

C O N T E M P O R A R Y

R&B

**35 R&B Hits,
Including:**

Bring It All to Me

Gettin' Jiggy Wit It

Heartbreaker

No Scrubs

Satisfy You

You're Making Me High

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ALL MY LIFE

Words by JOEL HAILEY
Music by JOEL HAILEY and RORY BENNETT

Slowly, somewhat freely

C(add9)

F6/9

Gsus2/B

Fsus2/C

mf
With pedal

Ebsus2/G Fmaj7

Csus2/E

Bbsus2/D

Cmaj7(add13)

Am7(add4)

C/F

E5

N.C.

Ba-by, ba-by, ba-by, ba-by, ba-by, ba-by,

Slowly, steadily

Dm

C

G/B

C

G/B

ba-by, ba-by, ba-by, ba-by, babe.
(Vocal 1st time only)

Original key: D \flat major. This edition has been transposed down one half-step to be more playable.



Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment.



Musical notation for the second system, including a treble clef staff with rests and a grand staff with piano accompaniment.



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

I will nev - er find an - oth - er lov - er sweet - er than



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

you, sweet - er than you. — And I will nev - er find an - oth - er

Am7 F Gsus

lov - er more pre-cious than you, — more pre-cious than you. — Girl, you are

C C/B Am7 F(add2)

close to me, you're like my moth-er, close to me, you're like my fa-ther, close to me, you're like my sis-ter,

Gsus Am7 F(add2)

close to me, you're like my broth-er. You are the on - ly one. — You're my ev -

Dm7 G Dm C

- 'ry - thing and for you — this song — I sing. — all my life —

And



I prayed for some - one ___ like you and



I thank God ___ that ___ I, that I fin - al - ly found.



___ you. For all my life ___ I



prayed for some - one ___ like you, and I hope that ___ you



feel the same way too. Yes, I

To Coda ⊕



pray that you do love me too. I said you're



all that I'm thinking of.



Da, da, da, da, da. Da, da, da, da, da. Da, da, da, da, da. Da, da,

Gsus


C


C/B


Am


da, da, da. Said I prom-ise to nev-er fall in love ___ with a strang-er.



F(add2)


Gsus


Am7


You're all I'm think-ing of. I praise the Lord a-bove for send-ing me your love.



Fmaj7


Dm9


G


D.S. al Coda

I cher-ish ev-'ry hug. I real-ly love you. For



CODA

G


Am


G/B


Dm


do love ___ me. You're all ___ that ___ I ev -



Bm7b5

E

Am

A/C#



er know. When you smile on my face, all I see is a glow. You turned

Dm

Bm7b5

E



my life a-round. You picked me up when I was down.

Am

A/C#

Dm

Bm7b5



You're all that I ever know. When you smile life is glow.

E

Am

A/C#

Dm



You picked me up when I was down. Say'n you're all that I ever know.

Bm7b5

E

Am

When you smile life is glow. You picked me up when I was down. And I

F

G

Am

G

Am

G/B

C

G/B

hope that you feel the same way too.

Am

F

G

Am

G

Am

G/B

Yes, I pray that you do love me

C

Am7

A/C#

Dm

C

too. In all my life



I prayed for some - one — like you and I thank God —



— that — I, that I fin - al - ly found — you. — For all my life —



Repeat and Fade



— I prayed for some - one — like you. Yes, I

Optional Ending



you.

BILLS, BILLS, BILLS

Words and Music by KANDI L. BURRUSS,
KEVIN BRIGGS, BEYONCÉ KNOWLES,
KELLY ROWLAND and LETOYA LUCKETT

Moderately, half-time feel

Bm F# Bm

mf

F# Em7 F# Em7

F# Bm F#

At first we start - ed out real cool,
Now you've been max - in' out my card,

Bm F#

tak - in' me plac - es I had nev - er been. But now
gave me bad cred - it, buy me gifts with my own name.

Em7



F#



you're get - ting comf' - ta - ble, ain't do - in' those things you did no more. You're
 Have - n't paid the first bill, but you're stead - y head - in' to the mall, goin' on

Em7



F#



slow - ly mak - in' me pay for things your mon - ey should be han - dl - ing. —
 shop - pin' spree - per - pe - trat - in' to your friends that you be ball - in'.

Bm



F#



Bm



And now you ask to use my car. Drive it all day and don't fill
 And then you use my cell - phone, call - in' who - ev - er that you

F#



Em7



up the tank. And you have the au - dac - i - ty to
 think at home. And then when the bill comes, all of a

F# Em7

e - ven come and step to me and ask to hold _ some mon-ey from me un -
 sud - den you back act - in' dumb. Don't know where none _ of those calls come from when your

F# Bm

til you got your check next week. _____ } You tri - fl - in'
 ma - ma's num - ber's here more than once. _____ }

F# Bm

good - for - noth - in' type of broth - er. Sil - ly me, why

F# Em7

have - n't I found an - oth - er? A ball - er, when times get hard.

F#



Em7



— need some-one to help me out, in - stead of a scrub like you —

F#



Bm



— who don't know what a man's a - bout. Can you pay my bills? Can you

A#dim



A



pay my tel - e-phone bills? Do you pay my au - to - mo - bills? If you

E/G#



N.C.

G



did then may - be we could chill. I don't think you do, so

F# N.C. Bm

you and me are through. Can you pay my bills? Can you

The first system of music features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with the lyrics 'you and me are through.' followed by 'Can you pay my bills? Can you'. The piano accompaniment consists of chords and moving lines in both hands.

A#dim A

pay my tel - e-phone bills? Do you pay my au - to - mo - bills? If you

The second system continues the musical piece. The vocal line lyrics are 'pay my tel - e-phone bills? Do you pay my au - to - mo - bills? If you'. The piano accompaniment features a more active melody in the right hand.

E/G# N.C.



did then may - be we could chill. I don't think you

The third system shows the vocal line with lyrics 'did then may - be we could chill. I don't think you'. The piano accompaniment provides harmonic support with chords and bass lines.


G F# N.C.


do, so you and me are through.

The final system on the page features the vocal line with lyrics 'do, so you and me are through.'. The piano accompaniment concludes the piece with sustained chords and a final melodic flourish.

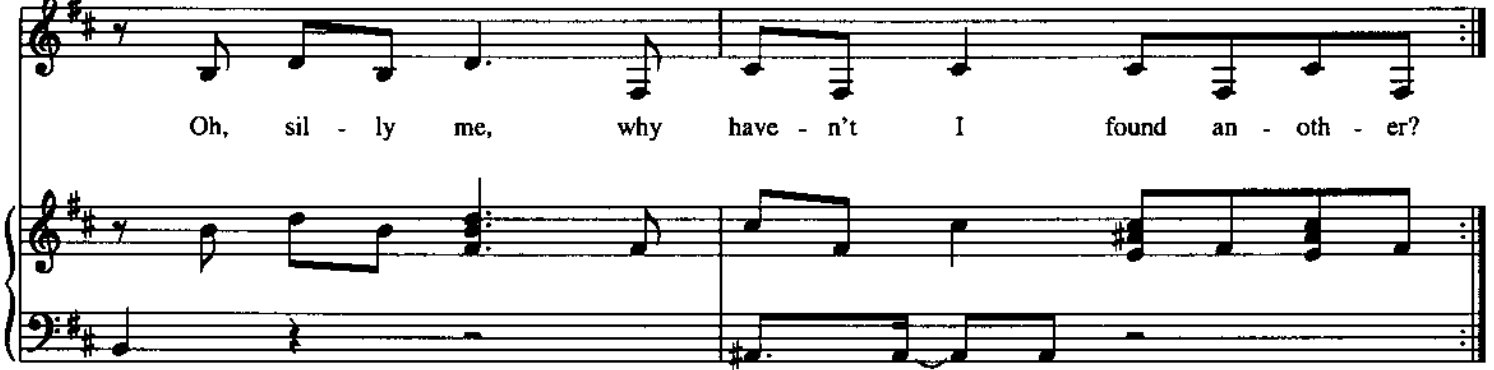
Bm  A#dim 

You tri - fl - in' good - for - noth - in' type of broth - er.



Bm  A#dim  Play 4 times

Oh, sil - ly me, why have - n't I found an - oth - er?





Bm  A#dim 

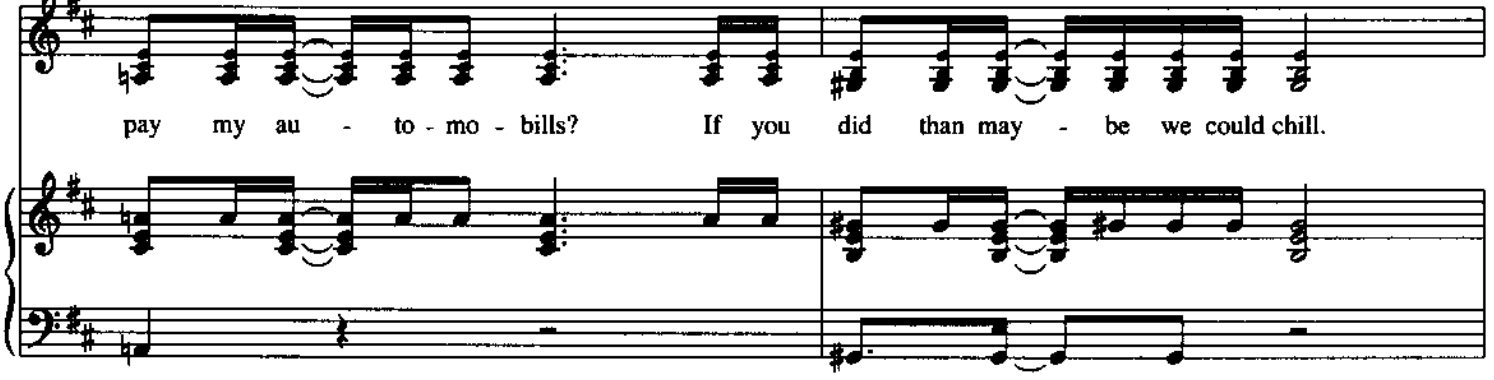
Can you pay my bills? Can you pay my tel - e - phone bills? Do you

Lead vocal ad lib



A  E/G# 

pay my au - to - mo - bills? If you did than may - be we could chill.



N.C.



N.C.

Play 3 times

I don't think you do, so you and me are through.

N.C.

Can you pay my bills? Can you pay my tel - e - phone bills? Do you

pay my au - to - mo - bills? If you did then may - be we could chill.

I don't think you do, so you and me are through.

THE BOY IS MINE

Words and Music by LaSHAWN DANIELS,
JAPHE TEJEDA, RODNEY JERKINS,
FRED JERKINS and BRANDY NORWOOD

Moderately fast

F#m9



8vb

C#m9



loco

F#m9



Brandy: Excuse me, can I please talk to you for a minute?

Monica: Uh huh, sure. You know,

8vb

C#m9



you look kind of familiar. Brandy: Yeah, you do too. But, um, I just wanted to know, do you know

F#m9



somebody named... You know his name. *Monica:* Oh, yeah, definitely. I know his name.

C#m9



Brandy: Well, I just want to let you know that he's mine. *Monica:* Heh, no no. He's mine.

loco

F#m9



C#m9



You need to give it — up; I've had a - bout e - nough. It's not hard to

F#m9



see; the boy is mine. I'm sor - ry that _ you seem to be con -

C#m9



fused. He be - longs to me; the boy is

F#m9



mine. { Think it's time we got this straight; we'll sit and talk face to face.
Must you do the things you do? You keep on act - ing like a fool.

C#m9



— There is no way you could mis - take him for your man. Are you in - sane?
— You need to know it's me, not you, and if you did - n't know it, girl, it's true.

F#m9



— You see, I know that you may be just a bit jeal - ous of me,
— I think that you should re - al - ize and try to un - der - stand why.

C#m9



but you're blind if you can't see that his love is all in me.
 he is a part of my life. I know it's kill - ing you in - side.

F#m9



See, I tried to hes - i - tate; I did - n't want to say what he told me,
 You can say what you wan - na say, what we have you can't take.

C#m9



he said with-out me he could - n't make it through the day. Ain't that a shame?
 From the truth you can't es - cape. I can tell the re - al from the fake.

F#m9



But may-be you mis - un - der - stood 'cause I can't see how he could
 When will you get the pic - ture? You're the past and I'm fu - ture.

C#m9

To Coda ⊕

want to tell you some-thing that's so good, for my love is all it took.
 Get a-way, it's my time to shine. If you didn't know, the boy is mine.
 The boy is

F#m9

D.S. al Coda

mine. You need to give it

CODA ⊕

F#m9

mine. You need to give it

C#m9

up; I've had a - bout e - nough. It's not hard to see; the boy is

F#m9

C#m9

mine. I'm sor - ry that you seem to be con - fused. He be - longs to

1
F#m9
2fr

2
F#m9
2fr

me; the boy is mine... You need to give it... mine... I can be sure it's love. I've found,

C#m9

— you simply can't, I won't allow. — The boy — is mine with-out — a doubt.

F#m9
2fr

— You might as well throw in — the towel. — What makes you think that he — wants you.

C#m9

— when I'm the one that brought him to — the special place that's in — my heart?.

F#m9



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

— He was my lov - er from the start. —
The boy is mine. You need to give it — up; I've had a - bout e -

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

C#m9



F#m9



Musical staff with treble clef and key signature of three sharps. The melody continues with quarter and eighth notes.

nough. It's not hard to see; the boy is mine. I'm sor - ry that —

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

C#m9



1, 2

Musical staff with treble clef and key signature of three sharps. The melody includes a measure with a fermata.

you seem to be con - fused. — He be - longs to me; the boy is

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

F#m9



3

N.C.

Musical staff with treble clef and key signature of three sharps. The melody includes a measure with a fermata.

mine. — You need to give it — me. The boy is mine. —

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

BRING IT ALL TO ME

Words and Music by KEVIN SPENCER, WILLIAM SHELBY,
NIDRA BEARD, LINDA CARRIERE, CORY ROONEY,
B. LAWRENCE, V. RUBY and L. LEWIS

Moderately, not too fast

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features chord diagrams for Gm7, F, and C, with some chords marked as 3fr (3rd fret). The tempo is marked 'Moderately, not too fast'. The first system starts with a piano dynamic marking 'mf'. The second system includes a first ending (1) and a second ending (2). The third system includes the lyrics: '* (Female:) There ___ you are ___'. The fourth system includes the lyrics: 'Would I look - in' as be - too'. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

* Male vocal written one octave lower than sung throughout.

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- contains a sample of "I Don't Wanna Be The Last To Know" by Kevin Spencer, William Shelby, Nidra Beard and Linda Carriere

C Gm7 3fr F

fine as can be in your fan - cy car.
for - ward if I told you how I feel?

Gm7 3fr D



I can tell you're look - in' at me. What - 'cha wan - na do?
That's just the way I do my thing. I'm so for real.

Gm7 3fr F Gm7 3fr C


Are you just gon - na sit there and stare?
Are you feel - in' my Timb's, my bag - gy jeans,




Gm7 3fr F

Ba - by, talk to me.
my thug ap - peal?

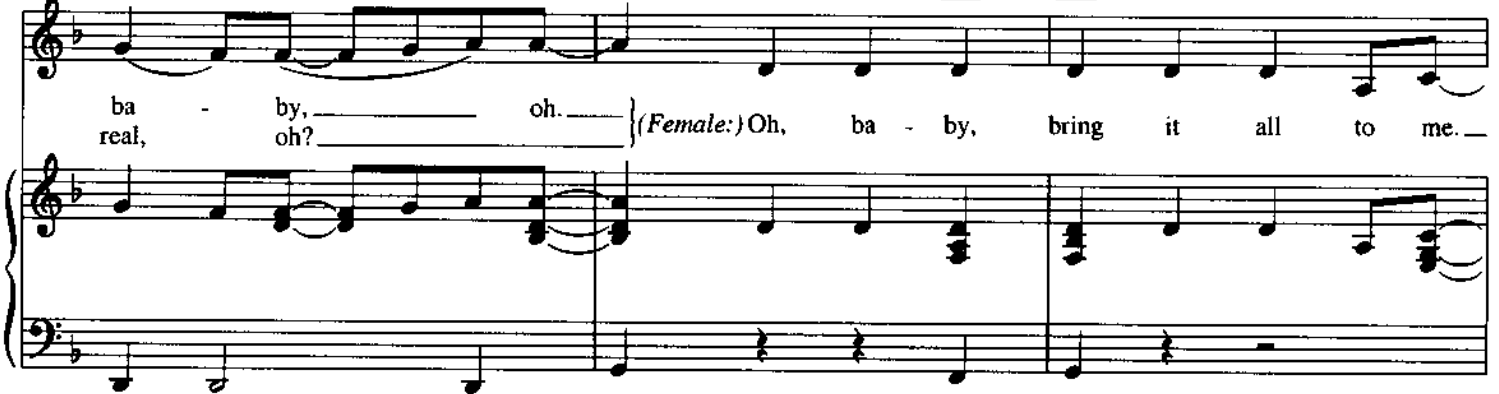
Gm7  D 

Tell me what's on your mind,
Do you like it when a man can keep it



Gm7  F  Gm7 

ba - by, oh. (Female:) Oh, ba - by, bring it all to me. -
real, oh?



C  Gm7  F 

Bring it on. But I don't need no fan - cy



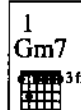
Gm7  D 

cars or dia - mond rings. Ba - by, I don't need, no.





Oh, ba - by, bring it all to me. Bring it home.



Hoh,

Gim - me your time, your love, your space, your en - er - gy.



no.



(Male:) Ba - by, what's the deal? space, your en - er - gy.



(Male:) Oh, ba - by. (Female:) Oh,

Dm7



I'll put my — pride to the side — just to

Gm7



Dm7



tell you how good you make me — feel — in — side. —

D/F#



Gm7



— (Male:) There's not a sin - gle ques - tion that we

Dm7



Gm7



can't make this right — 'cause it's you — I need —

D



ev - 'ry day _____ and (Both:) night, _____ oh.

Gm7



F



Gm7



C



(Female:) Oh, ba - by, bring it all to me. _____
Lead vocal ad lib.

Gm7



F



Gm7



But I don't need no fan - cy cars and dia - mond rings...

D





Gm7



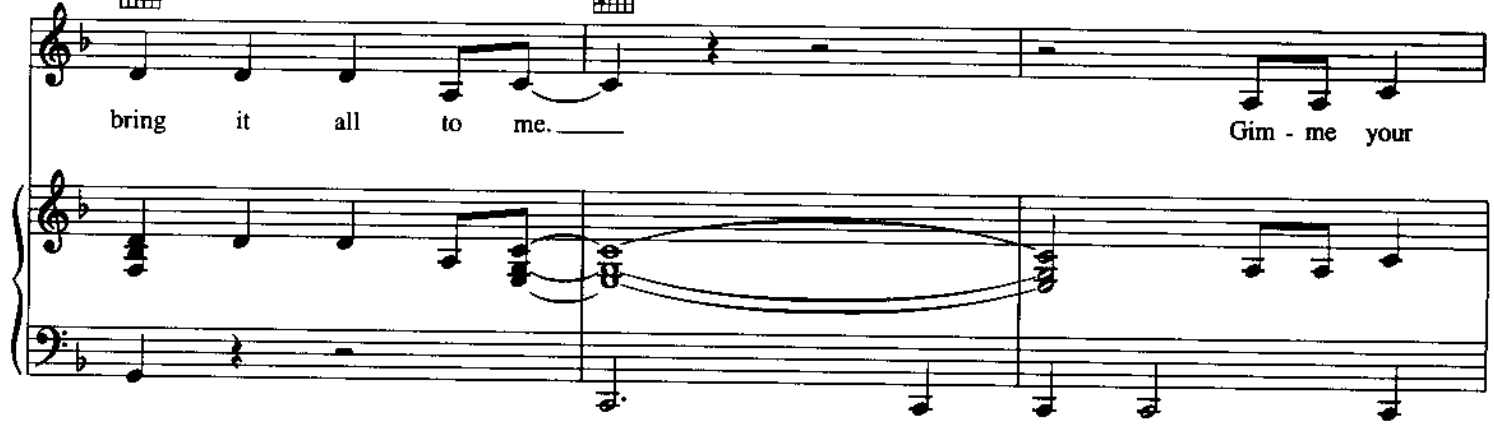
F







Oh, ba - by,


Gm7  3fr  C


bring it all to me. — Gim - me your








Gm7  3fr F  Gm7  3fr **Repeat and Fade** D 


time, your love, your space, your en - er - gy. —



Optional Ending D 



Gm7  3fr F  Gm7  3fr C 



BUG A BOO

Words and Music by KANDI L. BURRUSS,
KEVIN BRIGGS, BEYONCÉ KNOWLES, KELLY ROWLAND,
LE TOYA LUCKETT and LATAVIA ROBERSON

Steadily, half-time feel

Dm Am N.C.

(Spoken:) *Thou shall not bug.*

mf

A7sus Am 1 2 Dm/A Am

N.C. N.C.





You make me wan-na throw my pag - er out

N.C. A7sus Am N.C.


the win - dow, tell M - C - I to cut the phone poles, break



Original key: *Ab* minor. This edition has been transposed up one half-step to be more playable.

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Dm/A  Am  N.C. A7sus  Am 

— my lease — so I — can move — 'cause you a bug a boo, a bug a



N.C. Dm/A  Am  N.C.

boo. I wan - na put your num - ber on — the call block, have —



A7sus  Am  N.C. Dm/A  Am 

— A - O - L make my e - mail stop 'cause you a bug a boo. You're bug - gin'



N.C. A7sus  Am  To Coda ⊕ N.C.

what, you're bug - gin' who, you're bug - gin' me and don't you see it ain't cool. It's



Dm/A Am N.C. A7sus Am

not hot { that you be call - in' me, stress - in' me, pag - in' my beep - er. You're just non -
when I'm block - in' your phone num - ber you call me o - ver your best friends

N.C. Dm/A Am N.C.





stop. And it's not hot that you be leav - in' me mes - sag - es ev - 'ry
house. And it's not hot that I can't e - ven go out with my girl-friends

A7sus Am N.C. Dm/A Am

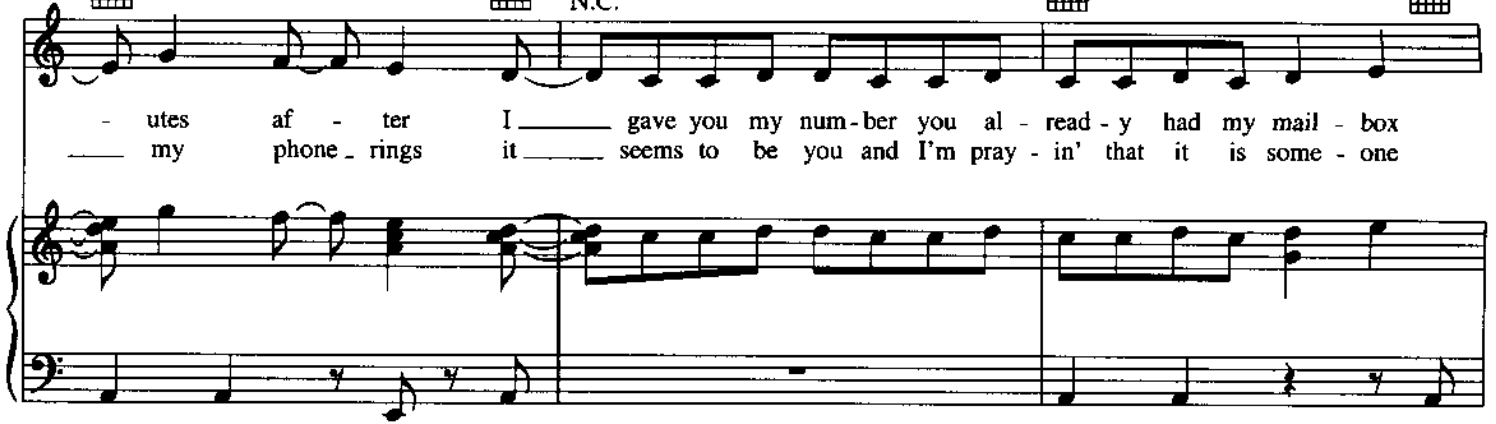
ten min - utes and then you stop by. When I first met ___ you you ___ were cool,
with - out you track - in' me down. You need to chill ___ out with ___ that miss.



N.C. A7sus Am N.C.

___ but it was game. ___ You had ___ me fooled ___ 'cause twen - ty min -
___ 'cause you can't keep ___ hav - in' ___ me stressed ___ 'cause ev - 'ry time.

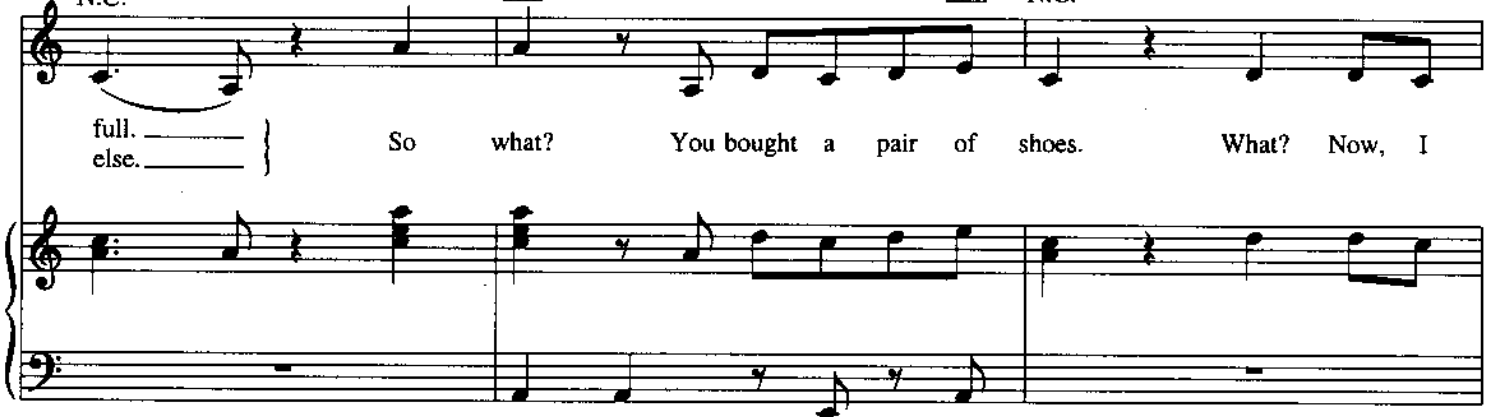
Dm/A  Am  N.C. A7sus  Am 




- utes af - ter I _____ gave you my num - ber you al - read - y had my mail - box
 my phone - rings it _____ seems to be you and I'm pray - in' that it is some - one



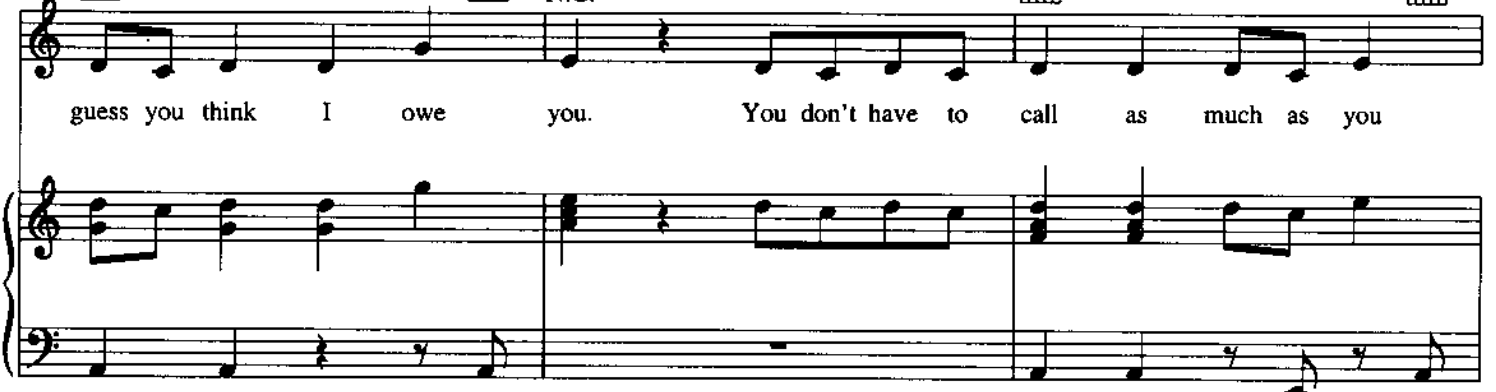
N.C. Dm/A  Am  N.C.

full. _____ } So what? You bought a pair of shoes. What? Now, I
 else. _____ }



A7sus  Am  N.C. Dm/A  Am 





guess you think I owe you. You don't have to call as much as you



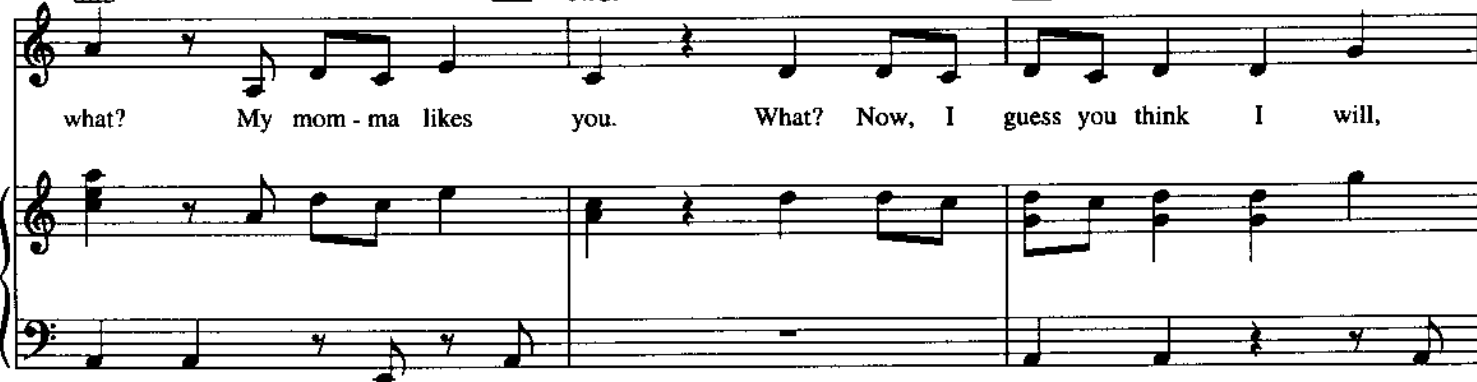
N.C. A7sus  Am  N.C.



do. I'd give 'em back to be through wit' you. _____ And so



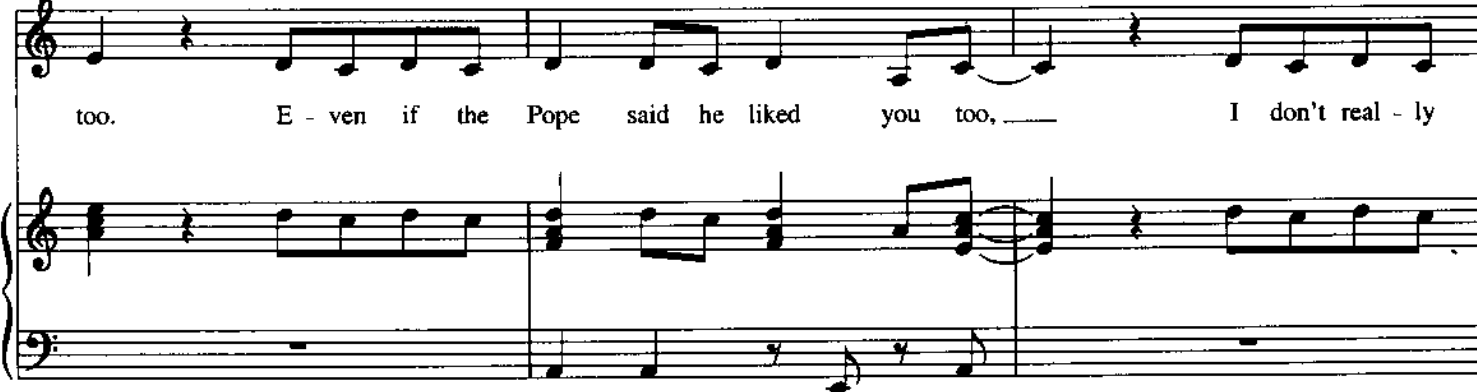
Dm/A  Am  N.C. A7sus  Am 



what? My mom - ma likes you. What? Now, I guess you think I will,



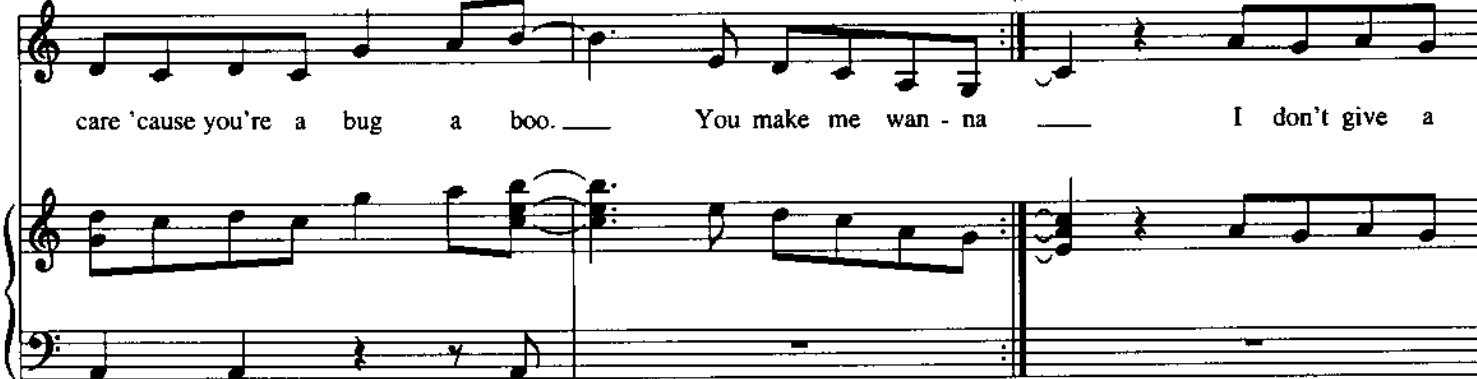
N.C. Dm/A  Am  N.C. ¹

too. E - ven if the Pope said he liked you too, — I don't real - ly



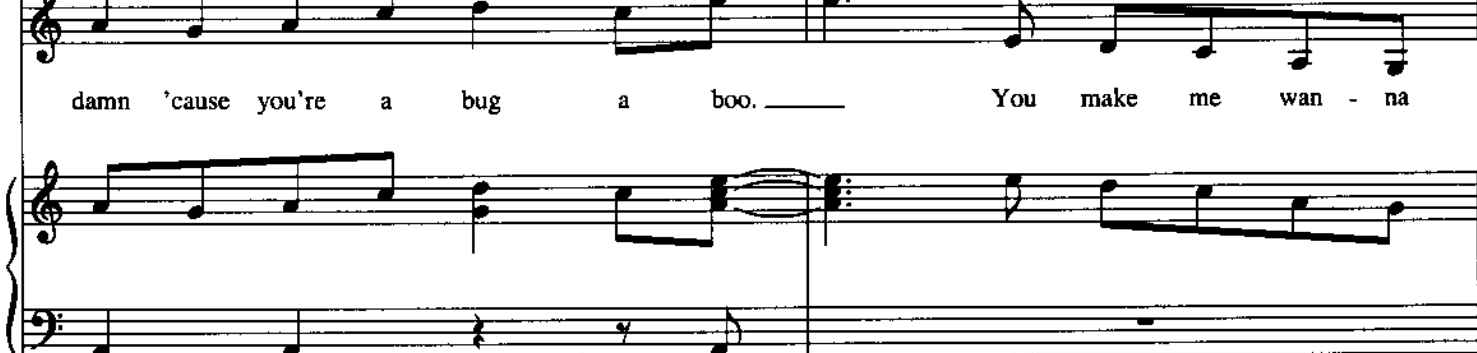
A7sus  Am  N.C. ² N.C.

care 'cause you're a bug a boo. — You make me wan - na — I don't give a



A7sus  Am  N.C. D.S. al Coda

damn 'cause you're a bug a boo. — You make me wan - na



CODA



N.C.

cool. When you call me on the phone, you're bug -

- gin' me. When you fol - low me a - round, you're bug - gin' me.

Ev - 'ry - thing you do be bug - gin' me. You're bug - gin' me. You're bug -

gin' me. When you show up at my door, you're bug - gin' me. When you

o - pen up your mouth, you're bug - gin' me. Ev - 'ry - time I see your face, you're bug -

gin' me. You're bug - gin' me. You're bug - gin' me. You make me wan - na

A7sus Am N.C.





throw my pag - er out the win - dow, tell M - C - I to cut the phone poles, break.

(Lead vocal-ad lib.)

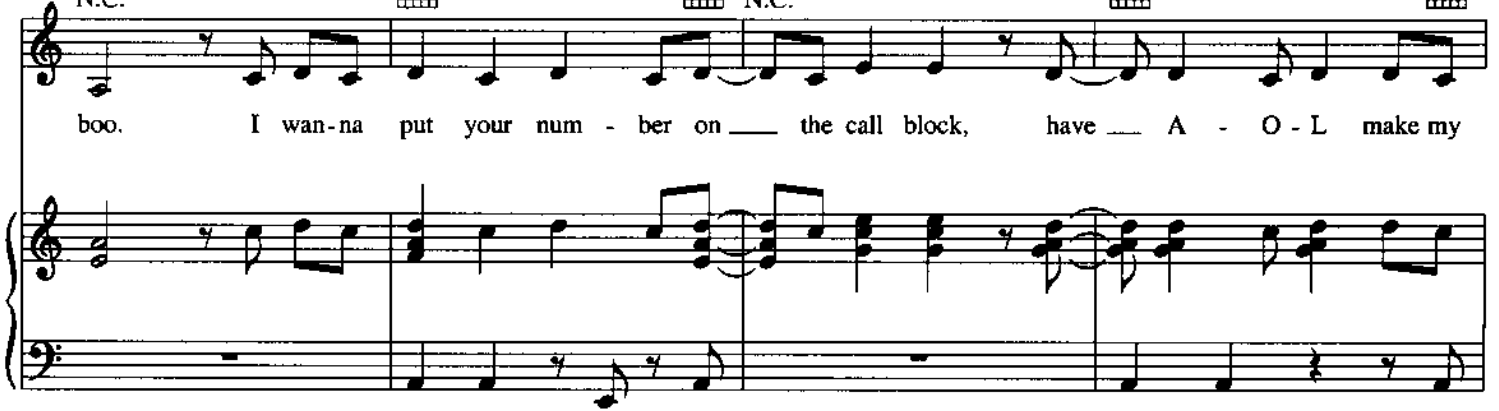
Dm/A Am N.C. A7sus Am N.C.



my lease so I can move 'cause you a bug a boo, a bug a

Dm/A Am N.C. A7sus Am


N.C.   N.C.  

boo. I wan-na put your num - ber on ___ the call block, have ___ A - O - L make my



N.C.   N.C.







e - mail stop 'cause you a bug a boo. You're bug - gin' what, you're bug - gin' who, you're bug - gin'




  1 2
N.C. N.C.

me and don't you see it ain't cool. You make me wan - na cool.



  N.C. **Repeat and Fade**   N.C. **Optional Ending**  



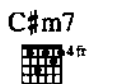
CHANTÉ'S GOT A MAN

Words and Music by GEORGE FRANKLIN JACKSON,
JAMES HARRIS III, TERRY LEWIS,
CHANTÉ MOORE and JAMES WRIGHT

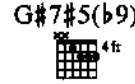
In a slow two



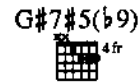
mf



Chan - té's got a man at home. And he's so good to



me. I'm sor - ry that your man ain't home.
me. Now why'd you let him beat you down?



I'm sor - ry that he all left you a - lone.
What's up with that? There's good men a - round.

G#7#5(#9)



C#m7



A6/9



G#7#5(b9)



Mm.

It's such a shame — your man is play-ing games.
Don't you know how beau-ti - ful you are in - side, — girl.

C#m7



A6/9



And don't you I heard you say — that men are
let no - bod - y go and steal your pride..

F#m7



G#m7



A



all the same. — No no no. } It's not the truth, girl. — 'Cause I got
No no no. }

B



B#dim7



proof, girl. — I got a man at home. —

C#m7 G#m7 Amaj9 C#m7 F#m7 G#7#5(b9)

Chan - té's got a man at home. It

C#m7 G#m7 Amaj9 C#m7 F#m7 G#7#5(b9)

hurts me your man's leav-ing you all a - lone. I can't ..

C#m7 G#m7 Amaj9 C#m7 F#m7

help it that your ba - by's been ... creep-in' out ... and cheat-in' on ... you,

G#m7 C#m7 G#m7 Amaj9 C#m7 F#m7

1
G#7 G#7/B#

beat-ing on ... you. Chan-té's got a man at home. And he's so good to

2

G#7 G#7/B# A(add2) B

he's so good to me. — I once was where you are. Thought men were all the same.

B#dim7 N.C. N.C.

But I nev - er gave up hope _____ and now my life has changed. _____

Em Bm7 C Bm Em11 G/B

Lis - ten to me, girl. _____ One bad _____ ap - ple don't spoil the

Am G F#7#5(b9) C7/Bb B7#5(#9) Em7 A7

whole bunch, — girl. _____ He al - ways treats me right. — We nev - er fight. — He

3

Dm7 G7 Cmaj7

sends me flow - ers. He wines and dines_ me. Took me home ___ to meet his ma - ma.

Am9 G Esus/F# B7#5 Em Bm7 C Bm Em G/B

How he loves me. One bad ___ ap - ple don't spoil the

Am G C9 B7#5 Em7 A7

whole bunch, ___ girl. ___ Oh, if you give it one ___ more try ___

Dm7 G7 Cmaj7 Cdim7

___ be - fore you give up ___ on love. ___ *(Spoken:) That's my man calling me.*

C#m7 4fr G#m7 4fr Amaj9 C#m7 4fr F#m7 G#7#5 C#m7 4fr G#m7 4fr

Chan-té's got a man at home. It hurts me your man's

Amaj9 C#m7 4fr F#m7 G#7#5(#9) 4fr C#m7 4fr G#m7 4fr

leav-ing you all a - lone. I can't help it that your

Amaj9 C#m7 4fr F#m7 G#m7 4fr

ba - by's been — creep-in' at — and cheat-in' on — you, beat - ing on — you.

Repeat and Fade

Optional Ending

C#m7 4fr G#m7 4fr Amaj9 C#m7 4fr F#m7 G#7 4fr G#7/B# C#m7 4fr

Chan-té's got a man at home.

COUNT ON ME

from WAITING TO EXHALE

Words and Music by BABYFACE,
WHITNEY HOUSTON and MICHAEL HOUSTON

Chorus:

Slowly ♩ = 56



Count on me — through thick — and thin, a friend —



ship that — will nev - er end. When you — are weak, — I will — be strong, —



help - ing you — to car - ry on. — Call on me, — I will — be there. —



Don't be a - fraid. Please be - lieve - me when I say, -



count on. I can see - it's hurt - ing you. -



I can feel - your pain. - It's hard to see - the sun - shine through the



rain. I know some-times - it seems - as if it's

F#m7



Bm7



Em7



nev - er gon - na end, — but you'll get through it, just

Em9/A



Chorus:



don't — give in. 'Cause you can count on me — through thick — and thin, a friend-



- ship that — will nev - er end. When you — are weak, — I will — be strong, —

D(9)/F#



G(9)



Dmaj7/F#



Bm



help - ing you — to car - ry on. — Call on me, — I will — be there. —

Em7



F#



Bm



Em11



D/F#



To Coda I

To Coda II

Don't be a - fraid. Please be - lieve _ me when _ I say, _

Em7/A



D



Em7



count on, _ you can count on me. _ Ah,

D/F#



Em7



D



Em7



Am7



D7



yes you can. _ I know.

Bridge:

Gmaj9



A/G



F#m7



Bm



_ some-times _ it seems _ as if we're stand-in' all a - lone. _ But



D.S. al Coda I

we'll get through it, 'cause love won't let us fold.



Coda I



count on. There's a place in - side of all of us where our



faith in love be - gins. You should reach to find the truth in love, the



an - swer's there with - in. I know that life can make you feel it's much

F#m7



Bm



Em7



Em7/A



D.S. al Coda II

hard-er than _ it real-ly is, — but we'll get through it, just don't, don't give _ in.



Coda II

F#m/A Em7/A



count on, count on, count on, count on, count on, count on, count on

Dmaj7



Em7



Dmaj7



Em7



me. —

Ah, yes you can, —

Dmaj7



Em7



Dmaj7

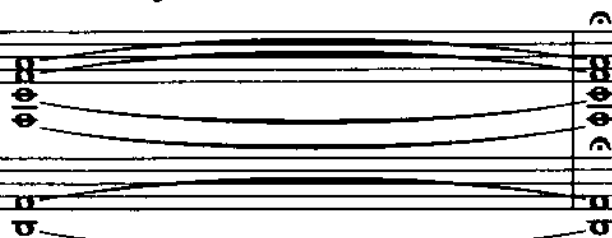


— know I can,

sure you can,

oh yeah. —

So glad I can _ count on me. —



DON'T TAKE IT PERSONAL

(Just One of Dem Days)

Words and Music by DALLAS AUSTIN, DEREK SIMMONS,
QUINCY D. JONES III and LL COOL J

Moderately

N.C.

It's just one of dem days when I wan-na be all a-lone. It's just one of dem

mf

days when I got-ta be all a-lone. It's just one of dem days, don't take it

E_b
3fr

per-son-al. I just wan-na be all a-lone when you think I treat you wrong.

Cm7
3fr

Eb



I wan-na take some time out — to — think things through. I know it

Cm



al - ways feels like I'm do-in' you wrong, but I'm so in love with you. So,

Eb



un - der - stand that I'm on - ly in love. You're the on - ly one I need. — So, have.

— no thought that I want to leave, — and ba - by, trust me, please. — Just one of dem

Cm7



days that a girl goes through. When I'm an-gry in - side, don't wan-na take it

E \flat



out on you. Just one of dem things don't take it per-son-al. I just

Cm7



N.C.

E \flat



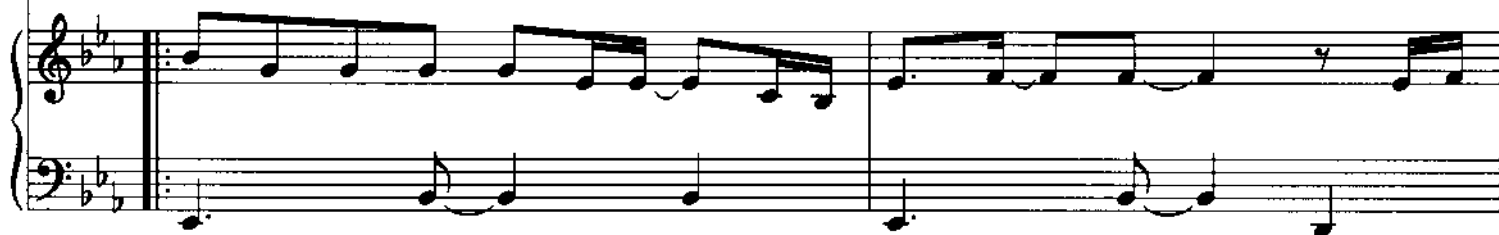
wan-na be all a-lone when you think I treat you wrong. Don't take it per-son-al.

Ba - by, ba - by, ba - by, ba - by. Don't take it per-son - al.

Eb



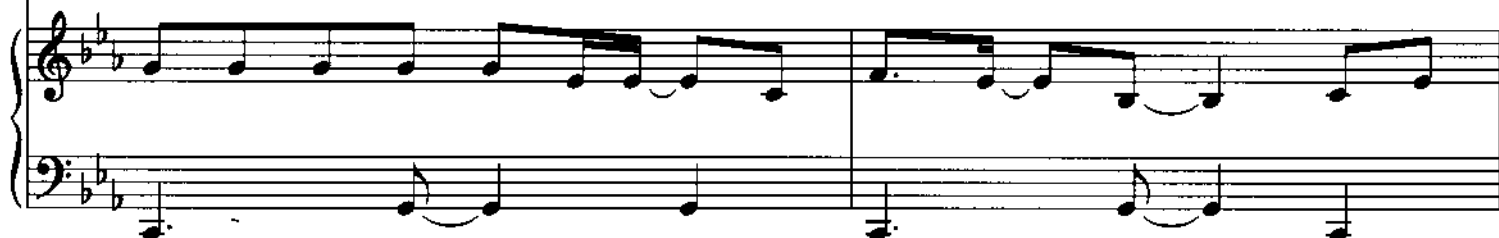
I sit and think a - bout - ev - 'ry - thing we - do and I
swing back mood to mood - it's not be - cause of you.



Cm7



find my - self in mis - er - y - and that ain't - cool. - Hey now,
I nev - er want you to - be in - se - cure. So, won't you



Eb



I real - ly wan - na be with you - the whole way - through 'cause the
un - der - stand that I'm on - ly in love. You're - the on - ly one - I need. - I'll be

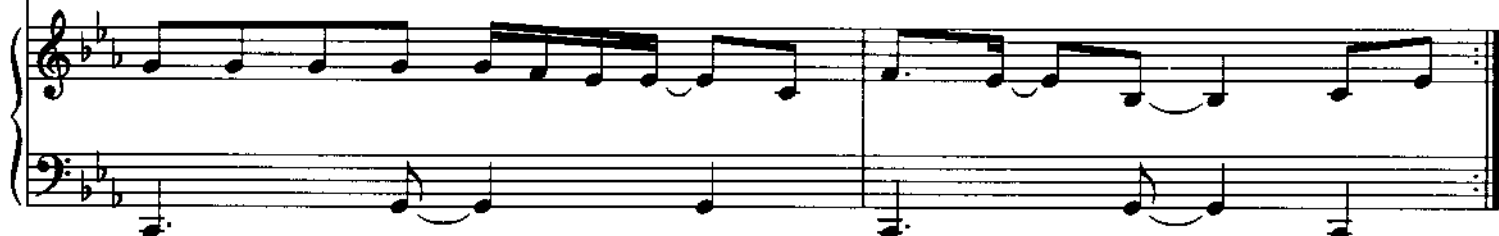


1

Cm



way you make me feel - in - side - leaves me con - fused. - As I



2

there for you when you need me, boy. So, ba - by, don't you leave. Just one of dem

E \flat Cm7

days that a girl goes through. When I'm an-gry in - side, don't wan-na take it

Instrumental solo

E \flat

out on you. Just one of dem things, don't take it per - son - al. I just

Cm7

wan-na be all a - lone when you think I treat you wrong. } Just one of dem
Solo ends

Eb



days that a girl goes through. When I'm an-gry in -

Cm7



side, I don't wan - na take it out on you. Just one of dem

Eb



things, don't take it per - son - al. I just

Cm7



wan-na be all a - lone when you think I treat you wrong. Don't take it

N.C. To Coda ⊕

E_b



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

per - son - al.

Ba - by, ba - by, ba - by, ba - by, ba - by.
Don't take it

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

D.S. al Coda

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

per - son - al.

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

CODA

E_b



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

per - son - al, — ba - by,

per - son - al, — ba - by.

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

Cm7



Repeat and Fade

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

Per - son - al, — ba - by,

per - son - al, — ba - by;

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

EXHALE (SHOOP SHOOP)

from the Original Soundtrack Album WAITING TO EXHALE

Words and Music by
BABYFACE

Easy R&B ballad

F(add9)

C/E



1. Ev - 'ry - one falls in love some - times. Some-times it's
2.,3. laugh, some-times you'll cry. Life nev - er

mp

Dm7

C



wrong and some - times it's right. For ev - 'ry
tells us the whens or whys. When you've got

F(add9)

C/E



win some - one must fail, but there comes a
friends to wish you well, you'll find a

Dm7



C



point when,
point when

when we ex - hale,
you will ex - hale,

yeah, yeah.
yeah, yeah.

Say, _____

F(add9)



C/E



Dm7



shoop shoop shoop shoo be doo. Shoop shoop shoo be doo. Shoop shoop shoo be



F(add9)



doo. Shoop shoop shoo be doo. Shoop shoop shoo be



To Coda



doo. Shoop shoop shoo be doo. Shoop shoop shoo be doo. Some-times you'll

2 C Esus E/G#

doo. Hearts are of - ten bro - ken when there are words un - spo - ken.

Am Am/G

In your soul there's an - swers to your prayers. If you're

Dm7 C/E

search - ing for a place you know, a fa - mil - iar face, some - where to go, you should

F Fmaj7/G D.S. al Coda

look in - side your soul, you're half - way there. Some - times you'll

CODA C

doo.

DOO WOP

(That Thing)

Written by LAURYN HILL

Moderately

Am



Gm



Girls, you know you bet - ter _____ watch out. _____ Some

Am



Gm



Am



guys, some guys are on - ly _____ a - bout _____ that thing, that _____ thing, that _____

Gm



Am/E



Gm/D



thing, _____ that thing, that _____ thing, that _____ thing. _____

Bb Am Gm

Bb Am Gm

Bb Am Gm

Yeah, yeah. — Yeah, yeah. — Yeah, yeah. —

Bbmaj7 Am7 Gm7

Am

Gm

Yeah, yeah. — Rap 1, 2 (*See additional lyrics*)

Am

Gm

Am

Gm

Am

I
 Gm

Gm

Bb

Am

Gm7/D

Am

Gm

Musical notation for the first system, including treble and bass staves.

Am

Gm

N.C.

Musical notation for the second system, including treble and bass staves.

Bb

Am

Gm7

Come a -

Musical notation for the third system, including treble and bass staves.

Bb

Am

Gm

Bb

Am

Gm

Bb

Am

Gm

gain.

{ When, when, }
Yo, yo, } come a - gain.

Freight train, come a - gain.

{ My friend, }
{ N. C. string, } come a -

Musical notation for the fourth system, including treble and bass staves.

To Coda

B♭maj7 Am7 Gm7

Am

Gm

gain. Yeah, yeah. — Guys, you know you bet - ter — watch out. — Some

Am

Gm

Am

girls, some girls are on - ly — a - bout — that thing, that — thing, that —

D.S. al Coda

Gm

Am

Gm

Gm/B♭

Am

Gm/D

thing, — that thing, that — thing, that — thing. —

CODA

Am

Gm

Watch out, watch out. — Look out, look out. —

Am Gm Am

Watch out, watch out. — Look out, look out. — Watch out, watch out. —

Gm Am Gm










Look out, look out. — Watch out, watch out. — Look out, look out. —


Am Gm Am

Girls, you know you bet - ter — watch out. — Some guys, some guys are on - ly —

Gm Am Gm

— a - bout — that thing, that — thing, that — thing, — that

Am 	Repeat and Fade				Optional Ending			
	Gm 	Gm/Bb 	Am 	Gm/D 	Gm 	Bb 	Am 	Gm 



thing, that thing, that thing. thing.

Additional Lyrics

Rap 1: It's been three weeks since you've been lookin' for your friend,
The one you let hit it and never called you again.
'Member when he told you he was 'bout the Benjamins.
You act like you ain't hear him, then give 'em a little trim.
To Begin, how you think you really gon' pretend?
Like you wasn't down, then you called him again.

Plus when, you give it up so easy you ain't even foolin' him.
If you did it then, then you probably fuck again.
Talkin' out your neck sayin' you're a Christian,
A Muslim sleepin' wit' the gin.
Now that was the sin that did Jezabel in.
Who you gon' tell when repercussion spin?

Showin' off your ass 'cause you're thinkin' it's a trend.
Girlfriend, let me break it down for you again.
You know I only say it 'cause I'm truly genuine.
Don't be a hard rock when you really a gem.
Baby girl, respect is just the minimum.
Niggas fucked up and you still defendin' 'em.

Now, Lauryn is only human.
Don't think I haven't been through the same predicament.
Let it sit inside your head like a million in Philly Penn.
It's silly when girls sell their souls because it's in. Look at where you bein.
Hair weaves like Europeans, fake nails done by Koreans.

Rap 2: The second verse is dedicated to the men
More concerned wit' his rims and his timbs than his women.
Him and his men come in the cub like hooligans.
Don't care who they defend, popping Yang like you got yen.

Let's not pretend,
They wanna pack pistol by they waist men.
Cristal by the case men, still they in they mother's basement.
The pretty face men claimin' that they did a bid men.
Need to take care of their three and four kids, men.

They facin' court case when the child support's late.
Money takin', heart breakin. Now you wonder why women hate men.
And the sneaky, silent men, the punk domestic violence men.
The quick to shoot the semen stop actin' like boys and be men.

How you gon' win when you ain't right within? (3x's)
Uh-uh, come again.

THE FIRST NIGHT

Words and Music by TAMARA SAVAGE, JERMAINE DUPRI,
MARILYN McLEOD and PAMELA SAWYER

Slowly

Dm



mf

Dm



Ba - by, ba - by, tell me what's up? Can you hear me? A - do -

G



1-3
Bb/C



4

Dm



what do I need to turn it up, huh, { huh? what? huh? } up, huh? * Boy, this eve -



G



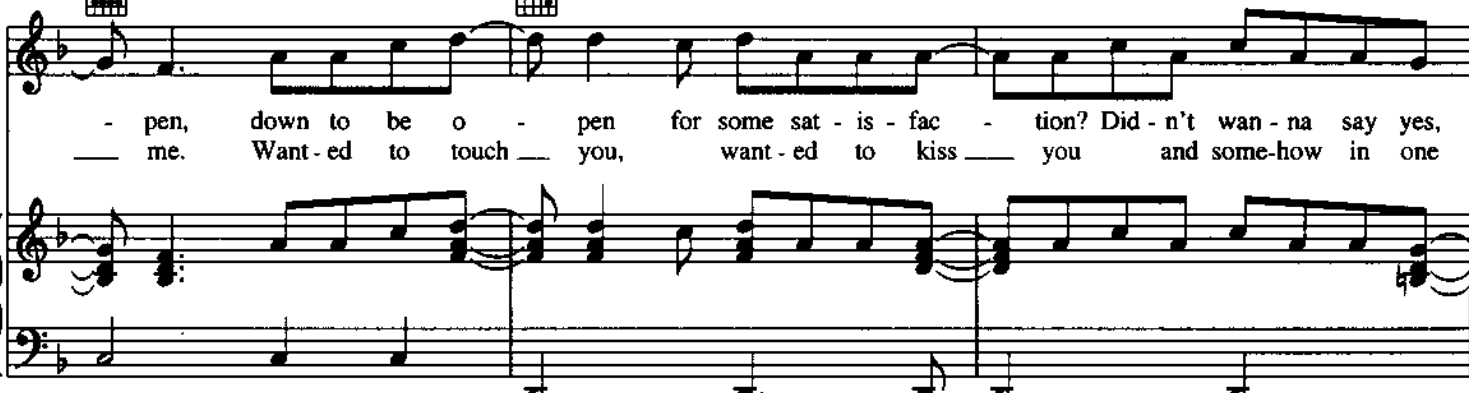
- ning, was it on - ly me feel - in' com - plete - ly down to be o -
- in' watch - in' your T V. I felt it was com - in' the clos - er that you got to -




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

*Vocal written one octave higher than sung.


Bb/C  Dm 


- pen, down to be o - pen for some sat - is - fac - tion? Did - n't wan - na say yes,
 me. Want - ed to touch you, want - ed to kiss you and some-how in one



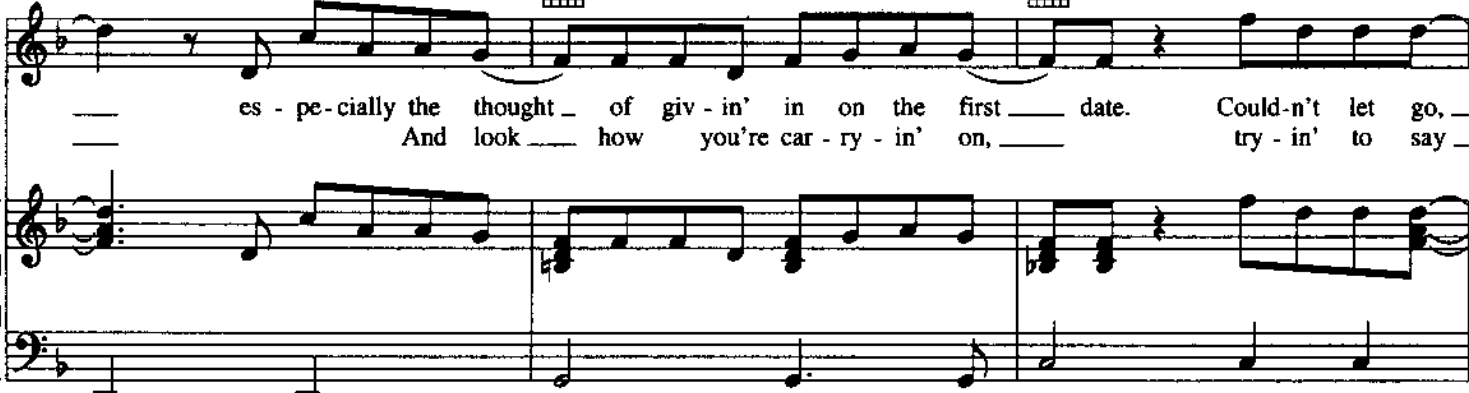
G  Bb/C  Dm 



pray your re - ac - tion. I knew it was wrong for feel - in' this way,
 night dis - cov - er I love you. Felt so right, but it felt so wrong.



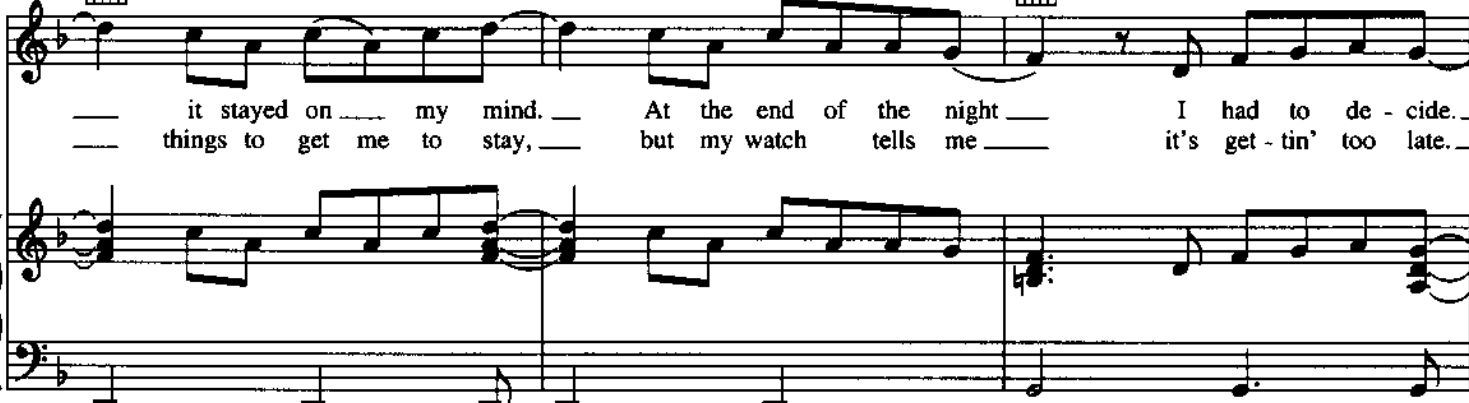
G  Bb/C 

es - pe - cially the thought of giv - in' in on the first date. Could - n't let go,
 And look how you're car - ry - in' on, try - in' to say



Dm  G 

it stayed on my mind. At the end of the night I had to de - cide.
 things to get me to stay, but my watch tells me it's get - tin' too late.



Dm

I was } think - in', I should make a move, but I won't. I know you're
I'm }

G Bb/C Dm

pro - b'ly think - in' some-thing is wrong, know - in' if I do that it won't be

G Bb/C

right. I don't get down on the first night.

Dm G

I should make a move, but I won't. I know you're pro - b'ly think - in' some-thing is

Bb/C **Dm**

wrong, know - in' if I do — that it won't be right. I wan - na get

G **1 Dm** **2 Dm**

down, but not the first night. — Oh, we're chill - night. —

Bbmaj7 **C** **F**

If you — want — me — you got —

Eb ^{3fr}

— to know — me. — And if — you want — my — love —

Asus



A



Bbmaj7



C



you got - ta wait, — my — love. — Ba - ba -

F



by, — that's — the way — it's got — to be. —

Eb



3fr

Dm



A



Get — to know — me so we can do this. —

Dm



G



I should make a move, but I won't. I know you're pro - b'ly think - in' some-thing is

Lead vocal-ad lib.

Bb/C  Dm 




wrong, know - in' if I do — that it won't be right. I don't get



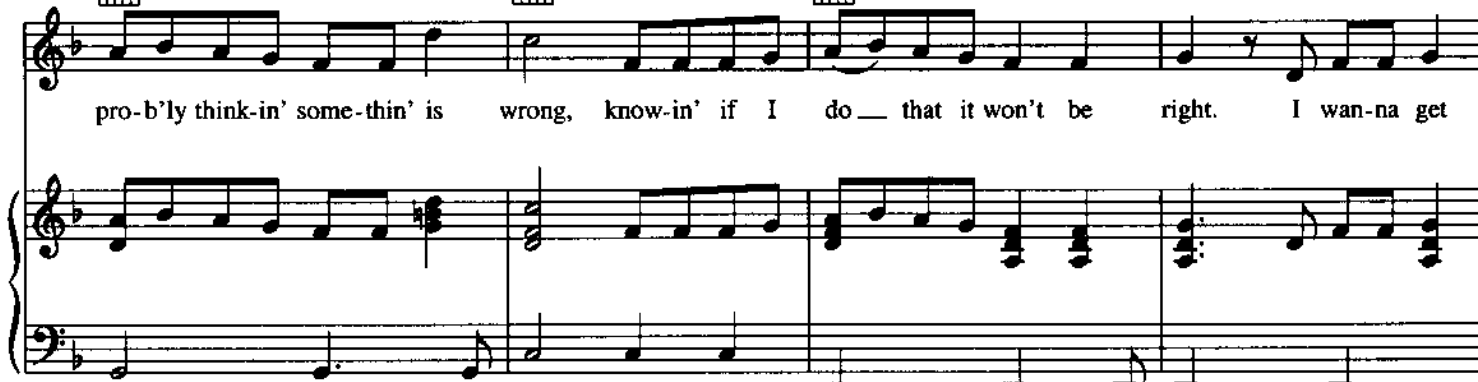
G  Bb/C  Dm 



down on the first night. I should make a move, but I won't. I know you're



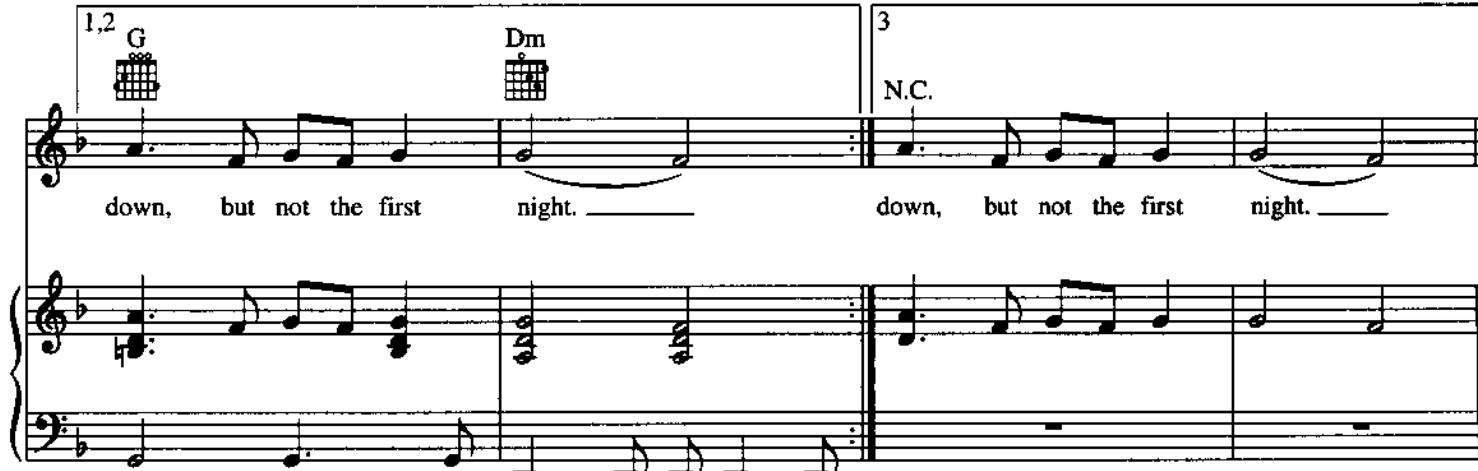
G  Bb/C  Dm 

pro-b'ly think-in' some-thin' is wrong, know-in' if I do — that it won't be right. I wan-na get



1,2 G  Dm  3 N.C.

down, but not the first night. _____ down, but not the first night. _____



4 SEASONS OF LONELINESS

Words and Music by JAMES HARRIS III
and TERRY LEWIS

Flowing






I long _ for the warmth _ of days _ gone by _

Original key: D \flat major. This edition has been transposed up one half-step to be more playable.

F#m7 G(add2) D(add2)/F#

when you were mine, But now

Bm7 E7sus Em7/A

those days are mem - o - ries in time.

D Bm7 G(add2)

Life's emp - ty with - out you by my side.
Re - mem - ber the nights when we closed our eyes

F#m7 G(add2) F#m7 Bm7(add4)

My heart be - longs to you no
and vowed that you and I would

Cmaj7



Em7/A



mat - ter what I try. When I get the
 be in love for all time. An - y - time I

Gmaj7



D(add2)/F#



cour - age up to love some - bod - y new, it al - ways falls a -
 think a - bout these things I shared with you, I break down and

Gmaj7



D(add2)/F#



Bm7



part 'cause they just can't com - pare to you. Your love won't re -
 cry 'cause I get so e - mo - tion - al. Un - til you re -

Gmaj7



D(add2)/F#



Bm7



Esus



lease me, I'm bound un - der ball and chain,
 lease me, I'm bound un - der ball and chain, } rem - i - nisc - ing our love as I

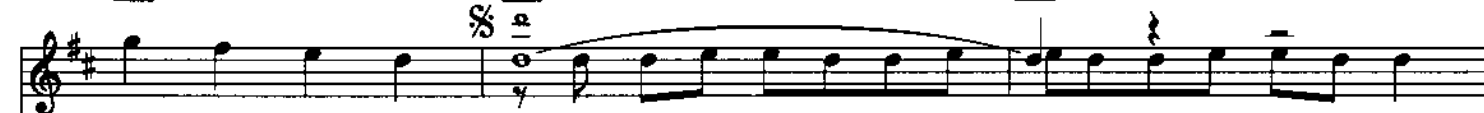
Em7/A



G(add2)



D/F#



watch four sea - sons (1.,2.) change. _____
 (3.) gain. _____
 (1-3.) In comes the win - ter breeze that chills the air and drifts the snow.



G(add2)



D/F#



Bm7



G(add2)



And I i - mag - ine kiss - ing you un - der the mis - tle - toe. When spring - time makes its way here



D/F#



Bm7



Cmaj7



Em7/A



li - lac blooms re - mind me of the scent of your _____ per - fume. _____



G(add2)



D/F#



G(add2)



When sum - mer burns with heat I al - ways get the hots for you. Go skin - ny - dip - pin' in the



80

D/F# Bm7 G(add2) D/F# Bm7 To Coda ⊕

o - cean where we used to do. When au - tumn sheds the leaves the trees are bare when you're not here. It

1 Cmaj7 Asus

does - n't feel the same. Does - n't feel the same.

2 Cmaj7 A9sus Bm

does - n't feel the same. This lone - li - ness

F#7/A# Bm7/A G#m7b5

has crushed my heart. Please let me love a - gain 'cause I need your

Gmaj7 F#m7 Bm7 Esus

love to com-fort me and ease my pain, _____ or four sea - sons will bring the

Em7/A D.S. al Coda

lone - li - ness a -

CODA Cmaj7

does - n't feel _____ the same. _

A7sus D Bm7

Re - mem - ber the warmth of


Gmaj7 F#m7 Em7 D

days _____ gone by. _____

poco rit.

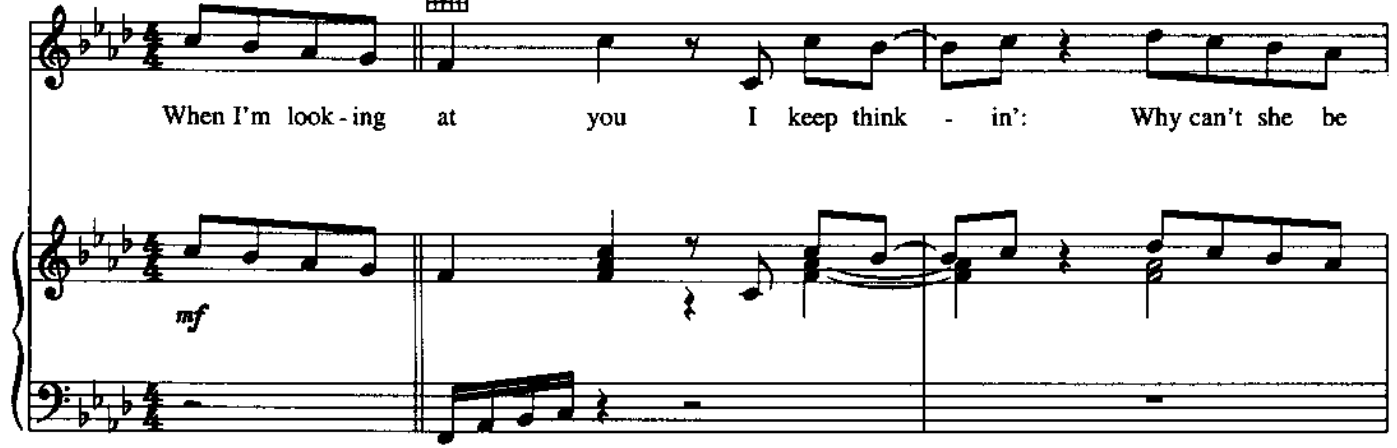
GET IT ON TONITE



Words and Music by MONTELL JORDAN, JORG EVANS,
JURGEN KORDULETSCH, DARREN BENBOW,
ANTOINE WILSON and BRIAN PALMER

Fm 


When I'm look - ing at you I keep think - in': Why can't she be





mf




C7  Ebm 

like you? So I'm schem - ing. I can't go on like this, be - liev -



Eb/Bb  F5/C  Eb/Bb  F5/C 

- ing that her love is true. Stand - ing on the





dance floor while she's trick - in, — you are all I want, girl. She's a chi -



- cken. — We might be to - geth - er, but love is miss - ing. — Girl I want you, —



so what can we do? — Girl, if its al - right } let's go some -
D.S. you.) }



where and get it on to - nite. { I've got a girl but you look good to - nite. }
{ You should - n't have to be a - lone to - nite. }

Ebm



To Coda ⊕

F/C



1

It's one on one to - nite. to - nite.

C7sus



2

C7sus



Girl if it's al - to - nite. Now she's look - in'

Fm



C7



at me, but keep talk - in'. Oh, now she's tryin' to ice you; let's start walk -

Ebm



- ing. O - ver on the dance floor it's her fault, but what can she do?



Tell me ba - by. — Girl if you're rea - dy (I'm read - y. —)



we can get it on. — (We can get it on. —) I know where I — went wrong. —



(She's where you went wrong. —) With you — is where I be - long. —



Girl, if I — could find the words — to say...

C7



Eb m



I've got - ta get a - way from a love that

N.C.

Fm/C

D.S. al Coda
(with repeats)

kills me ev - er - y day. (I'd glad - ly say to Girl, if it's al -

CODA



C7sus



Csus



Fm



to - night.

C7



Ebm



1

Eb/Bb



F5/C



Eb/Bb



F5/C



2

Eb/Bb



F5/C



Eb/Bb



F/C



Girl, if it's al -

Fm



right,

let's go some - where and get it on to - nite.

C7



I've got a girl but you look good to - nite,

Ebm



F/C



It's one on one to - nite, — to - nite. —

C7sus



Fm



— Girl, if it's al - right... My ba - by's stress - in' me.

C7



Ebm



You need to come with me; we need to

F/C



C7sus



go some - where — to - nite, — to - nite. — Girl, if it's al -

Fm



right, let's go some - where and get it on to - nite.

C7



I've got a girl but you look good to - nite.

Ebm



F/C



It's one on one to - nite, —

C7sus



Repeat and Fade

Optional Ending

Fm



to - nite. — Girl, if it's al - right.

GETTIN' JIGGY WIT IT

Words and Music by NILE RODGERS,
BERNARD EDWARDS, WILL SMITH,
SAMUEL J. BARNES and J. ROBINSON

LOOP

Medium dance groove

F#m Bm7 C#m7 F#m

LYRICS

Intro
(Loop)

Bring it.
Whooh!
Unh, unh, unh, unh
Hoo cah cah.
Hah hah, hah hah.
Bicka bicka bow bow bow,
Bicka bow bow bump bump.
What, what, what, what?
Hah hah hah hah.

Rap 1:
(Loop)

On your mark, ready, set, let's go.
Dance floor pro, I know you know
I go psycho when my new joint hit.
Just can't sit,
Gotta get jiggy wit it,
Ooh, that's it.
Now, honey, honey, come ride,
DKNY all up in my eye.
You gotta Prada bag with alotta stuff in it,
Give it to your friend, let's spin.
Everybody lookin' at me,
Glancin' the kid,
Wishin' they was dancin' a jig
Here with this handsome kid.
Ciga-cigar right from Cuba-Cuba,
I just bite it.
It's for the look, I don't light it.
Illway the an-may on the ance-day oor-flay,
Givin' up jiggy, make it feel like foreplay.
Yo, my car-dee-o is Infnit-
Ha, ha.
Big Willie Style's all in it,
Gettin' jiggy wit it.

Refrain: Na na na na na na, nana
(Loop) Na na na na nana.
 Gettin' jiggy wit it.
 (Repeat 3x)

Rap 2: What? You wanna ball with the kid?
(Loop) Watch your step, you might fall
 Trying to do what I did.
 Mama-unh, mama-unh, mama come closer
 In the middle of the club with the rub-a-dub, uhn.
 No love for the haters, the haters,
 Mad cause I got floor seats at the Lakers.
 See me on the fifty yard line with the Raiders.
 Met Ali, he told me I'm the greatest.
 I got the fever for the flavor of a crowd pleaser.
 DJ, play another
 From the prince of this.
 Your highness,
 Only mad chicks ride in my whips.
 South to the west to the east to the north,
 Bought my hits and watch 'em go off, a-go off.
 Ah yes, yes y'all, ya don't stop.
 In the winter or the (summertime),
 I makes it hot
 Gettin' jiggy wit 'em.

Refrain


Rap 3: Eight-fifty I.S.; if you need a lift,
(Loop) Who's the kid in the drop?
 Who else, Will Smith,
 Livin' that life some consider a myth.
 Rock from South Street to One Two Fifth.
 Women used to tease me,
 Give it to me now nice and easy
 Since I moved up like George and Wheezy.
 Cream to the maximum, I be askin' 'em,
 "Would you like to bounce with the brother that's platinum?"
 Never see Will attackin' 'em,
 Rather play ball with Shaq and um,
 Flatten 'em,
 Psyche.
 Kiddin',
 You thought I took a spill
 But I didn't.
 Trust the lady of my life, she hittin'.
 Hit her with a drop top with the ribbon,
 Crib for my mom on the outskirts of Philly.
 You, trying to flex on me?
 Don't be silly,
 Gettin' jiggy wit it.

Refrain

HEARTBREAK HOTEL


Words and Music by TAMARA SAVAGE,
CARSTEN SCHACK and KENNETH KARLIN

Relaxed R&B groove



N.C.  

This is the Heart-break Ho - tel. — This is the Heart-break

mf



Ho - tel. — This is the Heart - break Ho - tel. — This is the

Heart - break Ho - tel. — This is the Heart - break

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



Ho - tel. — This is the Heart - break Ho - tel. — You.



— said — you'd — be here — by nine, — in - stead —
see that — you've — been do - in' wrong, — played —



— you took — your time. — You did - n't think to call —
— me all — a long — and made a fool of me, —



— me, boy. Here I sit, — try -
— ba - by. You got — it all wrong — to think —

Am7



ing not to cry ask - ing my - self
 that I would - n't find out that you were cheat - ing on

Em7



Am7



why me. How could you do it to me? mmm,
 you do this to me, do it to me?

F#m7b5



B7



ah, ba - by. Since you're not a - round for me to tell you, ba - by, face -



Em7



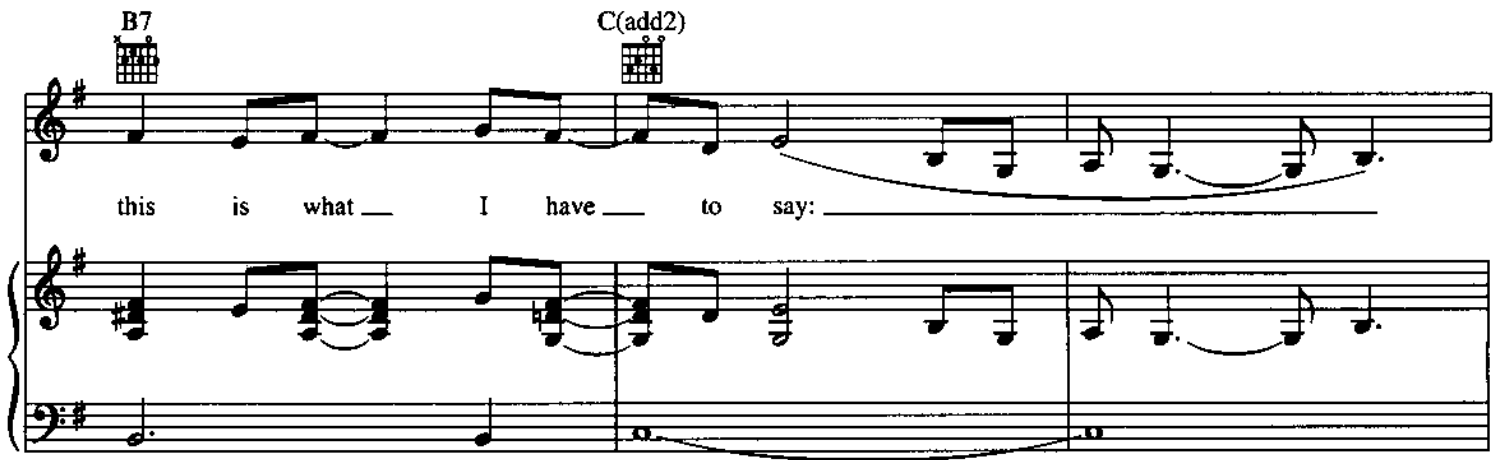
F#m7b5



to face, I'm writ - ing you this let - ter and

B7  C(add2) 

this is what — I have — to say:



Em7  Am7 

All I real - ly want - ed was some of your time. — In - stead, you told me lies when some - one else was



Em7 

on your mind. — What you do — to me, what you do. — — — — — Look what you did —



Am7  Em7 

— to me, — oh. — — — — — ba - by. I thought that you were some - one who would



Am7

do me right — un - til you played with my e - mo - tions and you made me cry. — What you do —

Em7

Am7

— to me. Can't take what you did — to me.

1



2

Em7

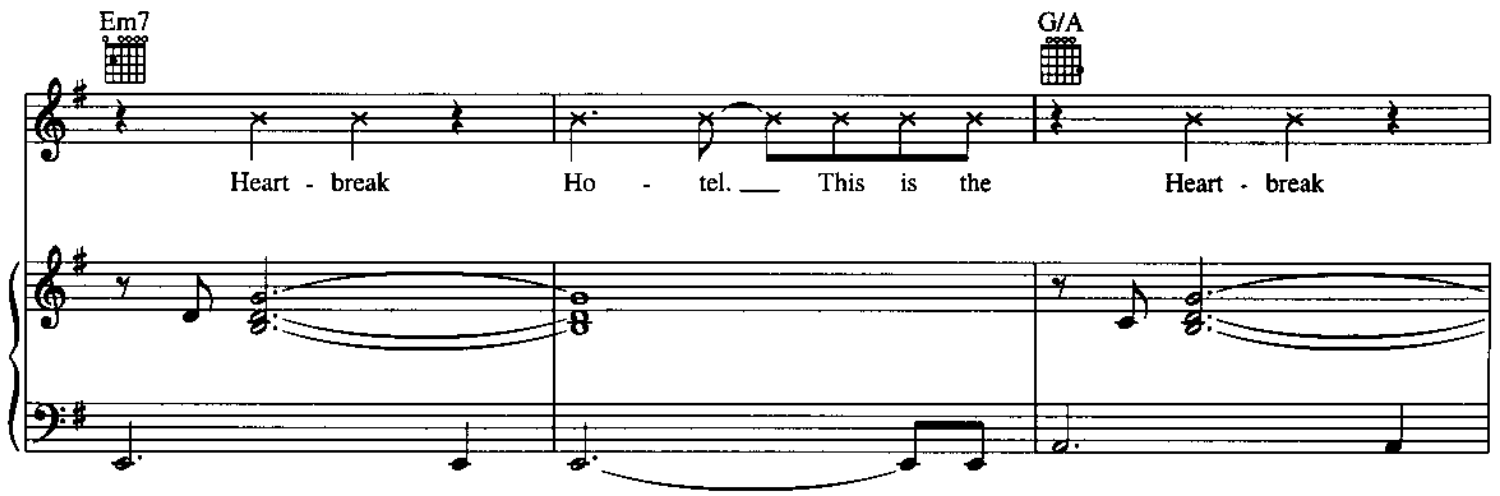
Now, I Heart - break


G/A

Ho - tel. — This is the Heart - break Ho - tel. — This is the

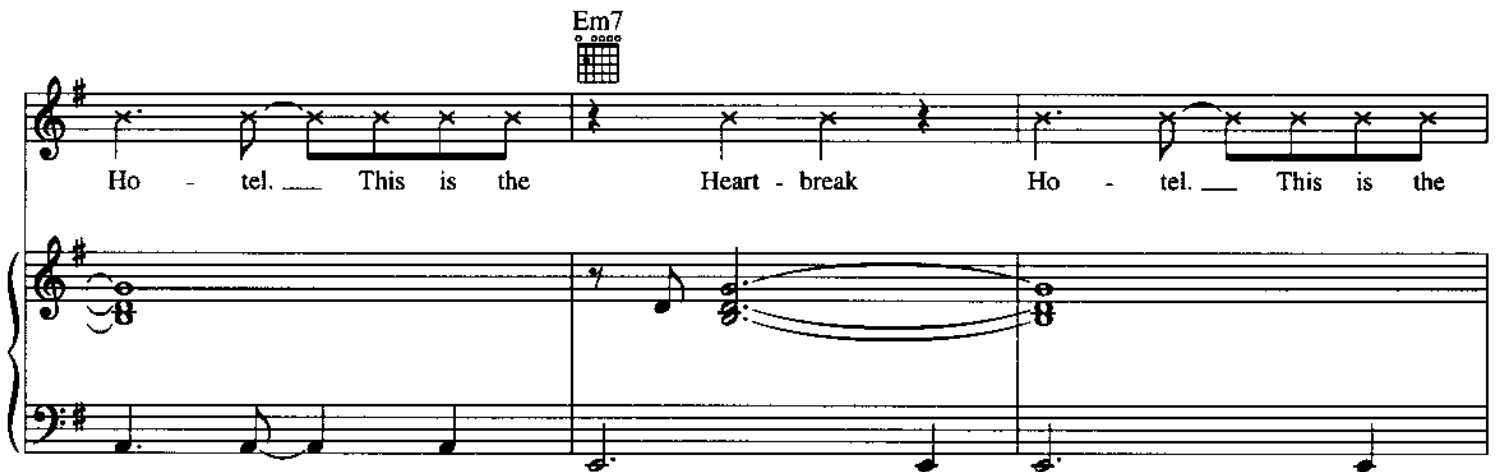
Em7  G/A 



Heart - break Ho - tel. — This is the Heart - break



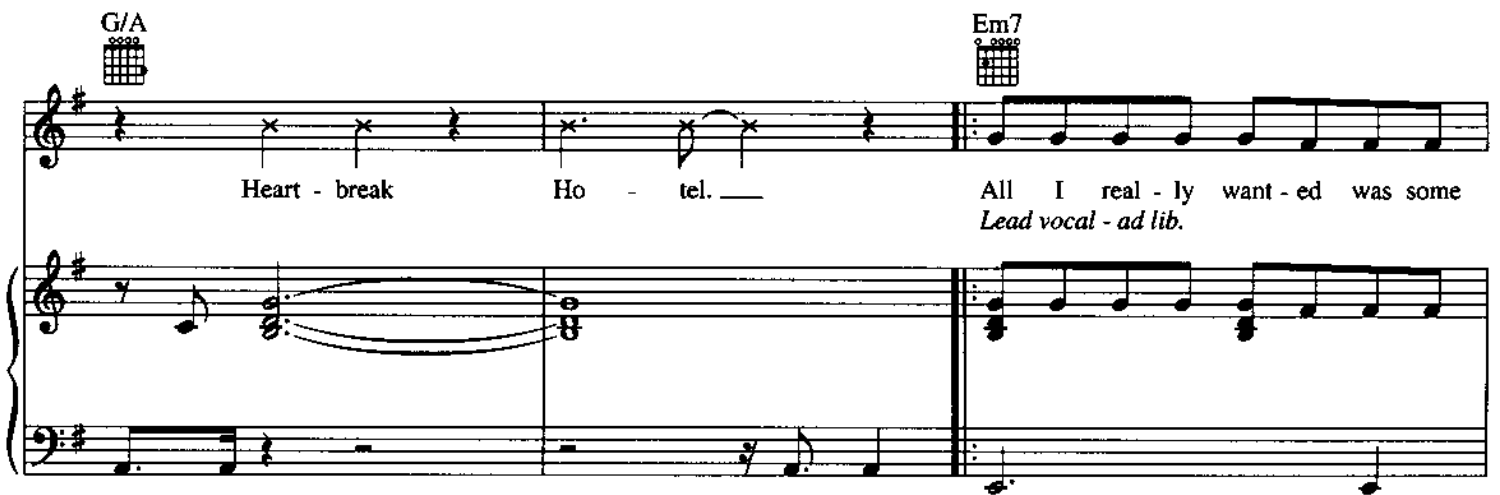
Em7 

Ho - tel. — This is the Heart - break Ho - tel. — This is the



G/A  Em7 

Heart - break Ho - tel. — All I real - ly want - ed was some
Lead vocal - ad lib.



Am7 

of your time. — In - stead, you told me lies when some - one else was on your mind. — What you do —



Em7



Am7



— to me. Look what you did — to me.

Em7



I thought that you were some-one who would do me right — un - til you

Am7



Em7



played with my e - mo - tions and you made me cry. — What you do — to me.

Am7



Optional Ending

Em7



Repeat and Fade

Can't take what you did — to me.

HEARTBREAKER

Words and Music by MARIAH CAREY, JAY-Z,
SHIRLEY ELLISTON, LINCOLN CHASE,
NARADA MICHAEL WALDEN and JEFFREY COHEN

Moderately
N.C.

Male: Yeah! Mariah: We're gon-na do it like this. Male: All right, let's go.

Gim-me your love, gim-me your love, gim-me your love, gim-me your love,

gim-me your love, gim-me your love, gim-me your love, gim-me your love,
Male, spoken: (Hey,

gim-me your love, gim-me your love, gim-me your love, gim-me your love,
you gotta bounce to this like this. You almost gotta watch this,

100

C Am

gim - me your love, uh huh. gim-me your love, Whooh! gim-me your love, Let's skate.) gim-me your love. Boy, your

C Am C

love's so good; I don't wan - na let go, and al - though I should, I can't
shame to be so eu - phor - ic and weak when you smile at me and you

Am C Am

leave you a - lone 'cause you're so dis - arm - ing. I'm caught up in the midst of you
tell me the things that you know per - suade me to re - lin - quish my love to you.

C Am C

and } I can - not re - sist at all.
But } (1, 2.) (Boy, if

Am C Am

I do the things you want me to, the way I used to do, would you

C Am C

love me ba - by, — or leave me feel-ing used? Would you

Am C Am

go and — break my heart? — Heart-break - er, you've got the best of — me, but I just

C Am C

keep on com-ing back in - ces - sant - ly. Oh, — why — did you have to run your

Am C Am

game on _ me? I should have known right from the start you'd go _ and break my heart.

C Am

Gim-me your love, gim-me your love, gim-me your love, gim-me your love,

C Am

gim-me your love, gim-me your love, gim-me your love, gim-me your love. It's a

2 C Am

— did you have to run your game on _ me? I should have
Male, Spoken: I'm al - most read - y.

C Am

known right from the cool start you'd go — and break my heart. —
O-kay, cool. All right go.

C Am C

Rap: (See rap lyrics) (Rap continues)

Am C Am

Play 7 times

Heart-break - er, you've got the best of — me but I just

C Am C

keep on com-ing back in - ces - sant - ly. Oh, — why — did you have to run your

Am C 1 Am

game on — me? I should have known right from the start you'd go — and break my heart. —

C 2 Am C

Heart - break - er, you've got the start you'd go — and break my heart. — Heart-break - er, you've got the
(Boy, if

Am C

best of — me, do but I just keep the on things you com - ing back in -
I do but I just keep the on things you want me to,

Am C

ces - sant the way ly. Oh, — why — did you have to run your
the way I used to do, would you love me,

Am C Am

game on _ me? I should have known right from the start you'd go _ and break my heart...
ba - by, _ or leave me feel-ing used? Would you go and...)

C

gim-me your love, gim-me your love, gim-me your love, gim-me your love.

Rap Lyrics

She wanna shout with Jay, play box with Jay.
 She wanna pillow fight in the middle of the night.
 She wanna drive my Benz with five of her friends.
 She wanna creep past the block, spying again.
 She wanna roll with Jay, chase skeeos away.
 She wanna fight with lame chicks, blow my day.
 She wanna respect the rest, kick me to the curb
 If she find one strand of hair longer than hers.

She want love in the jacuzzi, rub up in the movies,
 Access to the old crib, keys to the new, please.
 She wanna answer the phone, tattoo her arm.
 That's when I gotta send her back to her mom.
 She call me "heartbreaker." When we apart, it makes her
 Want a piece of paper, scribble down "I hate ya."
 But she knows she love Jay, because
 She love everything Jay say, Jay does, and uh,...

I GET LONELY

Words and Music by TERRY LEWIS, JAMES HARRIS III,
JANET JACKSON and RENE ELIZONDO JR.

Slow R&B ballad

Chords: Dm9, Cm7, F7, B♭maj7, A7, A7/C#, Dm

mf

Chords: G7, Cm7, F7, B♭maj7, Gm9, Fmaj7, Em9, A7#5(b9)

Chords: Dm7, Cm9, F7, B♭maj7

you. | I get — so lone - ly. I can't let — just

Chords: A7, A7/C#, Dm7, G7, Cm7, F7, B♭maj7

an - y - bod - y hold — me. You are — the one that lives — in me, my dear..

Gm9 Fmaj9 Em9 A7#5(b9) Dm7

I want no one — but — you. I get — so

Cm9 F7 Bbmaj7 A7 A7/C# Dm7

lone - ly I can't let — just an - y - bod - y hold — me. You are —

G7 Cm9 F7 Bbmaj7

— the one that lives — in me, my dear. — I

To Coda ⊕

Gm9 Fmaj9 Em9 A7#5(b9) Dm9 Cm9 F7 Bbmaj7

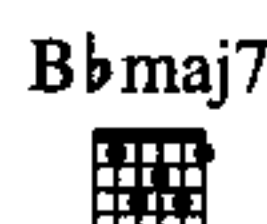
want no one — but... — I Sit - ting here with my tears, —
I still re - mem - ber to the day, —



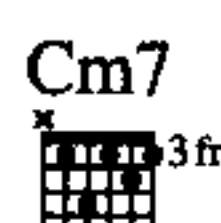
I'm all a - lone with my fears. I'm won - der - ing if I have -
 in fact it was a third Mon - day you came a - long to be -



to do with - out 'cha, but there's no rea - son
 the one for me and now I'm so a - lone.



why. I fell a - sleep late last night cry - ing like a
 I'm sit - ting here by the phone. Call to say that



new born child, hold - ing my - self close, pre - tend - ing my arms are yours.
 you're o - kay so that I'll have a chance to beg you to stay.

1
 Gm9 Fmaj9 Em9 A7#5(b9)

2
 Gm9 Fmaj9 Em9 A7#5(b9) D.S. al Coda

I want no one but
 I want no one but

CODA

Dm Cm7 F7 Bbmaj7

you. Ev - 'ry - time I see your face, ba - by, ev - 'ry - time I

A7 A7/C# Dm7 G7 Cm9 F7 Bbmaj7

hear your name, { I do believe that you and me are no
 You're all the love that lives in me, babe.

Gm9 Fmaj9 Em9 A7#5(b9) Dm7

long - er. } I want no one but Gon-na

Cm7 3fr F7 Bbmaj7 A7sus A7/C# Dm7

break it down, break it down, break it down. Gon-na break it down, break it down,

G7 Cm7 3fr F7 Bbmaj7

break it down. _____ Whoa. _____

Gm9 C/F D/E A7#5(b9) Dm7 Cm7 3fr F7 Bbmaj7

You know _____ that I _____ know that I

A7sus A7/C# Dm7 G7 Cm9 F7

get so lone - ly. _____ Love you, _____ hoo hoo. No, _____

N.C.

no.

Dm7



Cm7



F7



Bbmaj7



you. } I get ___ so lone - ly. I can't let ___ just

Lead vocal ad lib.

A7



Dm9



G7



Cm7



F7



Bbmaj7



an - y - bod - y hold ___ me. You are ___ the one that lives ___ in me, my dear.

Repeat and Fade

Gm9 Fmaj9 Em9 A7#5(b9)



Optional Ending

Gm9 Fmaj9 Em9 A7#5(b9) Dm7



I want no one ___ but want no one ___ but you.

rit.

I'LL BE MISSING YOU

Written and Composed by
STING

Moderately

G(add9)



Em(add9)



mf

Spoken: Yeah.

Csus2



Dsus2



This right here goes out to everyone that has

G(add9)



G(add9)



lost someone that they truly love. Check it out.

Rap 1: }
Rap 2: } (See rap lyrics)
Rap 3: }
Rap 4: }

Em(add9)



Musical notation for the first system, including a treble clef staff with a whole rest, and piano accompaniment in G major with eighth-note patterns in the right hand and a bass line in the left hand.

Csus2



Dsus2



G(add9)



Musical notation for the second system, featuring piano accompaniment with a treble clef staff and a bass line in the left hand, continuing the eighth-note accompaniment.

1, 3

2, 4

Musical notation for the third system, including a treble clef staff with a vocal line and piano accompaniment. The vocal line includes the lyrics: "Sung: Ev - 'ry step I take," with a repeat sign and first/second endings.

Em(add9)



Musical notation for the fourth system, featuring piano accompaniment and a vocal line with the lyrics: "ev - 'ry move I make, ev - 'ry sin - gle day,".

Csus2

Dsus2

G(add9)

— ev - 'ry time — I pray — I'll be miss - ing you. —

Think-ing of the day when you went a -

way, what a life to take, what a bond to break.

Dsus2

G(add9)

To Coda

D.S. al Coda

— I'll be miss - ing you. —

CODA G(add9)

Some - bod - y tell me why.

Em(add9)

On that morn - ing, when this life is

Csus2

Dsus2

o - ver, I know I'll see your

G(add9)

face. Ev - 'ry night I pray, ev - 'ry step I take.

Em(add9)



ev - 'ry move _ I make, ev - 'ry sin - gle day. Ev - 'ry night _ I pray,

Csus2



Dsus2



1
G(add9)



ev - 'ry step _ I take, ev - 'ry move _ I { make, } ev - 'ry sin - gle day.
make.

2

G(add9)



Ev - 'ry night _ I pray, We miss you. _ Ev - 'ry step I _

Em(add9)



(1., 3.) take, _____ ev - 'ry move I _____ make, _____
(2., 4.) day _____ when you went a - way, _____

Csus2

ev - 'ry sin - gle to day, ev - 'ry time I pray
what a life to take, what a bond to break.

Dsus2 G(add9)

I'll be miss - ing you. Think - ing of the
I'll be miss - ing you. Ev - 'ry step I

Repeat and Fade

Rap Lyrics

- Rap 1:** *Seems like yesterday we used to rock the show.
I laced the track, you locked the flow.
So far from hangin' on the block for dough.
Notorious, they got to know that life ain't always what it
Seemed to be. Words can't express what you mean to me.
Even though you're gone, we still a team.
Through your family, I'll fulfill your dreams.*
- Rap 2:** *In the future, can't wait to see if you open up the gates for me.
Reminisce sometime the night they took my friend.
Try to black it out, but it plays again.
When it's real, feelin's hard to conceal.
Can't imagine all the pain I feel.
Give anything to hear half your breath.
I know you're still livin' your life after death.*
- Rap 3:** *It's kinda hard with you not around. Know you're in heaven smilin' down
Watchin' us while we pray for you.
Ev'ry day we pray for you.
Till the day we meet again, in my heart is where I keep you, friend.
Memories give me the strength I need to proceed,
Strength I need to believe.*
- Rap 4:** *My thoughts, Big, I just can't define.
Wish I could turn back the hands of time,
Us and a six, shop for new clothes and kicks,
You and me take in flicks.
Make a hit, stages they receive you on.
Still can't believe you're gone.
Give anything to hear half your breath.
I know you're still livin' your life after death.*




IT'S NOT RIGHT BUT IT'S OKAY

Words and Music by LaSHAWN DANIELS, RODNEY JERKINS,
FRED JERKINS, TONI ESTES and ISAAC PHILLIPS

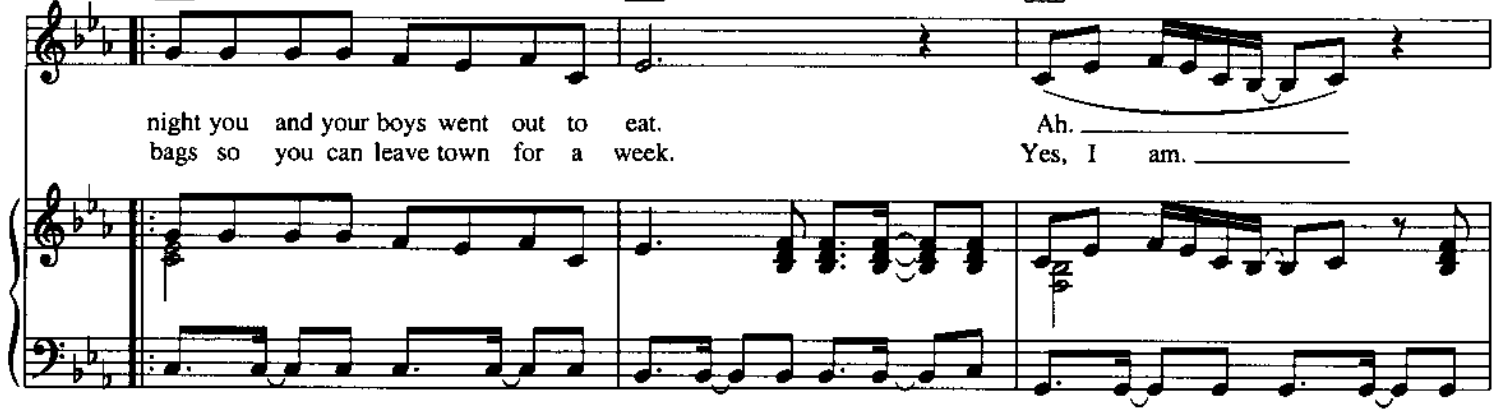
Moderate Dance beat




N.C.

Fri-day

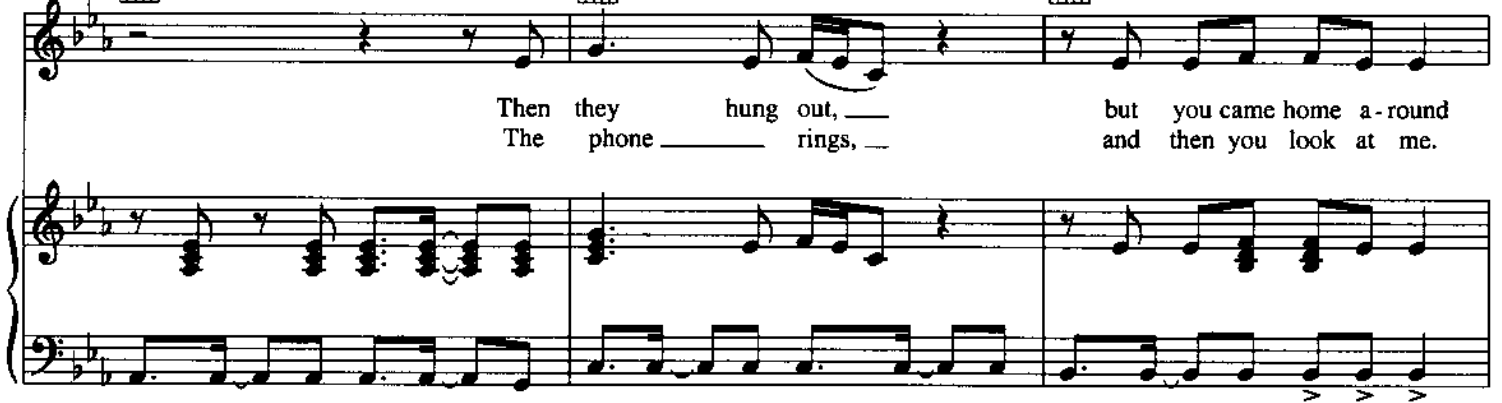
Cm  Bb  Gm7 



night you and your boys went out to eat. Ah. _____
 bags so you can leave town for a week. Yes, I am. _____




Ab  Cm  Bb 



Then they hung out, _____ but you came home a-round
 The phone _____ rings, _____ and then you look at me.



Gm7  Ab 

three. Yes, you did. If six of
 You said it



Cm  Bb 

y'all was went out, _____ uh, _____ then
 one of your friends



Gm7



Ab



four of you are real - ly cheap. _____ Yeah. 'Cause on - ly
down on fif - ty fourth _ street, boy. _ boy. _ So

Cm



Bb



Gm7



two of you had din - ner; I found your cre - dit card re - ceipt. _____ }
why did 2 1 3 _____ show up on your call - er I. D.? _____ }

Ab



N.C.

It's not right, but it's o - kay. _____ I'm gon - na

make it an - y way. Pack your bags up and _____

leave. Don't you dare come run-ning back _ to _ me. _ _ _ It's not

right, but it's o - kay. I'm gon - na make it an - y

way. _ Close the door be - hind you, leave your key. _ I'd rath - er be a -

To Coda ⊕

lone than un - hap - py. _ Yeah. _ Ah. Ah.

Ah. Yeah ah. I'm pack-in'

2

Fm7

py. yeah. I have been through all of this before. I've been through


Cm

36


all this before. So how could you think Don't

Fm7

think a - bout it, don't think a - bout it. that I would stand a - round and take some more?

Cm 


Get gone, get gone. Things are gon - na change. _____



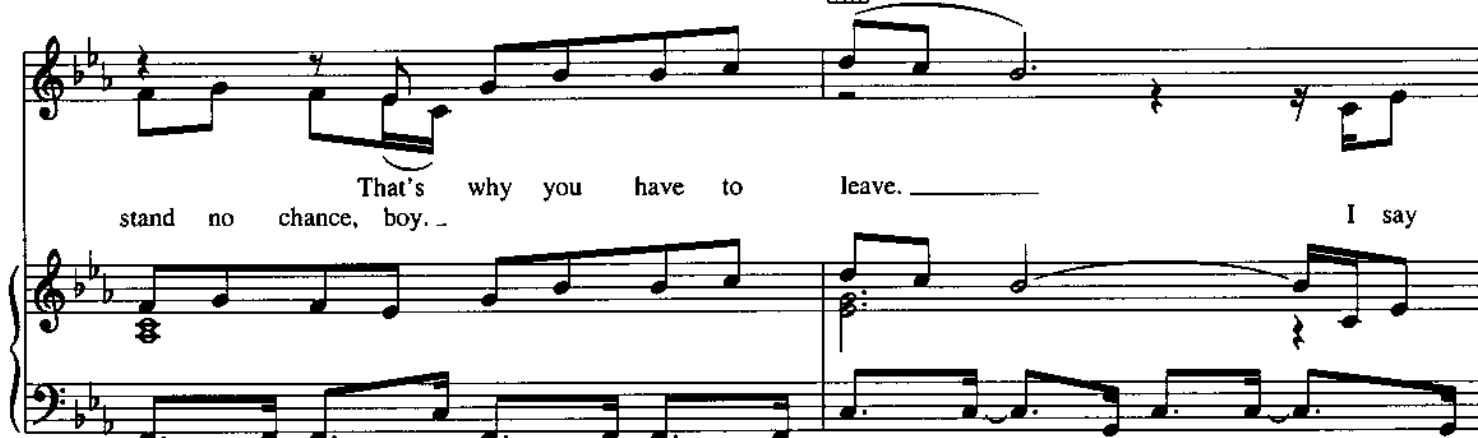
Fm 


Things are gon - na change, ba - by. 'Cause I won't be a fool _____ an - y - more. You don't




Cm 

stand no chance, boy. That's why you have to leave. _____ I say



Fm7 

yeah yeah yeah yeah So don't _____ turn a - round _____ to see my face. Don't you _____ turn a -



124

Ab  4fr

Gm  3fr

round. _____ There's no more tears left here for — you to



Fm  7x

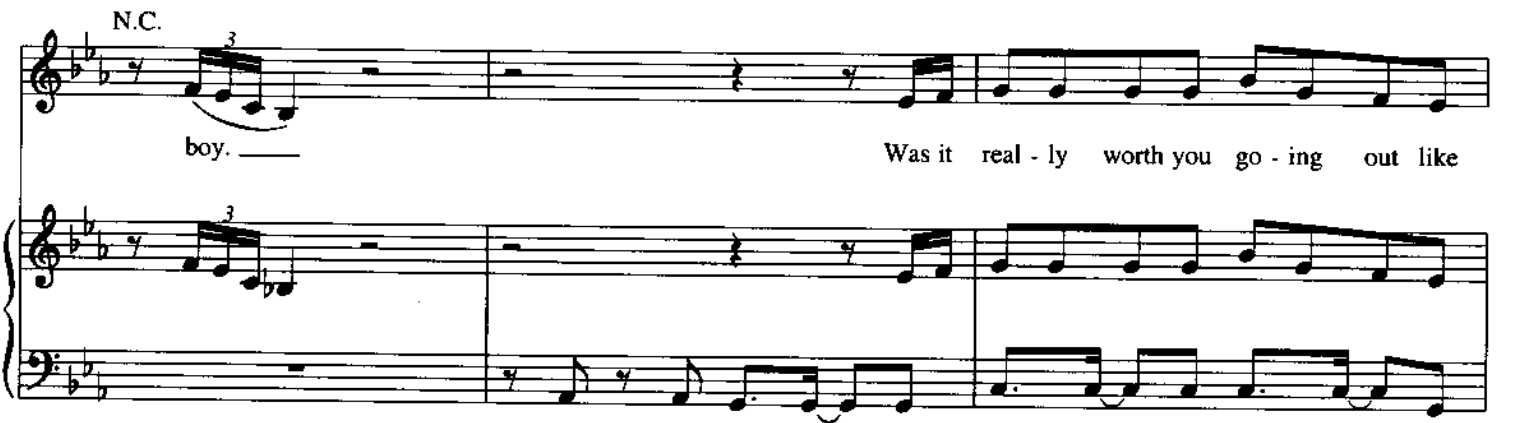
G  3x

see. Was it real - ly worth you go - ing out like that? Tell me,



N.C.

boy. _____ Was it real - ly worth you go - ing out like



that? See I'm - mov - ing on _____



and I re - fuse to turn back, yeah. _____

See, all of this time _____

I thought I had some - bod - y down ___ for with me. ___

It turns out _____

you were mak-ing a fool of me, ah.

tremolo

Oh.

D.S. al Coda

It's not

CODA

Cm

py, oh oh.

IT'S SO HARD TO SAY GOODBYE TO YESTERDAY

Words and Music by FREDDIE PERREN and CHRISTINE YARIAN

Slowly

N.C. E(add2) Bsus^{2fr} B B/A A F#m7/G# E/G#

How do I _____ say good-bye _____ to what we had? _____
 know _____ where this road _____ is going to lead. _____

mf

With pedal

E/F# F#m7 A A6 E(add2) E

_____ The good times _____ that made us laugh _____ out-weighed the
 All I know _____ is where we've been _____ and what we've

Bsus^{2fr} B E

bad. _____ I thought we'd get _____ to see for -
 been _____ through. _____ If we get _____ to see to -

G#7



C#m



C#m/B



ev - er, but for - ev - er's gone a -
 mor - row, I hope it's worth all the

A6



Am6



E(add2)



Bsus



way. } It's so hard to say good-bye to yes - ter-day -
 pain. }

A6



Am6



1 E(add2)



N.C.

2 E(add2)



N.C.

E



I don't And I'll take with me the

G#7b9



G#7



C#m



C#m/B





1 A



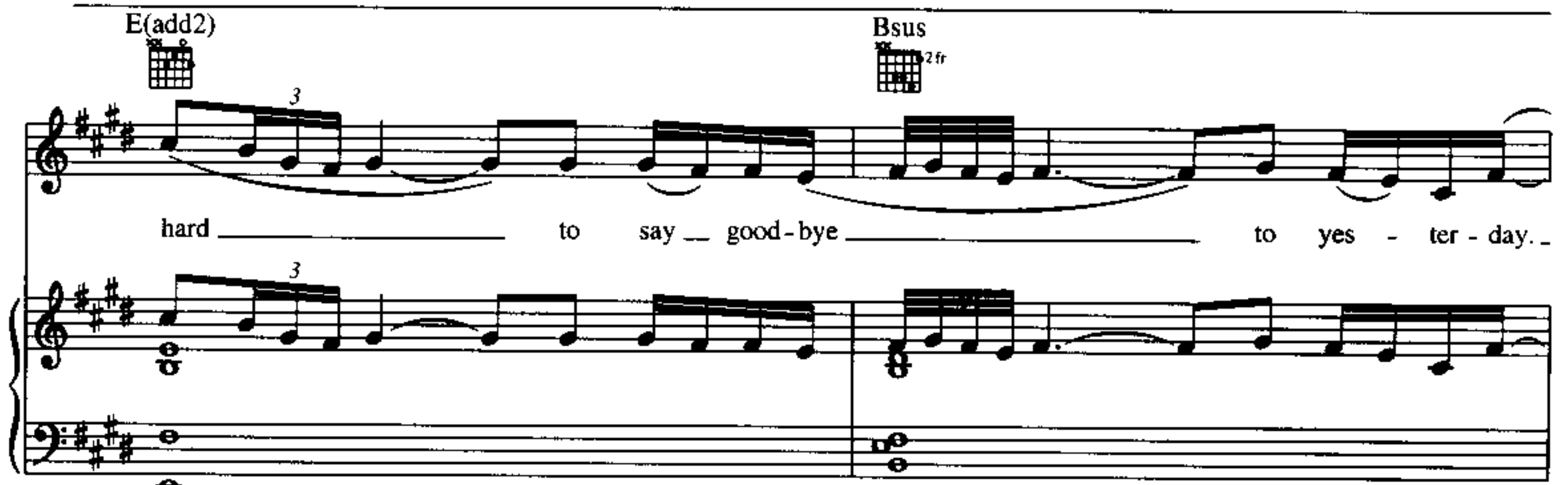
Am


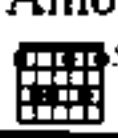





mem - o - ries to be my sun - shine af - ter the rain. It's so

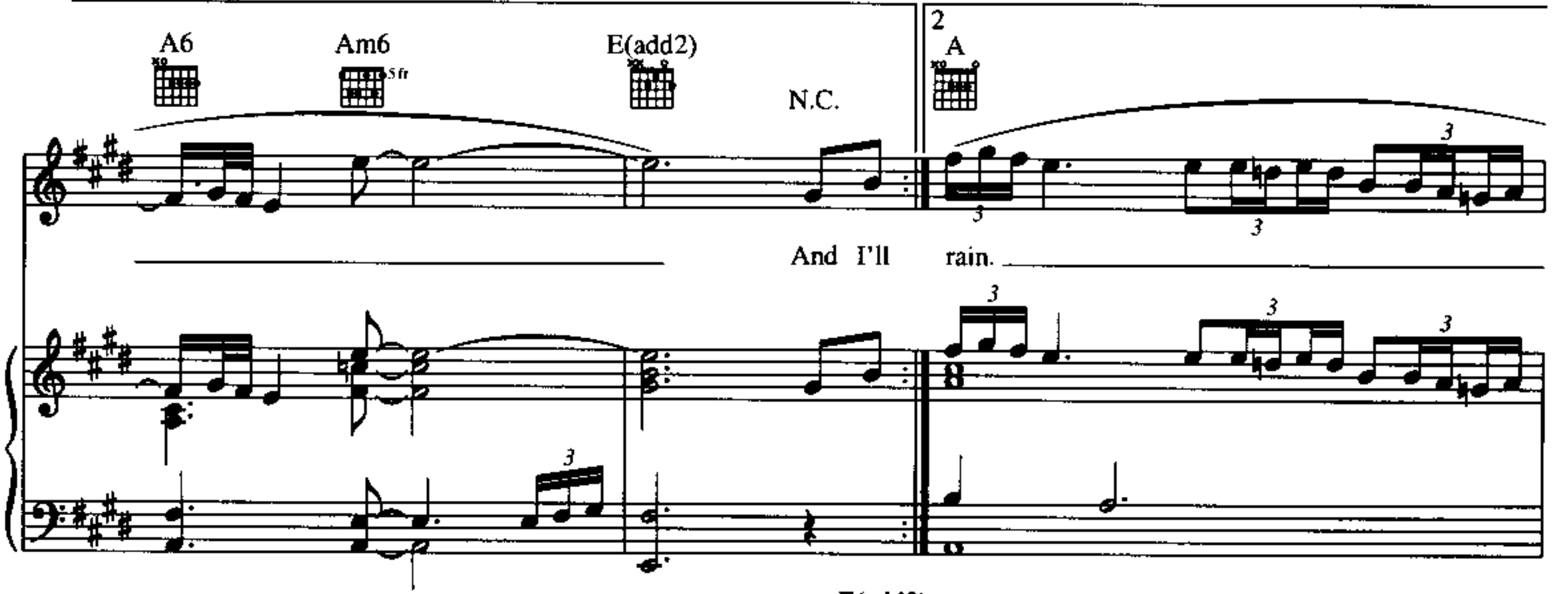
E(add2)  Bsus 

hard _____ to say — good-bye _____ to yes - ter - day. .



A6  Am6  E(add2)  N.C.  A 

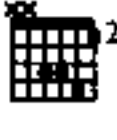



And I'll rain. _____



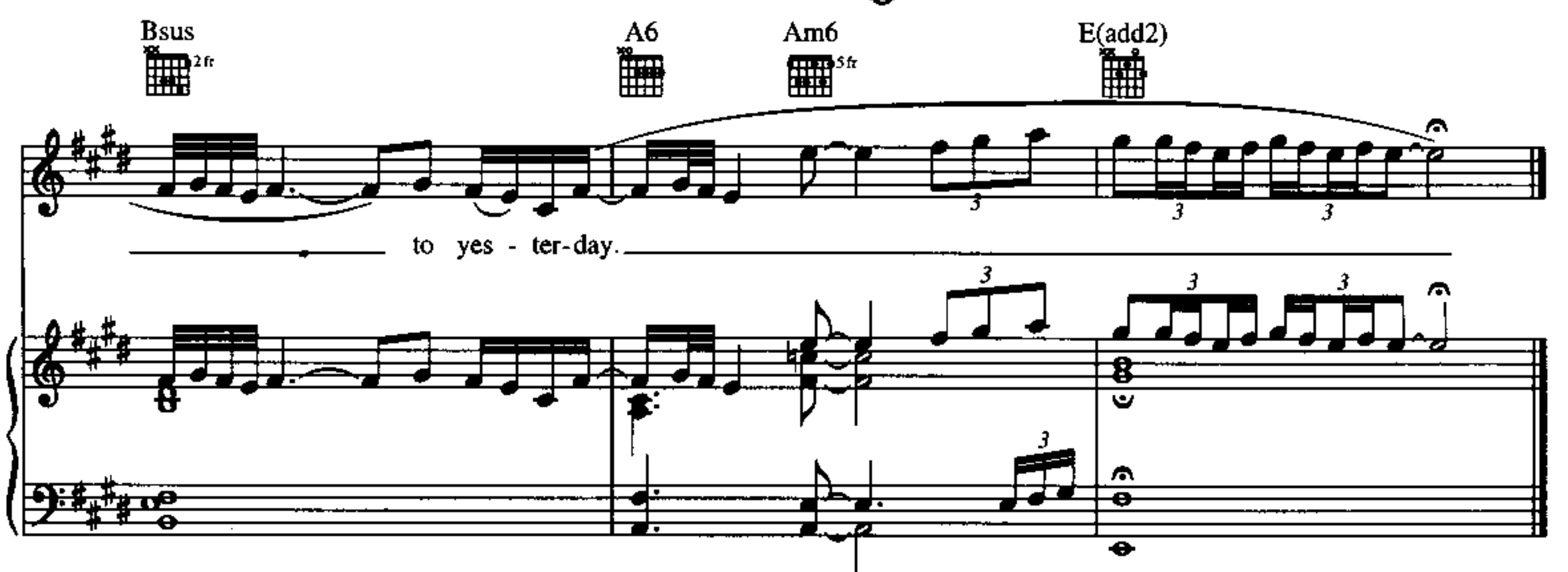
N.C.  E(add2) 

It's so hard _____ to say — good-bye. .



Bsus  A6  Am6  E(add2) 

_____ to yes - ter-day. _____



MY WAY

Words and Music by JERMAINE DUPRI,
MANUEL SEAL and USHER RAYMOND

Moderately slow

Gm Gm/F

Spoken: Yo! Yo! Yo, yo, yo, yo! Yo! See,



mf

Eb maj7 D7 Gm

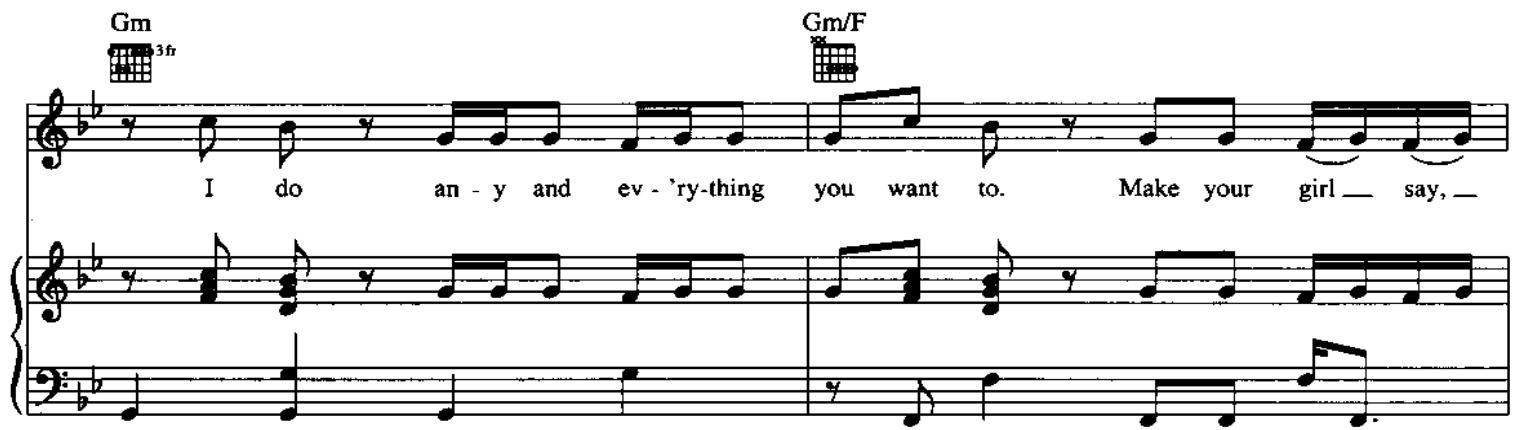
it's rare that you find people like us, heh, 'cause all your other look out there doing what I'm doing,




Gm/F Eb maj7 D7

or trying to do what I'm doing. But you can't, 'cause I do what I do my way. What about you? Huh? Huh? C'mon!

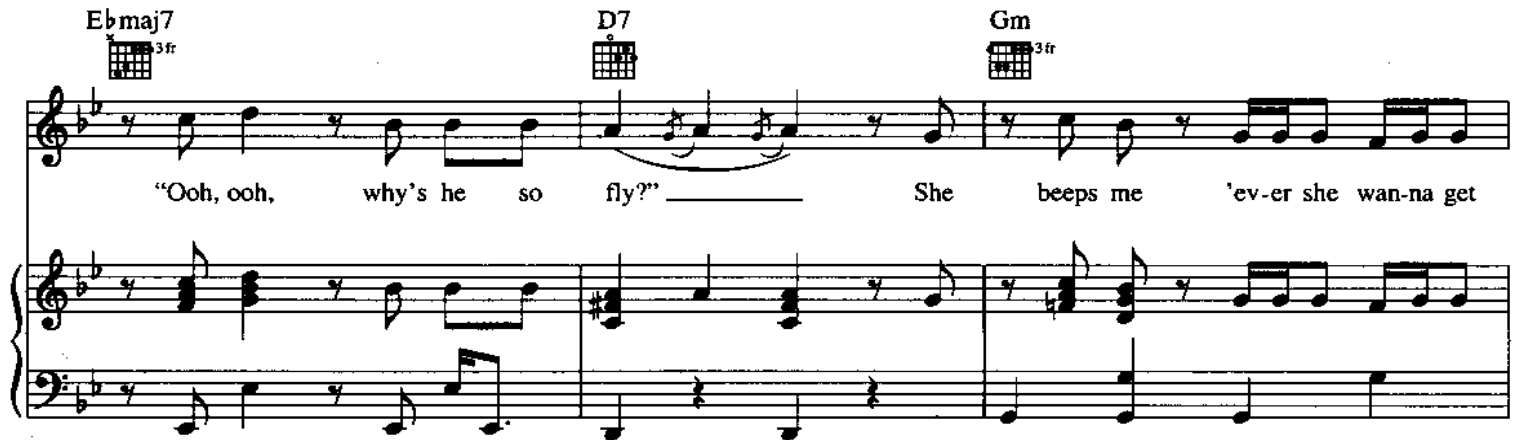
Gm  Gm/F 

I do an - y and ev - 'ry-thing you want to. Make your girl — say, —



E♭maj7  D7  Gm 




"Ooh, ooh, why's he so fly?" ————— She beeps me 'ev-er she wan-na get



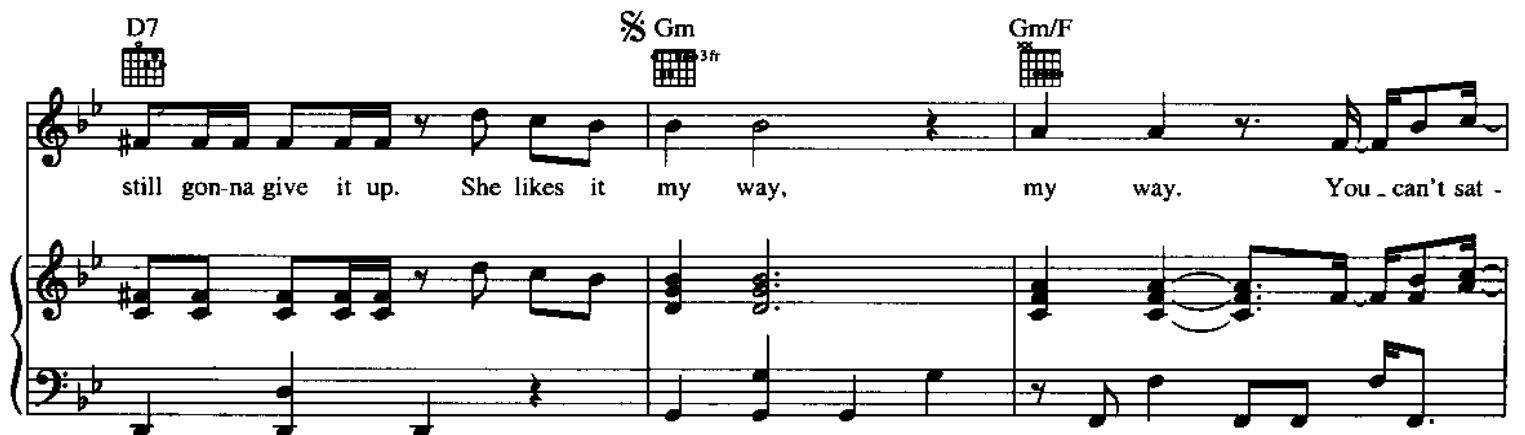
Gm/F  E♭maj7 

freak - y. You can get mad if you want to. Say what-ev - er you want, but she's



D7  Gm  Gm/F 

still gon-na give it up. She likes it my way, my way. You - can't sat -



E♭maj7



D7



is - fy — her need; — she — keeps run - ning back — to see — me do - ing it

Gm



Gm/F



E♭maj7



my way, my way. And what I say goes, — and I'm

D7



To Coda ⊕
N.C.

in con - trol. _____
Rap: (see additional lyrics)

The first system of music consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line is mostly silent, with a few notes in the final measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass clef, and chords in the treble clef.

The second system of music continues the vocal and piano parts. The vocal line has more notes, including some eighth-note runs. The piano accompaniment maintains the same rhythmic and harmonic structure.

D.S. al Coda

The third system of music shows the vocal line and piano accompaniment. The vocal line has several notes, and the piano accompaniment continues with its characteristic rhythm and harmony.

CODA

Gm

Gm/F





Don't check me.

It was your girl who

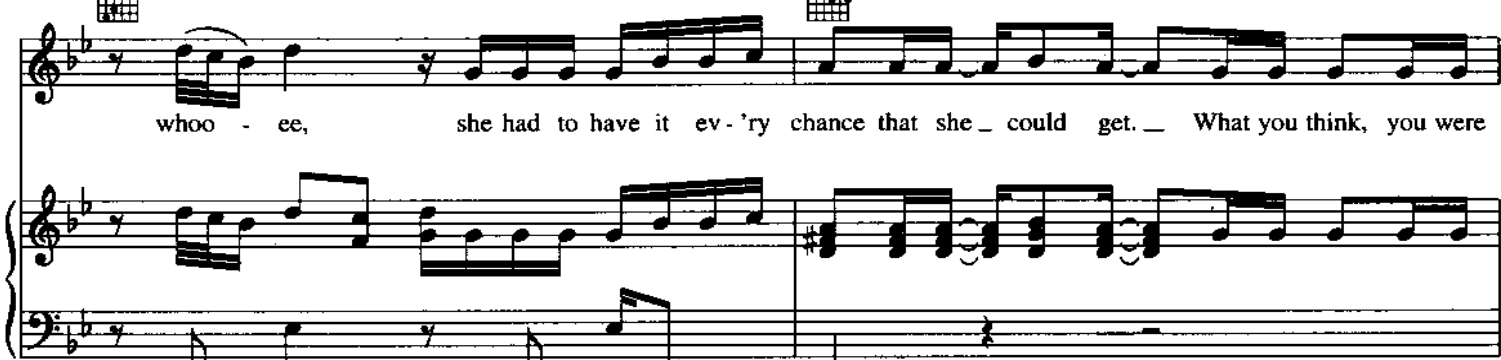
let me



take it this far, then,

The CODA section features a vocal line with lyrics and piano accompaniment. The piano accompaniment includes guitar chord diagrams for Gm and Gm/F. The vocal line has a melodic line with lyrics: "Don't check me. It was your girl who let me take it this far, then,". The piano accompaniment provides harmonic support with chords and a rhythmic accompaniment.

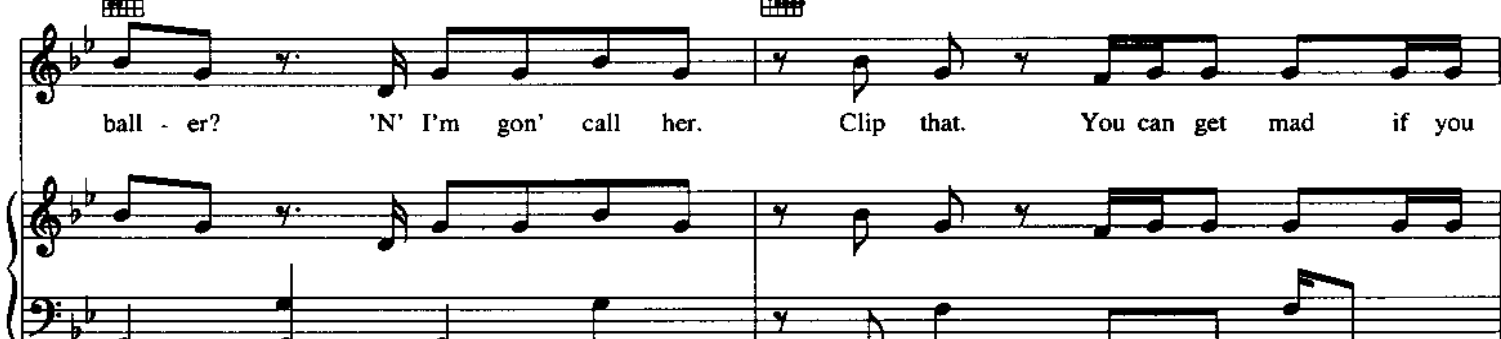
E \flat maj7  **D7** 


who - ee, she had to have it ev - 'ry chance that she - could get. — What you think, you were



Gm  **Gm/F** 




ball - er? 'N' I'm gon' call her. Clip that. You can get mad if you



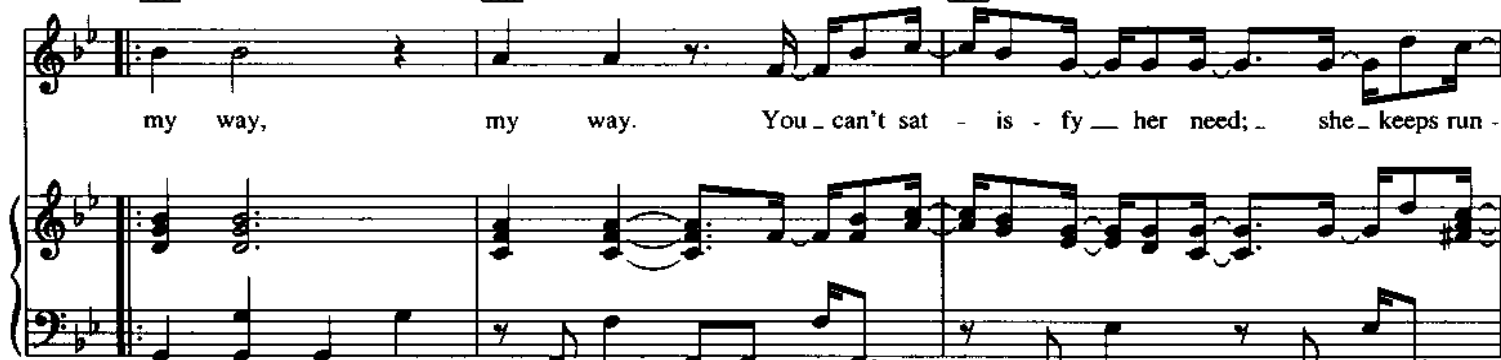
E \flat maj7  **D7** 

want to. Say what-ev - er you want, but she's still gon - na give it up. — She likes it



Gm  **Gm/F**  **E \flat maj7** 

my way, my way. You - can't sat - is - fy — her need; — she - keeps run -



D7  Gm  Gm/F 



- ning back _ to see _ me do - ing it my way, my way, and what

Ebmaj7  D7  **Optional Ending**
Gm 



I say goes _ and I'm in con - trol, _____ my way.

Repeat and Fade

Additional Lyrics

Bad ass senioritas, two-seaters for kicks.
 New kicks, it's all in the mix.
 Don't turn no tricks, they turn for me.
 Catching bricks don't concern me, so forget it, little midget.

My mind doing seven digits.
 Before I pay, heaven and skies to visit.
 Now dig it. I'm pulling all stops, locking down all spots.
 Saying you can't front.

So from this day forth, you know I'm all about heat,
 And what I do be the major league.
 That's why your girlfriend's paging me.
 'Cause she know like he know,
 You don't see her like I see her,
 So she's out the door.

Shotgun in my drop, havin' fun with the
 Dumb system, based on conversation
 About how she been chasing me and
 Facing me, saying, "Give it to me now, baby."

NICE & SLOW

Words and Music by JERMAINE DUPRI, MANUEL SEAL,
USHER RAYMOND and BRIAN CASEY

Slowly

Fm11



Cm7



D \flat maj13



E \flat 9sus



Spoken: Whatcha doing?

mp

3

Fm11



Cm7



D \flat maj13



E \flat 9sus



Fm11



Cm7



Really? You know I'm coming over, right? Now you got it hot for me already, baby? Okay.
(Now baby, tell me what you wanna do with me.)

3

D \flat maj13



E \flat 9sus



Fm11



Cm7 D \flat maj13



E \flat 9sus



Be there by, uh, give me ten minutes. Be ready. Hey, wear that little thing I like. Sung: It's sev-en o'clock.
(Now baby, tell me what you want to do with me.)

3

Fm11



Cm7



D♭maj13



E♭9sus



— on the dot; — I'm in my drop top, cruis-ing the streets, I got a

Fm11



Cm7



D♭maj13



E♭9sus



real pret-ty, pret-ty lit-tle thing that's wait-ing for me. — I pull up, —

Fm11



Cm7



D♭maj13



E♭9sus



— an - ti - ci - pat - ing good love. — Don't keep me wait-ing; I got plans.

Fm11



Cm7



D♭maj13



E♭9sus



— to put — my hands — in pla - ces I've — nev - er seen, — girl, you know what I mean. — Let me

Fm11 Cm7 Dbmaj13 Eb9sus

take you to a place real nice and quiet. There ain't no one there to interrupt, ain't got-ta rush.

Fm11 Cm7 Dbmaj13 Eb9sus

I just wan - na take _ it nice _ and _ slow. See, I been
Spoken: (Now baby, tell me what you wanna do with me.)

Fm11 Cm7 Dbmaj13 Eb9sus

wait-ing for this for so long, we'll be mak-in' love un - til the sun comes up. Ba - by, _

Fm11 Cm7 Dbmaj13 Eb9sus To Coda ⊕

I just wan - na take _ it nice _ and _ slow. (1.) Now here we are
Spoken: (Now baby, tell me what you wanna do with me.) (2.) Now

Fm11 Cm7 Dbmaj13 Eb9sus

driv-in' 'round town, con-tem-plat-ing where I'm gon-na lay you down. — Girl, you've got me say-ing

Fm11 Cm7 Dbmaj13 Eb9sus

my, my, my, I wish that I could pull — o - ver and get this thing start-ed right now.

Fm11 Cm7 Dbmaj13 Eb9sus

I wan-na do — some-thing freak-y to you, — babe. I don't think they heard me.

Fm11 Cm7 Dbmaj13 Eb9sus

I — wan-na do — some-thing freak-y to you, — babe, so call out my name.

Fm11



Cm7



Dbmaj13



Eb9sus



Rap: (See Rap lyrics)

Fm11



Cm7



Dbmaj13



Eb9sus



D.S. al Coda

Let me

CODA

Fm11



Cm7



Dbmaj13



Eb9sus



tell me, do you wan-na get freak - y? 'Cause

Fm11



Cm7



Dbmaj13



Eb9sus



I'll freak you right, I will. I'll freak you right, I will. I'll freak you like no one has ev-er, ev-er made you feel.

Fm11 Cm7 Dbmaj13 Eb9sus

I'll freak you right, I will. I'll freak you right, I will. I'll freak you, freak you like no one has ever made you feel, yeah...

Fm11 Cm7 Dbmaj13 Eb9sus Fm11 Cm7

Spoken: Now baby, tell me what you wanna do with me.

<p>Repeat and Fade</p> <p>Dbmaj13 Eb9sus</p>	<p>Optional Ending</p> <p>Dbmaj13 Eb9sus Fm7</p>
---	---

Rap Lyrics

They call me U-s-h-e-r R-a-y-m-o-n-d.
 Now baby, tell me what you wanna do with me.
 Gotta nigga feenin' like Jodeci
 Every time that you roll with me, holding me,
 Trying to keep control of me nice and slowly.
 You know never letting go, never lessen up the flow.
 This is how the hook go, come on.

NO MATTER WHAT

from WHISTLE DOWN THE WIND

Music by ANDREW LLOYD WEBBER
Lyrics by JIM STEINMAN

Moderately slow

A A7 D

Bm A

A Bm/A

No mat-ter what they tell us, no mat-ter what they do,
If on-ly tears were laugh-ter, if on-ly night was day,

Bm D/E E Esus E A

no mat-ter what they teach us, what we be-lieve is true.
if on-ly prayers were an-swered then we would hear God say.

A

No mat - ter what they call us, how - ev - er they at -
 No mat - ter what they tell you, no mat - ter what they

Bm/A **Bm** **D/E** **E**

tack, do, no mat - ter where they take us,
 no mat - ter what they teach you,

Esus **E** **A**

we'll find our own way back. — I can't de - ny — what I —
 what you be - lieve is true. — And I will keep — you safe —

A7 **D**

— be - lieve, — I can't be — what I'm not. —
 — and strong — and shel - tered — from the storm. —

Bm D/E E Esus E7

I know our love's for - ev - er, I know no mat - ter what...
No mat - ter where it's bar - ren our dream is be - ing born...

1 A 2 A C

1 2

Dm

8

Dm/G G7 G C

8

F/C C Dm

No mat-ter who they fol - low, no mat-ter where they lead,

F/G G7 Gsus G7

no mat-ter how they judge us I'll be ev - 'ry one you need..

C C7/E

— No mat - ter if — the sun — don't shine, —

F C/E Dm

or if the — skies are blue. — No mat - ter what the

F/G



G7



Gsus



G7



C



end - ing, my life be - gan with you. I

C7/E



F



C/E



can't de - ny what I be - lieve, I can't be what I'm not.

rit.

Slower

Dm7



G7



I know this love's for - ev - er, That's all that mat - ters now no mat - ter

Tempo I

C



Repeat and Fade

No no mat - ter no. No no mat - ter no. No no mat - ter what. No no mat - ter what. No no mat -

ON AND ON

Words and Music by ERICA WRIGHT
and JAMAL CANTERO

Funky beat (♩ = ♪) 

B7#5 Em9   B7#5 Em9   B7#5 Em9  

Oh, my my my... I'm feel-in' high... My mon-ey's gone...

mf



B7#5 Em9   B7#5 Em9   B7#5 Em9  

I'm all a-lone... Too much to see... The world keeps turn-in'.



B7#5  Em9  B7#5  Em9 

Oh, what a day... What a day, what a day. { The



B7#5

Em9

B7#5

Em9

Peace and bless - ins' man - i - fest__ with ev - 'ry les - son learned.____
 man that knows_ some - thing_ knows that__ he knows noth - ing__ at all.____ Does it seem
 rush in - to__ de - struc - tion 'cause_ you don't have noth - in' left.____ The

B7#5

Em9

B7#5

Em9

If your know - ledge were_ your wealth,, then it would be__ well - earned.____
 cold - er in__ your sum - mer - time__ and hot - ter in__ your fall?__ } If
 moth - er ship_ can't save_ you, so__ your ass is gonna_ get left.____ }

B7#5

Em9

B7#5

Em9

we were made_ in His_ im - age,_ then call us by__ our names.____ Most in - tel -

B7#5

Em9

B7#5

Em9

lects do not_ be - lieve_ in God,_ but they fear us just_ the same.____ Oh,

B7#5

Em9

B7#5

Em9

on and on — and on and on. — My ci-pher keeps mov-in' like a roll-in' stone. — Oh,

B7#5

Em9

B7#5

Em9

on and on — and on and on. — I — go

{ All — right — un - til the break of dawn. —
 All — night — un - til the vul - tures swarm. —
 You can't with me so just leave me a-lone. }

B7#5

Em9

B7#5

Em9

on and on — and on and on. — My ci-pher keeps mov-in' like a roll-in' stone. — Ooh. —

B7#5

Em9

To Coda

B7#5

Em9

On and on — and on and on. — Damn it, I'm a sing my song. —

B7#5 Em9 B7#5 Em9

I _____ was born un - der wat - er with _ three dol - lars and six

B7#5 Em9 N.C.

dimes. Yeah, you _ may laugh _ 'cause you did not do your math. _

B7#5 Em9 B7#5 Em9 B7#5 Em9

Like one two ____ three. Damn, you all feel that? Like one two ____ three.

2 N.C. Em Em7/D

Mad props to the god Ja - Borne... I _____ am feel-in' kind of hun-gry

Cmaj9

B7

Em

Em7/D

'cause_ my high_ is com - in' down._ Don't feed_ me_ yours_

Cmaj9

B7

Em

Em7/D

'cause your food does not en - dure._ I think I need a cup of tea.

Cmaj9

B7

Em

Em7/D

The world_ keeps burn - in'. Oh, what_ a day._

Cmaj9

B7

D.S. al Coda

What a day, what a day._ You

CODA

B7#5


Em9


On_ and on and on.


NO SCRUBS


Words and Music by KANDI L. BURRUSS,
TAMEKA COTTLE and KEVIN BRIGGS


Moderately


Cm7  3fr


Gm  3fr

1 D7 

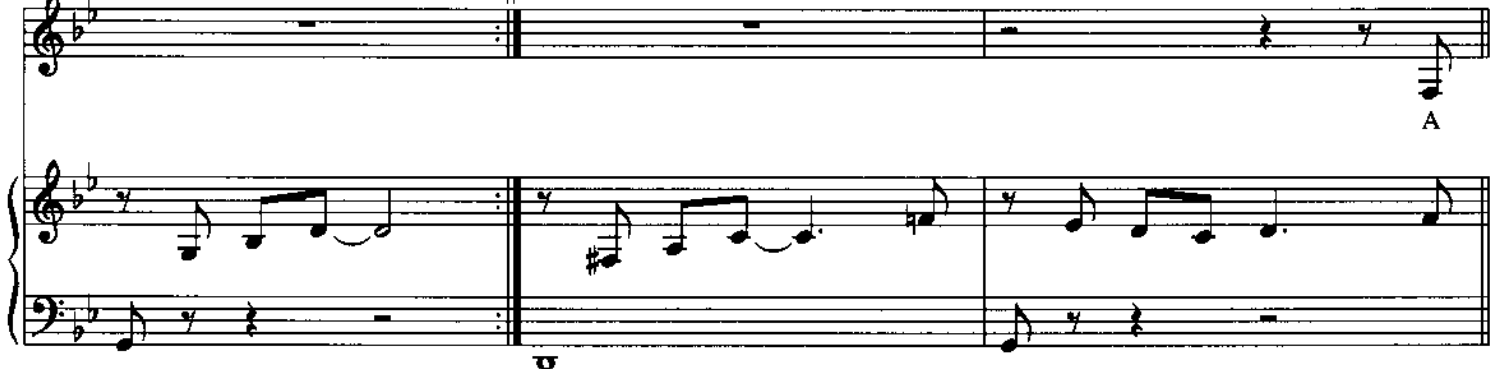



Gm  3fr


2 D7 

G5  3fr


A





Cm7  3fr


Gm  3fr

scrub is a guy that thinks he's fine. It's
scrub took at me, but his game is kind - a weak and I
(me.)




D7 

Gm  3fr

Cm7  3fr

al - so known as a bust - up, al - ways talk - in' 'bout
know that he can - not ap - proach me, 'cause I'm look - in' like class and he's






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


Gm  3fr D7  3fr G5  3fr

what he wants — and just sits on his broke ass. }
 look - in' like — trash. Can't get wit' a dead beat ass. } So,



Cm7  3fr Gm  3fr D7  3fr




no, I don't want your num - ber. No, I don't wan - na



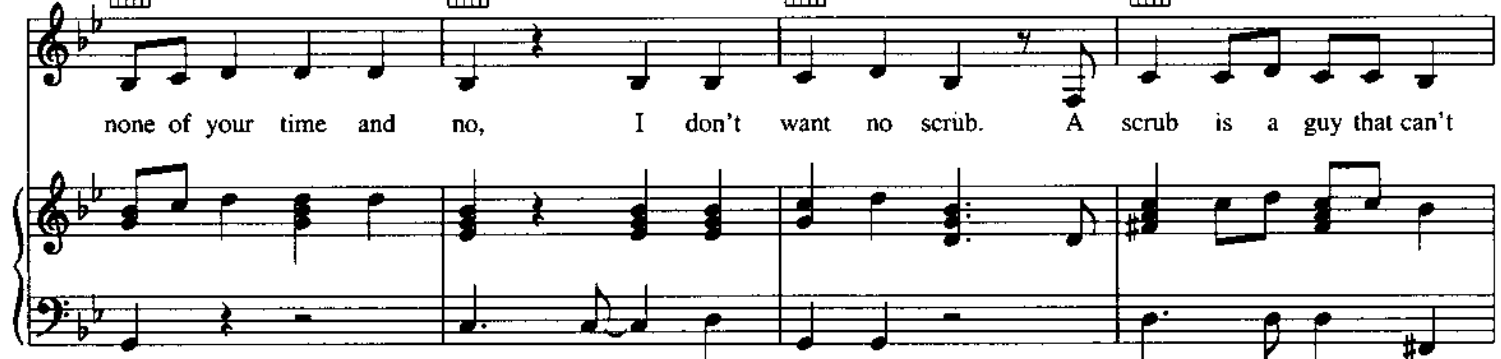
Gm  3fr Cm7  3fr Gm  3fr D7  3fr

give you mine and no, I don't wan-na meet you no - where. No, don't want



G5  3fr Cm7  3fr Gm  3fr D7  3fr

none of your time and no, I don't want no scrub. A scrub is a guy that can't





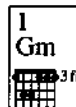
get no love from me, hang - in' out the pas - sen - ger side of his



best friend's ride, try'n to hol - ler at me. I don't want no scrub. A



scrub is a guy that can't get no love from me, hang - in' out the



pas - sen - ger side of his best friend's ride, try'n to hol - ler at A

2

Gm  Ebmaj9 




try'n to hol - ler at me.
If you don't have a car — and you're walk - in', oh, yes, —



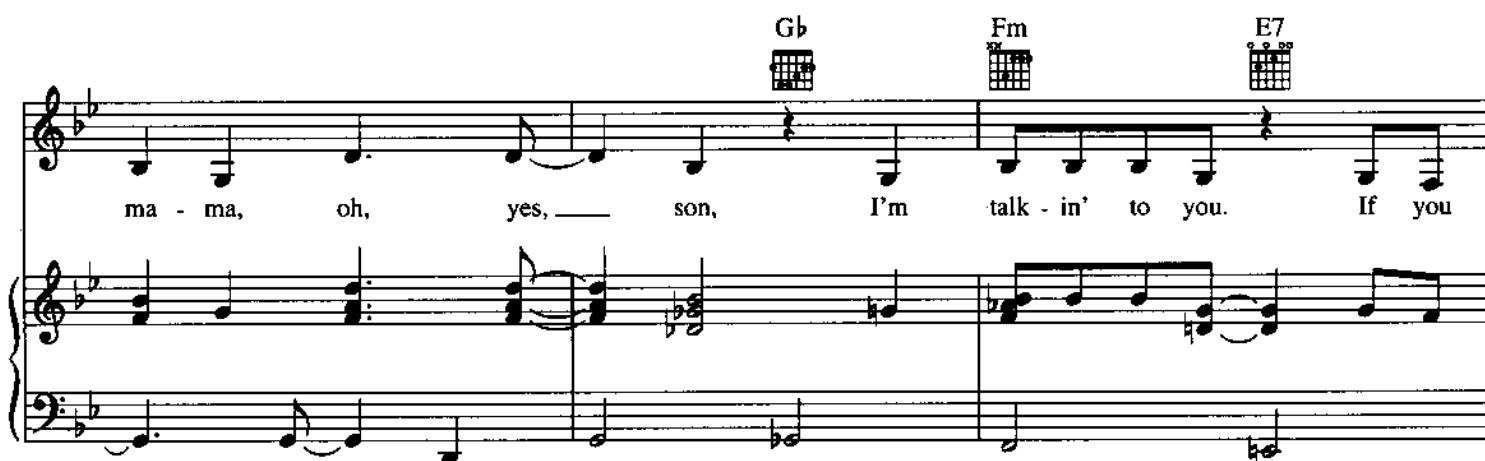
D7b9  F/G 

— son, I'm talk - in' to you. If you live at home — wit' your



Gb  Fm  E7 

ma - ma, oh, yes, — son, I'm talk - in' to you. If you



Ebmaj7  D7/F# 

have as - sured — me that you don't show love, oh, yes, son, — I'm



Gm7

C7



talk - in' to you. Wan - na get with me ___ with no ___ mon - ey, ___ oh

F9sus

D7/F#

Cm7



no, I don't want ___ no... No ___

Gm

D7

Gm



scrub. ___

Cm7





Gm

D7

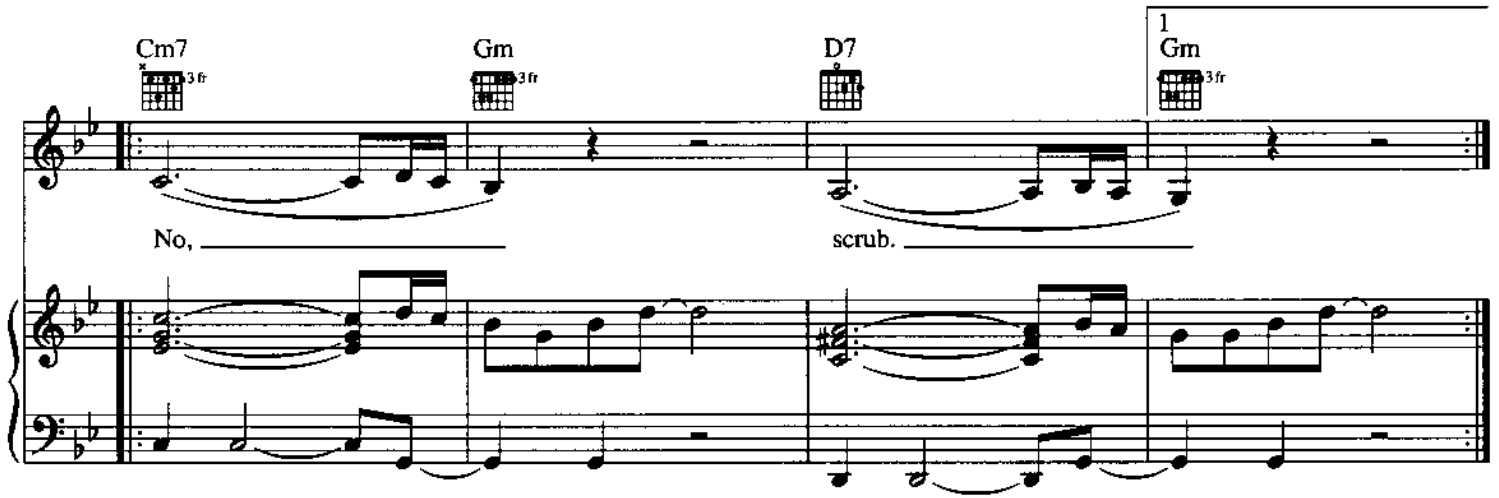
G5



No ___ scrub. ___ No, ___ no. ___

Cm7  **Gm**  **D7**  **Gm** 




No, _____ scrub. _____



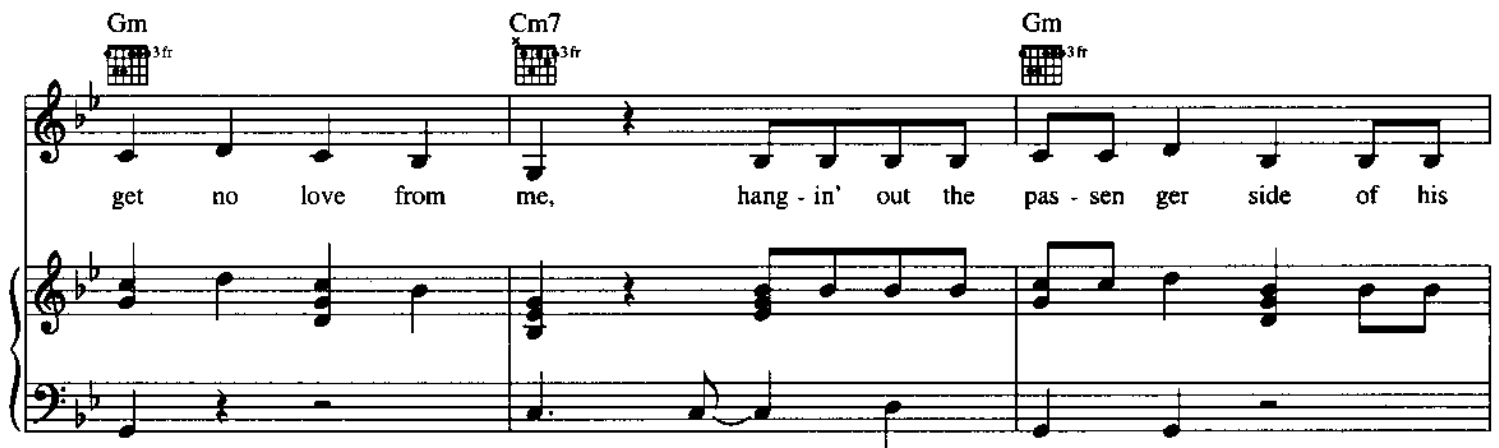
G5  **Cm7**  **Gm**  **D7** 




No, no. No, me. I don't want no scrub. A scrub is a guy that can't



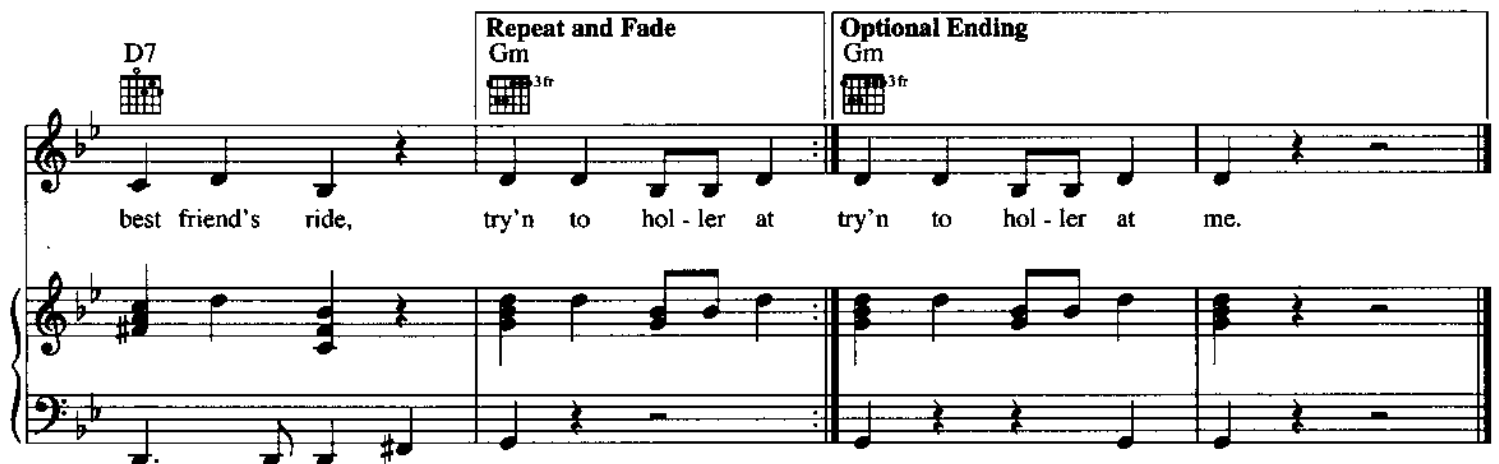
Gm  **Cm7**  **Gm** 

get no love from me, hang - in' out the pas - sen ger side of his



D7 	Repeat and Fade Gm 	Optional Ending Gm 
---	---	---

best friend's ride, try'n to hol - ler at try'n to hol - ler at me.



NOBODY

Words and Music by FITZGERALD SCOTT
and KEITH SWEAT

Slowly
N.C.

I wan - na tease ...

Fmaj7 **Em7** **Dm7**



— you. I wan - na please — you. I wan - na show.
for me and — you. So come here, ba -

Em7 **Dm7**


— you ba - by, that I need — you. I want your bod -
by, — and let me do it to — you. Don't be a - fraid.




Fmaj7 **Em7** **Dm7**

- y 'til the ver - y last drop. — I want you to hol -
'cause — I — won't bite. — I prom - ise to give -


Em7  Dm7 



ler _____ when you want me to stop. _____ } And who can love_ you like
 it to you just the way_ you like. _____ }



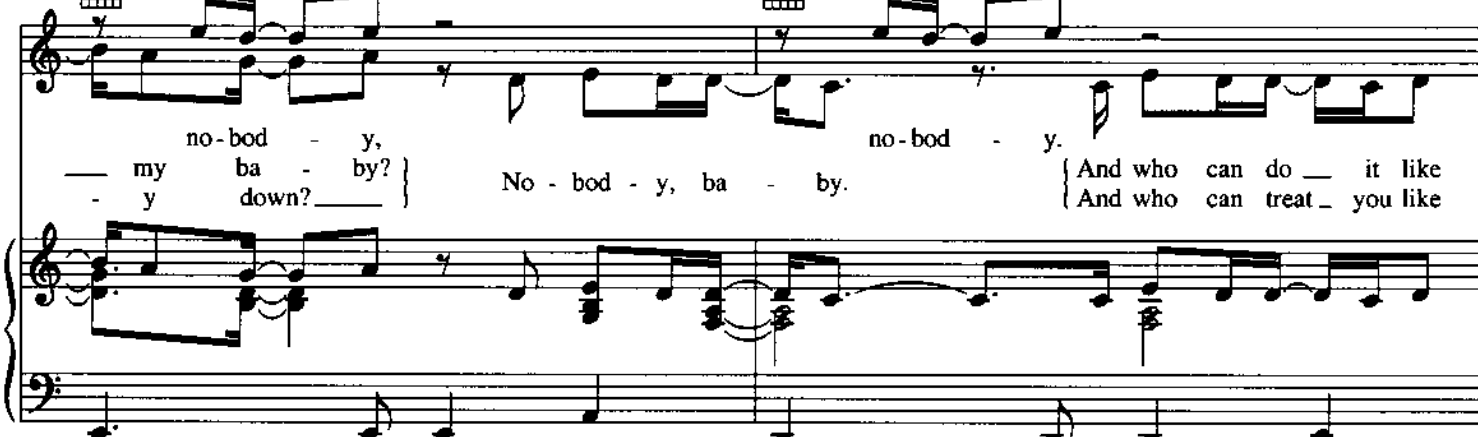
Fmaj7  Em7  Dm7 

(No - bod - y, no - bod - y, } Who can treat_ you like me_ -
 me?_ Who can sex_ you like me?_ } Who can lay_ your bod -



Em7  Dm7 

no - bod - y, no - bod - y. } And who can do_ it like
 my ba - by? } No - bod - y, ba - by. } And who can treat_ you like
 y down?_ }



Fmaj7  Em7  Dm7 

No - bod - y, no - bod - y, } Who can give_ you what you need?_ } Who can do_ you all -
 me? } me? }

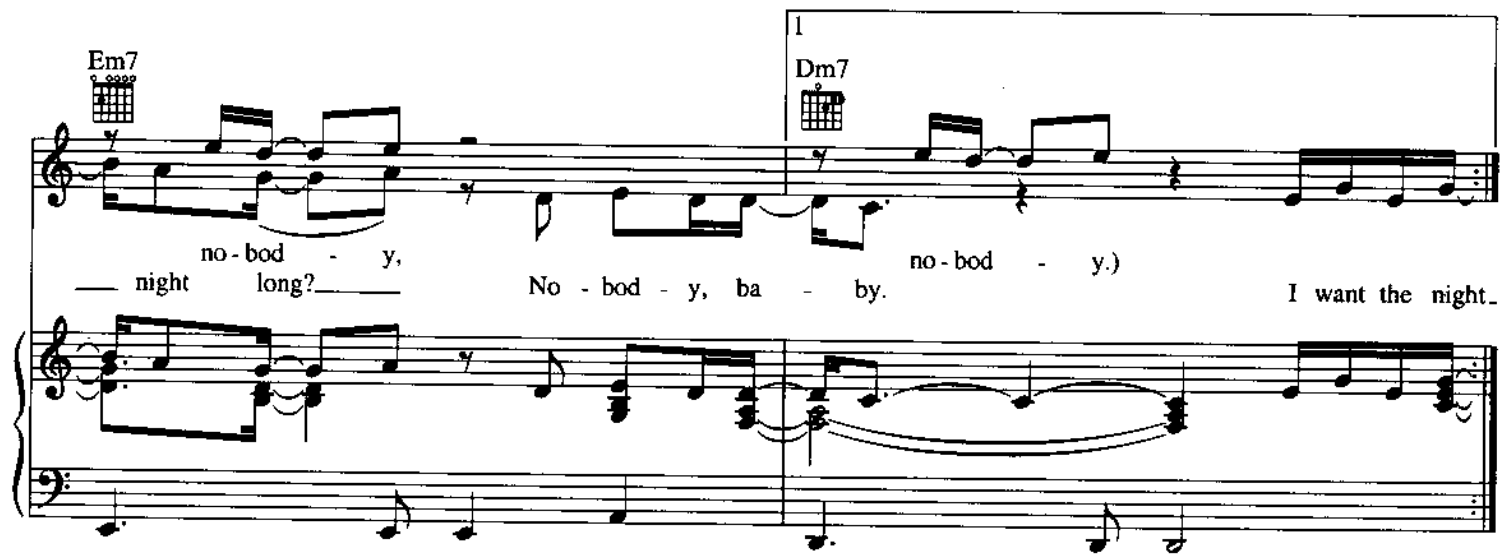


1

Em7 Dm7

no - bod - y, No - bod - y, ba - by. no - bod - y.) I want the night.

night long?

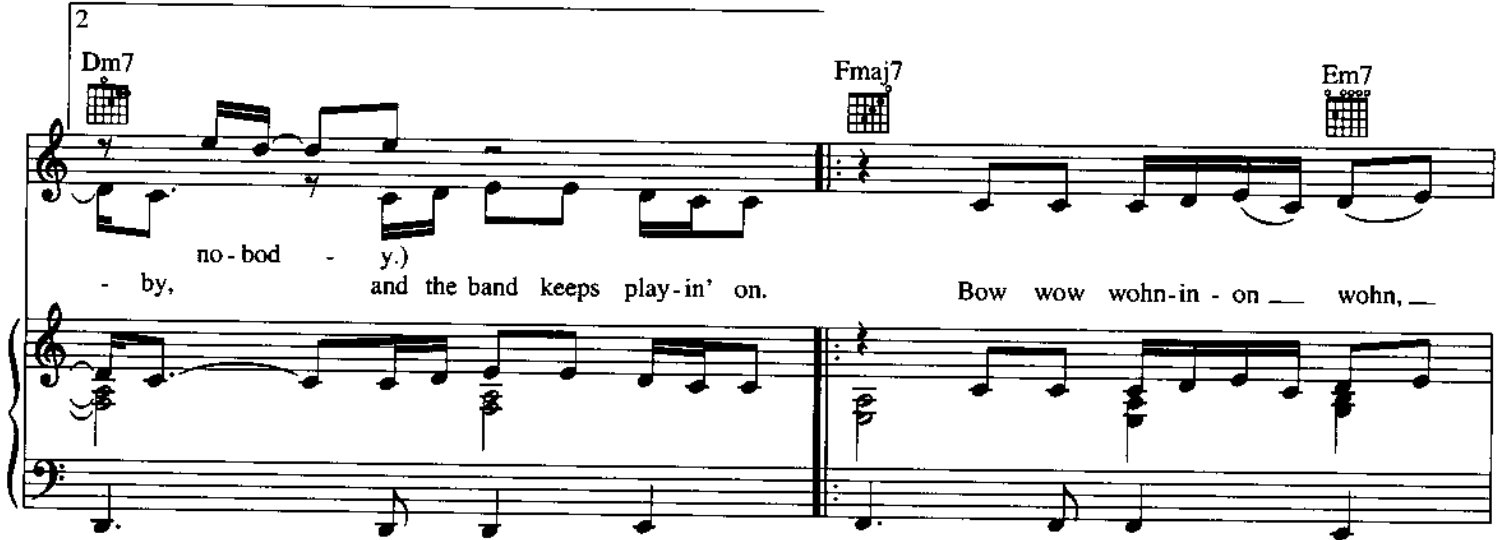


2

Dm7 Fmaj7 Em7

no - bod - y.) and the band keeps play-in' on. Bow wow wohh-in - on wohh, -

- by,



Dm7 Em7 Dm7

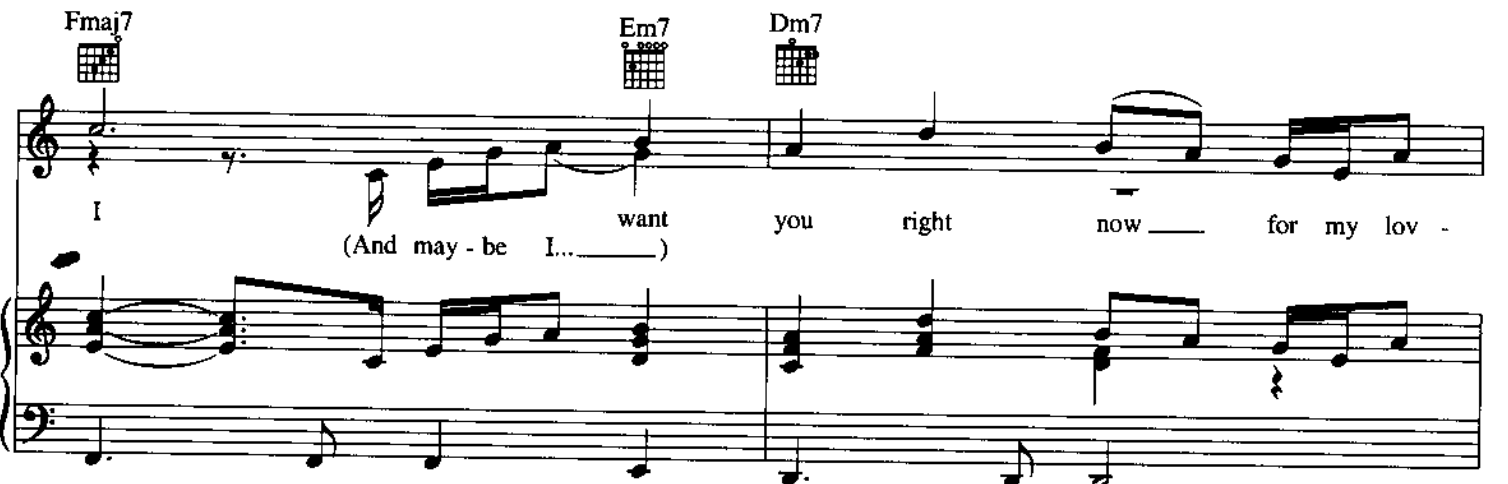
bow wow wohh-in - on wohh, - bow wow wohh-in - on wohh. No - bod - y, ba - by.



Fmaj7 Em7 Dm7

I want you right now for my lov -

(And may - be I...)



Em7 Dm7

er. Place no one a - bove__ ya. If you need

Fmaj7 Em7 Dm7

__ a love, I'll be right there, __ I'll be right there, ba - by, if it hurts me to love ya,
 (If you need__ my love, __ I'll come run - nin', oh ba -

Em7 Dm7 Fmaj7 Em7

ba-by. Oh, yes, I will. _ Oh, yes, I will, ba-by. *Lead vocal ad lib.*
 - by. Yes, I will. _____) (No-bod - y,

Dm7 Em7 Dm7 Repeat and Fade

no-bod - y, no-bod - y, no-bod - y, but me. _)

SATISFY YOU

Words and Music by SEAN "PUFFY" COMBS, ROGER GREENE,
KELLY PRICE, R. KELLY, JEFF WALKER, JAY KING,
DENZIL FOSTER and THOMAS McELROY

Relaxed

LOOP

N.C.

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

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- contains elements of "Why You Treat Me So Bad"

CHORUS

N.C.

He don't un - der - stand you like I do.

No, he'll nev - er make love to you like I

do. So, give it to me

'cause I could show you 'bout a real love and I can

prom - ise an - y - thing that I do is just to sat - is - fy — you.

BRIDGE

N.C.

Don't let — him sing you — a sad song —

— wait - ing — for love like — this

too — long. — All that — you

need I _____ can give you. _____ I

do _____ sat - is - fy _____ you.

LYRICS

Intro: (Spoken:) All I want is somebody who's gon' love me
(Loop) for me, somebody I could love for them. All this money don't mean shit if you ain't got nobody to share it with. Love rules the world. You feel me?

Chorus:

Rap 1: When it hurt, I ease the pain, girl, caress your frame.
(Loop) Get them worries off your brain, girl. I'm in your corner.
 Do what you want. It's your thing, girl.
 I'll persist and try, but we one in the same, girl.
 It ain't a game. So, I can't play wit you. I wanna lay wit you,
 stay wit you, pray wit you, grow old and grey wit you.
 In good and bad times, we'll always make it through
 'Cause what we got is true, no matter what they say to you.
 (Sung: Ooh, can I be your baby?)
 I could straight-lace you, not just appearance,
 Stimulate your mind, strengthen your spirits,
 Be the voice of reason when you ain't try'n to hear it.
 You want it, but you fear it, but you love it when you near it.
 (Sung: Ooh, treat you like a lady.)
 Sittin' on the sofa, gettin' to me closer.
 Touch you right. Do it like a man's supposed ta.
 Knew you was the one, that's why I chose ya
 'Cause you get down for yours and ride like a soldier.

Chorus:

Rap 2:
(Loop) Your soul ain't a toy, you ain't dealin' wit a boy,
 Feel emptiness inside? I can feel that void.
 When you spend time wit your woman and listen,
 It shines more than any baguette diamond can glisten.
 I can't impress you wit the cars and the wealth
 'Cause any woman wit will and drive can get it herself.
 I'd rather show you it's heartfelt, make your heart melt
 And prove to you you're more important than anything else.
(Sung: Ooh, can I be your baby?)
 Worthwhile, special like my first child.
 When I see your face, it's always like the first time
 Our eyes met. I knew we be together in a trijet.
 I wanna give you things that I didn't buy yet.
(Sung: Ooh, treat you like a lady.)
 Hold you, mold you. Don't know? Let me show you.
 Ain't no tellin' what we could grow to.
 Let it be known I told you.
 And I'm 'a be there for whatever you go through.
 My love is true.

Chorus:

Bridge:

Rap 3:
(Loop) I'm that light when you can't see.
 I'm that air when you can't breathe.
 I'm that feelin' when you can't leave.
 Some doubt, some believe. Some lie, cheat, and deceive.
 So, it's only you and me. When you weak, I'll make you strong.
 Here's where you belong. I ain't perfect, but I promise
 I won't do you wrong. Keep you 'way from harm.
 My love is protected. I'll wrap you in my arms so you never feel neglected.
 I'll just make you aware of what we have is rare.
 In the moment of despair, I'm the courage when you scared.
 Loyal, down for you, soon as I saw you
 Wanted to be there 'cause I could hold it down for you,
 Be around for you. Plant seeds in the soil.
 Make love all night, bendin' bed coils.
 You a queen, therefore I treat you royal.
 This is all for you, 'cause I simply adore you.

Chorus:
(Repeat and Fade)

SITTIN' UP IN MY ROOM

from the Original Soundtrack Album WAITING TO EXHALE

Words and Music by
BABYFACE

Moderately

Em7



mf

The musical score consists of four systems of piano accompaniment and one system with vocal melody. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately' and the dynamic is 'mf'. The first system includes a chord diagram for Em7. The vocal melody is introduced in the fourth system, with lyrics: 'Seems like ev - er since the first day we in my hap - pi - vest'. The piano accompaniment continues throughout, providing harmonic support for the vocal line.

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

E7



Em7



met, there is no one else I think of more than
ness. All it takes is just one sim - ple call from

you. Can't seem to for - get, can't get you out my
you. Turn my heart a - round if I'm mak - ing

E7



Em7



head. Guess the ver - dict's in, I'm cra - zy o - ver
ground. Pret - ty ba - by, please tell me if I'm get - ting

Am9






D/E



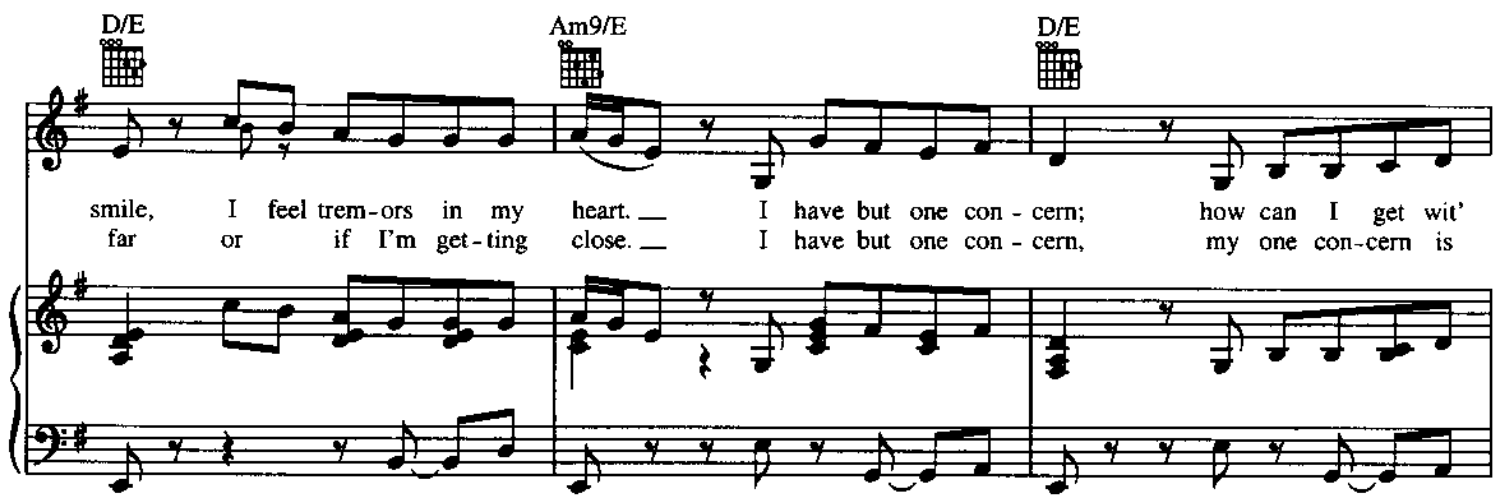
Am9/E









you. — How can one be down? Tell me where to start, 'cause ev - 'ry time you
through. — Tell me what is up, you see I need to know. Tell me if I'm

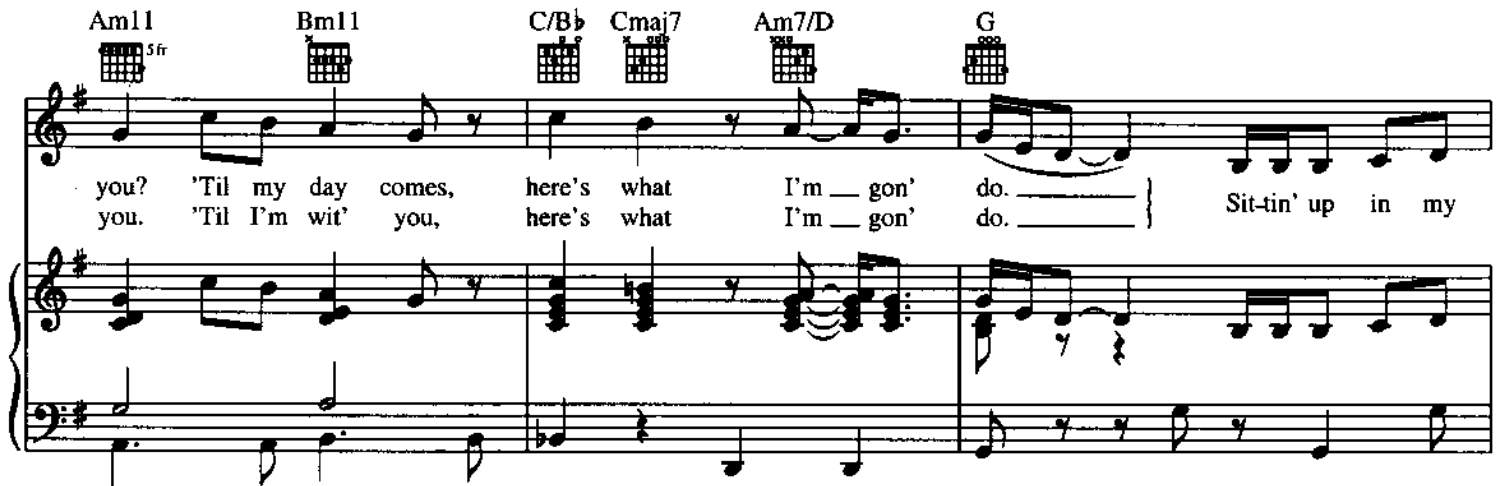
D/E  Am9/E  D/E 





smile, I feel trem-ors in my heart. — I have but one con - cern; how can I get wit'
 far or if I'm get - ting close. — I have but one con - cern, my one con-cern is



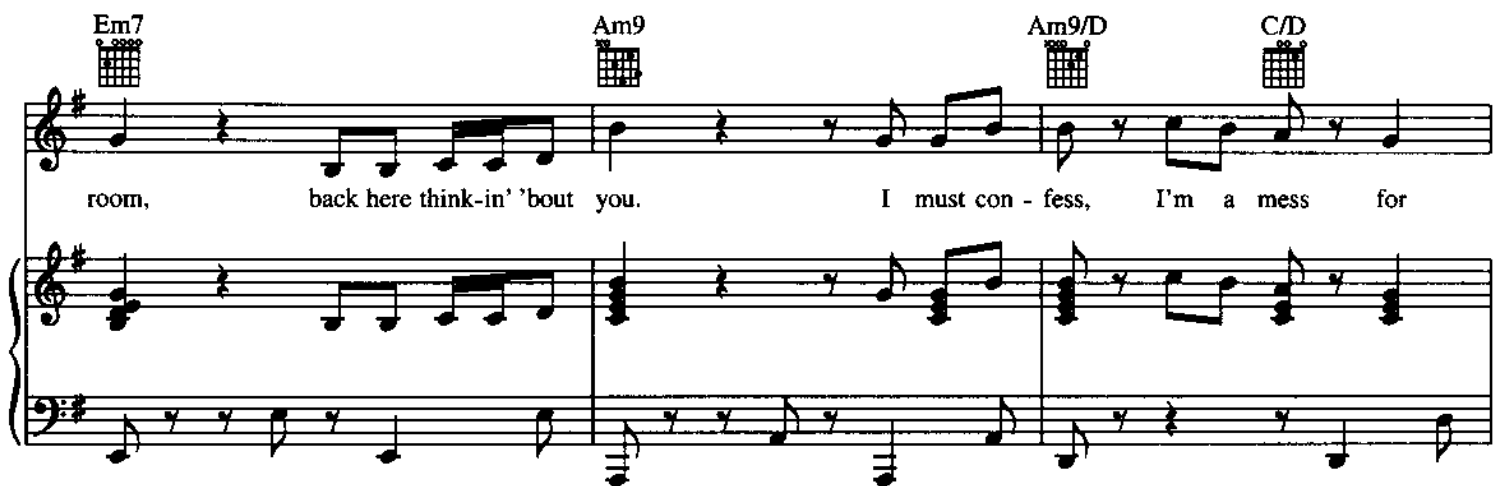
Am11  Bm11  C/Bb  Cmaj7  Am7/D  G 




you? 'Til my day comes, here's what I'm — gon' do. — Sit-tin' up in my
 you. 'Til I'm wit' you, here's what I'm — gon' do. —



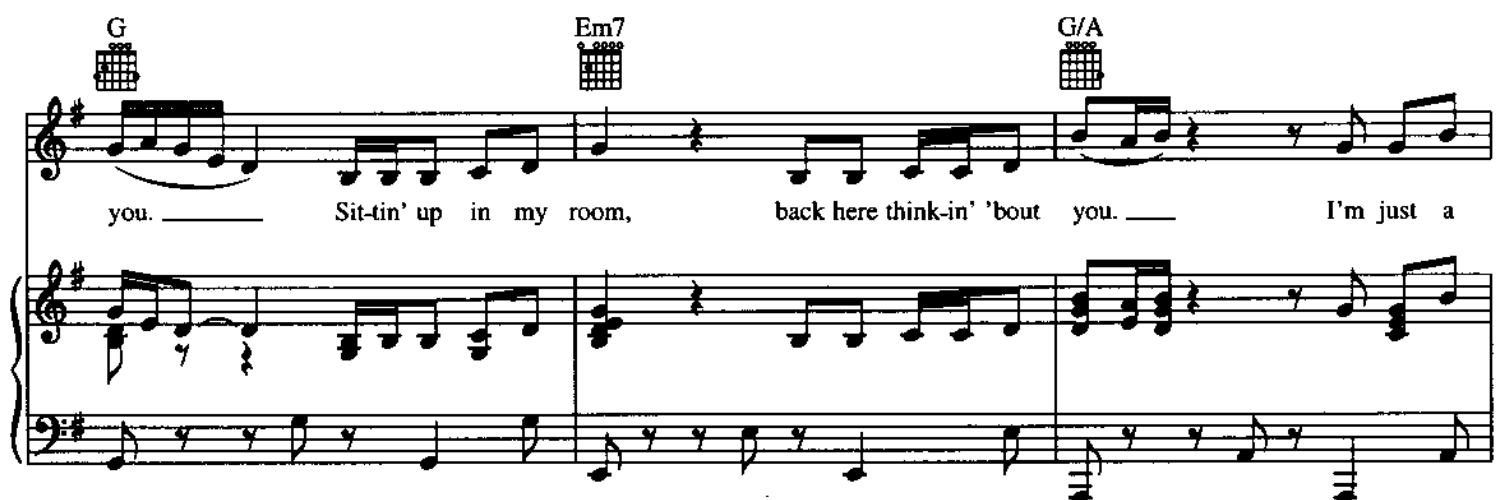
Em7  Am9  Am9/D  C/D 

room, back here think-in' 'bout you. I must con - fess, I'm a mess for



G  Em7  G/A 

you. — Sit-tin' up in my room, back here think-in' 'bout you. — I'm just a










mess with a thang for you. — Pray that you'll in - you.




How can one be down? Tell me where to






start, — 'cause ev - 'ry time you smile, I feel trem-ors in my heart. — I have but one con -


D/E  Am7  Bm7  C/Bb  C/D 





cern: How can I get wit' you? — 'Til my day comes, here's what I'm gon - na




G  Em7  Am9 



do... Sit-tin' up in my room, back here think-in' 'bout you. I must con -



D13sus  C/D  G  Em7 


fess. I'm a mess for you. — Sit-tin' up in my room, back here think-in' 'bout




G/A  B+ 

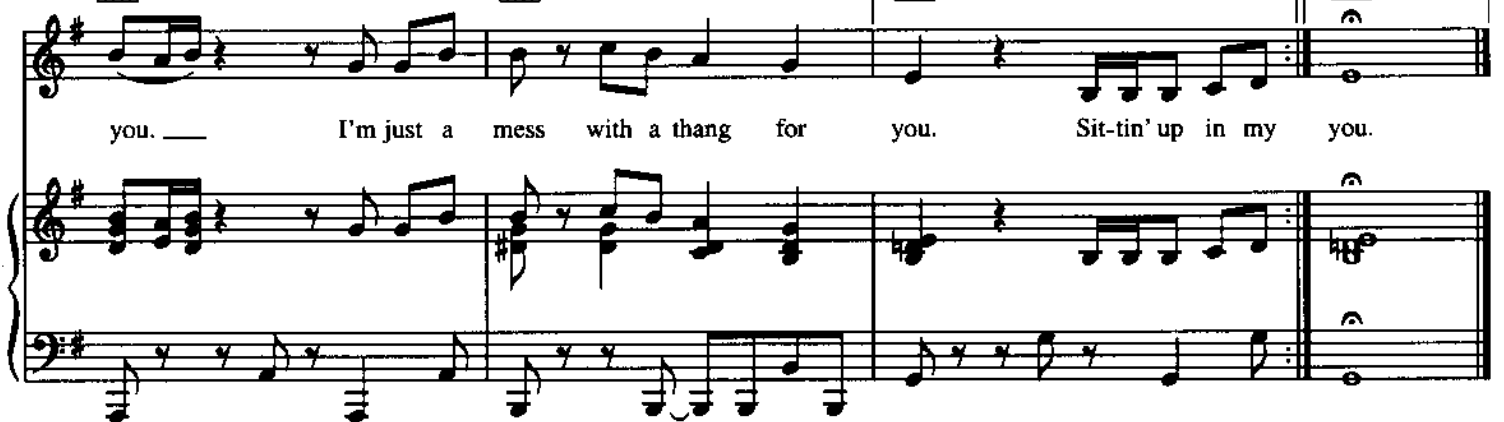
you. — I'm just a mess with a thang for you. Sit-tin' up in my you.

Repeat and Fade

G 

Opt. Ending


G 



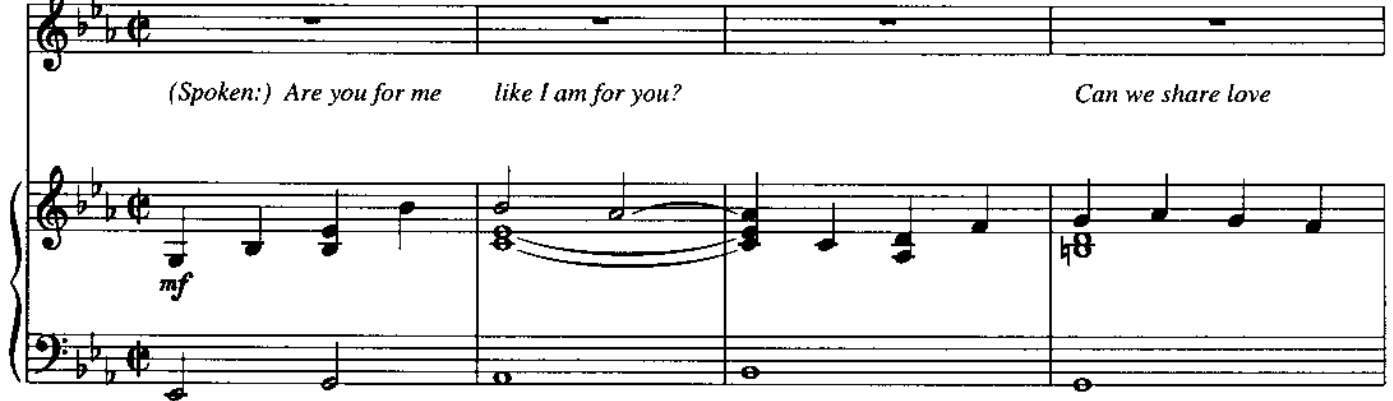
TELL ME IT'S REAL


Words and Music by JOJO HAILEY
and RORY BENNETT

Slowly

E \flat A \flat Fm/B \flat G



(Spoken:) Are you for me like I am for you? Can we share love




Cm7 F B \flat 7sus B \flat 7





to last forever? And if so, let me know. Tell me it's real,



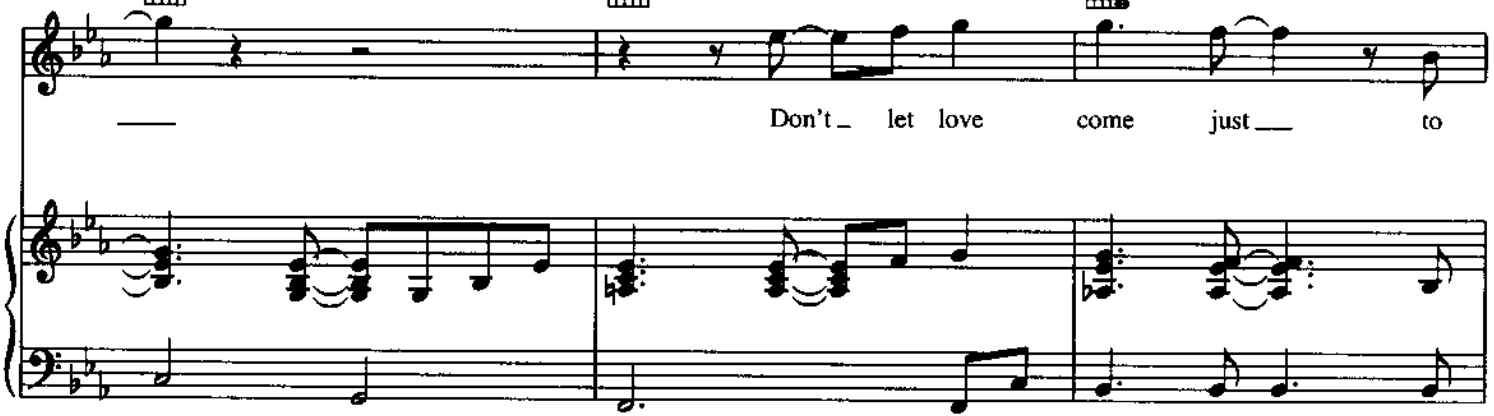
E \flat A \flat B \flat /D B \flat 7/F G/B G





— this feel - in' that — we feel. — Tell me that — it's real. —




Cm7  F7  Bb7sus 






Don't _ let love come just _ to




Bb7  Eb  Ab 





pass us by. _ Try is all we have _ to do. _




Bb/D  Bb7/F  G/B  G  Cm7 

It's up to me _ and you _



F7sus  Bb9sus  To Coda I ⊕  Bb7 

to _ make this spe - cial love _ last for - ev - er more. _



E \flat



Gm7



A \flat (add2)



Ba - by, you told me that you loved me and you'd nev -

B \flat



E \flat sus



E \flat



Gm7



- er leave my side.

A \flat (add2)



B \flat 7



E \flat



Till the bit - ter end,

Gm7



A \flat (add2)



B \flat



through the thick and thin, you prom - ised me, ba - by, that you was - n't go - in' an -

E \flat sus



E \flat



Gm7



A \flat (add2)



- y - where. Yes, you did. Ba - by, keep it real. Let me

B \flat 9sus



§ §

E \flat



A \flat



Tell me it's real, —

know just how you — feel. this feel - in' that — we feel. —

B \flat /D



B \flat 7/F



G/B



G



Cm7



— Tell me that — it's real. —

F7



B \flat 7sus



B \flat 7



Don't — let love come just — to pass us by. —

E \flat

A \flat

B \flat /D

B \flat 7/F

Try is all we have — to do. — It's

G/B

G

Cm7

F7sus

up to me — and you — to — make this

To Coda II

B \flat 9sus

E \flat

spe - cial love — last for - ev - er more. — I can't — ex - plain.

Gm7

A \flat (add2)

B \flat

— the way — you make — me feel — ev - 'ry time that you told me that you

Ebsus Eb Gm7 Ab(add2)

loved me. — And you know you did — so man - y

Bb Eb Gm7

times. Just when I thought that love could nev - er be a part of me, —

Ab(add2) Bb Ebsus Eb

— that's when you came a - long — and showed me hap - pi - ness. Ba - by, you are the best. —

Gm7 Ab(add2) Bb9sus D.S. al Coda I

I think you're dif - 'frent from the rest and I — real-ly love — you. Tell me it's real, —

CODA I

Bb/Ab

Gb

Ebm7

last for - ev - er more. — Tell me it's real, this

Abm7

Bb7

Ebm

feel - in' that — I feel. — Tell — me it's

Ab/C

Cb/Db

D.S.S. al Coda II

Tell me it's real, -

real. For your love, I — will do an - y - thing.

Eb

Ab

Bb/D

Bb7/F

CODA II

This feel - in' that — we feel, —

— Do — you real - ly love me? Do — you real - ly



Tell me that — it's real. —

Don't — let love

care?

You promised that you'd nev - er leave my side.

Bb7sus



Bb7



Eb



Come just — to pass us by. —

You promised that you'd al - ways be there. Try is

Ab



Bb/D



Bb7/F



G/B



G



all we have — to do. —

It's up to me — and you —

Cm7



F7sus



Bb9sus



to — make this spe - cial love —



This feel - in' that — we feel, —

last for - ev - er more. — I'll be there for you, — ba - by,



tell me that — it's real. —

if you'll be there for me, sweet - heart. I thought that we were



Don't — let love come just — to pass us by. —

meant to be for e - ter - ni - ty. I thought you loved me, ba - by.



Try is all we have — to do. — It's

And ma - ma told me take it slow. Boy, you just don't know an - y -

G/B



up

G



to me

Cm7



and you

F7sus



to make this

thing a - bout

love.

If you and I were meant to be then you would

Bb9sus



spe - cial love

Bb7



last

for - ev

Eb



er more.

know.

It would show by the end of this song.

Ab(add2)



Bb/D



G7



Cm



F7



Bbsus






Bb

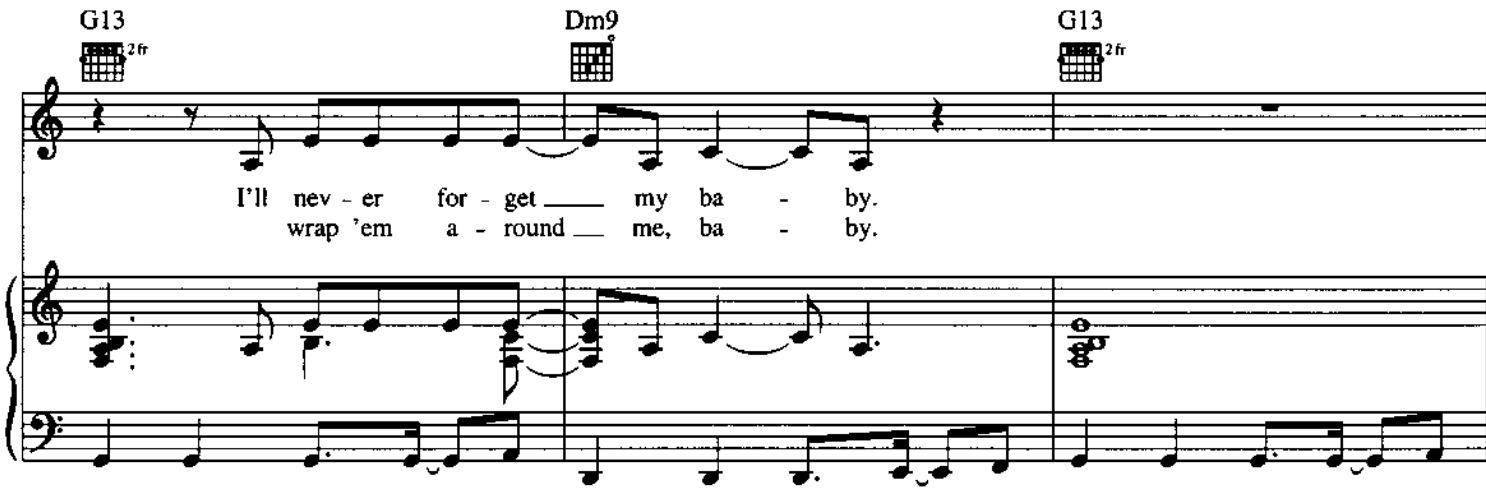





Eb(add2)



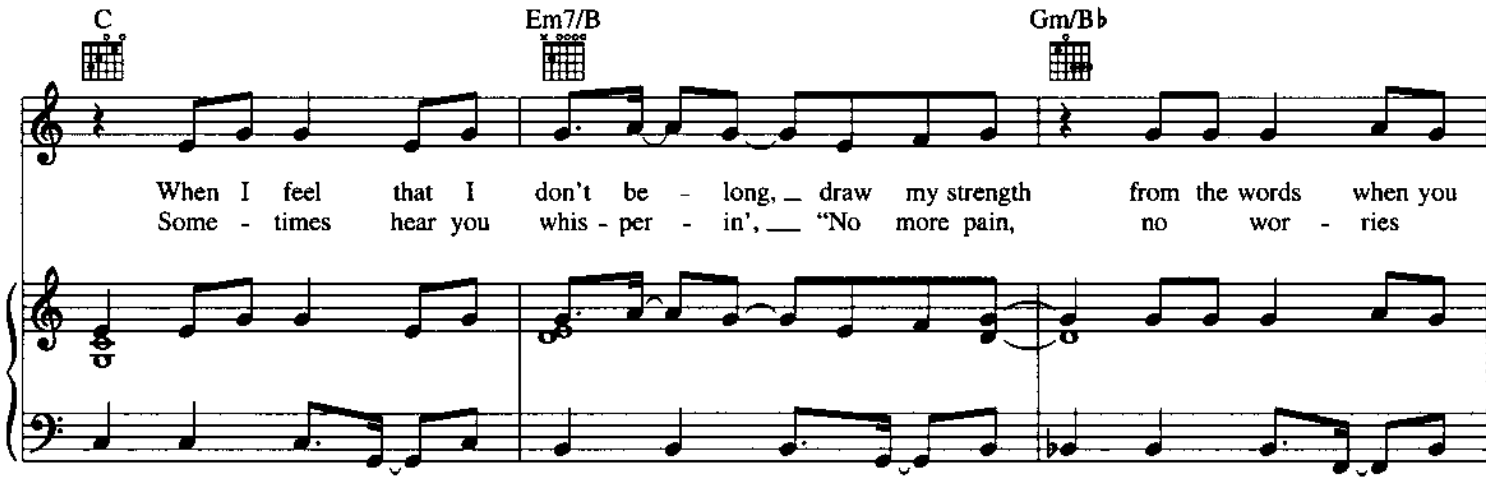
G13  2fr Dm9  G13  2fr



I'll nev - er for - get — my ba - by.
wrap 'em a - round — me, ba - by.



C  Em7/B  Gm/Bb 




When I feel that I don't be - long, — draw my strength from the words when you
Some - times hear you whis - per - in', — "No more pain, no wor - ries



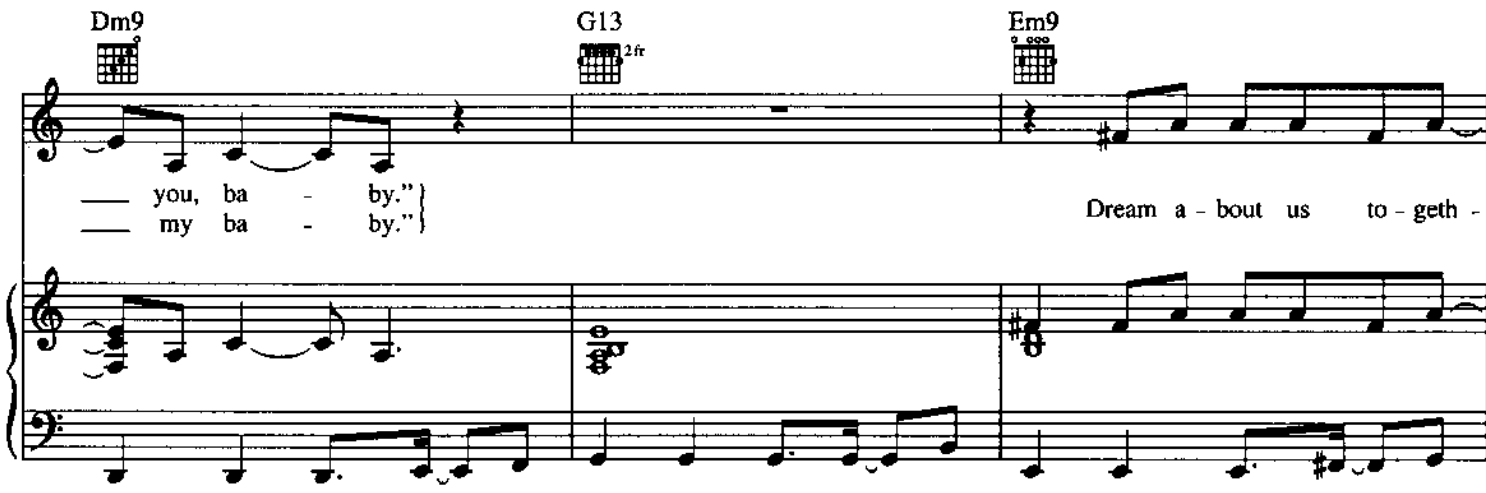
A7  Dm9  G13  2fr

said, "Hey, it's a - bout — you, ba - by, look deep - er in - side —
will you ev - er see — now, ba - by. I'm so hap - py for —



Dm9  G13  2fr Em9  9 300

— you, ba - by." }
— my ba - by." } Dream a - bout us to - geth -



F#m/A

Em9

F#m/A

- er a - gain. _ What I want, us to - geth - er a - gain, _ ba - by.

Dm9

Fmaj7/G

C

G/B

But I know we'll be to - geth - er a - gain, _ 'cause ev - 'ry - where I ___ go,

Am7

G6

Fmaj7

C/E

ev - 'ry smile I ___ see, I know you are ___ there

Dm7

Fmaj7/G

C

G/B

smil - in' back at ___ me. Danc - in' in moon - light,

Am7 G6 Fmaj7 C/E

I know you are ___ free 'cause I can see your ___ star

Dm9 Fmaj7/G N.C.

shin - in' down on ___ me.

G/A Em7

(To - geth - er a - gain, ___ hoo, -

Fmaj7/G Dm9 G/A Em7

___) Good times we'll share a - gain, ___ (to - geth - er a - gain, ___ hoo. ___

Fmaj7/G

Dm9

G/A

Em7

—) makes me wan - na — dance. — (To - geth - er a - gain, — hoo, —

Fmaj7/G

Dm9

1
G/A

Em7

—) Say it loud and — proud, — (to - geth - er a - gain, — hoo. —

Fmaj7/G

2
G/A


Em7


—) all my love's for — you. — (to - geth - er a - gain. —)


Bbsus

E \flat

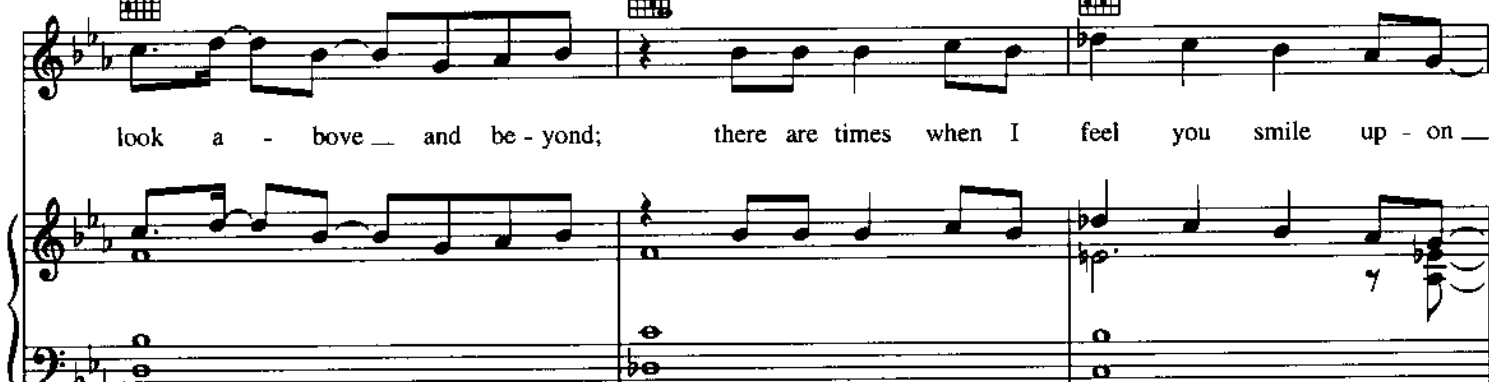
all my love's for — you. There are times when I

Gm7/D  3fr

Dbmaj13  3fr

C7 

look a - bove — and be - yond; there are times when I feel you smile up - on —



Fm9 

Bb13  5fr

Fm9 

— me, ba - by. I'll nev - er for - get — my ba - by.



Bb13  5fr

Eb  3fr

Gm7/D  3fr

What I'd give just to hold you — close. — As on earth,



Bbm/Db 

C7 

Fm9 

in heav - en we will be to - geth - er, ba - by,



Bb 13



Fm9



Bb 13



to - geth - er a - gain, — my ba - by.

Eb



Bb/D



Cm7



Bb6



Abmaj7



Eb/G



Ev - 'ry - where I — go, ev - 'ry smile I — see, I know you are — there

Fm7



Abmaj7/Bb



Eb



Bb/D



Cm7



Bb6



smil - in' back at — me. Danc - in' in moon - light, I know you are — free

Abmaj7



Eb/G



Repeat and Fade

Fm9



Abmaj7/Bb



Optional Ending

Fm9



Abmaj7/Bb



Eb



'cause I can see your — star shin - in' down on — me. shin - in' down on — me. —

UNPRETTY

Words and Music by DALLAS AUSTIN
and TIONNE WATKINS

Medium steady beat

C G/B C/G F F/A G

mf

C G/D C/B F/A G C G/B C/G

F F/A G C G/D C/B F/A G

C G/B C/G F F/A G

*
I wish I could tie you up ___ in my ___ shoes, ___ make you feel un - pret - ty, too.
Nev - er in - se - cure un - til ___ I met ___ you. ___ Now I'm be - in' stu - pid.

* Vocal line is written an octave higher than sung.

C G/D C/B F/A G

I was told I was beau - ti - ful. _____ What does that mean to you? _____
 I used to be so _____ cute _____ to me, _____ just a lit - tle bit skin-ny.

C G/B C/G F F/A G

_____ Look in - to the mir - ror. Who's _____ in - side _____ there? _____ The one with the long _____ hair. _____
 Why do I look to all _____ these things _____ to keep you hap-py?

C G/D C/B F/A G

_____ Same old me a - gain _____ to - day, _____ yeah. _____ } My out -
 May - be get rid of you _____ and then _____ I'll get back to me. _____ }

C G/B C/G F F/A G C G/D C/B

sides look cool. My in - sides look blue. _____ Ev-'ry time I think I'm through it's be -

* Vocal line is written as sung.

F/A G C G/B C/G F F/A G

cause of you. I try dif - f'rent ways but it's all the same. At the

C G/D C/B F/A G

end of the day { I have my - self to blame. I'm just trip - pin'.
I have my - self to blame. Be - lieve I'm trip - pin'.

C G/B C/G F F/A G

You can buy your hair if it won't grow. You can fix your nose if he says so.

C G/D C/B F/A G

You can buy all the make - up that man can make. But if

C G/B C/G F F/A G

you can't look in - side you, find out who am I, too.

C G/D C/B 1 F/A G C G/B C/G

Be in the po - si - tion to make me feel so damn un - pret - ty.

F F/A G C G/D C/B F/A G

Yeah, I make you feel un - pret - ty, too.

2 F/A G C G/B C/G

feel so damn un - pret - ty. You can buy your hair if it won't grow.

F F/A G C G/D C/B

You can fix your nose if he says so. You can buy all the make-up the

F/A G C G/B C/G F F/A G

man can make. But if you can't look in-side you, find-out who am I, too.

C G/D C/B F/A To Coda ⊕ G C G/B C/G

Be in the po-si-tion to make me feel so damn un-pret-ty.

F F/A G C G/D C/B

I make you feel un-pret-ty, too.

F/A G C G/B C/G

I make you feel un - pret - ty.

This system contains the first line of music. The guitar part is on a single staff with chords F/A, G, C, G/B, and C/G. The vocal line is on a single staff with the lyrics "I make you feel un - pret - ty." The piano accompaniment is on two staves (treble and bass clef).

F F/A G C G/D C/B

This system contains the second line of music. The guitar part has chords F, F/A, G, C, G/D, and C/B. The piano accompaniment continues on two staves.

F/A G C G/B C/G F F/A G

Oh. Oh, oh.

This system contains the third line of music. The guitar part has chords F/A, G, C, G/B, C/G, F, F/A, and G. The vocal line includes the lyrics "Oh. Oh, oh." The piano accompaniment continues on two staves.

C G/D C/B F/A G C G/B C/G F F/A G

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

This system contains the fourth line of music. The guitar part has chords C, G/D, C/B, F/A, G, C, G/B, C/G, F, F/A, and G. The vocal line includes the lyrics "Oh. Oh, oh. Oh. Oh, oh." The piano accompaniment continues on two staves.

D.S. al Coda

C G/D C/B F/A G

Oh. _____ Oh, oh. _____

CODA C G/B C/G

_____ You can buy your hair if it won't grow..

F F/A G C G/D C/B

_____ You can buy all the make - up that

F/A G C G/B C/G F F/A G

man can _ make. _ But if you can't look in - side you. _

C G/D C/B F/A G C

Repeat and Fade Optional Ending

Be in the po - si - tion to make _ me feel so. _

WHEN YOU BELIEVE

(From The Prince of Egypt)

Words and Music Composed by STEPHEN SCHWARTZ
with Additional Music by BABYFACE

Slowly

B5



Bm



A



F#m7



Bm



Man - y nights we've prayed, with no proof an - y - one could hear.

mf *mp legato*

with pedal

Gmaj9



Em7



F#m7



In our hearts a hope - ful song - we bare - ly un - der - stood. Now

B



A/C#



A/D



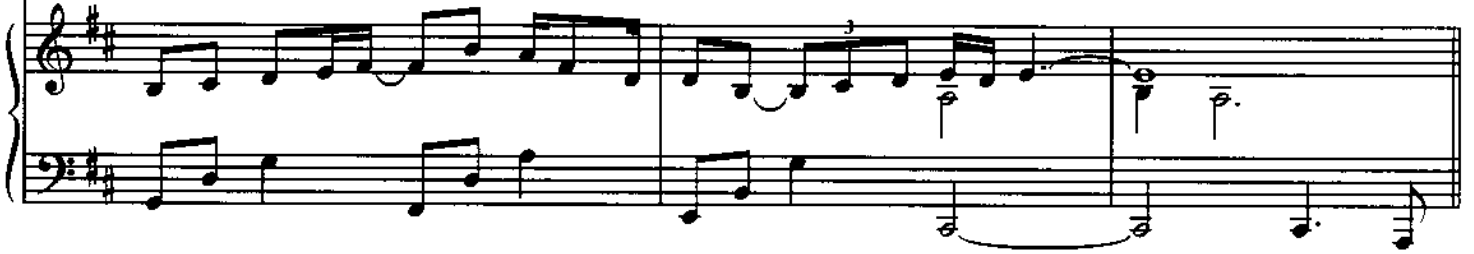
Esus4



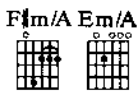
we are not - a - fraid, al - though we know there's much to fear.



We were mov-ing moun-tains long- be-fore we knew we could.



There can be mir-a-cles, when you be-lieve. Though hope is frail, it's



hard to kill. Who knows what mir-a-cles you can a-chieve?



When you be-lieve, some-how you will. You will when you be-lieve.



Bm



Bm



A



In this time of fear, when—

F#m7



Bm



Gmaj9



prayer so of - ten proves in vain, hope seems like the sum - mer birds, too—

Em7



F#m7



B



A/C#



swift - ly flown a - way.— Yet now I'm— stand - ing here, my

A/D



Esus4



G



D/F#



heart so full— I can't ex - plain,— seek - ing faith and speak - ing words— I

Em7



A/C#



E



nev - er thought I'd say:— There can be mir - a - cles,—



when you be - lieve.—— Though hope is frail, it's hard to kill.
(When you be - lieve.)



Who knows what mir - a - cles— you— can a - chieve?—— (You can a -



chieve?) When you be - lieve,—— some - how—— you will.——

F#m7



E



B/D#



E



C#m7



4fr.

You will when you be - lieve.

Amaj9



Bsus4



2fr.

B/A



A/C#



B/D#



They don't al - ways hap - pen when you ask.

Esus4



E



B/D#



C#m7



4fr.

A/C#



B/D#



And it's eas - y to give in to your fear.

Esus4



E



F#m7



E/G#



Asus2



But when you're blind - ed by your pain, can't see.

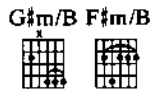
B



C#m7



— your way— clear through— the rain, a small— but still re - sil - ient voice — says



help is ver - y near. There can be mir - a - cles, when you be - lieve.

cresc. *rit.* *f a tempo*



Though hope is frail, it's hard to kill. Who knows what mir - a - cles



you can a - chieve? When you be - lieve, some - how you will,



now you will. You will when you be - lieve.

Bmaj7



Tacet

— You — will — when you, you will when you — be

mf



lieve, just be - lieve, just be -

mp



lieve. You will when you be - lieve.

YOU MAKE ME WANNA...

Words and Music by JERMAINE DUPRI,
MANUEL SEAL and USHER RAYMOND

R & B Ballad


Cm  Fm7  Ab 






This is what you do.



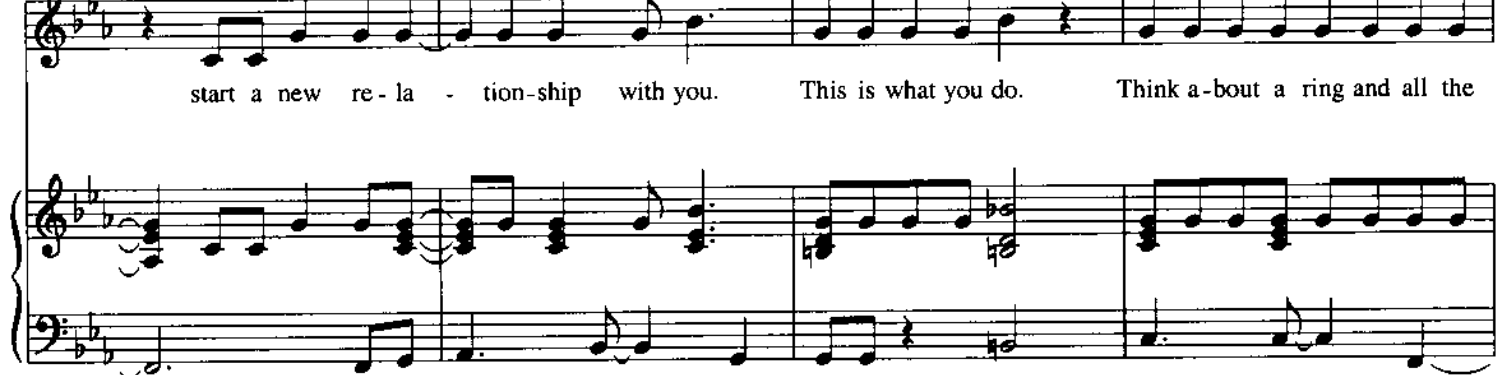
1  2  Cm 




This is what you do. This is what you do.
You make me wan - na leave the one I'm with,



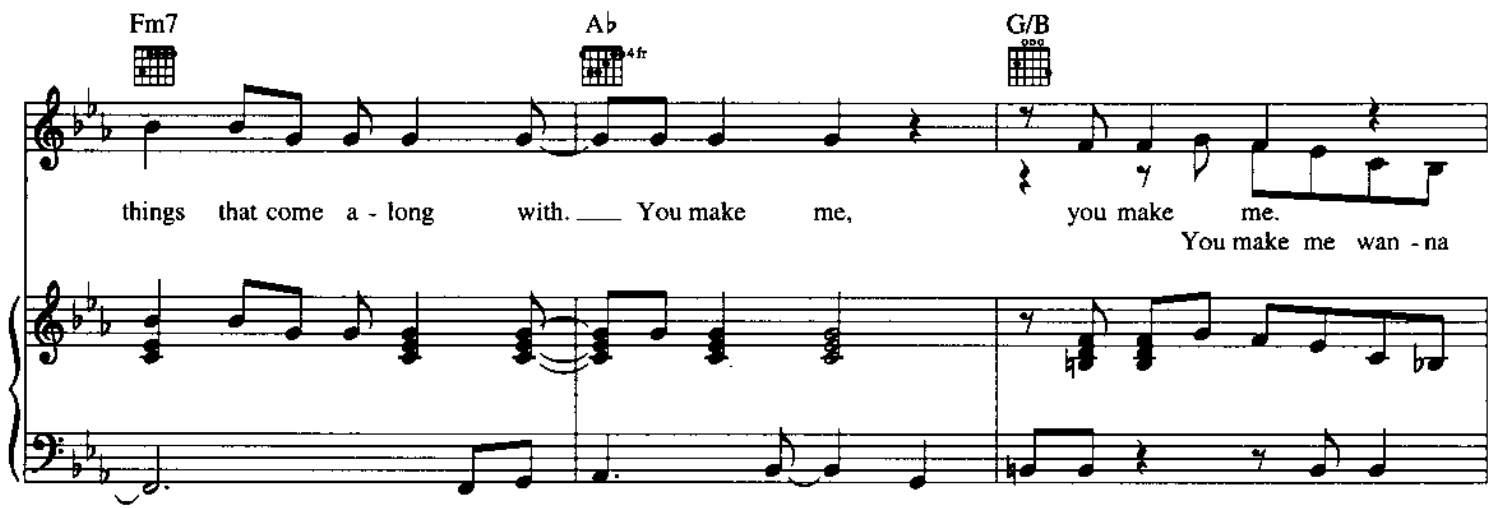
Fm7  Ab  G  G/B  Cm 




start a new re - la - tion-ship with you. This is what you do. Think a-bout a ring and all the



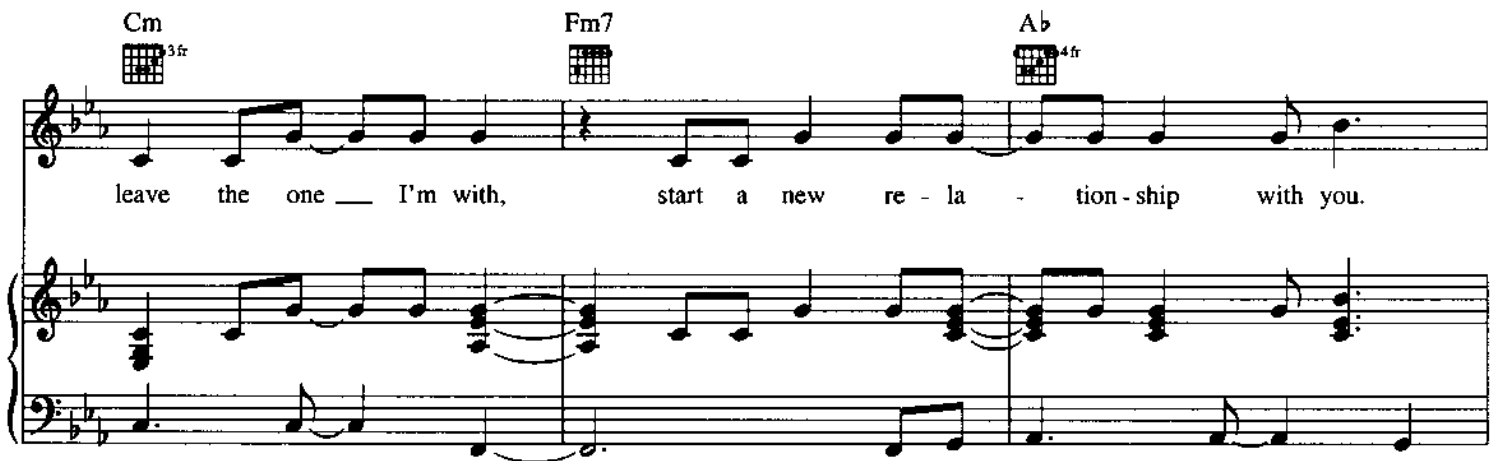
Fm7  Ab  G/B 





things that come a - long with. — You make me, you make me. You make me wan - na



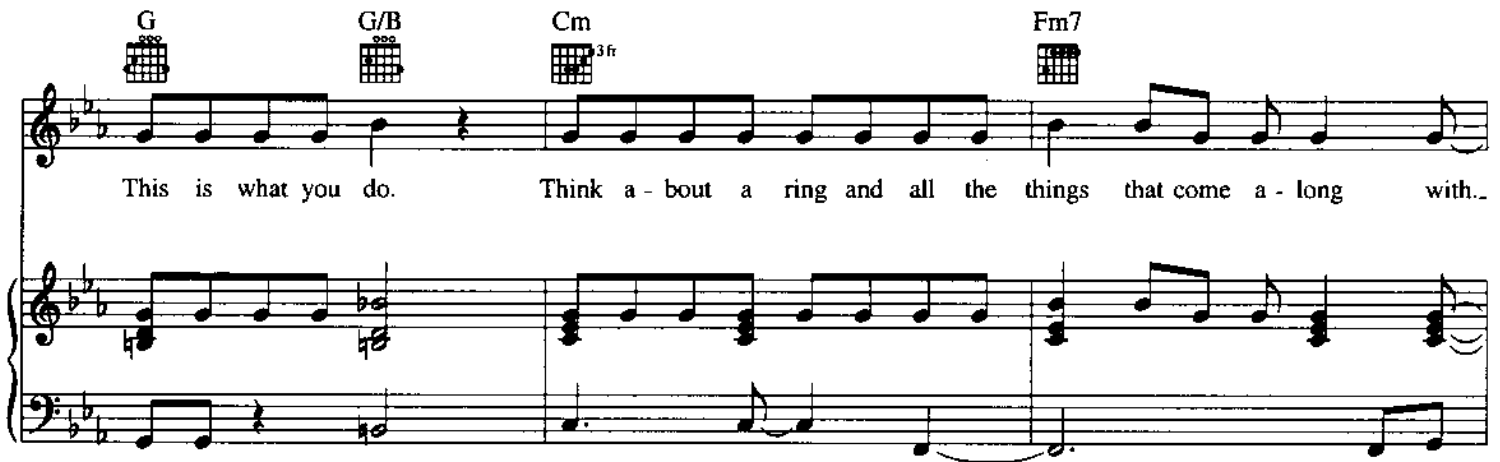
Cm  Fm7  Ab 

leave the one — I'm with, start a new re - la - tion - ship with you.



G  G/B  Cm  Fm7 

This is what you do. Think a - bout a ring and all the things that come a - long with.






To Coda ⊕


Ab  G/B  Cm 

— You make me, you make me. { Be - fore an - y - thing be - gan be - tween us, — she was
Now what's bad is you're the one that hooked us up,



Ab  G/B  Cm 



like my best friend, the one I used to run and talk
know-ing it should - 've been you. And what's sad is that I love her, but




Ab 

to when me and my girl was hav - ing prob - lems.
I'm fall - ing for you. What should I do?



G/B  Cm 

You used to say it - 'll be o. k., sug - gest lit - tle
Should I tell my ba - by bye - bye? Should I



Ab  G/B 

nice things I should do. And when I
do ex - act - ly what I feel in - side? 'Cause I,



Cm



go home at night and lay my head down, all I seem to
I don't want to go, don't need to stay, but I

1

Ab



G



G/B



think a - bout _____ was you and how you make me want to

2

Ab



G/B



D.S. al Coda

real - ly need to get it to - geth - er. You make me want to

CODA



Abmaj7



you make me. _____ At this _____ point, -

Bdim7 Cm

the sit - u - a - tion's out of con - trol.

Db6

I nev - er meant to hurt her, but I

Bbsus Bb Am7b5 Abmaj7 Bb

got - ta let her go. And if she may not

Bdim7 Cm

un - der - stand it while all of this is go - ing on,

Cbmaj7



I tried, I tried to fight it, but the

Abmaj7/Bb



N.C.

feel - ing's just too strong. You make me wan - na, wan - na, wan - na...

You make me wan - na... You make me wan - na...

1

You make me wan - na...

2

Ab



You make me wan-na, Come a-long with, you make me.

G



G/B



Cm



Fm7



You make me wan-na leave the one I'm with, start a new re-la-

Lead vocal ad lib.

Ab



G



G/B



Cm



- tion-ship with you. This is what you do. Think a-bout a ring and all the

Fm7



Ab



G/B



Optional Ending

Cm9



Repeat and Fade

things that come a-long with. — You make me, you make me.

You make me wan-na

WILD WILD WEST

from the Warner Bros. Film WILD WILD WEST

Words and Music by STEVIE WONDER,
WILL SMITH and MOHANDAS DEWESE

Moderate Rap groove

N.C.

Uh. Wi-ki wa, wa.

mf

Em7 A7

Wi-ki, wi-ki wa, wi-ki wa, wi-ki, wi-ki wild, wild. Rap 1 (See additional lyrics)

Em7 A7 Em7 A7

1,2 Em7 A7

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

3

N.C. G A7/G G/A A7/B

This system shows the first measure of a musical phrase. The guitar part starts with a 'N.C.' (Natural Chord) and is followed by four measures with chords: G, A7/G, G/A, and A7/B. The piano accompaniment consists of a single eighth note in the bass line.

Em7 A7 Em7 Em7 A7

The wild, wild West, when I roll in-to the

This system contains the second measure of the phrase. The guitar part has five measures with chords: Em7, A7, Em7, Em7, and A7. The piano accompaniment continues with eighth notes. The vocal line begins with the lyrics 'The wild, wild West, when I roll in-to the'.

Em7 A7 Em7 A7

wild, wild West, when I stroll in - to the wild, wild West, when I bounce in - to the

This system contains the third measure of the phrase. The guitar part has four measures with chords: Em7, A7, Em7, and A7. The piano accompaniment continues with eighth notes. The vocal line continues with the lyrics 'wild, wild West, when I stroll in - to the wild, wild West, when I bounce in - to the'.

1 2

Em7 A7 N.C.

wild, wild West. The wild, wild West... Now,

This system contains the fourth measure of the phrase, divided into two parts. Part 1 (measure 1) has chords Em7 and A7. Part 2 (measure 2) has a 'N.C.' chord. The piano accompaniment continues with eighth notes. The vocal line ends with the lyrics 'wild, wild West. The wild, wild West... Now,'.



N.C.



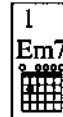
N.C.



Musical staff with guitar chord diagrams and N.C. markings.

Rap 2 (see additional lyrics)

Piano accompaniment for the first system.



N.C.

Musical staff with guitar chord diagrams and N.C. markings.

2



N.C.



Musical staff with guitar chord diagrams and N.C. markings.



N.C.



Musical staff with guitar chord diagrams and N.C. markings.



N.C. (Female:) We're go - in'


Musical staff with guitar chord diagrams and N.C. markings.

The

Piano accompaniment for the final system.

Em7

 straight

A7

 to _____

Em7

 the wild,

A7


 wild West. _ We're go - in'


wild, wild West, when I roll _ in - to the wild, wild West, when I stroll _ in - to the



Em7

 straight

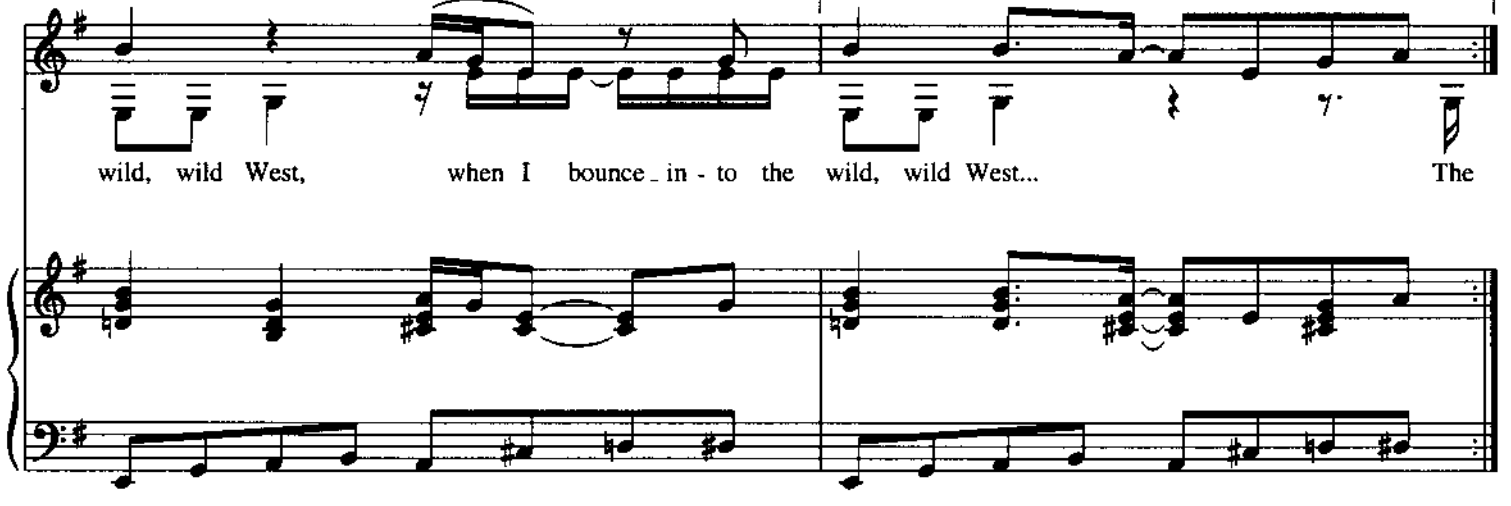
A7

 to _____

1
 Em7

 wild,

A7

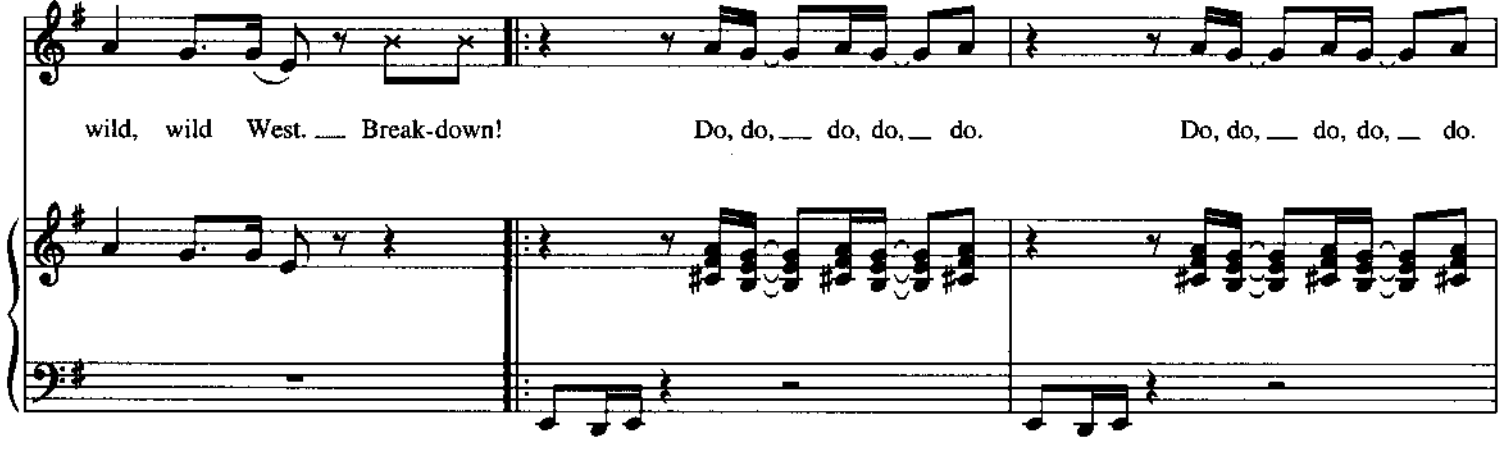
 wild West. _ We're go - in'

wild, wild West, when I bounce _ in - to the wild, wild West... The



2
 N.C.

wild, wild West. _ Break-down! Do, do, _ do, do, _ do. Do, do, _ do, do, _ do.



Do, do, — do, do, — do. Do, do, do, do, do, do, do. —
2nd time only Rap: To any

Em7 A7 Em7 A7

outlaw tryin' to draw, thinkin' you're bad, any draw in the West, that's with a pen and a pad. Don't even

Em7 A7 Em7 A7

think about it. Six gun weighin' a ton. Ten paces and turn just for fun, son. Up —

Em7 A7 Em7 A7

— to sun-down, roll-in' a-round.. See where the bad guys ought to be found.. and make 'em lay down.

Em7 A7 N.C.

They're de-fend-ers of the West, crush-in' all pre-tend-ers in the West. Don't mess with us, 'cause we in the

Em7 A7 Em7 A7

wild, wild West, when I roll _ in - to the wild, wild West, when I stroll _ in - to the

Em7 A7 Em7 A7 (Female:) We're go - in'

wild, wild West, when I bounce _ in - to the wild, wild West. The

Em7 A7 Em7 A7

straight to _ the wild, wild West. _ We're go - in'

wild, wild West, when I roll _ in - to the wild, wild West, when I stroll _ in - to the

1

Em7 A7 Em7 A7

straight, yeah, to the wild, wild West, ah.

wild, wild West, when I bounce in - to the wild, wild West...

2

Em7 A7 G

wild, wild West. We're go - in' straight to the

wild, wild West... The wild, wild West, when I roll in - to the

G/A N.C. Em7 N.C.

wild, wild West. We're go - in' straight to the

wild, wild West, when I stroll in - to the wild, wild West, when I bounce in - to the

Em7 A7 Em7 A7

wild, wild West, yeah, oh.

wild, wild West... The wild, wild West. The wild, wild West.

Optional Ending
Em7

Repeat and Fade

Additional Lyrics

Rap 1: West, Jim West, desperado. Rough rider, no you don't want nada.
None of this six-gunned brother runnin' this.
Buffalo soldier. Look, it's like I told ya.

Any damsel that's in distress be outta that dress when she meet Jim West.
Rough neck, so go check the law and abide.
Watch your step, will flex and get a hole in your side.
Swallow your pride. Don't let your lip react.

You don't wanna see my hand where by hip be at.
Wit' Artemis from the start of this runnin' the game.
James West tamin' the West, so remember the name.

Now, who you gonna call? Not the G.B.'s.
Now, who you gonna call? J. Dub 'n' A.G.
If you have a rift with either one of us,
Break out before you get bumrushed at...

Chorus:

Rap 2: Now, once upon a time in the West,
Madman lost his damn mind in the West.
Loveless, gettin' half a dime, nuttin' less.
Now I must put his behind to the test.
Then through the shadows, in the saddle, ready for battle.
Bring all your boys in, here come the poison.
Behind my back, all that riffin' you did.

Front and center, now where your lip at kid?
Who that is? A mean brother bound for your health.
Lookin' damn good though, if I could say it myself.
Told me Loveless is a madman, but I don't fear that.

He got mad weapons, too? Ain't tryin' to hear that.
Try'n to bring down me, the champion?
When y'all clowns gon' see that it can't be done?
Understand me, son, I'm the slickest there is.
I'm the quickest there is. Did I say I'm the slickest there is?
So, if you barkin' up the wrong tree we comin'.
Don't be startin' nothin'. Me and my partner gonna
Test your chest, Loveless.
Can't stand the heat? Then get out the wild, wild... (*See chorus*)

Chorus:

YOU'RE MAKIN' ME HIGH

Words and Music by BABYFACE
and BRYCE WILSON

Moderately slow funk

Am7



mf

Am7/D



Am7



Am7



I'll al - ways think of you in - side of my pri - vate thoughts.
 Can't get my mind off you, I think I might be ob - sessed.

I can i - mag - ine you touch - ing my pri - vate parts.
 The ver - y thought of you makes me want to get un - dressed.

Am7/D



And just the thought of you, I can't help but touch my self.
 I wan - na be with you in spite of what my heart says.

Am7



That's why I want you so bad. Just one night of
 I guess I want you too bad. All I want is

Am7



(1.) moon - light with you there be - side - me, } all night,
 (2., D.S.) moon - light with you there in - side - me, }

Am7/D



doin' it a - gain and a - gain.

Am7



You know I want you so bad, ba - by, ba - by, ba - by,

ba - by, ba - by, ba - by, ba - by. Ooh, I get so high

when I'm a - round you, ba - by. I can touch the sky.

Am7/D



You make my tem - pera - ture rise.

Am7



To Coda ⊕

You're mak - in' me high,

1
ba - by, ba - by, ba - by, ba - by.

2
ba - by, ba - by, ba - by, ba - by.



I want to feel — your heart and soul in - side of me. —



Let's make a deal. You roll, I lick, and we can go fly -



- ing in - to ec - sta - sy. Oh, dar - lin', you and me.



Light my fire, blow my flame, take me, take me, take me a - way. —

Am7



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Am7/D



The second system continues the musical piece with the same vocal and piano parts. The piano accompaniment maintains its rhythmic pattern.

Am7



The third system continues the musical piece with the same vocal and piano parts. The piano accompaniment maintains its rhythmic pattern.

N.C.

D.S. al Coda

Lord, I real-ly want it,

CODA



ba - by, ba - by, ba - by, ba - by.

Am7



Ooh, I get so high when I'm a - round you, ba - by.

I can touch the sky. You make my tem - pera - ture rise. —

Am7/D



You're mak - in' me high, —

Am7



ba - by, ba - by, ba - by, ba - by.

Repeat and Fade