

CAN'T HOLD US DOWN

- 4 Can't Hold Us Down
- 12 Walk Away
- 21 Fighter
- 28 Infatuation
- 37 Loving Me 4 Me
- 43 Impossible
- 50 Underappreciated
- 56 Beautiful
- 61 Make Over
- 68 Cruz
- 74 Soar
- 81 Get Mine, Get Yours
- 88 Dirrty
- 96 The Voice Within
- 102 I'm OK
- 110 Keep On Singin' My Song

CAN'T HOLD US DOWN

Words and Music by CHRISTINA AGUILERA,
MATT MORRIS and SCOTT STORCH

Hip-hop (♩ = ♪³♩)





what, am I not s'pposed to — have an o - pin - ion? Should I keep qui - et just be - cause I'm a wom - an?
what, am I not s'pposed to — say what I'm say - ing? Are you of - fend - ed with the — mes - sage I'm bring - ing?



Call me a bitch 'cause I speak what's on my mind. Guess it's eas - i - er for you to swal - low if I sat and — smiled.
Call me what - ev - er, 'cause your words don't mean a thing. Guess you ain't e - ven a man e - nough to han - dle what I — sing.

Fm



When a fe - male fires back, sud - den - ly big talk - er don't know how to act. So, -
 If you look back at his - to - ry, it's a com - mon dou - ble stan - dard of so - ci - e - ty: The

Cm



— he does what an - y lit - tle boy would do, mak - ing up a few false ru - mors or two. —
 guy gets all the glo - ry the more he can score, while the girl can do the same and yet you call her a whore. —

Fm



That for sure is not a man to me, slan - der - ing names for pop - u - lar - i - ty. It's
 I don't un - der - stand why it's O - K.; the guy can get a - way with it, the girl gets named. —

Cm



sad you on - ly get your fame through con - tro - ver - sy. — But now it's time for me to come and give you more to say. }
 All my la - dies, come to - geth - er and make a change and start a new be - gin - ning for us; ev - 'ry - bod - y sing. }

This is for my girls all a - round the world_ who have come a - cross a man that don't re - spect your worth,

Ab

think - ing all wom - en should be seen, not heard._ So what do we do, _ girls? Shout out loud! We're

Cm

let - tin' 'em know_ we're gon - na stand our ground, _ so lift your hands high - er and _ wave 'em proud._

Ab

Take a deep breath and _ say _ it loud: _ Nev - er can, nev - er will, can't hold us down!



No - bod - y hold us down. No - bod - y hold us
 (Gon - na hold us down.) (Gon - na hold us down.)



down. No - bod - y hold us down. Nev - er can, nev - er will. So,
 (Gon - na hold us down.)

2

N.C.

can, nev - er will, can't hold us down! Here's some - thin' I just can't un - der - stand: if a

guy have three girls, then he's the man. — He can e - ven give us some head and sex or roar; — if a

girl do the same, then she's a whore. — But the ta - ble's 'bout to turn, I bet my fame on it. Cats —

— take my — i - deas and put their name on it. It's al - right, though; you can't hold me down. — I

got to keep on mov - ing. Tell my girls with a man who be try'n' the knack: — Do it

Fm

right back to him, and let that be that. — You need to let him know that his name is whack, — and Lit - tle

Cm

Kim and Chris - ti - na A - gui - le - ra got the phat. You're just a lit - tle boy; _____ think you're so

cute, so coy. You must talk so big to make _

_ up for small - er things. You're just a lit - tle boy; all you do

is an - noy. You must talk so big to make up for small - er things. (This is for my

Cm



(1st time only)

This is for my girls all — a - round the world — who have come a - cross a man that don't re - spect your worth, girls.) _____ (Continue vocal ad lib.)

Ab



think - ing all wom - en should be seen, not heard. — So what do we do, — girls? Shout out loud! We're

Cm



let - tin' 'em know — we're gon - na stand our ground, — so lift your hands high - er and — wave 'em proud. —

Ab



Take a deep breath and — say — it loud: — Nev - er can, nev - er will, can't hold us down!

2

N.C.

can, nev - er will, can't hold us down! (1st time only)

This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It begins with a measure containing the number '2'. The melody for 'can, nev - er will, can't hold us down!' is written across two measures, with a repeat sign and a first ending bracket. Above the second measure, there is a note comparison 'N.C.' with a note equal sign. The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a simple bass line. The system ends with a double bar line.

This system shows the piano accompaniment for the second system. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand continues with a steady bass line. The system concludes with a double bar line.

Spread the word:

This system contains the third system of music. The top staff is a vocal line with the lyrics 'Spread the word:'. The melody consists of a few notes followed by three 'x' marks, indicating a specific performance technique. The piano accompaniment continues with the same rhythmic patterns as in the previous systems. The system ends with a double bar line.

Repeat and Fade	Optional Ending
Can't hold us down!	Can't hold us down!

This system contains the final two systems of music. The top staff is a vocal line with the lyrics 'Can't hold us down!'. The first system is labeled 'Repeat and Fade' and the second is labeled 'Optional Ending'. The piano accompaniment continues with the same rhythmic patterns. The system ends with a double bar line.

WALK AWAY

Words and Music by CHRISTINA AGUILERA,
MATT MORRIS and SCOTT STORCH

Slow and Bluesy

Em C7

p

With pedal

Spoken: What do you do, when you know something's bad for you, and you still can't let go? I was na-

ive; your love was like can - dy. Ar - ti - fi - cial - ly

mp

sweet, I was de - ceived by the wrap - ping. Got caught in your

Em C7

web, and I learned how to bleed. I was prey in your

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted half notes in the left hand. Chords Em and C7 are indicated above the staff.

Em C7

bed, and de - voured — com - plete - ly. — Oh, — and it

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, followed by a half note G4. The piano accompaniment continues with the same rhythmic pattern. A *cresc.* marking is placed above the piano part in the second measure. Chords Em and C7 are indicated above the staff.

Em G Am Am/B C C/D

hurts my soul, — 'cause I can't let go. — All these walls are cav - ing in; I can't stop my suf - fer - ring. —

Detailed description: This system contains two measures. The vocal line consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F#4, E4, D4. The piano accompaniment features a more complex chordal accompaniment in the right hand. Chords Em, G, Am, Am/B, C, and C/D are indicated above the staff. A *mf* marking is present at the beginning.

Em G Am Am/B

I hate to show — that I've lost con - trol, — 'cause I, I keep go - ing right — back to the

Detailed description: This system contains two measures. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4. The piano accompaniment includes triplet markings over the eighth notes in the right hand. Chords Em, G, Am, and Am/B are indicated above the staff.



one_ thing that I_ need... to walk a - way_ from, yeah.

dim. *p*

3



(I need to get a - way from ya, need to walk a - way from ya,



get a - way, walk a - way, walk a - way.) Now, I should have known that I was used for_ a -

mp



muse - ment. Could - n't see through the smoke; it was all an - il -

C7 Em

lu - sion. Now I've been lick - ing my wounds, but the ven - om seeps

C7 Em

deep - er. We both can se - duce, but dar - ling, you hold me

C7 Em G

pris - 'ner. Oh, I'm a - bout to break; I can't stop this ache. I'm ad -

cresc. *mf*

Am Am/B C C/D Em G

dict - ed to your al - lure, and I'm fiend - in' for a cure. Ev - 'ry step I take leads to one mis - take.

Am Am/B C C/D Em G

I keep go - ing right back to the one _ thing that I _ need, oh. _ I can't mend _ this torn state I'm in, _ get - ting

Am Am/B C C/D Em G

noth - ing in re - turn. What did I do to de - serve _ the pain of this _ slow burn? And ev - 'ry - where I turn, _

Am Am/B C

I keep go - ing right back to the one _ thing that I _ need... _ to

dim.

Em C7

walk a - way _ from, yeah. _ (I need to get a - way from ya, need to walk a - way from ya.)

p *cresc.*

B7 B7/A B7/G B7/F# Em B7 Em

Ev-'ry time I try to grasp for air, I am smoth-ered in de-spair; it's nev-er o-ver, o-ver, uh, uh.

f

B7 B7/A B7/G B7/F#

It seems I'll nev-er wake from this night-mare; I let out a si-lent prayer: "Let it be

Em B7 Em Am Am/G

o-ver, o-ver," ooh. In-side, I'm scream-ing, beg-gin, plead-ing: "No-

cresc. *ff*

B7 Em

— more!" Now, what to do? My heart has been—

(Ah, oh.)

sub. mp

C7 Em

bruised. So sad, but it's true; each beat re - minds me

C7 Em G

of you. Ooh, it hurts my soul, 'cause I can't let go. All these

cresc. *f*

Am Am/B C C/D Em G

walls are cav-ing in; I can't stop my suf-fer-ring. I hate to show that I've lost con-trol, 'cause I,

Am Am/B C C/D Em G

I keep go-ing right back to the one thing that I need, oh. I'm a-bout to break, and I can't stop this ache. I'm ad-

Am Am/B C C/D Em G

dict - ed to your al - lure, and I'm fiend - in' for a cure. — Ev - 'ry step — I take leads to one — mis - take.

Am Am/B C C/D Em G

I keep go-ing right back to the one — thing that I — need, oh. — I can't mend — this torn state I'm in, — get - ting

Am Am/B C C/D Em G

noth-ing in re - turn. What did I do to de-serve — the pain of this — slow burn? And ev - 'ry-where I turn, —

Am Am/B C

I keep go - ing right back to the one — thing that I — need... — to

dim.

FIGHTER

Words and Music by CHRISTINA AGUILERA
and SCOTT STORCH

Moderately

Em G/D D C Em/B B Am C/G G B7

mp

Em G/D D C Em/B B Am C/G G

Spoken: After all you put me through, you'd think I'd despise you. But in the end, I wanna thank you, 'cause you





B7 E5 G5 D5 F5 E5

made me that much stronger. Well, I thought I knew you, think-ing that you were true. Guess I, saw it com - ing, all of your back-stab - bing, just so


cresc. *f*





G5 D5 F5 E5

I could - n't trust; called your bluff, time is up, 'cause I've had _ e - nough. _ You were you could cash in on a good thing be - fore I'd re - al - ize _ your game. _ I heard

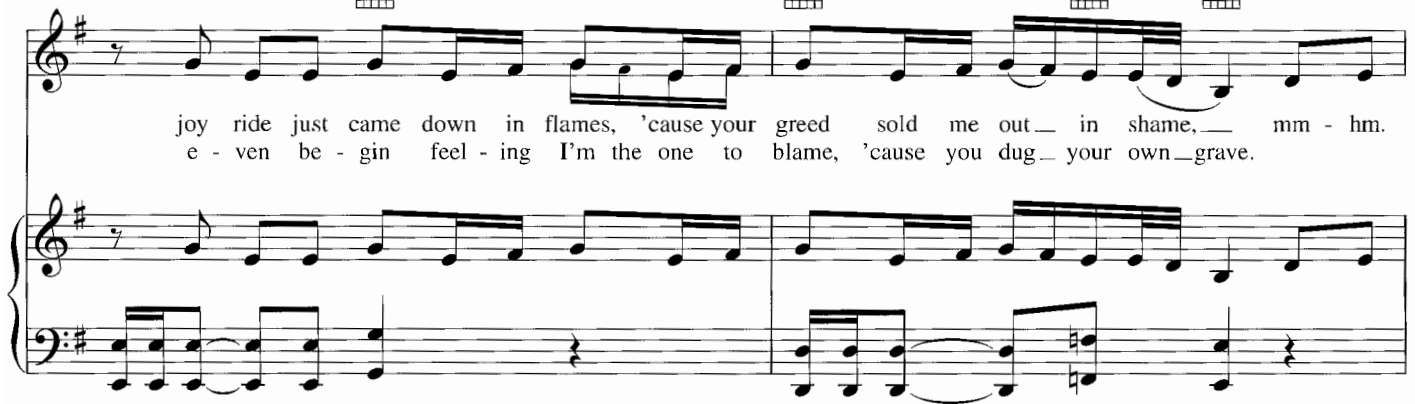
G5  3fr D5  5fr F5  E5 


there by my side, al - ways down for the ride. But your
you're go - in' 'round play - in' the vic - tim now; but don't



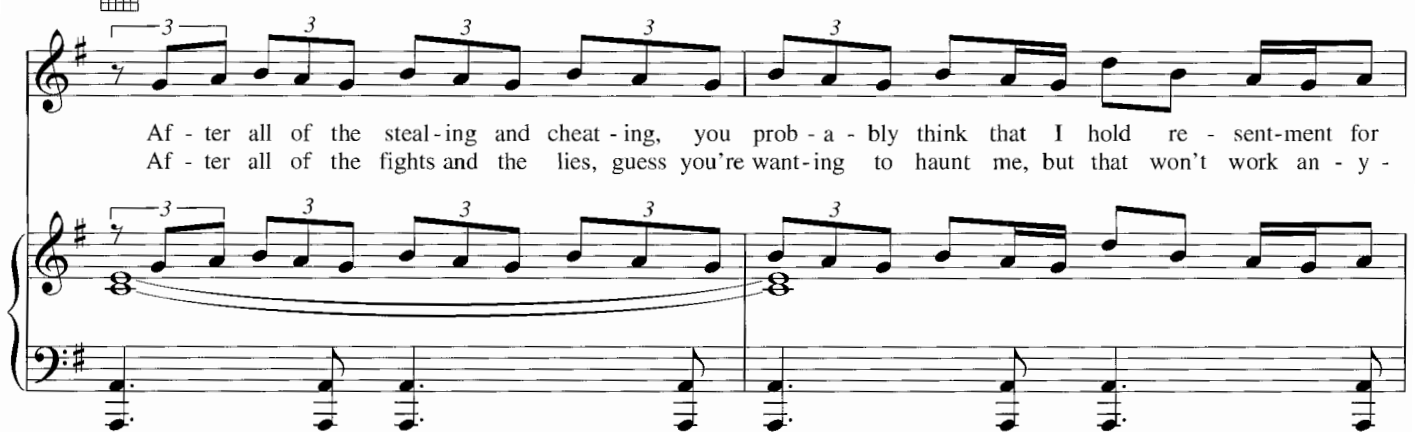
G5  3fr D5  5fr F5  E5 





joy ride just came down in flames, 'cause your greed sold me out — in shame, — mm - hm.
e - ven be - gin feel - ing I'm the one to blame, 'cause you dug — your own — grave.




Am 

Af - ter all of the steal - ing and cheat - ing, you prob - a - bly think that I hold re - sent - ment for
Af - ter all of the fights and the lies, guess you're want - ing to haunt me, but that won't work an - y -



G5  3fr E5  G5  3fr E5 

you, — but, uh - uh, — oh no, — you're wrong —
more; — no more, — uh - uh, it's o - ver. —



Am C D

'Cause if it was - n't for all that you tried to do, I would - n't know just how ca - pa - ble I
'Cause if it was - n't for all of your tor - ture, I would - n't know how to be this way now and

B5 C5 A5 B5

am to pull through. So I wan - na say, — "thank — you," 'cause — it
nev - er back down. So I wan - na say, — thank — you," 'cause — it

Em D/F# G Am

makes me that — much strong - er, — makes — me work a lit - tle bit hard - er, —

C5 B5 Am Em/G F#m7(no5) Em

makes me — that much wis - er; — so thanks for mak - ing me a fight - er. —



Made me learn a lit-tle bit fast - er, — made — my skin a lit-tle bit thick - er, —

C5

B5

To Coda

1

Am

Em/G

F#m7(no5)

Em

makes me — that much smart - er; — so thanks for mak - ing me a fight - er. —

E5

G5

D5

F5

E5

G5

Oh, — oh, — oh, — oh. — Ooh, — hey, — yeah, —

D5

F5

E5

2

Am

Em/G

F#m7(no5)

Em

oh. — Nev - er thanks for mak - ing me a fight - er. —

Em D C Bsus B

How could this man I thought I knew turn out to be un - just, so cruel? -

mp

Am G B7

— Could on - ly see the good in you; pre - tend - ed not to know the truth. —

Em D C Bsus B

You tried to hide your lies, dis - guise your - self through liv - ing in de - nial, —

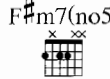
Am G B7

— but in the end you'll see: — You won't stop me!

cresc.



I am a fight - er, and I I ain't gon - na stop. (I'm a fight - er;) (I ain't gon - na



D.S. al Coda

There is no turn - ing back; I've had ___ e - nough. (stop.)

CODA



thanks for mak - ing me a fight - er. Thought I would for - get; I re - mem - ber.



1
Am Em/G F#m7(no5) Em

2
Am Em/G F#m7(no5) Em

Yes, I re - mem - ber. I re - mem - ber. I re - mem - ber.

Em D/F# G Am

Makes me that much strong - er, makes me work a lit - tle bit hard - er,

dim. poco a poco

C5 3fr B5 Am Em/G F#m7(no5) Em

makes me that much wis - er; so thanks for mak - ing me a fight - er.

D/F# G Am

Made me learn a lit - tle bit fast - er, made my skin a lit - tle bit thick - er,

C Bm N.C.

makes me that much smart - er; so thanks for mak - ing me a fight - er.

INFATUATION

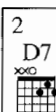
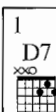
Words and Music by CHRISTINA AGUILERA,
MATT MORRIS and SCOTT STORCH

Moderately, with a Latin feel



Lead Vocal *ad lib.*

mf




He comes_ from a for - eign place,_ an is - land_ far a - way._



In - trigues_ me with ev - ery move_ till I'm breath-less, I'm help-less, can't keep my cool._

Original key: A minor. This edition has been transposed down one half-step to be more playable.

Gm Cm D7

Steals my heart when he takes my hand_ and we dance to the rhy - thm of the band.

Gm Cm D7


I feel my fin - ger - tips grip my hips, _ and I slip as we dip in - to a state of bliss.

Cm D7 Gm


Ma - ma used to warn_ me to_ be - ware_ those Lat - in lov - ers. She said, "I
Ma - ma used to warn_ me not_ to rush_ love with_ an - oth - er. She said,



Cm D7 Gm

gave my heart_ too soon, _ and that's_ how I_ be - came_ your moth - er." I said,
"I'm not try'n'_ to lec - ture, I_ just care_ a - bout_ my daugh - ter."


Cm  3fr D7  Gm  3fr




“Ay, Ma - ma, — you seem to for - get, I’m not in love yet; sweet talk — don’t win — me o - ver.”
 “Ay, Ma - ma, — you seem to for - get, I nev - er will let a man — con - trol — my e - mo - tions.”




Cm7  3fr D7 

But I re - al - ize — big brown eyes can hyp - no - tize — when he — says, — }
 But when he smiles, — I feel like a lit - tle child, — and when he — says, — }



Gm  3fr Cm  3fr D7 

“I — am full — blood Bo - ri - cua” reads the tat - oo on — his arm. —



Gm  3fr Cm  3fr D7 

He tells me, “Ma - mi, I need ya,” and my heart - beat pumps — so strong. —



Gm Cm D7

Get-ting lost in el rit - mo, he whis - pers, "Te quie - ro, te quie-ro." —

Gm Cm D7

I be - gin to give in with no hes - i - ta - tion; can't help my in - fa - tu -

Gm Cm D7

a - tion. (Ah.) It's pure in - fa - tu -

Gm Cm To Coda D7

a - tion. (Ah.) Hey, yeah, yeah.

Gm Cm D7

Skin the col - or of cin - na - mon; — his eyes light up — and I — melt with - in.

Gm Cm D7

Feels so good it must be a sin; — I can't stop what I start - ed, I'm — giv - ing in.

Gm Cm D7

He brings life to my fan - ta - sies, — sparks a pas - sion in - side of me.

Gm Cm D7

Finds the words when I can - not speak; — in the si - lence, his heart - beat is mu - sic to me.

D.S. al Coda

CODA



Caught be - tween my ma - ma's words_ and

D7



what I feel in - side. I'm want - ing to ex - plore his world,_ but

D7



part of me wants to hide. Should I risk it? Can't re - sist it. This has

D7



caught me by sur - prise. Should I let him take me to Puer - to Ri - co?



I can't hold back no more; let's go to night.



Woo, hey.



Lead vocal continue ad lib.
(Pa - pi, hold me, say that you a - dore me.



Nev - er let go, nev - er leave me lone - ly. Pa - pi, hold me, say that you a - dore me.



Nev - er let go, — nev - er — leave me lone - ly.) "I — am full — blood Bo - ri - cua"



reads the tat - too on — his arm. — He tells — me, "Ma - mi, I need ya,"



and my heart - beat pumps — so strong. — Get - ting lost in el rit - mo, he whis - pers, "Te



que - ro, te que - ro." — I be - gin to give in with no — hes - i -

50

D7 Gm Cm D7

ta - tion;_ can't help my in - fa - tu - a - tion. (Ah.) It's pure in - fa - tu -

Gm Cm D7

a - tion. (Ah.) Can't help my in - fa - tu -

Gm Cm D7

a - tion. (Pa - pi, hold_ me, say_ that you a - dore me. Nev - er let go, _ nev - er _ leave me lone - ly. It's pure in - fa - tu -

Gm Cm D7 N.C.

a - tion. Hey, _ yeah, _ yeah. (Pa - pi, hold_ me, say_ that you a - dore me.)

LOVING ME 4 ME

Words and Music by CHRISTINA AGUILERA,
MATT MORRIS and SCOTT STORCH

Slowly

Cmaj9 Ebmaj9

Cmaj9 Ebmaj9

Cmaj9

Ebmaj9

Peo - ple ask — if I'm — in — love —
Now, peo - ple ask — why I'm — in — love —

Cmaj9

Ebmaj9


— with — you, — 'cause I'm sit - ting here — with your pic - ture and
— with — you. — Well, let me start — by say - ing you got my heart — by just

Cmaj9

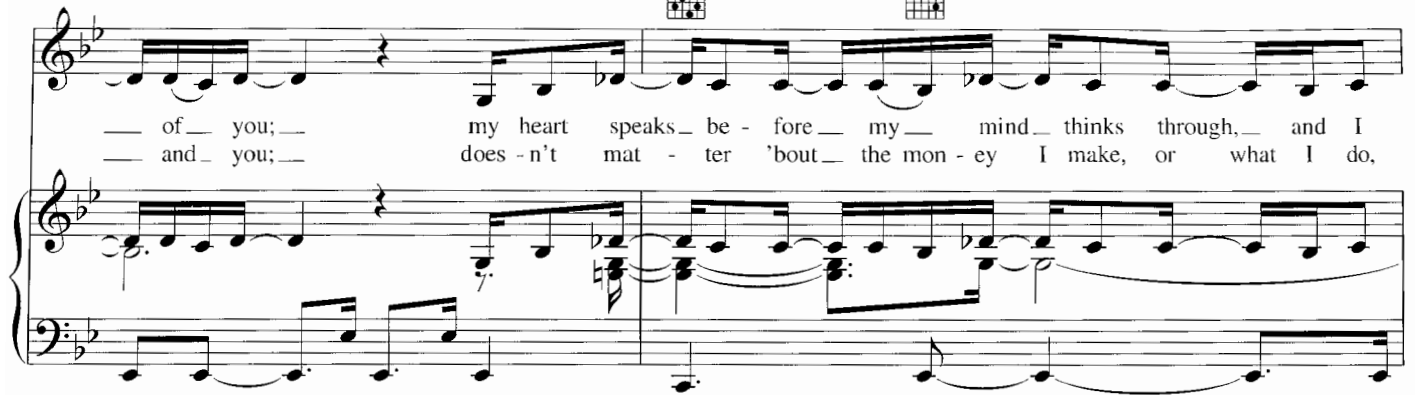
Ebmaj9

smil - ing to — my - self. I'm kind - a lost — in my — own — thoughts —
be - ing who — you are. — And what we got — is be - tween — me —


Cmaj9 Ebmaj9




— of — you; — my heart speaks — be - fore — my — mind — thinks through, — and I
— and — you; — does - n't mat - ter 'bout — the mon - ey I make, or what I do,



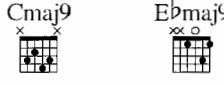
Cmaj9 Ebmaj9




blush — as I — say "yes." — What a feel - ing of vu - n'ra - bil - i - ty com - ing
or — that I'm — a star. — Un - con - di - tion - al - ly, you're there for me; un - de -




Cmaj9 Ebmaj9



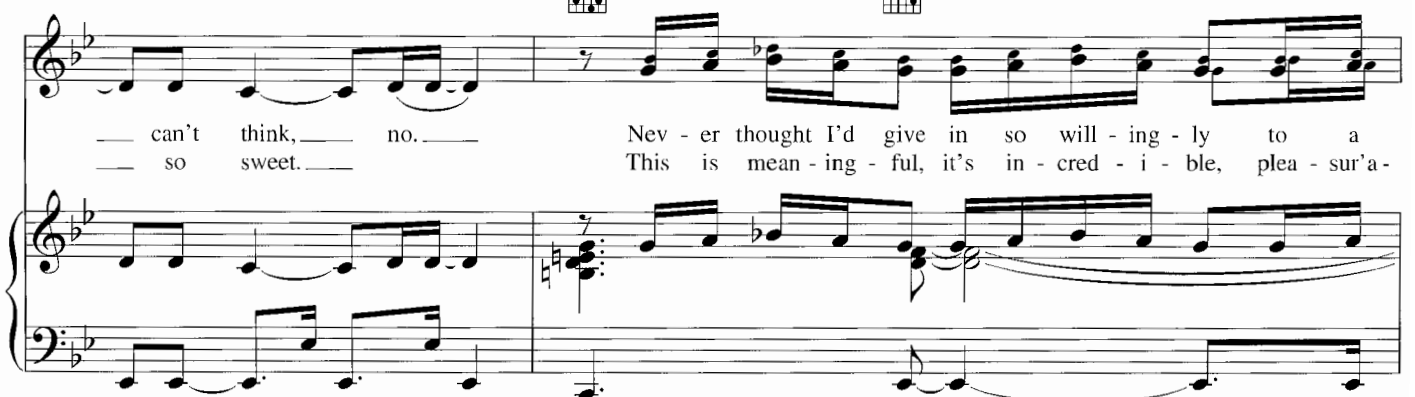
o - ver me, and I'm feel - ing weak and I — can't speak; I —
ni - a - bly, you in - spire — me, spir - i - tual - ly; oh, —



Cmaj9 Ebmaj9



— can't think, — no. — Nev - er thought I'd give in so will - ing - ly to a
— so sweet. — This is mean - ing - ful, it's in - cred - i - ble, plea - sur'a -



hu - man being with a - bil - i - ties to set me free; let me be
ble, un - for - get - ta - ble, the way I feel; so

Cmaj9 Ebmaj9

me. Makes me wan - na say, } "Your lips, — your eyes, — your smile, — your kiss, —
sweet. Makes me wan - na say, }

Cmaj9 Ebmaj9

I must ad - mit, — is a part of me. — You please me com - plete - ly,

Cmaj9 Ebmaj9

fill - ing me like a mel - o - dy. Your soul, — your flow, — your youth, — your truth —

Cmaj9 Ebmaj9

— is sim - ply proof — that we were meant to be. — But the — best qual - i - ty — that's hook -

Cmaj9 Ebmaj9

- ing me — is that you're lov - ing me — 4 me, —

Cmaj9 Ebmaj9

is that you're lov - ing me — 4 me." — Yeah. —

Cmaj9 Ebmaj9

1 2

Fm7 Gm7

Abmaj7

G7

It's so a - maz - ing _____ how some - thing _ so sweet _____

Abmaj7

G7

has come and re - ar - ranged my life; I've been kissed by des - ti - ny. _____ Oh, _____

Cm7

3fr

F13

heav - en came _ and saved _ me; an _ an - gel was placed at _ my feet. _____

Abmaj7

Gm7

Abmaj7

Ab/Bb

This is - n't or - di - na - ry; he's _ lov - ing me _ 4 me. _____

Cmaj9 Ebmaj9 Cmaj9 Ebmaj9

Lead vocal continues ad lib.

Cmaj9 Ebmaj9 Cmaj9 Ebmaj9

Rap: (See Rap lyrics)

Repeat and Fade

Optional Ending

Cmaj9 Ebmaj9

Rap Lyrics

Stripped of all make-up,
 No need for fancy clothes;
 No cover ups, no push ups;
 With him, I don't have to put on a show.

He loves every freckle, every curve,
 Every inch of my skin,
 Fulfilling me entirely,
 Taking all of me in.

He's real, he's honesty,
 He's loving me 4 me.
 Yeah.

IMPOSSIBLE

Words and Music
by ALICIA KEYS

Freely

N.C.
mp

Slowly, in 12

B♭maj7 Am7 Gm7 Fmaj7 B♭maj7 Am7 Gm7 Fmaj7

B♭maj7 Am7 Gm7 Fmaj7 B♭maj7 Am7 Gm7




Oh, oh, — oh, — oh. — Oh, oh, — oh, — oh. —

C  N.C. 

Oh. _____

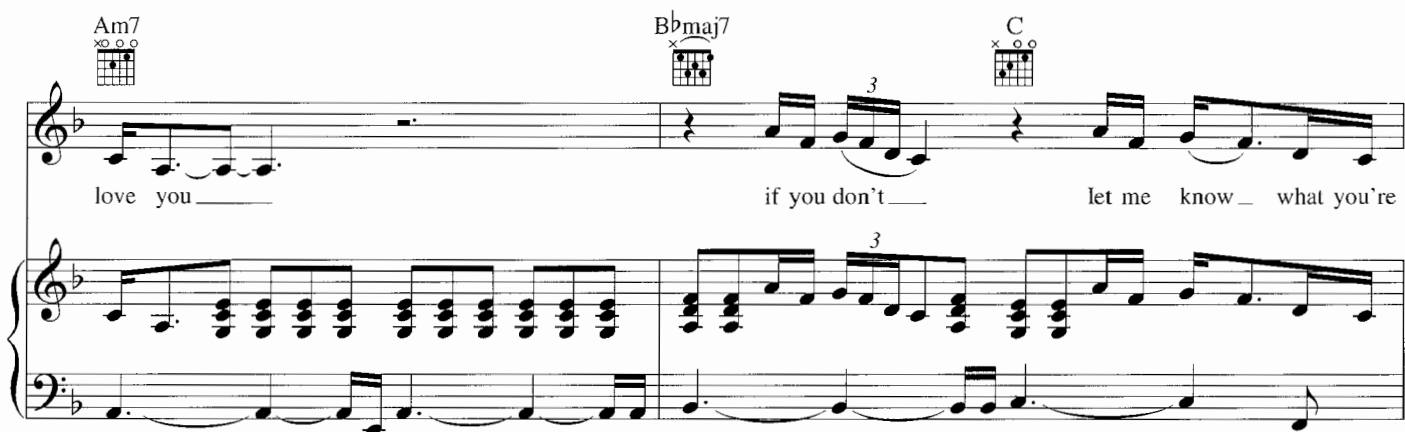
It's im-pos-si-ble, _____ it's im-pos-si-ble to _____





Am7  Bbmaj7  C 

love you _____

if you don't _____ let me know what you're _____






Dm  Gm7  Dm 

feel-ing. _____

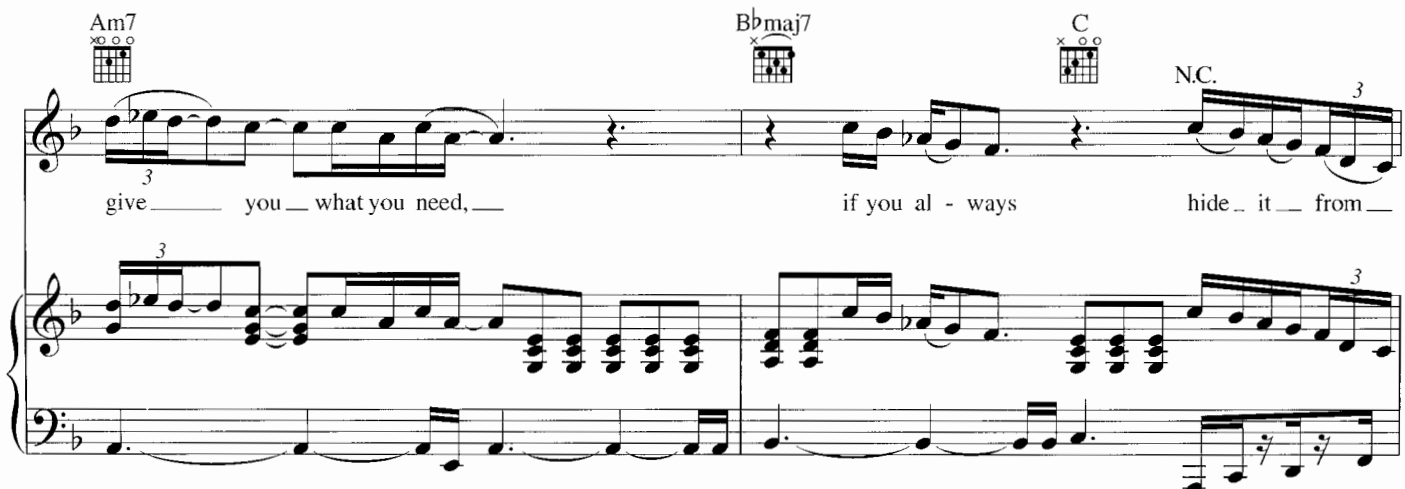
It's im-pos-si-ble _____ for me to _____



Am7  Bbmaj7  C  N.C.

give _____ you what you need, _____

if you al-ways _____ hide it from _____



Dm Gm7 Bbmaj7 C Bbmaj7 C

me. _____ I don't know what hurt you; I just, I wan-na make it right, 'cause,

Bbmaj7 C D

boy, I'm sick and tired of try'n' to read your mind. _____ 'Cause it's im -

Bbmaj7 Am7 C/D

pos - si - ble, _____ oh, ba - by, it's im - pos - si - ble _____ for me to
 (Im - pos - si - ble,) _____ (im - pos - si - ble.) _____

Gm7 Fmaj7 Gm7 Am7

love you _____ this _____ way. _____ It's im -
 (Oh, _____ hey hey hey, _____

Bbmaj7

Am7

C/D

pos - si - ble, _____ oh, ba - by, it's im - pos - si - ble _____
 hey.) (Im - pos - si - ble,) (im - pos - si - ble.)

Gm7

N.C.

Dm

_____ if you're mak-ing it _____ this _____ way. Im-pos-si-ble to make it

Am7

Bbmaj7

C

eas - y, _____ if you're al- ways _____ try'n' to make it so damn -

Dm

Gm7

Dm

hard. How can I, how can I _____ give you all my

Gm7 Fmaj7 Gm7 Am7

love you _____ this way. _____ it's im -
 (Oh, _____ hey hey hey, _____)

Bbmaj7 Am7 Abm7

pos - si - ble, _____ oh, ba - by, it's im - pos - si - ble _____
 hey.) (Im - pos - si - ble,) _____ (im - pos - si - ble.) _____

Gm7 N.C. Dm

_____ if you're mak - in' it _____ this way.

Gm7 Dm

Repeat and Fade Optional Ending

Gm7 Dm

UNDERAPPRECIATED

Words and Music by CHRISTINA AGUILERA,
MATT MORRIS and SCOTT STORCH

Moderately slow

F#m7 **A B7** **F#m7** **A B7**

p

F#m7 **A B7** **F#m7** **A B7**

F#m7 **B7**

I re - mem - ber when_ it all_ first be - gan;_ we were
back a - gain_ to_ the ver - y be - gin - ning when our

cresc. *f*

F#m7 **B7**

tight right from the start._____ It was - n't long_ 'fore you came on strong, - in'
love was some - thing new,_____ back when ro - mance was im - por - tant,

N.C.

F#m7

B7

hard to win my heart. I played hard to get, but I could - n't help but give
 not just an - oth - er thing to do. I was feel - ing high on love's de - light; thought I'd

F#m7

B7

up my heart in the end. You were thought - ful, care - ful not to
 nev - er come back down. Now it seems that you and me have

F#m7

B7

N.C.

hurt the re - la - tion - ship. What hap - pened to those days when you used to
 lost our sol - id ground. Well, af - ter time, I re - al - ized, I seem to

F#m7

B7

be com - pas - sion - ate, car - ing what I thought and said, so af -
 give more than I get. Fun - ny how things seems to change af - ter a

N.C.

F#m7

B7

ten - tive, a gen - tle - man? _
few years' com - mit - ment. _

Now it's hard to turn your head _ a -
Used to talk for hours on end _ of our

A7

G#7

way from the T - V set. _
dreams while we lay in bed. _

Tak - ing me _ for grant - ed late - ly, and
I miss those days _ when you stayed a - wake; _ now you roll

G7

F#m7

B7

frank - ly, it's got - ta quit. _
o - ver and snore in - stead. _ }

I feel un - der - ap - pre -

F#m7

B7

ci - a - ted.

Now girls, help me out _ if you

F#m7 B7

know what I'm talk - ing a - bout. — I — said, I'm feel - ing un - der - ap - pre -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'know' and continues with eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for F#m7 and B7 are provided above the staff.

F#m7 B7

ci - a - ted — for all the time — and ef - fort I — have —

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for F#m7 and B7 are provided above the staff.

1 2

put in — this — com - mit - ment. Let's take it put in — this — com - mit - ment. —

Detailed description: This system contains two measures, each with a first and second ending. The vocal line has a slight melodic change in the second ending. The piano accompaniment includes a repeat sign. Chord diagrams for F#m7 and B7 are provided above the staff.

N.C.

Detailed description: This system contains two measures of piano accompaniment. The vocal line is silent. The piano part features a rhythmic pattern of eighth notes and chords. The marking 'N.C.' (No Chords) is written above the staff.

I miss the

nice mas-sag - es, the long phone calls__ and the way you talked,__ how it'd turn me on.__ Miss the

bub - ble baths,__ had the sweet - est laughs.__ I'm need - ing those__ days__ back._____

F#m7 B7 F#m7 B7

I feel un - der - ap - pre - ci - a - ted. Now girls, help me out__ if you

know what I'm talk - ing a - bout. I said, I'm feel - ing un - der - ap - pre -

F#m7 B7

ci - at - ed for all the time and ef - fort I have

F#m7 B7

Repeat and Fade | **Optional Ending**

put in this com - mit - ment. put in this com - mit - ment.

F#m7 A B7 N.C. F#m7 A B7

BEAUTIFUL

Words and Music by
LINDA PERRY

Moderately slow



Whispered: Don't look at me.

mf




Ev - 'ry - day _____ is so
To all your friends _____ you're de-

E \flat /D \flat **Cm** **B \flat (b5)**

won - der - ful, then sud - den - ly, it's hard to breathe.
 lir - i - ous. So con - sumed in all your doom.

E \flat **E \flat /D \flat**

Now and then I get in - se - cure from all the pain,
 Try - ing hard to fill the emp - ti - ness. The piec - es gone,

Cm **B \flat (b5)**

— feel so a - shamed.
 — left the puz - zle un - done. Ain't that the way it is?

A \flat **Fm**

I am beau - ti - ful no mat - ter what they say.
 You are beau - ti - ful no mat - ter what they say.
 'Cause we are beau - ti - ful no mat - ter what they say.

Eb



Eb/Db



Cm



Ab



Words can't bring me down. I am beau - ti - ful in
 Words can't bring you down. You are beau - ti - ful in
 Words won't bring us down. We are beau - ti - ful in

Fm



Eb



Eb/Db



ev - 'ry sin - gle way. Yes, words can't bring me down.
 ev - 'ry sin - gle way. Yes, words can't bring you down.
 ev - 'ry sin - gle way. Yes, words won't bring us down.

Cm



1 Fm7



To Coda



Eb



oh no. } So don't you bring me down to - day.
 oh no. }
 oh no. }

Eb/Db



Cm



B(b5)



2 Fm7 Eb 3fr

So don't you__ bring me down to - day. No mat - ter what__ we do.

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a measure rest followed by a series of eighth notes. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. Chord diagrams for Fm7 and Eb (3fr) are shown above the vocal staff.

Eb/Db Cm 3fr

No mat - ter what__ we say. We're the song in - side__ the tune

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with eighth notes. The piano accompaniment remains consistent. Chord diagrams for Eb/Db and Cm (3fr) are shown above the vocal staff.

B(b5) Eb 3fr

full of beau - ti - ful mis - takes. And ev - 'ry - where__ we go

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a measure rest before the second line. The piano accompaniment continues. Chord diagrams for B(b5) and Eb (3fr) are shown above the vocal staff.

Eb/Db Cm 3fr

the sun will al - ways shine. And to - mor - row we might a - wake

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with eighth notes. The piano accompaniment remains consistent. Chord diagrams for Eb/Db and Cm (3fr) are shown above the vocal staff.

B(b5)

D.S. al Coda
(Take 1st Ending)

on the other side.

CODA

Eb

to - day.

Eb/Db

Cm

B(b5)

Don't you bring me down

Eb

Eb/Db

to - day, yeah, ooh.

Cm

B(b5)

N.C.

Eb

Don't you bring me down um to - day.

MAKE OVER

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderate Rock

mf

I can't be - lieve what you did — to me. —
Feel - ing con - fined, like I'm be - ing force fed; —

Down on my knees, and I need to break free. — All — these years, —
my vi - sion's blur - ry, and I'm lost in re - grets. — It's o - ver - load, —

you vi - o - lat - ed me. —
and I'm out of con - trol. —

G Ab 4fr G Ab 4fr G Ab 4fr

I don't know why I can't feel in - side. I try to hide, can't
So sick and tired of bein' so mis - used. You're tak - ing me down with all your

G Ab 4fr Bb

make it al - right; it's o - ver - kill. Now I'm read - y to fight.
men - tal a - buse. And I said I got - ta get you out of my head.

G Ab 4fr G Ab 4fr Bb

Well, I don't need no - bod - y
Ev - 'ry - bod - y's al - ways

Ab 4fr G Ab 4fr G Ab 4fr

try - in' to make me o - ver;
try - in' to look me o - ver;

Bb Ab Bb5

1

I just want to live sim - ple and free. —
I just want to live sim - ple and free. —

G5 Ab5 G5 Bb5 Ab5 G5 Ab5

I just want to get a - way, — sav - in' all your bull - shit for an -

ff

G5 Bb5 Ab5 2 Bb5 G5 Ab5 G5 Bb5 Ab5

oth - er day. — I just want to get a - way, —

ff

G5 Ab5 G5 Bb5 Ab5 G5 Ab5

sav - in' all your bull - shit for an - oth - er day. — I'm the on - ly one that can

G5 Bb5 Ab5 G5 Ab5 G5 Bb5 Ab5 G5 Ab5

res - cue me — from me. — *Instrumental solo*

G5 Bb5 Ab5 G5 Ab5 G5 Bb5 Ab5 G5 Ab5

Solo ends Leav - ing the house a - round a

G5 Ab5 G5 Ab5 G5 Ab5

quar - ter to five; — zipped up my boots, and I'm read - y to ride. — And I feel —

Ab Bb Ab G Ab G Ab

— so high; — I feel so a - live. —

G Ab 4fr G Ab 4fr G Ab 4fr

Let down my hair, feel the wind on my skin;— cross - ing the bor - der where my

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. Above it are guitar chord diagrams for G, Ab (4-finger), G, Ab (4-finger), G, and Ab (4-finger). The bottom two lines are piano accompaniment in G major, starting with a mezzo-forte (mf) dynamic marking.

G Ab 4fr Bb G Ab 4fr

new life be-gins. — And I close — my eyes, — and take it all in. —

Detailed description: This system contains the third and fourth lines of music. The top line continues the vocal melody with lyrics. Above it are guitar chord diagrams for G, Ab (4-finger), Bb, G, and Ab (4-finger). The bottom two lines are piano accompaniment.

G Ab 4fr Bb Ab 4fr G Ab 4fr

Well, I don't need no-bod-y try - in' to make — me o - ver; —

Detailed description: This system contains the fifth and sixth lines of music. The top line continues the vocal melody with lyrics. Above it are guitar chord diagrams for G, Ab (4-finger), Bb, Ab (4-finger), G, and Ab (4-finger). The bottom two lines are piano accompaniment.

G Ab 4fr Bb Ab 4fr Bb5

I just want to live sim-ple and free. —

Detailed description: This system contains the seventh and eighth lines of music. The top line continues the vocal melody with lyrics. Above it are guitar chord diagrams for G, Ab (4-finger), Bb, Ab (4-finger), and Bb5. The bottom two lines are piano accompaniment.

G5 3fr Ab5 4fr G5 3fr Bb5 4fr Ab5 4fr G5 3fr Ab5 4fr

I just want to get a - way, — sav - in' all your bull - shit for an -

ff

G5 3fr Bb5 4fr Ab5 4fr G5 3fr Ab5 4fr G5 3fr Bb5 4fr Ab5 4fr

oth - er day. — I'm the on - ly one that can res - cue me — from me. —

G5 3fr Ab5 4fr 1 G5 3fr Bb5 4fr Ab5 4fr 2 G5 3fr Bb5 4fr Ab5 4fr G5 3fr Ab5 4fr

— You wan - na break me down. —

G5 3fr Bb5 4fr Ab5 4fr G5 3fr Ab5 4fr G5 3fr Bb5 4fr Ab5 4fr

You wan - na break me down. — You wan - na break me down. —



— You wan - na — break me — down. —





mf

CRUZ

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Moderately slow

N.C.

I'm leav - ing_ to - day; — liv - ing it, leav - ing it to change. —

mf

Slow - ly drift - ing_ in - to a peace - ful breeze; — tongue - tied and twist - ed are

p

G Dm C

all my mem - o - ries. — Cel - e - brat - ing_ a fan - ta - sy come true: —

mp

B \flat G Dm

C Bb F C

pack - ing all — my bags, — I'm fi - n'ly on — the move. — And I'm leav - ing — to - day; —

cresc.
mf

Bb F C Bb

I'm liv - ing it, oh, — I'm leav - ing it to change. —

G Dm Dm/E Dm/F C

As I'm driv - ing, — I'm cap - tured by — the view. — So much — beau - ty; — the

Bb G

road be - comes — my muse. — The heat is ris - ing, — and my



hand surfs through the wind. Cool, calm, collected is the



child that lies with-in. See, I'm leaving to-day; I'm

cresc.



living it, oh, I'm leaving it to change. See, I'm leaving to-day;



I'm living it, oh, I'm leaving it to change. But

dim.

Abmaj7

Eb

F

some - how, I miss__ it; I think I'll real - ly miss__ it one__ day.

p *cresc.*

Ab

Eb

I turn up the ra - di - o, __ and I'm__ feel - ing like__ I nev - er felt be -

F

Ab/Eb

fore Turn down the mem - o - ries__ of

Eb/Bb

F

yes - ter - years__ and brok - en dreams__ I__ bring;__ fi - n'ly

dim.

12

Bb

G

free, ooh, ooh. Slow - ly drift - ing in -

Dm

C

to a peace - ful breeze... uh - huh.

G

D

C

Ooh, yeah. I'm leav - ing to - day; I'm

cresc. *ff*

G

D

C

1, 2

liv - ing it, oh, I'm leav - ing it to change.

3

C G D

Liv - ing it, leav - ing it, said I'm

C G D

liv - ing it I'm leav - ing it. Liv - ing it, oh, — I'm leav - ing it to change. —

C B♭maj7

But some - how, I miss — it; I

F G

think I'll real - ly miss — it one — day. —

SOAR

Words and Music by CHRISTINA AGUILERA,
ROB HOFFMAN and HEATHER HOLLEY

Moderately

mp

8vb-----J

8vb-----J

F Eb Bb F Eb Bb

When they_ push, when_ they_ pull,_ tell me, can you hold_ on? _____
The boy_ who won - ders, _____ is he good e - nough for them, _____

F Eb Bb

When they_ say you_ should_ change,_ can you lift your head high_ and stay strong?
keeps try'n'_ to please_ 'em_ all_ but he just nev - er seems_ to fit in.

F Eb Bb

Will you_ give up,_ give_ in;_ when your heart's cry - ing out_ that it's_ wrong?
Then there's_ the girl_ who_ thinks_ she'll nev - er ev - er be_ good e - nough for him;

F Eb Bb

Will you love you for you at the end of it all? } Now,
 keeps try'n' to change, and that's a game she'll nev - er win. }

F Ab6 Eb Bb F Ab6

in life, there's gon - na be times when you're feel - ing low and in your mind

mf

Ab Bb F Ab6

in - se - cur - i - ty seems to take con - trol. We start to look out - side our - selves

Ab Bb F Ab6

for ac - cep - tance and ap - prov - al; we keep for - get - ting that the








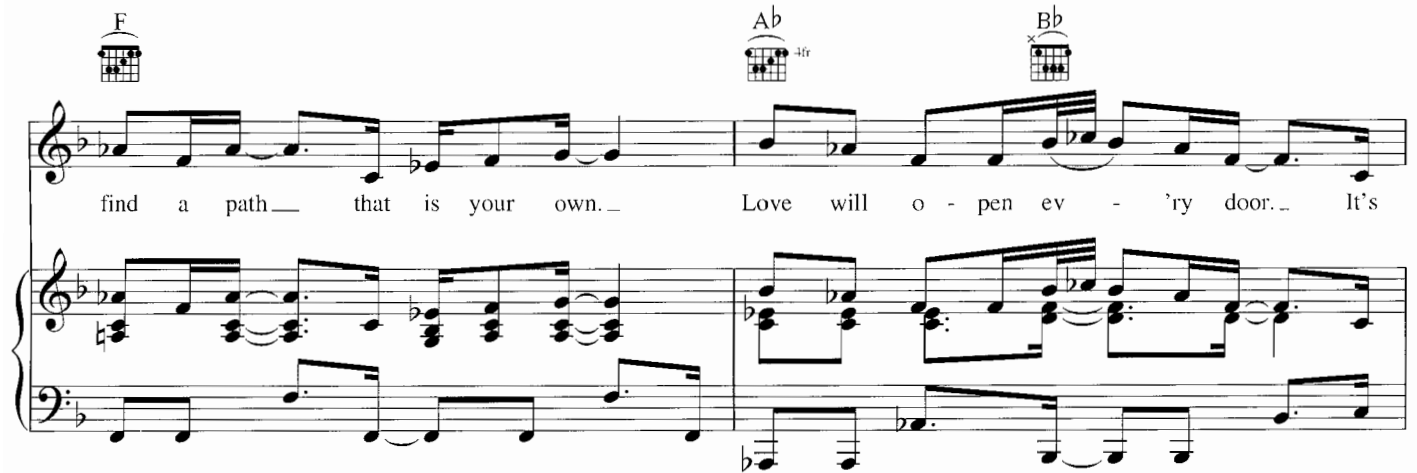
one thing we should know — is: Don't be scared to fly — a - lone;

cresc. *f*



find a path — that is your own. — Love will o - pen ev - 'ry door. — It's







in your hands; — the world is yours. — Don't hold back and al - ways know —







all the an - swers, they will un - fold. — What are — you wait - ing for?



1

F Eb Bb F

Spread your wings_ and soar!_ (Ooh, ooh ooh, ooh, ooh_ ooh;

mp

8vb-----J 8vb-----J

2

3fr Eb Bb Fm Eb

ooh___ ooh.)_ Spread your wings_ and soar!_

p

3 (La da da da, ha.)_

3 3 3 3 3 3 3 3

In the mir-ror is where she comes face to face with her_ fears;_

3 3 3 3 3 3 3 3

Dbmaj7 C Fm Eb Dbmaj7 C

Fm Eb Dbmaj7 C

her own re - flec - tion, now for - eign to her af - ter all these_ years._

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are four guitar chord diagrams: Fm, Eb (with 3fr), Dbmaj7, and C. The piano accompaniment features a bass line with chords and a treble line with triplets of eighth notes.

Fm Eb Dbmaj7

All of her life, she has tried to be some-thing be - sides her - self._

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are three guitar chord diagrams: Fm, Eb (with 3fr), and Dbmaj7. The piano accompaniment continues with similar rhythmic patterns.

Fm Eb Dbmaj7 C

Now, time has passed, and she's end - ed up some-one else, with re - gret._

cresc.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are four guitar chord diagrams: Fm, Eb (with 3fr), Dbmaj7, and C. The piano accompaniment includes a *cresc.* marking in the bass line.

Ab6 Bb F Ab6 Bb

What is it in up that makes us feel_ the need_ to keep_ pre-tend - ing? Got - ta

mf




Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff are five guitar chord diagrams: Ab6 (with 3fr), Bb, F, Ab6 (with 3fr), and Bb. The piano accompaniment starts with a *mf* dynamic marking.

F5  Ab  Bb 

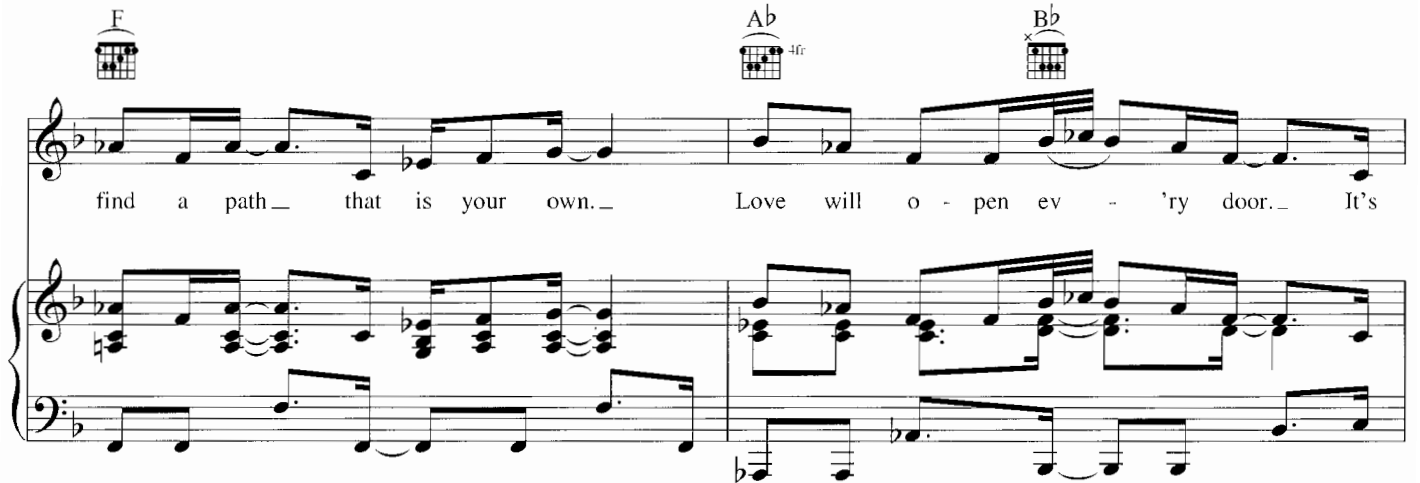
let our - selves be! _____ Oh, whoa. _____ Don't be scared to fly__ a - lone;




cresc. *f*




F  Ab  Bb 

find a path__ that is your own.____ Love will o - pen ev - 'ry door.____ It's



F  Ab  Bb 

in your hands;__ the world is yours.____ Don't hold back and al - ways know__



F  Ab  Bb 

all the an - swers, they will un - fold.____ What are__ you wait-ing for?



1 F

2 F

Spread your wings — and soar! — Spread your wings — and soar! —

Lead vocal continues *ad lib.*
(Don't wait no more. You can soar!) —

(Don't wait no more. You can soar!) —

dim.

dim. *p*

Ab 4fr Bb F Ab 4fr Bb F

Ab 4fr Bb F Ab 4fr Bb F5

Ab sus2 3fr Bb(add2) 3fr F Ab sus2 3fr Bb(add2) 3fr F

Ab sus2 3fr Bb(add2) 3fr F Ab sus2 3fr Bb(add2) 3fr F5

GET MINE, GET YOURS

Words and Music by CHRISTINA AGUILERA, DAVID SIEGEL,
STEVE MORALES and BALEWA MUHAMMAD

Moderately slow groove (♩ = ♪)

C#m7/F#

F#m

C#m7

p *mf*

F#m

C#m7

Ba - by,

F#m

C#m7

you pre - tend that things ain't what they seem, all this

F#m

C#m7

ten - sion - en - ti - tl - ing just ex - act - ly what we should be. Now,

F#m  C#m7 

I don't mind us be - ing some kind of cas - u - al thing; lis - ten,



F#m  C#m7 

all I want to do for now is have you come and take all of me. Put your
(Can you?)



Bm7  C#m 

hands on my waist - line; want your skin up a - gainst mine. Move my



F#m 

hips to the bass - line; let me get mine, you get yours. Hang a



Bm7

C#m

"Please don't dis - turb" — sign; — put my back in - to a slow — grind, — send - in'

F#m

To Coda ⊕

chills up and down my — spine. — Let me get mine, you get yours. — If you

F#m



C#m7

see my with — a man, — un - der - stand that you — can't ques - tion me; — the

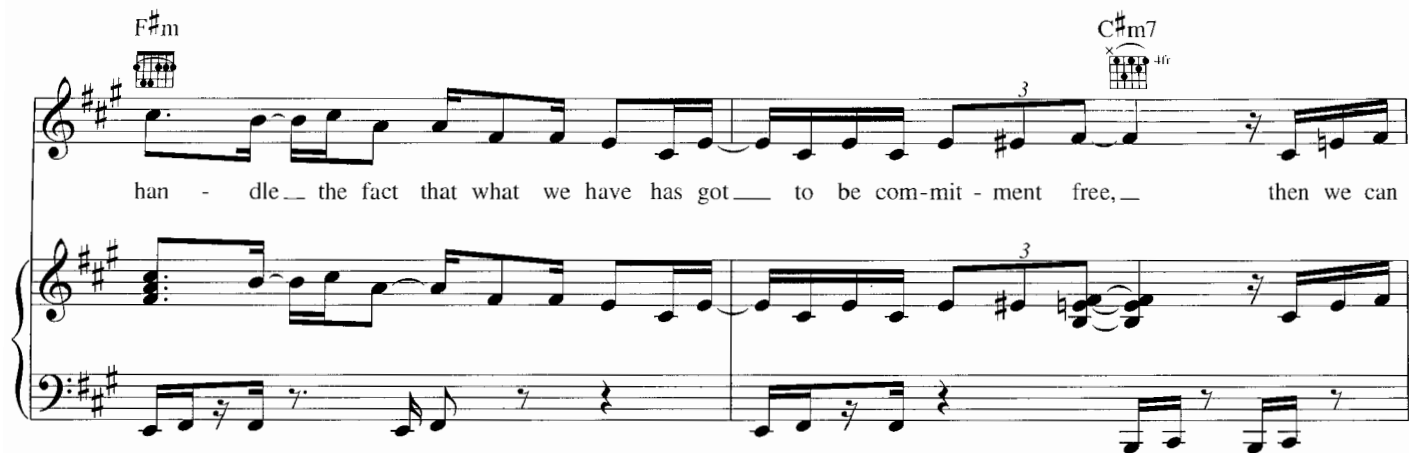
F#m



C#m7

feel - ings that — you caught — I can't — help your jeal - ous - y. — If you can
(ain't — my fault;)

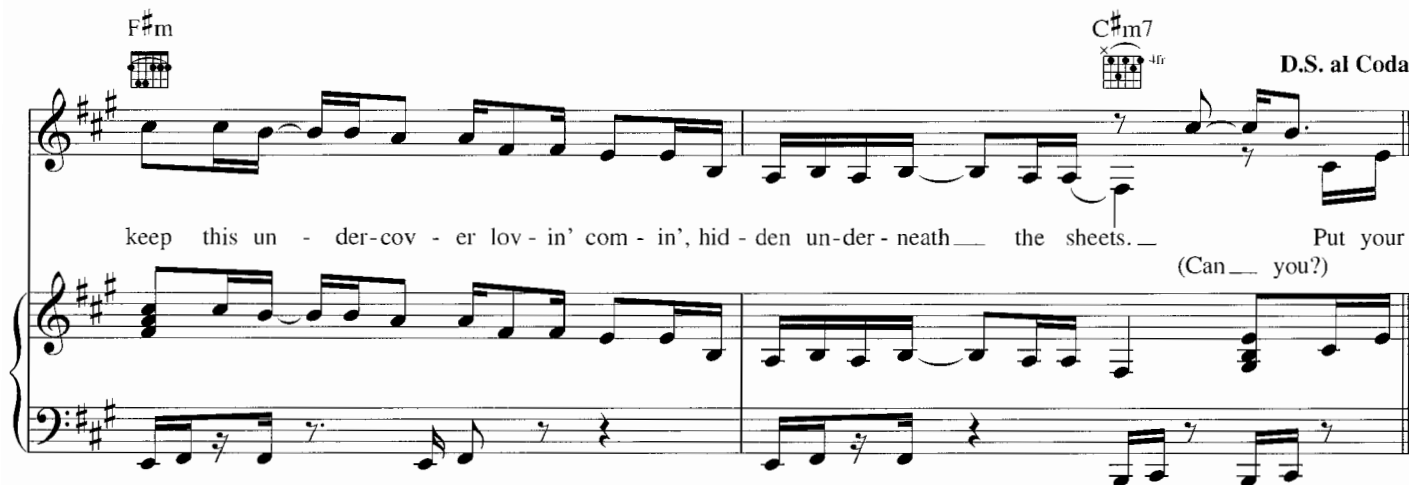
F#m  C#m7 



han - dle the fact that what we have has got to be com - mit - ment free, then we can



F#m  C#m7  D.S. al Coda

keep this un - der-cov - er lov - in' com - in', hid - den un-der - neath the sheets. Put your
(Can you?)



CODA  F#m 



get mine, you get yours. So come on and freak my bod - y. We can get nas -



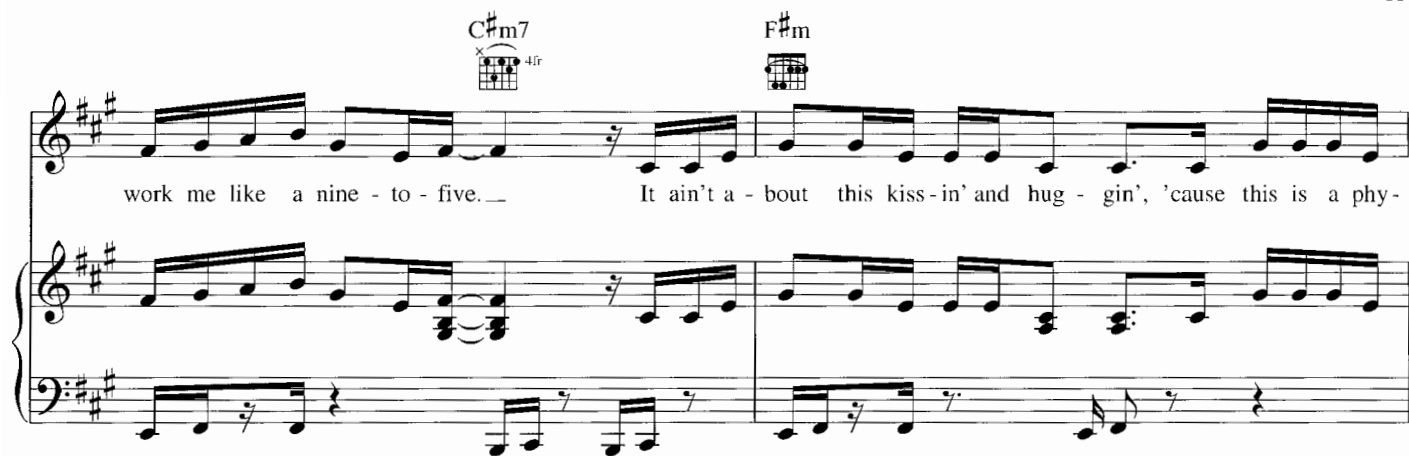
C#m7  F#m 


- ty, naugh - ty. All night, a pri - vate par - ty. Got - ta hit that spot just right; -




C#m7  **F#m** 





work me like a nine - to - five. — It ain't a - bout this kiss - in' and hug - gin', 'cause this is a phy-



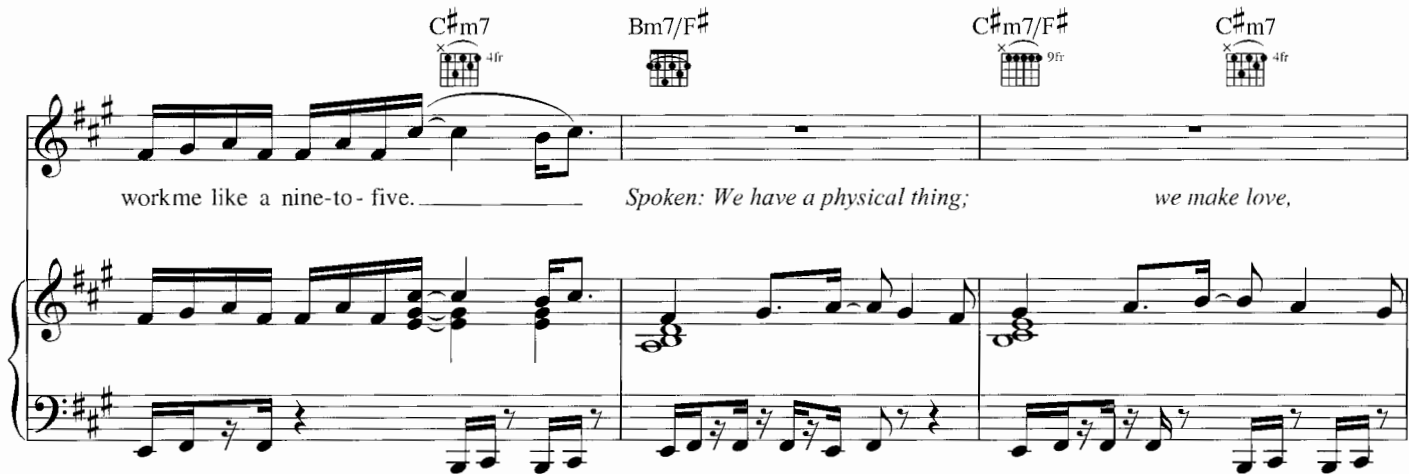
C#m7  **F#m** 



si-cal lov - in'. Straight sweat-in', our bod-ies are rub - bin'. Got - ta hit that spot just right; —



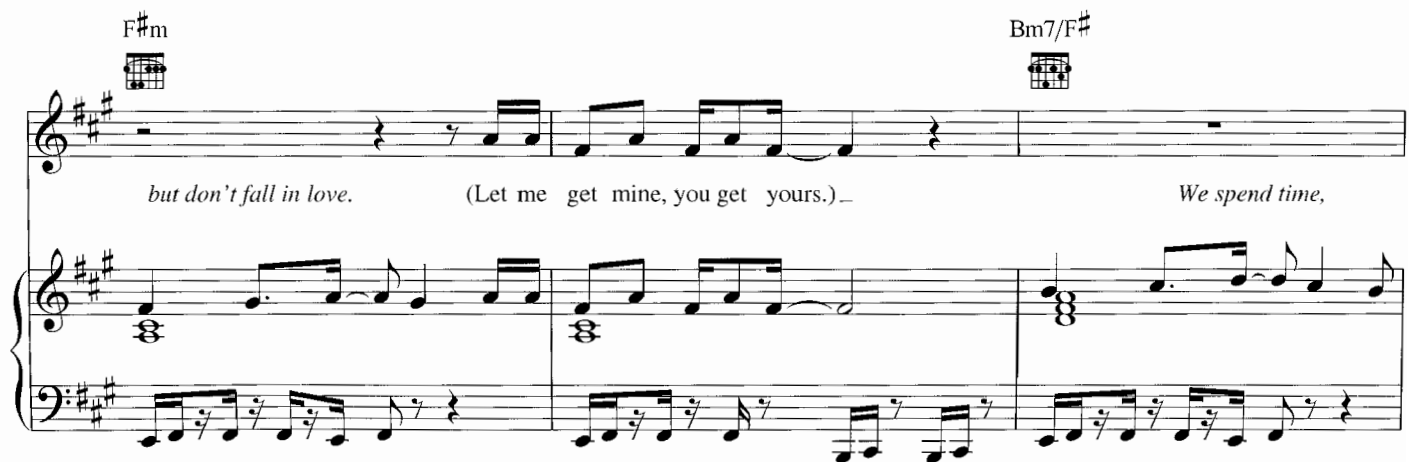
C#m7  **Bm7/F#**  **C#m7/F#**  **C#m7** 

work me like a nine-to - five. — *Spoken: We have a physical thing;* *we make love,*



F#m  **Bm7/F#** 

but don't fall in love. (Let me get mine, you get yours.) — *We spend time,*



C#m7/F#

F#m



just enough so you can get yours, and I get mine.

No strings attached; I want your body...
(Let me

C#m7/F#

C#m7

Bm7



get mine, you get yours.) —
not your heart.

Put your hands on my waist - line; — want your

C#m

F#m



skin up a - gainst — mine. — Move my hips to the bass — line; — let me

Bm7

get mine, you get yours. — Hang a "Please don't dis - turb" — sign; — put my

C#m F#m

back in - to a slow - grind, - run- nin' chills up and down my - spine. - Let me

1 2 Bm7/F#

get mine, you get yours. - Put your get mine, you get yours. - *Mm... come here.*

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

Don't be shy; *I won't bite.* (Let me get mine, you get yours.) -

Bm7/F# C#m F#5

Bm7 C#m N.C. C#m7/F#

DIRTY

Words and Music by CHRISTINA AGUILERA,
DANA STINSON, JASPER CAMERON,
BALEWA MUHAMMAD and REGGIE NOBLE

Heavy beat

N.C.

Spoken: *If you ain't dirty, you ain't here to party! La - dies, move! Gen - tle - men, move! Some -*

p *mf*

This system contains the first two measures of the song. It features a vocal line with a heavy beat indicated by 'x' marks above the notes. The piano accompaniment starts with a piano (*p*) dynamic and moves to a mezzo-forte (*mf*) dynamic. The key signature has two flats and the time signature is 4/4.

bod - y ring the a - larm, a fire in the room! Ring the a - larm... and I'm throw-in' el - bows.

This system contains measures 3 and 4. It includes a repeat sign at the beginning of measure 4. The piano accompaniment continues with the same rhythmic pattern.

Ring the a - larm... and I'm throw-in' el - bows. Ring the a - larm... and I'm throw-in' el - bows.

This system contains measures 5 and 6. It includes a repeat sign at the beginning of measure 6. The piano accompaniment continues with the same rhythmic pattern.

1 | 2

Ring the a - larm... and I'm throw - in' el - bows. Uhh... let me loose.

N.C.

Ooh, I'm o - ver - due;_ gim - me some room,_ com - in' through._
 Ah, heat is up._ La - dies fel-las, drop your cups._

Paid my dues; I'm in the mood. Me and my girls come to shake the room._
 Bod - ies packed front to back._ Move your ass, I like that._

D. J.'s spin - nin', show your hands._ Let's get dirr - ty, that's my jam._ I
 Tight hip - hug - gers, low for sho'._ Shake a lit - tle some - thin' on the flo'._ I

need that uh to get me off, — sweat - in' till my clothes come off.
need that uh to get me off, — sweat - in' till my clothes come off.

G5



It's ex - plo - sive, speak - ers are pump - in'. Still jump - in', six in the morn - in'.
Let's get o - pen, cause a com - mo - tion. Still go - in' eight in the morn - in'.

Ta - ble danc - in', glass - es are crash - in'. No ques - tion, time for some ac - tion.
There's no stop - pin', we keep it pop - pin'. Hard rock - in', ev - 'ry - one's talk - in'.

Tem - per - 'tures up; (Can you feel it?) 'bout to — e - rupt. Some-one get my
Give all — you got; (Give it to me.) just hit — the spot. Gon - na get my

N.C.

girls, get your boys, gon - na make some noise. } Gon - na get
 girls, get your boys, gon - na make some noise. }

G5



row - dy. Gon - na get a lit - tle un - ru - ly. Get it fired up in a

hur - ry. Wan - na get dirr - ty. It's a - bout time that I came to start the

par - ty. Sweat drip - pin' off o' my bod - y. Danc - in' get - tin' just a lit - tle

1
N.C.

naugh - ty. Wan-na get dirr - ty. It's a-bout time for my ar - ri - val.

2
N.C.

It's a-bout time for my ar - ri - val. Here it comes, it's the one that you've been wait - in' on. — Get

up, get it rough, yup that's what's up. — Giv - in' just what you love to the max - i - mum. — Uh -

oh, (Uh - oh,) here we go. (here we go.) What to do when the mu - sic starts to drop? — That's


when we take it to the park - ing lot, — and I bet you, some - bod - y's gon - na call the cops. — Uh -

oh, (Uh - oh,) here we go. (here we go.) Oh, _____

_____ yeah, — yeah. Rap: (See additional lyrics)

1

2

G5  3fr

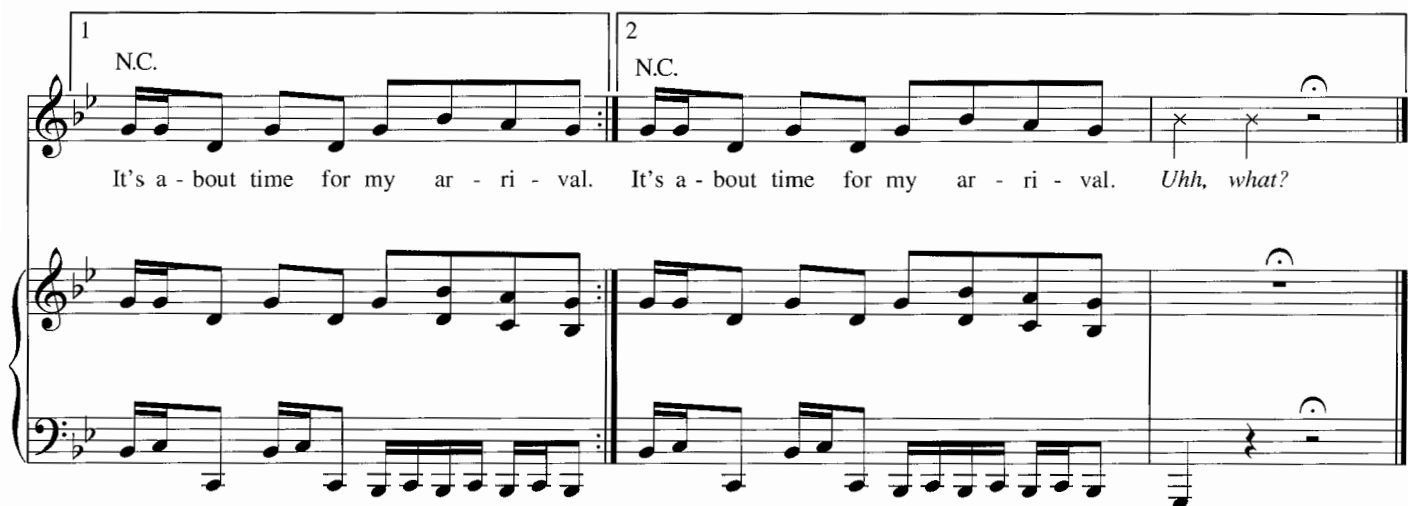
It's gon - na get row - dy. Gon - na get a lit - tle un -

- ru - ly. Get it fired up in a hur - ry. Wan - na get dirr - ty.

It's a - bout time that I came to start the par - ty. Sweat drip - pin' off o' my



bod - y. Danc - in' get - tin' just a lit - tle naugh - ty. Wan - na get dirr - ty.



1 N.C. 2 N.C.
It's a - bout time for my ar - ri - val. It's a - bout time for my ar - ri - val. Uhh, what?

Additional Lyrics

Rap: Hot damn! Got the jam, like a summer show.
 I keep my pawn lookin' like a crash dummy drove.
 My gear look like the bait got my money froze.
 But there are presidents I pimp like Teddy Ro'.
 Got the one that excites ya deepest,
 At the media shine, I'm shinin' with both of the sleeves up.
 Yo Christina, what happened here?
 My black, live and in color, like Rodman hair.

The club is packed, the bar is filled, they're waitin' for
 Sister to act like Lauren Hill. Frankly,
 It's so black, no bargain deals, I'll drop a
 Four-wheel drive with foreign wheels. Throw it up!
 Bet you this is Brick City, you heard o' that.
 We're blessed and hung low, like Bernie Mack.
 Dogs, let 'em out; women, let 'em in.
 It's like I'm O.D.B., that what they're thinkin'.

THE VOICE WITHIN

Words and Music by CHRISTINA AGUILERA
and GLEN BALLARD

Slowly

G5



Young girl, don't cry; — I'll be —
Young girl, don't hide; — you'll nev -

mp

With pedal

Csus2



Dsus





— right here — when your — world starts to fall. — Ooh. —
— er change — if you — just run a - way. — Ooh. —

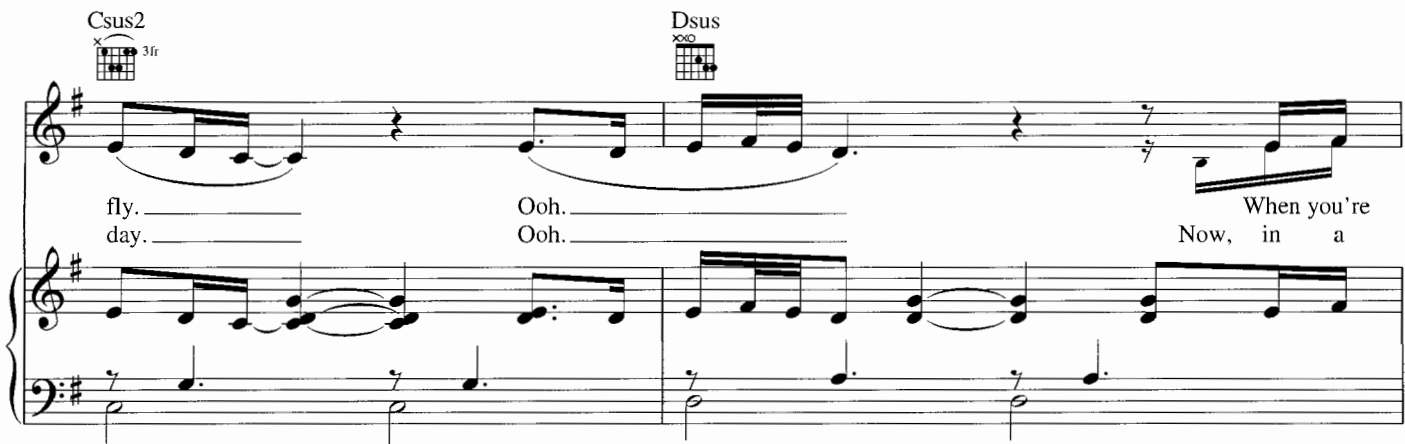
G5








Young girl, it's al - right; — your tears — will dry, — you'll soon be free to
Young girl, just hold tight; — soon — you're gon - na see your bright - er

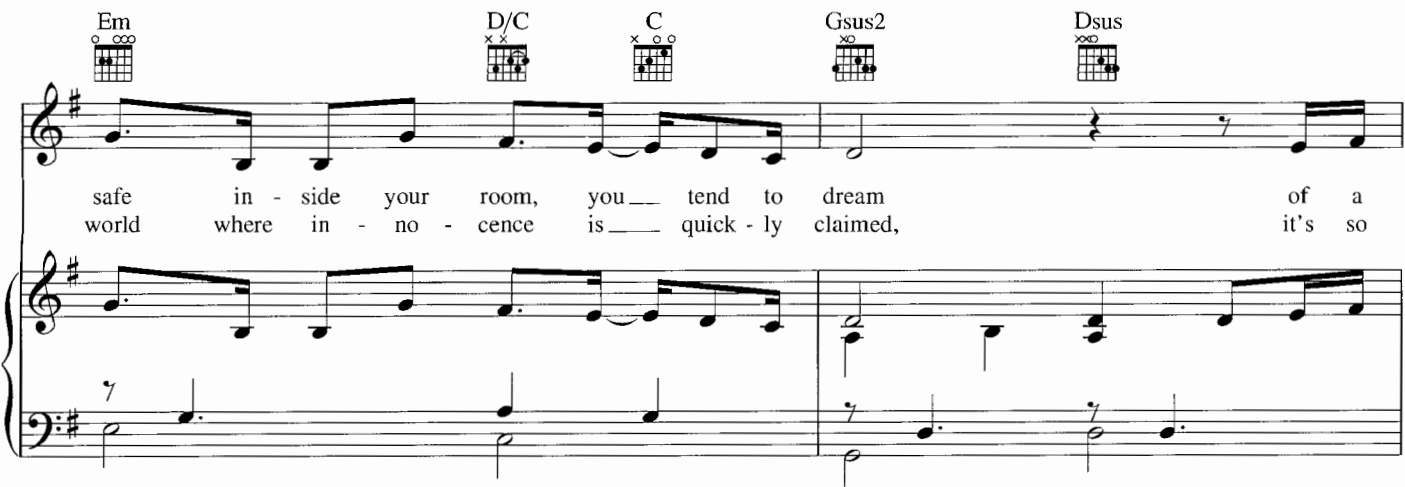
Csus2  3fr 






fly. _____ Ooh. _____ When you're
 day. _____ Ooh. _____ Now, in a



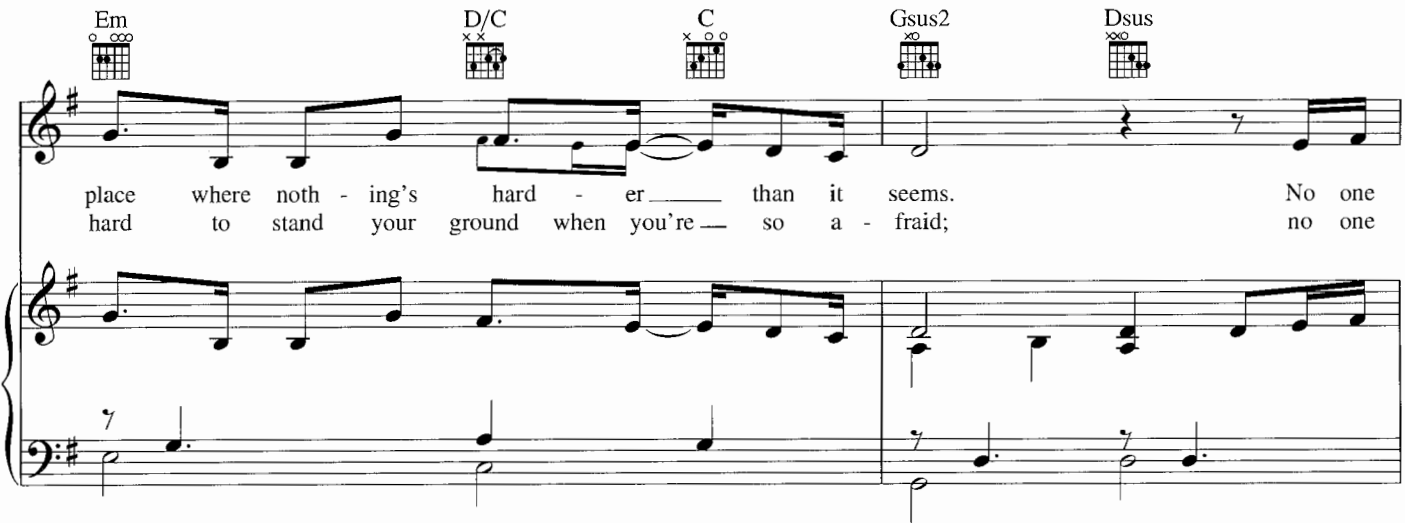
Em  D/C  C  Gsus2  Dsus 






safe in - side your room, you tend to dream of a
 world where in - no - cence is quick - ly claimed, it's so



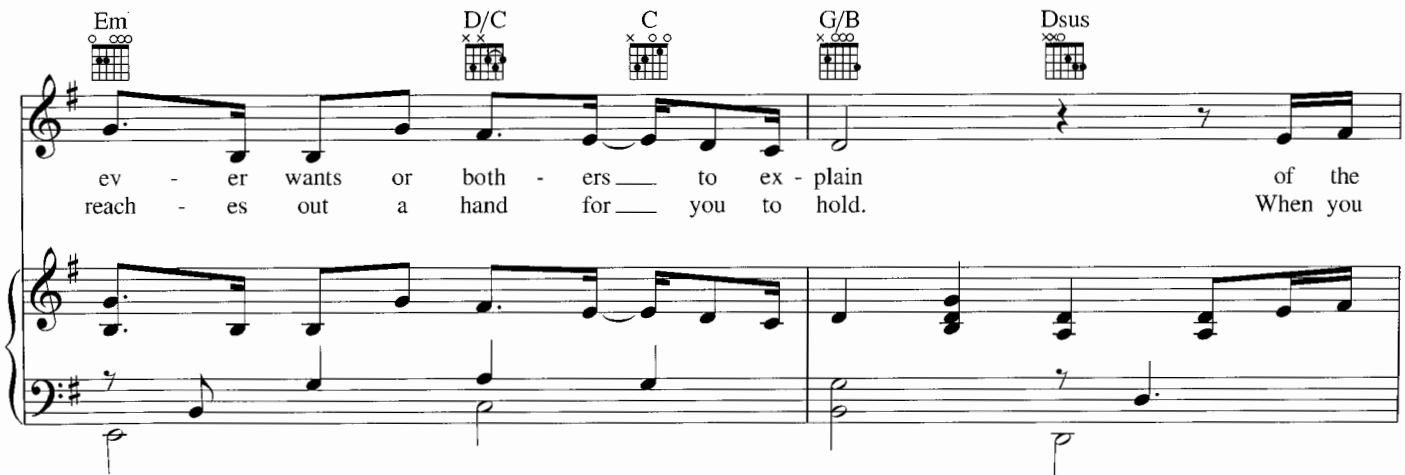
Em  D/C  C  Gsus2  Dsus 

place where noth - ing's hard - er than it seems. No one
 hard to stand your ground when you're so a - fraid; no one



Em  D/C  C  G/B  Dsus 

ev - er wants or both - ers to ex - plain of the
 reach - es out a hand for you to hold. When you



Em D/C C Am D7sus

heart - ache life can bring and what it means. }
 look out - side, look in - side to your soul. }

When there's

cresc.

G Am7b5/G Em/G G9 A9

no one else, look in - side your - self; like your old - est friend, just

mf

Am7b5/Eb D7sus G Am7b5/G Em/G G9

trust the voice with-in. Then you'll find the strength that will guide your way if

A9 Am7b5/Eb D7sus G5

you'll learn to be - gin to trust the voice with - in.

dim. *mp*

2
Am7b5/Eb D7sus Em B7/F#

trust the voice with - in.

p

Em/G A7 Em B7/F#

(Ooh, ooh,

sim.

Em/G A7 Em B7/F#

ooh, ooh.)

Life is a jour - ney; it can

f

Em/G A7 Em B7/F#

take you an - y - where you choose to go. As long as you're learn - ing, you'll find

Em/G

A7

Em

B7/F#

all you'll ev - er need to know. (Be strong, Take it, hold on. you'll make it. Be

Em/G

A7

Cmaj7

strong; Just don't for - sake it be - cause... (No one can tell you what you can't do; no one can

B7#5

N.C.

A

Bm7b5/A

stop you. You know that I'm talk-ing to you. When there's no one else, look in-

F#m/A

A9

B9

Bm7b5/F

E7sus

side your - self; like your old - est friend, just trust the voice with-in, Then you'll

A Bm7b5/A F#m/A A9 B9

find the strength that will guide your way if you'll learn to be - gin to

Bm7b5/F E7sus A5

trust the voice with - in.

mp

Young girl, don't cry; I'll be right here when your world starts to fall.

Dsus2 Esus A(add2)

Ooh, mm.

rit.

I'M OK

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Slowly

Bm Bm/A Gmaj7 F#7sus

Bm Bm/A Gmaj7 F#7sus

Bm Bm/A Gmaj7 F#7sus

Once up-on a time, _____ there was a girl. _____

Bm Bm/A Gmaj7 F#7sus

In her ear - ly years, _____ she had to learn _____

Bm Bm/A Gmaj7 F#7sus

how to grow up liv-ing in a war that she called _____ home; _____

Bm Bm/A Gmaj7 F#7sus

nev - er knew just where to turn _____ for shel - ter from the _____ storm. _____

Em Bm

It hurt _____ me to see the pain a - cross _____ my moth-er's _____ face



Em F#

ev - 'ry time _____ my fa-ther's fist would put her in her _____ place. _____

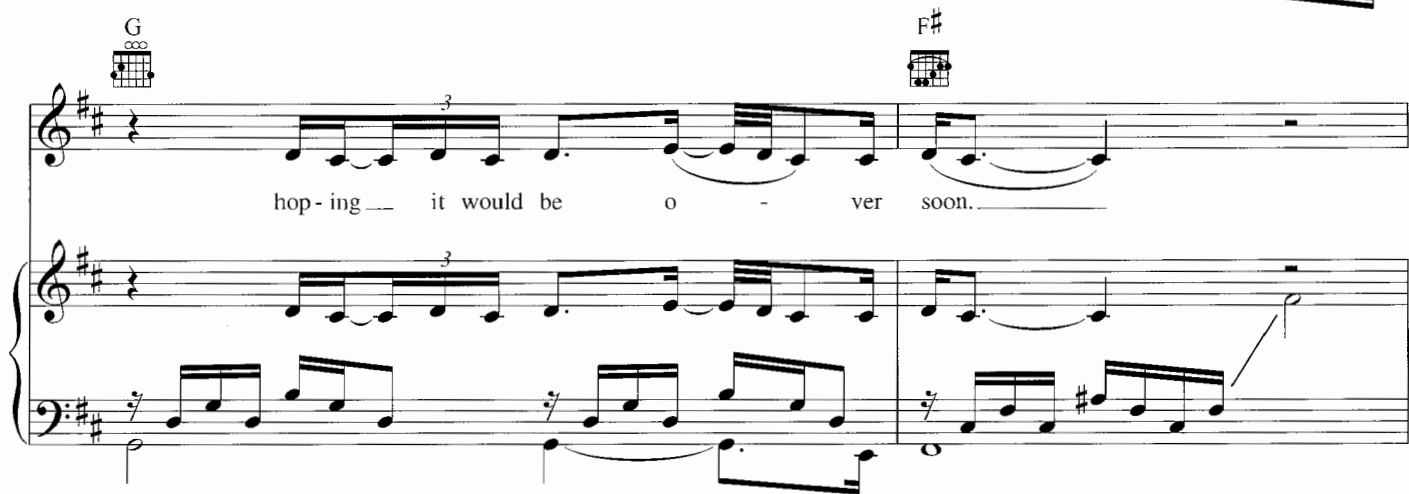
G  Bm 



Hear - ing all the yell - ing, — I would cry up — in my room,



G  F# 

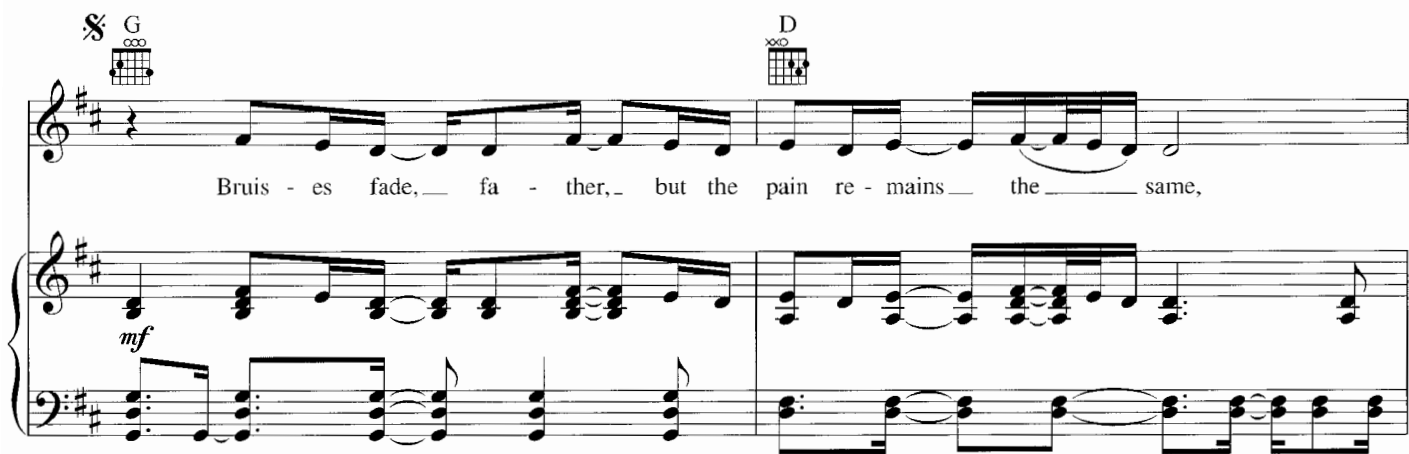
hop - ing — it would be o - ver soon. —





G  D 

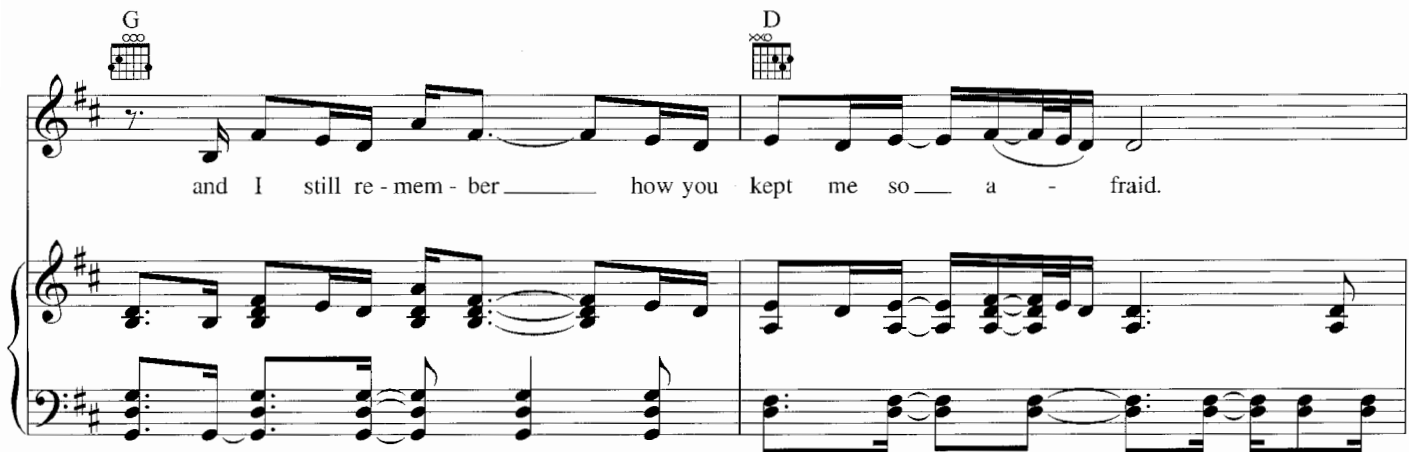
Bruis - es fade, — fa - ther, — but the pain re - mains — the — same,

mf



G  D 

and I still re - mem - ber — how you kept me so — a - fraid.



G D

Strength is my moth-er _____ for all the love she _____ gave. — And ev-'ry

A To Coda Em

morn - ing that I wake, _____ I look back at yes - ter - day, and I'm O -

Bm Bm/A Gmaj7 F#7sus

K.

Bm Bm/A Gmaj7 F#7sus

I of - ten won-der why _____ I car-ry all this guilt, —

Bm



Bm/A



Gmaj7



F#7sus



when it's you that helped me _____ put up all these walls I built.

Em



Bm



Shad-ows stir at night _____ through a crack in _____ the door, _____

Em



F#



the ech-o _____ of a bro-ken child _____ scream-ing, "Please, no _____ more." _____

G



Bm



Dad - dy, don't you _____ un-der-stand the dam-age you _____ have done?



For you it's just a mem-o - ry, — but for me, it still — lives — on. —

CODA



back at yes - ter - day...



It's not so eas - y to — for - get —



all the marks — you left — a - long her neck; —

C G/B Am

when I was thrown — a - gainst — cold stairs; —

dim.

C G/B Am

and ev - 'ry day, — a - fraid — to come home, — in fear of — what I might

P

F# G

see — next. — Bruis - es fade, — fa - ther, — but the

f

D G

pain re - mains — the — same, — and I still re - mem - ber — how you

D G

kept me so a - fraid. Strength is my moth - er for all the

D A

love she gave. And ev - 'ry morn - ing that I wake, I look

Em Bm Bm/A

back at yes - ter - day, and I'm O - K.

dim. *p*

Gmaj7 F#7sus Bm

Mm, I'm O - K.

rit. e dim. *pp*

KEEP ON SINGIN' MY SONG

Words and Music by CHRISTINA AGUILERA
and SCOTT STORCH

Moderately slowly



Lead vocal ad lib.

mp

With pedal

G A E D G A

E D G A E D

I woke up this morn-ing with a smile on my -

G A E D G A

— face, — and no - bod - y's gon-na bring me down - to - day.

(Ah - ooh.) (Ah -



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody includes a triplet of eighth notes.

ooh.) Been feel-ing like noth-ing's been_ go - ing my way ___ late - ly. _____

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a 3/4 time signature. The melody includes a triplet of eighth notes.

But I've de-cid-ed right_ here, _ right now, _ that my out - look's gon - na change. ___ That's why I'm gon-na

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a 3/4 time signature. The melody includes a triplet of eighth notes.

say good-bye to all ___ the tears I've cried and ev - 'ry time some - bod - y hurt my pride and
say fare-well to ev - 'ry sin - gle lie and all the fears I've held_ too long in - side and

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a 3/4 time signature. The melody includes a triplet of eighth notes.

feel - ing like they won't_ let me live life, and take the time to look_ at what is mine._
ev - 'ry-time I felt_ I could-n't try, _ all the neg - a - tiv - i - ty and strife._

Piano accompaniment for the fourth system, including treble and bass staves.

E D G A

I see ev'ry blessing, so clearly,
 For too long, I've been strugglin', could-n't go on.

E D G A

and I thank God for what I got from above,
 But now, I've found I'm feeling strong and I'm moving on.

E D G A

I believe they can take anything from me, but they

E D G A

can't succeed in taking my inner peace from me.



They can say all they wanna say about me, but I,



I'm gonna carry on; I'm-ma keep on keep on.) sing - in' -

(Car - ry on, keep on.)



To Coda

my song.

(La la la la la la la la; la la la la,



la la.) I nev-er wan-na dwell on the pain a -

mp



gain; — there's no use — re - liv - in' how I hurt — back then. — (Ah - ooh.) (Ah -



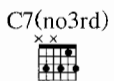
ooh.) Re - mem - ber - in' too — well the hell I felt — when I was — run - nin' out of faith; —



D.S. al Coda

and ev - ry step I'm 'bout — to take, — well it's towards a bet - ter day. — 'Cause I'm 'bout to

CODA



la — la.) — Ev - 'ry time I tried to be — what they

D7(no3rd)

E

want-ed from me, — it nev-er came nat - 'ral - ly; so I end-ed up in mis - er - y, — was un-

C7(no3rd)

a-ble to see — all the good a - round me, wast-ing so much en - er - gy — on what they

D7(no3rd)

E

thought of me — than sim - ply just re - mem - ber - ing to breathe, — oh.

E/F#

G

G/A

C7(no3rd)

I'm hu - man - ly un - a - ble to please —

D7(no3rd)

E

ev - 'ry - one at the same time, so now I find _____ my peace of mind liv - ing _____ one _____

E

D

day at _____ a time. _____ In the end, I an - swer to one _____ God; comes down to one _____

mp

G

A

E

D

_____ love till I get to heav-en a - bove _____ I have made the de - ci - sion nev - er to give _____

G

A

E

D

_____ in _____ till the day I die, no mat - ter what. _____ I'm _____ gon - na car - ry on; I'm - ma

rit.

G A7 E D

keep on, mm, sing-in' my song.

(La la la la la)

a tempo

G A E D G A

la la la la la; la la la la, la la.

E D G A

my song.
(I believe they can take anything from me, but they

mf

E D G A

can't succeed in taking my inner peace from me.)

E D G A

They can say all they wan - na say a - bout me, but I,

Repeat and Fade

E D G A

I'm gon - na car - ry on; (Car - ry on, I'm - ma keep - on keep - on.) sing - in' -

Optional Ending

G A E D

on keep - on.) sing - in' my song. (La - la la la - la -

G A E D G A

la la la - la la; la - la la la, la - la.)

rit. e dim.