry night and nev - er checks in.

Is he cheat - in'? — Man, I don't know. I'm look - in' 'round for some -

G5

E5

D.S. al Coda

thin' else to throw. I'm break - in'

CODA

G5

E5

C#dim

F#5

C5

(Ah.)

B5



I don't know who you think I am, (I don't know who you think I am.)

C5



But I real - ly don't give a damn right — now.

G5



C#dim



If you don't come, I'm - a huff and puff and blow this, — blow — this, oh. Blow this, — blow — this. I'm - a

G5



C#dim



G5



blow this, — blow — this, oh. Blow this, — blow — this. I'm - a blow this, — blow — this, oh.

C#dim



C#



F#7b9



Blow this _ house, _ house down.

B5



Dish - es, break - in' dish - es, break - in' dish - es.
I'm break - in' dish - es up in here all _

night, uh - huh. I ain't gon' stop un - til I see po - lice _ lights, uh. I'm - a fight a

G5



E5



man to - night. I'm - a fight a man to - night. I'm - a fight a man, _ a man, _ a

C#dim

F#5

G5

C#dim

F#5

man, a man, a man, a man. Fight a

G5

C#dim

F#5

G5

man, a man, a man, a man, a man, a

C#dim

F#5

B5

A5

B5

man. Break - in', break - in', break - in', break - in' dish - es, dish - es, dish - es. Break - in',

A5

B5

Repeat and Fade

Optional Ending

break - in', break - in', break - in' dish - es, dish - es, dish - es. Break - in', Break - in' dish - es.

SHUT UP AND DRIVE

Words and Music by EVAN ROGERS,
CARL STURKEN, GILLIAN GILBERT, PETER HOOK,
STEPHEN MORRIS and BERNARD SUMNER

Driving Rock

Chord diagrams: F5, C5 (3fr), D5 (5fr), G5 (3fr), C5 (3fr)

mf

1 D5 (5fr) | 2 D5 (5fr) F5 (3fr) C5 (3fr)

I've been look - ing for a driv - er who is
class like a fif - ty - sev - en

Chord diagrams: D5 (5fr), Dsus, D5 (5fr), G5 (3fr), C5 (3fr), D5 (5fr), Dsus, D5 (5fr)

qual - i - fied, — so if you think that you're the one, step in - to my ride. — I'm a
Ca - dil - lac. — Got all the drive, but a whole lot of boom in back. — You

Chord diagrams: F5, C5 (3fr), D5 (5fr), Dsus, D5 (5fr), G5 (3fr), C5 (3fr)

fine - tuned su - per - son - ic speed ma - chine — with a sun - roof top and a
look like you can han - dle what's un - der my hood. — You keep say - ing that you will, boy, I

*Recorded a half step lower.

D5  5fr Dsus  D5  5fr F5  C5  3fr D5  5fr

gang - sta lean. }
wish you would. }

So if ya feel me, let me know, — know, — know.



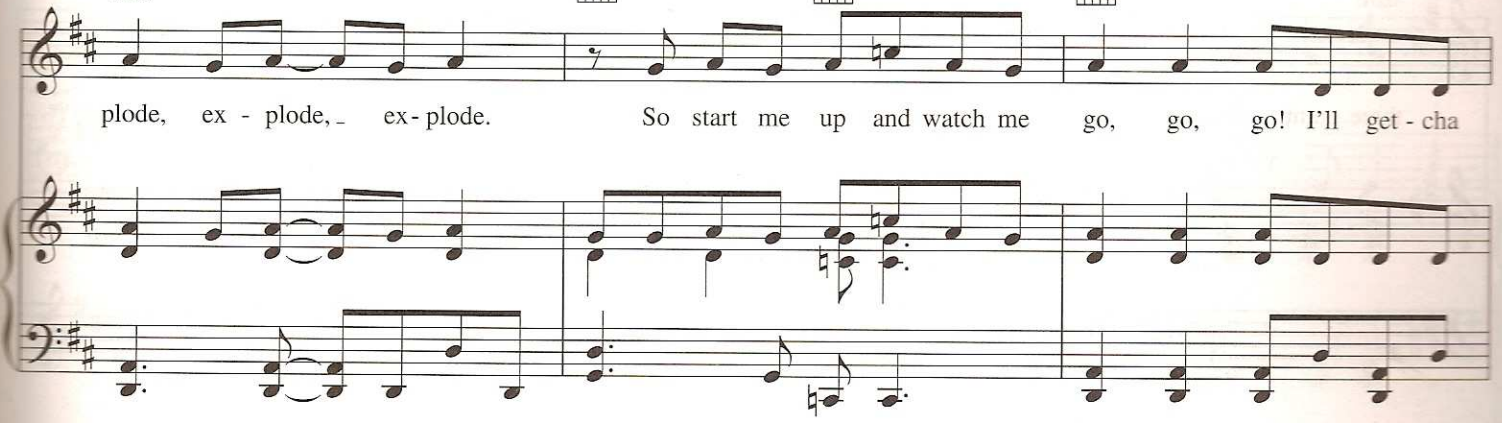
G5  3fr C5  3fr D5  5fr F5  C5  3fr


Come on now, what-cha wait-ing for, — for, — for? My en-gine's read - y to ex -



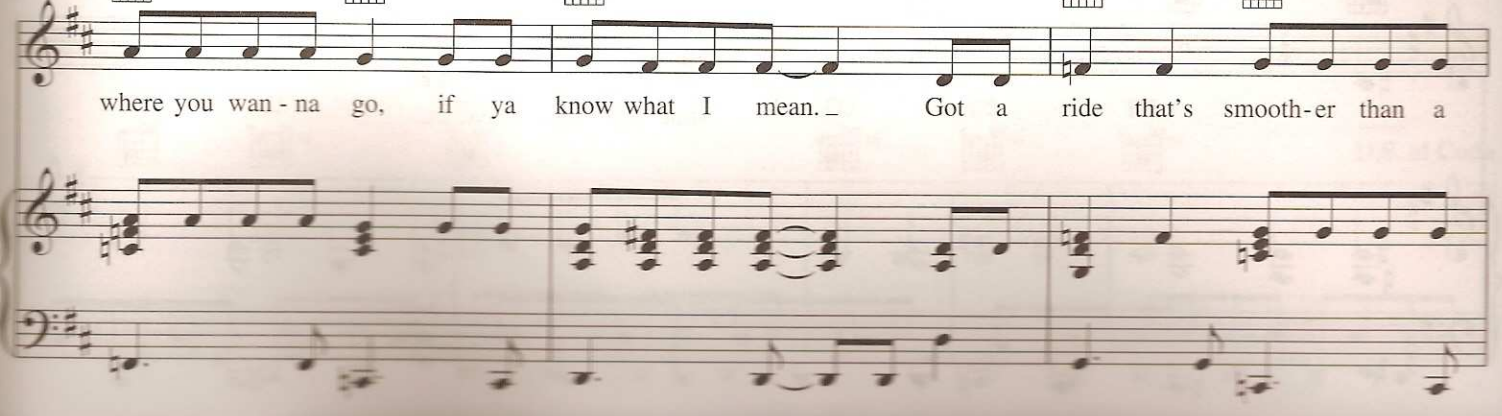
D5  5fr G5  3fr C5  3fr D5  5fr

plode, ex - plode, — ex - plode. So start me up and watch me go, go, go! I'll get - cha



F5  C5  3fr D5  5fr G5  3fr C5  3fr

where you wan - na go, if ya know what I mean. — Got a ride that's smooth-er than a





lim - ou - sine. _ Can you han - dle the curves, _ can you run all the lights? _ If you



can, ba - by boy, then we can go all night. _ 'Cause I'm ze - ro to six - ty in




N.C.


three point five. _ Ba - by, you got the keys, _ now shut up and drive,



To Coda

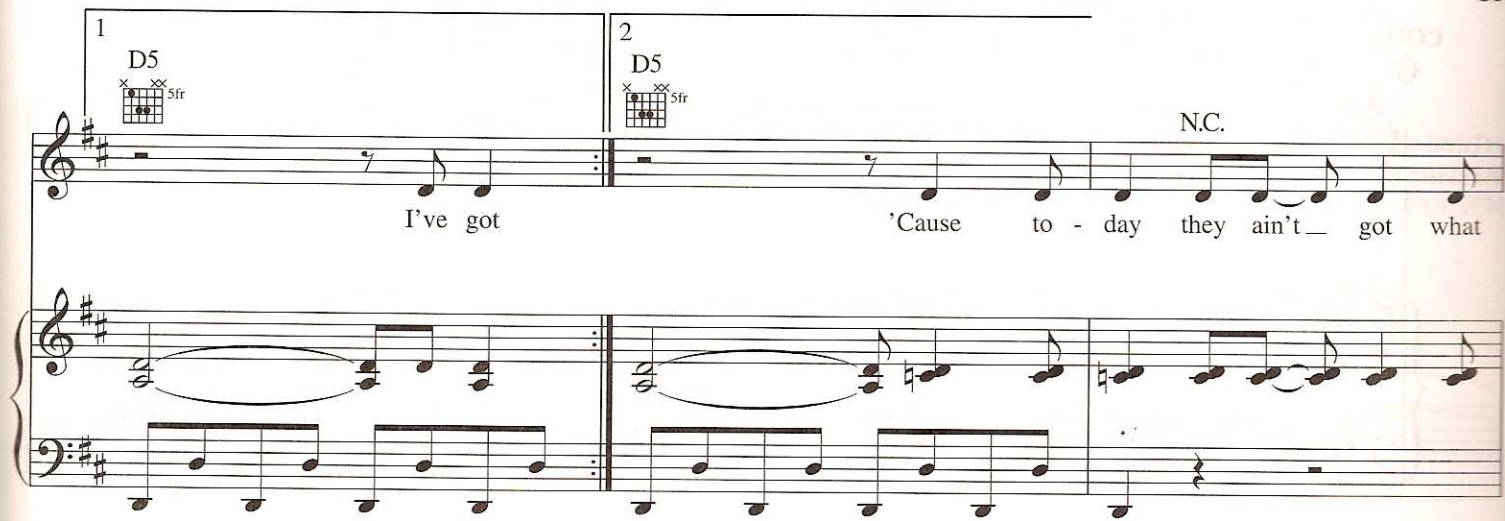
shut up and drive. _

1 **D5**  5fr


2 **D5**  5fr

N.C.

I've got 'Cause to - day they ain't got what



I got. Get it, get it, don't stop, It's a sure shot. Ain't no Fer -



D5  5fr

ra - ri, huh, boy? I'm sor - ry. I ain't e - ven wor - ried, so step in - side and ride.



F5  **C5**  3fr **D5**  5fr **G5**  3fr **C5**  3fr **D5**  5fr

D.S. al Coda



CODA



Shut up and drive, _____



shut up and drive. _____



HATE THAT I LOVE YOU

Words by SHAFER SMITH
 Music by SHAFER SMITH, TOR ERIK HERMANSEN
 and MIKKEL ERIKSEN

Moderate groove

D \flat sus2 E \flat sus2 E \flat E \flat sus A \flat /C B \flat m7

Male: Ahh, yeah,

mp

D \flat sus2 E \flat sus2 E \flat E \flat sus A \flat /C B \flat m7

Female: hey, hey. That's how much I love

D \flat sus2 E \flat sus2 E \flat E \flat sus A \flat /C B \flat m7

you. That's how much I need

D \flat sus2 E \flat sus2 E \flat E \flat sus B \flat m7

— you. — And I can't

D \flat sus2 E \flat sus2 E \flat E \flat sus A \flat /C B \flat m7

— you. — Must ev - 'ry - thing — you do — make me wan - na smile? —

D \flat sus2 E \flat sus2 E \flat E \flat sus A \flat /C B \flat m7

Can I not like you for — a while? — Male: No, — but you won't let —

D \flat sus2 E \flat sus2 E \flat E \flat sus A \flat /C B \flat m7

— me, — and you up - set — me, girl, — and then you kiss — my lips. —

D♭sus2



E♭sus2



E♭



E♭sus



B♭m7



All of a sud - den I for - get that I was up - set. I can't re -

D♭sus2



E♭sus2



E♭



E♭sus



D♭sus2



E♭



mem - ber what you did. But I hate. *Female: You know ex - act -*

A♭/C



B♭m7



D♭sus2



E♭



- ly what to do so that I can't stay mad at you for too long,

A♭/C



B♭m7



D♭sus2



E♭



that's wrong. *Male: But I hate, you know ex - act -*

Ab/C



Bbm7



Dbsus2



Eb



- ly how — to touch — so that I don't want — to fuss — and fight — no — more.

Bbm7



Dbsus2



Eb



Said, I de - spise — that I — a - dore — you. *Female: And — I —*

Dbsus2



Eb



Ab/C



Bbm7



hate how — much I — love — you, — boy. — I — can't —

Dbsus2



Eb



Ab/C



Bbm7



stand how — much I — need — you. And — I —

D \flat sus2

E \flat

A \flat /C

B \flat m7

D \flat sus2

E \flat



hate how _ much I _ love you, _ boy, _ but I just _ can't let you _ go _

B \flat m7

D \flat sus2

E \flat

D \flat sus2

E \flat sus2

E \flat

E \flat sus



To Coda

and I _ hate that _ I love you _ so. *Male:* And you com - plete -

A \flat /C

B \flat m7

D \flat sus2

E \flat sus2

E \flat

E \flat sus



- ly know _ the pow - er that _ you have, _ that on - ly one that makes _ me laugh. _

A \flat /C

B \flat m7

D \flat sus2

E \flat sus2

E \flat

E \flat sus



Female: Said, and it's _ not fair _ how you take _

Ab/C Bbm7 Db/sus2 Eb/sus2 Eb Eb/sus

ad - van - tage of the fact that I love you be - yond the rea - son why.

Bbm7 Db/sus2 Eb/sus2 Eb Eb/sus

And it just ain't right. *Male:* And I

Db/sus2 Eb/sus2 Eb Eb/sus Ab/C Bbm7 Db/sus2 Eb/sus2 Eb Eb/sus

hate how much I love you, girl. I can't stand how much I need

Ab/C Bbm7 Db/sus2 Eb/sus2 Eb Eb/sus

you. And I hate how much I

Ab/C



Bbm7



Db sus2



Ebsus2 Eb



Ebsus



Bbm7



love you, — girl, — but I just — can't let you — go. — But I —

Db sus2



Ebsus2



Eb



Ebsus



Gb maj7



hate that — I love you — so. — *Female:* One of these days — may — be your —

Fm7



Db maj7



— mag — ic — won't af — fect me — and your kiss — won't make — me weak. —

Cm7



Gb maj7



Male: But — no — one — in — this — world — knows —

Fm7

D7maj7

Cm7

Bbm7

me the way you know me, so you'll prob - 'ly al - ways

Bbm7

Cm7

Gbmaj7

have a spell on me, yeah,

Dbsus2

Eb

Ab/C

Bbm7

Dbsus2

Eb

ooh, yeah,

Ab/C

Bbm7

Dbsus2

Eb

Female:

yeah, yeah, yeah, yeah, yeah. That's how much I love you. That's how much I need

Ab/C
x 0 2 3 3fr

Bbm7
x 3 0 0 0 0

Dbsus2
x 0 2 4fr

Eb
x 0 2 3 3fr

you. That's how much I love you. That's how much I need

Bbm7
x 3 0 0 0 0

Dbsus2
x 0 2 4fr

Eb
x 0 2 3 3fr

you. And I hate that I love you Both: so. Female: And I

Dbsus2
x 0 2 4fr

Eb
x 0 2 3 3fr

D.S. al Coda

CODA

Bbm7
x 3 0 0 0 0

hate how much I

And I

Db
x 0 2 3 3fr

Eb
x 0 2 3 3fr

Bbm7
x 3 0 0 0 0

Both: hate that I love you so, so.

SAY IT

Words and Music by MAKEBA RIDDICK,
QAADIR ATKINSON, EWART BROWN, CLIFTON DILLON,
LOWELL DUNBAR and BRIAN THOMPSON

Moderate relaxed groove

Dmaj7 *Em7*

* You should tell me what's bug - gin' you and I'm - a tell you 'bout me, 'bout me. Like I

mp

Dmaj7 *Em7*

wish you'd tell me your deep - est thoughts and I'm - a make it eas - y, eas - y. Like I

Dmaj7 *Em7*

wish you'd tell me what's bug - gin' you and I'm - a tell you 'bout me, 'bout me. Like I

* Recorded a half step lower.

Dmaj7

N.C.

wish you'd tell me your deep - est thoughts and I'm - a make it eas - y, eas - y. E -

Dmaj7

Em7

mo-tions run-nin' wild, I could feel when I'm next to you some-thin's on your mind. You

Dmaj7

Em7

wan-na stay but won't tell me. It's a - bout your se - cre - cy. So, what are you tryin' to hide? -

Dmaj7

Em7

I know what the look means. You hold my hand so tight - ly when - ev - er we say - good - bye.

Dmaj7



Em7



Stand-in' by the door, I can tell you can't take no more. Blow your se-cret o - pen wide. So, ba-by, if you

Dmaj7



Em7



say it, (say it,) tell me what it is you like, — (like.) Ba - by, ba - by, don't be

Dmaj7



Em7



shy, — (shy.) And may-be you can spend the night — if you say it. But, if you

Dmaj7



Em7



play-in', now hit it,) 'cause you know what I wan - na hear, — (hear.) Say it, that -'ll make it more

Dmaj7 Em7

clear, (clear.) I need to know how you feel, — so ba - by, won't you say it, say it?

Dmaj7 Em7

Won't, won't you tell me what, what's go-in' on? Why, why you wait-in' on it? What you wait-in' for?

Dmaj7 Em7

Soon you should tell me or I might be gone. But, I'm here for you, ba-by, you should put me on. I

Dmaj7 Em7

won't shoot you down, — make you feel some kind-a way — if you'll be hon-est with me.

Dmaj7

N.C.

Put a-way your pride, _ I can see it in your face, _ you want me per - ma - nent - ly. Uh, like how I'm

Dmaj7

Em7

wild when we danc - in', I know how it hap - pened and I'm right there _ wit' you. But,

Dmaj7

Em7

I won't be the first to put my - self _ out there. The feel - in' is mu - tu - al. So, ba - by, if you

Dmaj7

Em7

say it, (say it,) tell me what it is you like, _ (like.) Ba - by, ba - by, don't be

Dmaj7

Em7

shy, - (shy.) And may-be you could spend the night - if you say it. But if you

Dmaj7

Em7

play - in', (now hit it,) 'cause you know what I wan - na hear, - (hear.) Say it, that -'ll make it more

Dmaj7

Em7

clear, - (clear.) I need to know how you feel, - so ba - by, won't you say it, say it? Your

Dmaj7

Em7

eyes stead - y talk - in' and you're tryin' to fight it but some things, ba - by, are not worth hid - ing. And

Dmaj7



Em7



we can find heav-en if we go look to-geth-er, so won't, won't you tell me and get it off your chest? Your

Dmaj7



Em7



eyes stead-y talk-in' and you're tryin' to fight it but some things, ba-by, are not worth hid-ing. And

Dmaj7



1



we can find heav-en if we go look to-geth-er, so won't, won't you tell me and get it off your chest?
So, ba-by, if you

2

Em7



Dmaj7



won't, won't you tell me and get it off your chest?
So, ba-by, if you say it, (say it,) tell me what it is you

Em7 Dmaj7

like, — (like.) Ba - by, ba - by, don't be shy, — (shy.) And may - be you could spend the

Em7 Dmaj7

night — if you say it. But if you play - in', (now hit it,) 'cause you know what I wan - na

Em7 Dmaj7 Em7

hear, — (hear.) Say it, that 'll make it more clear, — (clear.) I need to know how you feel, — so ba-by, won't you say it, say it?

Repeat and Fade Dmaj7 Em7

Optional Ending Dmaj7

SELL ME CANDY

Words and Music by MAKEBA RIDDICK
TIMOTHY MOSLEY and TERIUS NASH

Moderate groove

Cm7



Sell me can - dy like the sum - mer when it's melt - in' in my hands. I

mf

know when you're a - round like the ice cream man.

I can hear you call - in', whis - per some - thin' in my ear. It's

sweet like sug-ar, tell me what I wan-na hear. I'm weak for your touch-in' when it's melt-in' on my lips, a

rush through my bod-y tin-gl-in' my fin-ger-tips. You're sell-in' me a fan-ta-sy that I wan-na ex-plore. It

sounds so good, spoil me rot-ten to the core, you know. (Ah,) talk__ to me, (ah,) take in__ my dreams.

Ab 4fr Bb

(Ah,) all__ I need, (ah,) is you be-side me. (Ah,) it's des-ti-ny, (ah,) just let__ it be.

Gm 3fr Ab 4fr Bb

SELL ME CANDY

Gm

A^b

B^b



(Ah,) with the words _ you speak, (ah,) ba-by, sell it to me. (Ah,) sell _ me can - dy. (Ah,) sell _ me love.

Gm

A^b

B^b



(Ah,) sell _ me heav - en.(Ah,) sell _ me doves. (Ahh,) what's _ the charge? (Ahh,) what's _ the cost?

Gm

A^b

Cm7



(Ah,) I'm _ the dad - dy.(Ah,) you _ the boss. Must be a pro - fes - sion - al, boy, you make a sale. I

try to re - sist but ev - 'ry time I fail. My one temp - ta - tion that I got - ta en - joy, like

run - nin' through my gar - den and you're knock - in' at my door. For - bid - den lit - tle kiss and they call it bit - ter - sweet. The

short - y that you're rock - in' wit' ain't noth - in' like me. You're sell - in' me a fan - ta - sy that I want to ex - plore. It

sounds so good, spoil me rot - ten to the core, you know. (Ah,) talk _ to me, (ah,) take in _ my dreams.

Ab 4fr

Bb

(Ah,) all _ I need, (ah,) is you be - side me. (Ah,) it's des - ti - ny, (ah,) just let _ it be.

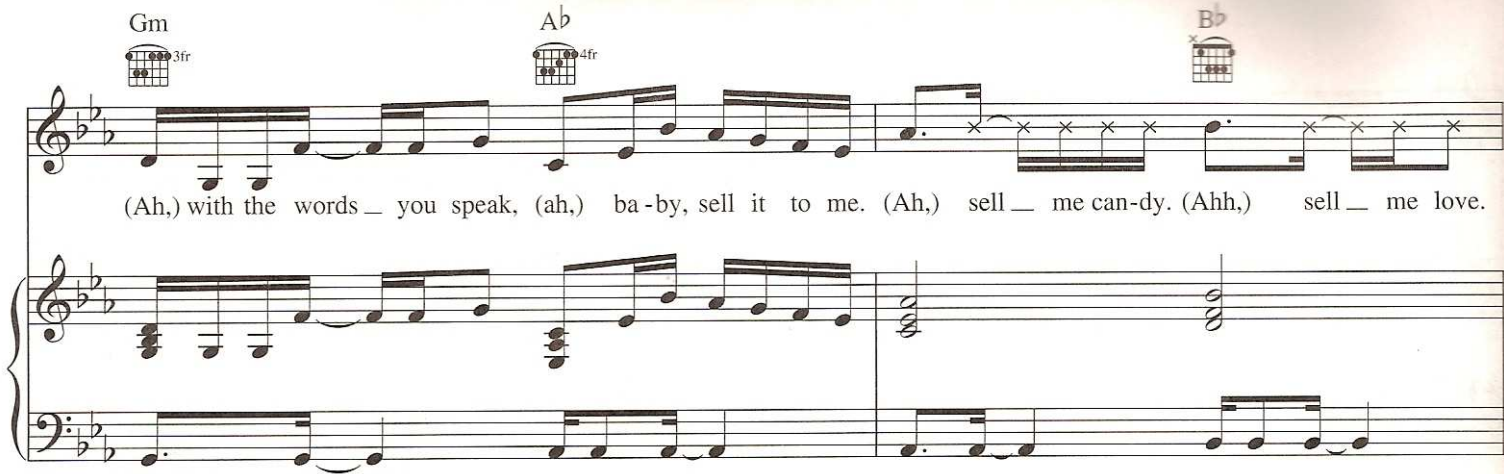
Gm 3fr

Ab 4fr

Bb

Gm  Ab  Bb 



(Ah,) with the words — you speak, (ah,) ba-by, sell it to me. (Ah,) sell — me can-dy. (Ahh,) sell — me love.



Gm  Ab  Bb  To Coda 

(Ah,) sell — me heav-en. (Ah,) sell — me doves. (Ahh,) what's — the charge? (Ahh,) what's — the cost?



Gm  Ab  Cm7 

(Ah,) I'm — the dad-dy. (Ah,) you're the boss.
I want it, babe, more than you know, so don't you



leave and don't you go. I want it all — un-til time — falls. — These



arms — won't hold you wrong. — I want your love, give you my trust. — I wan-na

live — for both of us. — I wan-na breathe — you, lay on your shoul - der. I wan-na

warm — you when nights get — cold - er. — I want — love, — (love,) — love, — (love,) —

love. — I want — love, — (love,) — love, — (love,) —

D.S. al Coda

love, - (love,) - oh, _____

The first system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line has lyrics: "love, - (love,) - oh, _____". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

CODA

(Ah,) I'm — the dad-dy. (Ah,) you — the boss.

Gm 3fr

A \flat

The CODA section includes a vocal line with lyrics: "(Ah,) I'm — the dad-dy. (Ah,) you — the boss." and piano accompaniment. Above the vocal line, there are guitar chord diagrams for Gm (3fr) and A \flat .

Cm7 3fr

The final section of the page consists of four systems of piano accompaniment. Each system has a treble clef staff with a melody and a bass clef staff with a bass line. The melody is a sequence of eighth notes, and the bass line is a steady eighth-note accompaniment. A guitar chord diagram for Cm7 (3fr) is shown at the beginning of the first system.

LEMME GET THAT

Words and Music by TIM MOSLEY
and TERIUS NASH

Moderate groove

Bm

(Ooh, _____ ah. _____ Ooh, _____

mf

Detailed description: This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with a long note on 'Ooh', a quarter note on 'ah', and another long note on 'Ooh'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. A guitar chord diagram for Bm is shown above the first measure. The dynamic marking 'mf' is placed below the piano part.

N.C.

ah.) Got a house but I need new fur - ni - ture. _

Detailed description: This system contains measures 4 through 6. Measure 4 starts with a vocal line on 'ah.)' and a piano accompaniment. Measure 5 begins with a 'N.C.' (No Chord) instruction. The vocal line continues with the lyrics 'Got a house but I need new fur - ni - ture. _'. The piano accompaniment continues with chords and a bass line.

Why spend mine when I _____ could spend yours. The truth is I will love you the same _____ but

Detailed description: This system contains measures 7 through 9. The vocal line continues with the lyrics 'Why spend mine when I _____ could spend yours. The truth is I will love you the same _____ but'. The piano accompaniment continues with chords and a bass line.

* Recorded a half step lower.

Bm



why com-plain, _ you buy-in' Guc - ci, babe. _ You might see me in the spot. Your boy think I'm hot so

C+



Bm



I came up in here to get what you got. I'm hot like the block. Uh-huh, you like that.

C+



Bm



Know you wan-na bite that. Uh-huh, yeah, right there. They love the young girl. They wan-na give it to me.

C+



Bm



Wish I was in a flick and I ain't talk-in' mov-ies. If you're young, if you're hot, girl,

shake what you got, girl. I keep 'em sing in.' Lem-me get that. What you got up in them jeans?

The first system of music features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part includes triplets in the bass line and chords in the right hand.

Put it on me or get lone - ly. Lem-me get that. You know, five - car ga - rag - es,

C+ Bm

The second system continues the song with lyrics and musical notation. Chord diagrams for C+ and Bm are provided above the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

name on your bank ac - count, all - day mas - sage. Lem - me get that. I wan - na put it on blast. Lem - me

C+ Bm

The third system of music includes lyrics and musical notation. Chord diagrams for C+ and Bm are shown above the vocal line. The piano accompaniment maintains the rhythmic pattern established in previous systems.

get that. Slow down 'fore I make you crash, boy. Got what you want, ba - by, got what you need.

C+ Bm

The final system on the page contains the concluding lyrics and musical notation. Chord diagrams for C+ and Bm are provided. The piano accompaniment features triplets in the bass line and chords in the right hand.

We can't pro - ceed 'less you get that for me. Got a house but I need new fur - ni - ture. —

C+ Bm

Why spend mine when I — could spend yours. The truth is I will love you the same — but

To Coda

C+ Bm

why com-plain, — you buy-in' Guc - ci, babe. — I'm a put you on the spot, keep the sheet in knots.

N.C.

I bought me a Benz, you buy me the yacht. A girl need a lot. — The girl need some stocks. —

D.S. al Coda

Bonds is what I got, bonds is what I got. _

CODA

why com-plain, _ you buy - in'Guc - ci, babe. _

Uh, uh, uh, uh, uh, uh, uh, uh. uh, uh, uh, uh, uh, uh, uh, uh. Uh, uh, uh, uh, uh, uh, uh, uh.

uh, uh, uh, uh, uh, uh, uh, uh. (Ah,) boy, I

know you want my love, _ love. (Ah,) noth-in' is

G A(add2) B B7

free in this world, world, (ah,) un - less my

G C+ Bm

love is your love, love. I'm not a

C+ Bm

gold - dig - ger. Lem - me get that. What you got up in them jeans?

C+ Bm

Put it on me or get lone - ly. Lem - me get that. You know, five - car ga - rag - es,



name on your bank ac-count, all - day mas - sage. Lem - me get that. I wan - na put it on blast. Lem - me



get that. Slow down 'fore I make you crash, boy. Got what you want, ba - by, got what you need.

We can't pro-ceed 'less you get that for me. Got a house but I need new fur - ni - ture. _



Why spend mine when I ___ could spend yours. The truth is I will love you the same _ but

C+

B(add2)



why com - plain, - you buy - in' Guc - ci, babe. - Uh, uh, uh, uh, uh, uh, uh, uh.

G

A(add2)

B(add2)



uh, uh, uh, uh, uh, uh, uh, uh. Uh, uh, uh, uh, uh, uh, uh, uh.

G

A(add2)

B(add2)

G

A(add2)



uh, uh, uh, uh, uh, uh, uh, uh.

B(add2)

G





N.C.



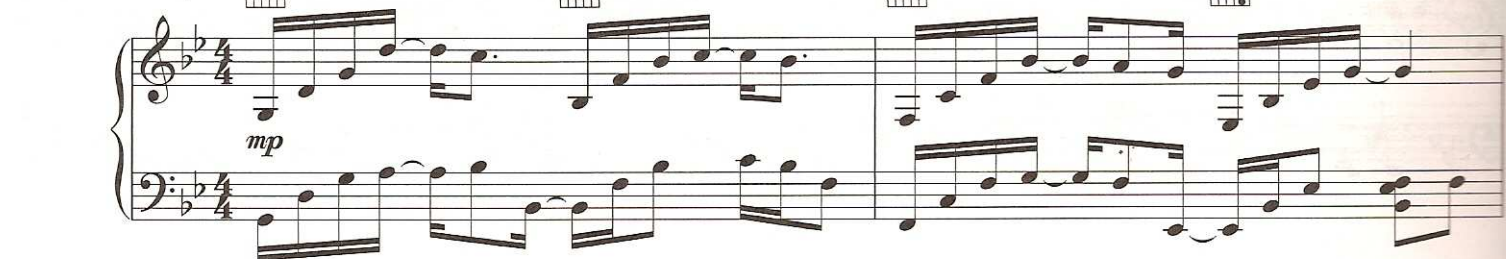
REHAB





Words and Music by JUSTIN TIMBERLAKE,
TIMOTHY MOSLEY and HANNON LANE

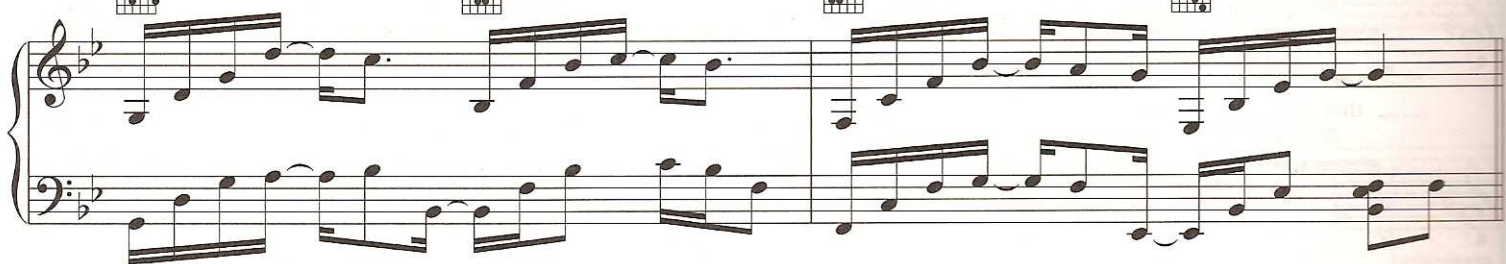
Moderately slow groove





Gm(add2)  3fr  Bbsus2  F  Eb(add2)

mp




Gm(add2)  3fr  Bbsus2  F  Eb(add2)



Gm(add2)  3fr  Bbsus2  F  Eb(add2)

Ba - by, ba - by, when we first _ met I nev - er felt some - thin' so _ strong.



Gm(add2)  3fr  Bbsus2  F N.C.

You were like _ my lov - er and my best _ friend all wrapped _ in - to one _ with a rib - bon on it. And



* Recorded a half step higher.

Gm(add2)



B♭sus2



F



E♭(add2)



all of a sud-den you went and left, I did-n't know how to fol - low. It's like a shock -

Gm(add2)



B♭sus2



F



E♭(add2)



— that spun me a-round and now_ my heart's _ dead. I feel so emp-ty and hol - low. And I'll

Gm(add2)



B♭sus2



F



E♭(add2)



nev-er give my-self to an-oth-er the way I gave it to you. Don't e-ven rec-og-nize _ the ways you hurt me, do you?

Gm(add2)



B♭sus2



F



E♭(add2)



It's gon' take a mir-a-cle to bring _ me back and you're the one _ to blame. _ And now I feel like

Gm(add2) B \flat sus2 F E \flat (add2)

oh, you're the rea-son why I'm think-in' I don't wan-na smoke on these cig-ar-ettes no more. —

Gm(add2) B \flat sus2 F E \flat (add2)

I guess that's what I get for wish-ful think-in'. I should-a nev-er let you en-ter my door. —

Gm(add2) B \flat sus2 F E \flat (add2)

Next time — you wan-na go on and leave — I should just let you go on and do it,

Gm(add2) B \flat sus2 F E \flat (add2)

'cause now I'm us-in' like — I — please. — It's like I checked in - to re -

Gm(add2)

B♭sus2

F

E♭(add2)

- hab, And ba - by, you're my dis - ease. _____ It's like I checked in - to re -

Gm(add2)

B♭sus2

F

E♭(add2)

- hab and, ba - by, you're my dis - ease. _____ I got - ta check in - to re -

Gm(add2)

B♭sus2

F

E♭(add2)

- hab 'cause, ba - by, you're my dis - ease. _____ I got - ta check in - to re -

To Coda ⊕





Gm(add2)

B♭sus2


F





E♭(add2)

- hab 'cause, ba - by, you're my dis - ease. _____


Gm(add2)  B \flat sus2  F  E \flat (add2) 





Damn, ain't it cra - zy when you're love - swept, you'd do an - y - thing - for - the one - you love.




Gm(add2)  B \flat sus2  F  E \flat (add2) 





'Cause an - y-time that you need-ed me I'd be - there. It's like you were my fa - vor - rite drug. - The




Gm(add2)  B \flat sus2  F  E \flat (add2) 

on - ly prob - lem is that you was us - in' me in a dif - f' rent way than I - was us - in' you. But

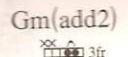
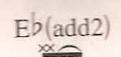


Gm(add2)  B \flat sus2  F  E \flat (add2)  **D.S. al Coda**

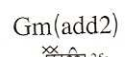
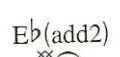
now that I know - it's not meant to be, you got - ta go. I got - ta wean my - self off of you. - And I'll



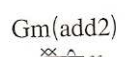
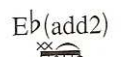
CODA



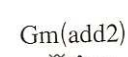
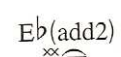
(Now, la-dies, gim-me that.) Oh, oh, oh, oh, oh, oh, —



oh, oh, oh. — (Uh, now gim-me that.) Oh, oh, oh, oh, oh, oh, —



oh, oh, oh. — (My la-dies, gim-me that.) Oh, oh, oh, oh, oh, oh, —



oh, oh, oh. — (Uh, now gim-me that.) Oh, oh, oh, oh, oh, oh, —

F Eb(add2) G5 Bbsus2

oh, oh, oh, — oh, — Oh, you're the rea-son why I'm think - in'

F Eb G5 Bbsus2

I don't wan-na smoke on these cig-ar-ettes no more. — I guess that's what I get for wish-ful think-in'.

F Eb Gm(add2) Bbsus2

I should-a nev-er let you en-ter my door. — Next time — you wan-na go on and leave —

F Eb(add2) Gm(add2) Bbsus2

— I should just let you go on and do it, 'cause now I'm us - in' like — I — please. —

F E^b(add2) Gm(add2) B^bsus2

It's like I checked in - to re - hab and, ba - by, you're my dis - ease.

F E^b(add2) Gm(add2) B^bsus2

It's like I checked in - to re - hab and, ba - by, you're my dis - ease.

F E^b(add2) Gm(add2) B^bsus2

I got - ta check in - to re - hab 'cause, ba - by, you're my dis - ease.

F E^b(add2) Gm(add2) B^bsus2

I got - ta check in - to re - hab 'cause, ba - by, you're my dis - ease.

F Eb(add2) G5 Bb5 F5 Eb5 G5 Bb5

First system of guitar chords and a single bass note on a treble clef staff.

Second system of piano accompaniment, showing treble and bass staves with chords and a bass line.

F5 Eb5 G5 Bbsus2 F Eb G5 Bbsus2

Third system of guitar chords and a single bass note on a treble clef staff.

F Eb G5 Bbsus2 F Eb

Fourth system of guitar chords and a single bass note on a treble clef staff.

G5 Bbsus2 F Eb N.C.

Fifth system of guitar chords and a single bass note on a treble clef staff.

QUESTION EXISTING

Words and Music by SHAFFER SMITH
and ROBERT SHEA TAYLOR

Moderate Techno

Musical notation for the first system. The key signature is three sharps (F#, C#, G#). The tempo is Moderate Techno. The first system includes guitar chords: C#5 (4fr), E5, and F#5. The music is in 4/4 time and includes piano accompaniment in both treble and bass clefs. The dynamic marking is *mp*.

Musical notation for the second system. It includes a vocal line with the lyrics "Oh, whoa," and piano accompaniment. The guitar chords are C#5 (4fr) and E5. The piano accompaniment continues with a steady bass line and treble accompaniment.

Musical notation for the third system. It includes a vocal line with the lyrics "mm. Take off my shirt." and piano accompaniment. The guitar chords are F#5, A5 (5fr), G#5 (4fr), and C#5 (4fr). The piano accompaniment continues with a steady bass line and treble accompaniment.

Musical notation for the fourth system. It includes a vocal line with the lyrics "Loos - en the but - tons and un - do my skirt. Stare at my - self in the" and piano accompaniment. The guitar chords are E5, F#5, and C#5 (4fr). The piano accompaniment continues with a steady bass line and treble accompaniment.

E5 F#5

mir - ror, take me a - part piece by piece. Sor - row de - crease,

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The guitar chord diagrams show E5 (open E, x, x, x, x, x) and F#5 (open F#, x, x, x, x, x). The vocal line has lyrics: "mir - ror, take me a - part piece by piece. Sor - row de - crease,". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

A5 G#5 C#5 E5

pres - sure re - lease. I put in work, did more than called up - on,

The second system continues the music. Chord diagrams include A5 5fr (x, x, x, x, 5, x), G#5 4fr (x, x, x, 4, x, x), C#5 4fr (x, x, x, 4, x, x), and E5 (open E, x, x, x, x, x). The vocal line has lyrics: "pres - sure re - lease. I put in work, did more than called up - on,". The piano accompaniment maintains the same rhythmic pattern.

F#5 C#5

more than de - served. When it was o - ver did I _____ wind up hurt?

The third system features chord diagrams for F#5 (open F#, x, x, x, x, x) and C#5 4fr (x, x, x, 4, x, x). The vocal line has lyrics: "more than de - served. When it was o - ver did I _____ wind up hurt?". The piano accompaniment continues with the established accompaniment.

E5 F#5 A5 G#5

(Yes,) but it taught me be - fore a de - ci - sion ask this ques - tion first.

The fourth system includes chord diagrams for E5 (open E, x, x, x, x, x), F#5 (open F#, x, x, x, x, x), A5 5fr (x, x, x, x, 5, x), and G#5 4fr (x, x, x, 4, x, x). The vocal line has lyrics: "(Yes,) but it taught me be - fore a de - ci - sion ask this ques - tion first.". The piano accompaniment concludes the system with the same accompaniment.

C#5

E5

F#5

Who am I liv - in' for?

C#5



E5



Is this my lim - it? Can I en - dure some more?

F#5



A5



G#5



C#5



Chanc - es are giv - en, ques - tion ex - ist - ing. Take off my cool,

E5



F#5



C#5







show them that un - der here I'm just like you. Do the mis - takes I made

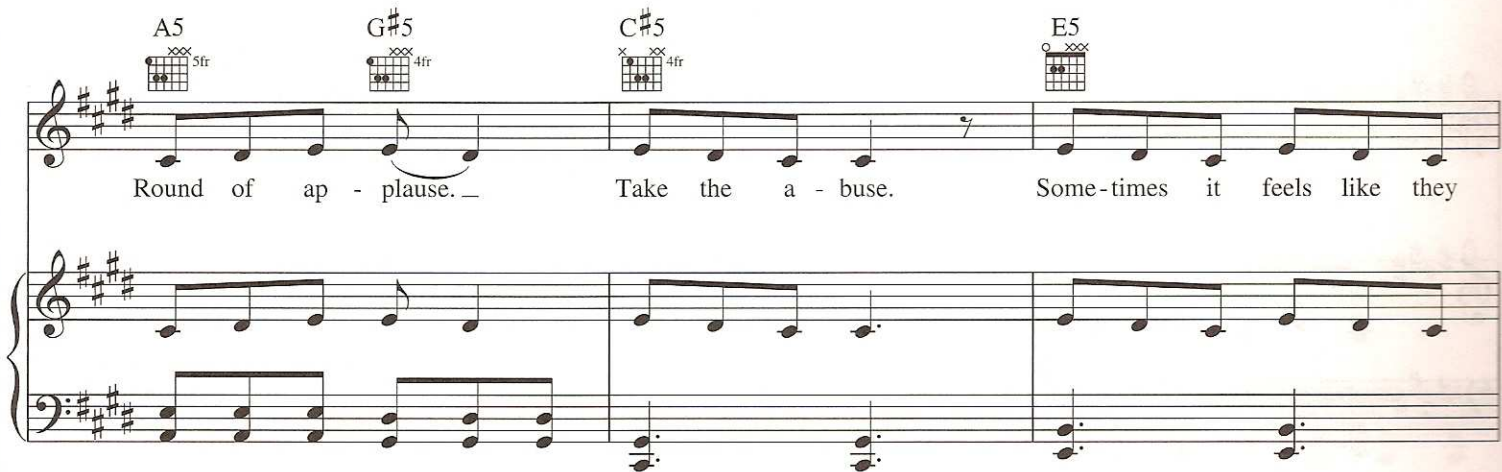
E5  F#5 



make me a fool or a hu - man with flaws, and if that, I'm lost.



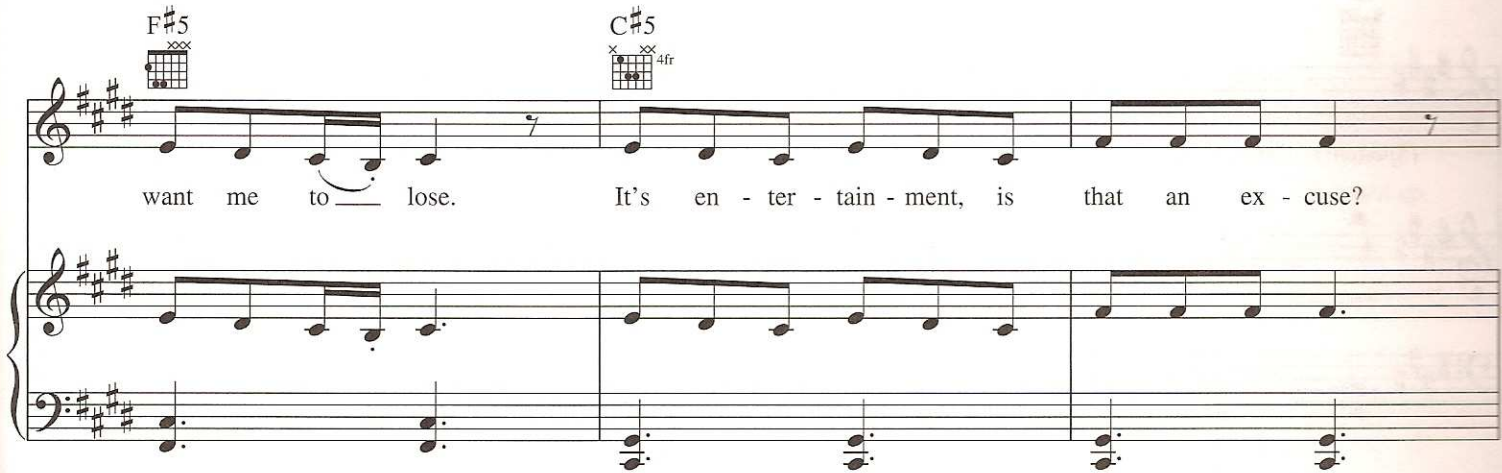
A5  5fr G#5  4fr C#5  4fr E5 





Round of ap - plause. — Take the a - buse. Some-times it feels like they



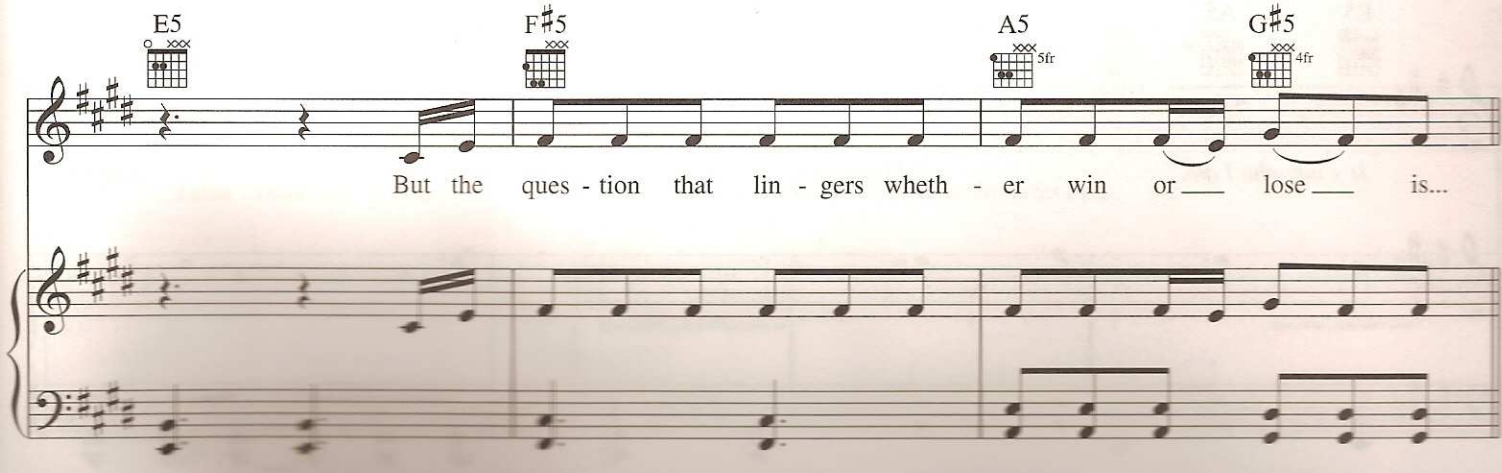
F#5  C#5  4fr

want me to — lose. It's en - ter - tain - ment, is that an ex - cuse?



E5  F#5  A5  5fr G#5  4fr

But the ques - tion that lin - gers wheth - er win or — lose — is...



C#5 E5 F#5 C#5

Who am I liv - in' for? _____ Is this my — lim - it?

E5 F#5 A5 G#5





Can I en - dure some more? Chanc - es are — giv - en, ques - tion ex - ist - ing.

E5 C#5

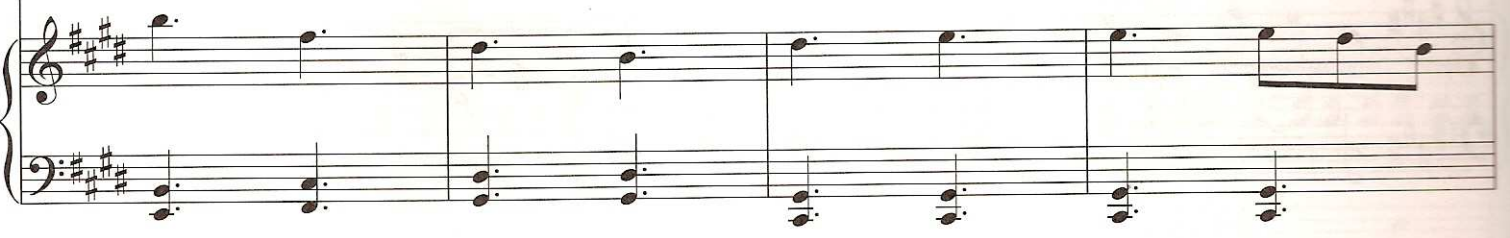
(Spoken:) Dear diary and to all them, entertaining is something I do for a living.

E5 A5 C#5 B5

It's not who I am. I'd like to think that I'm pretty normal. I laugh,

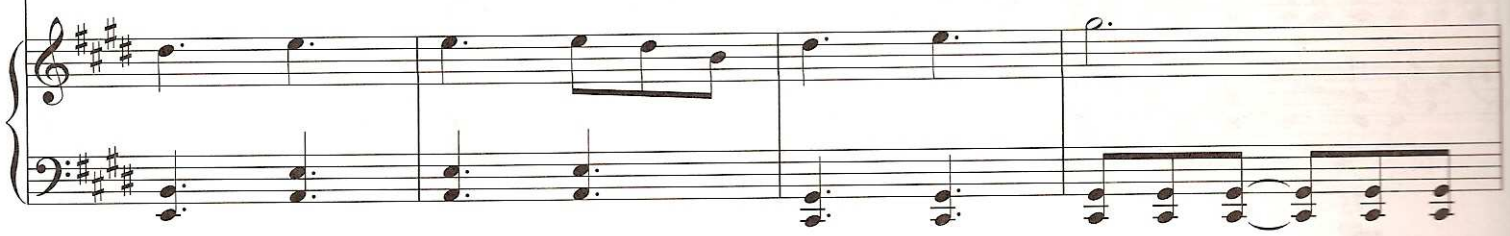
E5  F#5  G#5  C#5 

I get mad. I hurt. I think guys suck sometimes.



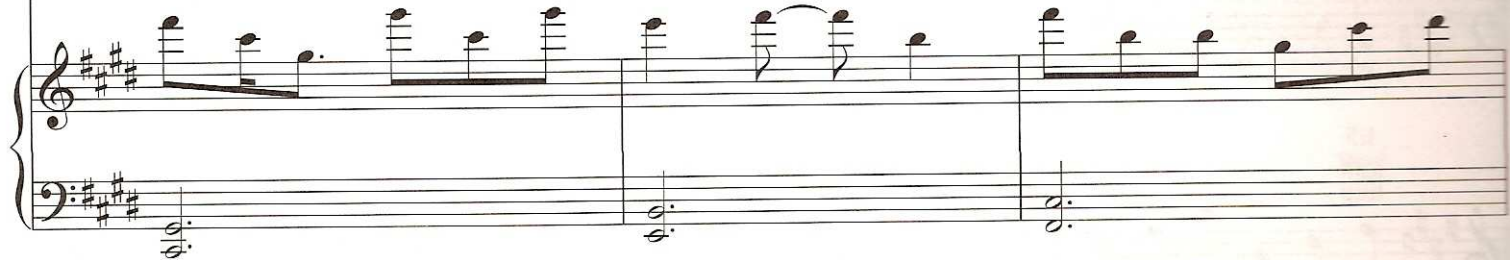
E5  A5  C#5 

But when you're in the spotlight everything seems good.



E5  F#5 

Sometimes I feel like I have it worst 'cause I have to always keep my guard up.



C#5  E5 

I don't know who to trust. I don't know who wants to date me for who I am



F#5 A5 G#5 C#5 E5

or who wants to be my friend for who I really am. Who am I liv - in' for?

F#5 C#5 E5

Is this my lim - it? Can I en - dure some more?

F#5 A5 G#5 C#5

Chanc - es are giv - en, ques - tion ex - ist - ing.

E5 F#5 C#5


E5 F#5 A5 G#5 C#5


Repeat and Fade Optional Ending


GOOD GIRL GONE BAD

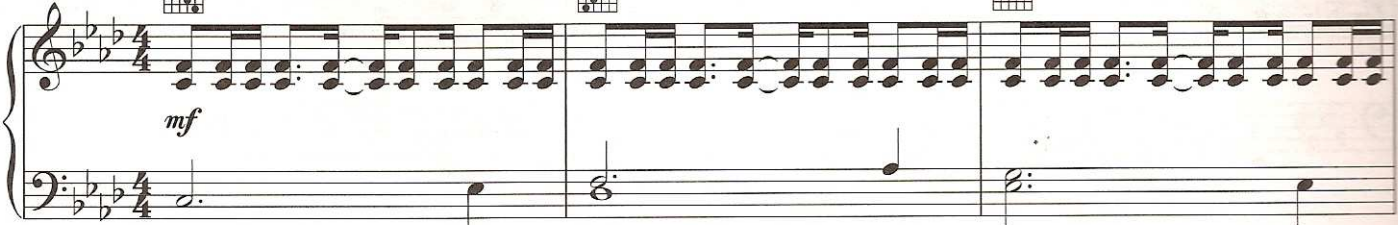
Words and Music by TOR ERIK HERMANSEN, MIKKEL ERIKSEN, SHAFFER SMITH and LENE MARLIN PEDRSON


Moderately


F5/C  3fr


D♭maj7 

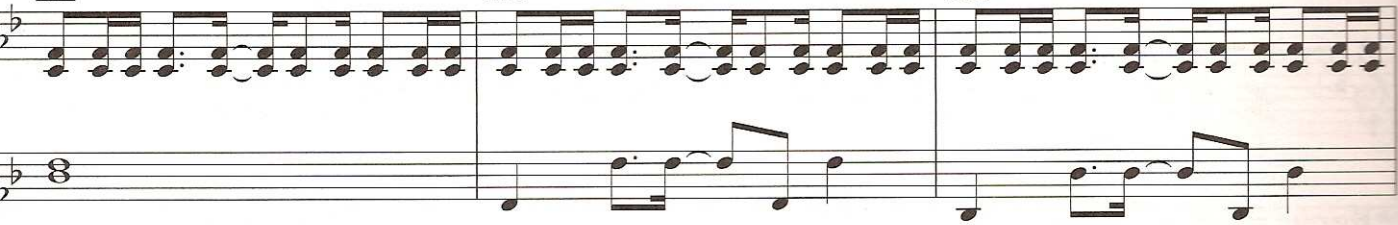
E♭6/9  5fr





D♭maj7 

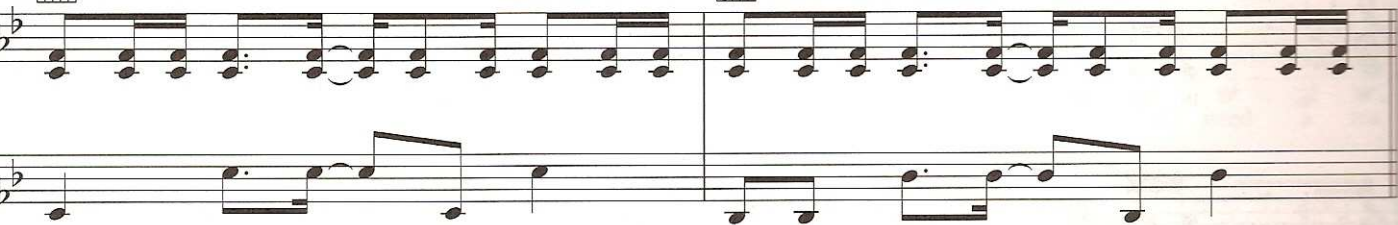
F5 

D♭maj7 



E♭6/9  5fr

D♭maj7 



Fm 

D♭ 

We stay mov-in' a-round so-lo. Ask us where you went, we don't know



E \flat

and don't care, (don't care.) All we know _ is we was at home _ 'cause you left us there. _

B \flat m7

E \flat

— You got your boys _ and got gone and left us all a - lone. _ Now she

Fm9

D \flat

in the club wit' a freak - y dress on. _ Cats don't want her to keep that dress on. _

E \flat

D \flat

— Tryin' to get e - nough drinks in her sys - tem. Take her to the te - le and make her a vic - tim. _

Bbm9



Pa-trón in the brain, ball-play-er in the face. They shake the spot, she's just an-oth-er case.

Fm



Dbb



Eas - y for a good girl to go bad _____ and once we

Eb



Ab



gone, (gone,) best be-lieve we gone for-ev - er. Don't need a rea-

Dbmaj7



Eb



son. Don't need a rea - son. You bet - ter



learn how to treat us right, 'cause a



once a good girl goes bad, we done for - ev -



To Coda ⊕

er. _____




He's stay-ing wit' a flock of 'em, oh yeah. Got a girl at home but he don't care.

E \flat  **D \flat** 



Won't care, (won't care,) all he do — is keep me at home, won't — let me go no - where. —



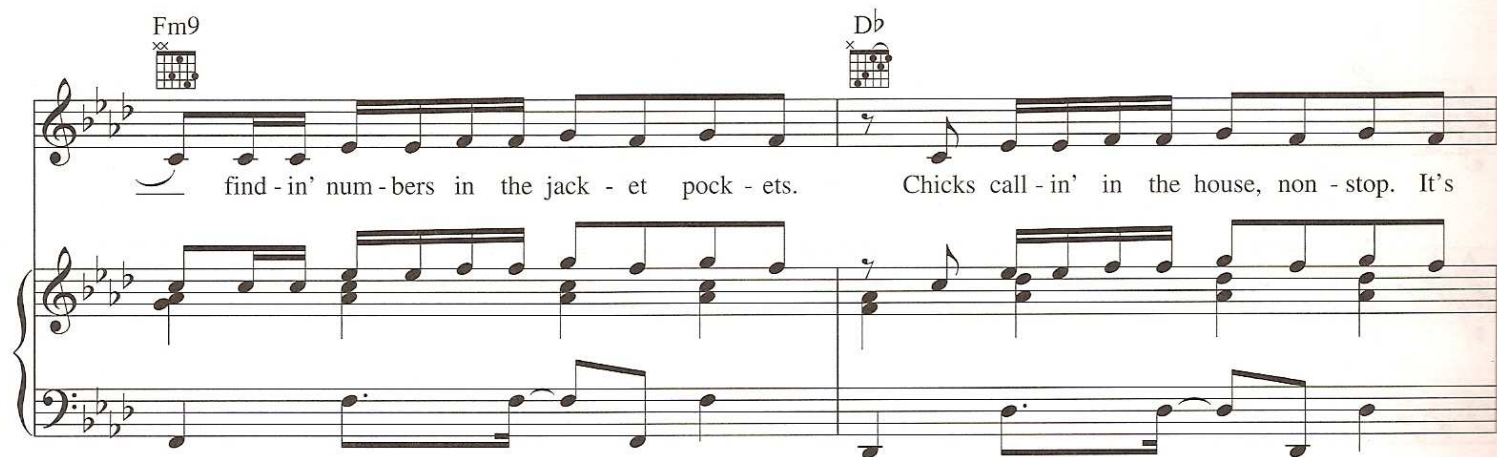
B \flat m7  **E \flat** 

He thinks be - cause — I'm at home I won't be get - tin' it on. — And now I'm —



Fm9  **D \flat** 

find - in' num - bers in the jack - et pock - ets. Chicks call - in' in the house, non - stop. It's



E \flat  **D \flat** 

get - tin' out - ta con - trol. Fi - nal - ly, — I can't take no — more. — He finds a



Bbm9



D.S. al Coda

let - ter on the stairs - say - in' this is the end. I packed my bag and left wit' your best friend, oh.

CODA



Bbm



Fm



We stay mov-in' a - round so - lo. Ask us where you went, we don't_ know

Eb



Db



and don't care, (don't care.) All we know - is we was at home. 'cause you left us there. -

Bbm9



You got your boys - and got gone and left us all a - lone, - no.

Fm

Eb



Eas - y for a good girl to go bad and once we

Eb

Ab



gone, (gone,) best be - lieve we gone for - ev - er. Don't need a rea -

Dbmaj7

Eb



- son. Don't need a rea - son. You bet - ter

Ab

Eb/G

Fm



learn how to treat us right, 'cause a -

Db Eb6/9

once a good girl goes bad, we gone for-ev -

Detailed description: This system contains the first two measures of the piece. The guitar part has two measures with chords Db and Eb6/9. The vocal line starts with the lyrics 'once a good girl goes bad, we gone for-ev -'. The piano accompaniment features a steady bass line and chords in the right hand.

F5 Dbmaj7 Eb6/9

- er. -

Detailed description: This system covers measures 3 and 4. The guitar part has three measures with chords F5, Dbmaj7, and Eb6/9. The vocal line has a long note with the lyric '- er. -'. The piano accompaniment continues with the same bass line and harmonic support.

Dbmaj7 F5 Dbmaj7

We gone for-ev - er. -

Detailed description: This system covers measures 5 and 6. The guitar part has three measures with chords Dbmaj7, F5, and Dbmaj7. The vocal line has the lyrics 'We gone for-ev - er. -'. The piano accompaniment features a melodic line in the right hand and a consistent bass line.

Eb6/9 Dbmaj7 Fm

We gone for-ev - er. -

rit.

Detailed description: This system covers the final three measures. The guitar part has three measures with chords Eb6/9, Dbmaj7, and Fm. The vocal line has the lyrics 'We gone for-ev - er. -'. The piano accompaniment includes a 'rit.' (ritardando) marking in the bass line. The system concludes with a double bar line.