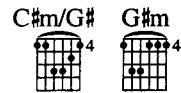
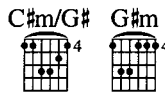


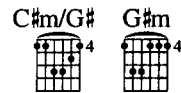
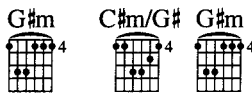
(And She Said)
TAKE ME NOW

Words and Music by
 JUSTIN TIMBERLAKE, TIMOTHY Z. MOSLEY
 and SCOTT STORCH

Moderately ♩ = 104

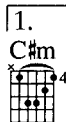
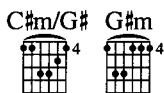


mf



(Spoken:) Whatcha waiting for?

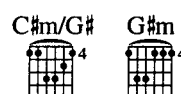
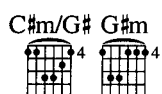
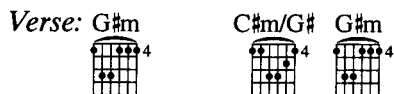
I know you're watchin' me.



1. hey boy, c'mon and take me now. 2. 1. Can I talk_

hey boy, c'mon and take me now.

1. Can I talk_



__ to you__ for a min - ute. You've been look - ing all__ night for your shin - ing

2. See additional lyrics



star. — Well, ba-by, here — I am, — so why you wait - ing? Step on o -



ver and let — me show — you how bad you are. — Just let me

Pre-chorus:

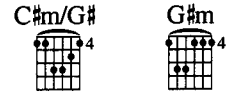
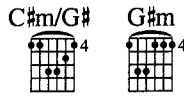
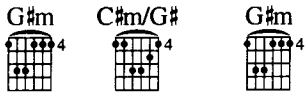


take the lead. — All you got - ta do is let your mind be free. — Let's hit the floor and

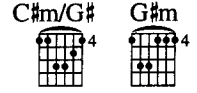
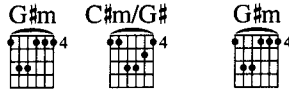


'cause a scene, — get real wet, if you know what I mean.. What-cha say, — ba - by? *(And*

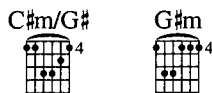
Chorus:



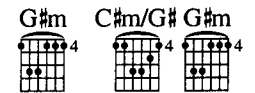
Take me now, she said I'm hun - gry for your lov - in'. Show me how. (And she said)



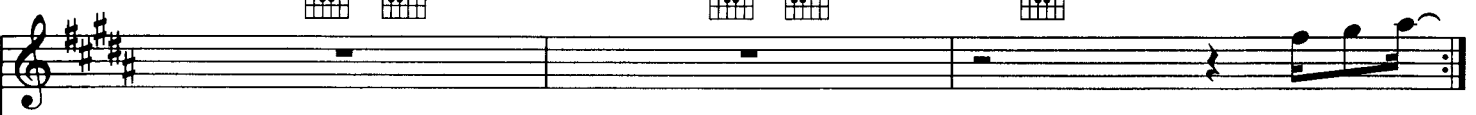
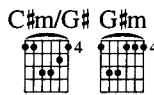
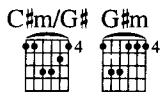
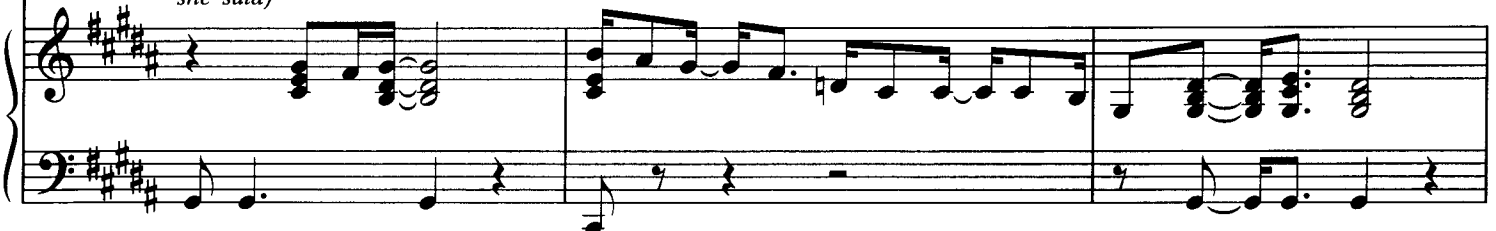
You got me work - in', hon - ey. Right now, I'm hot just like an ov - en. (And she said)



To Coda 1.



Take me now, she said boy, you make me feel like I got - ta dance.



2. I feel good



2.

G#m C#m/G# G#m

C#m/G# G#m

C#m/G# G#m

dance. — Don't I, — I said, don't_ I make you feel_

C#m

Bridge:

G#7sus/C# C#m

— like you got - ta dance? — Once I get to know you, (no —) I'm gon - na show_

G#7sus/C# C#m

G#m C#m/G# G#m

— you (no —) there's no — bet - ter way. (yeah —) Let's dance the night_

C#m/G# G#m

C#m G#7sus/C# C#m

— a - way. (yeah —) Don't want to con - trol_ you, (no —) just want to hold_

G#7sus/C# C#m D#7

— you, (no —) and dance the night — a - way. — (And

Coda

G#m C#m/G# G#m C#m/G# G#m

dance. — Like you got - ta dance, — like you got - ta dance, —

C#m/G# G#m C#m N.C.

like you got - ta dance, — no. — Like you got - ta dance, —

1.

like you got - ta dance, — like you got - ta dance, — no. —

2.

Here we go now,

oh,

oh,

1.

2.

oh,

oh,

I'm like a hur -

ri - cane, -

just coast - ing a - long. -

You bet - ter grab -

1.2.3.

4.

me, girl.

Take me now. - -

I'm like a hur - -

Take me now, dance. I'm hun - gry for your lov - in'. Show me how.

You got me work - in', hon - ey. Right now, I'm hot just like an ov - en.

Repeat ad lib. and fade

Take me now, boy, you make me feel like I got - ta

Verse 2:

I feel good to you, you try to hide it,
 But I can tell by the way you push up close to me.
 Your body temperature is rising.
 Something's going down as far as I can see.
 (To Pre-chorus:)

(OH NO) WHAT YOU GOT

Words and Music by
JUSTIN TIMBERLAKE
and TIMOTHY Z. MOSLEY

Indian raga feel ♩ = 92

1.

2.



N.C.

Mis - ter J.

(Pan flute)

mf



T., a-what-cha got for me? Mis - ter J. T., a-what-cha got for me? Mis - ter J.



1.

N.C.

T., a-whatcha got for me? Mis - ter J. T., a-what-chagot, what-cha got? Mis - ter J.

Verse:

N.C.



Musical notation for the first staff of the verse, including treble and bass clefs, notes, and rests.

T, a-what-cha got? Ow, ow. 1. You're sneak - y, from the cor-ner of my eye I saw you

2. See additional lyrics

Musical notation for the piano accompaniment of the first staff, including treble and bass clefs, notes, and rests.



Musical notation for the second staff of the verse, including treble and bass clefs, notes, and rests.

eye - ing me. I love that you're watch - ing. Tell me, what would you

Musical notation for the piano accompaniment of the second staff, including treble and bass clefs, notes, and rests.



Musical notation for the third staff of the verse, including treble and bass clefs, notes, and rests.

do if I en - cour-aged you to get next to me when no - bod - y's watch - ing.

Musical notation for the piano accompaniment of the third staff, including treble and bass clefs, notes, and rests.

Pre-chorus:



Musical notation for the first staff of the pre-chorus, including treble and bass clefs, notes, and rests.

The way your bod - y keeps mov - ing is some - thing that makes me weak.

Musical notation for the piano accompaniment of the pre-chorus, including treble and bass clefs, notes, and rests.

Bbm Ebm Fm

Let's start our own lit - tle se - crets for just you and me to keep.

Bbm Ebm Fm

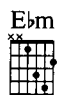
Too late to come off shy now, you've al - read - y gone this far.

Bbm Ebm Fm

So, ba - by, make your move, take charge, show me what - cha got for me. Oh

♩ Chorus: Bbm Ebm Fm Bbm

no, girl, is that your hand rub - bing on me? Oh no, girl, is that your hand.



feel - ing on me? _____ Oh no, *girl,* is that your hand rub - bing on me? _____ If

To Coda ⊕ 1.

N.C.



so, *girl,* if that's your hands, then tell me what - cha got for me.

2.

Bridge:



then tell me what - cha got forme. Oh oh oh oh, oh oh oh oh, a-what-cha got?

1.

2.

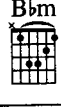
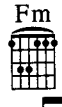
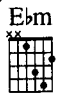
D.S. ‰ al Coda



Oh oh oh oh, oh oh oh oh, a-what-cha got? oh oh oh oh, Ow, ow. Oh

Coda

Bridge:



then tell me what - cha got for me. Oh oh oh oh, oh oh oh oh, a-what-cha got?

1.

2.

Oh oh oh oh, oh oh oh oh, a-what-cha got? oh oh oh oh, Ow, ow, ow.

Outro:



Sua

Oh no, your hands feel - ing on

(Sua)

me. —

(8va)

Oh_ no, hands _____ rub - bing on

(Percussion continues)

me. — Boo-dle-it, doo, doo, doo, — doo, doo, — doo, doo, — doo, doo. — Boo - dle - it

Ebm Fm Bbm Repeat ad lib. and fade

Verse 2:
 Baby, I can tell that you want to do more than just dance with me,
 And I don't mind you flirting.
 But honestly do you really want to spend the whole night passing looks at me?
 Come over here and get to working.
 (To Pre-chorus:)

CRY ME A RIVER

Words and Music by
JUSTIN TIMBERLAKE,
TIMOTHY Z. MOSLEY and
SCOTT STORCH

Moderately slow $\text{♩} = 72$

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the staff, four guitar chord diagrams are provided: G#m (4), D#7(b9) (5), E (0), and C#dim7 (3). The music is in the key of D major (two sharps) and 4/4 time. The first measure has a dynamic marking of *mf*. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.

Second system of musical notation. It continues the grand staff from the first system. Above the staff, four guitar chord diagrams are provided: G#m (4), D#7(b9) (5), E (0), and C#m (4). The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

Verse:

Verse section of the musical notation. It begins with a grand staff. Above the staff, three guitar chord diagrams are provided: G#m (4), C#dim7 (3), and E (0). The lyrics are written below the treble clef staff: "1. You were my sun, — you were my earth..
2. See additional lyrics". The melody is written in the treble clef, and the bass clef provides accompaniment. The key signature remains D major.

Final system of musical notation. It continues the grand staff. Above the staff, three guitar chord diagrams are provided: F# (4), G#m (4), and C#dim7 (3). The lyrics are written below the treble clef staff: "But you did - n't know — all the ways — I loved..". The melody concludes with a final note, and the bass clef accompaniment ends with a sustained chord.

E F# G#m C#dim7

— you, no. So, you took a chance_

E F# G#m

and made oth - er plans, but I bet-cha did-n't think_

C#dim7 E F#

— that they_ would come crash - ing down, no. —

Pre-chorus:

G#m C#dim7 E

You don't have to say what you did. I al - read - y know, I

F#



G#m



C#dim7



found out from him.

Now there's just no chance

for you and me,

there'll

E



To Coda F#



Chorus:

G#m



nev - er be,

and don't it make you sad

a - bout it?

You told me you loved

C#m



E



F#



me.

Why did you leave me

all a - lone.

G#m



C#m



E



Now you tell me you need me

when you call me

on the phone.

F#



G#m



C#m



Girl, I re - fuse, — you must have me con -

E



F#



G#m



fused — with some oth - er guy. —

Your bridg-es are burned, —



— now it's your turn —

to cry. —

Cry me a riv -



er. —

Cry me a riv - er, girl.

F#



G#m



C#m



Cry me a riv - er. Cry me a riv -

E



1. N.C.

2. F#



er, girl, yeah, yeah. yeah, yeah.

Bridge:

G#m



C#m



Emaj7



Oh, the dam-age is done, so I guess I'll be leav-

1. 2. 3.



4.



D.S. $\text{\textcircled{S}}$ al Coda

ing. ing.

Coda



don't it make you sad a - bout it. Cry me a riv -
Cry me a riv - er.

E



1.2.3.



4.



er, girl. Cry me a riv - Cry me a riv -



Repeat ad lib. and fade

er. Oh, cry me a riv - er. Oh, cry me a riv -

Verse 2:

I know that they say that some things are better left unsaid.
 But it wasn't like you only talked to him and you know it.
 (Don't act like you don't know it.)
 All of these things people told me keep messin' with my head.
 (Messin' with my head.)
 You should've picked honesty, then you may not have blown it, yeah.
 (To Pre-chorus:)

LAST NIGHT

Words and Music by
JUSTIN TIMBERLAKE, CHAD HUGO
and PHARRELL WILLIAMS

Moderately slow $\text{♩} = 94$

Gm9



Verse:

Abmaj7



Gm7



1. I just want to enjoy my life and show_

2. See additional lyrics

Abmaj7



Gm7



this world how to care. But nothin' brings more joy_

Abmaj7



to my life than know - ing my girl will be there. Are you hap -

Pre-chorus:

Gm7



py, girl, know - in' that you ran and broke my heart in a piece -

Abmaj7



or two, know - in' that I would have walked a - cross the o -

Gm7



can for you? Say - in' you're young and con - fused, but

Abmaj7



that's a lame_ ex - cuse._ That's why the on - ly one to blame_ is you_ for_

Chorus:

Gm9



last night._ Can't be - lieve_ what I_ was hear - in',_

Abmaj7



— tell - in' me to have a nice life._ So,

Gm9



to - night,_ I don't think_ I'll spare_ your feel - ings.

1.

Abmaj7



You're on your own. I'm gon' do for me what's right.

2.3.

Bridge:

Abmaj7



Dm7



Am7



I'm gon' do for me what's right. I hope you're think -

Cm7



Bb



Dm7



Am7



(You were my girl, in' I was your man.) I hope it sinks (If you

Cm7



Dm7



Am7



don't understand, then you don't understand. Re - gard - less I'm the dream - way



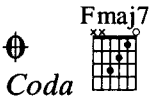
I ing a - bout you,
feel a - bout you.)



ba - by.

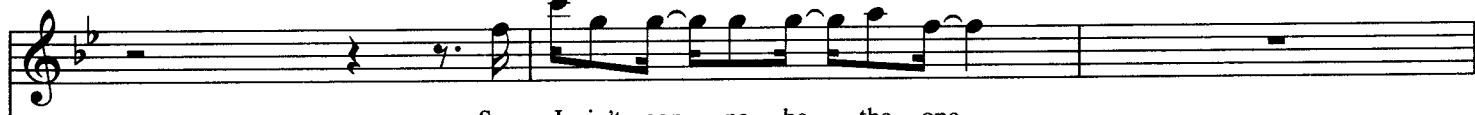


D.S. al Coda



Coda

Ba - by. 1. Oh, ba - by, yeah, yeah, yeah, yeah.
2., etc. See additional lyrics



See, I ain't gon - na be___ the one,___



Repeat ad lib. and fade



ain't gon - na play these games with you._____

Spoken: But I still love you.



Verse 2:

In your eyes I see a second chance.
Maybe I should take another glance,
But for now I wash my hands
'Cause I love you, baby, love you, baby.
Pharrell say don't do it the same,
But I say I ain't playin' mind games.
But for you, my soul still remains,
'Cause I love you, baby, love you, baby.
(To Pre-chorus:)

Lyrics for last section:

Remember, girl, when I was your man,
And nothing gonna take that away?
See, I remember in December
We were walkin', holdin' hands
And I was your man.
(Spoken:) Can't we just get back to that...baby?

LET'S TAKE A RIDE

Words and Music by
JUSTIN TIMBERLAKE, CHAD HUGO
and PHARRELL WILLIAMS

Moderately slow ♩ = 92

Intro: Fm7



G♭maj7



Hop in the car___ and go___ with me. You don't have to___ pack___ ev - 'ry - thing.

mf

B♭m7



C♭maj7



Don't you wan-na___ feel___ the breeze___ and for - get ev - 'ry - thing, ba - by.

Fm7



G♭maj7



Hop in the car___ and go___ with me. You don't have to___ pack___ ev - 'ry - thing.

Bbm7



Cbmaj7



Don't you wan-na feel the breeze and for-get ev - 'ry - thing, ba - by.

Verse:

Fm7



Gbmaj7



1. Got laid off at your job to - day.
2. See additional lyrics

Bbm7



Cbmaj7



You've been work - ing at this place for years,

Fm7



Gbmaj7



though you were un - der - paid.

Bbm7



Cbmaj7



Mom - my, that_ place is - n't worth_ your tears.---

Fm7



Gbmaj7



I know that life__ is hard__ on__ you,---

Bbm7



Cbmaj7



and you can't_ seem_ to find_ out_ why.---

Fm7



Gbmaj7



I'll ex - plain, just grab your_ coat, girl,---

Bbm7



Cbmaj7



and just join me on___ this ride. Let's take___ a

Chorus:

Fm7



Gbmaj7



ride on the coun - try - side.____ Let's just get a - way.____

Bbm7



Cbmaj7



We could spend_ the night,____

Fm7



Gbmaj7



'til the morn - ing light.____ Let's just get a - way.____

Bbm7



To Coda ⊕ 1.

Cbmaj7



Musical staff with vocal line and piano accompaniment.

2. Girl, you're the

Musical staff with piano accompaniment.

2.

Cbmaj7



Bridge:

G#m9



Musical staff with vocal line and piano accompaniment.

Let's just take a ride.

May-be if you con - sid -

Musical staff with piano accompaniment.

G#m9/C#



F#m9



Musical staff with vocal line and piano accompaniment.

er us just rid

Musical staff with piano accompaniment.

F#m9/B



G#m9



Musical staff with vocal line and piano accompaniment.

ing, (just think about it,)

for once, you'd feel like a win -

Musical staff with piano accompaniment.

G#m9/C#



F#m9



ner. No more cry

Musical notation for the first system, including vocal line and piano accompaniment.

F#m9/B



G#m9



G#m9/C#



ing. Ba-by, I know just what you need to let your hair

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

F#m9



F#m9/B



down, so that you feel free, yeah.

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

G#m9



G#m9/C#



It hurts me to watch you sing the blues. Girl, you're so

Musical notation for the fourth system, including vocal line and piano accompaniment.

F#m9



F#m9/B

D.S. $\text{\$}$ al Coda

— con - fused, and I know what — to — do. Let's take — a

Coda

Cbmaj7



Fm7



Let's take — a

Hop in the car — and go — with me.
ride.

Gbmaj7



Bbm7



You don't have to — pack — ev - 'ry - thing. Don't you wan - na — feel — the breeze —

G \flat maj7B \flat m7

You don't have to pack ev - 'ry - thing. Don't you wan - na feel the breeze

C \flat maj7

Fm7



and for - get ev - 'ry thing, - ba - by. Let's take a ride

G \flat maj7B \flat m7C \flat maj7*Repeat ad lib. and fade*

Let's go, girl.

Let's go, girl.

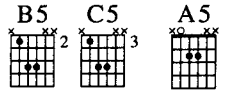
Verse 2:

Girl, you're the best you could be,
 An angel among society.
 But you get crushed from what you see.
 You try hard to help and that's enough for me, ooh.
 Try to change what you can,
 And accept all the things that you cannot.
 (Don't stress yourself, baby.)
 I know you wanna fly away from the world,
 But for now, with time we've got...
 (To Chorus:)

LIKE I LOVE YOU

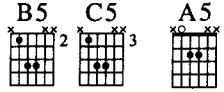
Words and Music by
JUSTIN TIMBERLAKE, CHAD HUGO
and PHARRELL WILLIAMS

Moderately fast ♩ = 116

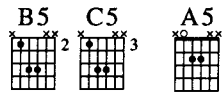


(Spoken:) *Just something about you. The way I'm lookin' at you, whatever. Keep lookin' at me.*

mf



Gettin' scared now. right? Don't fear me, baby. It's just Justin.



Feel good, right? Listen...

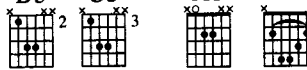
Verse:

Bm



1. I kind - a no - ticed some-thing wa'n't right in your col - or - touch you. 2. See additional lyrics

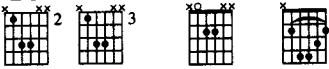
B5 C5 A5 Bm



ful face. It's kind - a weird to me, since you're so fine. If it's

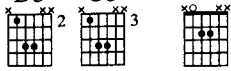
Pre-chorus:

B5 C5 A5 Bm



up to me, your face - 'll change. If you smile, then

B5 C5 A5

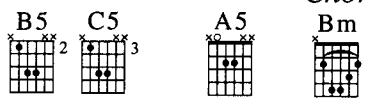


that should set the tone. Just be lim - ber. And

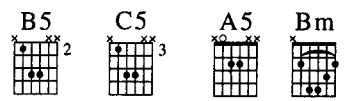


if you let go, the mu - sic should move your bones. Just re -

Chorus:

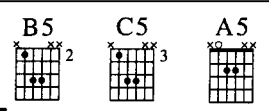


mem - ber. Sing this song with me. Ain't no - bod - y love you like I



love you. You're a good girl, and that's what makes me trust you.

1.



Late at night I talk to you. You will know the dif - frence when I

2.

B5 C5 A5 Bm

B5: x0xx2
C5: x0xx3
A5: x0xx
Bm: x0xx

You will know the dif-frence when I touch you. *Yeah, you know I could make you happy.*

B5 C5 A5 Bm

B5: x0xx2
C5: x0xx3
A5: x0xx
Bm: x0xx

I could change your life. If you give me that chance

B5 C5 A5

B5: x0xx2
C5: x0xx3
A5: x0xx

to be your man, *I won't let you down, baby.* If you give me that

Bm

Bm: x0xx

chance to be your man. *Here, baby, put on my jacket.*

Bridge:

Gmaj7



F#m7



Bm7



And then... May - be ___ will fly ___ the night ___ a - way, ___
I just wan - na

Gmaj7



F#m7



Bm7



Gmaj7



F#m7



love ya, ba - by, Girl, ___ may - be ___ we'll fly ___
yeah, ___ yeah, yeah.

C#m7(b5)



To Coda ♪

Bm7



F#7(b9)



the night ___ a - way, ___ girl.
I just wan - na love ya, ba - by.

Bm



Rap - See additional lyrics

You know, I used to dream about this when I was a little boy. Never thought it would end up this way. Drums. It's kinda special, right? Yeah. You know, you think about it, sometimes people just destined, destined to do what they do. And that's what it is. Now, everybody dance.

Verse 2:

Some people are so phony,
 Nosy, 'cause they're lonely.
 Aren't you sick of the same thing?
 They say, so-and-so is dating,
 Love you or they're hating,
 When it doesn't matter anyway,
 'Cause we're here tonight.
 (To Pre-chorus:)

Rap:

*Ma', whatcha wanna do?
 I'm in front of you.
 Grab a friend, see
 I can have fun with two
 Or me and you, put on a stage show.
 In the mall, kids ask how the chain glow.
 Point to her, say, wow, it's the same glow.
 Point to me, I say, yeah, it's the same dough.
 We're the same type, you're my a-alike.
 You have me sleeping in the same bed every night.
 Go ride with me, you're deserving the best.
 Take a few shots, let it burn in your chest.
 We could ride 'round pumpin' N.E.R.D. in the deck.
 Funny how a few words turned into sex.
 Play number 3, joint called "Brain." (I just love your brain.)
 Ma' took her hand, made me swerve in the lane.
 The name Malicious and I burn every track.
 Clipse and J. Timberlake, now how heavy is that?
 (To Bridge:)*

NEVER AGAIN

Words and Music by
JUSTIN TIMBERLAKE
and BRIAN McKNIGHT

Slowly ♩ = 69

G♭maj9



(with pedal)

B♭m7



Verse:

G♭(9)/B♭



A♭(9)/C



G♭(9)



Absus



A♭



1. Would_ have giv - en up__ my life__ for you.
2. Sad - ness has__ me at__ the end__ of the line__

G♭(9)/B♭



A♭(9)/C



G♭(9)



Absus



A♭



Guess_ it's true__ what they say__ a - bout love:___ It's blind.____
Help - less watched_ you__ break_ this__ heart__ of mine.____

G \flat (9)/B \flat



A \flat (9)/C



G \flat (9)



Absus



A \flat



Girl, you lied straight to my face, look - in' in my eyes.
Lone - li - ness on - ly wants you back here with me.

G \flat (9)/B \flat



A \flat (9)/C



G \flat /D \flat



D \flat /F



G \flat (9)



And I be - lieved you 'cause I loved you more than life. And
Com - mon sense knows that you're not good e - nough for me. And

A \flat 7sus



A \flat 7



D \flat 7sus



C \flat (9)



all you had to do was a - pol - o - gize.
all you had to do was a - pol - o - gize and

Chorus:

D \flat



A \flat /C



mean it. You did-n't say you're sor - ry. } I don't
But you did-n't say you're sor - ry. }

Bbm7

D \flat /A \flat

A \flat /G \flat

Gbmaj7

un - der - stand..

You don't care that you hurt me, —

and

Ebm7(b5)

Ebm7(b5)/A \flat A dim7

Bbm7

D \flat /A \flat

now I'm half — the man —

that I used to be, — when it was you and me. — You didn't

Gbmaj9

B \flat 7sus

B \flat 7

Bbm7/E \flat

E \flat 7

love me e - nough..

My heart may nev - er mend — and you'll

Ebm7

To Coda \oplus

1. Ebm7(b5)/A \flat

nev - er get — to

love me

a -

G \flat (9)/B \flat



A \flat (9)/C



G \flat (9)



A \flat



gain.

a tempo

G \flat (9)/B \flat



A \flat (9)/C



G \flat (9)



A \flat sus



A \flat



2.
E \flat m7(\flat 5)/A \flat



Bridge:

A(9)



B(9)



love me.

Wish like hell I could go back.

F \sharp m9



E sus



E



A(9)



B(9)



in time.

May - be then I could see how.

C#(9)



B(9)/D#



C#(9)/E#



For - give - ness says that I should give

F#m7



F#m7/B



G#m7



A(9)



B



you one more try, but it's too late, it's over now.

Db(9)



Ab/C



Bbm7



Ab(9)



Gb(9)



Ebm7(b5)/Ab



D.S. al Coda

You did - n't say you're

Coda

Ebm7(b5)/Ab



Gbmaj9



love me a - gain.

a tempo

Bbm7



A - gain, a - gain, a - gain, yeah.

3

Gbmaj9



Nev - er gon-na love me.

3

Bbm7



Gb(9)/Bb



rit.

2

NOTHIN' ELSE

Words and Music by
JUSTIN TIMBERLAKE, CHAD HUGO
and PHARRELL WILLIAMS



Moderately ♩ = 116 Verse:

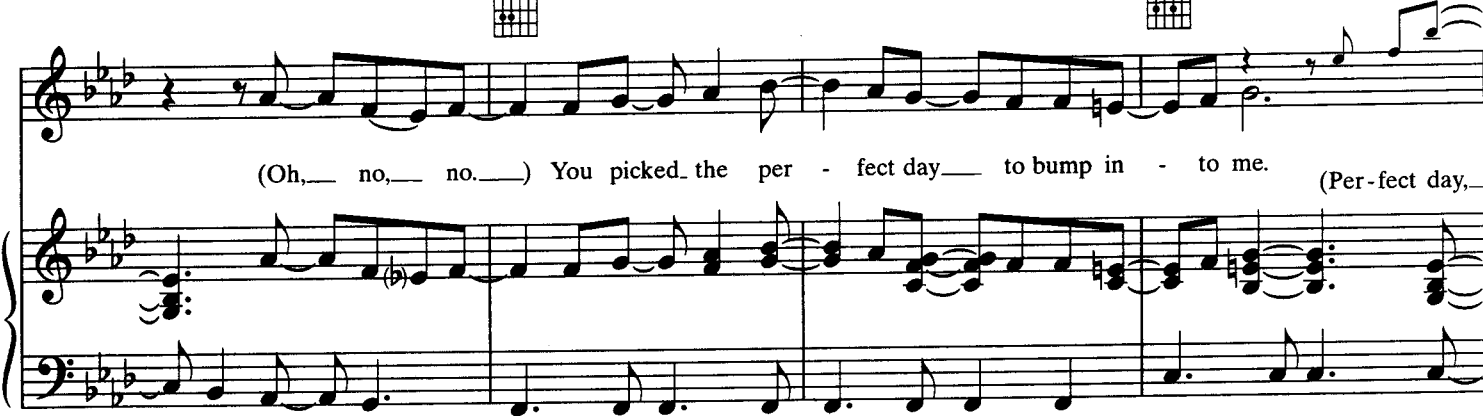
Fm  C7 



1. I was just walk - ing that day aim - less - ly.
2. See additional lyrics

(Conga) *mf*

Fm  C7 



(Oh, no, no.) You picked the per - fect day to bump in - to me. (Per - fect day,

D \flat /E \flat 



Ho - oo. Prob - 'bly should've watched the stars in the sky -
mm.)

Fm



Dm7(b5)



G7(#9)



the night be - fore.

But for some rea - son

we still met at your store.

Cm7



Fm



(You, ba - by.) Your eyes have a sto - ry that they wish

C7



Fm



to tell

and I have my whole life and I lis -

C7



Db/Eb



ten well.

(Hey.)

Look, I'll be your con - fi-dante, tell me an -

Fm



Dm7(b5)



G7(#9)



y - thing.

But please start it off with how you tuck your wings.

Cm7



N.C.

Chorus:

Fm7



Gm7



Abmaj7



Fm7



(Oh, oo.) There's noth- ing else that I have seen. There's no

Gm7



Abm7



Dbmaj7



Fm7



Gm7



Abmaj7



Fm7



get-ting a - round it or in be - tween. You're out-ta this world, ex-cept you're not green. Look,

Gm7



Abmaj7



Dbmaj7



Abm9



you don't know what you mean to me, to me.

Bm9



1.

2.

D.S. X

3.

N.C.

There's _____

There's noth-in' else_ in this world, noth-in' else like you.

(Drum groove continues)

Yeah, so why is it so com-pli-cat-ed? What are you a-fraid of?

Bridge:

Abm9



(Oh _____ no._____) I've been ask - ing ev - 'ry-bod - y what they think.

Bm9



(Yeah, _____ yeah.____) But I don't know why_ be - cause they don't know you.

Abm9



(Oh _____ no.____) I'm e - ven ask - ing oth - er guys what would they say.

Bm9



(Yeah, _____ yeah.____) But I don't know why_ 'cause they don't do what I do.____

Abm9



Musical notation for the first system, including vocal line and piano accompaniment.

(Oh _____ no. _____)

Girls say___ an ul - ti - ma - tum's the way._
(Yeah, yeah,___

Bm9



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

yeah.)

But you'll pro - 'bly___ take that and just run._

Abm9



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

(Oh _____ no. _____)

Now I got-ta de - cide___ if I'm - a help raise your mind._
(Yeah, yeah,___

Bm9



N.C.

yeah. _____ Seems like the ul - ti - ma - tum's on me, that's no fun. _____



Fm




C7




I was just walk - ing that day aim - less - ly...



Fm




C7



Da - da - da - dum. _____ Da - da - da - dum. _____

Repeat ad lib. and fade



Verse 2:
 All my friends meet you and say you're the one.
 And all my meaningless friendships should be done.
 You had a friend but he did you wrong.
 But I'm a God-sent sign that reads "please move on" with me.
 You taught me to use my heart and forget my eyes.
 And that's the way to His kingdom of eternal life.
 Since you're an angel, baby, your job's never done.
 Too bad the world won't see you when they dial 911.
 (To Chorus:)

RIGHT FOR ME

Words and Music by
JUSTIN TIMBERLAKE
and TIMOTHY Z. MOSLEY

Moderately ♩ = 100

N.C.

Mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm

mf

mm mm mm mm mm mm mm mm mm mm mm mm

Chorus:

I got plans to-night, and you, you know what I like, and you're

ap-proach - ing me right, but I got to make sure it's right for me.

I got plans to - night, and you, you know what I like, and you're

ap-proach - ing me right, but you got to work that thing right for me.

Verse:
N.C.

1. Lit - tle ba - by with the sun dress on, look - ing so damn right, you're
2. See additional lyrics

wrong, make me wan - na write my own lit - tle song_ for_ you.

The way that thing just wig - gle in the air, turn a - round and then you flip your

hair, and I can think of a cou - ple of po - si - tions for you.....

Wast - in' no time talk - in' to me, must be some - thing you want_ me to

see. Ba - by girl, don't mind me if I do.

So, take the stage and show me what-cha got. Feel-in' luck-y, let me touch your

spot, might be leav-ing with me be-fore the night is through.

Chorus:

I got plans to - night, and you, you know what I like, and you're

F#m

E

F#m

E



ap - proach - ing me right, — but I got to make — sure it's right — for me. —

F#m

E

F#m

E



I got plans to - night, — and you, you know what I like, — and you're

F#m

E

F#m

1.

To Coda ⊕



ap - proach - ing me right, — but you got to work — that thing right — for me. —

2.

F#m

N.C.



— that thing right — for me. — (Rap)

$\text{\textcircled{S}}$ Coda

F#m



NC.

— that thing right— for me. — Mm mm mm mm mm— mm mm mm mm mm

mm mm mm mm— mm mm mm mm mm mm mm mm mm mm mm

Repeat as desired ad lib.

Last time

mm mm mm mm mm mm mm

Verse 2:

Body's saying things I ain't never heard.
 You did the shake-shake and I kinda went berserk.
 I gotta give it to you, girl, you're one of a kind.
 When you took my hand up so calm
 And touched it to your cherry lip balm,
 A million nasty things went through my mind.
 So, baby, tell me what you're doing later on,
 'Cuz I'm thinking me and you could get along.
 Baby girl, don't mind me if I do.
 So take the stage and show me whatcha' got.
 Feelin' lucky, let me touch your spot
 Might be leaving with me before the night is through.
 (To Chorus:)

ROCK YOUR BODY

Words and Music by
JUSTIN TIMBERLAKE, CHAD HUGO
and PHARRELL WILLIAMS

Moderate dance groove ♩ = 104



Don't

f

Chorus:



be so quick_ to walk a - way. (Dance with me...) I wan-na



rock your bod - y, please stay. (Dance with me...) You don't

F/G

G/A

Em

have to ad - mit__ you

wan - na play.__

(Dance with me.__) Just let me

F/G

G/A

Em

rock you,

'til the break of day.__

(Dance with me.__)

Verse:

F/G

G/A

Em

1. Guy time, but I don't__ mind..

Just__ wan - na rock you, girl.__

2. See additional lyrics

F/G

G/A

Em

I'll have what - ev - er you__ have..

Come_ on, let's give it a whirl.__

F/G



G/A



Em



See, I've been watch - in' you _____ and I like the way you move, _____

F/G



G/A



Em



so go a-head, girl, just do _____ that ass shak - in' thing you do. So you

Pre-chorus:

F/G



G/A



Em



grab your girls _____ and you grab a cou-ple more, and you all can meet me in the mid-dle of the floor. Said the

F/G



G/A



Em



air is thick, it's smell - in' right, so you pass to the left and you sail to the right. Don't

Chorus:

F/G



G/A



Em



be so quick_ to walk a - way. (Dance with me...) I wan-na

F/G



G/A



Em



rock your bod - y, please stay. (Dance with me...) You don't

F/G



G/A



Em



have to ad - mit_ you wan - na play. (Dance with me...) Just let me

F/G



G/A



1.

Em



rock you, 'til the break of day. (Dance with me...)

2. 3.

Em



F/G



G/A



(Dance with me...)

(Talk to me, boy.)

No

Em



F/G



G/A



dis - re - spect,

I don't mean no harm.

(Talk to me, boy.)

I can't wait to have you in my arms.

(Talk to me, boy...)

Em



F/G



G/A



To Coda ⊕

Hur - ry up

'cause you're tak - ing too long...—

(Talk to me, boy.)

Bet I'll

Bridge:



N.C.



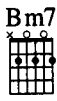
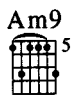
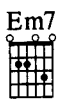
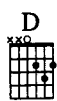
have you nak-ed by the end of this song. So what did you come



for (I came to dance when you know that you don't wanna hit
with you.)



the door. You've been search - ing for love for - ev -
(Here to ro - mance with you.) (Ba - by,



er more.
I'll take a chance, if love is here on the floor, girl,
if love is here on the floor.)

D.S. al Coda

NC.

hey, dance with me. Yeah, c'-mon, ba-by. Don't

Coda



NC.

Outro:

have you nak - ed by the end of this song. Booms, booms, booms.

Booms, boomp, boomp, de - boomp, shee - yah! Booms, booms, booms.

Booms, boomp, boomp, de - boomp, *shee - yah!* Booms, booms, booms.

Booms, boomp, boomp, de - boomp, *shee - yah!* Don't be so quick to walk a - way... NC.

Repeat ad lib. and fade

Don't be so quick to walk a - way. Don't

Verse 2:
 I don't mean no harm,
 Just wanna rock you, girl.
 You can move but be calm.
 Let's go, let's give it a whirl.
 See, it appears to me
 You like the way I move.
 I'll tell you what I'm gonna do,
 Pull you close and share my groove.
 (To Pre-chorus:)

SEÑORITA

Words and Music by
JUSTIN TIMBERLAKE, CHAD HUGO
and PHARRELL WILLIAMS

Moderate funk groove ♩ = 96

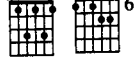
Bb7(b9)



Bb+



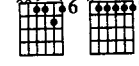
Bb7 Bb7(#5)



Ebm9



Ab11 Gb11



3 3 3

"La-dies and gen-tle-men, — huh, it's my

mf

Bb7(b9)



Bb+



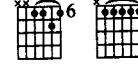
Bb7 Bb7(#5)



Ebm9



Ab11 Gb11



3 3

plea-sure to in-tro-duce to you, he's a friend of mine..."

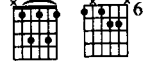
Bb7(b9)



Bb+



Bb7 Bb7(#5)



Ebm9



Ab11 Gb11



1. "Yes, yes, I am." "...and he goes by the name, — 2. "All the way —

3. He's going to sing a song for y'all about this girl."

(Bass line in cues)

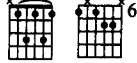
Bb7(b9)



Bb+



Bb7 Bb7(#5)



1. 2.

Ebm9



Ab11



Gb11



ha - ha,
from Memphis, Tennessee.
"Come in right here?"

Jus - tin." (Wow - oo._____)
And he's got something special for y'all tonight.

3.



Verse:



"Yeah, c'-mon."

1. On that sun - ny day_____
2. See additional lyrics

did - n't know I'd meet

such a

(Bass line cont.)

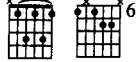
Bb7(b9)



Bb+



Bb7 Bb7(#5)



Ebm9



Ab11



Gb11



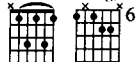
Bb7(b9)



Bb+

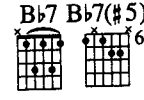
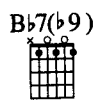


Bb7 Bb7(#5)



beau - ti - ful girl_____ walk - ing down the street.____

Seen those bright brown_ eyes____ with



tears com-ing down. (So he said to him-self) She de-serves a crown, but

Chorus:



where is it now? Ma-ma, lis-ten... Se-ñor-i-ta, I feel for you. cry.

(D.S.)












You deal with things that you don't have to. He does-n't love you, I can











tell by his charm. But you can feel this real love if-a you just lay in my... You're run-ning

1. 2.











2. 3.

Ebm9  4
 Ab11  6
 Gb11  9
 Bb7(b9) 
 Bb+ 
 Bb7 Bb7(#5)  6
 Ebm9  4
 Ab11  6
 Gb11  9

if - a you just lay in my Oh, oh, ahh, arms.

Bb7(b9) 
 Bb+ 
 Bb7 Bb7(#5)  6
 Ebm9  4
 Ab11  6
 Gb11  9
 Bb7(b9) 
 Bb+ 
 Bb7 Bb7(#5)  6


Oh, oh, ahh, arms. Oh, oh,

Ebm9  4
 Ab11  6
 Gb11  9
 Bb7(b9) 
 Bb+ 
 Bb7 Bb7(#5)  6
 Ebm9  4
 Ab11  6
 Gb11  9
 Db11 

ahh, arms. Oh, oh, ahh, arms.

When I

Bridge:

Dmaj7/E  7

Amaj9  7

(End bass line)

look in - to your eyes I see

(Just lis - ten, ba - by.)

Dmaj7/E



Amaj9



some - thing_ that mon - ey can't buy. And I

(Just hear me, ba - by.)

Cmaj7/D



Gmaj9



know if_ you give us a try I'll work

(I want ya, girl.)

1.

Cmaj7/D



Gmaj9



D.S. %

hard - er_ for you, girl, and no long - er will you ev - er have to

2.

Cmaj7/D



Gmaj9



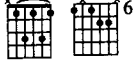
Bb7(b9)



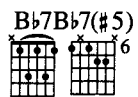
Bb+



Bb7 Bb7(#5)



I'll work harder for you, girl, and you won't ever cry. *Now listen, I wanna try something right now.*



See, they don't do this no more.

I'm gonna sing something and I want the guys to sing with me.

They go:



"It feel like some-thing's heat - ing up,
2. 3. 4. 5.

can I leave with you?"

And then the ladies go:

(4x - Bass line enter to end)

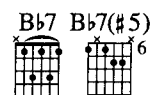
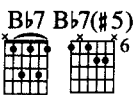


Play 5 times

"I don't know but I'm think - ing 'bout

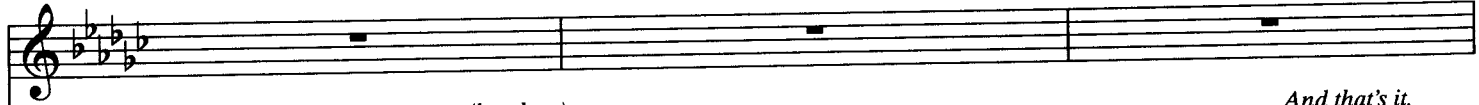
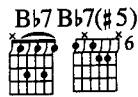
real - ly leav-ing with you."
(Feel good, don't it? C'mon!)

Guys sing:



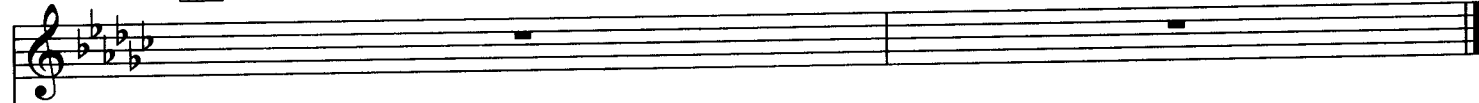
Gentlemen, good night.

Ladies, good morning.



(laughter)

And that's it.



Verse 2:

You're running fast thru my mind,
Girl, don't you slow it down.
If we can carry on this way this thing might leave the ground.
How would you like to fly?
That's how my queen should ride.
But you still deserve the crown.
Why hasn't it been found? Mama, listen...
(To Chorus:)

STILL ON MY BRAIN

Words and Music by
JUSTIN TIMBERLAKE, HARVEY MASON, JR.
and DAMON THOMAS

Slowly ♩ = 69



mf
(with pedal)



1. Beau - ti - ful days ___ are long ___ gone. ___
2.3. See additional lyrics

Ebmaj7

Ebm6

Bbmaj7

E7(b5)



I can't seem to breathe. Feels like it has - n't been that long.

Ebmaj7

Ebm6

Bbmaj7

E7(b5)



since you walked a - way from me. Now, I can try to act real strong.

Ebmaj7

Ebm6

Ebm7/Ab

Dbmaj7



but you and I both know I still think of you that way.

1.
Cm7/F



2.3.
Cm7/F



2. You should know that you were my soul. Now

Chorus:



I could say that I don't love you no more. And



I could say that I've closed the door for our love. And I could tell you



I feel it's time for us to go our sep - 'rate ways, but, ba - by, I just



D.S.

would - n't be the same, 'cause, girl, your love is still on my brain. 3. Now

2.



Bridge:

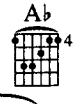
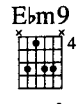
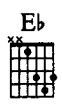
still on my brain.

Now love is a game that we



both like to play.

But will I win or lose, if I go or if I



stay? Yeah.

E - ven though I try to hide my



bro - ken heart in - side.

Girl, you know me in - side out and I

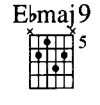
Cm7/F



Chorus:
Gm9



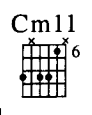
Ebmaj9



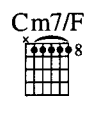
can't get you off of my mind._____ I could say that I don't love



Cm11



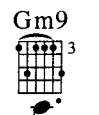
Cm7/F



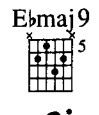
D7/F#



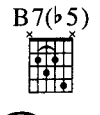
Gm9



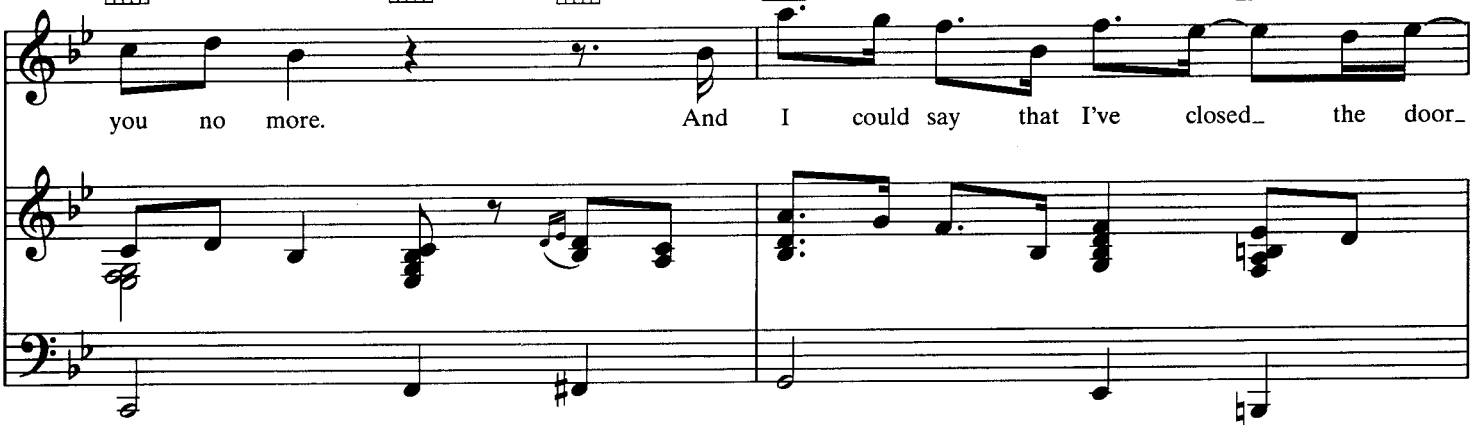
Ebmaj9



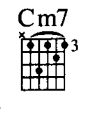
B7(b5)



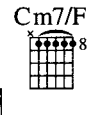
you no more. And I could say that I've closed_ the door_



Cm7



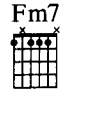
Cm7/F



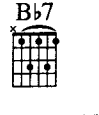
Gm9



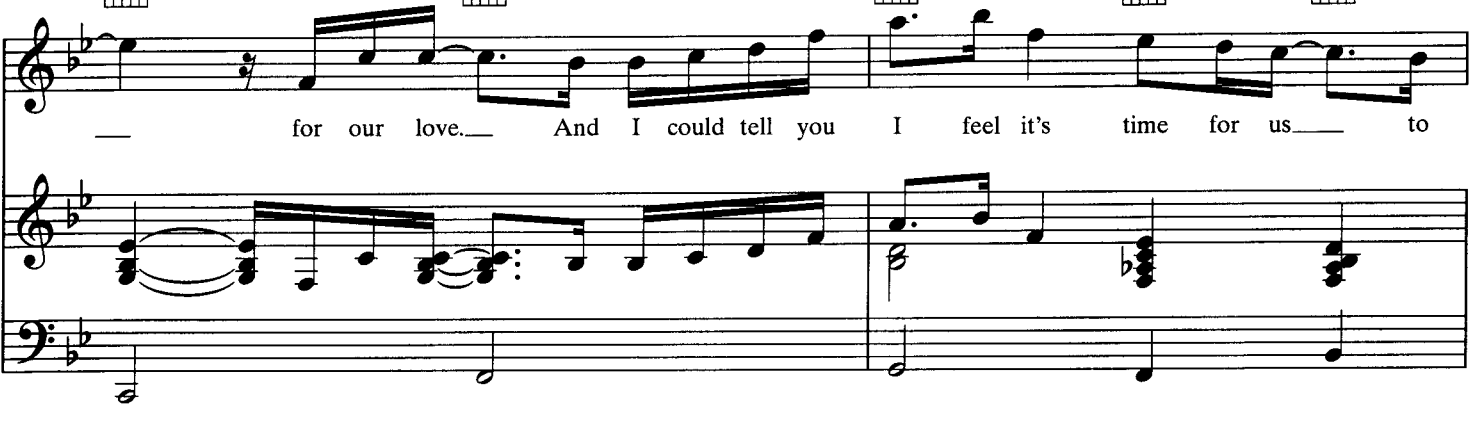
Fm7



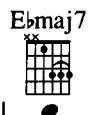
Bb7



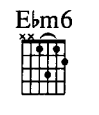
_____ for our love._____ And I could tell you I feel it's time for us_____ to



Ebmaj7



Ebm6



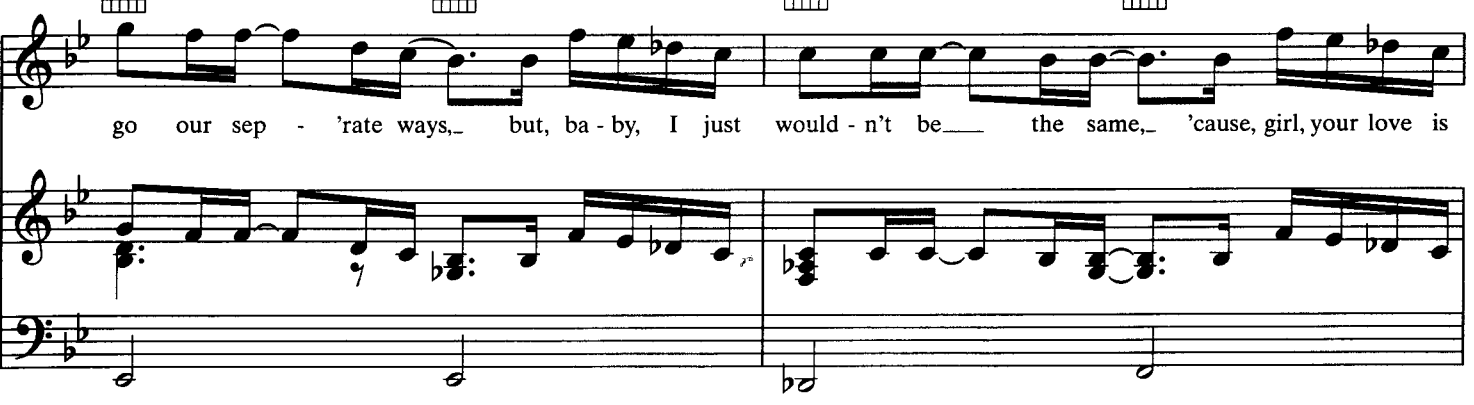
Dbmaj7



Cm7/F



go our sep - 'rate ways, but, ba - by, I just would - n't be_____ the same, 'cause, girl, your love is



D \flat maj7 **Cm7/F** **B \flat maj7** **E7(b5)**

still on my brain. La la la la la la

a tempo

E \flat maj7 **E \flat m6** **B \flat maj7** **E7(b5)**

la la La la la la la la

E \flat maj7 **E \flat m6**

la la La la la la

Repeat ad lib. and fade

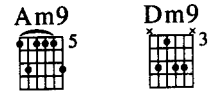
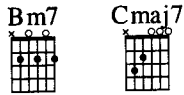
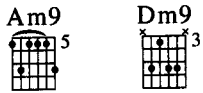
Verse 2:
 You should know that
 Beautiful lights, the star-filled nights,
 They don't mean a thing,
 'Cause you were my star.
 So it don't seem right
 Without you here with me.
 Now, I can try to act real strong.
 But you and I both know
 It's hard for me to say, you were my soul.
 (To Chorus:)

Verse 3:
 Now when you're in love, it takes time to heal
 When someone's broken your heart,
 And changes how you feel.
 Girl, I thought that you'd never do me that way.
 But even after all, I still think of you that way.
 (To Chorus:)

TAKE IT FROM HERE

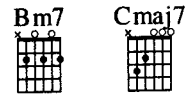
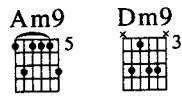
Words and Music by
JUSTIN TIMBERLAKE, CHAD HUGO
and PHARRELL WILLIAMS

Slowly $\text{♩} = 76$

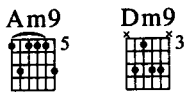


Some-times, mm, mm,

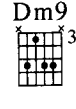
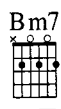
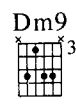
mf



mm, some-times the road gets hard. Oh, no, no, no.

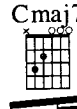
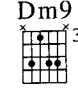
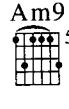
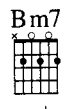


Let me take it from here, girl. Don't you wor-ry. I wan-na be your

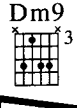
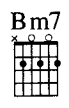
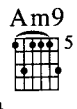


ans-wer o - ver time when you see how I put your life be-fore mine.

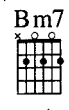
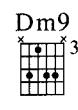
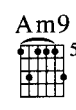
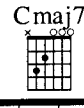
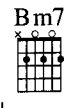
Chorus:



with no ques-tion. When all the love feels gone and you can't car-ry on, don't



wor-ry girl, I'm - a take it from here. Just as sure as the sun will shine ev'-ry morn -
 (Take it from here, ba - by.)



ing, ev'-ry - time, don't wor-ry girl, I'm - a take it from here. 2. I wan-na hold your

2.



here. And when there's no one there to hold___ and you re - al - ize___



___ the world_ is cold,___ don't wor - ry, girl,___ I'm - a take it from



here. (That's what I'm gon - na do.) Just as sure as the sun will shine___ ev' - ry morn-



ing, ev'-ry-time, don't wor-ry, girl,___ I'm - a take it from here.
(Don't you wor-ry, ba-by girl.)

Bridge:

Fmaj7/G

Cmaj9

Gmaj7/A

Dmaj9



Give me one rea - son why we should not be leav - ing. This

Fmaj7/G

Cmaj9

Gmaj7/A

Dmaj9



world is so de - ceiv - ing, the time is now. Let's

Fmaj7/G

Cmaj9

Gmaj7/A

Dmaj9



fly a - way speed - in' through the Gar - den of E - den where
(fly a-way.)

Fmaj7/G

Cmaj9

Gmaj7/A

Dmaj9



all the sweet are breath - ing and love sur - rounds. When all the



love feels gone and you can't car - ry on, don't



wor - ry girl, I'm - a take it from here. Just as



sure as the sun will shine ev' - ry morn - ing, ev' - ry - time, don't



1.



wor - ry girl, I'm - a take it from here.

12.

Outro:

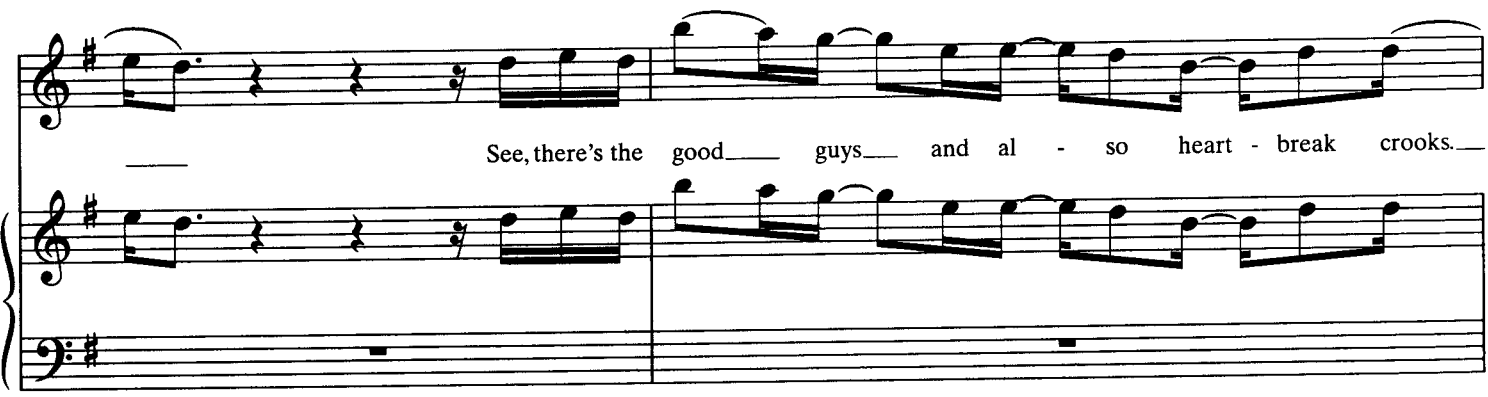
Bm7  Cmaj7 

N.C.



here. Got some-thing to tell you, ba-by. Love ain't al-ways the way they write in books.


(Drums continue)



See, there's the good guys and al-so heart-break crooks.



Your heart's the real book. Just take a look in-side.



'Cause there's a col-or-ful il-lus-trat-ed guide.

Am9



Dm9



Bm7



Cmaj7



So there you go. I'll be the one, to help you weather the storm.

Am9



Dm9



Bm7



Cmaj7



Am9



Dm9



I'll be there, mommy...

Repeat ad lib. and fade

Bm7



Cmaj7



Am9



Dm9



Bm7



Cmaj7



...no matter what time, no matter what place. You can always count on me, I'm-a take it from here.

Verse 2:

I wanna hold your hands, review all your plans.
 I wanna make sure everyone of your dreams will stand.
 I wanna be your Broadway Show on review.
 Why? So I can act out how God was when he made you.
 I wanna be your lighthouse when you get lost.
 I'll light a bright and shiny path to help you across.
 (Light the way for you, baby.)
 I wanna be your mother, (wait) see what I see.
 When you see that can't nobody hold you like me, 'cause I love ya.
 (To Chorus:)