

Unofficial Compilation
For
Christina Aguilera – Bionic

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BIONIC

Words and Music by CHRISTINA AGUILERA,
JOHN HILL, DAVE TAYLOR
and KALENNA HARPER

Moderate Techno groove

N.C.

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

mp

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

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

Hey, hey, hey, hey, hey, hey. _____ This, this, this, th - th - th - th - th - this, this, Hey, hey, hey, _____ hey, hey.

Dm

I, this is the mo - ment when I take o - ver your mind brain.
I, I am the fu - ture, put it on you like a hur - ri - cane.

Step in - to the pic - ture that I paint, choos - in' my brain game.
Call me a su - per - no - va that's tak - en o - ver all time and space.

Gm

I'll el - e - vate you so high I'll give you a mi - grane.
I'm test - in' your di - men - sion, can't keep up with what I cre - ate.

O - ver and o - ver put it on re - play 'til you're in - sane. —
I'll break your con - cen - tra - tion, i - mag - i - na - tion with what I make. —

Dm

This is a roll - er - coast - er that's a - bout — to be long — gone. —
Man - y times im - i - tat - ed, not du - pli - cat - ed, can't be re - placed. —

Once you jump in, we're gon - na get up on the lump and hold — on. —
Na, na, now let me spell — it out, ev - 'ry - bod - y can shout my name. —

Gm

Just let it go, give it up, al - low your - self to trans - form. —
X - x - x - t - t - t - i - i - i - n - n - n - n - a, —

N.C.

Fol - low me, fol - low me to a place un - known of no re - turn. _____
 X - x - x - t - t - t - i - i - i - n - n - n - n - a. _____

Bb C Am

Get read - y, read - y, read - y to go, _____ go, go, go. _____

Dm/A 1 Bb C

Get read - y, read - y, read - y to go, _____

Am Dm/A Dm

go, go, go. _____ Bi - on - ic, take _____

— it su - per - son - ic, ay. I'm bi - on - ic, hit — you like a rock - et, ay. —

Gm

— Bi - on - ic, so — damn bi - on - ic. Gon - na get you with my e - lec - tron - ic,

Dm

su - per - son - ic rock - et, hey. Bi - on - ic, take — it su - per - son - ic, ay.

N.C.

I'm bi - on - ic, hit — you like a rock - et, ay. — Bi - on - ic, so —

— damn bi - on - ic. Gon - na get you with my e - lec - tron - ic, su - per - son - ic rock - et, hey. I, I, I,

2

Dm

Bi - on - ic, take — it su - per - son - ic, ay. I'm bi - on - ic, hit —

Gm

— you like a rock - et, ay. — Bi - on - ic, so — damn bi - on - ic. Gon - na

Dm

get you with my e - lec - tron - ic, sup - er - son - ic rock - et, hey.

Piano accompaniment for the first system, featuring a treble clef with a G major chord and a bass clef with a melodic line.

Gm

Guitar chord diagram for Gm and piano accompaniment for the second system.

N.C.

Bi - on - ic.

Vocal line and piano accompaniment for the third system, including the lyrics "Bi - on - ic."

Dm

Guitar chord diagram for Dm and piano accompaniment for the fourth system.

Bi - on - ic, take ___ it su - per - son - ic, ay. I'm bi - on - ic, hit _

Gm



— you like a rock - et, ay. — Bi - on - ic, so — damn bi - on - ic. Gon - na

1

get you with my e - lec - tron - ic, su - per - son - ic rock - et, hey.

2

Dm

su - per - son - ic rock - et, hey. Ay. — oh, oh, — oh, ay. — Ay, —

Gm

oh, oh, — oh, ay. — Ay, — oh, oh, — oh, ay. —

Ay, oh, oh, oh, ay. Ay,



oh, oh, oh, ay. Oh, ay,

oh, oh, oh, ay. Oh, ay, oh, oh, oh, ay,

Repeat and Fade

Optional Ending

ay, oh, ay, oh, ay, oh, ay, oh. ay.

NOT MYSELF TONIGHT

Words and Music by JAMAL JONES,
GREGORY CURTIS, ESTHER DEAN
and JASON PERRY

Dance Pop

N.C.

(Spoken:) You know, tonight I'm feeling a little

The first system of music features a vocal line in treble clef with a 4/4 time signature and a key signature of two flats. The lyrics are "(Spoken:) You know, tonight I'm feeling a little". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of two flats. The piano part begins with a forte (f) dynamic and consists of a steady eighth-note bass line and a more active treble line.

out of control. Is this me? You wanna get crazy? 'Cause I don't give a...

The second system continues the musical notation. The vocal line includes the lyrics "out of control. Is this me? You wanna get crazy? 'Cause I don't give a...". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

The third system shows the continuation of the piano accompaniment from the previous systems, maintaining the 4/4 time signature and two-flat key signature.

The fourth system shows the continuation of the piano accompaniment, ending the piece with the same rhythmic and melodic motifs.

N.C.

I'm out of char - ac - ter, I'm in rare ___ form.
I'm danc - ing a lot ___ and I'm tak - ing shots ___ and I'm feel - in' fine.

And if you real - ly knew me, you'd know it's not the norm. ___
I'm kiss - ing all the boys and the girls. Some - one call the doc - tor 'cause I lost my mind. ___

'Cause I'm do - in' things that I nor - m'lly won't do. ___

The old me's gone; I feel brand - new. And if you don't like it, f**k

Gm



you. The mu - sic's on — and I'm danc - ing. I'm nor - m'lly in the cor - ner just stand - ing.

Musical score for the first system, featuring a vocal line and piano accompaniment in G minor.


I'm feel - ing un - u - su - al. I don't care 'cause this is my night. —

Musical score for the second system, continuing the vocal line and piano accompaniment.


I'm not my - self to - night. — To - night I'm not the

Musical score for the third system, continuing the vocal line and piano accompaniment.

E \flat maj7




F



same girl, same girl. I'm not my - self to - night. —

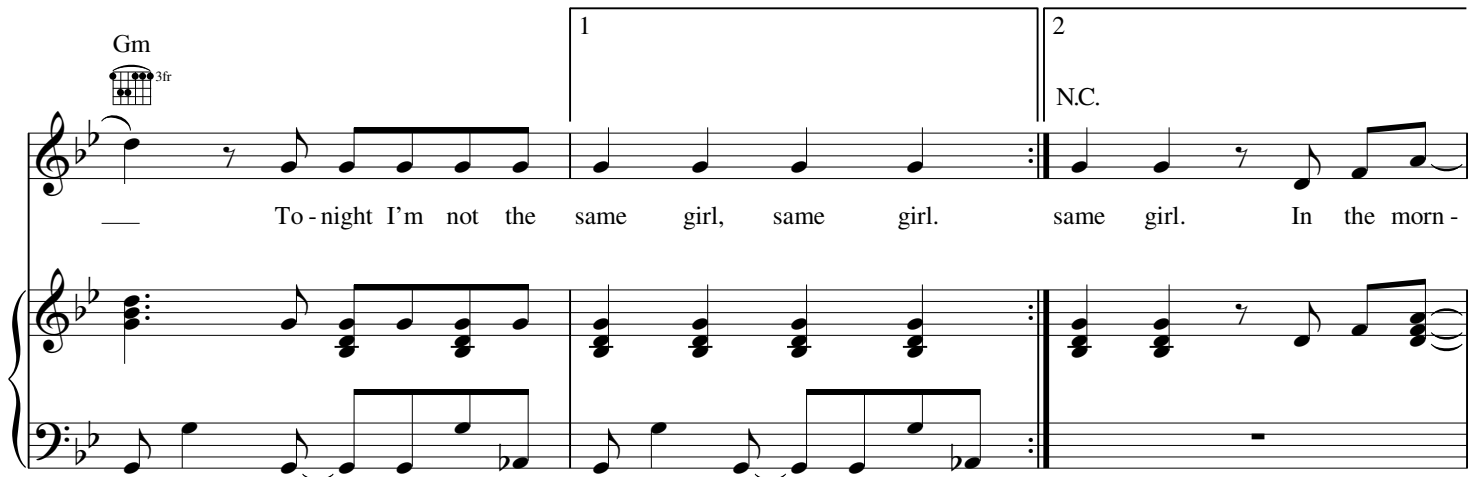
Musical score for the fourth system, including the final vocal line and piano accompaniment, with chord changes to E \flat maj7 and F.

Gm  3fr

1 2

N.C.

To-night I'm not the same girl, same girl. same girl. In the morn -





Gm  3fr

E♭  3fr

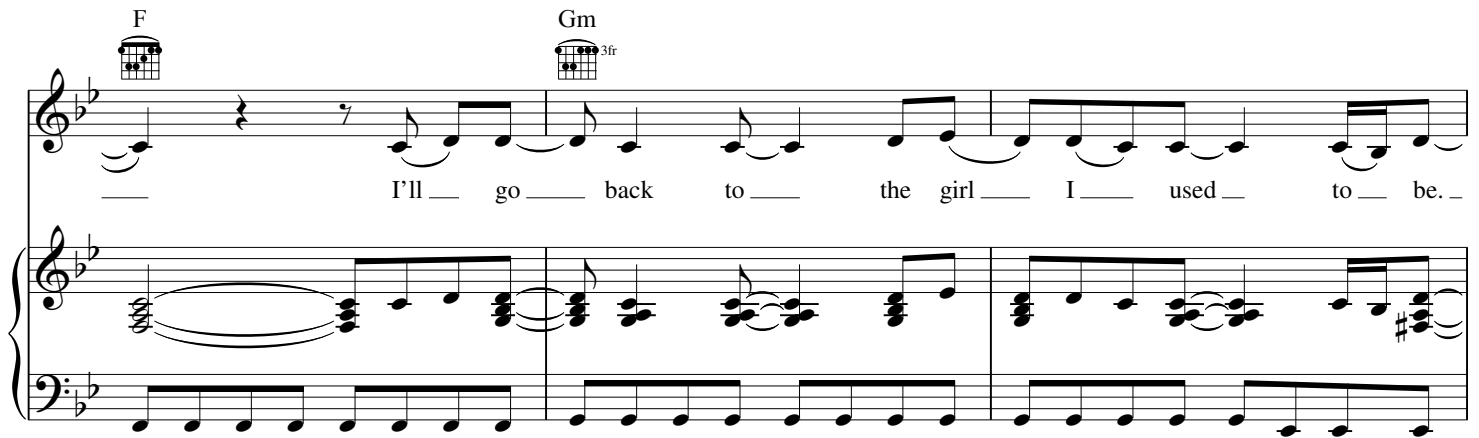
- ing — when I wake — up, —



F  3fr

Gm  3fr

I'll — go — back to — the girl — I — used — to — be. —



D  3fr

N.C.

Gm  3fr

But, ba - by, not to - night! I'm not



my - self to - night. — To-night I'm not the same girl, same girl.

Ebmaj7 F Gm

I'm not my - self to - night. — To-night I'm not the

same girl, same girl.



Ebmaj7 F N.C.

(Spoken:) Yeah, that feels good.

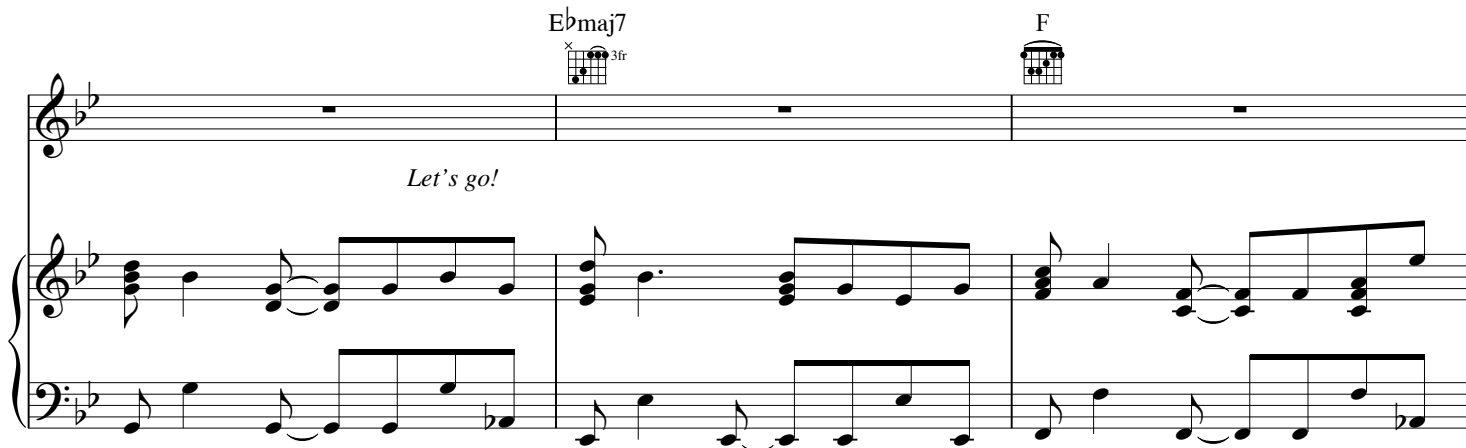
Gm 

I needed that. *Get crazy.*



E♭maj7  F 



Let's go!



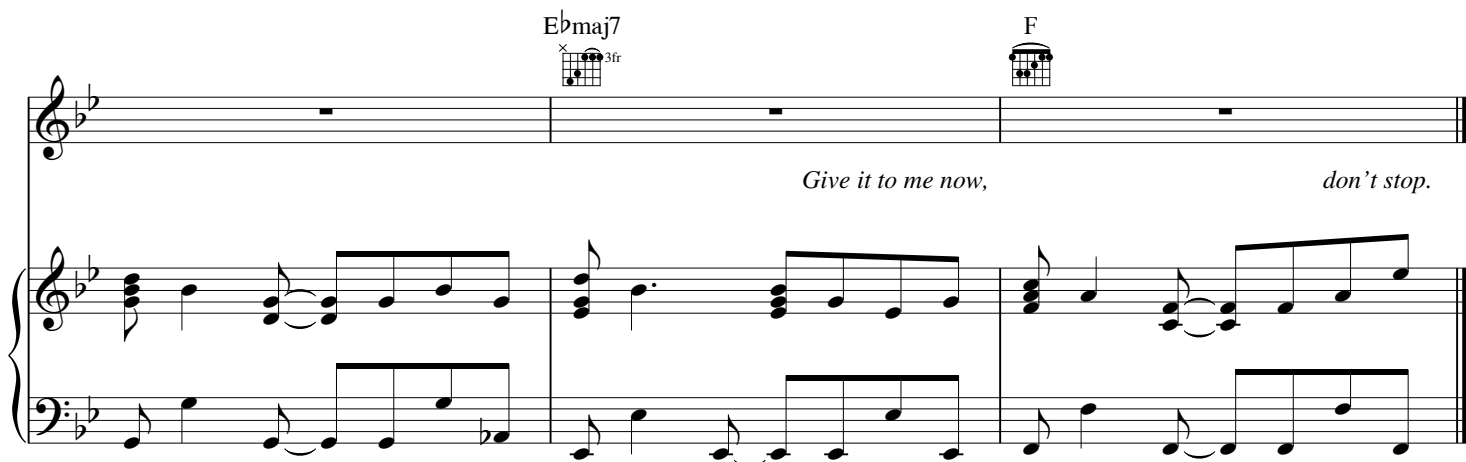
Gm 

That's right. *Come on.*



E♭maj7  F 

Give it to me now, *don't stop.*



I'm - a let you get a lit - tle clos - er e - ven though _ I ain't sup - posed to. _

I like it strong _ when it's long - er. I'm a lit - tle tip - sy, play a - long with me.

Woo - hoo, woo - hoo.
You know you real - ly wan - na, hey, wan - na taste my... You know you wan - na get a peek, wan - na see my...

woo - hoo. Woo - hoo, kiss _ on my woo - hoo. All o - ver my
You know you wan - na put your lips where my hips are.

F5 A5 G5 E5 B5

woo-hoo. All the boys think it's cake when they taste my woo-hoo. You don't e-ven need a plate, just your face, ha.

A5 F5 C5 B5

Woo-hoo, lick-y, lick-y, yum, yum, what a great guy. Woo-hoo, now kiss _ on my woo-hoo. All ov-er my

F5 D5 G5 B5 A5 To Coda

woo-hoo. K - kiss _ on my woo-hoo. All o-ver my woo-hoo. K - kiss _ on my, _ hey, hey, hey,

N.C.

hey. _
T - take your pants _ off, un-zip'em kind-a slow. Wan-na see _ just how you take it down low.

Hur-ry up, — I wan - na see a bit more. Take it off — be - fore — mom - ma gets cold.

D5 F5 G5

I know that you love me long time, yeah. You wan - na take me for a ride, yeah. —

A5 G5 N.C. D.S. al Coda

I'm feel - in' bad — and I like it. I'm a lit - tle tip - sy, play a - long with me.

CODA

N.C.

hey. — All the la - dies up in the place, it's your turn. —



Can't ful - fill her in the mid - dle day, a - round with words. _____

Oh, _____ I know I prob - 'ly should - n't but, uhh, I'm feel - in' good.

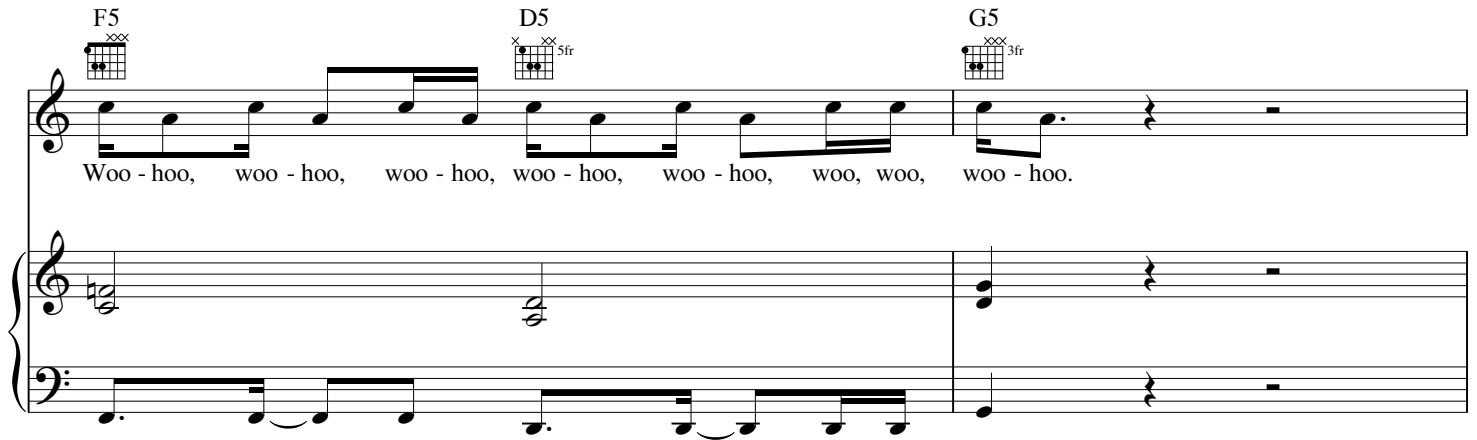
Oh, _____ I'm a lit - tle tip - sy, play a - long with me.

Woo - hoo
Rap 2: (See additional lyrics)

woo - hoo

F5  D5  G5 

Woo - hoo, woo - hoo, woo - hoo, woo - hoo, woo - hoo, woo, woo, woo - hoo.

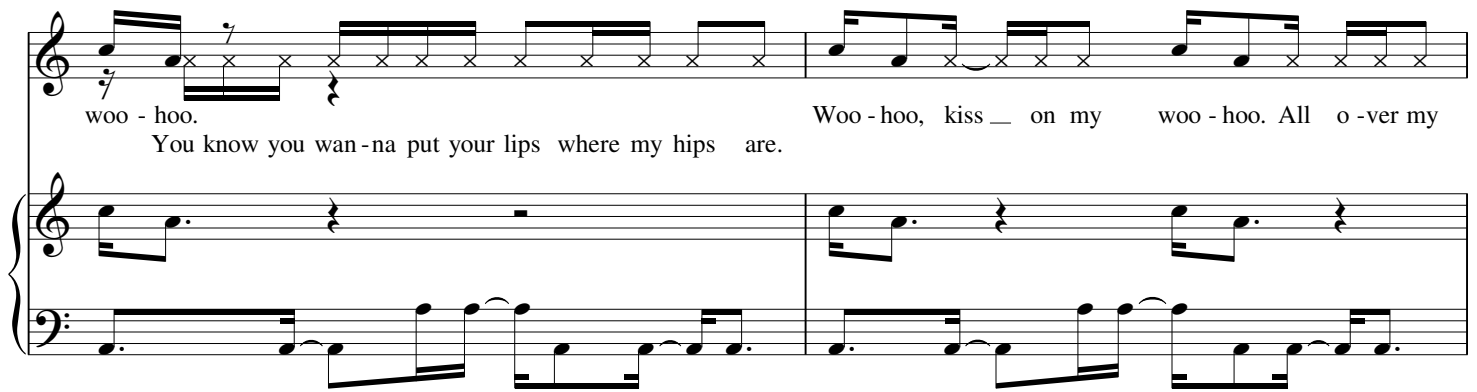







N.C.

Woo - hoo, woo - hoo.
You know you real-ly wan-na, hey, wan-na taste my... You know you wan-na get a peek, wan-na see my...

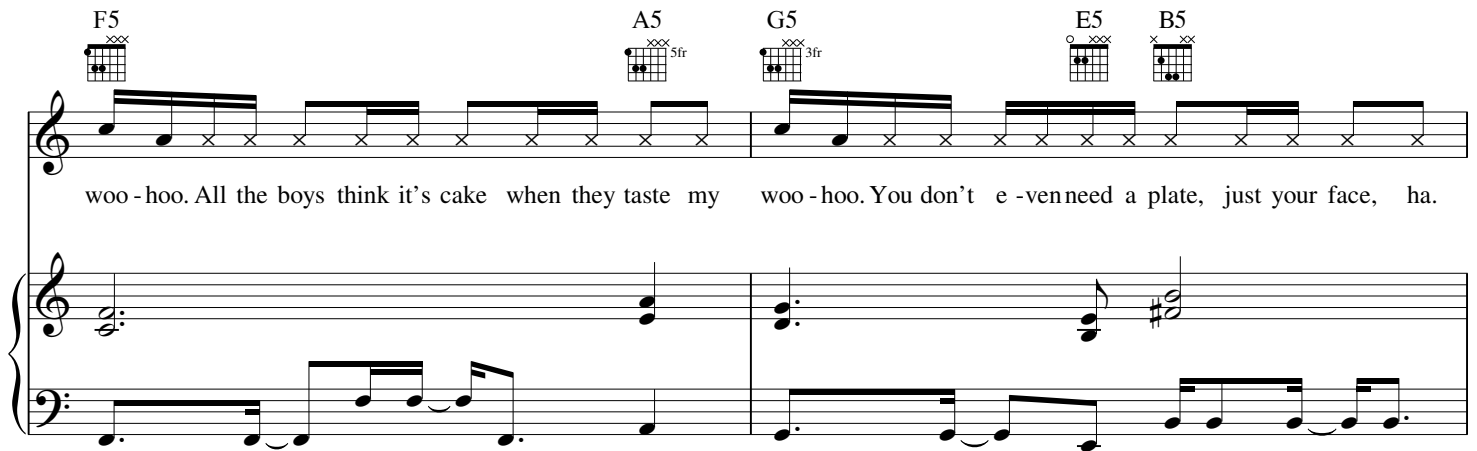



woo - hoo. Woo - hoo, kiss _ on my woo - hoo. All o - ver my
You know you wan-na put your lips where my hips are.





F5  A5  G5  E5  B5 


woo - hoo. All the boys think it's cake when they taste my woo - hoo. You don't e - ven need a plate, just your face, ha.



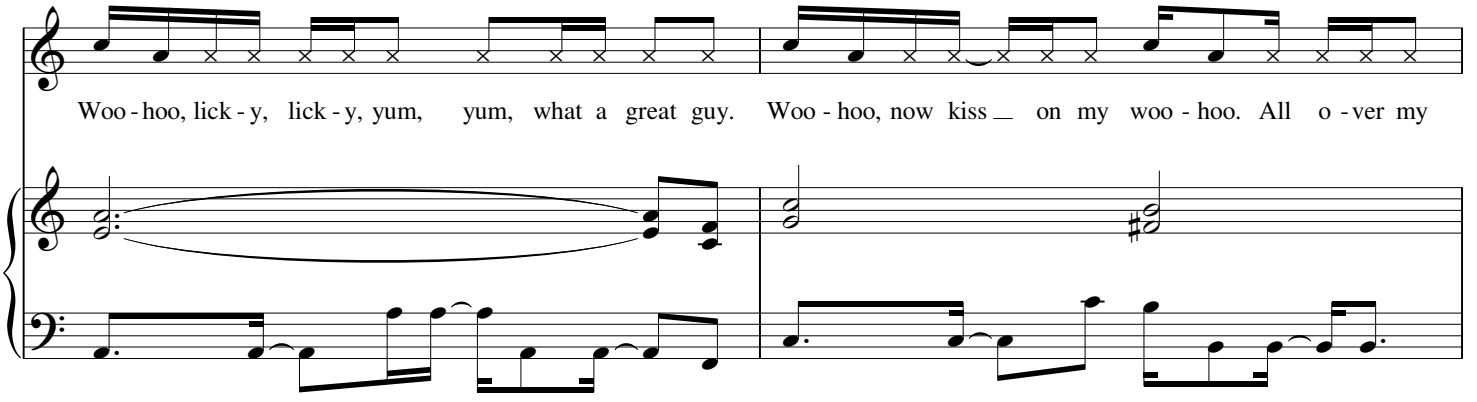
A5  5fr


F5  3fr


C5  3fr


B5 


Woo - hoo, lick - y, lick - y, yum, yum, what a great guy. Woo - hoo, now kiss _ on my woo - hoo. All o - ver my




F5  5fr


D5  5fr

G5  3fr

B5  5fr

A5  5fr

woo - hoo. K - kiss _ on my woo - hoo. All o - ver my, k - k - kiss, _ on my, _ a - all o - ver my



N.C.

woo - hoo. You wan - na taste my _ woo - hoo. You wan - na taste my _



woo - hoo. You wan - na see my _ woo - hoo. Get read - y.



Woo - hoo, all my la - dies say, woo - hoo. If ya got a break,

woo - hoo. Let him get a peek, woo - hoo. If ya got - ta sleep,

woo - hoo. Let me hear you scream woo - hoo. But, bitch - es, keep it clean.

Woo - hoo Woo - hoo

F5



D5



G5



B5



A5



The first system shows a guitar introduction with four chords: F5, D5, G5, B5, and A5. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

N.C.

Play 7 times

The second system features a vocal line with the lyrics "Woo - hoo, hey, hey, hey, hey. Woo - hoo, hey, hey, hey." and a piano accompaniment. The piano part includes a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The instruction "Play 7 times" is placed above the second measure of the vocal line.

The third system features a vocal line with the lyrics "Woo - hoo woo - hoo" and a piano accompaniment. The piano part includes a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

The fourth system features a vocal line with the lyrics "woo - hoo woo - hoo woo - hoo." and a piano accompaniment. The piano part includes a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Woo - hoo, woo - hoo, woo - hoo, woo - hoo, woo - hoo, woo, woo, woo - hoo, woo - hoo, woo - hoo, woo - hoo, woo - hoo, woo - hoo.

Repeat and Fade	Optional Ending
<p>Woo - ho.</p>	<p>Woo - ho.</p>

Additional Lyrics

Rap 1: You know you really wanna, hey, wanna taste my...
 You know you wanna get a peek, wanna see my...
 You know you wanna put your lips where my hips are.
 Kiss on my..., all over my...
 All the boys think it's cake when they taste my...
 You don't even need a plate, just your face, ha.
 Licky, licky, yum, yum, what a great guy.
 Now kiss on my, all over my...
 K-kiss on my, all over my...
 K-kiss on my, all over my...

Rap 2: Okay, guess who got that mmm-mmm nani-nani
 In the Mondrian, mmm-mmm, in Miami.
 Whiz Galliano, whip-whip the Armani.
 In the drip-drip, lick-lick like a Lolly.
 Or, left from Jamaica, going foreign couture.
 Jimmy Iovine, Tom Wali and Lior, keep me and Chrissy in Christian Dior.
 But that was before, or, for you.
 My name Nicki, little daddy, and you?
 You can do anything you put your mind to.
 Way you French kiss it, "français parlez vous."
 Way you work your tongue, can I hire you?

ELASTIC LOVE

Words and Music by CHRISTINA AGUILERA,
MATHANGI ARULPRAGASAM, JOHN HILL
and DAVE TAYLOR

Moderate Techno groove

N.C. **Play 7 times**

F

A rub - ber band is what I call your love for me 'cause it
rub - ber band — was — an a - nal - o - gy.

comes and goes and pins me like a tram - po - line. But all this back and forth is freak - y, it's con -
You can e - ven say — it's a met - a - phor. The ten - sion — be - tween —

fus - in' me. Like a pen - cil try'n' to write and you're e - ras - in' me - e - e - e - e - e.
 you and me, I ain't gon - na feel it if you let it go, go, — go, — go. —

If I was a rul - er, I'd set you straight. But your love is like a sharp - en - er, it
 I can take a lit - tle bit and make it more. A lit - tle bit of hate — can —

real - ly grates. 'Cause once I'm try'n' to bounce, you pull me back. And —
 make it war. But a lot of love ain't e - nough and — so,

when I try to come to you, you give me slack. } N.C.
 I don't real - ly know how to find the cure. } Your — love — is

pull - in' like a rub - ber band. Your _____ love _____ is pull - in' like a rub - ber band. E -

Ab 4fr

Fm

las - tic love, ev - er - las - tic love. Ev - er - lust - ing love, such a

Ab 4fr

spas - tic love. E - las - tic love, ev - er - las - tic love. Ev - er -

1

Fm

N.C.

lust - ing love, such a spas - tic love. La. la, la, la, la, la, la, la,

la, la, la, la, la, la, la. A spas - tic love, love, love, love, love, love.

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the bass clef. The key signature has one flat (B-flat), and the time signature is 7/8. A double bar line with repeat dots is present in the vocal line.

L, l, l, l, l, l, l, l, love, love, love, love, love, love. L, l, l, l, l, l, l, l. Pa - pa - pa - pa -

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A guitar chord diagram for F7 is shown above the vocal line. The lyrics include a sequence of 'L, l' characters.

pa - per clips they could - n't e - ven hold us to - geth - er. Pa - pa - per clips they could - n't e - ven

The third system shows the vocal line and piano accompaniment. The piano part continues with eighth-note accompaniment. The lyrics describe paper clips and holding together.

hold us to - geth - er. If we were gaf - fer taped, may - be we could spend the sum - mer.

The fourth system concludes the vocal and piano parts. The piano accompaniment maintains the eighth-note accompaniment. The lyrics mention 'gaffer taped' and spending the summer.

You could say your peace, you could post it on a pa - per. When your love hits, it

N.C.

sticks me like a sta - pler. Your _____ love _____ is pull - in' like a rub - ber band.

Ab

Your _____ love _____ is pull - in' like a rub - ber band. E - las - tic love, ev - er -

Fm

- las - tic love. Ev - er - lust - ing love, such a spas - tic love. E -



las - tic love, ev - er - las - tic love. Ev - er - lust - ing love, such a

1 2 N.C.
 spas - tic love. E - spas - tic love. La. la, la, la, la, la, la, la,

la, la, la, la, la, la, la. La. la, la, la, la, la, la, la, la, la, la, la, la, la.

Repeat and Fade

Optional Ending

Love, love love, love, love.

DESNUDATE

Words and Music by CHRISTINA AUGILERA,
CHRISTOPHER STEWART
and CLAUDE KELLY

Moderate Dance groove



What is your in - dul - gence, tell me what's your vice? —
Whis - per all your fet - ish - es in - side my ear. —

Do you like it
My do - main is

naugh - ty, do you like it nice? —
shame - free, so lose your fear. —

I'm your sup - pli - er of lust, love and fire to -
 Noth - ing's too much or too lit - tle, too soft or se -

night.
 vere.

All you de - sire is yours if the ask - ing is
 Ma - dame Se - duc - tion has on - ly one rule while you're

right.
 here. } You've got to des - nu - da - te, (get na - ked,) des -

nu - da - te, ___ (for me.) ___ Des - nu - da - te, ___ (get na - ked,) ___ get

na - ked, ___ oh. ___ Des - nu - da - te, ___ (get na - ked,) ___ des -

nu - da - te, ___ (for me.) ___ Des - nu - da - te, ___ (get na - ked,) ___ get

na - ked, ___ oh. ___ Ahh, ___ qui - ta - te, ___

ahh, la ro - pa. Ahh, li - bra - se,

This system contains the first two measures of the vocal line and the piano accompaniment. The vocal line is in a soprano register with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

ahh, a - ho - ra. Ahh, qui - ta - te,

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the same melodic contour and includes the lyrics 'a - ho - ra.' and 'qui - ta - te,'.

ahh, la ro - pa. Ahh, li - bra - se,

This system repeats the first two measures of the vocal line and piano accompaniment from the first system.

ahh, a - ho - ra. *Lead vocal ad lib.*

Ad lib. trumpet solo

This system concludes the vocal line with the lyrics 'ahh, a - ho - ra.' and includes the instruction 'Lead vocal ad lib.'. The piano accompaniment continues with the same rhythmic pattern and includes the instruction 'Ad lib. trumpet solo'.

1 2

Des -

E D#m F#m E

nu - da - te, (get na - ked,) des - nu - da - te, (for me.) Des -

E D#m F#m E

nu - da - te, (get na - ked,) get na - ked, oh. Des -

E D#m F#m E

nu - da - te, (get na - ked,) des - nu - da - te, (for me.) Des -

E D#m F#m E

nu - da - te, (get na - ked,) get na - ked, oh.

C#m

Ahh, qui - ta - te, ahh, la ro - pa.

Ahh, li - bra - se, ahh, a - ho - ra.

Ahh, qui - ta - te, ahh, la ro - pa.

Ahh, li - bra - se, — ahh, a - ho - ra. —

C#7sus 4fr

A7sus A7sus

G#7sus 4fr

Lead vocal ad lib.

1 2

C#7sus 4fr

Des - nu - da - te, — (get na - ked,) — des -

A7sus A7sus

G#7sus 4fr

nu - da - te, — (for me.) — Des - nu - da - te, — (get na - ked,) — get

C#7sus

na - ked, — oh. ————— Des - nu - da - te, — (get na - ked,) — des -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "na - ked, — oh. ————— Des - nu - da - te, — (get na - ked,) — des -". A guitar chord diagram for C#7sus (4th fret) is shown above the staff. The bottom two staves are piano accompaniment in G major, with a bass line in bass clef and a treble line in treble clef.

A7sus

G#7sus

nu - da - te, — (for me.) — Des - nu - da - te, — (get na - ked,) — get

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "nu - da - te, — (for me.) — Des - nu - da - te, — (get na - ked,) — get". Two guitar chord diagrams are shown above the staff: A7sus and G#7sus (4th fret). The piano accompaniment continues in G major.

C#7sus

na - ked, — oh. ————— *Lead vocal ad lib.*

Detailed description: This system contains the third line of music. The vocal line has the lyrics "na - ked, — oh. —————" followed by the instruction "*Lead vocal ad lib.*". A guitar chord diagram for C#7sus (4th fret) is shown above the staff. The piano accompaniment continues in G major.

A7sus

G#7sus

C#7sus

Get na - ked —

Detailed description: This system contains the final two lines of music. The vocal line has the lyrics "Get na - ked —". Three guitar chord diagrams are shown above the staff: A7sus, G#7sus (4th fret), and C#7sus (4th fret). The piano accompaniment concludes in G major.

A7sus G#7sus

for me. — Get na - ked, — oh. —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'for me. — Get na - ked, — oh. —'. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for A7sus and G#7sus are shown above the vocal line. The key signature has three sharps (F#, C#, G#).

C#7sus A7sus G#7sus

Ahh, oh, — ahh, ahh, oh, —

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'Ah, oh, — ahh, ahh, oh, —'. The piano accompaniment features sustained chords and moving bass lines. Chord diagrams for C#7sus, A7sus, and G#7sus are shown above the vocal line.

C#7sus

ahh. Ahh, oh, — ahh,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has 'ahh. Ahh, oh, — ahh,'. The piano accompaniment continues with sustained textures. A chord diagram for C#7sus is shown above the vocal line.

A7sus G#7sus C#7sus

Optional Ending

Repeat and Fade

ahh, oh, — ahh.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line ends with 'ahh, oh, — ahh.'. The piano accompaniment concludes with sustained chords. Chord diagrams for A7sus, G#7sus, and C#7sus are shown above the vocal line. A box labeled 'Optional Ending' contains a C#7sus chord diagram and the instruction 'Repeat and Fade'.

GLAM

Words and Music by CHRISTINA AGUILERA,
CHRISTOPHER STEWART and CLAUDE KELLY

Moderate Electronica

N.C.

Let's get glam, glam, glam, — glam, —

mp

— glam, glam. Let's get glam,

glam, glam, — glam. — Walk, turn, pose, stop,
Blush on, lash - es long, mas -

give 'em what you got, (what you got, what you got.) Work those hips, side to side,
car - a strong. Lips, eyes, cheeks, face,

get that an - gle right, (right.) Paint your face like a mov - ie queen,
give it style, — grace, (grace.) Bet - ter be read - y for your pho - to op.

— a naugh-ty dream or a fan - ta - sy. An - y - thing goes, got - ta
— Step in the light for your per - fect close - up. Be su - per - fi - cial, it's your

be the scene. Cre - ate your look, (look) out a fash - ion book, (book.)
one — shot. Un - leash the di - va deep in - side.

Read-y, _____ set, now { go. go bitch - es. } Let's get glam, _____ glam, _____ don't

Dm A5

let the clothes _ wear you. Let's get glam, _____ glam, _____ it's all in how _ you move. Let's get

Bb F5 Dm A5 Bb F5

glam, _____ glam, _____ don't let the clothes _ wear you. Let's get glam, _____ glam, _____ it's

Dm A5 Bb F5 Dm A5

all an at - ti - tude. Now snap. Now

Bb F5

1
N.C.

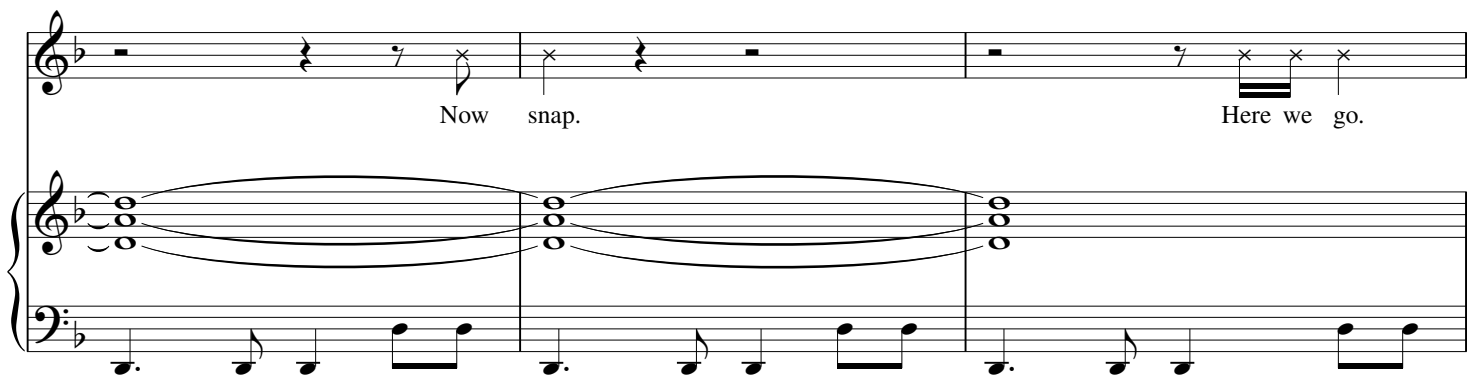
2
D5




snap. Here we go. snap.




Now snap. Here we go.



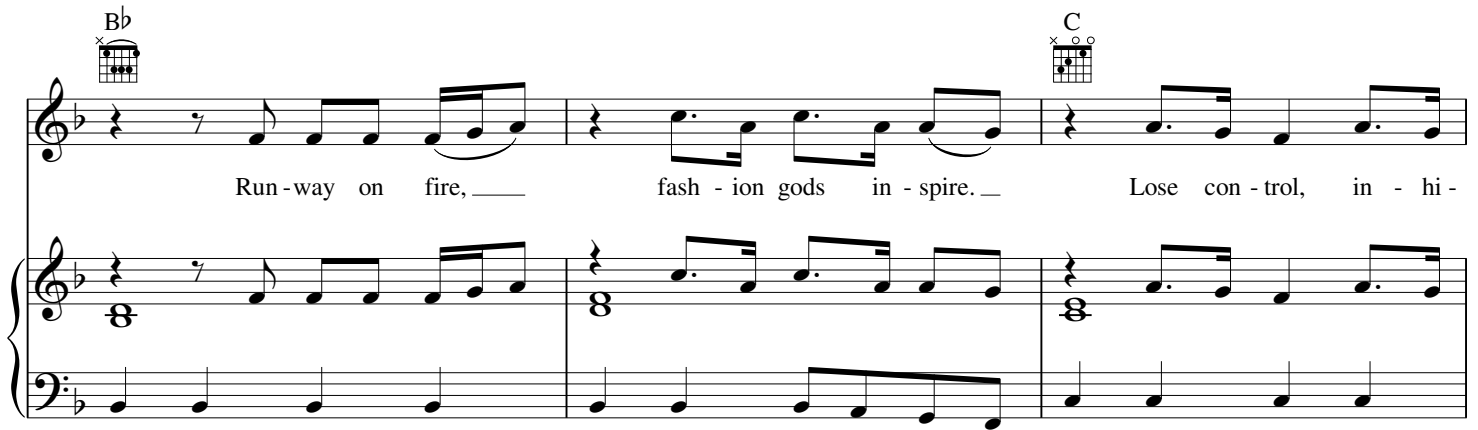
Bb




C




Run-way on fire, — fash - ion gods in - spire. — Lose con - trol, in - hi -



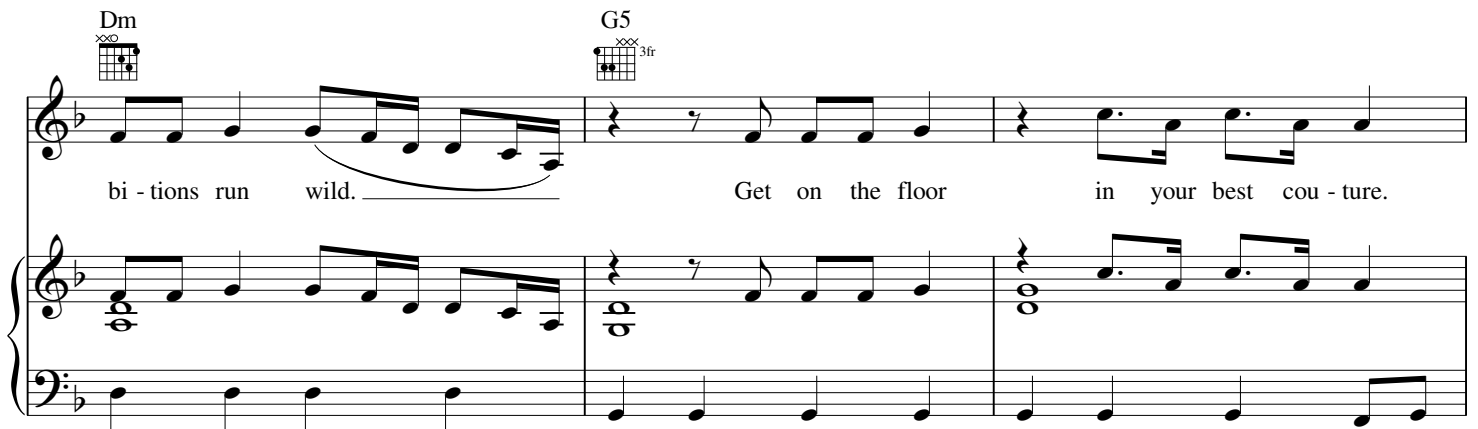
Dm





G5

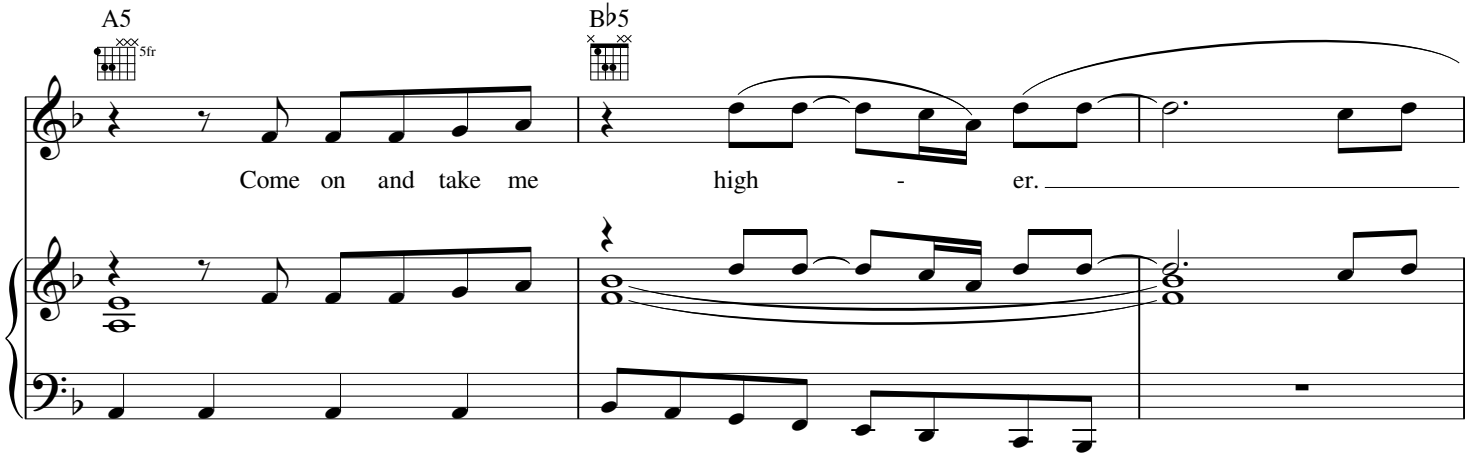


bi - tions run wild. Get on the floor in your best cou - ture.



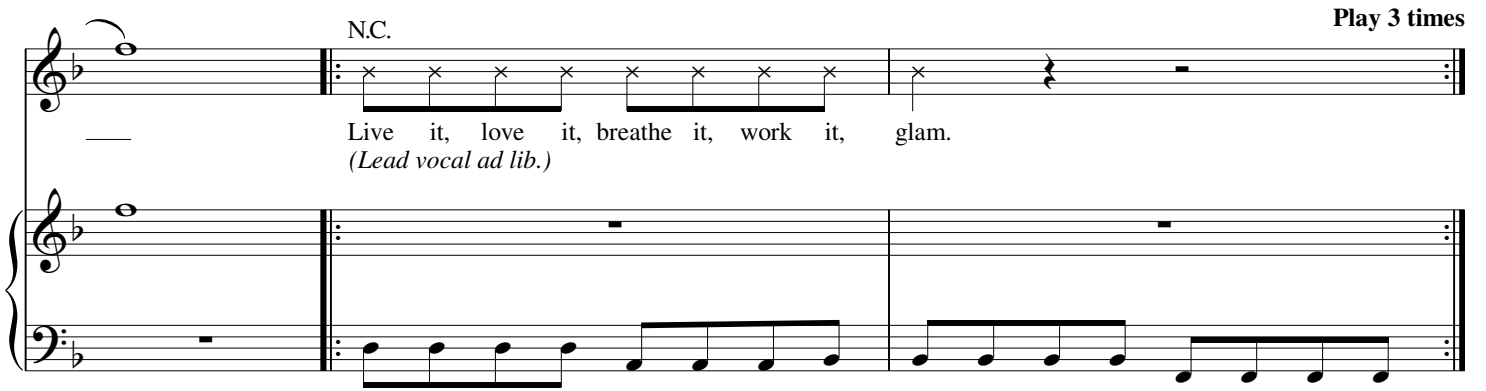
A5  5tr  Bb5

Come on and take me high - er.



N.C. Play 3 times

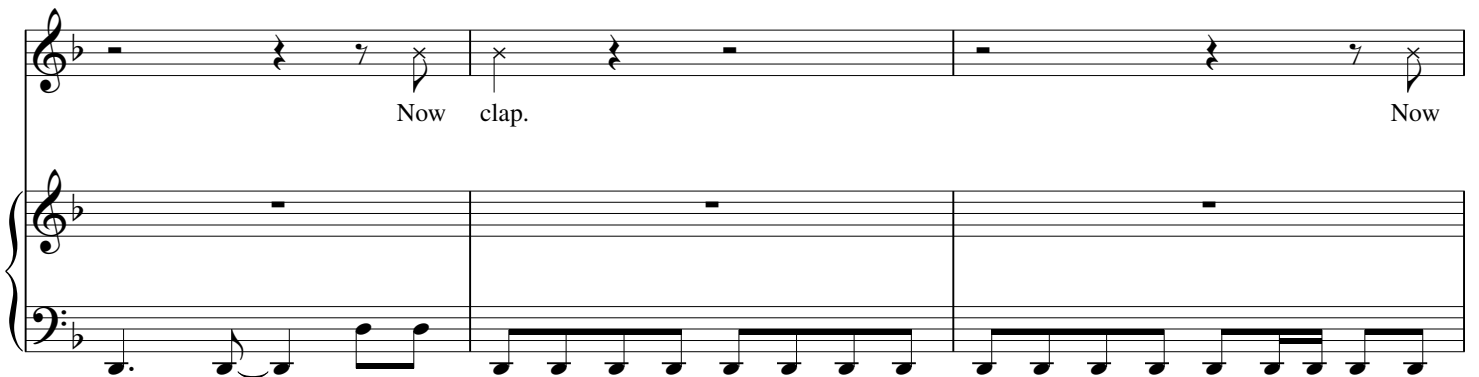
Live it, love it, breathe it, work it, glam.
(Lead vocal ad lib.)



Live it, love it, breathe it, work it, glam. Now snap.



Now clap. Now



dance. Now stop.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the word "dance." and another rest. The piano accompaniment consists of a steady eighth-note bass line. The system concludes with the words "Now stop." and a final chord.

Let's, get... Let's get glam, — glam, — don't let the clothes — wear you. Let's get

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Let's, get... Let's get glam, — glam, — don't let the clothes — wear you. Let's get". The piano accompaniment provides harmonic support with chords and a consistent bass line. Chord diagrams for Dm, A5, Bb, and F5 are provided above the vocal staff.

glam, — glam, — it's all in how — you move. Let's get glam, — glam, — don't

The third system of music features the vocal line with lyrics "glam, — glam, — it's all in how — you move. Let's get glam, — glam, — don't". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Dm, A5, Bb, F5, Dm, and A5 are shown above the vocal staff.

let the clothes — wear you. Let's get glam, — glam, — it's all an at - ti - tude. Let's get

The final system on the page contains the lyrics "let the clothes — wear you. Let's get glam, — glam, — it's all an at - ti - tude. Let's get". The vocal line ends with a double bar line. The piano accompaniment concludes with a final chord. Chord diagrams for Bb, F5, Dm, A5, Bb, and F5 are provided above the vocal staff.

Chord diagrams: Dm, A5 (5fr), Bb, F5, Dm, A5 (5fr)

Glam. — Let's get, glam, — it's

Chord diagrams: Bb, F5, Dm, A5 (5fr), Bb, F5

all in how — you move. Let's get glam. — Let's get

Chord diagrams: Dm, A5 (5fr), Bb, F5

glam, — it's all an at - ti - tude, at - ti -

Chord diagrams: Dm, A5 (5fr), Bb, F5, Dm (Optional Ending)

Repeat and Fade



tude, at - ti - tude, at - ti - tude, at - ti - tude, at - ti - tude.

I need a drink or two, make that a few. I ain't wait - in'. Yes, yes, I'm grown and you
Ain't noth - in' wrong, - just go on if you're feel - in' naugh - ty. Yes, yes, I'm grown and I

know I got no time for wast - in'. } Gon - na for - get my trou - bles 'cause it's a spe - cial night.
don't - need no judge - ment on me. }

Not gon - na stress for noth - in', I'm feel - in' quite al - right. If it's your birth - day, ba - by,

I'm gon - na grant your wish. This is a pri - vate par - ty, V. I. P. in this bitch.

E_b  **F** 

Gm



I'm a pri - ma don - na, I can rule the world. — Don't care who's a - round me, I can

fool the world. — So hands up, catch this feel - in'. There's no stop - pin' this. —

To Coda ⊕

E \flat 

D7




Gm



Right now, in this mo - ment I can rule the world. — So la - dies, pop, pop, — pop. —




Throw it up, make it pop, pop, — pop. — Turn it up, speak - ers

Eb






pop, pop, — pop. — 'Til I'm drunk, bot - tles pop, pop, — pop. —

1


D7  F  Gm 

Take it back to the verse right now. A lit - tle fun nev - er killed, nev - er hurt no - bod - y.

2

D7  Eb  F 

Break it down,

Gm  Eb 

whoa. I'm a pri - ma don - na. I'm a,

F Gm

a pri - ma don - na. I, I'm a pri - ma don - na. I'm a, a pri - ma don - na. I,

E^b F Gm

I'm a pri - ma don - na. I'm a, a pri - ma don - na. I, I'm a pri - ma don - na, don - na,

N.C. D.S. al Coda

(don - na, don - na, don - na, don - na.)

CODA Gm

pop, pop, — pop. — Throw it up, make it

A^b5 Gm

pop, pop, — pop. — Turn it up, speak - ers pop, pop, — pop. —

E \flat

D7



'Til I'm drunk, bot - tles pop, pop, — pop. —

Gm



Work your bod - y.

Work your bod - y.

Optional Ending

Repeat and Fade

SEX FOR BREAKFAST

Words and Music by CHRISTINA AGUILERA,
NOEL FISHER and BERNARD EDWARDS

Slowly, with feeling

1

Dm9 3fr, Dm7, Dmaj9 4fr, D6, Bbmaj9 5fr, Am9 5fr

mp

2





Dmaj9 4fr, D6, Bbmaj9 5fr, Am9 5fr, Dmaj9 4fr, D6

Dm9 3fr, Dm7, Dmaj9 4fr, D6





Toss - in' and turn - in' makes _ my ap - pe - tite _ keep grow - ing strong - er

Bbmaj9 5fr, Am7, Dmaj9 4fr, D6





all _ night _ long.





An - ti - ci - pat - ing morn - in' light — and I — can't wait — much long - er,

feels — so — strong.

Our bod - ies touch - in', I — just — can't get e - nough. — I wan - na love —

— ya, love — ya, love — you, — love — you, — love — you, — ay.

Dm9
Dm7
Dmaj9
D6

Won't let you sleep, — { I got - ta sat - is - fy — my needs. — I need to love —
 I want you deep in - side — of me — so I can love —

Bbmaj9
Am7
Dmaj9
D6







— you, love — you, love — you, — love — you, — love — you, — hey. — } And when the
 — you, love — you, love — you, — love — you, — love — you, — yeah. — }

Dm9
Dm7
Dmaj9
D6


sun ris - es, — there's one thing on — my mind. — I want sex for break-





Bbmaj9
Am7
Dmaj9
D6
Dm9
Dm7

- fast, stay in - side. — And e - ven though we made — sweet







Dmaj9  4fr
 D6 
 Bbmaj9  5fr
 Am7 
 Dmaj9  4fr
 D6 

love all — night, — sex for break - fast feels so right.





To Coda 

Dm9  3fr
 Dm7 
 Dmaj9  4fr
 D6 


Might be late — for — work — but I prom - ise that — it's worth —


Bbmaj9  5fr
 Am7 
 Dmaj9  4fr
 D6 
 Dm9  3fr
 Dm7 

— it, ba - by, — don't go. So hun - gry for you. —

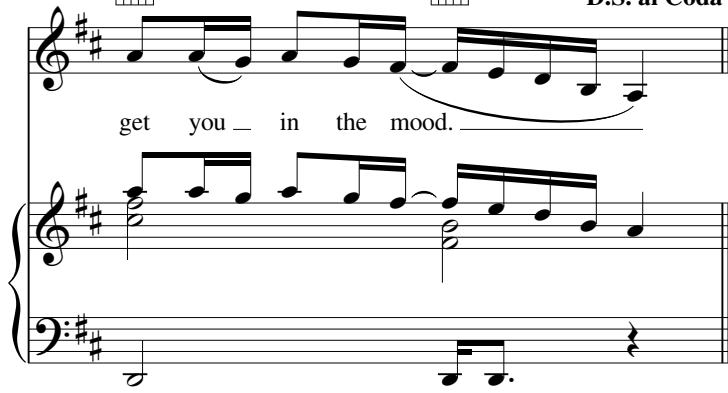
Dmaj9  4fr
 D6 
 Bbmaj9  5fr
 Am7 

Taste me and I'll taste you. — There's — no stop - pin' what — I'll — do — to

Dmaj9  4fr

D6  0

D.S. al Coda




get you _ in the mood.


CODA  0


Gm7  7




And I can see break of day be -


Dm9  3fr


Gm9  3fr




gin through the cur-tains and I'm so cer-tain soon I'm gon-na feel your hon - ey


Abm7  4fr


Dm7  0


Ebmaj7#11  6fr



drip, my juic - es start to flow. Straw - ber - ry cream is like a dream,

Dmaj7  7

C6/9  9



my fan - ta - sy is re - al - i - ty. When the morn - in' comes, I

B♭maj7 Dm9 Dm7 Dmaj9 D6

know that — I will, too.

B♭maj9 Am9 Dmaj9 D6 Dm9 Dm7

And when the sun ris - es, — there's
(Lead vocal ad lib.)

Dmaj9 D6 B♭maj9 Am7

one thing on — my mind, — sex for break - fast. Stay in -

Dmaj9 D6 Dm9 Dm7 Dmaj9 D6

side. — And e-ven though we made — sweet love all — night, — sex for break -

Bbmaj9 Am7 1 Dmaj9 D6 2 Dmaj9 D6

- fast feels so right. And when the right.

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Bbmaj9, Am7, Dmaj9, D6, and a second ending with Dmaj9 and D6. The piano accompaniment includes a vocal line with lyrics and a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Dm9 Dm7 Dmaj9 D6 Bbmaj9 Am7

Sex for break - fast.

Detailed description: This system contains measures 3 and 4. The guitar part features chords Dm9, Dm7, Dmaj9, D6, Bbmaj9, and Am7. The piano accompaniment continues the vocal line and piano accompaniment from the previous system.

Dmaj9 D6 Dm9 Dm7 Dmaj9 D6

Sex for break -

Detailed description: This system contains measures 5 and 6. The guitar part features chords Dmaj9, D6, Dm9, Dm7, Dmaj9, and D6. The piano accompaniment continues the vocal line and piano accompaniment.

Bbmaj9 Am7 Dmaj9 D6

- fast feels so right.

Detailed description: This system contains measures 7 and 8. The guitar part features chords Bbmaj9, Am7, Dmaj9, and D6. The piano accompaniment concludes the vocal line and piano accompaniment.

LIFT ME UP

Words and Music by
LINDA PERRY

Slowly, with feeling

E

So the pain be - gins as the
sta - tic clears and all is

mp

Detailed description: This system contains the first two lines of the song. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo/mood is 'Slowly, with feeling' and the dynamic is 'mp'. A guitar chord diagram for E major is shown above the first measure. The lyrics are: 'So the pain be - gins as the / sta - tic clears and all is'.

G#m

mu - sic fades. And I'm left here with,
said and done, I will re - al - ize

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. The dynamic remains 'mp'. A guitar chord diagram for G#m (4fr) is shown above the first measure, and another for E major is shown above the fifth measure. The lyrics are: 'mu - sic fades. And I'm left here with, / said and done, I will re - al - ize'.

G#m

with more than I can take.
that we all need some-one.

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. The dynamic remains 'mp'. A guitar chord diagram for G#m (4fr) is shown above the first measure. The lyrics are: 'with more than I can take. / that we all need some-one.'

A E G#m

If you lift me up, just get me through this night.

A E

I know I'll rise to-mor-row

G#m 1 A

and I'll be strong enough to try. When the

2 A D/A A

So when you see me crash-ing and there's

E G#m

no - where left__ to fall, will you lift me e - ven high - er__ to

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'no', followed by a half note 'where', a quarter rest, a quarter note 'left', a quarter note 'to', a quarter note 'fall', a quarter rest, a quarter note 'will', a quarter note 'you', a quarter note 'lift', a quarter note 'me', a quarter note 'e', a quarter note 'ven', a quarter note 'high', a quarter note 'er', and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord diagrams for E and G#m are shown above the staff.

A D/A A

rise a - bove__ this__ all. If you lift__ me up. __

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'rise', a quarter note 'a', a quarter note 'bove', a quarter rest, a quarter note 'this', a quarter note 'all.', a quarter rest, a quarter note 'If', a quarter note 'you', a quarter note 'lift', a quarter note 'me', and a quarter note 'up.'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A, D/A, and A are shown above the staff.

E G#m

If you lift__ me__

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, a quarter rest, a quarter note 'If', a quarter note 'you', a quarter note 'lift', a quarter note 'me', and a quarter rest. The piano accompaniment continues. Chord diagrams for E and G#m are shown above the staff.

A To Coda E

up. Ahh, high -

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'up.', a quarter rest, a quarter note 'Ahh,', a quarter note 'high', and a quarter rest. The piano accompaniment concludes with a final chord. Chord diagrams for A and E are shown above the staff. A 'To Coda' symbol is present between the two measures.

er, ooh, yeah, high - er.

G#m 4fr

1

er.

If you see me crash and there's no - where left - to fall, -
(Lead vocal ad lib.)



A D/A A


will you lift me e - ven high - er to rise a - bove - this all? -

E G#m 4fr


If you see me crash and there's no - where left - to fall, -


A D/A A


E  G#m 

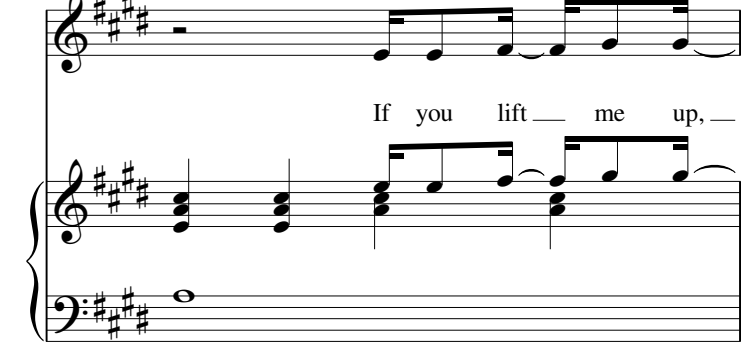


will you lift me e - ven high - er to rise a - bove _ this all? _



A  D.S. al Coda




CODA 






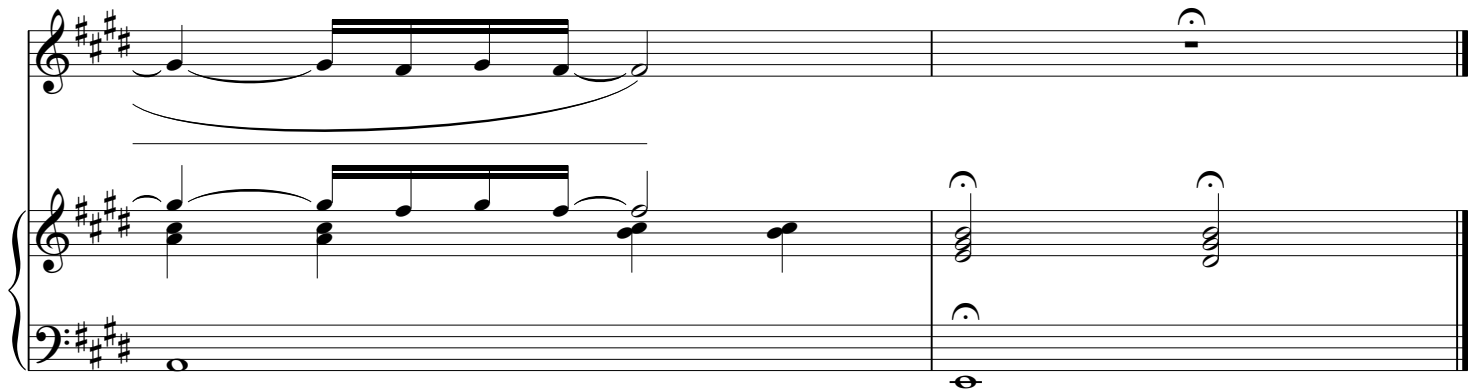
If you lift _ me up, _

E  G#m 



just get me through _ this night. _

A  E  Emaj7 






ALL I NEED


Words and Music by CHRISTINA AGUILERA,
SAMUEL DIXON and SIA FURLER





Slow Waltz, with feeling

The musical score is written for guitar and piano. It features a key signature of two flats (Bb) and a 6/8 time signature. The tempo and mood are indicated as 'Slow Waltz, with feeling'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef. The vocal line includes lyrics with phrasing slurs. Above the vocal line, guitar chords are indicated with diagrams showing fret numbers and string muting (x). The chords are: Eb, Bb/D, Cm, Bb/D, Eb, Bb/D in the first system; Cm, Eb, Bb/D, Cm, Bb in the second system; Eb, Bb/D, Abmaj7 in the third system; and Eb, Bb/D, Cm, Bb in the fourth system. The piano accompaniment includes a dynamic marking of *mp* in the first system and a '7' (likely a fingering or ornament) in the second system.










Oh, how we take, — how we give, — we learn. —
 Tell - in' the truth — to you gives — me wings. —









Tak - in' my time — see - ing the signs, — let - ting you guide — me — on. —
 Free with my words, — free as a bird — I am fly - ing — high. —



Watch - in' you grow, — let - ting you know — you are my on - ly. —
 Look - in' at you, — ev - 'ry - thing new. — You are my life. —










You bring me hope — when I — can't — breathe. —



Fm G7 Cm G7 Fm G7

You give me love, — you're all — I —

Cm G7 Fm Ab Bb

need. — Slow - ly, I'm hold - ing you;

Cm F/A Ab

(1.,3.) close - ly, you're wrapped — in my arms — and you're in - side —
 (2.) close - ly, so hap - py to car - ry you in - side —

G To Coda Fm Cm G/D

me. —
me. —

Fm Cm G/D

First system of musical notation. It features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first measure has a guitar chord diagram for Fm. The second measure has a guitar chord diagram for Cm. The third measure has a guitar chord diagram for G/D. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Fm Cm G/B

I'll feed you love and I hope it's enough to in -

Second system of musical notation. It continues the vocal line and piano accompaniment. The guitar chord diagrams are Fm, Cm, and G/B. The lyrics are: "I'll feed you love and I hope it's enough to in -". The piano accompaniment continues with the same rhythmic pattern.

Fm Ab G/B Cm G7 D.S. al Coda

spire you through suf - fer - ing, hold - ing you up. — You bring me hope —

Third system of musical notation. It continues the vocal line and piano accompaniment. The guitar chord diagrams are Fm, Ab, G/B, Cm, and G7. The lyrics are: "spire you through suf - fer - ing, hold - ing you up. — You bring me hope —". The system ends with a double bar line and the instruction "D.S. al Coda".

CODA Fm Cm G/D Cm

La, la, la, la.

Fourth system of musical notation, labeled "CODA". It features a vocal line and piano accompaniment. The guitar chord diagrams are Fm, Cm, G/D, and Cm. The lyrics are: "La, la, la, la.". The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

I AM

Words and Music by CHRISTINA AGUILERA,
SAMUEL DIXON and SIA FURLER




Moderately

Chord Diagrams:

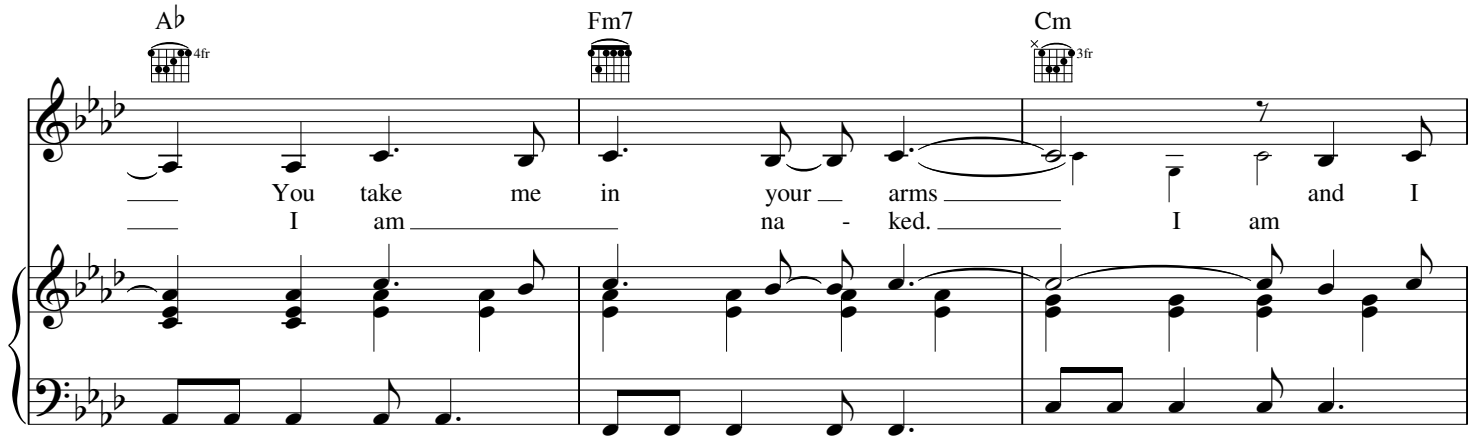
- Ab** (4fr): $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Fm7**: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Cm** (3fr): $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Eb** (3fr): $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$




Lyrics:

I am ti - mid and
I am tem - p'ra - men - tal and
I am o - ver - sen - si - tive. I am
I have im - per - fec - tions and I am
a li - on - ess, I am tired and de - fen - sive.
e - mo - tion - al. I am un - pre - dict - a - ble.

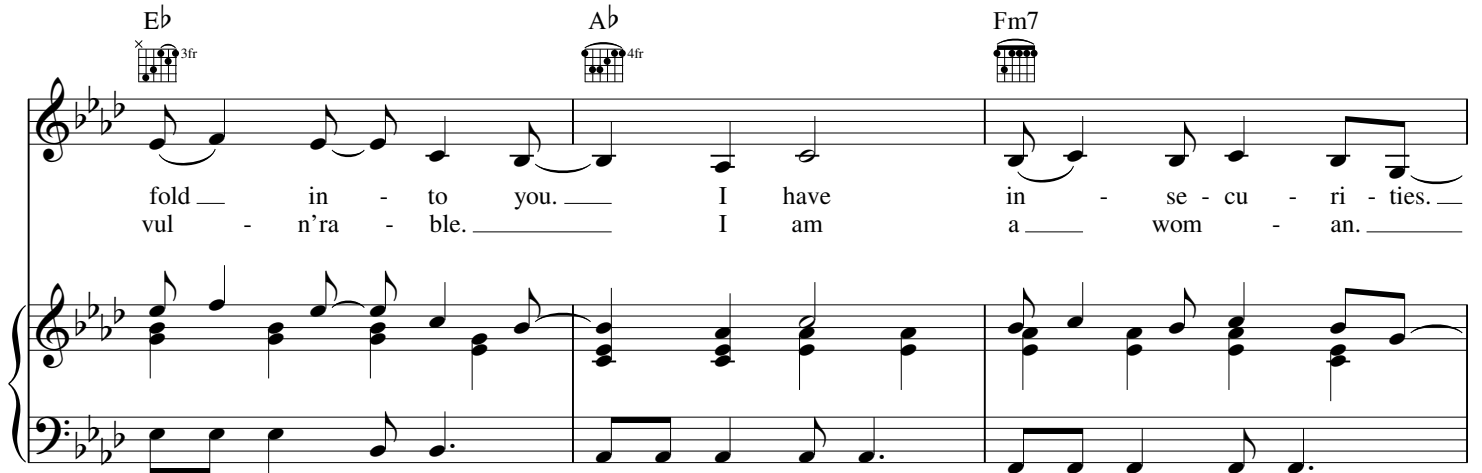
Ab  Fm7  Cm 

You take me in your arms and I
I am na - ked. I am



Eb  Ab  Fm7 



fold in - to you. I have in - se - cu - ri - ties.
vul - n'ra - ble. I am a wom - an.



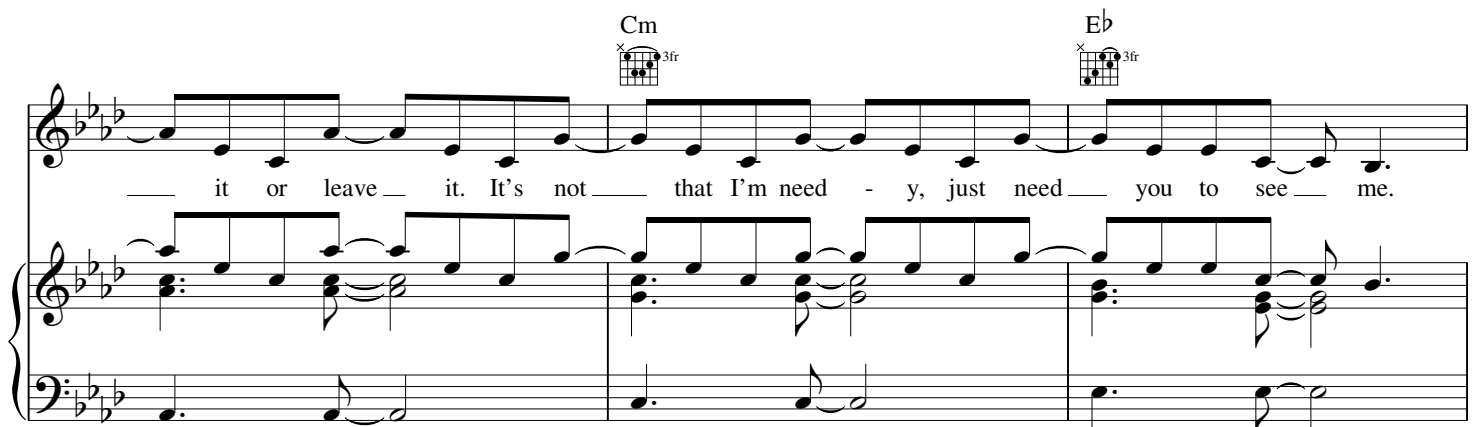
Cm  Eb  Ab 

You show me I am beau - ti - ful. } Love me or leave me, just take
I am o - pen - ing up to you. }



Cm  Eb 

it or leave it. It's not that I'm need - y, just need you to see me.



Ab Cm

Take me, — free me. — See through — to the

Eb Ab

core of me. — Take me, — free me. —

Cm Eb Ab

There will be — no — more pre - tend - ing, —

Fm7 Cm Eb

umm.

2

E \flat **A \flat** **Fm7**

more pre - tend - ing. Now I stand be - fore you with my

Detailed description: This system contains the first three measures of the piece. The guitar part features three chord diagrams: Eb (3rd fret, 2nd string), Ab (4th fret, 2nd string), and Fm7 (4th fret, 2nd string). The vocal line begins with the lyrics 'more pre - tend - ing. Now I stand be - fore you with my'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Cm **A \flat**

heart in my hands. I'm ask - ing you to

Detailed description: This system contains measures 4-6. The guitar part features two chord diagrams: Cm (3rd fret, 2nd string) and Ab (4th fret, 2nd string). The vocal line continues with 'heart in my hands. I'm ask - ing you to'. The piano accompaniment continues with chords and moving lines.

Fm7 **Cm**

take me just the way that I am.

Detailed description: This system contains measures 7-9. The guitar part features two chord diagrams: Fm7 (4th fret, 2nd string) and Cm (3rd fret, 2nd string). The vocal line continues with 'take me just the way that I am.'. The piano accompaniment continues with chords and moving lines.

A \flat **Fm7** **Cm**

Please lay down your arms. Do you know me? —

Detailed description: This system contains measures 10-12. The guitar part features three chord diagrams: Ab (4th fret, 2nd string), Fm7 (4th fret, 2nd string), and Cm (3rd fret, 2nd string). The vocal line concludes with 'Please lay down your arms. Do you know me? —'. The piano accompaniment continues with chords and moving lines.

Db Cb Ab

Make — me feel safe from harm. —

This system contains the first three measures of the piece. The vocal line begins with a whole rest, followed by the lyrics 'Make — me feel safe from harm. —'. The piano accompaniment features a bass line with eighth notes and a treble line with quarter notes and chords. Chord diagrams for Db, Cb, and Ab are shown above the staff.

Cm Eb Ab

Oh, — just take, take me, — free me. —

This system contains measures 4-6. The vocal line has the lyrics 'Oh, — just take, take me, — free me. —'. The piano accompaniment continues with a steady bass line and treble accompaniment. Chord diagrams for Cm, Eb, and Ab are shown above the staff.

Cm Eb Ab

See through — to the core of me. — Take me, —

This system contains measures 7-9. The vocal line has the lyrics 'See through — to the core of me. — Take me, —'. The piano accompaniment features a consistent bass line and treble accompaniment. Chord diagrams for Cm, Eb, and Ab are shown above the staff.

Cm Eb

free me. — There will be — no — more pre - tend - ing. —

This system contains measures 10-12. The vocal line has the lyrics 'free me. — There will be — no — more pre - tend - ing. —'. The piano accompaniment continues with a steady bass line and treble accompaniment. Chord diagrams for Cm and Eb are shown above the staff.

Ab Cm

I am tem - p'ra - men - tal and I have

Eb Ab

im - per - fec - tions. And I am e - mo - tion - al.

Cm Eb Ab

There'll be no more pre - tend - ing,

Fm7 Cm Eb Ab

la, mmm.

You Lost Me

Words & Music by Christina Aguilera, Samuel Dixon
& Sia Furler

♩ = 65

Am



Am



1. I am done.

Em



F



Smok-ing gun._____ We've lost it all._____ The

C



E





Am




Em





love is gone._____ She has won. Now it's no fun..

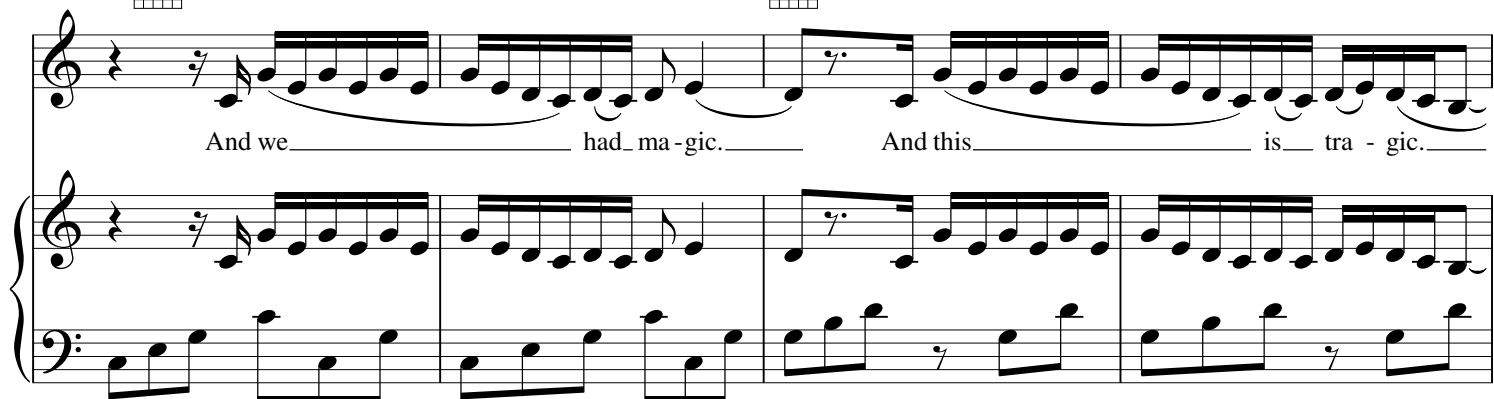
F  C 



We've lost it all. — The love is gone. —




C  G 






And we — had ma-gic. — And this — is tra-gic. —




E/G#  F 

You could 'nt keep — your hands to your-self.



C  E  F  Fm  C 

I feel — like our world's been in-fec-ted. — And some how —



E F Fm C E

— you left me — ne - glec-ted. ————— We found — our live's — been —

Am Am/G# F Fm C

To Coda ☐



— changed. ————— Babe, you lost me. —————

Am Em


2. And we tried. Oh, — how we — cried. ————— We



F C E

lost our - selves. ————— The love has died. ————— And —

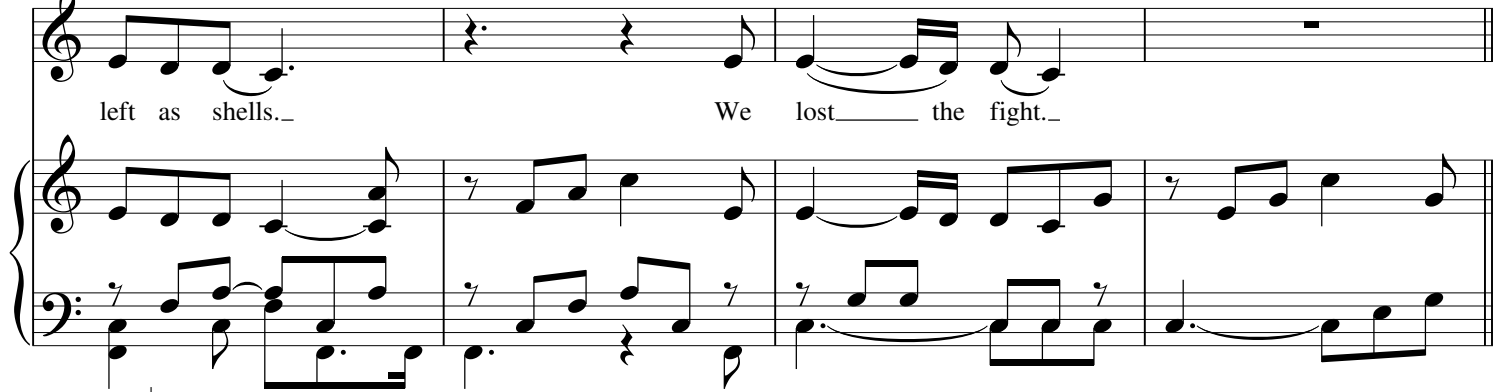
Am  Em 

— though we tried — you can't de-ny. — We're







F  C  *D.S. al Coda*


left as shells... We lost — the fight...



⊕ *Coda*

Am  D  Am  D 

Now I know you're sor - ry, and we were sweet. But you chose lust when — you de-ceived



G  E/G#  F 

me. — And you'll re-gret it, — but it's too late. — How can I ev - er trust you a-gain? —



C E F Fm

I feel like our world's been in - fec - ted

C E F Fm

And some - how you left me ne - glec - ted

C E Am Am/G#

We found our live's been changed. yeah.

F Fm C

Babe, you lost me.

(Boys,) they're on - ly good for fruit, I mean ba - na - nas. (Boys,) them boys are nuts, they're

driv - in' me ba - na - nas. Oh, (boys,) we should pack 'em up and ship 'em out. — B - b -

boys, b - boys, — b - b - b - boys - b - boys, — I hate 'em. I hate boys, but

F5 Ab5

boys love me. — And I — think they suck and my friends a - gree. — Hey, —

Db5 Eb5 F5 Ab5 Db5 Eb5

F5 Ab5 Gb5 B5 C5 G5 C5 G5

I hate boys, but boys love me, — { hey, — ey, — ey, — ey, — }
 { yeah, — yeah, — yeah, — yeah, — }

C7

N.C.

I hate boys. If you hate them boys, shake it, now shake it.

To Coda

If you hate them boys, shake it, now shake it. We _____ would all be

hap - py, all — be glad — if sweet Ma - ma Na - ture nev - er had —

all these dirt - y lit - tle boys who think that the girls were on - ly made for toys.

Ooh, boys are so im - ma - ture, they real - ly can't re - mem - ber. Then a -

gain, all men are dogs, woof, all men are dogs.

D.S. al Coda

CODA

Let's go! Boys suck, make me sick. In - flat - ed e - go's, lit - tle dicks. Use 'em now shake it.

F5

up, spit 'em out. I H - A - T - E, boys. I hate boys, but

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole rest, followed by eighth notes for 'up, spit 'em out.' and a quarter note 'I'. The instrumental part features a bass line of eighth notes and a treble line of chords. Chord diagrams for F5 and Ab5 are shown above the vocal line.

boys love me. And I think they suck and my friends agree. Hey,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'boys love me.' and 'And I think they suck and my friends agree. Hey,'. The instrumental part continues with similar accompaniment. Chord diagrams for Db5, Eb5, F5, Ab5, Db5, and Eb5 are shown above the vocal line.

I hate boys, but boys love me, Yeah, yeah, yeah, yeah.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line says 'I hate boys, but boys love me, Yeah, yeah, yeah, yeah.' with a melodic line for 'Yeah'. The instrumental part features a bass line and a treble line with chords. Chord diagrams for F5, Ab5, Gb5, B5, C5, G5, C5, and G5 are shown above the vocal line.

1 I hate (I, I, (hate,) hate boys. 2

Detailed description: This system contains the seventh and eighth lines of music. It features a first ending (1) and a second ending (2). The vocal line says 'I hate (I, I, (hate,) hate boys.' The instrumental part includes a C7 chord diagram and 'N.C.' (No Chords) for the second ending. The system concludes with a double bar line.

MY GIRLS

Words and Music by CHRISTINA AGUILERA,
JOHANNA FATEMAN, KATHLEEN HANNA,
J.D. SAMSON and MERRILL NISKER

Moderate Dance groove

N.C.

mp

Em

My girls wear lip - stick while they're mak - in' my beats. _ They got gui -

tar picks in their purs - es, Lou Vuit - tons on their feet. — They got no time — for

wait - in' in lines. — They got sex and 8 - 0 - 8's run - nin' through their dirt - y minds. My girls, —

— we're run - nin' the show. — My girls, — we're teas - in' all the

boys on the go. — My girls, — 'cause that's the way that we roll. — My girls, —

so la - dies, step it up and take con - trol. Now shout. My girls, we're

To Coda ◊

strong - er than one. — Now shout, and some - times we got - ta have fun. —

My girls head - ed to the cit - y, ya'll. — We got Cos - mo on the dash and tick -

- ets on the floor. We got Si - a, and Rhon - na and Peach - es, too. — We got Jo -

N.C. **D.S. al Coda**

han - na and J. D., and we're com - in' for you. — My girls, — my girls, — my girls, —

CODA

N.C.

got - ta have fun. — My girls are scream - in' and yell - in' and

Em



get - tin' loud. — My girls are shak - in' up the par - ty while you're get - tin' down. — My girls are

sing - in' and danc - in' and hav - in' fun. — My girls are cook - in' up a beat, and they

N.C.

want you to come. —

Rap: (See additional lyrics)

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "want you to come. —" are written below the notes. Above the vocal line, the instruction "N.C." is present. To the right, the instruction "Rap: (See additional lyrics)" is written. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key and time signature. The piano part includes a double bar line with repeat dots on both sides, indicating a repeated section.

Play 3 times

My

The second system of music is primarily piano accompaniment. It begins with the instruction "Play 3 times" above the first staff. The music is in treble clef with a key signature of one sharp (F#) and a common time signature. The word "My" is written at the end of the first staff. The piano part consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a steady bass line. A double bar line with repeat dots is used to indicate a repeated section.

Em

girls stay close when there's some trou-ble a - round. — They got jewels on their fin - gers, it's a -

The third system of music includes a guitar chord diagram for the Em chord (E minor) at the beginning. The diagram shows the fretboard with dots indicating finger positions on the strings. Below the diagram, the lyrics "girls stay close when there's some trou-ble a - round. — They got jewels on their fin - gers, it's a -" are written. The musical notation for this system includes a vocal line in treble clef and piano accompaniment in two staves (treble and bass clef). The piano part features a consistent rhythmic accompaniment with eighth and sixteenth notes.

bout to go down. — We got no time for hat - ers you know. — We just

The fourth system of music continues the vocal and piano parts. The lyrics "bout to go down. — We got no time for hat - ers you know. — We just" are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern as the previous system, consisting of two staves (treble and bass clef). The music concludes with a final chord in the piano part.

came to par - ty. Come on, ___ now here we go. My girls, ___ we're

run - nin' the show. ___ My girls, ___ we're teas - in' all the boys on the go. ___ My girls, ___

___ 'cause that's the way that we roll. ___ My girls, ___ so la - dies, step it

up and take con - trol. Now shout. My girls, we're strong - er than one. ___ Now shout, and

some - times we got - ta have fun. ___ My girls, we're

strong - er than one. ___ Now shout, and some - times, ___ now shout, we got - ta have fun. ___

N.C.

Additional Lyrics

Rap: You ready, Christina?
 I like my girls hot, sweet, tough, a playmate.
 8-0-8, trainable primate.
 Self-reliant, giant, death defiant.
 No corned beef ryin'.
 I take a bullet for you if you give me a taste.
 I rock a mullet or two, yeah, below the waist.
 You're my BFF, you're my 6-0-6,
 3-0-3 and my swingin' analog fix.

VANITY

Words and Music by CHRISTINA AGUILERA,
ESTHER DEAN and CLAUDE KELLY

Moderate Dance groove

N.C.

Play 3 times

(Spoken:)
I'm not cocky I just love myself, bitch. *mp*

Mir - ror, mir - ror on the wall, _____

{ who's the fly - est bitch of them all? Nev - er mind, I _____
who's the sex - i - est of them all? Nev - er mind, I _____

am. That bitch is so fuck - ing pret - ty. Yeah, I _____ am. _____
am. Oh, she's so hot and sex - y. Yeah, I _____ am. _____

If I were her, I would kiss me, mwah.
No, no, no won - der she's cock - y, ow.

Hey, mir - ror, mir - ror
Huh, mir - ror, mir - ror
on on the wall,
on the wall,

hit up Prince Charm - ing, tell him give me a call. Nev - er mind, screw
they call me stuck - up but I'm not at all. Nev - er mind, I

him 'cause I found some - bod - y bet - ter. Nev - er mind, screw
am. It's not my fault I'm the shit. Yeah, I am

him, ___ I make my - self so much wet - ter. ___ }
and I'm a bad - ass ___ bitch. }

Ev - 'ry day ___ I see ___ my - self, ___ I love ___

___ me e - ven more. ___ It's me I a - dore. _

Ain't no - bod - y got ___ shit on ___ me. I'm ___

the best for sure. { Ma che - rie a - more. - }
{ Are you read - y for me? - }

Cm
V is for van - i - ty. Ev - 'ry time I look at me, I

turn my - self on, yeah. I turn my - self on, yeah.

V is for van - i - ty. Thank you Mom and Dad - dy 'cause I

To Coda

turn my - self on, yeah. I turn my - self on. Get in - to it.

N.C.

No regrets. Get in - to it. No apologies.

Bom, bom, ba, bom, bom, bom, ba, bom.
And now I take myself to be my lawfully wedded bitch.

Bom, bom, ba, bom, bom, bom, ba, bom. All the girls say,

“Yeah, I’m vain, so what, so what.” All the boys say,
 “Yeah, we’re vain, so what, so what.” Ev - 'ry - bod - y say,

1

“Yeah, I’m vain, so what, so what.” All the girls say,
 “Yeah, we’re vain so

2
D.S. al Coda

what and what, woo.

CODA
 If the shoe fits, fits,

Play 3 times

wear it, bitch. Read my lips, mwah,

N.C.

I'm a vain bitch, hey. *Spoken lead vocal: (See additional lyrics)*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note chord marked 'N.C.' (No Chords) and contains the lyrics 'I'm a vain bitch, hey.' followed by a double bar line and a repeat sign. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

1 2

The second system continues the piano accompaniment from the first system. The vocal line is mostly empty, with a first ending bracket labeled '1' and a second ending bracket labeled '2' above it. The piano accompaniment continues with the same rhythmic pattern.

The third system continues the piano accompaniment. The vocal line remains empty. The piano accompaniment continues with the same rhythmic pattern.

Let's go out _ like this. _ *Rap: (See additional lyrics)*

The fourth system continues the piano accompaniment. The vocal line begins with a rap line: 'Let's go out _ like this. _' followed by a double bar line and a repeat sign. The piano accompaniment continues with the same rhythmic pattern.

1 2

Let us not for - get ___ who owns the throne. You do, Mommy.

Additional Lyrics

Spoken: Hey, you can't love no one else 'til you love yourself.
 And if they don't like it, tell 'em, get in line and kiss your ass, bitch.
 Love you, baby, that's right.

Rap 1: Mirror, mirror on the wall, who's the flyest of them all?
 It's me. Bow down, get on your knees.
 Where's my Queens? Who reigns supreme?
 Let me hear you scream.
 And the legacy lives on, going strong.