


PIANO / VOCAL / GUITAR

ne-yo *In My Own Words*

 HAL•LEONARD®

STAY

Words and Music by SHAFFER SMITH, THERON OTIS FEEMSTER,
MARK DeBARGE, ETTERLENE JORDAN, PEDRO ZAYAS,
SOLOMON RIDGE and RAY BLAYLOCK

Moderate Hip-Hop

Fm7 Abmaj9

Bdim7 Cm7 C7/E Fm7

Abmaj9 Bdim7 Cm7 C7/E

Fm7 Ab

The room is spin - nin' and I can't breathe, and ooh, _ my head _ is just ach - in'.

Bdim7

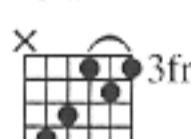


Cm7



Hands won't stop sweat - in' and my knees, girl, they just won't stop shak - in'.

Eb



My stom - ach is turn - in' flips, and I feel sick, you see.

Bdim7



Cm7

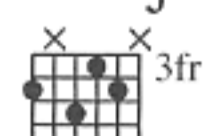


And this is all just at the thought of you leav - in' me. (May-be I'm a

Fm7



Abmaj9



fool.) Am I stu - pid? (May-be I'm a fiend.) Ad-dict - ed to it. (Ba - by, I don't

Bdim7  Cm7 


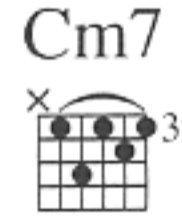

know.) But you're my "get right" when it's wrong. (May-be it's your



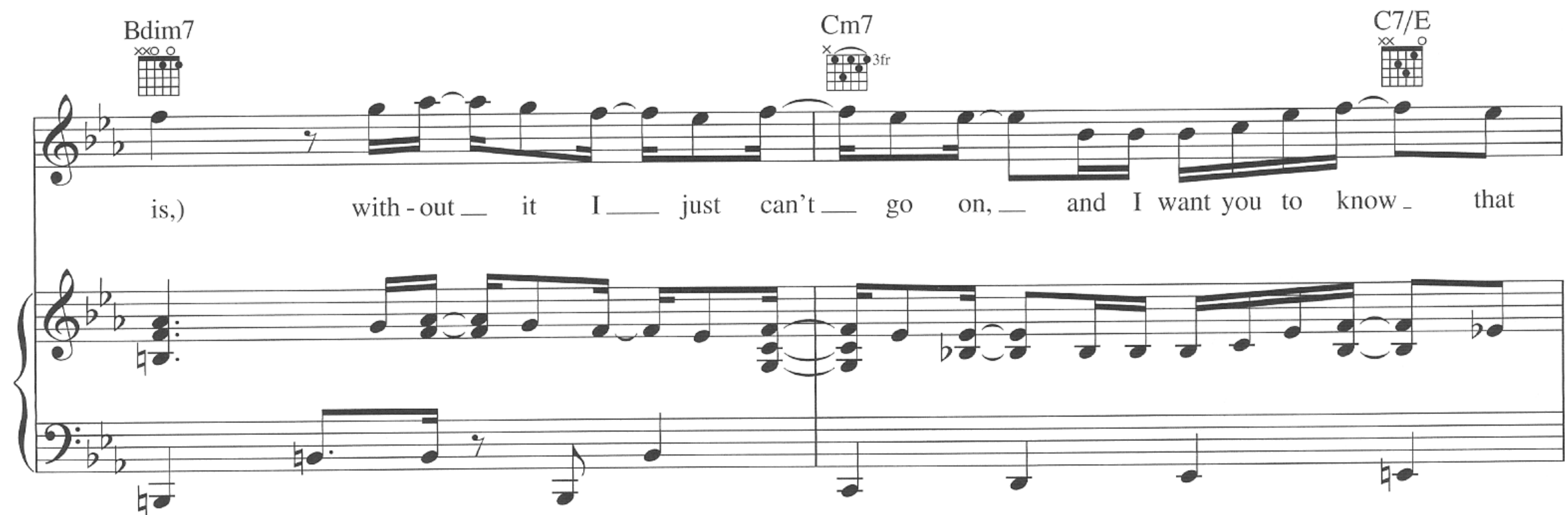
Fm7  Fm7 



smile.) Makes me happy. (May-be it's your touch.) So relaxing. (What-ev-er it



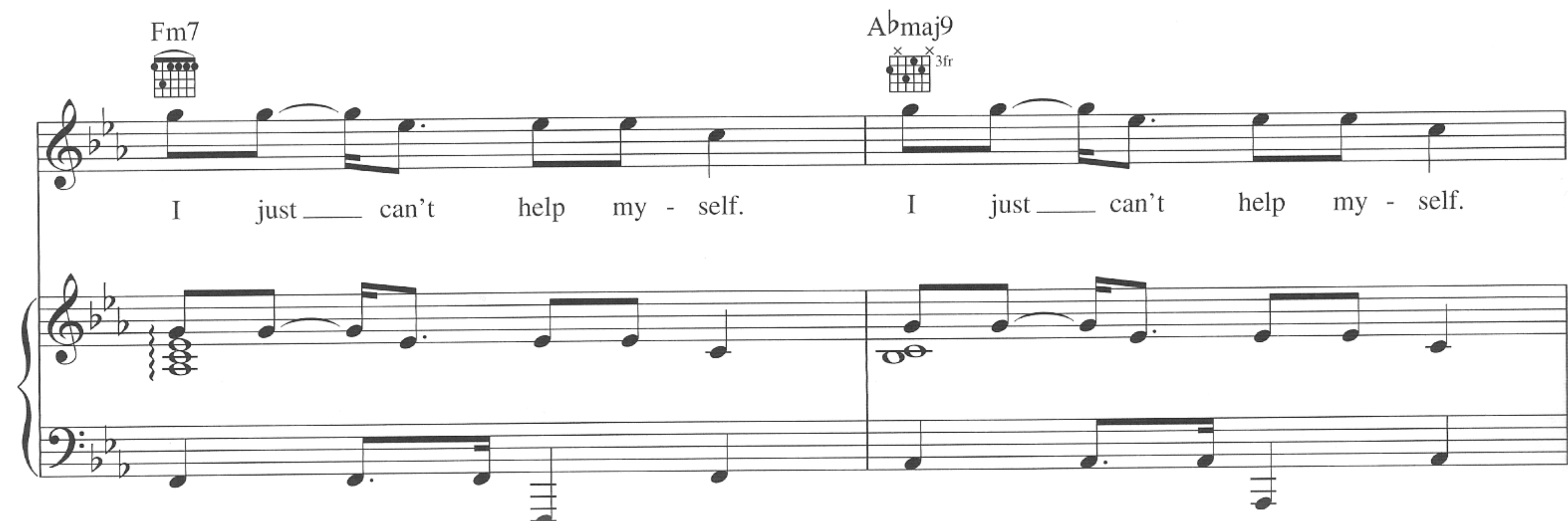
Bdim7  Cm7  C7/E 

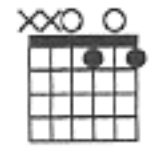

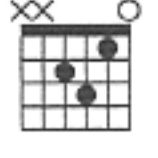
is,) with-out it I just can't go on, and I want you to know that



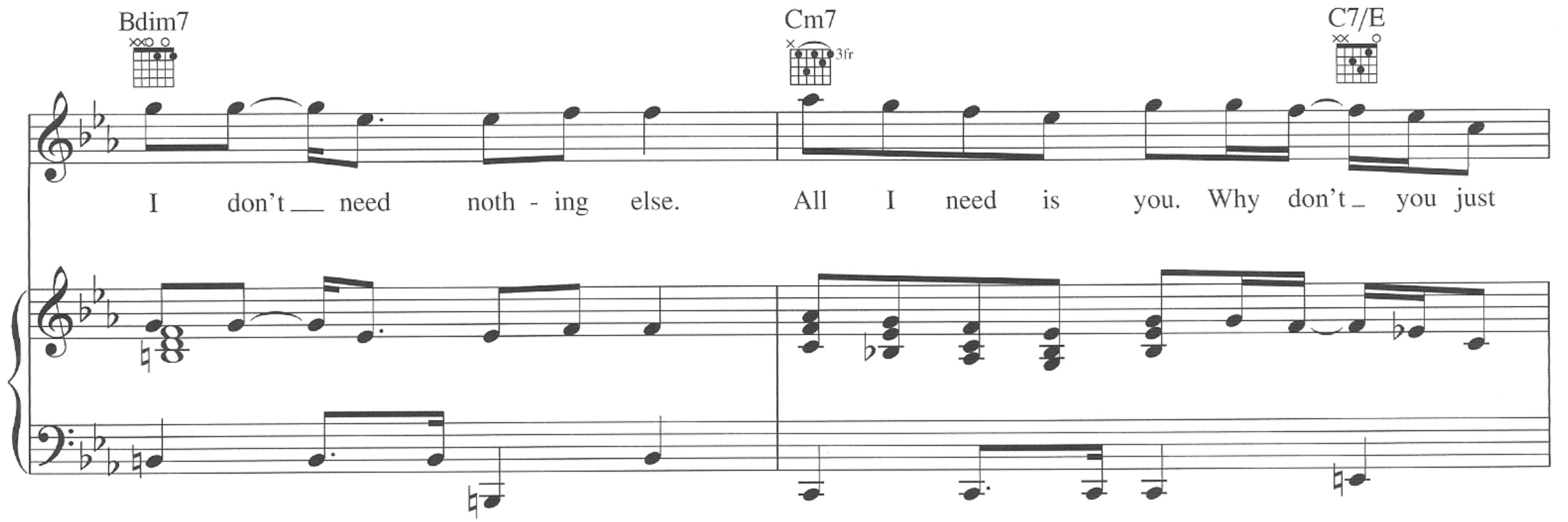
Fm7  Abmaj9 


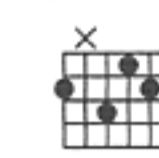
I just can't help my - self. I just can't help my - self.



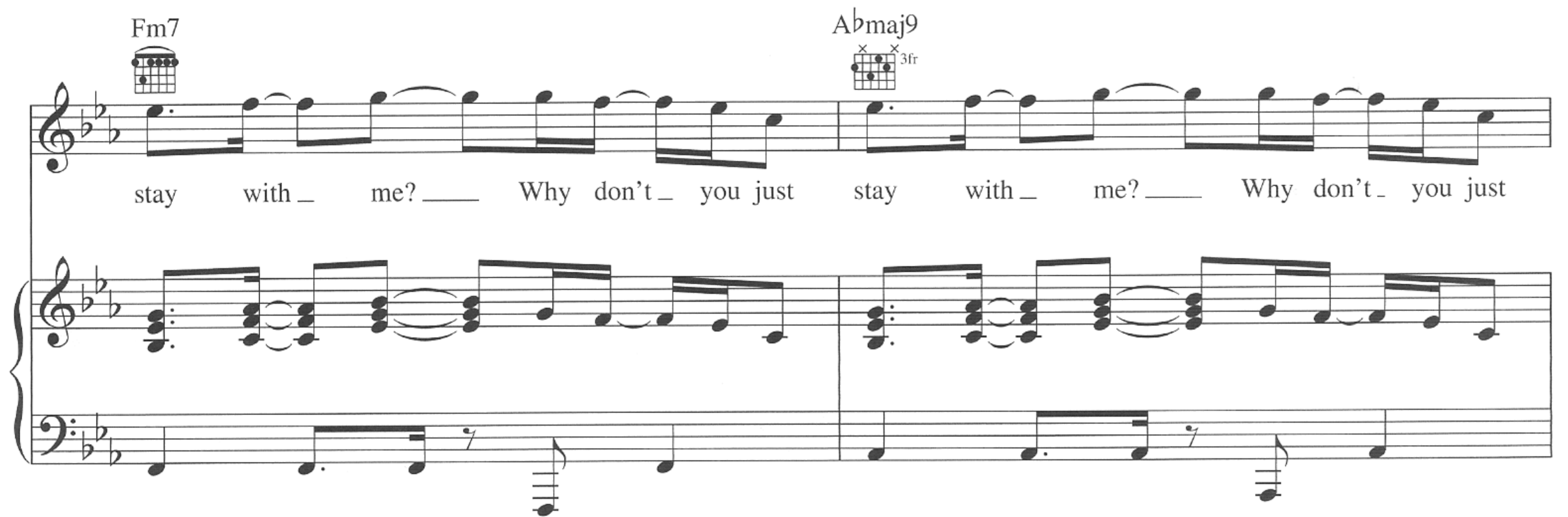
Bdim7  Cm7  C7/E 


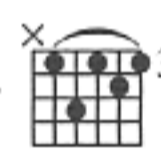

I don't__ need noth - ing else. All I need is you. Why don't_ you just




Fm7  Abmaj9 

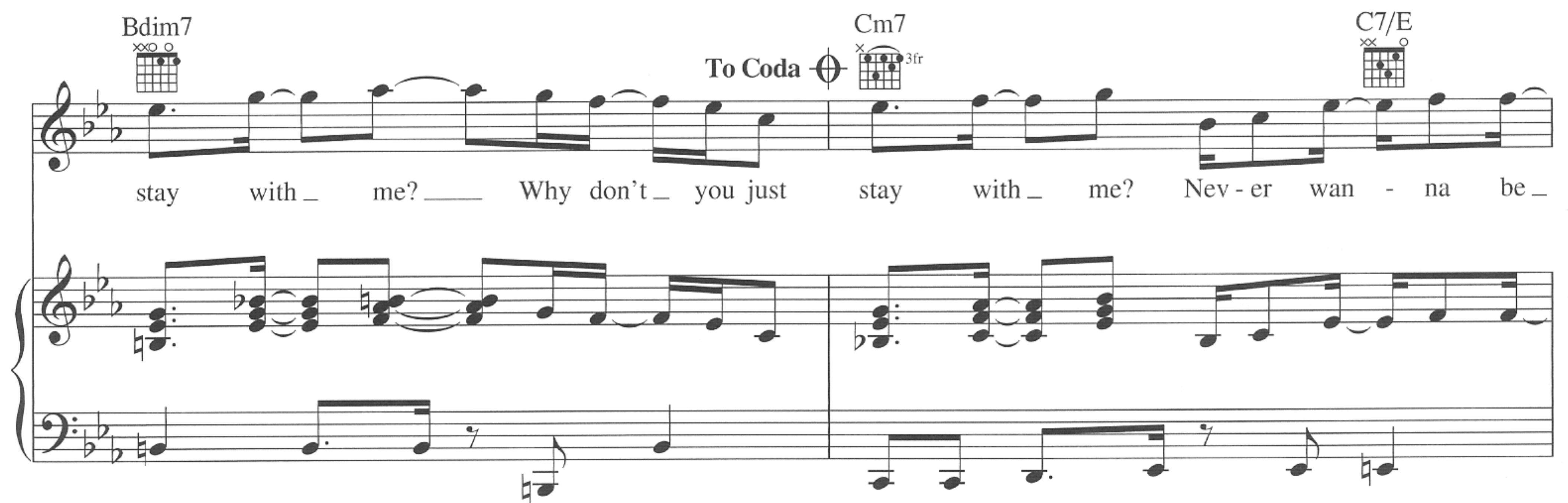
stay with_ me?___ Why don't_ you just stay with_ me?___ Why don't_ you just





Bdim7  Cm7  C7/E 

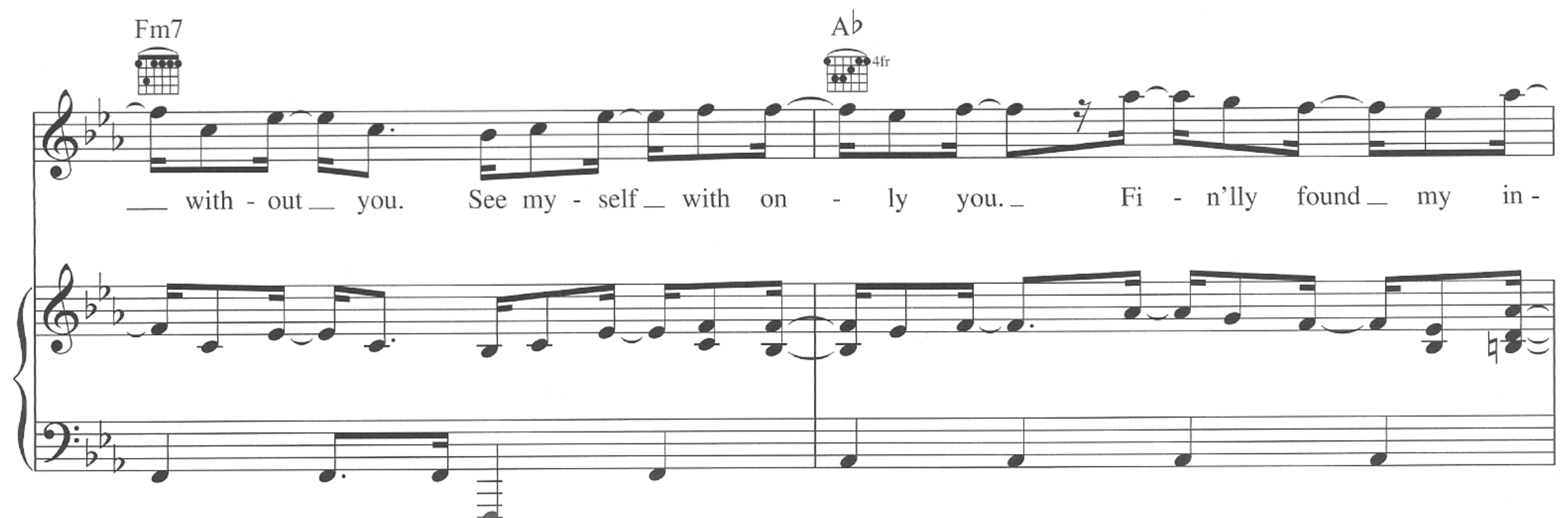
To Coda 

stay with_ me?___ Why don't_ you just stay with_ me? Nev - er wan - na be _



Fm7  Ab 

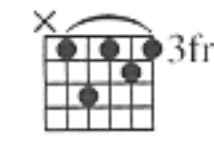
__ with - out__ you. See my - self__ with on - ly you._ Fi - n'lly found__ my in -



Bdim7

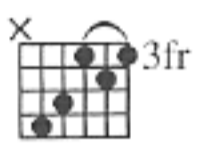


Cm7



- spi - ra - tion. Hear your voice and (ba - by, ooh.) An - y - thing, -

Eb

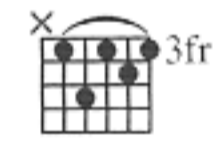


I got you. What you want, in - deed I'll be, 'cause you are my ev -

Bdim7



Cm7

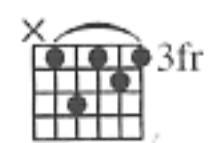


D.S. al Coda

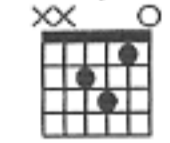
- 'ry - thing, so ba - by, please just stay with me. (May-be I'm a

CODA

Cm7



C7/E



N.C.

Play 4 times

stay with me? Rap: (See Rap lyrics)

Play 7 times Cm7

C7/E

'Cause

Fm7

Abmaj9

I love to turn you on. You're like my fav - 'rite song.

Bdim7

Cm7


C7/E

With - out you would be wrong. For - ev - er and al - ways that

Fm7

Abmaj9

you know what you do for me. — Love you, you're my mel - o - dy. —

Bdim7  Cm7  C7/E 


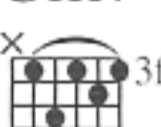
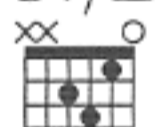
Wear - in' my heart on my sleeve. You're all I need.



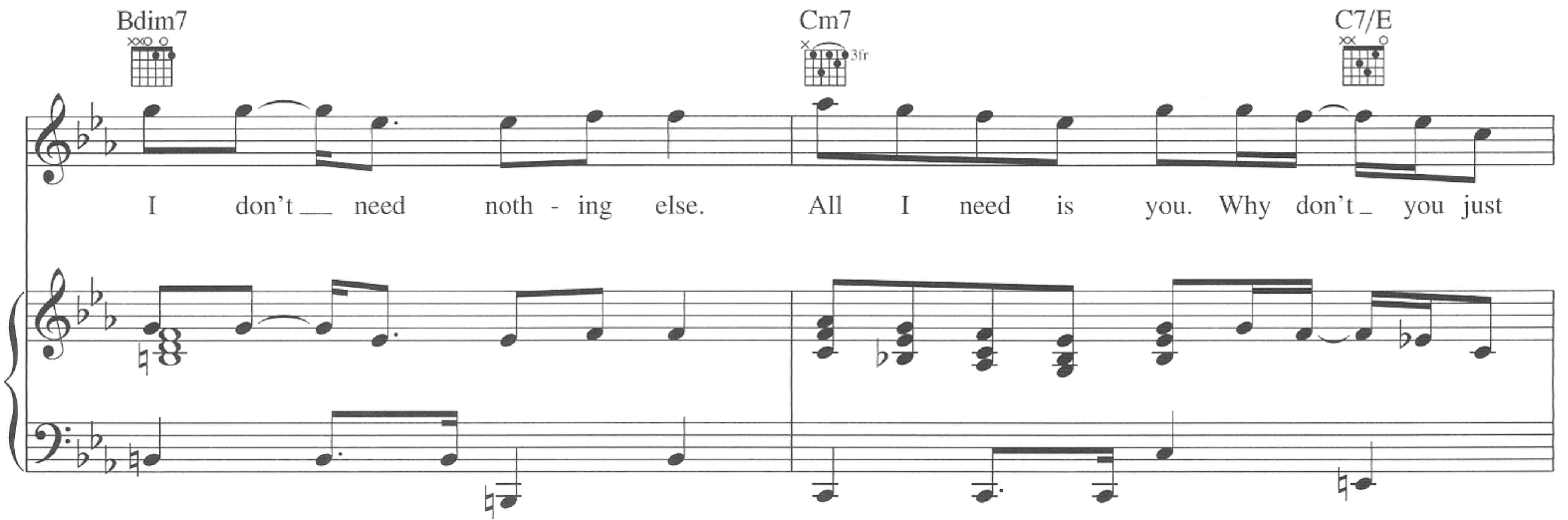
Fm7  Abmaj9 

I just can't help my - self. I just can't help my - self.




Bdim7  Cm7  C7/E 

I don't need noth - ing else. All I need is you. Why don't you just



Fm7  Abmaj9 


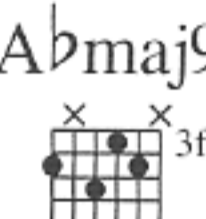
stay with me? Why don't you just stay with me? Why don't you just

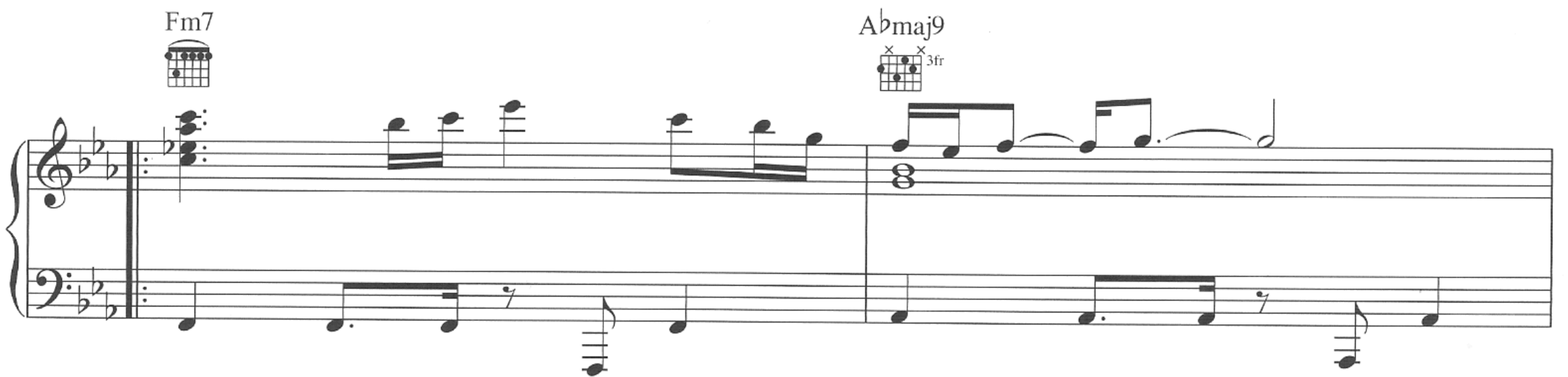







Bdim7  Cm7  C7/E 

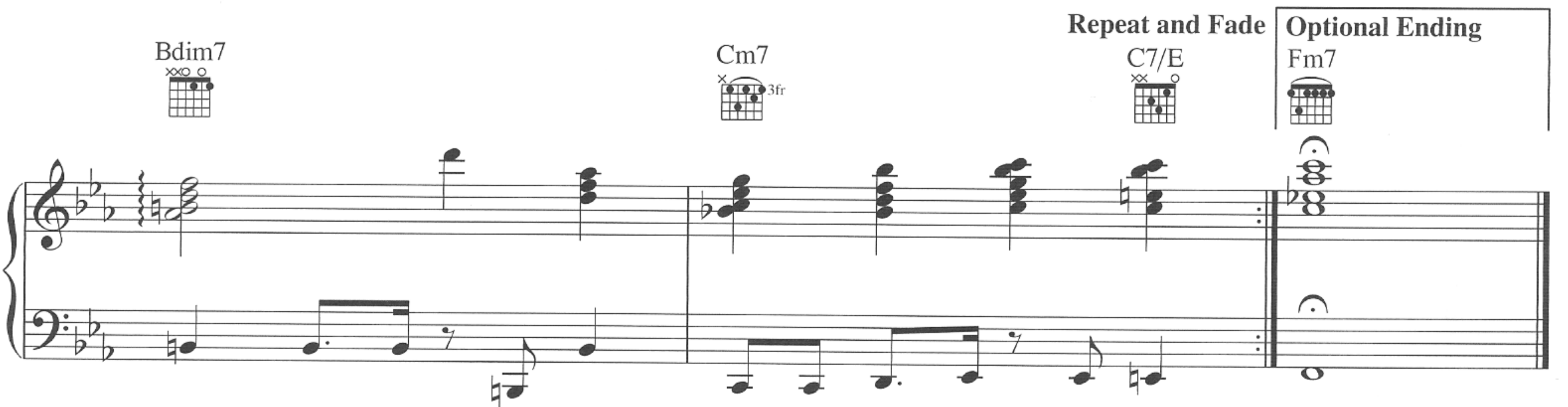
stay with _ me? _ Why don't _ you just stay with _ me? _



Fm7  Abmaj9 



Bdim7  Cm7  C7/E  **Repeat and Fade**  **Optional Ending** 



Rap Lyrics

Live from the 2-1-5.
 My baby girl ride right on my left hand side.
 Mercedes wheel slide through the palm of a don,
 The brother known best as the prince
 And you my princess,
 Let's get it on.
 Mami, que linda.
 Look at your beautiful smile.
 I don't wanna leave ya.
 Why don't you stay for a while?
 I love to love ya,
 Like heavy bum dum diddly dee.
 Take off your sneaks,
 Let me tickle your feet.
 Peedi a Libra.
 You think that Peedi a freak.
 Oh, you a Leo.
 I heard they're rather unique.
 You such a diva.
 It's such a pleasure to meet
 Someone of your stature.
 One in a million.
 Nothin' else matters.
 Stay with me, baby.

LET ME GET THIS RIGHT

Words and Music by SHAFFER SMITH, BRIAN REID, SOLOMON RIDGE and RAY BLAYLOCK

Slow groove, with a beat (♩ = $\overset{\frown}{\text{3}}$)

Fmaj9




mf

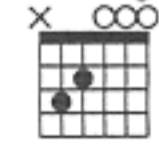
Am7




G/B



Cmaj7



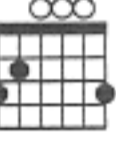
G/B



Am



G




D9/F#




F



G



C



Cmaj7



Bm7b5



Am7



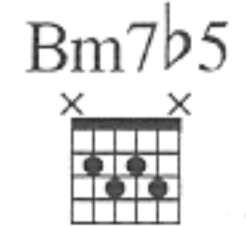
G7




Fmaj9



Now, I don't wan - na jump the gun — or mis - un - der - stand an - y - one, — but I

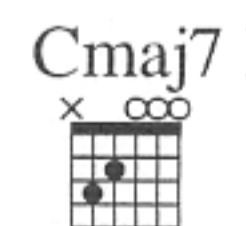
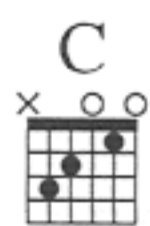


think may - be you have been feel - ing some - thing late - ly. Well, —


D9/F#



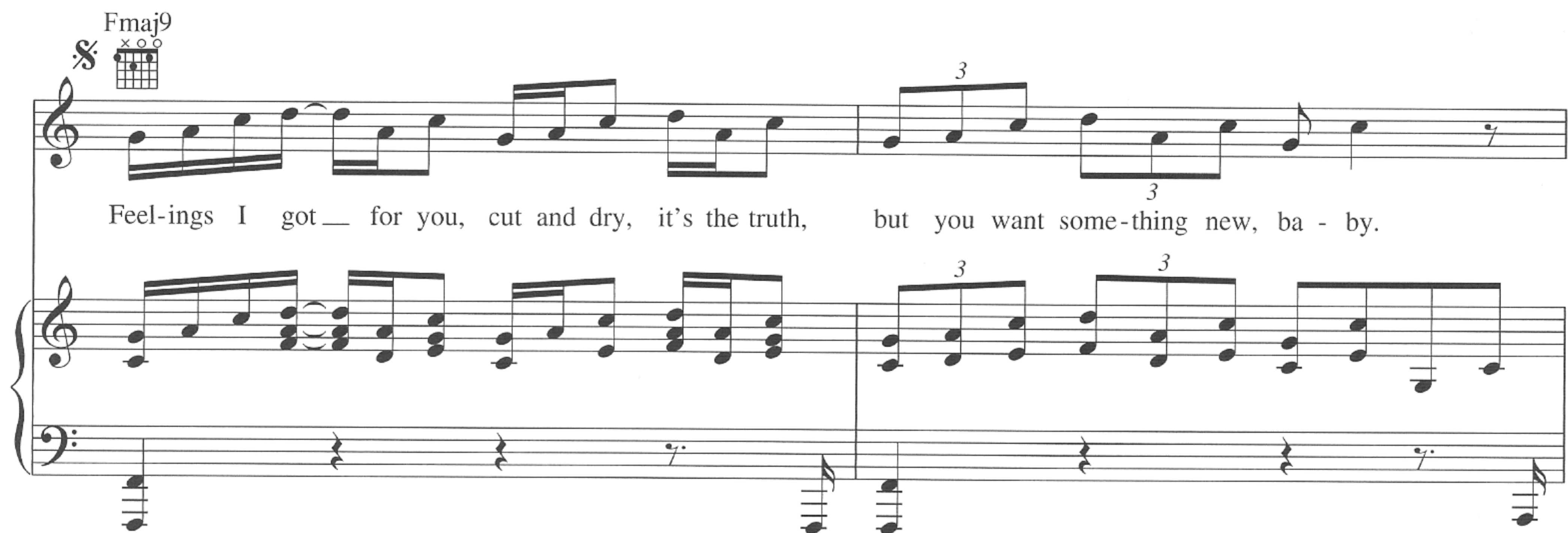
— I know we got an un - der - stand - ing, you ain't — my girl, I ain't your man, but I



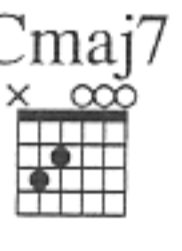
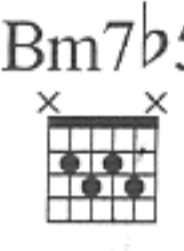




think may - be you have been feel - ing this thing chang - ing, ooh.

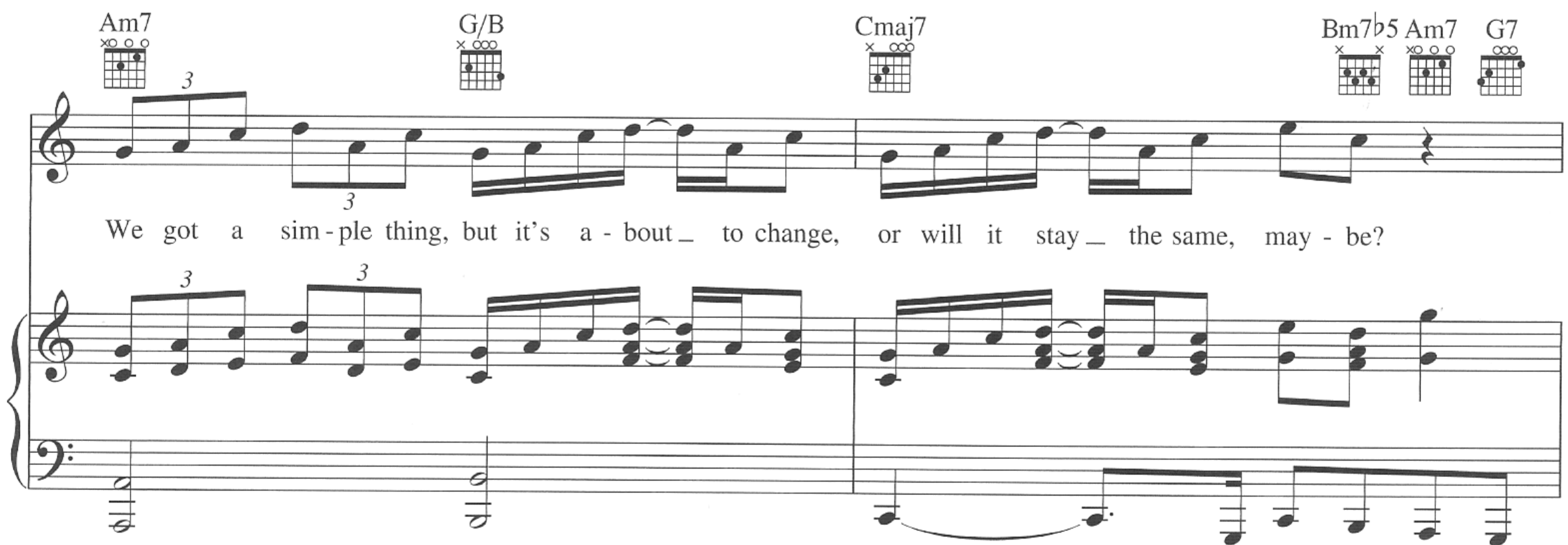
Fmaj9


Feel-ings I got — for you, cut and dry, it's the truth, but you want some-thing new, ba - by.



Am7 **G/B** **Cmaj7** **Bm7b5** **Am7** **G7**
     



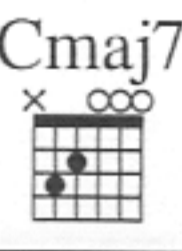




We got a sim-ple thing, but it's a - bout — to change, or will it stay — the same, may - be?



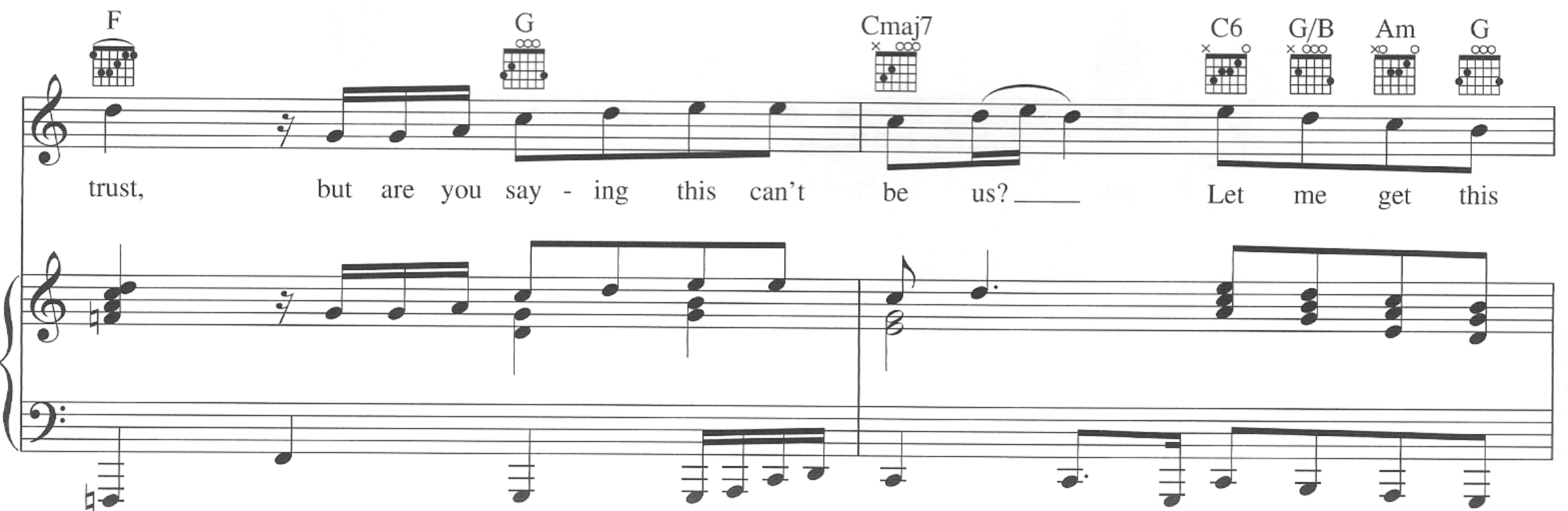
D9/F#


No mat-ter what the road I pass, — still it has a load — of loves and lusts and not much



F **G** **Cmaj7** **C6** **G/B** **Am** **G**
      

trust, but are you say - ing this can't be us? — Let me get this



Fmaj9

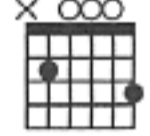


right. Girl, you want us to be of - fi - cial, make this thing for real? _

Am7



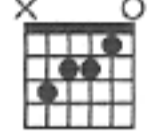
G/B



Cmaj7



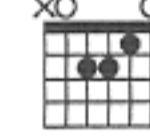
C6



G/B



Am



G



— You for real? Ba - by, let me know. _ Let me get this

D9/F#

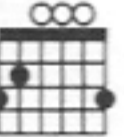


right. You wan - na make me the hap - pi - est man in the world? _ Is that the deal? _

F



G



C



C6



G/B



Am



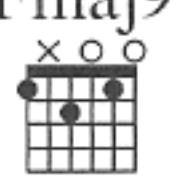
G



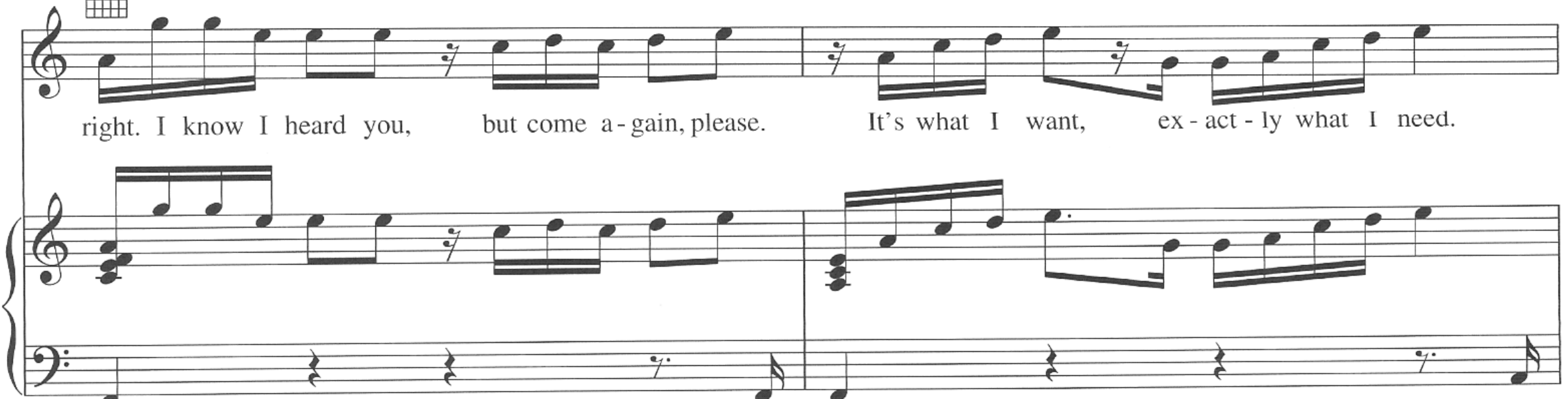
To Coda

— Girl, for real? Ba - by, please be sure. _ Let me get this

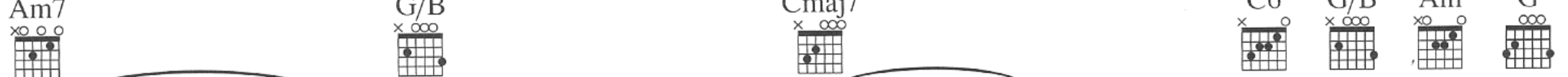
Fmaj9




right. I know I heard you, but come a-gain, please. It's what I want, ex-act-ly what I need.




Am7 G/B Cmaj7 C6 G/B Am G



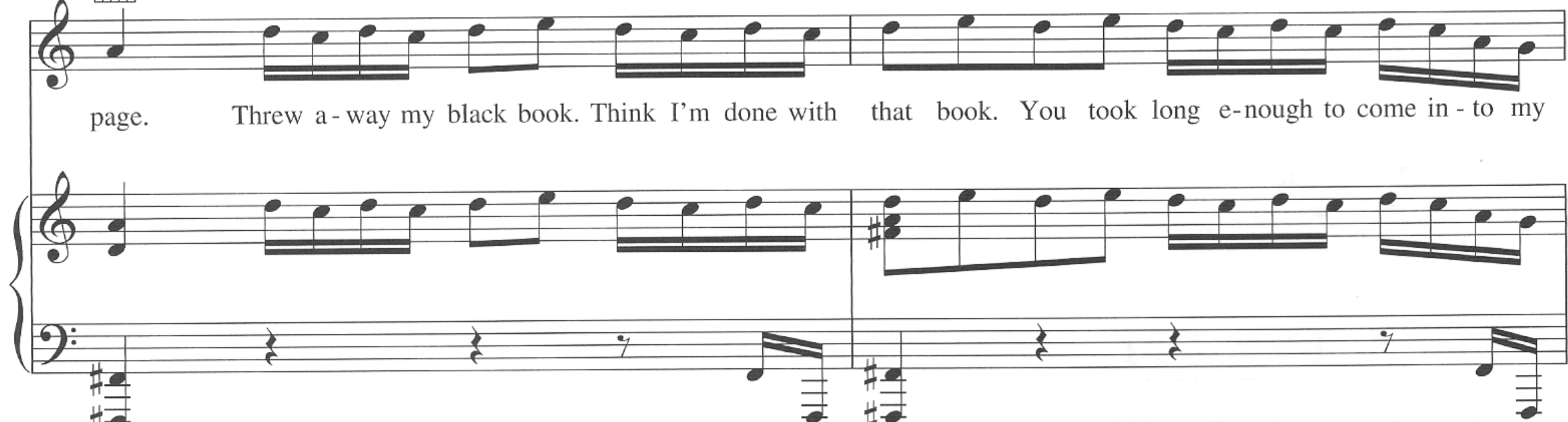
Hard _____ to be - lieve _____ that we're both on the same



D9/F#



page. Threw a-way my black book. Think I'm done with that book. You took long e-nough to come in - to my



D.S. al Coda

Fmaj7 G7 C Cmaj7 Bm7b5 Am7 G7



life. _____ Hey, are you feel - ing what I feel, girl? Yeah. _____



CODA Fmaj7

right. Hmm, mm yeah oh. Oh, _____ no.

Am7

G/B

Cmaj7

Bm7b5

Am7

G7

Oh babe, oh babe. Ba - by, let me get this

D9/F#

right. Mm hmm. Hey,

F

G

Cmaj7

C6

G/B

Am

G

oh, oh yeah, — yeah. Let me get this

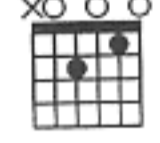
Fmaj9



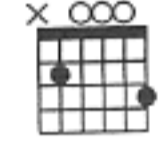
right. right. Girl, you want us to be of - fi - cial, make this thing for real? -

(2nd time vocal ad lib.)

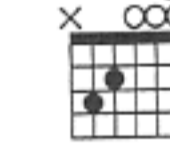
Am7



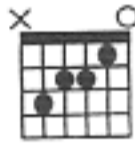
G/B



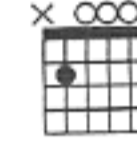
Cmaj7



C6



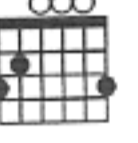
G/B



Am



G



You for real? Ba - by, let me know. - Let me get this

D9/F#



right. You wan-na make me the hap - pi - est man in the world? - Is that the deal? -

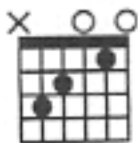
F



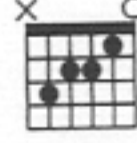
G



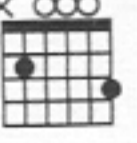
C



C6



G/B



Am

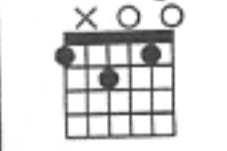


G



Optional Ending

Fmaj9



Girl, for real? Ba - by, please be sure. - Let me get this right.

SO SICK

1

Words and Music by MIKKEL ERIKSEN,
TOR ERIK HERMANSEN and SHAFFER SMITH

Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The piano part is marked *mf* (mezzo-forte). The first system has a tempo marking of 'Moderately'. The guitar chords are: Em7, Cmaj7, Am7, D, Em7, Cmaj7. The lyrics for the first system are: 'Mmm, _ mmm, _ yeah. _'. The second system has guitar chords: Am7, D, Em7, Cmaj7, Am7, D. The lyrics are: 'Doo - doot - doo - doot - doo doo - doo - doo, _ ooh, yeah. _'. The third system has a guitar chord: Csus2(#4). The lyrics are: 'Got - ta change my'. A note at the bottom left of the score states: '* Transposed up one-half step'.

Em7 Cmaj7 Am7 D

an - swer - ing ma - chine now that I'm a - lone, 'cause right now

Em7 Cmaj7 Am7 D

it says that we can't come to the phone. And I know

Em7 Cmaj7 Am7 D

it makes no sense 'cause you walked out the door, but it's the

Csus2(#4)

on - ly way I hear your voice an - y - more.

Em7 Cmaj7 Am7 D

(It's ri - dic - u - lous,) — it's — been months, — for — some rea - son I — just

Em7 Cmaj7 Am7 D

(can't get ov - er us) — and I'm strong - er — than — this, — yeah.

Em7 Cmaj7 Am7 D

(E - nough is — e - nough,) — no more walk - in' 'round — with my — head down. —

Csus2(#4)

I'm so ov - er be - in' blue, — cry - in' ov - er you. — And I'm

Em7 Cmaj7 Am7 D Em7 Cmaj7

so sick_ of love songs, — so tired_ of tears, so done_ with wish - in' —

Am7 D Em7 Cmaj7 Am7 D

you were_ still here. 'Said I'm so sick_ of love songs, — so sad_ and slow. So

Csus2(#4) To Coda

why can't I turn off_ the ra - di - o? — Got - ta fix that

Em7 Cmaj7 Am7 D

cal - en - dar I have_ that's marked Ju - ly_ fif - teenth, — be - cause since_

Em7 Cmaj7 Am7 D

— there's no — more you — there's no more an - ni - ver - sa - ry. — I'm so fed —

Detailed description: This system contains the first four measures of the piece. The guitar part features chords Em7, Cmaj7, Am7, and D. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line has lyrics: "— there's no — more you — there's no more an - ni - ver - sa - ry. — I'm so fed —".

Em7 Cmaj7 Am7 D

— up with — my thoughts — of you — and your mem - o - ry, — and now ev - 'ry

Detailed description: This system contains the next four measures. The guitar part features chords Em7, Cmaj7, Am7, and D. The piano accompaniment continues with the same eighth-note pattern. The vocal line has lyrics: "— up with — my thoughts — of you — and your mem - o - ry, — and now ev - 'ry".

Csus2(#4) D.S. al Coda

song re - minds me of — what used — to be. — That's the rea - son I'm —

Detailed description: This system contains the final two measures of the main section. The guitar part features a Csus2(#4) chord. The piano accompaniment concludes with a final chord. The vocal line has lyrics: "song re - minds me of — what used — to be. — That's the rea - son I'm —". The instruction "D.S. al Coda" is placed above the second measure.

CODA Csus2(#4) D

(Lead vocal ad lib.) (Leave me a - lone.) —

Detailed description: This system is the coda. It begins with a Csus2(#4) chord and a D chord. The piano accompaniment features a rhythmic pattern of eighth notes. The vocal line has lyrics: "(Lead vocal ad lib.) (Leave me a - lone.) —".

C D C(add9)

— Leave — me a lone. — (Stu — pid love songs.) — Hey, don't make — me think —

D C

— a — bout — her smile, — or hav — in' my — first child, — I'm let — ting go, —

D C Em7 Cmaj7

turn — in' off the ra — di — o, — 'cause I'm so sick — of love songs, —
(Lead vocal ad lib.)

Am7 D Em7 Cmaj7 Am7 D

so tired — of tears, so done — with wish — in' — she was — still here. 'Said I'm

Em7 Cmaj7 Am7 D Csus2(#4)

so sick _ of love songs _ so sad _ and slow. So why can't I turn off _ the ra - di - o? _

Em7 Cmaj7 Am7 D Em7 Cmaj7

And I'm so sick _ of love songs, _ so tired _ of tears, so done _ with wish - in' _
(Lead vocal ad lib.)

Am7 D Em7 Cmaj7 Am7 D Csus2(#4)

you were still here. 'Said I'm so sick _ of love songs _ so sad _ and slow. So why can't I turn off _ the ra - di - o? _

NC.

Why can't I turn off _ the ra - di - o? _

WHEN YOU'RE MAD

Words and Music by SHAFFER SMITH
and ROBERT SHEA TAYLOR

Moderate groove

Cmaj9 D/F# G Cmaj9

mf

D Em7 D/F# G Cmaj9 D/F# G

Bbmaj9 Csus D/F# G

It's — just the

Cmaj9 D/F# G Cmaj9

cut - est thing when you get to fuss - in', cuss in', yell-in' and throw-in' things. I just want to

* Recorded a half step lower

D Em7 D/F# G Cmaj9 D/F# G

eat you up. I don't mean no dis - re-spect when I start star - in', know - in' that it makes you madd - er.

Bbmaj9 Csus D/F# G

I'm sor - ry but see - in' you mad is so sex - y, yeah.

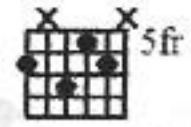
Cmaj9 D/F# G

Could it be the lit - tle wrin - kle ov - er your nose when you make your an - gry face

Cmaj9 D Em7 D/F# G

that makes me wan-na just take off all your clothes? And sex you all o - ver the place, yeah.

Bbmaj9



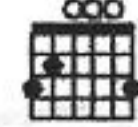
Csus



D/F#



G

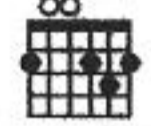


— why it's — like that — but you're just so — damn sex - y — when you're mad. —

Cmaj9



D/F#

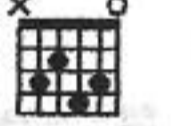


G



— Ba - by don't — think I don't take you ser - i - ous - ly but I just can't

Cmaj9



D



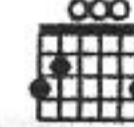
Em7



D/F#

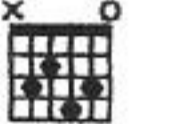


G



help the fact your at - ti - tude ex - cites me. — And you know ain't

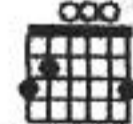
Cmaj9



D/F#



G



noth - in' bet - ter than when we get mad to - geth - er and have an - gry sex. —

Bbmaj9 Csus D/F# G

D.S. al Coda

I blow you out then we for - get what we was mad a - bout.

CODA

Cmaj9 D/F# G

scream at me I wan - na kiss you. Ba - by when you put your

Cmaj9 D Em7 D/F# G

hands on me I wan - na touch you. And when we get to

Cmaj9 D/F# G

ar - gu - ing, just got - ta kiss you. Ba - by, I don't know.

1

Bbmaj9 Csus D/F# G

— why it's — like that — but you're just so — damn sex - y. And ev - 'ry time you

2

Bbmaj9 Csus D/F# G

— why it's — like that — but you're just so damn sex - y — when you're mad. —

Cmaj9 D/F# G

Repeat and Fade

Cmaj9

Vocal 1st time only

D Em7 D/F# G

Optional Ending

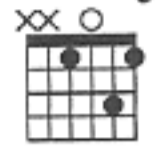
Cmaj9 D/F# G

IT JUST AIN'T RIGHT

Words and Music by SHAFFER SMITH,
ROBERT DeBARGE and GREGORY WILLIAMS

Moderately

E♭maj9



* *mf*

Damn, it's been some - thing like three years since we came to an end.
Need - less to say to you, me and my girl are al - most through.

Good - ness, I did - n't re - al - ize it's been that long, but an - y - ways,
Seems that she thinks that I'm not o - ver us. (That's cra - zy, ain't

B♭(add9)/D



* Recorded a half step higher.

E^bmaj9



so — good to — hear — that you've moved — on and found some-bod - y new.
 it?) But an - y - way, — just called to see (if you was ex - pe - ri - enc - in') the same — as me.



B^b(add9)/D



So — have I, but still, — ba - by, some-thing is wrong. — } (You — don't have —
 'Cause, — if so, we've — got some things to dis - cuss. — }



E^bmaj9



Dm7



— to an - swer this — if it's — too per - son - al, — but do — your thoughts —
 Don't wor - ry 'bout it. —



E^bmaj9



Dm7



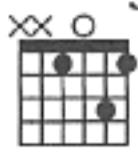
— of me — ev - er — be - come sex - u - al? — Ev - er rem -
 Do I ev - er cross your mind? —



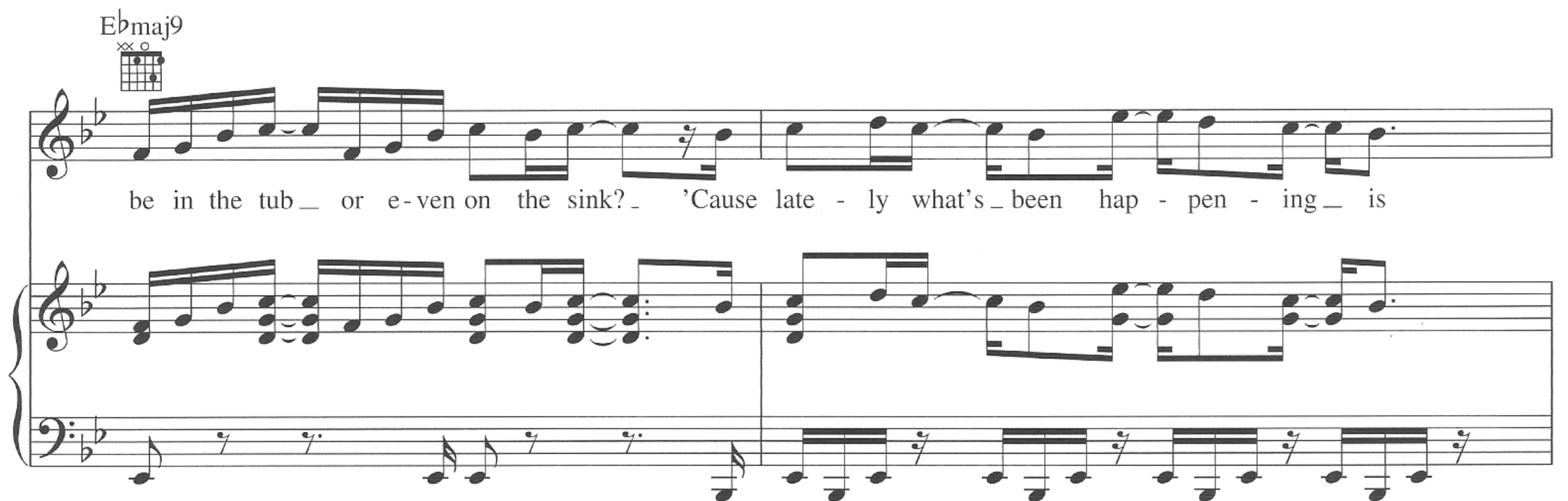
E \flat maj9  **Dm7** 


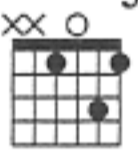
- i - nisce_ on us_ on the bath - room floor)_ or the count - er or may -



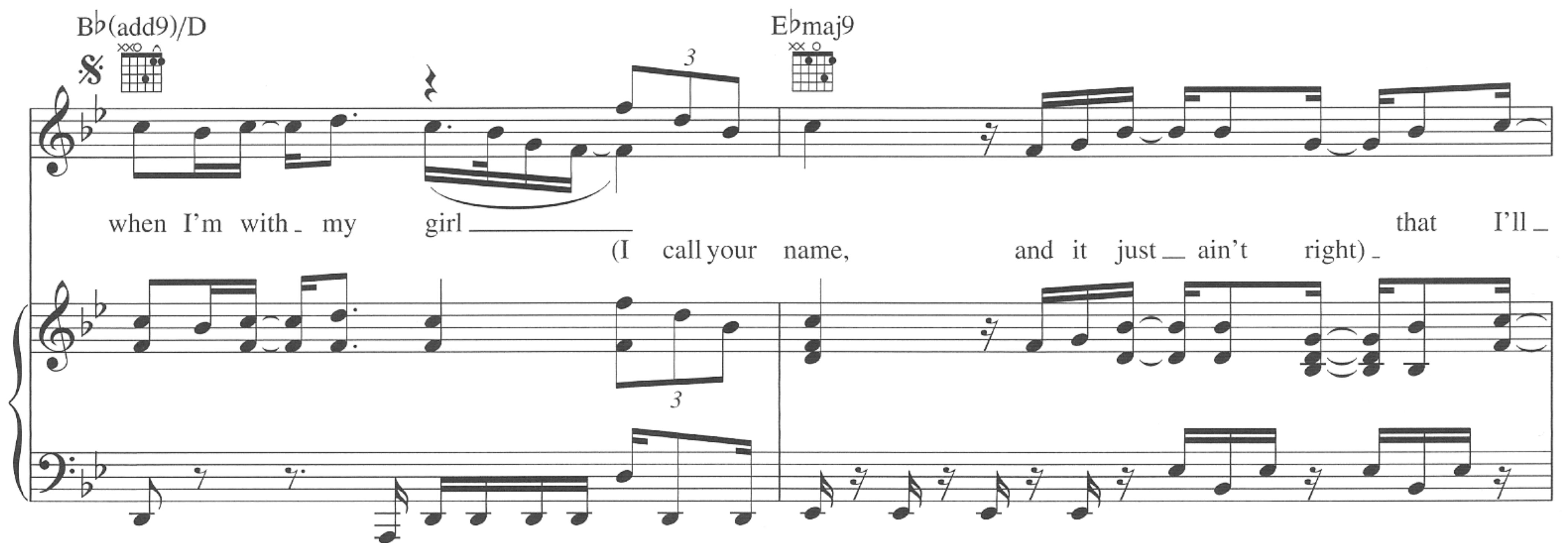
E \flat maj9 


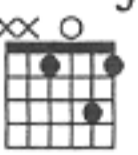
be in the tub_ or e-ven on the sink?_ 'Cause late - ly what's_ been hap - pen - ing_ is



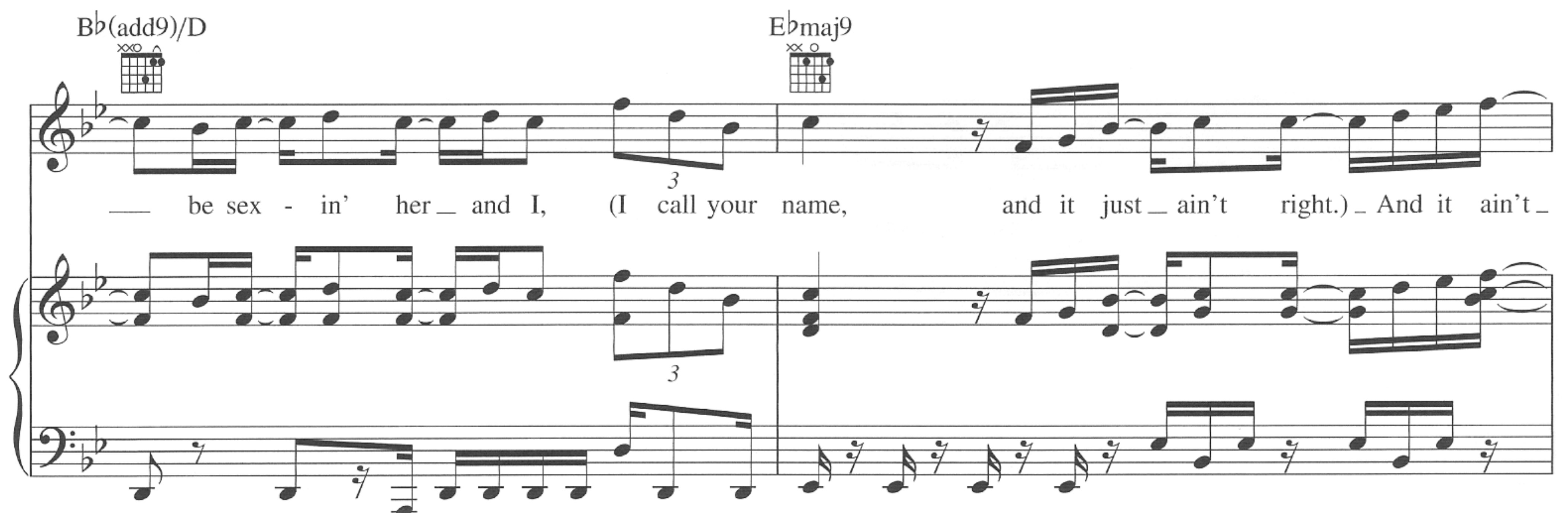
B \flat (add9)/D  **E \flat maj9** 


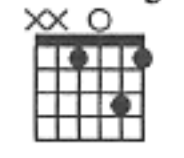
when I'm with_ my girl_ (I call your name, and it just_ ain't right)_ that I'll_



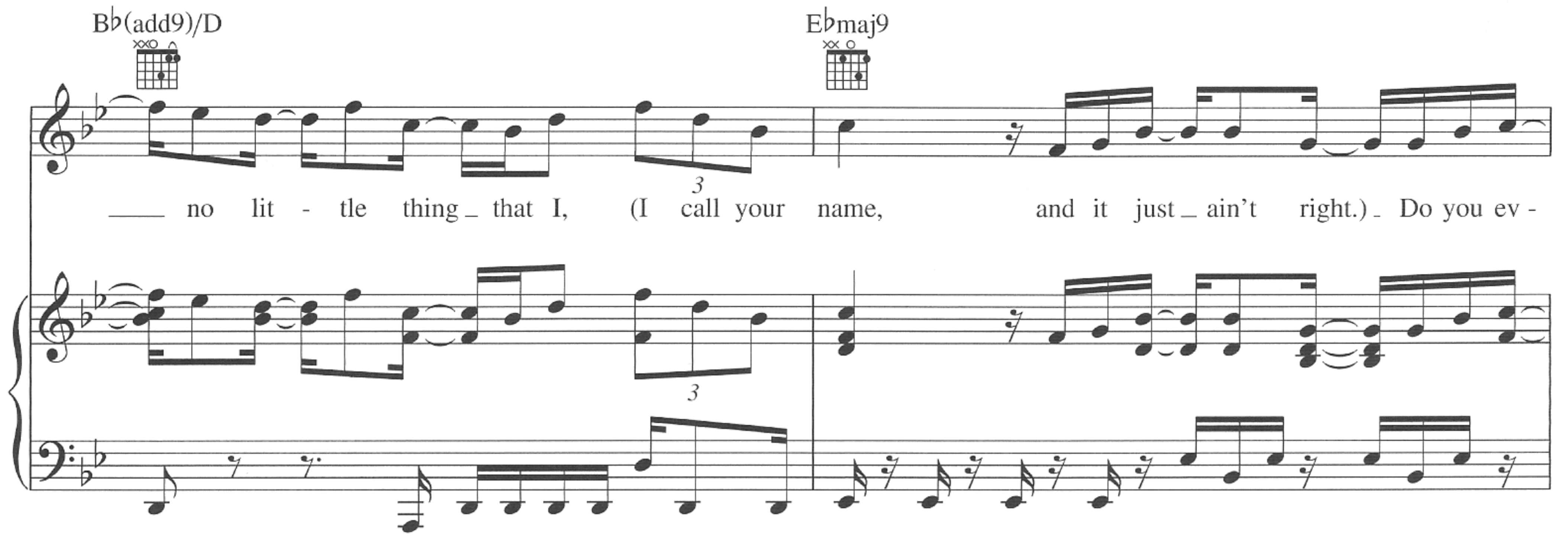
B \flat (add9)/D  **E \flat maj9** 


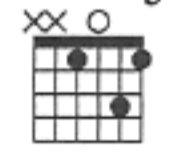

_ be sex - in' her_ and I, (I call your name, and it just_ ain't right.)_ And it ain't_



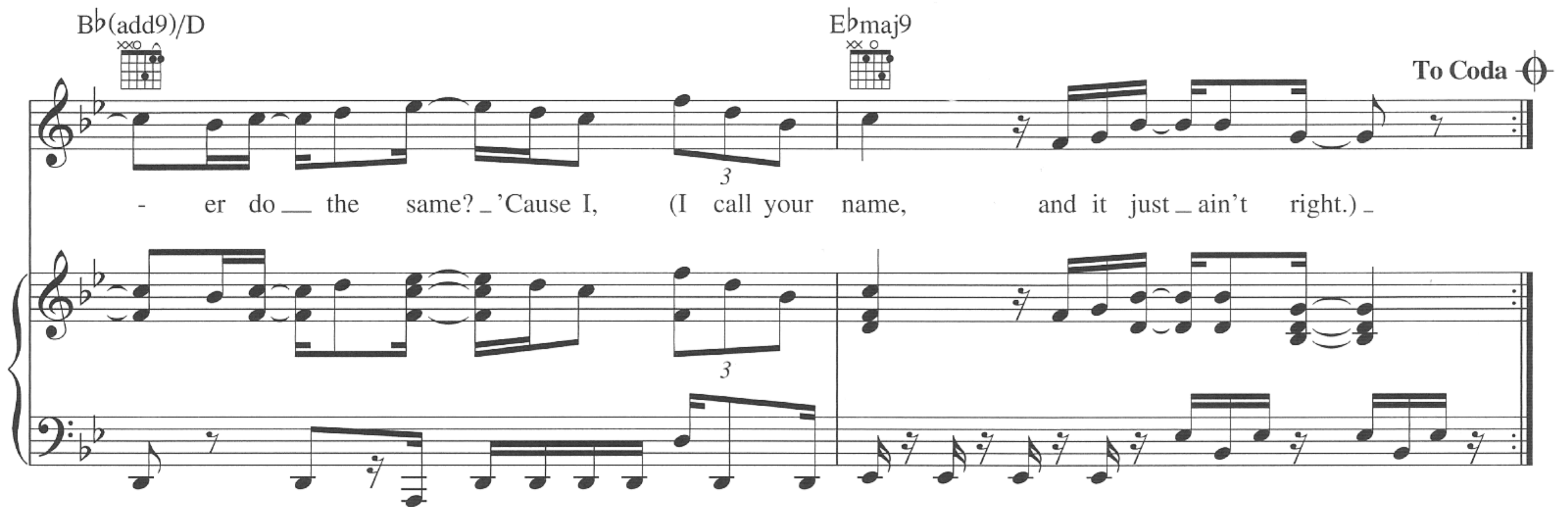
Bb(add9)/D  **Ebmaj9** 

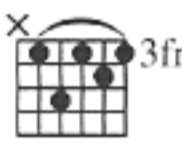

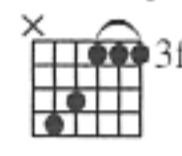
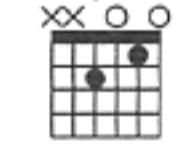
— no lit - tle thing - that I, (I call your name, and it just - ain't right.) - Do you ev -



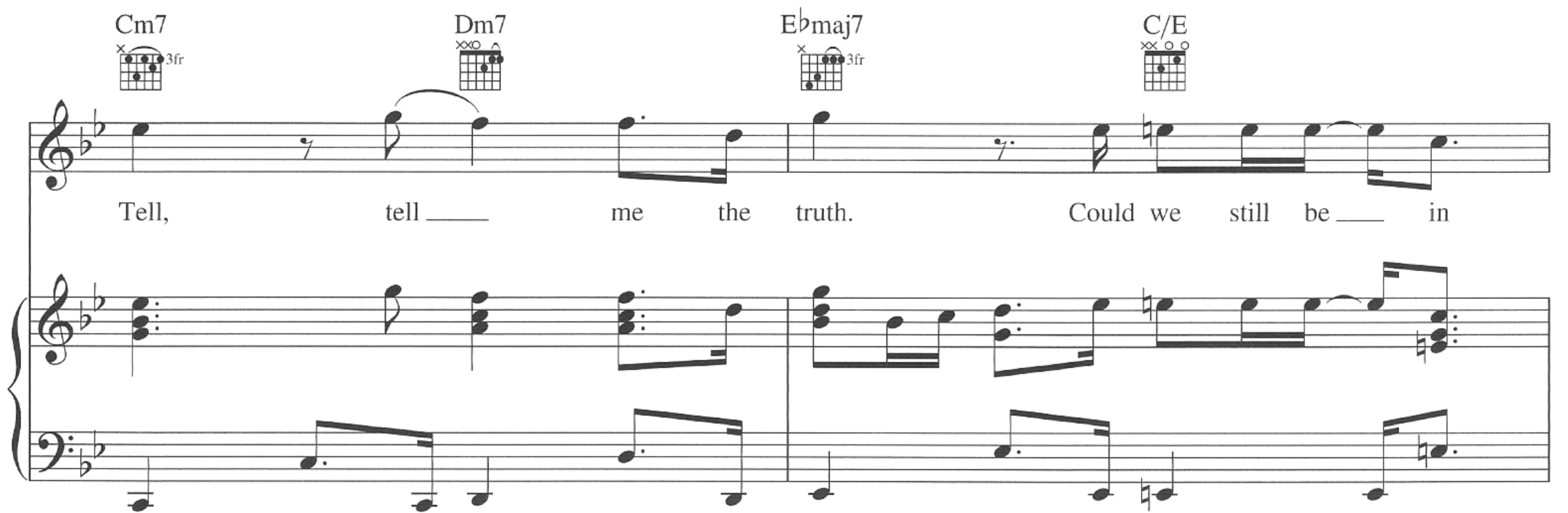
Bb(add9)/D  **Ebmaj9**  **To Coda** 




- er do - the same? - 'Cause I, (I call your name, and it just - ain't right.) -



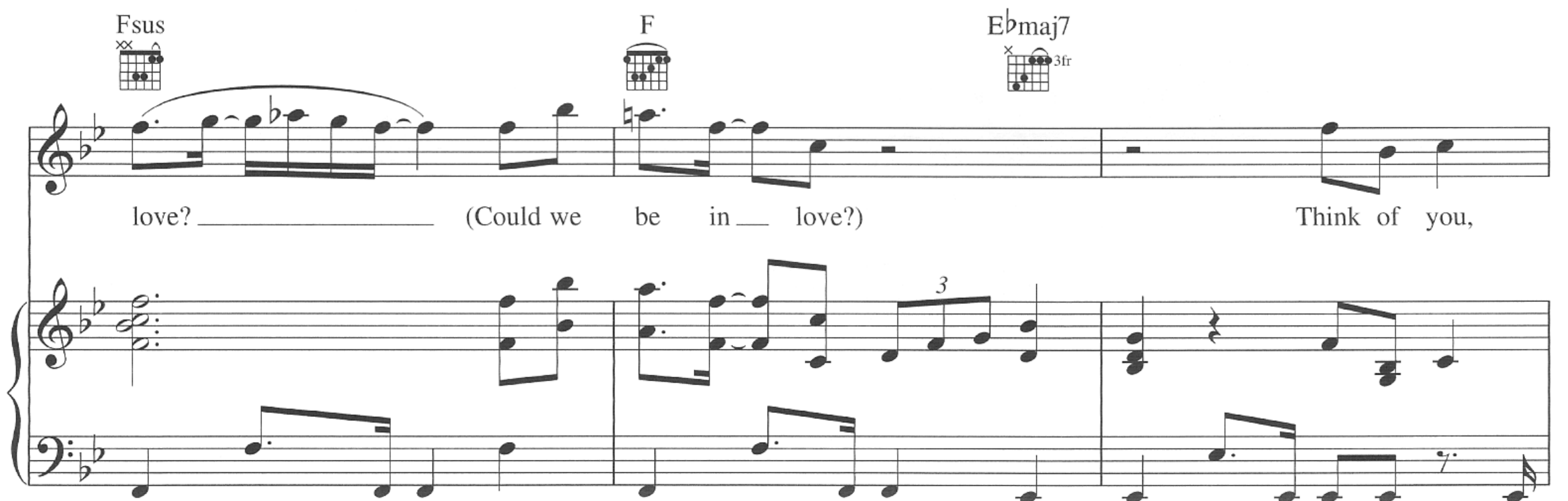
Cm7  **Dm7**  **Ebmaj7**  **C/E** 



Tell, tell — me the truth. Could we still be — in



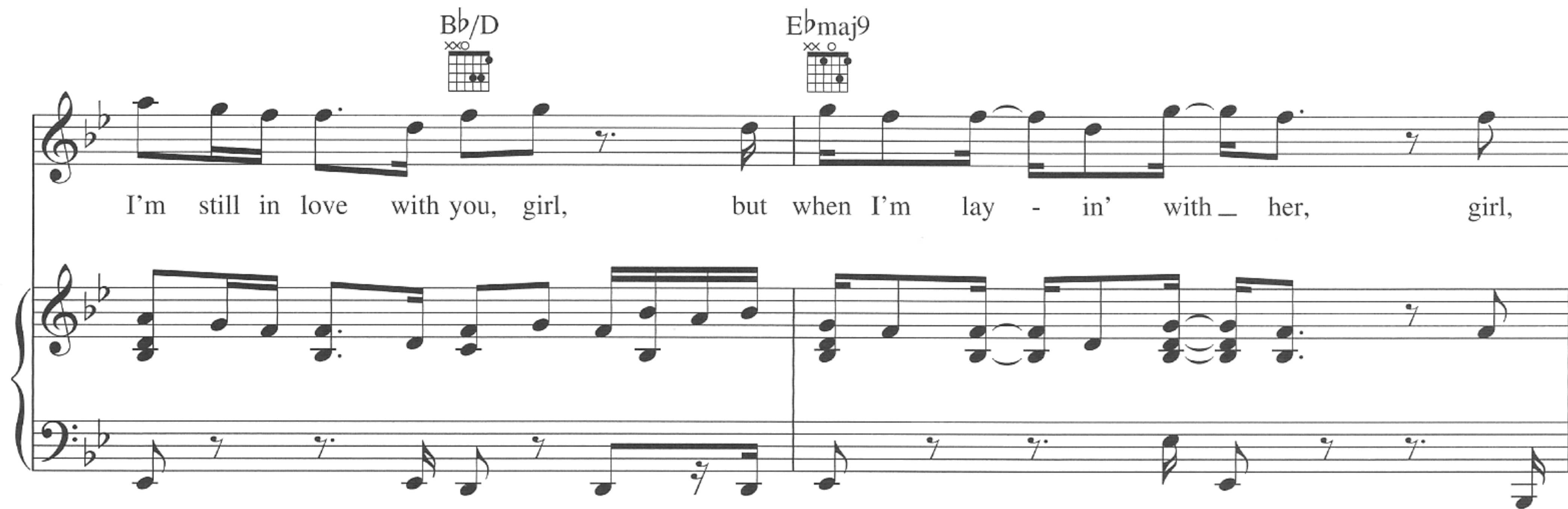
Fsus  **F**  **Ebmaj7** 

love? — (Could we be in — love?) Think of you,




Bb/D  Ebmaj9 

I'm still in love with you, girl, but when I'm lay - in' with - her, girl,



D.S. al Coda

3
I call your name...



CODA Bb(add9)/D 



(Lead vocal ad lib.) 3 (I call your

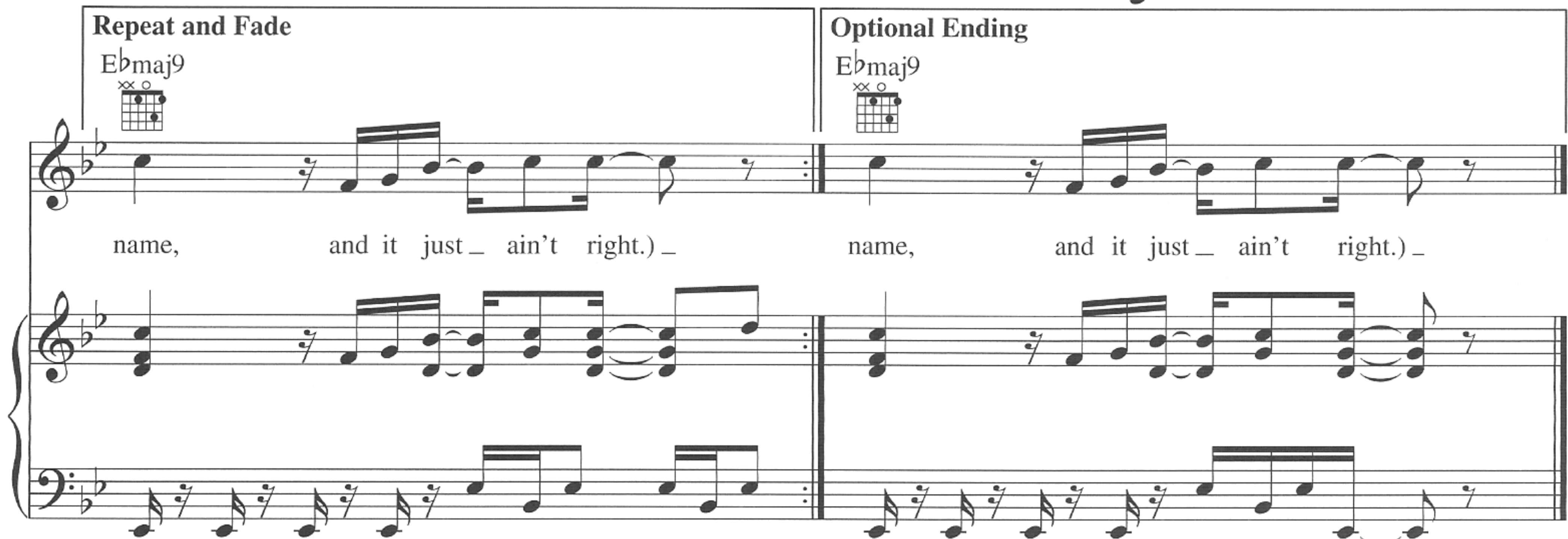


Ebmaj9  Bb(add9)/D 

name, and it just - ain't right. - I call your



Repeat and Fade	Optional Ending
Ebmaj9 	Ebmaj9 
name, and it just - ain't right.) -	name, and it just - ain't right.) -



MIRROR

Words and Music by SHAFFER SMITH
and ROBERT SHEA TAYLOR

Sensual Ballad, in 2

Abmaj7 Gm7 Fm7 Fm7/Bb C5

I must be hon - est with you, babe.

mp

Abmaj7 Gm7 Fm7 Fm7/Bb

I love to watch the fac - es that you make.

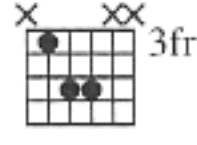
C5 Abmaj7 Gm7 Fm7

(when we make love, But when I'm be - hind you hold - ooh wee.)

Fm7/Bb



C5



- in' your hips, and you close your eyes _ and bite _ your lip, (I can't see _

Abmaj7



Gm7



Fm7



Fm7/Bb



— you.) So, _ might I _ sug - gest _ a change? _

Abmaj7



Gm7



Fm7



Fm7/Bb



(Lit-tle ma - ma, please don't think me _ strange _ for what I'm a - bout _ to say _



Abmaj7



Gm7



Fm7



— to you.) Please don't think me strange. (If you know an - y - thing _ a - bout me by now,

Fm7/Bb **C**

you know I'm a freak.) Just fol - low my lead. (Ba - by, I

Ab **Gm** **Fm7** **Fm7/Bb** **C**

love mak - in' love in front of the mir - ror,) front of the mir -

Abmaj7 **Gm** **Fm7** **Bb6**

- ror, (so that I can watch you en - joy - in' me.)

C **Ab** **Gm** **Fm7**

May - be to - night. (May - be to - night let's try -

Fm7/Bb C

in front of the mir - ror,) front of the mir - ror. —

A♭maj7 Gm Fm7 B♭6 C

(Watch-in' our - selves _ make love, _ girl, why _ don't we?)

A♭maj7 Gm7 Fm7 Fm7/Bb

Lit - tle ma-ma, keep your chin up, please watch me do thee

C5 A♭maj7 Gm7 Fm7

(nas - ty.) I like it when you make it move fast. (Ma - mi, if I pull your head back,

Fm7/Bb C

'cause I want _ you to see that) _____ we look so good to - geth - er. I un - der -

Abmaj7 Gm7 Fm7 Fm7/Bb C

stand that you're not _ read - y for me to make my _ di - rec - to - ri - al de - but, (fea -

Abmaj7 Gm7 Fm7 Fm7/Bb

tur - ing me) but star - ring you, ba - by. That's o - kay with _ me. Hon - est -

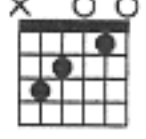
C Ab Gm Fm7

ly, this is the next best _ thing. _____ (Ba - by, I love mak - in' love _
 (Lead vocal ad lib. till end) (D.S.) (Love mak - in' love _

Fm7/Bb

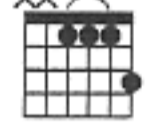


C



in front of the mir - ror, —
 in front of the mir - ror, —

Abmaj7



Gm



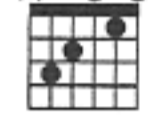
Fm7



Bb6



C



so that I can _____ watch you en - joy - in' me. —

Ab



Gm



Fm7

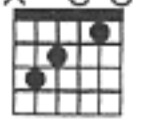


Fm7/Bb



May - be to - night let's — try — in front of the mir -

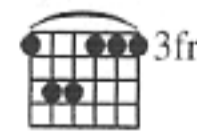
C



Abmaj7



Gm



Fm7



ror. — Watch-in' our - selves — make love, —

Bb6 C

To Coda

girl, why _ don't we?)

Abmaj7 Gm7 Fm7 Abmaj7/Bb C5

(I see you. Can _ you see me watch-in' you lov - in' it? I see you. Can _ you see

1-3 4

D.S. al Coda

mewatch-in' youlov - in' it?) me watch-in' youlov - in' it?)

CODA

Abmaj7 Gm7 Fm7

Abmaj7/Bb C5

Optional Ending

Repeat and Fade

SIGN ME UP

Words and Music by SHAFFER SMITH
and THERON OTIS FEEMSTAR

Moderate Hip-Hop (♩ = ♪³)

Chord diagrams: Dm7, Em7, Am, Dm7, Em7, D/F#, A, Am7, Am

*Recorded a half step higher.

Dm7 Em7 Am

Girl, what — you want? Big chips, is it? Nice whips?

This system contains the first three lines of music. The top line is the vocal melody with lyrics. The middle two lines are the piano accompaniment, consisting of a right-hand treble clef and a left-hand bass clef. Above the first line, guitar chord diagrams are provided for Dm7, Em7, and Am. The lyrics are: "Girl, what — you want? Big chips, is it? Nice whips?"

A nice boot with jeans — that just fit her to per - fec - tion? How they stick — to them hips. She's

This system contains the next three lines of music. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics are: "A nice boot with jeans — that just fit her to per - fec - tion? How they stick — to them hips. She's"

Dm7 Csus2/E Am

so se - ri - ous. Ooh, — your walk is vi - cious, de - li - cious.

This system contains the next three lines of music. The top line is the vocal melody with lyrics. The middle two lines are the piano accompaniment. Above the first line, guitar chord diagrams are provided for Dm7, Csus2/E, and Am. The lyrics are: "so se - ri - ous. Ooh, — your walk is vi - cious, de - li - cious."

Mil-lion - aire's — wife, so a - bove mis - tress, and look-in' at me like, "Come get this."

This system contains the final three lines of music on the page. It follows the same format as the previous systems, with a vocal line and piano accompaniment. The lyrics are: "Mil-lion - aire's — wife, so a - bove mis - tress, and look-in' at me like, "Come get this.""

Dm7 Em7 Am

This one is a su - per - star. Can I be the sky — that you shine in?

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord diagrams for Dm7, Em7, and Am are provided at the top.

Ded - i - cat - ed, I'll — put the time in. Short-y, that's the frame — of mind I'm in.

The second system continues the musical piece with the same vocal and piano parts. The lyrics are: "Ded - i - cat - ed, I'll — put the time in. Short-y, that's the frame — of mind I'm in."

Dm7 Em7 Am

Let me show you who you — are. Can you be my pres - ent and fu - ture?

The third system continues the musical piece. The lyrics are: "Let me show you who you — are. Can you be my pres - ent and fu - ture?" Chord diagrams for Dm7, Em7, and Am are provided at the top.

Can I show you things — you're not used to? Ba-by, where's — the con - tract? Short-y, won't you

The fourth and final system on the page. The lyrics are: "Can I show you things — you're not used to? Ba-by, where's — the con - tract? Short-y, won't you"

Dm7 Em7 Am

sign me _____ up? _____ Won't you put _____ me down? _____

I just wan - na rock wit' _ ya, rock wit' _ ya, ba - by. You're look-in' for a

Dm7 Em7 D/F# D/A Am7

real love, _____ this is _____ real love.

Am

To Coda ⊕

Sign me up. Sign me up. Sign me up, ba - by.

Dm7 Em7 Am

Could I be worth — your time 'cause you've got — my at - ten - tion.

I wan - na make — this con - nec - tion not now, but right now, girl.

Dm7 Csus2/E Am

Show me the dot - ted line 'cause I'm sold — on you, sug - ar.

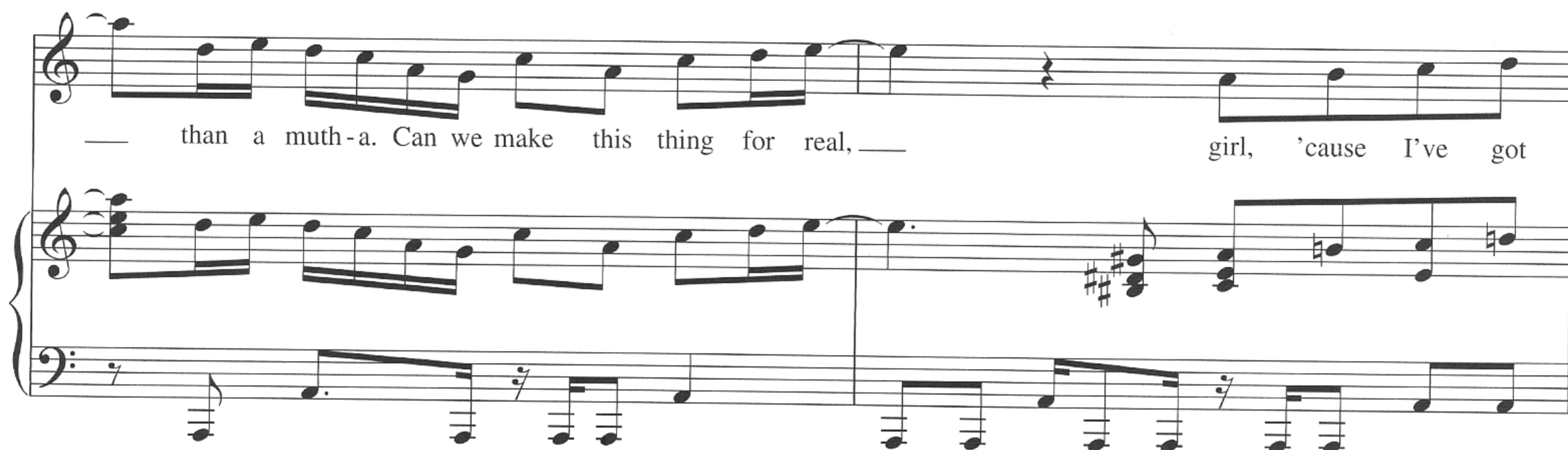
D.S. al Coda

I wan - na be ev - 'ry - thing to you. Just tell me what I — got to do, girl.

CODA 



You _ make the room stop. Sit _ back and just watch 'cause you're bad _

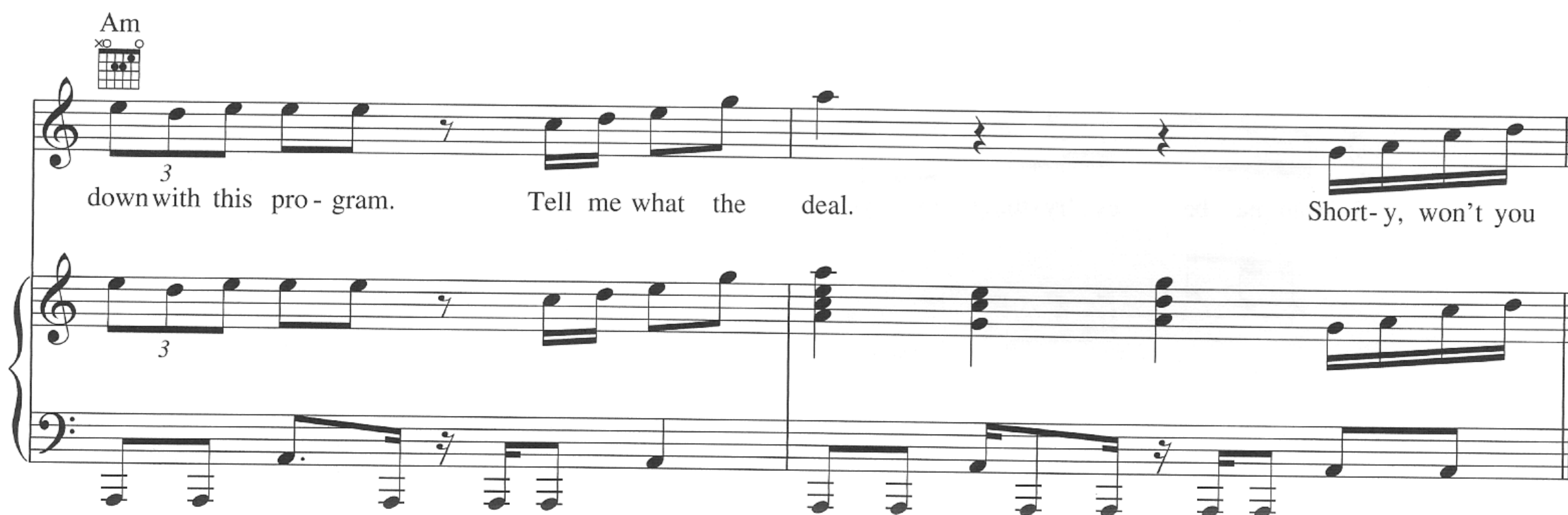



— than a muth-a. Can we make this thing for real, — girl, 'cause I've got



more than e - nough. — Just sign me — up. — I wan - na be




 3 down with this pro - gram. Tell me what the deal. Short-y, won't you

Dm7 Em7 Am

sign me _____ up? _____ Won't you put _____ me down? _____

I just wan - na rock wit' _____ ya, rock wit' _____ ya, ba - by. You're look-in' for a

Dm7 Em7 D/F# D/A Am7

real love, _____ this is _____ real love.

Am

Repeat and Fade

Sign me up. Sign me up. Sign me up, ba - by.

I AIN'T GOTTA TELL YOU

Words and Music by SHAFFER SMITH,
JEREMY REEVES, ALFRED LEWIS
and BRANDON HOWARD

Moderately

Em7 Gmaj7 F#m7

The way you switch, lit - tle ma - ma, so thick. I'm so sick.

mp

Em7 Gmaj7 F#m7

Bod - y like a shot - gun. (Bang!) She's a hot one, clock go click.

Em7 Gmaj7 F#m7

And she know it, meas - ure - ments thir - ty - six, twen - ty - four, four - six.

Em7 Gmaj7 F#m7 Bm7

And you're a - ware you've a prob - lem. Prob - 'ly tired of hear - in' it. ____

Em7 Gmaj7 F#m7

Short - y, I don't wan - na waste your _ time.

Em7 Gmaj7 F#m7

It ain't a se - cret, ba - by girl, you _ fine.

Em7 Gmaj7 F#m7

You could have an - y - bod - y here that you want, that's _ right,

Em7 Gmaj7 F#m7 Bm7

in - clud - ing this fel - la, 'cause you're a dia - mond and I dig your shine. _

Em7 Gmaj7 F#m7

But I don't got - ta tell you that.

Em7 A/G F#m7

You know you look good. (Girl, you know you _ fine.) _

Em7 Gmaj7 F#m7

So I don't got - ta tell you that, no,

Em7 Gmaj7 F#m7 B To Coda

'cause I know you hear it all the time.

Em7 Gmaj7 F#m7

Don't wan - na gas you up, but it ain't like I ___ can just pass you ___ up.

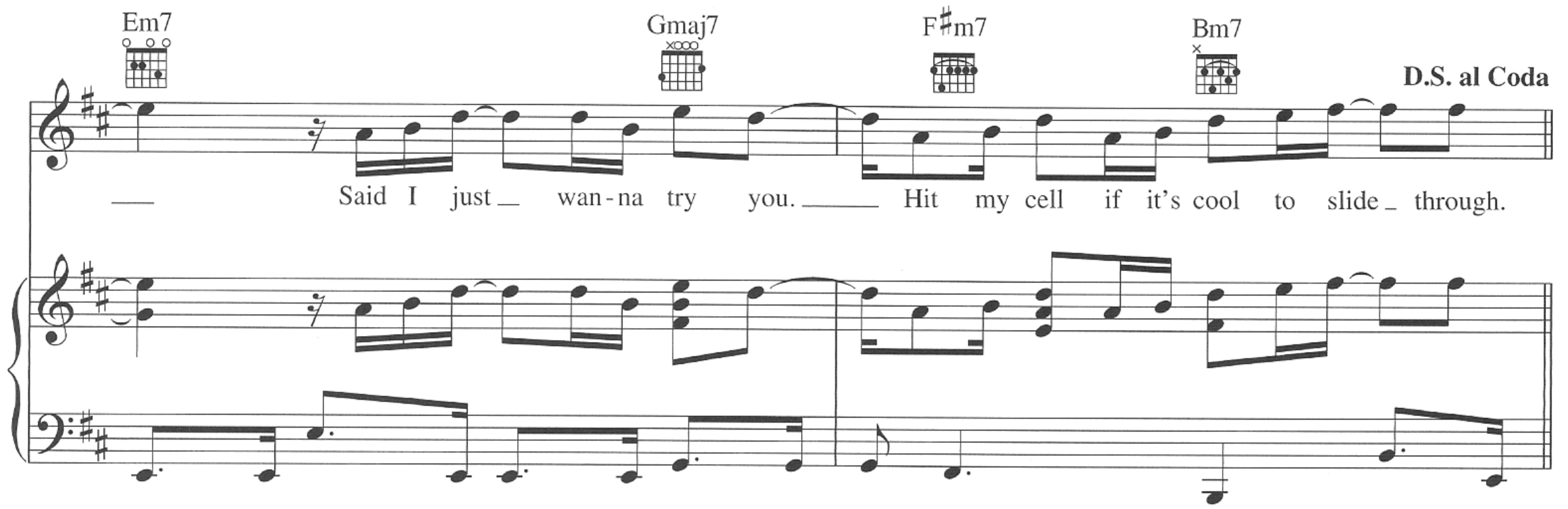
Em7 Gmaj7 F#m7

So mean, ___ your strut. You make a dude wan - na cash you ___ up.

Em7 Gmaj7 F#m7

But that ain't how I do. ___ You look good, but I ain't gon' buy you. ___

Em7 Gmaj7 F#m7 Bm7 D.S. al Coda



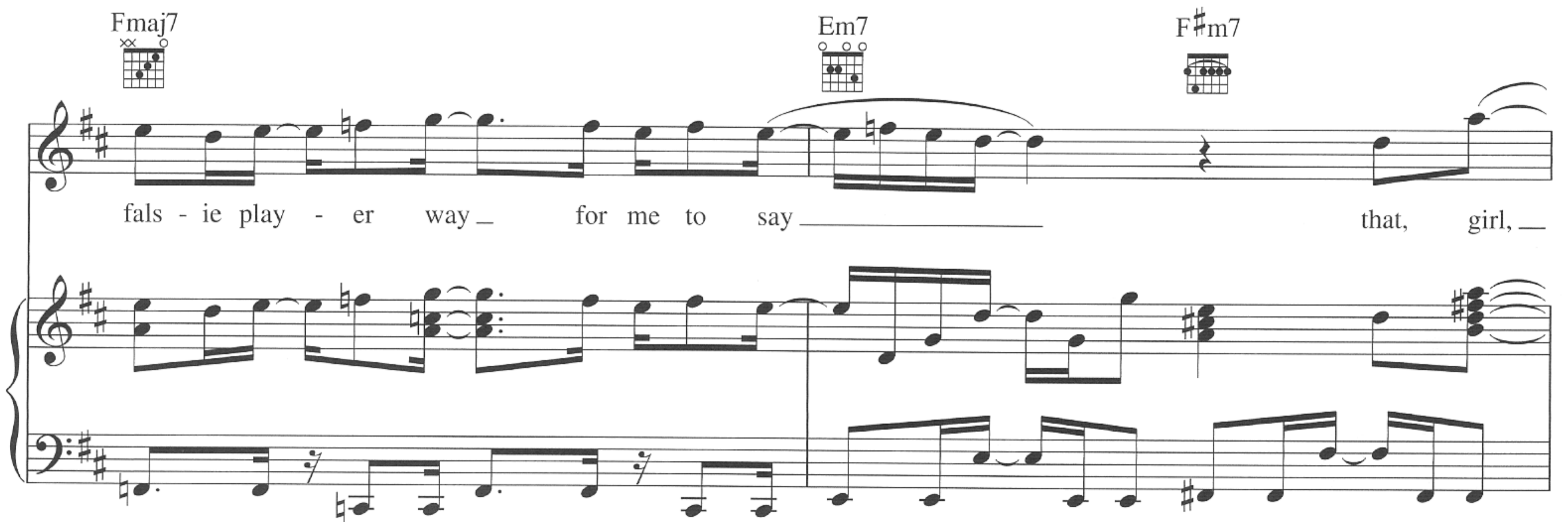
Said I just wan-na try you. Hit my cell if it's cool to slide through.

CODA Gmaj9 F#m7



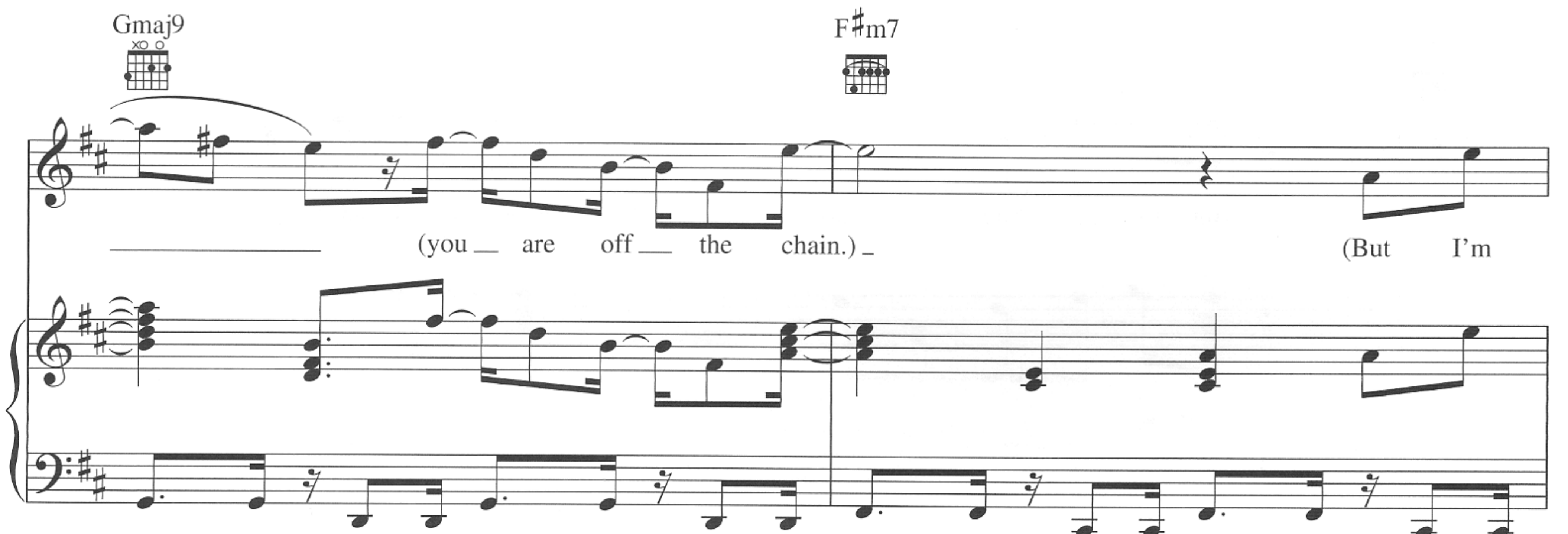
(Short-y, I don't got no game.) Ain't got no

Fmaj7 Em7 F#m7



fals - ie play - er way for me to say that, girl,

Gmaj9 F#m7



(you are off the chain.) (But I'm

Fmaj7 Em7 F#m7 B7

sure,) ba - by, sure you knew - that an - y - way.

Em7 Gmaj7 F#m7 Em7 A/G

But I don't got-ta tell you that. You know you look good.

F#m7 Em7 Gmaj7 F#m7

(Girl, you know you - fine.) — So I don't got - ta tell you that, no,

	Repeat and Fade	Optional Ending
Em7 Gmaj7	F#m7 B	F#m7 B

'cause I know you hear it all the time. all the time.

GET DOWN LIKE THAT

Words and Music by SHAFER SMITH,
ERVIN POPE and BUNNY SIGLER

Relaxed groove

Fm Cm/Eb

Fm

Abmaj7/Eb Ab Ab/Eb

Dbmaj7 Bbm7 Dbmaj7 Bbm7

Fm Abmaj7/Eb Ab Ab/Eb

Dbmaj7 Bbm7 Dbmaj7 Bbm7

When I'm

Ab Abmaj7

sin - gle, it don't real - ly mat - ter who it is or how man - y I de -
stand, ba - by girl, I'm a to - tal - ly new man. I don't live to crush as

Ab6

side to kick it with. Long as she can un - der - stand how I do it, I'm a
man - y as I can no more. Found the girl that changed my whole game plan. She the

Ab

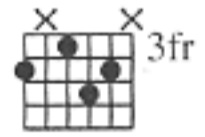
man with a ver - y health - y ap - pe - tite for chicks. But when I set - tle down, find a
one. (She the one.) On - ly one that I'm want - in'. And I know, girl, I know that you

Abmaj7

wom - an to live for,
real - ly want it bad.

still may be a cou - ple cut - ies at my door,
I'd be ly - in' if I said I was - n't tempt - ed.

Ab6



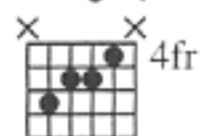
think - in' we can get down like we did be - fore and get mad when I tell 'em it can't
All the things we used to do, I kind - a miss it, but it ain't noth - in' you can

Fm



be like that no more.
give as good as this is. } Girl, _____ you know I got a

Abmaj7/Eb



Ab



Ab/Eb



Dbmaj7



Bbm7



girl, _____ and I just _____ don't get down like that. _____

D^bmaj7 *B^bm7*

I don't get down like that. Ba - by, you

Fm *Abmaj7/E^b*

fine. Ba - by, you's a dime, but

Ab *Ab/E^b* *D^bmaj7* *B^bm7* *D^bmaj7* *B^bm7*

I just don't get down like that. I don't get down like that.

1 2 *Ab*

Un - der - Ba - by. Ba - by,

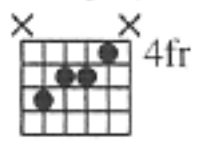




all I can say is, "I'm sor - ry." Since I found_ me my la - dy, to

think a-bout cheat-in' would be cra - zy. I don't get down. _ Ba - by,


all I can say is, "I'm sor - ry." Since I found_ me my la - dy, to




think a-bout cheat-in' would be cra - zy, — and I don't get _ down. Girl,

Fm


Abmaj7/Eb  4fr  4fr   

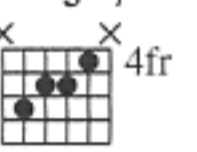
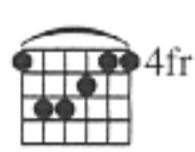
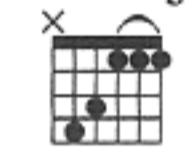
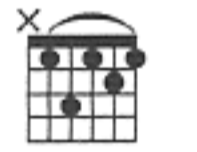
you know I got a girl, and I just — don't get down like that. .




  



I don't get down like that. — You fine.




Abmaj7/Eb  4fr  4fr   

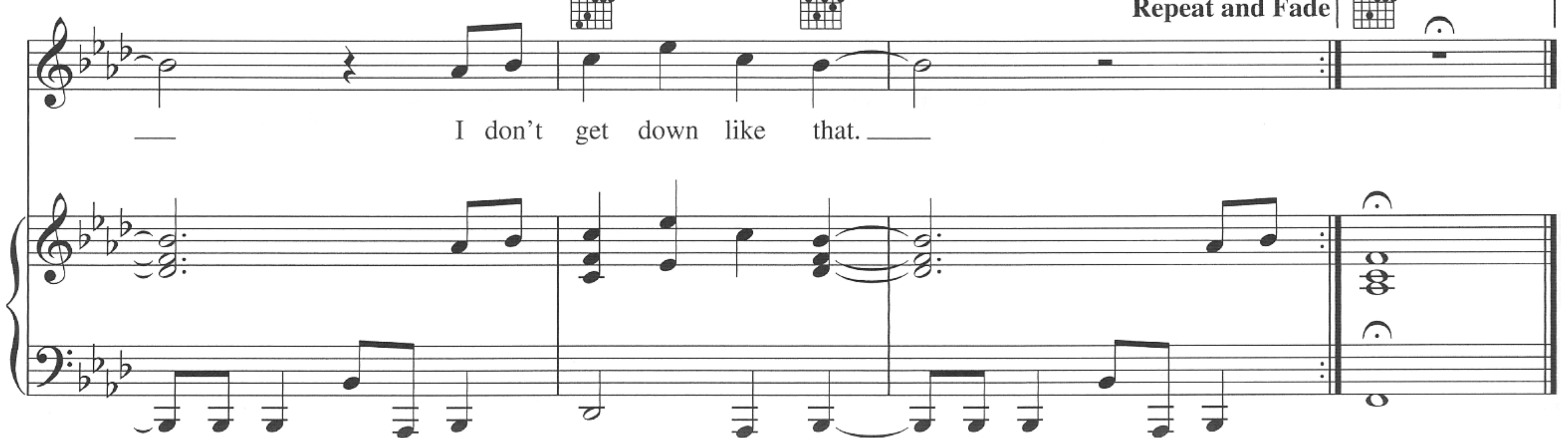
Ba - by, you's a dime, but I just — don't get down like that. .



I don't get down like that. —

Optional Ending
 Fm 
 Repeat and Fade



SEXY LOVE

Words and Music by SHAFFER SMITH,
MIKKEL ERIKSEN and TOR ERIK HERMANSEN

Moderate Pop Ballad

N.C. Ab Bb Gm7 Ab

My sex - y love. (Spoken:) So sexy.

mp

Cm Bb Ab Bb

She makes the hairs on the
I'm so addicted to

Gm7 Ab Bb

back of my neck stand up with just one touch,
her, she's the sweetest drug. Just enough

E \flat /G Ab B \flat

and I e - rupt like a vol - ca - no and
is still too much. Say that I'm symp - in', I'm

Gm7 Ab

cov - er her with my love. Ba - by girl, you make me say,
sprung, all of the a - bove. I can't help she makes me say,

Cm B \flat Ab B \flat

"Ooh." } And I just can't think of
"Ooh." }

Gm7 Ab Ab B \flat

an - y - thing else I'd rath - er do than to hear you sing,

Gm7 Ab Bb

sing my name the way — you do. ——— When we do our — thing, ——— when we

This system contains the first three measures of the piece. The vocal line features a melodic line with a slur over the first two measures and a fermata over the third. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line with chords and eighth notes.

Gm7 Ab(add9) Ab

do the things we do. ——— Ba - by girl, you make me say,

This system contains the next three measures. The vocal line has a slur over the first two measures and a fermata over the third. The piano accompaniment continues with a similar rhythmic pattern, featuring a walking bass line and a treble line with chords.

Cm Bb Ab Bb

“Ooh.” ——— Sex - y ——— love, ——— girl, the

This system contains the next three measures. The vocal line starts with a fermata over the first measure, followed by a slur over the next two. The piano accompaniment features a more active treble line with chords and eighth notes, while the bass line remains steady.

Gm7 Ab Bb

things you — do. ——— (Oh ba - by, ba - by.) Keep me — sprung, — keep me

This system contains the final three measures. The vocal line has a slur over the first two measures and a fermata over the third. The piano accompaniment concludes with a steady bass line and a treble line with chords.

Gm7 Ab(add9) Ab Bb

run - nin' back_ to you. (Ooh ba - by, I...) Ooh, I love mak - in'

Eb/G Ab(add9)

love to you. Ba - by girl, you know you're my

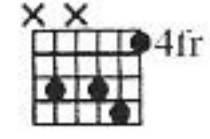
1 2 Ab Cm Bb Ab Cm Bb

sex - y love. sex - y love. Whoa,

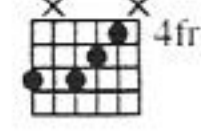
Fm7(add4) Gm7(add4)

ba - by, what we do it makes the sun come up, and keep

Ebm7(add4)



Bb9sus

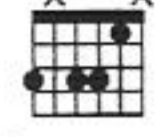


— on lov - in' till — it goes back down. — And I don't —

Fm7(add4)

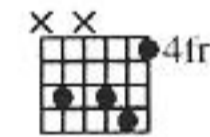


Gm7(add4)

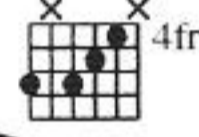


— know what I'd do — if I — were to lose — your — touch. That's why

Ebm7(add4)



Bb9sus



Bdim7



— I'm al - ways keep - in' you a - round, — my sex - y love. —

Ab



Bb



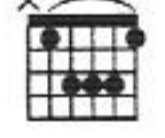
Gm7



Ab



Bb



Sex - y — love, — girl, the things you — do. — Keep me — sprung, — keep me

Gm7 Ab(add9) Ab Bb

run - nin' back _ to you. _ Ooh, I _ love _ mak - in'

Gm7 Ab(add9)

love to _ you. _ Said ba - by girl, you know you're my

Ab Cm Bb Ab Bb

sex - y _ love. _ She makes _ the hairs on _ the

Gm7 Ab Bb Eb/G Ab

back of _ my neck stand _ up with just one _ touch.

LET GO

Words and Music by SHAFFER SMITH,
THOR ERIK HERMANSEN and MIKKEL ERICKSEN

Quickly, in 2

Fm7 Cm7

mf

Gm7 Abmaj9

Fm7 Cm7

Gm7 Fm7 Gm7

Fm7 Cm7

Gm7 Abmaj9

Fm7 Cm7 Gm7

I know we're past tense. It's been a min - ute since we were a cou - ple and
 I'm hold - in' on to hope. I know it's fool - ish, though, think-in' that some-day she might

Fm7 Gm7 Fm7 Cm7

walk - in' and hold - in' hands. Kiss - es and "I love you's," do - in' what lov - ers do,
 come _ back. _____ Wish on it all the time, know-in' it nev - er may

Gm7 Abmaj9 Fm7

ba - by, but ba - by, that was then. 'Cause now we don't
 hap - pen, but see, I'm not a fool. 'Cause no, we don't

Cm7 Gm7 Fm7 Gm7

talk no more. You got a new man, and
talk no more. You got a new man, but

Fm7 Cm7 Gm7 Abmaj9

it should-n't both - er me, but girl, it's driv - in' me cra - zy.
I'm gon - na keep the faith. I've got the pa - tience that some - lack.

Dbmaj7 Cm7 Bbm7 Ab Fm7

And ev - 'ry - bod - y says, ("Boy, why don't you just leave it a -
But ev - 'ry - bod - y says, ("Boy, why don't you just leave it a -

Dbmaj9 Eb Fm7

lone?") But I don't think I can. } I sit up all
lone?") But I don't think I can. }

Cm7  3fr   

night think - in' 'bout you, and — I know it ain't right, ba - by, but I don't, —



Fm7   3fr   3fr

I don't think that I, don't think I can let go. I don't



  3fr

think I can let — you — go. — I sit up all night think - in' 'bout you, and —



     3fr

— I know it ain't right, ba - by, but I don't, — I don't think that I, (that I) can



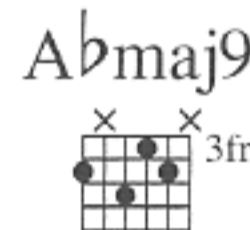


To Coda

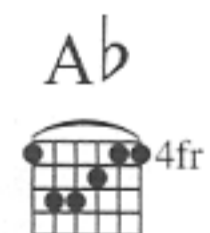
let _____ go. I don't don't_



think think that I can I can let you go. Oh, no. go.



I don't think, that I can let go. let go.)



And ev - 'ry - bod - y says... Hey!

D♭maj9 **E♭** **D.S. al Coda**

No, I don't think that I can.

CODA

And I don't

Fm7 **Cm7** **Gm7** **Fm7** **Gm7**

(I think that I don't think I can let you, said, don't think that I can let you, go.)

Fm7 **Cm7** **Gm7** **A♭maj9**

I I don't think, I don't think I can let go. (let go.)

Repeat and Fade **Optional Ending**

A♭maj9 **E♭/G** **Cm**

And I don't

TIME (She'll Be Gone)

Words and Music by SHAFFER SMITH,
THOR ERIK HERMANSEN and MIKKEL ERICKSEN

Steady and flowing, not too slow

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part features a steady, flowing melody in the right hand and a bass line in the left hand. The tempo is marked 'Steady and flowing, not too slow' and the dynamics are 'mp'. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "How _ come you _ don't make _ time for _ me an - y - more?" "That's _ the last _ thing she said to you. _ And now, _" "when _ you call, _ she _ don't an - swer an - y - more, _ or the line _".

Chord diagrams for guitar are provided above the vocal line for Eb and Gm. The Eb diagram shows a 3-finger barre on the 3rd fret. The Gm diagram shows a 3-finger barre on the 3rd fret. The Bb diagram shows a 4-finger barre on the 4th fret.

B \flat Ab

is bus - y and you can't get through. In the time

cresc.

Cm Eb B \flat Ab

it would take you to learn from your mis-takes, in the time

mf

Cm Eb B \flat Ab

it would take to dial the phone, in the time

Cm Eb B \flat Ab

it would take you to re - al - ize her great - ness, she'll be gone.

Gm

To Coda

She's _ moved on _ to some-one who takes _ the time _

E♭

Gm

Her _ love was - n't a _ pri - or - i - ty _ to you _

E♭

Gm

You _ had oth - ³er things on your mind. _ And now _

B♭

A♭

that it's much _ too lit - tle and _ so far _ too late, _ the

B \flat **A \flat** **D.S. al Coda**

bus - y sig - nal's all that's left be - hind. You're all a - lone. In the time

CODA **E \flat** **Gm**

No one knows what they have un - til they don't, and by then

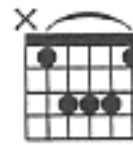
E \flat **Gm**

No one knows what they have un - til they don't, and by then

B \flat **A \flat**

No one knows what they have un - til they don't, and by then

Bb

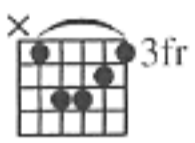


Ab



it does - n't mat - ter an - y - more. You're all a - lone. In the time

Cm



Eb



Bb



Ab



it would take you to learn from your mis-takes, in the time

Cm



Eb



Bb

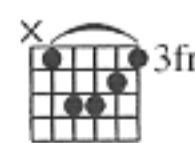


Ab



it would take to dial the phone, in the time

Cm



Eb



Bb

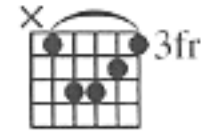


Ab

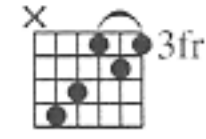


it would take you to re - al - ize her great - ness, she'll

Cm



Eb



Bb

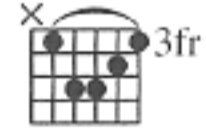


Ab

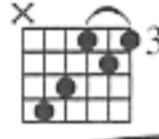


be gone. _____ She'll _ be gone. _____ In the time _

Cm



Eb



Bb



Ab



_____ it would take _____ you to re - al - ize _ her great - ness, she'll _

Gm



be gone. _ She's _ moved on. _____ Hang up _ the

Cm



phone.