

BRITNEY SPEARS

IN THE ZONE



Me Against The Music (Remix)

Words & Music by Britney Spears, Madonna, Christopher Stewart,
T. "Tab" Nkhereanye, Penelope Magnet, Terius Nash & Gary O'Brien.

♩ = 116

N.C.

All my peo - ple, all my peo - ple grab a part - ner take it down.

F#m



N.C.

(Madonna) Brit - ney (Britney) Are you rea - dy? (Huh! huh!)

F#m



N.C.

F#m



(B) It's me against the music. (Huh!)

N.C.

F#m

N.C.



(Huh!)

(B) It's just me. (M) And me.

(B) Yeah. (M) Come

F#m



on. (Let's go!)

(Huh!) (Huh!)

(Hey! Hey!)

(Hey! Hey!)

N.C.

(Hey! Hey!)

(Hey! Hey!)

And no - one cares. (B) 1. It's

2° It's me against the music.

F#m



whip - pin' my hair, it's pull - in' my waist... To hell_ with stares. The
(2.) feel - in' it bad and I can't ex - plain... My soul_ is bare. My

sweat is drip - pin' all ov - er my face, — and no - one's there. I'm the
hips are mov - in' at a ra - pid pace. — Ba - by feel — it burn. From the

on - ly one danc - in' up in this place. — To - night — I'm here. Feel the
tip of my toes run - nin' through my veins. — And now's — your turn. Let me

beat of the drum, got - ta get with that bass. — } I'm up a - gainst the speak - er tryin' to take on the mus - ic. It's like a
see what you got, don't he - si - tate.

com - pe - ti - tion, me a - gainst the beat. I wan - na get in the zone. — I wan - na get in the zone. —

If you real - ly wan - na bat - tle, sad - dle up and get your rhy - thm. Tryin' to

hit it. Chic - a - taa. In a min - ute I'm a take - a you on. I'm a take - a you on.

(Hey! Hey! Hey!) All my peo - ple on the floor,

let me see you dance, let me see you. All my peo - ple want - ing more.

Bm



Let me see you dance. I wan - na see you. All my peo - ple round and round, will you

C#m



F#m



let me see you dance? Let me see you. All the peo - ple in the crowd,

1.

To Coda \oplus N.C.

let me see you dance. I wan - na see you. How would you like a friend - ly com -

-pe - ti - tion. Let's take on the song. Let's

take on the song. — It's you and me ba - by, we're the mu -

-sic. Time to par - ty all night long. — All night long. —

2.
Bm

We're al - most there. 2. I'm (M) Get on the floor,

C#m

F#m

ba - by lose con - trol. Just work your bo - dy and let it go.

Bm



C#m



If you wan - na par - ty

just grab some - bo - dy.

F#m



N.C.

Hey Brit - ney we can dance all night long.

Hey Brit - ney,

Drums

you say you wan - na lose con - trol.

F#m



Come ov - er here I got some - thing to show you.

Sex - y la - dy,



8vb

I'd ra - ther see you bare _____ your soul. If you

N.C.

think you're so hot, bet - ter show me what you've got. All my peo - ple in the crowd,

let me see you dance. Come on Brit - ney, lose con - trol.

Bm  C#m 

Watch you take it down. Get on the floor, ba - by lose con - trol.

F#m



Bm



Just work your bo - dy

and let it go.

If you wan - na par - ty

C#m



F#m



D.S. al Coda

just grab some - bo - dy.

Hey Brit - ney we can dance all night long...

⊕ *Coda*

F#m



All my peo - ple in the crowd,
All my peo - ple round and round,

let me see you dance.
par - ty all night long.

1.

2.

N.C.

Come on Brit - ney take it down, make the mus - ic last.
Come on Brit - ney lose con - trol,

watch you take it down.

First system of musical notation. The vocal line consists of two measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth notes with slurs and ties, and a bass line with eighth notes and rests.

1, 2.

Repeat ad lib.

Second system of musical notation. The vocal line has two measures of whole rests, followed by two eighth notes with lyrics "(Huh! Huh!)". The piano accompaniment continues with the same rhythmic pattern as the first system.

3.

N.C.

Third system of musical notation. The vocal line has two measures of whole rests, followed by the lyrics "All my peo - ple in the crowd, grab a part - ner, take it down." The piano accompaniment features a triplet of eighth notes in the right hand and eighth notes in the bass line.

Fourth system of musical notation. The vocal line has two measures of whole rests, followed by the lyrics "All my peo - ple, all my peo - ple grab a part - ner, take it down." The piano accompaniment continues with the triplet eighth note pattern in the right hand and eighth notes in the bass line.

(I Got That) Boom Boom

Words & Music by Roy Hamilton, Chyna Royal, D'Angelo Holmes & Eric Jackson.

♩ = 110

Cm



1-3.

4.

Vocal ad lib. Short-

Drums

- y she think she fine, fine e-nough to blow your mind. Short - y she think she bad.

Get on the floor and shake that ass, Short - y she think she fine. Fine e-nough to blow your mind. Short -

- y she think she bad. Get on the floor and shake that ass. Yeah.

This is for all those southern boys out there.

Ooh - - hoo. Ooh - - hoo.

Ooh - - hoo. Check this out.

8va

1. I see you look - ing my way and I know that you have some - thing to say...
 2. You had caught my eye and I want - ed to get to know you...

—
 —
 Watch - ing ev - e - ry inch of my bo - dy.
 Don't be shy, I want you to come clos - er.

Like you want - ed to play. (Yeah, so here we go.)
 So what you gon - na do? (Yeah, so here we go.)

(Boom) Boom boom, boy you look so sex - y.

(Boom) Boom boom, — boy you look so se - xy. — I be - gin to dance. —

Drums cont. sim.

— just a lit - tle bit, to turn you on. — Yeah, I got that.

I ain't got that boom boom that you want. Watch - ing me — all — night long, —

hur - ry up — be - fore it's gone. — I ain't got that boom boom that you want.

I don't think you should wait, one min - ute might be too late. Short -

-y she think she fine. Fine e - nough to blow your mind. Short -

-y she think she bad. Get on the floor and shake that ass. Short - y she think she fine.

Fine e - nough to blow your mind. Short - y she think she bad. Get on the floor and shake that ass.

Twí - lil - ly, twí - lil - ly. Yeah! Twí - lil - ly, twí - lil - ly. Yeah! Twí - lil - ly, twí - lil - ly. Short - y

1. 2.

get on the floor shake that ass for me... Yeah! get on the floor shake that ass for me... She

na - ked, she soak - in' wet, strip - tease like a mm... drip - pin' sweat. She
 2. Brit - ney Spears and the Ying Yang Twins, ha, we be - came friends

got a lit - tle bo - dy that I can't for - get, and bet - ter or la - ter gon - na do her yet...
 might as well let the par - ty be - gin, if you're with it, then join on in... Short -

- y she think she fine, fine e - nough to blow your mind. Short - y she think she bad.

Get on the floor and shake that ass. Short - y she think she fine, fine e - nough to blow your mind. Short -

- y she think she bad. Get on the floor and shake that ass. Ooh!

I ain't got that boom boom that you want. Watch - ing me_ all_ night long, -

hur - ry up_ be - fore_ it's gone... I ain't got that boom boom that you want.

I don't think_ you_ should wait,_ one min - ute_ might be_ too late...

(Boom) Boom boom, boy you look so sex - y... (Boom) Boom boom, boy you look so

1^o tacet

Percussion

1. | 2.

se - xy... se - xy... Yeah...

Showdown

Words & Music by Britney Spears, Cathy Dennis,
Christian Karlsson, Pontus Winnberg & Henrik Jonbak.

$\text{♩} = 94$

N.C.

The first system of music consists of three staves. The top staff is a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature, containing two measures of whole rests. The middle staff is a bass clef staff with the same key signature and time signature, containing two measures of eighth-note patterns: quarter notes G2, F#2, E2, D2 in the first measure, and quarter notes C2, B1, A1, G1 in the second measure. The bottom staff is a bass clef staff with the same key signature and time signature, containing two measures of a rhythmic pattern of eighth notes marked with 'x' characters.

Percussion

The second system of music consists of three staves. The top staff is a treble clef staff with a key signature of two sharps and a 4/4 time signature, containing two measures of whole rests followed by a half note G3, a quarter note F#3, and a quarter note E3 in the third measure. The middle staff is a bass clef staff with the same key signature and time signature, containing two measures of eighth-note patterns and a quarter note G3 in the third measure. The bottom staff is a bass clef staff with the same key signature and time signature, containing two measures of a rhythmic pattern of eighth notes marked with 'x' characters and a quarter note G3 in the third measure.

Yeah._____

The third system of music consists of three staves. The top staff is a treble clef staff with a key signature of two sharps and a 4/4 time signature, containing three measures of whole rests followed by a quarter note G3, a quarter note F#3, and a quarter note E3 in the fourth measure. The middle staff is a bass clef staff with the same key signature and time signature, containing three measures of eighth-note patterns and a quarter note G3 in the fourth measure. The bottom staff is a bass clef staff with the same key signature and time signature, containing three measures of a rhythmic pattern of eighth notes marked with 'x' characters and a quarter note G3 in the fourth measure.

Sometimes I just love to have that out.

It's just something a girl's gotta do.

Way_ oh.

N.C.

1. Nev - er thought I'd see you like this. You're look - in' good when you're half dressed.
2. I don't real - ly wan - na be a tease, but would you un - do my zip - per please.

Just let me give you one last test. Is that a sin?
Uh uh, please don't talk. Lis - ten.

Am I too hot for you though? Did you check out my vi - de - o?
I'll let you touch me if you want. I see your bo - dy rise, rise.

There's some - things you don't know. Like this. } I'll
And when you come don't get too hot. But - ter - flies. }

Bm

C



3 3

take you to spend in my way.

Just give in,

Bm

C



3 3

N.C.

when you are rea - dy to play.

Like this.

Bm

C



Here comes the show - down.

what goes a - round comes a - round.

Bm

C



And the crowds are wait - ing.

Way oh.



To Coda ⊕

'Cause if we break up_____ then we can make up. Shake my bo - dy all night.



N.C.

Here comes the show - down.____ Way_ oh.



N.C.

Look at the ten - sion when we fight.____ You make it up, turn down the lights.____



____ It's just a lov - er's game we play.____ Hey, hey, hey. Af - ter the scream - ing's at an end.____



N.C.



why don't we do it all a - gain. — That's when the fun real - ly be - gins. —



N.C.

D.S. al Coda

Oh, — whoa. — Wah!

⊕ *Coda*

N.C.

Yeah! Yeah! Wah!

Bm



Here comes the show - down. — Way — oh.

Bm



C



Here comes the show - down_____

what goes a - round comes a - round.____

Bm



C



And the crowds are wait - ing._____

Way____ oh.

N.C.

Yeah!

Percussion

Bm



C



Here comes the show - down_____

Way____ oh.

Breathe On Me

Words & Music by Stephen Lee, Stephen Anderson & Lisa Greene.

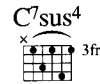
♩ = 112



N.C.



It's so hot in here.



1. Oh, _____
2. Oh, _____

it's so hot___ and I need___ some_ air___
this is way___ be - yond the phy - si - cal.



And boy, don't stop 'cause I'm half -
 To - night my sen - ses don't make



- way there... It's not com - pli - ca - ted,
 - sense at all... Our i - ma - gi - na - tion,



we're just syn - co - pa - ted. We can read each oth - ers minds.
 tak - ing us to pla - ces we have nev - er been be - fore.



One love u - ni - ted, two bo - dies syn - chro - nis - ing. } Don't ev - en need to touch me.
 Take me in, let it out.

Gm
3fr

Gsus4/2

Ba - by just breathe on me.

Csus2
3fr

Gm
3fr

Yeah. Oh, ba - by just breathe

Gsus4/2

Csus2
3fr

on me. We don't need to touch, just

1.

Gm
3fr

C7sus4
3fr

breathe. Oh,

2, 3.



Gsus4/2



yeah...

breathe

on

me...



Oh, ba - by just

breathe

Gsus4/2



To Coda ⊕

on

me.

We don't need to touch just



breathe...

N.C.

Monogamy is the way to go. Just put your

lips together and blow. (breathe) Breathe

2° only

D.S. al Coda
Repeat ad lib.

breathe breathe breathe breathe breathe breathe.

♠ Coda C



We don't need to touch, just...

Early Mornin'

Words & Music by Moby, Britney Spears, Christopher Stewart & Penelope Magnet.

♩ = 96

Am⁷



(Ear - ly morn - in'.)

I was out real late last night. Got a little messy.

(Ear - ly morn - in'.) Can't be like that anymore. No. I was

shak - ing my ass in the streets this morn - ing. Just walked in and it's ear - ly morn - ing.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

Bump, bump till the break of dawn_ and it don't stop till the ear - ly morn - ing.

The second system continues the musical score with the same three-staff structure. The vocal line and piano accompaniment follow the same rhythmic and melodic patterns as the first system.

Passed out on the couch, I'm yawn - ing. Just walked in and it's ear - ly morn - ing.

The third system continues the musical score. The vocal line and piano accompaniment maintain the established musical style.

Bump, bump till the break of dawn_ and it don't stop till the ear - ly morn - ing.

The fourth system concludes the musical score. The vocal line and piano accompaniment follow the same structure as the previous systems.

1. Met a tall dude, kind - a dark hair_ when he walked up some - bo - dy grabbed him._
 2. Oh I went out and ap - proached him_ but we could - n't get with his friends._

But I liked him, told him come here._ Kin - da cool ba - by, we can make plans.
 There's some - thin' 'bout him I'm sure._ So I said, what the hell, let's go.

Where ya live do your ma - ma live there?_ We can hook up at_ the ho - tel._
 Got up, got on the dance floor._ Hooked up with a guy named Joe._

He was down, so I told him let's go, what hap - pened next? Guess but you don't wan - na know. I was }
 When the mu - sic was fast and slow, what hap - pened next? Guess but you don't wan - na know. I was }



shak - ing my ass in the streets this morn - ing. Just walked in and it's ear - ly morn - ing.

Bump, bump till the break of dawn_ and it don't stop till the ear - ly morn - ing.

Passed out on the couch, I'm yawn - ing. Just walked in and it's ear - ly morn - ing.

Bump bump till the break of dawn_ and it don't stop till the ear - ly morn - ing.

Call all your boys. — (Call all your boys) Call all your girls. —

— (Call all your girls) Call all your friends. — (Call all your friends)

To Coda ◊

Let's do it a - gain. — (Let's do it a - gain, let's do it a - gain.) —

— Yes (Ear - ly morn - in'.) —

Yes, can't keep do - in' this.

I light your fire, your one des - ire. Pull on me ba - by and I'll take you high - er.

D.S. al Coda
You should try it so come ov - er here and let's go some. I was

◆ *Coda*

(Let's do it a - gain, - let's do it.)

System 1: Treble clef with a whole rest. Piano accompaniment in 7/8 time, featuring eighth and sixteenth notes in both hands.

System 2: Treble clef with a whole rest. Piano accompaniment continues. A vocal line enters with the lyrics "(Ear - ly morn - in'.)", with a slur over the words "ly morn - in'." and a line extending to the right.

System 3: Treble clef with a whole rest. Piano accompaniment continues with eighth and sixteenth notes.

System 4: Treble clef with a whole rest. Piano accompaniment continues. A vocal line enters with the lyrics "(Ear - ly morn - in'.)", with a slur over the words "ly morn - in'." and a line extending to the right.

Toxic

Words & Music by Cathy Dennis, Christian Karlsson, Pontus Winnberg & Henrik Jonback.

♩ = 140



Cm⁶



N.C.



1. Ba - by, can't you see

I'm call - ing,

a guy like you



should wear a warn - ing. It's dan - ge - rous, I'm fall - ing.



2. There's no es - cape,
3. It's get - ting late

I can't wait. I need a hit, ba - by, give me it.
to give you up. I took a sip from my dev - il's cup.



You're dan - ger - ous, I'm lov - ing it.
Slow - ly, it's tak - ing ov - er me.



Too high, can't come down. —
 Too high, can't come down. —

8va -----]



Los - ing my head, spin - ning round and round. —
 It's in the air and it's all a - round. —



Can you feel me now?
 Can you feel me now?

8va -----]



N.C.

With a taste of your lips I'm



on a ride. You're tox - ic I'm slip - ping un - der With the



taste of a poi - son pa - ra - dise, I'm ad - dic - ted to you. Don't you



know that you're tox - ic. And I



love what you do, but you know that you're tox - ic.

E^b7



1.

A^b



Gm⁷



D^b7



First system of musical notation. It includes a vocal line with a whole rest, a piano accompaniment with chords and a melodic line, and a bass line with a rhythmic pattern. A first ending bracket is shown above the piano part.

2.

A^b



Gm⁷



N.C.

Second system of musical notation. The vocal line contains the lyrics: "Don't you know that you're tox - ic. Ah". The piano accompaniment continues with chords and a melodic line. A first ending bracket is shown above the piano part.

Third system of musical notation. The vocal line contains the lyrics: "ah. ah. Ah". The piano accompaniment features sustained chords in the right hand and a rhythmic bass line.

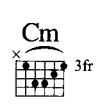
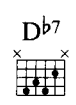
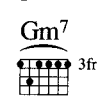
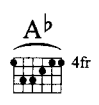
Fourth system of musical notation. The vocal line contains the lyrics: "ah. ah.". The piano accompaniment features sustained chords in the right hand and a rhythmic bass line.



Taste of your lips I'm on a ride. You're tox - ic



I'm slip - ping un - der. With the taste of a poi - son pa - ra - dise, I'm ad -



-dic - ted to you. Don't you know that you're tox - ic. With a taste of your lips I'm



on a ride. You're tox - ic I'm slip - ping un - der With the



taste of a poi - son pa - ra - dise, I'm ad - dic - ted to you. Don't you



know that you're tox - ic. In - tox - i - cate me now with your lov - ing now.



I think I'm rea - dy now. (I think I'm rea - dy now.) In - tox - i - cate me now



with your lov - ing now. I think I'm rea - dy now.

Outrageous

Words & Music by R. Kelly.

♩ = 102

N.C.

Out - ra - geous, when I move my bo - dy. Out -

The first system of music features a vocal line in 4/4 time with a key signature of two flats. The lyrics are "Out - ra - geous, when I move my bo - dy. Out -". The piano accompaniment includes a treble and bass clef staff with various rhythmic patterns and rests.

-ra - geous, when I'm at a par - ty. Out - ra - geous, in my sex - y jeans... Out -

The second system continues the vocal line with lyrics "-ra - geous, when I'm at a par - ty. Out - ra - geous, in my sex - y jeans... Out -". The piano accompaniment features a triplet in the bass line.

-ra - geous, when I'm on the scene... Out - ra - geous, my sex - drive... Out -

The third system concludes the vocal line with lyrics "-ra - geous, when I'm on the scene... Out - ra - geous, my sex - drive... Out -". The piano accompaniment includes a triplet in the bass line.

-ra - geous, my shop - ping spree... Out - ra - geous, we on a world tour... Out -

N.C.

-ra - geous, let's be it girl... Out - ra - geous.

1. Sex - y as I wan - na be.
2. I'm a - bout to bring the heat,

Got these fel - las chas - ing me. It's 'bout time I hit the streets.
lock - ing down the in - dus - try. All dressed up and gla - mor - ous,

All my girls still feel - in' me. 'B' girl ain't lost the beat.
red car - pet and ca - me - ras. Take trips a - round the globe.

Jumped ov - er dra - ma and I land - ed on my feet. Got - ta keep go - ing, no stop - pin' me and
 Keeps on the Jeeps no - bo - dy knows. So hot, got - cha com - in' out ya clothes.

if you don't like it then la la la la la la la la. Me - di - a ov - er here, —
 I'm a - bout to give you the la la la la la la la la.)

com - in' to ya like a world prem - iere. — Trench coat and my un - der - wear. —

Let's go with this freak show it's out - ra - geous, when I move my bo - dy. Out -

-ra - geous, when I'm at a par - ty. Out - ra - geous, in my sex - y jeans. Out -

-ra - geous, when I'm on the scene. Out - ra - geous, my sex - drive. Out -

-ra - geous, my shop - ping spree. Out - ra - geous, we on a world tour. Out -

1.

-ra - geous, let's be it girl. Out - ra - geous.
Coo coo coo coo

coo. Coo coo coo coo coo coo coo

2.

coo. -ra - geous, let's be it girl. Out -

Drums

C/D

G/D

-ra - geous.
I just wan - na be hap - py, in a place where love is free.

D

Can you take me there, some - bo - dy? Ooh,



3

and when you men - tion my name make sure you know the truth,



N.C.

yeah. Un - til I vow to keep it for - ev - er. Out -

-ra - geous, when I move my bo - dy. Out - ra - geous, when I'm at a par - ty. Out -

-ra - geous, in my sex - y jeans. Out - ra - geous, when I'm on the scene. Out -

-ra - geous, my sex - drive... Out - ra - geous, my shop - ping spree... Out -

This system contains the first two measures of the piece. The vocal line is in a soprano clef with a key signature of two flats and a 7/8 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "-ra - geous, my sex - drive... Out - ra - geous, my shop - ping spree... Out -".

1.

-ra - geous, we on a world tour... Out - ra - geous, let's be it girl... Out -

This system contains the next two measures. The vocal line continues with the lyrics: "-ra - geous, we on a world tour... Out - ra - geous, let's be it girl... Out -". The piano accompaniment includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

2.

-ra - geous, let's be it girl...

This system contains the final two measures of the piece. The vocal line concludes with the lyrics: "-ra - geous, let's be it girl...". The piano accompaniment features a final triplet of eighth notes in the right hand and a sustained bass line in the left hand.

Repeat ad lib. to fade

This system contains the final two measures of the piano accompaniment. It features a triplet of eighth notes in the right hand and a sustained bass line in the left hand, mirroring the structure of the previous system.

Touch Of My Hand

Words & Music by Britney Spears, Jimmy Harry, Bale'wa Muhammad & Shep Solomon.

♩ = 100

N.C.

The first system of music consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing four whole rests. The middle staff is a treble clef with a 4/4 time signature, containing a piano accompaniment of eighth and sixteenth notes. The bottom staff is a bass clef with a 4/4 time signature, containing a piano accompaniment of whole notes.

The second system of music consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing four whole rests. The middle staff is a treble clef with a 4/4 time signature, containing a piano accompaniment of eighth and sixteenth notes. The bottom staff is a bass clef with a 4/4 time signature, containing a piano accompaniment of eighth and sixteenth notes.

Am

Dm

The third system of music consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing a vocal line with lyrics. The middle staff is a treble clef with a 4/4 time signature, containing a piano accompaniment of eighth and sixteenth notes. The bottom staff is a bass clef with a 4/4 time signature, containing a piano accompaniment of eighth and sixteenth notes.

1. I'm not a - shamed _____ of the things that I _____ dream. _____
2. The small of my back, _____ the arch of my feet. _____

Am



Dm



Am⁷



I find my-self flirt-ing with the verge of ob - scene. In-to the un - known,
Late-ly I've been no - tic-ing the beau-ti-ful me. I'm all in my skin

Dm



Am



Dm



I will be bold. I'm go-ing to the pla - ces I can be out of con - trol.
and I'm not go-ing a - way. I'm in - to my - self in the most pre-cious way.
And I

Am



Dm



Am



don't want to ex - plain to - night, all the things I've tried to hide.

Dm



Am



Dm

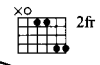


I've shut my - self out from the world so I can draw the blinds.

1° only
A⁵

Am


Dm


A⁵ 2fr


Then I'll teach my - self to fly. I love my - self, it's not a sin, -
2° 'Cause I've

D⁵


§

Am


G/A


I can't con - trol what's hap - pen - ing. 'Cause I've just dis -

G/D


Dm⁷


Am


G/A


G/D


Dm⁷


- co - vered i - ma - gi - na - tion's tak - ing ov - er. A - no - ther

Am


G/A


G/D


Dm⁷


1, 3.

N.C.

day with - out a lov - er. The more I come to un - der - stand

To Coda \oplus Am G/B C Dm



the touch of my hand.

2.

A7sus4
 3fr

Dm7/A

Am

more I come to understand the touch of my hand.

N.C.

There's a world undefined in my

bo - dy_ and_ mind. I_ won't be left_ be - hind. I'm

al - - rea - dy here. 'Cause I've just dis -

Am7

- co - vered i - ma - gi - na - tion's tak - ing ov - er. A - no - ther day with - out a

Dm Am7 Dm Am

lov - er. The more I come to un - der - stand_ the touch of my_ hand_ 'Cause I've

Dm Am Dm Em F

D.S. al Coda

♩ Coda

Am
x0 2210

Dm
xx0 231

Hey, _____ hey, _____ hey, _____ hey. _____

Am7
x0 2010

Dm
xx0 231

Repeat ad lib.

Hey, _____ hey. _____

Am
x0 2210

Dm
xx0 231

Am7
x0 2010

Dm
xx0 231

Am Dm Am7 Dm

Am
x0 2210

Dm
xx0 231

C
x0 231

G
000 320

Am Dm C G

The Hook Up

Words & Music by Britney Spears, Christopher Stewart,
Tabiso Nkhereanye & Penelope Magnet.

$\text{♩} = 84$

B^bm



It's a dance thing! Blow!

Boys and girls come sit and ride on 'dis riddin'. Oh, oh, oh, oh, oh, oh.

B^bm



He was look - in' said he wan - na hook up. But she don't wan - na hook up, told him just

go. And now she looked and said she wan - na hook up. He real - ly

B^bm

wan - na hook up, told her let's go. 1. Ba - by I can't be - lieve ev - 'ry -
 (2.) I can't be - lieve ev - 'ry -

-thing your bo - dy make me wan - na do. And the
 -thing that I feel when I dance with you. From the

way that you move on the floor, now I think I'm in love with you.
 small of my back to the breath on my neck to the move you do. (The

(In love with me.) Grab my waist, wan - na get with the rhy - thm and that
 move you do.) Put your bo - dy, got - ta get my bo - dy right

move you do, do. Switch my hips on the
 next to you. Move the par - ty, got - ta

floor, do it slow, so keep up with you. }
 rock the par - ty un-til they're ov - er you. }

S B^bm
 x 0 0 0 0 0

Back it up now, bump ya rump now. Grab my waist now, work it out now.

Grab my shoul - der, pick it up now. Take it low - er to the floor now.

1.

Watch out, ba - by, we can drop a lit - tle some - thin'. Ride it, ba - by, we can

Drums

do a lit - tle some - thin' take out ba - by, when I get a lit - tle some - thin'.

2, 3.

You know, ba - by, let's hook up a lit - tle some - thin'. Back it up now,
2. Oh, ba - by

bump ya rump now. Grab my waist now, work it out now.

To Coda \oplus

Grab my shoul - der, pick it up now. Take it low - er to the floor now.

G^bmaj⁷

A^badd⁹ 4fr

B^bm⁹ 6fr

Boy I can't ex - plain what you do to me.

G^bmaj⁷

A^badd⁹ 4fr

B^bmaj⁷

My whole world has changed, I'm liv - ing a fan - ta - sy.

G^bmaj⁷



A^badd⁹



B^bm⁹



To - night I'm in the mood, please take me by your hand.

E^bm⁷



F⁷



I wan - na get in your groove, oh ba - by, take me there.

B^bm



Yo, everybody get up now.

If you're sit down

Drums

wanna see you up on the dance floor, move now.

Yo, everybody

dance.

The



bo - dies are shak - ing, wan - na make my bo - dy keep shak - ing. Bet - ter get your

butt out here ba - by, come on let's go. So do how you do it bend

1.

ov - er, get to it. Make it get back down to the ground... Pick it up, let's go. The

2.

go. go! Don't stop, just get, get on the floor. Butt drops, hips

pop, pop - pin' - for sure. Who's got, got it, get it - some - where. One time, two

♠ Coda $B^{\flat}m$

D.S. al Coda

time, three time - we go.

Watch out, ba - by, we can drop a lit - tle some - thin'.

Drums

Ride it, ba - by, we can do a lit - tle some - thin' take out ba - by, when I

D.S. to fade

get a lit - tle some - thin'. You know, ba - by, let's hook up a lit - tle some - thin'.

Shadow

Words & Music by Britney Spears, Lauren Christy, Scott Spock,
Graham Edwards & Charlie Midnight.

♩ = 48

F⁷sus⁴



B^bm⁷



F⁷sus⁴



Synth.

B^bm⁷



F⁷sus⁴



B^bm⁷



1. Your bo - dy's warm but you are
2. Your bo - dy gives but then holds

F⁷sus⁴



B^bm⁷



F⁷sus⁴



not. You give a lit - tle, not a lot. You coup your love un -
back. The sun is bright, the sky is black. Can on - ly be a -

B^bm⁷

F⁷sus⁴

B^bm⁷

E^b

-til we kiss. You're all I want but not like this. I'm watch - ing you
-no - ther sign. I can - not keep what is - n't mine. You left and it

D^b

E^b

D^b

dis - ap - pear but you, you were nev - er here... } It's on - ly your
ling - ers on but you, you were al - most gone... }

A^b

E^b

Fm⁷

sha - dow, nev - er your - self. It's on - ly your sha - dow no - bo - dy

D^b

A^b

E^b

D^bmaj⁷

else. It's on - ly your sha - dow, fill - ing the room, ar - riv - ing too late.

1.

F⁷sus⁴



B^bm⁷



And leav - ing too

soon.

And leav - ing too

F⁷sus⁴



B^bm⁷




2.
Fm⁷



soon.

soon.

D^bmaj⁷




4fr

Fm⁷



D^bmaj⁷



4fr

And leav - ing too

soon.

How can I

tell if you mean — what you say? —

You say it so loud but you

D^bmaj⁷
x 4fr

G^b

Fm

sound far a - way. May - be I had just a glimpse of your soul or

D^b
x 4fr

E^b

was that your sha - dow I saw on the wall? I'm watch - ing you

Fm

E^bsus^{4/2}
x 3fr

N.C.

dis - ap - pear but you, you were nev - er here. It's on - ly your

2° (Am)
Fm⁷

E^b

Fm⁷

sha - dow, nev - er your - self. It's on - ly your sha - dow no - bo - dy

2° (F.)

D^b
 $2^\circ (Am)$
 Fm^7
 E^b

else. It's on - ly your sha - dow, fill - ing the room, ar - riv - ing too

$2^\circ (\overset{\circ}{F})$

1. Fm^7 B^b/F E^b7sus^2 6fr *Repeat ad lib.* **2.** D^bmaj^7 4fr

late. It's on - ly your late,

N.C.

and leav - ing too soon.

Fm

It's on - ly your sha - dow.

Brave New Girl

Words & Music by Britney Spears, Brian Kierulf, Josh Schwartz & Kara Dioguardi.

♩ = 132



1.

2.

1. She's gon - na pack her bags, she's gon - na find a way, — she's gon - na
(2.) met this man, he was kin - da rough, — he said

get right out of this. — She don't want New York, she don't want L. A. — She's gon - na
"Girl wat - cha look - in' for?" She said "I don't know, I go with the flow." He said

find that spe - cial kiss... She don't want no sleep, she don't want no high, — ooh, —
“Let's get on the floor.” He said “You look real cute with your low ride jeans and your

— like peach - es and cream. — She's gon - na wish on stars and touch the sky, — ah, —
pink lit - tle ba - by tee. — Let's get a room girl, come

— you know what I mean. — } She wants the good life on - ly to
and ride with me.”

re - wind. She needs to real - ly, real - ly find what she wants. She lands on

both feet, won't take the back seat. There's a brave new girl and she's

F
 Ebadd9 5fr
 Bb

com - ing out to - night. She's gon - na step out - side, un - cov - er her eyes.

F
 Ebadd9 5fr
 Bb
 F

Who knew she could feel so a - live. Her M. O's changed,

Ebadd9 5fr
 Bb
 F
 Ebadd9 3fr
 Bb

she don't wan - na be - have. Ain't it good to be a brave girl to - night.

1.
F7

To - night. _____ It's al - right. _____

2, 3.
F

E♭add9

B♭

A brave girl to - night. _____ to - night. _____ It's al - right. _____
2. So she

F

E♭add9

B♭

F

A brave girl to - night. _____ To - night. _____

E♭add9

B♭

F

E♭add9

B♭

To Coda ◊

It's al - right. _____ A brave girl to - night. _____

F

E^badd9

B^b

F



First system of musical notation, including treble and bass staves with chords and a piano accompaniment.

1.

E^badd9

B^b

2.

E^badd9

B^b

F



Repeat ad lib.

Second system of musical notation, including treble and bass staves with chords and a piano accompaniment.

D.S. al Coda

Third system of musical notation, including treble and bass staves with chords and a piano accompaniment.

⊕ Coda

F

E^badd9

B^b

F



Do do do do do. Do do do do do do.

Fourth system of musical notation, including treble and bass staves with chords and a piano accompaniment, featuring vocal lines.



A brave girl to - night.



A brave girl to - night.




Repeat to fade

Everytime

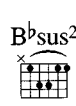
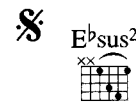
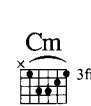
Words & Music by Britney Spears & Annette Stamatelatos

♩ = 112



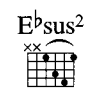
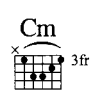
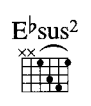
8^{va}

Harp



(8)

1. No - tice me, _____
 2. I make be - lieve _____
 3. Instrumental till *



take my hand. _____ Why are we _____
 that you are here. _____ It's the on - ly way _____



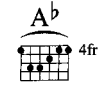
stran - gers when _____ our love is strong, —
 I see clear. _____ What have I done? —
 At night I pray —



why car - ry on _____ with - out _____ me? _____
 You seem to move _____ un - ea - sy. _____
 that soon your face _____ will fade _____ a - way. _____



Ev - 'ry - time I try _____ to fly _____ I fall, _____ with - out _____ my wings. —



I feel _____ so small. _____ I guess I need you ba - by.

E^b



B^b



C^m



And ev - 'ry - time I see you in my dreams I see your face,

G^m7



A^b



F^m6



To Coda ⊕

it's haunt - ing me. I guess I need you ba - by.

1.



B^bsus²



E^bsus²



C^m



8^{va}

Harp

2.



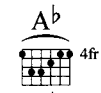
A^b



F^m



I may have made it rain.



Please for - give me. And my weak - ness caused you pain.



rit.

D.S. al Coda

and this song's my sor - ry.

Coda




Me Against The Music

Words & Music by Britney Spears, Madonna, Christopher Stewart,
T. "Tab" Nkhereanye, Penelope Magnet, Terius Nash & Gary O'Brien.

♩ = 120

F#m



All the peo - ple in the crowd, grab a part - ner, take it down.
(Britney) It's me a - gainst the

(Madonna) Uh - huh. And me.
mu - sic. It's just me. Yeah.

Come on... Ho! Hey, Brit - ney,

Are you rea - dy? Uh huh.

Are you? Uh huh. (Both) 1. And no one cares_ it's whip - ping my
 (2.) al - most there;_ I'm feel - ing it

hair, it's pull - in' my waist._ To hell with stares._ The sweat is
 bad and I can't_ ex - plain._ My soul is bare,_ my hips are

drip - pin' all ov - er my face._ And no one's there,_ I'm the on - ly one
 mov - ing at a ra - pid pace._ Can you feel it burn,_ from the tip of my

danc - in' up in this place. To - night I'm here; feel the beat of the
 toes, run - nin' through my veins? And now's your turn; let me see what you

drum, got - ta keep with that bass. } I'm up a - against the speak - er, try'n to take on the mu - sic, it's like a
 got don't hes - si - tate. }

com - pe - ti - tion, me a - gainst the beat I wan - na get in the zone, I wan - na get in the zone.

If you real - ly wan - na bat - tle, sad - dle up and get your rhy - thm, try'n to

hit it, chic - a - tah, in a min - ute I'm - a take - a you on, I'm - a take - a you on.

N.C.

F#m

(Hey, hey, hey!) All my peo - ple on the floor, let me see you dance. (Let me see ya.)

All my peo - ple want - ing more, let me see you dance. (I wan - na see ya.)

All my peo - ple round and round, let me see you dance. (Let me see ya.)

All my peo - ple in the crowd, let me see you dance. (I wan - na see ya.)

1.

How would you like a friend - ly com - pe - ti - tion? Let's take on the song, -

let's take on the song. It's

you and me, ba - by, we're the mu - sic; time to par - ty all night long. -

Bm 

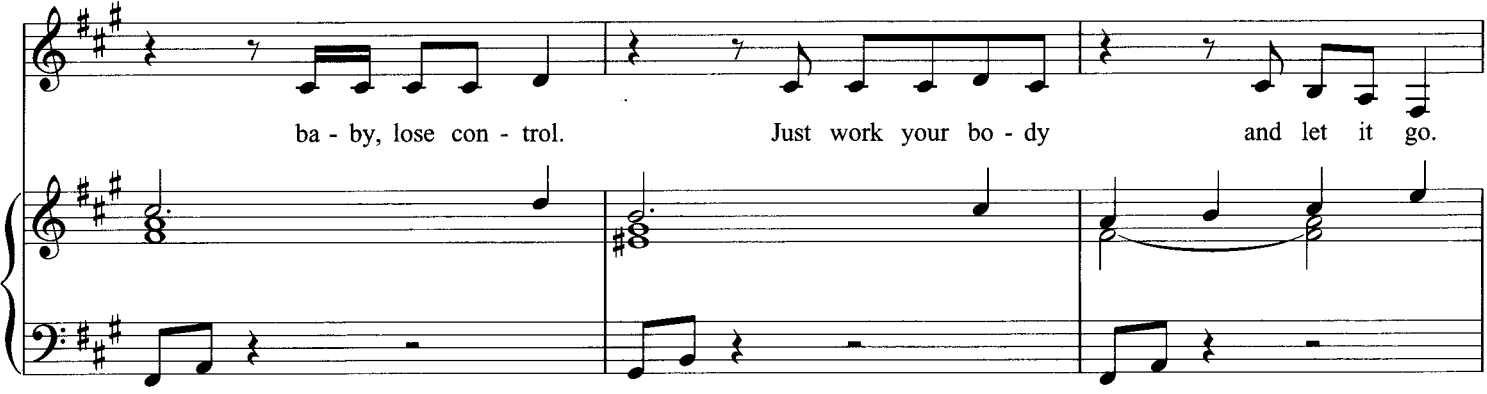


2. We're Get on the floor;

F#m 

C#7 4fr 

F#m 



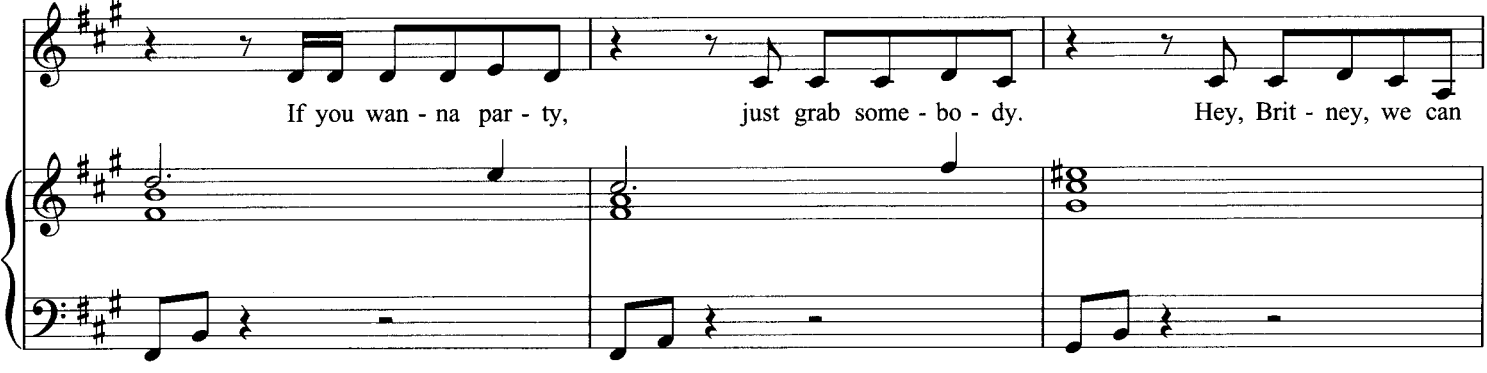
ba - by, lose con - trol. Just work your bo - dy and let it go.

Bm 

F#m 

C# 4fr 

To Coda 




If you wan - na par - ty, just grab some - bo - dy. Hey, Brit - ney, we can

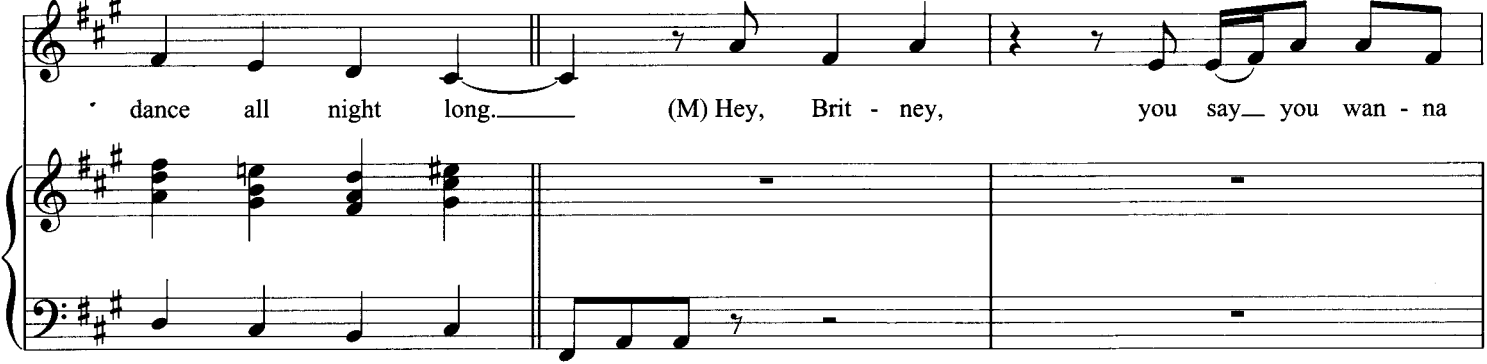
D 

C#m7 4fr 

Bm7 

C# 4fr 

N.C.



dance all night long. (M) Hey, Brit - ney, you say_ you wan - na

lose_____ con - trol. (B) Come ov - er here, I got some - thing to show you.

F#m
(M) Sex - y la - dy, I'd rath - er see you

bare_____ your soul. (B) If you think you're so hot, bet - ter show me what you got.

(M) All my peo - ple in the crowd. (B) Let me see you dance.

N.C.

D.S. al Coda

(M) Come on Brit - ney, lose con - trol. (B) Watch you take it down.

♩ *Coda* D C#m7 Bm7 C# N.C.

dance all night long. All my peo - ple on the floor, let me see you dance. (Let me see ya.)

All my peo - ple want - ing more, let me see you dance. All my peo - ple round and round, (I wan - na see ya.)

let me see you dance. (Let me see ya.) All my peo - ple in the crowd, let me see you dance. (I wan - na see ya.)

F#m



(M) All my peo - ple in the crowd. (B) Let me see you dance.

(M) Come on, Brit - ny, take it down. (B) Make the mu - sic dance.

(M) All my peo - ple round_ and round. (B) Par - ty all night long.

(M) Come on Brit - ney, lose con - trol. (B) Watch you take it down.

N.C.

The Answer

Words & Music by Ryan Leslie & Sean Combs.

♩ = 100



Yeah, I've been waiting for you, so patiently,



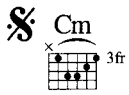
and now you're here. Oh. You're my answer



Deep Blue. Yeah. Oh.



I think you're my answer. Here I go. You're the



an - swer. All this time I tried to find you, I've been



yearn - ing. You're the an - swer to the ques - tion that's been burn - ing. When they



To Coda ◊



ask me who I love you're the an - swer. You're my an - swer.



1. Pa - tient - ly I wait - ed for this day to fin - 'lly come,
 2. I can hard - ly speak be - cause I'm un - der - neath your spell.

know - ing some way, some - how I would find that spe - cial one.
 Sa - vour ev - 'ry mo - ment that I have you to my - self.



Some - one per - fect, some - one true. Some - one that I knew was you.
 Put my lov - in' to the test, 'cause ba - by this is des - ti - ny.



Yeah, I know it was you.
 this is destiny.

Gm/C
x 3fr

Fm

Who can hold me tight, keep me warm through the night?

Gm/C
x 3fr

Fm

Who can wipe my tears, when it's wrong make it right?

Gm/C
x 3fr

Fm

Who can give me love 'til I'm sa-tis-fied?

Gm/C
x 3fr

Fm

Who's the one I need in my life? You're the

2° D.S. al Coda

♣ Coda



an - swer. You're the an - swer. All this

time I tried to find you, I've been yearn - ing. You're the



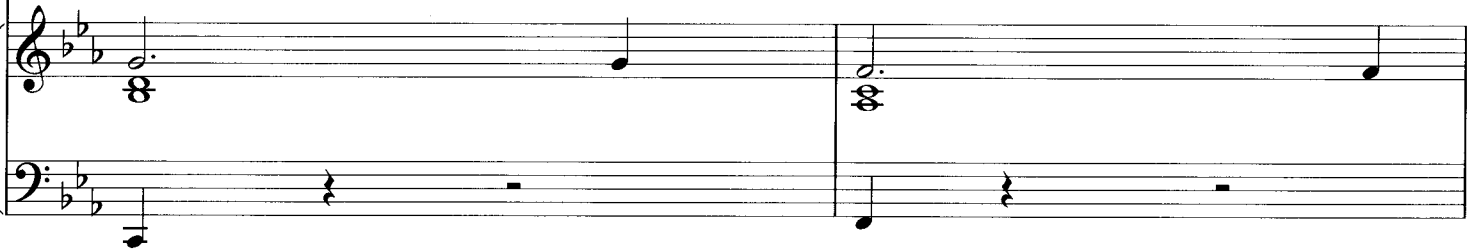
an - swer to the ques - tion that's been burn - ing. When they



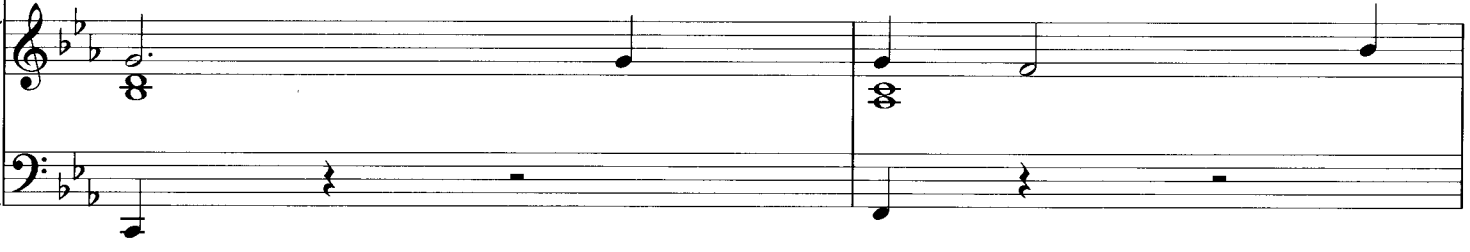
ask me who I love you're the an - swer. You're my an - swer.



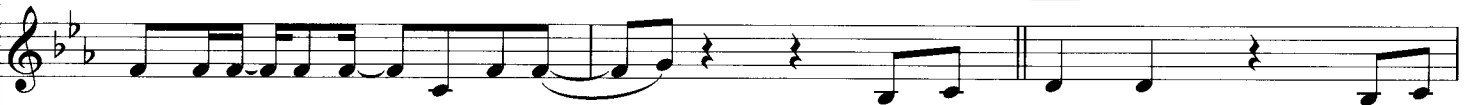
Who can hold me tight, keep me warm through the night?



Who can wipe my tears, when it's wrong make it right?



Who can give me love 'til I'm satisfied?



Who's the one I need in my life? You're the answer. All this



time I tried to find you, I've been year - ing. You're the an - swer to the ques - tion that's been

Fm/C

burn - ing. When they ask me who I love you're the

Cm

Gm

Cm

an - swer. You're my an - swer. You're the an - swer. You're my an - swer. —

— You're my an - swer. — Yeah, you're my answer.

Don't Hang Up

Words & Music by Britney Spears, Brian Kierulf & Josh Schwartz.

♩ = 74

Fmaj⁷



Em⁷



Fmaj⁷



8va

Em⁷



Fmaj⁷



Em⁷



1. Ba - by, I'm ly - ing all a - lone. The
2. Tell me, tell me what you see.

(8)

Fmaj⁷



Em⁷



Fmaj⁷



pil - low is all I have to hold. Can't feel you.
Feel me, feel me un - der - neath. Slow - ly

Em⁷

Fmaj⁷



God, it is - n't fair. with - out you. I still
we be - gin to breathe. Hold on, hold

Em⁷

Fmaj⁷



wan - na take you there. } (Don't hang up.) It's just get - ting se - ri - ous,
on to your lease. }

Em⁷

Fmaj⁷



damn. You're mak - ing me de - li - ri - ous. (Don't hang up,) till I'm fin - ished with

Em⁷

Fmaj⁷



you. I'm not a - lone. I am not a - lone.
(Don't hang up.)

Em⁷



Fmaj⁷



I can still feel you, ev - en when I'm lone - ly.

(8)

Em⁷



Fmaj⁷



And now I'm com - ing too. I am not a - lone.
(Don't hang up.)

(8)

Em⁷



Fmaj⁷



I can still feel you, ev - en when I'm lone - ly.

(8)

1, 3.

Em⁷



2.

Em⁷



To Coda

And now I'm com - ing too. And now I'm com - ing too.

(8)

8va



You're far a - way — but we'll find a way. — Ooh, ba - by now —



D.S. al Coda
NC.

let's make it right — Now close — your eyes. — Damn.

⊕ *Coda*



(Don't hang up.) Do you feel it too?



Repeat ad lib. to fade

(8) Close your eyes.