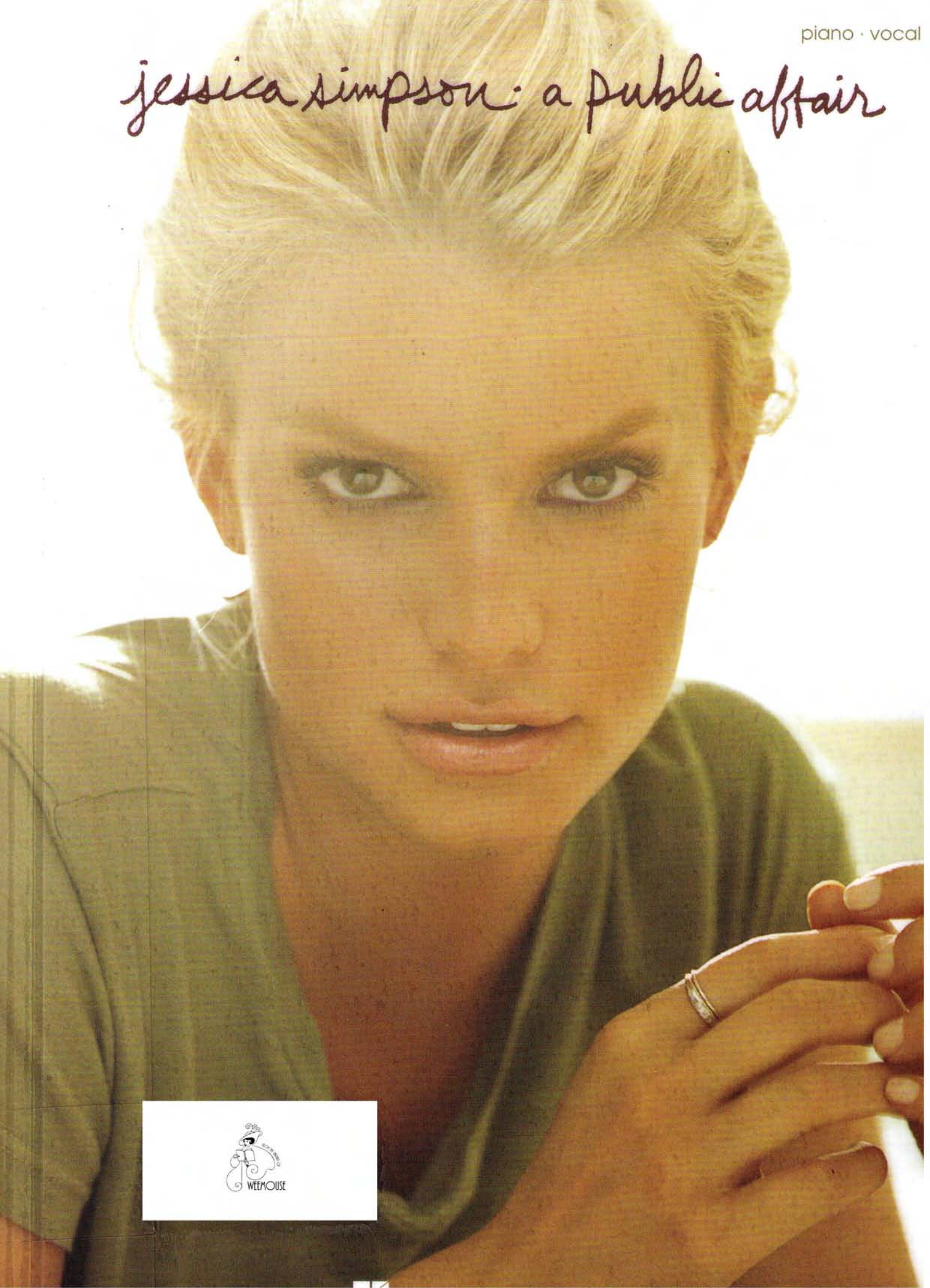


piano · vocal

Jessica Simpson: A Public Affair



- 4 a public affair
- 11 you spin me round (like a record)
- 18 b.o.y.
- 24 if you were mine
- 34 walkin' 'round in a circle
- 29 the lover in me
- 40 swing with me
- 49 push your tush
- 60 back to you
- 67 between you & i
- 74 I don't wanna care
- 81 fired up
- 96 let him fly
- 88 i belong to me

A PUBLIC AFFAIR

Words and Music by JESSICA SIMPSON
GREG KURSTIN, SAM WATTERS, NICKOLAS ASHFORD
VALERIE SIMPSON, LESTER MENDEZ
LOUIS BIANCANELLO and JOHNTA AUTII

Moderate Dance groove

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes guitar chord diagrams above the staff and piano accompaniment in both treble and bass clefs. The first system starts with a *mf* dynamic marking. The second system includes a fermata over the first measure. The third system includes a fermata over the first measure. The fourth system includes a fermata over the first measure and the lyrics "There go the" under the final notes of the treble clef staff.

Chord diagrams shown above the staff:

- System 1: G, A, F#m, Bm, G, A
- System 2: F#m, Bm, G, A, F#m, Bm
- System 3: G, A, F#m, Bm, G, A
- System 4: F#m, Bm, G, A, F#m, Bm

G A F#m Bm G A

street lights, the night's of - fi - cial - ly on. I got the green light to do what -

F#m Bm G A F#m Bm

ev - er I want. I'm gon - na stand out - side the box -

§

G A F#m Bm Gmaj7

and put the rules on hold. To - night, carte

Em9 A6 F#

blanche, first class for the eve - 'ning. Rea - dy set go. All the

G A F#m Bm G A

girls step - pin' out for a pub - lic af - fair. — All night, let's rock, 'cause the

F#m Bm G A F#m Bm

par - ty don't stop. All the cam - ras come out for a pub - lic af - fair. — Who

To Coda

G A F#m Bm G A

cares, let's rock, 'cause the par - ty don't stop. Hey, ba - by, I

F#m Bm G A F#m Bm

see you look - in' ov - er here. Ba - by, are you gon - na keep look - in' or get

G A F#m Bm G A

up and talk to me? — Here's an op - por - tu - ni - ty that you

F#m Bm D.S. al Coda

don't_ wan-na miss. To - night _

CODA F#m Bm G

par - ty don't stop, whoa. — Do what you wan-na do. To -

D/F# Em7 D

night the world does not ex - ist, — no, — no, — no, — no.

G D/F# Em7

Move how you wan - na move. All my girls work it out like this.

Bm G A

Give me room to shake, shake, shake. All the girls step - pin' out for a

F#m Bm G A F#m Bm

pub - lic af - fair. — All night, let's rock, 'cause the par - ty don't stop. All the

G A F#m Bm G A

cam - ras come out for a pub - lic af - fair. — Who cares, let's rock, 'cause the

1 2 F#m Bm F#m Bm N.C.

par - ty don't stop. All the par - ty don't stop, don't stop. All night, don't

stop. Who cares, let's rock.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "stop. Who cares, let's rock." The vocal line includes a slur over "stop." and another slur over "let's rock." The guitar accompaniment consists of two staves: a treble staff with chords and a bass staff with a rhythmic pattern of eighth notes.

All night, don't stop. Who cares, let's

The second system continues the vocal line with the lyrics "All night, don't stop. Who cares, let's". The vocal line has a slur over "don't stop." and another slur over "let's". The guitar accompaniment remains consistent with the first system.

rock. Oh,

G A F#m Bm

The third system begins with the lyrics "rock. Oh,". Above the vocal line, four guitar chord diagrams are provided: G, A, F#m, and Bm. The vocal line has a slur over "rock." and another slur over "Oh,". The guitar accompaniment continues with the same two-staff format.

oh. Hey, ba - by. Oh,

G A F#m Bm G A

The fourth system contains the lyrics "oh. Hey, ba - by. Oh,". Above the vocal line, six guitar chord diagrams are provided: G, A, F#m, Bm, G, and A. The vocal line has a slur over "oh." and another slur over "ba - by." The guitar accompaniment continues with the same two-staff format.

F#m Bm G A F#m Bm

oh. _____ All the

G A F#m Bm G A

girls step-pin' out for a pub-lic af-fair. — All night, let's rock, 'cause the

F#m Bm G A F#m Bm

par-ty don't stop. All the cam-eras come out for a pub-lic af-fair. — Who

G A N.C.

cares, let's rock, 'cause the par-ty don't stop.

YOU SPIN ME ROUND

(Like A Record)

Words and Music by PETER BURNS,
STEPHEN COY, MICHAEL PERCY
and TIM LEVER

Moderate Dance groove

The first system of the musical score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The vocal line begins with a rest, followed by the lyrics "Ooh, ooh, ooh," on a melodic line of quarter notes. The piano accompaniment starts with a rest in the right hand and a steady eighth-note bass line in the left hand. A guitar chord diagram for F#m is shown above the vocal line. The dynamic marking *mf* is placed in the piano part.

The second system continues the vocal melody with the lyrics "ooh, ooh, ooh, ooh,". The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords in the right hand.


The third system concludes the vocal phrase with the lyrics "ooh, ooh,". A double bar line is present, followed by a repeat sign. A guitar chord diagram for F#m is shown above the vocal line. The piano accompaniment continues with the eighth-note bass line and chords.

A  B  C#  F#m/C#  C#m7  F#m/C# 



N.C.

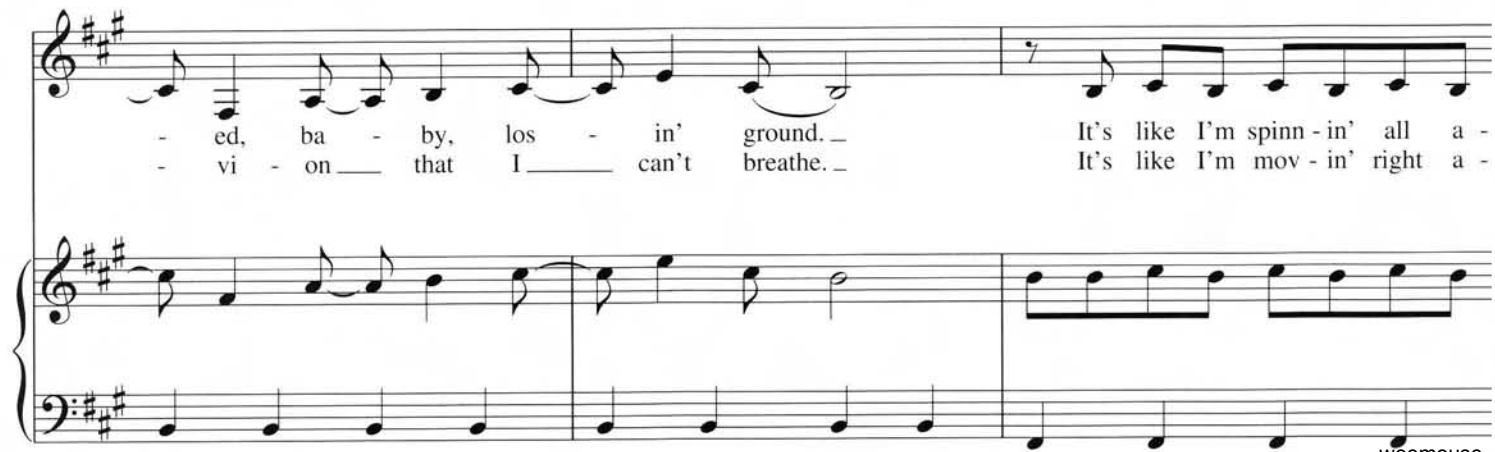
You don't know what you do to me ev'ry time you come
 I can't help this crav-in', hon-ey, ev'ry time you look



a-round. I can't seem to find my way, I'm shift-
 at me. I am feel-ing so lost in o-bli-



- ed, ba-by, los-in' ground. It's like I'm spinn-in' all a-
 - vi-on that I can't breathe. It's like I'm mov-in' right a-



round in cir - cles. Cure me, you're my re - me - dy. }
 long with the beat. Want me? You're my mel - o - dy. }

F#m A B
 I get diz - zy from the sound of your name. I'm just so in - tox - i - cat - ed when you

C# F#m A E
 spin me, ba - by. You spin me right round, ba - by, right

F#m B C# F#m
 round like a re - cord, ba - by, right round, round, round. You spin me

A E F#m B C# To Coda 4

right round, ba-by, right round, — like a re-cord, ba-by, right round, round, round, round. —

F#m E D C# B

Round and round. —

1 2 C# F#m

Ooh, — ooh, —

A B C# F#m/C# C#m7 F#m/C#

— spin, ooh, — ooh, — spin me ba-by. —

F#m A B

Ooh, ooh, spin, spin, ooh, ooh,

C# F#m/C# C#m7 F#m/C# F#m A

spin me ba - by. Ooh, ooh, round and round,

D.S. al Coda

B C# F#m/C# C#m7 F#m/C#

ooh, ooh, spin, spin.

CODA

F#m

You spin me

A E F#m B C#

right round, ba - by, right round, like a re - cord, ba - by, right round, round, round.

F#m A E F#m

You spin me right round, ba - by, right round, — like a re - cord, ba - by,

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for 'You spin me right round, ba - by, right round, — like a re - cord, ba - by,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

B C# F#m7 A E

right round, round, round. — Oh, —

This system contains measures 4-6. The vocal line continues with 'right round, round, round. — Oh, —'. The piano accompaniment continues with the same rhythmic pattern, with chords changing to B, C#, F#m7, A, and E.

F#m7 B C# F#m7

oh, —

This system contains measures 7-9. The vocal line has a long note for 'oh, —'. The piano accompaniment continues with the eighth-note bass line and chords F#m7, B, C#, and F#m7.

A E F#m7 B C#

ahh, aah. — Like a re - cord, ba - by.

This system contains the final three measures. The vocal line has 'ahh, aah. —' followed by a guitar-style strumming pattern for 'Like a re - cord, ba - by.'. The piano accompaniment continues with the eighth-note bass line and chords A, E, F#m7, B, and C#.

F#m7 A E

F#m7 B C#

F#m7 A E

F#m7 B C#

B.O.Y.

Words and Music by ERICA DRISCOLL,
WALLY GAGEL and RIC OCASEK

Moderate groove

E

mf

B. O. Y. why? _

N.C.

B. O. Y. Does - n't real - ly
Does - n't real - ly

mat - ter what you say, noth-in's gon - na stand in my way. —
 mat - ter what he does 'cause he knows he's get - tin' my love. —

Wait-in' for the truth to come out and I
 Wait-in' for it all to fall a - part 'cause he's

just don't know how. — } I need-ed { you } from the first kiss.
 break - in' my heart. — } him }

You know I just can't help it. Can you

be my wit - ness? { 'Cause I'm still } need-in' this
 { I'm go - in' cra - zy }

E
 boy break-in' my heart. Tak - in' my mon - ey, tear - in' me a - part. -

Need-in' this boy break-in' me down, us - in' my

1 2
 love when - ev - er he's a - round. - Need - in' this boy. -

break-in' my heart. Tak-in' my mon-ey, tear-in' me a - part. —

Need-in' this boy — break-in' me down, — us - in' my

love when - ev - er he's a - round. — N.C. B. O. —

Y. why? — B. O. — Y. why? —

B. O. Y. why? B. O.

Y. 'Cause I'm need - in' this

boy. 'Cause I'm need - in' this boy, } break - in' my

heart. Tak - in' my mon - ey, tear - in' me a - part. Need - in' this boy.

break-in' me down, us - in' my love when - ev - er he's a - round.

'Cause I'm need-in' this B. O.

Play 4 times

Y., why? _

IF YOU WERE MINE

Words and Music by GREG KURSTIN, SAMUEL WATTERS,
LOUIS BIANCANELLO, TAMYRA GRAY
and JANET SEWELL

Moderately, with a beat

N.C.

mf

Gmaj7

Em7

Ba-by, come on. — La, la, la, la, la, la,

Gmaj7

Em7

Gmaj7

la. — Im - pa - tient wait - in' by the

Em7

Gmaj7

Em7

phone. — When we gon - na start to do — this? 'Cause to - night
wheel. — No more time to hes - i - tate. — I'm say - in'

Gmaj7 Em7 Gmaj7

I don't wan - na be a - lone. _ Ba - by, I can't _ hold it _ in,
 just let me show you how I feel. _ Sug - ar, it's _ make or _ break. _

Em7 Cmaj7 Bm7 Em7

You don't have to be _ a sup - er - star. _

Cmaj7 Bm7 Em7 Cmaj7

Boy, I like you right where you are. _ I know this ain't no

Bm7 Em7 Am7 Bm7 D Cm7 F

fly by _ night. I pro - mise _ if you were mine. _

Gmaj7 Em7 Gmaj7

If I was your lov - er, I could blow your mind. I'm sick of wait - in', so come

Em7 Gmaj7 Em7

on, jump in my ride. If I was your lov - er, this could be sub - lime.

Gmaj7 Em7 Gmaj7

Take you high, sat - is - fy if you were mine. In time I have to take the

2 Gmaj7 N.C.

Spoken: What you waitin' for?



Guess I have to get ready. La, la, la, la, la, la,



la. _____ La, la,



N.C.

la, la, la, la, la. _____ And if you were mine. _____



If I was your lov - er, I could blow your _____ mind. _____ I'm sick of wait-in', so come

Em7 Gmaj7 Em7

on, jump in my ride. If I was your lov - er this could be sub - lime.

Gmaj7 Em7 1 Gmaj7

Take you high, sat - is - fy if you were mine. If I was your lov - er

2 Gmaj7 Em7 Gmaj7

(Vocal 1st time only)

Em7

Optional Ending
Gmaj7

Repeat and Fade

THE LOVER IN ME

Words and Music by JESSICA SIMPSON,
SAMUEL WATTERS, LOUIS BIANCANIELLO,
JOHNTA' AUSTIN and CANDICE CHILDRESS

Moderate groove

Dm F Csus

Gm7 Dm F(add9)

Too long — I've been de - ny - ing — my - self,

C Gm9 Dm

hos - tage — to thoughts of — some - bod - y else. — And all the — while you have

F C Gm

been wish - ing to love on me.

© 2006 EMI APRIL MUSIC INC., SWEET KISSES, INC., BREAKTHROUGH CREATIONS, SONY/ATV TUNES LLC,
S.M.Y. PUBLISHING, CHRYSALIS MUSIC, NAKED UNDER MY CLOTHES and CANDICE CHILDRESS PUBLISHING
All Rights for SWEET KISSES, INC. and BREAKTHROUGH CREATIONS Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for SONY/ATV TUNES LLC and S.M.Y. PUBLISHING Administered by SONY/ATV MUSIC PUBLISHING, 8 Music Square West, Nashville, TN 37203
All Rights for NAKED UNDER MY CLOTHES Administered by CHRYSALIS MUSIC
All Rights Reserved International Copyright Secured Used by Permission

Mixed feel - ings — and mis - giv - ings, — that's all — a mem - 'ry — now, —

F C Gm

babe. — When you saw — me — for what I — could be then — I

F C Gm F C

fin - al - ly saw the same. — Now the lov - er in me — sees the

Bb Csus Dm

lov - er in you — and I'm hap - py to say — that I'm so not a - fraid — for the

F C Gm7

Dm F C

lov - er in me _____ to meet the lov - er in you. _____ 'Cause I see what _ will be and the

Gm7 To Coda ⊕ F Bb



lov - er _____ in me _____ loves you. The

Dm F C

past is _____ just that. Leave it where it's at. I want _ to live in _____ the

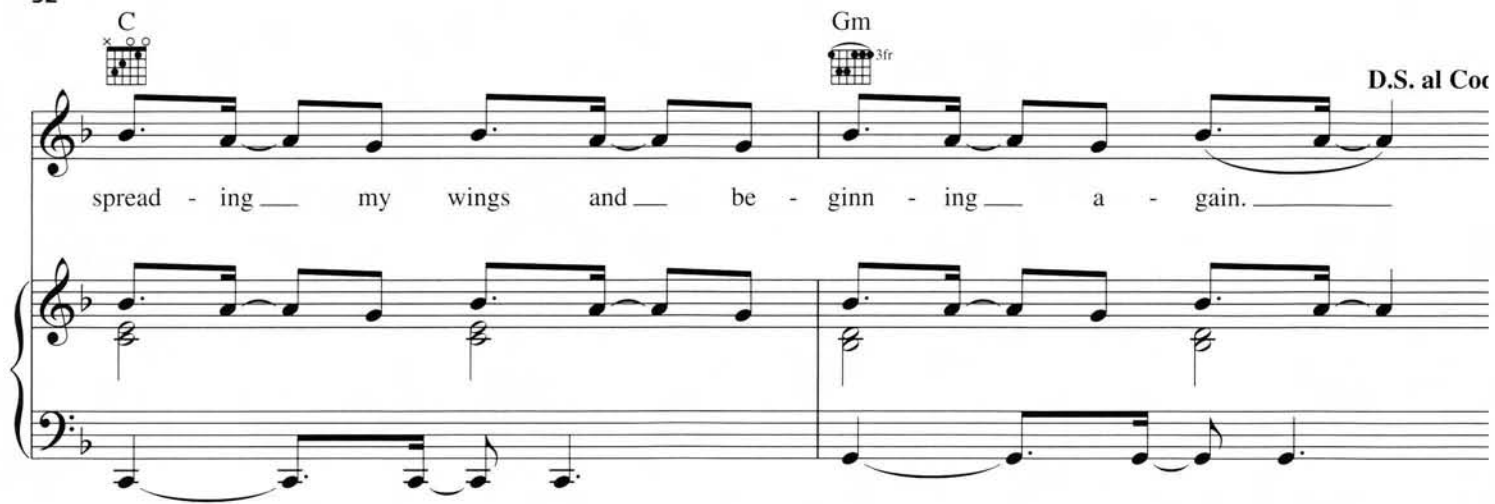
Gm Dm F

mo - ment _ with you. _____ Wast - ed _ so much time _ stall - ing _ but now I'm _

C  Gm  3fr

D.S. al Coc

spread - ing ___ my wings and ___ be - ginn - ing ___ a - gain. _____






CODA

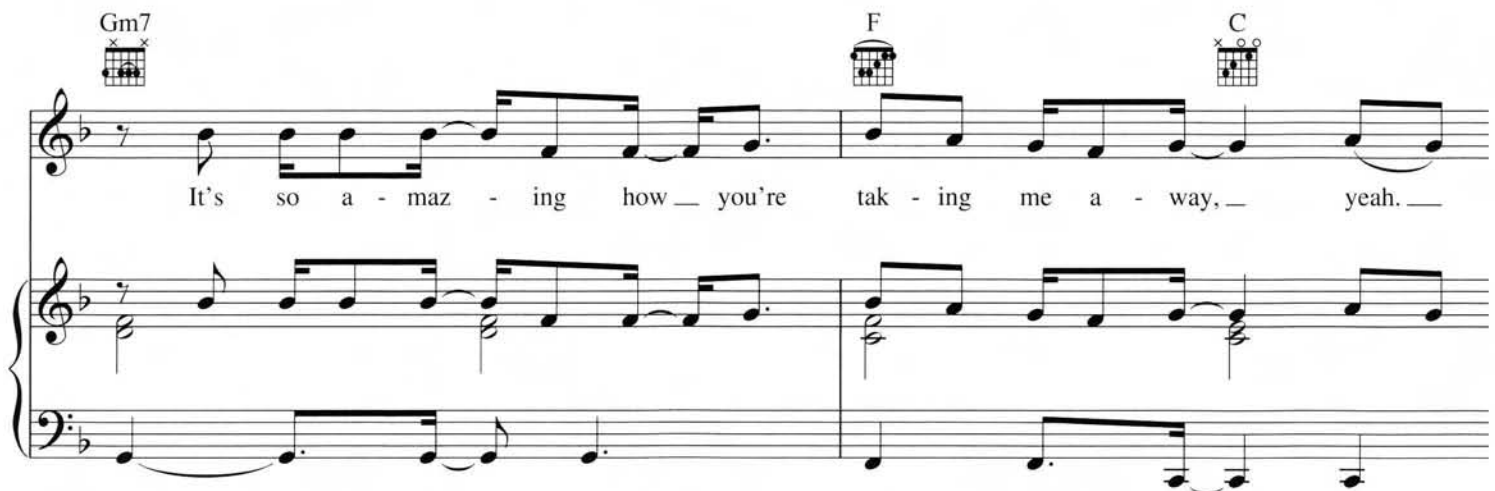
F  C 




you. No ___ tears left to cry. ___ You're ___ my strong - est high. _



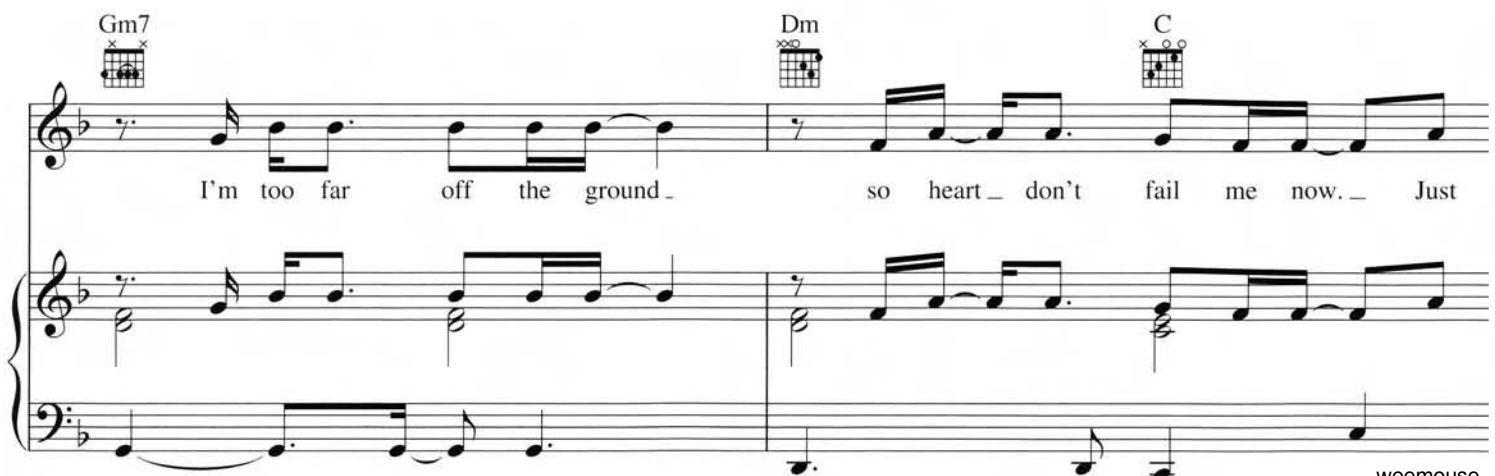
Gm7  F  C 

It's so a - maz - ing how ___ you're tak - ing me a - way, ___ yeah. _



Gm7  Dm  C 

I'm too far off the ground _ so heart _ don't fail me now. _ Just



Bb



let me, oh, let me feel like I'll nev - er come down. Now the

Dm



F(add9)



C



lov - er in me (you.) sees the lov - er in you and I'm hap - py to say that I'm

(omit L.H. 1st time)

Gm7



Dm



F



so not a - fraid for the lov - er in me to meet the lov - er in you. 'Cause I

C



Gm7



Repeat and Fade

Optional Ending

Dm



see what will be and the lov - er in me loves you.

WALKIN' 'ROUND IN A CIRCLE

Words and Music by JESSICA SIMPSON
 JAMES HARRIS III, TERRY LEWIS
 JOHNTA' AUSTIN and STEVIE NICK

Moderately

The musical score is written for guitar and piano. It consists of three systems of music. The first system shows the piano accompaniment in 4/4 time, marked 'Moderately' and 'mp'. The guitar part has three measures with chords Fmaj7, G, and Fmaj7. The second system features a vocal line with a long note 'Ahh,' and piano accompaniment. The guitar part has chords G, Fmaj7, and G. The third system includes lyrics: 'ahh. Life is a curve - ball / Be - ing re - dun - dant is'. The guitar part has chords Fmaj7, G, and C. The piano accompaniment continues throughout.

Cmaj7 C6 Cmaj7

thrown with a wild arm and, if I'm gon - na swing, then I must get
nev - er the one trick I ev - er want to mas - ter. One quirk can

Fmaj7 G/F C

mo - ti - vat - ed in - stead of ly - in' in my bed.
get me fo - cused. 'Cause the start of a cir - cle is

Cmaj7 C6 Cmaj7

I'm like a train wreck, truck - in' down a fast hill. Heart - break is
al - so the end - ing. One door has to close be - fore the

Fmaj7 G/F Fmaj7

ov - er - rat - ed. If I dry the tears now I can get a
next can op - en. Got - ta get my lim - it. My life is a

G/F Am G/B C Fsus2

head start out the door. I nev - er loved the sun un - til the
giv - en once we go. }

Am G/B C Fsus2

rain, (rain.) I'll nev - er get an - y - where if I

D7 F/G Fmaj7 G/F

stay in the same place. Al - ways a - fraid I'm, ooh,

Fmaj7 G/F Fmaj7 G7/F C

{ gon - na just get
I'll just get

Fmaj7 G Fmaj7

stuck in a dream where the an - swer's clear but no one knows it.

G Fmaj7 G

It's like a toss up, I got - ta get out of here 'cause I'm

Fmaj7 G Fmaj7

tired of e - mo - tions. I'm blue no more

G Fmaj7 G

walk - in' 'round in a cir - cle. De - ja vu

Fmaj7 G Fmaj7

no more walk - in' 'round in a cir - cle.

G To Coda Am G/B C Fmaj7

How can I be my best if I nev - er

Am G/B C Fmaj7

fail? (Fail.) How can I ev - er find peace if I nev - er

D7 F/G Fmaj7 G/F

yell? (Yell.) I got - ta be strong - er. I can't let the wind blow

Fmaj7 G/F Fmaj7 G7/F C

D.S. al Coda

me on a cold night. I follow the sky - line and I am no long - er

CODA

Fmaj7 G Fmaj7

Dah, dah, dah, — dah, dah, — da, da, Dah, dah, dah, —

G Fmaj7 G

— dah, dah, — da, da, Dah, dah, dah, — dah, dah, — da, da,

Fmaj7 G

Optional Ending

Repeat and Fade

Fmaj7

Dah, dah, dah, — dah, dah, — da, da,

SWING WITH ME

Words and Music by
LOUIS PRIMA

Moderate groove

*

N.C.

* Recorded a half step lower.

Swing _ with me, ba - by. _ Dance with me, ba - by. _

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "Swing _ with me, ba - by. _ Dance with me, ba - by. _". The piano accompaniment is written in two staves, a treble and a bass clef, with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Ba - by, let's start to swing, _ skirt _ fly - in' high while you're twist - in' me. _

The second system continues the musical score. The vocal line has the lyrics "Ba - by, let's start to swing, _ skirt _ fly - in' high while you're twist - in' me. _". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

Shuf - fle, boy, to your knees. _ Work _ those hands, _ you start ruf - fl - in'. _

The third system of the score features the lyrics "Shuf - fle, boy, to your knees. _ Work _ those hands, _ you start ruf - fl - in'. _". The musical notation for both the vocal and piano parts remains consistent with the previous systems.

Feel _ these legs mov - in', ba - by, rub _ 'em up and down 'til they drive you cra - zy.

The final system on the page contains the lyrics "Feel _ these legs mov - in', ba - by, rub _ 'em up and down 'til they drive you cra - zy." The musical notation for the vocal and piano parts concludes the piece.

Don't _ stop, just give it to me. _ Do the doo wah did-dy, ba-by, shim-my, shim-my, shim-my. When I

Am Em
feel your bod - y up close to me, _ steam - in' up. Can you feel the fric - tion burn - in'? _

Am Em
_ Pull my hips, ba - by, bend me please. _ Can you stand the heat com-in' from the kit - chen?

Am Em
Turn you on like an old Cap - ri, _ ba - by. Rev you up when I turn the key. _



Nor - mal - ly I don't like to tease, — but, ba - by, to - night — just swing with me. —



Swing — with me ba - by, — rhy - thm's got me cra - zy. —

Shake it for me hon - ey, — work — it like you want me. — Bass —



— hits the floor and the room's vi - brat - in' straight — through my hips and I start gy - rat - in'.

Em

To Coda →

N.C.

Swing — with me, ba - by. — Dance with me, ba - by. —

It's like a hun-dred de - grees. — Sweat — draws you close like hon-ey to bees. —

Your — clothes are soak - in' wet — and you ain't felt noth - in' yet. — Oh, damn.

Ten - sion just starts to grow — as I spin, I let my bloom - ers show. —

Ba - by, come on _____ and give it to me. _____ Do the

doo wah did - dy, ba - by, shim, shim, shim - my. When I

D.S. al Coda

CODA



Swing with me, ba - by. _____ Swing with me, ba - by. _____

Swing with me, ba - by. _____ Swing with me, ba - by. _____

Swing with me, ba - by. — Swing with me, ba - by. —

Swing, swing, swing with me, swing with me. When I

Am Em
feel your bod - y up close to me — steam - in' up. Can you feel the fric - tion burn - in'? —

Am Em
— Pull my hips, ba - by, bend me please. — Can you stand the heat com - in' from the kit - chen?

Am Em

Turn you on like an old Cap-ri, — ba - by. Rev you up when I turn the key. —

Detailed description: This system contains the first two measures of the song. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure is marked with an Am chord and contains the lyrics 'Turn you on like an old Cap-ri, —'. The second measure is marked with an Em chord and contains the lyrics 'ba - by. Rev you up when I turn the key. —'. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in 4/4 time. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

Am B7#5

Nor-mal - ly, I don't like to tease, — but, ba - by to - night — just swing with me. —

Detailed description: This system contains the next two measures. The first measure is marked with an Am chord and contains the lyrics 'Nor-mal - ly, I don't like to tease, —'. The second measure is marked with a B7#5 chord and contains the lyrics 'but, ba - by to - night — just swing with me. —'. The piano accompaniment continues with the same rhythmic pattern as the first system, with the right hand playing chords and the left hand playing a bass line.

Em

Swing — with me ba - by, — rhy - thm's got me cra - zy. —

Detailed description: This system contains the next two measures. The first measure is marked with an Em chord and contains the lyrics 'Swing — with me ba - by, —'. The second measure contains the lyrics 'rhy - thm's got me cra - zy. —'. The piano accompaniment continues with the same rhythmic pattern.

Shake it for me hon - ey, — work — it like you want me. — Bass —

Detailed description: This system contains the final two measures. The first measure contains the lyrics 'Shake it for me hon - ey, —'. The second measure contains the lyrics 'work — it like you want me. — Bass —'. The piano accompaniment continues with the same rhythmic pattern.

Am

— hits the floor and the room's vi - brat - in' straight — through my hips and I start gy - rat - in'.

Em

Swing — with me, ba - by. — Dance with me, ba - by. — Dance with me, ba - by. — Bass —

Am

— hits the floor and the room's vi - brat - in' straight — through my hips and I start gy - rat - in'.

Em

Swing — with me, ba - by. — Dance with me, ba - by. —

PUSH YOUR TUSH

Words and Music by JAMES HARRIS III,
TERRY LEWIS, TONY TOLBERT, JESSICA SIMPSON,,
WILLIE BECK, LEROY BONNER, MARSHALL JONES,
MARVIN PIERCE, RALPH MIDDLEBROOKS, CLARENCE SATCHELL
and JAMES L. WILLIAMS

Moderate Funk
N.C.



Come and get it!

mf

Did ya hear that cowbell?

Cock-a, cock-a, cock-a doodle doo.

© 2006 EMI APRIL MUSIC INC., SWEET KISSES, INC., FLYTE TYME TUNES INC., ELLA & GENE'S SONS MUSIC PUBLISHING, SEGUNDO SUENOS and RICK'S MUSIC, INC.
All Rights for SWEET KISSES, INC., FLYTE TYME TUNES INC. and ELLA & GENE'S SONS PUBLISHING Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for SEGUNDO SUENOS Administered by BUG MUSIC
All Rights for RICK'S MUSIC, INC. Administered by RIGHTSONG MUSIC, INC.
All Rights Reserved International Copyright Secured Used by Permission
- contains a sample of "Who'd She Coo" by Leroy Bonner, Willie Beck, James Williams, Marvin Pierce, Marshall Jones,
Ralph Middlebrooks and Clarence Satchell, Rick's Music, Inc. (admin. by Rightsong Music)

Come and get some grub. Ba - by, it's a hoe - down, — can get a

low - down — 'round here. — Take it to the floor now, — can get a

throw-down — 'round here. — Cow-girls, cow-boys, make noise 'round here.

This is hon-ky tonk, ba-by. Gon-na get cra-zy 'round here. Par-ty, — it's what us farm girls

like to do, — sip - pin' on cold le - mon - ade. — Eat - in' up all our

fav - 'rite food. — Y'all grab a part - ner and just say,

"How - dy do." — Let me show you

some - thin' new. — All these farm boys — wan - na see some - thin'

A7

E7

A7

slick. _ Girls, turn your hips like a joy -

E7

A7

stick. _ Got - ta do the round _ house but don't move it too

E7

F#7

quick. _ Wan-na im - press a hick, _ then make it go

B7

N.C.

E7

tick, tick, tick, tick, tick, ahh. Ba - by, it's a hoe - down, _ can get a

low - down — 'round here. — Take it to the floor now, — can get a

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "low - down — 'round here. — Take it to the floor now, — can get a".

throw - down — 'round here. — Cow-girls, cow-boys, make noise 'round here.

The second system continues the musical piece. The vocal line includes the lyrics: "throw - down — 'round here. — Cow-girls, cow-boys, make noise 'round here." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

This is hon - ky tonk, ba - by. Gon - na get cra - zy 'round here. All these

The third system of music features the lyrics: "This is hon - ky tonk, ba - by. Gon - na get cra - zy 'round here. All these". The vocal line and piano accompaniment continue the energetic and rhythmic style of the piece.

farm boys — wan - na see some - thin' slick. —

The fourth system concludes the page with the lyrics: "farm boys — wan - na see some - thin' slick. —". Above the vocal line, two guitar chord diagrams are provided: A7 (x02020) and E7 (020220). The piano accompaniment continues to the end of the system.



Girls, turn your hips like a joy - stick. — Got - ta



do the round_ house but don't move it too quick. — You wan - na im -



N.C.

press a hick, — then make it go tick, tick, tick, tick, tick, come on.



Ba - by, it's a hoe - down, — can get a low - down — 'round here. —

Take it to the floor now, — can get a throw - down — 'round here. —

Cow - girls, cow - boys, make noise 'round here.

This is hon - ky tonk, ba - by. Gon - na get cra - zy 'round here. —

Hands on — your hips, roll - in' your back side, tick, tick, tick, tick, tick, tick. Now,

push your tush. Come on, push your tush now.

Gy - rat - in', mov - in' it clock - wise, tick, tick, tick, tick, tick, tick then

push your tush. Come on, push your tush now. Push your tush. —

To Coda ◉

Dum, da, dum, — di, dum, dum. Push your tush. —

Dum, da, dum, — di, dum, dum.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note rest, followed by a quarter note, then a half note, and ends with a quarter note. The lyrics "Dum, da, dum, — di, dum, dum." are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, featuring a complex rhythmic pattern with eighth and sixteenth notes.

Hootenanny y'all.

The second system features a guitar chord diagram for F# in the top staff, showing a barre on the first fret with notes on strings 1, 2, 3, and 4. Below it, the lyric "Hootenanny y'all." is written. The piano accompaniment continues with a similar rhythmic pattern to the first system.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with a complex rhythmic pattern of eighth and sixteenth notes.

Take it to the barnyard.

The third system includes two guitar chord diagrams: G (open G chord) and G# (open G# chord). The lyric "Take it to the barnyard." is written below the first staff. The piano accompaniment continues with the same rhythmic pattern.

Fiddles, *banjos,*

yee haw. *Come on.*

F# F E7

We've all gone wild, us country folks.

Hey you, ov - er there, get your ass out the chair and

tick, tick, tick with me. —

The first system features a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "tick, tick, tick with me. —". The piano accompaniment consists of two staves: the right hand has a melody with eighth and sixteenth notes, and the left hand has a bass line with eighth notes. A fermata is placed over the final note of the vocal line.

**D.S. al Coda
(with repeat)**

Tick, tick, tick, tick, tick, come on.

The second system is marked "D.S. al Coda (with repeat)". The vocal line has a treble clef and the lyrics "Tick, tick, tick, tick, tick, come on." The piano accompaniment continues with similar rhythmic patterns as the first system.

CODA

The CODA section begins with a double bar line and a Coda symbol (a circle with a cross). The vocal line has a treble clef and contains a whole rest. The piano accompaniment continues with eighth notes in both hands.

Push your tush. —

The third system features a vocal line with a treble clef and the lyrics "Push your tush. —". The piano accompaniment continues with eighth notes in both hands.

Optional Ending

Repeat and Fade

Push your tush. —

The optional ending section is enclosed in a box. It features a vocal line with a treble clef and the lyrics "Push your tush. —". Above the vocal line is the instruction "Repeat and Fade". The piano accompaniment continues with eighth notes in both hands, ending with a double bar line and a fermata.

BACK TO YOU

Words and Music by JAMES HARRIS III,
TERRY LEWIS and JESSICA SIMPSON

Moderately, with feeling


 C Cmaj7 C6 Cmaj7 **Play 4 times** C Cmaj7

When I ___ first saw you ___ I


 C6 Cmaj7 C Cmaj7 C6 Cmaj7

al - read - y knew ___ I was break - in' ___ my own heart ___ when I fell ___ for you. ___ A


 Am G F Em Dm C/E

meant to ___ be mo - ment of lov - ers ___ ta - boo. When I let my ___ mind wan - der ___ it


 Fsus2 G C Cmaj7 C6 Cmaj7

brings me ___ right back there to you. ___ Hey, ___ yeah. ___

C Cmaj7 C6 Cmaj7 C Cmaj7

What a beau - ti - ful house with - the

C6 Cmaj7 C Cmaj7 C6 Cmaj7

ci - ty - lights view. No white pick - et fence, - no porch swing - for two. - But the

Am G F Em Dm C/E

lights, they - just spar - kle - like your eyes used to do. When I let my - mind wan - der - it

Fsus2 G C Cmaj7 C6 Cmaj7

brings me - right back there to you. - (Ooh, back to you.) - hey, - (back to you.) - Back there to you. -

C Cmaj7 C6 Cmaj7 C Cmaj7

(Ooh, back to you,) hey, (back to you.) I'll get a - way, here's my

C6 Cmaj7 C Cmaj7 C6 Cmaj7

chance to be free 'cause I can't feel tied down to some - thing I don't see. But

Am G F Em Dm C/E

why do I stay marr - ied, to all these mem - o - ries? When I let my mind wan - der, it

Fsus2 Gsus C Cmaj7 C6 Cmaj7

brings me right back there to you. But I

Dm C/E Fsus2 Gsus C Cmaj7
 let my mind wan - der, it brings me right back. (Ooh, back to you, —

C6 Cmaj7 C Cmaj7 C6 Cmaj7
 back to you.) — Right back to you. — (Ooh, back to you, — back to you.) —

C Cmaj7 C6 Cmaj7 Fsus2
 How will you find me through the thun - der and rain? Cast a - way — these clouds

C Cmaj7 C6 Cmaj7
 filled with so much pain. — Ev-'ry time(that I laugh,) — I laugh. Ev-'ry time (that I cry,) — I

Fsus2 C Cmaj7

cry. (Ev-'ry time that I say good-bye,) — it's 'cause I'm miss - ing you.

C6 Cmaj7 F#sus2 C Cmaj7

I'm miss - ing you, — yeah. — When the night — wants —

C6 Cmaj7 C Cmaj7 C6 Cmaj7 C Cmaj7

— me there — it brings me — right back. I should find peace — in the

C6 Cmaj7 C Cmaj7 C6 Cmaj7

still of — the night. — I lie — a - wake — 'cause you're not by — my side. These

Am G F Em Dm C/E

arms of mine — left emp - ty — 'cause you're not in my life. — When I let my — mind wan - der, — it

Fsus2 Gsus C Cmaj7 C6 Cmaj7

brings me — right back there — to you, — hey. — I

Dm C/E Fsus2 Gsus C Cmaj7

let my — mind wan - der, — it brings me — right back there — to you. —

C6 Cmaj7 Dm C/E Fsus2 Gsus

When I let my — mind wan - der, — it brings me — right back there — to you. —



(Ooh, — back to you,) — hey, — (back to you.) — When I



let my — mind wan - der, — it brings me right back,



back there to you. — Back there to you, —



Optional Ending



Repeat and Fade

hey. — Back there to you. —

BETWEEN YOU & I

Words and Music by JESSICA SIMPSON
and CORY ROONEY

Moderately

First system of musical notation. It features a treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. The melody consists of eighth notes. A dynamic marking of *mp* is present. Above the staff, guitar chords for D and Bm are shown with their respective fingerings. A small asterisk is placed above the first measure.

Second system of musical notation. It features a treble clef with a key signature of two sharps and a 12/8 time signature. The melody continues with eighth notes. A dynamic marking of *mp* is present. Above the staff, guitar chords for Bb and A are shown with their respective fingerings. The lyrics "Be-tween you and _" are written below the staff.

Third system of musical notation. It features a treble clef with a key signature of two sharps and a 12/8 time signature. The melody continues with eighth notes. A dynamic marking of *mp* is present. Above the staff, guitar chords for D and Bm are shown with their respective fingerings. The lyrics "I _ and the stars _ that light up the sky _" are written below the staff.

Fourth system of musical notation. It features a treble clef with a key signature of two sharps and a 12/8 time signature. The melody continues with eighth notes. A dynamic marking of *mp* is present. Above the staff, guitar chords for Bb and A are shown with their respective fingerings. The lyrics "noth - ing _ and no one _ would ev - er know. _ Gal - ax - ies _" are written below the staff.

* Recorded a half step lower

© 2006 SWEET KISSES, INC., SONY/ATV SONGS LLC and CORI-TIFFANI PUBLISHING
All Rights for SWEET KISSES, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for SONY/ATV SONGS LLC and CORI-TIFFANI PUBLISHING Administered by SONY/ATV MUSIC PUBLISHING, 8 Music Square West, Nashville, TN 37203
All Rights Reserved International Copyright Secured Used by Permission

D Bm

high, you take me so far a-way as we

Bb A

jour - ney through to - night — hold-in' noth - in' from their eyes. All

G A D A/C# Bm A

I ev - er need - ed was you to take this crown. Just lay me

G A D A/C# Bm A

down, all I have is you to pull me through this world that I'm

G A

in, my love, be-tween you _____ and _____

D Bm

I. Ba-by, just can't stop lov-in' you. _____



Bb A

Your kiss-es _____ are haunt-ing my head. _____ Be-tween _____ you and _____

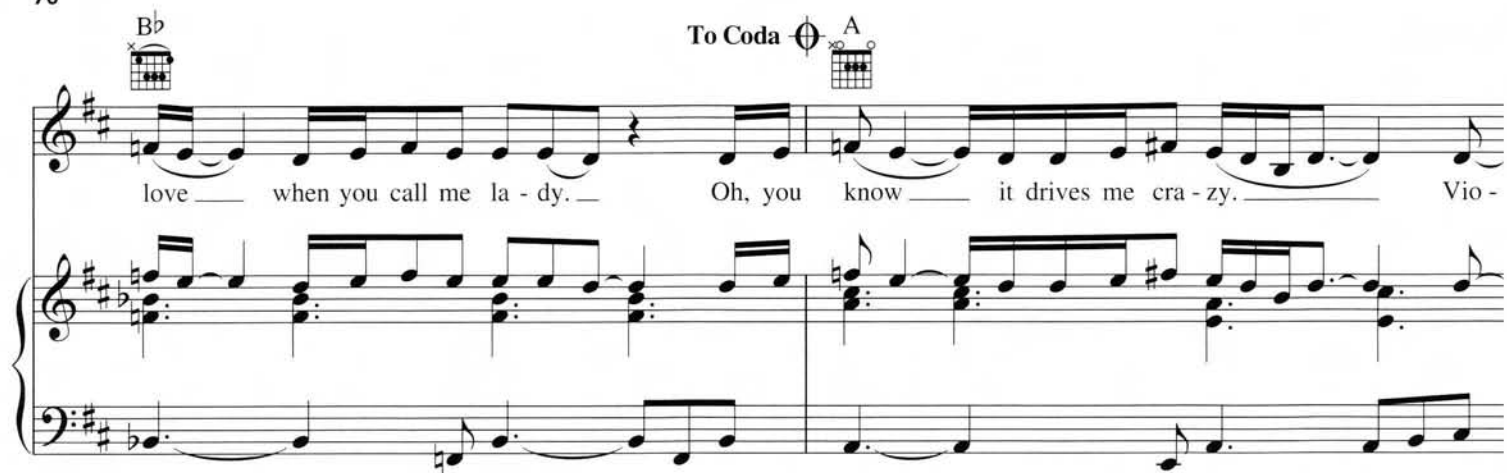
D Bm



I, _____ dar-lin' noth-in' could get bet-ter, ba-by. I just _____

To Coda  A

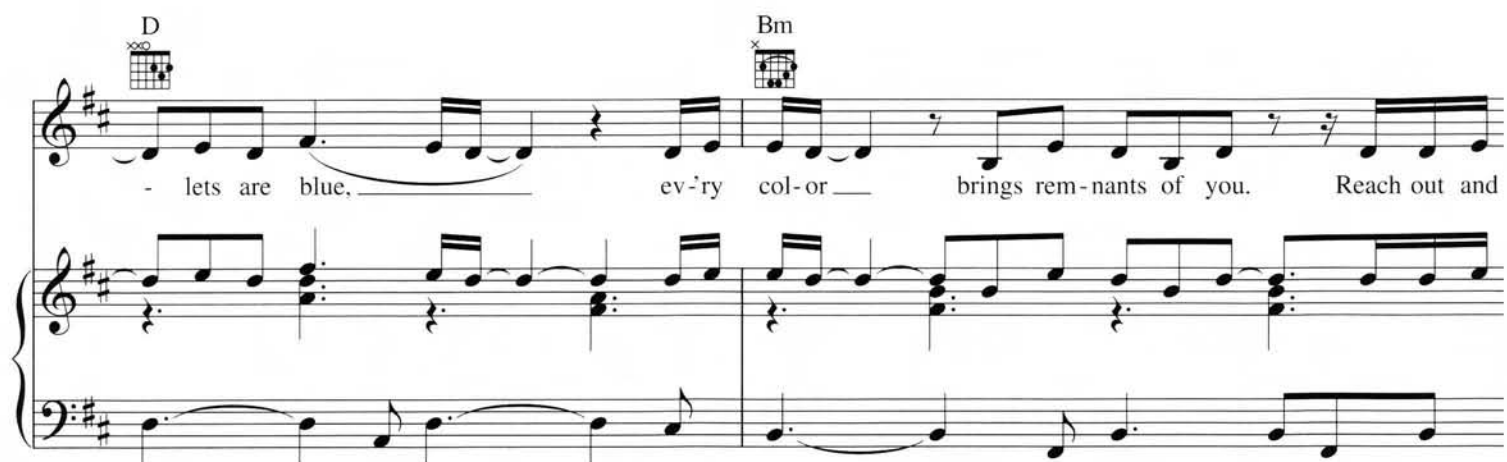
 



love — when you call me la - dy. — Oh, you know — it drives me cra - zy. — Vio -



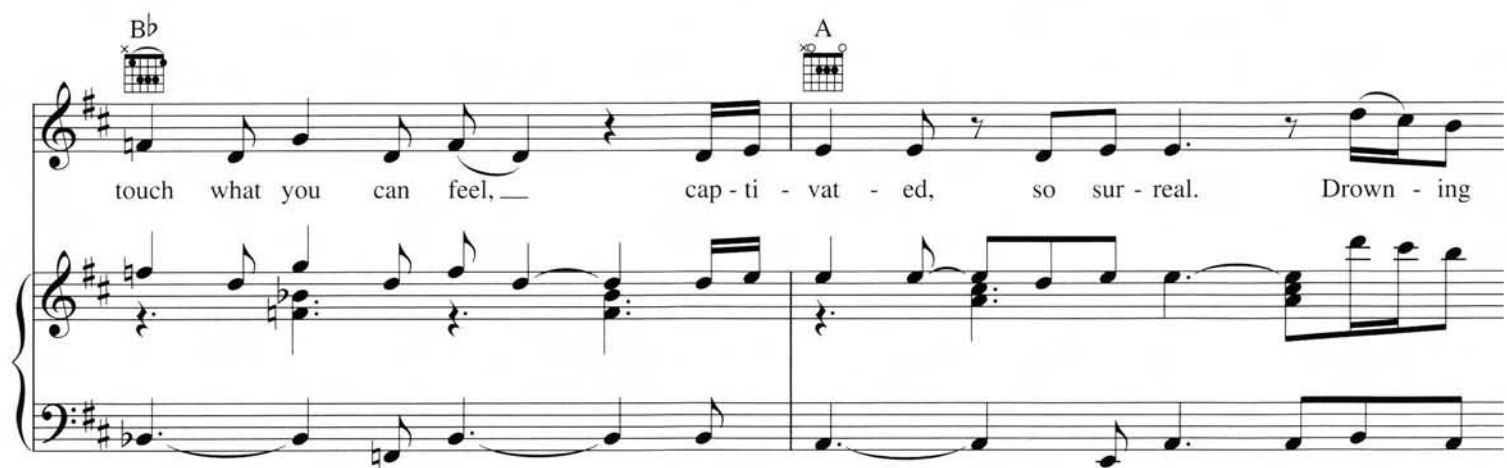
 



- lets are blue, — ev - ry col - or — brings rem - nants of you. Reach out and



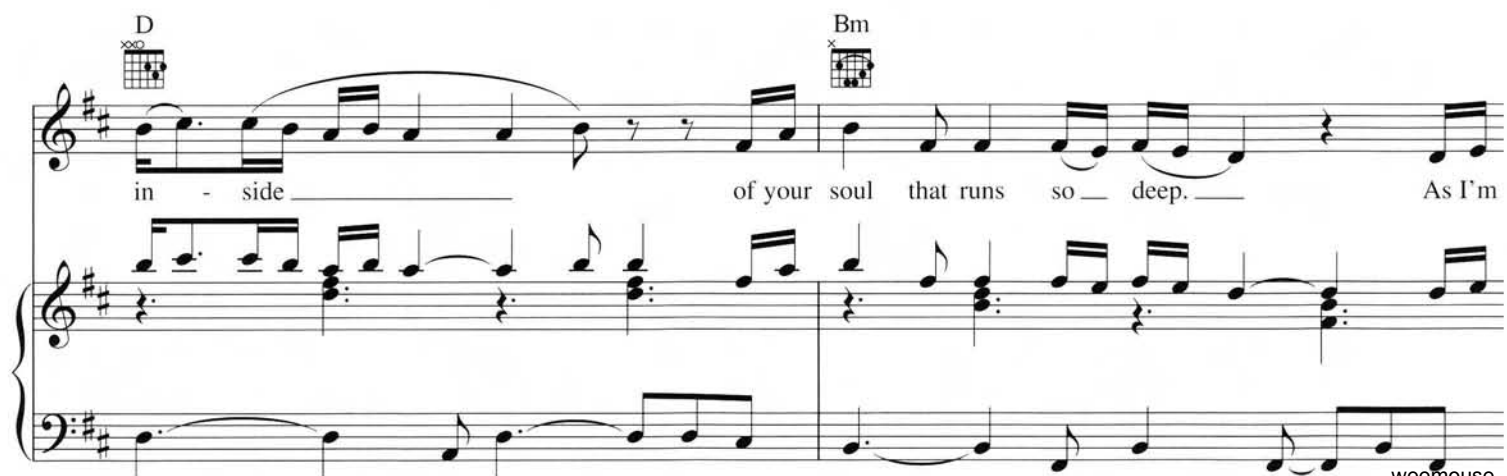
 

touch what you can feel, — cap - ti - vat - ed, so sur - real. Drown - ing



in - side — of your soul that runs so — deep. — As I'm



Bb

A

ly - ing here — be - side — you in - fat - u - at - ed, I'm so weak. — All

CODA

A

G

know — that drives me cra - zy. — Ba - by, please —

Gm

D

A7

say that you'll un - der - stand — that to - night — is a night to love a -

D

D7

G

gain. — Sweet mem - o - ries — of —

Gm E

kiss - es we've blown _ in the wind and I'll cher-ish this qui - et time _ we spend _

A D

a - lone. Be-tween you and I, ba - by,

Bm Bb

just can't stop lov-in' you. Your kiss - es, they're haunt-ing

A D

my head. Be - tween you and I dar - lin',

Bm Bb

noth - in' could get bet - ter, ba - by. — I just love — when you call me la - dy. — Oh, you

A D

know — it drives me cra - zy. —

Bm Bb

A

Optional Ending

Repeat and Fade

D

I DON'T WANNA TO CARE

Words and Music by MAKEBA RIDDICK,
JESSICA SIMPSON, TOR ERIK HERMANSEN,
MIKKEL ERIKSEN, ESPEN LIND,
AMUND BJORKLUND, GEIR HVIDTSTEN
and MAGNUS BEITE

Moderate groove

The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and guitar chord diagrams above. The key signature is B-flat major (two flats). The first system is in 4/4 time and includes a dynamic marking of *mp*. The second system ends with a 2/4 time signature change. The third system begins in 2/4 time and changes to 4/4 time. The fourth system continues in 4/4 time.

System 1: Chords: Gm, Ebmaj7, Fsus, C. Includes a 3-finger barre (3fr) on the Gm chord.

System 2: Chords: Ebmaj7, Gm, F, Eb. Includes 3fr barres on Gm and Eb.

System 3: Chords: Gm, Ebmaj7. Includes 3fr barres on Gm and Eb.

System 4: Chords: Fsus, C, Ebmaj7, Gm. Includes 3fr barres on Ebmaj7 and Gm.

* Recorded a half step higher

F Eb Gm Ebmaj7

Here's an - oth - er day, _____ an - oth - er
 Try to brace my - self _____ for the

Fsus C Gm Ebmaj7

girl left so con - fused. _____ Try'n' to find my way _____ in the
 fall 'cause you did-n't catch me. _____ Prom-ised that you would _____ hold me

Fsus C Gm Ebmaj7

com - in' back to you. _____ But you're so un - de - cid - ed,
 tight, be the one I need. _____ But I _____ stood wait - in' for _____ you to

Fsus C Gm Ebmaj7





string - in' me _____ a - long. _____ And it _____ hurts just think - in' 'bout _____ one day you're
 come give me _____ a ride _____ back _____ to what love's sup - posed to be. I



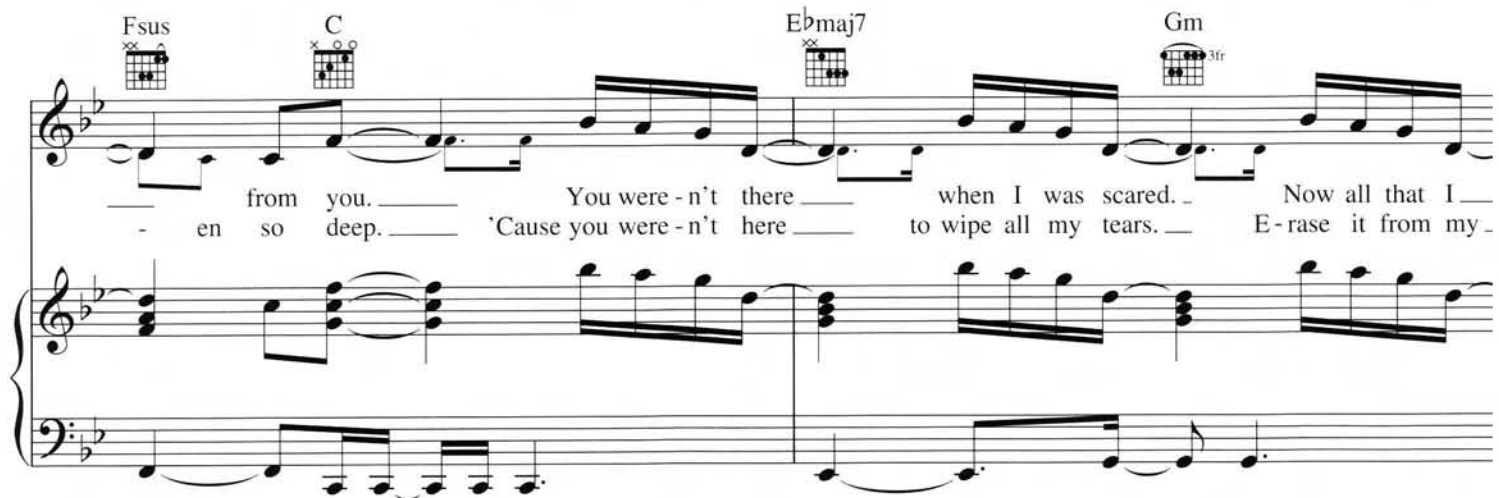



here and then you're gone. — Noth-in' to say. — Won't hes - i - tate — to walk a - way. —
 guess that was a lie. — You and I now, — I don't know how — we could have fall -



— from you. — You were - n't there — when I was scared. — Now all that I —
 - en so deep. — 'Cause you were - n't here — to wipe all my tears. — E - raise it from my —









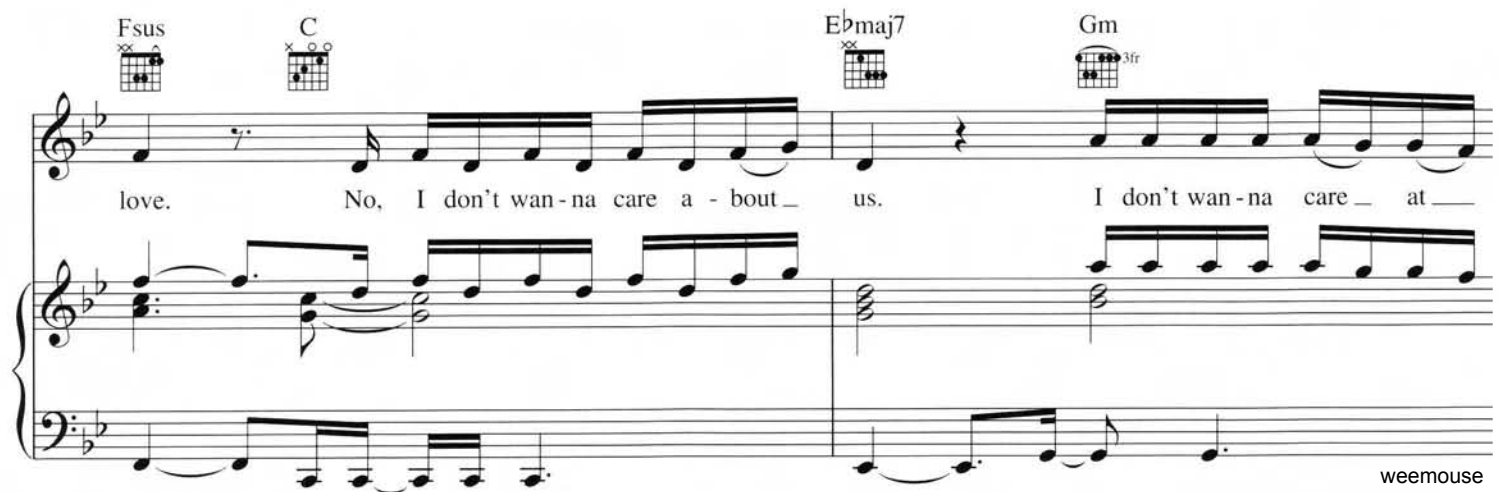



— wan - na do — is for - get a - bout love. } So, I don't wan - na care a - bout —
 — mem - o - ries. — I don't wan - na care. — }



love. No, I don't wan - na care a - bout — us. I don't wan - na care — at —



F Eb Gm Ebmaj7

all an - y - more. (No, no.) I used to wan - na care a lit - tle

Fsus C Ebmaj7 Gm

bit, but, now I care way too much. Now, this love thing, I wish I nev - er

F Eb 1 Gm Ebmaj7

felt it be - fore. I don't wan - na care an - y - more.

Fsus C 2 F

All my pre - cious time, -

F/E \flat Dm7

now I can't get it back. So lost and a - lone

E \flat F

and I can't take feel - in' like that. Ba - by, I've had e - nough.

F/E \flat Dm7

I just wan - na move on. Don't wan - na look back

E \flat Gm E \flat maj7

'cause I know I've got - ta be strong. I don't wan - na care a - bout

Fsus C Ebmaj7 Gm

love _____ an - y - more. _____ I don't wan-na care a-bout

F Eb

love. _____ I don't wan - na care a - bout _____

Gm7 Ebmaj7 Fsus C

love. So I don't wan-na care a - bout _____ love. No, I don'twan-na care a - bout _____

Ebmaj7 Gm F Eb

us. I don't wan - na care _____ at _____ all an - y - more. _____ (No, _____

Gm Ebmaj7 Fsus C

no.) — I used to wan-na care a lit-tle bit, but, now I care way too

Ebmaj7 Gm F Eb

much. Now, this love thing, I wish I nev-er felt it be-fore. — I don't wan-na care —

1 Gm7 Ebmaj7 2 Gm Ebmaj7

— So I don'twan-na care a-bout. — an-y-more. —

Fsus C Gm Ebmaj7 F C

Umm, umm, umm.

FIRED UP

Words and Music by JEFFREY BOWDEN,
JESSICA SIMPSON, CORY ROONEY,
SCOTT STORCH and PENELOPE MAGNET

Moderate Techno groove

Chords: Eb, Dm

mf

Chords: Eb, Dm

Stone cold so-ber,'bout to get knocked out.

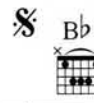
Chords: Eb, Dm

Are you read - y for me? Wan-na par - ty hard, wan-na get real loud. To-night I'm feel - in' sex - y. A

Chords: Eb, Dm

girl ov - er there damn near passed out. I know you're watch - in', ba - by. And

© 2006 EMI BLACKWOOD MUSIC INC., TRACK TEAM MUSIC, SWEET KISSES, INC., SONY/ATV SONGS LLC, CORI-TIFFANI PUBLISHING, TVT MUSIC and PENELOPE MAGNET PUBLISHING
All Rights for TRACK TEAM MUSIC Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights for SWEET KISSES, INC. Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for SONY/ATV SONGS LLC and CORI-TIFFANI PUBLISHING Administered by SONY/ATV MUSIC PUBLISHING, 8 Music Square West, Nashville, TN 37203
All Rights Reserved International Copyright Secured Used by Permission



that's what hap-pens when you're in the crowd. I can't con-trol what I feel.





Some - thin' 'bout to make me get it up. Some - thin's got me read - y. Some -



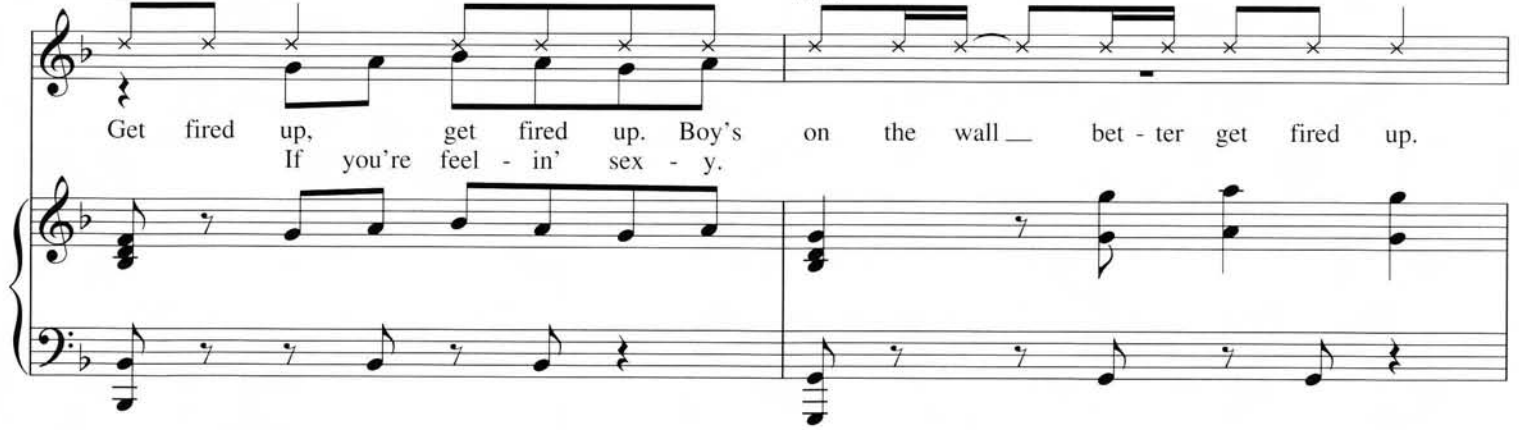
- thin's 'bout to kill me, ba - by. If I don't move now it might e-rupt.





Get fired up, fired up, fired up, fired up. All the girls on the floor bet-ter get fired up.


B♭  Gm 

Get fired up, get fired up. Boy's on the wall — bet - ter get fired up.
 If you're feel - in' sex - y.



C#dim  Dm 





Get fired up, get fired up. All my girls at the bar bet - ter get fired up.
 You just can't get it for free.




B♭  Gm 

Get fired up, get fired up. Stop get - tin' with mine, — bet - ter get fired up. Get
 And move your bod - y, nas - ty.



B♭  A  E♭  Dm 

fired — up, craz - y with me. — Uhh, — uhh, watch out it's gon - na



E \flat  3fr
 Dm 

E \flat  3fr

blow. Uhh, — uhh, watch out it's gon - na blow.



E \flat  3fr

Dm 

Why you ov - er there look - in' left out? Do I in - ti - mi - date you?



E \flat  3fr

Dm 

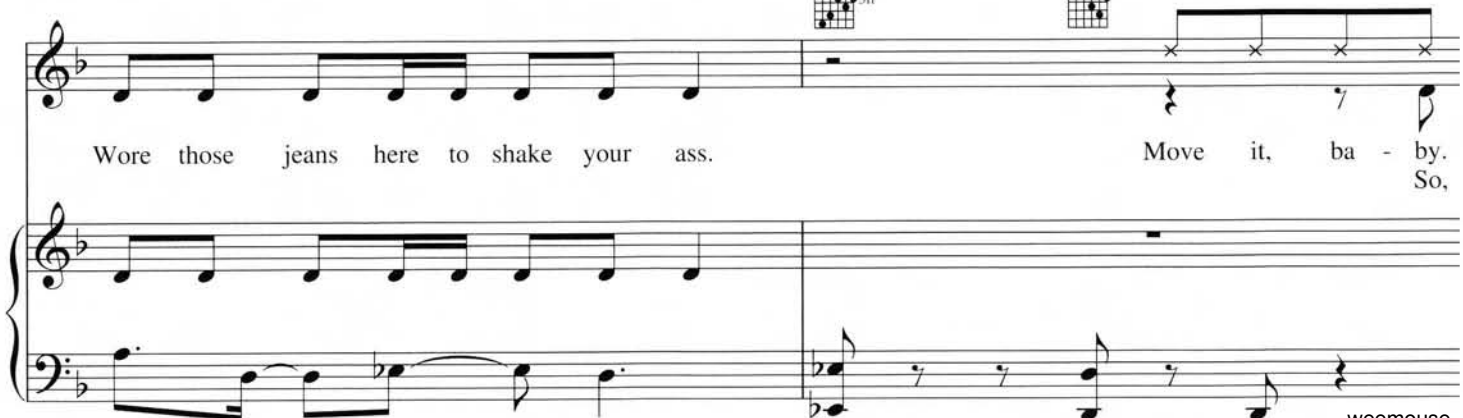
Ev - 'ry - bod - y ov - er here get - tin' real loud. Come clos - er, I can't hurt you.



E \flat  3fr

Dm 

Wore those jeans here to shake your ass. Move it, ba - by. So,



D.S. al Coda

shake that thing 'til you lose your chance.

CODA

E \flat Dm B \flat

Dm

Some-thing 'bout to make me get it up. Some - thing's got me read - y. Some -

B \flat

- thing's 'bout to get me, ba - by. If I

A

don't move now it might e - rupt. Get fired up, fired up, fired up, fired

Dm

up.
Bet you won't get fired up. Bet you're too scared to get fired up, oh.

Bb Gm C#dim

Oh, get fired up, get fired up. Uh, oh, get fired up, get fired up.

Dm Bb Gm

up. Uh, oh, Get fired get up, fired up, fired up, fired up. Uh,

Bb A N.C.

oh, oh. Uhh, ___ uhh, watch out it's gon - na

Bb A

blow.

Dm Bb

Gm C#dim

Optional Ending

Dm

Repeat and Fade

I BELONG TO ME

Words and Music by DIANE WARREN

Moderate groove

N.C. E♭  3fr B♭/D 

I be - long to me. _____

mf

Cm  3fr A♭(add9)  4fr

Ooh, yeah. _____

E♭  3fr B♭/D  Cm  3fr A♭(add9)  4fr





Oh. _____

E♭  3fr B♭/D 

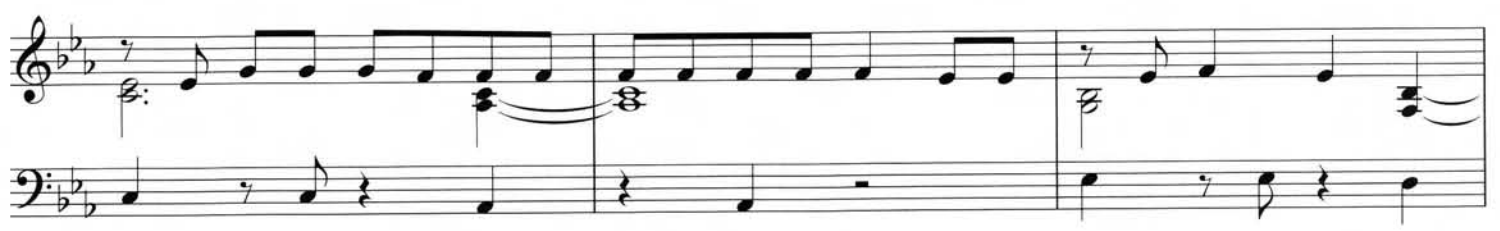
It's not that I don't wan - na share my life with you, ba - by.





The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chord diagrams. The tempo is marked 'Moderate groove'. The piano part features a consistent bass line and harmonic accompaniment. The vocal line includes lyrics and melodic lines with slurs and breath marks. Chord diagrams are provided for E♭, B♭/D, Cm, and A♭(add9).

Cm  3fr Ab  4fr Eb  3fr Bb/D 





It's just that I'm the one I need to be true to, ba - by. And I won't



Cm  3fr Ab 



give up me to be part of you. —



Eb  3fr Bb/D  Cm  3fr Ab(add9)  4fr


It's not that I don't wan - na have you in my life, ba - by. It's just you got - ta know that





Eb  3fr Bb/D 

it's got to be right, ba - by be - fore I o - pen up my heart to you.

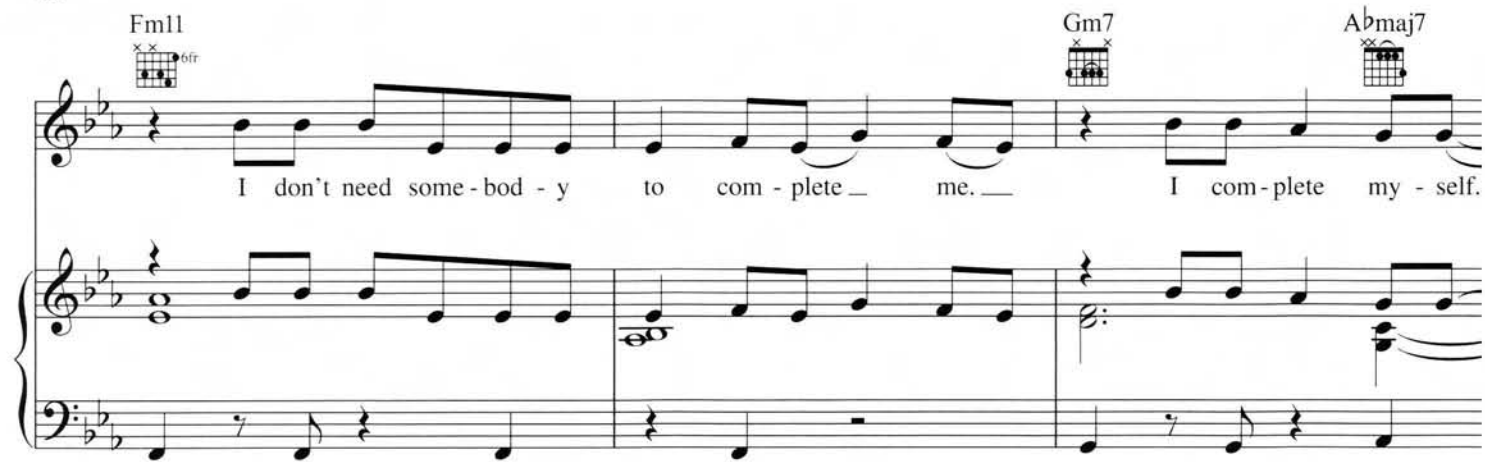


Fm11  6fr

Gm7 

Abmaj7 

I don't need some - bod - y to com - plete — me. — I com - plete my - self.



F5 

No - bod - y's got to be - long to some - bod - y else.




E♭  3fr

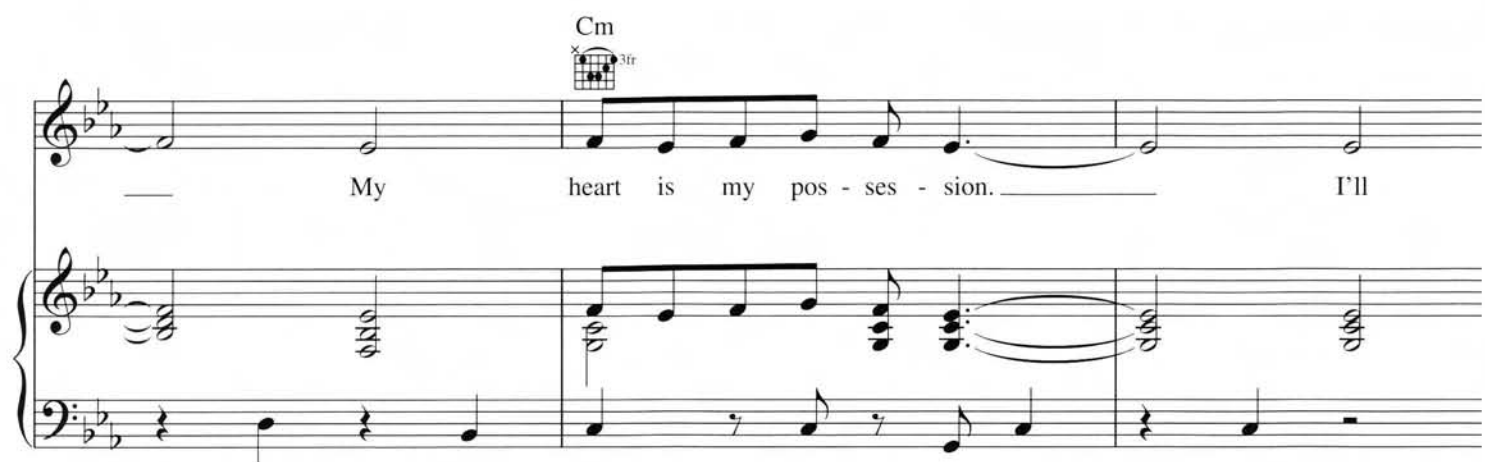
B♭/D 

I be - long to me. — I don't be - long to you. —



Cm  3fr

— My heart is my pos - ses - sion. — I'll



Ab Eb

be my own re - flec - tion. I be - long to me.

Bb/D

I'm one, not half of two. And





Cm Ab/sus2

if you're gon - na love me you should know this, ba - by.

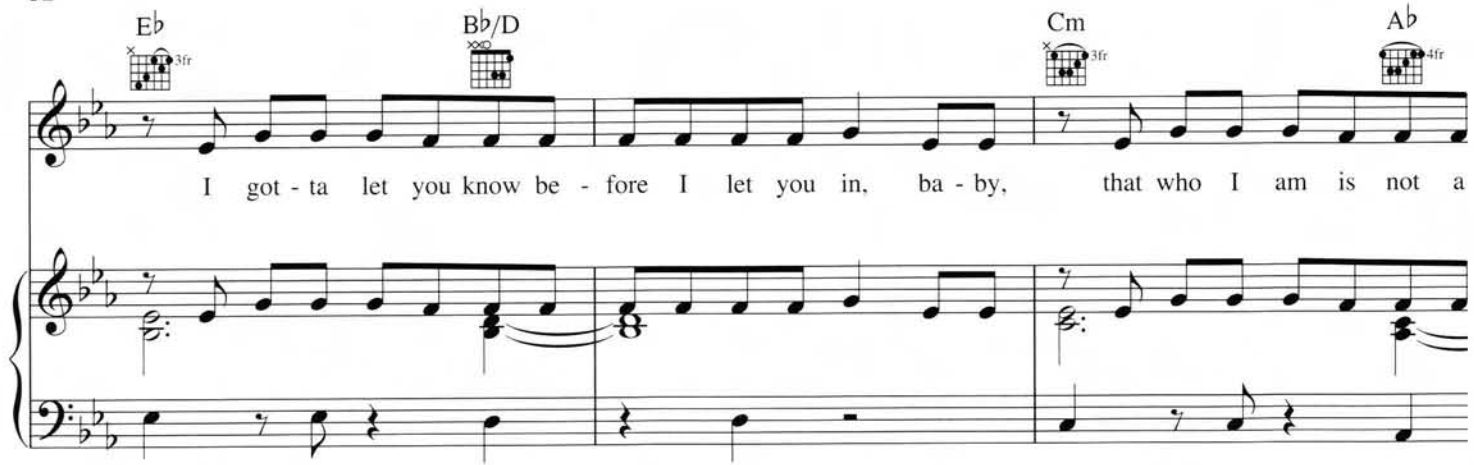
Gm7



I be - long to me.

To Coda

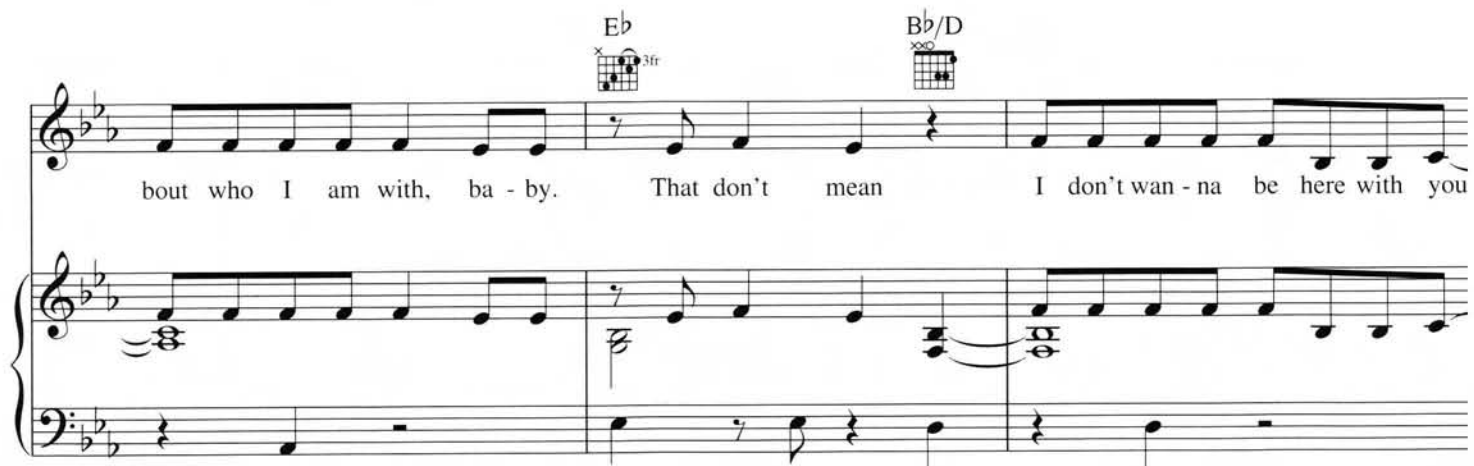





I got - ta let you know be - fore I let you in, ba - by, that who I am is not a



bout who I am with, ba - by. That don't mean I don't wan - na be here with you







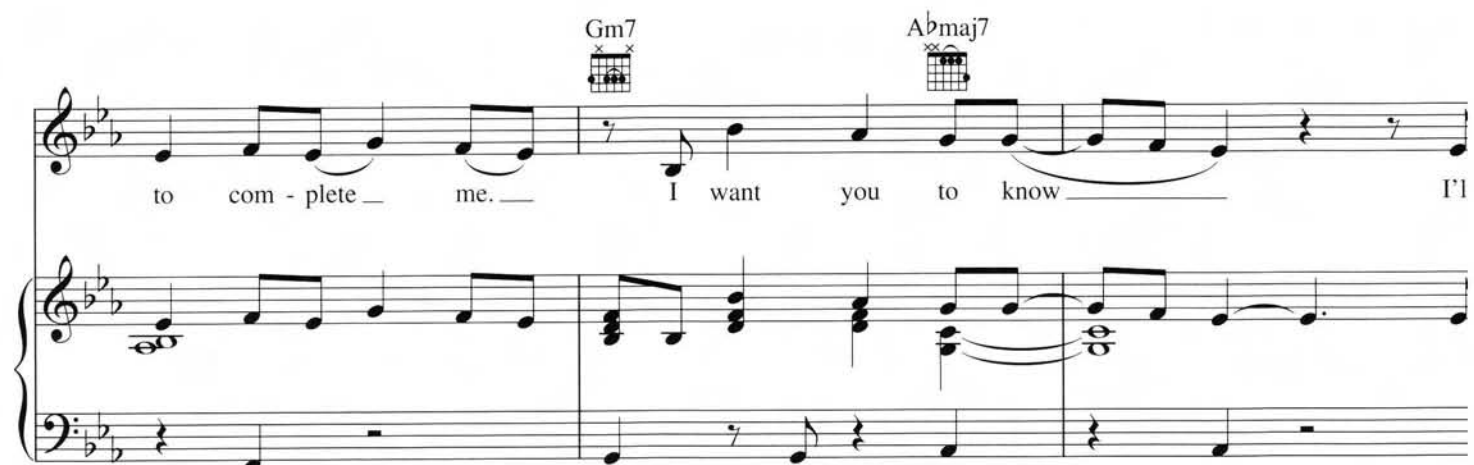


I do. I don't need some-bod - y



to com - plete — me. — I want you to know — I'll



F5 **D.S. al Coda**

give all my love but I'm not giv - in' up my soul.

CODA **Cm** **Bb/D**

Love don't mean chang - in'

Eb **Fm** **Eb/G** **Ab**


who you are to be who some - bod - y wants you to be.

F5 **Eb**


No - bod - y's got to be - long to no - bod - y. I be - long to me.


Bb/D

I don't be - long to you. My


Cm  Ab 

heart is my pos - ses - sion. I'll be my own re - flec - tion,



Eb 

oh. I be - long to me. I



Bb/D  Cm 

don't be - long to you. My heart is my pos - ses - sion.



Ab 

I'll be my own re - flec - tion.



Eb
x 3fr

Bb/D
x 3fr

I be - long to me. _____ I'm one, not half of two. _____

Cm
x 3fr

_____ And if you're gon - na love me _____

Ab
x 4fr

you should know this, ba - by. _____

Gm7
x 3fr

Eb
x 3fr

I be - long to me. _____

LET HIM FLY

Words and Music
PATTY GRIFF

Moderately, with feeling

N.C. *mp*

D

Gsus2

D

Ain't no talk - in' to this man. —

Ain't no pret - ty oth - er side. — Ain't no way —

Gmaj9



to un - der - stand the stu - pid words of pride.

A



It would take an ac - ro - bat, but, I al - read - y

Gmaj9



A



D



G



tried all that. So, I'm gon - na let him fly.

A



D



Gon - na let him fly. Things can move at

such a pace. _____ The sec - ond hand _____ just waved good - bye. _____

You know the light _____ has left his face, but, you can't re - call just _____

Gmaj9

_____ where or _____ why. _____ So, there was real - ly noth - in' to it.

A

I _____ just went and cut right through it. _____ Said I'm, I'm _____ gon - na

Gmaj9

A

D G A D5

let him fly. —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'let him fly. —'. Above it are four guitar chord diagrams: D (x00232), G (320033), A (x02220), and D5 (x02220 with '5fr' below). The second line shows piano accompaniment for the same system, with a treble and bass clef.

G A

There's no mer - cy in a live _____ wire. No rest at

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'There's no mer - cy in a live _____ wire. No rest at'. Above it are two guitar chord diagrams: G (320033) and A (x02220). The second line shows piano accompaniment.

Bm Em7 G




all in free - dom. _____ Of the choic - es we _____ are giv - en. —

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'all in free - dom. _____ Of the choic - es we _____ are giv - en. —'. Above it are three guitar chord diagrams: Bm (x21212), Em7 (022042), and G (320033). The second line shows piano accompaniment.

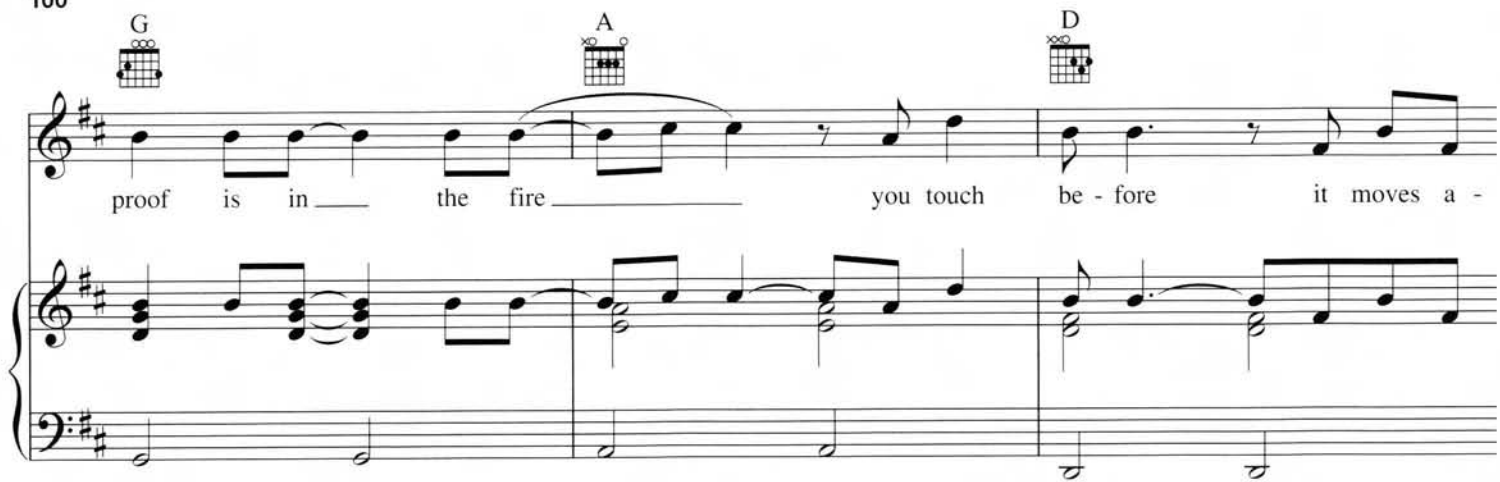
Em7 Bm G/D

there's no choice _____ at all. _____ The

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'there's no choice _____ at all. _____ The'. Above it are three guitar chord diagrams: Em7 (022042), Bm (x21212), and G/D (320033). The second line shows piano accompaniment.

G  A  D 



proof is in the fire you touch be - fore it moves a -



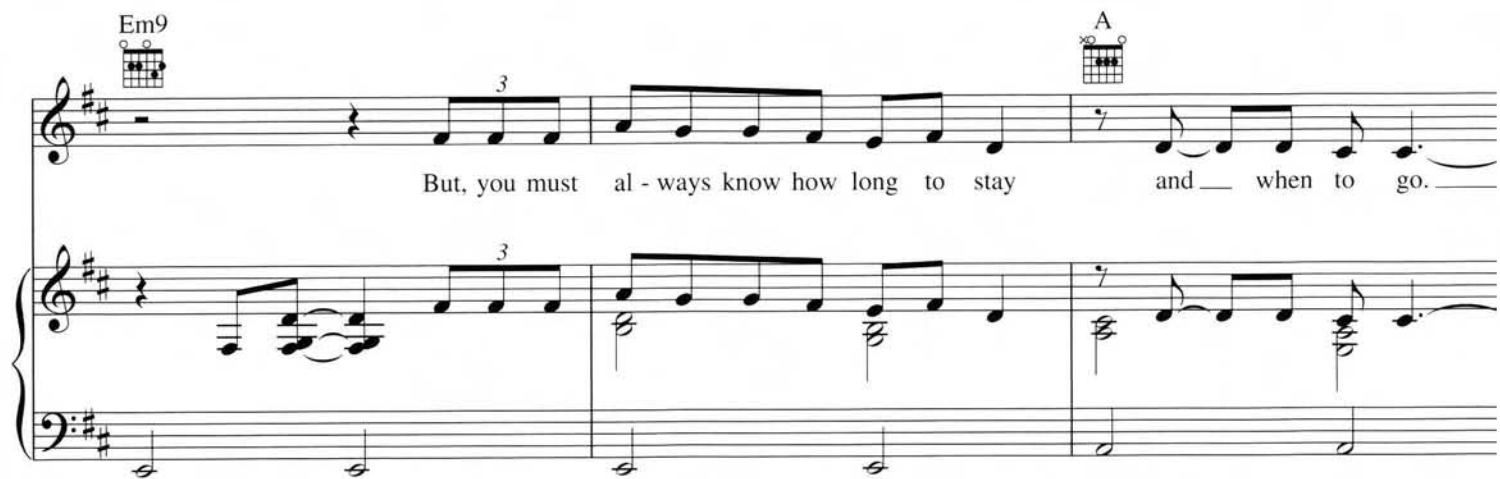
Bm7  D/F# 



way, yeah, yeah.



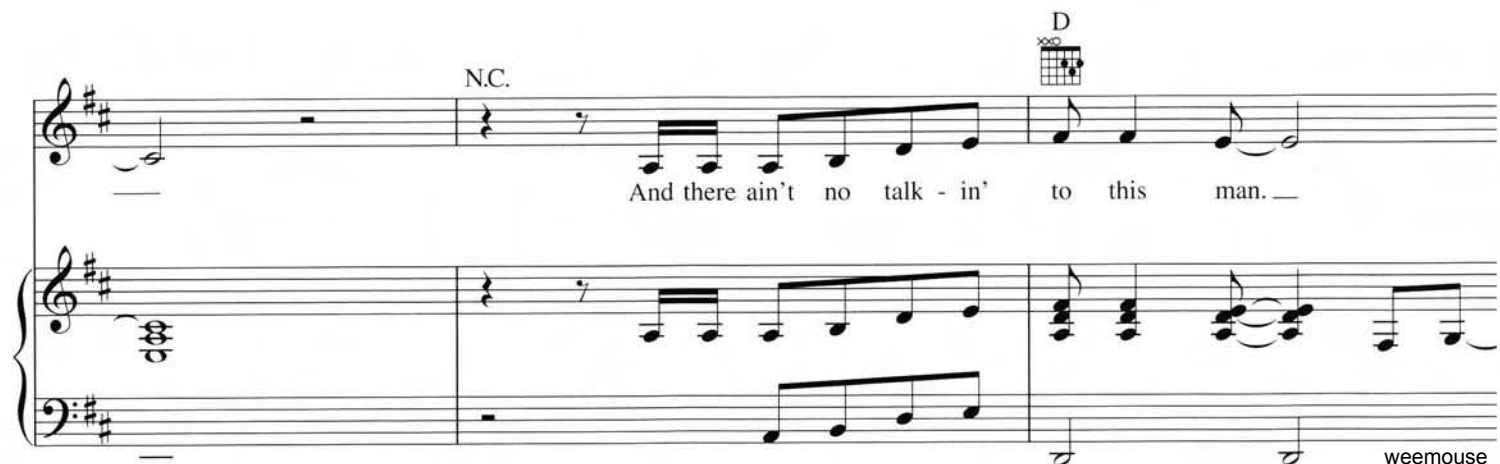
Em9  A 

But, you must al - ways know how long to stay and when to go.



N.C.  D 

And there ain't no talk - in' to this man.



D/F#

He's been try'n to tell me so. — It took a while

Gmaj9

Bm

to un - der - stand _ the beau - ty of just let - ting — go.

Gmaj9

'Cause it would take — an ac - ro - bat. I al - read - y

Em9

A5

D

tried all — that. — I'm — gon - na let him fly. —

Gmaj9



Gsus2



I'm gon - na let him



fly, fly, oh. I'm



gon - na let him fly, fly, oh.



I'm gon - na let him fly.

rall.

a public affair

you spin me round (like a record)

b.o.y.

if you were mine

walkin' 'round in a circle

the lover in me

swing with me

push your tush

back to you

between you & i

I don't wanna care

fired up

let him fly

i belong to me



EMI MUSIC PUBLISHING

© EMI Music Publishing, a member of the EMI Group

U.S. \$16.95



8 84088 11651 4

ISBN-13: 978-1-4234-2260-0

ISBN-10: 1-4234-2260-0



5 16

EXCLUSIVELY DISTRIBUTED BY