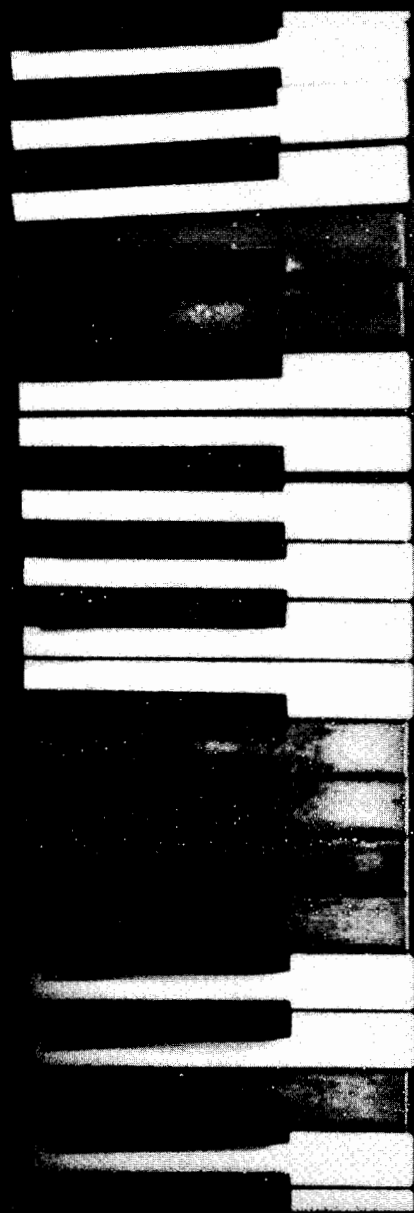


piano / vocal / guitar

the diary of alicia keys



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HARLEM'S NOCTURNE

Words and Music by
ALICIA KEYS

Freely, expressively

B+

7 R.H.

7 L.H.

mp R.H.

L.H.

Musical notation for the first system, featuring bass clef staves for both hands and a treble clef staff for the right hand.

Gm(maj7)



3fr

8va

7 7 7 7 7 7 7 7

Musical notation for the second system, featuring a treble clef staff for the right hand and a bass clef staff for the left hand.

D7



7 R.H.

L.H.

Musical notation for the third system, featuring bass clef staves for both hands.

Cm7




3fr

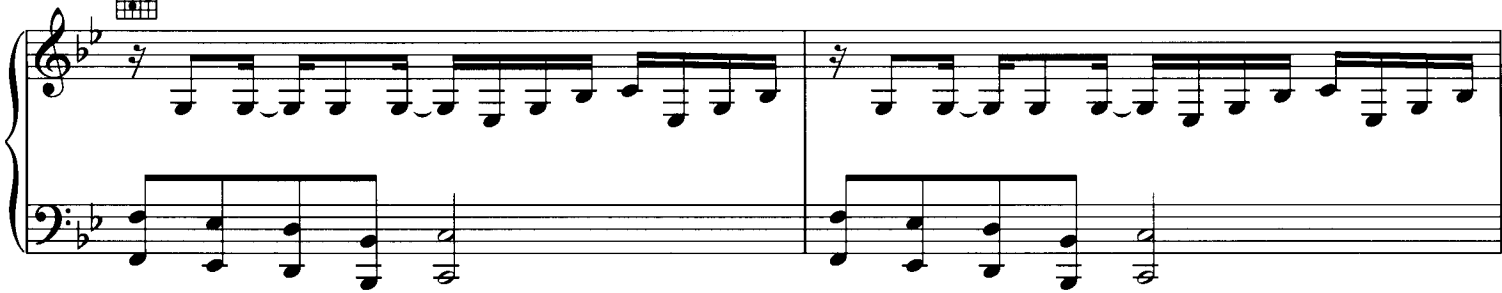
Musical notation for the fourth system, featuring bass clef staves for both hands.

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


D7

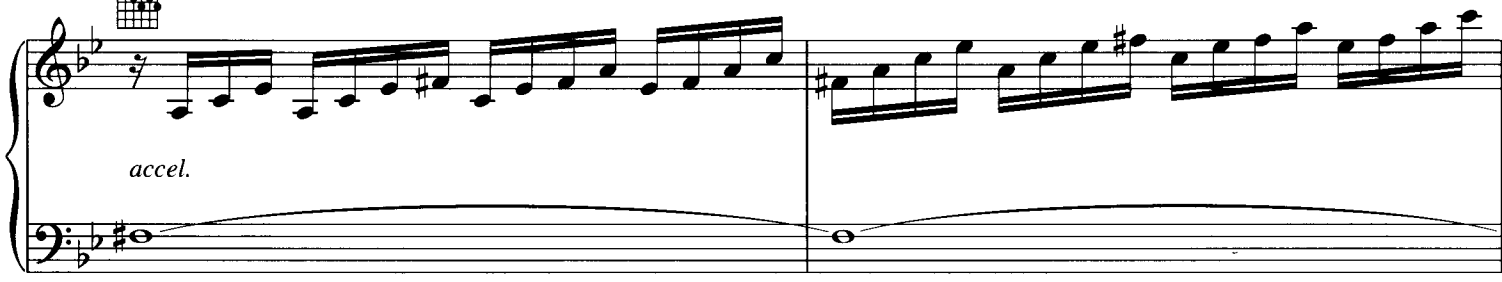
Cm7

F#dim7



accel.

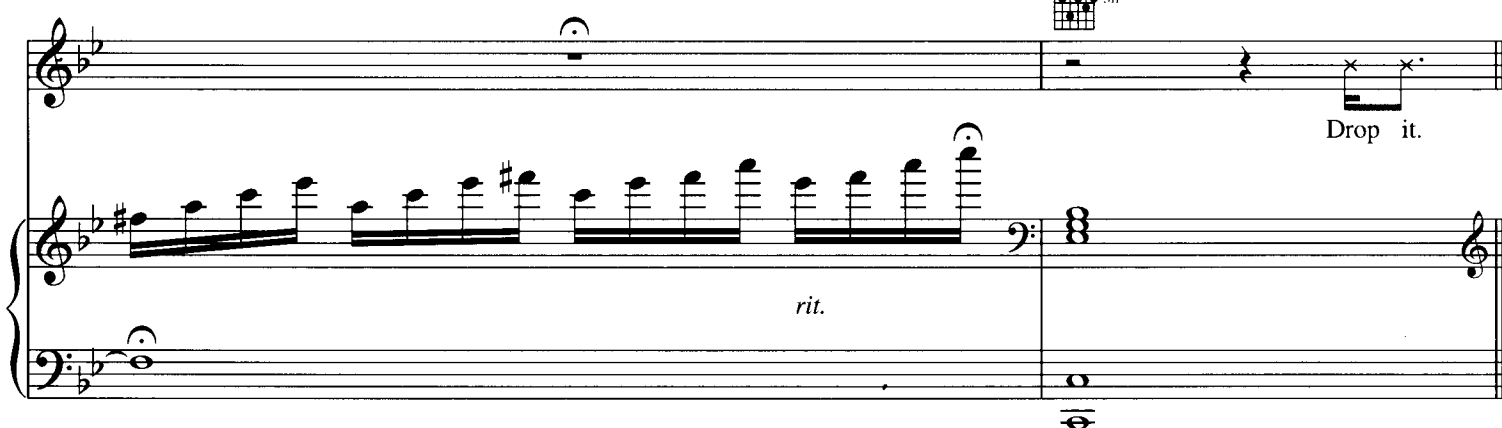


Cm7



rit.

Drop it.



Moderately, steadily



The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G minor and features two measures of rest followed by two notes, each with the lyric "Yeah." underneath. The piano accompaniment is in G minor and consists of a steady eighth-note melody in the right hand and a bass line in the left hand.

The second system of the musical score, continuing the piano accompaniment from the first system. It features a steady eighth-note melody in the right hand and a bass line in the left hand.

The third system of the musical score. It begins with a vocal line containing the spoken instruction "Spoken: Come in for a minute." followed by two measures of rest. The piano accompaniment continues with the same steady eighth-note melody and bass line.

The fourth system of the musical score. It begins with a vocal line containing the spoken instruction "Welcome back" followed by two measures of rest. The piano accompaniment continues with the same steady eighth-note melody and bass line.

It's just me and you in this room right now.

The first system consists of a vocal line and piano accompaniment. The vocal line has a whole rest in the first measure, followed by a whole note in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand.

There's so many things that are on my mind. *Sung: Uh,* *yeah,*

F#dim7

The second system includes a guitar chord diagram for F#dim7 (x21321) above the vocal line. The vocal line has a whole rest, followed by a quarter note, a quarter rest, and another quarter note. The piano accompaniment continues with a similar rhythmic pattern, incorporating some chromatic movement in the right hand.

uh. *Spoken: Sometimes that's hard to say.*

Gm

The third system features a guitar chord diagram for Gm (3fr) (232132) above the vocal line. The vocal line has a quarter note followed by a whole rest. The piano accompaniment continues with eighth-note patterns in both hands.

That's why I take all I've got,

The fourth system shows the piano accompaniment continuing with the same rhythmic and melodic motifs established in the previous systems.

that's why I take all I have,

and I put it into this, put it right here in my diary.

Sung: Can you feel it? Uh,

F#dim7

uh, uh.

Spoken: Take this journey with me.

N.C.

KARMA

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

Moderately slow

Dm



Dm



Weren't you the one that said that you don't want me any more,
And when you came home you'd always have some sorry excuse,



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._

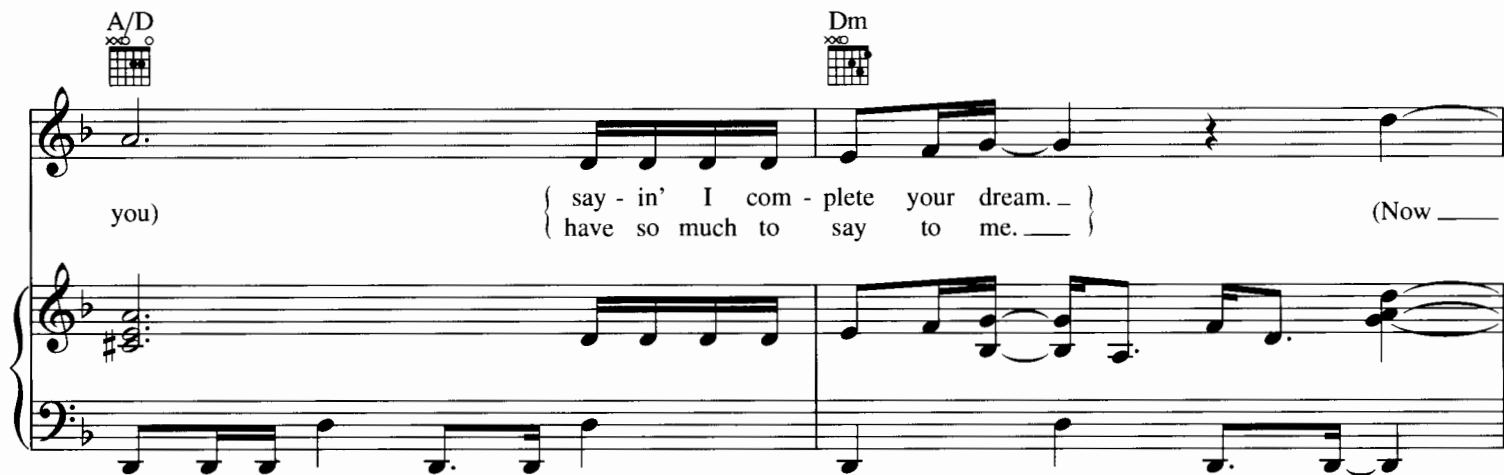
But still_ you said_ that love_ was gone_ and that_ I had_ to leave._
But when_ it's time_ to do_ for me,_ you nev - er_ come through._
Both times: (Now


Dm

you) { talk - in' 'bout a fam - i - ly. _ } (Now
{ wan - na be a part of me. _ }

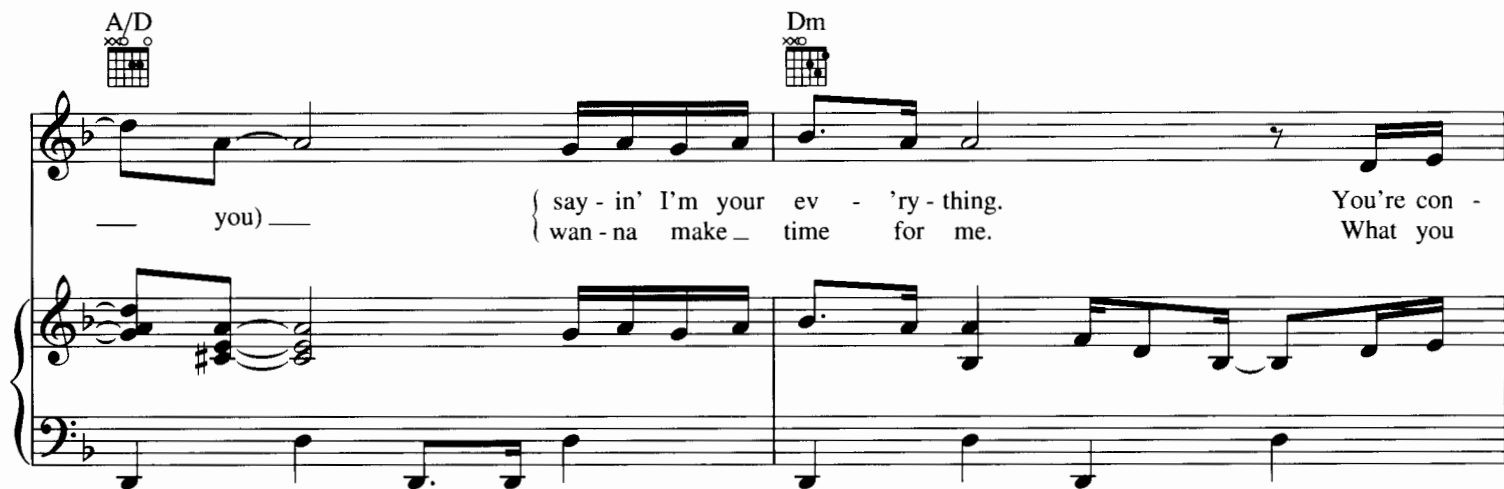
A/D  Dm 

you) { say - in' I com - plete your dream. _ } (Now ___
 { have so much to say to me. _ }







A/D  Dm 

— you) — { say - in' I'm your ev - 'ry - thing. You're con -
 { wan - na make _ time for me. What you

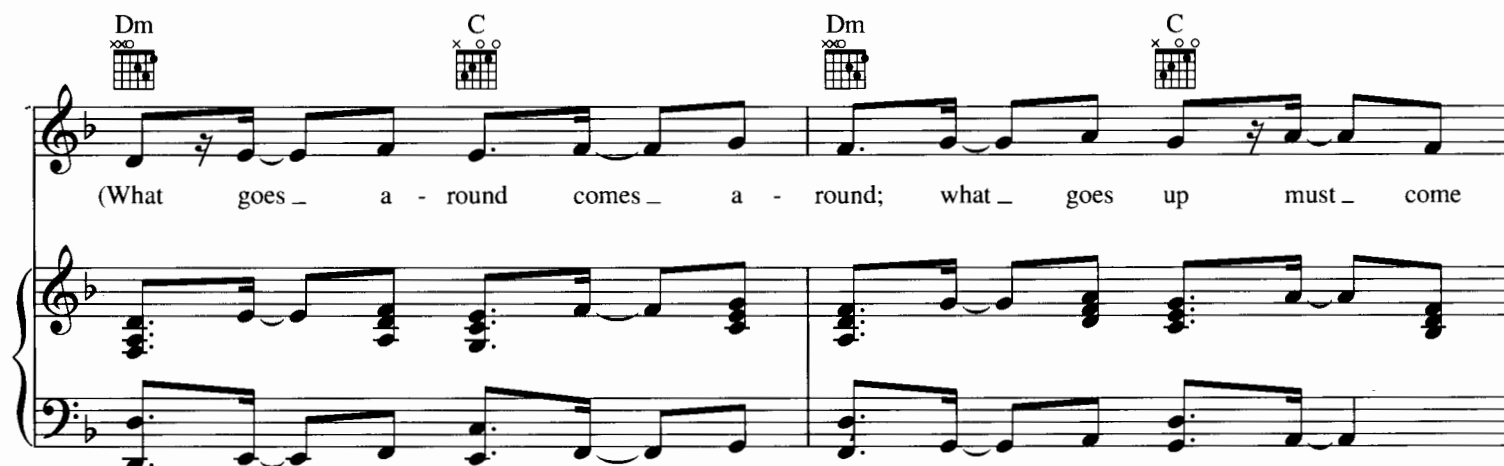



fus - ing me, _ what you say to me. _ } Don't play with me, _ don't play with me. _ 'Cause,
 do to me, _ you're con - fus - in' me. _ }



Dm  C  Dm  C 




(What goes _ a - round comes _ a - round; what _ goes up must _ come



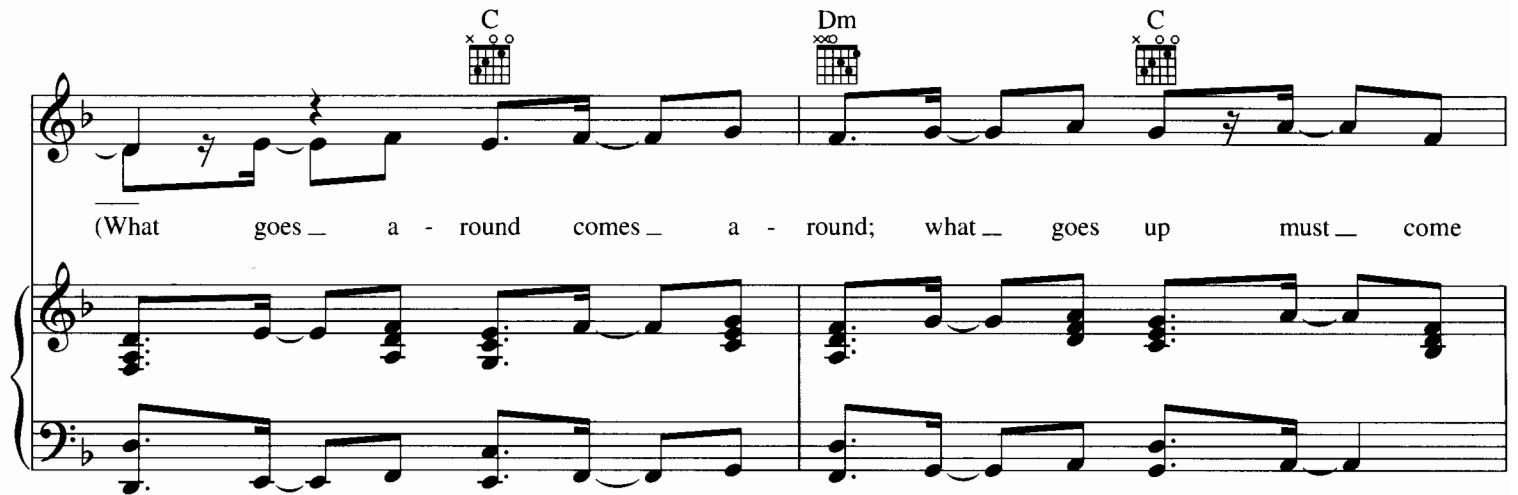
Dm 


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



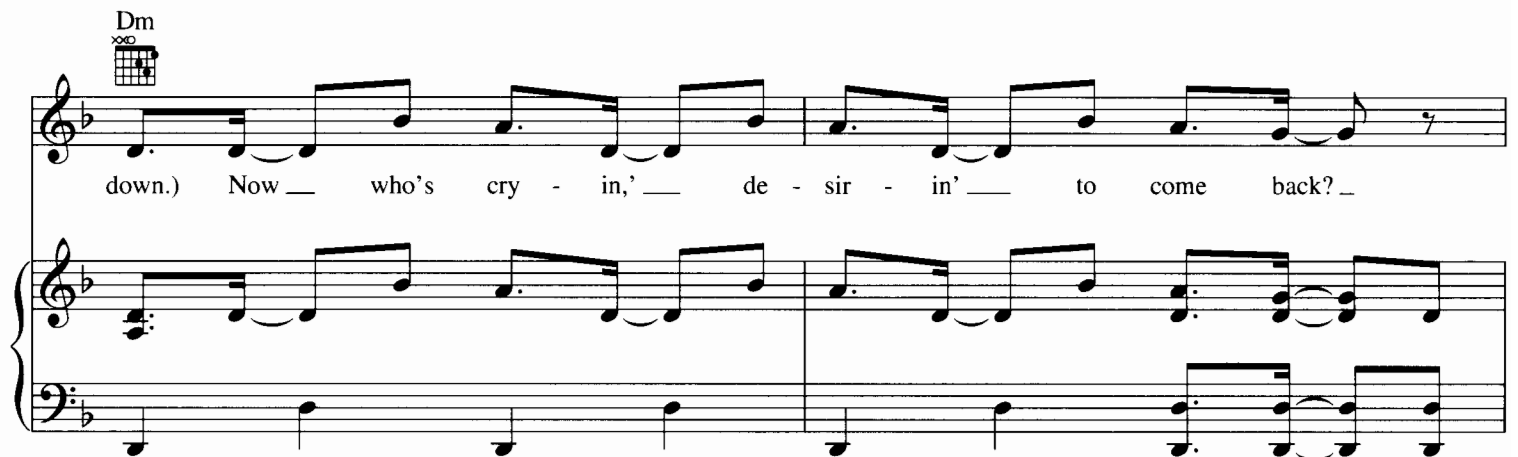
C  Dm  C 

(What goes — a - round comes — a - round; what — goes up must — come



Dm 

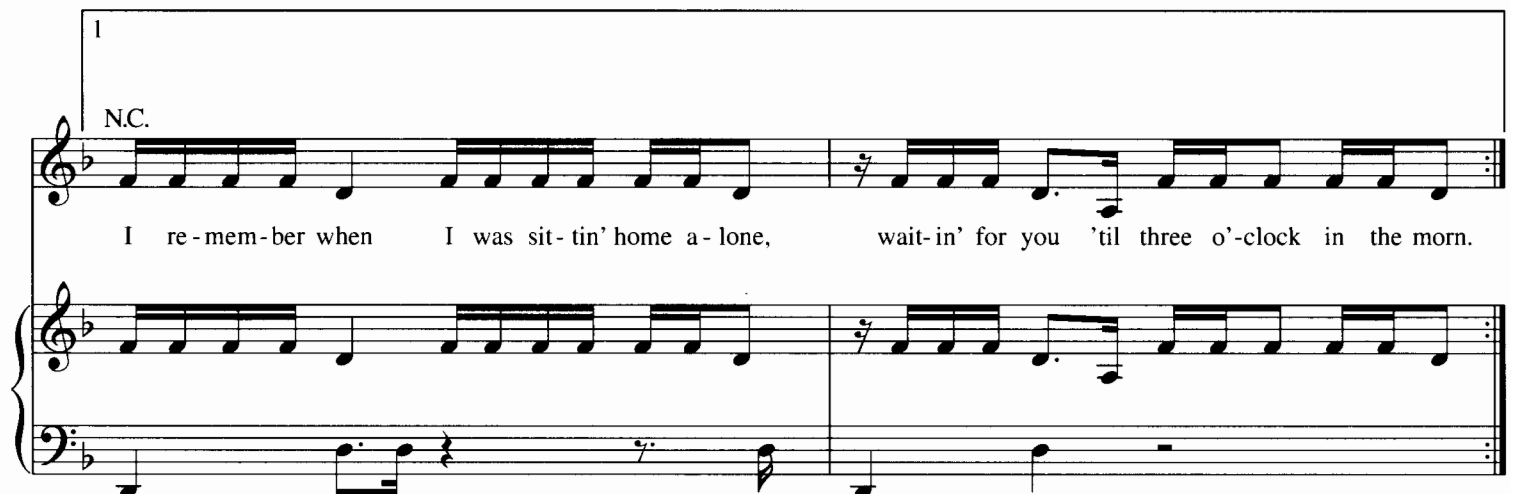
down.) Now — who's cry - in,' — de - sir - in' — to come back? —



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



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

Moderately fast

F#m7



(Uh, oh, oh.) (Uh, oh, oh.) (Uh, oh,

f

oh.) Come on. — (Uh, oh, oh.) Tem - po. (Uh, oh, oh.) A. Keys, (Uh, oh,

oh.) let's go. (Uh, oh, oh.) Let me. (Uh, oh,

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.)

Burn - in' in my (Heart soul. burn.)

Call the fire de - part - ment. (Heart - burn.)

To Coda \oplus
It's out of con - trol. (Heart - burn.) 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.

One, Two, Three, Four. (A -

D.S. al Coda

CODA

Taste so good, I can’t re - sist. (Whoa, whoa.)

F#m7

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.) Whoa. (Uh, oh, oh.)

Lead vocal ad lib.

oh.) Uh, oh, oh, (Uh, oh, oh.) Uh, oh, oh. (Uh, oh, oh.) Oh. _____ (Uh, oh,

oh.) Oh. _____ (Uh, oh, oh.) Don't you know, I've got this (Heart - burn.) _

F#m7

Burn - in' in my (Heart soul. - burn.) _

Call _ the fire _ de - part - ment. (Heart - burn.) _ It's out _ of con -

F#m7



(Heart - burn.) _ (Spoken): What you tryin' to do? (Sung): (Heart - burn.) _
 trol. _

Burn - in' in my soul. (Heart - burn.) _ Call _ the fire _ de - part -

(Heart - burn.) _ (Heart - burn.) _
 - ment. 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.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics "(Shake it, shake it, shake it off.)" and ends with a long note for "Ooh." The piano accompaniment consists of chords and eighth-note patterns.

Go 'head, girl. — Ooh.

The second system continues the music. The vocal line has the lyrics "Go 'head, girl. —" followed by a long note for "Ooh." The piano accompaniment continues with similar rhythmic patterns.

The third system shows the piano accompaniment continuing across two staves. The vocal line is not present in this system.

F#m7

Repeat and Fade

Optional Ending

N.C.

The fourth system concludes the piece. It includes a piano accompaniment line and an "Optional Ending" section. The key signature changes to two sharps (F#, C#). The optional ending is marked "N.C." (No Chords).

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

N.C.

(Spoken): Hey, M.O. Bee, drop it on me. Yeah, yeah, yeah, yeah, yeah,

G

let's do it like this, uh.

Cm/G

G

Cm/G

Em7

If I was your wom - an and you were my

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

man, you'd have no oth - er wom - an; you'd be weak as a

3

3

lamb. If you _____ had the strength to walk out my

3

3

3

door, — my love would o - ver - rule my sense, — and I'd call — you back —

— for more. — If I was your wom - an, — if I was your

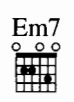
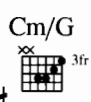
3

Cm6

3fr



wom - an — and you were my man.





She tears you down, dar - lin', —



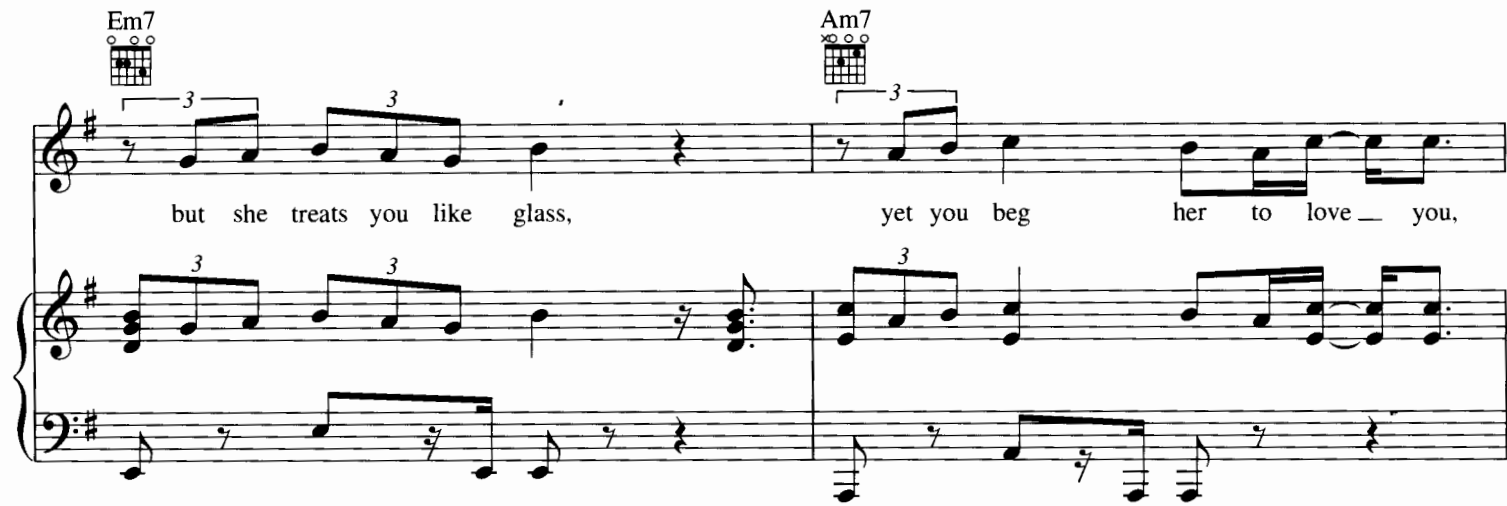
says you're noth - ing at all, but I'll — pick you up, dar - lin',





when she lets you go, 'cause you're like a dia - mond,

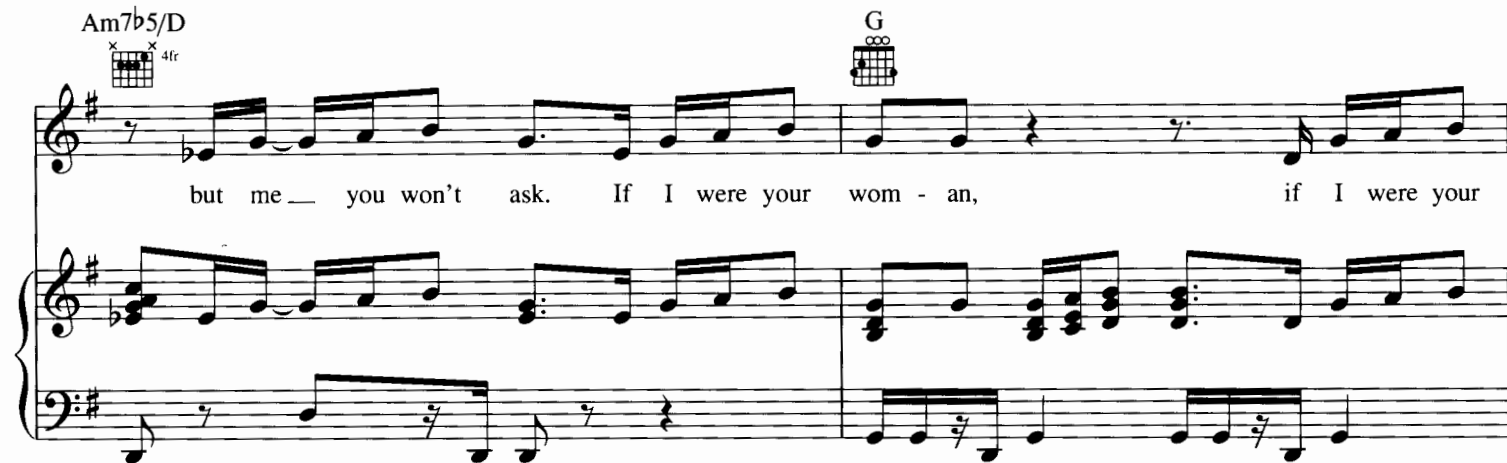
Em7  Am7 

but she treats you like glass, yet you beg her to love — you,



Am7b5/D  G 

but me — you won't ask. If I were your wom - an, if I were your



Cm/G  G/D 

wom - an, if I were your wom - an, here's — what I'd



E7#5  E7  Cm6 

do; I'd nev - er, nev - er, no, no, stop lov - ing —
Whispered: (What would you do?)



G  Cm/G  3fr

you.





The first system of music features a vocal line with a whole note rest in the first measure and a whole note rest in the second measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#).

G  Cm/G  3fr


Yeah.






The second system of music features a vocal line with a whole note rest in the first measure and a whole note rest in the second measure. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature has one sharp (F#).

Em7  C#dim7 


Life — is so cra - zy, and love — is un - kind.



The third system of music features a vocal line with eighth notes and triplets. The piano accompaniment includes chords and eighth notes. The key signature has one sharp (F#).

G/D  E7#5  3 Em7 

Be - cause — she was — first, dar - lin', will she hang on your mind?



The fourth system of music features a vocal line with eighth notes and triplets. The piano accompaniment includes chords and eighth notes. The key signature has one sharp (F#).



You're a part of me, — but you don't e - ven know it. —




I'm what you need, — but I'm too a - fraid — to show — it. If I was your




wom - an, if I were your wom - an, if I were your



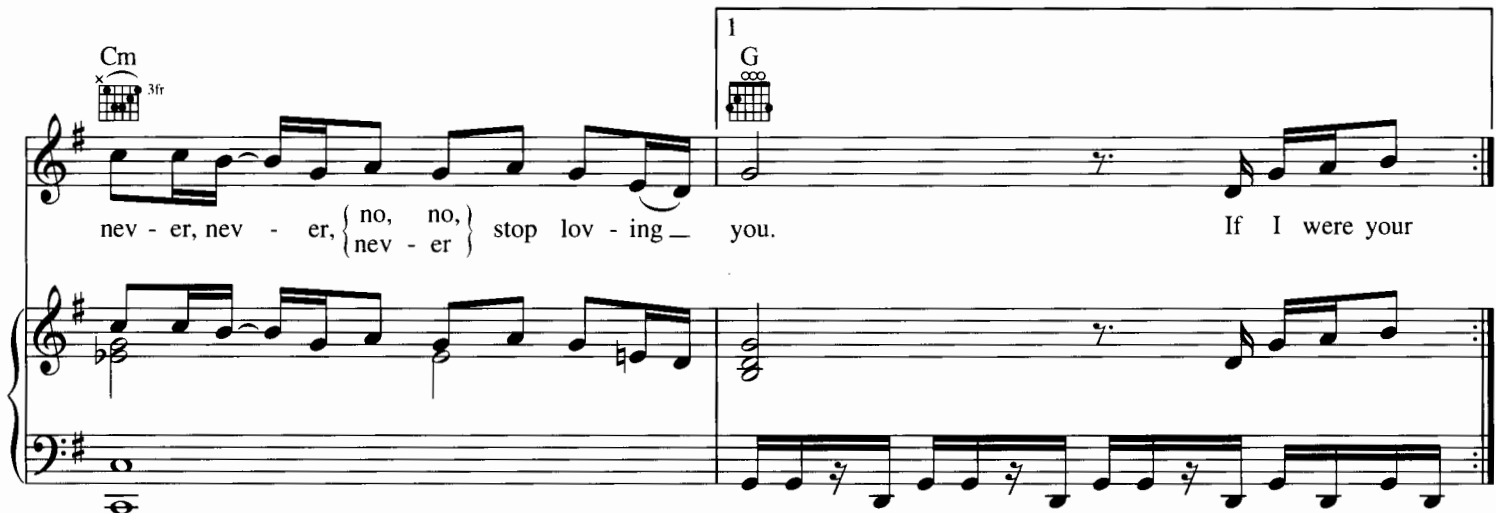
wom - an, here's — what I'd do; — I'd
Whispered: (What would you do?)


Cm  3fr

1 


nev - er, nev - er, { no, no, } stop lov - ing - you. If I were your

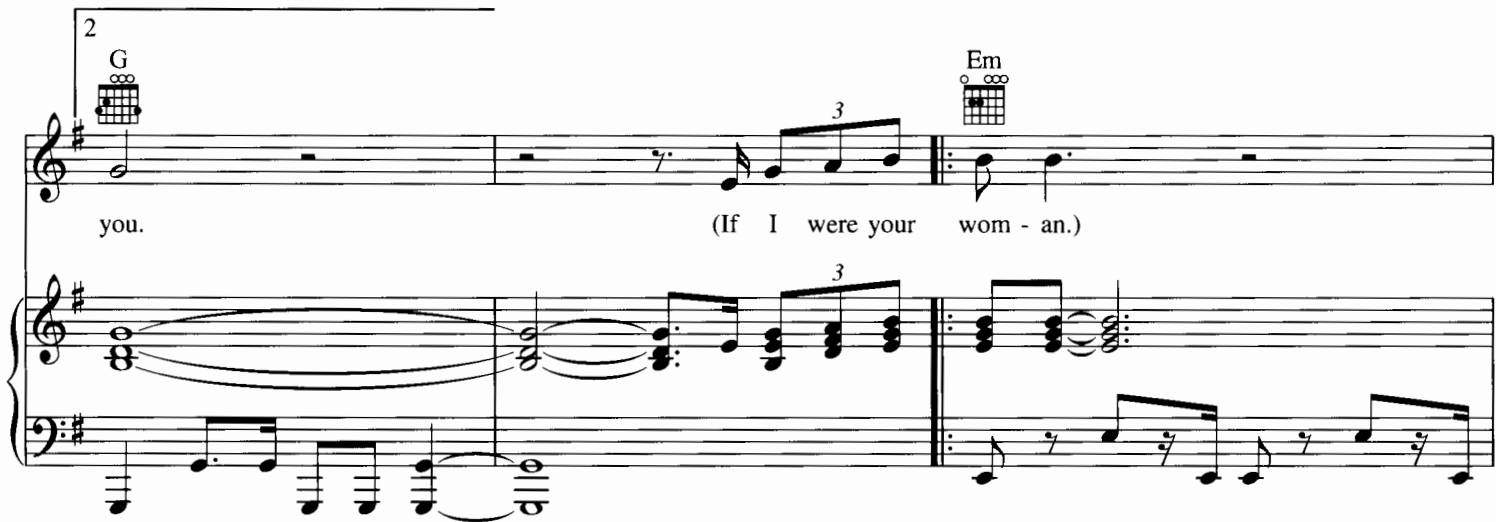
nev - er




2 

you. (If I were your wom - an.)

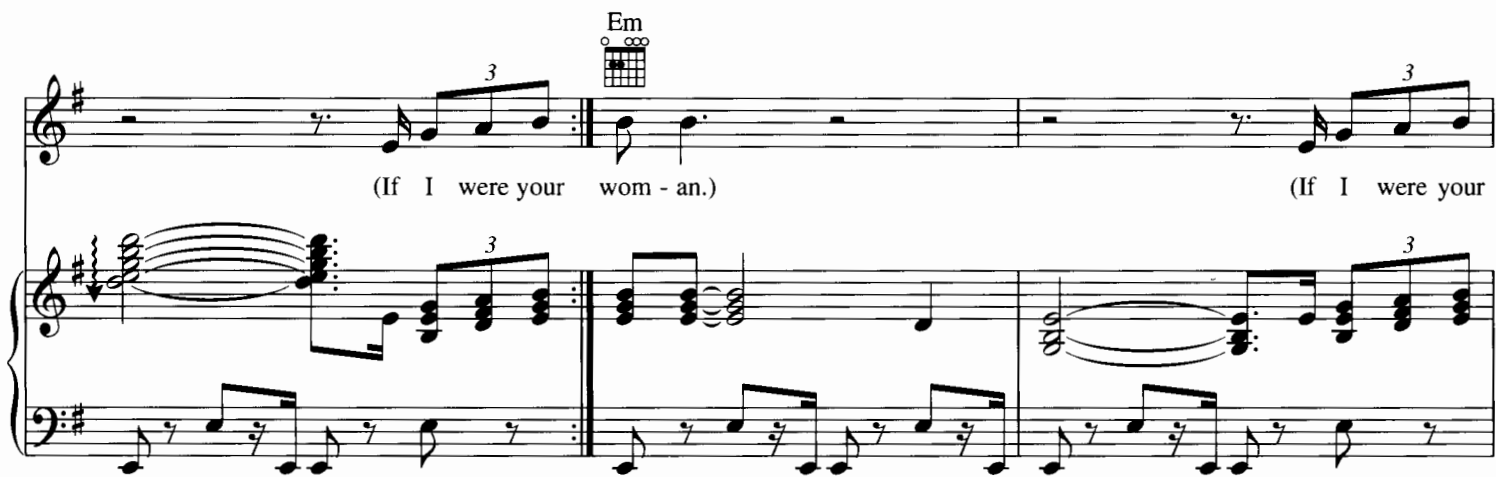
3 



Em 

(If I were your wom - an.) (If I were your

3



wom - an.) (If I were your wom - an.)

3



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

Moderately

Bm9

Ba - by, ba - by, ba - by, — from the day I saw you —
Ba - by, ba - by, ba - by, — I see us on our first date, —

mf


C#7

I real - ly real - ly want to catch — your eye. —
you do - in' ev - 'ry - thing to make — me smile. —

Bm9

There's some - thing spe - cial 'bout you. — I must real - ly like you, —
And when we had our first kiss, — hap - pened on a Thurs - day, —

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, — } and it feels — like,
My i - mag - i - na - tion's run - nin' wild, — }

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?)

2

C#7


Amaj9

Will you ev - er know?) Spoken: I'm sayin,

Bm9
x o



he don't even know what he's doin' to me. Got me feelin' all crazy inside. I'm feelin' like,



E7sus
o o o o



Amaj9
x o



Oh, ooh. I'm do - in' more than I've ev - er done for



Bm9
x o



an - y - one's at - ten - tion. Take no - tice of what's in front of you, 'cause did I



E7sus
o o o o



Amaj9
x o



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?)

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.) — Ba - by, I swear, it's like,
 (Will you ev - er know?) —

Detailed description: This system contains the first two measures of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "(Round and 'round and 'round we go.) — Ba - by, I swear, it's like, (Will you ev - er know?) —". The piano accompaniment is in a grand staff (treble and bass clefs). The first measure has a Bm9 chord, and the second measure has a C#7 chord. There is a triplet of eighth notes in the vocal line at the end of the second measure.

Amaj9

ooh. (You don't know my

Detailed description: This system contains the third and fourth measures of music. The vocal line starts with a treble clef and a key signature of two sharps. The lyrics are "ooh. (You don't know my". The piano accompaniment is in a grand staff. The first measure has an Amaj9 chord. The vocal line features a long, sweeping melodic line with a slur over it.

Bm9

C#7

(Round and 'round and 'round we go.) — (Will you ev - er know?) — And it feels like,

Detailed description: This system contains the fifth and sixth measures of music. The vocal line starts with a treble clef and a key signature of two sharps. The lyrics are "(Round and 'round and 'round we go.) — (Will you ev - er know?) — And it feels like,". The piano accompaniment is in a grand staff. The first measure has a Bm9 chord, and the second measure has a C#7 chord.

Amaj9

ooh. (You don't know my

Detailed description: This system contains the seventh and eighth measures of music. The vocal line starts with a treble clef and a key signature of two sharps. The lyrics are "ooh. (You don't know my". The piano accompaniment is in a grand staff. The first measure has an Amaj9 chord. The vocal line features a long, sweeping melodic line with a slur over it.

Bm9 C#7

('Round and 'round and 'round we go.) — And I swear on my moth - er and fa - ther, it feels like,
name.)

Amaj9

ooh, _____ Ooh. _____ (You don't know my

Bm9 C#7

('Round and 'round and 'round we go.) — (Will you ev - er know?) —

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






Am7  Gmaj7 



Gmaj7 


Some — peo - ple live search for the
Some — peo - ple search for a




Em7  Am7 


for - tune. —
foun - tain, —



the Some — peo - ple
prom - is - es




D7 


live just for the fame. —
for - ev - er — young. — You know,



Gmaj7  G#dim7 

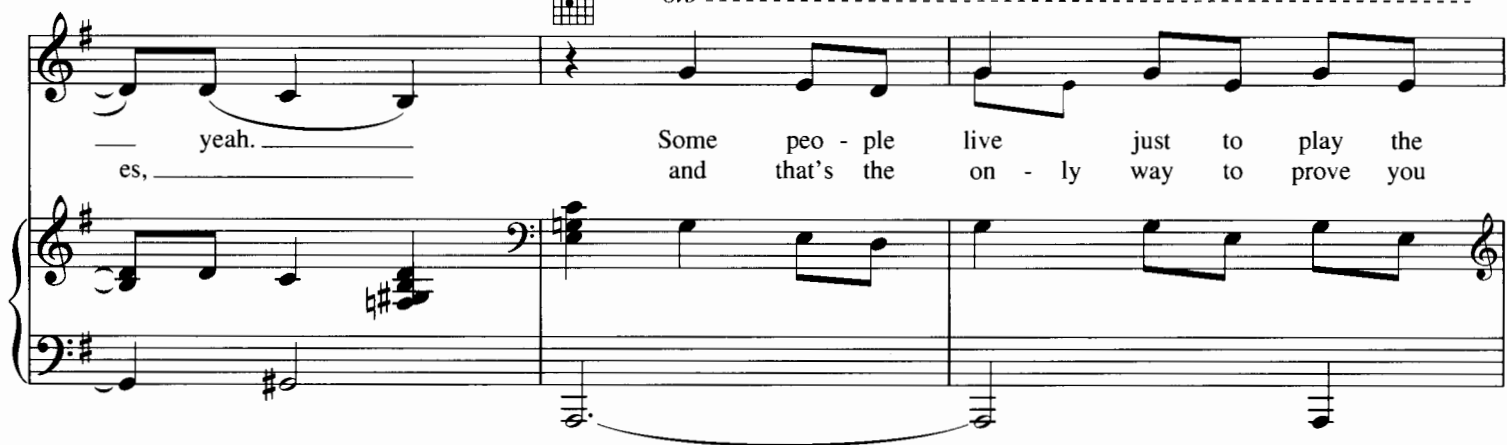
Some — peo - ple live need three doz - en pow - er,
 some — peo - ple need three doz - en ros -





Am7  8vb

— yeah. —
 es, —

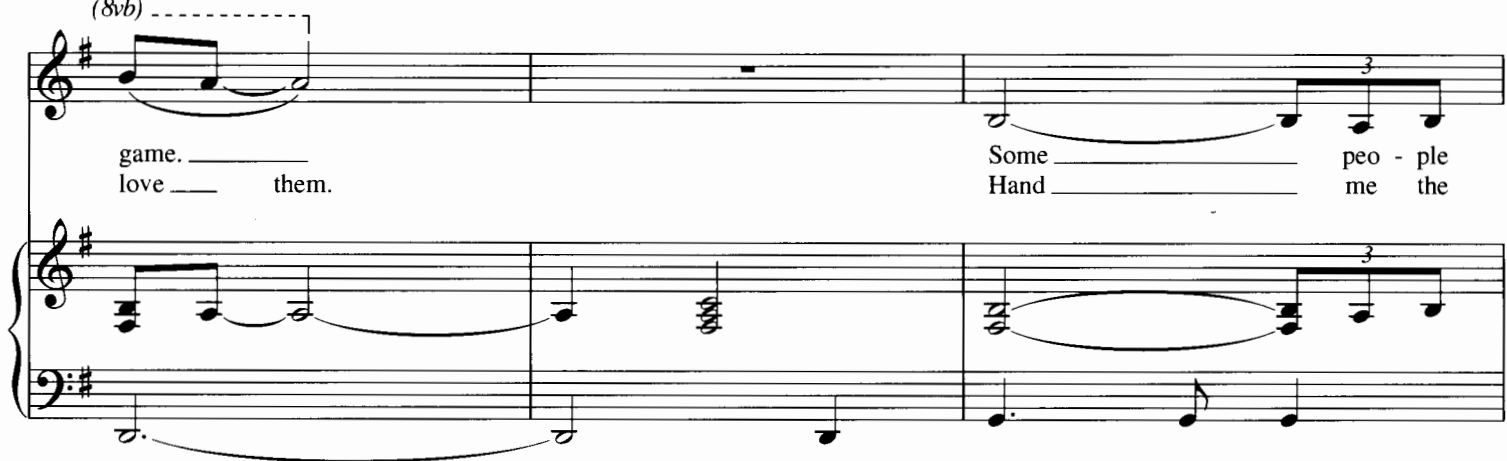
Some and peo - ple that's the live on - ly just way to play the prove you






D7  (8vb) Gmaj7 


game. —
 love — them.

Some — peo - ple
 Hand — me the



Am7  Bm7  Am7 

think world that on a vis - i - ble plat - ter, de -
 world on a sil - ver plat - ter, and



Gmaj7 Am7 Bm7

fine what what's good with would it in. be

Cmaj7 Bm7 Am7 Gmaj7 Am7

And I've with been no there be - fore, but with
one to share,

Bm7 Am7 Gmaj7

that life's a bore, so full of the
no one who tru - ly cares

Am7 Bm7

su - per - fi - cial. } Some peo - ple
for me?



want it all, but I don't want noth - in' at all






if it ain't you, — ba - by, if I ain't got



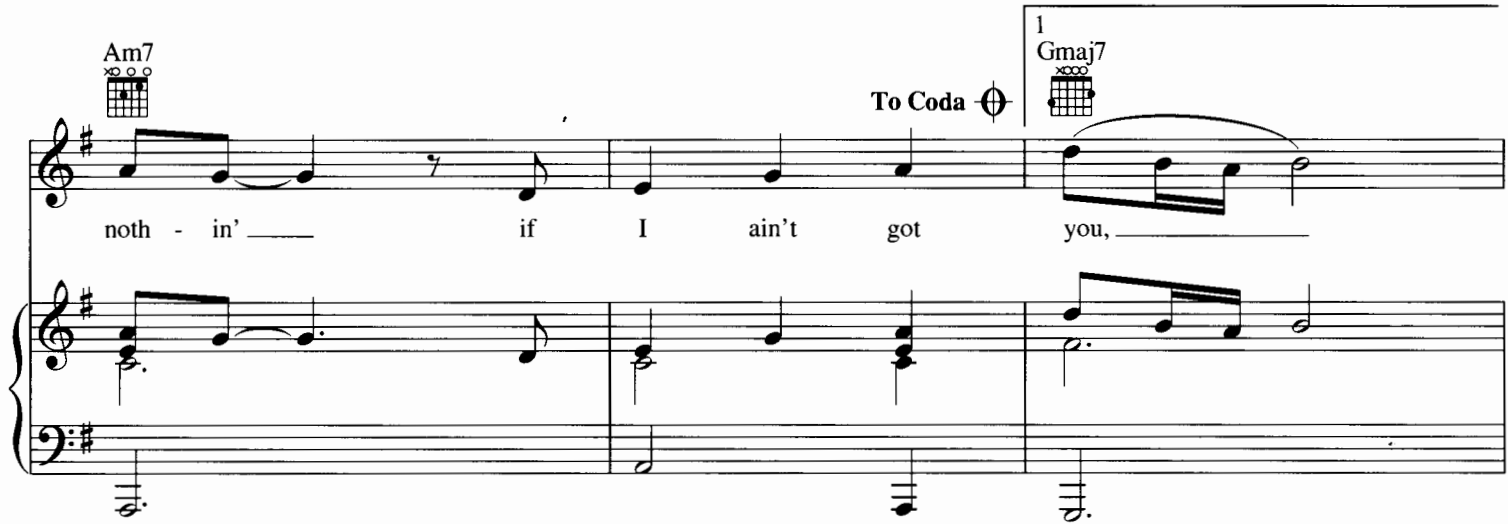
you, — ba - by. Some peo - ple want dia - mond rings;



some just want ev - er - y - thing, but ev - 'ry - thing means

Am7  1 Gmaj7 
 To Coda 




noth - in' _____ if I ain't got you,



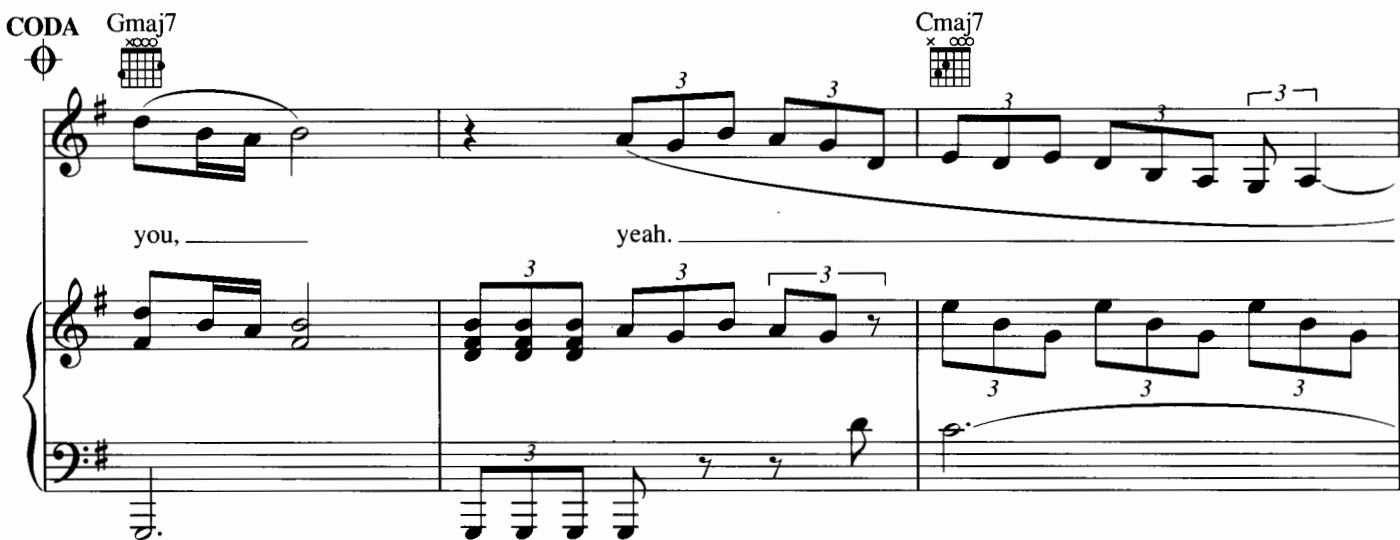
2 D.S. al Coda


yeah. _____ you, _____ you, _____ you. _____ Some peo - ple



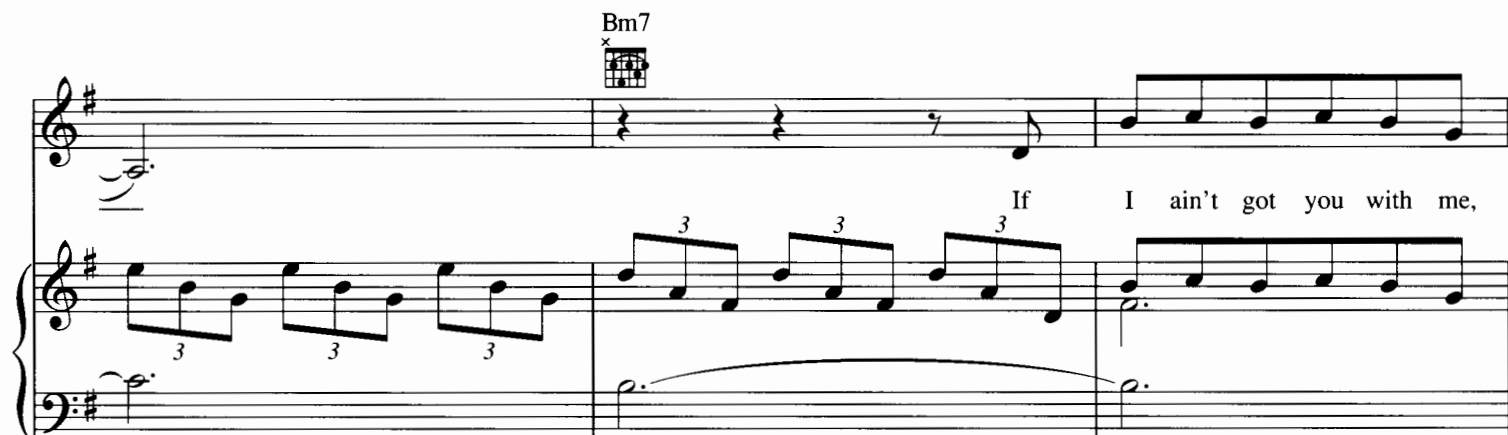
CODA  Gmaj7  Cmaj7 

you, _____ yeah. _____



Bm7 

If I ain't got you with me,





ba - by. — Said, noth-in' in this



whole wide world don't mean a thing — if I ain't got you with me,



ba - by. —

rit.

Freely

8va

DIARY

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

Moderately

Am Em7 Dm7 Am

mp

Em7 F Am Em7 Dm7

Em7 Fm7

Am Em7 Dm7

* Lay your head on my pillow
I feel such a connection

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.

Am Em7 F Am

low. — Here you —
tion, — e - ven — when

Em7 Dm7 Am Em7 F

can — be — your - self. —
you're — far — a - way. —

Am Em7 Dm7 Am

* No one has to know — what you — are feel - ing, —
Ooh, ba - by, if there's — an - y - thing — that you fear, —

Em7 F Am Em7 Dm7

no one but me — and you, —
call four eight nine, for-ty six oh eight, and I'll — be here, —

*Both times: Lead vocal sung at written pitch.



Em7 Am

oooh. here. I won't tell

Em7 Dm7 Am Em7 F

your secrets.

Am Em7 Dm7 Am

Your secrets 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 -

Detailed description: This system contains the first two measures of the piece. The guitar part has chords Am, Em7, F, and Am. The vocal line starts with a rest followed by the lyrics 'se - crets.' and 'Just think of me as the pa -'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Em7 Ebm7 Dm7 Em7

To Coda

ges in your di - a - ry, y.

Detailed description: This system contains the next two measures. The guitar part has chords Em7, Ebm7 (with a 6fr barre), Dm7, and Em7. The vocal line continues with 'ges in your di - a - ry, y.' and ends with a Coda symbol. The piano accompaniment continues with similar rhythmic patterns.

Am Em7 Dm7 Am

Detailed description: This system contains the next two measures. The guitar part has chords Am, Em7, Dm7, and Am. The piano accompaniment continues with similar rhythmic patterns.

1 Em7 F 2 Em7 F Am

Sung: On - ly we know what is talked a - bout, -
Spoken: (You know what?)

Detailed description: This system contains the final two measures. The guitar part has two first endings: the first ending has chords Em7 and F, and the second ending has chords Em7, F, and Am. The vocal line has 'Sung: On - ly we know what is talked a - bout, -' and 'Spoken: (You know what?)'. The piano accompaniment concludes with a final chord.

Em7 Dm7 Am Em7 F

ba - by, boy. I don't know

Detailed description: This system contains the first two measures of the song. The guitar chords are Em7, Dm7, Am, Em7, and F. The vocal melody starts with 'ba - by, boy.' and ends with 'I don't know'. The piano accompaniment features a steady bass line and chords in the right hand.

Am Em7 Dm7 Am

how you can be driv - ing me so cra - zy, boy.

Detailed description: This system contains the next two measures. The guitar chords are Am, Em7, Dm7, and Am. The vocal melody continues with 'how you can be driv - ing me so cra - zy, boy.'. The piano accompaniment maintains the same rhythmic pattern.

Em7 F Am Em7 Dm7

Ba - by, when you're in town, - why don't you come a - round, boy? -

Detailed description: This system contains the next two measures. The guitar chords are Em7, F, Am, Em7, and Dm7. The vocal melody begins with 'Ba - by, when you're in town, - why don't you come a - round, boy? -'. The piano accompaniment continues with the established accompaniment.

Am Em7 F Am

I'll be the loy - al - ty you need; - you can

Detailed description: This system contains the final two measures. The guitar chords are Am, Em7, F, and Am. The vocal melody concludes with 'I'll be the loy - al - ty you need; - you can'. The piano accompaniment provides a final harmonic resolution.

Em7 Dm7 Em7 D.S. al Coda

trust me, boy. Oh,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'trust', followed by a quarter note 'me,' and a half note 'boy.' with a slur. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Em7 and Dm7 are provided above the staff.

CODA Em7 Am Em7 Dm7

Ev-'ry-bod-y say, whoa. (Whoa.) Let me hear you say,

Detailed description: This system contains measures 3 and 4. The vocal line has a half note 'Ev-'ry-bod-y say,' followed by a half note 'whoa.' and a quarter note '(Whoa.)' with a slur. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Em7, Am, Em7, and Dm7 are shown above the staff.

Am Em7 F Am

whoa. (Whoa.) Ev-'ry-bod-y say, whoa.

Detailed description: This system contains measures 5 and 6. The vocal line begins with a half note 'whoa.', followed by a half note '(Whoa.)' and a half note 'Ev-'ry-bod-y say,' with a slur. The piano accompaniment features a consistent eighth-note bass line. Chord diagrams for Am, Em7, F, and Am are provided above the staff.

Em7 Dm7 Am Em7 F

(Whoa.) I'm sing - in', whoa. (Whoa.) Let me hear you sing. —

Detailed description: This system contains measures 7 and 8. The vocal line starts with a half note '(Whoa.)', followed by a half note 'I'm sing - in', and a half note 'whoa.' with a slur. The piano accompaniment concludes with a final chord. Chord diagrams for Em7, Dm7, Am, Em7, and F are shown above the staff.

Am Em7 Dm7 Am

I won't tell. — (I won't tell.) — I won't tell. —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the top staff are four guitar chord diagrams: Am, Em7, Dm7, and Am. The lyrics are: "I won't tell. — (I won't tell.) — I won't tell. —".

Em7 F Am Em7 Ebm7 Dm7

(I won't tell.) I won't tell your se -

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the top staff are six guitar chord diagrams: Em7, F, Am, Em7, Ebm7, and Dm7. The lyrics are: "(I won't tell.) I won't tell your se -".

Em7 Am

crets, your se - crets. Break it down.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the top staff are two guitar chord diagrams: Em7 and Am. The lyrics are: "crets, your se - crets. Break it down."

Em7 Dm7 Am Em7 F

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the top staff are five guitar chord diagrams: Em7, Dm7, Am, Em7, and F. There are no lyrics on this system.



Musical notation for the first system, including treble and bass staves with triplets and chord diagrams.



Musical notation for the second system, including treble and bass staves with triplets and chord diagrams.



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



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

Freely



rit.

Musical notation for the fifth system, including treble and bass staves with a ritardando marking and a large fermata.

DRAGON DAYS

Words and Music by
ALICIA KEYS

Moderately slow

N.C.

mf

F#m

F#m6


F#m7

Like a

Bbm



Ebm7 6fr

dam - sel in dis - tress, I'm stress - in' you. My

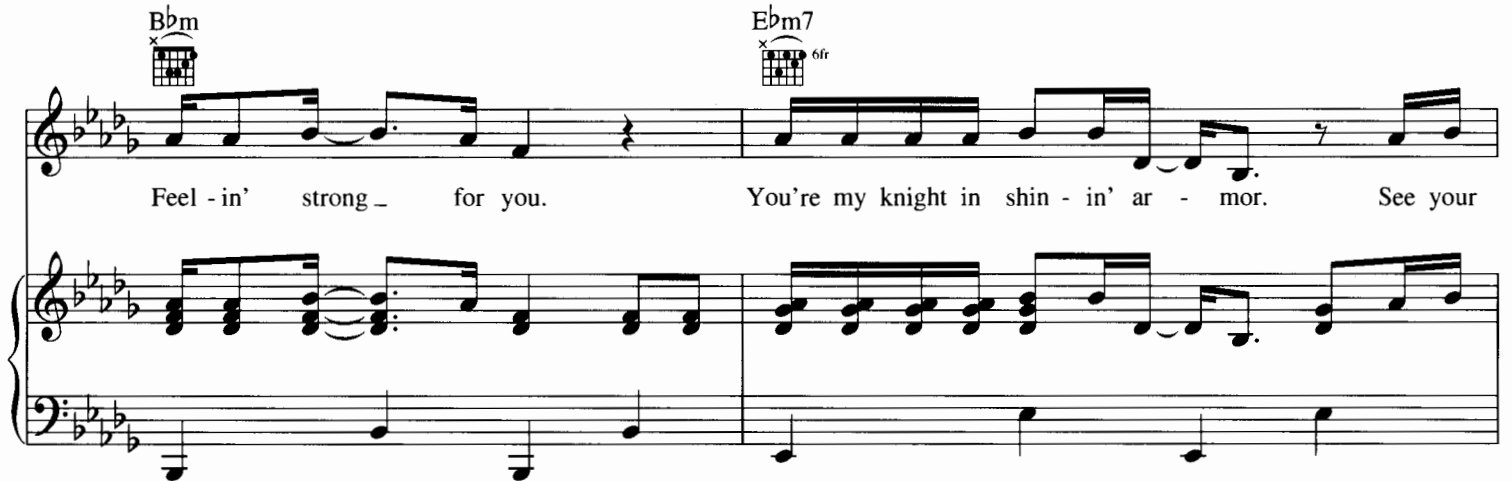
Bbm  **Ab** 



cas - tle be - came a dun - geon, 'cause I'm long - in' for you. (Long-in' for you, babe.)



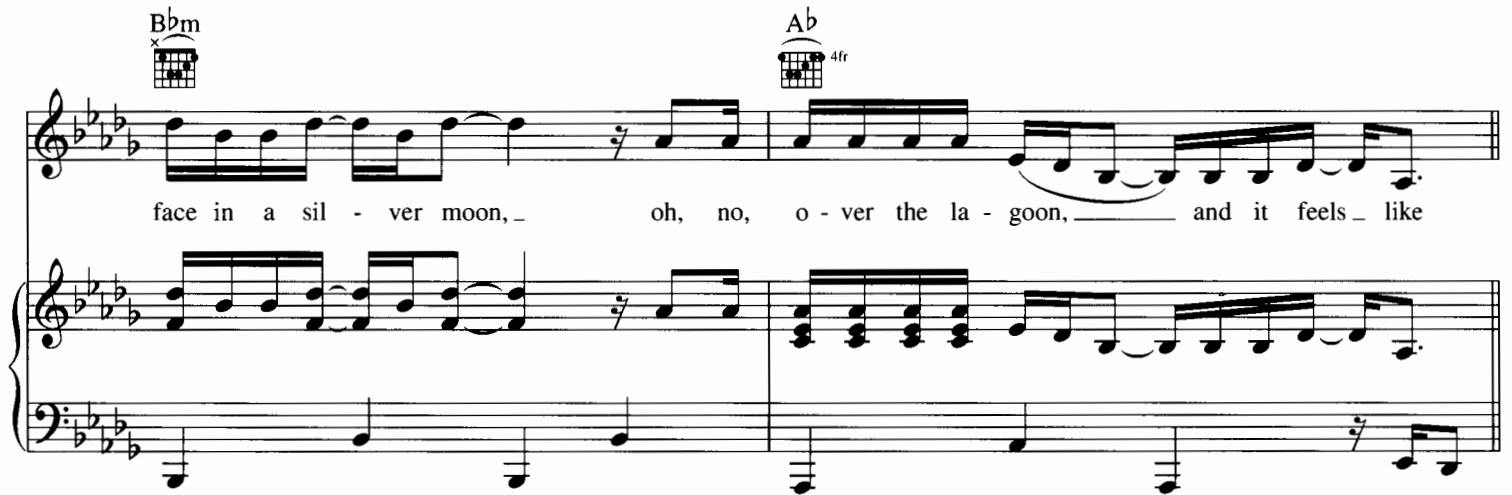
Bbm  **Ebm7** 




Feel - in' strong for you. You're my knight in shin - in' ar - mor. See your



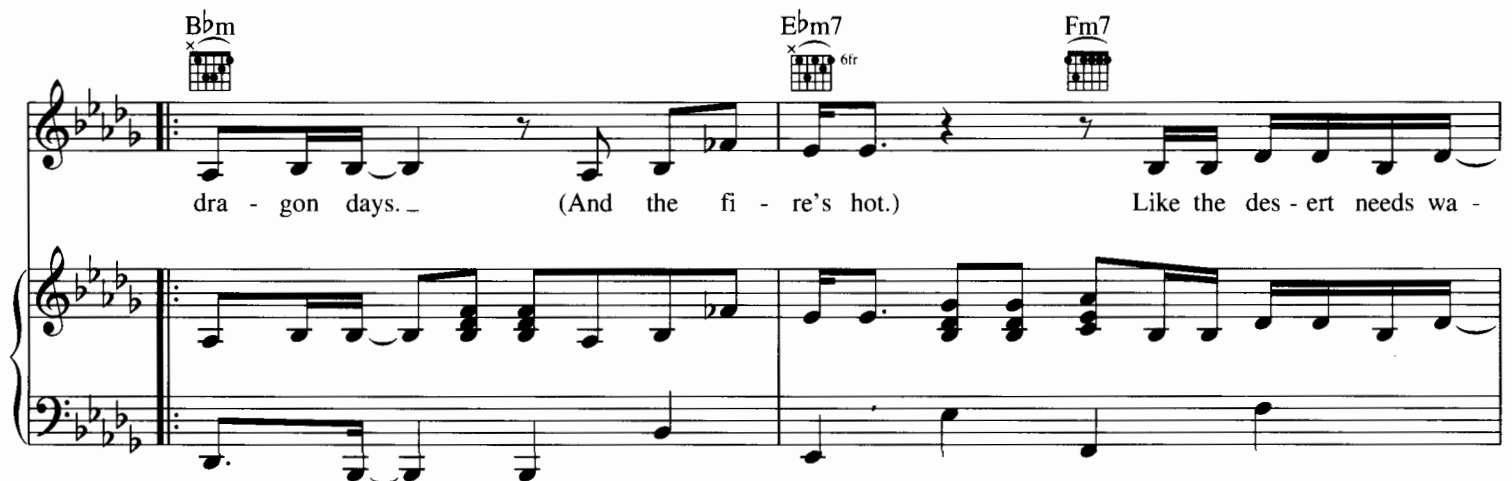
Bbm  **Ab** 

face in a sil - ver moon, oh, no, o - ver the la - goon, and it feels like



Bbm  **Ebm7**  **Fm7** 

dra - gon days. (And the fi - re's hot.) Like the des - ert needs wa -



Bbm Ebm7 Fm7

ter, (I need you a lot.)

Bbm Ebm7 Fm7



Dra - gon days. I need to be saved. I'm miss - ing

8vb N.C.


you. (And the days — drag on and on. —)



Bbm7 Ebm7

Des - per - ate for — you, ba - by. — Do you know what that means? — It means I


Bbm7  **Ab** 


feel like an ad - dict must feel _____ when he fiends. _ In an




Bbm7  **Ebm7** 



act of des - per - a - tion, I get lost _____ in my dreams, _____ 'cause like a




Bbm7 

(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).



Ebm7  **Fm7** 

Wait-in' for (my _____ claim to par - a - dise to come and) take me a - way _____ from _____ these,



Bbm7 **Bbm**

(Tock, tick.) dra - gon days. - (And the fi -

Ebm7 **Fm7** **Bbm**

re's hot.) Like the des - ert needs wa - ter, (I need you a lot.) -

Ebm7 **Fm7** **Bbm**

— Dra - gon days. - I need to be saved. -

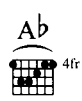
Ebm7 **Fm7** **8vb.**

I'm - miss - ing you. (And the days — drag



(8vb) -----



on and on.) — Don't you wan-na play?


D - R - A - G - O - N days got me




D - R - A - G - G - I - N, — 'cause I want — you, babe, — and I need — you, ba - by.

Ab  4fr  Bbm

(Save me.) Dra - gon days. _ (And the fi -



Ebm7  6fr  Fm7  Bbm

re's hot.) Like the des - ert needs wa - ter, (I need you a lot.) _



Ebm7  6fr  Fm7  Bbm

— Dra - gon days. _ I need to be saved. _



Ebm7  6fr  Fm7 *8vb*.....

I'm _ miss - ing you. (And the days — drag



Bbm7

N.C.
(8vb)

on and on. — *Lead vocal ad lib. to end*

Play 4 times

Bbm7

Repeat ad lib. and Fade

Optional Ending

N.C.

WAKE UP

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

Moderately slow, expressively

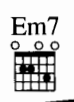
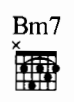
First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 12/8. The music begins with a piano (*mp*) dynamic. Above the treble staff, there are guitar chord diagrams for Bm, Em, and Bm. The treble staff contains a melodic line with eighth notes and rests, with fingerings 2, 2, and 4 indicated. The bass staff contains a bass line with eighth notes and rests.

Second system of musical notation. It continues the grand staff from the first system. The treble staff features a more complex melodic line with eighth notes and rests, with fingerings 8 and 8 indicated. The bass staff continues with eighth notes and rests, with a fingering of 4 indicated. The system concludes with a piano (*p*) dynamic marking.

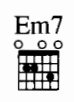
Steadily

Third system of musical notation, including the first line of lyrics. The grand staff continues. Above the treble staff, guitar chord diagrams for Bm7 and Em7 are shown. The lyrics are: "You used to be my _____ clos - est al - ly". The treble staff has a melodic line with eighth notes and rests. The bass staff has a bass line with eighth notes and rests, with a fingering of 7 indicated.

Fourth system of musical notation, including the second line of lyrics. The grand staff continues. Above the treble staff, guitar chord diagrams for Bm7 and Em7 are shown. The lyrics are: "in this cold _____ cold world _ of de - cep - tion and lies. Did this cold, _____ cold world _ turn us in - to stone? _". The treble staff has a melodic line with eighth notes and rests. The bass staff has a bass line with eighth notes and rests, with a fingering of 7 indicated.



We would de - fend and pro - tect one an - oth - er;
 Now all I bat - tle _____ is your e - go and your pride.



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



who's _____ gon - na res - cue _____ us _____ from our - selves? When we gon - na



wake up, ba - by? It's time _____ for _ lov - in'. When we gon - na

1

Dmaj7

Gmaj7

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'fore', followed by a quarter note 'it's', a quarter note 'too', and a quarter note 'late?'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Em7 Dmaj7 F#m7 Fmaj7

left for us but tears and pain? — Why must we ar - gue o - ver the same things, just to

The second system continues the melody. The vocal line has a half note 'left for us but tears and pain?', followed by a quarter note 'Why', a quarter note 'must', a quarter note 'we', a quarter note 'ar -', a quarter note 'gue', a quarter note 'o -', a quarter note 'ver', a quarter note 'the', a quarter note 'same', a quarter note 'things,', and a quarter note '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

The third system continues the melody. The vocal line has a half note 'make up and go back a - gain?', followed by a quarter note 'It's', a quarter note 'nev -', a quarter note 'er', a quarter note 'too', a quarter note 'late.', a quarter note 'Liv -', a quarter note 'in'', a quarter note 'too', a quarter note 'long,', a quarter note 'can't', and a quarter note '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

The fourth system concludes the melody. The vocal line has a half note 'right when no one thinks they're wrong.', followed by a quarter note 'Got -', a quarter note 'ta', a quarter note 'get out of bed —', a quarter note '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 3

Fmaj7 A7 Fmaj7 A7

fore _ it's too _ late? When we gon-na 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.)



SO SIMPLE




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

Moderately

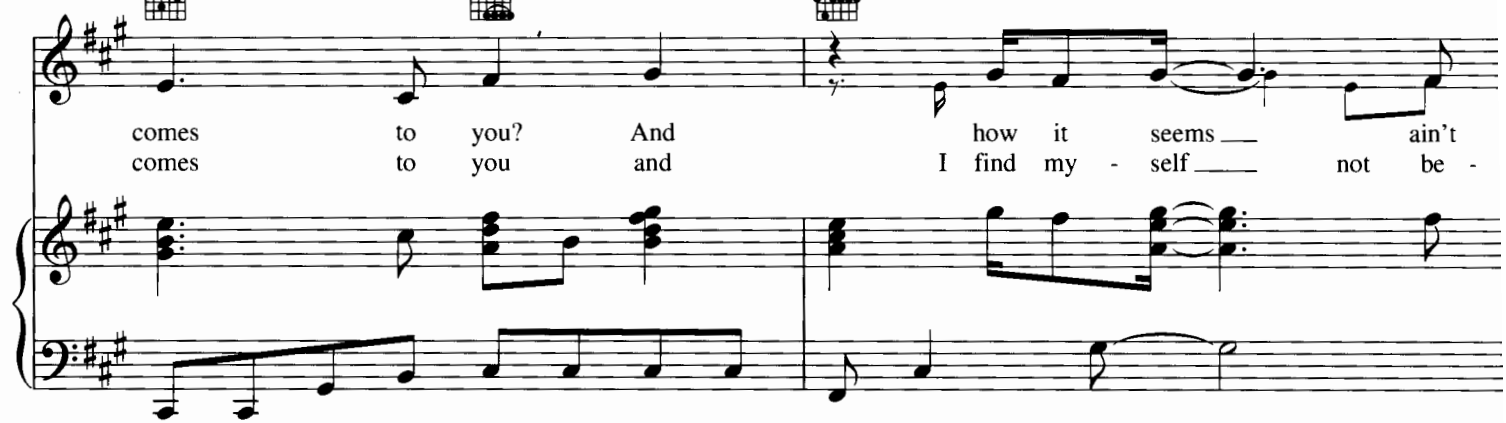
The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of a piano accompaniment and a vocal line. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and is marked with dynamics like *mp*. Chord diagrams are provided for F#m7, Bm7, C#m7 (4fr), and Bm9. The lyrics are: "It would be, it would be, it would be — so sim - ple. What it is — ain't what it was. — What should it be — when it hard — when it".

Chord diagrams shown: F#m7, Bm7, C#m7 (4fr), Bm9.

Lyrics: It would be, it would be, it would be — so sim - ple. What it is — ain't what it was. — What should it be — when it hard — when it


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 -



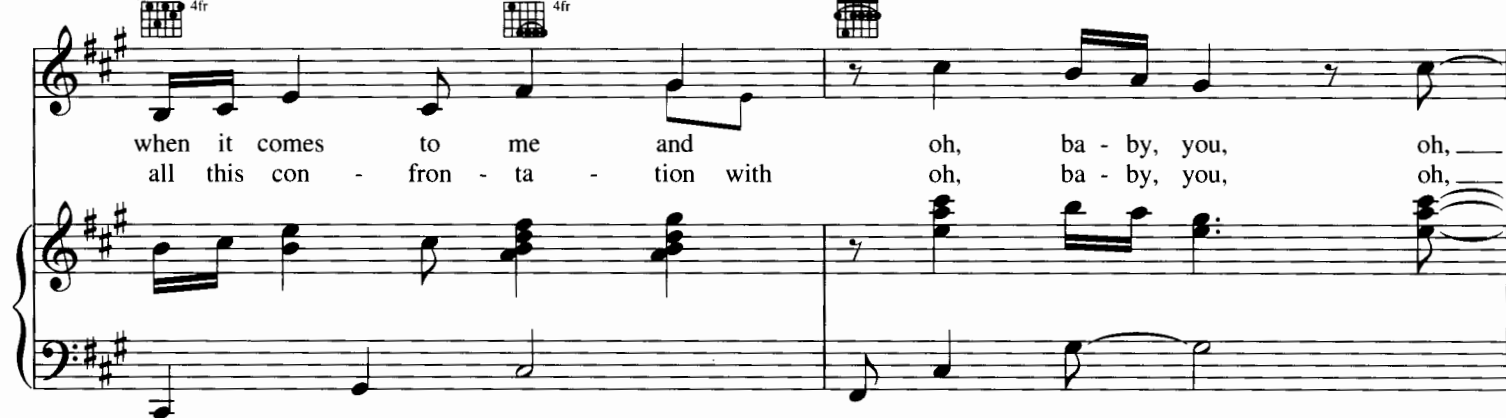
Bm9 


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, —



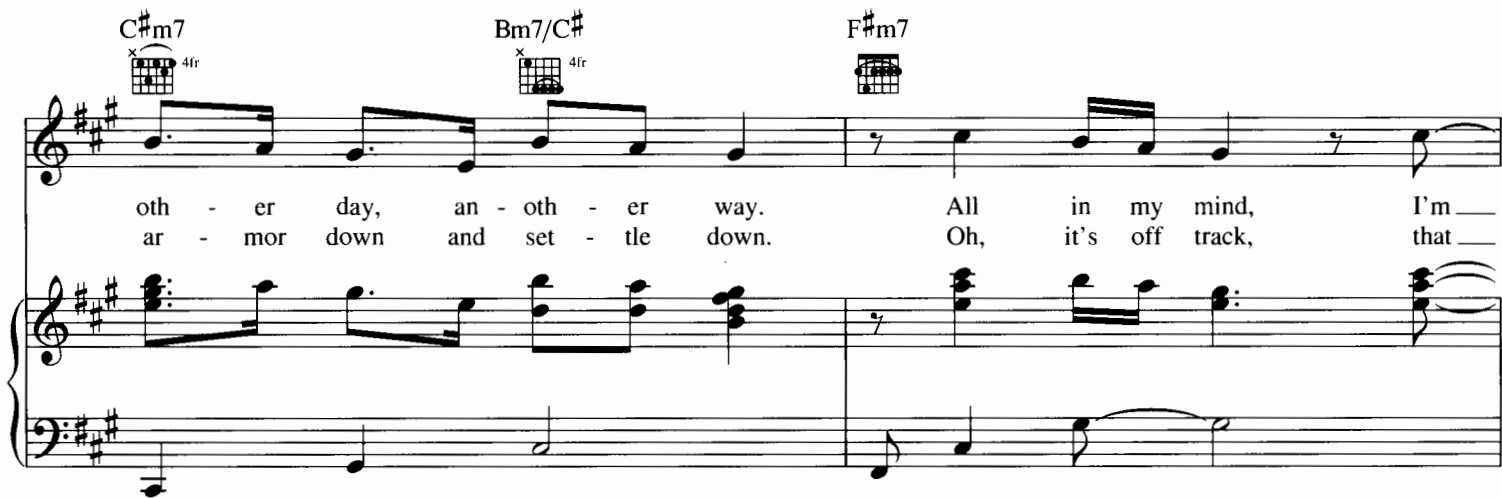
Bm9 


— ba - by, me. Oh, may - be we — can try an -
— ba - by, me. Oh, may - be we — can put this



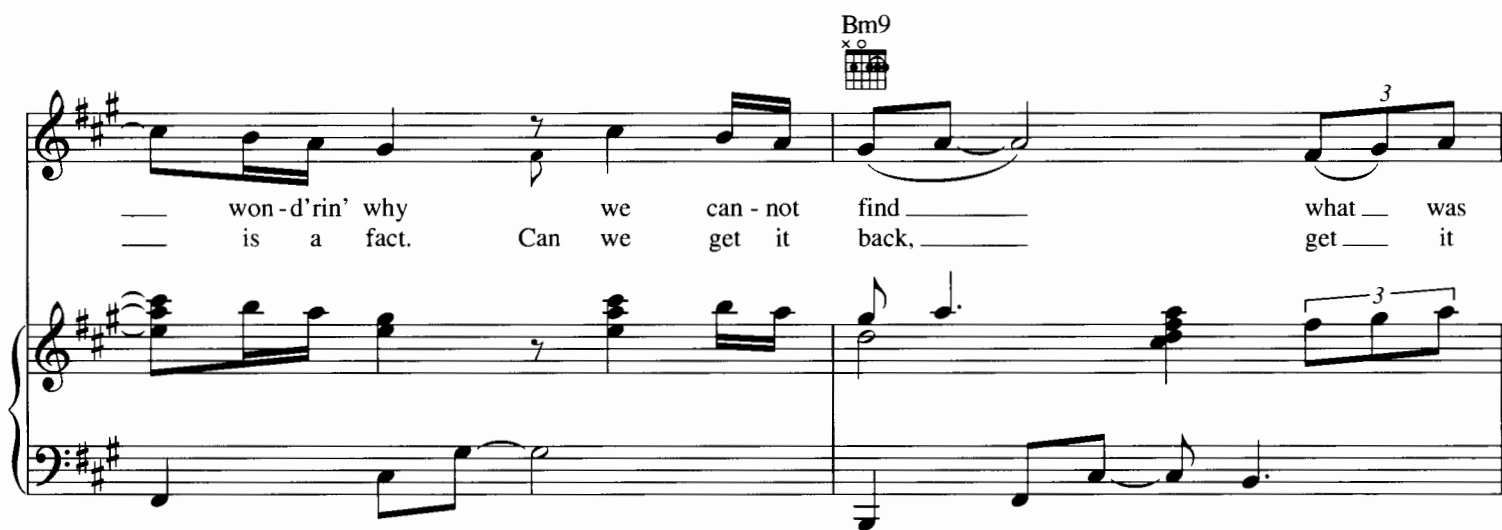
C#m7  Bm7/C#  F#m7 




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 

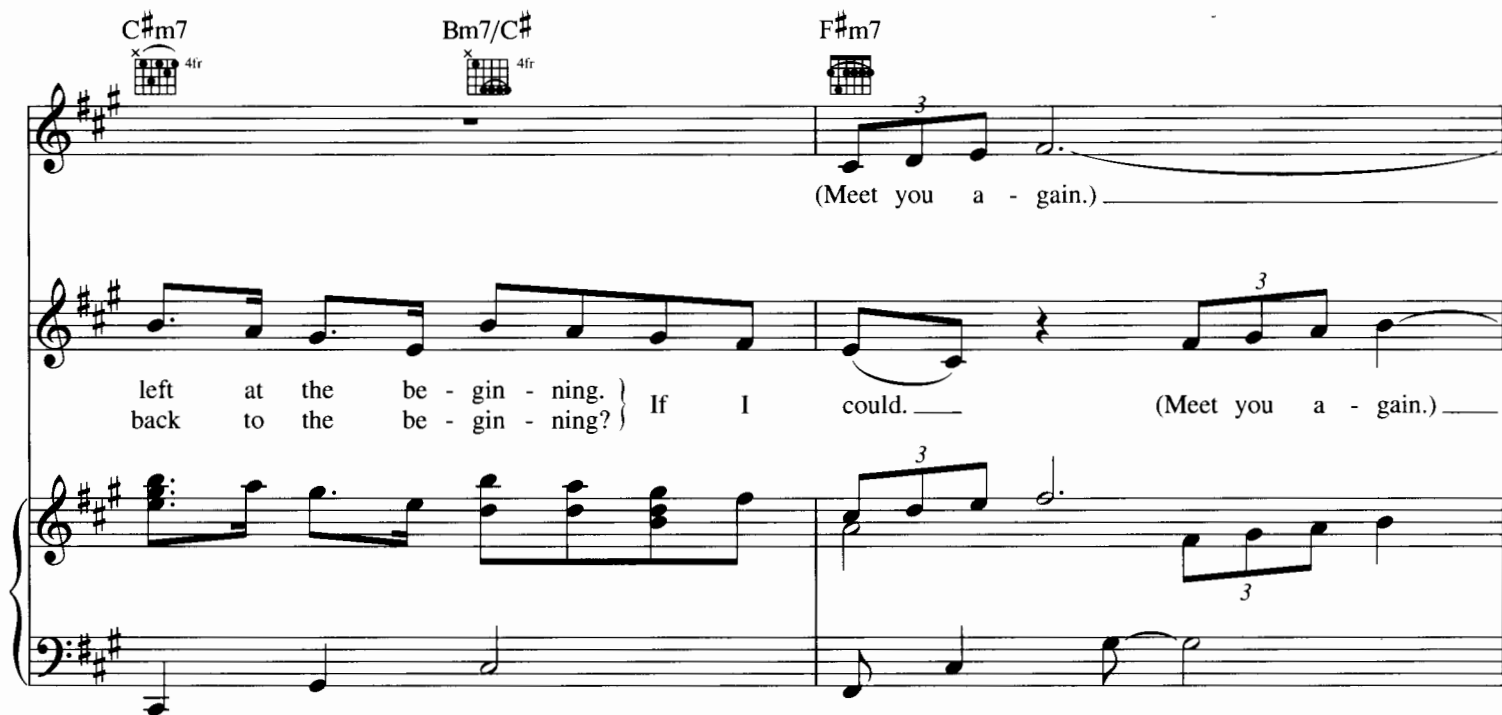
— won - d'rin' why — we can - not find — what — was
— is a fact. Can we get it back, — get — it



C#m7  Bm7/C#  F#m7 

(Meet you a - gain.)

left at the be - gin - ning. } If I could. (Meet you a - gain.)
back to the be - gin - ning? }



Bm9



(Meet you a - gain. _____)

It would be, it would be _____ so sim -

C#m7



Bm7/C#



('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 4fr

Bm7/C# 4fr

F#m7

could it be, could it be — so sim - ple? Now it's hard - ly sim -

2

C#m7 4fr

Bm7/C# 4fr

- ple; — it's just sim - ply could it be, could it be — so sim -

F#m7

C#m7 4fr

Bm7/C# 4fr

- ple? Don't you know — that it would be, don't you know — that it would

Bm9

C#m7 4fr

Bm7/C# 4fr

be, don't you know — that it would be, it would — be, —

F#m7



it would be, it, it would

Bm9



C#m7



Bm7/C#



be, it would be?

F#m7



(Meet you a - gain.) (Meet you a - gain.)

Bm9



C#m7



Bm7/C#



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

('Cause I would

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

It would be, it would be so sim - ple.

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

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

F#m7



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

love you a - gain.)

(Need you a - gain.)

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

(Hold you a - gain.)

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

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

Bm9



C#m7



Bm7/C#



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

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

It would be, it would be, could it be, could it be so sim -

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

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

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

F#m7



- ple?

Bm9



C#m7



Bm7/C#



La, la, la, la, la, la, la, la. _____

F#m7



La, la, la, la, la, la, la, la. _____

Bm9



C#m7



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



Bm7/C#



That was right on.

F#m7



Bm9



C#m7



Bm7/C#



Repeat and Fade

Optional Ending

F#m7



WHEN YOU REALLY LOVE SOMEONE

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

Moderately

Em  Am7 

I'm a wom - an, _____ and Lord
real man, _____ and Lord

mf



Bm7 



knows it's hard. _____ I need a real _____ man _____ to give me
knows it's hard. _____ Some-times you just _____ need _____ a



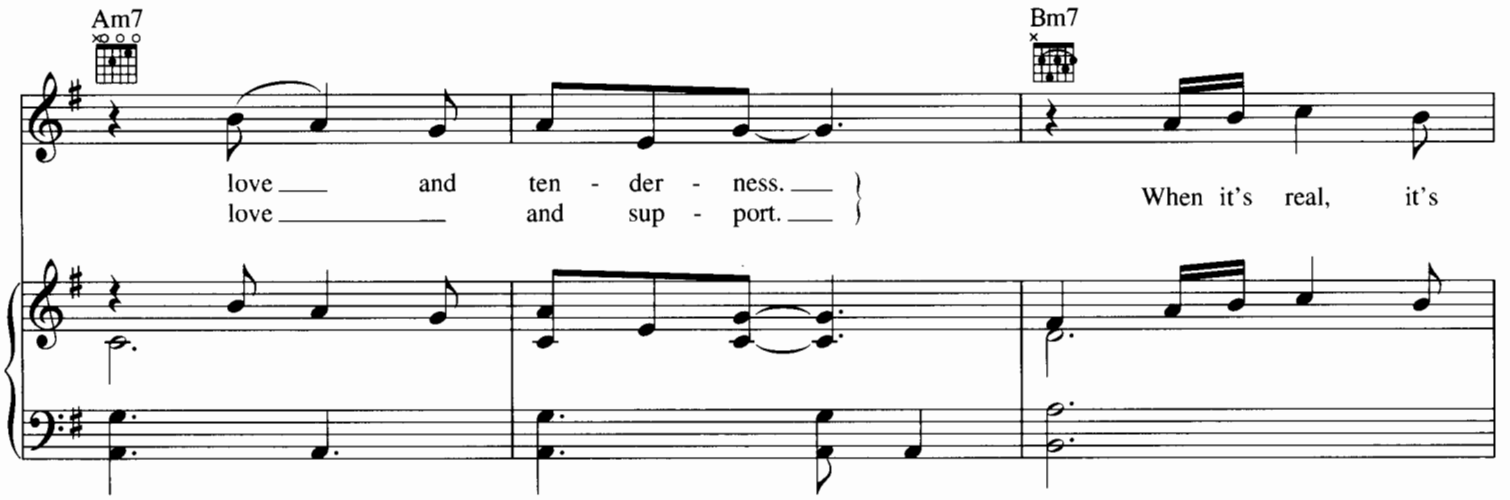
Em 


what I need. _____ Sweet at - ten - tion, _____
wom-an's touch. _____ Sweet af - fec - tion, _____



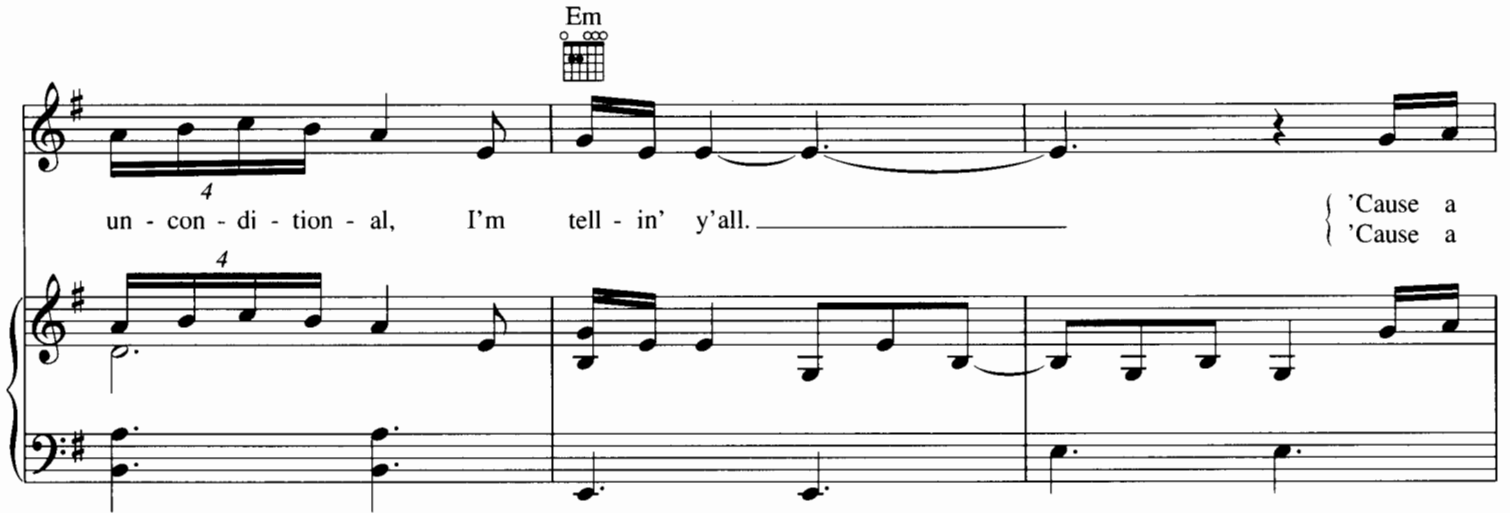
Am7  Bm7 

love _____ and ten - der - ness. _____ } When it's real, it's
 love _____ and sup - port. _____ }



Em 


un - con - di - tion - al, I'm tell - in' y'all. _____ } 'Cause a
 _____ } 'Cause a



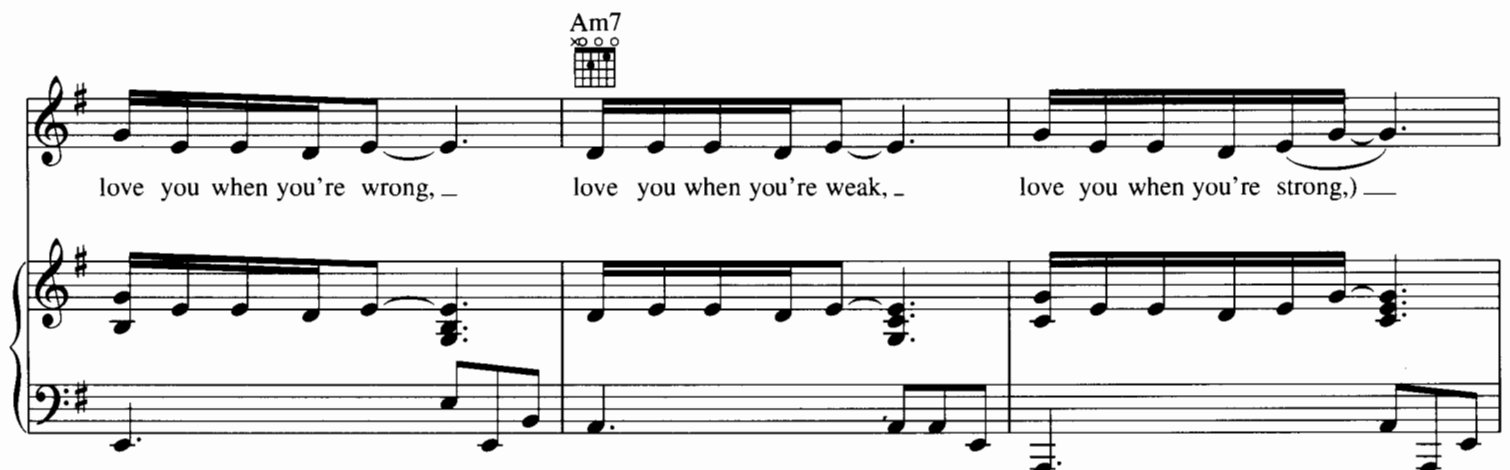
B7  Em 

man just ain't a man _____ if he ain't man _____ e - nough } (to love you when you're right, -
 wom - an ain't a wom - an if she ain't wom - an _____ e - nough }



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



1

2

tell - in' y'all.) — I'm tell - in' y'all. 'Cause you're a tell - in' y'all. Who, -



who, — whoo. — Who, - whoo, — whoo. —



Who, — whoo, -



who, — whoo. — Some - times you wan - na ar - gue, some -



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 } (to
wom - an ain't a wom - an if she ain't wom - an e-nough }

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, — giv - ing com - fort — when he's
when you're at your worst, — giv - ing com - fort — when she's



Bm7



think - in' that you're hurt.) — } That's what's done when you real - ly
think - in' that you're hurt.) — }



1

love some - one. (I'm tell - in' y'all.) I'm tell - in' y'all. I'm tell - in' y'all that a

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "love some - one. (I'm tell - in' y'all.) I'm tell - in' y'all. I'm tell - in' y'all that a". Above the vocal line, there is a guitar chord diagram for Em (E minor) with a capo on the first fret. The piano accompaniment consists of two staves (treble and bass clef) with chords and a rhythmic pattern of eighth notes.

2

I'm tell - in' y'all. (Hmm, hmm, yeah.)

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "I'm tell - in' y'all. (Hmm, hmm, yeah.)". A guitar chord diagram for Em is shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

Am7 Bm7

(Hmm, hmm, yeah.) (Hmm, hmm, yeah.)

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has two phrases of "(Hmm, hmm, yeah.)". Above the first phrase is a guitar chord diagram for Am7, and above the second phrase is a diagram for Bm7. The piano accompaniment continues.

Optional Ending

Repeat and Fade

Em

(Hmm, hmm, yeah.)

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a phrase "(Hmm, hmm, yeah.)" followed by a double bar line and the instruction "Repeat and Fade". Above the first phrase is a guitar chord diagram for Em. The piano accompaniment concludes with a final chord and a fermata over the final notes.

FEELING U, FEELING ME

(Interlude)

Words and Music by
ALICIA KEYS

Moderately

Am9 5fr F6/9 Dm9 3fr

p

8vb.-----

Em7 Am9 5fr F6/9 Dm9 3fr






Em7 E7b9 Am9 5fr F6/9 Dm9 3fr

8vb 8vb.-----

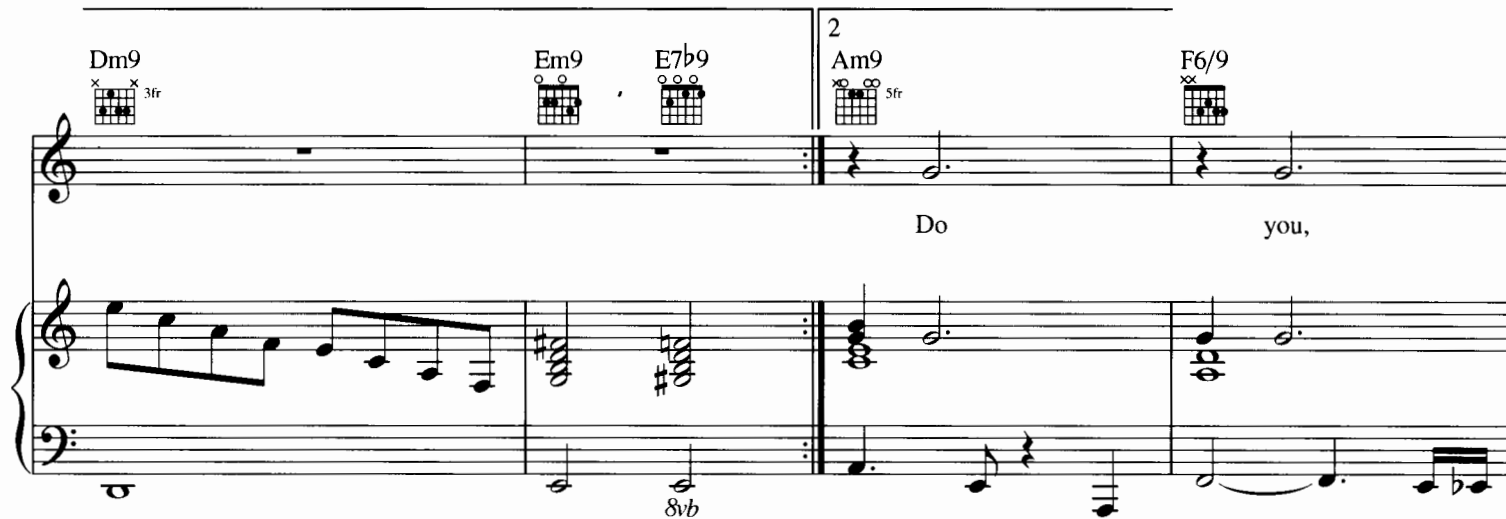
To Coda 1





Em7 Am9 5fr F6/9

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

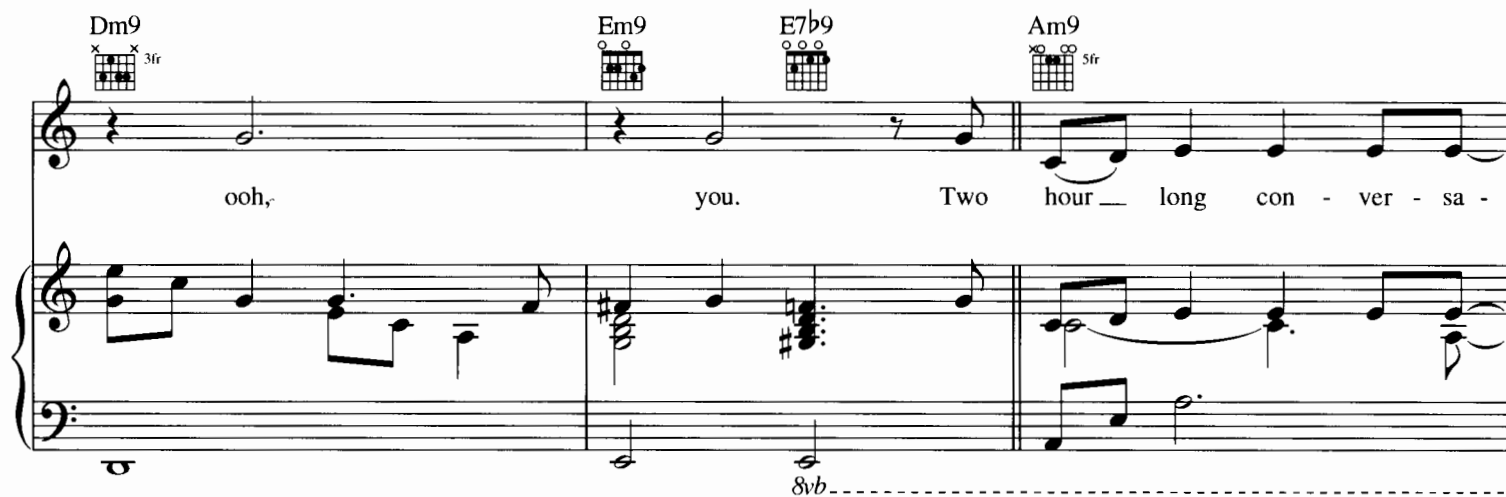
Dm9  3fr Em9  E7b9  2 Am9  5fr F6/9 




Do you,



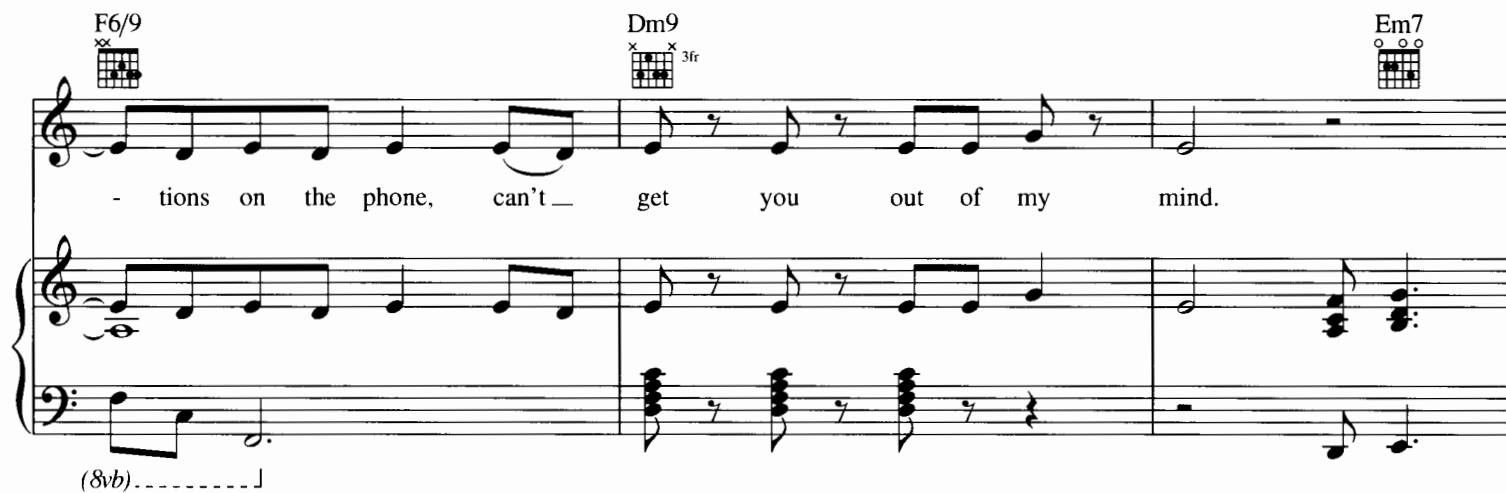
Dm9  3fr Em9  E7b9  Am9  5fr

ooh, you. Two hour — long con - ver - sa -



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 E7b9 Am9 F6/9

Ev - 'ry - thing you say and ev - 'ry - thing you do gets me

8vb

Dm9 Em7 Am9

lost in you, days at a time. Tell me, are you feel - in' me _

D.C. al Coda and Fade

F6/9 Dm9 Em9 E7b9

feel - in' you?

8vb

CODA Am9

F6/9 Dm9 Em7 E7b9 Am9

(Fadeout complete)

8vb

SLOW DOWN

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

Moderately slow

Bm7

mf

Em7

Bm7

Ooh, ba - by, there's some - thin' that I've got - ta tell -
- by, it's like I've known - you - for - ev -

3

you. Pain that you should know what's on -
- er. My me - dul - la ob - lon - ga - ta is e - lec -

3

Lead vocal written one octave higher than sung.

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;
 - er it's get - ting strong - er, and we're on it, — but I've got to take —
 I'm 'bout to ex - plode, — and it feels — so right, but I've got to take —

Em7



Bm7



— my time. — } See, there's so much a - bout you — that I want —
 — my time. — }

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 (I think it's real - ly too soon.) 3 - by, slow down. Ooh, ba -

2 Em7 (Ba - by, it's real - ly too soon, - by, slow down.


Bm7

— soon, — yeah. —


Em7




See, I




Bm7




Am




Em




know what is best, 'cause I've been here before, gave my - self to



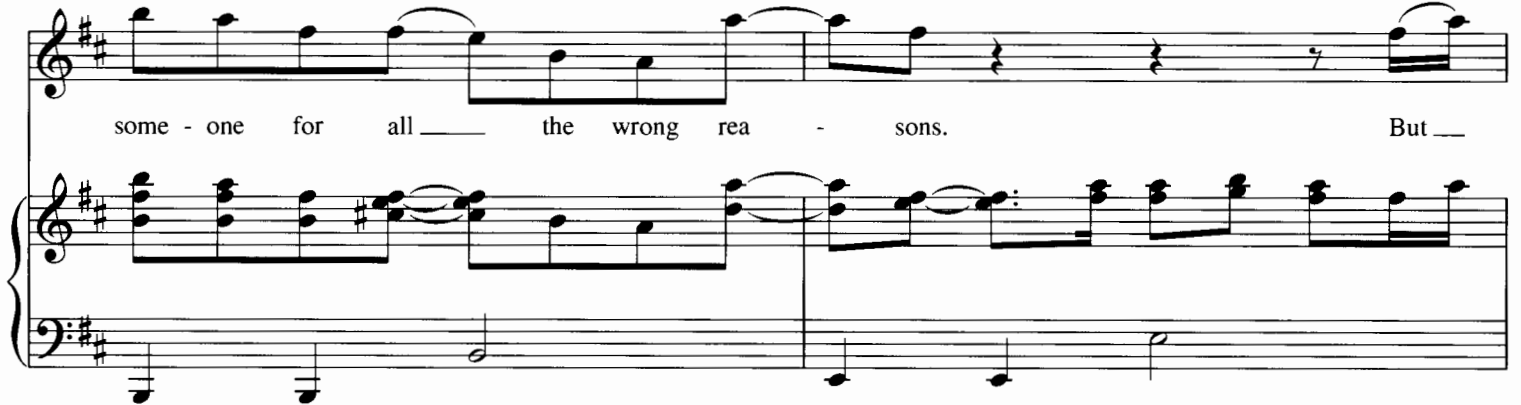
Bm7



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



slow down, babe, (I'm — feel - ing you;) let's take — our time. (you're feel - ing me, — too,

Em7



Slow down, babe, but be - fore we make this move, — no, it's real - ly too — soon.) if — you don't mind.

Bm7



Slow down, babe, (Slow down, babe, — you've got to slow down, ba - by, 'fore we make — this move.



'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

Optional Ending

Bm7





Repeat and Fade


slow down. You've got to slow down.

SAMSONITE MAN

Words and Music by ALICIA KEYS
and ERIKA ROSE

Slowly in 2

Am7  Fmaj9 



I don't wan-na do —

G  Am7  Fmaj9 



— this o - ver — and o - ver. —

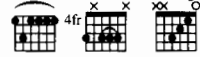
F  G  Am7 



He's a man — so full — of style —
May - be he — is just — a roll -

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

Abm7 Gm7 Fmaj7



and grace, — an - y wom - an be — im-pressed.
 - ing stone, — wan - der - ing — from here — to there,

Am7



Abm7 Gm7 Fmaj7



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



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

Am7



Abm7



Gm7



Fmaj7



man. _____

(2.) Where you al - ways run - nin' to?

1

2

A - way ___ from me? ___ If the

Dm7



Ebm7



Em7



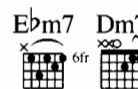
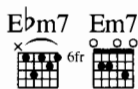
Ebm7



Dm7



wind blows you _ in my di - rec - tion, you come through _ to ren - dez - vous, for -



get a - bout _ your good in - ten - tions; you leave me lone - ly and con - fused. Mis - ter







Sam - son - ite, pack your bag. And that is my _ sug - ges - tion. From



here on out, _ you will be leav - in' at my dis - cre - tion, yeah.







Doo, doo doo, — doo da — da. — Said I know the game, ba - by,

Am7  Abm7  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 Abm7 Gm7 Fmaj7

man. _____ Why don't you just go, _____

yeah, yeah, yeah, yeah, whoa, _ whoa, _ yeah, _



yeah. You can't hurt me — no more, ba -

by. You can't touch me.



You — can't hurt me no — more, —

— ba - by. Got - ta go, got - ta go.

Am7



Bm7



Cm7



Fmaj7



(Spoken): Pack your bag.

Pack it up.

You got to go. Hit the road, Jack.

Am7



Abm7



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

Moderately

Am9  5fr

F#m9  2fr

mp




Am9  5fr


Em7  022100

Dm7  xx0232


C#m7  4fr





Am9  5fr

F#m9  2fr


8vb






Am9  5fr

F#m9  2fr




8vb




Fmaj9  Dm9 





(8vb) -----


Fmaj9  Em7  Dm7  C#m7 





(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



talk,

what I feel,

what I

Fmaj9



Em7



Dm7



C#m7



say?

(No - bod - y, not real - ly.)

Am9



F#m9



Who

wants to take

Am9



F#m9



the time _____ to un - der - stand? _

I would

8vb.....

8vb.....

Fmaj9



Dm9



like _____ some - one to hear ___ me with _ some em - pa - thy. I can't find _

(8vb) -----

Fmaj9



Em7



Dm7



C#m7



— (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

Bb9

E7#5

an - y - thing, — an - y - thing.

Am9

F#m9

Who wants to help? _

8vb

Am9

F#m9

Ma - ma, but she's _ so ti - red? _

8vb

Fmaj9

Dm9

Pa - pa? _ But you're _ not here. _ All a - lone _

(8vb)

Fmaj9


Em7


Dm7


C#m7

_ 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  x02323


Dm9  3fr


Fmaj9  x02323





(8vb)


Freely


Em7  x02203

Dm7  xx0232


C#m7  4fr

C13sus  8fr

Ab13  4fr

Gm9  3fr

rit.



(8vb)