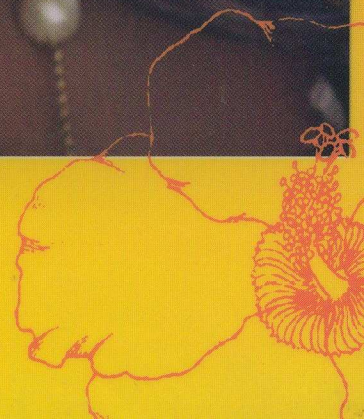
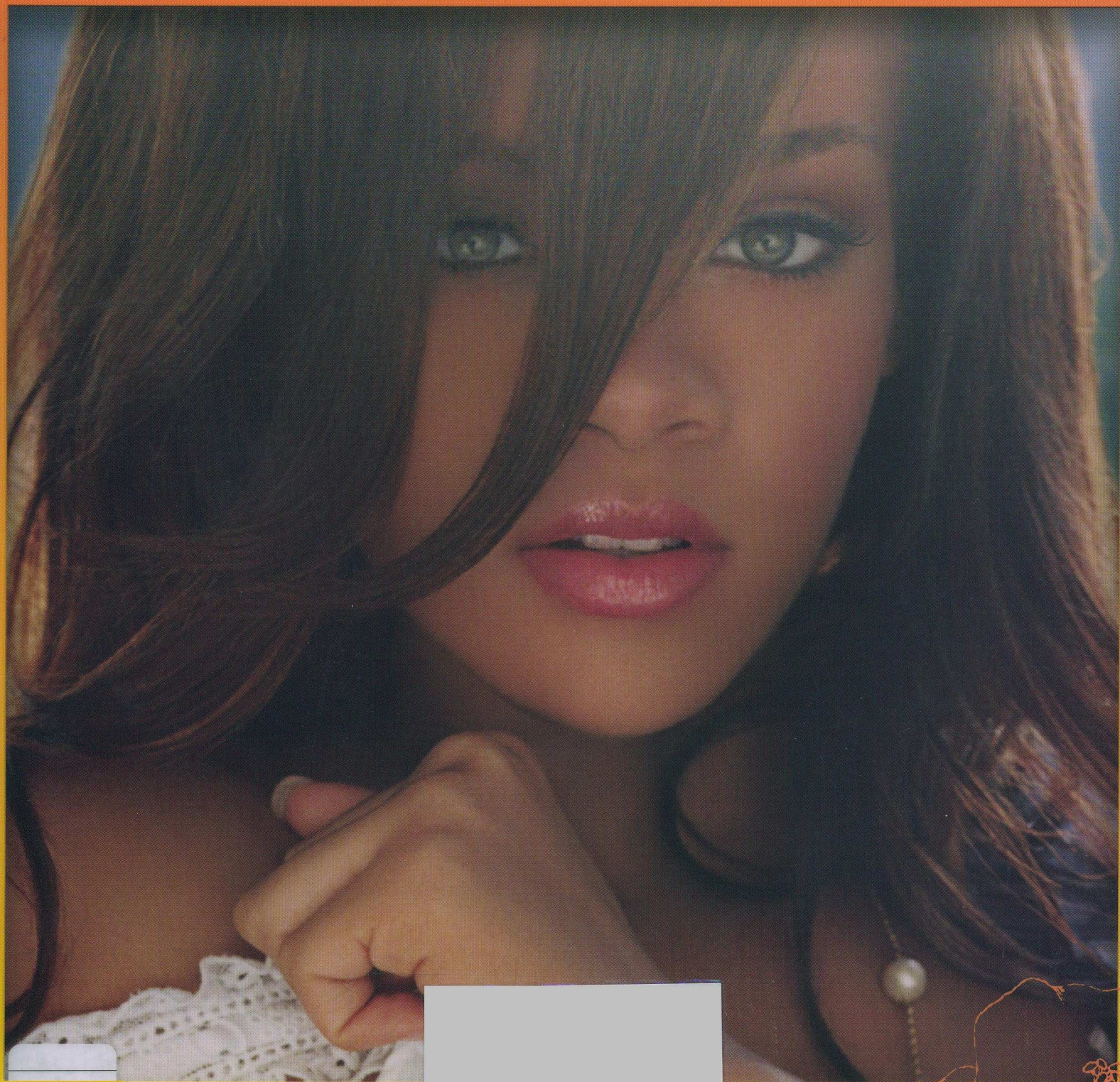


PIANO VOCAL GUITAR

ANNINA A GIRL LIKE ME



PIANO VOCAL GUITAR

RIHANNA A GIRL LIKE ME

CONTENTS

- 2 SOS
- 11 KISSES DON'T LIE
- 16 UNFAITHFUL
- 23 WE RIDE
- 31 DEM HATERS
- 37 FINAL GOODBYE
- 42 BREAK IT OFF
- 51 CRAZY LITTLE THING CALLED LOVE
- 58 SELFISH GIRL
- 66 P.S. (I'M STILL NOT OVER YOU)
- 74 A GIRL LIKE ME
- 80 A MILLION MILES AWAY
- 86 IF IT'S LOVIN' THAT YOU WANT - PART 2

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S.O.S.



Words and Music by ED COBB,
EVAN BOGART and JONATHAN ROTEM

Moderately fast (♩ = $\frac{3}{4}$)

F#m

La. la, la, la, la, la, la, la, la, la, la, oh, oh, oh.

mf

Detailed description: This system shows the first three measures of the song. The vocal line starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is 'Moderately fast' with a quarter note equal to 3/4 of a minute. The lyrics are 'La. la, la, la, la, la, la, la, la, la, la, oh, oh, oh.' The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady bass line. A guitar chord diagram for F#m is shown above the first measure. The dynamic marking 'mf' is placed below the piano part.

La. la, la, la, la, la, la, la, la, la, la, oh, oh, oh.

Detailed description: This system shows the next three measures of the song. The vocal line continues with the same melody and lyrics: 'La. la, la, la, la, la, la, la, la, la, la, oh, oh, oh.' The piano accompaniment continues with the same harmonic structure as the first system.

I'm ob - ses - sive when just one thought of you comes up. — And I'm ag - gres - sive; —

Detailed description: This system shows the final three measures of the song. The vocal line has a treble clef and lyrics: 'I'm ob - ses - sive when just one thought of you comes up. — And I'm ag - gres - sive; —'. The piano accompaniment continues with the same harmonic structure as the previous systems.

just one thought, I'm close e-nough. You got me stress-in', in - ces-sant - ly press-in' the is -

- sue, 'cause ev - 'ry mo-ment gone you know I miss you. I'm the ques-tion and

you're of course the an - swer. Just hold me clos-er, boy, 'cause I'm your ti - ny danc - er.

— You make me shak - en up, nev - er mis - tak - en but I can't con - trol my - self.

Got me call-in' out for help. S - O - S, please some-one help me. It's not health - y

for me to feel this. Y - O - U are mak - in' this hard. I can't take it, see, it

§

don't feel right. S - O - S, please some-one help me. It's not health - y

for me to feel this. Y - O - U are mak - in' this hard. You got me toss-in' and turn -

- in', can't sleep at night. This time, please some - one come and res - cue me

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with triplets in the left hand.

'cause you on my mind, it's got me los - in' it. I'm lost, you got me

The second system continues the melody. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment maintains the eighth-note accompaniment and bass line.

look - in' for the rest of me and love is test - in' me, but, still I'm los - in' it.

The third system continues the melody. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment maintains the eighth-note accompaniment and bass line.

This time, please some - one come and res - cue me 'cause you on my mind,

The fourth system concludes the melody. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment maintains the eighth-note accompaniment and bass line.

— it's got me los - in' it. I'm lost, you got me look - in' for the rest of me, —

To Coda \oplus

— got the best of me, — so now I'm los - in' it. Just — your pres - ence and I

sec - ond-guess my san - i - ty. Yes, it's a les - son. It's un - fair you stole my van - i - ty.

My tum-my's up in knots so when I see you get so hot my com-mon sense is out the door.

Can't seem to find the lock. _____ Take on me, (uh- huh,)you know in - side you feel it right.

Take me home. I could just die up in your arms to - night. _____ I'm out with you, you got me

head _ o - ver heels. _ Boy, you keep me hang - in' on the way you make me feel. _

D.S. al Coda

S - O - S, please some - one help me.

CODA

_____ so now I'm los - in' it. Boy, _

you know you got me feel - in' o - pen. — And, boy, — your love's e - nough with

words un - spo - ken. — I said, boy, — I'm tell - ing you you got me o - pen. — I don't know

what to do, it's true. I'm go - in' cra - zy o - ver you. I'm beg - gin', S - O - S, please some - one help me.

It's not health - y for me to feel this. Y - O - U are mak - in' this hard.

You got me toss - in' and turn - in', can't sleep at night. This time, please

some-one come and res - cue me, 'cause you on my mind, it's got me los - in' it.

I'm lost, you got me look - in' for the rest of me, and love is test - in' me,

but, still I'm los - in' it. This time, please some-one come and res - cue me,

'cause you on my mind, — it's got me los - in' it. I'm lost, you got me

look - in' for the rest of me, — got the best of me, — so now I'm los - in' it.

La, la, la, la, la, la, la, la, la, la, oh, — oh, oh.

La, la, la, la, la, la, la, la, la, la, oh, — oh, oh.

KISSES DON'T LIE



Words and Music by ROBYN FENTY,
EVAN ROGERS and CARL STURKEN

Moderate Reggae

Cm



Gm



Kiss-es don't, no they don't, nev-er don't _ lie. _ You can run if you want, but, you can't _ hide. _

mf

Fm



Cm



Gm



Tell-in' you it's the truth. Don't you ask _ why. _ Kiss-es don't, no they don't, kiss-es don't _ lie. _

Cm



Gm



E - mo - tions come _ and go. _ Who knows how the wind _ will blow? _
You whis - per in _ my ear, _ but are your words _ sin - cere, _

Fm



Cm



Bb6



There's so lit - tle in this world to trust in.
'cause pret - ty words can cut just like a knife.

Cm



Gm



Se - duce them - selves with lies, some don't re - al - ize.
You see, I'm no - bod - y's fool. I play by my own rules.

Fm



Cm



Bb6



They call it love, but it's real - ly on - ly lust - in', yeah.)
so please think twice be - fore you step in - to my life.

Fm



Cm



So you see, you and me, we get - ting close to the dan - ger zone.



Show me how. Tell me now, _____ should I stay or should I go? _____ 'Cause I'm



caught be-tween yes _____ and no. _____ 'Cause when you kiss me _____ I feel ev-'ry-thing that I've been _____



_____ miss-in'. _____ I try to slow down but my heart won't _____ lis-ten _____ and it's tear-in' me







all up in-side. _____ And when you touch me _____ I feel a rush, but I'm a-fraid that it might _____

Gm  3fr  Fm


— crush me. — Should I put my trust in some-thing I don't — trust in? — I try to run but there's



To Coda 

Cm  3fr  Bb6 Cm  3fr




no place to hide _____ 'cause, ba - by, kiss - es don't — lie. _____ Ba - by, kiss - es don't
(Kiss - es don't, no they don't, nev - er don't — lie. _____




Gm  3fr  Fm

lie. _____
You can run if you want, but you can't — hide. — Tell-in' you it's the truth. Don't you ask — why. —



Cm  3fr  Bb6 Cm7  3fr

Kiss-es don't, no they don't, kiss-es don't — lie.) — Kiss-es don't, no they don't, nev-er don't — lie. —



Cm6



Fm/C



You can run if you want, but you can't hide. Tell-in' you it's the truth. Don't you ask why.

Cm



D.S. al Coda

Kiss - es don't, no they don't, kiss - es don't lie.

CODA



Cm



Gm



lie. (Ba - by, kiss - es don't lie.)
Kiss - es don't, no they don't, nev - er don't lie. You can run if you want, but you can't hide.

Fm



Cm



Tell-in' you it's the truth. Don't you ask why. Kiss-es don't, no they don't, kiss-es don't lie.

UNFAITHFUL



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

Slowly, with feeling

mp

Cm9 Fm6/C Cm9 Fm6/C

Ab Ab6 Abmaj7 G5 Gsus G

Cm9 Fm6/C Cm9 Fm6/C

Ab Ab6 Abmaj7 G5 Gsus G

Sto - ry of my life. Search - ing for the right, but it keeps a - void - ing me. —

Sor - row in my soul 'cause it seems that wrong real - ly loves my com - pa - ny. —

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and accompaniment in the left hand. The key signature has two flats (Bb and Eb). The score is divided into four systems. The first system contains two measures of music with guitar chord diagrams for Cm9 and Fm6/C. The second system contains two measures with guitar chord diagrams for Ab, Ab6, Abmaj7, G5, Gsus, and G. The third system contains two measures with guitar chord diagrams for Cm9 and Fm6/C, and includes the lyrics 'Sto - ry of my life. Search - ing for the right, but it keeps a - void - ing me. —'. The fourth system contains two measures with guitar chord diagrams for Ab, Ab6, Abmaj7, G5, Gsus, and G, and includes the lyrics 'Sor - row in my soul 'cause it seems that wrong real - ly loves my com - pa - ny. —'. The dynamic marking 'mp' is placed at the beginning of the first system.

Cm9 Fm6/C Cm9 Fm6/C

He's more than a man and this is more than love. The rea-son that the sky — is blue. — The

A \flat A \flat 6 A \flat maj7 G5 Gsus G

clouds are roll-in' in be-cause I'm gone a-gain and to him I just can't — be true. — And I know that

A \flat B \flat Cm B \flat /D E \flat

he knows — I'm un-faith - ful — and it kills him — in - side to know that I am

A \flat B \flat A \flat (add9)

hap - py — with some oth - er guy. — I can see him dy - in'.

Cm9 Ab Fm6 Bb

I don't wan-na do this an - y-more. I don't wan-na be the rea - son why _

Cm9 Ab Bb Fm

— ev -'ry time I walk out the door I see him die a lit - tle more _ in - side. _

Cm9 Ab Fm6 Bb

— I don't wan-na hurt him an - y-more. I don't wan-na take a - way _ his life. _

Ab(add9) Bb

To Coda ⊕

— I don't wan - na be a mur - der - er. _

Cm9 Fm6/C Cm9 Fm6/C

I

Cm9 Fm6/C Cm9 Fm6/C

feel it in the air as I'm do - in' my hair pre - par - in' for an - oth - er day. _____ A

A \flat A \flat 6 A \flat maj7 G5 Gsus G

kiss up - on my cheek, he's here re - luc - tant - ly as if I'm gon - na be out late. _____ I

Cm9 Fm6/C Cm9 Fm6/C


say I won't be long, just hang - in' with the girls. A lie I did - n't have to tell _____ be - cause _







we both know — where I'm a-bout to go and we know it ver - y well. — 'Cause I know that


CODA






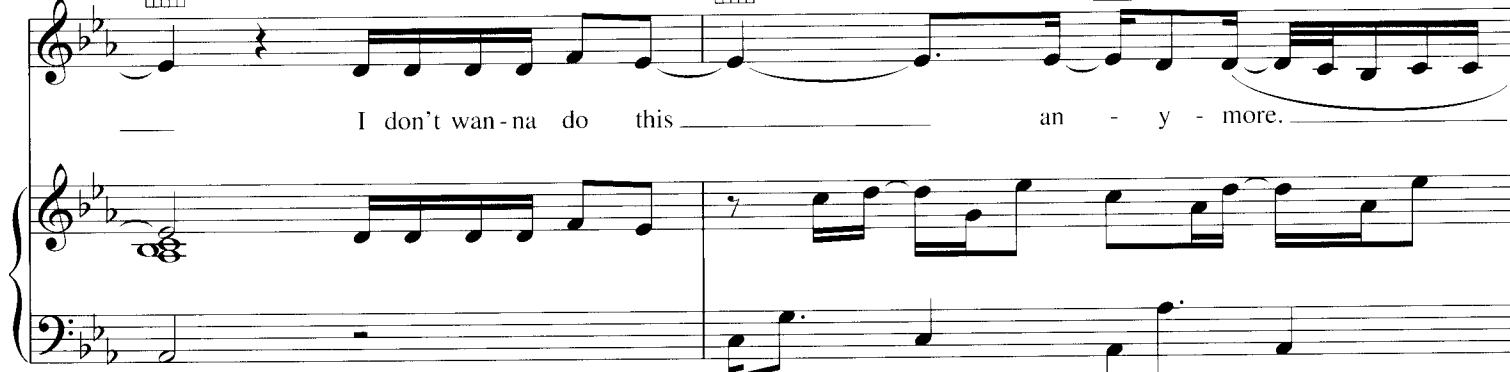
a mur - der - er. — Our — love is — trust.





I might as well take a gun — and put — it to — his head. Get it o - ver with. —





I don't wan-na do this — an - y - more. —



Whoa, _____ an _____



y - more. _____ I don't wan-na do this an - y - more. _____



I don't wan-na be the rea - son why. _____ And ev -'ry time I walk out the door _____



I see him die a lit - tle more _____ in - side. _____ And I don't wan-na hurt _____ him an - y - more. _____

Fm6



Bb



Ab(add9)



I don't wan-na take a - way - his life. I don't wan - na be

Bb



Cm9



Fm6/C



a mur-der - er.

Cm9



Fm6/C



Ab



Ab6



A mur - der - er, no, no, no,

Abmaj7



G5



Gsus



G



Cm



yeah.

WE RIDE



Words and Music by MAKEBA RIDDICK,
TOR ERIK HERMANSEN and MIKKEL ERIKSEN

Moderate groove

Cm9 Fm11

Ride, when we ride, _ we ride. It's'til the day that we die.
'Til we

mp

The first system of the musical score is in 4/4 time with a key signature of two flats (Bb and Eb). It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The vocal line starts with a whole note chord (Cm9) and then enters with a rhythmic pattern of eighth notes.

Cm9 Fm11



die. When we ride, _ we ride. It's'til the day that we die. _

The second system continues the musical score. The piano accompaniment maintains its rhythmic pattern. The vocal line continues with the same rhythmic motif, now including the lyrics 'die. When we ride, _ we ride. It's'til the day that we die. _'.

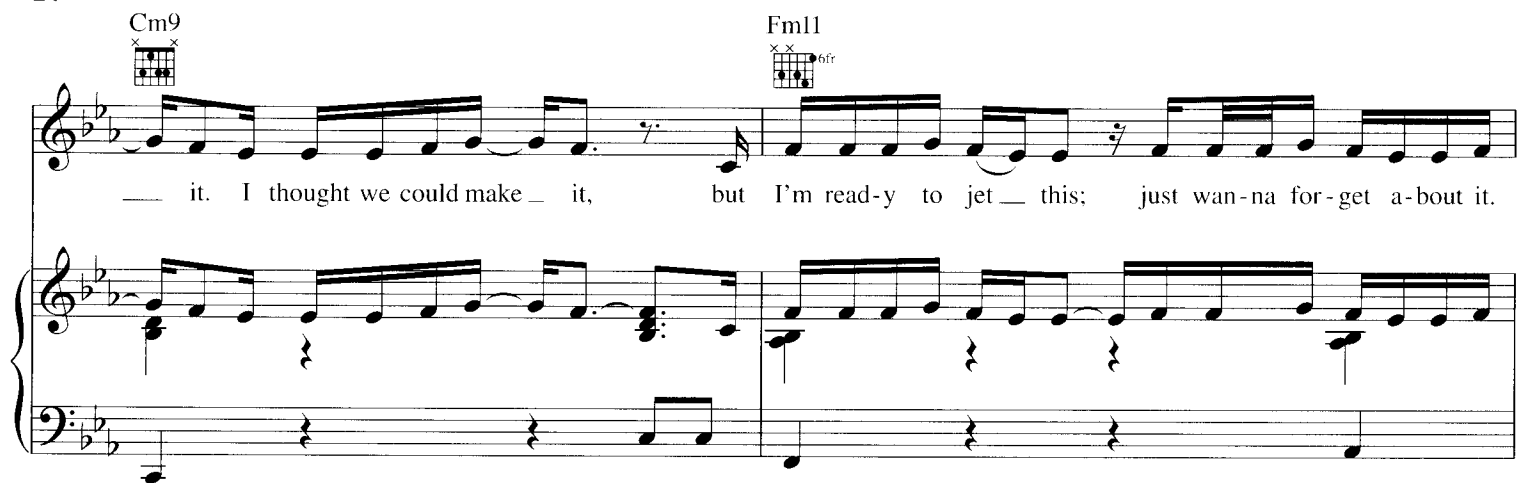
Cm9 Fm11



It's real late, 'bout a quar-ter to one. _ I'm think in' of ev-'ry-thing that we've be - come, _ and I hate _

The third system concludes the musical score. The piano accompaniment continues with its characteristic eighth-note bass line. The vocal line finishes with the lyrics 'It's real late, 'bout a quar-ter to one. _ I'm think in' of ev-'ry-thing that we've be - come, _ and I hate _'.

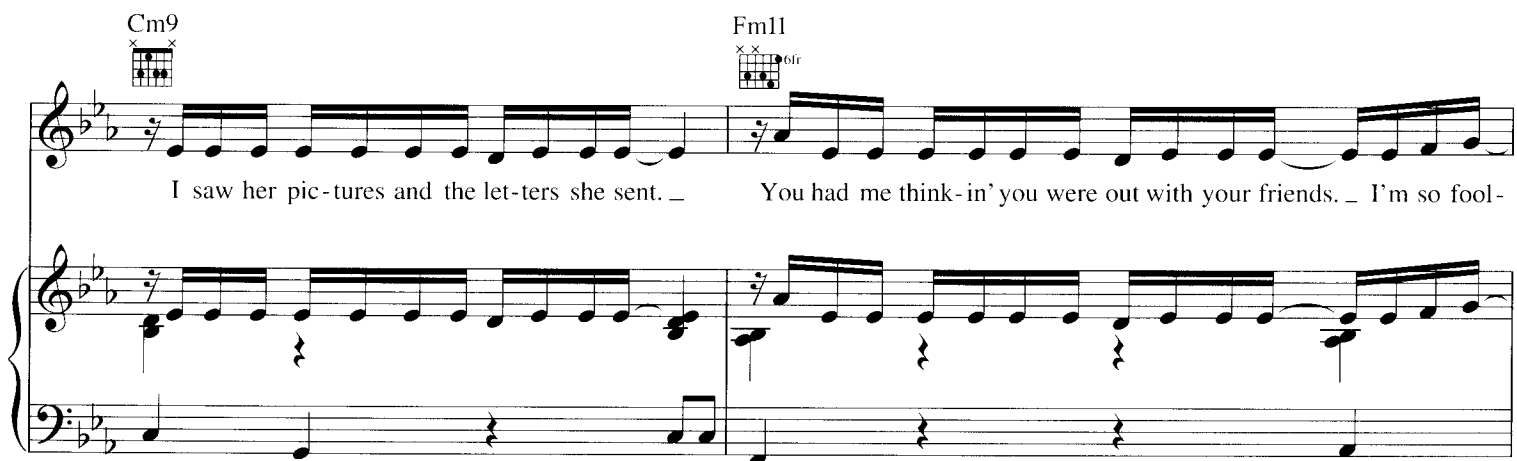
Cm9  Fm11 



— it. I thought we could make — it, but I'm read-y to jet — this; just wan-na for-get a-bout it.



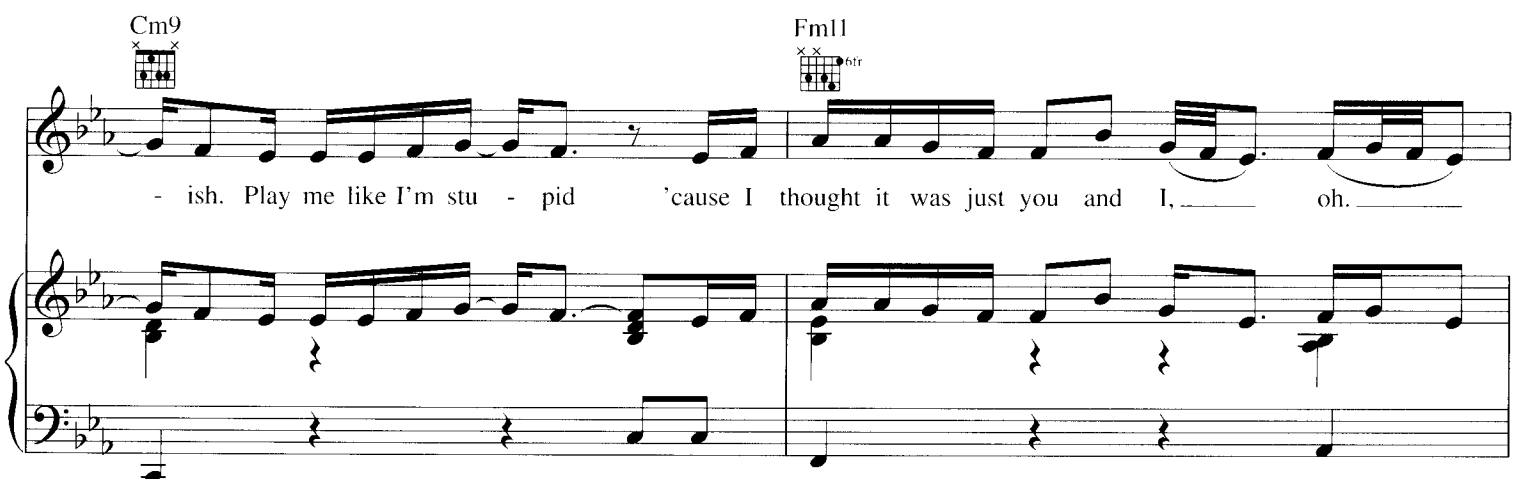
Cm9  Fm11 


I saw her pic-tures and the let-ters she sent. — You had me think-in' you were out with your friends. — I'm so fool-



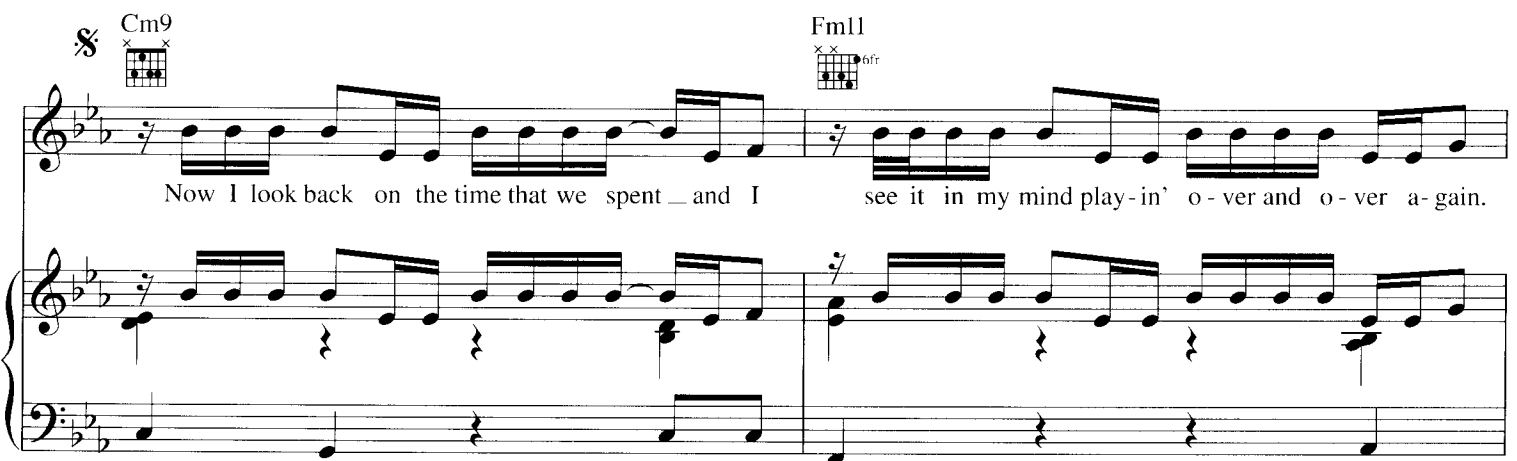
Cm9  Fm11 

- ish. Play me like I'm stu - pid 'cause I thought it was just you and I, — oh. —



Cm9  Fm11 

Now I look back on the time that we spent — and I see it in my mind play-in' o-ver and o-ver a-gain.



Cm9

Fm11



'Cause, boy, right now you got me break-ing down and I just can't fig-ure out why. But, this is what you - We

Cm9

Fm11



ride. said. When we ride, we ride. It's 'til the day that we die. 'Til we

Cm9

Fm11



die. We used to say, when we ride, we ride. It's 'til the day that we die. We

Cm9

Fm11



ride. When we ride, we ride. It's 'til the day that we die. 'Til we

Cm9



Fm11



To Coda

die. — But I re-mem-ber what you used to say. — When we ride, — we ride. It's 'til the day that we die. —

Cm9



Fm11



Vi-sions in my mind of the day that we met. — You showed me things that I'll nev-er for-get. — Took me swim-

Cm9



Fm11



- ming in the o - cean. — You had my head up in the clouds, — made me feel like I'm float - ing, yeah. —

Cm9



Fm11



— You think I'm play-in' when you know it's the truth. — No-bod-y else can do it quite like I do. — All my kiss-

Cm9



Fm11



D.S. al Coda

- es and my lov - in', but, ain't no-bod - y bet - ter than us, yeah, yeah.

CODA



Fm9



Gm7



I guess it's o - ver in - def - i - nite - ly, but, you and I know it's not that eas - y to let

Gbmaj7



Fm7



go of ev - 'ry - thing that we planned and start all o - ver a - gain. Hey,

Fm9



just blame your - self 'cause you blew it. I won't for - get how you do it.

Gm7 Gbmaj7

My sweet ba - by, this is where the game ends now. — Some - how, my love, be -

Fm7 Eb/G Ab Bb Cm9

lieve you and me, we can fig - ure it out, — oh. We ride.

Fm11 Cm9

When we ride, — we ride. It's 'til the day that we die.
'Til we die.

Fm11 Cm9

When we ride, — we ride. It's 'til the day that we die. —
Gon-na make you say, boy, I wish that you could hold me when I'm

Fm11



Cm9



lone - ly. When I need some - one to talk to, you would phone me, just like ev - 'ry-thing you told _ me.

Fm11



Cm9



When we ride, _ we ride. It's 'til the day that we die. Boy, you for - got a - bout the prom - is - es you

Fm11



Cm9



made me, and now I let the mem - o - ries just fade a - way, _____ but I re - mem - ber what you used to say.

Fm11



Cm9



When we ride, _ we ride. It's 'til the day that we die.
We ride.

Fm11



Cm9



When we ride, _ we ride. It's 'til the day that we die.
 'Til we die. _____ We used to say, _

Fm11



Cm9



_____ when we ride, _ we ride. It's 'til the day that we die. _____
 We ride.

Fm11



Cm9



When we ride, _ we ride. It's 'til the day that we die.
 'Til we die. _____ But I re-mem-ber what you used to say. _

Fm11



N.C.

_____ When we ride, _ we ride. It's 'til the day that we die. _____
 We ride.

DEM HATERS



Words and Music by EVAN ROGERS, CARL STURKEN,
MIKE CITY, AION CLARKE,
MELANIE HALLIM and VINCENT MORGAN

Moderate Reggae

Em Bm7 Am7

Em Bm7

Ooh, ooh, ooh,

Am7 Em

ooh. I'm not con - cerned with peo - ple who -

Bm7 Am7 Em

prey - on the wealth - of their fel - low - man, oh yeah. 'Cause they -

Bm7

on - ly wan - na know _ you, en - roll _____ you _ on - ly for the things you had. _

Am7

Em

I just think it's so sad. _ Get dem hat - ers out your cir - cle.

Bm7

Am7

Smile in your face but all they wan - na do is bring you down, _ down. _

Em

See, dem try dem best to hurt _ you. They work _

Bm7

Am7

Em

— you, an - y - thing to bring you down, — down. —

Bm7

Am7

Male: They keep e - vil thoughts — in their hearts, what you don't know. You can't let them knock — your hus - tle

Em

af - ter them no know how much — you strug - gle. They turn — green — with en -

Bm7

Am7

— vy when you're on top. — And dem heart is full — with strife. — There by are gon'

Em



try to take your life. *Both:* Get dem hat - ers out your cir - cle.

Bm7



Am7



Smile in your face but all they wan - na do is bring you down, down.

Em



See, dem try dem best to hurt you. They work

Bm7



Am7


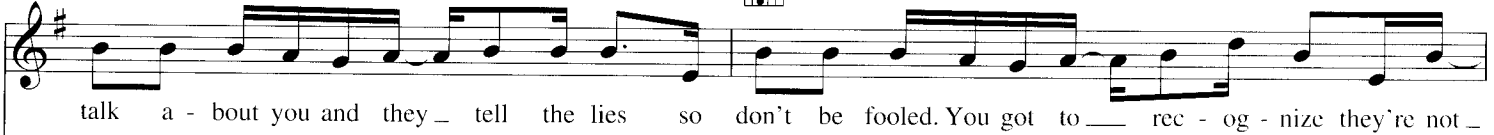


you, an - y - thing to bring you down, down.


1 **Em**   **Em**  




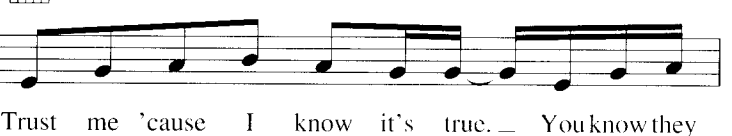
Get dem You know they




Bm7  


talk a - bout you and they _ tell the lies so don't be fooled. You got to _ rec - og - nize they're not _



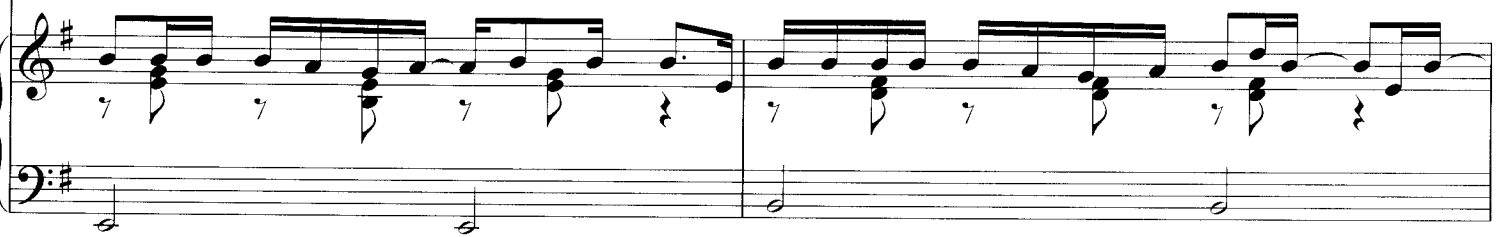
Am7   **Em**  


_ there for you. They don't _ care for you. Trust me 'cause I know it's true. _ You know they





Bm7  

smile in your face and make you _ think they're down, but, then they turn a - gainst you when you're not a - round. _ It's just _

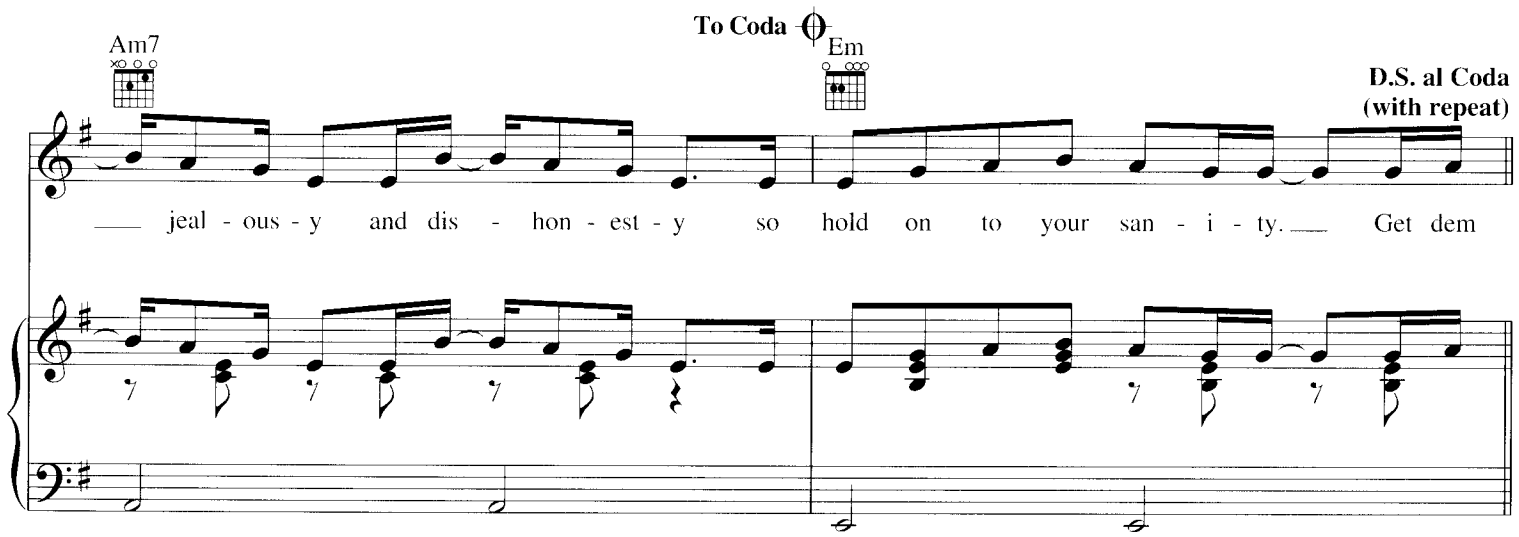


To Coda 

D.S. al Coda
(with repeat)

Am7  Em 

— jeal - ous - y and dis - hon - est - y so hold on to your san - i - ty. — Get dem





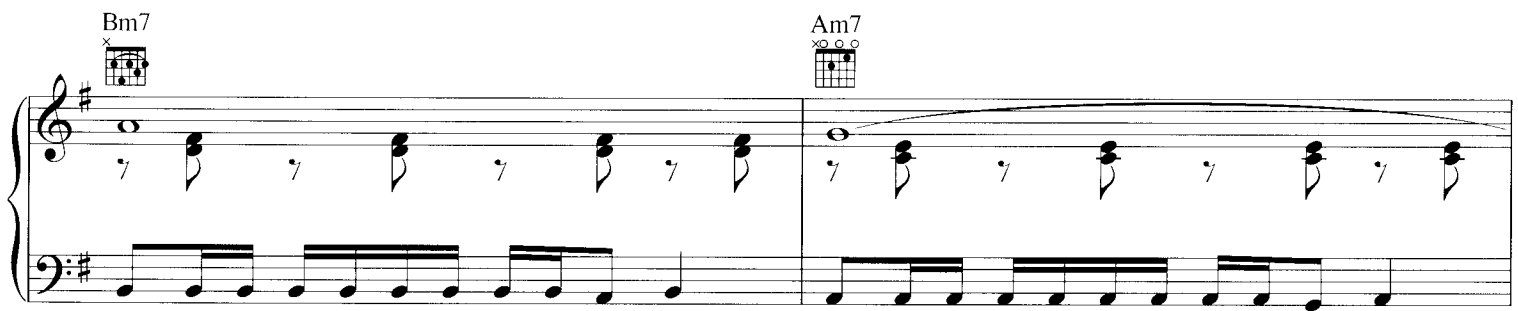
CODA

Em 

hold on to your san - i - ty. —



Bm7  Am7 



Em 

Optional Ending

Repeat and Fade



FINAL GOODBYE



Words and Music by LUKE McMASTER,
CURTIS RICHARDSON and CHARLENE GILLIAM

Moderately, with feeling

Am G Em A Am G

mp

Em A Am G Em A

I nev - er should have wait - ed so long to say

I nev - er should have wait - ed so long to say

Am G Em A Am G

what I've al - ways known since the ver - y first day. Thought that you would stay for -

what I've al - ways known since the ver - y first day. Thought that you would stay for -

Em A Am G Em A

ev - er with me, but the time has come to leave. Be-fore we

ev - er with me, but the time has come to leave. Be-fore we

Am7 G Em7 A Am7 G

turn out the lights _____ and close _____ our eyes, _____ I'll tell you a se - cret _____ I

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Am7, G, Em7, A, Am7, and G. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

Em7 A Am7 G Em7 A

held all my life. _____ It's you that I live _____ for _____ and for _____ you I die. So I

Detailed description: This system contains the next two measures. The guitar part features chords Em7, A, Am7, G, Em7, and A. The piano accompaniment continues with chords and moving lines.

Am7 G Em7 A

lay here with you _____ 'til the fi - nal good - bye. _____

Detailed description: This system contains the next two measures. The guitar part features chords Am7, G, Em7, and A. The piano accompaniment continues with chords and moving lines.

Am G Em A Am G Em A

Hold - ing me close, _____ close to my lips,

Detailed description: This system contains the final two measures. The guitar part features chords Am, G, Em, A, Am, G, Em, and A. The piano accompaniment continues with chords and moving lines.

Am G Em A Am G

lis - ten in - tent - ly _____ as I tell you this. _____ Out - side the world _____

Em A Am G Em A

wag - es its war. I'll rest in peace _____ as long as you know. _____

Am7 G Em7 A

Be - fore we turn out the lights _____ and close _____ our eyes. _____ I'll

Am7 G Em7 A Am7 G

tell you a se - cret _____ I've held all my life. _____ It's you that I live _____ for _____ and

Em7 A Am7 G To Coda Em7 A

for — you I die. So I lay here with you — 'til the fi - nal good - bye.

Dm7 G A

Prom - ise you our love will car - ry on

Dm7 G A

un - til time e - ter - nal, we be - long.

CODA

D.S. al Coda

Be - fore we

Em7 A Am7 G

fi - nal good - bye. As we spread our lips —

BREAK IT OFF



Words and Music by SEAN PAUL HENRIQUES, ROBYN FENTY,
KIRK FORD and CHRISTINA BENNETT

Moderate Dance beat

Chord diagrams: Bm, G, A, Bm, G, A

The first system of piano accompaniment consists of two staves (treble and bass clef) in 4/4 time. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass clef plays a steady eighth-note accompaniment. Chord diagrams for Bm, G, A, and Bm are shown above the staff.

Chord diagrams: Bm, Em, Em/G, Bm

Female: Break it off, boy.

The second system of piano accompaniment continues the melody and accompaniment. It includes a double bar line and repeat signs. Chord diagrams for Bm, Em, Em/G, and Bm are shown above the staff.

Chord diagrams: G, A, Bm, G, A

'cause you got me feel - in' naugh-ty. I wan-na know, boy, if I could be your short-y?

The third system of piano accompaniment continues the melody and accompaniment. It includes a double bar line and repeat signs. Chord diagrams for G, A, Bm, G, and A are shown above the staff.

* Recorded a half step lower.

Bm G A Bm

Set it off, boy, make me hot all o-ver my bod - y. Break it off to - night. _

Em Em/G Bm

Male: Strug - gle and pain what she feel all de while and she

G A Bm

want a good _ man to give her de style. Wild child, so she dere pon me file. It a

G A Bm

long time now, me want _ blow de sile. Blow de sile, _ me car run like de Nile, and de

G A Bm

most en - er - gy me wan gi her to-night. Give her to-night, gon' make she feel right. Make she

Em Em/G Bm

fly like a kite that reach a new height, yah. We give it to de girl dat make dem

G A Bm

reel up and bawl and make dem start call. An - y - time she want it

G A Bm

back she ha fi call Dirt - y Paul. Ad - mit - tin' it on de

G A Bm

spot, I know de real Sean Paul. When de traits so great dat she

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for G, A, and Bm. The bottom two lines are piano accompaniment for the right and left hands.

Em Em/G Bm

feel it top up and tall like de ting say. *Female:* Break it off, boy,

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Em, Em/G, and Bm. The bottom two lines are piano accompaniment. A double bar line is present in the middle of the system.

G A Bm G A

'cause you got me feel - in' naugh - ty. I wan - na know, boy, if I could be your short - y?

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for G, A, Bm, G, and A. The bottom two lines are piano accompaniment. A double bar line is present in the middle of the system.

Bm G A Bm

Set it off, boy, make me hot all o-vermy bod - y. Break it off to - night. _

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Bm, G, A, and Bm. The bottom two lines are piano accompaniment. A double bar line is present in the middle of the system.



Male: No — doubt, girl, you should-a know S.



P. and a scout. Naugh - ty, sweat it out. Make ya bawl out, shout. Make ya hol - la. Then me



give af - fec - tion in your — di - rec - tion. We go all out. Y'all just fol - low me



if you love en - er - gy, if you want ped - i - gree. Cruz like Pe - ne - lo - pe, make a see ya just

Em Em/G Bm

bounce wit de Dirt - y Lee. We keep giv - in' you de Q to de U to de A, yeah, to the

G A Bm

L to de I to de T to de Y. Girl, I got to try take your boot -

G A Bm

- y, make ya reach to the S. K. Y. Wom-an, I got to say, say de

G A Bm

way you move is mak - in' me high. Girl, cuz you know say you're S to the E to the

Em Em/G Bm

X to the Y, pum - ba, pum - ba. *Female:* Break it off, boy,

G A Bm G A

'cause you got me feel - in' naugh - ty. I wan - na know, boy, if I could be your short - y?

Bm G A Bm

Set it off, boy, make me hot all o - ver my bod - y. Break it off to - night.

Em Em/G Bm G A

Boy, the way you push up on me,

Bm G A Bm

I wan' get a rough-est while done how ya like. For sure we're

G A Bm Em Em/G

gon - na break it off to - night. Oh, —

Bm G A Bm

boy, — we real - ly should-n't waste no time. Come let me

G A Bm G A

back up on you dance - hall style. — And I'm hop - in' may - be you don't

Bm

Em

Em/G

mind 'cause I real - ly wan - na break it off to - night.

Bm

G

A

Bm

Break it off, boy, 'cause you got me feel - in' naugh - ty. I wan-na know, boy.

G

A

Bm

G

A

if I could be your short - y? Set it off, boy, make me hot all o-ver my bod - y.

Bm

Em

Em/G


Optional Ending

Bm

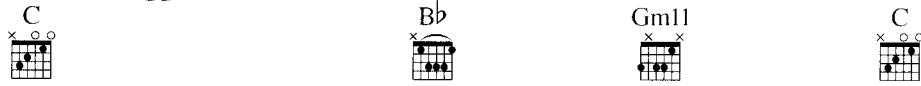
Repeat and Fade

Break it off to - night.

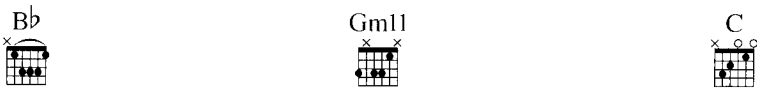
CRAZY LITTLE THING CALLED LOVE

Words and Music by ANDREW BARWISE, BYRON BARWISE,
EVAN ROGERS, ORAINE STEWART, CARL STURKEN,
ANDREW THOMPSON and  ALE VIRGO

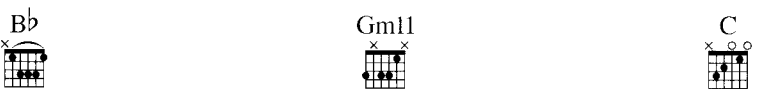
Moderate Reggae



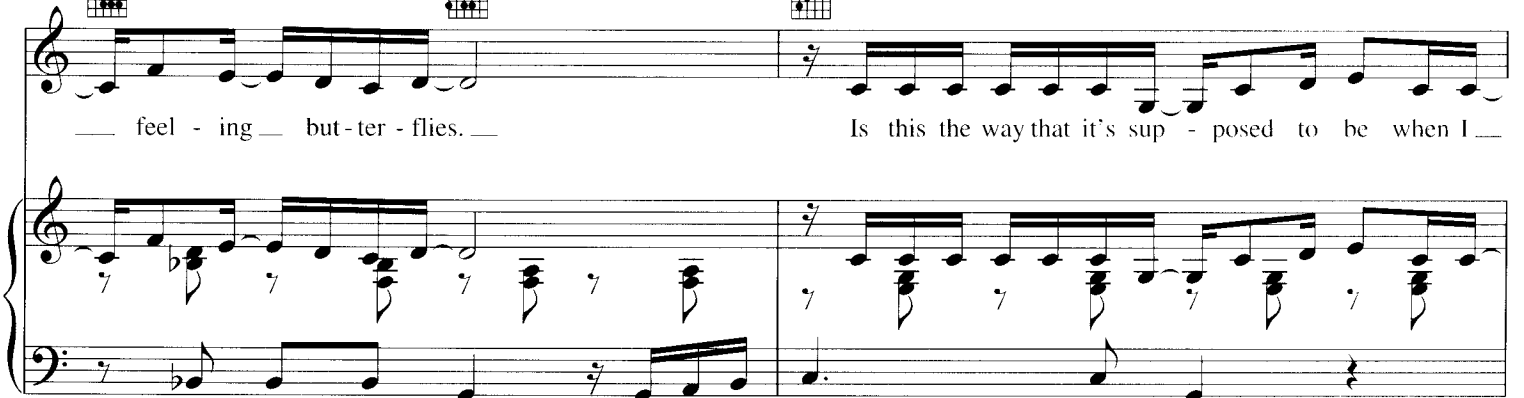
Female: Ooh yeah, — yeah, —



yeah. — When you stand so close to me — I'm —



— feel - ing — but - ter - flies. — Is this the way that it's sup - posed to be when I —



B \flat Gm11 C

— look in - to your eyes? — All you have to do is say my name, just a —

B \flat Gm11 C

— stut - ter, — more like — but - ter. — Since I met you, boy, my whole world's changed. I can't —

B \flat Gm11 C Dm

— hide this — or de - ny — this. Boy, you got me catch-in' — feel - ings, — got me

Em Dm C Dm

think-in' may-be you're the one. — I did - n't un - der - stand the rea - son that my

Em Dm C Dm

heart was beat-in' like a drum. — I did-n't un-der-stand the — mean-ing, — then you

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "heart was beat-in' like a drum. — I did-n't un-der-stand the — mean-ing, — then you". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line. Chord diagrams for Em, Dm, C, and Dm are provided above the staff.

Em Dm C

o-pened up my eyes to a cra-zy lit-tle thing called — love. Cra-zy lit-tle thing called

The second system continues the vocal line and piano accompaniment. The lyrics are: "o-pened up my eyes to a cra-zy lit-tle thing called — love. Cra-zy lit-tle thing called". The piano accompaniment maintains the same rhythmic pattern as the first system. Chord diagrams for Em, Dm, and C are provided above the staff.

Bb Gm11 C

love, — a cra-zy lit-tle thing called — love, whoa. —

To Coda ⊕

The third system continues the vocal line and piano accompaniment. The lyrics are: "love, — a cra-zy lit-tle thing called — love, whoa. —". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bb, Gm11, and C are provided above the staff. The system ends with a "To Coda" symbol.

Bb Gm11 C Bb Gm11

— yeah. — My best friends tell me, "Ri-han-na, what's got in - to you?" —

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "— yeah. — My best friends tell me, 'Ri-han-na, what's got in - to you?' —". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bb, Gm11, C, Bb, and Gm11 are provided above the staff.

C Bb Gm11

I said, "Le - an - dra, I ___ can't ex - plain these feel - ings I'm ___ go - in' through." _____

C Bb Gm11

They tell me, "Girl, it's not like you _____ to fall ___ this way." _____

C Bb Gm11 D.S. al Coda

I try my best to wear ___ a dis - guise, ___ but it's writ - ten on ___ my face. _____

CODA Bb Gm11 C

(♩ = ♮³)

yeah. - *Male:* Yeah, it's not cra - zy, it's a - maz - ing. It's the lov - in' that you're feel - in', put a

Bb C

tin-gle in your bod-y ev-'ry time you want a heal-ing. Hey Ri - han - na, ba-by girl,for you miss-ing the song,yeah. So

Bb C

tell the D J put de Pon De re-play if you wan-na. Come on, my ba-jun ba-by, let me take you to Ja-mai-ca and in-tro-

Bb Gm11 C

duce you to the real type of lov-in' where you are. So, ba- by, you're my num-ber one and num-ber two, — so if it's

Bb Gm11 C Dm

lov - in' that you want, ba - by, you should make me your boo. Boy,you got me catch-in' — feel - ings, — got me

Female:

Em Dm C Dm

think-in' may-be you're the one. — I did-n't un-der-stand the rea-son that my

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note rest, followed by a quarter note melody. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for Em, Dm, C, and Dm are shown above the staff.

Em Dm C Dm

heart was beat-in' like a drum. — I did-n't un-der-stand the — mean-ing, — then you

The second system continues the vocal line and piano accompaniment. The vocal line has a half note rest followed by a quarter note melody. The piano accompaniment maintains the eighth-note pattern. Chord diagrams for Em, Dm, C, and Dm are shown above the staff.

Em Dm C

o-pened up my eyes to a cra-zy lit-tle thing called — love. Cra-zy lit-tle thing called

The third system continues the vocal line and piano accompaniment. The vocal line has a half note rest followed by a quarter note melody. The piano accompaniment maintains the eighth-note pattern. Chord diagrams for Em, Dm, and C are shown above the staff.

Bb Gm11 C Bb Gm11

love, — a cra-zy lit-tle thing called — love, whoa. —

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note rest followed by a quarter note melody. The piano accompaniment maintains the eighth-note pattern. Chord diagrams for Bb, Gm11, C, Bb, and Gm11 are shown above the staff.

C Bb Gm11

Don't un - der - stand the mean - ing, this — means it's cra - zy, ba - by.

C Bb Gm11

I try my best not to show, but you — know it's so — cra - zy, — ba - by.
Cra - zy lit - tle thing called —

C Bb Gm11 C

— love. cra - zy lit - tle thing called love. — A cra - zy lit - tle thing called — love. whoa, —

Bb Gm11 C Bb Gm11

— yeah. —


Opt. Ending Repeat and Fade

SELFISH GIRL




Words and Music by EVAN ROGERS
and CARL STURKEN

Moderate Reggae (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

Em7  Dmaj7 

Huh. _____

mf

Em7 

yeah. _____

Dmaj7  Em 

oh yeah, _____ yeah. _____ Ba-by boy, what you done to me. —

D



I saw you smile and sud - den - ly — I can't get you out my mind. — I

got it bad boy, I can't lie. — I want your time and your full at - ten - tion.



I wan-na talk to you, and not to men - tion the good love that you give to me. — I

think a - bout it con - stant - ly. — No, I won't a - pol - o - gize — for


Em  F#m 


feel - in' like — I — do. — It's just a sim - ple fact — of — life, — I'm



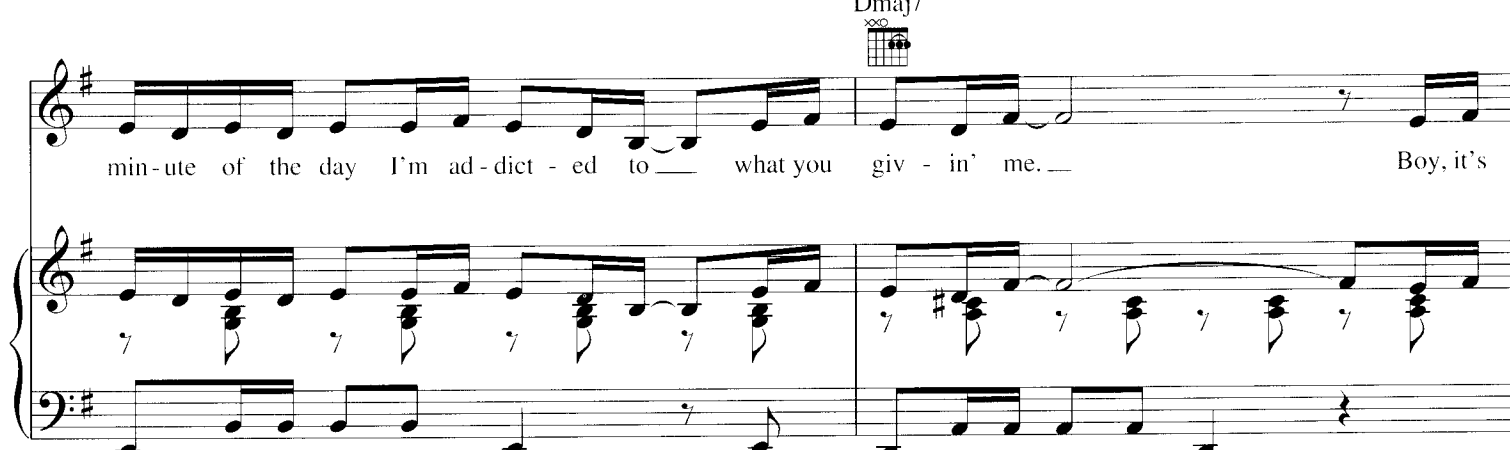
Em  Em7 


cra - zy o - ver you. — I'm a self - ish girl — when it comes to you. — Ev - 'ry




Dmaj7 

min - ute of the day I'm ad - dict - ed to — what you giv - in' me. — Boy, it's



Em7 

kill - in' me. — And, when it comes to love, — I'm not tryin' to share. —



Dmaj7



You might think I'm greed-y, but I just don't care. Need you in my world _ 'cause I'm a

To Coda ⊕

Em



self-ish girl. I un-der-stand that you got your crew, _ but I've got some-thing in mind for you. _

D



Make you lose all track of time, _ guar - an - teed to blow your mind. _

Em



I don't care what an - y - bod - y got to say: _ may-be they nev-er had it quite this way. _

D

Let them talk and crit - i - cize. — They all need to rec - og - nize. —

F#m Em

It might seem — a bit ex - treme — to need you night — and day, — but

F#m Em

what I feel — can't — be con-cealed, there ain't no oth - er way. — I'm a

D.S. al Coda

CODA

Em7

Boy, you got me trip - pin'. — I did - n't know what I was miss - in'. — This is —

Dmaj7

cra - zy, (cra - zy,) so a - maz - ing, (so a - maz - ing, I did - n't

Em7

mean to be de - mand - in' but, I hope you're un - der - stand - in'. I'm not -

Dmaj7

play - in', boy. (I'm not play - in', boy. I'm just say - in', boy, oh.

F#m

Em

It might seem a bit ex - treme to need you night and day, but

F#m



Em



what I feel — can't be con-cealed, there ain't no oth - er way. — I'm a




Em7




self - ish girl — when it comes to you. — Ev -'ry min-ute of the day I'm ad-dict - ed to — what you



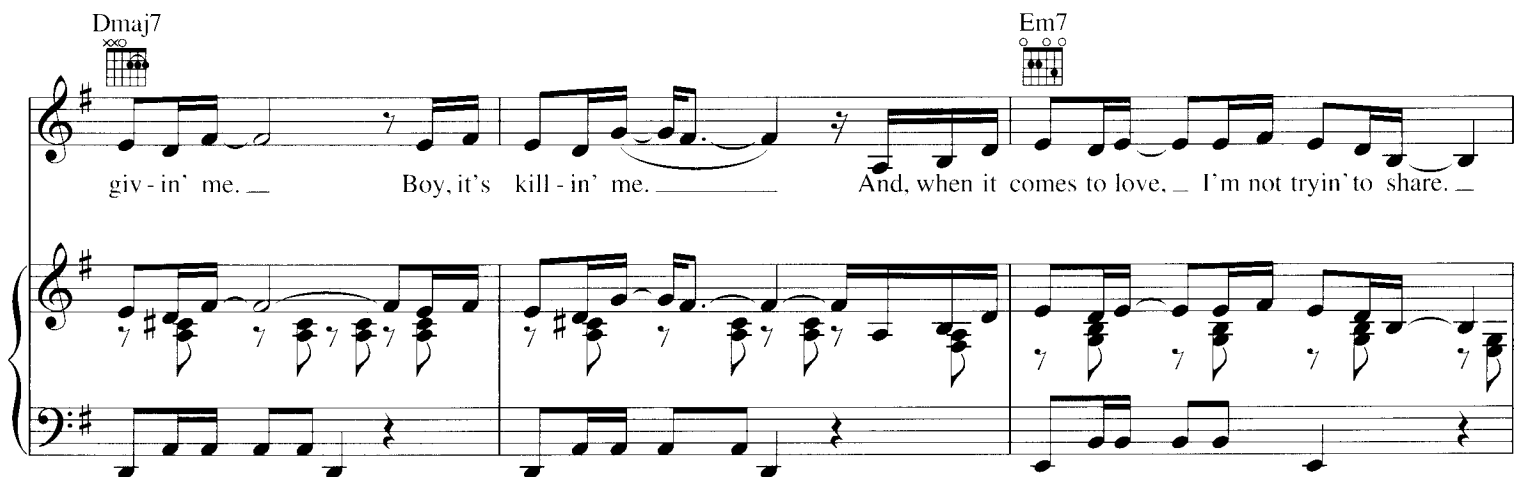
Dmaj7



Em7



giv - in' me. — Boy, it's kill - in' me. — And, when it comes to love, — I'm not tryin' to share. —



Dmaj7



You might think I'm greed-y, but I just don't care. Need you in my world — 'cause I'm a



Em7



self-ish girl.

And, boy, you got me trip-pin'. — }
Boy, you got me trip-pin'. — }

I did-n't know what I was miss-in'. — This is —

Dmaj7



— cra - zy, — (cra - zy,) — so a - maz - ing, — (so a - maz - ing.) — I did-n't

Em7



mean to be de-mand-in', — but I hope you're un-der-stand-in'. — I'm not —

Dmaj7



— play-in', boy. (I'm not — play-in', boy.) — I'm just — say - in', boy, — oh. —

Opt. Ending

Em7



Repeat and Fade

3

P.S.

(I'm Still Not Over You)



Words and Music by EVAN ROGERS
and CARL STURKEN

Moderately, with feeling

* Recorded a half step higher.

Dm7



Bb6/9



F(add2)/A



Gm9



Cm7



kind - a made - me smile.

So man - y things to say.

Dm7



Ebmaj7



Gm9



Cm7



need to put 'em in a let - ter.

Thought it might - be - eas - i - er, the

Dm7



Bb6/9



F(add2)/A



Gm9



Cm7



words - might come - out bet - ter.

How's your moth - er? How's your lit - tle -

Dm7



Ebmaj7



Gm9








Cm7

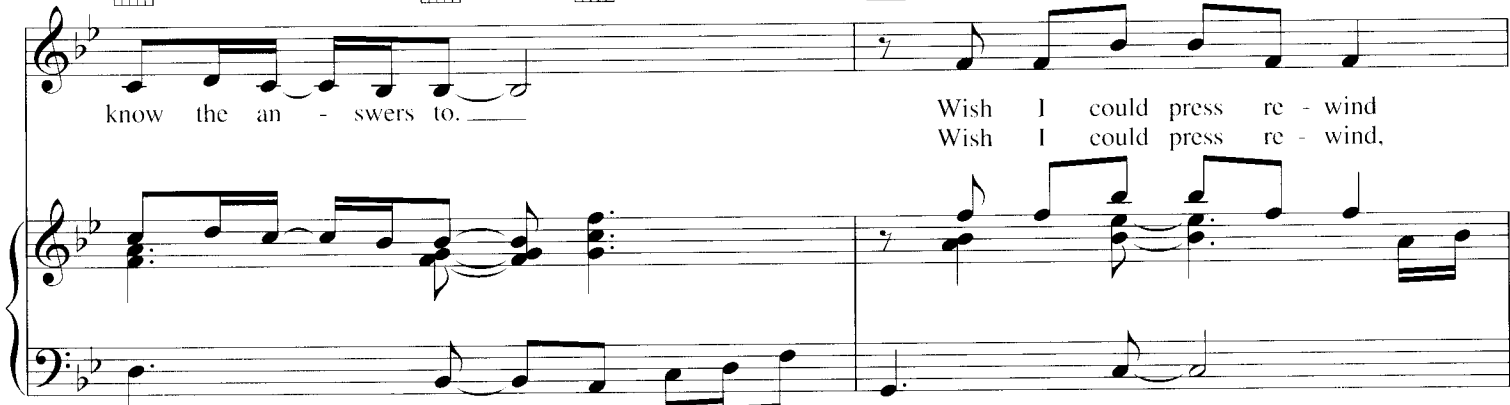




- broth - er? - Does he still look just like you?

So - man - y things - I wan - na

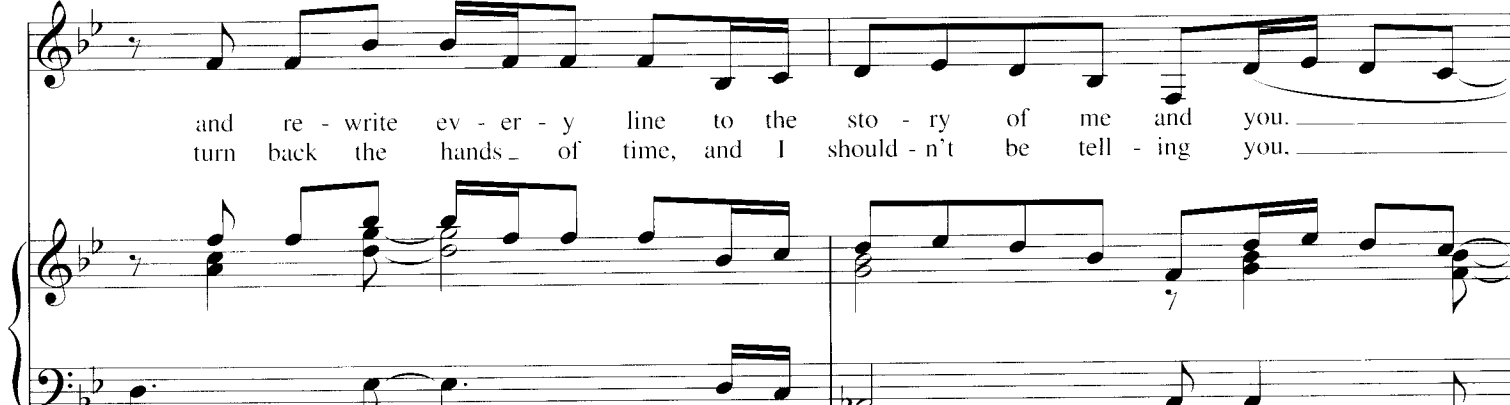
Dm7  B \flat 6/9  F(add2)/A  Gm9  Cm7 



know the an - swers to. _____ Wish I could press re - wind
 Wish I could press re - wind,




Dm7  E \flat maj7  A \flat maj9  Fsus 





and re - write ev - er - y line to the sto - ry of me and you. _____
 turn back the hands of time, and I should - n't be tell - ing you. _____



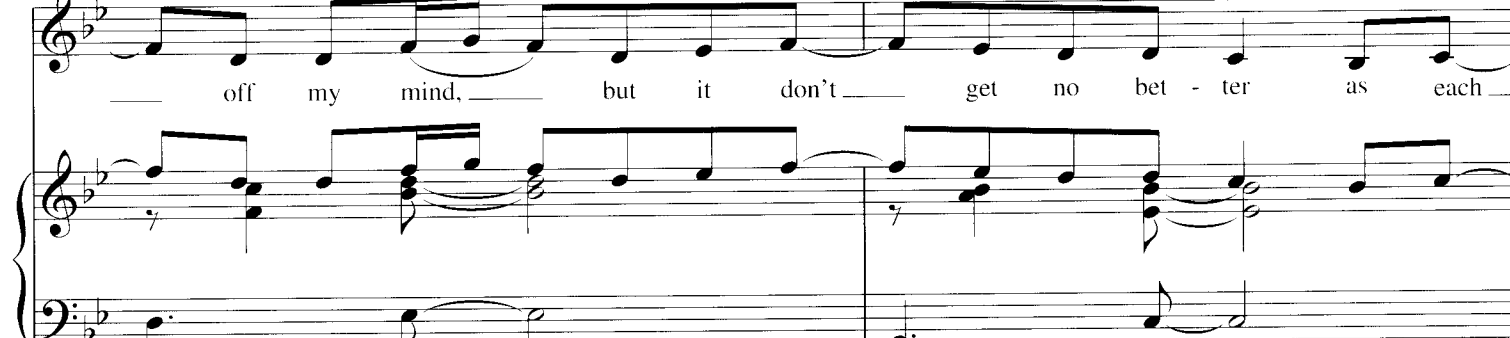
Gm9  Cm7 

you. _____ } Don't you know I've tried and I've tried _____ to get you _____



Dm7  E \flat maj7  Gm9  Cm7 

off my mind, _____ but it don't _____ get no bet - ter as each _____



day goes by. And I'm lost and con - fused, I've got noth -

- in' to lose. Hope to hear from you soon.

P. S., I'm still not o - ver you, you.

To Coda

(Still not o - ver you.) you.

Abmaj9 Gm9 Cm7

yeah, mm. Ex - cuse me, I real - ly did - n't

Dm7 Ebmaj7 Gm9 Cm7

mean to ram - ble on, but there's a lot of feel - ings that re -

Dm7 Bb6/9 F(add2)/A Gm9 Cm7

main since you've been gone. I guess you thought that I

Dm7 Ebmaj7 Gm9 Cm7

would've put it all be - hind me, but it seems there's al - ways some - thing

Dm7

Bb6/9

F(add2)/A

Gm9

Cm7

right there to re - mind me, like a sil - ly joke or some - thing on the

Dm7

Ebmaj7

Gm9

Cm7

T - V. Boy, it ain't eas - y. When I hear our song, I

Dm7

Bb6/9

F(add2)/A

D.S. al Coda

CODA

Gm9

Cm7

get that same old feel - ing. you.)



Dm7

Bb6/9

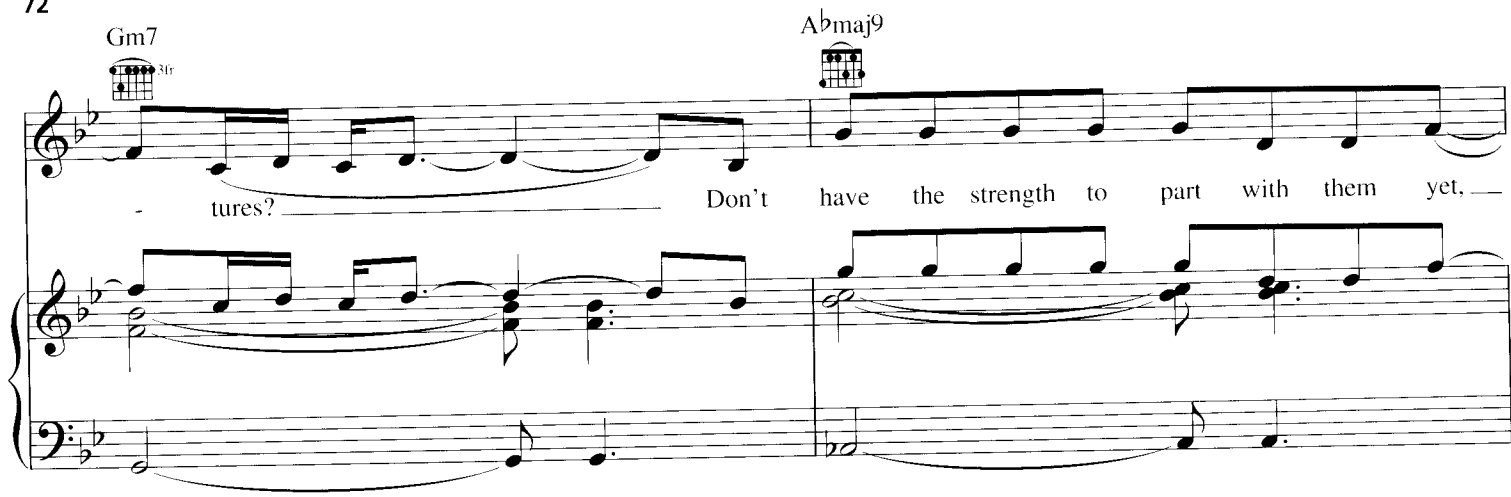
F(add2)/A




Abmaj9

Did you know I kept our love - ly pic -

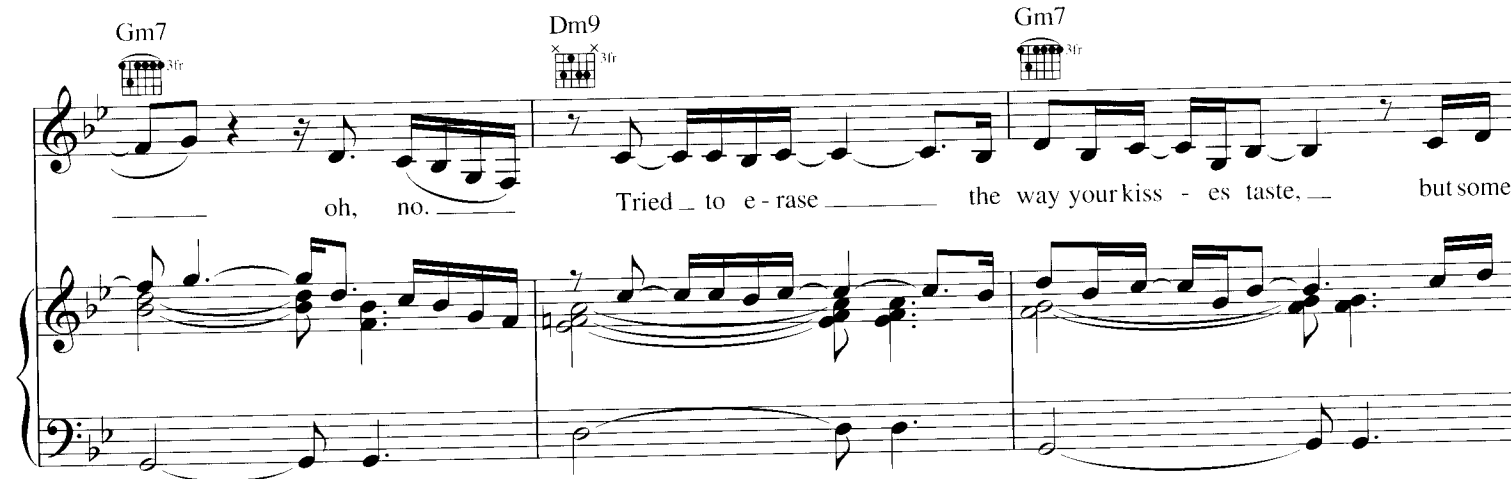
Gm7  Abmaj9 



tures? Don't have the strength to part with them yet, —



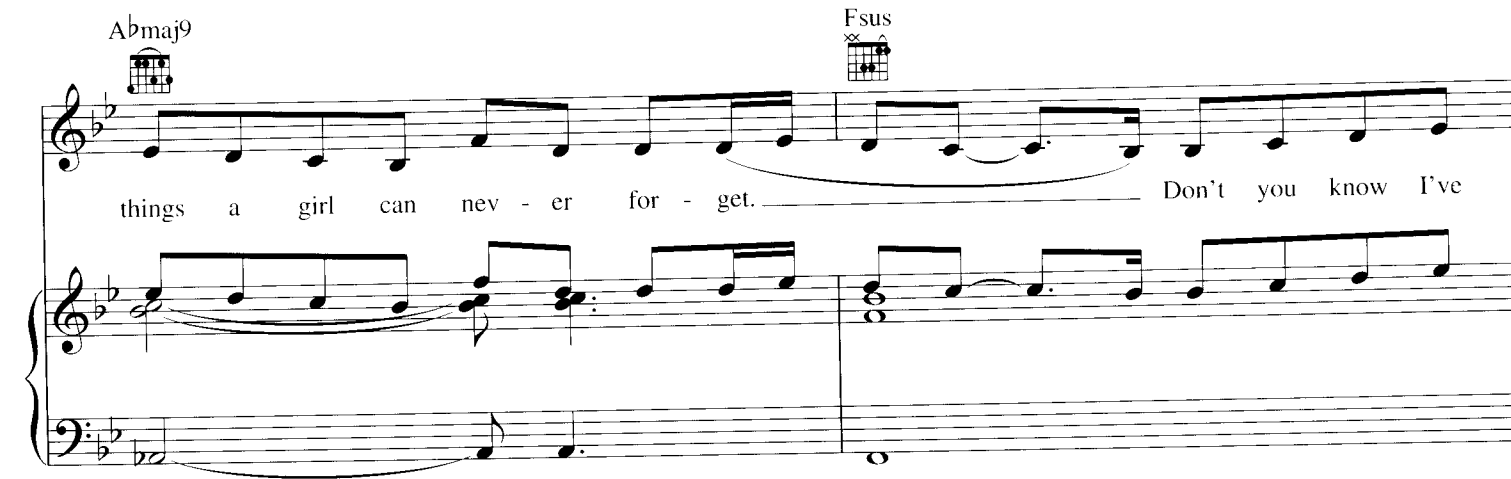
Gm7  Dm9  Gm7 







oh, no. Tried to e-rase the way your kiss - es taste, — but some



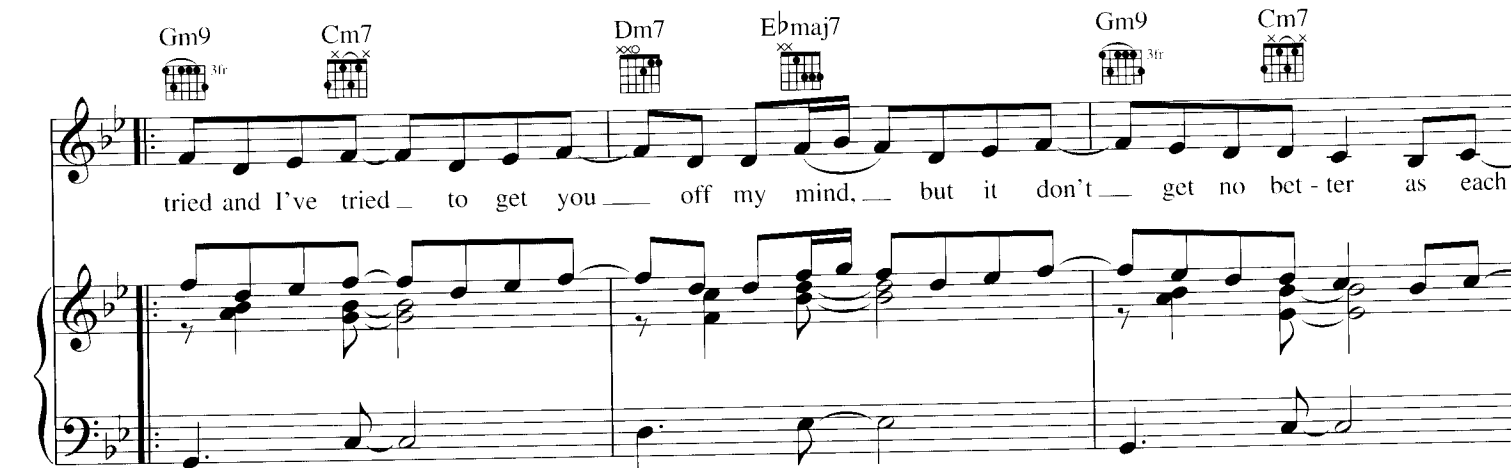
Abmaj9  Fsus 

things a girl can nev - er for - get. — Don't you know I've



Gm9  Cm7  Dm7  Ebmaj7  Gm9  Cm7 

tried and I've tried — to get you — off my mind, — but it don't — get no bet - ter as each —



Dm7
Bb6/9
F(add2)/A
Gm9
Cm7

day goes by. And I'm lost and con - fused, I've got noth -

Dm7
Ebmaj7
Abmaj9
F7sus

- in' to lose. Hope to hear from you soon.

Gm9
Cm7
Dm7
Ebmaj7

P. S., I'm still not o - ver you, (still not o - ver -

	Repeat and Fade	Optional Ending
Gm9	Cm7	Dm7
Bb6/9	F(add2)/A	Gm9

you.) You know how I tried to for-get you. Don't you know I've tried and I've tried.

A GIRL LIKE ME



Words and Music by ROBYN FENTY,
EVAN ROGERS and CARL STURKEN

Moderately

Bm9 Gmaj9

Ooh...

Bm9 Gmaj9

ooh,

Bm9 Gmaj9

oh whoa, whoa,

* Recorded a half step lower.

Bm9



Gmaj9



yeah, — yeah. —

Bm9



Gmaj9



Some girls play the game, — they all walk and talk and they
 Pos - si - bil - i - ty, — got me trip - pin' think - in' of

Bm9



Gmaj9



dress the same, — noth - in' new — to say.
 what could be — be - tween you — and me.

Bm9



Gmaj9



Don't they re - al - ize — it's — so eas - y to see — right through
 Still, — I need to know, — should I keep — this — feel - in' or

Bm9



Gmaj9



their dis - guise? _____ Makes me won - der why. _____
 let it go? _____ I can't wait no more. _____ So,

Em9



F#7



When the whole world's turn - in' left, — that's when I'm go - in' right. _____ I
 now's the time — to speak — your mind — and show me what — you feel. _____ So,
 when the whole world's turn - in' left, — that's when I'm go - in' right. _____ I

Em9



F#7/A#



need some-one — who'll let — me be — just who I am — in - side. _____ } 'Cause a
 tell me if — you wan - na take — a chance on some - thin' real. _____ }
 need some one — who'll let — me be — just who I am — in - side. _____ }

Bm9



Gmaj9



girl like me, just a lit - tle dif - f' rent from all the rest, — and a

Bm9

Gmaj9

girl like me nev - er gon - na set - tle for sec - ond best. _ Could it be a

Bm9

Gmaj9

boy like you would give me an - y - thing if I ask you to, _ would take all my dreams and then

Em9

F#7/A#

make 'em true? _ Show me all the rea - sons you ought to be _ with a girl _ _ _ _ _ like

Bm9

Gmaj9

me. _ _ _ _ _ Oh whoa, _ _ _ _ _

Bm9 Gmaj9

just like me.

Bm9 Gmaj9

Mir - ror, mir - ror on the wall catch me now be - fore I fall.

To Coda

Bm9 Gmaj9

Wish I may or wish I might find the an - swer here to - night.

Bm9 Gmaj9

Mir - ror, mir - ror on the wall, catch me now be - fore I fall.

D.S. al Coda
(no repeat)

Bm9

Gmaj9

Wish I may _ or wish _ I might _ find the an - swer here _ to - night. 'Cause

CODA

Gmaj9

Bm9

find the an - swer here _ to - night.) 'Cause a girl like me, just a lit - tle dif - f'rent from

Gmaj9

Bm9

all the rest, _ and a girl like me nev - er gon - na set - tle for

Optional Ending

Bm9

Repeat and Fade

sec - ond best. _ 'Cause a girl like me.

A MILLION MILES AWAY



Words and Music by EVAN ROGERS
and CARL STURKEN

Slowly, with feeling

Chord diagrams: D, A, Bm9, Gmaj9

mp

Chord diagrams: D, A, Bm9, Gmaj9

Chord diagrams: D, A, C, G

Here we lay face to face once a - gain.

Chord diagrams: D, A, C, G

The si - lence cuts like a knife as we pre - tend. And I'm

B \flat F C

won-d'rin' who_ will be_ the first_ to say what we_ both know. We're just

B \flat F Gsus G A

hold - in' on_ to could_ have been_ that we should be let-ting go.

D A Bm9 Gmaj9

It feels like you're a mil - lion miles_ a - way_ as you're ly - in' here with me_ to - night,

D A Bm9 Gmaj9

and I can't e - ven find the words_ to say_ I can find a way to make it right.

And we both know that the sto - ry's end - ing. We play the part but we're just — pre - tend - ing. —

— And I can hide the tears 'cause e - ven though you're here, — feels like you're a mil - lion miles — a - way. —

— a - way, — yeah. — Was it me, — or was it you —

To Coda

— that broke — a - way? — From where we were, — it's like the sea

C G Bb F

sons, love has changed. And ev-'ry time I think a - bout it, it

C Bb F

tears me up in - side like the riv - ers of e - mo - tion, but I got



Gsus G A

D.S. al Coda

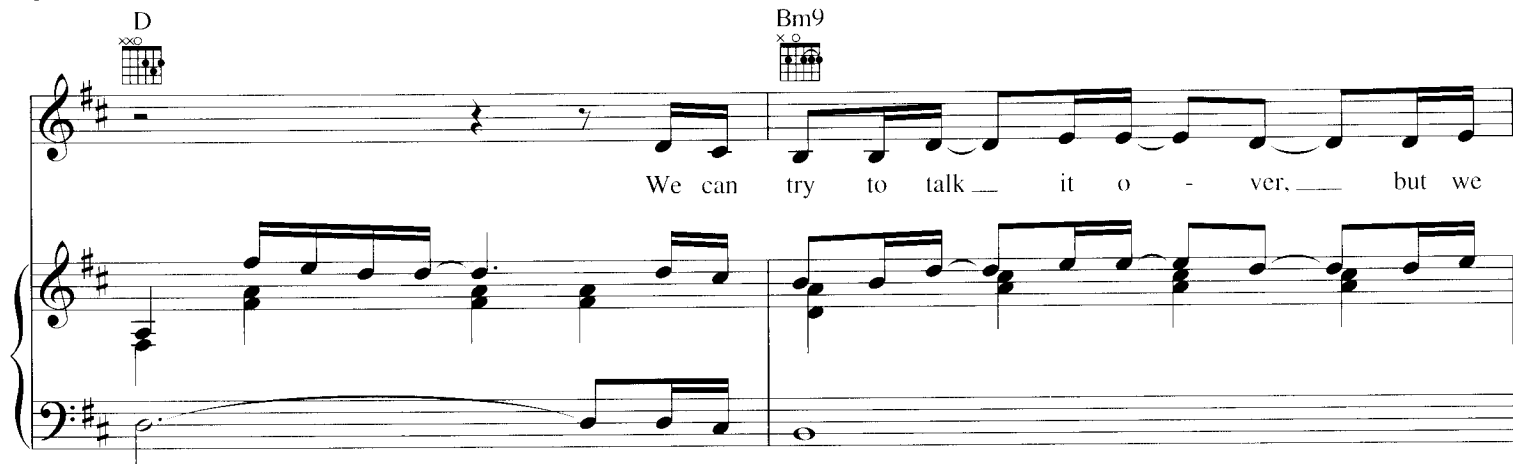
no more tears to cry.



CODA D A

Bm7 Gmaj9 D A Bm9 Gmaj9

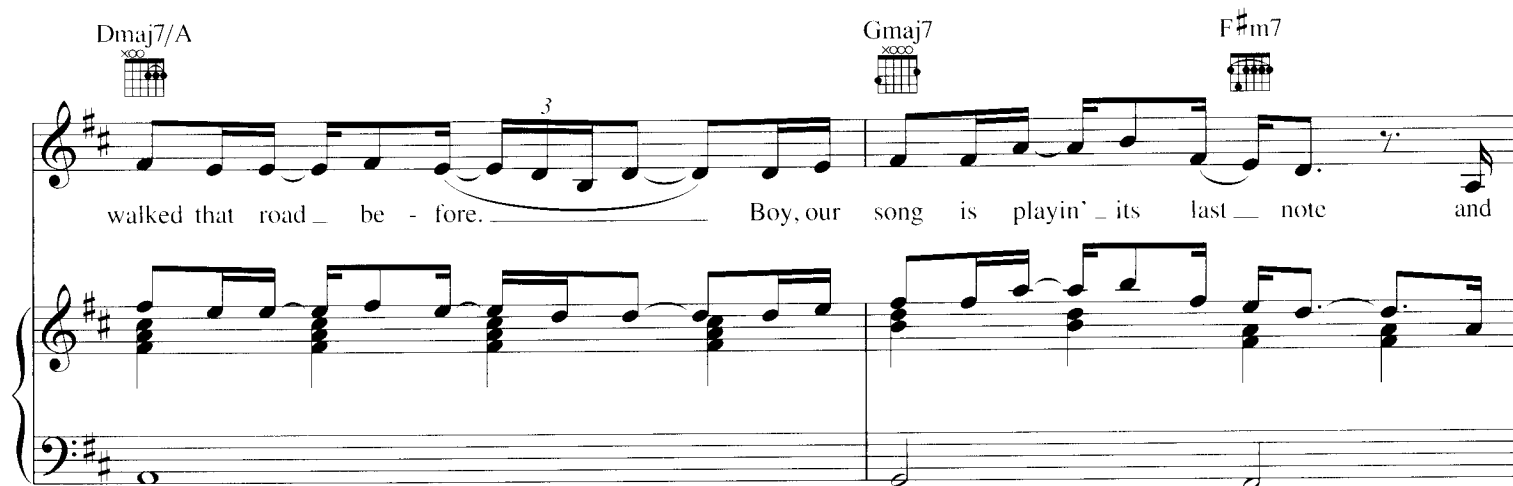
D  Bm9 



We can try to talk — it o - ver, — but we



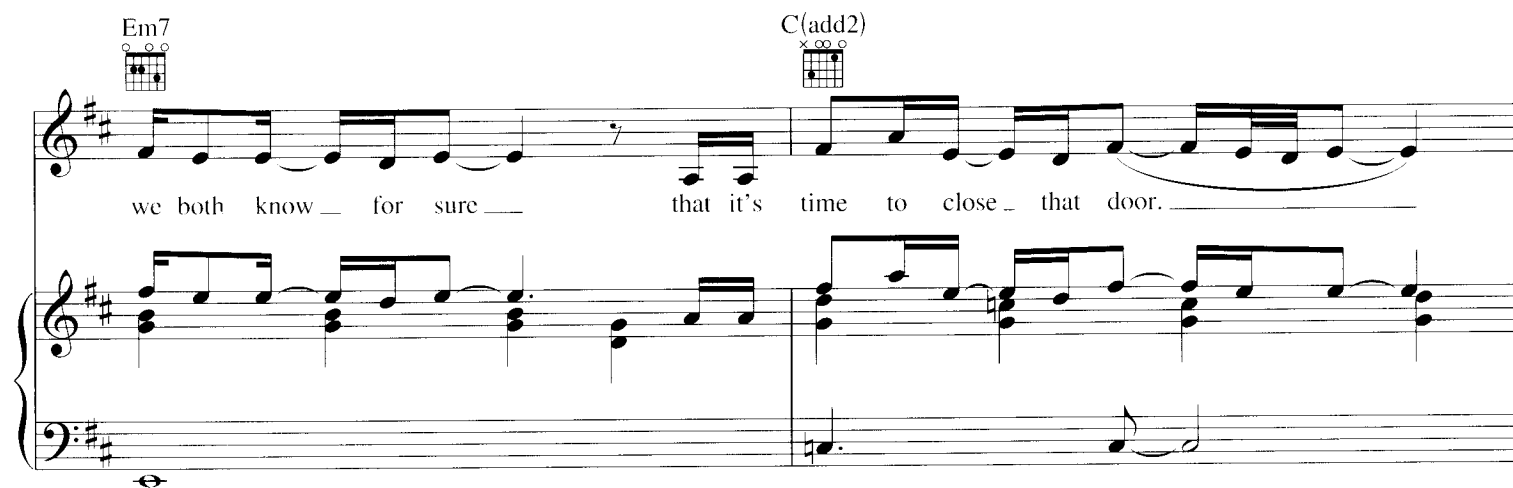
Dmaj7/A  Gmaj7  F#m7 





walked that road — be - fore. — ³ Boy, our song is playin' — its last — note and



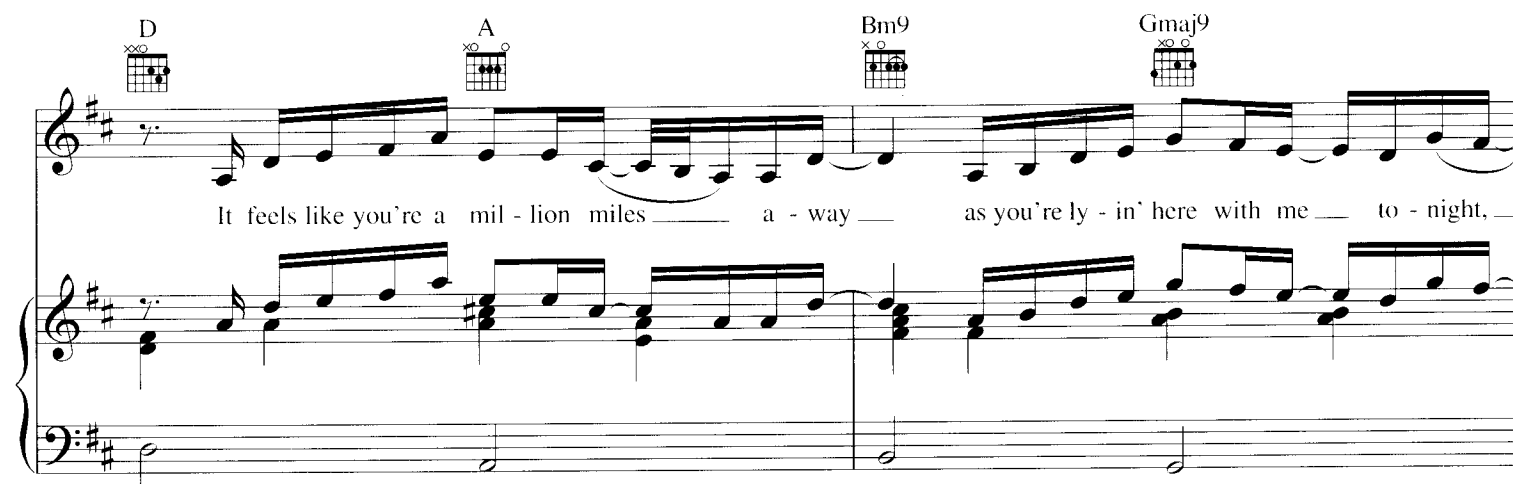
Em7  C(add2) 

we both know — for sure — that it's time to close — that door. —

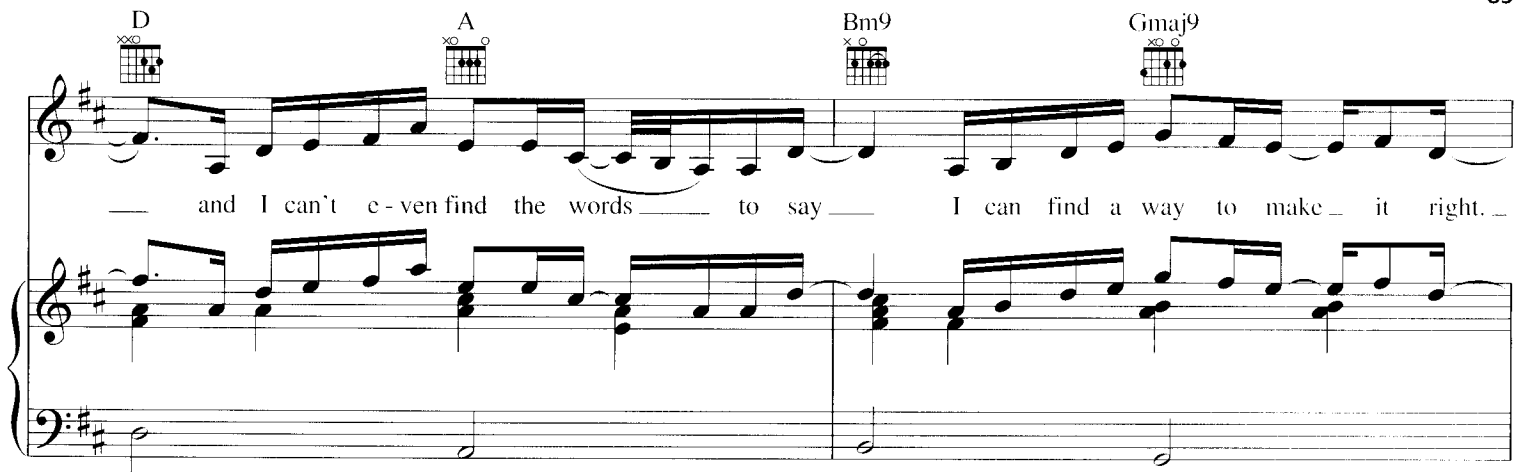


D  A  Bm9  Gmaj9 

It feels like you're a mil - lion miles — a - way — as you're ly - in' here with me — to - night, —

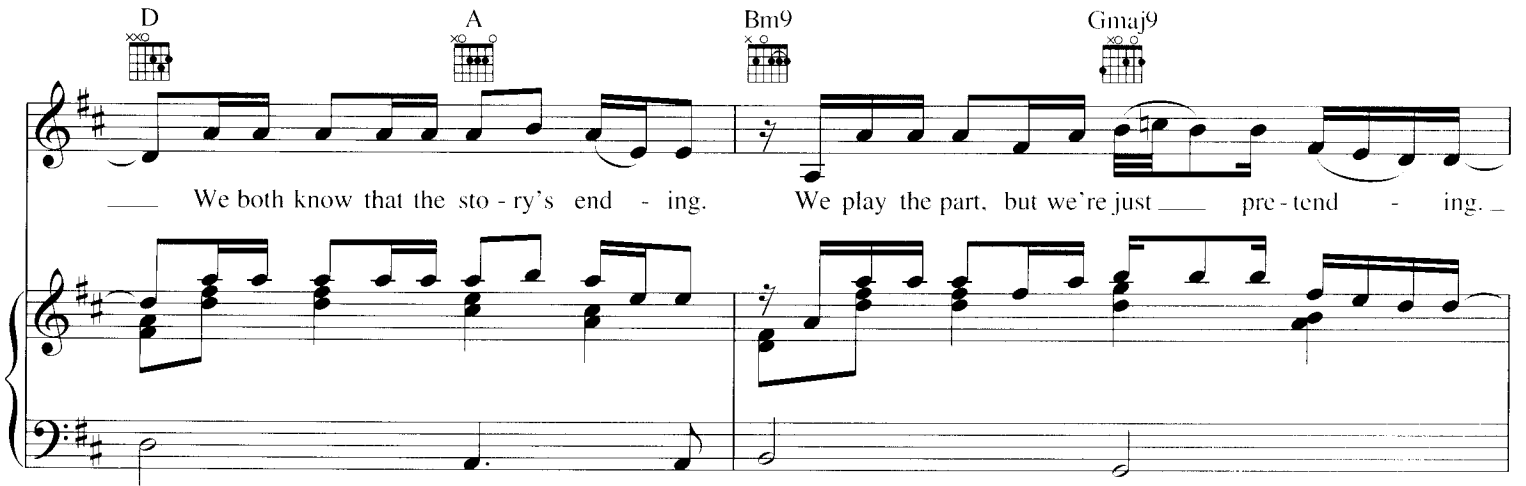


D A Bm9 Gmaj9



and I can't e-ven find the words to say I can find a way to make it right.

D A Bm9 Gmaj9



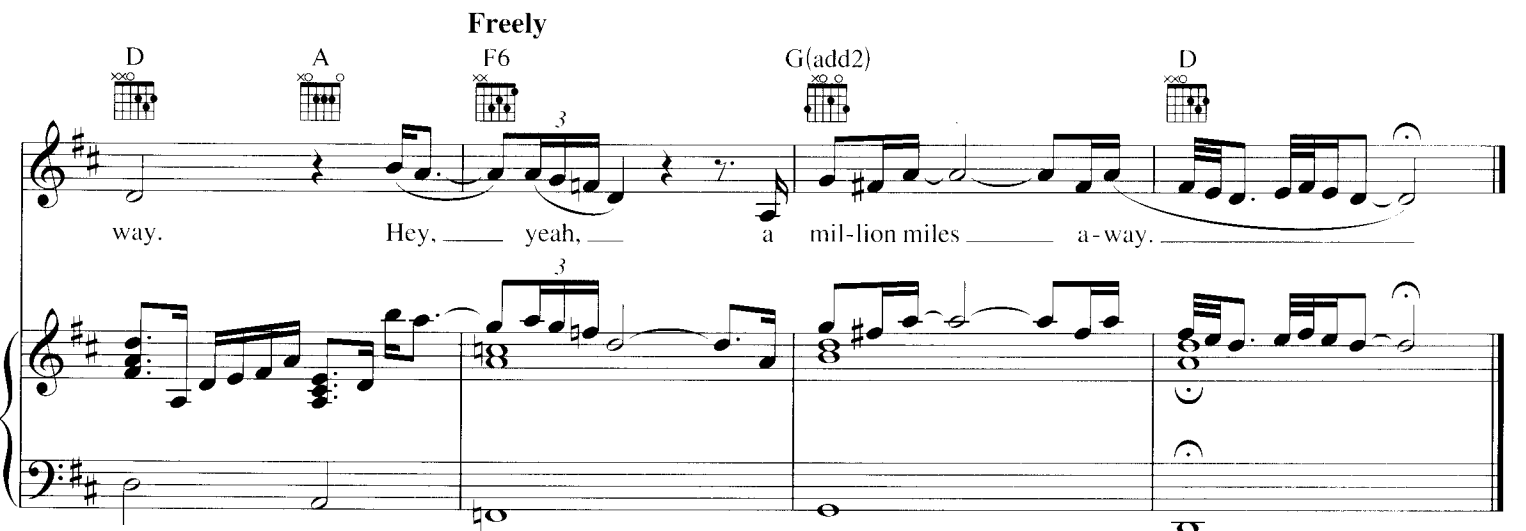
We both know that the sto-ry's end - ing. We play the part, but we're just pre-tend - ing.

D A F6 G(add2)




And I can hide the tears 'cause e-ven though you're here, feels like you're a mil-lion miles a -

Freely
D A F6 G(add2) D



way. Hey, yeah, a mil-lion miles a-way.

IF IT'S LOVIN' THAT YOU WANT

Words  Music by MAKEBA RIDDICK, JEAN CLAUDE OLIVIER,
SAMUEL BARNES, SCOTT LAROCK,
ALEXANDER MOSELY and LAWRENCE PARKER

Moderate Dance groove

N.C.

mf

Fm Gb Fm Gb

(Oh, — oh.) —

Fm Gb Fm Gb Fm Gb

(oh, — oh.) Now it's

Fm

Gb

Fm

Gb

lov - in' that you want,

then you should make me your girl,

your girl.

If it's

Fm

Gb

Fm

Gb

lov - in' that you need,

then, ba - by, come and share my world.

(Share my world, oh, oh.)

If it's

Fm

Gb

Fm

Gb

lov - in' that you want,

then come and take a walk with me,

with me,

'cause ev - 'ry -

Fm

Gb

Fm

Gb

thing that you need,

I got it right here, ba - by.

(Ba - by, oh, oh.)

Now, it's

Fm Gb Fm Gb

ob - vi - ous you _ need a friend to come hold you down, be that

Detailed description: This system contains the first two measures of the song. The vocal line is in the treble clef with a key signature of three flats (B-flat major). The piano accompaniment is in the grand staff (treble and bass clefs). Above the vocal line, four guitar chords are indicated: Fm, Gb, Fm, and Gb. The lyrics are: "ob - vi - ous you _ need a friend to come hold you down, be that".

Fm Gb Fm Gb

one to share your _ ev - 'ry - thing when no one's a - round. _ Ba - by,

Detailed description: This system contains the next two measures. The guitar chords are Fm, Gb, Fm, and Gb. The lyrics are: "one to share your _ ev - 'ry - thing when no one's a - round. _ Ba - by,".

Fm Gb Fm Gb

come tell _ me _ your _ se - crets and tell me all your dreams ____ 'cause I can

Detailed description: This system contains the next two measures. The guitar chords are Fm, Gb, Fm, and Gb. The lyrics are: "come tell _ me _ your _ se - crets and tell me all your dreams ____ 'cause I can".

Fm Gb Fm Gb

see you need some - one to trust. You can trust in me. _

Detailed description: This system contains the final two measures. The guitar chords are Fm, Gb, Fm, and Gb. The lyrics are: "see you need some - one to trust. You can trust in me. _".

Fm Gb Fm Gb

(Di, di, di, di, di, da, di, di, di, da, di, dey.) So, just call me when - ev - er you're lone - ly. —

Fm Gb Fm Gb

(Di, di, di, di, di, da, di, di, di, da, di, dey.) I'll be your friend, I can be your hom If it's

Fm Gb Fm Gb

ey. lov - in' that you want, then you should make me your girl, your girl. If it's

Fm Gb Fm Gb

lov - in' that you need, then, ba - by, come and share my world. (Share my world, oh, oh.) If it's

Fm

Gb

Fm

Gb

lov - in' that you want, then come and take a walk with me, with me, 'cause ev - 'ry -

Fm

Gb

Fm

Gb

To Coda

thing that you need, I got it right here, ba - by. (Ba - by, oh, oh.) -

Fm

Gb

Fm

Gb

Rap 1: (See Rap lyrics)

Fm

Gb

Fm

Gb

Fm

Gb



It's



been so long_ I've had this feel - in' _ that we could be ev - 'ry -



thing you've ev - er _ want - ed, babe, _ your fan - ta - sy. _ I won't



push too hard or break _ your heart _ 'cause my love's sin - cere. _ I'm not



D.S. al Coda

like an - y oth - er girl — you know, so let me e - rase — your fears.

Musical notation for the first system, including vocal line and piano accompaniment.

CODA



Rap 2: (See Rap lyrics)

Musical notation for the second system, including piano accompaniment.



(Oh, — oh.) —

Musical notation for the third system, including vocal line and piano accompaniment.



Oh. —

(Oh. — oh. —

Musical notation for the fourth system, including piano accompaniment.

Fm Gb Fm N.C.

oh. oh. (Di, di, di, di, di, da, di, di, di, da, di, dey.)

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in F major with a key signature of two flats (Bb, Eb). It starts with a whole rest, followed by eighth notes 'oh.' and 'oh.', and then a series of eighth notes with lyrics '(Di, di, di, di, di, da, di, di, di, da, di, dey.)'. Above the staff are guitar chord diagrams for Fm, Gb, and Fm. The second line shows piano accompaniment for the first two measures, with a 'N.C.' (No Chords) instruction for the final measure.

Fm Gb Fm N.C.

So, just call me when-ev-er you're lone - ly. (Di, di, di, di, di, da, di, di, di, da, di, dey.)

Detailed description: This system contains the next two lines of music. The top line continues the vocal melody with the lyrics 'So, just call me when-ev-er you're lone - ly.' followed by '(Di, di, di, di, di, da, di, di, di, da, di, dey.)'. Above the staff are guitar chord diagrams for Fm, Gb, and Fm. The second line shows piano accompaniment for the first two measures, with a 'N.C.' instruction for the final measure.

Fm Gb Fm Gb

I'll be your friend, - I could be your hom - ey. If it's lov-in' that you want, then you should make me your

Detailed description: This system contains the third and fourth lines of music. The top line continues the vocal melody with the lyrics 'I'll be your friend, - I could be your hom - ey. If it's lov-in' that you want, then you should make me your'. Above the staff are guitar chord diagrams for Fm, Gb, Fm, and Gb. The second line shows piano accompaniment for the first two measures, with a '7' chord marking above the staff.

Fm Gb Fm Gb

girl, your girl. If it's lov-in' that you need, then, ba-by, come and share my

Detailed description: This system contains the final two lines of music. The top line continues the vocal melody with the lyrics 'girl, your girl. If it's lov-in' that you need, then, ba-by, come and share my'. Above the staff are guitar chord diagrams for Fm, Gb, Fm, and Gb. The second line shows piano accompaniment for the first two measures.

Fm Gb Fm Gb

world. (Share my world, oh, oh.) If it's lov-in' that you want, then come and take a walk with

Fm Gb Fm Gb

me, with me, 'cause ev-'ry-thing that you need, I got it right here, ba-

Fm Gb Fm Gb

by. (Ba-by, oh, oh.) I wan-na let you know

Fm Gb Fm Gb

that you don't have to go. Don't won-der no more

Fm Gb Fm Gb Fm Gb

what I think a - bout you.

Fm Gb Fm Gb

Repeat and Fade

Optional Ending

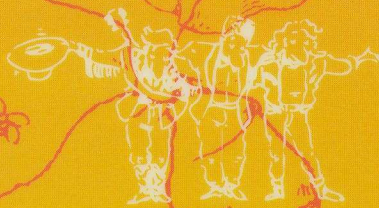
Fm

Rap Lyrics

Rap 1: Hold up, let me get this straight. You sayin' you'll be there to do whatever it takes,
to make more brighter days in my life. My troubles would be over if I made you my wife.
Right? I ain't sayin' I doubt it. Let me take a second and think about it.
Thought about it. I could deal with a chick so I wouldn't mind bein' hand in hand on the strict.
Just make it happen, baby.

Rap 2: I can understand why you'd want me. My ma told me one day I would make a lady lucky.
We came up together. You know how chicks do. Try and make a hit and miss.
When you hit, they miss you. True. But, little lady you was right for the gettin'.
I don't know if I wanna handcuff you yet. Miss, Missta Gunz and then I need a friend, Ma,
'Cause you and me are one and the same, think?

SOS
KISSES DON'T LIE
UNFAITHFUL
WE RIDE
DEM HATERS
FINAL GOODBYE
BREAK IT OFF
CRAZY LITTLE THING CALLED LOVE
SELFISH GIRL
P.S. (I'M STILL NOT OVER YOU)
A GIRL LIKE ME
A MILLION MILES AWAY
IF IT'S LOVIN' THAT YOU WANT - PART 2



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