AS I AM
(Intro)

Slowly, very expressively
N.C.

Words and Music by
ALICIA KEYS

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Moderately, steadily

Gm

Ebmaj7(no3rd)

Gm
GO AHEAD

Words and Music by
ALICIA KEYS, KERRY BROTHERS, JR.,
MARK BATSON and MARSHA AMBROSIOUS

Moderately

E5

* Recorded a half step lower.

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Broken promises, my heart you stole, as you told.

I used to believe in every word you said, clouds my head.

Got the best of me, leavin' me here to drown.

Diggin' in my heart of gold, hopes and dreams, left for dead.

Used to look at you and you point your finger, tryin' to see the possibilities.

I see you for who you are; justify your mistakes. A change is gon' be made,
boy, you’ve dis - ap - point - ed me. (I thought you gave me love;)

was nev - er near e - nough. Soon e - nough, time re - vealed

no way to what is real. No one’ll need to know.

Boy, see, you got - ta go. What have you giv - en me but
lies, lies?) Go a-head, come on and get up

out-ta here, go a-head, ba-by. You knew you was wrong; you

knew all a-long, must be cra-zy. If you think I'm 'a fall for

this an-y-more, ev-'ry-bod-y sing: (No, no,
no, no.) By 'ry-bod-y sing:

To Coda ♩

no, no, no.) No need to a-pol-o-gize; don't try to

make it right. I know I should have known bet-ter. When you took bold, I was sold. Us-ing

fear to con-trol, now it un-folds. Let me tell you right now what I'm gon-na do:
made up my mind this time, and I'm done with you. Nothing you can say or can do can

make me change my mind. So just...

no, no.

(No, no,

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Wear it on my shoulders, gotta find the strength in me. 'Cause I am superwoman.

yes, I am (yes, she is)
Still, when I'm a mess, I still put on a vest with an S on my chest. Oh, yes, I'm a super-woman. This is for, for all the mothers fighting for better days to come,
and all my women, all my women sit-tin' here try'in'

to come home before the sun.

And all my sisters com ing to-geth-er say,

"Yes I will, yes I can." 'Cause
I am superwoman,
yes, I am

(Yes, she is.)

Still, when I'm a mess, I still put on a vest

with an S on my chest. Oh, yes, I'm a superwoman.

When I'm breakin' down and I
can't be found, I start to get weak, 'cause

no one knows me underneath these clothes, but

I can fly,

we can fly, 'Cause
I am superwoman, yes, I am.
(yes, she is).

Still, when I'm a mess I still put on a vest.

with an S on my chest. Oh, yes, I'm a superwoman.

(yes, she is).

(yes, I am).

And I'm a
NO ONE

Words and Music by ALICIA KEYS,
KERRY BROTHERS, JR. and GEORGE HARRY

Moderately, with a beat

I just want you close

where you can stay forever

You can be sure

that it will only get better.
You and me together through the days and nights.

I don't worry 'cause everything's gonna be alright.

People keep talkin', they can say what they like.

But all I know is everything's gonna be alright. And no one, no
one, no one can get in the way of what I'm feelin'.

No one, no one, no one can get in the way of what I feel for you.

To Coda

can get in the way of what I feel for you.
When the rain is pourin' down,

and my heart is hurtin',
you will always be a

round.

This I know for certain.

of what I feel.

I know some people
search the world to find some-thin' like what we have.  I

know people will try, try to di-vide some-thin' so real. So, 'til the

end of time, I'm tell-ing you there ain't no one, no one, no one

can get in the way of what I'm feel - in'.
No one, no one, no one

can get in the way of what I feel for you.

Oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh.
LIKE YOU’LL NEVER SEE ME AGAIN

Words and Music by ALICIA KEYS and KERRY BROTHERS, JR.

Relaxed R&B Ballad

N.C.

G

Cmaj7

G/D

Cmaj7

If I had no more time,
no more time left to be here,

would you cherish what we had? Was it every thing that you were looking
Do you know until you lose it, that it’s every thing that we are looking
for? If I could n't feel your touch and no long er were you with me,
for? When I wake up in the morning,
you're be-side me.

I'd be wish ing you were here, to be ev - ry thing that I'd be look-ing
I'm so thank ful that I found ev - ry thing that I've been look-ing

for? I don't wan-na for-get the pres - ent is a gift. And I don't wan-na

for? take for grant-ed the time you may have here with me. 'Cause Lord on-ly
Bm7

 knows an-o-ther day is not rea-ly guar-an-teed. So ev-ry time you

G

 hold me, hold me like this is the last time. Ev-ry time you

Bm7

 kiss me, kiss me like you’ll nev-er see me a-gain. Ev-ry time you

G

touch me, touch me like this is the last time. Prom-ise that you’ll
Em7

C  En/B  Am7  G  D7sus

love me, love me like you'll never see me again, oh, oh, oh.

G

Em7

G/D

C  En/B  Am7  G  D7sus

N.C.

Cmaj7

How many really know what love is? Millions never will.
never see me again, oh, oh, oh. (Oh, oh, oh.)

End vocal ad lib.

(Oh, oh, oh.) (Oh, oh, oh.) (Oh, oh, oh.)

Repeat and Fade
Optional Ending

rit.
LESSON LEARNED

Words and Music by ALICIA KEYS, RAPHAEL SAADIQ and JOHN MAYER

Moderately, in 2

A
C#m
F#m

He broke a heart, and now it’s raining

D(add2)
A
C#m

just to rub it in. I’m at your door;

F#m
Dmaj7
A

I feel so crazy ’bout it. You say, “I told you so,”

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you saw it long ago,
you knew he had to go.

I finally came around;
I'm back on solid ground,
can't let it get me down.

(It's alright, it's alright,
It's alright.)
it's alright, it's alright.

Yes, I was burned, but I called it a lesson learned.

Mistake over-turned, so I called it a lesson learned.

My soul is returned, so I
called it a lesson learned.
another lesson
learned.

sometimes

some lies can take a minute to fully realize.

His tears, your eyes, thirty seconds
to apologize. You give him one more chance,

just like the time before, but he already knows you'd give a hundred more.

Until that night in bed, you wake up in a sweat. You're racing to the door,

can't take it anymore. I was burned, but I
called it a lesson learned.

My soul has returned, so I call it a lesson learned,
another lesson (learned). Life perfect ain't perfect if you don't

know what the struggle's for.

Fm7

B(add4)

Fm7

B(add4)

It's called the past 'cause I'm gettin' past and I ain't
nothin' like I was before.
You ought-ta see me now.

Yes I was burned, but I called it a lesson learned.

Mistake over-turned, so I
called it a lesson learned.
My soul was returned so I called it a lesson learned,

another lesson learned. Sing-in',

yes, I was burned, but I called it a lesson learned.
Said mistake's overturned, so I called it a lesson learned. My soul has returned, so I called it lesson learned, oh,

lesson learned. (It's all right, it's a lesson learned.)
(It's alright, it's alright, it's all, it's alright, it's a lesson learned.)
WRECKLESS LOVE

Words and Music by ALICIA KEYS,
JACK SPLASH and HAROLD LILLY, JR.

Moderately, in 2

Em9

*Yo, yeah, o - kay,

heh. Let's take it back a little bit.

(Spoken:) No, it's not that it's not good now, I'm just... remember how... well, let me tell you:

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Let's go back in time, when seeing your I.D. on mine made me crazy. Oh baby, I'm sayin' let's go back there (go back there); let's take it there
(take it there). I'm talkin' 'bout back in time, when you wanna
know my ev'ry move, tried to keep it smooth, keepin' up with me. You drove me
crazy. Oh, baby, let's go back there (go back there); let's
take it there (take it there). (When you
didn't know me, didn't need me, want to touch me, couldn't leave me,

I couldn't know how far this would go, I couldn't know if this was for sure.

We just could not get enough of it, baby. Let's go have that
wreck-less love, that crazy love, that

off the wall, “won’t stop ’til I get enough” kind of love.

I need that love. So, baby, let’s

go have that wreck-less love, that
crazy love, that I don't really care, we can have it any

where" kind of love, that

To Coda φ

wreck less love.

Em9

Let's go back in time, when our kiss was brand new,
an adventure, not perfected, 'lit - tle hes - i - tant; let's

Dmaj9

Dmaj9

Dmaj9

Dmaj9

Dmaj9

Dmaj9

Dmaj9

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Dmaj9
stress-in' that we gonna

Em9

go have that wreck-less love, that
crazy love, that off the wall, "won't stop 'til I get e-

Dmaj9

nough" kind of love.
need that love. So, ba - by, let's go have that

wreck - less love, that cra - zy love, that

"I don't really care, we can have it any - where" kind of love,

that wreck - less love.
THE THING ABOUT LOVE

Words and Music by ALICIA KEYS
and LINDA PERRY

Moderately slow, in 2

\[\begin{align*}
\text{Eb} & \quad \text{mp} \\
& \quad \text{love will come some-times will} \\
\text{Ab} & \quad \text{Fm7} \\
& \quad \text{just to re-mind you} \\
\text{Cm} & \quad \text{Oh, This}
\end{align*}\]
love,    it will for-sake you,    
life,    it will em-brace you,    

threat-en to    break you,    take so

to-tal-ly    a-maze you,    

what you've got.    
you don't give up.    

Ev-ry-bod-y laughs,    ev-ry-bod-y cries;    

Oh, it can hurt you, baby, but give a little try.

See, that's the thing about love.

Tell me that I am not the only one that's goin' through it all.
Oh, sometimes I feel like I'm the only one goin' through it all. But it's time,

Oh, it's time for me to shine.

Said it's about time,
oh, it's time for me to shine.

It's my time,
said it's my time for me to shine.

Whoa, oh, oh, it's my time,
it's 'bout time for me to

Slower, expressively

shine.

'Cause ev'-ry-bod-y laughs and ev'-ry-bod-y cries.

Sure, it could hurt you, ba-by, but give it a lit-tle try.
See, that's the thing a-bout love.

That's the thing a-bout love.

That's the thing a-bout, that's the thing a-bout

Freely

Ebmaj7

love.
TEENAGE LOVE AFFAIR

Words and Music by ALICIA KEYS, JACK SPLASH, HAROLD LILLY, JR., CARL HAMPTON, JO BRIDGES and TOM NIXON

Moderately, in 2

Can't wait to get home,
An oth er se cret meet ing

Dm9

ba by, dial your num ber.
Can you
on a fifth floor stair case.
I'm gon na

Dm9

pick up the phone,
'cause I wan na hol la.
give you this let ter
of all the things I can't say.

*Recorded a half step lower.

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Day dreamin' bout you all day in school, can't__
Want you to be my first, my last, my end__
__
concentrate.
and beginning.
Wanna have your voice in my
I'll write your name in my book, your__

ear 'til Mama come and say it's too late. (1, 2.) (*Cause the lights are on out__
last name, my first; I'm your Missus.)

side, wish there was somewhere to hide,) *cause
I just don't want to say good-bye, 'cause you are my baby, baby.

Noth-in' really matters;

I don't really care what nobody tell me;

I'm gonna be here. It's a
matter of extreme importance, my first teenage love

affair.

(Spoken:) Hey, boy... so,

you know I really like being with ya. Just hangin' out is fine.
So, maybe we could go to (first base) because I feel you.
(Second base), want you to feel me too, boy.
(Third base), better pump the brakes, baby, slow down, I gotta go home now. ('Cause the lights are on outside, wish there
was somewhere to hide,)
'cause I just don't want
to say good-bye, 'cause you are my ba-by, ba-by. Noth-in'
really matters; I don't really care what no-
bod-y tell me; I'm gon-na be here.
It's a matter of extreme importance,

...my first teenage love affair,

baby, baby, teenage love affair.
I NEED YOU

Words and Music by ALICIA KEYS, PAUL GREEN, HAROLD LILLY, JR. and MARK BATSON

Moderately fast

Em

Cdim

(No, no, no, no, no, no,

mf

Cm6

G

1

2.

no, no.

no.

The sand loves when the waves come;

Em

Cdim

Cm6

G

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the sky can't wait
for the light of the sun.
So how could you
look me in my eye and not see what,
what I feel inside?
Tell me, how could you

doubt the fact that I,
I love you, I love you?

Don't you ever think like that.

Don't you ever never do that.
There will never be two things that go to

gather better than you and me.

North needs south, east needs west, and no means

yes, yes, yes.
Em       Cdim
Up needs down, life needs death, and no means

Cm6   G
yes, yes, yes. I need

Em       Cdim
you. (No, no, no, no, no, no,

[1. Cm6   G
you. no, no.) I need
you. no, no.) I need

you. (No, no, no, no, no, no, I need no,

Like the

de - sert needs the rain, (No, no, no, no, no, no, like
WHERE DO WE GO FROM HERE

Words and Music by ALICIA KEYS,
KERRY BROTHERS, JR., HAROLD LILLY, JR.,
JOSEPH FRIERSON and MARY FRIERSON

We're at the crossroads, my dear.
Where do we go from here?
Maybe you won't go; maybe you'll stay.
Oh, I know I'm gonna miss you either way.
It's such a lonely road.
(Where do we...
Go from here?

All I can do is

(follow the tracks of my tears.)

When I cry your name,

am I calling in vain?
Am I waiting, only to drown in pain?

Don't you do it, don't,
said don't you leave me this way.

I don't know if I can...
lift my head and face an-oth-er day.

Ooh, it's such a lone-ly road.
(Where do we go from here?)

All I can do is

(fol-low the tracks of my tears.)
(Us - 'lly not the kind of girl who's
(When I'm look - ing in the mir - ror
Gm7
lost and look - ing for di - rec - tion.) Who could this be,
try - in' to find a res - o - lu - tion,) we're too far gone to
Fm
star - ing at me? (Where do we
find our way home.)
Gm7
go from here?)
Am7
All I can do is
follow the tracks of my tears.

1. Clm

2. Fm9 Clm Fm7 Clm

Repeat and Fade

Optional Ending
PRELUDE TO A KISS

Words and Music by ALICIA KEYS

Freely, expressively
Amaj7

Moderately, more steadily
Fmaj7

(A)

(Dmaj7)

(Pedal ad lib.)
Sometimes I feel like I don't belong long anywhere, and it's gonna take so long for me to get
A

sometimes

Dmaj7

somewhere.

D

I feel so heavy-hearted, but I

E

can't explain, 'cause I'm so guarded. But that's a

D

A

lonely road to travel and a
A  G  Film

heavy load to bear. And it's a

A  G  Film

long, long way to heaven, but I gotta

got there. Can you send an

A  Dmaj7

angel? Can you send me an
TELL YOU SOMETHING
(Nana's Reprise)

Words and Music by
ALICIA KEYS, KERRY BROTHERS, JR.,
ALONZO STEVENSON, PAUL GREEN,
RAY HANEY and STEVE MOSTYN

Moderately slow, in 2

D/F♯                                        D(us2)
G(us2)                                    D(us2/C♯)

D                                          G/B

Get so caught up ev - ery day,

D                                        Gsus2

try - in’ to keep it all to - geth -

A(add4)                        Bm7

or

while the time just slips a - way.

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See, I know

noth - in’ lasts _ for - ev - er.

I - mag - ine there was no to - mor - row,

that I could-n’t see your face.

There’d be no lim - it to my sor - row.
so all I can say: I wanna

tell you something, give you something, show you in so many ways,

'cause it would all mean nothing if I don't say something be-

fore it all blows away. Don't wanna wait to bring you flowers,
waste another hour, let alone another day. I wanna

tell you something, show you something; won’t wait ’til it’s too late.

I can’t wait, I can’t wait, I won’t wait, I don’t wanna wait.

I can’t wait, I can’t wait, I won’t wait, I don’t wanna wait.
Don't wanna wait. Won't wait 'til it's too late. Just a

simple conversation,

just a moment is all it takes.

I wanna be there just to listen.
and I don’t wanna hesitate,

Imagine

there was no tomorrow, imagine that I couldn’t see your face,

There’d be no limit to my sorrow, ’cause there was
noth-in' that could fill this space. Oh, and then I put it off for too long.

I didn't say all that I had to say. I wanna

take the time to right the wrong before we get to that place.

wait 'til it's too late. Just lean on my shoul-der; it's not
o - ver 'til it's o - ver. Don't wor - ry 'bout it, 'cause I'm
gonna make sure I'm gonna get stronger, yeah.

I don't wanna wait until the storm,
when something's wrong and now you're gone and I can't
I wanna tell you something,
give you something, show you in so many ways,
'cause it would all mean nothing if I don't say something before it all blows away.

Don't wanna wait to bring you flowers, waste another hour,
let another day. I wanna tell you something,

show you something; won’t wait ’til it’s too late. I can’t wait, I can’t wait,

I won’t wait, I don’t wanna wait.

I can’t wait, I can’t wait, I won’t wait, I don’t wanna wait.
I can’t wait, I can’t wait, I can’t wait, I can’t wait,

I won’t wait, I won’t wait, I won’t wait, I won’t wait.

I can’t wait, I can’t wait, I can’t wait, I can’t wait,

I won’t wait, I won’t wait, I won’t wait, I won’t wait.

Optional Ending

Repeat and Fade

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bitter sweet, but it tastes good to me.
leaves you behind: take it natty, lye.

Take my turn, Heaven knows there's

crash and burn: that's how it's sposed to be.
so much more, more than what we see.

So don't rain on my parade.
Life's too short to waste one day. I'm gonna risk it all, the freedom to fall. Yes, it sure looks good to me.

Part 2.

Sure looks good to me.
Gsus    G
(Hoo,    hoo,____
ooh,____ hoo.)_____

Bb   C   G
Yeah,  yeah,  yeah_____

Gsus   G   Fsus   F   Bb   C
(Hoo,  hoo,____
ooh,____ hoo.)_____
Yeah,  yeah,  yeah_____

G
Deep in my mind, I'm secure,_____

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we're gettin' by. Wanna see the light 'fore I die, 'fore I lie
in an empty space. The darkness comes and I been
tellin' my soul, and me and myself, we turn around,
we're gettin' old. But the lightning crashin', fool
-ish emotions are the bruises and the beauty of this moment that we're feelin'. And I feel like I'm seein' the world inside of me, but I can tell you that I know it's gettin' easier to breathe. There's a cold in the morning, end
least equation of who we've become. It's a complex situation, so live, love life, give love.

Live, love life, give love. Live, love life, give love, 'cause who are we, anyway? So don't rain on
my parade._
Life's too short _
to waste one day._
I'm gonna

risk it all, _
the freedom to fall._
Yes, it

sure looks good to me._

It sure looks good to me._
I'm tellin' you,

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Eb  F  G

Sure looks good to me.  Yeah,

Eb  F  Gsus  G  Fsus  F

Sure looks good to me.  (Hoo, hoo, ooh, hoo.)  Me,

Eb  C  G  Gsus  G

Looks good to me.  (Hoo, hoo,

Fsus  F  Eb  C  G

(Ooh, hoo.)  Yeah, yeah, yeah.