

# HEY, MAN!

Words by NELLY FURTADO  
 Music by NELLY FURTADO,  
 GERALD EATON, BRIAN WEST  
 and KEVIN VOLANS

Moderately ♩ = 88



*mf*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of G major (one sharp) and 4/4 time. The music features a steady eighth-note accompaniment in both hands. The upper staff begins with a G major chord, and the lower staff begins with a G major bass line.



The second system of music continues the piece. It features two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains G major and the time signature is 4/4. The music continues with eighth-note accompaniment. Chord diagrams for D major, G major, and D major are placed above the first, second, and third measures of the upper staff, respectively.



The third system of music continues the piece. It features two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains G major and the time signature is 4/4. The music continues with eighth-note accompaniment. A G major chord diagram is placed above the first measure of the upper staff.



The fourth system of music concludes the piece. It features two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains G major and the time signature is 4/4. The music continues with eighth-note accompaniment. Chord diagrams for D major, G major, and D major are placed above the first, second, and third measures of the upper staff, respectively.



1. Hey, man, don't look so scared. You know I'm on - ly test - ing you out.

2,3. See additional lyrics



Hey, man, don't look so an - gry. You're real close to fig - ur - ing me out.



We are a part of a cir - cle. It's like a mo - bi - us strip,



and it goes 'round and 'round un - til it los - es a link.

omit 1st time

wine

Chorus:

And there's a shad-ow in the sky and it looks like rain

And shit is gon - na fly

once a - gain

To Coda  $\oplus$  1.  
D/F#

2.  
D/F#

Em7

D/F#

C/E

G

Ah. ah.

First system of music with vocal line and piano accompaniment. The vocal line has two phrases of "Ah." with long notes. The piano accompaniment consists of chords and moving lines in both hands.

*D.S. al Coda*

Em7

D/F#

C/E

G

ah. ah.

3. I've

Second system of music. The vocal line has two phrases of "ah." and a final phrase "3. I've" with a long note. The piano accompaniment continues with chords and moving lines.

⊖ Coda

D/F#

G

And I don't mean

Third system of music, marked "Coda". The vocal line has the lyrics "And I don't mean" with long notes. The piano accompaniment features chords and moving lines.

D

G

D/F#

to rain on your pa - rade.

Fourth system of music. The vocal line has the lyrics "to rain on your pa - rade." with long notes. The piano accompaniment continues with chords and moving lines.

G D G

But pa - thos has got me once a - gain.

D/F# G

And I don't want am-biv - a - lence, no I don't want am-biv - a - lence no...

D G D/F#

more. And I

*Repeat ad lib. and fade*

**Verse 2:**

Hey, man, we look at each other with ample eyes.  
 Why not some time to discover what's behind your eyes?  
 I've got so many questions that I want to ask you.  
 I am so tired of mirrors. Pour me a glass of your wine.  
 (To Chorus:)

**Verse 3:**

I've got a bunch of government checks at my door.  
 Each morning, I try to send them back but they only send more.  
 I look at myself in the mirror, am I vital today?  
 Hey, man, I let my conscience get in the way.  
 (To Chorus:)

# SHIT ON THE RADIO

(Remember The Days)

Words and Music by  
NELLY FURTADO

*mf*

*Verse 1:*

1. You liked me 'til you heard my shit on the  
ra-di-o. Well, I hate to say, but pop ain't go-ing so-lo. You

Cm Gm F

liked me 'til you heard my shit on the ra-di-o. But now, I'm just too main-stream for you,

Cm Gm

oh, no. You liked me 'til you seen me on your T V. Well, if

F Gm Cm

you're so low be-low, then why you watch-ing. You say— good things. come to those who

Gm F

wait. I've been wait-ing a long time for it. I re-mem-ber the

♩ Chorus:

Cm Gm Bb

days when I was so eager to sat - is - fy

Cm Gm

— you and be less than I was just to prove I

Bb Cm

could walk be - side you. Now that I've flown a - way, I

Gm Bb

see you've cho - sen to stay be - hind me. And still you curse the





day I de - cid - ed to stay true to my - self.

Verse 2:



2. You say your quest is to bring it high - er. Well, I



nev - er seen change with - out a fi - re. But from your mouth I have seen a lot of



burn - ing. but un - der - neath, I think it's a lot of yearn - ing. Your face,

Cm Gm F

the col - ors change from green to yel - low to the point where you can't e - ven say

Gm Cm Gm

hel - lo. You tell me you'd kill me if I ev - er snob you out, like that's what you'd ex -

F

pect from me, like that's what I'm a - bout. I re - mem - ber the

*D.S. al Coda*

*Coda* Bridge: E<sub>b</sub>

It's so much eas - i - er to stay down there, guar - an -

B $\flat$  E $\flat$

tee - ing you're cool than to sit up here, ex - pos -

B $\flat$

ing my - self try - ing to break through, than to

E $\flat$  Gm

burn in the spot - light, (O - pen fire.) turn in the spit - fire.

Cm

(O - pen fire.) Scream with - out mak - ing a sound, (O - pen fire.) be up

**E<sub>b</sub>** **Fsus**

here with - out look - ing down. (O - pen 'Cause we're all a - fraid of  
fire.)

heights. I re - mem - ber the

*Chorus:*

**Cm** **Gm** **B<sub>b</sub>**

days when I was so ea - ger to sat - is - fy

**Cm** **Gm**

— you and be less than I was just to prove I

**B $\flat$**  **Cm**

could... walk be - side you. Now that I've flown a - way, I

**Gm** **B $\flat$**

see... you've cho - sen to stay be - hind me. And still you curse the

**Cm** **Gm** **B $\flat$**

day I de - cid - ed to stay true to my -

**Cm** **Gm** **B $\flat$**

self... my - self... my -

*Repeat ad lib. and fade*

# BABY GIRL

Words by NELLY FURTADO  
 Music by NELLY FURTADO, GERALD EATON  
 and BRIAN WEST

Moderately slow  $\text{♩} = 82$   
 N.C.

**Verse:**



1. I've seen a man cry, I've seen a man die in-side.  
 2. We're all sor-ry now, I did-n't mean to wow.  
 3. Look who's writ-ing now, a to-ken of their love.

I've seen him say to me that, that he is on-ly mine.  
 Can't you see, like that, love, It's just a lit-tle spat.  
 that it's just be-cause.

that he got - ta do  
Still I want you to know, what is best for him,  
I want a cheap way to get in - side your head,

Nev - er let me in, no e - ven be - gin  
and it's most - ly me dream - ing, forc - ing, be - liev - ing  
not a cheap way to get in - side your bed,

to tell me I'm the one un - der his moon and sun,  
that you're an i - deal, Hell, I ne - ver steal,  
Oh, you're run - ning now with that sil - ly one.

Gm7

Cm11

that I am the thing  
but I stole you from,  
It's all o - ver now,  
that re - volves a - round him,  
this wom - an's just be - gun.

Fm

Gm7



Cm11



But while on top of him, I know what's best for him.  
So take your - self and and wrap a - round my lit - tle  
May - be we'll see a - bout the will and the way.

Fm



Cm11



I'll show him how to win and let me in 'cause  
fin - ger 'cause that's how I think it should swing  
But - ter - flies re - turn some day.

Chorus: Fm7



Bbm11



I don't wan - na be your ba - by girl.

Fm7



Bbm11



I don't wan - na be your lit - tle pearl.



Fm7



Bbm11



I just wan - na be what's best for me. To be

Fm7



Bbm11



To Coda ⊕

one - da - dum with my own star un - der my own sun.

1.

N.C.

Ba da ba ba jing jing jing, ba da ba ba ba jing jing, ba da ba da da gee da da da gee da day.

2.

Fm



ba da ba da da gee da da da gee da day.

Bbm11



Bridge: Fm



Why can't he see?

Bbm11



Fm



Why can't he see what's in side of

Bbm11



Fm



me? Don't you, don't you

Bbm11



Fm



call me cooch - ie-coo, a lit - tle girl, now. Don't you ga - ga - goo, no cooch - ie -

Bbm11



Fm



Bbm1



*D.S.S. al Coda*

coo, girl, now, I'm so much more, can't you see? Can't you see?

Fm7



Bbm11



*Coda*

Ba da ba ba jing jing jing, ba da ba ba ba jing jing, ba da ba da da gee da da da gee da day

To be

Fm7



Bbm11



one - da dum with my own star un-der my own sun.

N.C.

Ba da ba ba jing jing jing, ba da ba ba ba jing jing, ba da ba da da gee da da da gee da day.

# LEGEND

Words by NELLY FURTADO  
 Music by NELLY FURTADO, GERALD EATON  
 and BRIAN WEST

Moderately fast  $\text{♩} = 82$



*mf*

8<sup>va</sup>



8<sup>va</sup>



8<sup>va</sup>

1. He wants to be,  
 2,3. See additional lyrics



he wants to be with ev - 'ry - thing

\*Original recording in G# minor.

Legend - 6 - 1  
 05798

Dm7 Am7

un - der the sun. He wants to be,

Dm7 Am7 Dm7 Am7

he wants to be with ev - 'ry - thing

Dm7 Am7

*Chorus:*

un - der the sun. 1. And like a leg - end who ris -  
2.3. See additional lyrics

E7/B C D F/C

es and then falls. I can - not be

1.

2.3.



his on - ly one. 2. He makes me fight.

E7/B



And like a fick - le flow - er when it first sees the light,



To Coda

I can - not show just how I fight.

## Bridge:



Babe, I saw you walk - in', it was af - ter mid - night,

car - ry - ing noth - ing ex - cept for a flash - light. You want - ed to be Ro - me - o, so

Dm

low at my win - dow. You want - ed to be Ro - me - o, so low at my win - dow. Will you

Am

o - pen the door for me — if you be - lieve in Chiv - al - ry? — Will you o - pen the door for me — if you be -

lieve in Chiv - al - ry? — For, I do not think you low, — though, you bow to me — so - so. I

Dm

Am  F 


do not think you low— though you bow to me— so - so. I know— you want to—



Am 

drink from— the pur - est— wine, from— the



G  F 

pur - est— wine— But the drink is— far more so - ur



Dm7 

than you— would ev - er— think, think, think, think, think, think, think.





E7

3. He wants to

$\Theta$  Coda

E7/G#



So like this leg - end that ris - es and then falls...

8<sup>va</sup>

C/G

D/F#

Fmaj7

E7

A m

I'll nev - er be his on - ly one.

8<sup>va</sup>

*Verse 2:*

He makes me feel, he makes me feel  
Like you used to, like you used to.  
He makes me feel, he makes me feel  
Like you used to, like you used to.

*(To Chorus:)*

*Verse 3:*

He wants to be, he wants to be  
With everything under the sun.  
And she wants to burn, she wants to burn  
Hot like that sun, hot like that sun.

*Chorus 3:*

Just like a legend who rises and then falls,  
I cannot be his only one.  
And like a callous, cold, callous woman,  
She'll never see what she did done.

*(To Coda)*

# I'M LIKE A BIRD

Words and Music by  
NELLY FURTADO

Moderately slow  $\text{♩} = 90$

N.C.

B $\flat$ 5 C E $\flat$  Cm

B $\flat$  F6 C E $\flat$  Cm

1. You're

Verse:

B $\flat$  Gm B $\flat$

beau - ti - ful, that's for sure you'll nev - er ev - er fade  
(2.) faith in me brings me to tears e - ven af - ter all these years.

F B $\flat$  Gm

You're love - ly but it's not for sure that  
And it pains me so much to tell that

B $\flat$  F E $\flat$ ma $\flat$ 9

I won't ev - er change } And tho' my love is rare,  
you don't know me that well.

F6 E $\flat$ ma $\flat$ 9 F6

yeah... and tho' my love is true.

## Chorus:

B $\flat$  F6

I'm like a bird, I'll on - ly fly a - way. I don't know where my

C $\flat$  B $\flat$

soul is, I don't know where my home is. (And, ba - by, all I need for you to



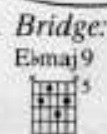
I'm like a bird, I'll on - ly fly a - way. I don't know where my

know is:)



soul is, I don't know where my home is. (All I need for you to know is:)

2. Your



home is (And, ba - by, all I need for you to know is: It's not that I wan - na say good - bye,

*Bridge:*  
Ebmaj9



it's just that ev - 'ry time you try to tell me, me, that you love me. oh, oh,



each and ev-'ry sin - gle day, I know I'm gon-na have to e-ven-tu-al-ly give you a -



way, yeah, yeah, yeah, And tho' my love is rare, rare, rare,



yeah, and tho' my love is true, yeah, hey, I'm just



scared, yeah, yeah, that we may fall through-woo-woo-woo-woo-woo-woo-woo.

## Chorus:

F6 F

yeah, — yeah, yeah, — yeah, — I'm like — a bird, —

F6 Cm

I — don't know — where my soul is, I — don't know — where my

E<sub>b</sub> B<sub>b</sub>

home is. (And, ba - by, all I need for you to know is:) I'm like — a bird, — I'll on - ly fly a -

F6 Cm E<sub>b</sub> Repeat ad lib. and fade

way — I — don't know — where my soul is. I — don't know — where my home is (And, ba-by, all I need for you to

# TURN OFF THE LIGHT

Words and Music by  
NELLY FURTADO

Moderately slow  $\text{♩} = 91$

1. 2.

*mf*

Verse 1:

*Em* *G* *D*

I, it's get - ting so lone - ly in - side this bed,

*Em* *G* *D*

don't know if I should lick my wounds, or say "woe is me" in - stead,

Em

G

D

And there's an ach - ing in - side my head.

it's tell - ing me, "You're bet - ter off a - lone."

But af - ter mid -

night

morn - ing will come, and the day

will see

if you will get some. They say "That



## Chorus:

Em G D Dsus D

girl you know she act too tough, tough, tough." Well, it's 'til I turn off the light, turn off the light. They say "That

Em G D Dsus D

girl you know she act so rough, rough, rough." Well, it's 'til I turn off the light, turn off the light. And I say

Em G D Dsus D

fol-low me, fol-low me, fol-low me down, down, down, down, 'til you see all my dreams.

Em G D Dsus D

Not ev-'ry-thing in this mag-i-cal world is quite what it seems.

## 1. Verse 2:

Em G D Em G

2. I looked a - bove the oth-er day, 'cos I think I'm good and

D Em G D

read-y for a change, I live my life by the moon, if it's

Em G D

high, play it low; if it's har-vest, go slow; and if it's full, then go. But af - ter mid -

## Bridge:

2. Em N.C.

I'm search-ing for things that I just can-not see, why

D N.C. Em N.C.

don't you, don't you, don't you, come and be with me? I pre - tend to be cool with me, wan-na be-lieve I can

D N.C. Em N.C.

do it on my own with-out my heart on my sleeve. I'm run-ning, I'm run-ning, catch up with me, life!

D N.C. A5 N.C.

Where is the love that I'm look-ing to find? It's all in me, can't you see, why can't you, why can't you

C Em D

see it's all in me? Yeah.

Em G D Em G

The first system of music features a guitar part with chords Em, G, D, Em, and G. The piano accompaniment consists of a treble and bass clef with a melody in the treble and a bass line in the bass. The key signature has one sharp (F#).

D Em G C

L All in me, —

The second system continues the guitar part with chords D, Em, G, and C. The piano accompaniment includes a treble and bass clef. The lyrics "L All in me, —" are written above the treble clef.

Em G D

yeah — Where — is your log - ic? —  
2. And — where — can you turn — in your

The third system features guitar chords Em, G, and D. The piano accompaniment includes a treble and bass clef. The lyrics "yeah — Where — is your log - ic? —" and "2. And — where — can you turn — in your" are written below the treble clef.

Em G D

Who — del - i - cate — do you need? — Yeah —  
time of need? —

*Repeat ad lib. and fade*

The fourth system features guitar chords Em, G, and D. The piano accompaniment includes a treble and bass clef. The lyrics "Who — del - i - cate — do you need? — Yeah —" and "time of need? —" are written below the treble clef. The instruction "Repeat ad lib. and fade" is written to the right of the system.

# TRYNNA FINDA WAY

Words by NELLY FURTADO  
 Music by NELLY FURTADO, GERALD EATON  
 and BRIAN WEST

Moderately ♩ = 100

Verse:

NC.

1.2.3. Spoken - See additional lyrics

*mf*




I could try to chase life down...



To Coda

down the street and I'd find the sep-a - ra-tion of fact and fic - tion.

Chorus:



I'm tryn-na find - a way, I'm tryn-na find - a right, and if I budge, I just

might. I'm tryn-na find - a way, I'm tryn-na find - a right,

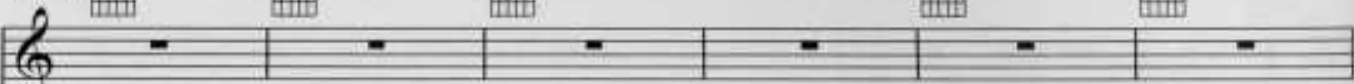
1. | 2.

and if I budge, I just might. might.



D.C. al Coda

## Bridge:



(Spoken - See additional lyrics)



## Chorus:

Fmaj7

Am

I'm tryn - na find - a way,

I'm tryn-na find - a right, and if I budge, I just might.

I'm tryn-na find - a way, I'm tryn-na find - a right, and if I budge, I just

(With spoken lyrics - see additional lyrics)

## Bridge:



(Spoken - See additional lyrics)

## Chorus:

Fmaj7

Am

I'm tryn - na find - a way,

I'm tryn-na find - a right, and if I budge, I just might.

C

Dm/F

C

Dm7/G

C

Dm/F

I'm tryn-na find - a way, I'm tryn-na find - a right, and if I budge, I just

(With spoken lyrics - see additional lyrics)



## PARTY

Words by NELLY FURTADO  
 Music by NELLY FURTADO, GERALD EATON  
 and BRIAN WEST

Samba ♩ = 89

F#m6 F#m7 F#m6 F#m F#m6 F#m7

F#m6 F#m Verse: F#m6 F#m7 F#m6 F#m

1. I'm talk - in' to the mir - ror a - gain, but it's  
 2.3. See additional lyrics

F#m6 F#m7 F#m6 F#m F#m6 F#m7

not lis - ten - ing Clean - in' my dirt - y mind.

F#m6 F#m F#m6 F#m7 F#m6 F#m

like a toil - et, but it won't give in I'm

F#m6 F#m7 F#m6 F#m F#m6 F#m7

drink - in' spir - its in the hopes that I will find my - self one.

F#m6 F#m F#m6 F#m7 F#m6 F#m

But all I can rec - ti - fy is that the

F#m6 F#m7 F#m6 F#m *Chorus:* F#m6 F#m7

par - ty's just be - gun. Par - ty's just be - gun.

F#m6



F#m



F#m6



F#m7



F#m6



F#m



Par - ty's just be - gun. Par - ty's just be -

F#m6



F#m7



F#m6



F#m



F#m6



F#m7



gun. Par - ty's just be - gun.

1.

F#m6



F#m



F#m6



F#m7



F#m6



F#m



F#m6



F#m7



F#m6



F#m



2.

F#m6



F#m



ZC

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a double bar line and a repeat sign, followed by three measures of whole rests. The piano accompaniment starts with a double bar line and a repeat sign, followed by three measures of eighth-note patterns in the bass clef.

The second system of music includes the vocal line and piano accompaniment. The vocal line has lyrics: "Shak - y, shak - y steps in the mid - dle of the day." The piano accompaniment continues with eighth-note patterns in the bass clef.

The third system of music includes the vocal line and piano accompaniment. The vocal line has lyrics: "fire in my path and a cool de - cay of limbs and tooth". The piano accompaniment continues with eighth-note patterns in the bass clef.

The fourth system of music includes the vocal line and piano accompaniment. The vocal line has lyrics: "un - der my skin. Oh, free - dom, where do I be - gin? I'm". The piano accompaniment continues with eighth-note patterns in the bass clef.

chang-ing my in - flec - tion and how I say the words. May - be it will sound like some-thing

F#m

they've nev - er heard. Oh death of the par - ty.

I picked up the chal - ice of mal - ice and drank till I was

full. I drank till I was full. I was thirst - y but I

drank till I was full. I drank till I, till

I, till I was full.

F#m6 F#m7 F#m6 F#m

F#m6 F#m7 F#m6 D.S. al Coda F#m

⊕ Coda F#m6 F#m7 F#m6 F#m F#m6 F#m7

it-'ll be cold in hell, it-'ll be cold in hell be-fore they put me in that cham-

F#m6



F#m



F#m6



F#m7



F#m6



F#m



ber. But I'm clean-ing up as fast as I can. I'm

F#m6



F#m7



F#m6



F#m



F#m6



F#m7



clean-ing up as fast as I can, 'cause you can't un - break

F#m6



F#m



F#m6



F#m7



F#m6



F#m



what you break... You can't un - fake... the ver - y fake... You

F#m6



F#m7



F#m6



F#m



F#m6



F#m7



can - not fuel... with - out a tank... No, you can't un -

F#m6



F#m



F#m6



F#m7



F#m6



F#m



break what you break, \_\_\_\_\_ what you break

F#m6



F#m7



F#m6



F#m



F#m6



F#m7



Par - ty's just be - gun.

F#m6



F#m



F#m6



F#m7



F#m6



F#m

*Repeat ad lib. and fade*

Par - ty's just be - gun. \_\_\_\_\_ Par - ty's just be -

**Verse 2:**

I feel like falling asleep and never waking up.  
 It's not that my glass is empty but I need another cup.  
 When all of the doors around me just shut one by one.  
 I feel like falling asleep but the party's just begun.  
 (To Chorus:)

**Verse 3:**

There's a fever in my bones that I know so well.  
 I keep my head low, low, low to avoid the swell.  
 But...  
 (To Coda)



# WELL, WELL

Words and Music by  
NELLY FURTADO

Moderately fast  $\text{♩} = 160$

C Dm G

Hey...

*mf*

C Dm

hey.

Verse:

C Dm7

1. Well, well, what do I say? Looks like what goes a - round comes a - round.

2. See additional lyrics

WELL, WELL

C  Dm7 

Ev - ry - one will have their fi - nal say, some - time,



C 

some - day, Looks like I on - ly love God



Dm7  C 

when the sun shines my way, Looks like I'm in - to



Dm7 

div - in - i - ty on - ly when I can see its sweet, sweet rays



G

Chorus: F C

I say what I mean but I don't

Detailed description: This system shows the beginning of the chorus. It features a guitar part with a G chord, followed by a double bar line and then F and C chords. The vocal line starts with a quarter rest, followed by a quarter note 'I', an eighth note 'say', a quarter note 'what', an eighth note 'I', a quarter note 'mean', an eighth note 'but', a quarter note 'I', an eighth note 'don't', and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G Am/G G C Dm/C C

mean what I say Well, well, it's fine out to - day. I

Detailed description: This system continues the chorus. The guitar part has chords G, Am/G, G, C, Dm/C, and C. The vocal line has a quarter rest, then a quarter note 'mean', an eighth note 'what', a quarter note 'I', an eighth note 'say', a quarter rest, then a quarter note 'Well,', an eighth note 'well,', a quarter note 'it's', an eighth note 'fine', a quarter rest, then a quarter note 'out', an eighth note 'to -', a quarter note 'day.', and a quarter note 'I'. The piano accompaniment continues with the same rhythmic pattern.

F C G Am/G G C Dm/C

say what I mean but I don't mean what I say Well, well, it's fine

Detailed description: This system continues the chorus. The guitar part has chords F, C, G, Am/G, G, C, and Dm/C. The vocal line has a quarter note 'say', an eighth note 'what', a quarter note 'I', an eighth note 'mean', a quarter note 'but', an eighth note 'I', a quarter note 'don't', an eighth note 'mean', a quarter note 'what', an eighth note 'I', a quarter note 'say', a quarter rest, then a quarter note 'Well,', an eighth note 'well,', a quarter note 'it's', an eighth note 'fine', and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

1. C NC. 2. C F C

out. out to - day. I say what I mean but I don't

Detailed description: This system shows the end of the chorus with two endings. The first ending has a guitar chord C and the instruction 'NC.' (no chord). The second ending has guitar chords C, F, and C. The vocal line has a quarter rest, then a quarter note 'out.', a quarter rest, then a quarter note 'out', an eighth note 'to -', a quarter note 'day.', a quarter note 'I', a quarter rest, then a quarter note 'say', an eighth note 'what', a quarter note 'I', an eighth note 'mean', a quarter note 'but', an eighth note 'I', and a quarter note 'don't'. The piano accompaniment continues with the same rhythmic pattern.

G Am/G G C Dm/C C

mean what I say. Well, well, it's fine out to

F G

day.

*Bridge:*

F

Then you get to the part where your heart just wants to

G F

die. Then you get to the part where your

G

heart screams. It just sigh ighs Then you

F

get to the part where your heart knows it's a crime.

G

F

So it flies like a bird, it's heard, it's heard, it's heard the

G

C

word, the word,

N.C.

## Chorus:


  
 say what I mean but I don't mean what I say. Well, well, it's fine.




  
 out to - day. I say what I mean but I don't mean what I say.




  
 Well, well, it's fine, out to - day. I say what I mean but I don't




  
 mean what I say. Well, well, it's fine to



The musical score is arranged in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves.

**System 1:** The vocal line begins with the word "day." The guitar part features a chord diagram for F major in the first measure and G major in the second. The piano accompaniment consists of a steady bass line and a treble line with sustained chords.

**System 2:** The vocal line contains the lyrics "I say what I mean but I don't mean what I say." The guitar part shows chord diagrams for F, C, G, Am/G, and G. The piano accompaniment features a more active treble line with chords and a consistent bass line.

**System 3:** The vocal line says "Well, well, it's fine out to - day. I". The guitar part shows chord diagrams for C, Dm/C, and C. The piano accompaniment continues with a similar texture to the previous systems.

*Repeat ad lib. and fade*

**Verse 2:**

Well, well, what do I say?  
 I've never seen a bad day look quite this way.  
 And well, well, what do I do  
 When all of my thoughts run right back to you?  
 Looks like I meant to speak with logic,  
 But hon', the carnal always gets in the way.  
 Well, well, this fire was more funner than proper grammar anyway.  
 (To Chorus:)

# MY LOVE GROWS DEEPER

## (PART 1)

Words by NELLY FURTADO  
 Music by NELLY FURTADO, GERALD EATON  
 and BRIAN WEST

Spirited  $\text{♩} = 149$   
 N.C.

Verse:



1. My love grows deep-er ev-'ry-day and takes a lit-tle piece of me.  
 2. See additional lyrics

My love grows deep-er ev-'ry-day and takes a lit-tle piece of me.

My love grows deep-er ev-'ry-day, deep in-to the sea



But takes a lit - tle piece of me, a lit - tle piece of me.

Em(9)  Dm9 

Oh, it's so beau - ti - ful out and I can't see why we're not al - lowed

Em(9)  Dm9 

to be up in the sky with the birds, count - ing the flow - ers. And

Em(9)  Dm9 

oh, my pow - ers have failed me a - gain when I can't see be - gin - ning to

Em (9)

Dm9

end, no, I try to test it a - gain through the hours Wan-der-ing stars.

Em Chorus:

in the blue could not be born.

D

Em

'cause of you Wan-der-ing stars.

in the blue could not be born.



To Coda ⊕

'cause of you.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

N.C.

The second system of music is a piano accompaniment section. It features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

D.S. al Coda

2. My love grows deep - er ev - 'ry -

The third system of music is a piano accompaniment section. It features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

⊕ Coda  
Bridge:

Em(9)



Dm9



The Coda Bridge section consists of piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The section includes triplets in both hands.

Em(9)



Dm9



I'll be, I'll be look-ing,

Em(9)



Dm9



I'll be look-ing at the moon, but I'll be think-ing of my - self.

Em(9)



Dm9



I got me un-der my own skin. I don't need no-bod-y else.

Em(9)



Dm9



I'm look-ing at the moon, but I'm think-

Em(9)

N.C.

ing of my - self. I got me un - der my own skin. I

Em

— don't need no - bod - y else. Wan - der - ing stars.

in the blue. could not be born.

D

1.

Em

'cause of you.

2.

Em

Wan-der - ing stars... 'cause of you... If I could have...

sun - light in the palm of your hand, I'd take the moon-

*Repeat ad lib. and fade*

light in - stead, If I could have...

*Verse 2:*

My love grows deeper everyday but takes a little piece of me.  
 My love grows deeper everyday what takes a little piece of me.  
 My love grows deeper everyday, deep into the sea,  
 But takes a little piece of me, a little piece of me.  
 Oh, why can't I be green as the grass beneath my feet,  
 As fresh as the dew hits the ground in the morning?  
 And not yellow, like bumble bees, please take me off my knees.  
 I don't want to be red forever.

*(To Chorus:)*

# I WILL MAKE U CRY

Half-time latin feel ♩ = 78

Words by NELLY FURTADO  
Music by NELLY FURTADO, GERALD EATON  
and BRIAN WEST

Gm Cm7 D7 Gm

The first system of music features a guitar part with four measures of chords: Gm, Cm7, D7, and Gm. Below it is a piano accompaniment in 6/8 time, starting with a mezzo-forte (mf) dynamic. The piano part consists of a melody in the right hand and a bass line in the left hand.

Cm7 D7 Gm Cm7 D7

*Spoken:*  
*Chuva!* *Chuvinhao!*

The second system continues the guitar and piano accompaniment. It includes two measures of spoken lyrics: "Chuva!" and "Chuvinhao!". The piano accompaniment continues with the same melodic and bass patterns as the first system.

Gm Cm7 D7 Cm7 D7

*Venho, venho, venho ca, rapaz!* *rapaz!* 1. This is

The third system features a guitar part with five measures of chords: Gm, Cm7, D7, Cm7, and D7. Below it is a piano accompaniment. The piano part includes two measures of lyrics: "Venho, venho, venho ca, rapaz!" and "rapaz!". The first measure of the piano part is marked with a first ending bracket and the number "1".

*Verse:*

NC.

not po-lit - i - cal, it's just that I, I de-mand at - ten-tion when I walk in - to the

2.3. See additional lyrics

room.

And it's not that I can't play ball hard, it's

just that I don't want to. And the more I think a - bout this pres-sure, love, I don't want you. And I



can't have you— and that's what hurts the most. I can-not show these things I

boast. I'll throw my heart out, keep my head up, I can-not fuck up. 'Cause

*Chorus:*

I. I got— what you need— boy— (Ba-

Gm Cm7 D7 Gm

by, I do.) But I will on-ly cause you pain.

Cm7 D7 Gm Cm7 D7

Gm Cm7 D7 Gm

yeah I prom - ise that I

Cm7 D7 Gm Cm7 D7

I got what you need, boy. (Ba - by, I do.) But I will

Gm Cm7 D7 Gm

To Coda

on - ly bring on the rain, yeah

1. Cm7 D7 2. Cm7 D7 N.C.

2. So I pre -

Musical score for the first system, featuring a vocal line and piano accompaniment in a key with two flats.

**Double time**

*Spoken:*  
*Chuva!* *Chuvinhao!* *Venho, venho, venho*

*va* *ve* *va*

Musical score for the second system, marked "Double time". It includes spoken lyrics and piano accompaniment.

*ca, rapaz!* *Gon-na make you cry* *so damn hard,*

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

*you're gon - na curse your drawers,* *and wish you weren't a boy.*

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

Gon-na make you cry— so damn hard,

you're gon-na curse your drawers, wish you weren't a boy, yeah.

**Tempo 1**

I will make you cry.

*D.S. al Coda*

I will make you cry. Boo-hoo. 3. They say

*Coda*

Gm7 Cm7 Gm7

Time cry - ing, you'll be cry -  
yeah.

Gm7 Gm7 Cm7

ing. I'm sor - ry I made you.

Gm7 Cm7 Gm7

cry. I did - n't mean to. Let me

Cm7 Gm7 Cm7

wipe those tears a - way, wipe those

The musical score is written in G minor (one flat) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for Gm7 and Cm7 are provided above the vocal line in each system. The lyrics are: 'Time cry - ing, you'll be cry - yeah. ing. I'm sor - ry I made you. cry. I did - n't mean to. Let me wipe those tears a - way, wipe those'.

The image shows two systems of musical notation for the song "I Will Make U Cry". Each system consists of a vocal line and a piano accompaniment. The key signature is one flat (B-flat major/C minor). The first system covers the lyrics "tears a - way. Don't". The second system covers "cry, ba - by, it's on - ly rain." Above the vocal lines, guitar chord diagrams are provided for Gm7 and Cm7. The piano accompaniment features a steady bass line and chords in the right hand.

*Verse 2:*

So I'll prefer to run this road rough around the edges.  
 Good for something but too good to give it to you.  
 You run your own course at your own pace  
 But I just got impatient. See I wanted to explore.  
 Forsake you, forsook you, abate you, dissipate you.  
 So turn fate around, I believed that I was free of you-(not).  
 I still believe in those days on benches at sunset  
 And the waves in July—or was it March?  
 We weathered weathers and storms, real and imagined.  
 Such fragile tenderness, you are truly blessed.  
 I stress this as I blow you this kiss, as I blow it in the wind, mmwa!  
 (To Chorus:)

*Verse 3:*

They say time is made of memories.  
 Well, I remembered and I'm tired.  
 This is not political, it's just I remember the fire.  
 Babe, you left me with my head held high.  
 And I feigned to be more than I was, didn't I?  
 I thought I could do without sugar love,  
 But this chocolate has turned into sweet bubblegum.  
 Candy is sweet but honey is sweeter.  
 It tastes like the real thing but  
 Candy is much, much cheaper.  
 (To Chorus:)

# SCARED OF YOU

Words and Music by  
NELLY FURTADO

Moderately  $\text{♩} = 114$

N.C. 1.

|| 2.

Freely, with feeling

Fmaj9

Em9

Fmaj9

N.C.

I'm sor - ry I for - sake you. I'm sor - ry that I

(with pedal)



left you. I'm sor - ry I did for - get you, mm, mm.

Verse:

Moderately slow  $\text{♩} = 70$ 

N.C.



And I'm sor - ry



that I made my - self feel bet - ter by mak - ing you feel



nev - er good e - nough. I know you'll shine much bright - er



Em7



Fmaj7



than I ev - er could.

Em7

*Chorus:*

Fmaj7



May - be that is why I was scared.

E7



of you. (And in ev - 'ry-thing I do still I'm think-ing of you...) Oh, you,

Fmaj7



you. I know you were scared.

E7

of me, (But ev - ry time I tried to love you I just fell through) too.

Fmaj7

Des - cul - pa - me  
*See additional lyrics*

Em7 Fmaj7

se eu te o - fen - di. Des - cul - pa - me.

Em7 Fmaj7

se eu te es - que - ci. Des - cul - pa - me.

Em7  Fmaj7 

se eu te dei - xei. Se eu te dei - xei.



Em7  1. 2.

E des Eu ten-ho



*Bridge:*  
Dm 

me - do deste a - mor. (Os di - as pas - so pen - sa - do em ti.) a -



E7 

mor.



Dm



Me - do deste a - mor, (Sal - va - me por - gue gor - a es - tou cain - do.)

E7



mor.

Am



(Inst. solo ad lib. ...)

1.2.3.

E7



4.

Am



E7

*Repeat ad lib. and fade**Verse 3:*

E desculpa-me por me sentir bem com tua dor.  
 Sabes que eu te adoro.  
 Mais sei que tua estrela e maior.  
 Do que a minha, do que a minha.  
 E por isso,  
 (To Bridge)