INTRO (BACK TO BASICS)

Words and Music by CHRISTINA AGUILERA, KARA DioGUARDI and CHRIS E. MARTIN

Moderately slow half-time

Fmaj7/G

Gm

I’ve waited for some time to get inside the minds
So here I stand today; in tribute I do pay

Fmaj7/G

Gm

of every legend I’ve ever wanted to stand beside,
to those before me who laid it down and paved the way.

Fmaj7/G

Gm

It’s like an endless ride, feelin’ the lows and highs
And so to God I pray that He will give me strength

* Recorded a half step higher.

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of every lyric and melody, every single rhyme.

of song in His good faith, in His good_

faith. I'm go-in' back to basics.

to where it all began. I'm read-y now to face.
I wanna understand what made the soul singers and the blues figures, yeah.

that inspired a higher generation. The jazz makers and the ground breakers, they gave so much of themselves in dedication.
So here I stand today: in tribute I do pay

to those before me who laid it down and paved the way.

Ooh, yeah.

Hey.
MAKES ME WANNA PRAY

Words and Music by CHRISTINA AGUILERA, RICH HARRISON, KARA DioGUARDI and STEVE WINWOOD

Moderately

(Oh, yeah.)

Hey hey... hey hey, ooh. Yeah, hey.

What is this feel-in' comin' over me?
I'm taken back in disbelief.

Is this really me, ha, in the mirror I see starin' back at me?

Could it be a new reflection of a woman complete?

All of a sudden, I'm so carefree. I've kept some company I shouldn't have.
Your love is do-in' something strange to me. 
Made some mistakes, but that's in the past. I'm con-

Got a new flame, ha; haven't been the same. Some-thing in me's changed, I'm com-in' clean,

rearranged, and I feel that I've been saved. And I can breathe, and I finally believe.

You got me feelin' like You're that something I've been missin'. You got me thinkin' I'll be al-right, and You're the reason.
Everythings heaven; cause life with You has been a blessing.
Ooh, I can feel it; were movin in a new direction.

(Ooh ooh, ooh ooh) I got it bad in a serious way. Oh, yeah.

Your love has brought me to a higher place. Oh, yeah.

(Who knew, who knew) itd be You to restore my faith? Every day.
I am amazed, and it makes me wanna get down and pray.

(Pray,... pray.) Makes me wanna get down and pray.

Said, it makes me wanna get down and pray.

(Pray,... pray.)

Yeah.
I am amazed, and it makes me wanna get down and pray.

Makes me wanna get down and pray.

Said, it makes me wanna get down and pray.

Yeah.

(Pray, pray.)
Makes me wanna get down and pray.

Where would I be, where would I be without You by my side?

Where would I be, where would I be without You standin' by? Makes me wanna get down and pray.
When I'm feelin' low and all alone, You're the light in my day, yeah.

Thank you, Father. Wanna lift my hands up in praise (Pray, every time I'm hearin' Your name. Wanna reach...
out and rejoice
(Pray, pray.)

yeah.
(Pray, pray.)

Hey, hey.

right.
BACK IN THE DAY
Words and Music by CHRISTINA AGUILERA, KARA DioGUARDI,
CHRIS E. MARTIN, DON COSTA, JAMES CASTOR,
LANGDON FRIDIE, JR., DOUGLAS GIBSON, HARRY Jensen,
ROBERT MANIGAULT and GERALD THOMAS

Moderately
Gm7    Am7(add4)
Gm7/C   Am7/D

Gm7    Am7(add4)
Gm7/C   Am7/D

Gm7    Am7(add4)
Gm7/C   Am7/D

Back in the day, they used to say,
Now, "Chain of Fools" and "Respect"

"Play that song, get it go-in'" and the band played,
was the an-then of a wom-an, Are - thea said, "What's Go - in' On?"
And still to-day, you hear us say, "Let's Get It On";

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"Play that song all night long, Mister D."

such classic songs... don't forget them...

Though times have changed, it's still the same.

we all need a minute to get away.

my inspiration every day.

So let it go and feel the flow.

So give it up for the ones

If you got soul, let the world know.

who came before, opened up that door.

We're gonna

If you got soul, let the world know.

who came before, opened up that door.

We're gonna

set the mood;

gonna go back to an
old-school groove. Gonna rewind to another time, when the originators, innovators were alive. yeah. So,

break out the Marvin Gaye, your Etta James, your Lady Day and Coltrane.

Turn up your forty-fives, bring back to life the sound and vibe of yesterday.
Open your mind, enjoy the ride, get out tonight and grab that soul train.

Back in the day, back in the day, back in the day, back in the day.

Back in the day, back in the day, back in the day.

To Coda

Back in the day, back in the day.

Oh, yeah.
Back in the day, back in the day. So get up, relive it. Gotta let yourself go. Give up your praise; come celebrate.

Just get brate. We're gonna celebrate, yeah. So,

Back in the day, back in the day. Oh, baby.

D.S. al Coda
I don't know what you did boy, but you had it and I've been hooked ever since. Told my mother, my brother, my sister and my friends. Told the others, my lovers, both past and present tense that every time I see you every thing starts mak' in' sense.
(Do your thing honey.) Ain't-

no other man that can stand up next to you. Ain't-

no other man on the planet does what you do. You're-

the kind of guy a girl finds in a blue moon. You got
soul, you got class. You got style, you're bad-ass. Ain't no other man it's true,

<table>
<thead>
<tr>
<th>B</th>
<th>F#m</th>
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<tr>
<td>ain't no other man but you.</td>
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Never thought I'd be alright, no, no, no,

til you came and changed my life, yeah, yeah, yeah.
What was cloudy now is clear, yeah, yeah. You're the light that I needed.

You got what I want, boy, and I want it. So keep on givin' it up. Tell your mother, your brother, your sister and your friends. Tell the others; your lovers better
not be present tense. 'Cause I want everyone to know that

you are mine and no one else's.

whoa, ahh. Ain't...

Ain't no other, ain't, ain't no other, other. Ain't no other, ain't.
Ain't no other lover. Ain't no other. I, I, I need no other.

Ain't no other man but you.

You are there when I'm a mess, talked me down from every ledge.

Give me strength, boy, you're the best.
You're the only one who's ever passed every test.

Ain't no other man that can stand up next to you. Ain't no other man on the planet does what you do. You're the kind of guy a girl finds

Ain't no oth-er man it's true, ain't no oth-er man but you. Now, I'm tell-in' you, said,

ain't no oth-er man but you. Ain't you.
UNDERSTAND

Words and Music by CHRISTINA AGUILERA, ALLEN TOUSSAINT, KARA DioGUARDI and KWAME HOLLAND

Moderately slow, in one

\[ F:\#m7 \]

\[ B7 \]

I made you think you don't un-

\[ mf \]

Half-time feel \( \text{(*) = \( x \)} \)

\[ E\#m \]

\[ G \]

understand understand understand understand I used to think

that happiness would only be something that happened to somebody
else. Everybody believed, everybody but me, yeah.

And I've been hurt so many times before that

my hope was dyin'; so sick of tryin'; everybody could see, everybody but me, yeah. But then,
G

you came into my life;
you opened up my soft

Em/A

no way to lie to you;
you know me better than

Em/B

I do, oh,
I could see you

Em/D

Ba-b-y, ooh,
you see me through;

Em

and I could see your eyes,

F#m7

I made you

B7

and suddenly realized

Em

I'd be no good without you

think you don't understand

(All the times you didn't understand)
(After all the hoops I put you through, now I see that I'm in love with you.) Now, I hope you finally understand... (Understand, Understand, Understand.)

So many tears I had to cry, but you had... many more of your own...
you had to dry. But you stuck it out, and you're

here with me now, yeah. And rememberin' the
days I pushed away your love; you called my bluff, and you still stayed a-

round. Yeah, you figured me out, said, you got me down.
D.S. al Coda

And there's...

CODA

Understand...

Un-der-stand...

Ba-by, won't you listen, now;

can't you see just what I'm talkin' bout?

Say, ba-by, won't you listen, now;

can't you see just what I'm talkin' bout?

Time went on, and I was wrong...
to keep my distance for so long. So afraid.

you’re forever in my life. Don’t you go.

you wouldn’t stay, but you never turned a way.

Always right I found a home. And I could see

into your eyes; suddenly I realized I
made you think
you don't understand.

(All the times you didn't understand why you couldn't just be my man.)

made you think
you don't understand.

(There were many walls you had to climb if you really wanted to be mine.)
made you think you don't understand
(After all the hoops I put you through, now I see that I'm in love with you.)
made you think you don't understand
(Understand. Understand. Understand.)
SLOW DOWN BABY

Words and Music by CHRISTINA AGUILERA, MARK RONSON, MARVIN BERNARD, CURTIS JACKSON, KARA DioGUARDI, MICHAEL HARPER, RAYMOND ANGRY, WILLIAM GUEST, ED PATTEN, GLADYS KNIGHT, MERALD KNIGHT and WILLIAM BOLTON

Moderately

F♯m7

(Stop! Slow down, ba - by.)

F♯7♯9

(Slow down, ba - by.

C♯7

Slow down, ba - by.

Slow down, ba - by.

Slow down, ba - by.

Stop! Slow down, ba - by.)

Stop! Slow down, ba - by.)


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- contains a sample of "So Seductive" by Curtis Jackson, Michael Harper and Marvin Bernard
I can tell that you're into me.  
B-a-by, it's so plain to see.  
After all of the games you played,  
how's it feel to finally get a taste?

I can see it in your eyes; you're paralyzed every time I pass you by.  
You can dish it out, but can you take the bed you've made? Go lie in it for a change.

And you're the kind that gets your way.  
I'm not fallin' for your stupid lines;  
I know you've used 'em 'bout a thousand times.

I can see it all in your face; you're blown away 'cause I don't want you in my space.  
You say 'em like they were a nursery rhyme, but I won't bite. B-a-by, don't you even try.
You strut around here like you think that I can't do without you.
You're comin' round here like you think that everything's about you.

You got some nerve to think that I would give up every thing.
If you knew anything, you'd realize I wear a ring.
(Slow down, baby, and)

don't act crazy, 'cause you know you can look all you want, but you just can't

touch.) Just can't touch, no. (So, slow down, baby; I'm not your lady. Boy, you're
never gonna get it from me, 'cause I'm with someone.

slow it down.

whoa.

(Slow, slow, Stop! Slow down, baby.)

one.) With someone, yeah. Do you really wanna waste your time? Don't you have
better things to do in life?
Hey,

whoa...
Listen, I don’t wanna get you down,
but I am

never gonna mess around, so how many ways do I have to

say...
(Whoa.)

CODA

You better stop; slow down, baby.
(So,)

N.C.
D.S. al Coda

N.C.
F#7b9
slow down, ba - by, and don't act cra - zy, 'cause you
B7
know you can look all you want, but you just can't touch.) You just can't touch, no._
C#7

lead vocal ad lib.

F#7b9
(Stop! Slow down, ba - by.)
B7
OH MOTHER

Words and Music by CHRISTINA AGUILERA, BRUNO COULAI, CHRISTOPHE BARRATIER and KARA DioGUARDI

Moderately slow

With pedal

F#m G7

C#m A/C# F#m G7 C#m

She was so young... with such innocent eyes...

F#m G7

C#m A

She always dreamed of a fairy tale life...

F#m G7

C#m A

and all the things that your money can't buy...


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and she thought that he was a wonderful guy.

Then suddenly, things seemed to change;

It was the moment she took on his name.

He took his anger out on her face, and she kept
all of her pain locked away.

Oh Mother, we're stronger for all of the tears you have shed.

Oh Mother, don't look back, 'cause he'll never hurt us again.

So Mother, I thank you for all that you've done and still do.
You got me, I got you; together, we always pull through...

We always pull through; we always pull through. (Oh Mother, oh Mother,

oh Mother.) It was the day that he turned on the kids.

that she knew she just had to leave him. So many.
- voices inside of her head

C\#m

F\#m

G\#7

- sayin'

C\#m

F\#m

G\#7

- over and over and over. "You deserve much more than this." She was

C\#m

F\#m

G\#7

- so sick of believin' the lies and tryin' to hide; (coverin' the cuts and bruises.)

C\#m

F\#m

G\#7

D.S. al Coda

So tired of defendin' her life; she could have died fightin' for the lives of her children.
(Oh Mother, oh Mother, oh Mother.)

All of your life you have spent burying hurt and regret, but

Mama, he'll never touch us again.

For every time he tried to break you down, just remember who's still around. It's
You got me, I got you; together, we always pull through.

Always pull through, yeah.

We always pull through.

yeah.

I love you, Mom.
F.U.S.S.

Words and Music by CHRISTINA AGUILERA,
KARA DioGUARDI and CHRIS E. MARTIN

Freely
Fm11

With pedal
Fm(add2) Cm#6/Eb Dbmaj7 Cm6/Eb Fm(add2) Moderate half-time tempo
N.C.

(Spoken:) You know who you are.

8vb throughout

(1st time only) This is for you.

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I thought I knew who you were. I see now.

you were a lesson to learn. And all I am to you now

is a bridge that's been burned.

Now.

I was the first to believe. I made you part of my musical
dream, and your thanks to me came without an apology.

Yeah. We wrote "Loving Me 4 Me."

"Don't Walk Away," "Can't Hold Us Down," all part of our history.

Don't forget "Infatuation," "I'm A Fighter"; feeling "Underap..."
Yeah, this song is for you to remember you that I moved on, sang my songs; I've got no regrets. (Hope it all was worth)
(Spoken:) Looks like I didn't need you.

Still got the album out.
ON OUR WAY

Words and Music by CHRISTINA AGUILERA, DERRYCK THORNTON, LIZ THORNTON, MARK RANKIN and KARA DioGUARDI

Bright half-time feel
Fm(add2)  Fm  Ebm/Ab  Gb/Ab  1-3  D9maj7  Db7
mf

With pedal

Gm7  C7  N.C.

Me and you, we're different; don't always see
together, we'll weather many storms as
eye to eye, You go left, and I go right; family.

That bond is forever.
ON OUR WAY

Words and Music by CHRISTINA AGUILERA, DERRICK THORNTON, LIZ THORNTON, MARK RANKIN and KARA DioGUARDI

Bright half-time feel

With pedal

Me and you, we're different; don't always see
Together, we'll weather many storms as

eye to eye:

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by my side. Sing-in'. (I think we're on our way) to

better days, better days. oh. (Let's say we turn the page:)

move on from all the times should've laughed, not cried. Feel-in'.

(what is there more to say? I think that we're on our way.)
on our way.)

Some day soon, I'll

need advice;

hope you're there to

shed some light.

And maybe one

day, you'll be wanting mine, and we can
be there for each other. (I think we're on our way.)

through all the lows and highs, need you by my side. Sing-in'.

(I think we're on our way) to better days, better days, oh. (Let's say we turn the page;) move on from
Have I been blind? For the first time in my life, I feel I've o-

-pened up my eyes. Since you've ar-rived like an an-

gel from the sky, I'm on a spir-i-tual high. So

don't you ever go a-way; I could nev-
Am\11 | D7 | G(add2) | Fm7/Bb

- er face... Los- ing you would kill my

faith in a high- er place. What kind of world

Ebmaj7 | Am\11 | D7 | G(add2)

would it be without you? I could'n't breathe

Fm7/Bb | Ebmaj7

without you near. What kind of world

Am\11 | D7 | G(add2)
would I see without you? I can't dream

without you here.

To Coda (Ø)

Beautiful boy,

how on earth did I do something worth deserve
in you?

Hoo.

My bet ter half.

how I cher ish through and through ev ry part.

of you; I do. Loving you's made me whole; now I

be long. I've found my home.
Promise me we'll always stay the way we are today.

What kind of world

(I can't even imagine

if this never happened, had happened.)
thank God every day.
(Almost lost you forever,

but I'll always remember, remember.) Said,

you're my saving grace.

What kind of world

Am11  D7  G(add2)

Am7  D7  G(add2)  Fm7/Bb

Eb7maj3  Dsus  D  G(add2)
Fm7/Bb

would it be without you? I couldn't breathe

Am11  D7  G(add2)

without you near. What kind of world

Fm7/Bb

would I see without you? I can't dream

Am11  D7  G(add2)

without you here.
STILL DIRTY

Words and Music by CHRISTINA AGUILERA, KARA DiOGUARDI and CHRIS E. MARTIN

Moderately $\frac{4}{4}$ $\frac{4}{4}$

If you

see me walkin' down the street,
woman's sexuality
or in the pages of your magazine,
always under so much scrutiny?

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just a little differently, doing exactly as she pleases, showing without
off a softer side of me, being called a million things?

lookin' like a lady, not the girl they used to know, 'cause I don't always wear revealing clothes.

fooled by everything you see; I'm gotta fooled the moment I get home, I'm lettin'
let the naughty in me free, yeah. (There's a
least, givin' a private show. (But don't you know, there's some

woman inside of all of us who never quite seems to get enough. Try'n'
woman out there who talk and stare, who never seem to let down their hair, like


to play by judgment, but they're just scared, 'cause soon
to pass judgment, the rules is rough, 'cause soon

ever or later, something's gonna erupt, 'cause (cause)
know what they're missin'. So they better beware, 'cause (cause)
(I still got the nasty in me, still got that dirty degree.) Still got it. (And

if you want some more sexy, still got that freak in me.) Yeah.

(I still got the nasty in me, still got that dirty degree.) Ooh, yeah. (And

if you want some more sexy, still got that freak in me.) No
matter what you're thinkin' of me, still dirt-y. And

if you still want it with me, still got it. No matter what you're thinkin' of me, still dirt-y. Still

got that freak in me.) Why is a got that freak in me.) Don't

tell me to behave, 'cause I'll never play that game. Don't
tell me what to do, 'cause I'll never be uptight like you. Don't
look at me that way, 'cause I ain't ever gonna change. And if you're

talkin' 'bout my life, you're only wastin' your own time. If I

wanna wear lingerie outside of my clothes, if I
wanna be erotic in my own videos, if I wanna be provocative, well, that ain't a sin. May-

be you're not comfortable in your own skin.

got that freak in me.

Repeat and Fade

Optional Ending
HERE TO STAY

Moderately slow

Well, ev'-ry-bod-y got an opin-ion, now don't they, but it
never been the type to be shy; I know that some would
ain't no thing to me._ It real-ly don't make an-y dif-
tence, now, to me if you
say I'm too head-strong._ but I'd rather be a wom-
an who voic-es her mind, whether you

Recorded a half step higher.

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contains a sample of "The Best Thing You Ever Had" by George Jackson
Dm

I don't like what you see. I pay no mind to the negative kind, 'cause it's think I'm right or wrong. And I know some people wanna criticize, makes 'em feel

F6

just no way to be. I don't stop to please someone else's needs; gonna. bet - ter 'bout them-selves. So, say what you will, time will reveal in the end that

Dm

live my life for me. I will be here still. I'm gonna keep on. I'm a do my own thing. We all got a song

F6

that we're meant to sing. And no matter what people say or might think. I ain't goin'
no place. No, I'm here to stay. Gonna keep on doin' my thing; 'cause whether they love

or they hatin' on me, I'll still be the same girl I used to be, 'cause I ain't goin'

no place. No, I'm here to stay.

I'm here to stay.

I'm here to stay.

I'm here to stay.

I'm here to stay.

I'm here to stay.
Dm       F6      Dm       F6
Got-ta get up, keep my head up; gon-na keep on turn-in' it up, nev-er let up. If I keep

Dm       F6
step-pin' it up, I'm a prove that I ain't nev-er gon-na be stopped, like it or not.

Dm       Bbmaj7       Bb6/9
gon-na be stopped, like it or not. (Whoa whoa, whoa, whoa.) No mat-ter the pres-sures that face me,

Gm9       Bbmaj7       Bb6/9
(I be-lieve, I be-lieve they will see.) I'll nev-er let an-y-one break me.
(All your doubt can do now is strengthen me.)

And life, it ain't always that easy. (Gotta fight to see past the boundaries.)

(Cross-in' the lines I will define every time) that forever is mine.

I'm a do my own thing. We all got a song that we're meant to sing. And no matter what.
THANK YOU
(Dedication To Fans...)

Words and Music by CHRISTINA AGUILERA, STEPHEN KIPNER,
DAVID FRANK, PAMELA SHEYNE, KARA DiGUGUARDI
and CHRIS E. MARTIN

Moderately

D♭maj7  Cmin

Gb♭maj7  Db♭maj7  Cmin/F

Play 3 times

Oh.

Gb♭maj7/B♭

D♭maj7

Cmin/F

Repeat ad lib.

(1.) It seems like a life - time since I.
(2.) Spoken lyrics ad lib.
(3.) Some peo - ple have said things in times

felt like a pris - ner of my dreams,
yeah.

Ooh.

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contains a sample of "Genie In A Bottle" by Stephen Kipner, David Frank and Pamela Sheyne.
It took such a long time for me,
But you've always been there to give

— to realize just how to be
that extra love to pull me through,
to do what I gotta do.

Don't go thinkin' I'm not thankful.
'Cause there'll always be those ups and downs, but you've al—

I've got my hands full of good things.
— ways seemed to stick around and see,
— me through to believe.
And I hope I can give back a little bit of what you've given me; you give me all that I need.

(1, 3.) So, thank you for standing right by me.
(2.) Spoken lyrics continue.

(1, 3.) So, thank you for being behind.
(2.) Spoken lyrics continue.
me and watch in me grow, and let

-tin' oth-ers know that you'll still believe in what I'll

1, 2

be. be. It took a while

Spoken lyrics end:

till I could do what I wanted, and now I'm so happy that I started where I started. I'm thank-in' God.
that I can be in a position to do my own thing...

now and make my own decisions. And so, I'm thank-in' you for be-in' true and stand-

in' by me through and through. Spoken lyrics ad lib, to end

---
ENTER THE CIRCUS

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Waltz tempo

Am

(cresc. poco a poco)

Am

Ab

Ab

(Spoken:) Ladies and gentlemen,
boys and girls.

Am

Ab

Ab

Am

Step right up!
Come closer!

Ab

Ab

Ab

You
Am  Ab  Am  G#+

won't believe your eyes!
Behind this curtain,
see something you've never

Am  G#+  Am  G#+

seen before; heard before; tried before?
The most amazing

Am  G#+  Am  G#+

show on earth?
(La la la la la la la la,

Am  G#+  Am  G#+

la la la la la la, la la la la la la la.)
believe your eyes, won't even recognize  
Is it true what they say?  
Is it all just fun and games?

the wonderment that lies  
Or is there more behind the makeup and the

faces full of paint?  
I ask you:  
Do you want to come and play?

(la la la la la la la, la la la la)

<noqa>
Do you want to come and play?

So sit back, relax.
Fasten your seat belts;

it’s going to be a bumpy ride.

to the other side.

Segue to “Welcome”
seen before... Hear the fairy tale unfold...

What's behind the smoke and glass? Painted faces, everybody

wears a mask. Are you selling them your soul?

Will you be left out in the cold?
Is it all blue skies, fun and games—

until you fall, and then you're left with no one at all?

You're riding on a shooting star, with a smile

upon your face. But soon, the shine fades.
A little slower

and you're left out all alone, wonderin',

where did they all go?

poco accel. cresc.

been jaded, hated, Who'll be around when the lime-light's faded?

been shot down, pushed out, made to smile when I wanted to frown... Always
tak-in' a bow, al-ways work-in' the crowd, al-ways mak-in' the rounds, al-ways play-in' the clown. Who'll be

stick-in' it out, who'll be stay-in' a-round when the lights go down?

Waltz tempo

Am

E+

Am
Hey, hey, yeah, uh.

met him out for dinner on a Friday night; he

really had me workin' up an appetite. He

drank champagne and we danced all night. We

had tattoos up and down his arm. There's the

shook the paparazzi for a big surprise;
noth-in' more dan-ger-ous than a boy with charm. He's a
gos-sip to-night will be to-mor-row's head-lines. He's a
one-stop shop, makes the pan-ties drop. He's a sweet-talk-in' sug-ar-coated
can-dy-man, a sweet-talk-in' sug-ar-coated can-dy-man.
Ooh yeah, yeah.
He can-dy-man... Wah shoo-bah doo dwee-dop, bop

shoo bop, bah doo-dah dwee-dah dum-bow,... bop bow...

Hey,... yeah.... Shoo-doo-bah dee-bah doo-bah

dwee-bop bow.... Shoo-doo-bah dee-bah doo-bah dwee-bop bow....
E7
Shadoobah deebah doobah dwie-bop bow. He's a one-stop shop, makes my

B7

er-ry pop. He's a sweet talkin' sugarcocated candyman.

A7

E7

sweet talkin' sugarcocated candyman.

Oh whoa, yeah, ee, yeah.
Well, by now I'm gettin' all bothered and hot;

when he kissed my mouth, he really hit the spot. He had lips like sugar cane;

good things come for boys who wait.

Male: Tarzan and Jane were swing-in' on a vine. Female: (Candyman.)
(Candyman, candyman, sweet, sugar,
(candyman,) He's a one-stop, gotcha hot, makin' all the panties drop.
(sweet, sugar, candyman,) He's a one-stop, got me hot,
mak-in' my uh hot, (sweet, sugar, candy-man) He's a

one-stop, get it while it's hot, baby, don't stop, (sweet, sugar...)

He got those lips like sugar cane;

good things come for boys who wait. He's a one-stop shop with a
real big ah! He's a sweet-talkin' sugar-coated candy man, a
sweet-talkin' sugar-coated candy man, a sweet-talkin' sugar-coated candy man,
candy man, a sweet-talkin' sugar-coated candy man, (Candy man)
(Candyman.) (Candyman.) (Candyman.)

Male: Tarzan and Jane were swingin' on a vine. (Tarzan and Jane were swingin' on a vine.) Sippin' from a bottle of vodka...
ka double wine, (sippin' from a bottle of vodka)

ka double wine.) Jane lost her grip, and down she fell,

(Jane lost her grip, and down she fell.) squared herself away as she

let out a yell, (squared herself away as she let out a yell.)
NASTY NAUGHTY BOY

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Slowly, in 2

Cm7

With pedal

Ab7

Cm7

Ab7
You've been a bad, bad boy.
I'm gonna take my time, so enjoy.

There's no need to feel no shame.
I'll give you some ooh, la la la.
Hush now, don't say a word:

Relax and sip upon my champagne.
Vous levez couché avec moi?
I'm gonna give you what you deserve.
'cause I'm gonna give you a little taste of the
Now, you better give me a little taste; got you
put your

sugar below my waist; you nasty boy,
hot, bothered and wet, you nasty boy,
icing on my cake, you nasty boy.

Whoa,
Oh, no,

baby, for all it's worth,
ooh, there I go again; I swear I'll be the first

(Nasty, naughty boy.)
Vocal ad lib. ends. Ooh, I got you break-in' into a sweat.
got you hot, b-o-t-t-h-e-r-e-d and w-e-t, y-o-u w-a-s-

b-o-y.

(N-a-s-t-y, n-a-u-g-h-t-y b-o-y.)

B-a-b-y, f-o-r a-l-l i-t's w-o-r-th, I s-w-e-a-r, I'll b-e t-h-e f-i-r-s-t-

to b-l-o-w y-o-u r-m-i-n-d.
Now that you’re ready, give it to me. Just give me that hot, sweet, sexy lovin’. (Spoken:) Now, give me a little spankin’.

Oh, oh, yeah. Ooh, is that all you got?

Come on, now; don’t play with me! Ooh, give me that
hot, sweet, nasty boy, don't you make me wait...

You better give me a little taste, put your

icing on my cake, you nasty boy.
I GOT TROUBLE

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderately slow Blues (\(\frac{3}{4}\))

Ab7

With pedal

Db7

Ab7

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trouble, trouble, trouble
always knockin' at my
door.
Yes, I'm a whole lotta trouble, baby,
just like a kid in a candy store.
Well, I'm nothin' but trouble, babe.
now, since the day that I was born.

Well, I'm as good as it ever gets; something you won't forget. If you wanna spell trouble, babe, well, send out an S.O.S., yes. This baby's got something...
something you just can't ignore.

And:

yeah, it sure is likely, babe, you'll keep on coming back for

more.

Mm... hm. I've got a wicked taste for trouble, Instrumental solo

and I'm never ever satisfied.

Yeah, I'm a
whole lotta trouble, baby, and my evil ways

can't hide. Oh, my my. Well, I been

itchin' for some trouble, babe, every single day that I'm alive.

Solo ends Can't you
see the way I move?  Can't you read it in my hips?  There's

lots that's go-in' on in my pocket full of tricks.  Got some

secrets up my sleeve, if you know just what I mean.  Got

places you never been; take you out of your skin.  Well, I'm
Db7

trou-ble, trou-ble, trou-ble, ba-by,

al-ways knock-in' at my
door.

Yeah, I'm a whole lot of trou-ble, babe.

N.C.
ooh, since the day that I

was born.

Slowly
Ab7
Db(b5)
Eb7
Ab7
HURT

Words and Music by CHRISTINA AGUILERA, LINDA PERRY and MARK RONSON

Seems like it was yesterday when I saw your face, inside, but I won't admit it.

You told me how proud you were, but I walked away.

Sometimes I just wanna hide, 'cause it's you I miss.
Am7

And it's so hard to say goodbye when it comes to this.

Em

Ooh, ooh.

Lead vocal ad lib.

C

I would hold you in my arms;

A/C7

I would take the pain away.

tell me I was wrong?

Would you help me understand?

Are you thank you for all you've done, for give all your mistakes.

look ing down upon me? Are you proud of who I am?

There's

There's
nothing I wouldn't do to hear your voice again. Some-
times I wanna call you, but I know you won't be there.
Whoa. I'm sorry for blaming you.
for everything. I just couldn't do:
Am and I've hurt myself by hurting

Em you. Some days I feel broke self, oh.

Em/D Cmaj7 If I had just one more day, I would

Em Cmaj7 tell you how much that I've missed you since you've been away.
Oh, it's dangerous, it's so out of line to try and turn back.

I'm sorry for blaming you.
Em

_for ev - ry - thing_  I just could - n’t do;

Am

and I’ve hurt _ my self_.

C

by hurt - ing you.
MERCY ON ME

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderately slow, in 2

Am

(Lord, have mercy on my soul.

With pedal

Dm

for I have walked a sinful road.

Am

and I'm down on my knees; Lord, have mercy on me

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fess

that in all my_ loneliness.

I've forsaken and I've sinned, leaving

fragments of a man so broken.

I could tell You what I've done; grace.
or, should I tell You where I went wrong?

Well, the more that I start to

play, yeah, and the devil inside me is torn. God bless the

stronger man that I have scorned.
N.C.

Oh Lord, have mercy on my soul.

for I have walked a sinful road.

So I'm gonna get down on my knees, beg forgiveness to help set me free.

Lord, have mercy on me, please.
Am

Vocal ad lib. ends
So don't let me

fool a-round no more;

send Your

angels down to guide me through that door.

Well, I've

gone and confessed my regrets; and I pray I'm not held in contempt. I'm
Am

so lost and I need You to help me repent.

Oh

Lord, have mercy on my soul, yeah.

Oh, I'm beggin'; I'm pleadin'; I'm needin', I want you to know, oh yeah. So I'm down upon my knees.
Freely

oh Lord, I need forgiveness.

Tempo I

I need forgiveness from You.
SAVE ME FROM MYSELF

Words and Music by CHRISTINA AGUILERA,
LINDA PERRY and BILL BOTTRELL

Bluesy N.C.

C\(^{\#}\)m

G\(^{\#}\)m7

It's not so easy

lov'in' me:

Well, some

by your touch.

F\(^{\#}\)m7

A7

G\(^{\#}\)7

gets so complicated

guys have shown me aces,

all the things you gotta be.


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Ev'rything's changin'
I know it's crazy
but you're the truth.

I'm amazed by all your well, tomorrow may be

patience, every thing I put you through,
shaky, but you never turn away.

When Don't I'm asking about why to
from my self.
I know it's hard.

but you've broken all my walls.

You've been my strength, so
from my self.
I know it's hard.

it's hard.

but you've broken all my walls.

You've been my strength, so
Tempo I
Cm

self.

To my self, my

A7

self.

You're gonna save me

G7

from my, my self.

Cm

N.C.
So many years have gone by. Always strong, tried not to cry.
Thoughts racing fast through my mind as I'm gazing down the aisle.

Never felt like I needed any man to comfort me in life.
Between father and child. But I'm all made up today.

My emotions overloaded,
'cause there is no hand to hold; but there's no
Father stands beside me
to give this bride away.

Now I'm standing at Four Corners,
Wearing my white dress;
I have waited for this moment
With tears of happiness.

Now my love, you stand beside me
To walk life's winding road.
right man. 'cause I never knew a
right man.

Well, I'm standing in the chapel, ready to confess.

standing at Four Corners, to have and to hold.

that I've waited for this moment with
Now my love, you stand beside me to
A7 A maj7 A6 Fm

tears of happiness. Now I leave behind my past.
walk life's winding road. and I owe it all to you.

G6/B6 G7

by for taking a chance.

C7 Fm

Whoa, whoa, whoa...

G6/B6 G7

Well, I'm taking a chance.
And one day my little girl will
reach out her hand:
she'll
know: I found the right man.
INTRO (BACK TO BASICS) 
MAKES ME WANNA PRAY 
BACK IN THE DAY 
AIN'T NO OTHER MAN 
UNDERSTAND 
SLOW DOWN BABY 
OH MOTHER 
F.U.S.S. 
ON OUR WAY 
WITHOUT YOU 
STILL DIRTY 
HERE TO STAY 
THANK YOU (DEDICATION TO FANS...) 
ENTER THE CIRCUS 
WELCOME 
CANDYMAN 
NASTY NAUGHTY BOY 
I GOT TROUBLE 
HURT 
MERCY ON ME 
SAVE ME FROM MYSELF 
THE RIGHT MAN