piano / vocal / guitar

the diary of alicia keys

ISBN 1-84328-694-7

Published by International Music Publications Ltd
Warner Music Group
Griffin House 161 Hammersmith Road London England W6 8BS

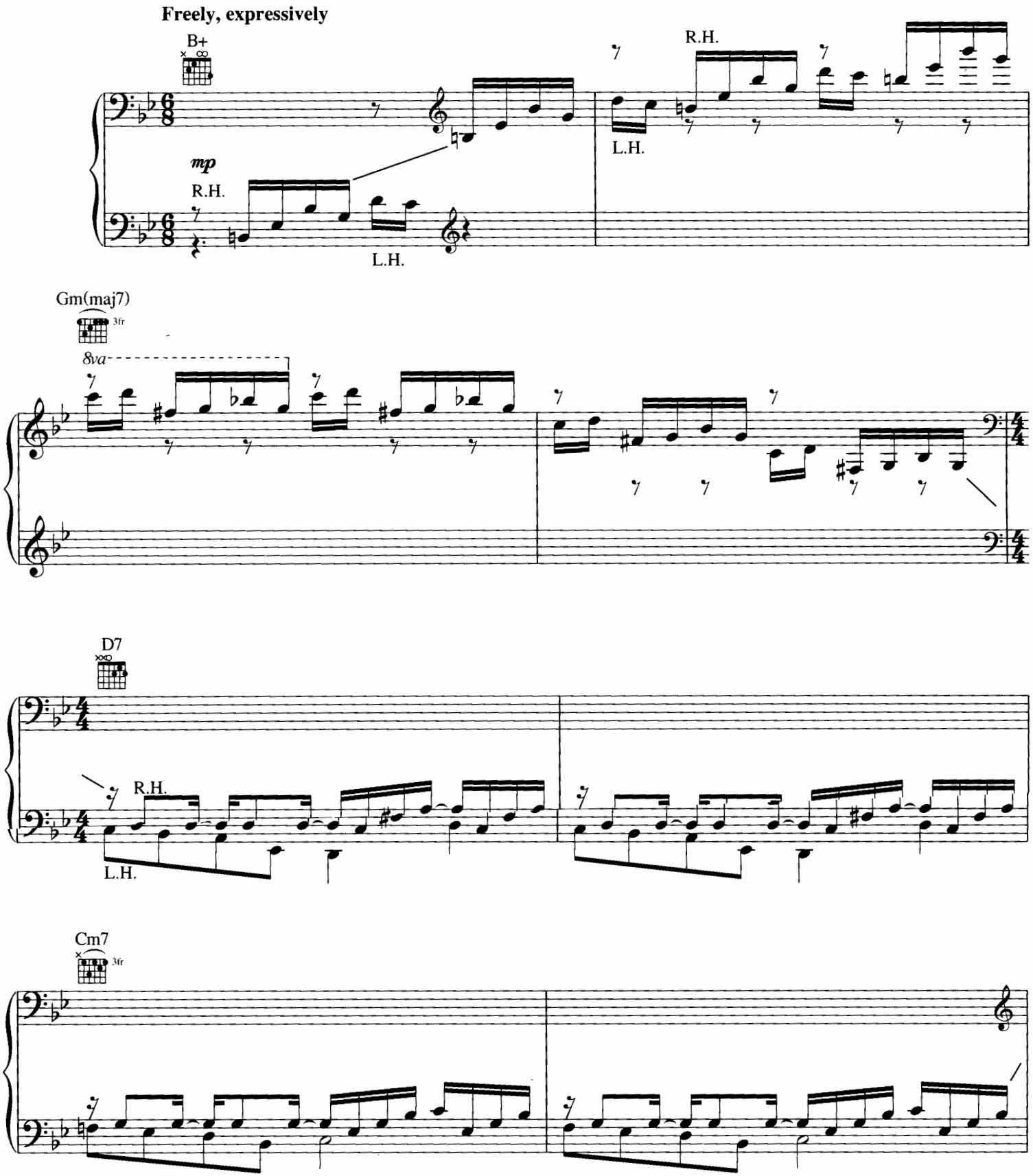
Copyright © 2004 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

4 Harlem's Nocturne
9 Karma
16 Heartburn
25 If I Was Your Woman/Walk on By
32 You Don't Know My Name
41 If I Ain't Got You
48 Diary
56 Dragon Days
64 Wake Up
71 So Simple
80 When You Really Love Someone
87 Feeling U, Feeling Me (Interlude)
90 Slow Down
97 Samsonite Man
106 Nobody Not Really

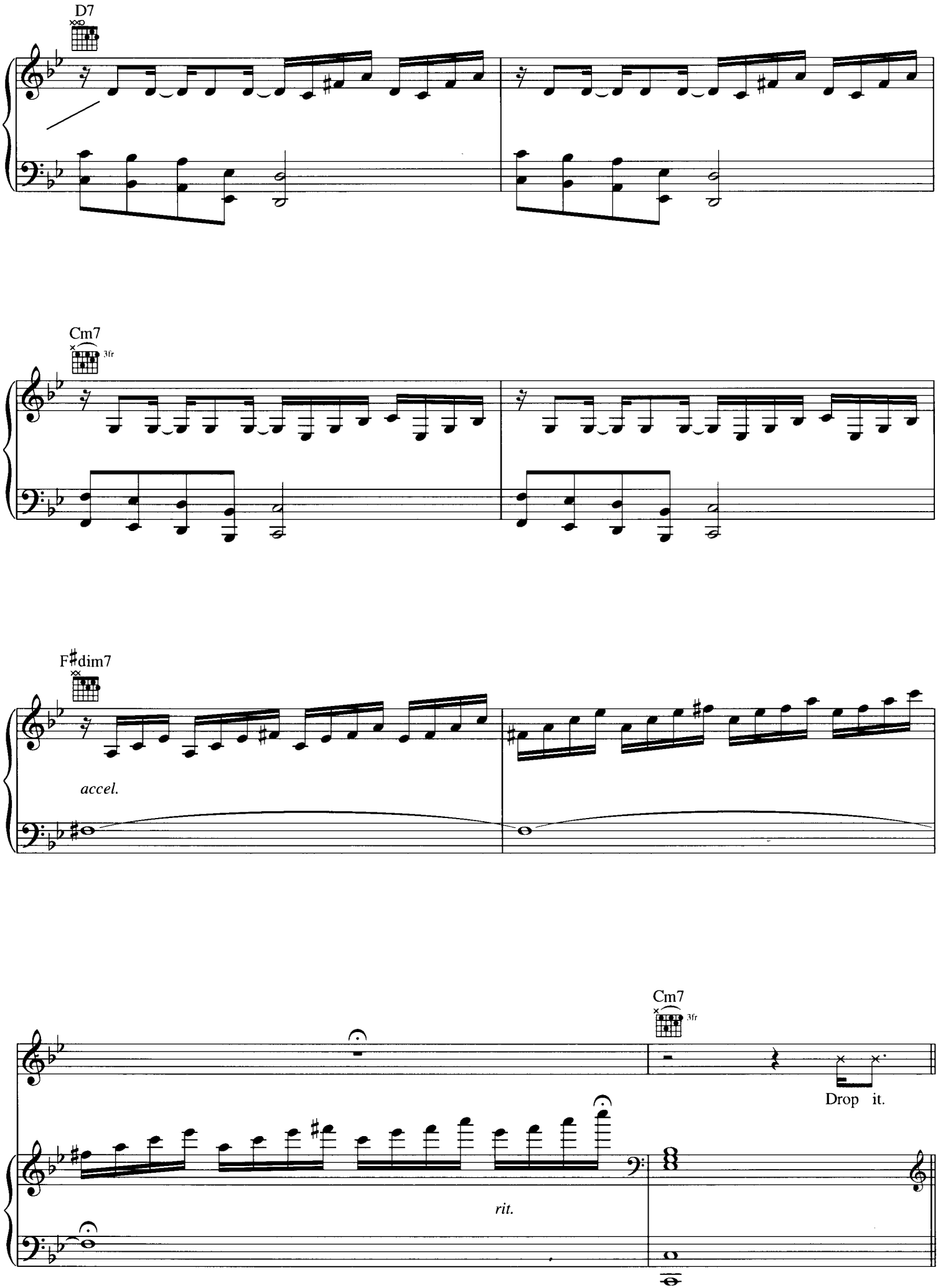
HARLEM'S NOCTURNE

Words and Music by
ALICIA KEYS



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

© 2003 EMI APRIL MUSIC INC. and LELLOW PRODUCTIONS
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission


D7
Cm7
3fr
F♯dim7
accel.
Cm7
3fr
Drop it.
rit.

Moderately, steadily

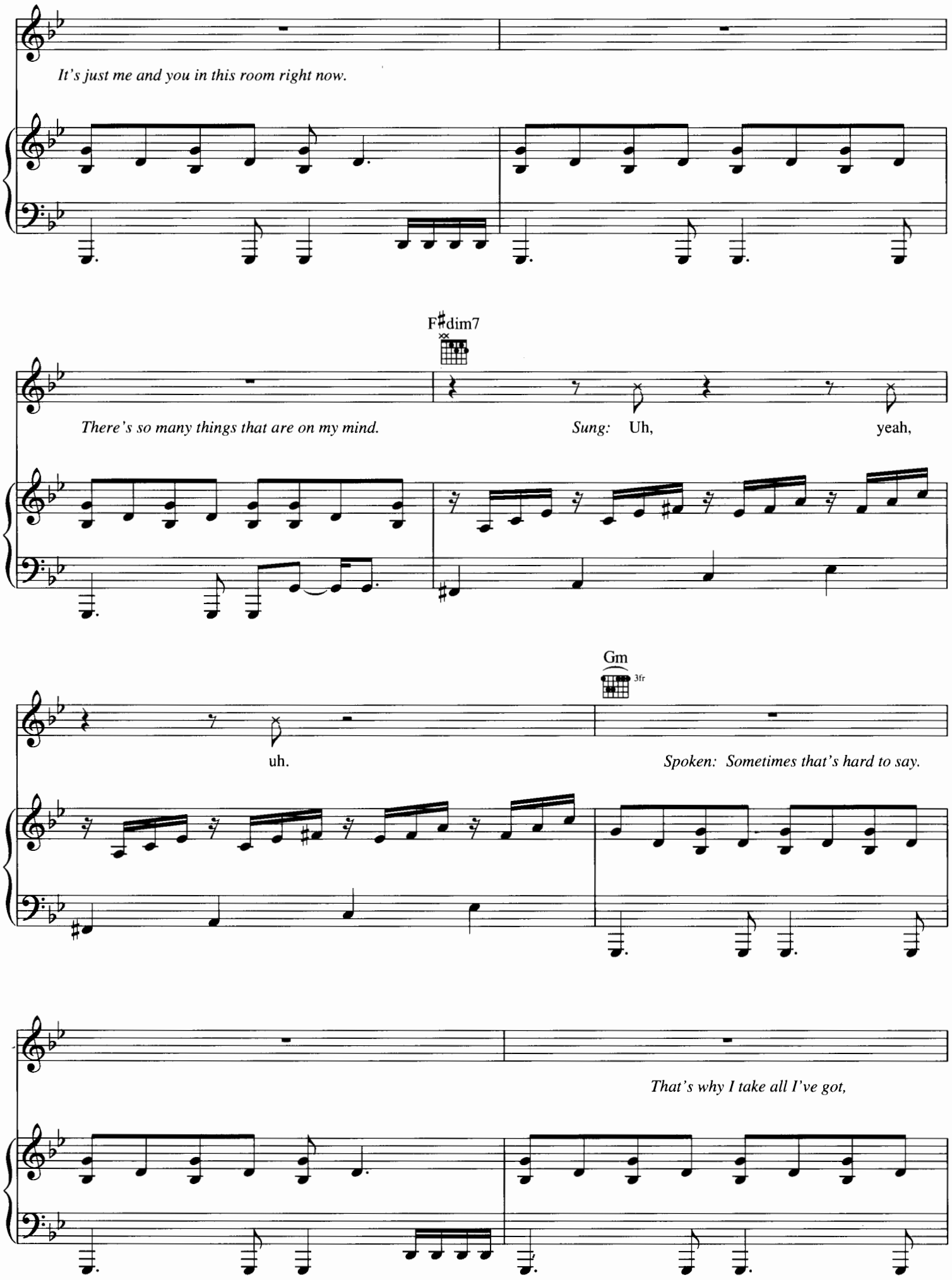
Gm

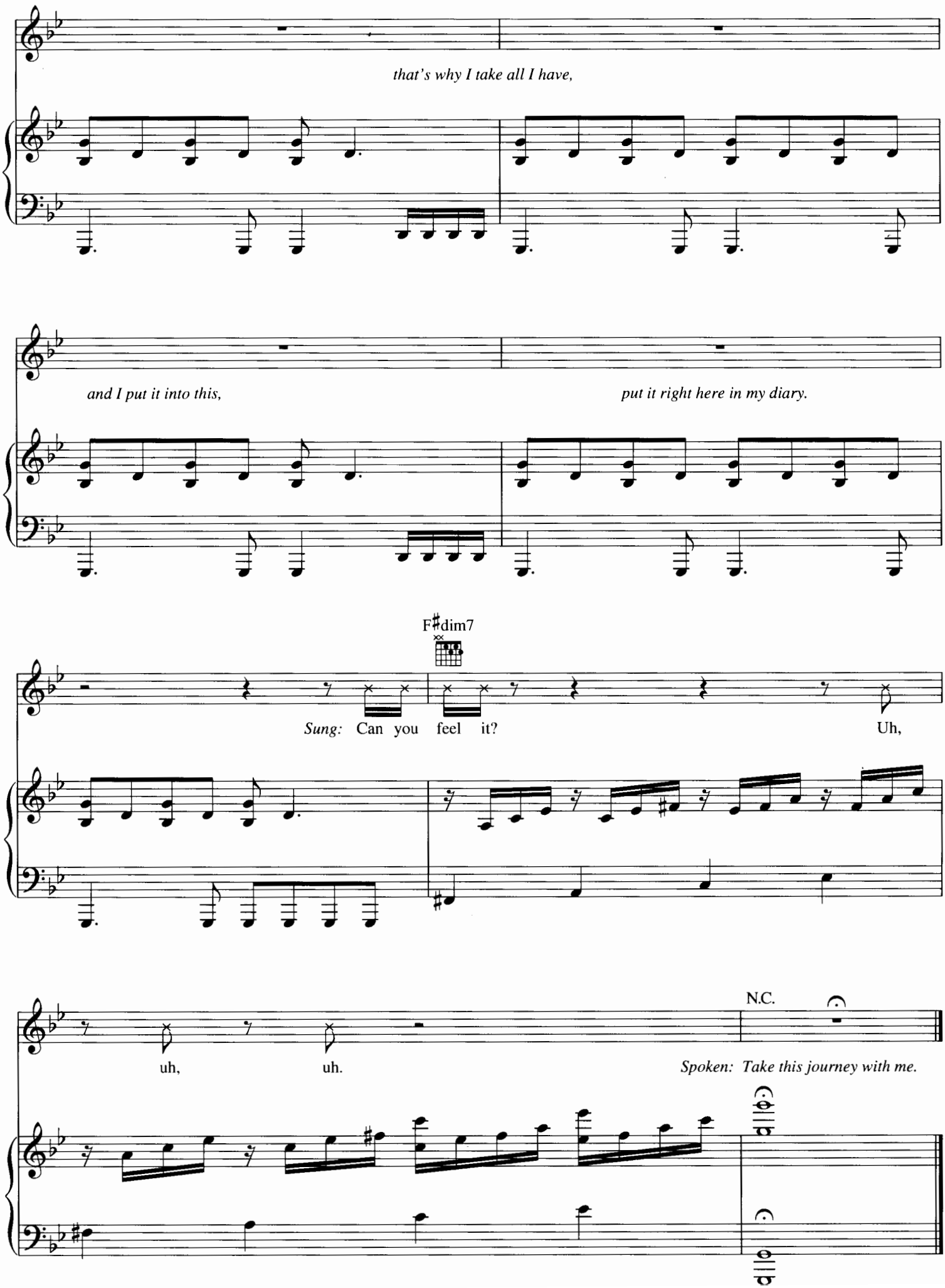
3fr

Yeah. Yeah.

Spoken: Come in for a minute.

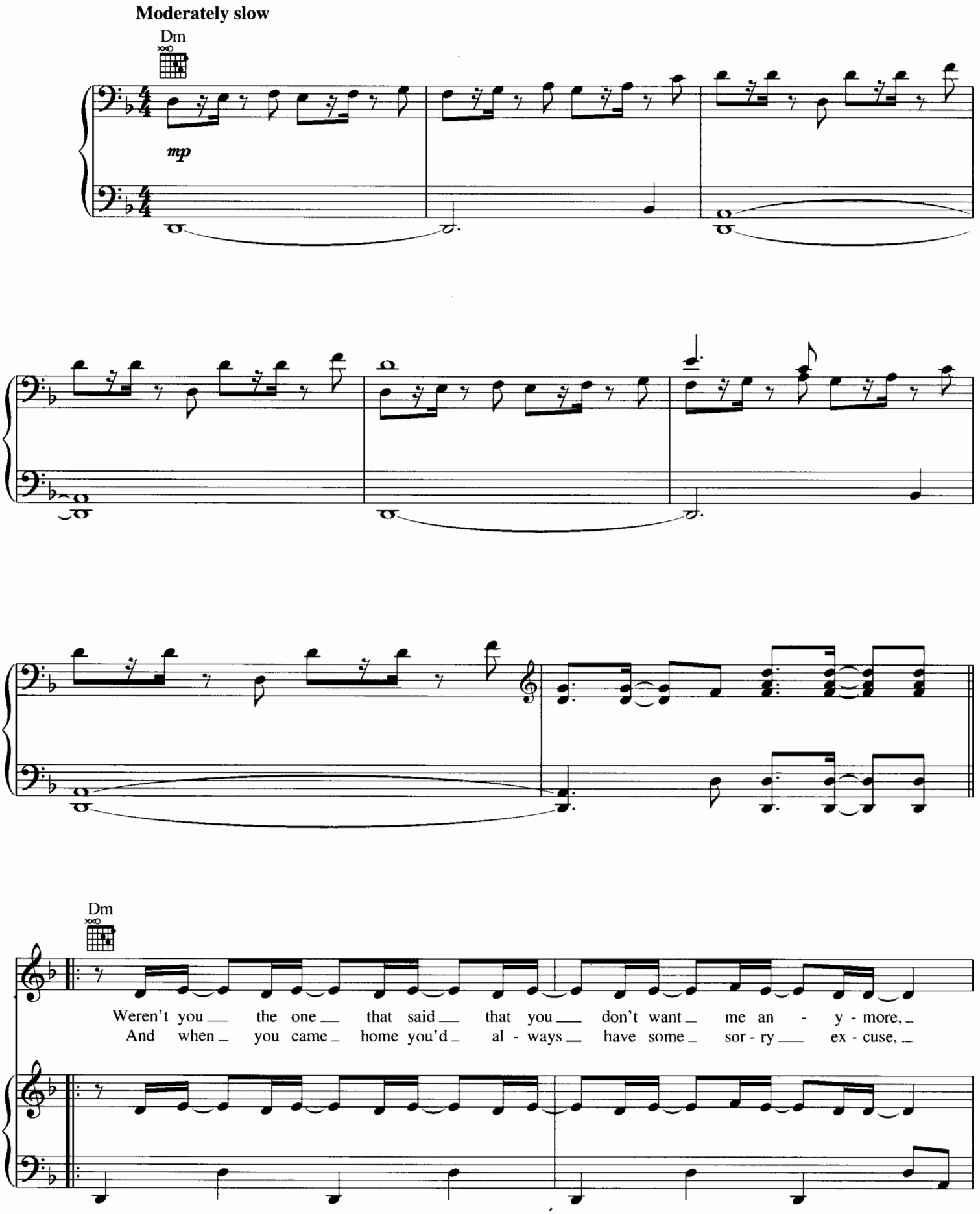
Welcome back


It's just me and you in this room right now.
F♯dim7
There's so many things that are on my mind.
Sung: Uh, yeah,
Gm
3fr
uh.
Spoken: Sometimes that's hard to say.
That's why I take all I've got,

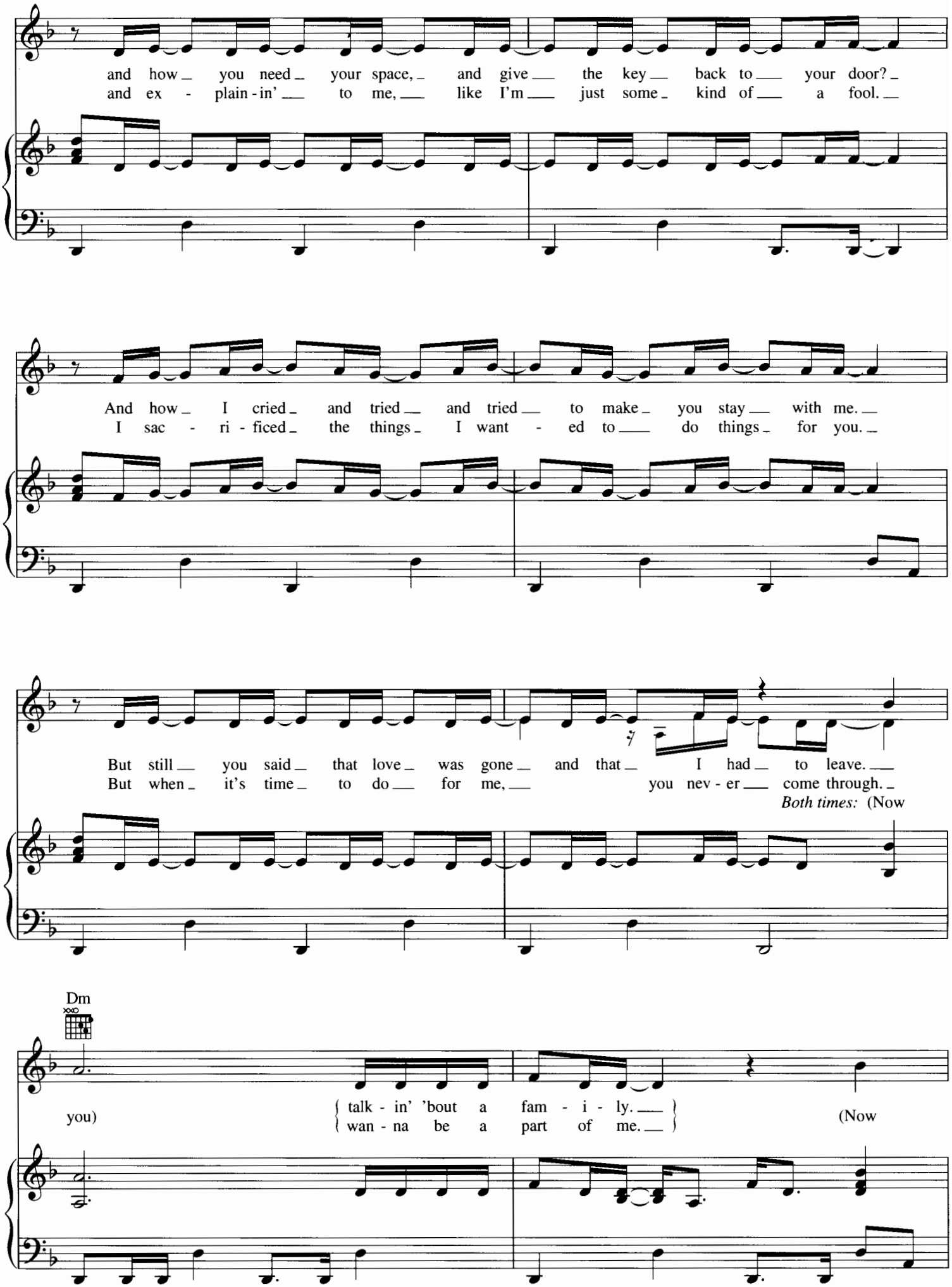

that's why I take all I have,
and I put it into this,
put it right here in my diary.
F♯dim7
Sung: Can you feel it?
Uh,
uh,
uh.
N.C.
Spoken: Take this journey with me.

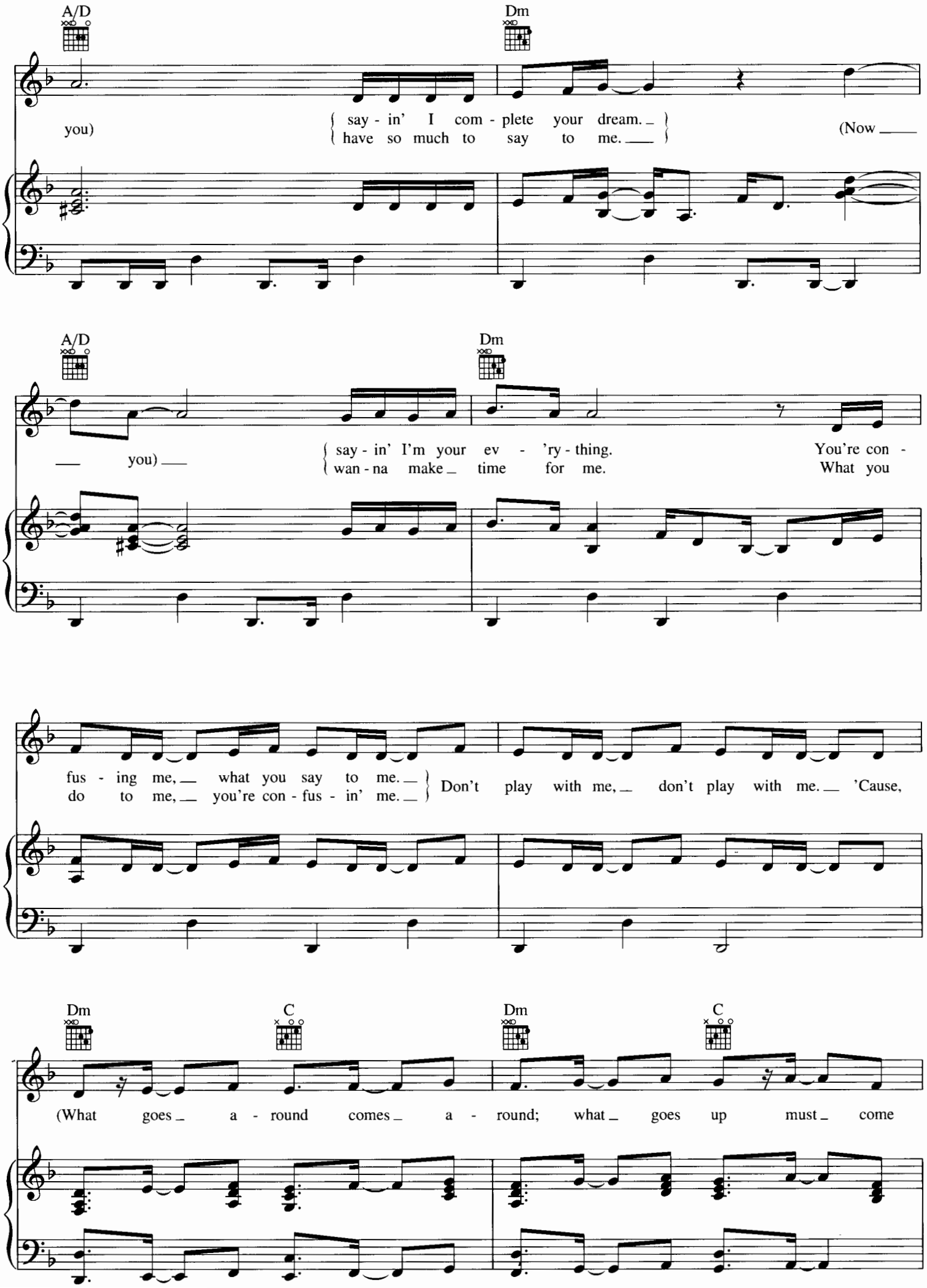
KARMA

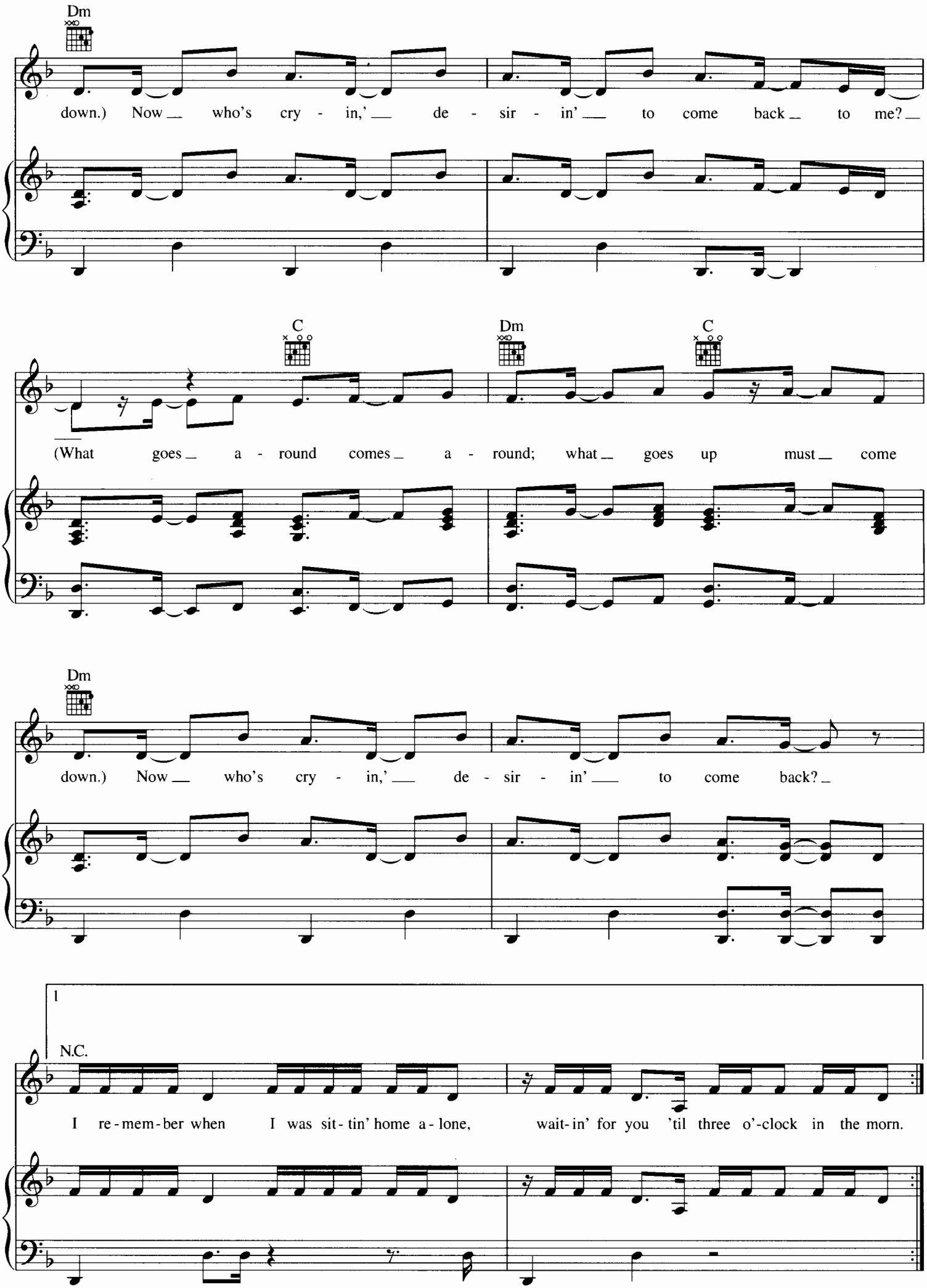
Words and Music by KERRY BROTHERS, JR.,
ALICIA KEYS and TANEISHA SMITH

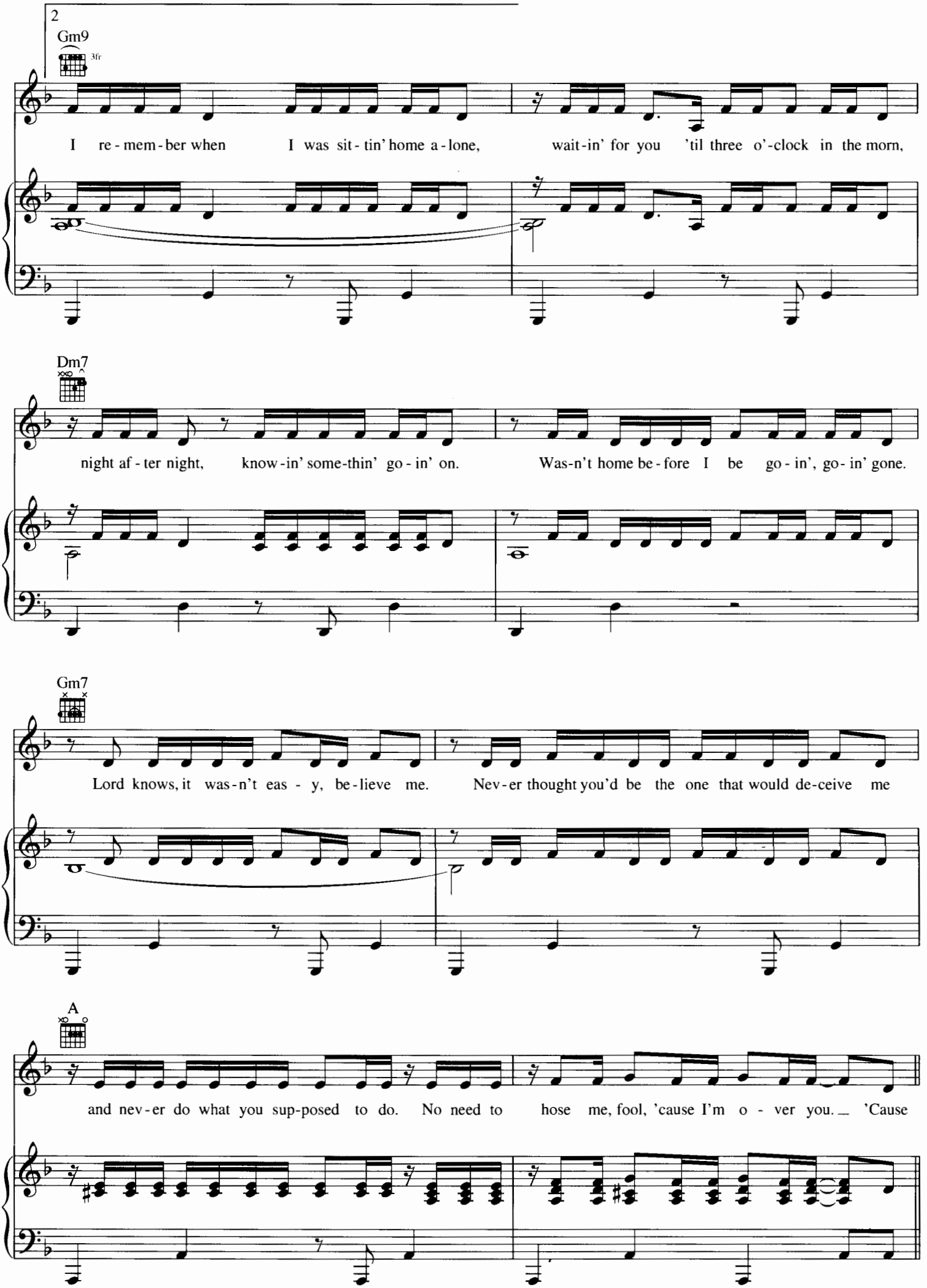


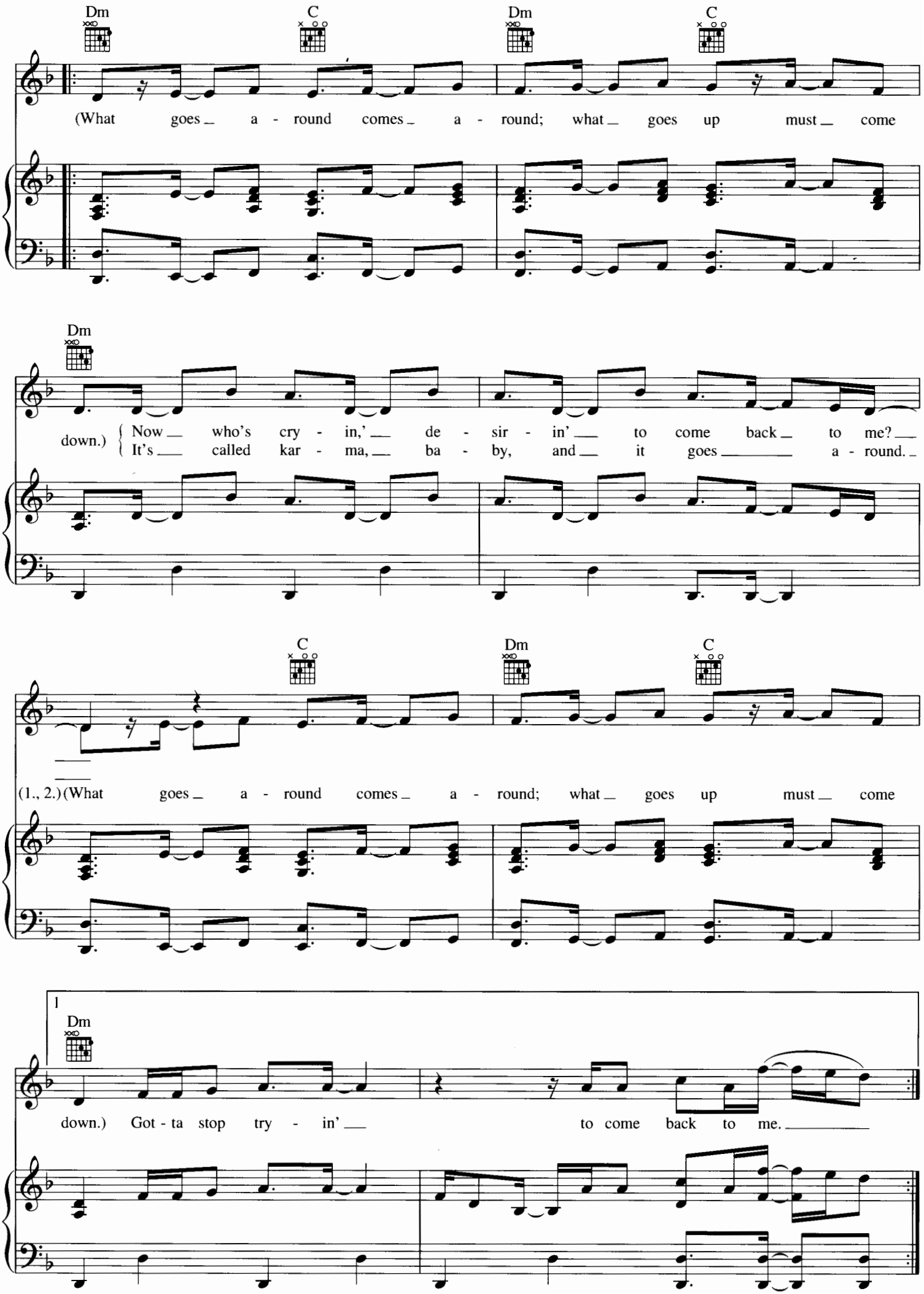
© 2003 EMI APRIL MUSIC INC., BOOK OF DANIEL, LELLOW PRODUCTIONS, KRUCIALKEYS2LIFE MUSIC and TANEISHA SMITH DESIGNEE
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

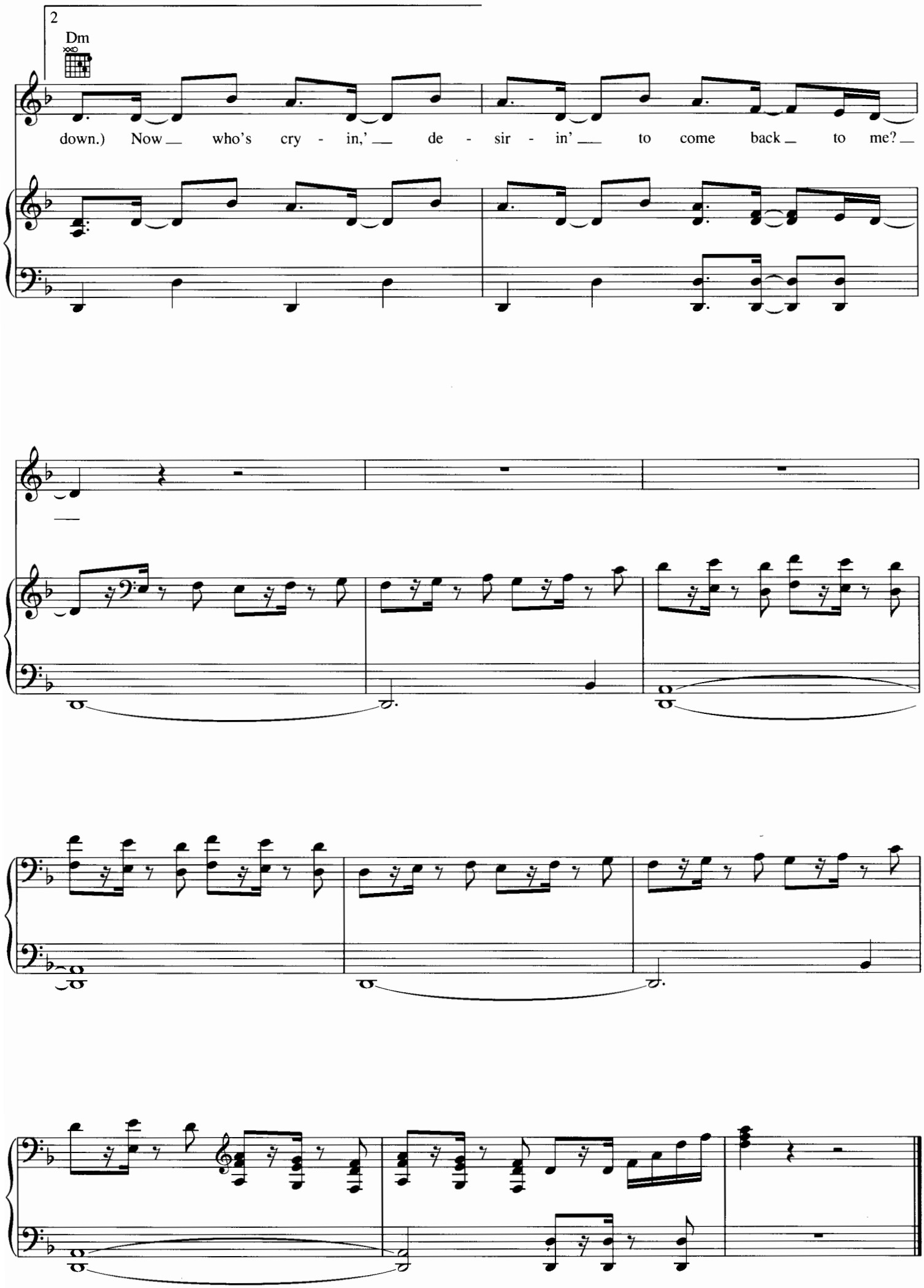

and how you need your space, and give the key back to your door?
and ex - plain - in' to me, like I'm just some kind of a fool.
And how I cried and tried and tried to make you stay with me.
I sac - ri - ficed the things I want - ed to do things for you.
But still you said that love was gone and that I had to leave.
But when it's time to do for me, you nev - er come through.
Both times: (Now
Dm
you)
talk - in' 'bout a fam - i - ly.
wan - na be a part of me.
(Now


A/D
Dm
you)
say - in' I com - plete your dream.
have so much to say to me.
(Now
A/D
Dm
you)
say - in' I'm your ev - 'ry - thing.
wan - na make time for me.
You're con -
What you
fus - ing me, what you say to me.
do to me, you're con - fus - in' me.
Don't play with me, don't play with me. 'Cause,
Dm
C
Dm
C
(What goes a - round comes a - round; what goes up must come


Dm
down.) Now who's cry - in,' de - sir - in' to come back to me?
C
Dm
C
(What goes a - round comes a - round; what goes up must come
Dm
down.) Now who's cry - in,' de - sir - in' to come back?
1
N.C.
I re-mem-ber when I was sit-tin' home a-lone, wait-in' for you 'til three o'-clock in the morn.

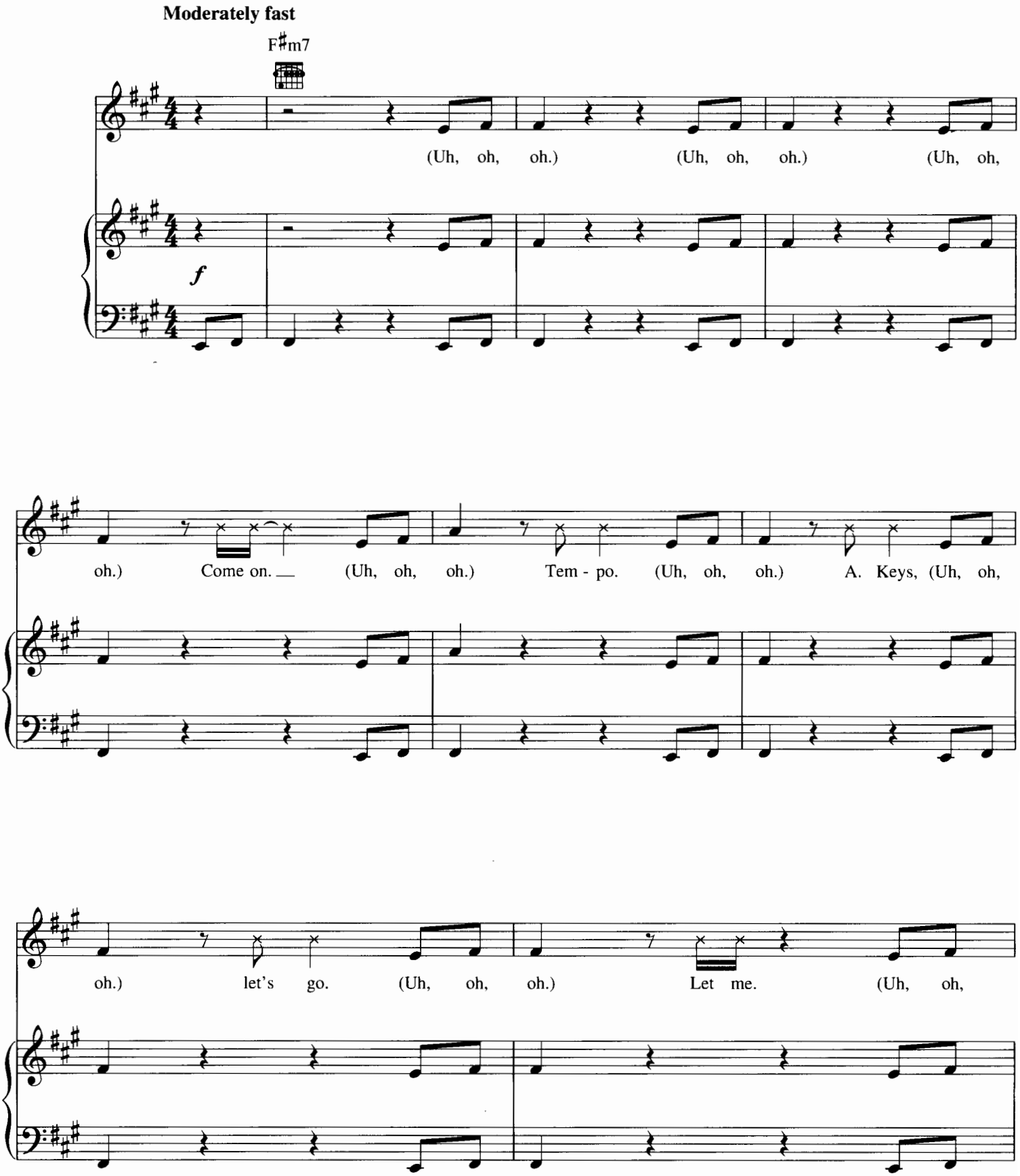

2
Gm9
3fr
I re-mem-ber when I was sit-tin' home a-lone, wait-in' for you 'til three o'-clock in the morn,
Dm7
night af-ter night, know-in' some-thin' go-in' on. Was-n't home be-fore I be go-in', go-in' gone.
Gm7
Lord knows, it was-n't eas-y, be-lieve me. Nev-er thought you'd be the one that would de-ceive me
A
and nev-er do what you sup-posed to do. No need to hose me, fool, 'cause I'm o-ver you. 'Cause


Dm
C
Dm
C
(What goes a - round comes a - round; what goes up must come
Dm
down.) Now who's cry - in,' de - sir - in' to come back to me?
It's called kar - ma, ba - by, and it goes a - round.
C
Dm
C
(1., 2.)(What goes a - round comes a - round; what goes up must come
1
Dm
down.) Got - ta stop try - in' to come back to me.

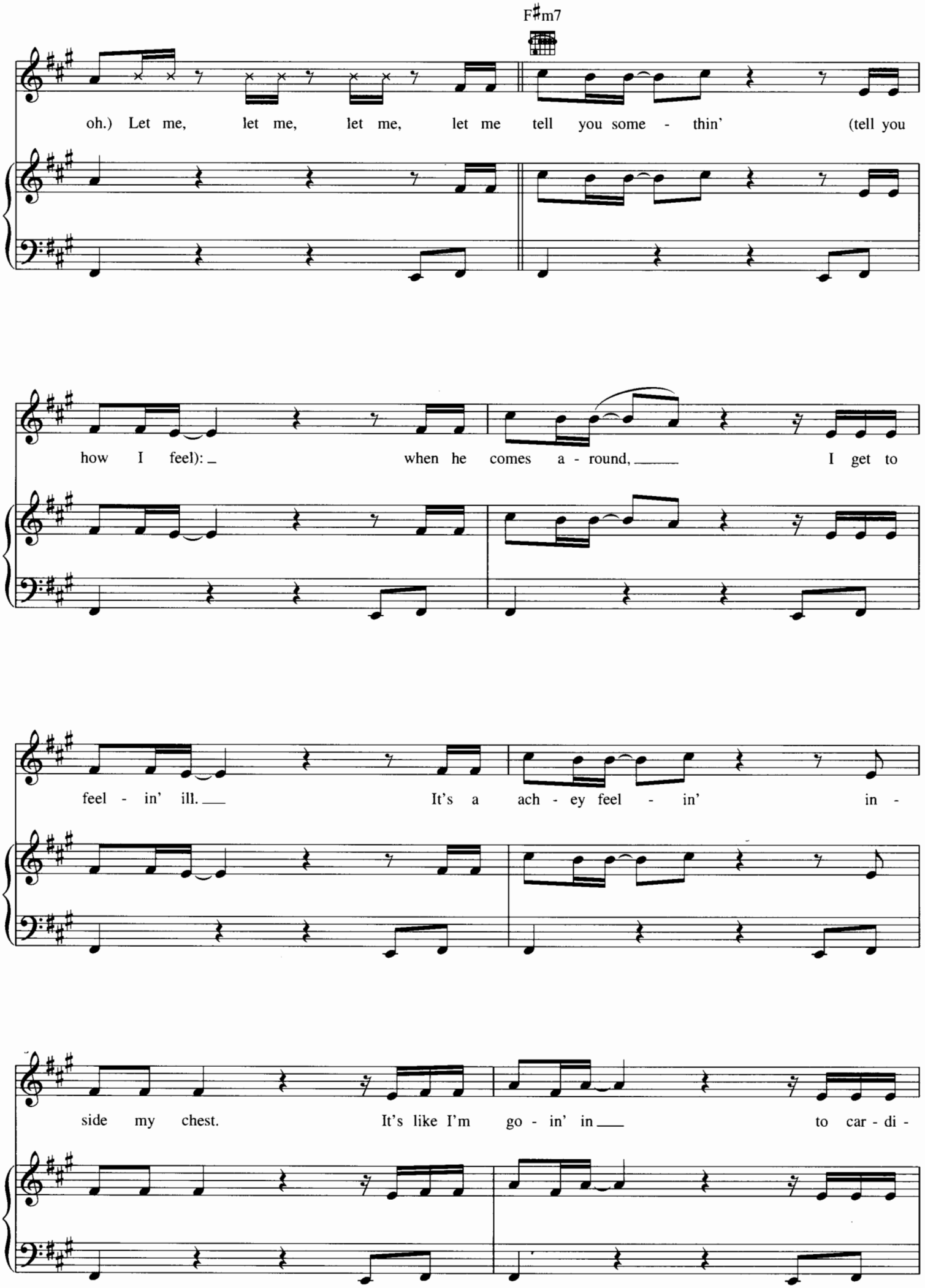

2
Dm
down.) Now who's cry - in,' de - sir - in' to come back to me?

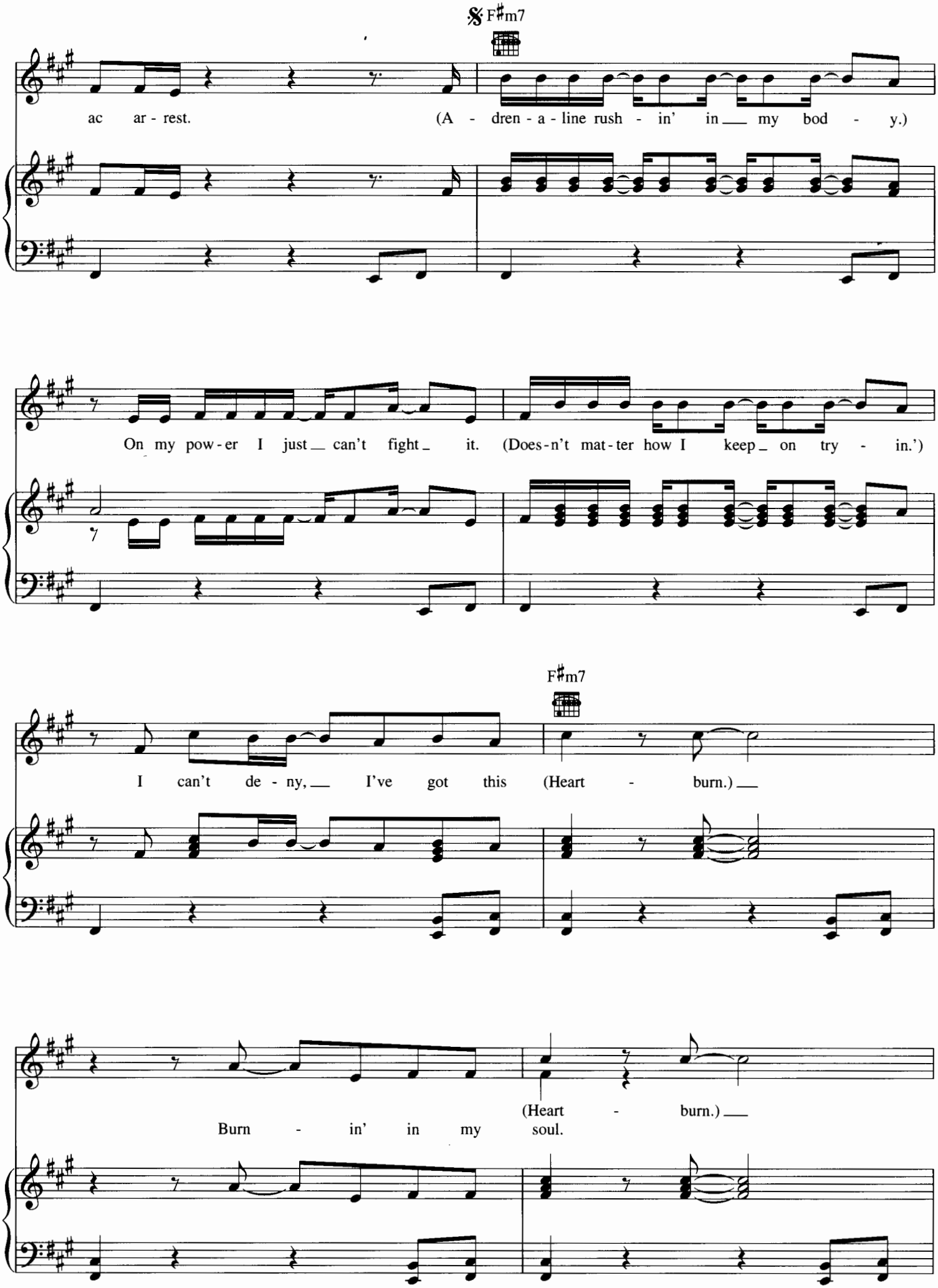
HEARTBURN

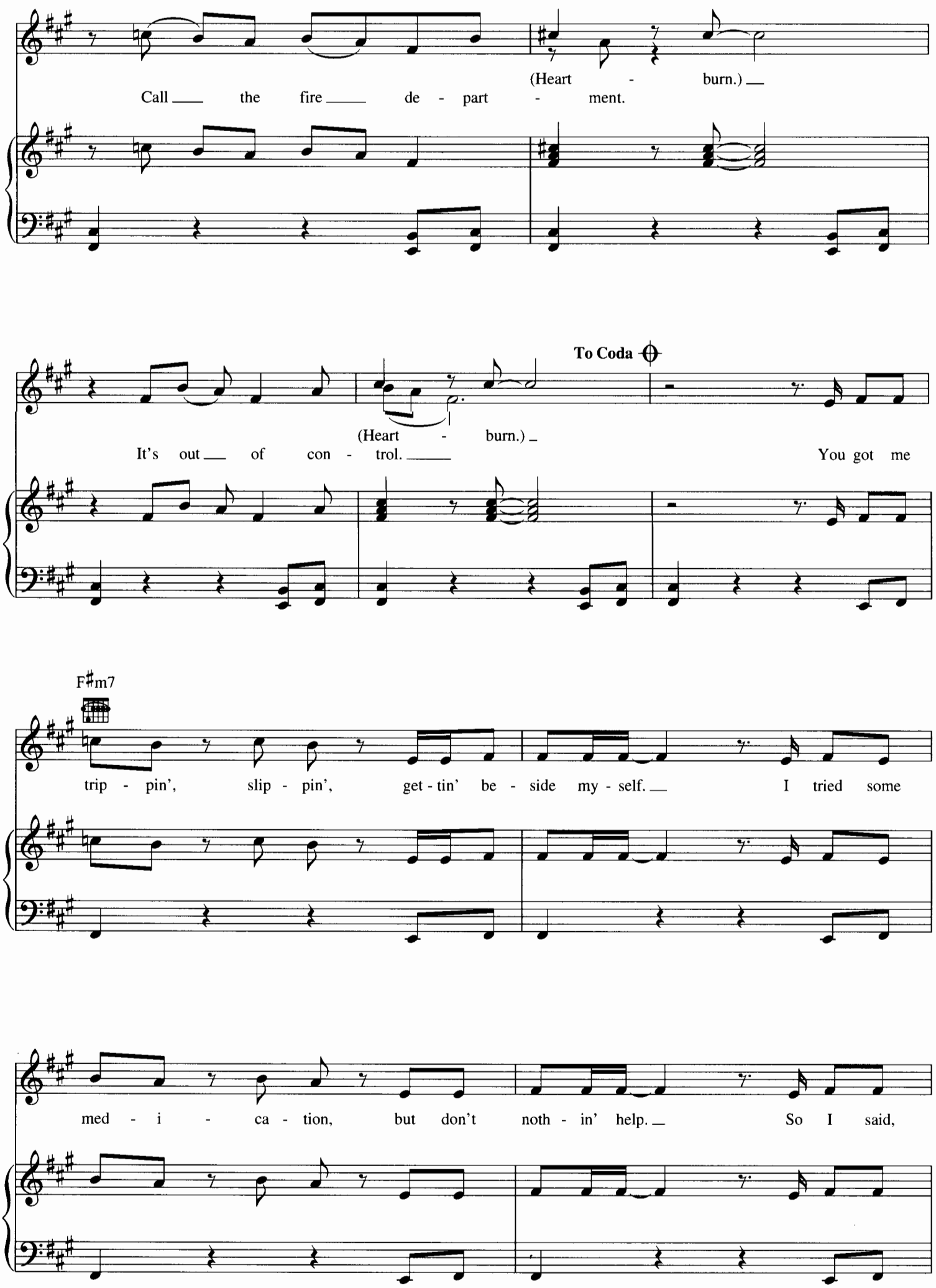
Words and Music by ALICIA KEYS,
ERIKA ROSE, WALTER WORTH MILLSAP,
CANDICE NELSON and TIMOTHY Z. MOSLEY

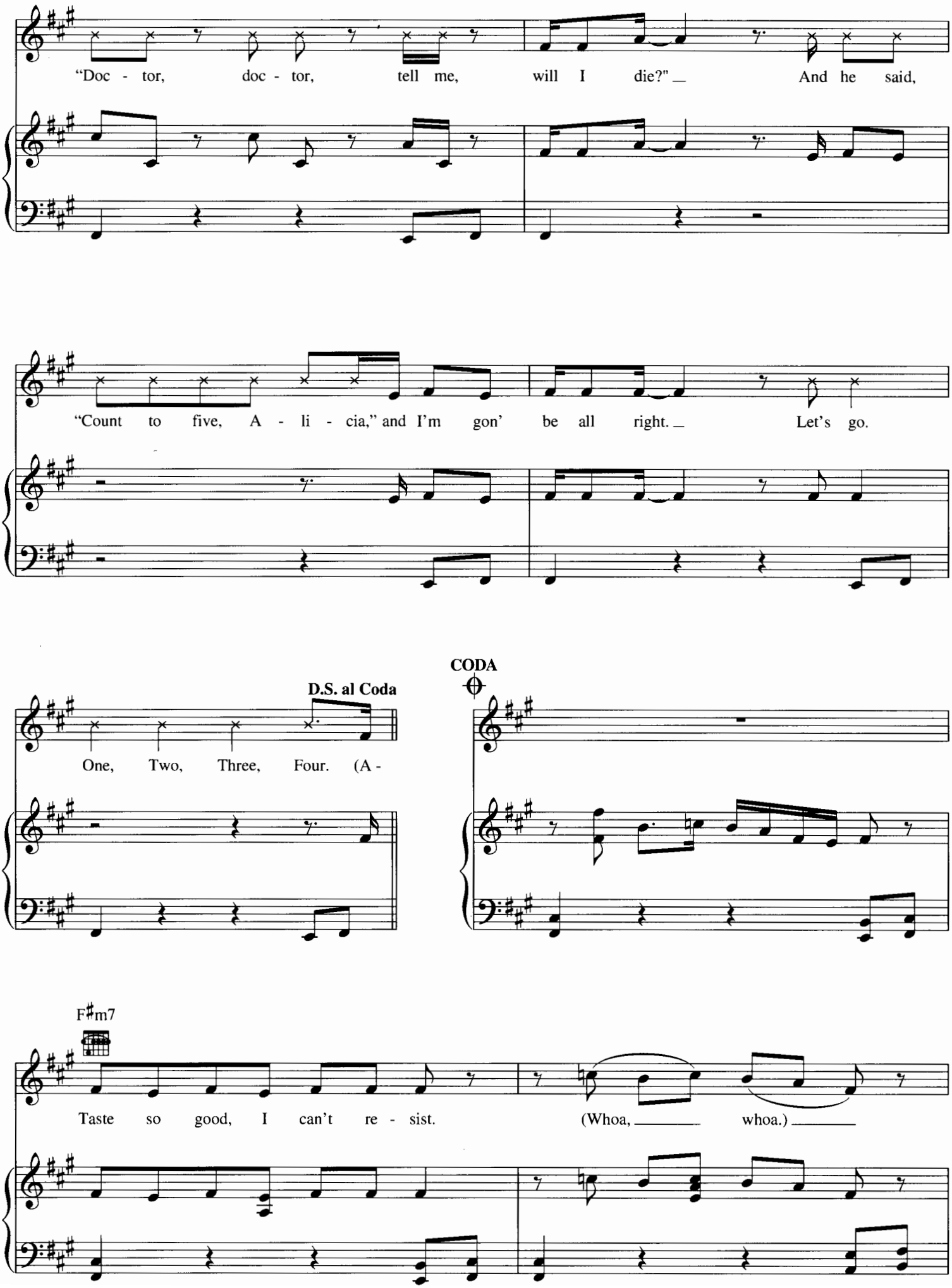


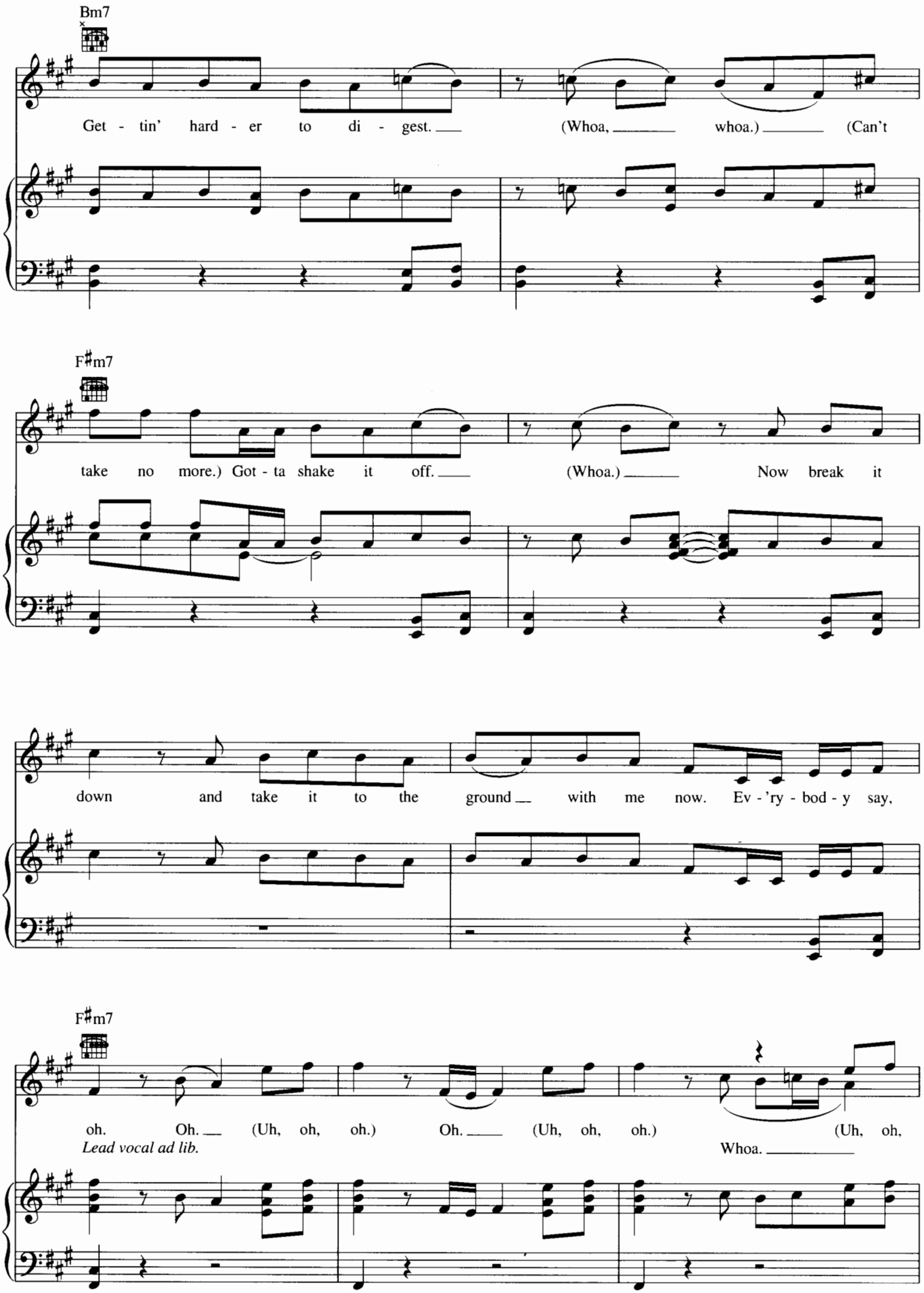
© 2003 EMI APRIL MUSIC INC., LELLOW PRODUCTIONS, KRUCIALKEYS2LIFE MUSIC, PHOENIX ROSE MUSIC PUBLISHING,
CONJUNCTION MUSIC PUBLISHING, BREAD WINNER and VIRGINIA BEACH MUSIC
All Rights for LELLOW PRODUCTIONS, KRUCIALKEYS2LIFE MUSIC, PHOENIX ROSE MUSIC PUBLISHING
and CONJUNCTION MUSIC PUBLISHING Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

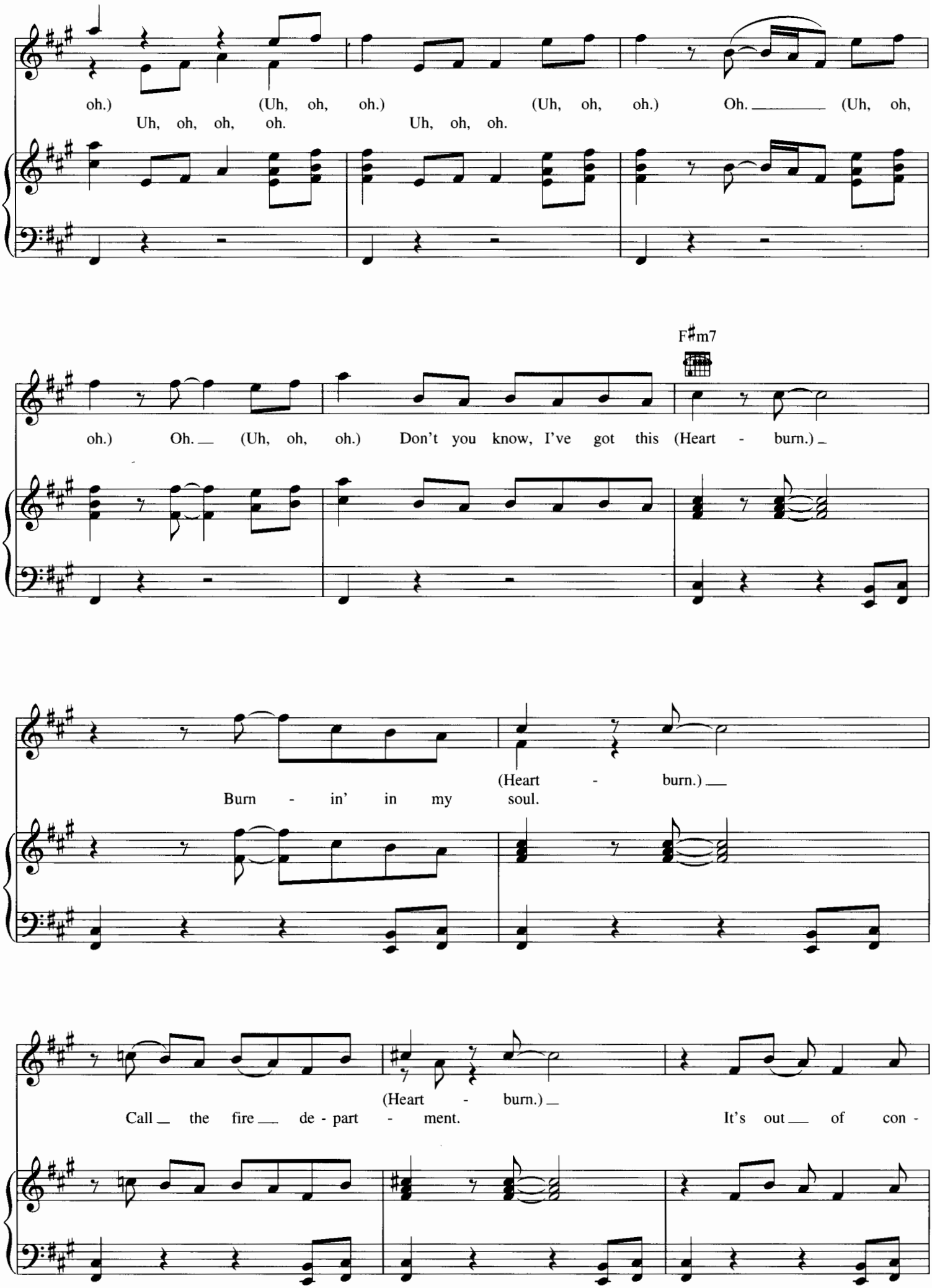

F♯m7
oh.) Let me, let me, let me, let me tell you some - thin' (tell you
how I feel): when he comes a - round, I get to
feel - in' ill. It's a ach - ey feel - in' in -
side my chest. It's like I'm go - in' in to car - di -

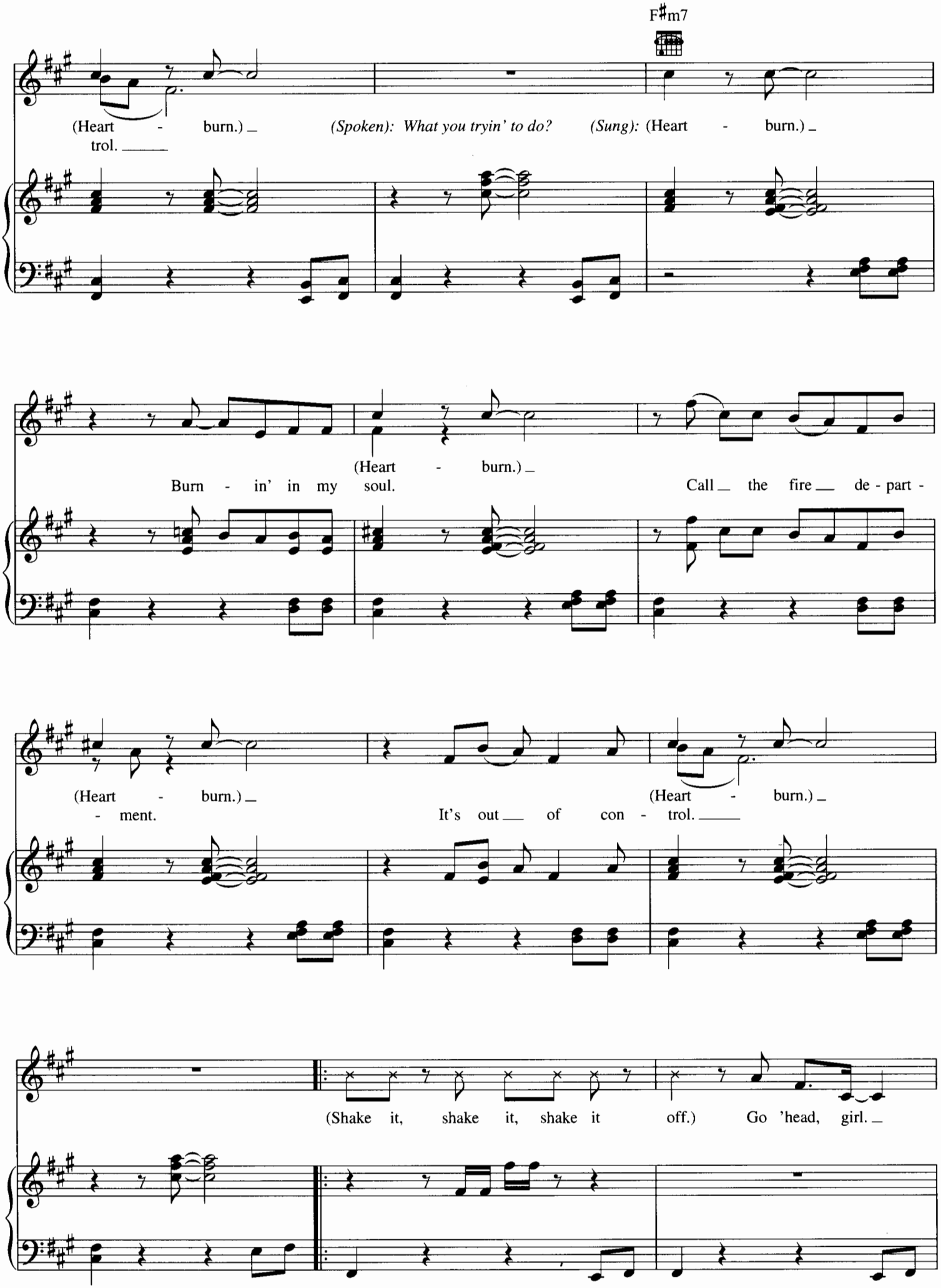

𝄋 F♯m7
ac ar - rest. (A - dren - a - line rush - in' in my bod - y.)
On my pow - er I just can't fight it. (Does - n't mat - ter how I keep on try - in.')
F♯m7
I can't de - ny, I've got this (Heart - burn.)
(Heart - burn.)
Burn - in' in my soul.

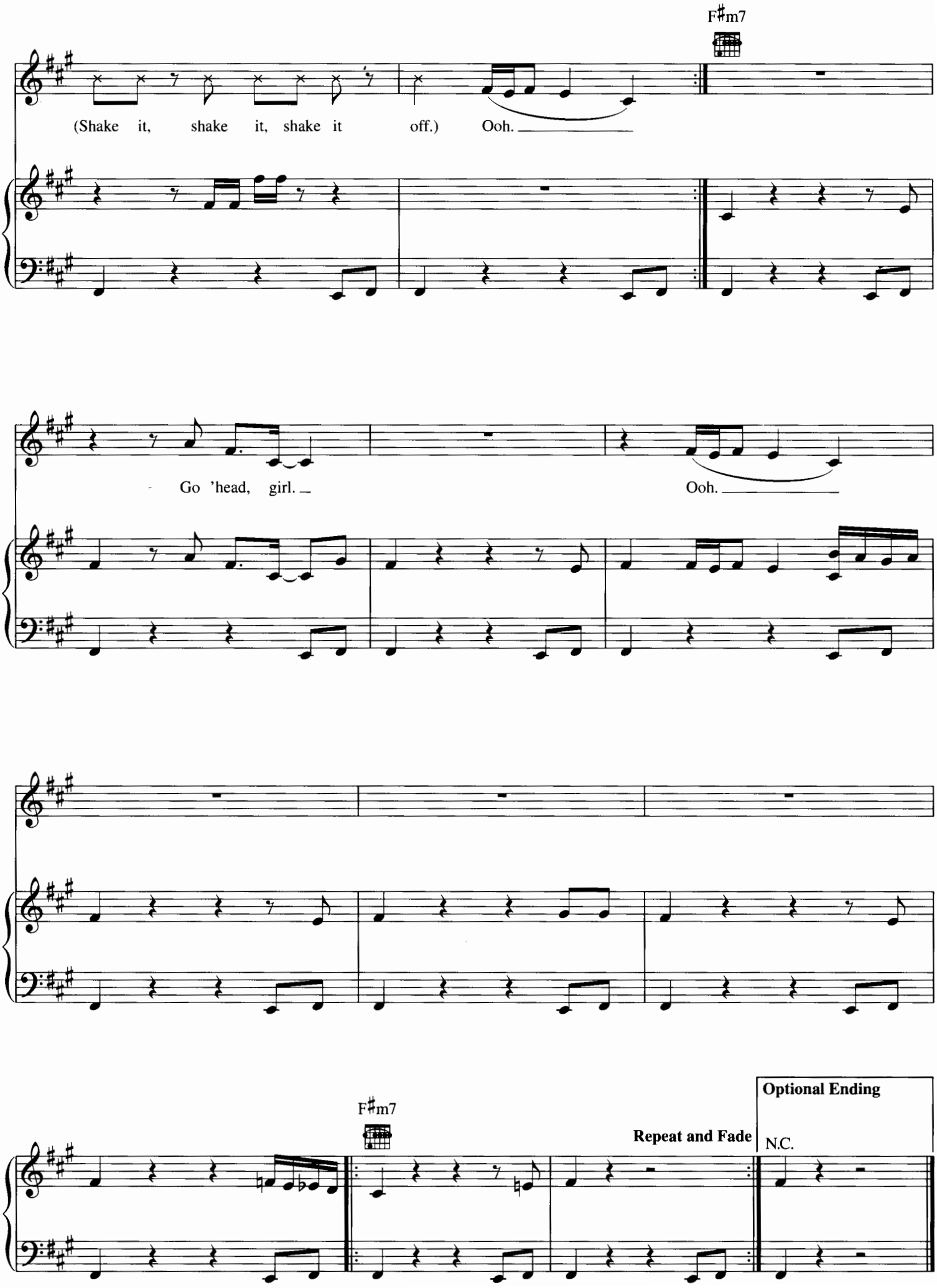

(Heart - burn.)
Call the fire de - part - ment.
To Coda
(Heart - burn.)
It's out of con - trol.
You got me
F♯m7
trip - pin', slip - pin', get - tin' be - side my - self.
I tried some
med - i - ca - tion, but don't noth - in' help.
So I said,


"Doc - tor, doc - tor, tell me, will I die?" _ And he said,
"Count to five, A - li - cia," and I'm gon' be all right. _ Let's go.
D.S. al Coda
One, Two, Three, Four. (A -
CODA
F♯m7
Taste so good, I can't re - sist. (Whoa, _____ whoa.) _____


Bm7
Get - tin' hard - er to di - gest. (Whoa, whoa.) (Can't
F♯m7
take no more.) Got - ta shake it off. (Whoa.) Now break it
down and take it to the ground with me now. Ev - 'ry - bod - y say,
F♯m7
oh. Oh. (Uh, oh, oh.) Oh. (Uh, oh, oh.) (Uh, oh,
Lead vocal ad lib.
Whoa.


oh.) (Uh, oh, oh.) (Uh, oh, oh.) Oh. (Uh, oh,
Uh, oh, oh, oh. Uh, oh, oh.
F♯m7
oh.) Oh. (Uh, oh, oh.) Don't you know, I've got this (Heart - burn.)
(Heart - burn.)
Burn - in' in my soul.
(Heart - burn.)
Call the fire de - part - ment. It's out of con -


F♯m7
(Heart - burn.) _ trol. _____
(Spoken): What you tryin' to do?
(Sung): (Heart - burn.) _
(Heart - burn.) _
Burn - in' in my soul.
Call _ the fire _ de - part -
(Heart - burn.) _ - ment.
(Heart - burn.) _
It's out _ of con - trol. _____
(Shake it, shake it, shake it off.)
Go 'head, girl. _

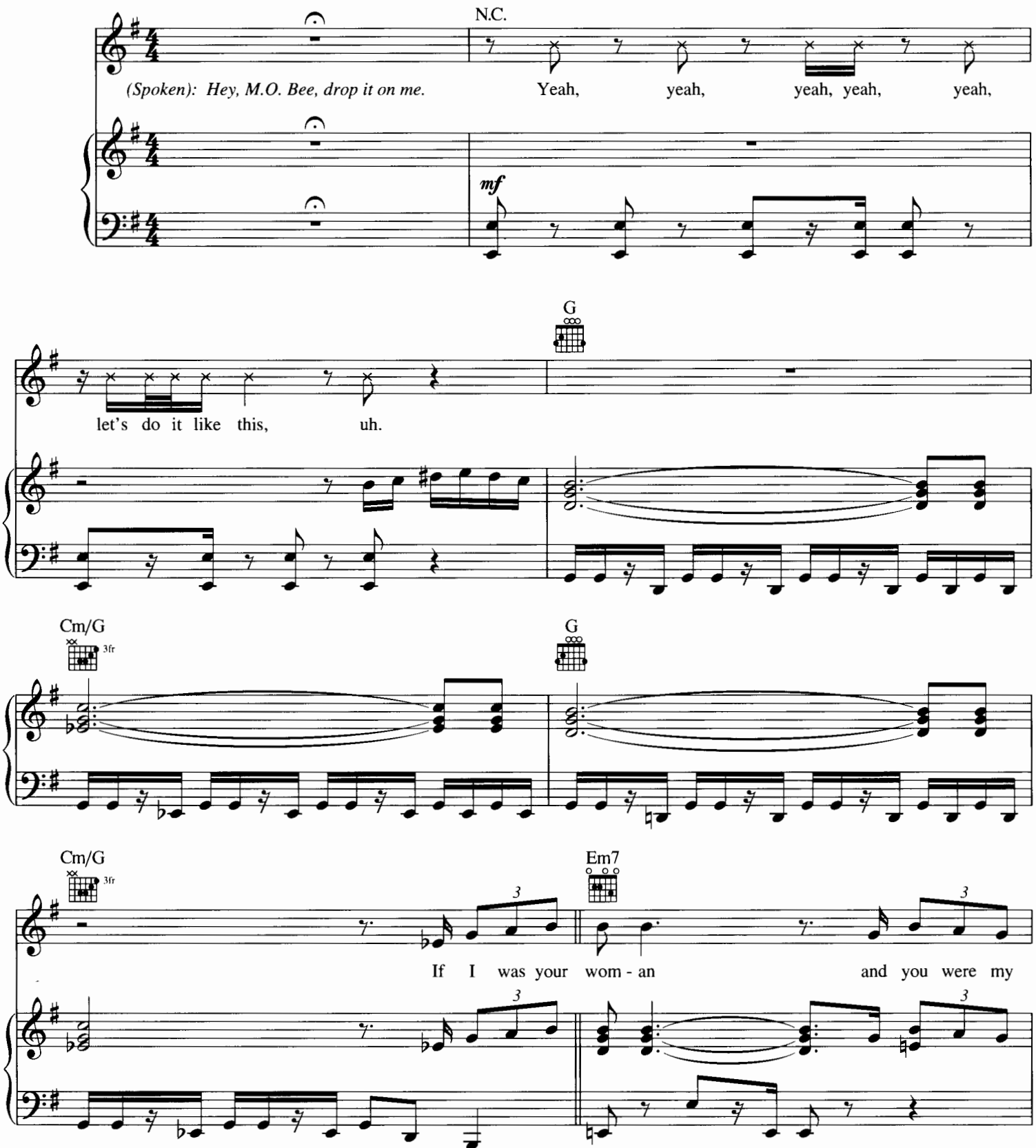

F♯m7
(Shake it, shake it, shake it off.) Ooh.
Go 'head, girl.
Ooh.
F♯m7
Repeat and Fade
Optional Ending
N.C.

IF I WAS YOUR WOMAN/ WALK ON BY

IF I WERE YOUR WOMAN
Words and Music by CLAY McMURRAY,
PAMELA SAWYER and GLORIA JAMES

WALK ON BY
Lyric by HAL DAVID
Music by BURT BACHARACH

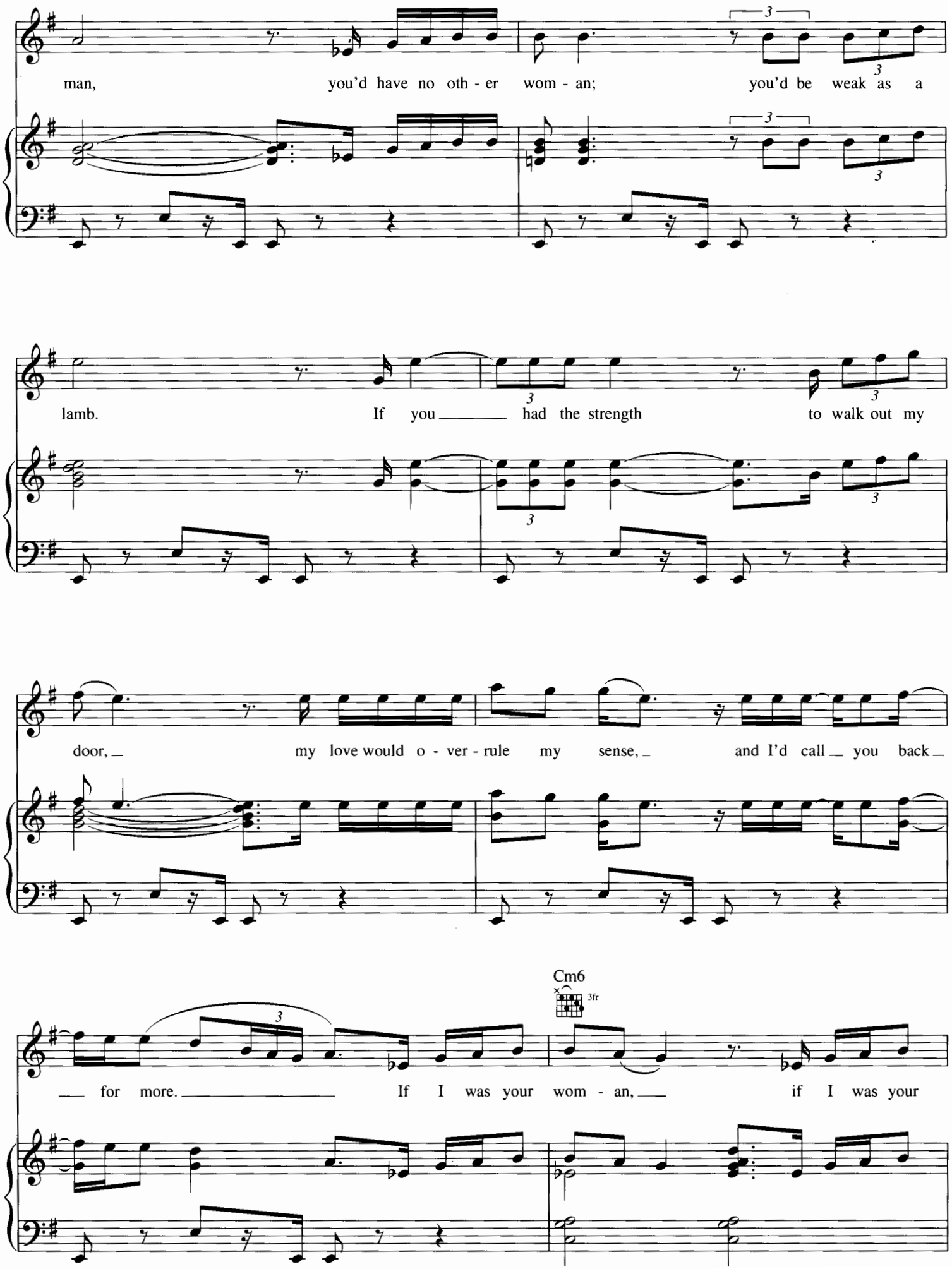
Moderately slow

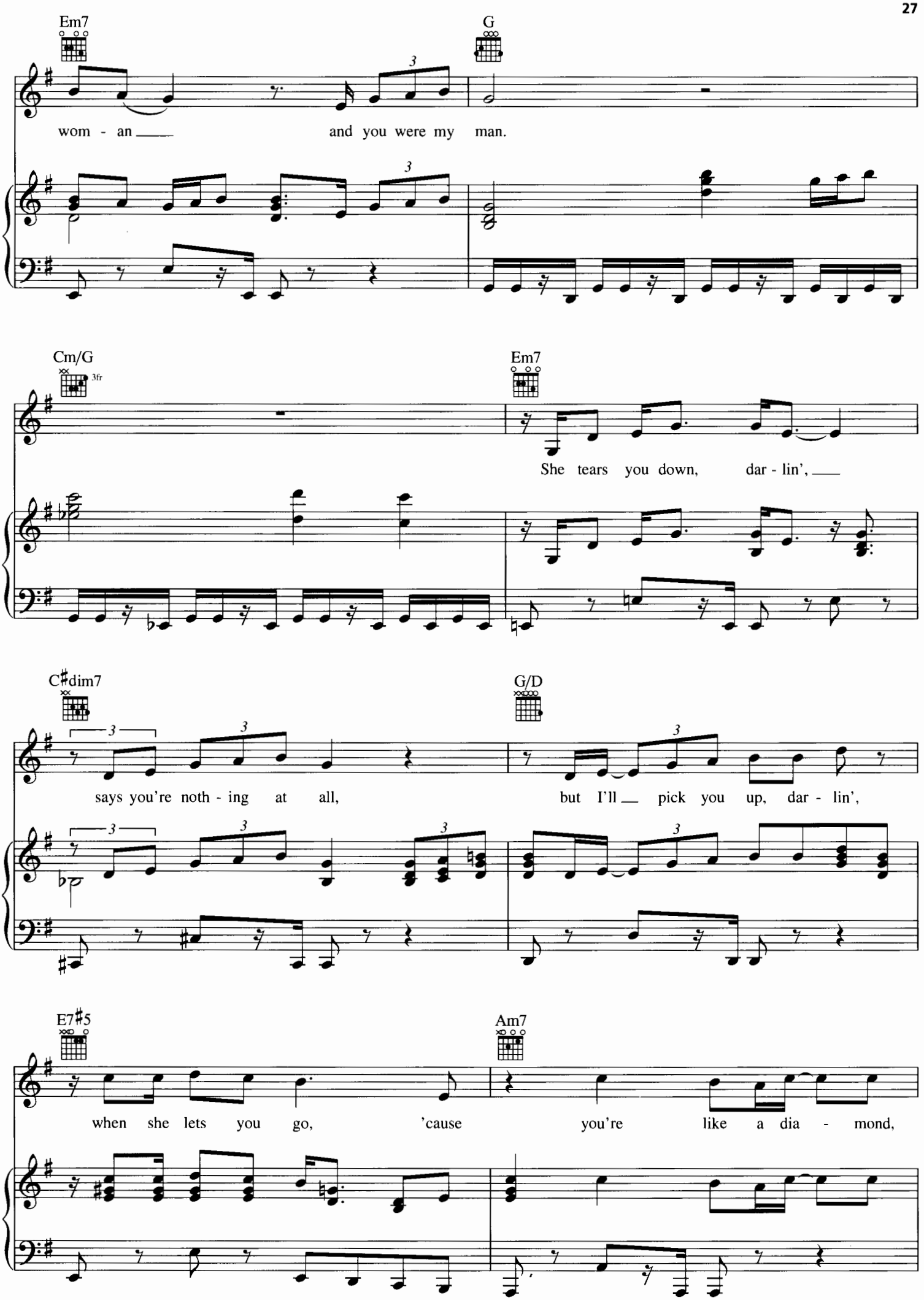


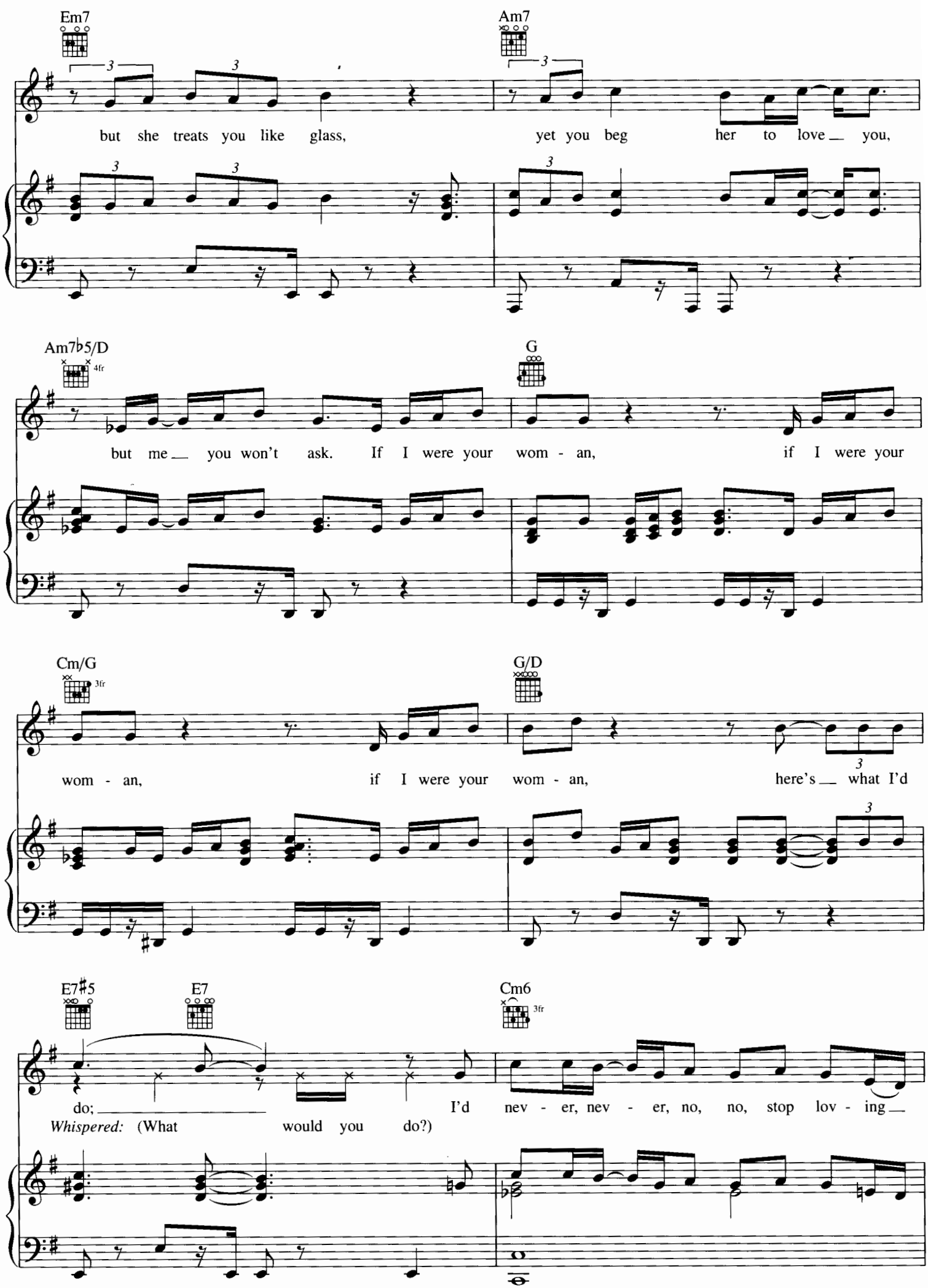
Original key: E♭ minor. This edition has been transposed up one half-step to be more playable.

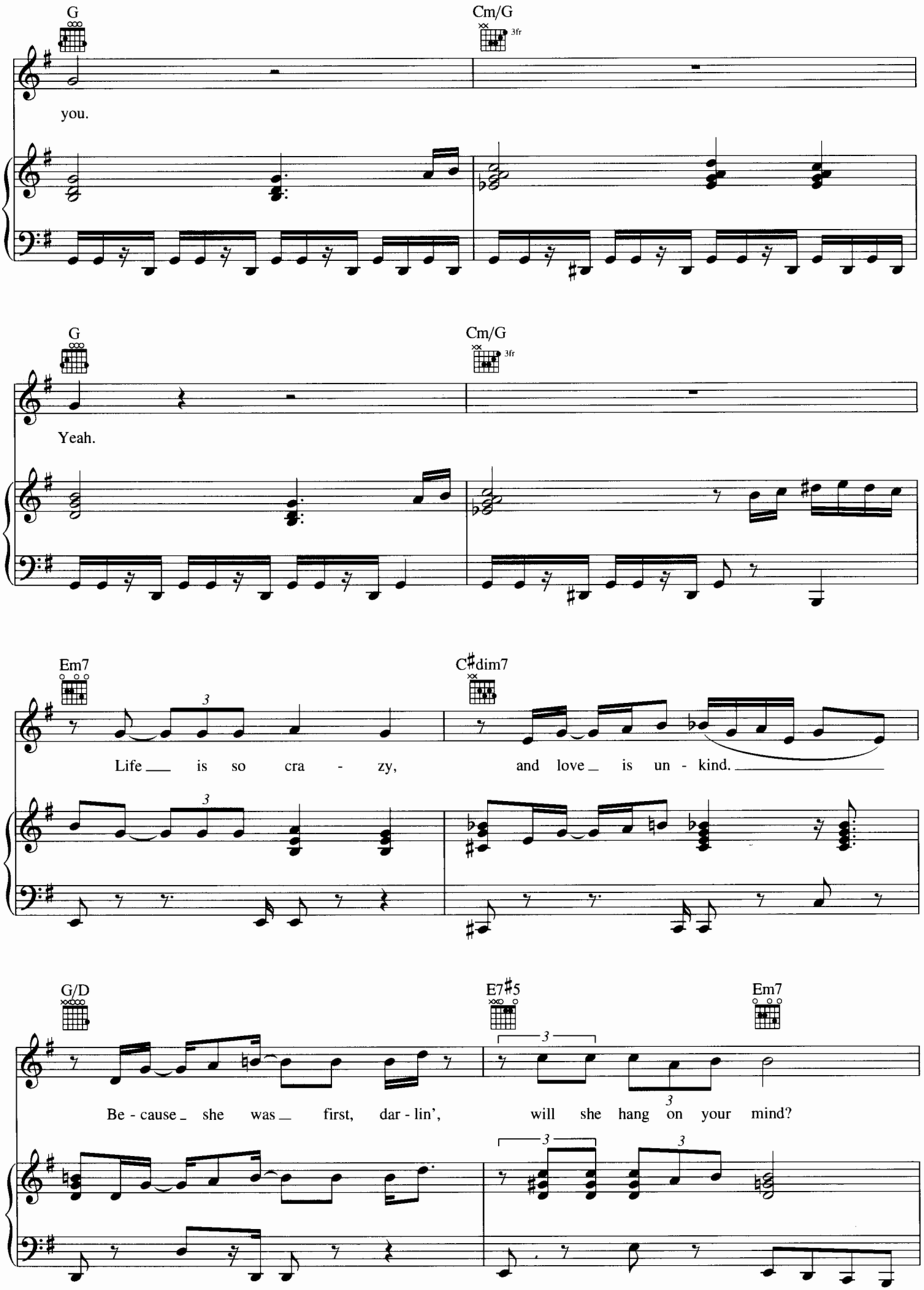
IF I WERE YOUR WOMAN
© 1970 (Renewed 1998) JOBETE MUSIC CO., INC.
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured
Used by Permission

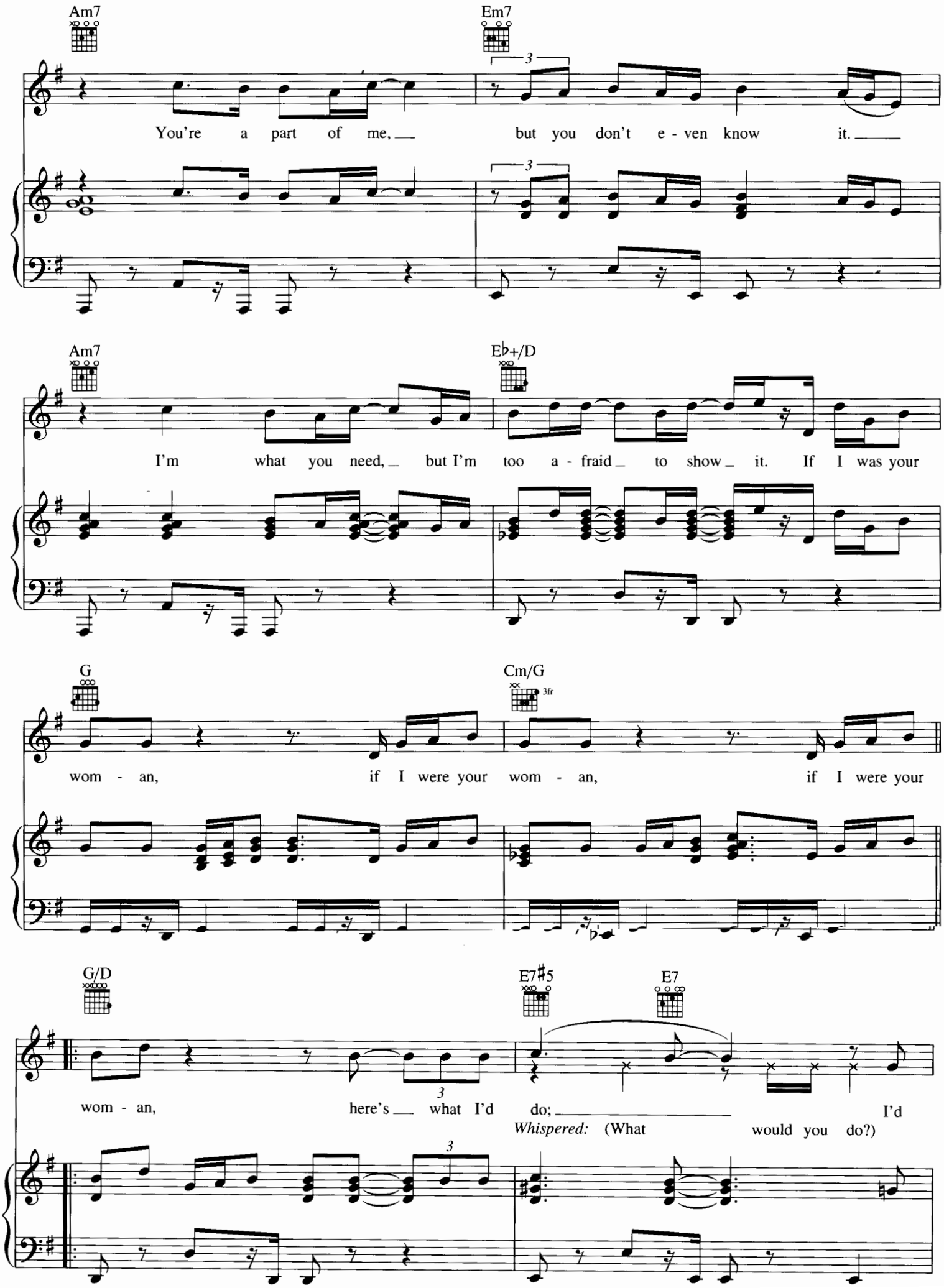
WALK ON BY
Copyright © 1964 (Renewed)
Casa David and New Hidden Valley Music
International Copyright Secured
All Rights Reserved

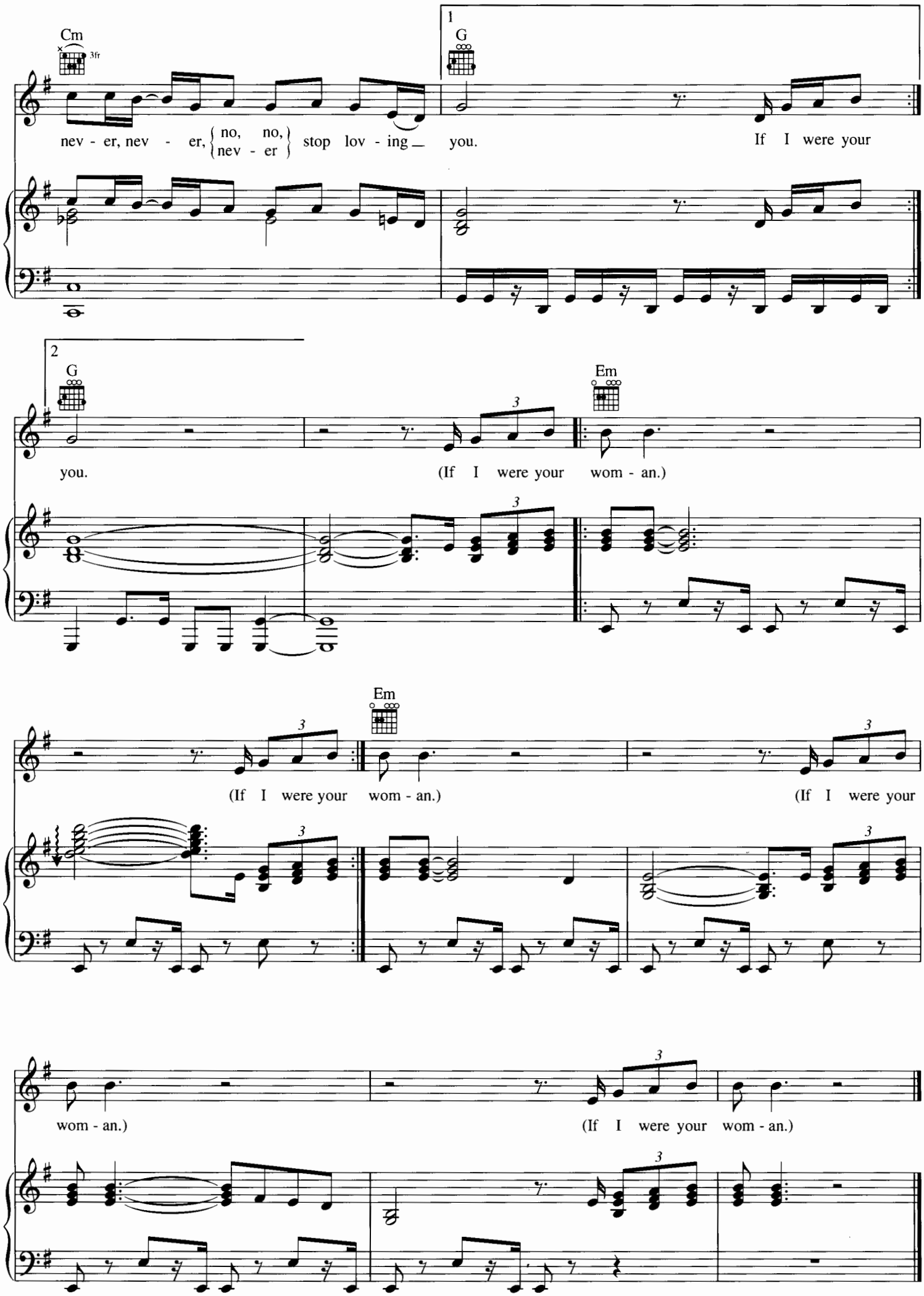

man, you'd have no oth - er wom - an; you'd be weak as a
lamb. If you had the strength to walk out my
door, my love would o - ver - rule my sense, and I'd call you back
Cm6
3fr
for more. If I was your wom - an, if I was your


Em7
G
wom - an
and you were my man.
Cm/G
3fr
Em7
She tears you down, dar - lin',
C♯dim7
G/D
says you're noth - ing at all,
but I'll pick you up, dar - lin',
E7♯5
Am7
when she lets you go, 'cause you're like a dia - mond,


Em7
Am7
but she treats you like glass,
yet you beg her to love you,
Am7♭5/D
4fr
G
but me you won't ask. If I were your wom - an,
if I were your
Cm/G
3fr
G/D
wom - an,
if I were your wom - an,
here's what I'd
E7♯5
E7
Cm6
3fr
do;
I'd nev - er, nev - er, no, no, stop lov - ing
Whispered: (What would you do?)

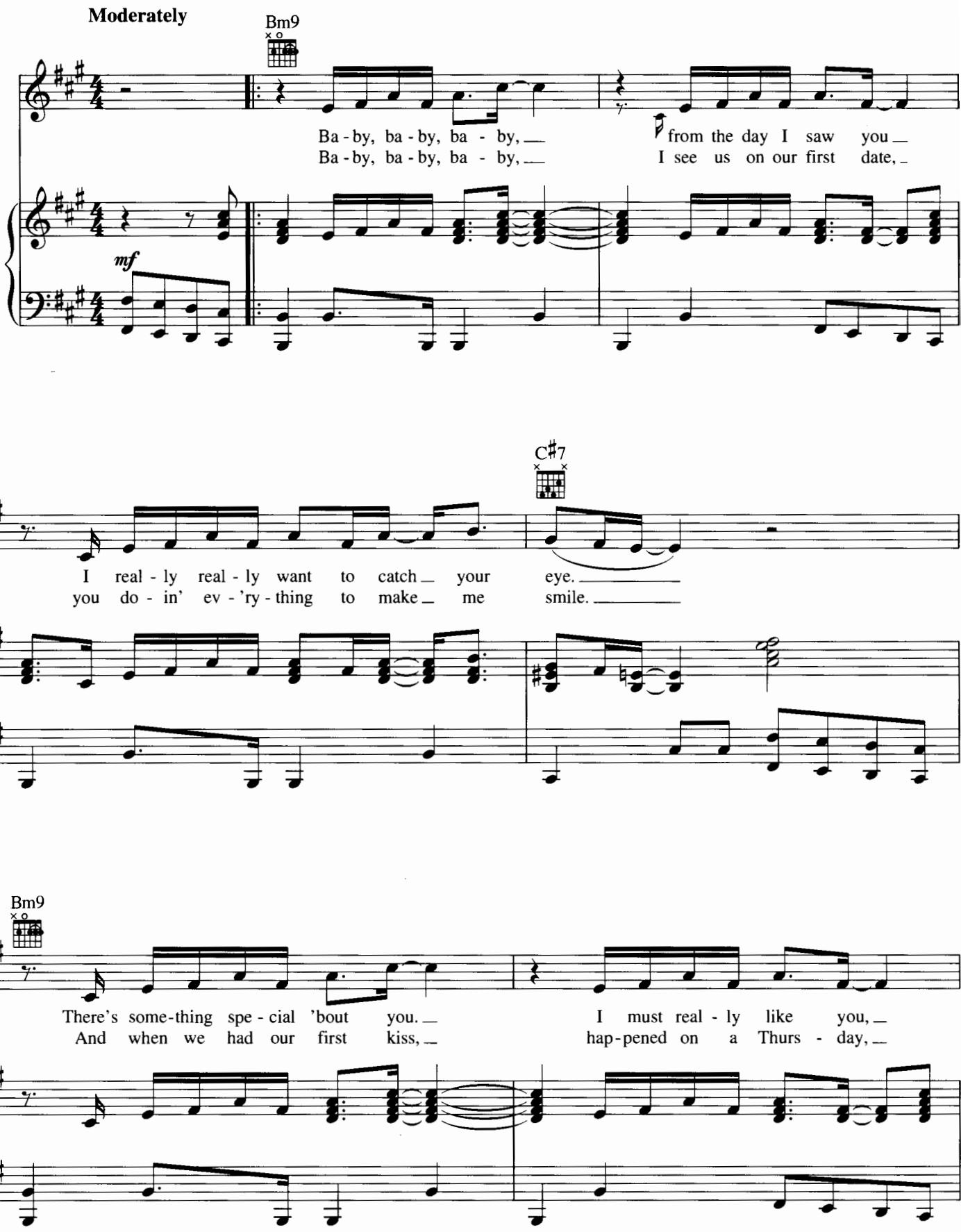

G
Cm/G
3fr
you.
G
Cm/G
3fr
Yeah.
Em7
C♯dim7
Life is so cra - zy, and love is un - kind.
G/D
E7♯5
Em7
Be - cause she was first, dar - lin', will she hang on your mind?


Am7
Em7
You're a part of me, but you don't e - ven know it.
Am7
E♭+/D
I'm what you need, but I'm too a - fraid to show it. If I was your
G
Cm/G
3fr
wom - an, if I were your wom - an, if I were your
G/D
E7♯5
E7
wom - an, here's what I'd do; I'd
Whispered: (What would you do?)

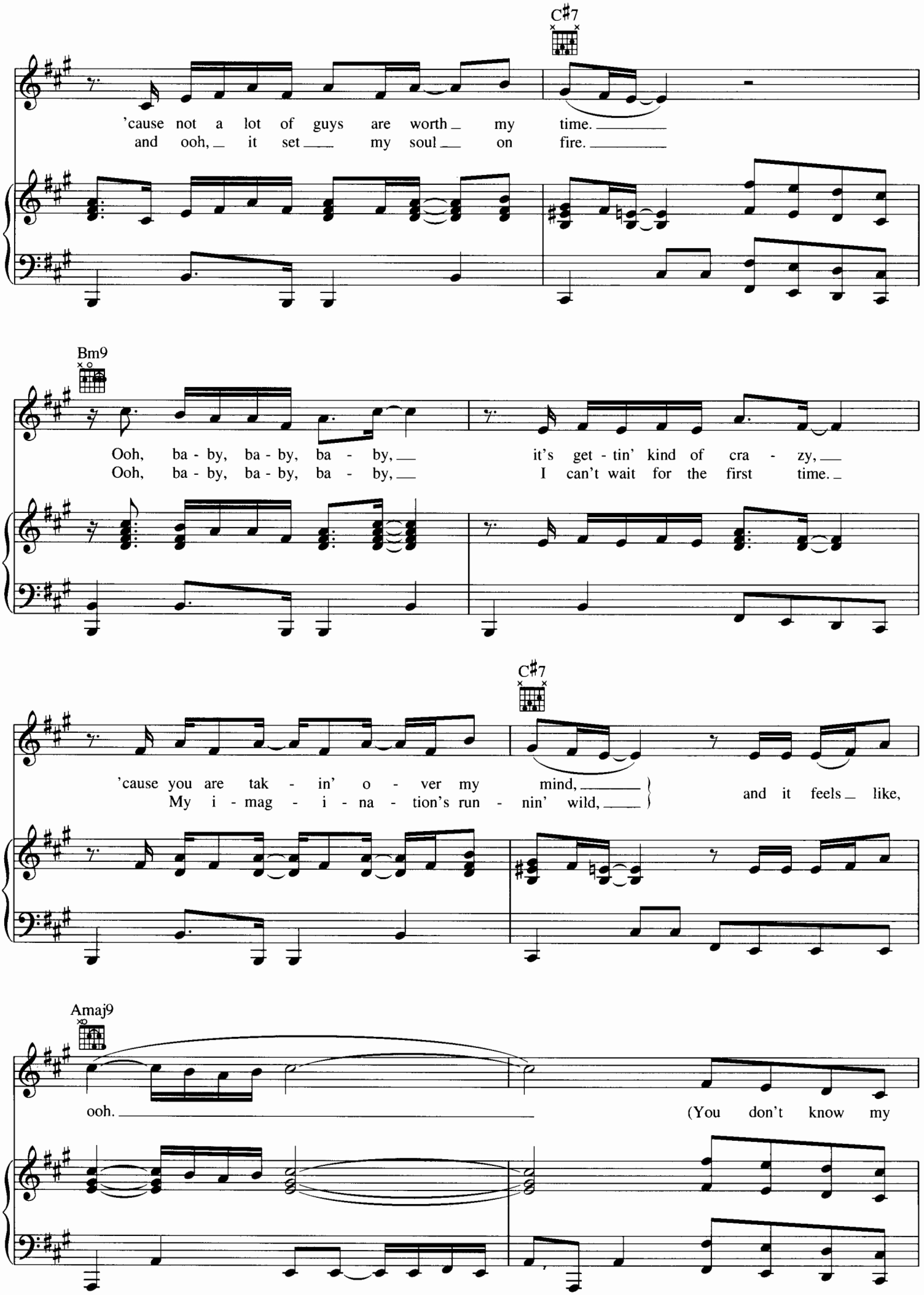

Cm
3fr
1
G
nev - er, nev - er, { no, no, / nev - er } stop lov - ing you. If I were your
2
G
Em
you. (If I were your wom - an.)
Em
(If I were your wom - an.) (If I were your
wom - an.) (If I were your wom - an.)

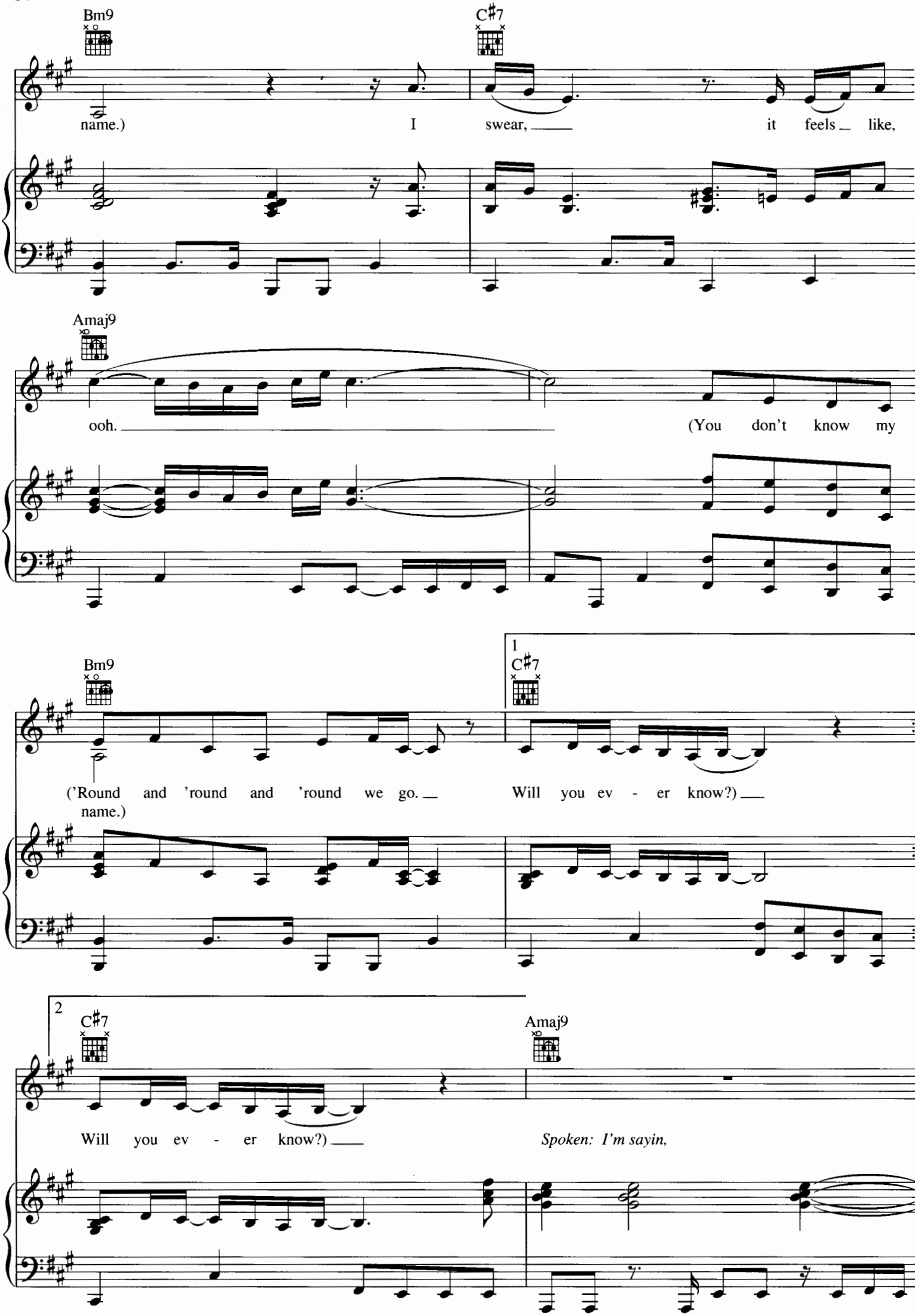
YOU DON'T KNOW MY NAME

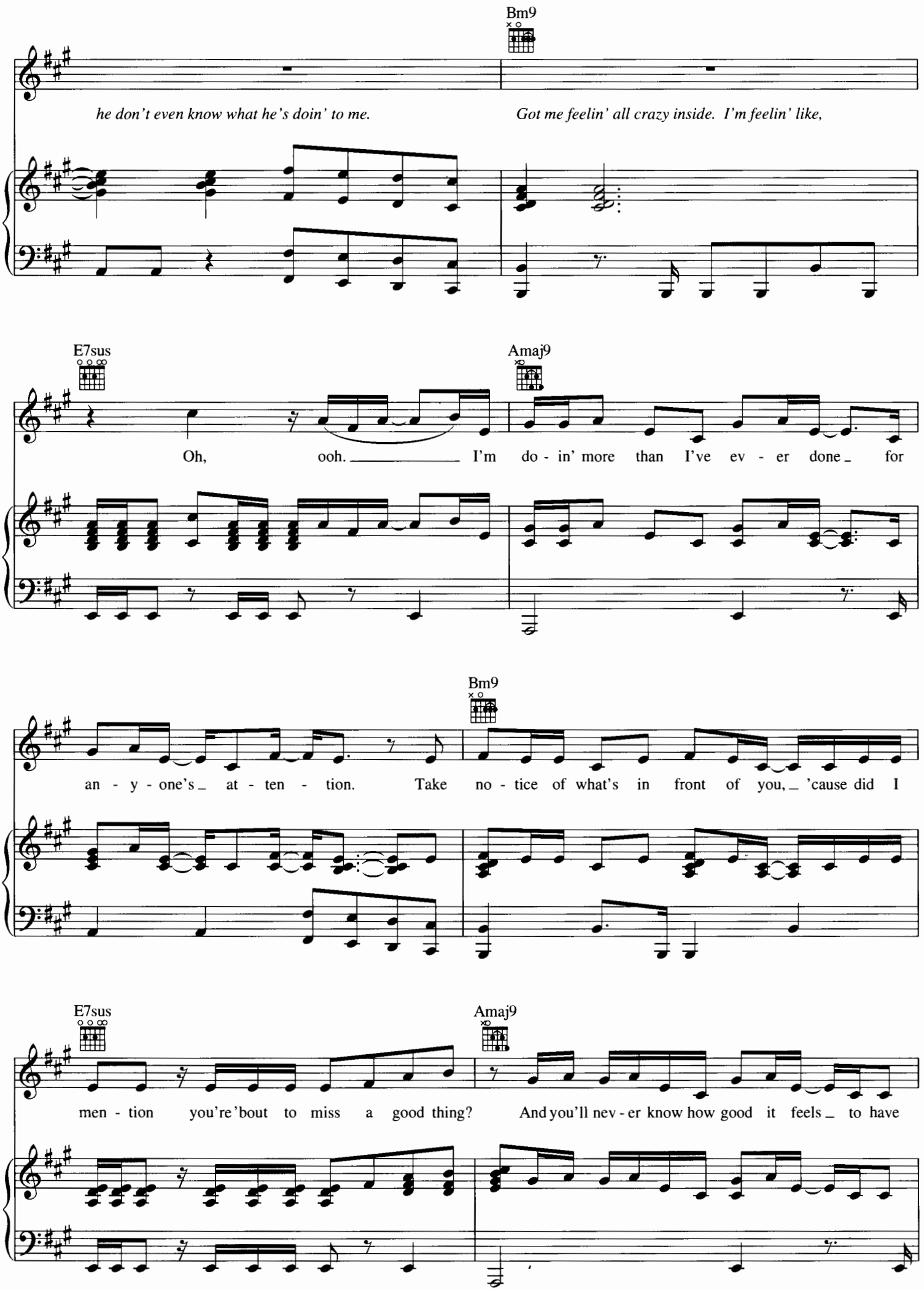
Words and Music by ALICIA KEYS,
KANYE OMARI WEST, HAROLD SPENCER LILLY,
J.R. BAILEY, MEL KENT
and KEN WILLIAMS

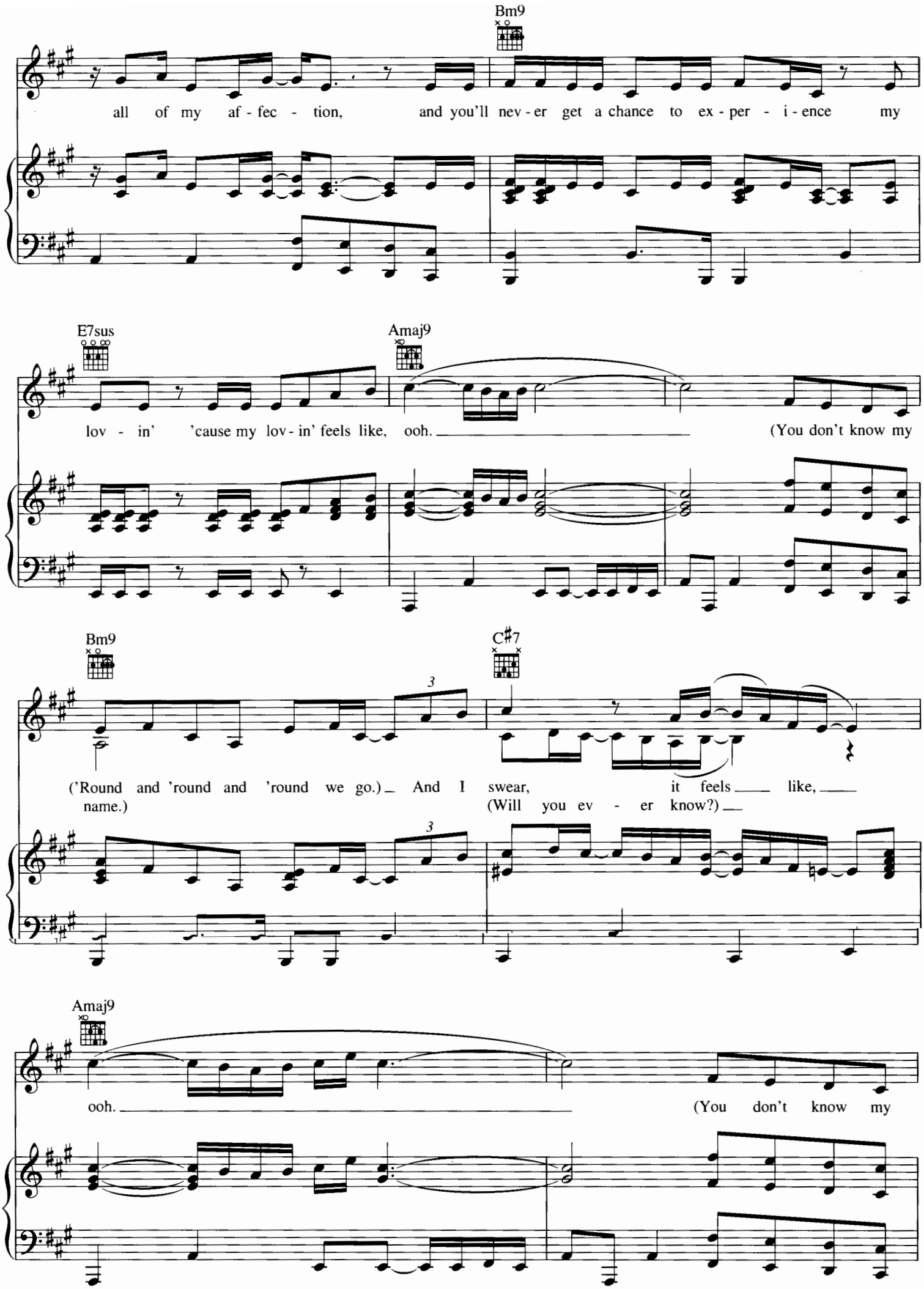


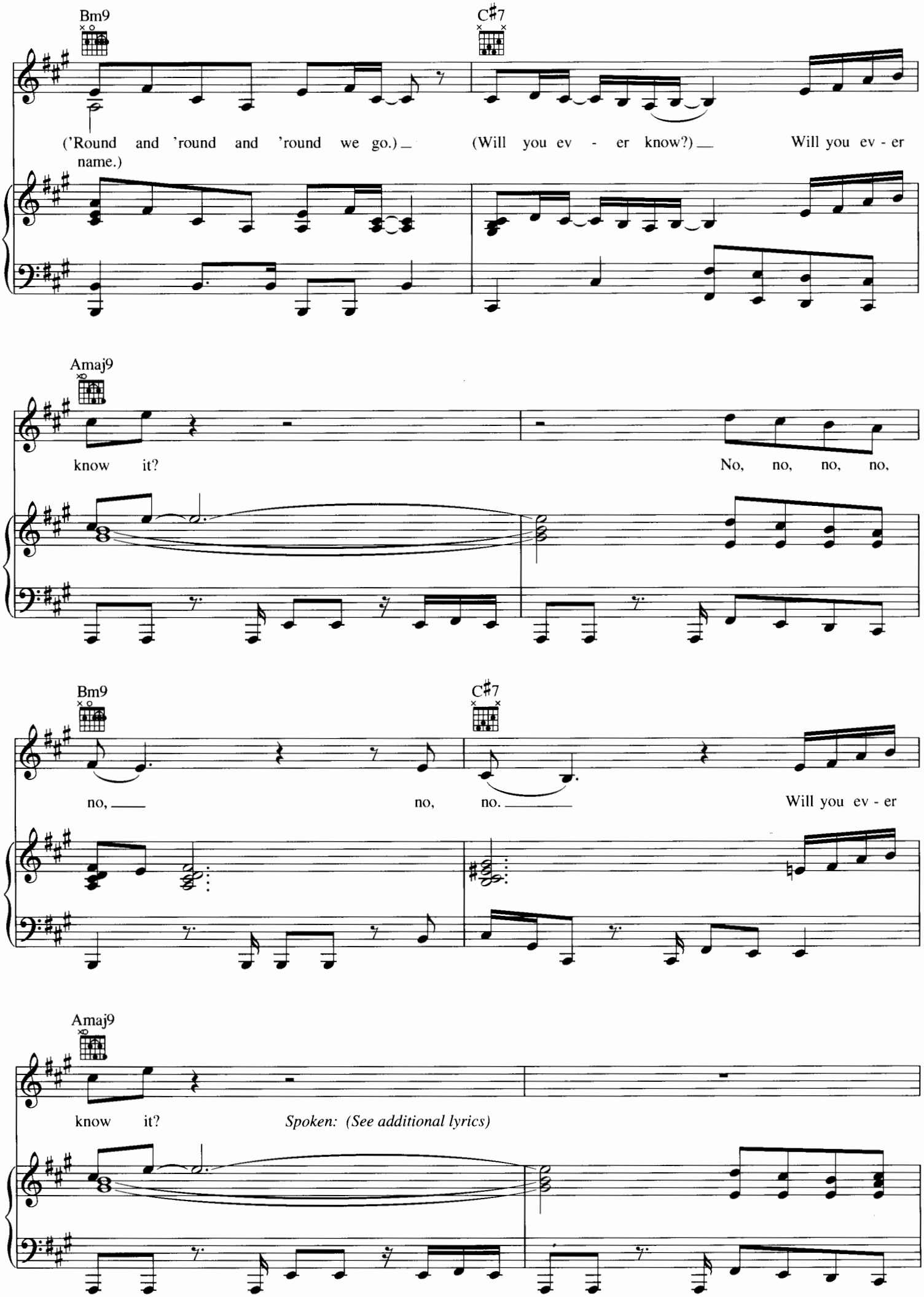
© 2003 EMI APRIL MUSIC INC., LELLOW PRODUCTIONS, YE WORLD MUSIC, EMI BLACKWOOD MUSIC INC., UNCLE BOBBY MUSIC and A DISH-A-TUNES LTD.
All Rights for LELLOW PRODUCTIONS and YE WORLD MUSIC Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for UNCLE BOBBY MUSIC Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

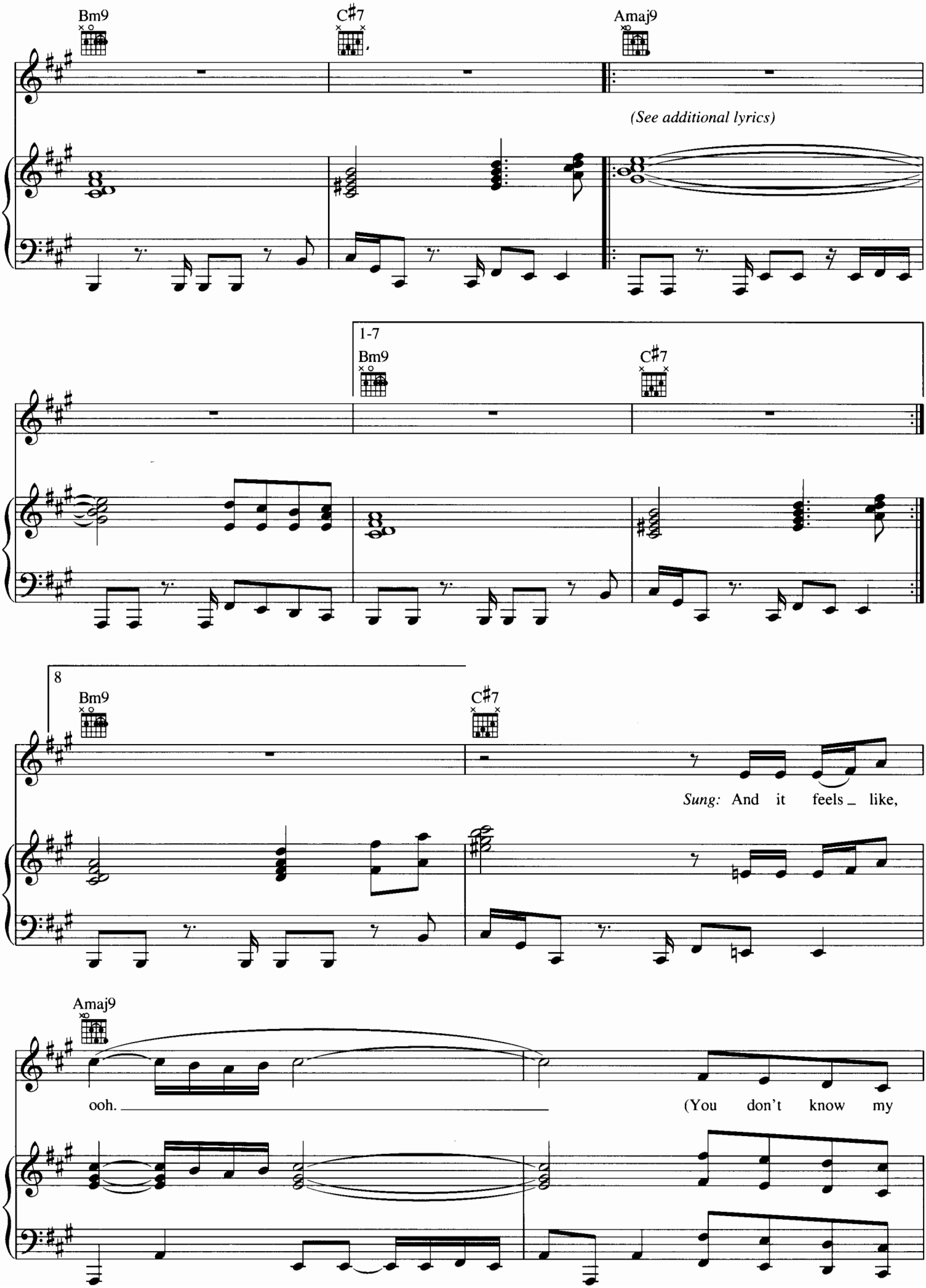

C♯7
'cause not a lot of guys are worth my time.
and ooh, it set my soul on fire.
Bm9
Ooh, ba - by, ba - by, ba - by, it's get - tin' kind of cra - zy,
Ooh, ba - by, ba - by, ba - by, I can't wait for the first time.
C♯7
'cause you are tak - in' o - ver my mind,
My i - mag - i - na - tion's run - nin' wild,
and it feels like,
Amaj9
ooh.
(You don't know my

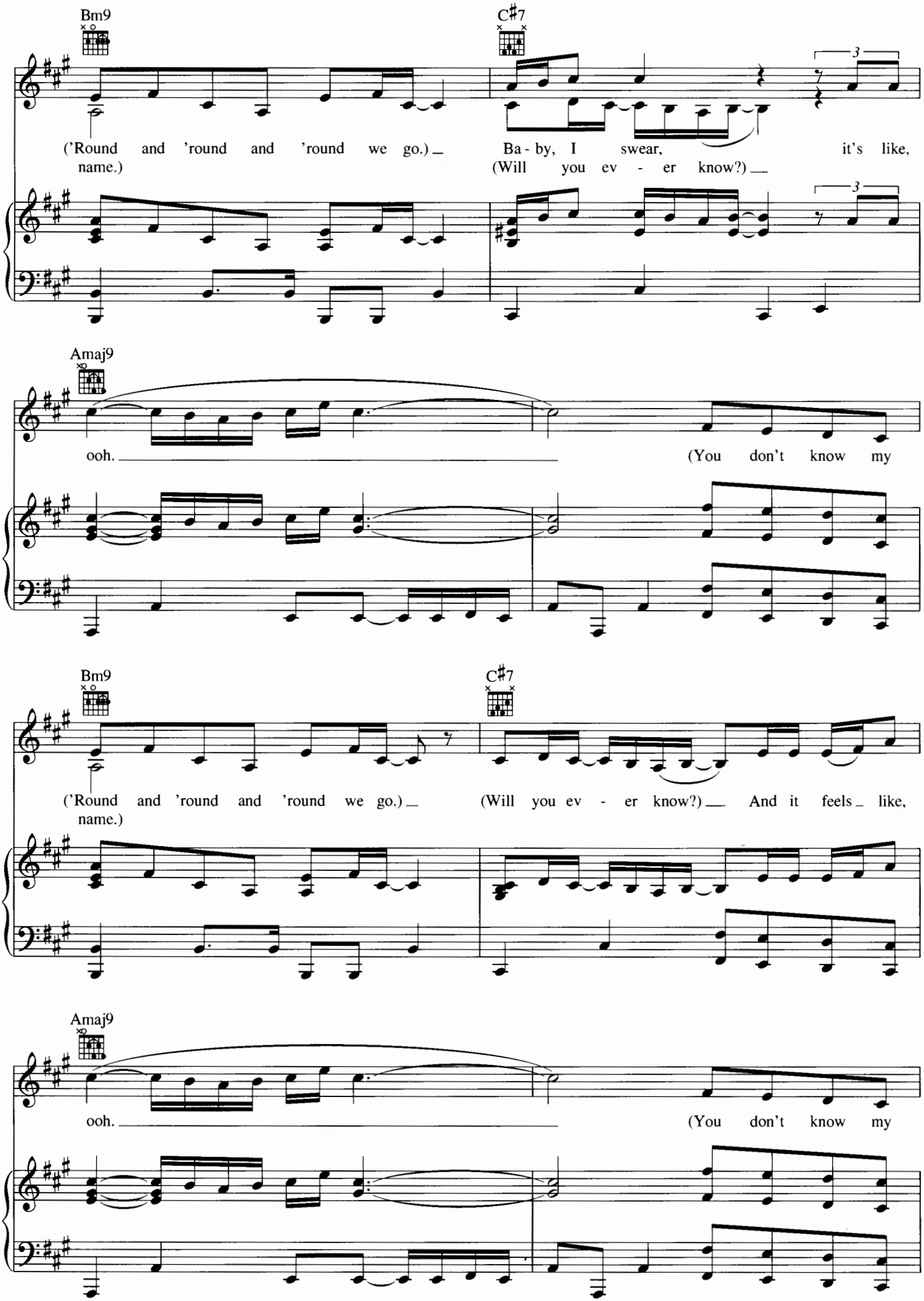

Bm9
C♯7
name.) I swear, it feels like,
Amaj9
ooh. (You don't know my
Bm9
1
C♯7
('Round and 'round and 'round we go. Will you ev - er know?)
name.)
2
C♯7
Amaj9
Will you ev - er know?)
Spoken: I'm sayin,

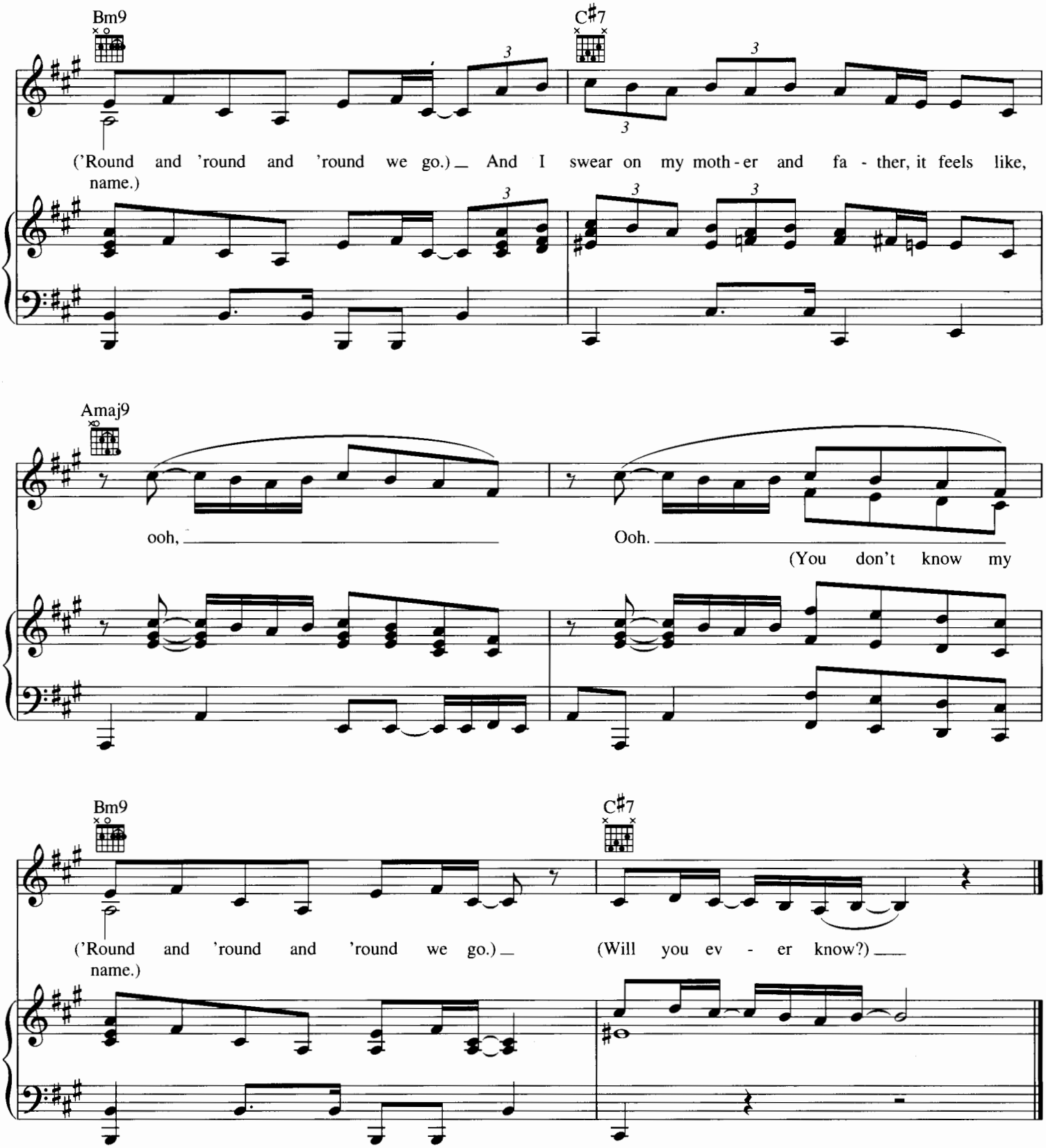

Bm9
he don't even know what he's doin' to me.
Got me feelin' all crazy inside. I'm feelin' like,
E7sus
Amaj9
Oh, ooh. I'm do - in' more than I've ev - er done for
Bm9
an - y - one's at - ten - tion. Take no - tice of what's in front of you, 'cause did I
E7sus
Amaj9
men - tion you're 'bout to miss a good thing? And you'll nev - er know how good it feels to have


Bm9
all of my af - fec - tion, and you'll nev - er get a chance to ex - per - i - ence my
E7sus
Amaj9
lov - in' 'cause my lov - in' feels like, ooh. (You don't know my
Bm9
C♯7
('Round and 'round and 'round we go.) And I swear, it feels like,
name.) (Will you ev - er know?)
3
3
Amaj9
ooh. (You don't know my


Bm9
C♯7
('Round and 'round and 'round we go.)
(Will you ev - er know?)
Will you ev - er
name.)
Amaj9
know it?
No, no, no, no,
Bm9
C♯7
no,
no,
no.
Will you ev - er
Amaj9
know it?
Spoken: (See additional lyrics)


Bm9
C♯7
Amaj9
(See additional lyrics)
1-7
Bm9
C♯7
8
Bm9
C♯7
Sung: And it feels _ like,
Amaj9
ooh. _
(You don't know my


Bm9
C♯7
('Round and 'round and 'round we go.)
name.)
Ba - by, I swear, it's like,
(Will you ev - er know?)
3
Amaj9
ooh.
(You don't know my
Bm9
C♯7
('Round and 'round and 'round we go.)
name.)
(Will you ev - er know?)
And it feels like,
Amaj9
ooh.
(You don't know my



Additional Lyrics:

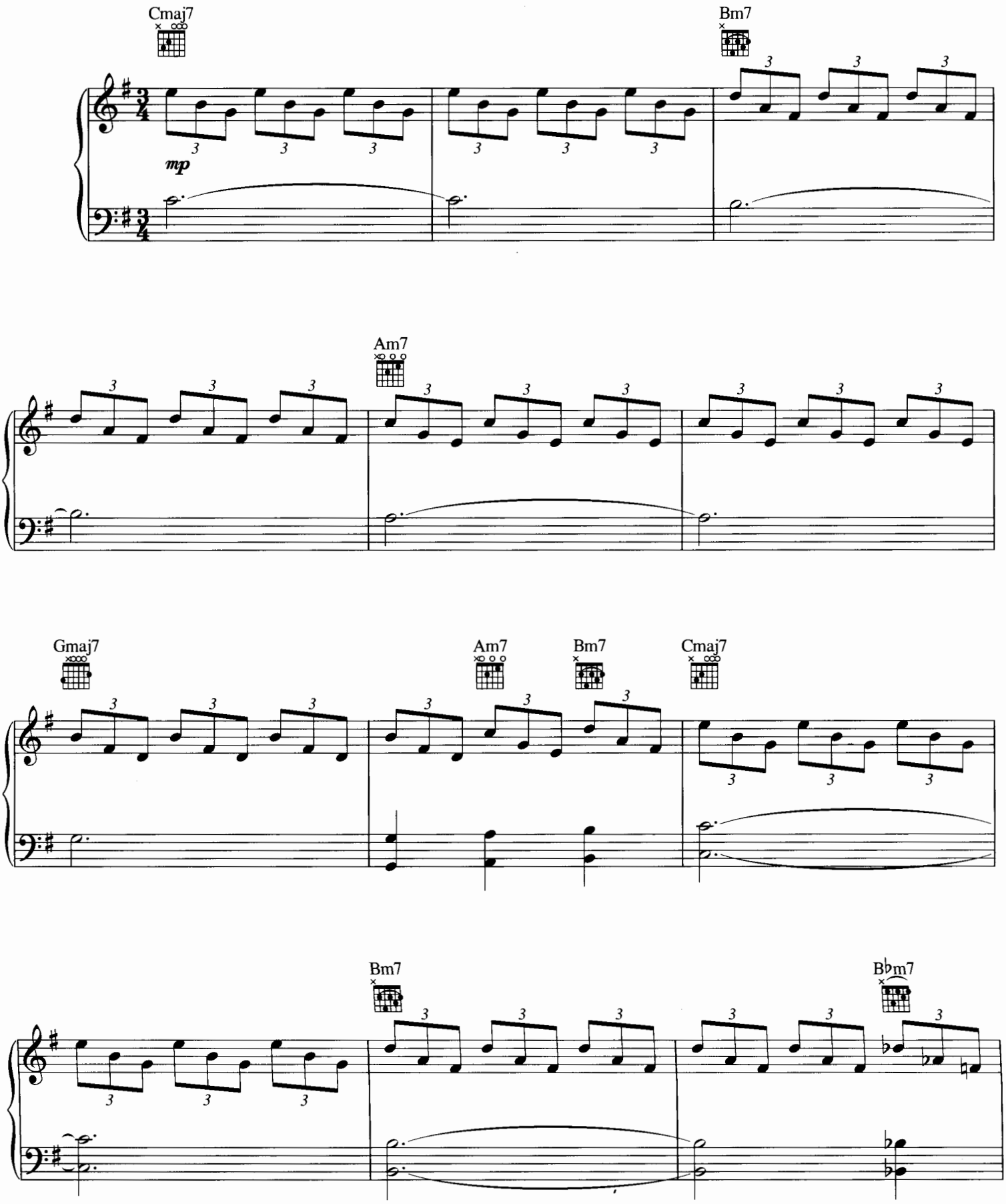
Well, I'm gonna have to just go ahead and call this boy.
Hello? Can I speak to, to Michael?
Oh, hey, how you doing?
Uh, I feel kind of silly doing this, but, uh,
this is the waitress from the coffee house on thirty-ninth and Lennox.
You know, the one with the braids? Yeah.
Well, I see you on Wednesdays all the time.
You come in every Wednesday on your lunch break, I think,
and you always order the special, with the hot chocolate.
My manager be trippin' and stuff,
talkin' about, we gotta use water, but
I always use some milk and cream for you, 'cause
I think you're kind of sweet (laughs).

Anyway, you always got on some fly blue suit
and your cufflinks are shining all bright.
So, what you do? Oh, word? Yeah, that's interesting.
Look, man, I mean, I don't wanna waste your time, but,
I know girls don't usually do this,
but I was wondering if maybe we could get together
outside the restaurant one day?
You know, 'cause I do look a lot different
outside my work clothes, and,
I mean, we could just go
across the street to the park, right here.
Wait, hold up. My cell phone's breaking up.
Hold up. Can you hear me now?
Yeah, so what day did you say?
Oh yeah, Thursday's perfect, man.

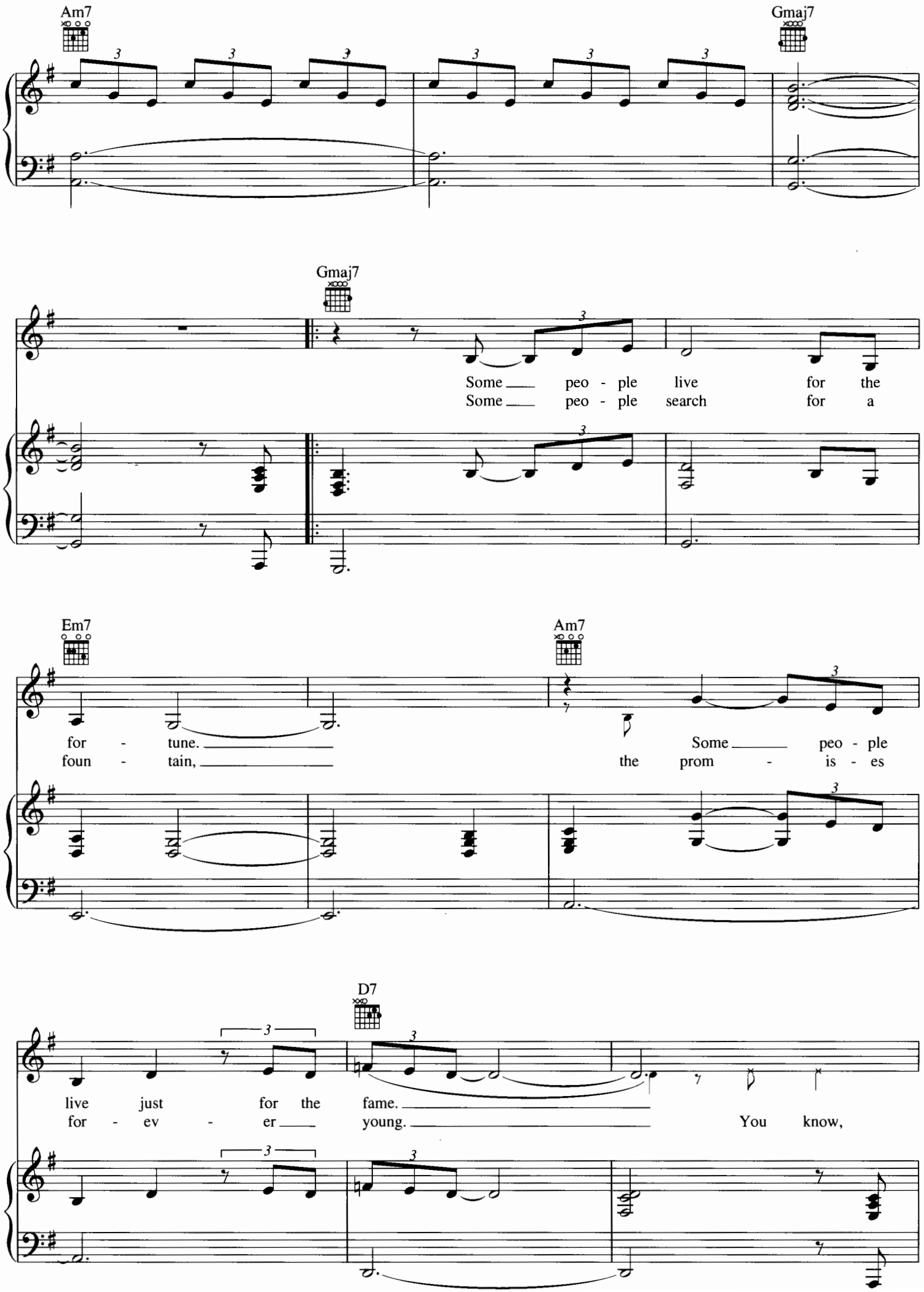
IF I AIN'T GOT YOU

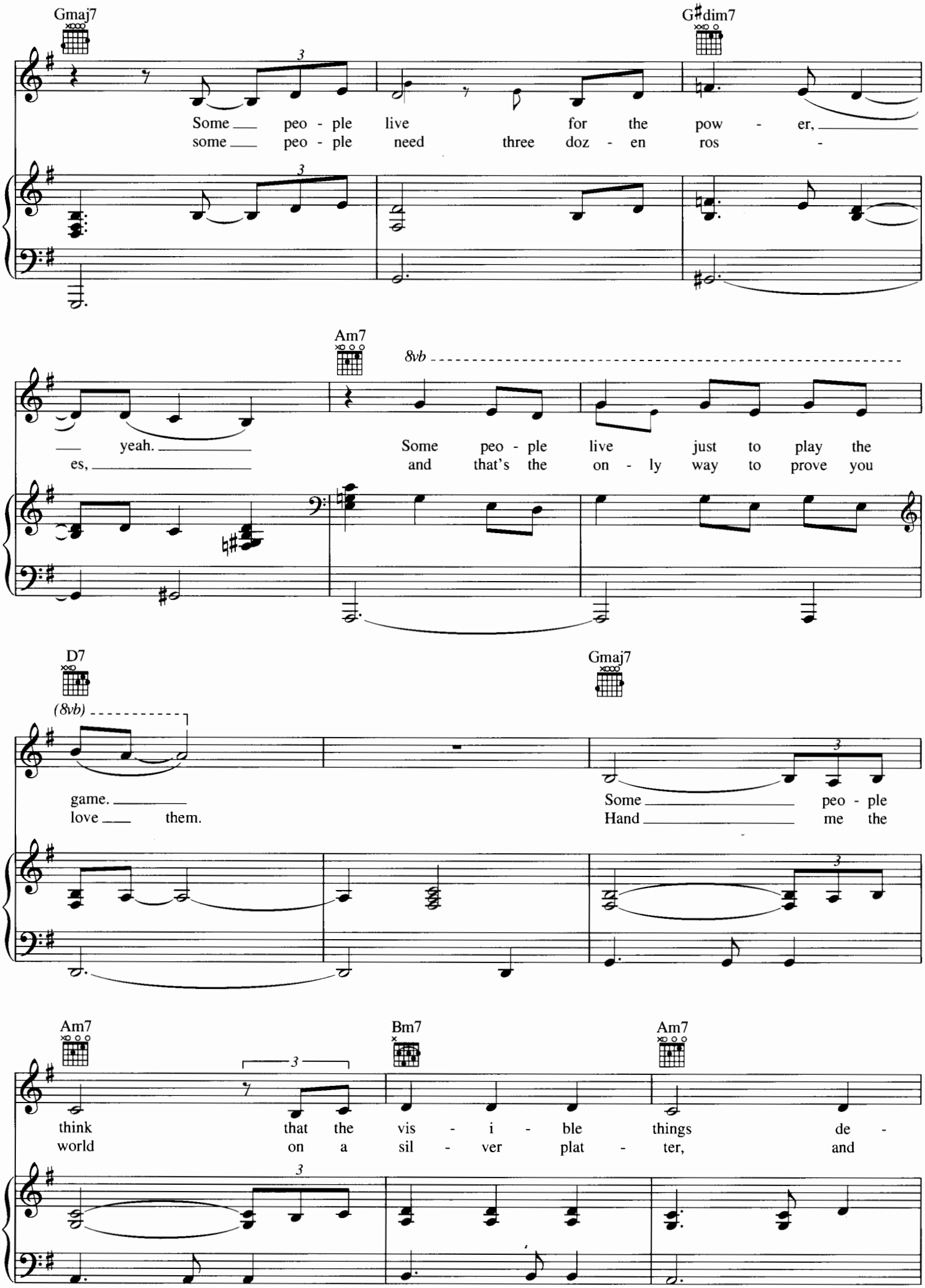
Words and Music by
ALICIA KEYS

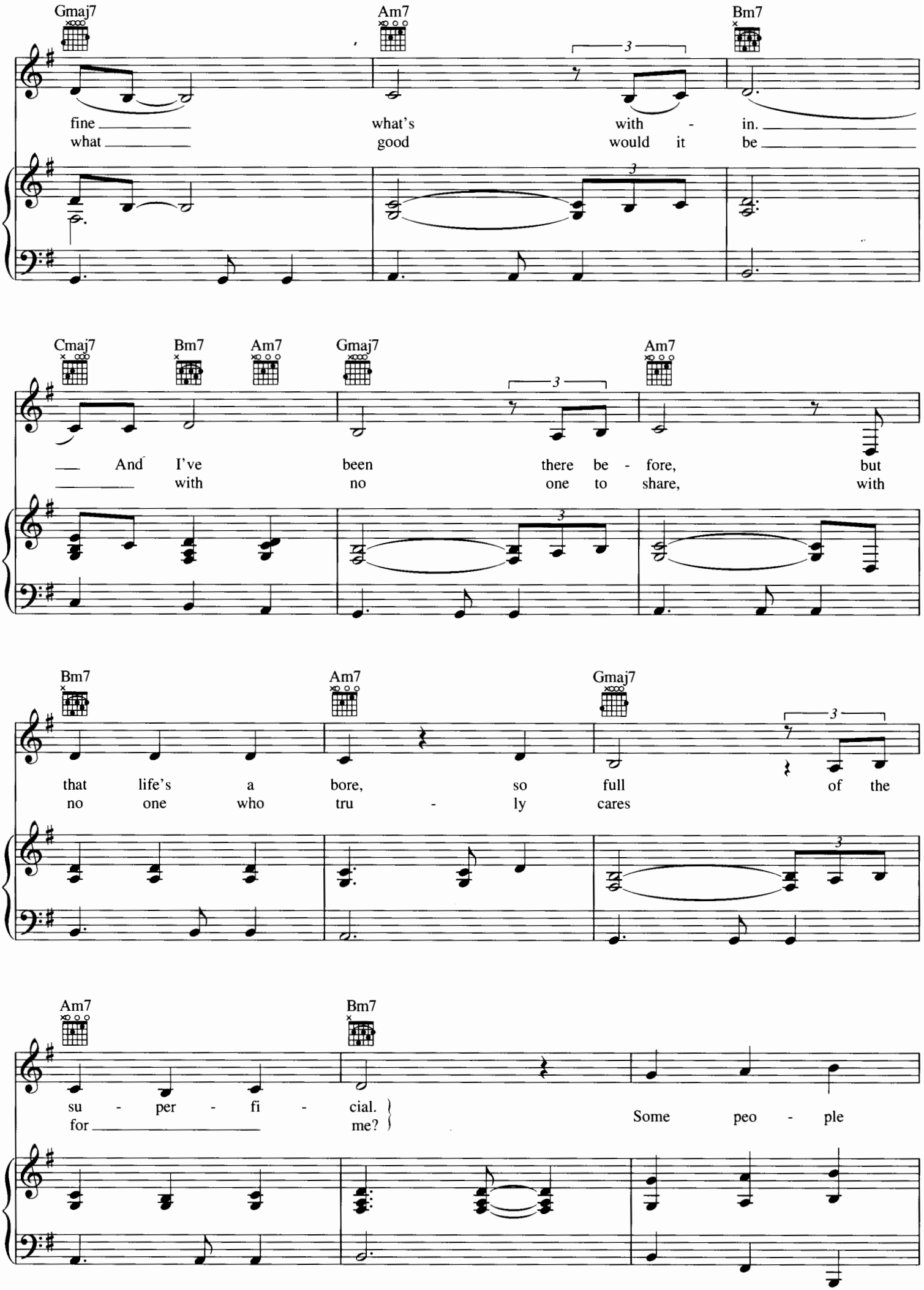
Moderately slow, in one

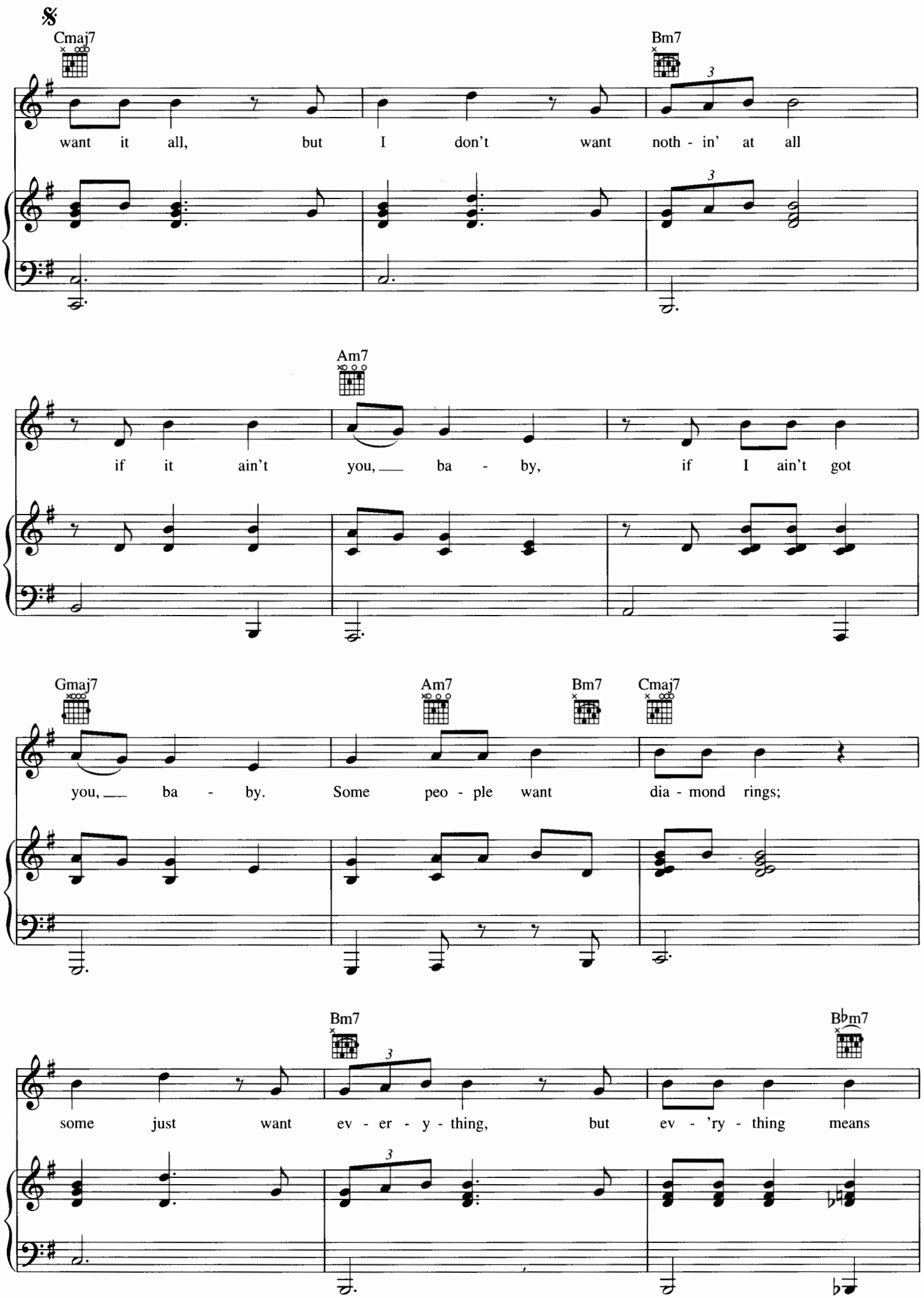


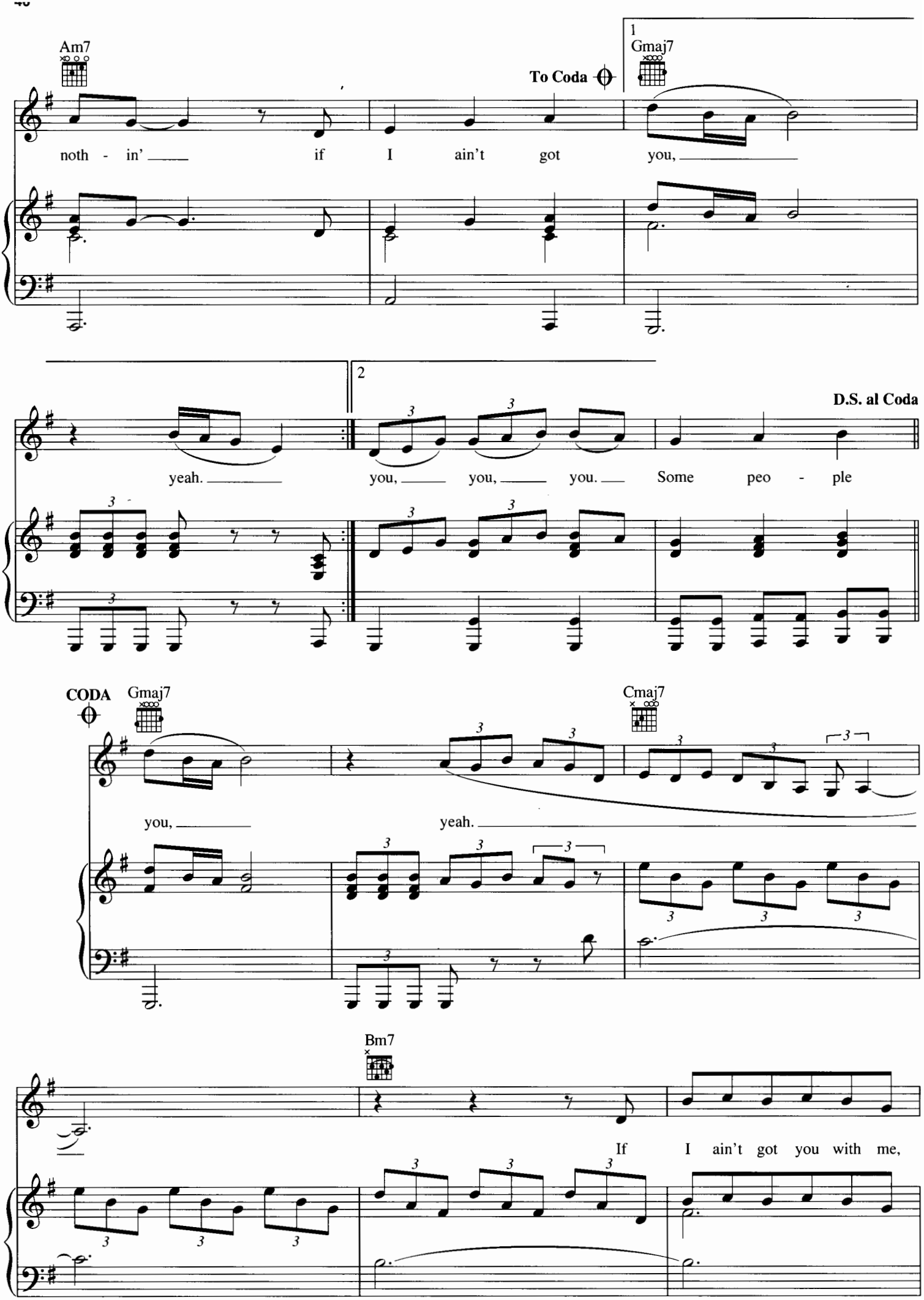
© 2003 EMI APRIL MUSIC INC. and LELLOW PRODUCTIONS
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

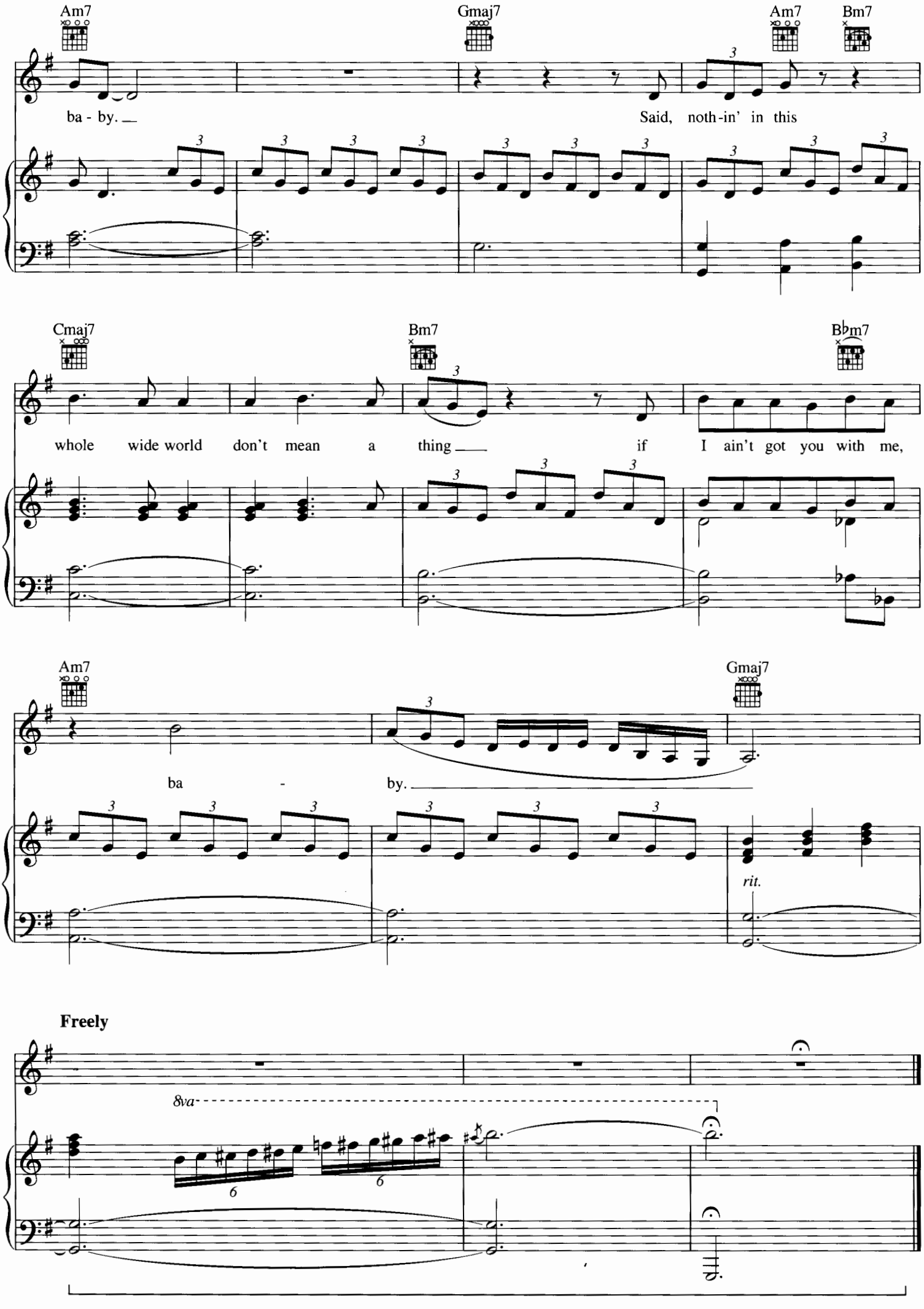

Am7
Gmaj7
Gmaj7
Some peo - ple live for the
Some peo - ple search for a
Em7
Am7
for - tune.
foun - tain,
Some peo - ple
the prom - is - es
D7
live just for the fame.
for - ev - er young.
You know,


Gmaj7
G♯dim7
Some peo - ple live for the pow - er,
some peo - ple need three doz - en ros -
Am7
8vb
— yeah. —
es, —
Some peo - ple live just to play the
and that's the on - ly way to prove you
D7
Gmaj7
(8vb)
game.
love — them.
Some peo - ple
Hand me the
Am7
Bm7
Am7
think that the vis - i - ble things de -
world on a sil - ver plat - ter, and


Gmaj7
Am7
Bm7
fine what's with - in.
what good would it be
Cmaj7
Bm7
Am7
Gmaj7
Am7
And I've been there be - fore, but
with no one to share, with
Bm7
Am7
Gmaj7
that life's a bore, so full of the
no one who tru - ly cares
Am7
Bm7
su - per - fi - cial.
for me?
Some peo - ple


Cmaj7
Bm7
want it all, but I don't want noth - in' at all
Am7
if it ain't you, ba - by, if I ain't got
Gmaj7
Am7
Bm7
Cmaj7
you, ba - by. Some peo - ple want dia - mond rings;
Bm7
B♭m7
some just want ev - er - y - thing, but ev - 'ry - thing means

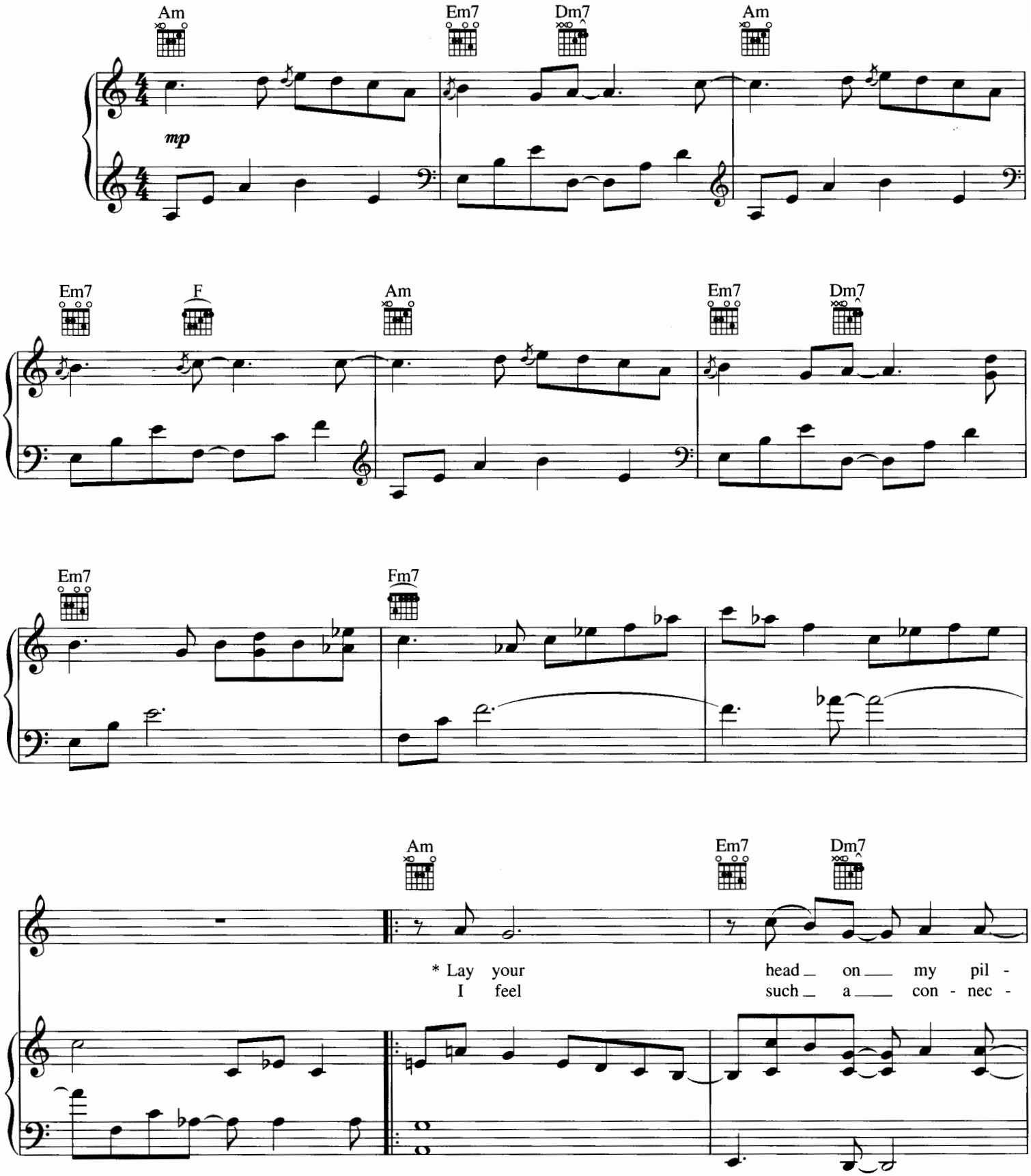

Am7
To Coda
1
Gmaj7
noth - in' ___ if I ain't got you, ___
2
D.S. al Coda
yeah. ___ you, ___ you, ___ you. ___ Some peo - ple
CODA
Gmaj7
Cmaj7
you, ___ yeah. ___
Bm7
If I ain't got you with me,


Am7
Gmaj7
Am7
Bm7
ba - by.
Said, noth-in' in this
Cmaj7
Bm7
B♭m7
whole wide world don't mean a thing
if I ain't got you with me,
Am7
Gmaj7
ba - by.
rit.
Freely
8va

DIARY

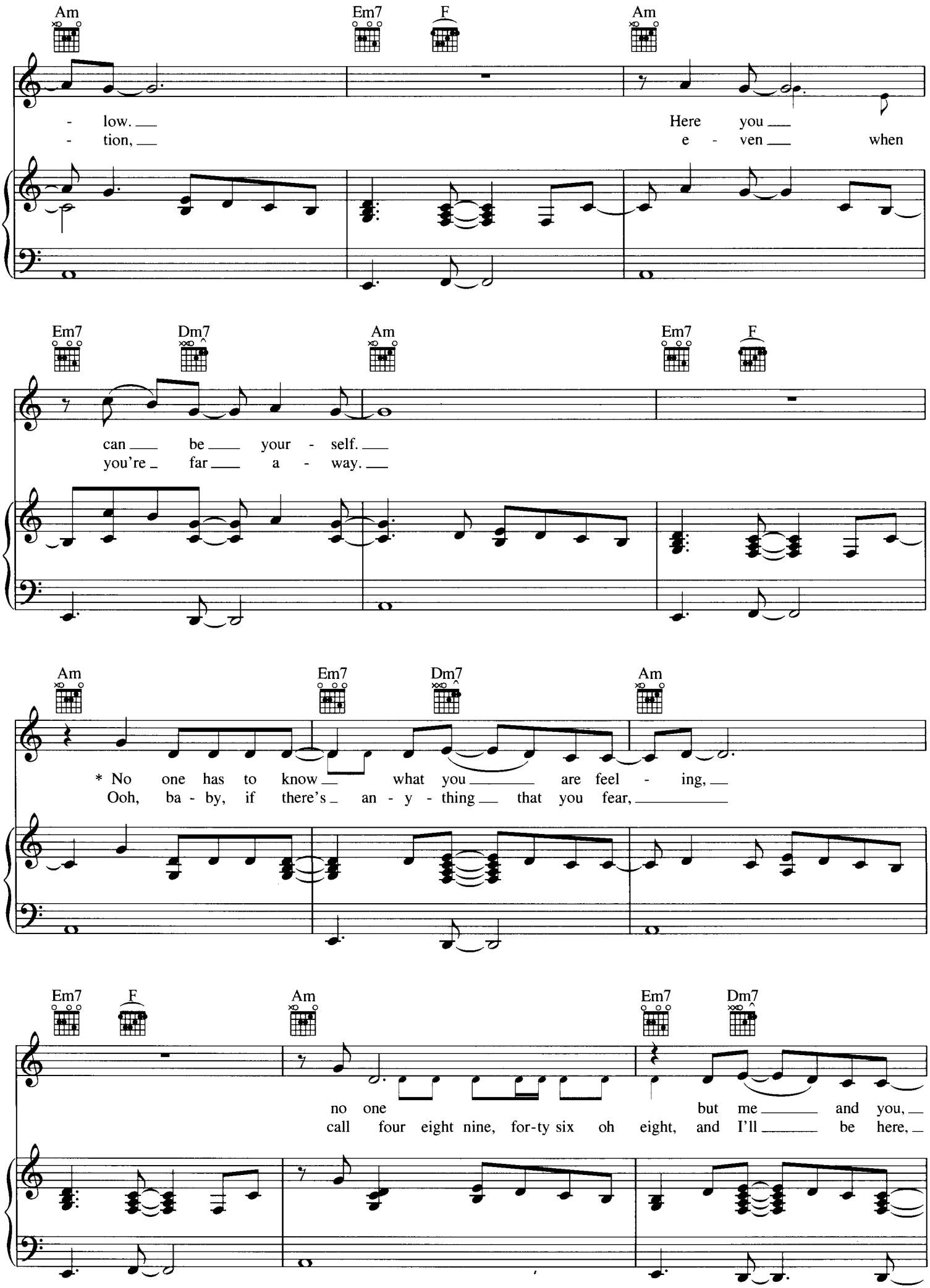
Words and Music by ALICIA KEYS
and KERRY BROTHERS, JR.

Moderately

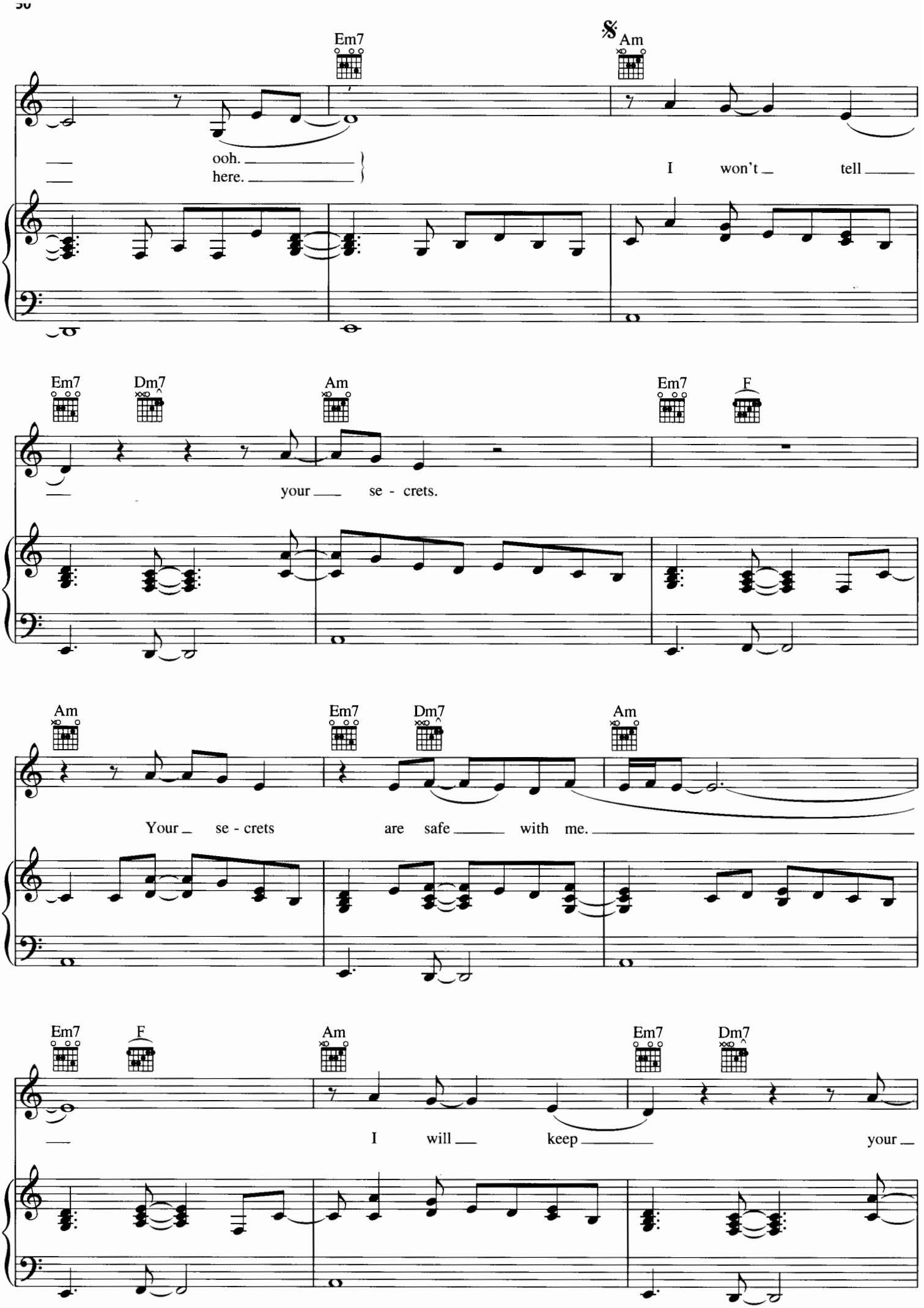


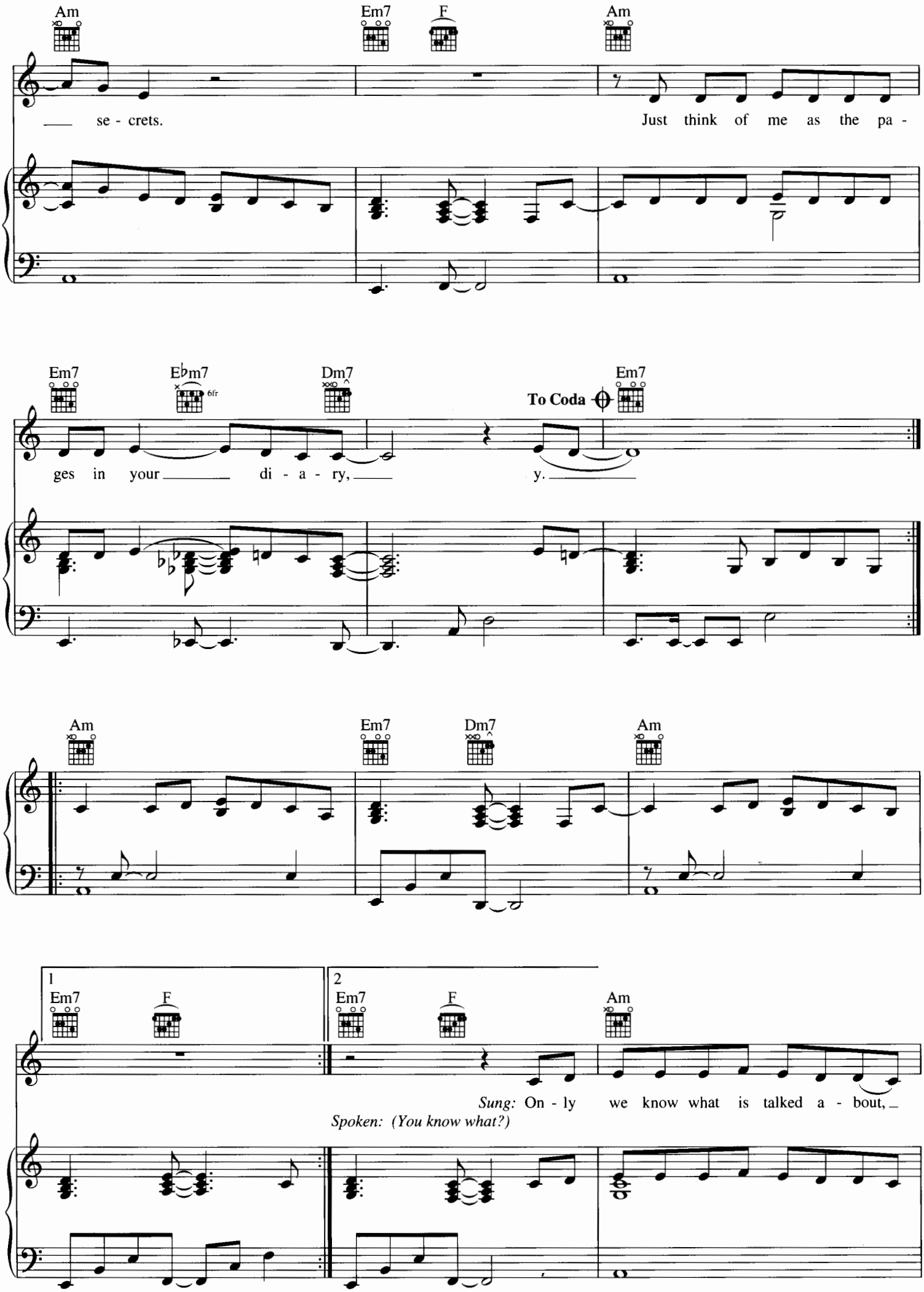
Original key: G♯ minor. This edition has been transposed up one half-step to be more playable.
**1st time: Lead vocal sung one octave lower than written.*

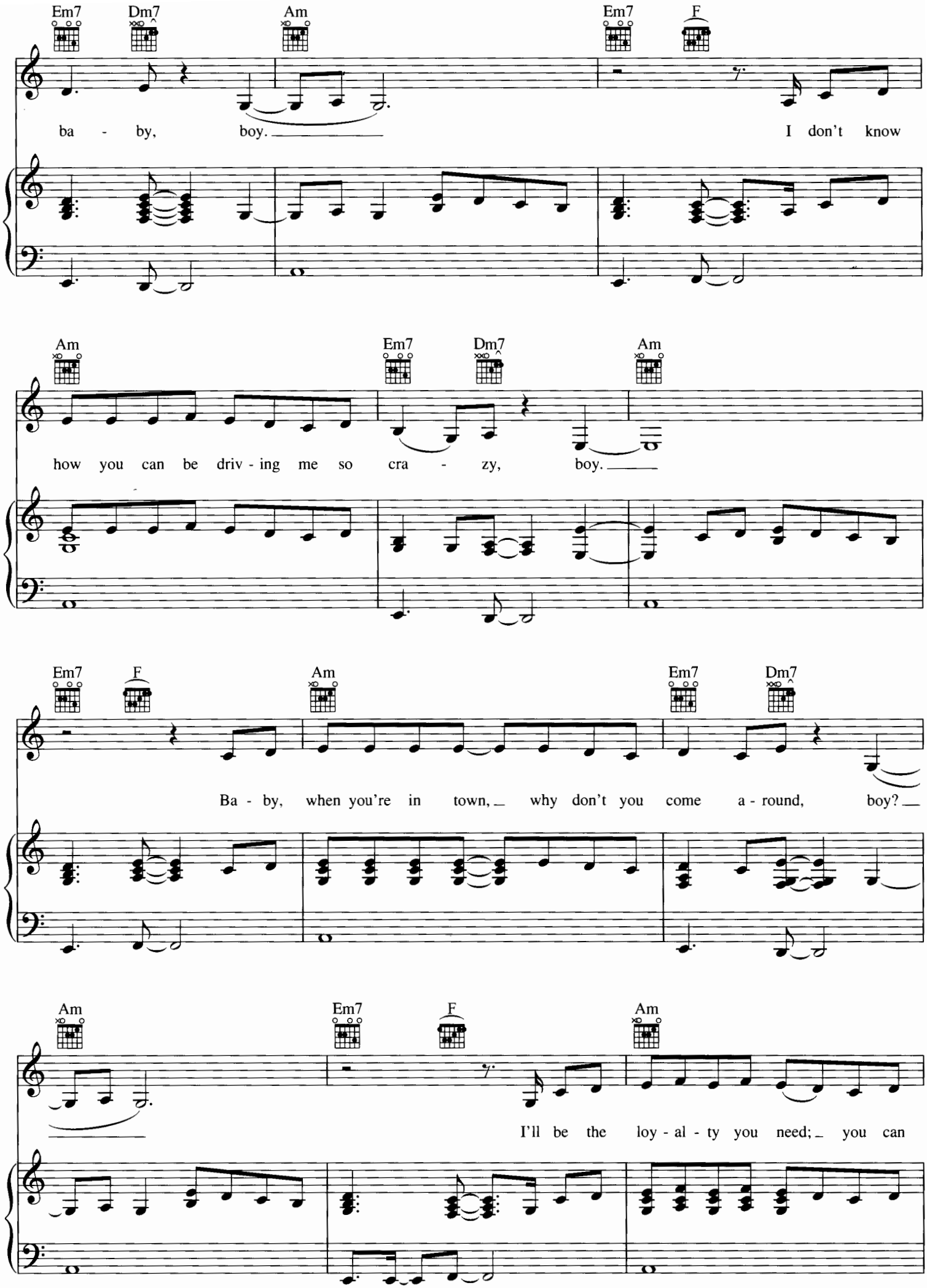
© 2003 EMI APRIL MUSIC INC., LELLOW PRODUCTIONS and BOOK OF DANIEL
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

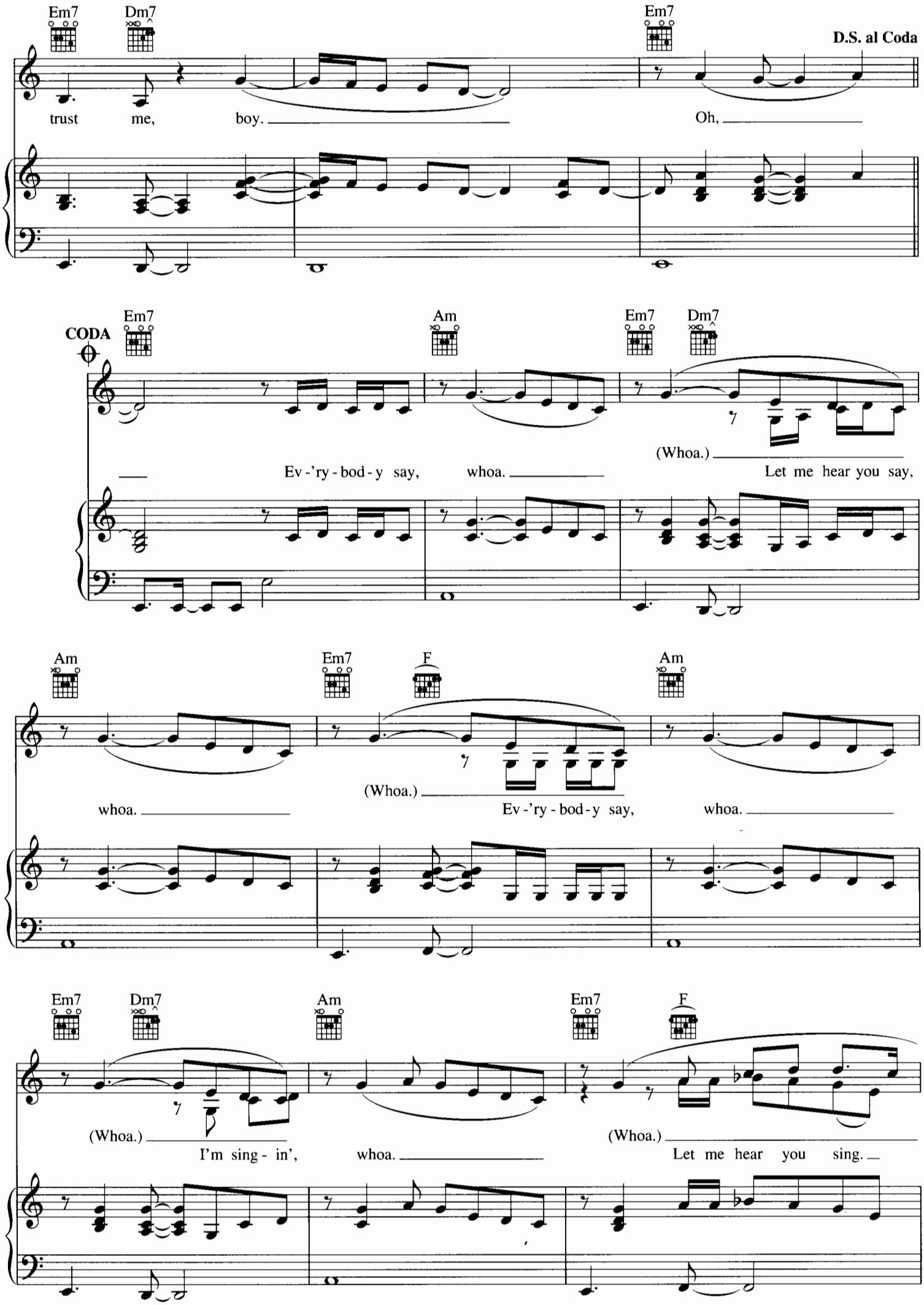


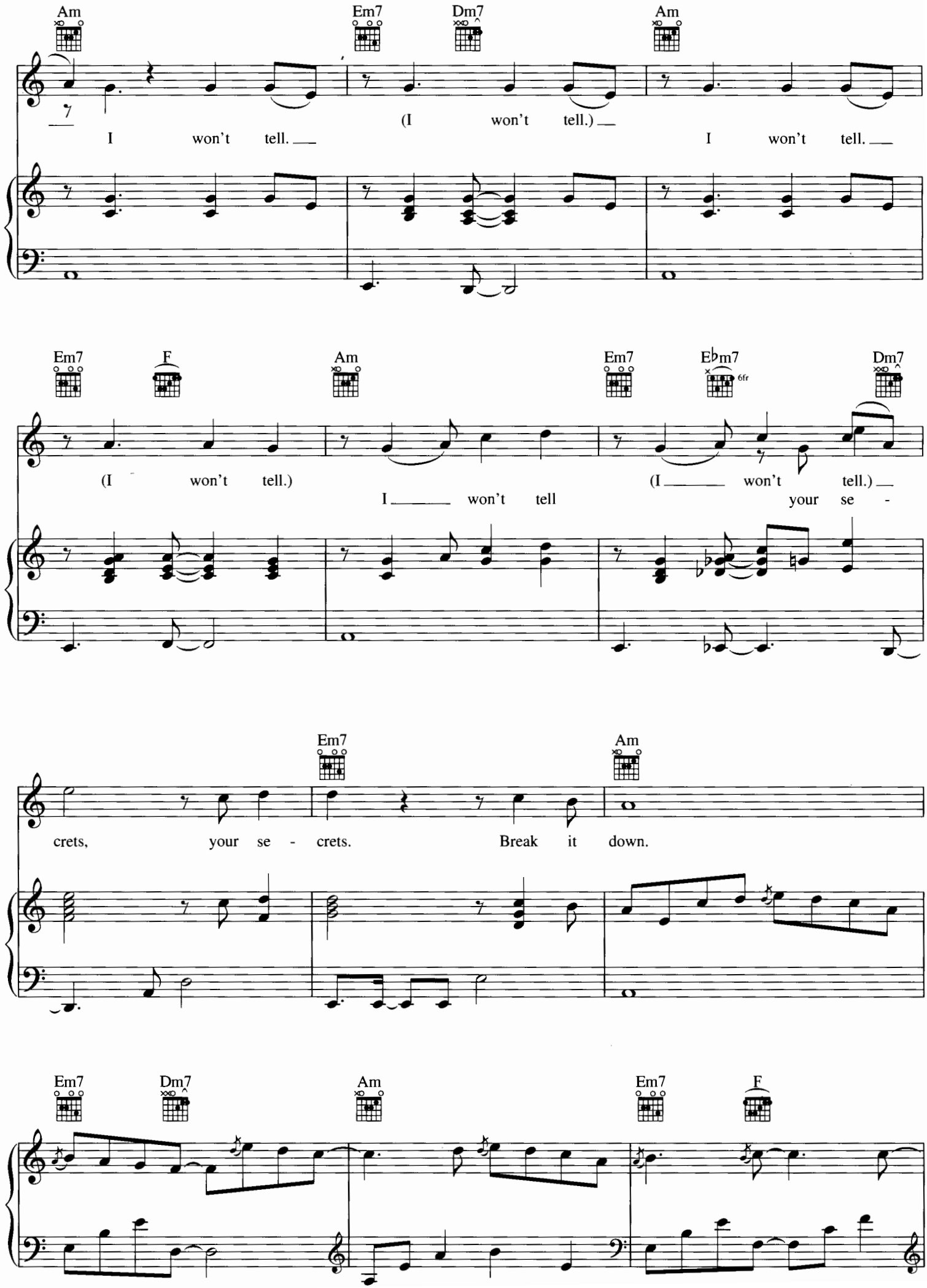
*Both times: Lead vocal sung at written pitch.

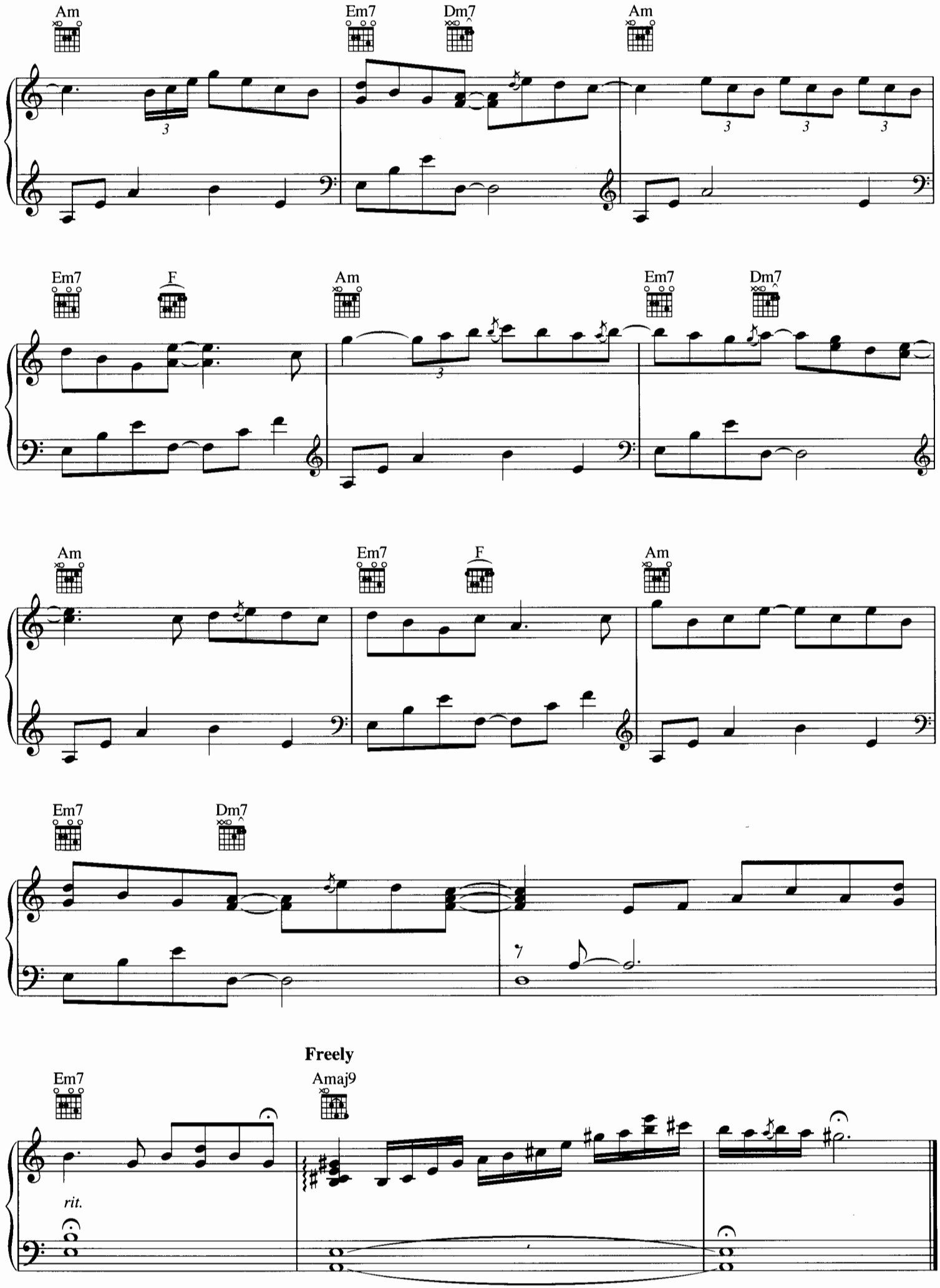

Em7
Am
ooh.
here.
I won't tell
Em7
Dm7
Am
Em7
F
your se - crets.
Am
Em7
Dm7
Am
Your se - crets are safe with me.
Em7
F
Am
Em7
Dm7
I will keep your


Am
Em7
F
Am
se - crets.
Just think of me as the pa -
Em7
E♭m7
6fr
Dm7
To Coda
Em7
ges in your di - a - ry,
y.
Am
Em7
Dm7
Am
1
Em7
F
2
Em7
F
Am
Sung: On - ly we know what is talked a - bout,
Spoken: (You know what?)


Em7 Dm7 Am Em7 F
ba - by, boy. I don't know
Am Em7 Dm7 Am
how you can be driv - ing me so cra - zy, boy.
Em7 F Am Em7 Dm7
Ba - by, when you're in town, why don't you come a - round, boy?
Am Em7 F Am
I'll be the loy - al - ty you need; you can

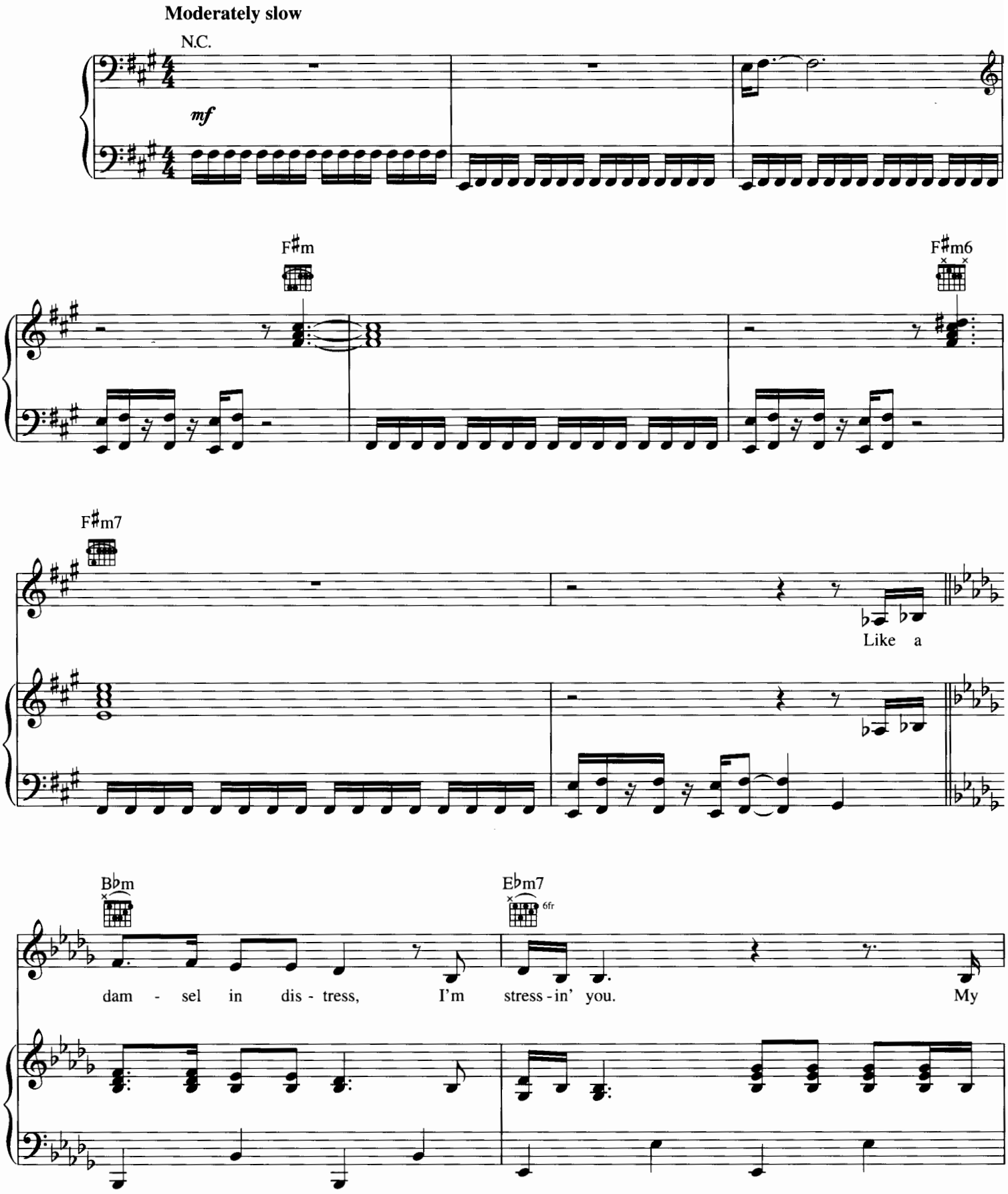

Em7
Dm7
Em7
D.S. al Coda
trust me, boy.
Oh,
CODA
Em7
Am
Em7
Dm7
Ev-'ry-bod-y say, whoa.
(Whoa.)
Let me hear you say,
Am
Em7
F
Am
whoa.
(Whoa.)
Ev-'ry-bod-y say, whoa.
Em7
Dm7
Am
Em7
F
(Whoa.)
I'm sing-in', whoa.
(Whoa.)
Let me hear you sing.


Am
Em7
Dm7
Am
I won't tell.
(I won't tell.)
I won't tell.
Em7
F
Am
Em7
E♭m7
6fr
Dm7
(I won't tell.)
I won't tell
(I won't tell.)
your se -
Em7
Am
crets, your se - crets.
Break it down.
Em7
Dm7
Am
Em7
F

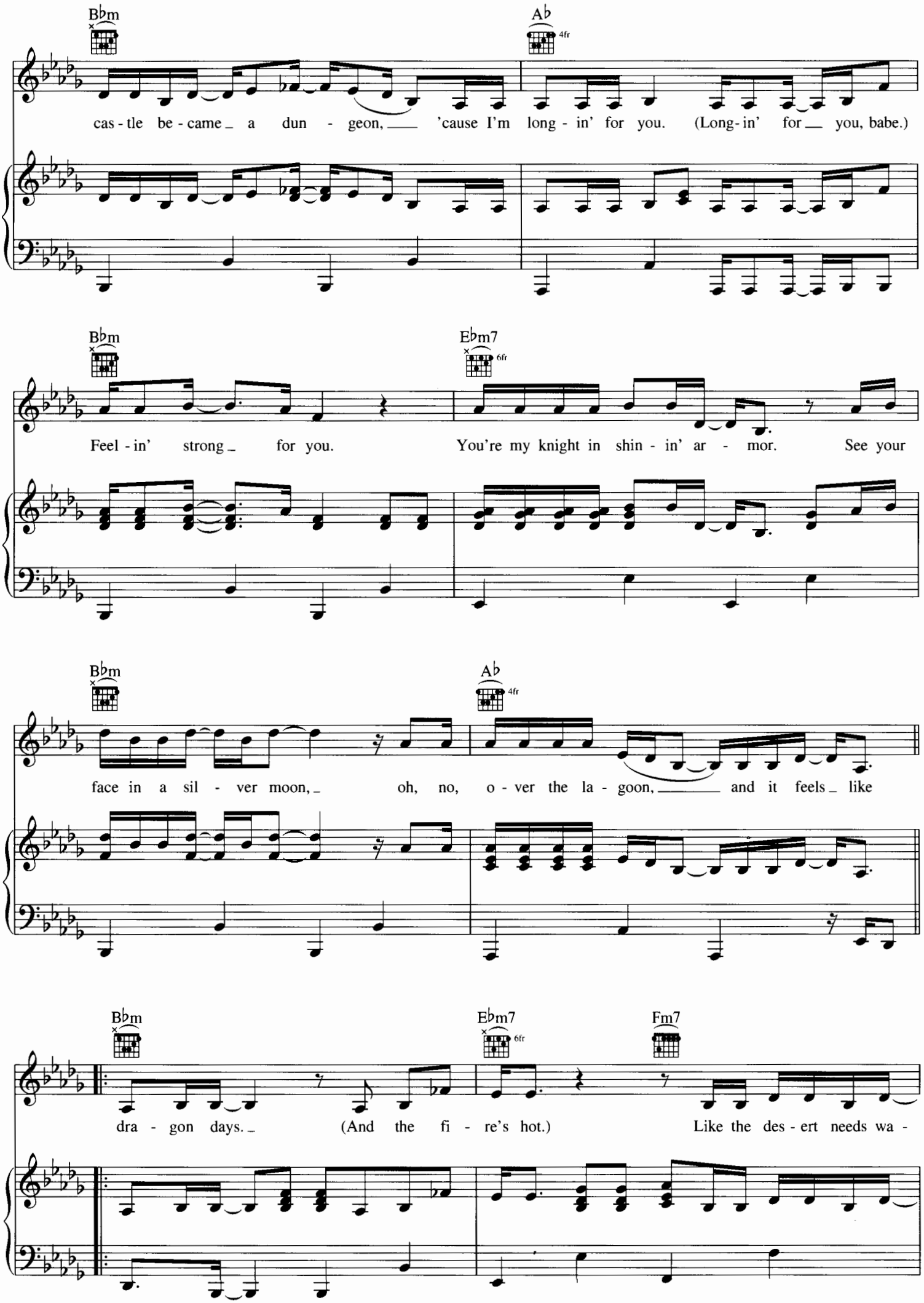

Am
Em7
Dm7
Am
Em7
F
Am
Em7
Dm7
Am
Em7
F
Am
Em7
Dm7
Freely
Em7
Amaj9
rit.

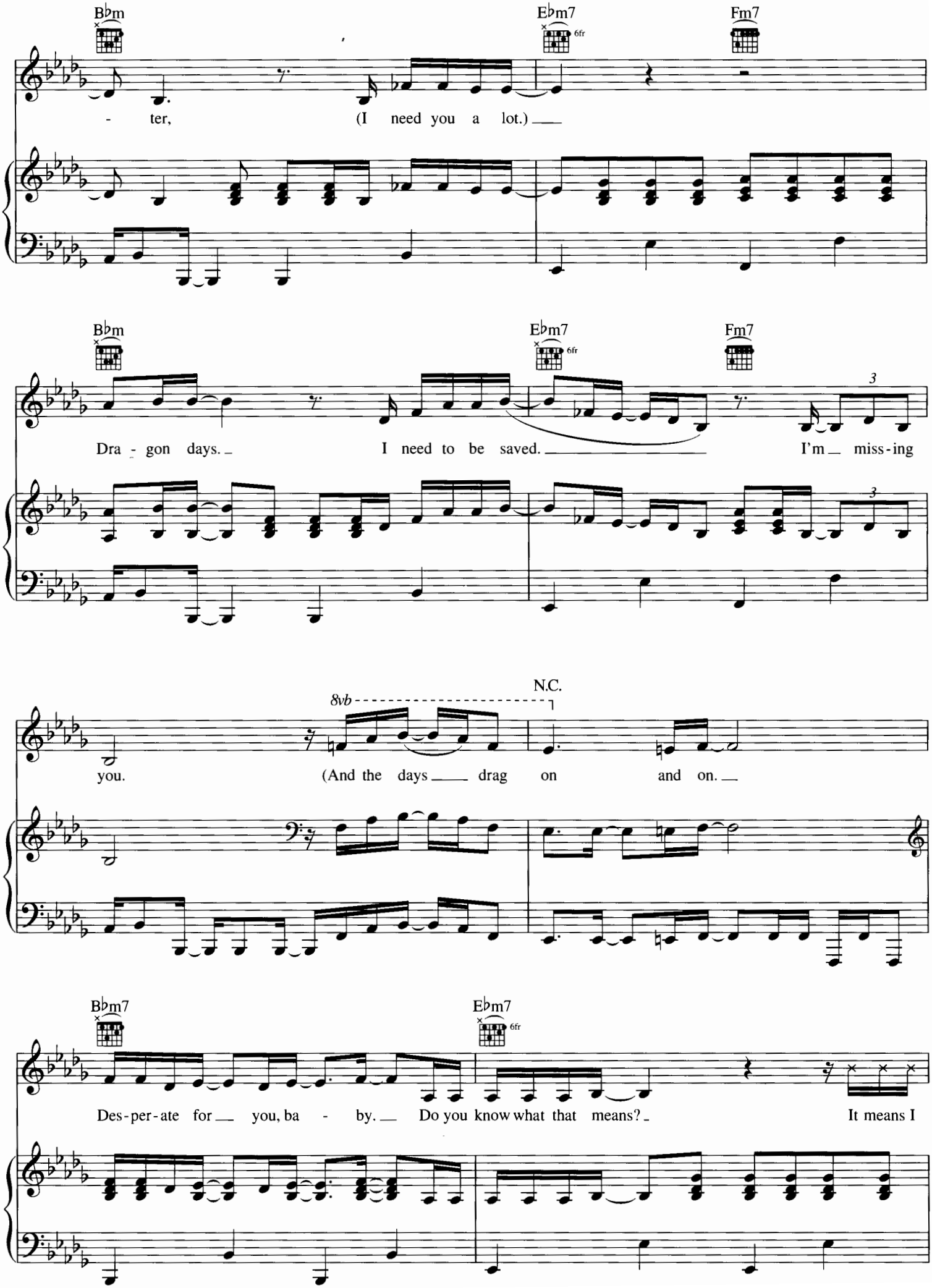
DRAGON DAYS

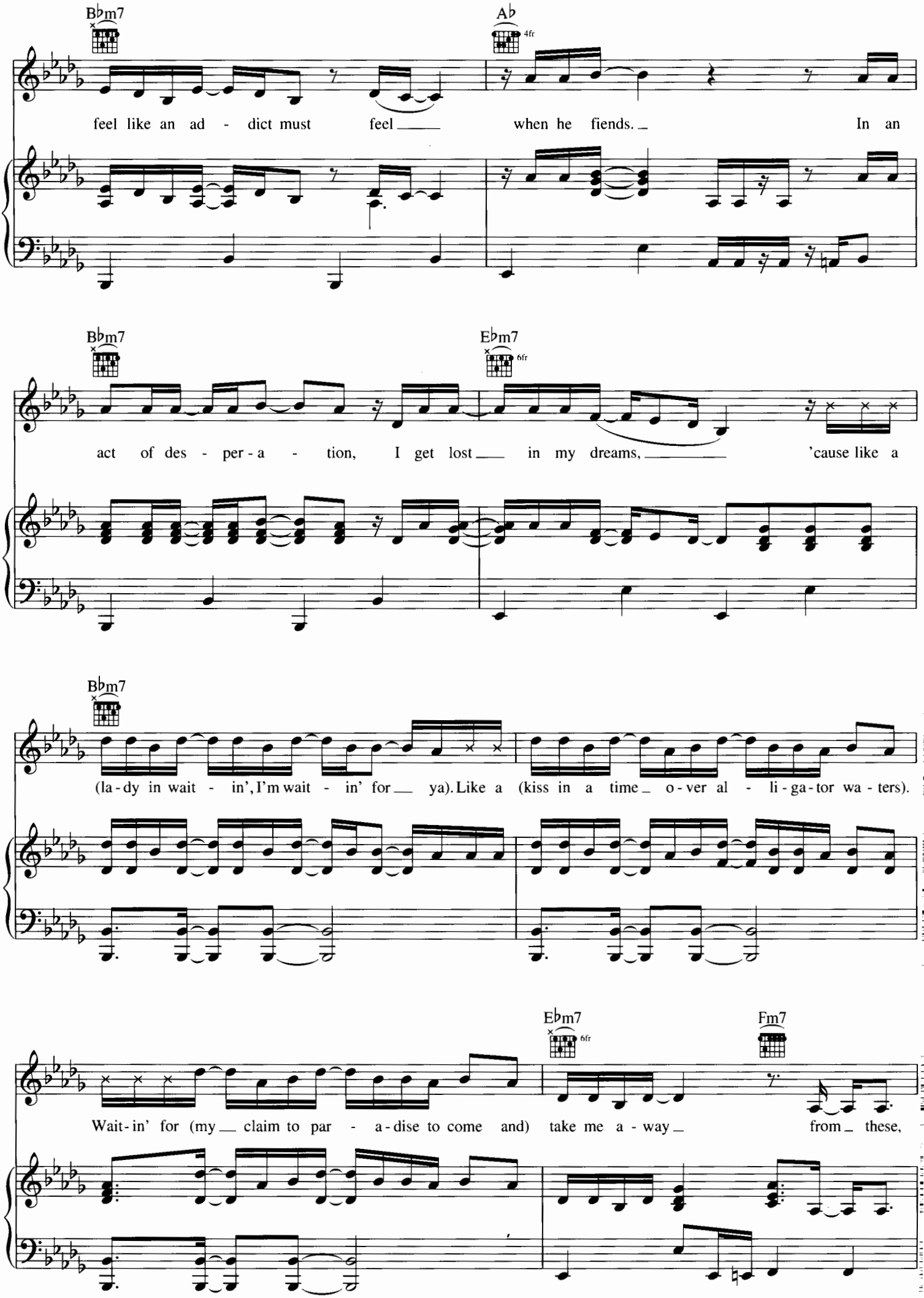
Words and Music by
ALICIA KEYS

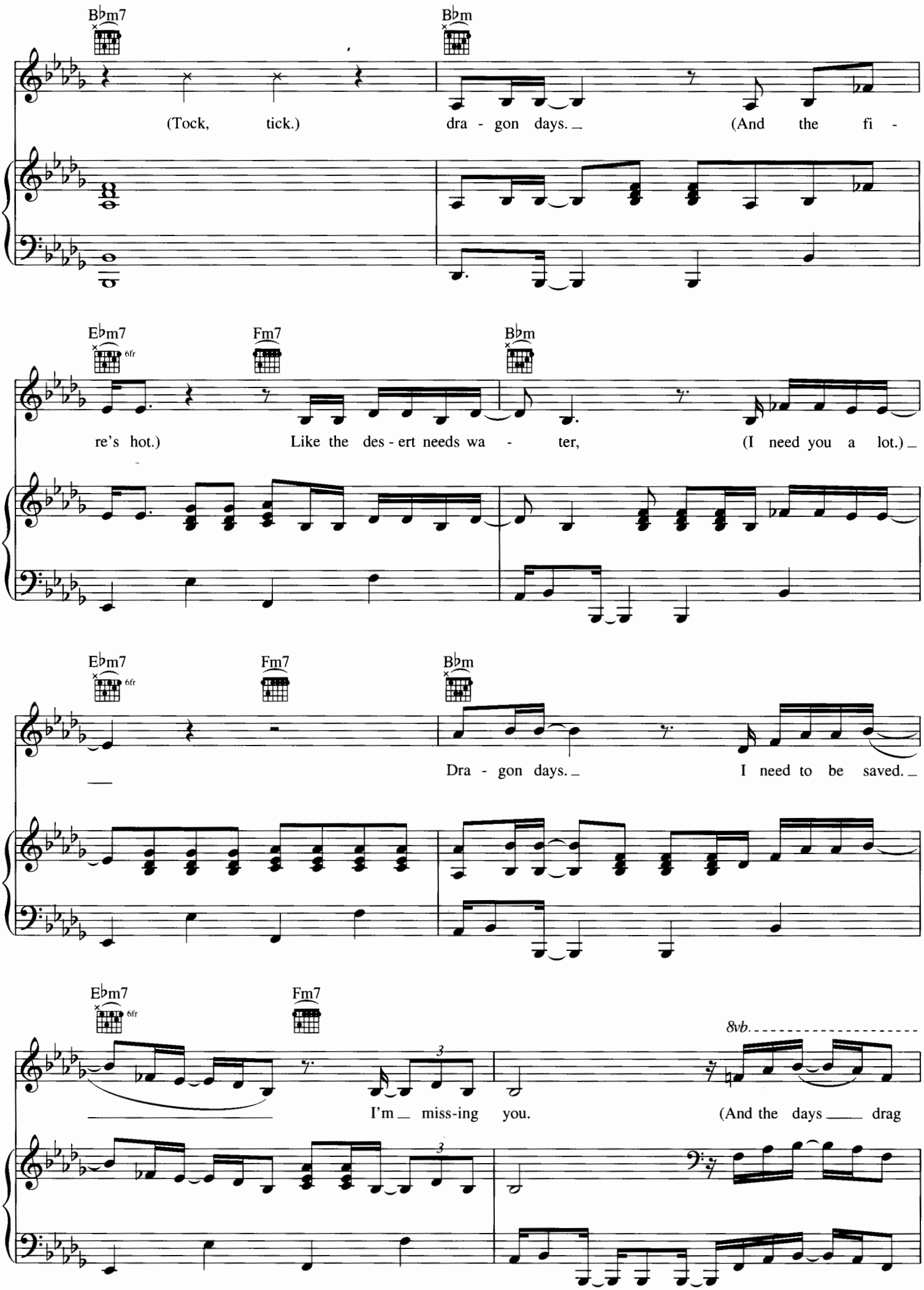


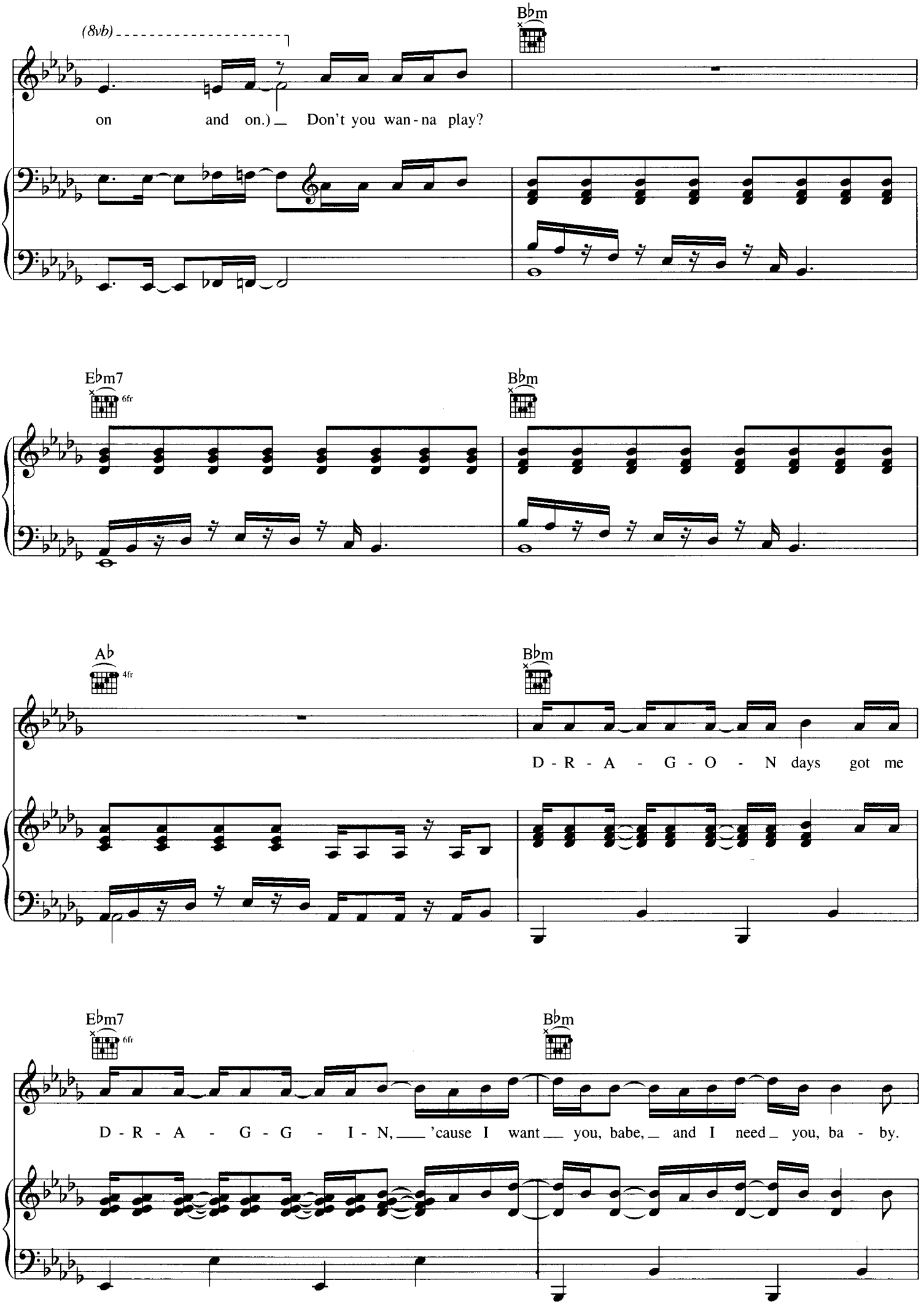
© 2003 EMI APRIL MUSIC INC. and LELLOW PRODUCTIONS
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

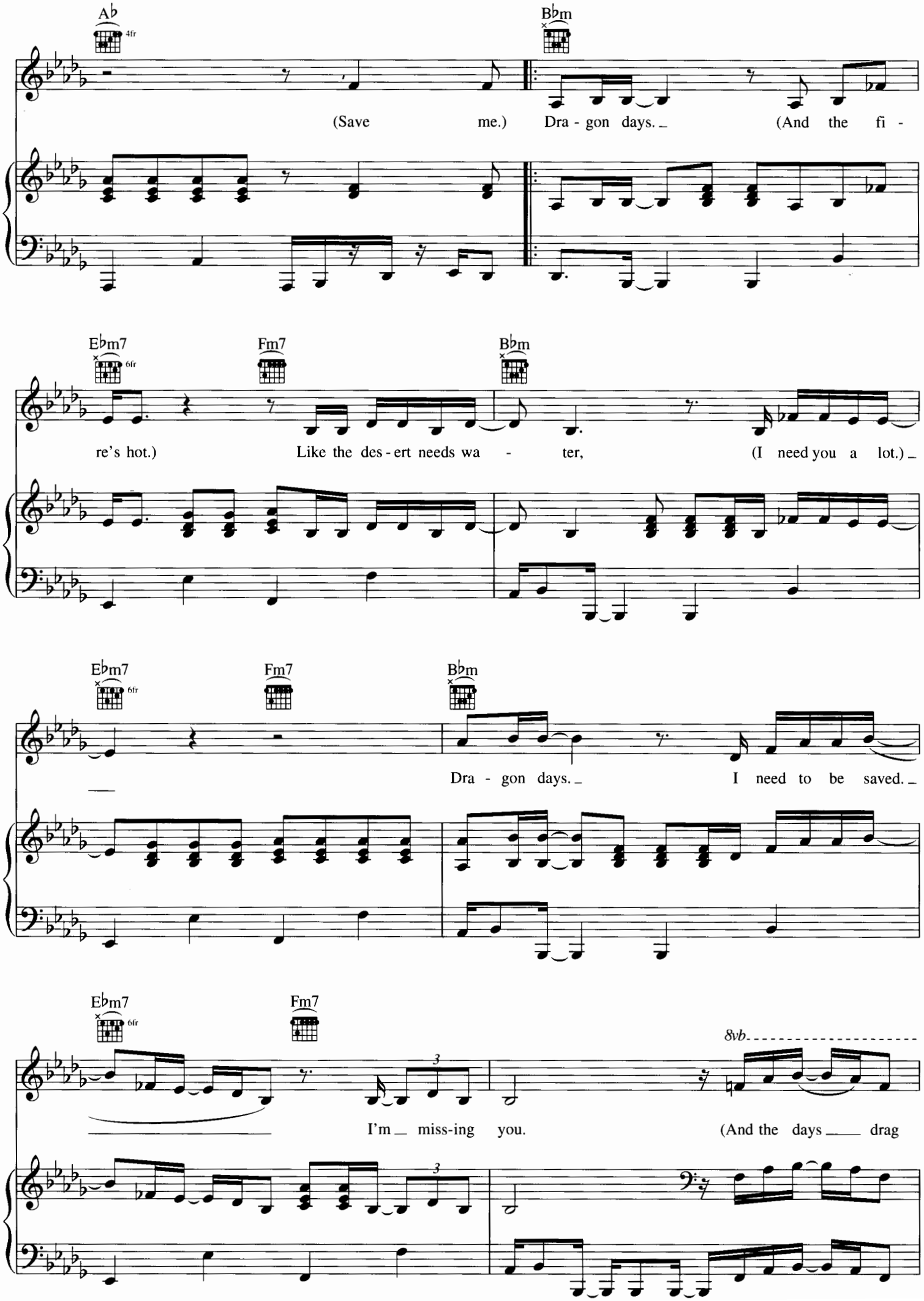

B♭m
A♭
4fr
cas - tle be - came _ a dun - geon, ___ 'cause I'm long - in' for you. (Long - in' for __ you, babe.)
B♭m
E♭m7
6fr
Feel - in' strong _ for you. You're my knight in shin - in' ar - mor. See your
B♭m
A♭
4fr
face in a sil - ver moon, _ oh, no, o - ver the la - goon, ____ and it feels _ like
B♭m
E♭m7
6fr
Fm7
dra - gon days. _ (And the fi - re's hot.) Like the des - ert needs wa -

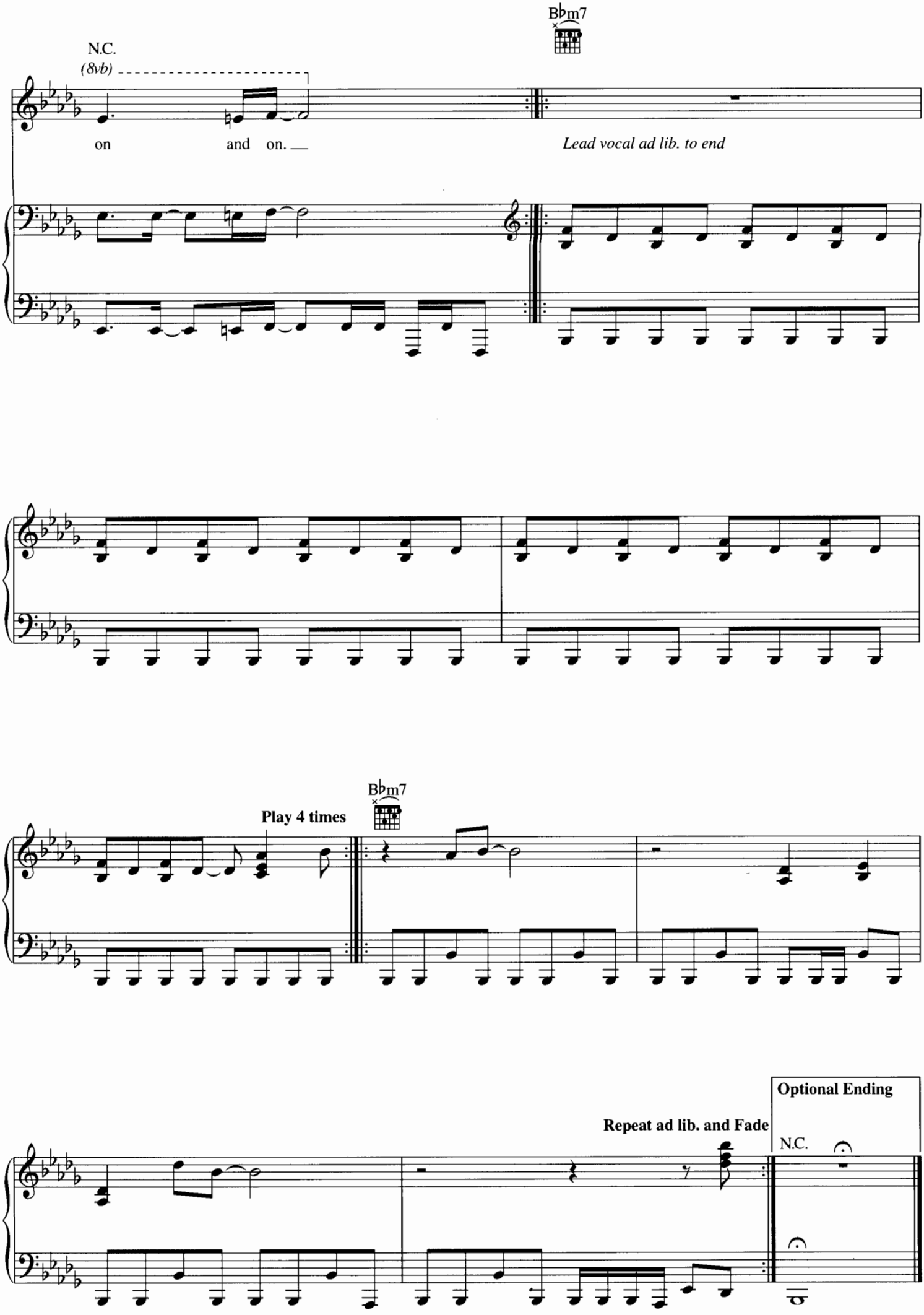

B♭m
E♭m7
6fr
Fm7
- ter, (I need you a lot.)
B♭m
E♭m7
6fr
Fm7
3
Dra - gon days. I need to be saved. I'm miss-ing
3
N.C.
8vb
you. (And the days drag on and on.
B♭m7
E♭m7
6fr
Des-per-ate for you, ba - by. Do you know what that means? It means I


B♭m7
A♭
4fr
feel like an ad - dict must feel ___ when he fiends. _ In an
B♭m7
E♭m7
6fr
act of des - per - a - tion, I get lost ___ in my dreams, ___ 'cause like a
B♭m7
(la - dy in wait - in', I'm wait - in' for ___ ya). Like a (kiss in a time _ o - ver al - li - ga - tor wa - ters).
E♭m7
6fr
Fm7
Wait - in' for (my ___ claim to par - a - dise to come and) take me a - way _ from _ these,


B♭m7
B♭m
(Tock, tick.)
dra - gon days.
(And the fi -
E♭m7
6fr
Fm7
B♭m
re's hot.)
Like the des - ert needs wa - ter,
(I need you a lot.)
E♭m7
6fr
Fm7
B♭m
Dra - gon days.
I need to be saved.
E♭m7
6fr
Fm7
8vb
3
I'm miss-ing you.
(And the days drag


(8vb)
on and on.) Don't you wan-na play?
Bbm
Ebm7
6fr
Bbm
Ab
4fr
Bbm
D-R-A-G-O-N days got me
Ebm7
6fr
Bbm
D-R-A-G-G-I-N, 'cause I want you, babe, and I need you, ba-by.

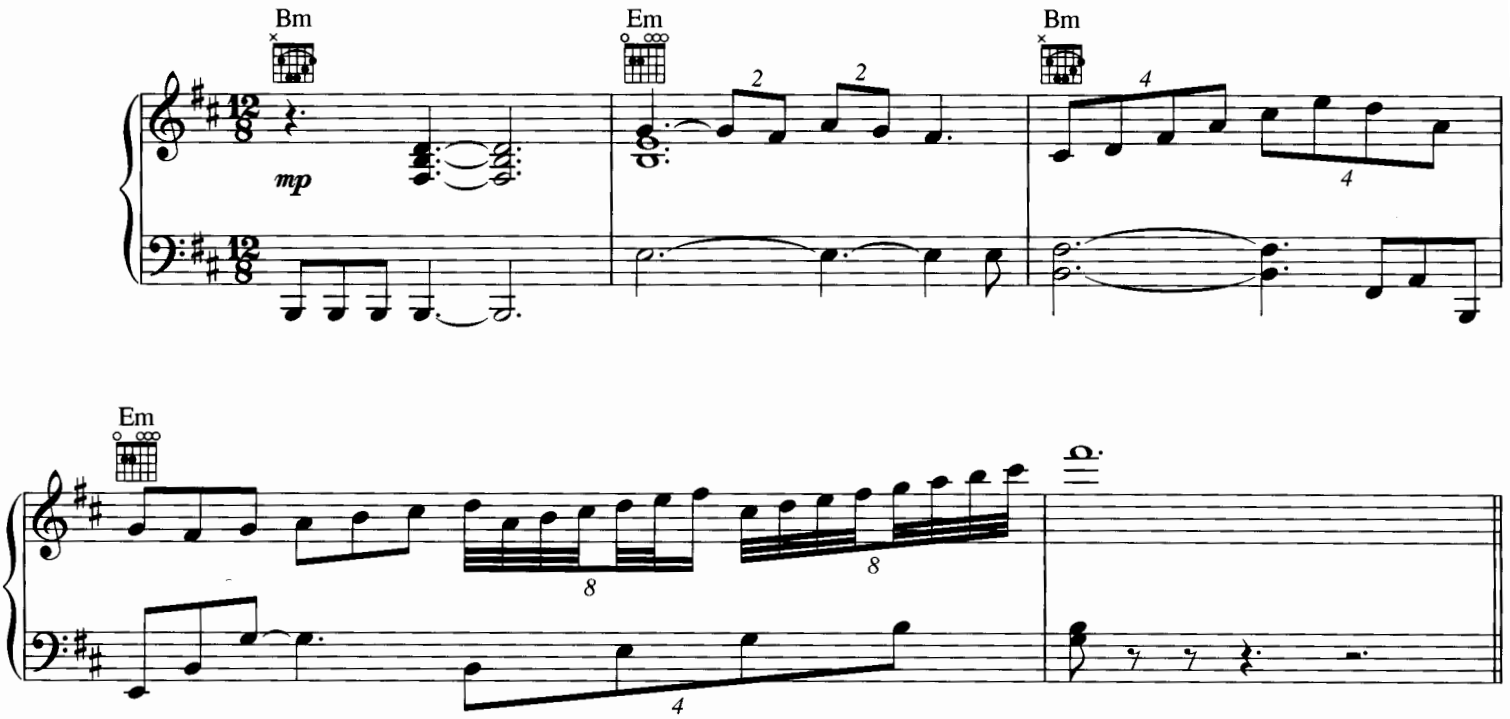

A♭
4fr
B♭m
(Save me.)
Dra - gon days.
(And the fi -
E♭m7
6fr
Fm7
B♭m
re's hot.)
Like the des - ert needs wa - ter,
(I need you a lot.)
E♭m7
6fr
Fm7
B♭m
Dra - gon days.
I need to be saved.
E♭m7
6fr
Fm7
8vb
I'm miss-ing you.
(And the days drag


B♭m7
N.C.
(8vb)
on and on.
Lead vocal ad lib. to end
B♭m7
Play 4 times
Optional Ending
Repeat ad lib. and Fade
N.C.

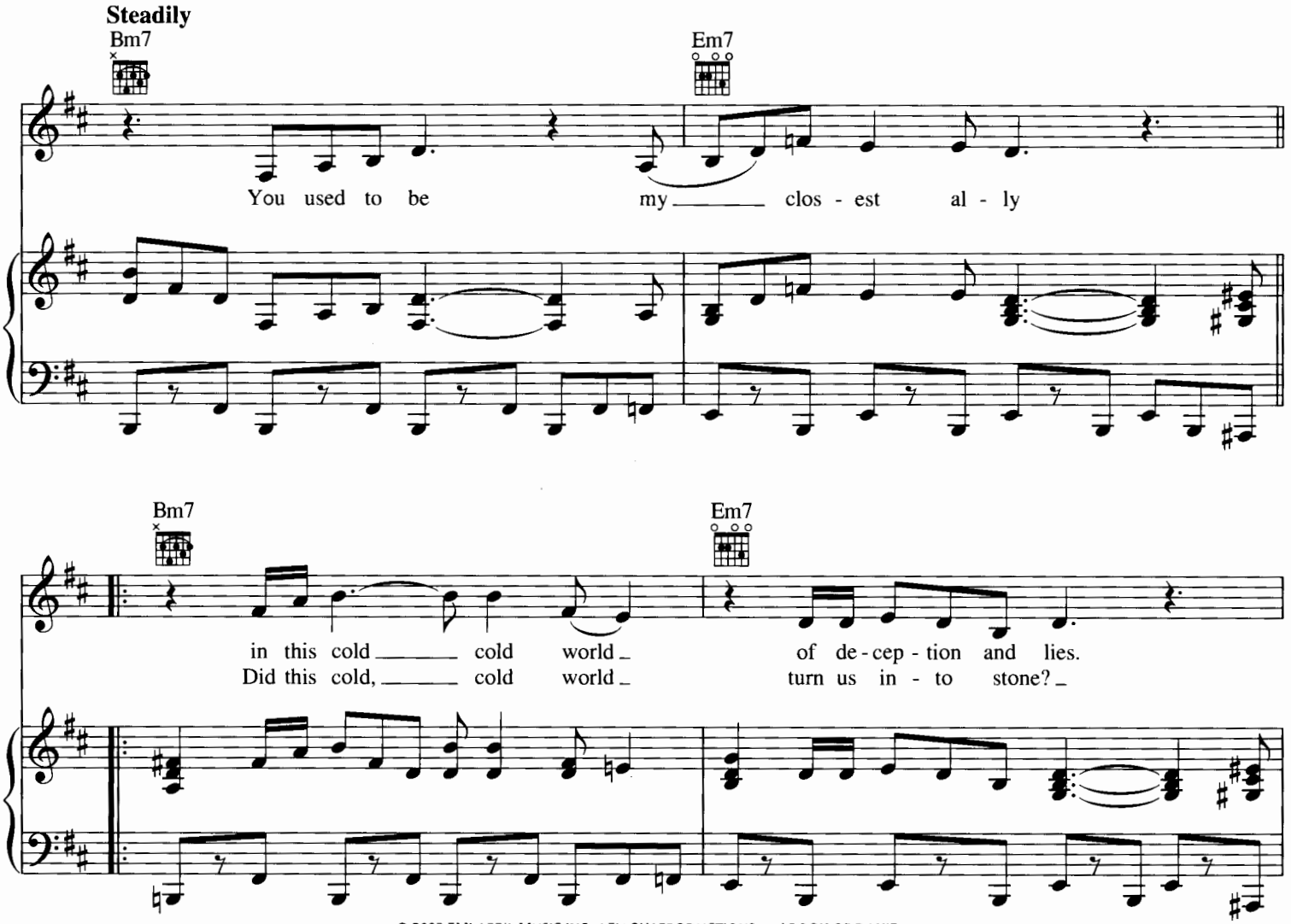
WAKE UP

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

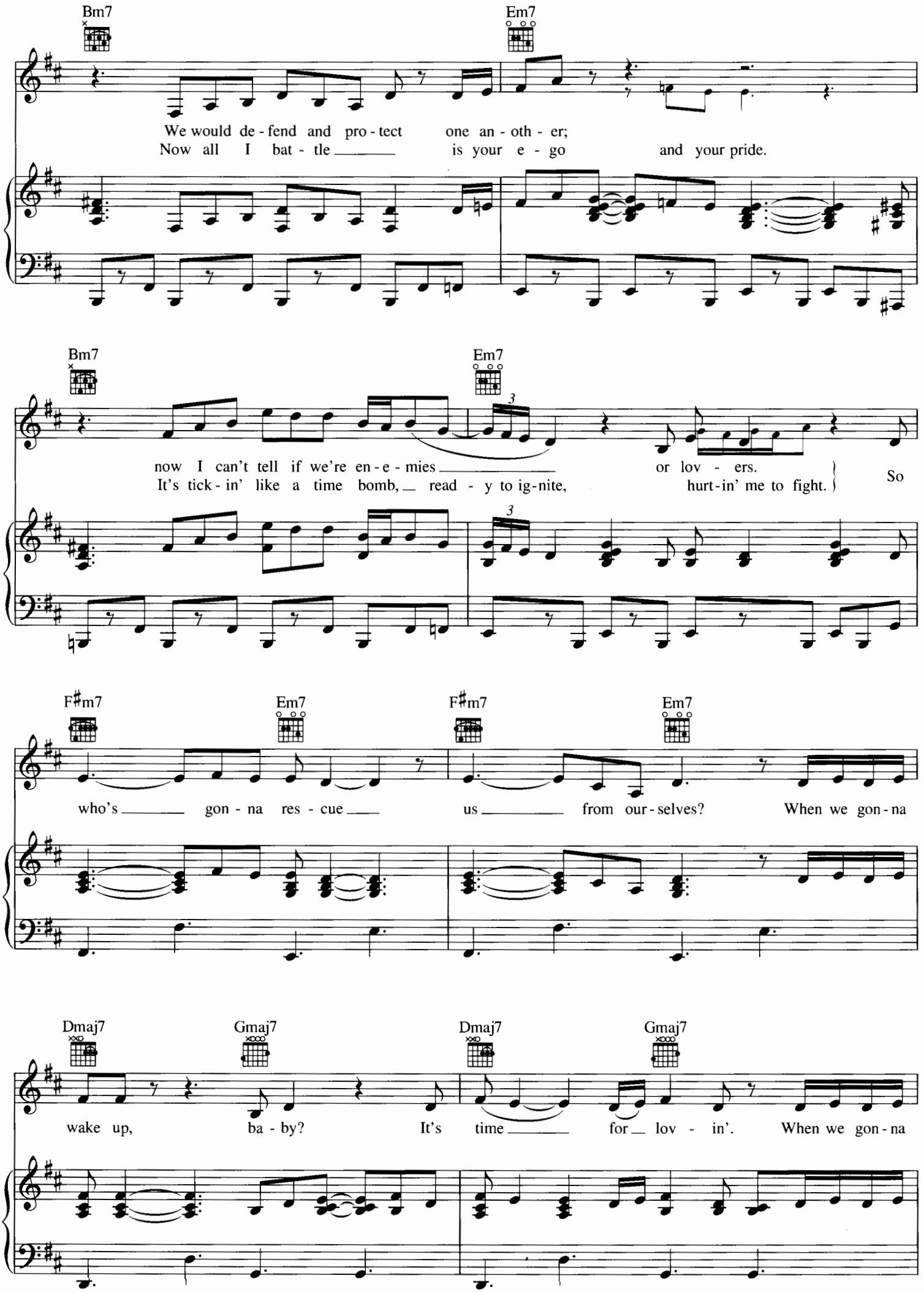
Moderately slow, expressively

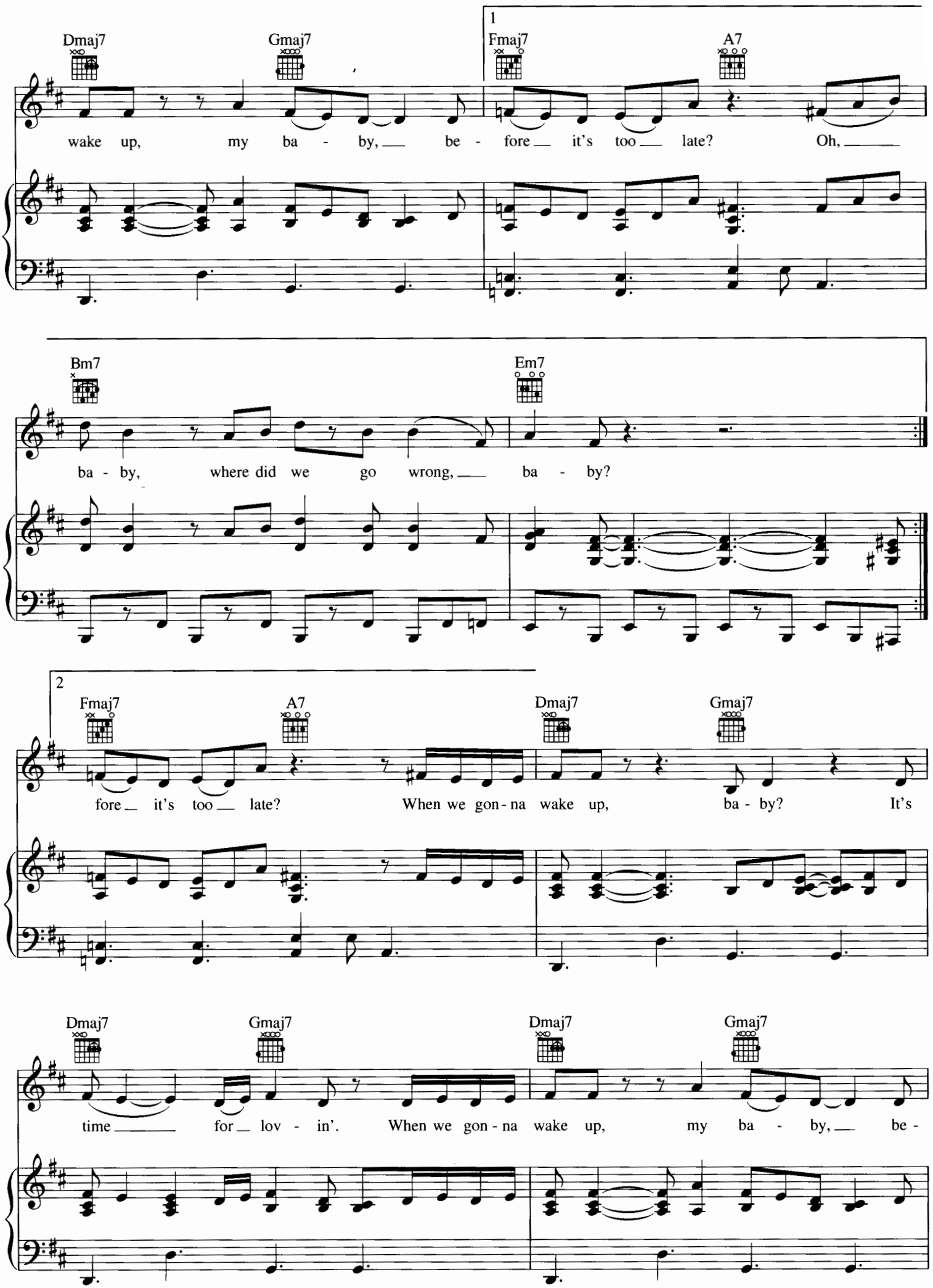


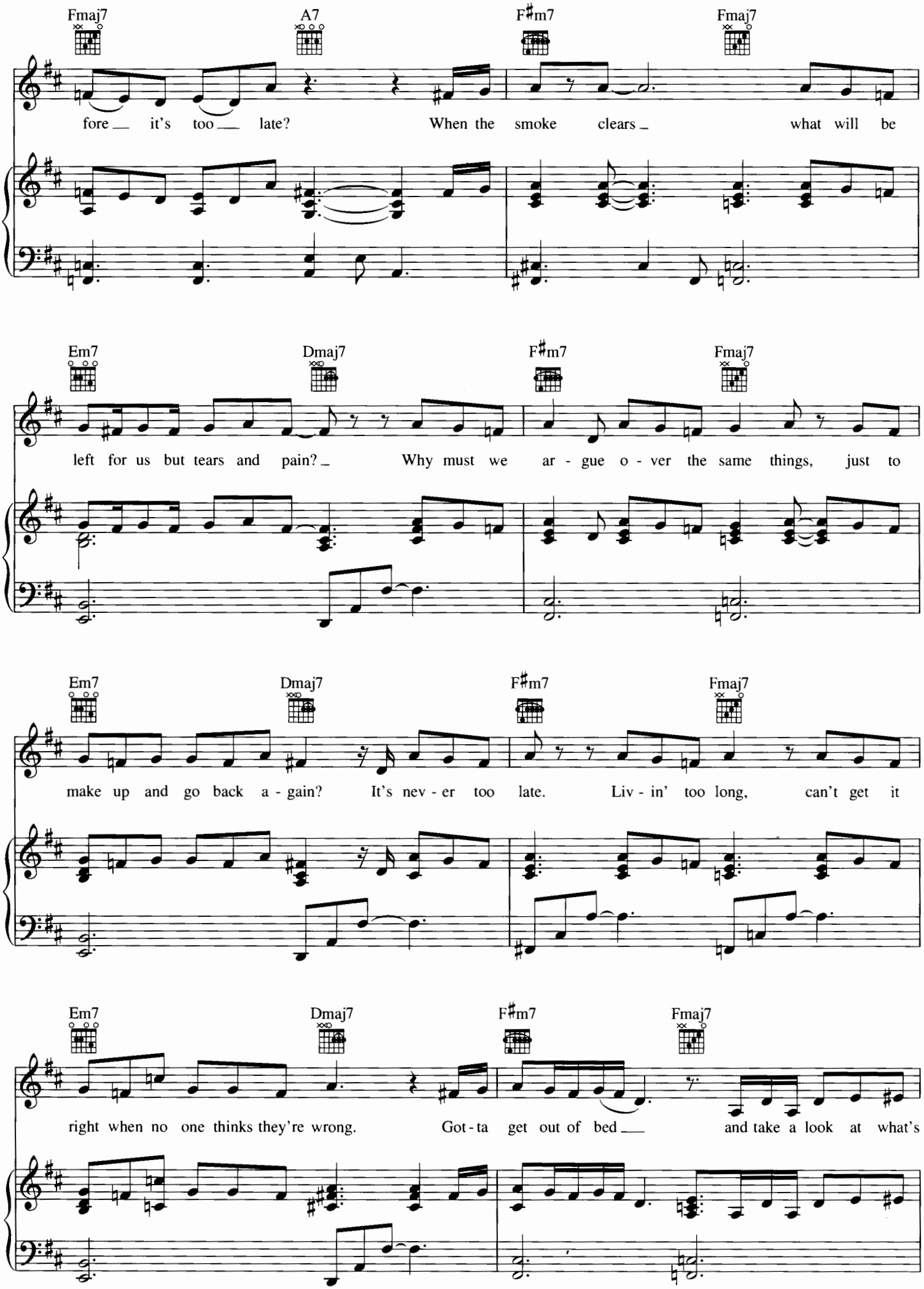
Steadily

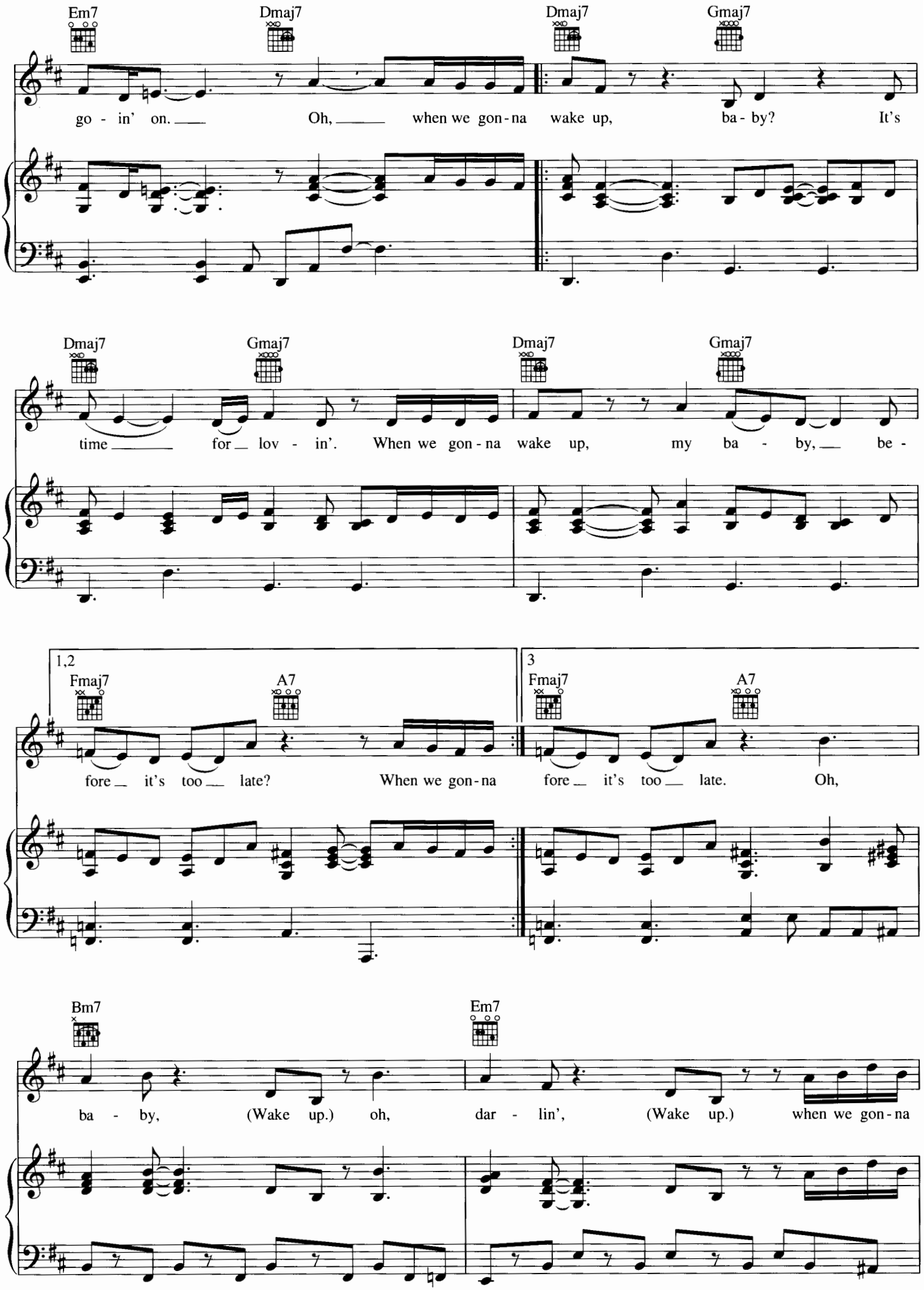


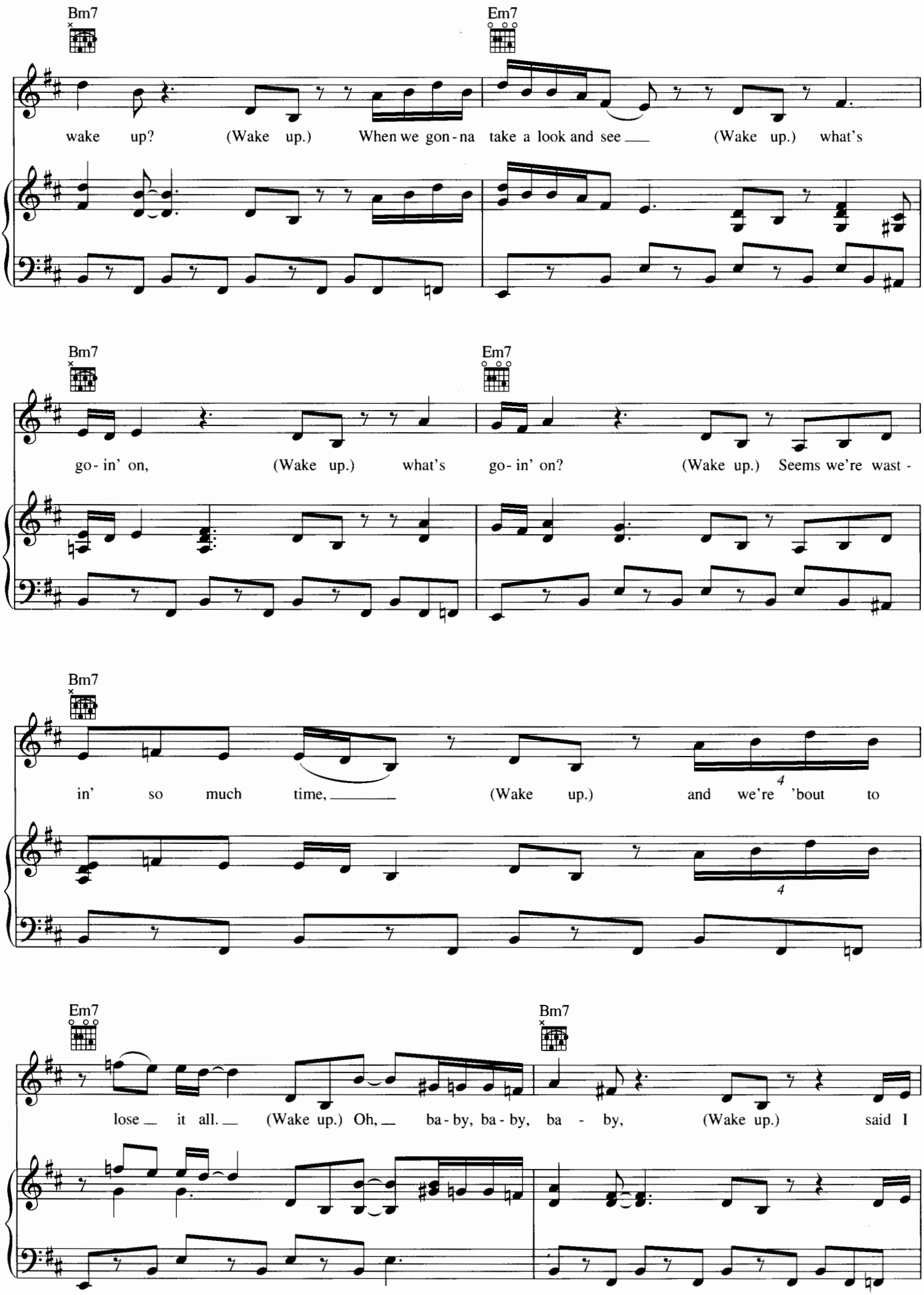
© 2003 EMI APRIL MUSIC INC., LELLOW PRODUCTIONS and BOOK OF DANIEL
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

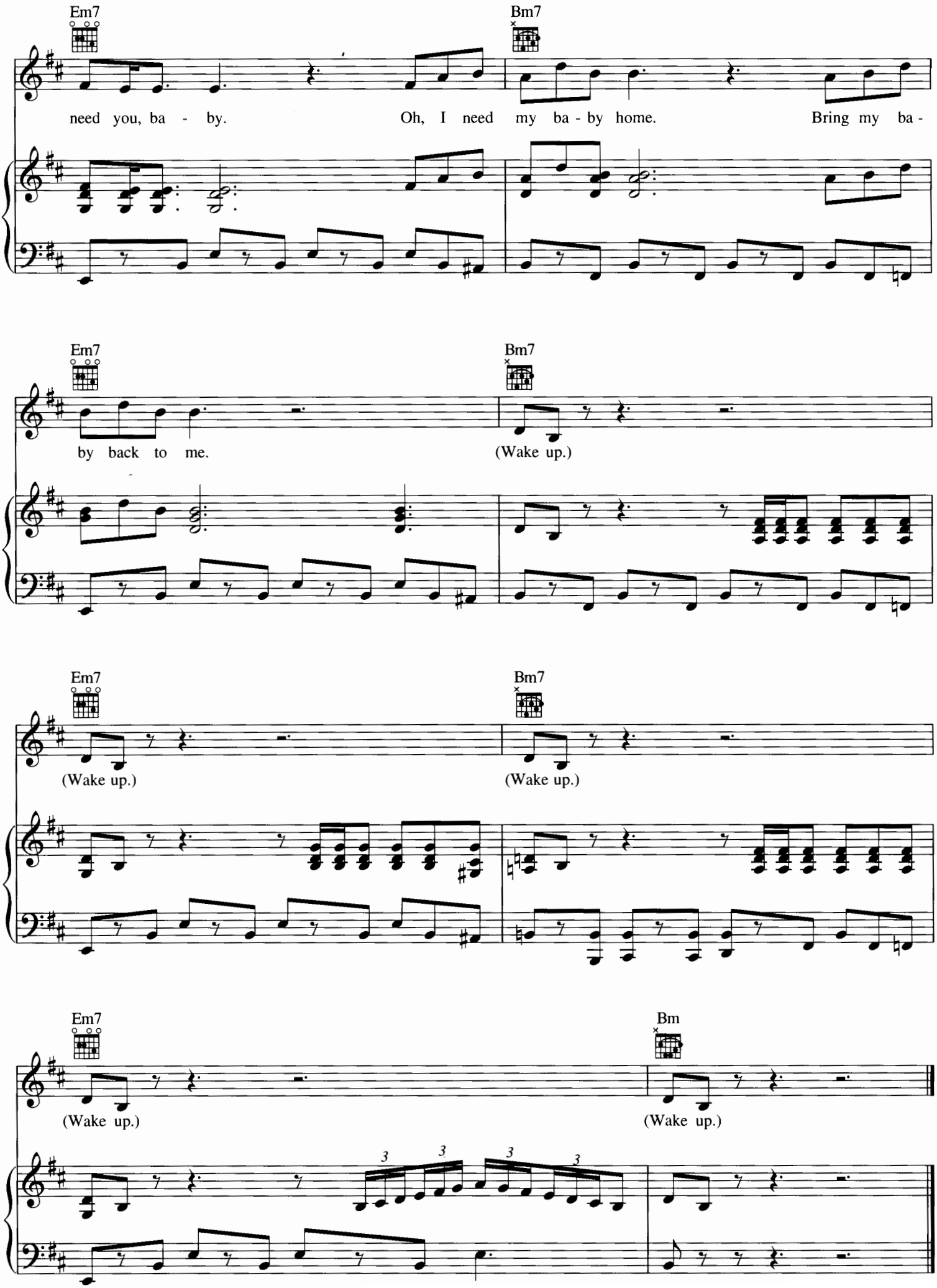

Bm7
Em7
We would de - fend and pro - tect one an - oth - er;
Now all I bat - tle is your e - go and your pride.
Bm7
Em7
3
now I can't tell if we're en - e - mies or lov - ers.
It's tick - in' like a time bomb, read - y to ig - nite, hurt - in' me to fight.
So
3
F♯m7
Em7
F♯m7
Em7
who's gon - na res - cue us from our - selves? When we gon - na
Dmaj7
Gmaj7
Dmaj7
Gmaj7
wake up, ba - by? It's time for lov - in'. When we gon - na


Dmaj7
Gmaj7
1
Fmaj7
A7
wake up, my ba - by, be - fore it's too late? Oh,
Bm7
Em7
ba - by, where did we go wrong, ba - by?
2
Fmaj7
A7
Dmaj7
Gmaj7
fore it's too late? When we gon - na wake up, ba - by? It's
Dmaj7
Gmaj7
Dmaj7
Gmaj7
time for lov - in'. When we gon - na wake up, my ba - by, be -


Fmaj7
A7
F♯m7
Fmaj7
fore it's too late? When the smoke clears what will be
Em7
Dmaj7
F♯m7
Fmaj7
left for us but tears and pain? Why must we ar - gue o - ver the same things, just to
Em7
Dmaj7
F♯m7
Fmaj7
make up and go back a - gain? It's nev - er too late. Liv - in' too long, can't get it
Em7
Dmaj7
F♯m7
Fmaj7
right when no one thinks they're wrong. Got - ta get out of bed and take a look at what's

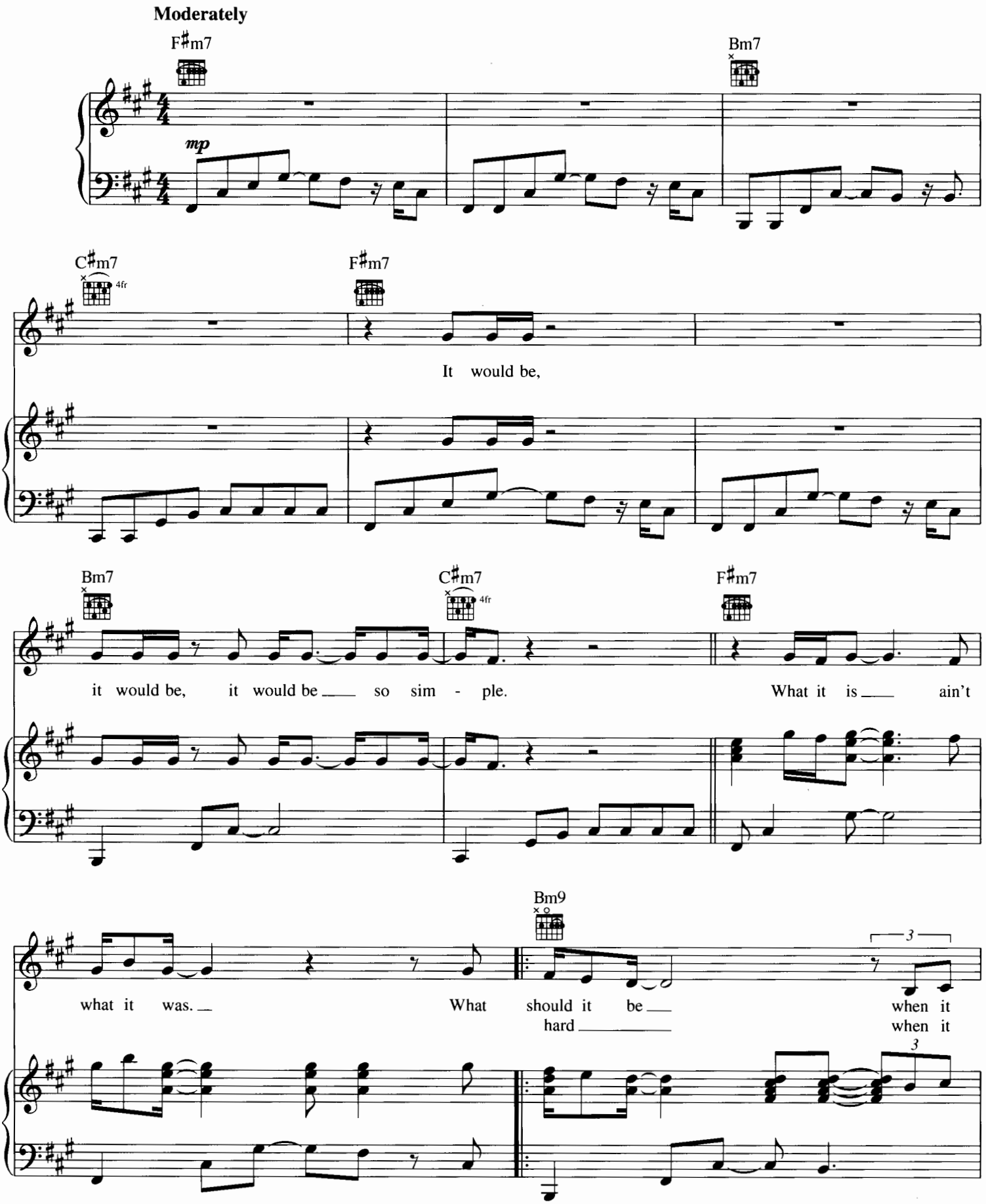

Em7
Dmaj7
Dmaj7
Gmaj7
go - in' on. Oh, when we gon - na wake up, ba - by? It's
Dmaj7
Gmaj7
Dmaj7
Gmaj7
time for lov - in'. When we gon - na wake up, my ba - by, be -
1,2
Fmaj7
A7
fore it's too late? When we gon - na
3
Fmaj7
A7
fore it's too late. Oh,
Bm7
Em7
ba - by, (Wake up.) oh, dar - lin', (Wake up.) when we gon - na


Bm7
Em7
wake up? (Wake up.) When we gon-na take a look and see (Wake up.) what's
Bm7
Em7
go-in' on, (Wake up.) what's go-in' on? (Wake up.) Seems we're wast-
Bm7
in' so much time, (Wake up.) and we're 'bout to
Em7
Bm7
lose it all. (Wake up.) Oh, ba-by, ba-by, ba-by, (Wake up.) said I

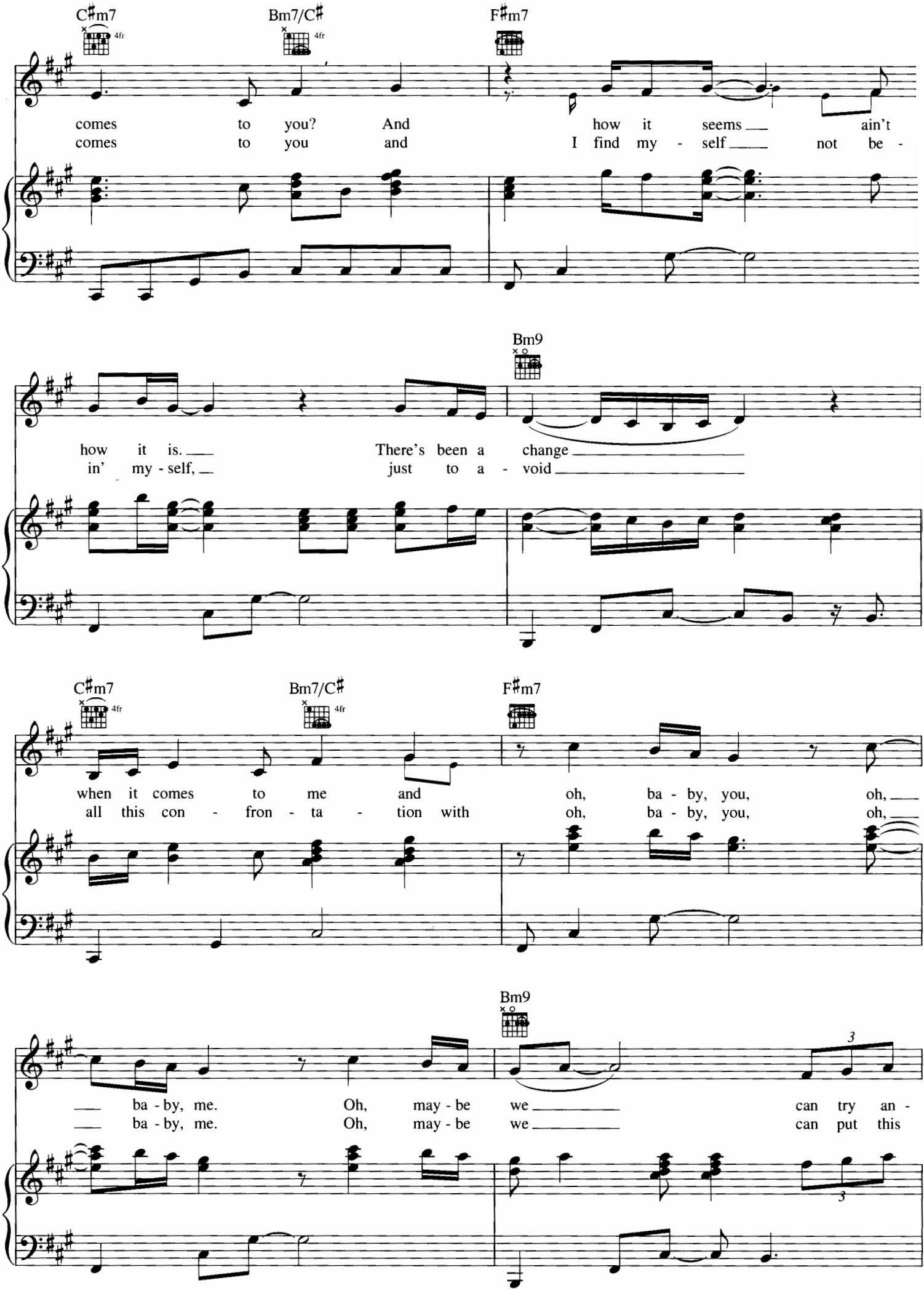

Em7
Bm7
need you, ba - by.
Oh, I need my ba - by home.
Bring my ba -
Em7
Bm7
by back to me.
(Wake up.)
Em7
Bm7
(Wake up.)
(Wake up.)
Em7
Bm
(Wake up.)
(Wake up.)
3
3
3
3

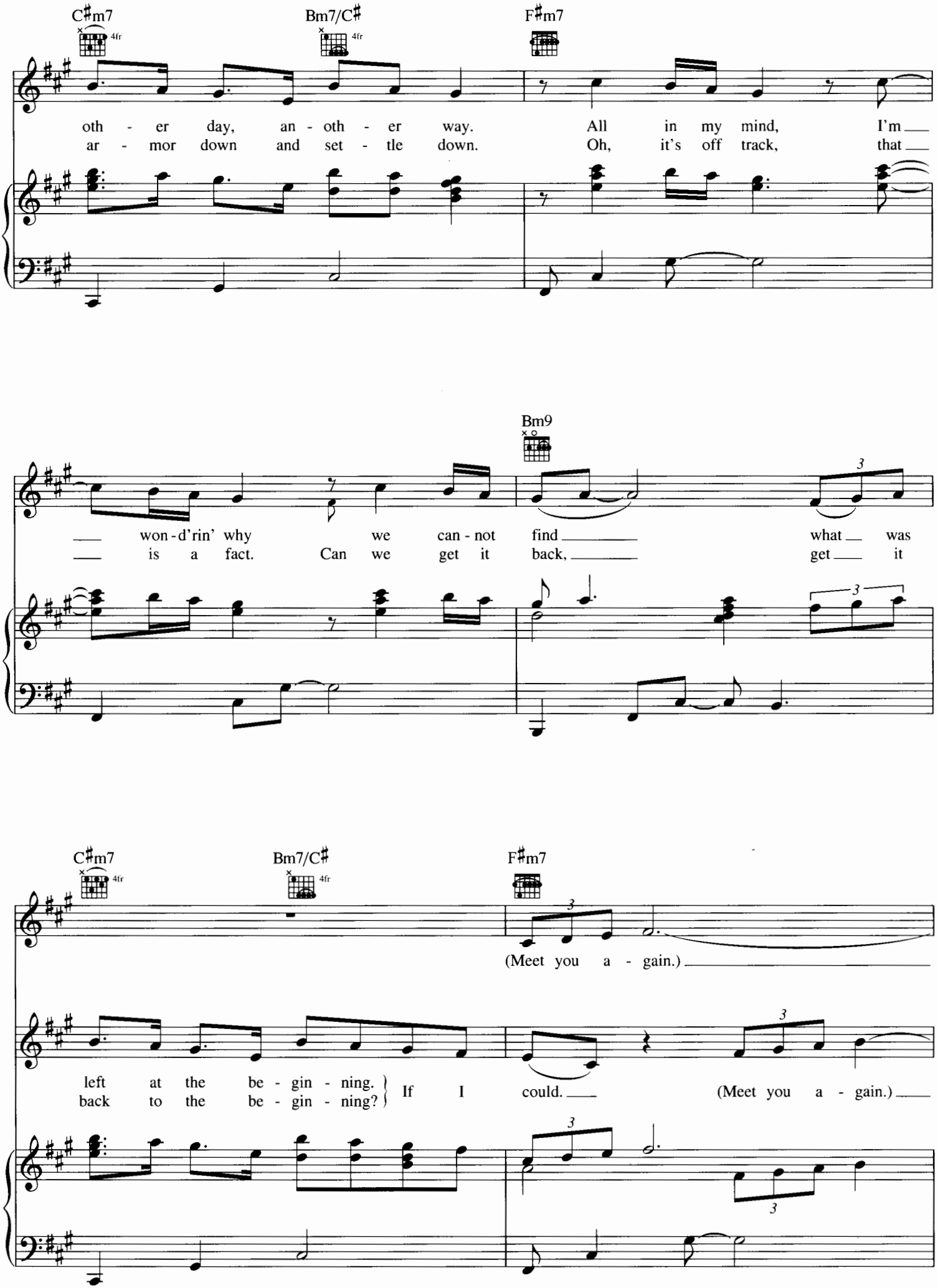
SO SIMPLE

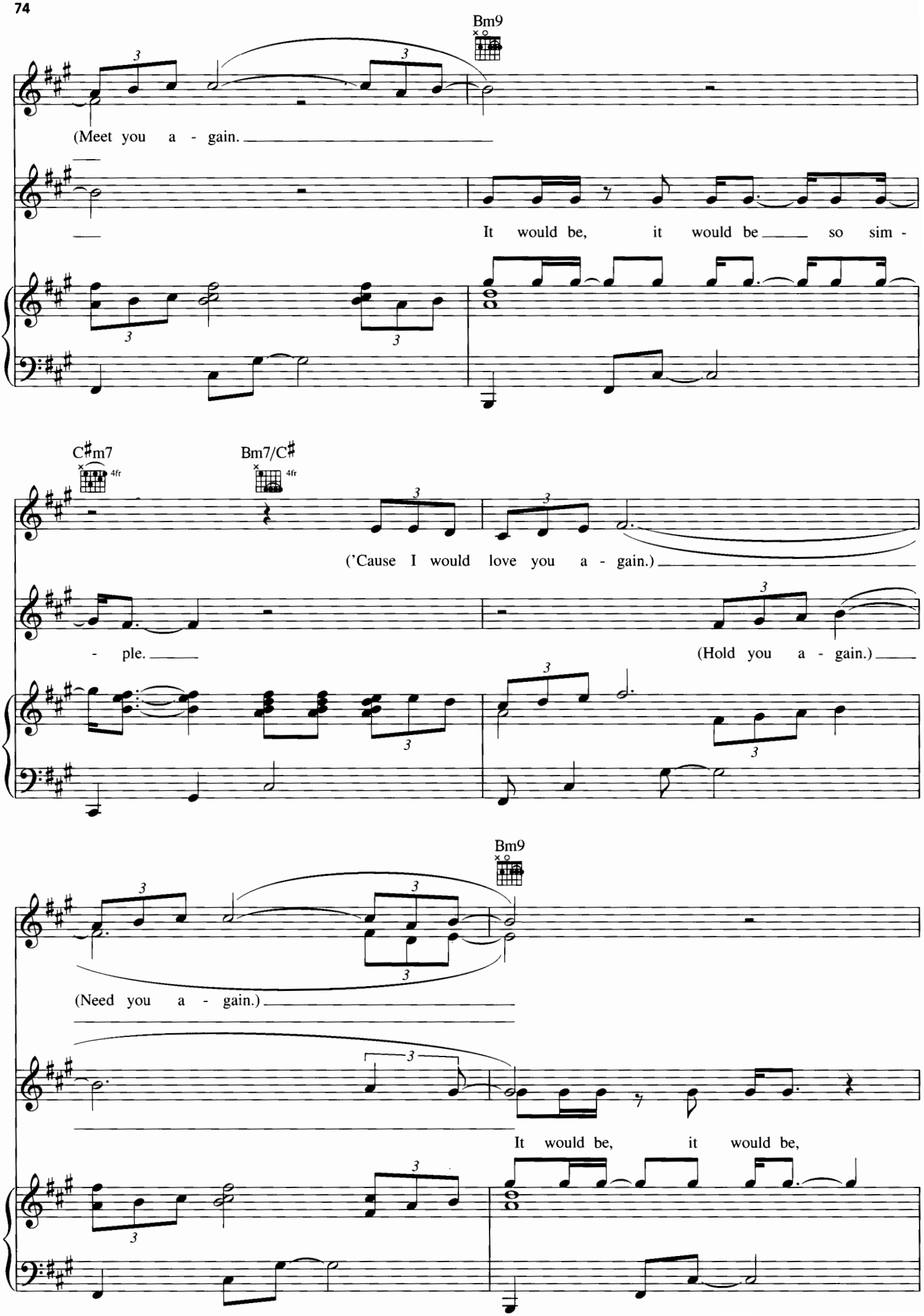
Words and Music by ALICIA KEYS, HAROLD LILLY JR.,
ANDRE HARRIS and VIDAL DAVIS

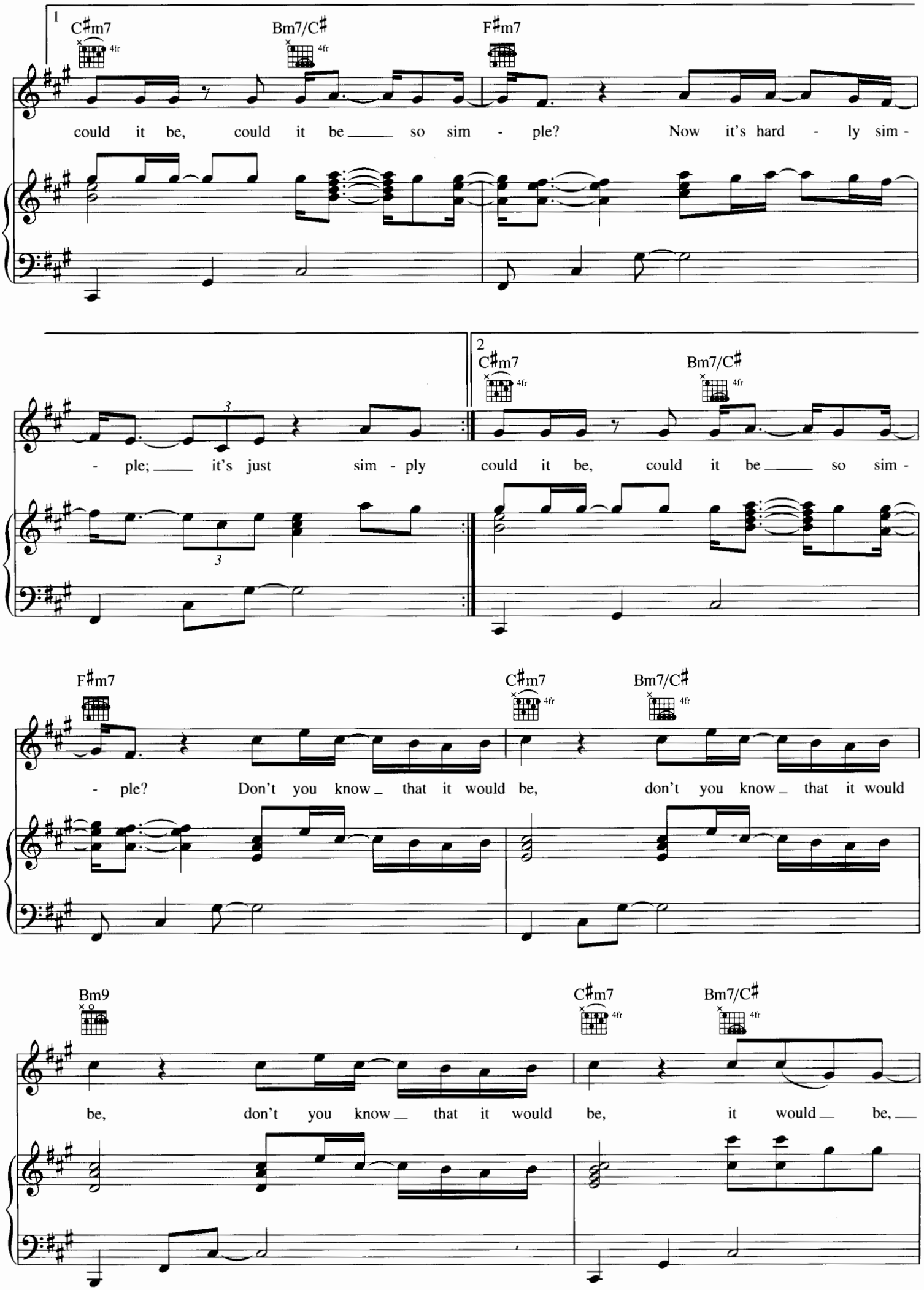


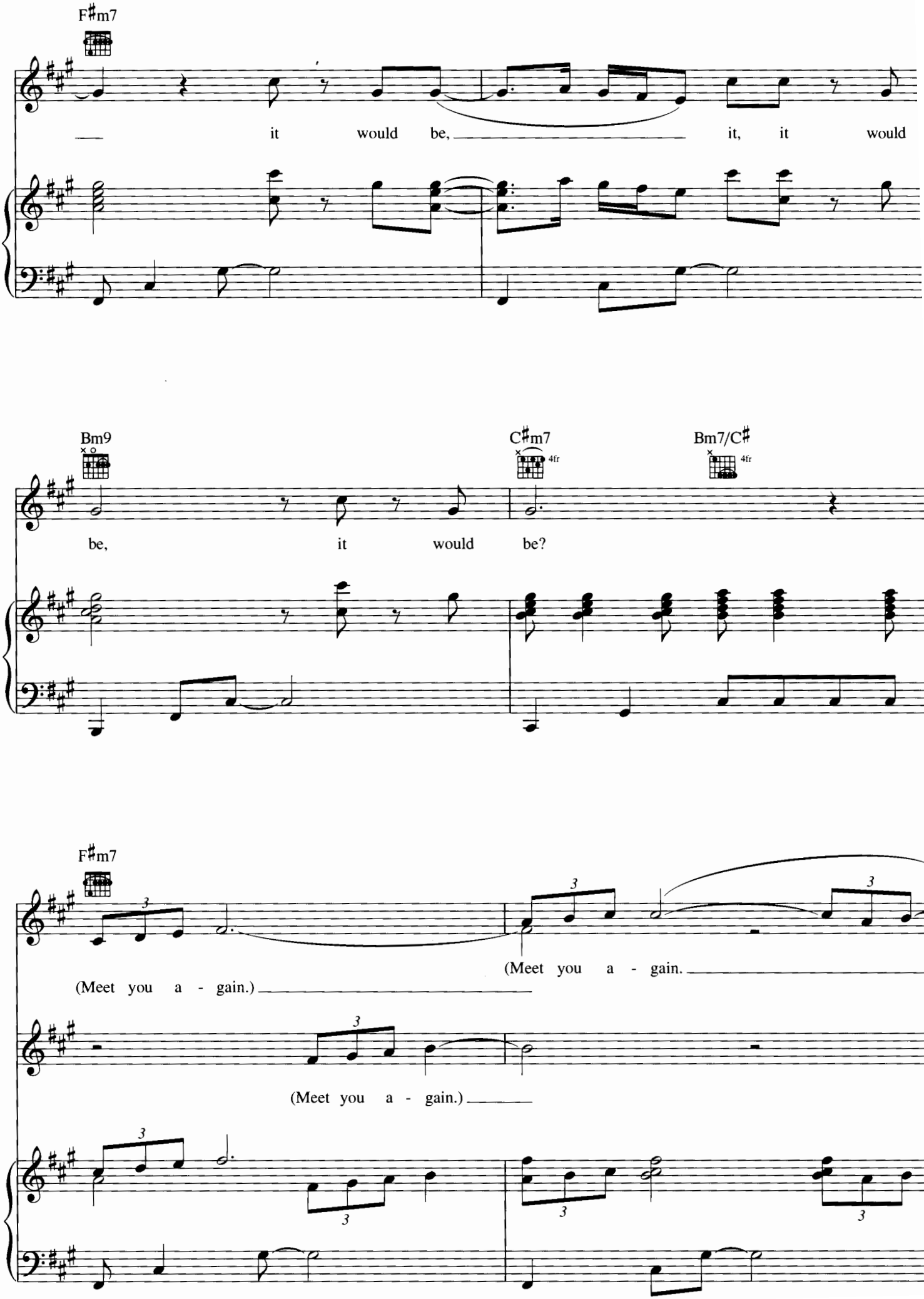
© 2003 EMI APRIL MUSIC INC., LELLOW PRODUCTIONS, EMI BLACKWOOD MUSIC INC., UNCLE BOBBY MUSIC,
UNIVERSAL MUSIC CORP., DIRTY DRE MUSIC and DOUBLE OH EIGHT MUSIC
All Rights for LELLOW PRODUCTIONS Controlled and Administered by EMI APRIL MUSIC INC.
All Rights for UNCLE BOBBY MUSIC Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights for DIRTY DRE MUSIC Controlled and Administered by UNIVERSAL MUSIC CORP.
All Rights Reserved International Copyright Secured Used by Permission

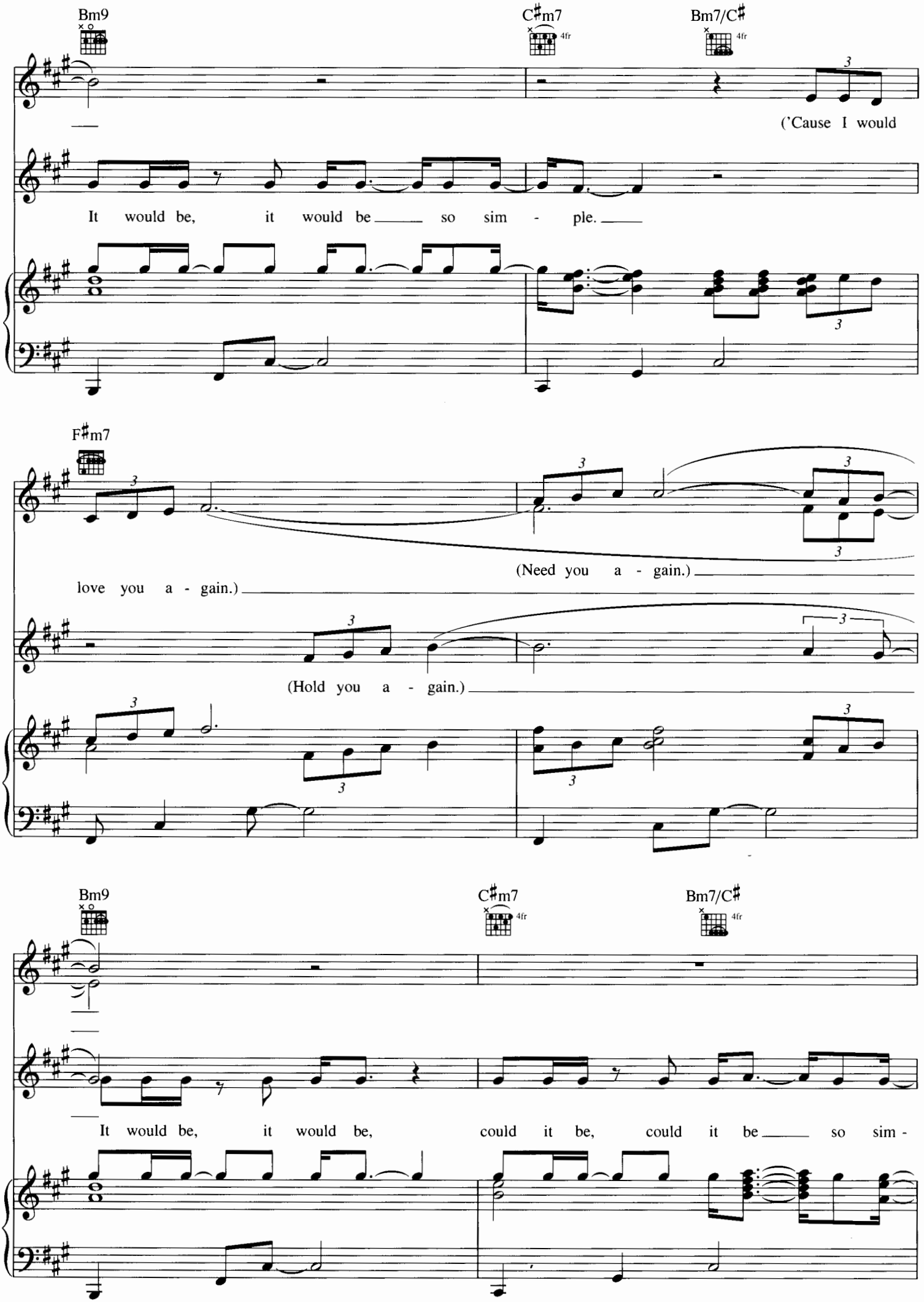

C♯m7
4fr
Bm7/C♯
4fr
F♯m7
comes to you? And how it seems ain't
comes to you and I find my - self not be -
Bm9
how it is. There's been a change
in' my - self, just to a - void
C♯m7
4fr
Bm7/C♯
4fr
F♯m7
when it comes to me and oh, ba - by, you, oh,
all this con - fron - ta - tion with oh, ba - by, you, oh,
Bm9
ba - by, me. Oh, may - be we can try an -
ba - by, me. Oh, may - be we can put this

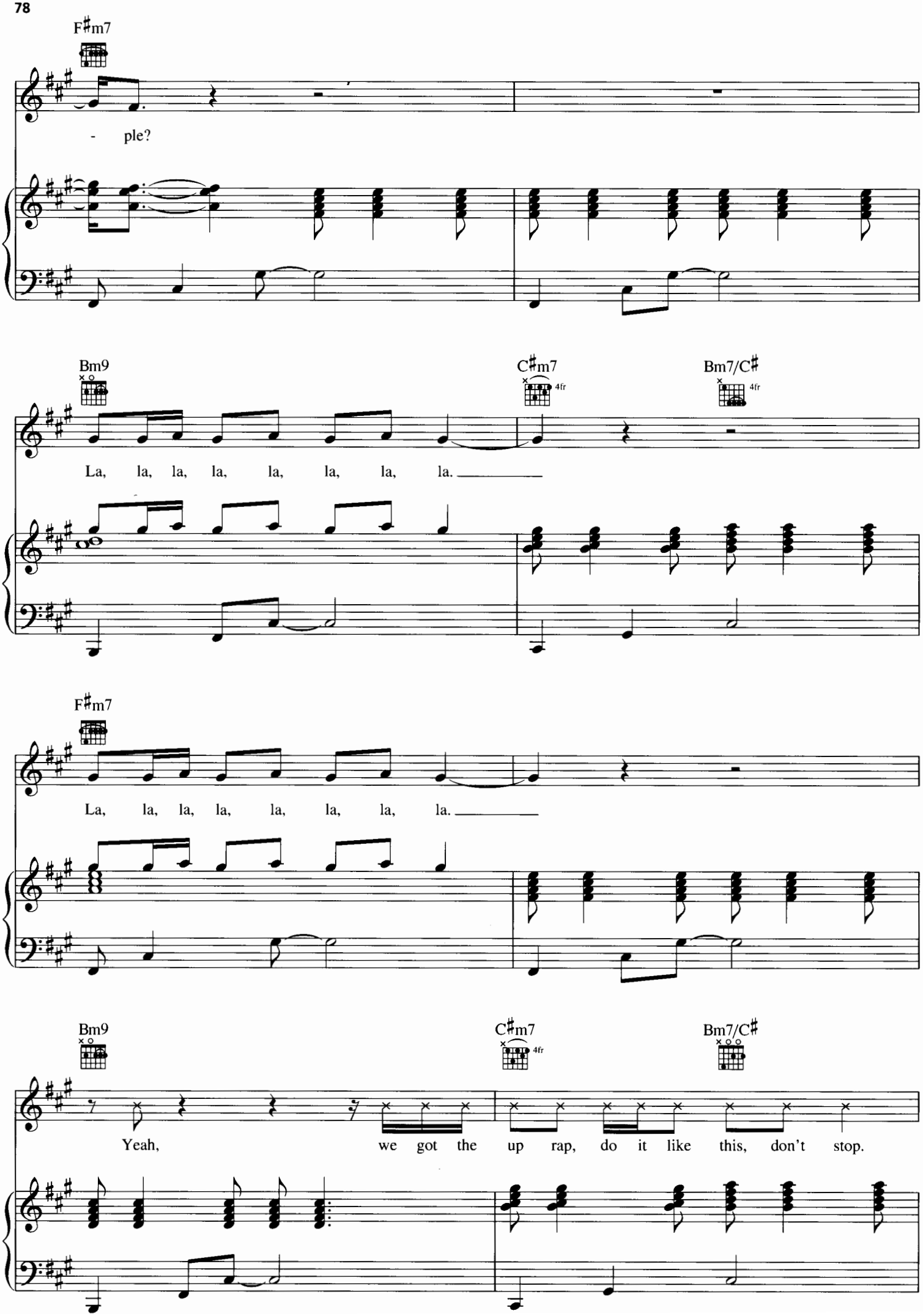

C♯m7
Bm7/C♯
F♯m7
oth - er day, an - oth - er way. All in my mind, I'm
ar - mor down and set - tle down. Oh, it's off track, that
Bm9
won - d'rin' why we can - not find what was
is a fact. Can we get it back, get it
C♯m7
Bm7/C♯
F♯m7
(Meet you a - gain.)
left at the be - gin - ning.
back to the be - gin - ning?
If I could.
(Meet you a - gain.)

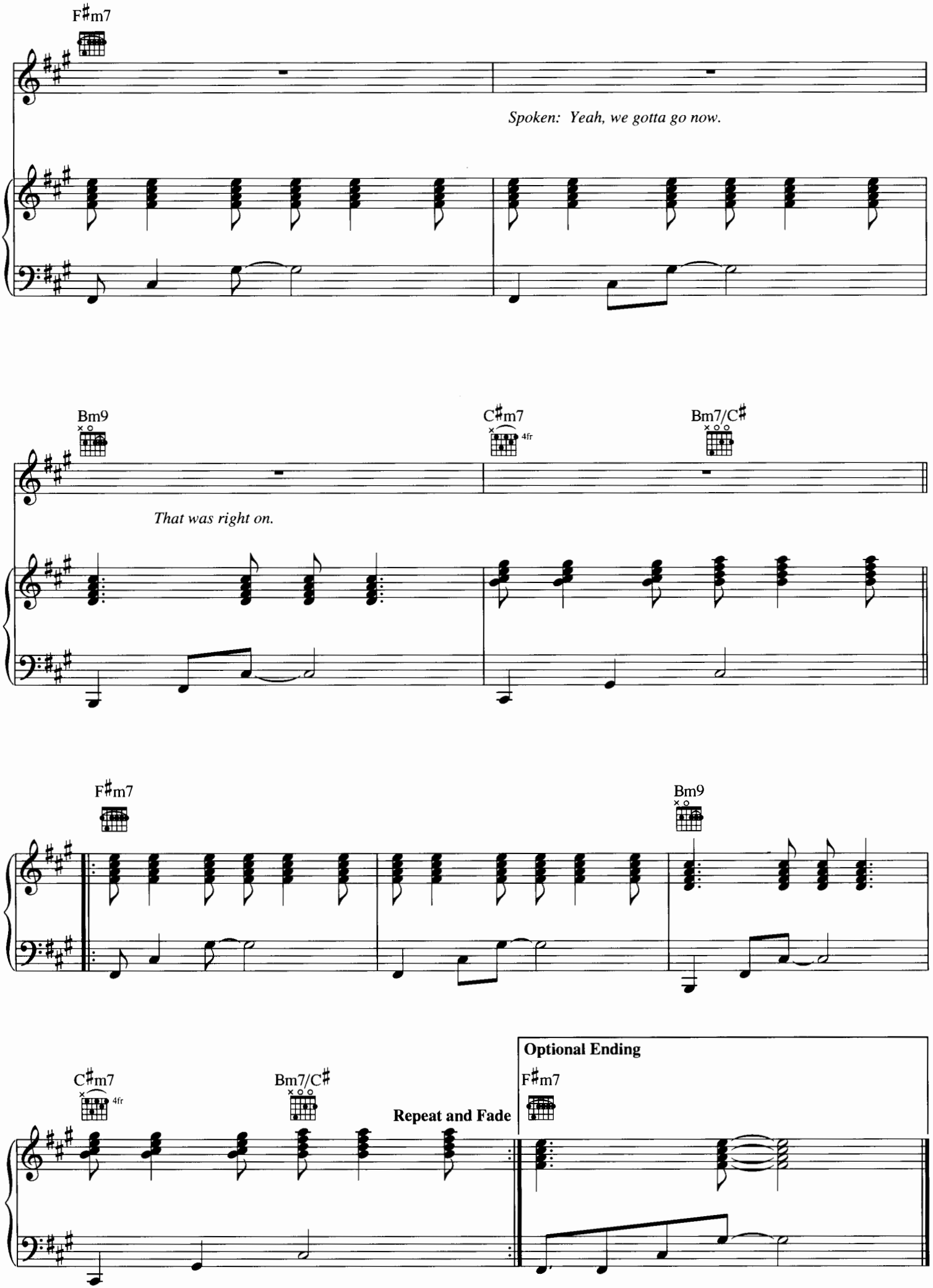

Bm9
(Meet you a - gain.
It would be, it would be so sim -
C♯m7
4fr
Bm7/C♯
4fr
('Cause I would love you a - gain.)
- ple.
(Hold you a - gain.)
Bm9
(Need you a - gain.)
It would be, it would be,


1
C♯m7
Bm7/C♯
F♯m7
could it be, could it be so sim - ple? Now it's hard - ly sim -
2
C♯m7
Bm7/C♯
- ple; it's just sim - ply could it be, could it be so sim -
F♯m7
C♯m7
Bm7/C♯
- ple? Don't you know that it would be, don't you know that it would
Bm9
C♯m7
Bm7/C♯
be, don't you know that it would be, it would be,


F♯m7
it would be, it, it would
Bm9
C♯m7
4fr
Bm7/C♯
4fr
be, it would be?
F♯m7
(Meet you a - gain.)
(Meet you a - gain.)
(Meet you a - gain.)

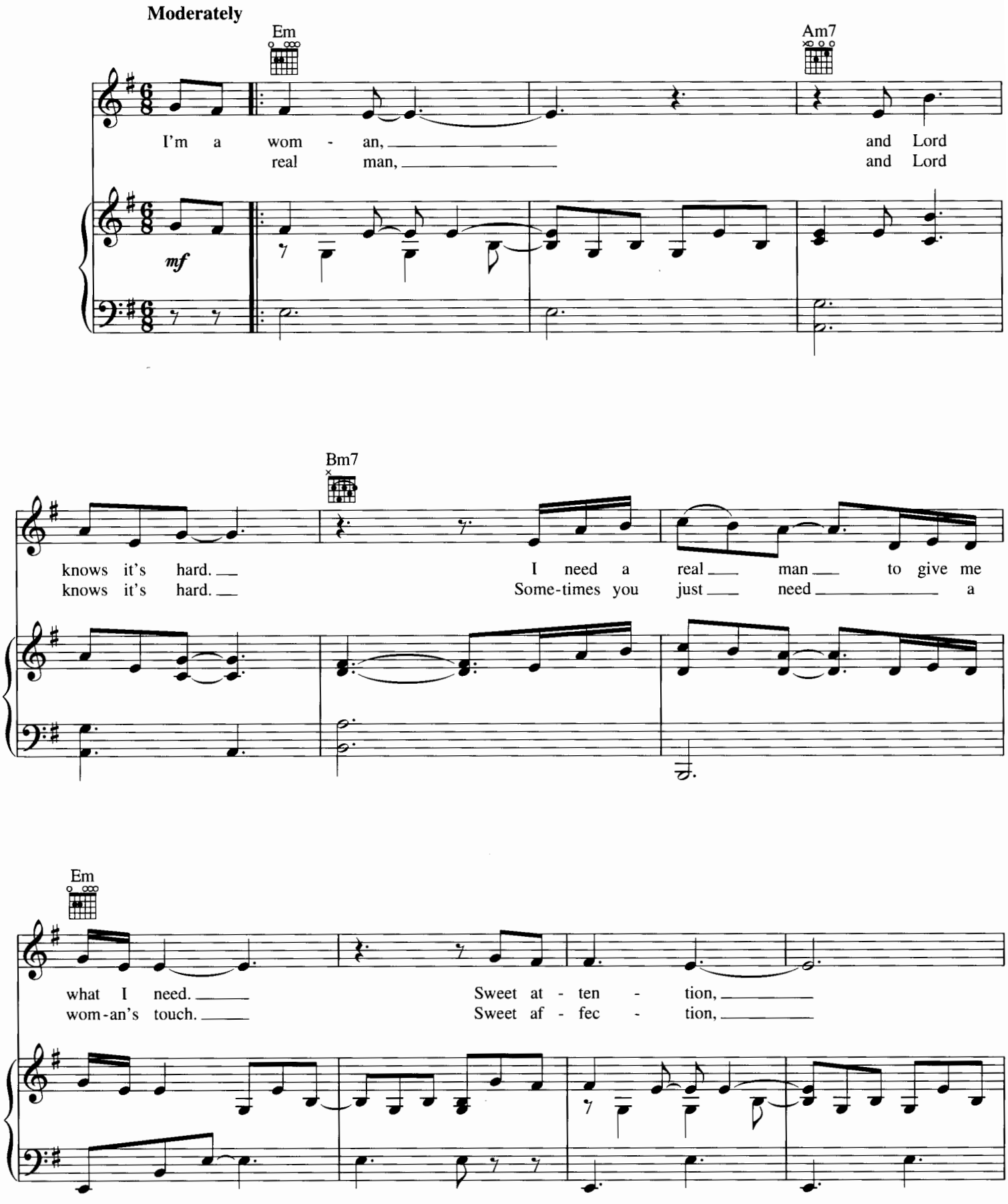

Bm9
C♯m7
4fr
Bm7/C♯
4fr
('Cause I would
It would be, it would be so sim - ple.
F♯m7
(Need you a - gain.)
love you a - gain.)
(Hold you a - gain.)
Bm9
C♯m7
4fr
Bm7/C♯
4fr
It would be, it would be, could it be, could it be so sim -


F♯m7
- ple?
Bm9
C♯m7
4fr
Bm7/C♯
4fr
La, la, la, la, la, la, la, la.
F♯m7
La, la, la, la, la, la, la, la.
Bm9
C♯m7
4fr
Bm7/C♯
Yeah, we got the up rap, do it like this, don't stop.

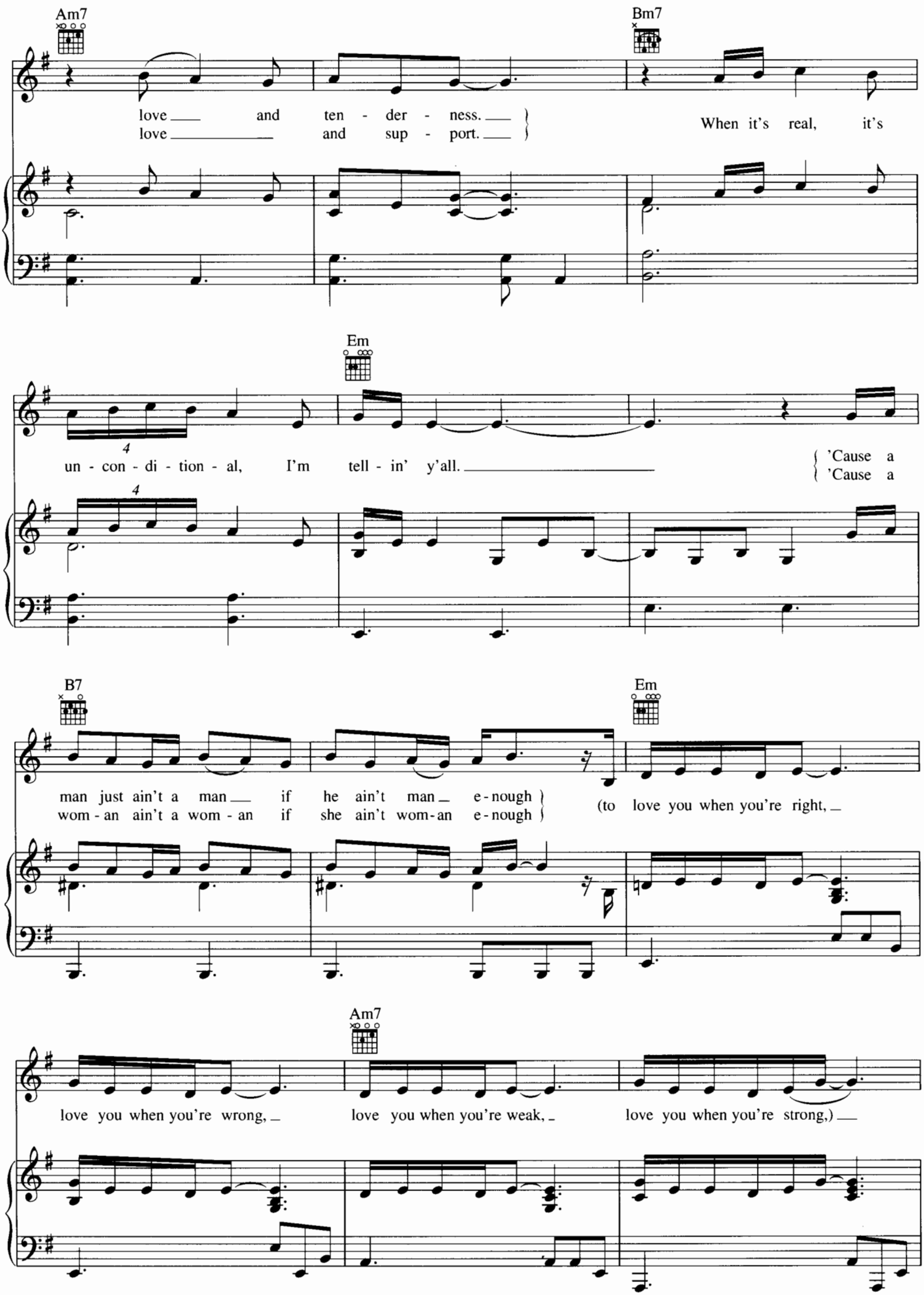

F♯m7
Spoken: Yeah, we gotta go now.
Bm9
C♯m7
4fr
Bm7/C♯
That was right on.
F♯m7
Bm9
C♯m7
4fr
Bm7/C♯
Repeat and Fade
Optional Ending
F♯m7

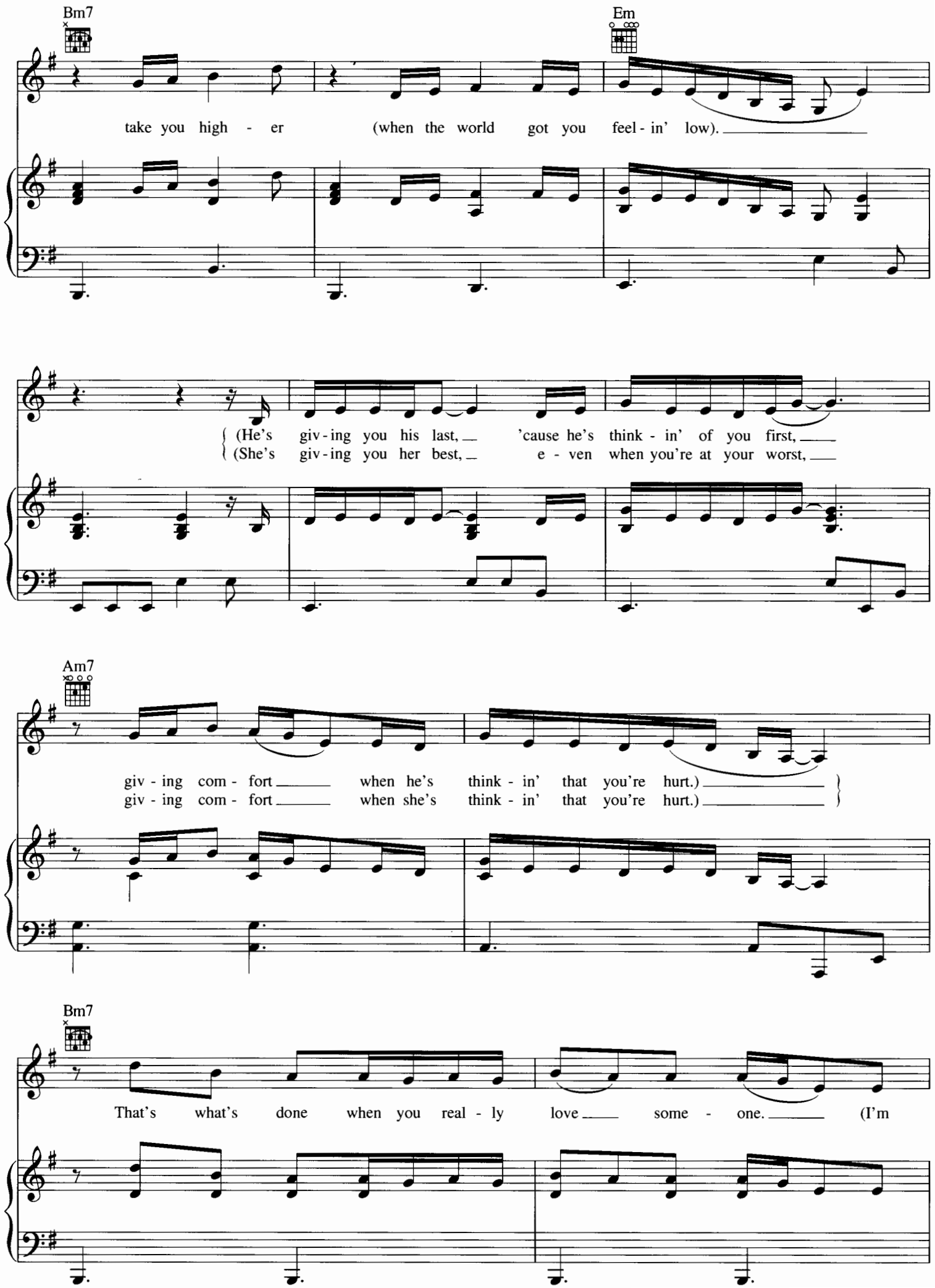
WHEN YOU REALLY LOVE SOMEONE

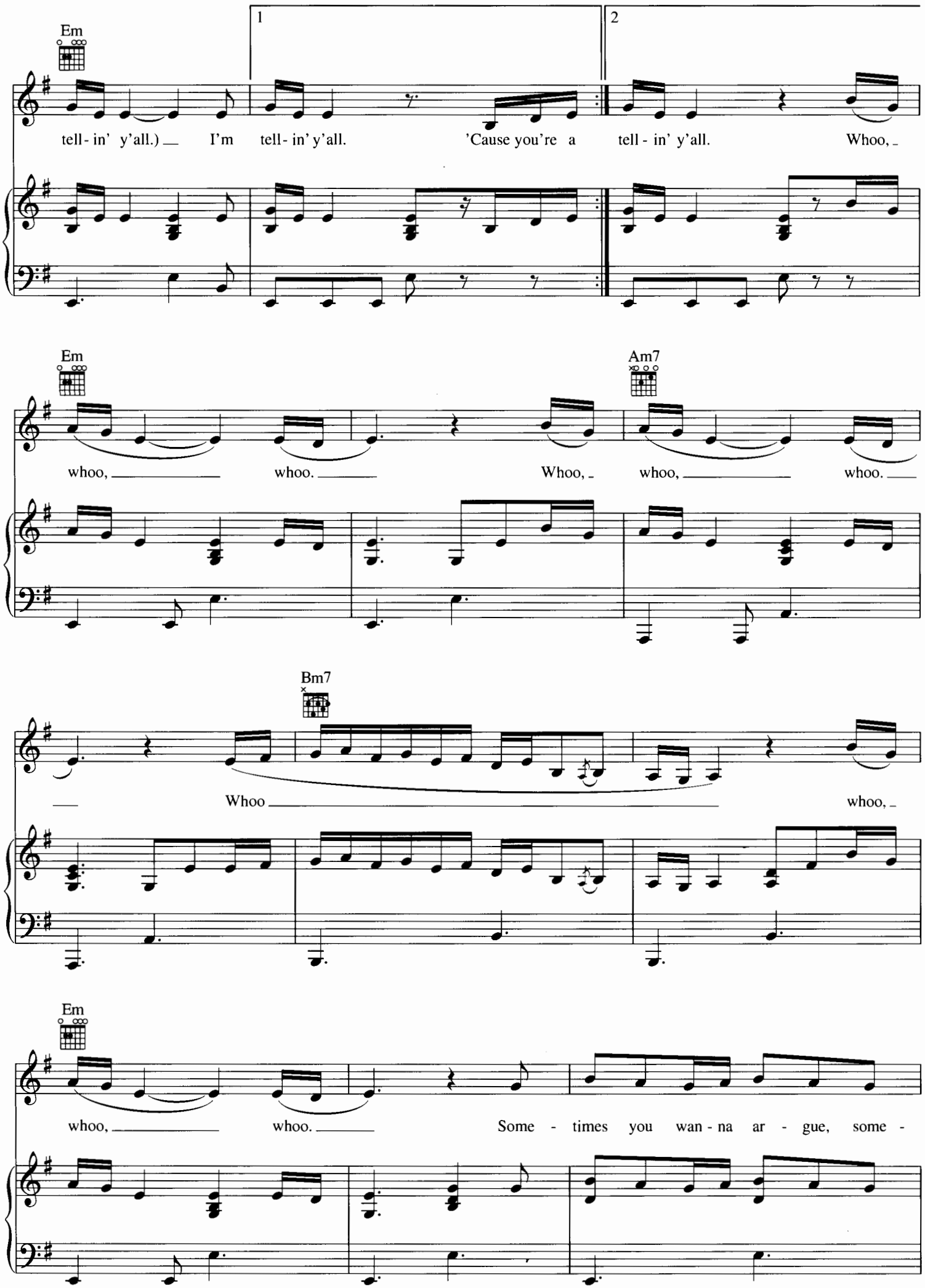
Words and Music by ALICIA KEYS
and KERRY BROTHERS, JR.

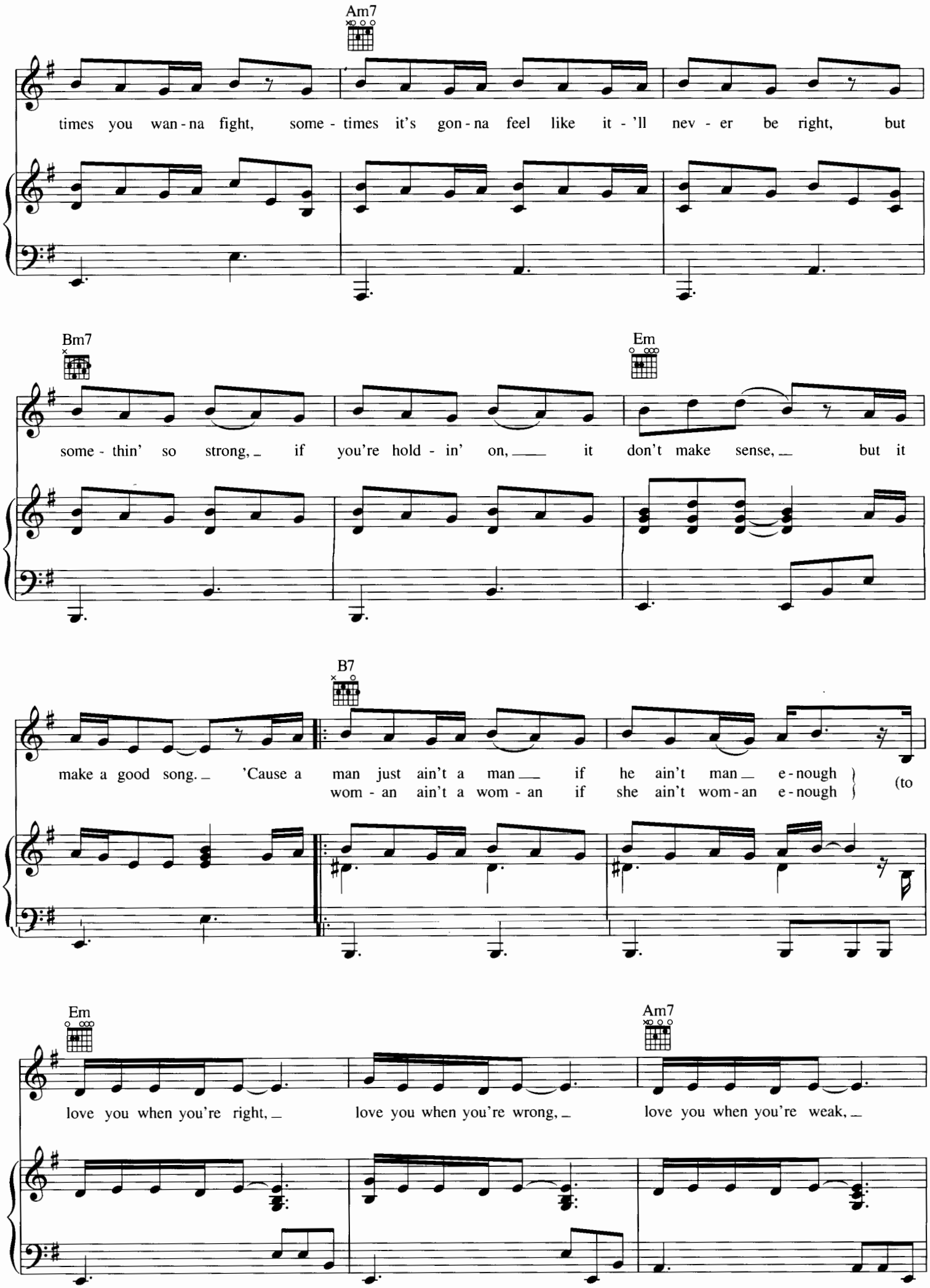


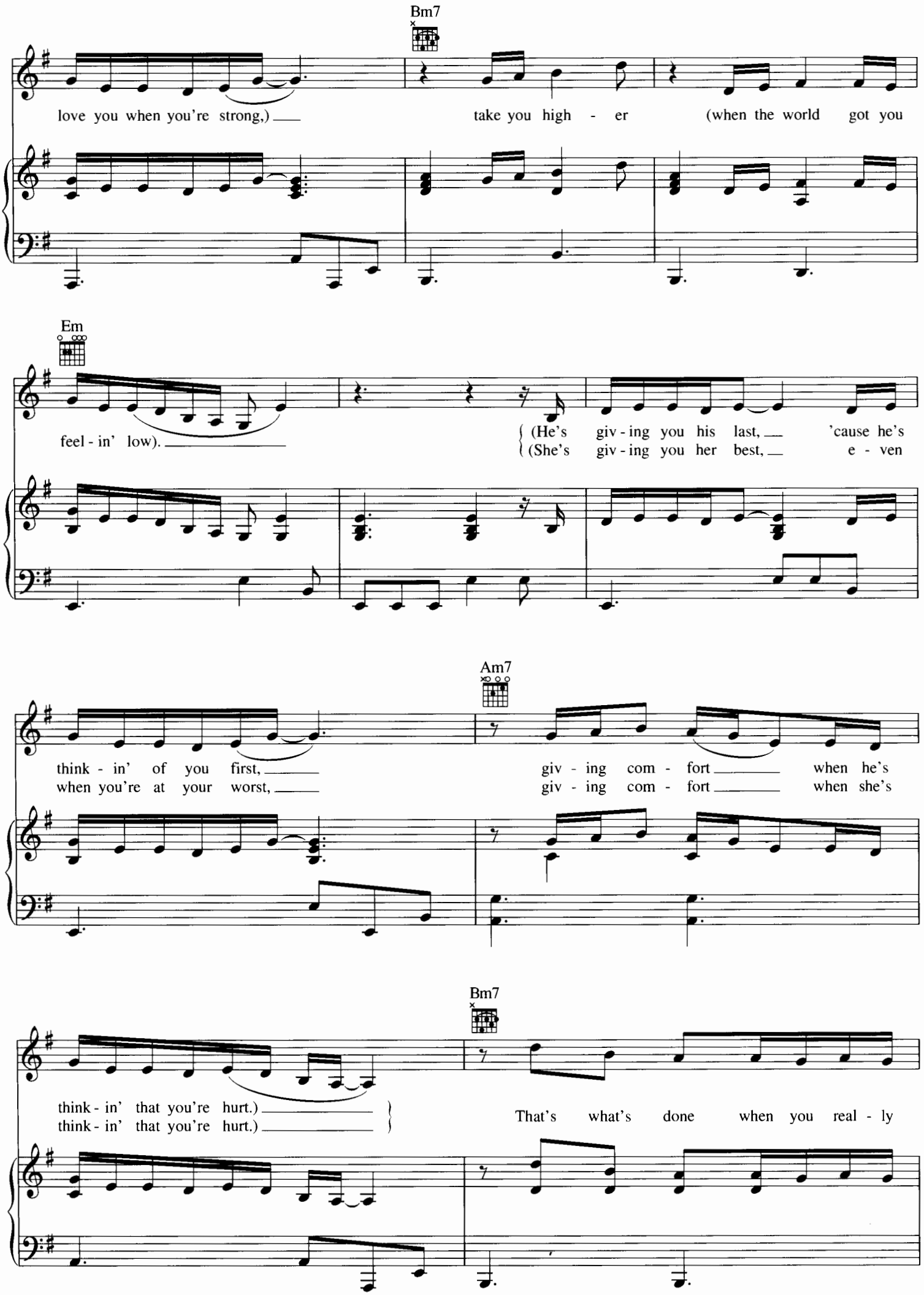
© 2003 EMI APRIL MUSIC INC., LELLOW PRODUCTIONS and BOOK OF DANIEL
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

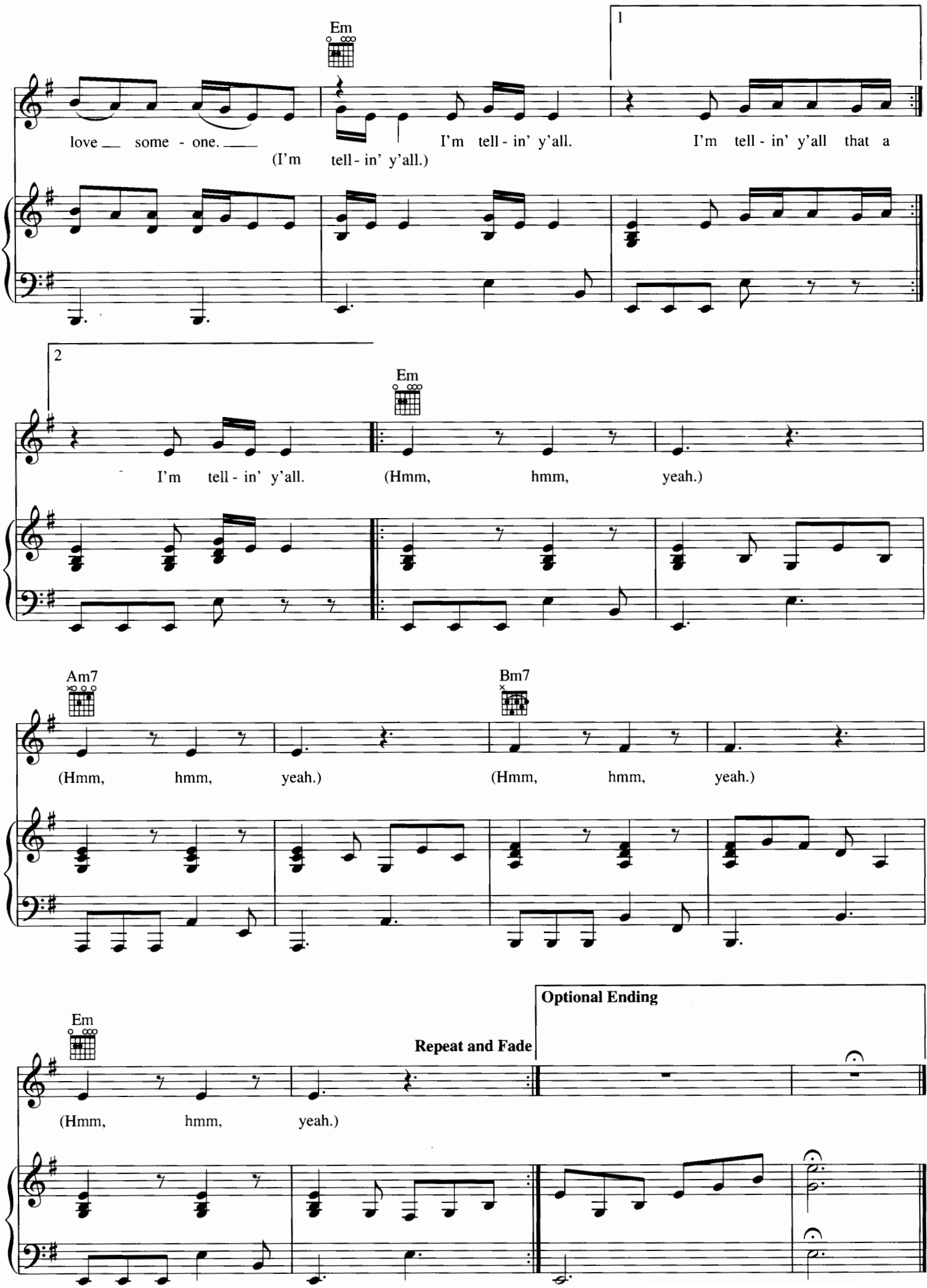

Am7
Bm7
love and ten - der - ness.
love and sup - port.
When it's real, it's
Em
un - con - di - tion - al, I'm tell - in' y'all.
'Cause a
'Cause a
B7
Em
man just ain't a man if he ain't man e - nough
wom - an ain't a wom - an if she ain't wom - an e - nough
(to love you when you're right,
Am7
love you when you're wrong,
love you when you're weak,
love you when you're strong,)


Bm7
Em
take you high - er (when the world got you feel - in' low).
(He's giv - ing you his last, 'cause he's think - in' of you first,
(She's giv - ing you her best, e - ven when you're at your worst,
Am7
giv - ing com - fort when he's think - in' that you're hurt.)
giv - ing com - fort when she's think - in' that you're hurt.)
Bm7
That's what's done when you real - ly love some - one. (I'm


Em
1
2
tell - in' y'all.) I'm tell - in' y'all. 'Cause you're a tell - in' y'all. Whoo,
Em
Am7
whoo, whoo. Whoo, whoo, whoo.
Bm7
Whoo whoo,
Em
whoo, whoo. Some - times you wan - na ar - gue, some -

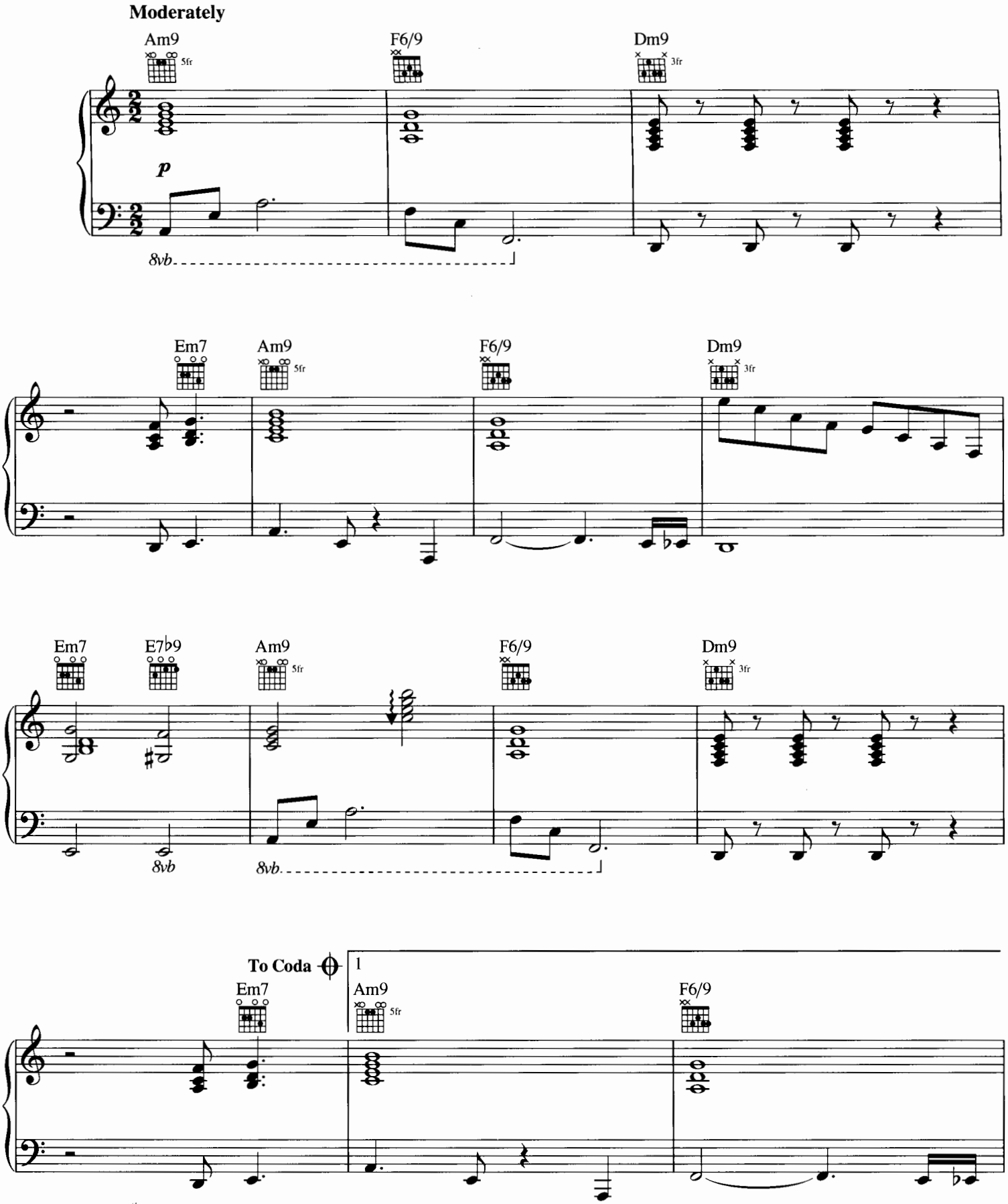

Am7
times you wan-na fight, some-times it's gon-na feel like it-'ll nev-er be right, but
Bm7
Em
some-thin' so strong, if you're hold-in' on, it don't make sense, but it
B7
make a good song. 'Cause a man just ain't a man if he ain't man e-nough
wom-an ain't a wom-an if she ain't wom-an e-nough
(to
Em
Am7
love you when you're right, love you when you're wrong, love you when you're weak,


Bm7
love you when you're strong,)
take you high - er
(when the world got you
Em
feel - in' low).
(He's giv - ing you his last, 'cause he's
(She's giv - ing you her best, e - ven
Am7
think - in' of you first,
when you're at your worst,
giv - ing com - fort when he's
giv - ing com - fort when she's
Bm7
think - in' that you're hurt.)
think - in' that you're hurt.)
That's what's done when you real - ly


Em
1
love some - one.
(I'm tell - in' y'all.)
I'm tell - in' y'all.
I'm tell - in' y'all that a
2
Em
I'm tell - in' y'all.
(Hmm, hmm, yeah.)
Am7
Bm7
(Hmm, hmm, yeah.)
(Hmm, hmm, yeah.)
Em
Repeat and Fade
Optional Ending
(Hmm, hmm, yeah.)

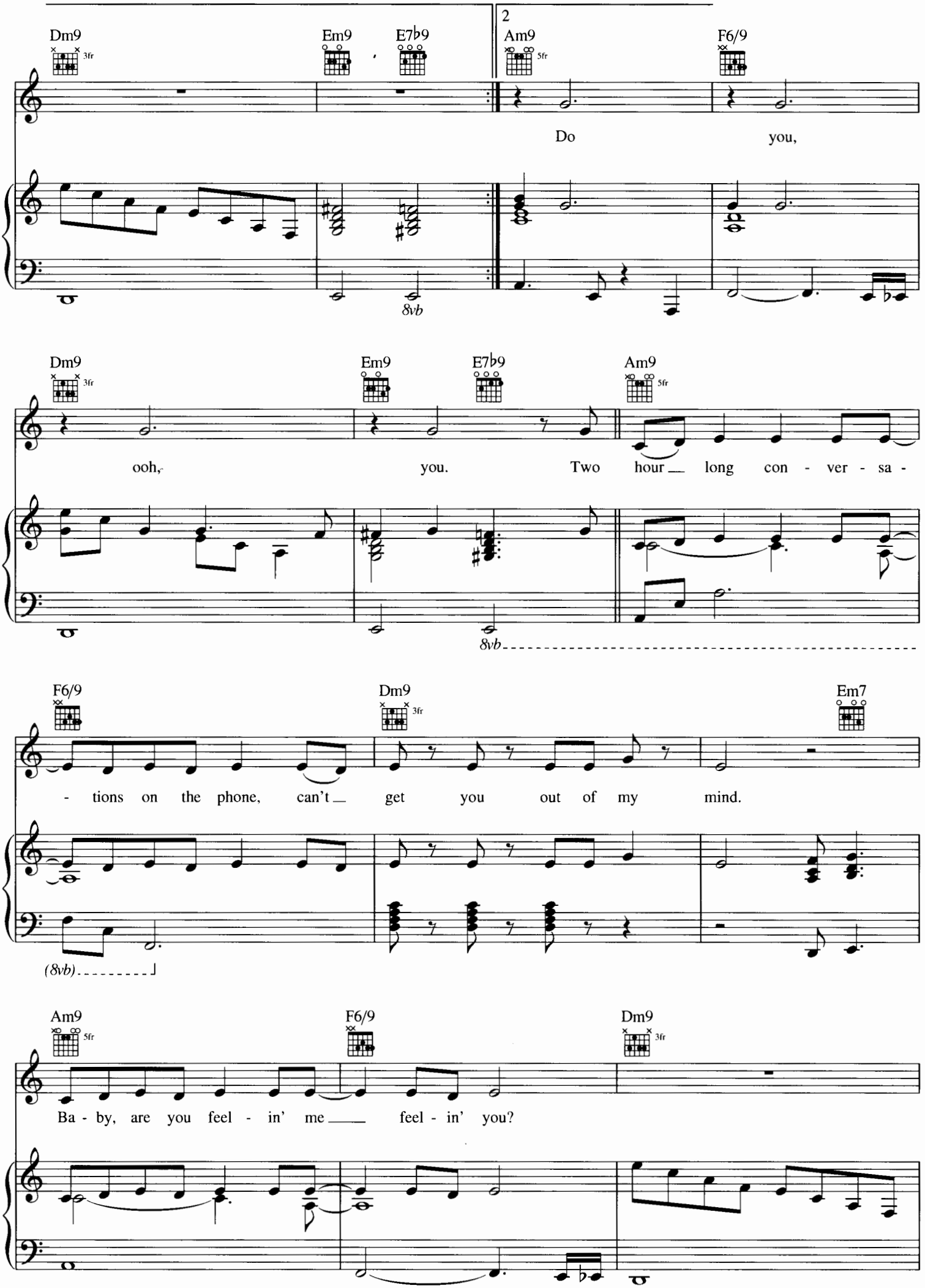
FEELING U, FEELING ME
(Interlude)

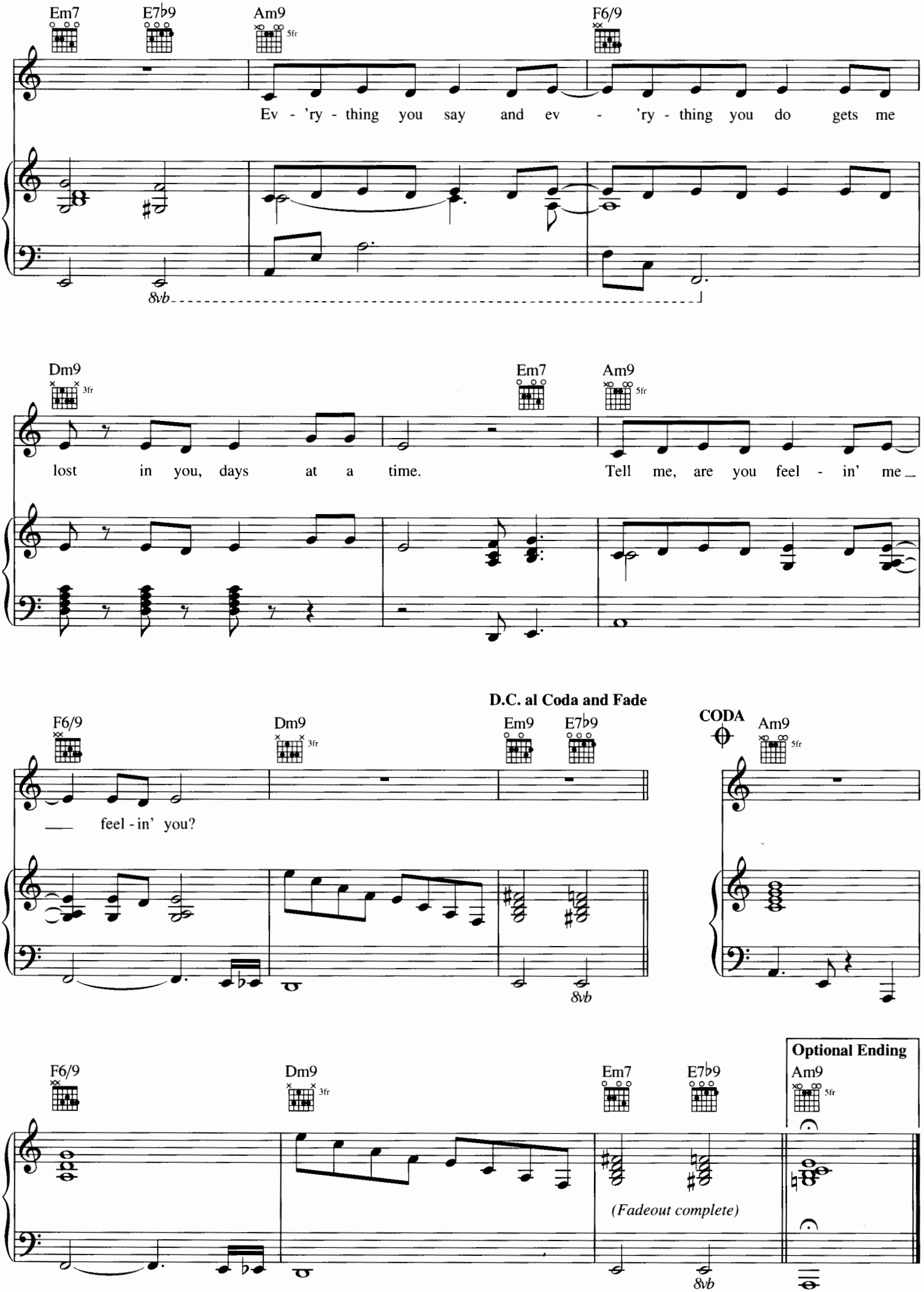
Words and Music by
ALICIA KEYS



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

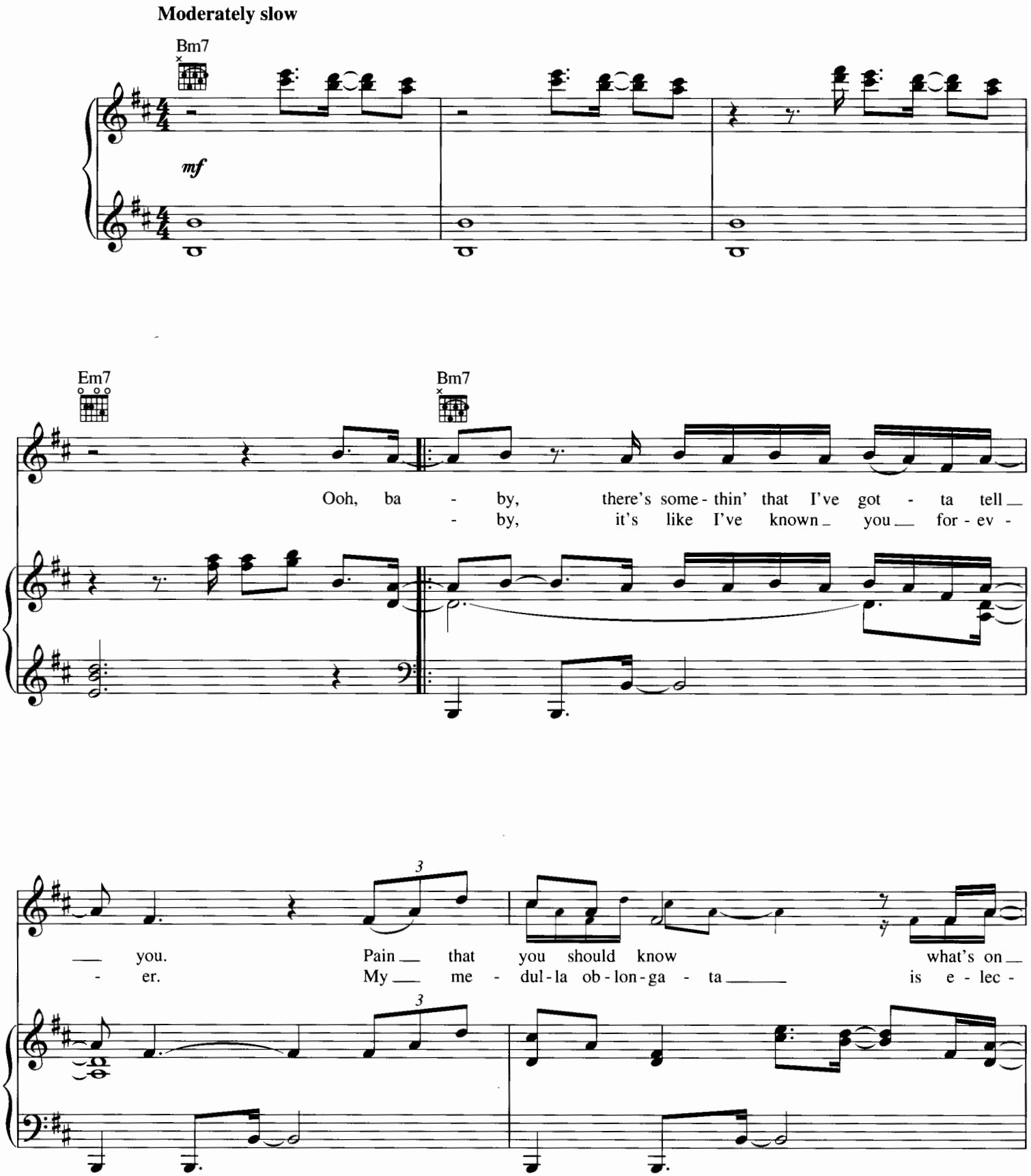
© 2003 EMI APRIL MUSIC INC. and LELLOW PRODUCTIONS
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission


Dm9
3fr
Em9
E7b9
2
Am9
5fr
F6/9
Do you,
8vb
Dm9
3fr
Em9
E7b9
Am9
5fr
ooh, you. Two hour long con - ver - sa -
8vb
F6/9
Dm9
3fr
Em7
- tions on the phone, can't get you out of my mind.
(8vb)
Am9
5fr
F6/9
Dm9
3fr
Ba - by, are you feel - in' me feel - in' you?


Em7
E7♭9
Am9
5fr
F6/9
Ev - 'ry - thing you say and ev - 'ry - thing you do gets me
8vb
Dm9
3fr
Em7
Am9
5fr
lost in you, days at a time. Tell me, are you feel - in' me
D.C. al Coda and Fade
F6/9
Dm9
3fr
Em9
E7♭9
feel - in' you?
8vb
CODA
Am9
5fr
Optional Ending
F6/9
Dm9
3fr
Em7
E7♭9
Am9
5fr
(Fadeout complete)
8vb

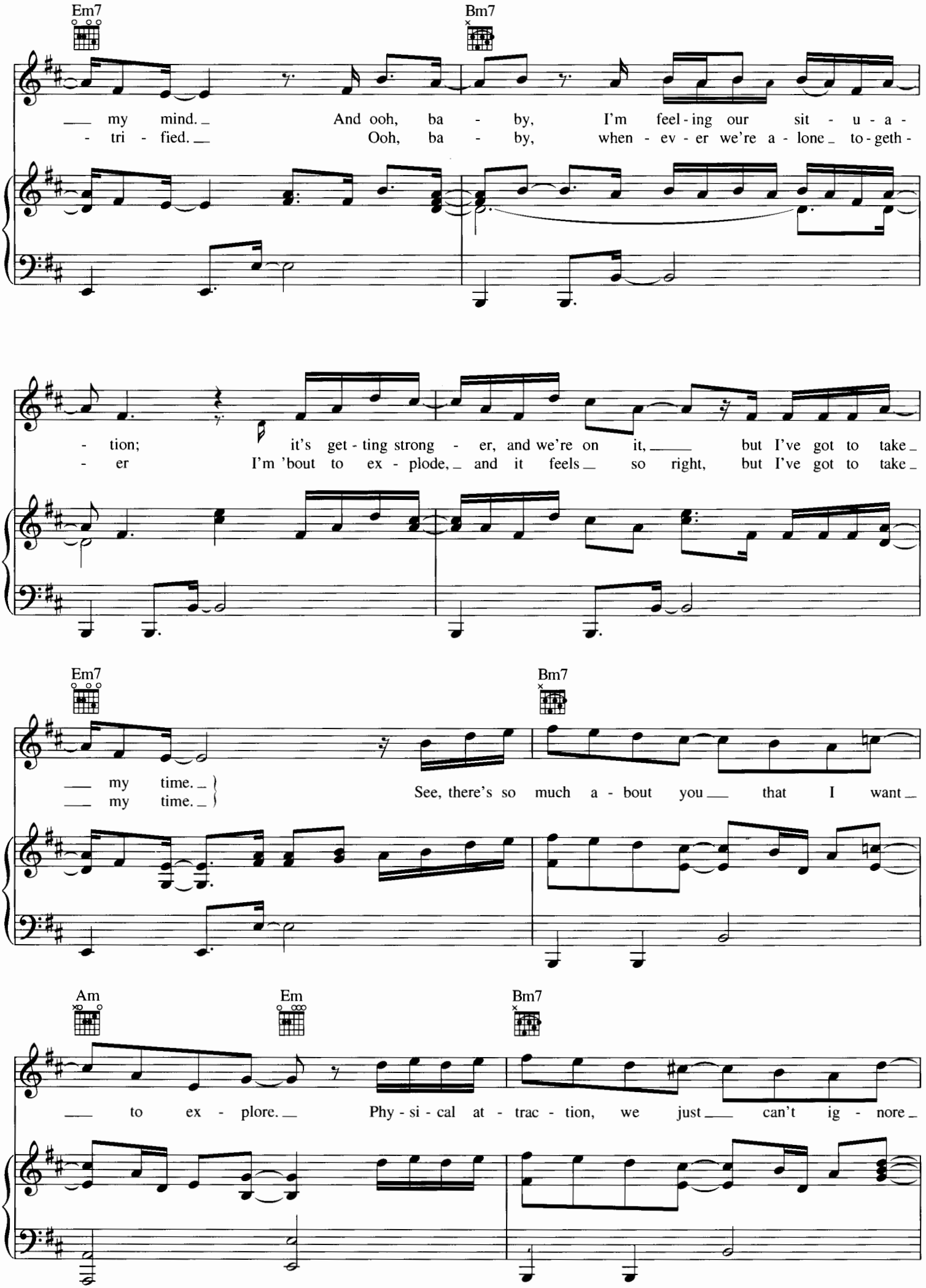
SLOW DOWN

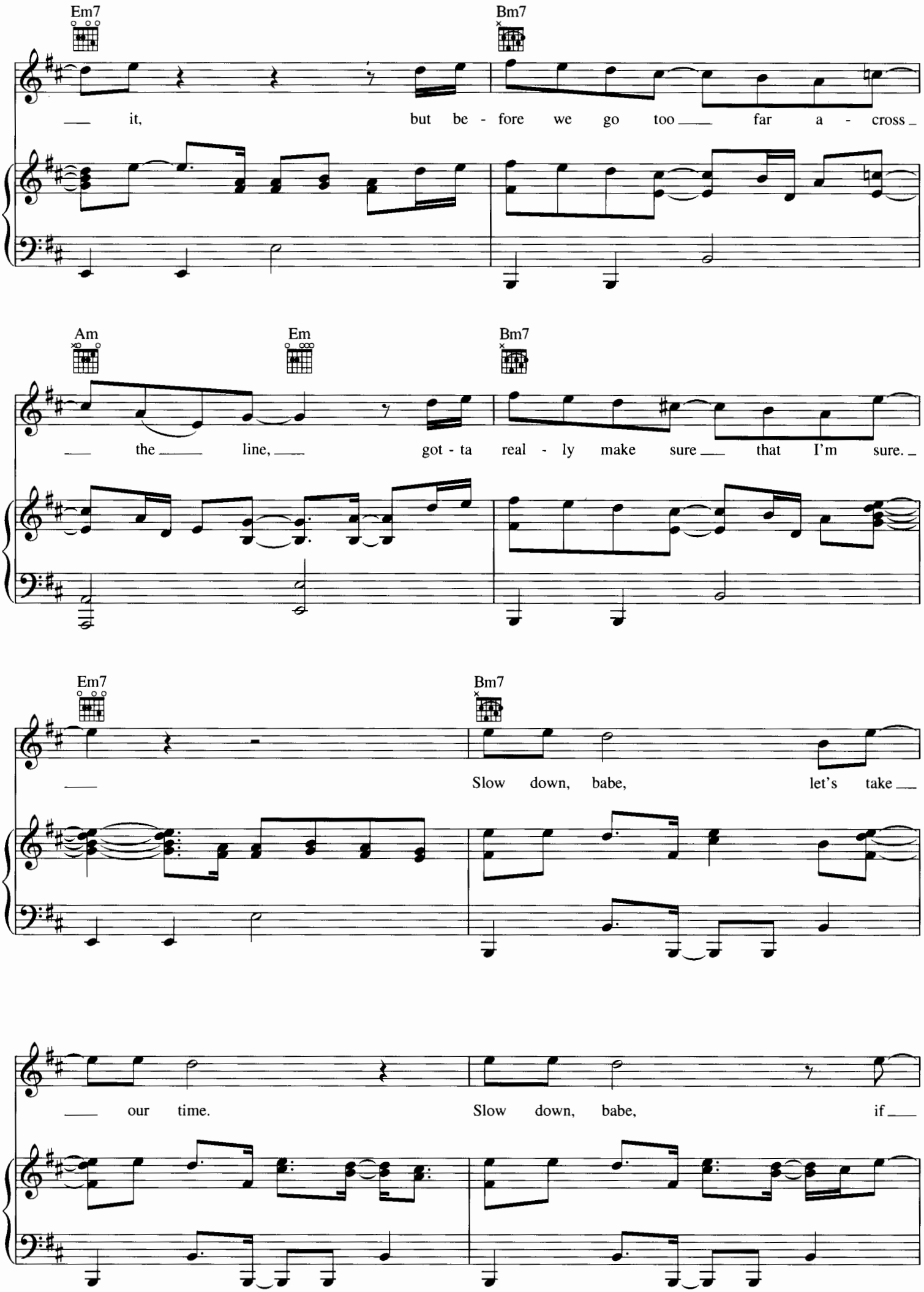
Words and Music by ALICIA KEYS,
L. GREEN and ERIKA ROSE

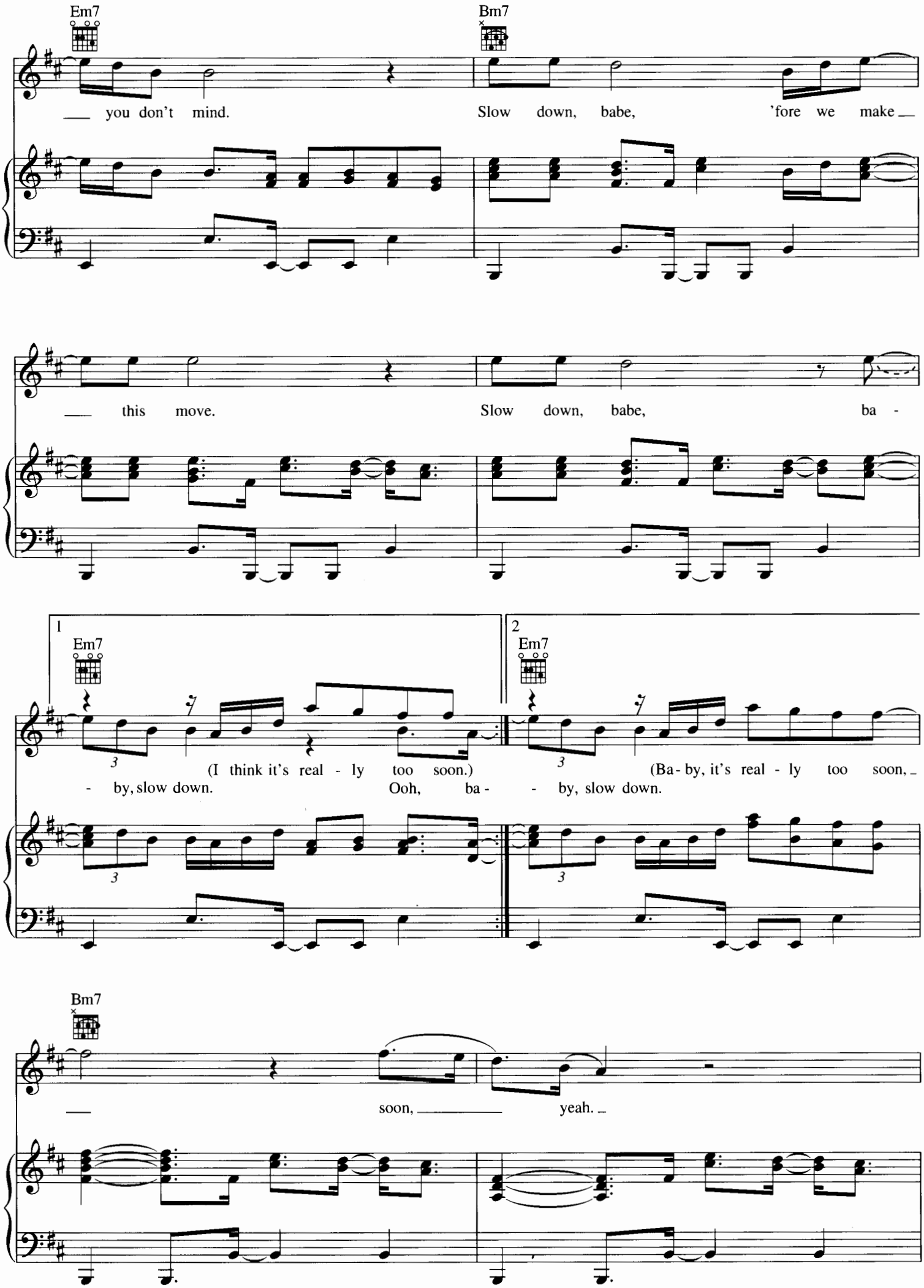


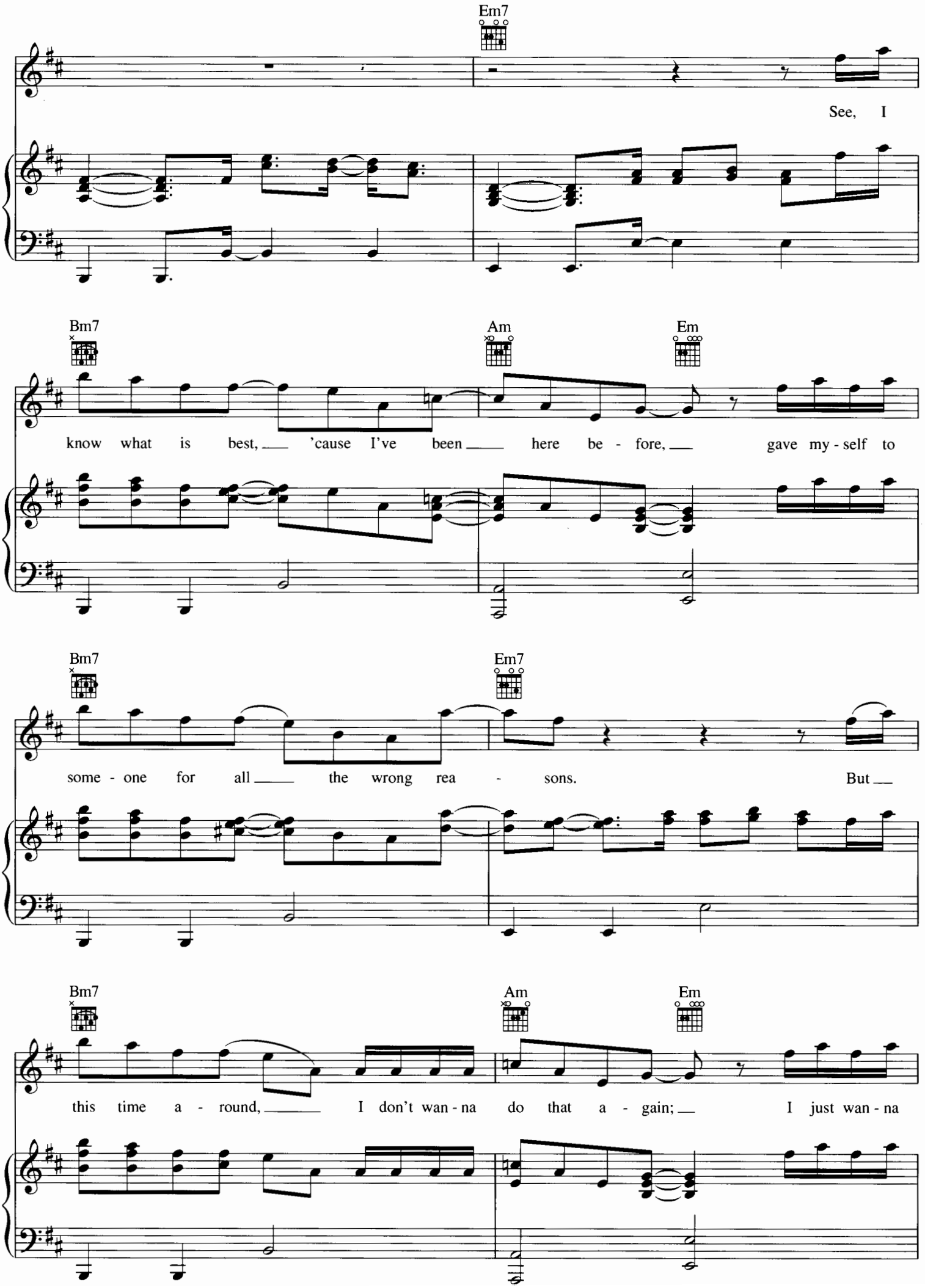
Lead vocal written one octave higher than sung.

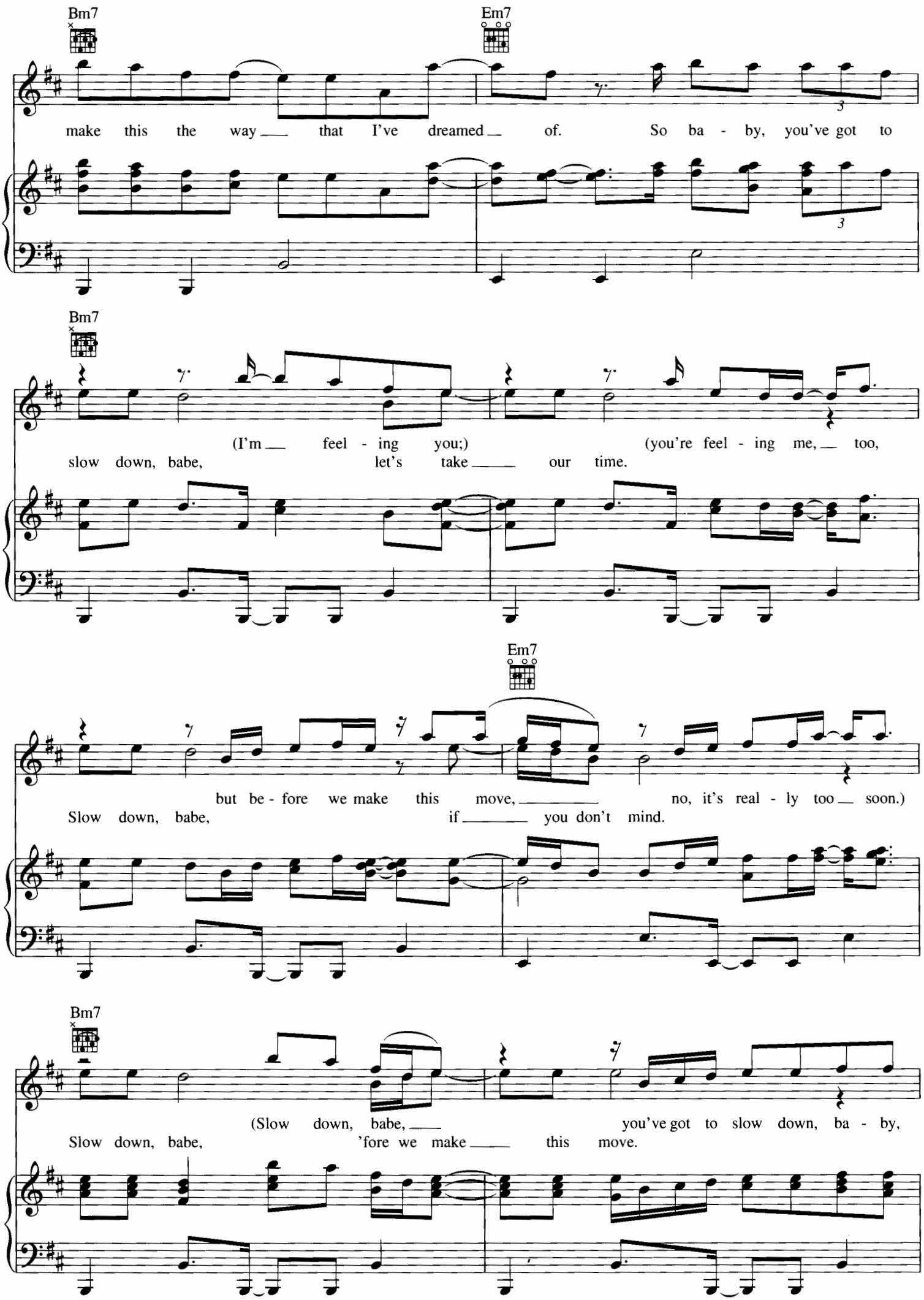
© 2003 EMI APRIL MUSIC INC., LELLOW PRODUCTIONS, KRUCIALKEYS2LIFE MUSIC, JERRELL DEVINE PUBLISHING and PHOENIX ROSE MUSIC PUBLISHING
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

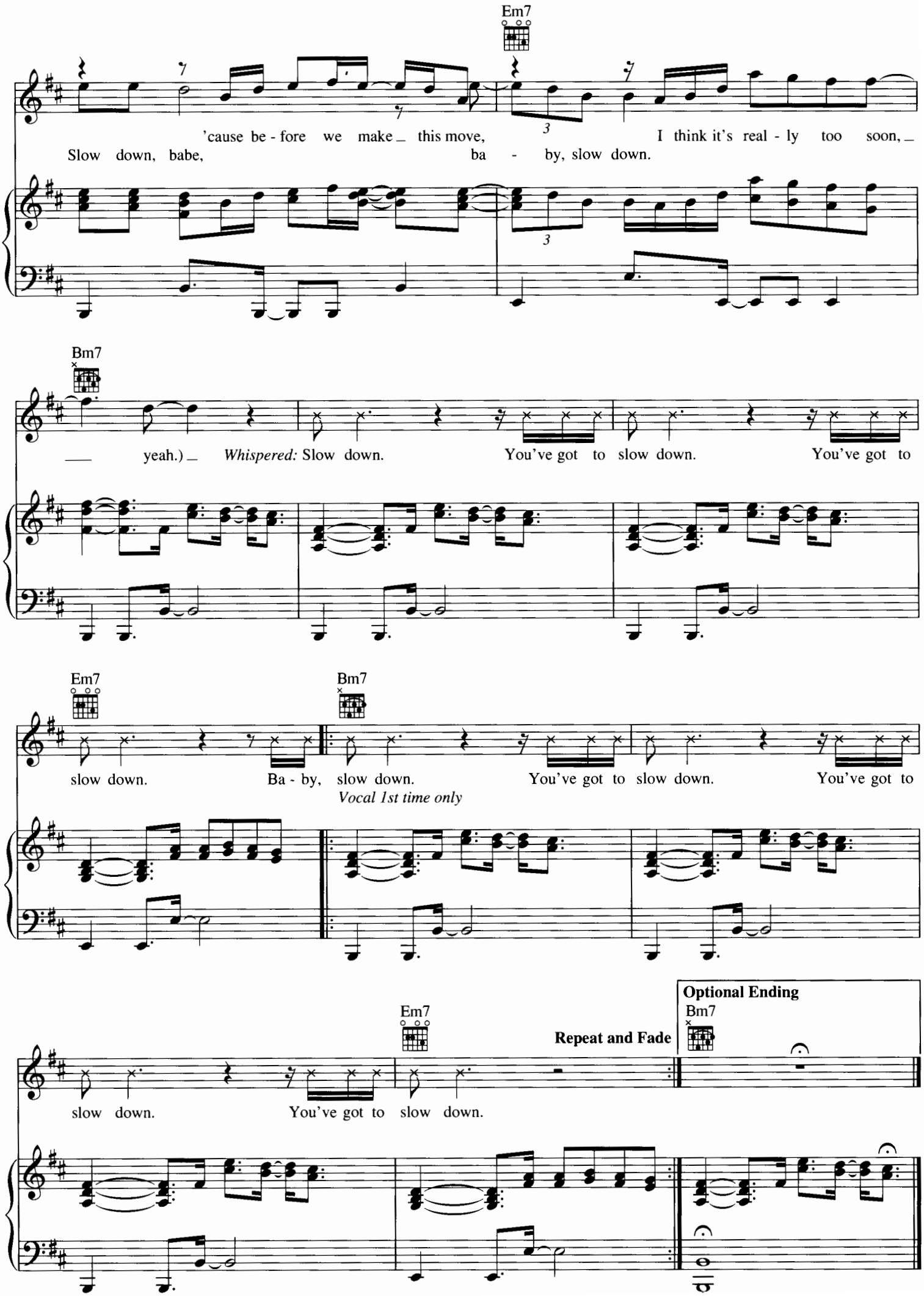

Em7
Bm7
my mind. And ooh, ba - by, I'm feel-ing our sit - u - a -
- tri - fied. Ooh, ba - by, when - ev - er we're a - lone to-geth -
- tion; it's get - ting strong - er, and we're on it, but I've got to take
- er I'm 'bout to ex - plode, and it feels so right, but I've got to take
Em7
Bm7
my time.
my time.
See, there's so much a - bout you that I want
Am
Em
Bm7
to ex - plore. Phy - si - cal at - trac - tion, we just can't ig - nore


Em7
Bm7
it, but be - fore we go too far a - cross
Am
Em
Bm7
the line, got - ta real - ly make sure that I'm sure.
Em7
Bm7
Slow down, babe, let's take
our time. Slow down, babe, if


Em7
Bm7
you don't mind.
Slow down, babe, 'fore we make
this move.
Slow down, babe, ba -
1
Em7
2
Em7
(I think it's real - ly too soon.)
(Ba - by, it's real - ly too soon,
- by, slow down.
Ooh, ba - - by, slow down.
Bm7
soon,
yeah.

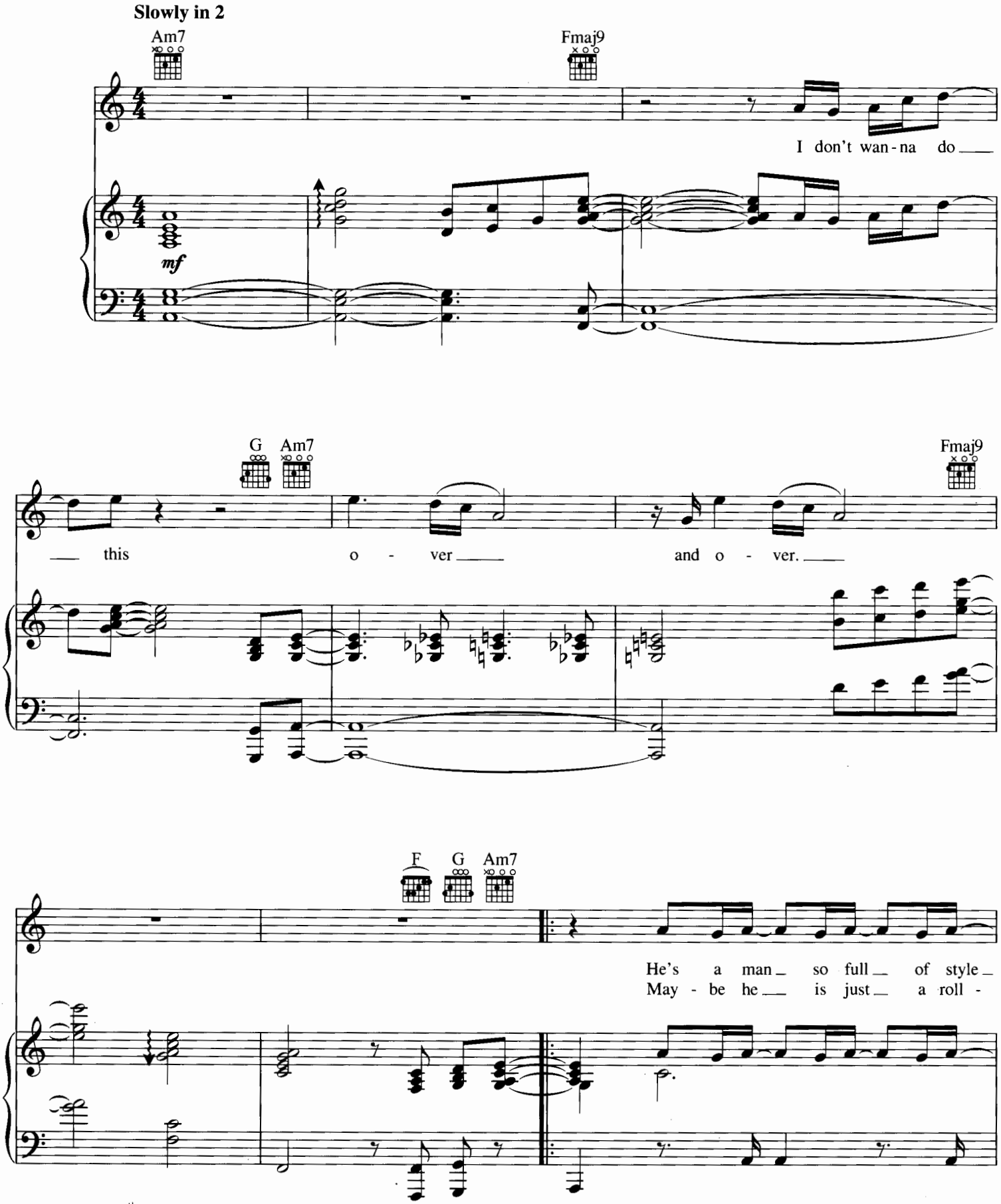

Em7
See, I
Bm7
Am
Em
know what is best, 'cause I've been here be - fore, gave my - self to
Bm7
Em7
some - one for all the wrong rea - sons. But
Bm7
Am
Em
this time a - round, I don't wan - na do that a - gain; I just wan - na


Bm7
Em7
make this the way that I've dreamed of. So ba - by, you've got to
Bm7
(I'm feel - ing you;) (you're feel - ing me, too,
slow down, babe, let's take our time.
Em7
but be - fore we make this move, no, it's real - ly too soon.)
Slow down, babe, if you don't mind.
Bm7
(Slow down, babe, you've got to slow down, ba - by,
Slow down, babe, 'fore we make this move.


Em7
'cause be - fore we make this move, I think it's real - ly too soon,
Slow down, babe, ba - by, slow down.
Bm7
yeah.) Whispered: Slow down. You've got to slow down. You've got to
Em7
Bm7
slow down. Ba - by, slow down. You've got to slow down. You've got to
Vocal 1st time only
Em7
Repeat and Fade
Optional Ending
Bm7
slow down. You've got to slow down.

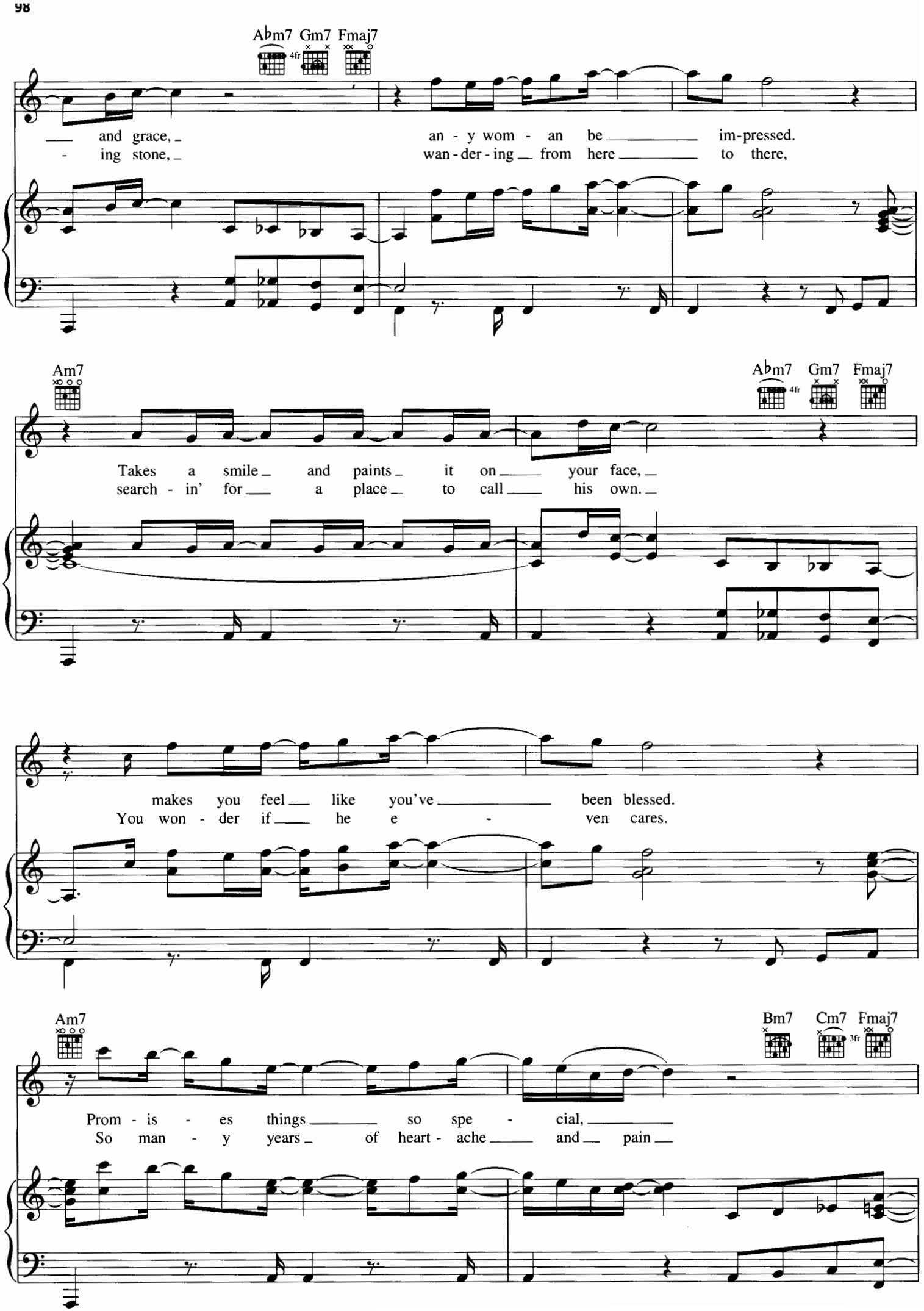
SAMSONITE MAN

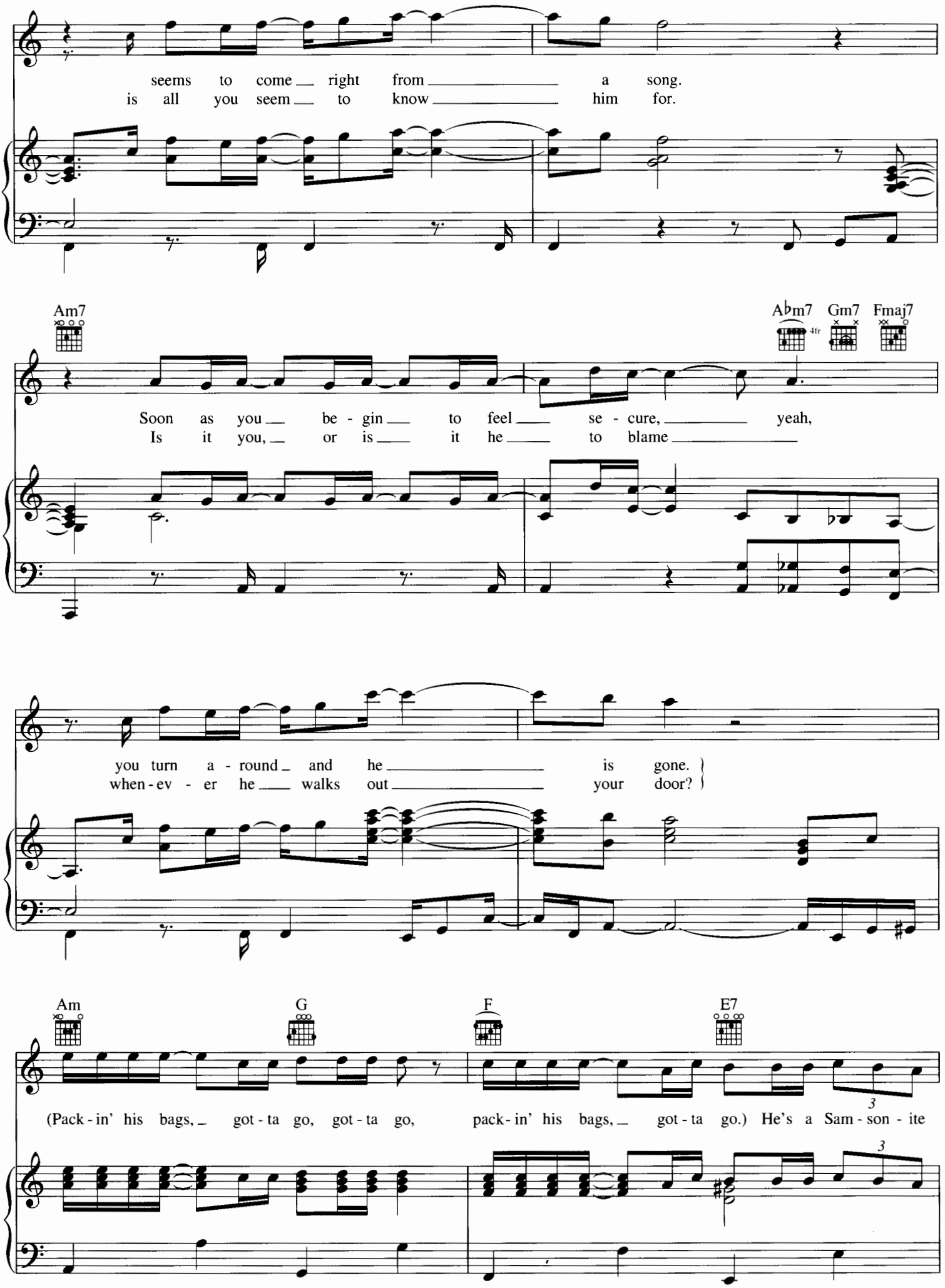
Words and Music by ALICIA KEYS
and ERIKA ROSE

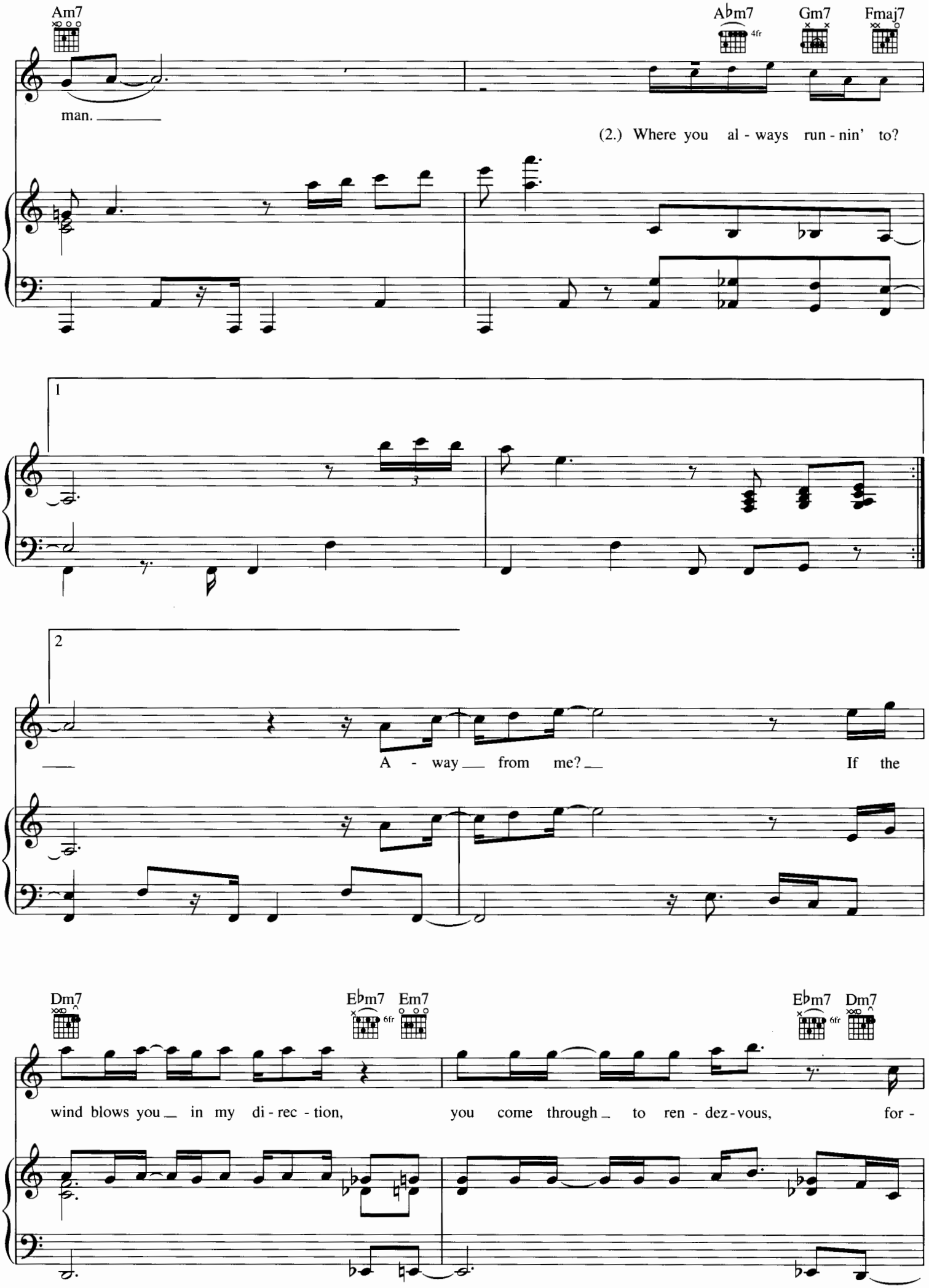


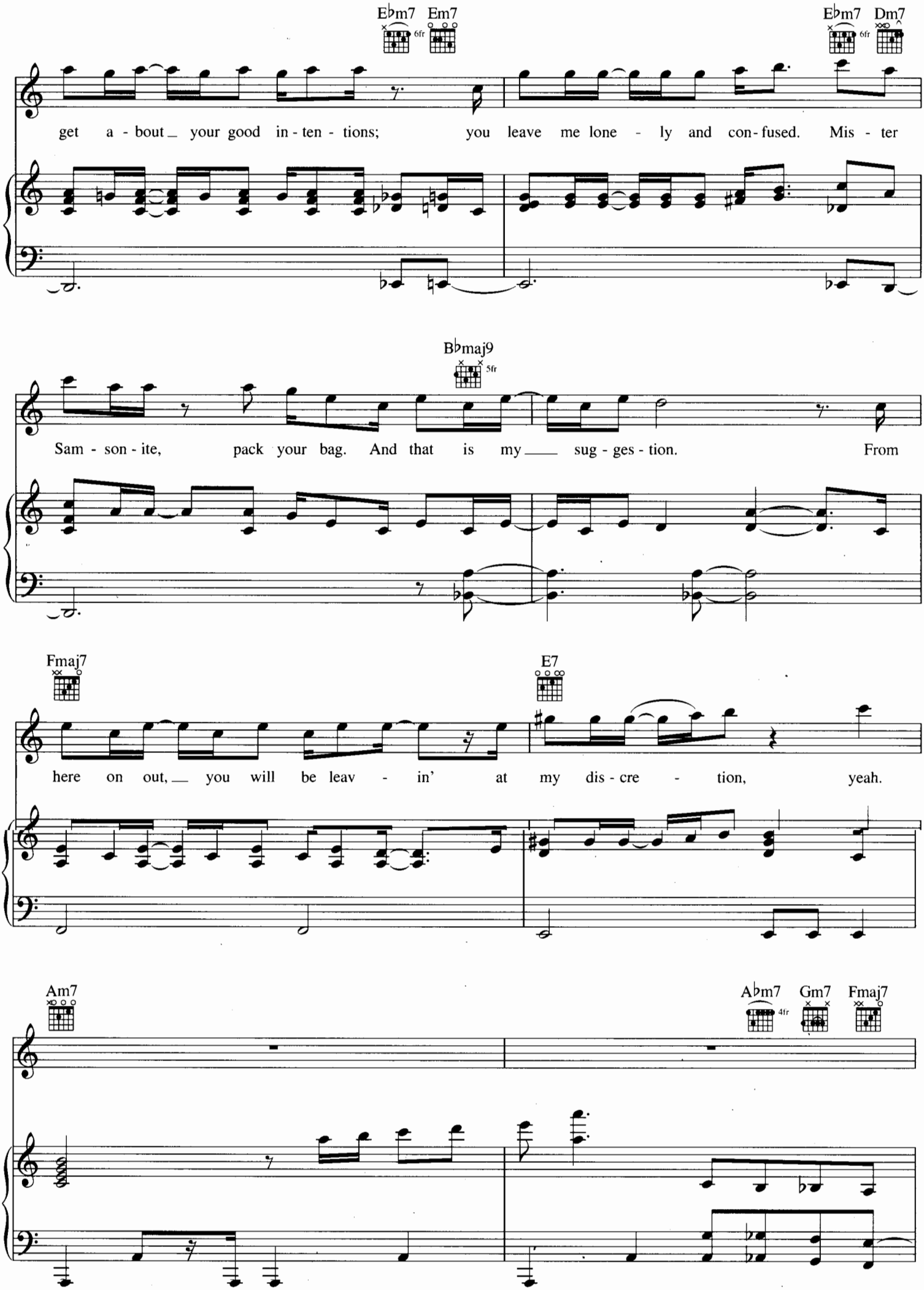
Original key: G♯ minor. This edition has been transposed up one half-step to be more playable.

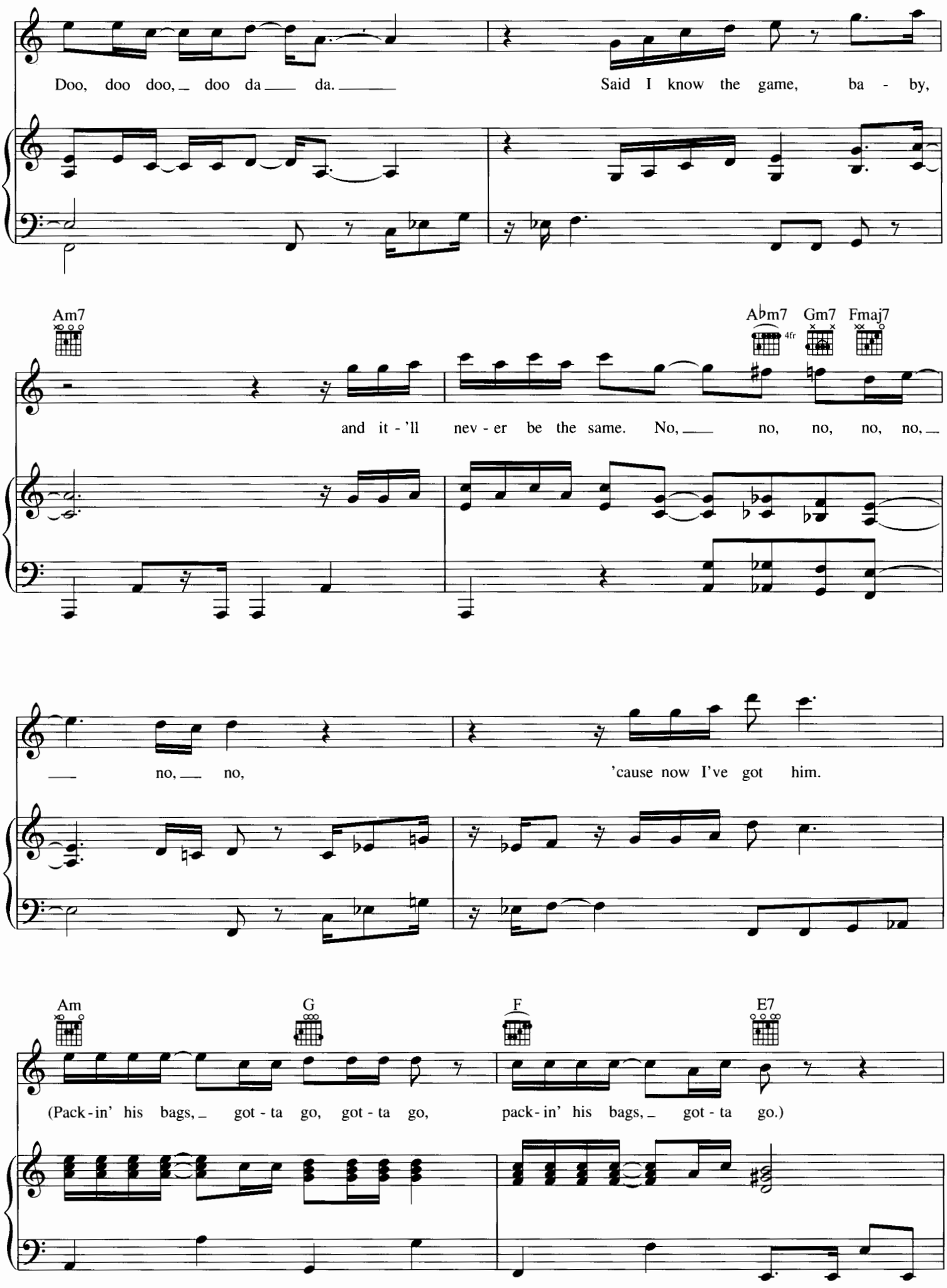
© 2003 EMI APRIL MUSIC INC., LELLOW PRODUCTIONS, KRUCIALKEYS2LIFE MUSIC and PHOENIX ROSE MUSIC PUBLISHING
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

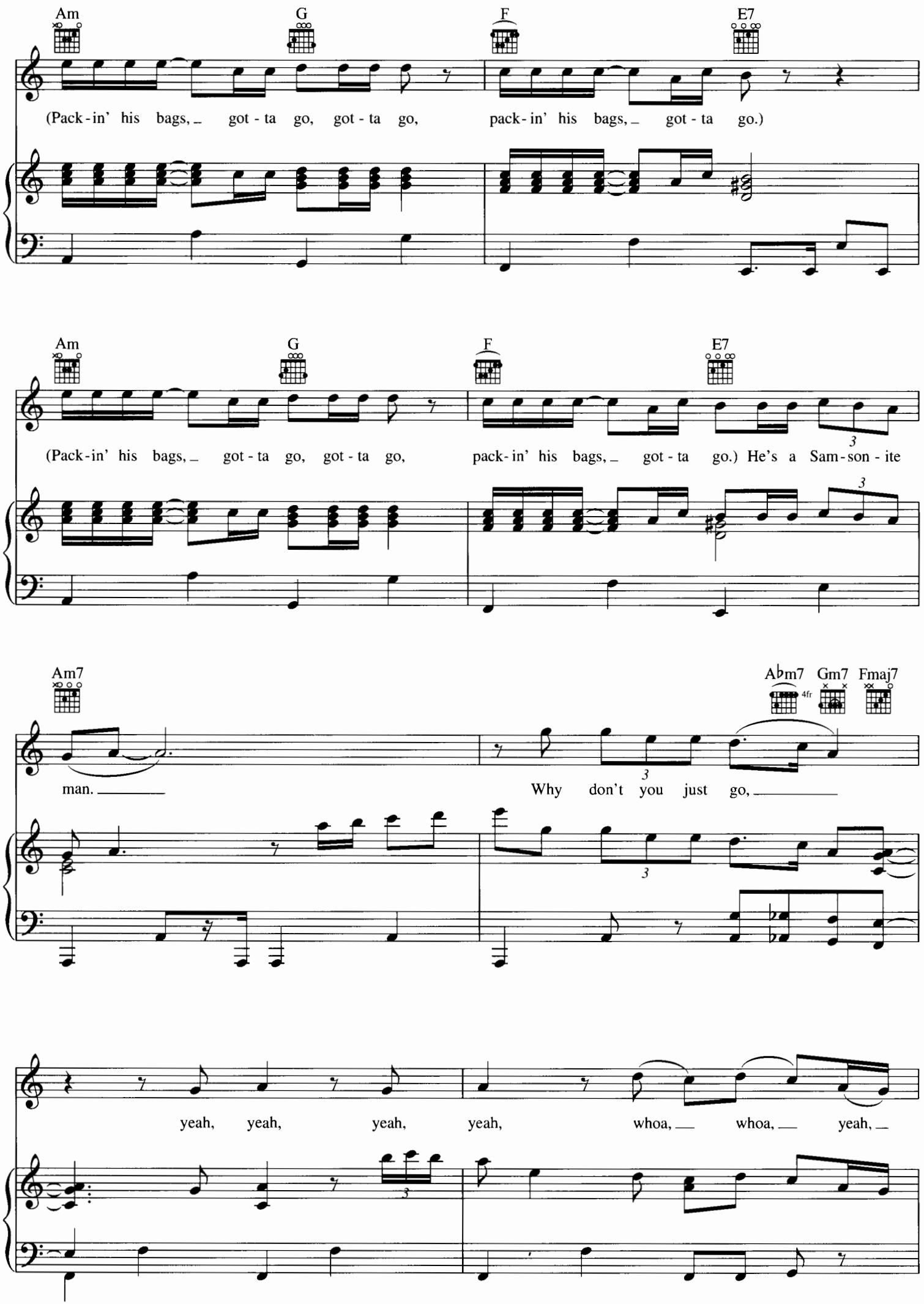

A♭m7 Gm7 Fmaj7
4fr
and grace,
ing stone,
an - y wom - an be im-pressed.
wan - der - ing from here to there,
Am7
A♭m7 Gm7 Fmaj7
4fr
Takes a smile and paints it on your face,
search - in' for a place to call his own.
makes you feel like you've been blessed.
You won - der if he e - ven cares.
Am7
Bm7 Cm7 Fmaj7
3fr
Prom - is - es things so spe - cial,
So man - y years of heart - ache and pain

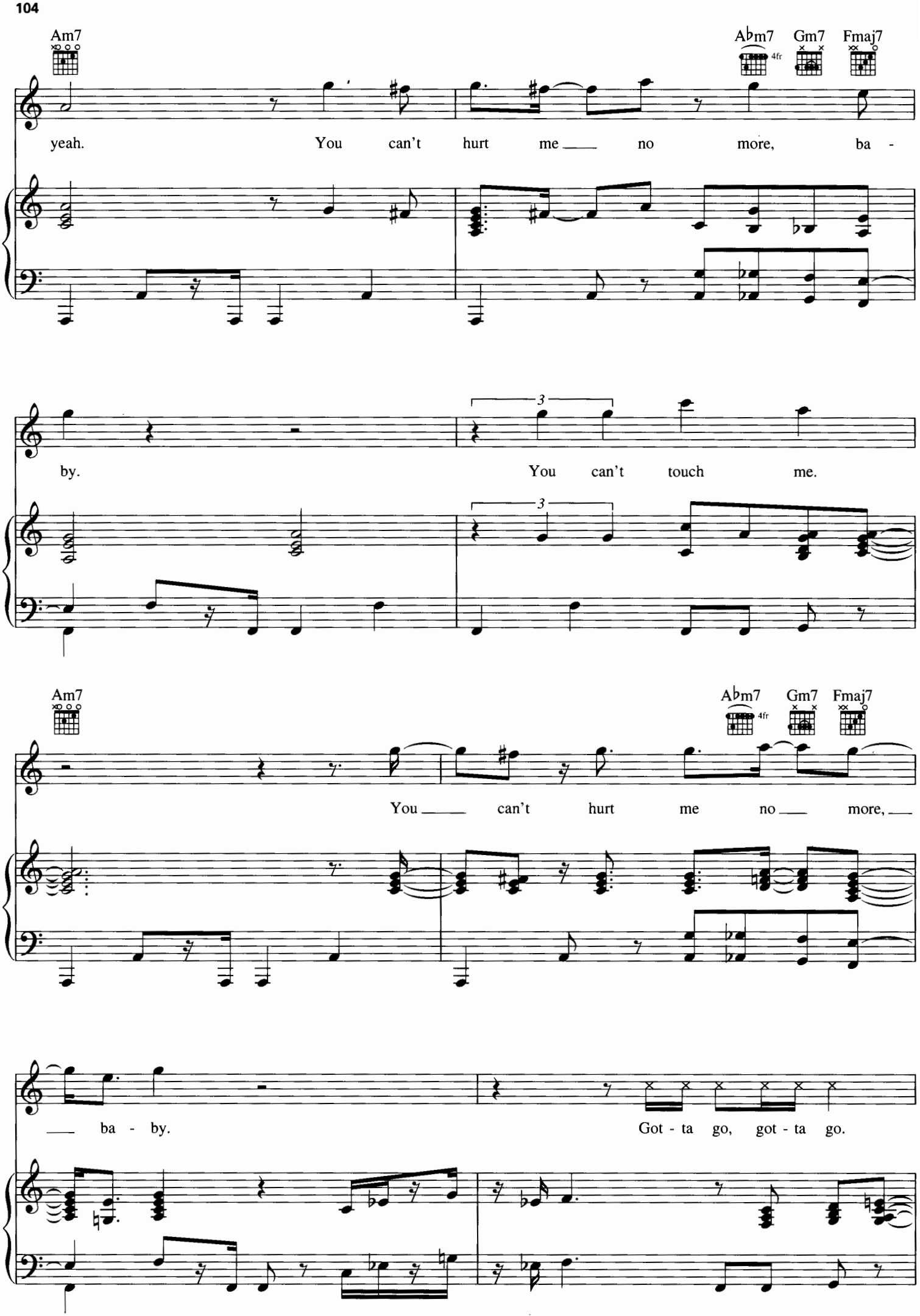

seems to come right from a song.
is all you seem to know him for.
Am7
Abm7
4fr
Gm7
Fmaj7
Soon as you be - gin to feel se - cure, yeah,
Is it you, or is it he to blame
you turn a - round and he is gone.
when - ev - er he walks out your door?
Am
G
F
E7
(Pack - in' his bags, got - ta go, got - ta go, pack - in' his bags, got - ta go.) He's a Sam - son - ite
3
3

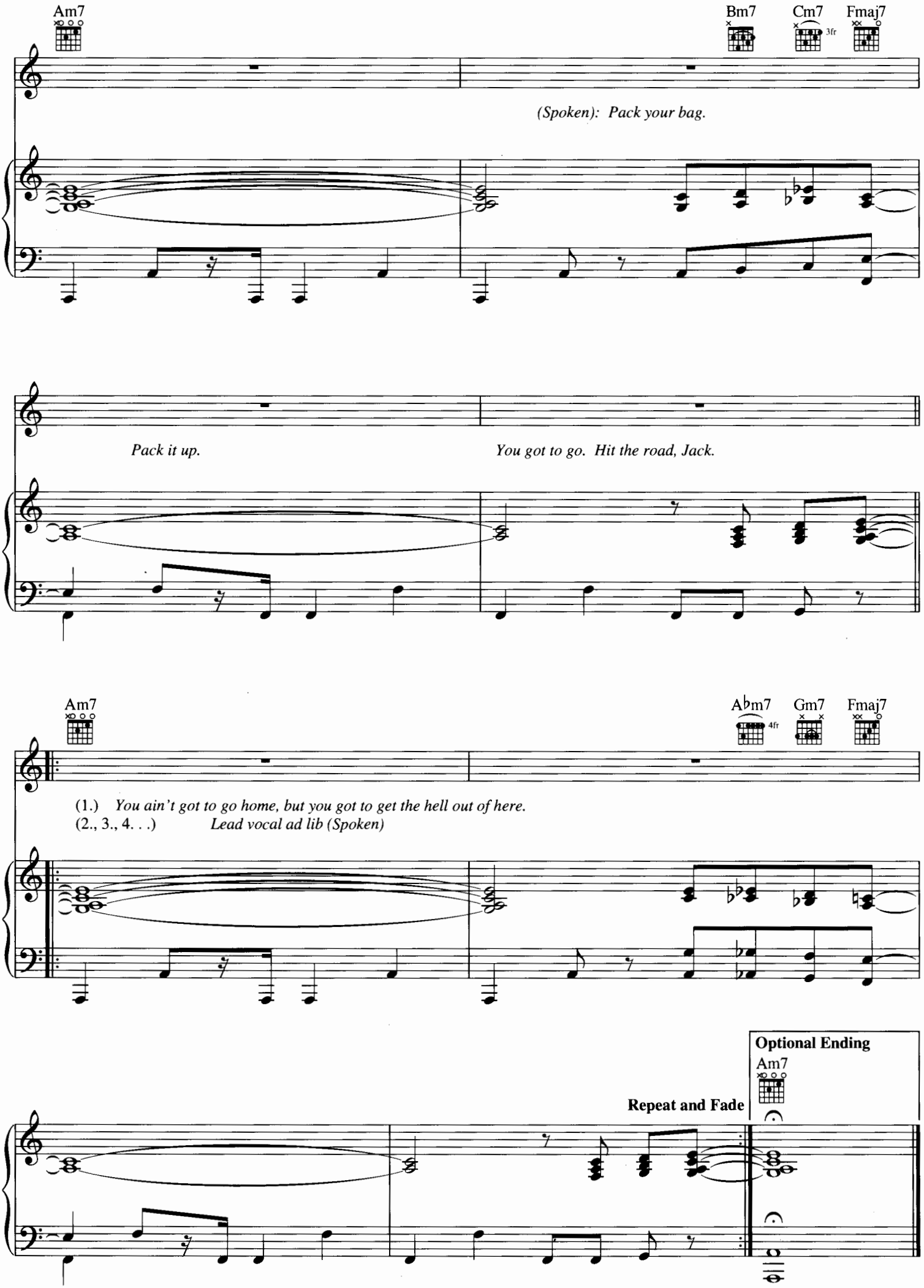

Am7
A♭m7
4fr
Gm7
Fmaj7
man.
(2.) Where you al - ways run - nin' to?
1
2
A - way from me?
If the
Dm7
E♭m7
6fr
Em7
E♭m7
6fr
Dm7
wind blows you in my di - rec - tion,
you come through to ren - dez - vous,
for -


E♭m7 6fr
Em7
E♭m7 6fr
Dm7
get a - bout your good in - ten - tions; you leave me lone - ly and con - fused. Mis - ter
B♭maj9 5fr
Sam - son - ite, pack your bag. And that is my sug - ges - tion. From
Fmaj7
E7
here on out, you will be leav - in' at my dis - cre - tion, yeah.
Am7
A♭m7 4fr
Gm7
Fmaj7


Doo, doo doo, doo da da. Said I know the game, ba - by,
Am7
A♭m7 4fr
Gm7
Fmaj7
and it - 'll nev - er be the same. No, no, no, no, no,
no, no, 'cause now I've got him.
Am
G
F
E7
(Pack - in' his bags, got - ta go, got - ta go, pack - in' his bags, got - ta go.)

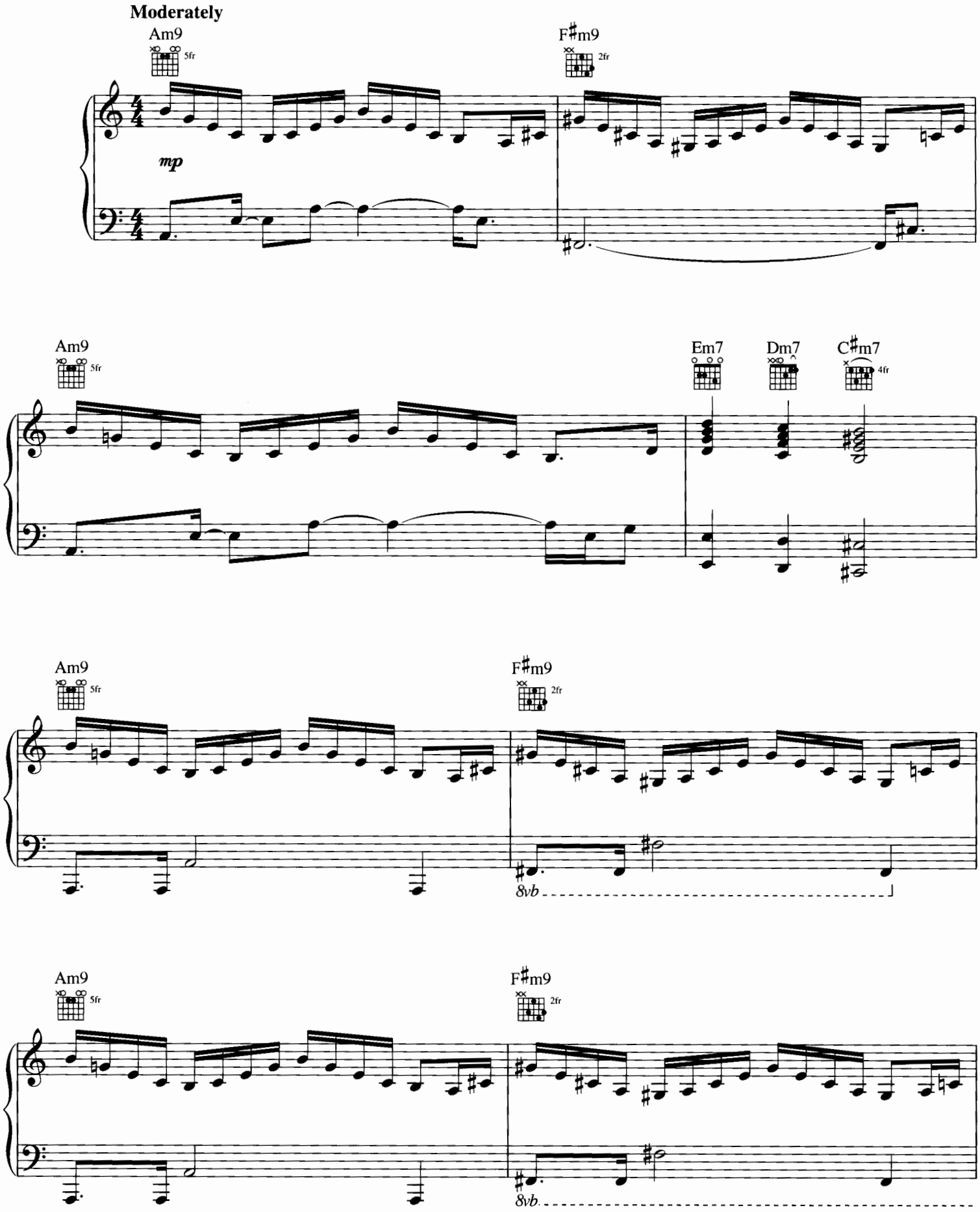

Am
G
F
E7
(Pack-in' his bags, got-ta go, got-ta go, pack-in' his bags, got-ta go.)
Am
G
F
E7
(Pack-in' his bags, got-ta go, got-ta go, pack-in' his bags, got-ta go.) He's a Sam-son-ite
Am7
A♭m7
4fr
Gm7
Fmaj7
man.
Why don't you just go,
yeah, yeah, yeah, yeah, whoa, whoa, yeah,


Am7
A♭m7
4fr
Gm7
Fmaj7
yeah. You can't hurt me no more, ba -
by. You can't touch me.
Am7
A♭m7
4fr
Gm7
Fmaj7
You can't hurt me no more,
ba - by.
Got - ta go, got - ta go.

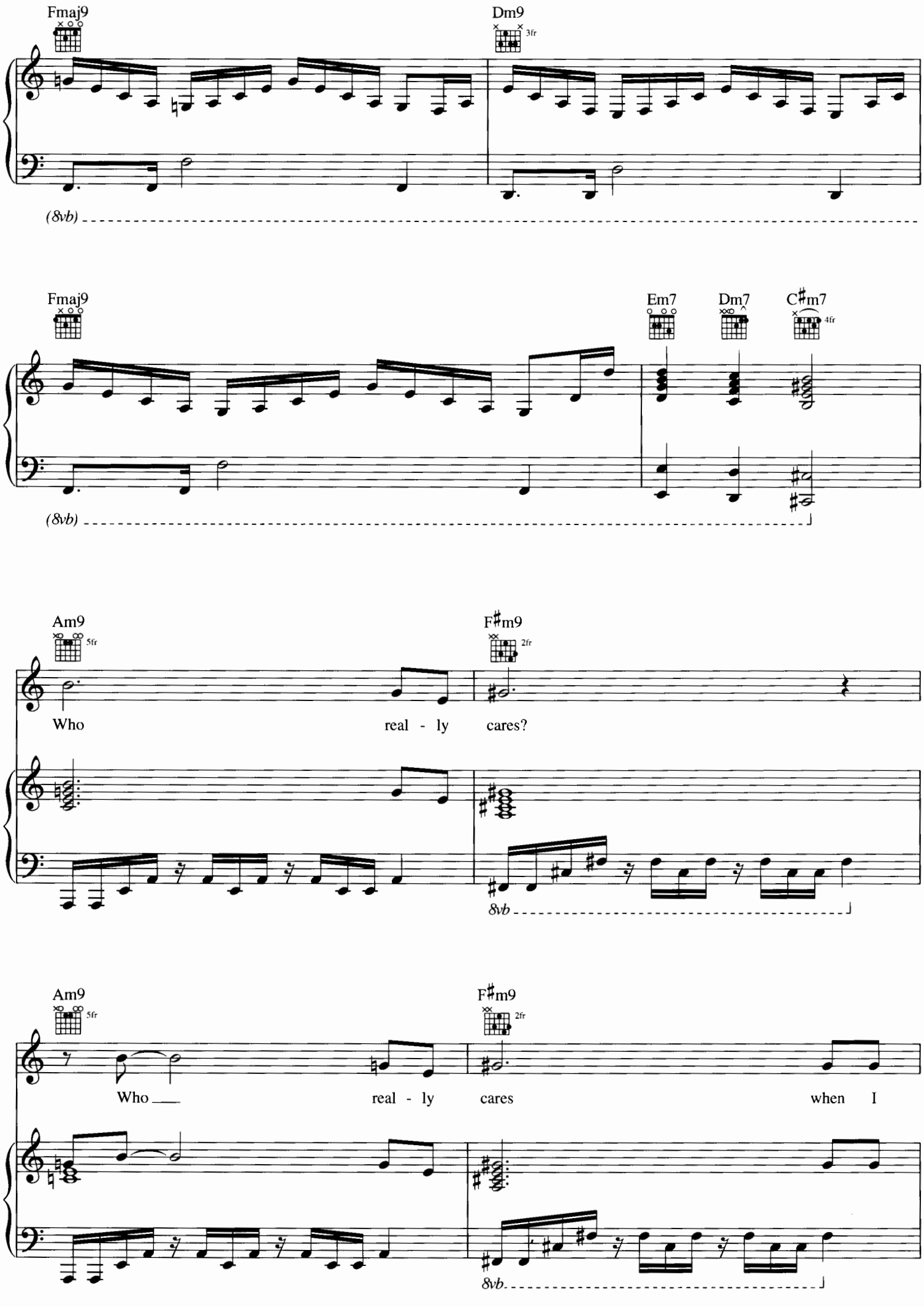

Am7
Bm7
Cm7
3fr
Fmaj7
(Spoken): Pack your bag.
Pack it up.
You got to go. Hit the road, Jack.
Am7
A♭m7
4fr
Gm7
Fmaj7
(1.) You ain't got to go home, but you got to get the hell out of here.
(2., 3., 4. . .) Lead vocal ad lib (Spoken)
Optional Ending
Am7
Repeat and Fade

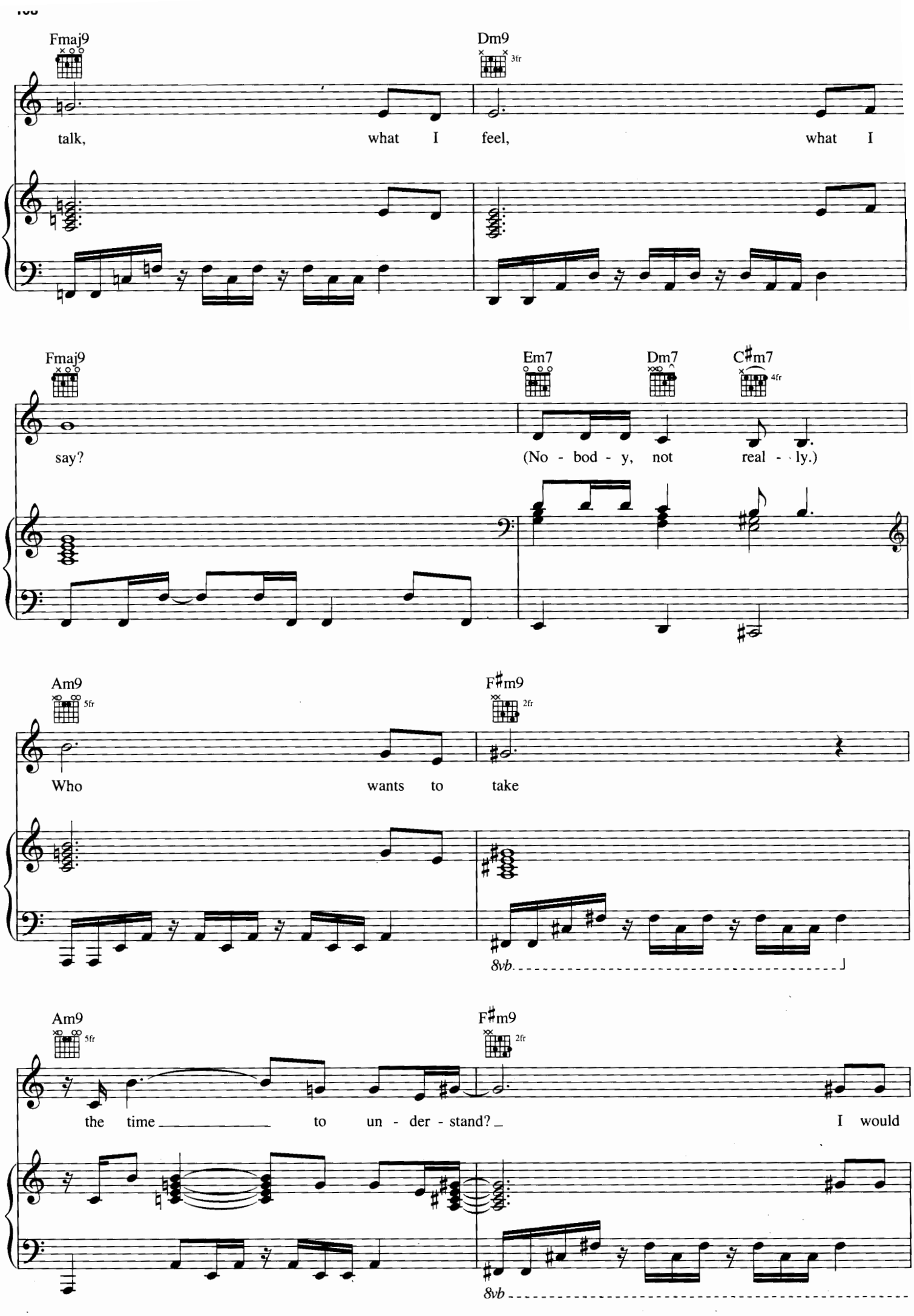
NOBODY NOT REALLY

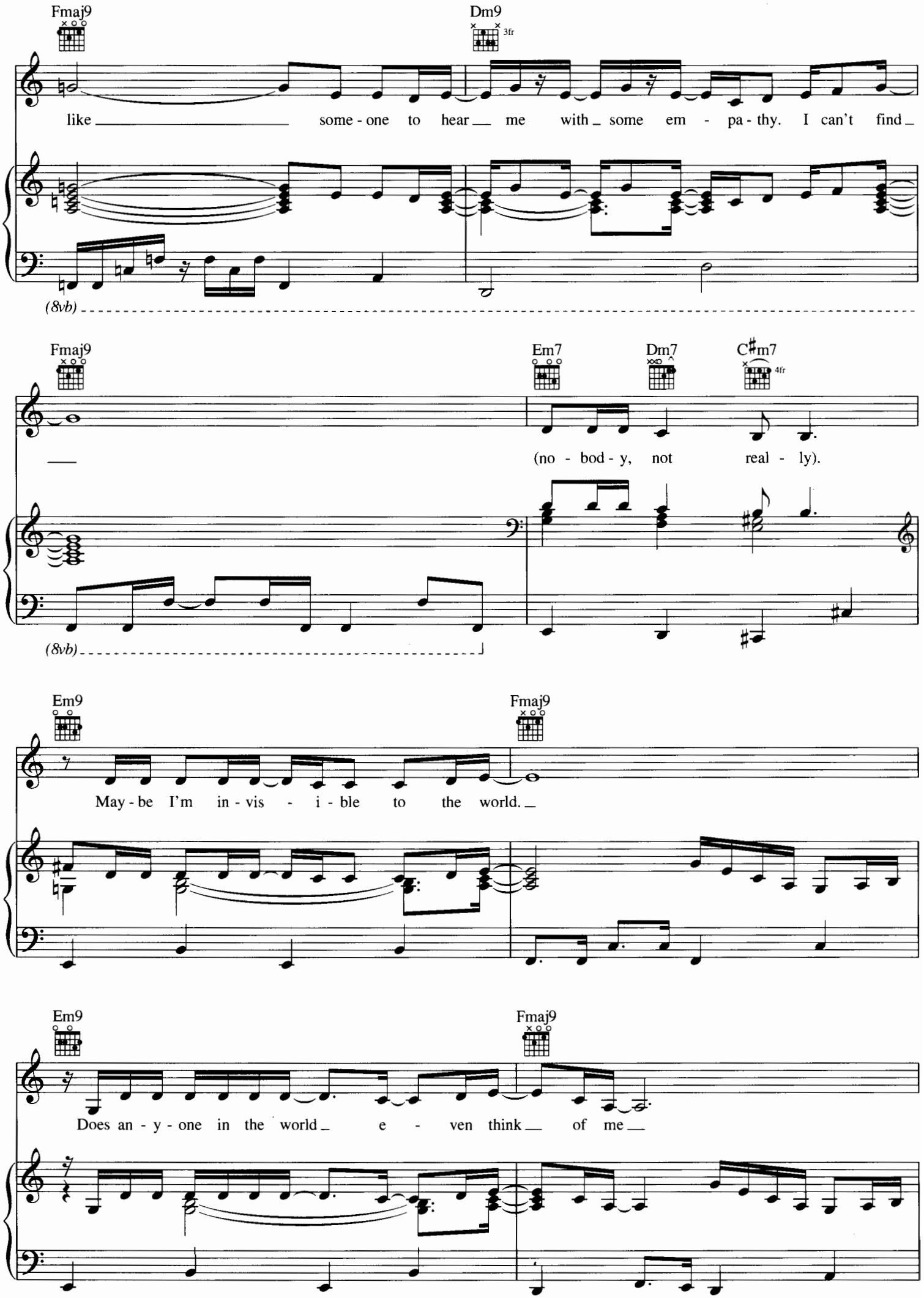
Words and Music by ALICIA KEYS
and TANEISHA SMITH

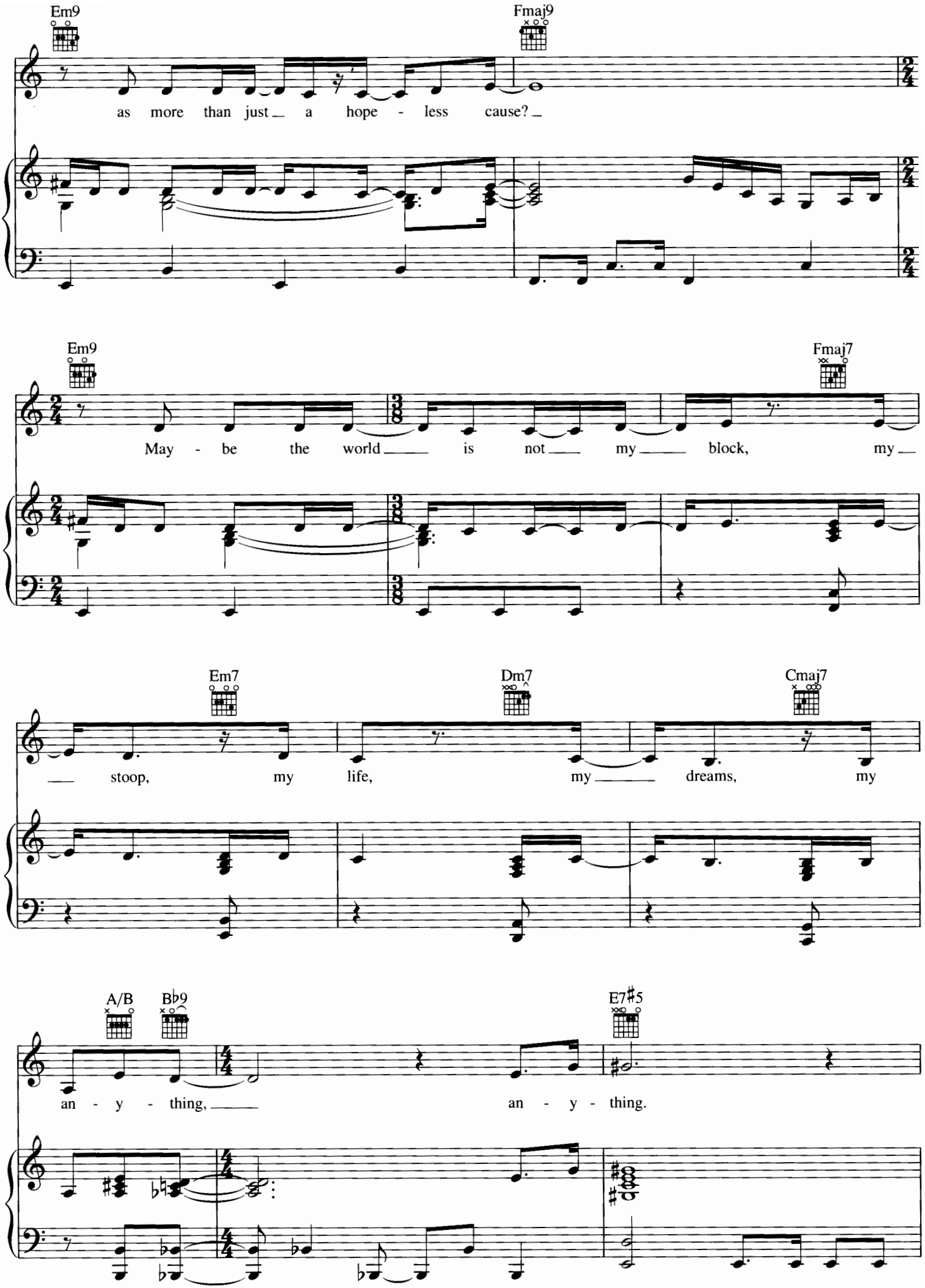


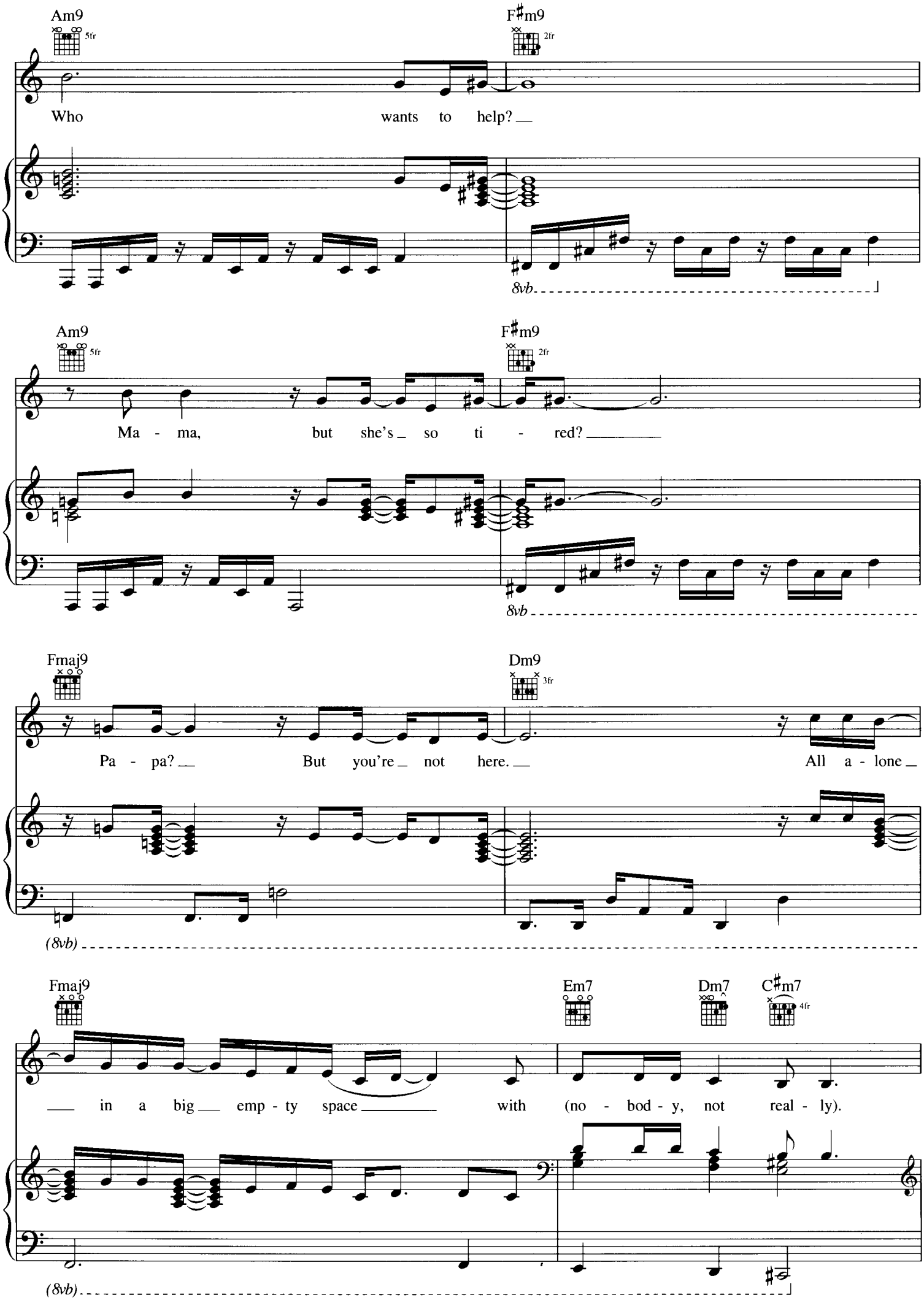
© 2003 EMI APRIL MUSIC INC., LELLOW PRODUCTIONS, KRUCIALKEYS2LIFE MUSIC and TANEISHA SMITH DESIGNEE
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

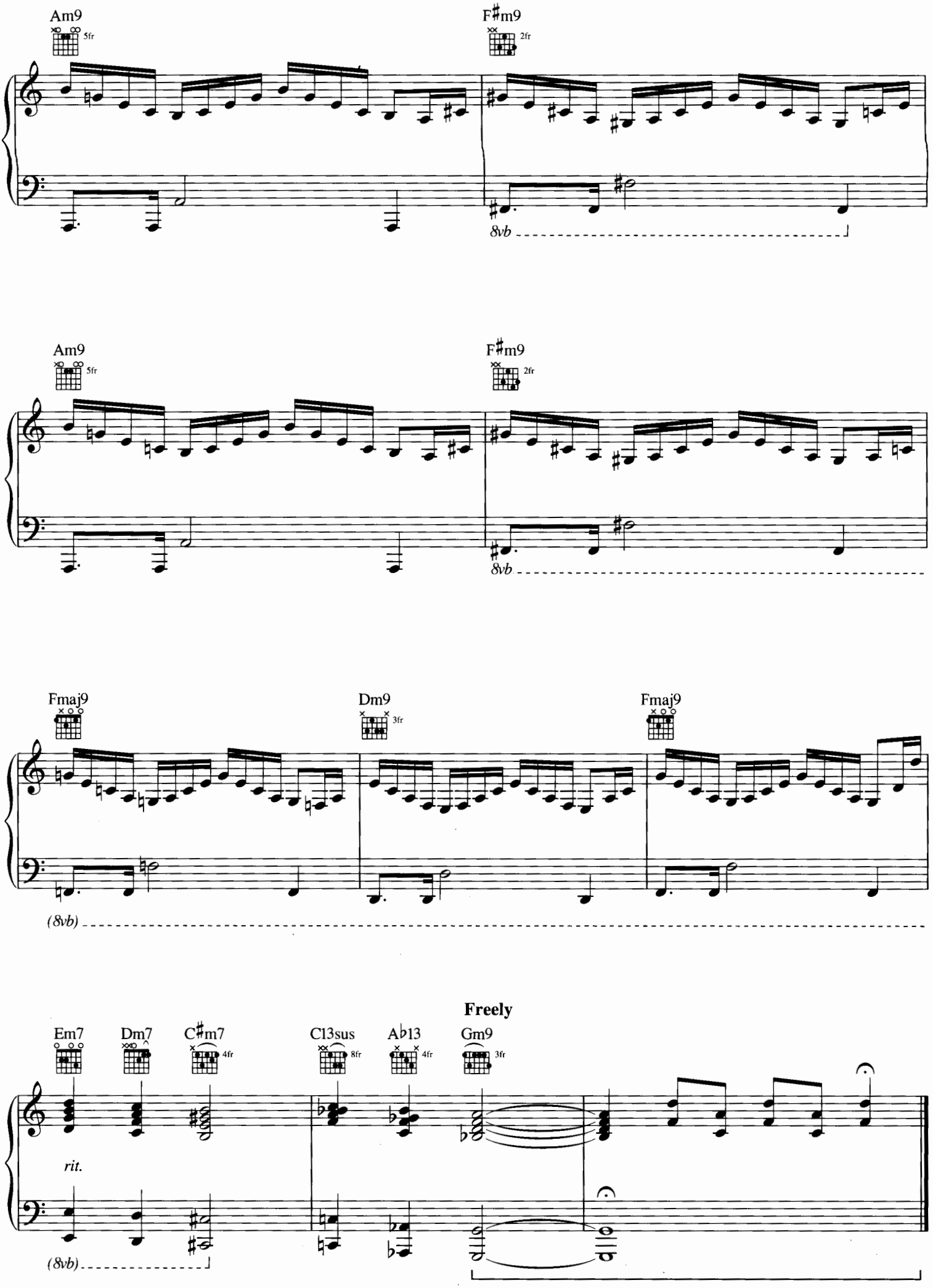

Fmaj9
Dm9
3fr
(8vb)
Fmaj9
Em7
Dm7
C♯m7
4fr
(8vb)
Am9
5fr
F♯m9
2fr
Who real - ly cares?
8vb
Am9
5fr
F♯m9
2fr
Who real - ly cares when I
8vb


Fmaj9
Dm9
3fr
talk, what I feel, what I
Fmaj9
Em7
Dm7
C♯m7
4fr
say?
(No - bod - y, not real - ly.)
Am9
5fr
F♯m9
2fr
Who wants to take
8vb
Am9
5fr
F♯m9
2fr
the time to un - der - stand? I would
8vb


Fmaj9
Dm9
3fr
like some - one to hear me with some em - pa - thy. I can't find
(8vb)
Fmaj9
Em7
Dm7
C♯m7
4fr
(no - bod - y, not real - ly).
(8vb)
Em9
Fmaj9
May - be I'm in - vis - i - ble to the world.
Em9
Fmaj9
Does an - y - one in the world e - ven think of me


Em9
Fmaj9
as more than just a hope - less cause?
Em9
Fmaj7
May - be the world is not my block, my
Em7
Dm7
Cmaj7
stoop, my life, my dreams, my
A/B
B♭9
E7♯5
an - y - thing, an - y - thing.


Am9
5fr
F♯m9
2fr
Who wants to help?
8vb
Am9
5fr
F♯m9
2fr
Ma - ma, but she's so ti - red?
8vb
Fmaj9
Dm9
3fr
Pa - pa? But you're not here. All a - lone
(8vb)
Fmaj9
Em7
Dm7
C♯m7
4fr
in a big emp - ty space with (no - bod - y, not real - ly).
(8vb)


Am9
5fr
F♯m9
2fr
8vb
Am9
5fr
F♯m9
2fr
8vb
Fmaj9
Dm9
3fr
Fmaj9
(8vb)
Freely
Em7
Dm7
C♯m7
4fr
C13sus
8fr
A♭13
4fr
Gm9
3fr
rit.
(8vb)