

PIANO/VOCAL/GUITAR

JUSTIN TIMBERLAKE

FUTURESEX/LOVESOUNDS



PARENTAL
ADVISORY
EXPLICIT LYRICS

JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS

- 2 FUTURESEX/LOVESOUND
- 12 SEXYBACK
- 19 SEXY LADIES
LET ME TALK TO YOU (PRELUDE)
- 30 MY LOVE
- 40 LOVESTONED
I THINK SHE KNOWS (INTERLUDE)
- 56 WHAT GOES AROUND...
...COMES AROUND (INTERLUDE)
- 70 CHOP ME UP
- 81 DAMN GIRL
- 91 SUMMER LOVE
SET THE MOOD (PRELUDE)
- 99 UNTIL THE END OF TIME
- 107 LOSING MY WAY
- 118 (ANOTHER SONG) ALL OVER AGAIN

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Wise Publications

FUTURESEX/LOVESOUND

Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY and NATE HILLS

Moderately fast

F#m

Play 3 times

N.C.

Fu-ture sex love sound.

mp

Detailed description: This system contains the first musical notation. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is F#m and the time signature is 4/4. The tempo is 'Moderately fast'. The instruction 'N.C.' (No Chords) is written above the vocal line. The lyrics 'Fu-ture sex love sound.' are written below the vocal line. The piano accompaniment starts with a dynamic marking of 'mp' (mezzo-piano). A guitar chord diagram for F#m is shown above the piano part. The instruction 'Play 3 times' is located to the right of the system.

You know what you want,

Detailed description: This system contains the second musical notation. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics 'You know what you want,' are written below the vocal line. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

and that makes you just like me.

Detailed description: This system contains the third musical notation. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics 'and that makes you just like me.' are written below the vocal line. The piano accompaniment concludes the phrase with a final cadence.

See, ev-'ry-bod-y says you're hot, ba - by,

but can you make it hot for me?

Said, if you're think - ing 'bout hold - ing back, don't wor - ry, girl, —

'cause I'm gon - na make it so eas - y.

So slide a lit-tle bit clos - er to me, lit - tle girl.

See, Dad - dy's on a mis - sion to please.

Wait a sec-ond. She's hopped up on me.

I've got her in my zone. Her bod - y's pressed up on me.

F#m

Bm

I think she's read - y to blow. — Must be my fu - ture

I think she's read - y to blow. — Must be my fu - ture

F#m

G#

sex love sound. And when it goes down,

sex love sound. And when it goes down,

G

F#m

ba - by, all you got - ta do is just

ba - by, all you got - ta do is just

tell me which way you like — that. All you got - ta do is

tell me which way you like — that. All you got - ta do is

tell me which way you like — that. Do you like it like this? Do you like it like that?

Tell me which way you like — that. Uh - huh, — huh, huh, oh.

Tell me which way you like — that. You can't stop, ba - by.

You can't stop once you turn me on.

And your en - e - my — are your thoughts, ba - by,

so just let 'em go. —

'Cause all I need is a mo - ment a - lone — to give —

— you my tone — and get you out of con - trol.

F#m F# Bm

And af - ter you let ___ it in ___ we'll be skin ___ to skin, ___ it's just so

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note D5, and finally eighth notes E5, F5, G5. The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a steady eighth-note bass line.

F# F#m

nat - u - ral. ___ Wait a sec - ond.

Detailed description: This system contains the next two lines of music. The vocal melody continues with a quarter note G4, a half note A4, and a quarter rest. The piano accompaniment features a right-hand part with chords and eighth notes, and a left-hand part with a steady eighth-note bass line.

Bm F#m

She's hopped up on me. I've got her in my zone.

Detailed description: This system contains the third and fourth lines of music. The vocal melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note D5, and finally eighth notes E5, F5, G5. The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a steady eighth-note bass line.

A F#m

Her bod - y's pressed up on me. I think she's read - y to blow -

Detailed description: This system contains the final two lines of music. The vocal melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note D5, and finally eighth notes E5, F5, G5. The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a steady eighth-note bass line.

Bm F#m

Must be my fu - ture sex love sound.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'Must be my fu - ture sex love sound.' The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for Bm and F#m are provided above the staff.

G# G F#m

And when it goes down, ba - by, all you got - ta do is just

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, then sings 'And when it goes down, ba - by, all you got - ta do is just'. The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for G# (4fr), G, and F#m are shown above the staff.

To Coda ⊕

tell me which way you like — that. All you got - ta do is

Detailed description: This system contains the third and fourth measures. The vocal line sings 'tell me which way you like — that. All you got - ta do is'. The piano accompaniment features a consistent eighth-note bass line. A 'To Coda' symbol is placed at the end of the system.

tell me which way you like — that. Do you like it like this? Do you like it like that?

Detailed description: This system contains the final two measures. The vocal line sings 'tell me which way you like — that. Do you like it like this? Do you like it like that?'. The piano accompaniment continues with the same eighth-note bass line pattern.

Tell me which way you like — that. Uh - huh, — huh, huh, oh.

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "Tell me which way you like — that. Uh - huh, — huh, huh, oh."

Tell me which way you like — that.

The second system continues the vocal line and piano accompaniment. The vocal line has a double bar line with repeat dots. The piano accompaniment also has a double bar line with repeat dots. The lyrics are: "Tell me which way you like — that."

Fu-ture sex love sound.

The third system continues the vocal line and piano accompaniment. The vocal line has a double bar line with repeat dots. The piano accompaniment also has a double bar line with repeat dots. The lyrics are: "Fu-ture sex love sound."

Fu-ture sex love sound.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a double bar line with repeat dots. The piano accompaniment also has a double bar line with repeat dots. The lyrics are: "Fu-ture sex love sound."

D.S. al Coda

Now wait a sec-ond.

CODA

tell me which way you like — that. I know you

like it like that. Tell me which way you like — that.

Uh - huh, — huh, huh, oh. Tell me which way you like — that.

SEXYBACK

Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY and NATE HILLS

Moderate Techno

Am Bb Am Bb Am Bb

mf

Am Bb Am Bb Am Bb

Huh,

Am Bb Am Bb Am Bb

uhh. I'm bring - in' sex - y back. (Yea!)

Am Bb Am Bb Am Bb

{ Them oth - er boys don't know how to act. (Yea!) I think you're spe - cial, what's be -
 { Them moth - a - fuck - ers don't know how to act. (Yea!) Come let me make up for the

Am Bb Am Bb Am Bb

hind your back? (Yea!) So turn a-round and I'll pick up the slack. (Yea!)
 things you lack. (Yea!) 'Cause you're burn-in' it up I got-ta get it fast. (Yea!)

Am N.C. Am Bb Am Bb

Take 'em to the bridge. Dirt-y babe, (Uh - huh) you see these shack-les, ba-by,

Am Bb Am Bb Am Bb

I'm your slave. (Uh - huh) I'll let you whip me if I mis-be-have. (Uh -

Am Bb Am Bb Am Bb

huh) It's just that no one makes me feel this way. (Uh - huh) Take 'em to the cho-rus.



Come here, girl, — go 'head be gone with it. Come to the back. Go 'head be gone with it.



V. I. P., — go 'head be gone with it. Drinks on me. Go 'head be gone with it. Let me see what you're



twerk - in' with. — Go 'head be gone with it. Look at those hips. Go 'head be gone with it. You



make me smile. — Go 'head be gone with it. Go 'head, child. — Go 'head be gone with it. and



Am Bb G#m Am Bb

get your sex - y on. Go 'head be gone with it. Get your sex - y on. Go 'head be gone with it.

Am Bb G#m Am Bb

Get your sex - y on. Go 'head be gone with it. Get your sex - y on. Go 'head be gone with it.

Am Bb G#m Am Bb

Get your sex - y on. Go 'head be gone with it. Get your sex - y on. Go 'head be gone with it.

Am Bb

Get your sex - y on. Go 'head be gone with it. **To Coda** N.C. Get your sex - y on. I'm bring - in'

2

N.C.

Get your sex - y on, huh. You read - y?

You read - y? You read - y? Uhh, yes. — I'm bring - in'

sex - y back. (Yea!) You moth - a - fuck - ers watch how I at - tack. (Yea!)

If that's your girl, — bet - ter watch your back (Yea!) 'cause she'll burn it up for me and

Am Bb Am

Am Bb Am Bb Am Bb

Am Bb Am Bb Am Bb

Am Bb Am Bb D.S. al Coda

that's a fact. (Yea!) Take 'em to the cho - rus.

CODA

N.C. Bb Am Bb G#m

Get your sex - y on. Ooh, ooh,

Am Bb Am Bb G#m

ooh, you rea - dy, yes. Ooh, ooh,

Am Bb Am Bb G#m Am Bb

ooh, you rea - dy, yes. Ooh, ooh, ooh, yes.



Ooh, ooh, ooh, ahh, — ooh.





Repeat and Fade

Optional Ending

SEXY LADIES

Let Me Talk to You (Prelude)

Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY and NATE HILLS

Moderately



mf

The piano introduction consists of two measures in 4/4 time. The right hand starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.

I can tell you want a drink, girl, you ain't got-ta wor-ry no more. —
girl-y from up - town who's wait-in' just to ca-ter to me. —

The piano accompaniment continues with the same eighth-note bass line in the left hand and a melodic line in the right hand that follows the vocal melody.

They keep my bot-tles cold and they pop'em as soon as I walk in the door. —
I know a lit-tle Bet-ty from down - town that'll do an - y - thing that I please. —

The piano accompaniment continues with the same eighth-note bass line in the left hand and a melodic line in the right hand that follows the vocal melody.

These dudes _ don't know me from Ad-am and Eve, that's why they can't mess up my flow. —
All, _ my p - peo-ple, they dance _ 'round _ when they hear me rock-in' the groove. —

The piano accompaniment continues with the same eighth-note bass line in the left hand and a melodic line in the right hand that follows the vocal melody.

* Recorded a half-step lower

And when this beat drops, your heart stops, you feel it from your head to your toes. —
 Now it might sound cock - y, but is it real-ly cock-y if you know that it's true? —

If you know what I'm talk - in'bout, (Hey girl) let me see you

work it out. (Hey girl) Girl, that's what I'm talk - in'bout. (*Spoken:*) Yo Justin, talk to 'em.

I've got sex - y la - dies (Oh, ooh) all o - ver the floor. — You're

talk - in' to one of the great - est (Oh, oh) who did it be - fore. _ Now I'm

back with one of my lat - est. (Oh, ooh) Just let - ting you know _ that

I've got sex - y la - dies, so back up some more _ and

let me take it off. I know a lit - tle let me take it off. (Sex - y,

sex - y, sex - y, walk that bod - y, talk that bod - y. Sex - y,

1

sex - y, sex - y, walk that bod - y, talk that bod - y.) (Sex - y,

2

talk that bod - y.) Yeah, now break it down.

Spoken:) Now move a little bit to the left. *Now move back over here to the*

Empty musical staves for piano accompaniment.

right. Now let me see you walk.

Walk, yeah. Let me see you walk. Here comes your

part. girl. (Sex - y, sex - y, sex - y, walk that bod - y,

Am(add2)

talk that bod - y.) Slow down, - girl. (Sex - y, sex - y, sex - y, walk that bod - y,

1 Am



talk that bod - y.) (Sex - y, sex - y, sex - y, walk that bod - y.)
Slow down, — girl.

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. A double bar line with repeat dots is present after the first measure of the piano accompaniment.

I've got sex - y la - dies (Oh, — ooh) — all o - ver the floor. — You're

The second system continues the vocal and piano parts. The piano accompaniment maintains the same rhythmic pattern, with a double bar line and repeat dots after the first measure.

talk - in' to one of the great - est (Oh, — oh) who did it be - fore. — Now I'm

The third system continues the vocal and piano parts. The piano accompaniment maintains the same rhythmic pattern, with a double bar line and repeat dots after the first measure.

back with one of my lat - est. (Oh, — ooh) — Just let - ting you know — that

The fourth system concludes the vocal and piano parts. The piano accompaniment maintains the same rhythmic pattern, with a double bar line and repeat dots after the first measure.

I've got sex - y la - dies, so back up some more _ and

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment includes a bass line with eighth notes and chords in the right hand.

let me take it off.

The second system shows a vocal line with five 'x' marks on a treble clef staff, indicating a guitar solo. Below it, the piano accompaniment continues with a bass line and chords in the right hand.

The third system continues the piano accompaniment with a bass line and chords in the right hand.

Play 3 times

The fourth system includes a repeat sign and the instruction 'Play 3 times' in the upper right corner. It shows the piano accompaniment for this section.

The fifth system continues the piano accompaniment with a bass line and chords in the right hand.

First system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a rhythmic pattern of eighth notes and quarter notes with slurs and accents.

Second system of musical notation. The treble clef staff contains whole rests and a chord in the second measure. The bass clef staff continues the rhythmic pattern from the first system.

Third system of musical notation. The treble clef staff contains eighth notes and a chord. The bass clef staff continues the rhythmic pattern. The system is enclosed in a double bar line with repeat dots at both ends.

Play 3 times

Fourth system of musical notation. The treble clef staff contains eighth notes and a chord. The bass clef staff continues the rhythmic pattern.

Moderately fast

Fifth system of musical notation. The treble clef staff starts with 'NC.' and contains a whole note. The bass clef staff contains a whole note. The system is enclosed in a double bar line with repeat dots at both ends.

Cm



Play 3 times

(My

Play 6 times

love, my love, my love, my love, my

love, my love, my love.) Rap I: (See rap lyrics)

Play 4 times



(My love, my love, my

love, my love, my love, my love, my

love, my love, my love.) Rap II: (See rap lyrics)

Play 3 times

(My love.)

(My love, my love, my

Play 3 times

love, my love, my love, my love.)

Rap Lyrics

Rap I: I love the way you standin'.
 Lips look so sweet, like cotton candy.
 That don't mean you gotta stop dancin',
 'Cause the way that you move is so demandin'.
 Let's put it on cruise control.
 Let me take you to the crib, let me ease your soul.
 I'm gonna take it nice and slow,
 But first, let me, let me, let me talk to her.

Rap II: Walk into my great place, cozy,
 I'm glad you came. Let's make a toast to..
 Let me make an indecent proposal,
 Let me take you to the back and do what we supposed to.
 Let's take a trip to Dubai.
 You can be the investigator, I'm your private eye.
 You know I want a piece of that pie,
 But first, let me, let me, let me talk to her.

MY LOVE

Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY, NATE HILLS and CLIFFORD HARRIS

Moderately

N.C. Em

Ain't an - oth - er wom-an that could take your spot my...

mp

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'Ain't' and a half note 'an - oth - er'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A guitar chord diagram for Em is shown above the staff.

Bm

Detailed description: This system contains measures 3 and 4. The piano accompaniment continues with the eighth-note pattern. The bass line consists of quarter notes. A guitar chord diagram for Bm is shown above the staff.

Am Em

Detailed description: This system contains measures 5 and 6. The piano accompaniment continues. The bass line consists of quarter notes. Guitar chord diagrams for Am and Em are shown above the staff.

Bm

Detailed description: This system contains measures 7 and 8. The piano accompaniment continues. The bass line consists of quarter notes. A guitar chord diagram for Bm is shown above the staff.

Em Bm

If I wrote you a sym - pho - ny — just to say how much you

Am Em

mean to me, (what would you do?) If I told you you were beau - ti - ful,

Bm Am

would you date me on the reg - u - lar? (Tell me, would you?) Well, ba - by, I've been a -

Em Bm

round the world, — but I ain't seen my - self an - oth - er girl (like

Am Em Bm

you.) This ring here rep - re - sents my heart, — but there's just one thing I

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The piano part includes chords and a bass line with a steady eighth-note pattern.

Am Em

need from you. (Say, — "I do.") Be - cause... I can see us hold - ing hands,

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and a bass line.

Bm

walk - ing on the beach, our toes in the sand. I can see us on the coun - try - side

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and a bass line.

Am Em

sit - tin' on the grass, lay - in' side by side. You could be my ba - by. Let me

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and a bass line.

Bm

make you my la - dy. Girl, you a - maze me. Ain't got - ta do noth - ing cra - zy. See.

Am Em

all I want you to do is be my love. So don't give a - way my

Bm

love. So don't give a - way my love. So don't give a - way. Ain't an -

Am Em

oth - er wom - an that could take your spot, my love. So don't give a - way my

Bm

love. So don't give a - way my love. So don't give a - way. Ain't an -

Am

Em

oth - er wom - an that could take your spot, my love,

Bm

Am

love. My

Em

Bm

To Coda

N.C.

love, my love.

Now, If I wrote you a love note and made you smile at ev - 'ry

Em Bm

word I wrote, (what would you do?) Would that make you wan - na change your scene -

Am Em

and wan - na be the one on my team? - (Tell me, would you?) See, what's the point in wait - ing

Bm Am

an - y - more, - 'cause girl I've nev - er been - more sure (that, ba - by, it's

Em Bm



you.) This ring here rep - re - sents my heart _ and ev - 'ry - thing that you've been



D.S. al Coda

wait - ing for. (Just say, - "I do.") Be - cause

CODA



love.
Rap: (See additional lyrics)



N.C.

Em



First system of musical notation. It consists of three staves: a vocal line (treble clef, key signature of one sharp), a piano right-hand line (treble clef), and a piano left-hand line (bass clef). The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. A double bar line is present in the first measure of each staff.

Bm



Am



Play 3 times

Second system of musical notation. It follows the same three-staff format as the first system. The piano accompaniment continues with similar rhythmic patterns. The instruction "Play 3 times" is placed at the end of the system.

Em



Bm



N.C.

Third system of musical notation. It follows the same three-staff format. The piano accompaniment concludes with a final chord in the left hand. The instruction "N.C." (No Chords) is placed at the end of the system.

Em



I can see us hold - ing hands,

Fourth system of musical notation. It follows the same three-staff format. The vocal line begins with the lyrics "I can see us hold - ing hands,". The piano accompaniment provides harmonic support for the vocal line.

Bm

walk - ing on the beach, our toes in the sand. I can see us on the coun - try - side

Am

Em

sit - tin' on the grass, lay - in' side by side. You could be my ba - by. Let me

Bm

make you my la - dy. Girl, you a - maze me. Ain't got - ta do noth - ing cra - zy. See.

Am

Em

Bm

all I want you to do is be my love, love. — My love, love. — My

love, love. — Ain't an - oth - er wom - an that could take your spot my

love, love. — My

love, my love. —

Additional Lyrics

Rap: Alright, it's time to get it J.T. I don't know what she hesitating for, man.

Hey – Shorty cool as a fan and I knew once again and he still has fans from Peru to Japan.

Hey, listen baby, I don't wanna ruin your plan (naw) but if you got a man, try to lose him if you can.

'Cause the girl's real wild, throw your hands up high when you wanna come and kick it with a stand-up guy.

Trust me, you don't really wanna let the chance go by 'cause you ain't been seen with a man so fly.

Hey baby, friends so fly. I can go fly private 'cause I handle my B-I.

They call me candle guy. (Why?) Simply 'cause I am on fire. I hate to have to cancel my vacation.

So you can't deny I'm patient but I ain't gonna try, naw. You don't come, I ain't gonna die.

Hold up, what you mean you can't go – why? Me and your boyfriend, we ain't no tie.

You say you wanna kick it when I ain't so high. Well, baby, it's obvious that I ain't your guy.

I ain't gonna lie. I feel your space, but forget your face. I swear I will.

St. Barts. Anguilla. anywhere I chill. Just bring with me a pair I will.

LOVESTONED

I Think She Knows (Interlude)

Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY and NATE HILLS

Moderately fast

Fm



mf

The piano introduction consists of two staves in 4/4 time, key of F minor. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes. The tempo is marked 'Moderately fast' and the dynamic is 'mf'.

She's freak - y, and she knows it.

The first line of lyrics is accompanied by a vocal line with 'x' marks indicating breath or phrasing. The piano accompaniment continues with the same rhythmic pattern as the introduction.

She's freak - y, but I like it.

The second line of lyrics is accompanied by a vocal line with 'x' marks. The piano accompaniment continues with the same rhythmic pattern.

Lis-ten. She grabs the yel - low bot - tle; she
shuts the room down, the

The third line of lyrics is accompanied by a vocal line with 'x' marks. The piano accompaniment continues with the same rhythmic pattern.

likes the way it hits her lips. She gets to the bot - tom; it
 way she walks and caus-es a fuss. The bad - dest in town, — she's

sends her on a trip so right. _____ She
 flaw - less, like some un - cut ice. _____ Well, I

might be go - in' home with me to - night. Oh. _____
 hope she's go - in' home with me to - night.

And _____ And all she she looks like a mod - el, ex -
 _____ wants — is to dance. — That's

cept she got a lit - tle more ass. Don't e - ven both - er, un -
 why you'll find her on the floor. But you don't have a chance - un -

less you've got the thing she likes. Ooh, I
 less you move the way that she likes. That's

hope she's go - in' home with me to - night. }
 why she's go - in' home with me to - night. }

Those flash - in' lights come from ev - 'ry - where.

Bbm/F

Fm

Bbm/F

Fm

The way they hit her, I have to stop and stare.

Bbm/F

Fm

She's got me love - stoned and I swear she's bad, and she

1

Bbm/F

C

Fm

knows, I think that she knows.

She's freak - y, and she knows it.

She's freak - y, but I like it. Yeah. ...

She knows. I think that she

knows. Those flash - in' lights seem to

cause a glare. The way they hit her, I have to

Fm

Bbm/F

stop and stare.

She's got me love - stoned from

Fm

Bbm/F

ev - 'ry - where. She's bad, and she

knows.

I think that she

C

Fm

knows.

Now dance.

Get it,

girl.

You're freak - y, but I

like it. Hot damn! (Spoken:) Let me

1-3

put my funk on the guitar one time.

4

Bbm/F



Those flash - in' lights come from

Fm



Bbm/F



ev - 'ry - where. The way they hit her, I have to


Fm



stop and stare. She's got me love - stoned

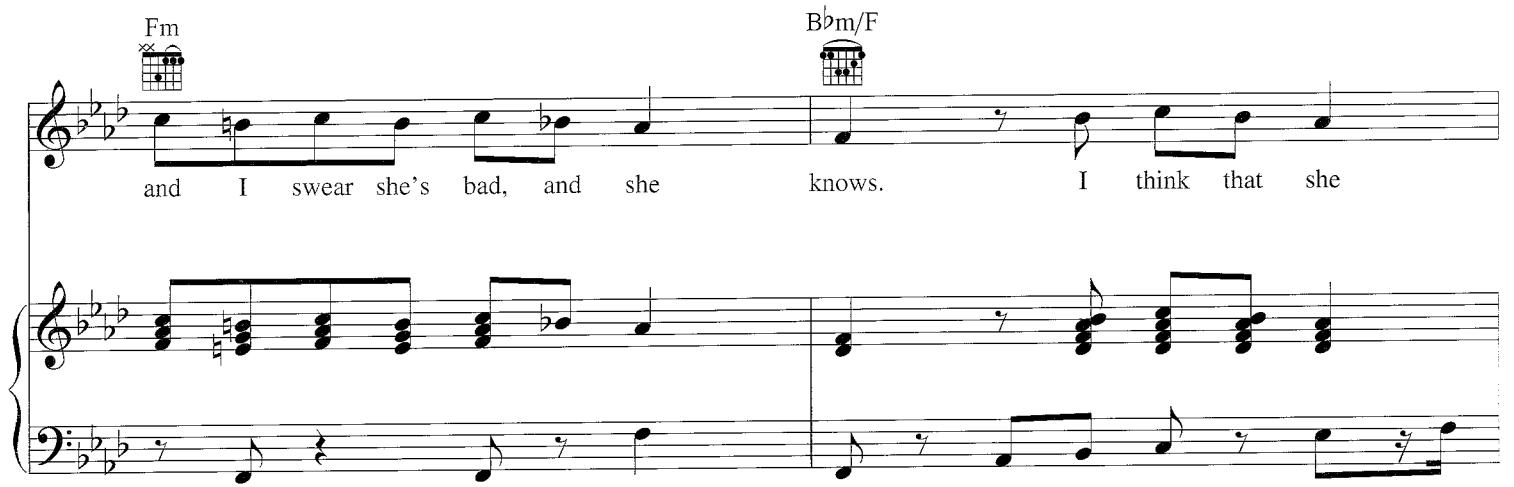



Fm




and I swear she's bad, and she knows. I think that she

Bbm/F




1

C

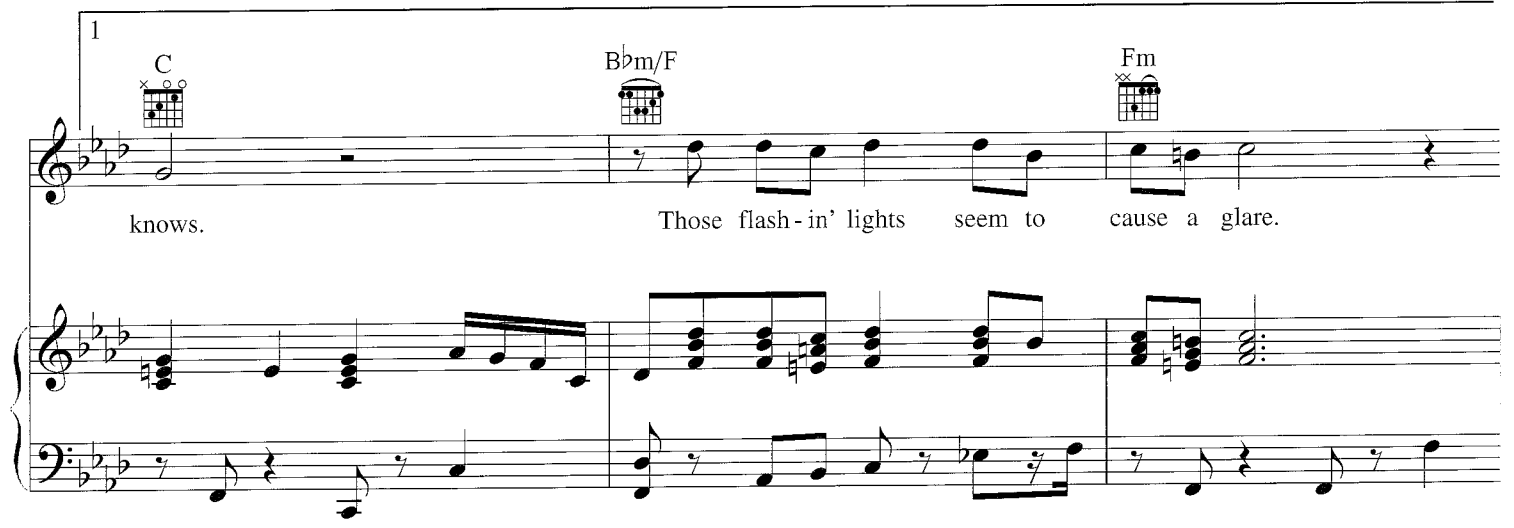



knows. Those flash-in' lights seem to cause a glare.


Bbm/F




Fm



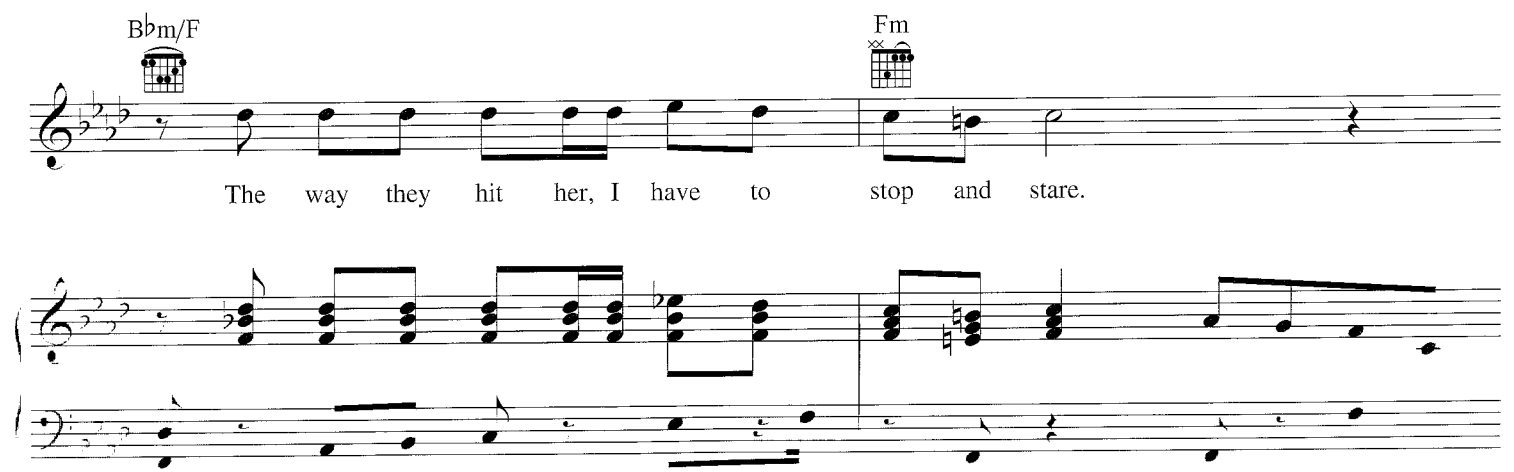
Bbm/F



Fm



The way they hit her, I have to stop and stare.



Bbm/F Fm

She's got me love - stoned from ev - 'ry - where. She's bad, and she

The first system of music features a vocal line and piano accompaniment. The key signature has three flats (B-flat major/D-flat minor). The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Bbm/F C

knows. I think that she knows.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment continues with chords and a bass line.

2 C Fm 1-3

knows.

The third system includes a first ending bracket labeled '2' and a second ending bracket labeled '1-3'. The vocal line has a quarter rest, followed by eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment features a more complex chordal texture in the right hand.

4

The fourth system shows the piano accompaniment continuing with a rhythmic pattern of eighth and sixteenth notes in both hands.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes, also including beamed sixteenth notes. The key signature has three flats, and the time signature is 3/4.

Second system of musical notation. The treble clef staff has a melodic line with eighth and sixteenth notes. The bass clef staff has a bass line with eighth and sixteenth notes. The key signature has three flats, and the time signature is 3/4.

Third system of musical notation. The treble clef staff has a melodic line with eighth and sixteenth notes. The bass clef staff has a bass line with eighth and sixteenth notes. The key signature has three flats, and the time signature is 3/4.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth and sixteenth notes. The bass clef staff has a bass line with eighth and sixteenth notes, including some beamed sixteenth notes. The key signature has three flats, and the time signature is 3/4.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth and sixteenth notes. The bass clef staff has a bass line with eighth and sixteenth notes, including some beamed sixteenth notes. The key signature has three flats, and the time signature is 3/4.

Play 3 times

Musical notation for the first system, showing a treble and bass clef with a key signature of three flats and a 2/2 time signature. The piece is marked "Play 3 times".

Musical notation for the second system, including guitar chord diagrams for $E\flat$, $D\flat\text{maj}7$, $A\flat 5$, $E\flat/G$, and $F\text{m}$.

Musical notation for the third system, including guitar chord diagrams for $E\flat/G$, $F\text{m}$, $E\flat 5$, and $D\flat 5$.

Musical notation for the fourth system, including guitar chord diagrams for $A\flat 5$, $E\flat(\text{add}2)/G$, and $F 5$.

Musical notation for the fifth system, including guitar chord diagrams for $E\flat 6/9$, $D\flat\text{maj}7$, $A\flat 6$, $E\flat/G$, and $F\text{m}$.

Fm



Eb



Db



Musical staff with lyrics: Those flash - in' lights come from ev - 'ry - where.

Those flash - in' lights come from ev - 'ry - where.

Piano accompaniment for the first system.

Ab



Eb(add2)/G



Fm



Piano accompaniment for the second system.

Eb



Db



Musical staff with lyrics: The way they hit her, I just stop and stare.

The way they hit her, I just stop and stare.

Piano accompaniment for the third system.

Ab



Eb(add2)/G



Fm



Musical staff with lyrics: She's got me love - stoned.

She's got me love - stoned.

Piano accompaniment for the fourth system.

E \flat **D \flat maj7** **A \flat**

I think I'm love - stoned.

E \flat (add2)/G **Fm**

She's got me love - stoned.

E \flat **D \flat** **A \flat**

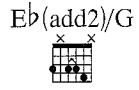
I think that she knows, — I think that she knows, —

E \flat (add2)/G **Fm**

oh, — oh, —



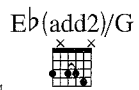
I think that she knows, — I think that she knows, —



oh, — oh. — Those flash - in' lights come from



ev - 'ry - where. The way they hit her, I just
out a care. She's got me hooked; — it



stop and stare. I'm love - stoned from
just ain't fair, but I, I'm love - stoned, and

Eb



Db



Ab



ev - 'ry - where, and she knows. — } I think that she knows, —
 I could swear that she knows. — }

1 Eb(add2)/G Fm

oh. — And now I'm walk - in' 'round with -

2 Eb(add2)/G Fm Eb Dbmaj7

oh, — oh. — She knows, —

Ab Eb(add2)/G Fm

she knows, — oh, — oh. —

E \flat D \flat maj7 A \flat E \flat (add2)/G Fm

E \flat D \flat maj7 A \flat

E \flat (add2)/G Fm E \flat D \flat maj7

A \flat E \flat (add2)/G Fm7 Fm

<p> E\flat D\flatmaj7 A\flat5 </p>	<p>Repeat and Fade</p> <p> E\flat/G Fm </p>	<p>Optional Ending</p> <p> E\flat/G Fm </p>
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WHAT GOES AROUND

...Comes Around (Interlude)

Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY and NATE HILLS

Moderately, in 2

N.C.

mf

Am

C

G

1-3 D

4 D

Hey,

Am

C

G

girl, is he ev - 'ry - thing you want - ed in a man?
girl, I re - mem - ber ev - 'ry - thing that you claimed. _



You know I'd give you the world; you
 You said that you were mov - ing on now, and



had me in the palm of your hand.
 may - be I should do the same.



So why your love went a - way, I
 The fun - ny thing a - bout that is, I was



just can't seem to un - der - stand. Thought it was me and you,
 read - y to give you my name. Thought it was me and you,

Am C G

ba - by, me and you un - til the end, but I guess I was wrong.
ba - by, and now it's all just a shame, and I guess I was wrong.

D Am C

(Don't wan - na think a - bout it, don't wan - na talk a - bout it.

G D

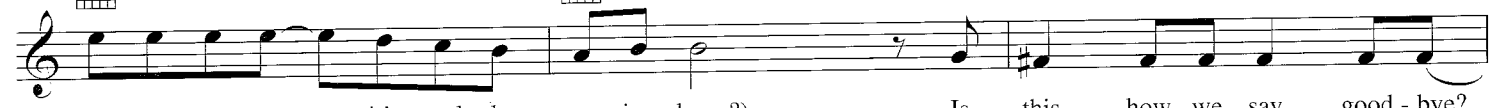
I'm just so sick a - bout it.) Can't be - lieve it's end - ing this way.

Am C

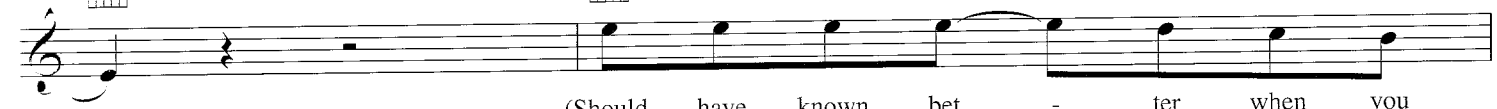
(Just so con - fused a - bout it, feel - in' the blues a - bout it.



I just can't do with-out you.)
Now tell me, is this fair?



(Is this the way it's real-ly go-ing down?) Is this how we say good-bye?



(Should have known bet-ter when you



came a-round) that you were gon-na make me cry. (It's)
(And now it's)



C G D

break-ing my heart _ to watch you run a - round) 'cause I know that you're liv - ing a lie. _

Am C G

(But that's o - kay, ba - by, 'cause in time you will _

D Am C

find _ _ _ _ _ what goes a - round, goes a - round, goes a - round comes _ all the way _

G D Am

back a - round. _ _ _ _ _ What goes a - round, goes a - round, goes a -

C G D

round comes all the way back a-round. What goes a -

Am C G

round, goes a-round, goes a-round comes all the way back a-round.

D Am C

What goes a-round, goes a-round, goes a-round comes all the way

G

To Coda

1 D 2 D

back a-round, yeah.) Now, What goes a-round

Am

C

G

comes a - round, -

yeah. _____

D

Am

C

What goes a - round - comes a - round; -

you should know -

1 G

D

2 G

that.

What goes a - round - that.

D

D.S. al Coda

CODA

D

Am

C G D

System 1: Measures 1-3. Treble clef contains a melodic line with eighth notes and rests. Bass clef contains a bass line with quarter notes and rests. Chord diagrams for C, G, and D are shown above the treble staff.

Am C G

System 2: Measures 4-6. Treble clef contains a melodic line with eighth notes and rests. Bass clef contains a bass line with quarter notes and rests. Chord diagrams for Am, C, and G are shown above the treble staff.

D N.C.

System 3: Measures 7-9. Treble clef contains a melodic line with eighth notes and rests. Bass clef contains a bass line with eighth notes and rests. Chord diagrams for D and N.C. are shown above the treble staff.

Cmaj9

System 4: Measures 10-12. Treble clef contains a melodic line with eighth notes and rests. Bass clef contains a bass line with quarter notes and rests. Chord diagram for Cmaj9 is shown above the treble staff.

D7 Em7

System 5: Measures 13-15. Treble clef contains a melodic line with eighth notes and rests. Bass clef contains a bass line with quarter notes and rests. Chord diagrams for D7 and Em7 are shown above the treble staff.



(Spoken:) Let me paint this picture for you, baby.



You spend your nights a - lone,

and he nev - er comes home,



and ev - 'ry time you call him, all you get's a bus - y tone.

I heard you found out



that he's do - in' to you

what you did — to me.

Ain't that the way it goes? —

Cmaj9

D7

Em7

When you cheat-ed, girl, my heart bleed-ed, girl, so it goes with-out say-ing

Cmaj9

D7

that you left me feel-ing hurt. Just a clas-sic case, sce sce a sce-nar-i-o,

Em7

tale as old as time. Girl, you got what you de-served.

Cmaj9

D7

And now you want some-bod-y to cure the lone-ly nights.

Em7



You wish you had some - bod - y that could come and make it right.

Cmaj9



D7



Em7



But girl, I ain't some-bod - y with a lot of sym - pa - thy. You'll see. (What

C



D



goes a - round - comes back a - round.) I thought I told you, hey, —

Em



1

2

hey. — (What goes a - round - comes back goes a - round - comes back

C D Em

a - round.) I thought I told ya, hey, hey. (What

This system contains the first three measures of the piece. The vocal line starts with a quarter note 'a - round.)', followed by a quarter rest, then a quarter note 'I', a quarter note 'thought', a quarter note 'I', a quarter note 'told', a quarter note 'ya,', a quarter note 'hey,', a quarter note 'hey.', and a quarter rest. The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. Chord diagrams for C, D, and Em are shown above the staff.

C D

goes a - round_ comes back a - round.) I thought I told ya, hey, —

This system contains the next three measures. The vocal line continues with a quarter note 'goes', a quarter note 'a - round_', a quarter note 'comes', a quarter note 'back', a quarter note 'a - round.)', a quarter rest, a quarter note 'I', a quarter note 'thought', a quarter note 'I', a quarter note 'told', a quarter note 'ya,', and a quarter note 'hey, —'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for C and D are shown above the staff.

Em C

hey. (Take it to 'em, hey. Hey, hey,

This system contains the next three measures. The vocal line has a quarter note 'hey.', a quarter rest, a quarter note '(Take', a quarter note 'it', a quarter note 'to', a quarter note ''em,', a quarter note 'hey.', a quarter note 'Hey,', and a quarter note 'hey,'. The piano accompaniment includes a section with 'x' marks on the treble staff, indicating muted strings. Chord diagrams for Em and C are shown above the staff.

D Em

hey, hey, hey, hey, take it to 'em, hey.)

This system contains the final three measures. The vocal line has a quarter note 'hey,', a quarter note 'hey,', a quarter note 'hey,', a quarter note 'hey,', a quarter note 'take', a quarter note 'it', a quarter note 'to', a quarter note ''em,', and a quarter note 'hey.)'. The piano accompaniment continues with chords and eighth notes. Chord diagrams for D and Em are shown above the staff.



(Spoken:) See? (Hey, hey, hey, hey, hey, hey, hey, hey, hey, hey, You should listen to me, baby.



take it to 'em, hey. Hey, hey, hey, hey,



hey, hey, take it to 'em, hey. Hey, hey.



hey, hey, hey girl.) Be-cause (what goes a - round comes back

C D Em

a - round.)

This system contains the first three measures of the piece. The guitar part is indicated by chord diagrams for C, D, and Em. The vocal line begins with the lyrics 'a - round.)'. The piano accompaniment consists of a treble and bass clef staff with various rhythmic patterns.

C D

This system contains the next three measures. The guitar part features chords C and D. The piano accompaniment continues with similar rhythmic patterns.

Em C

1 2

This system contains the next three measures. It includes a first ending (1) and a second ending (2) for the piano accompaniment. The guitar part features chords Em and C.



E5 C


This system contains the final two measures. The guitar part features chords E5 and C. The piano accompaniment concludes with a final chord and melodic line.

CHOP ME UP

Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY and NATE HILLS

Moderately slow, in 2

Em  Am 
 * *mf* **Play 4 times**

Play 4 times 

I know you see me look - in',
 You're kind of cute, _____

girl, go on and act in right. A lit - tle clos - er; let me
 ba - by. Are you new in town? My name is Tim, _____

see you in the spot - light. Now turn a - round and let me
 a. k. a. _____ Thom - as Crown. I heard you're lost; _____

* Recorded a half step lower.

see just what you curved like. Go grab your friends and y'all could
do you know your way a - round? If you got a prob - lem,

come to the back. Why don't you take a
ba - by, I can hold you down. I can be your nav - i -

Am

sip up on the cham - pagne? Re - lax, take your coat off
gat - or or your com - pass. Bet - ter yet, a ge - nie.

and let me get your name. I love that hour - glass
Ba - by. make your first wish. You the par - ty, ba - by,

shape you got up on that frame. I like the way you talk your game. We
I'm just the guest list. I think I need some Ty - le -

might be one and the same. Now I know you got a
no; you got me rest - less. So grab your friends and let's

Em

buzz off that al - co - hol. I got a house that could
take it back to my hive. Let's watch "Sex In The Cit -

en - ter - tain all of y'all. May - be lat - er on
y" or "Des - p'rate House - wives." Si - men says. "Touch

I'll give you a phone call. I'm 'bout to slide out, but
 yours — while you touch mine." (Spoken:) Parental discretion

I'll get back at ya. And when I call,
is advised. Y'all can be the star

Am

don't give me the run - a - round. I ain't gon' have you try - in' to
 in my freak - y spot - light. Stu - di - o fif - ty - four, —

play me like a sil - ly clown. Don't sec - ond guess it, girl, there
 if we get the props — right. All we need right now is a

ain't noth - in' to think a - bout, 'cause you got me feind - in', but girl,
lit - tle bit, a lit - tle bit of act right. Y'all look - in' shy, but y'all

— you don't hear me. } Lit - tle la - dy (la -
act like y'all don't hear me. }

dy, la - dy), you got me just (screwed up) off

— of your mel - o - dy. Lit - tle la - dy (la - dy, la - dy), c' - mon and don't



(chop me up). Please — don't make a fool of me. Lit - tle la - dy (la -

dy, la - dy), you got me just (screwed up) off —

— of your mel - o - dy. Eas - y, ba - by (ba - by, babe), c' - mon, girl, don't



chop me up). Please — don't make a fool of me. Rap: (See rap lyrics)

1-6

Em

7

N.C.

Em

Em

Rap ends

Am

Lit - tle la - dy (la - dy, la - dy), you got me just

Em

(screwed up) off of your mel - o - dy.

Am

Lit - tle la - dy (la - dy, la - dy), c - 'mon and don't

Em

(chop me up). Please don't make a fool of me.

Am

Lit - tle la - dy (la - dy, la - dy), you got me just

(screwed up) off _____ of your mel - o - dy.

Eas - y, ba - by (ba - by, babe), c' - mon, girl, don't

Am

(chop me up). Please _____ don't make a fool of me.

Em

(Screwed up.)


Am

1

Em

2


Em



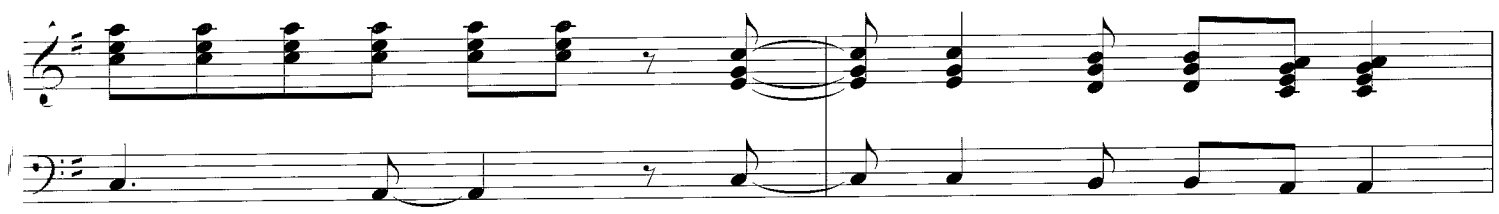
(Chop me up.)






Am




Screwed up) off of your mel - o - dy.



Em Am Em

(Chop me up.) Please —



Am

— don't make a fool of me.

Em

Am

Em

Rap Lyrics

See, girl, you stronger than the strongest drug I ever had.
 You could mix them all together; you'd still be twice as bad,
 'Cause you're the worst best girlfriend I ever had.
 Harder to kick than cigarettes and green bags,
 Harder to escape than jail cells and bills mailed.
 You had me locked since a bitty girl with pigtails.
 Like Michael Jackson, (Why you do me this way?)
 Got me cryin' rivers like Timbaland and Timberlake, yeah.
 They call me Juicy J, straight up out the Three-6 Mafia.
 Ghetto fab player, all these freaks and I'm tryin' to holla at ya.
 Quit playin' games, girl, you got my head spinnin' 'round.
 I ain't gonna chirp your mobile phone and chase you all over town.
 I just want to pick you up and take you to a wrestling match then
 (So is it good, is it good) and have a little smack fest.
 So if you never call me, I'll be somewhere down in Tennessee.
 Washin' away my sorrows in a cold cup of Hennessy.

DAMN GIRL

Words and Music by JUSTIN TIMBERLAKE,
WILL ADAMS, JOSH DAVIS and J.C. DAVIS

Moderately fast

N.C.

Damn, - girl, damn, - girl, damn, - girl, damn, - girl, damn, - girl, damn. -

mf

1 2

Lis-ten to me. I've been a-round the world, -

Gm Eb/G

seen a mil-lion hon-ey-s, real-ly spe-cial girls. - Gave all my time and mon-ey.

Gm6 Eb/G Gm Eb/G Gm6 Eb/G

Gm



Eb/G



Gm6



Eb/G



But there's some - thin' 'bout ya,

some - thing that's kind of fun - ny.



Eb/G



Gm6



Think it's what_ you do_ to me.



Eb/G



Gm6



Eb/G

Don't need no May - bel - line, — }
don't need no May - bel - line, — }

'cause you're a beau - ty queen. —



Eb/G



Gm6



Eb/G



Don't need no L'O - re - al, —

'cause, bitch, you're bad as hell. —

Gm



Eb/G



Gm6



Eb/G



If I'm Ca - sa - no - va, then you're a su - per - no - va.

Gm



Eb/G



Gm6



Girl, it's what you do ___ to me ___ that's got me say - in,'

Gm11



Dm9



"Damn, ___ girl, ___ you're so fine. ___

Gm11



The way you up and put it down, ___ girl, ___ blows my mind. _

Dm9



Cm



I guess I got - ta put it down to - night, -

Bbm



Cm



Bm



To Coda

I got - ta put it down." (Oh, oh, oh.)

N.C.

Damn, damn, _ girl, damn, _ girl, damn, _ girl, damn, _ girl, damn, _ girl, damn, _

Damn, _ girl, damn, _ girl, damn, _ girl, damn, _

girl, damn, girl, damn. I said there's

some - thin' 'bout the way you do the things you do when you

do the things you do that's got me. (Oh, oh. I said there's oh.)

some - thin' 'bout the way you do the things you do when you

D.S. al Coda

do the things you do that's got me. (Oh, oh, I said you oh.)

The first system features a vocal line in G minor with lyrics: "do the things you do that's got me. (Oh, oh, I said you oh.)". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

CODA

N.C. Gm Eb/G
 Play 4 times

 Rap: (See rap lyrics)

The CODA section begins with a guitar part marked "N.C." (Natural Chord) and "Play 4 times". It includes guitar chord diagrams for Gm and Eb/G with 3-fingerings. Below the guitar part is a piano accompaniment. The lyrics "Rap: (See rap lyrics)" are written below the guitar staff.

Gm6 Eb/G Gm Eb/G 1, 2 Gm6 Eb/G

The second system of the CODA features guitar chords: Gm6, Eb/G, Gm, Eb/G, 1, 2 Gm6, and Eb/G. The piano accompaniment continues with a steady bass line and chords.

3 Gm6 Gm11

You got me say - in', "Damn, _____ girl, _____

Rap ends

The third system of the CODA features a vocal line with lyrics: "You got me say - in', 'Damn, _____ girl, _____". The piano accompaniment includes a Gm6 chord and a Gm11 chord. The text "Rap ends" is written below the vocal line.

Dm9



you're so fine.

Gm11



The way you up and put it down, girl,

Dm9



blows my mind.

Cm



I guess I got - ta put it down to - night,

Bbm

Cm

I got - ta put it down."

1

Bm

2

Bm

(Oh, oh, I'm say - in,' oh.) (Oh, oh, I said there's oh.)

Gm

Eb/G

Gm6

Eb/G

some - thin' 'bout the way you do _____ the things you do _____ when you

Gm

Eb/G

Gm6

Eb/G

do the things you do it's got me. (Oh, oh, I said there's oh.)

Gm Eb/G Gm6 Eb/G

some - thin' 'bout the way you do _____ the things you do _____ when you

Gm Eb/G 1 Gm6

do the things you do that's got me. (Oh, oh, Sing it with me, go, oh.)

2 Gm6 Gm Eb/G

(Oh, oh, oh.) Damn, —

Gm6 Eb/G Gm Eb/G

— girl, damn, — girl, damn, — girl, damn, — girl, damn. —

Gm6 Eb/G Gm Eb/G Gm6 Eb/G

Damn, _ girl, damn, _ girl, damn, _ girl, damn, _

Gm Eb/G Gm6

_ girl, damn, _ girl, damn. _

Gm Eb/G

Repeat and Fade
Gm6 Eb/G

Optional Ending
Gm6 Eb/G Gm

Rap Lyrics

Woo, woo, woo, woo, woo, woo, woo, woo, woo, woo baby.
 Give me some of your tasty cinnamon.
 Givin' your feminine gelatin,
 'Cause got a cinnamon goin' crazy.
 Hey, b-b-b-b-b-b-baby.
 Baby, you're the one I been findin' for.
 When I'm dreamin', I'm dreamin' of you.
 When you're gone, I'll be dreamin' of you.





So why don't you be my chick and stuff?
 Take you out to dinner and catch a flick and stuff.
 If we spend time I never get an igh.
 Girl, you're so fine, make me a little bluish.
 Got me hot, hot, hot, hot, hot and stuff.
 First time I saw you, I was in a crush.
 And I'm still in a crush, you're my crush.
 You're my crush, you're my crush, you're my crush.
 You're my crush, you're my crush, you're my crush.

SUMMER LOVE




Set the Mood (Prelude)


Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY and NATE HILLS

Moderately

Dm  Bb  A  Dm 







Bb  C6  Dm 



Rid - in' in the drop top with the top
C' - mon and let me show you'round, let me take you out.







Bb  A  Dm 



down, saw you switch - in' lanes, girl. Pull up to the red light, look - in' right,
Bet you we could have some fun, girl, 'cause we could dress it up, we could dress it down,



Bb  C6  Dm 



come here, let me get your name, girl. Tell me where you're from, what you do, what you
an - y way you want it done, girl. Or we could stay home, - talk - in' on the phone,



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like. Let me pick your brain, girl. And tell me how they got that pret-ty lit-tle
rap-pin' till we see the sun, girl. Do what I got-ta do, just got-ta show.



face on that pret-ty lit-tle frame, girl. But let me show you 'round, let me take you out.
you that I'm the one, girl. Well, I'm - a freak you right each and ev-'ry night.



Bet you we could have some fun, girl, 'cause we could do it fast, fast, slow, which-
I know how to do it in - sane, girl, 'cause I can make it hop, make it stop,



ev - er way you wan - na run, girl. But let me buy you drinks, bet - ter yet, rings.
make you wan - na say my name, girl. C' - mon, ba - by, please, 'cause I'm on my knees.

Bb A Dm

do it how you want it done, girl. And } who would have thought that you could
 can't get — you off my brain, girl. But }

Bb C6 Dm Bb6 A/C#

be the one? 'Cause I, I can't wait to fall in love with

Dm Bb6 A/C# Dm

you. You can't wait to fall in love with me. This just can't be sum-mer

Bb6 A/C# Dm Bb6 C6

love; you'll see. This just can't be sum-mer love. (L - O - V - E.)

Dm Bb6 A/C#

'Cause I can't wait to fall in love with

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "'Cause I can't wait to fall in love with". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for Dm, Bb6, and A/C# are provided above the vocal staff.

Dm Bb6 A7/C#

you. You can't wait to fall in love with

The second system continues the vocal line with the lyrics "you. You can't wait to fall in love with". The piano accompaniment remains consistent with the first system. Chord diagrams for Dm, Bb6, and A7/C# are provided above the vocal staff.

Dm Bb6 A/C#

me. This just can't be sum - mer love; you'll



The third system continues the vocal line with the lyrics "me. This just can't be sum - mer love; you'll". The piano accompaniment remains consistent. Chord diagrams for Dm, Bb6, and A/C# are provided above the vocal staff.

To Coda \oplus

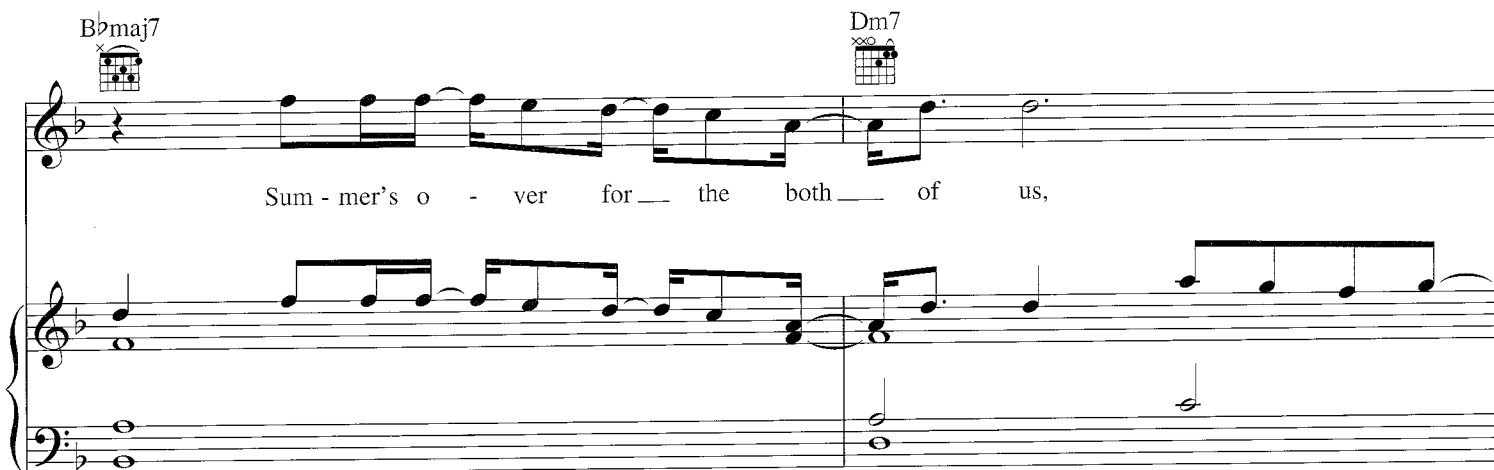
Dm Bb6 C6

see. This just can't be sum - mer (L - O - V - E.) love.

The fourth system concludes the vocal line with the lyrics "see. This just can't be sum - mer (L - O - V - E.) love.". The piano accompaniment features a final chord in the right hand. Chord diagrams for Dm, Bb6, and C6 are provided above the vocal staff.

B♭maj7  **Dm7** 



Sum - mer's o - ver for — the both — of us,



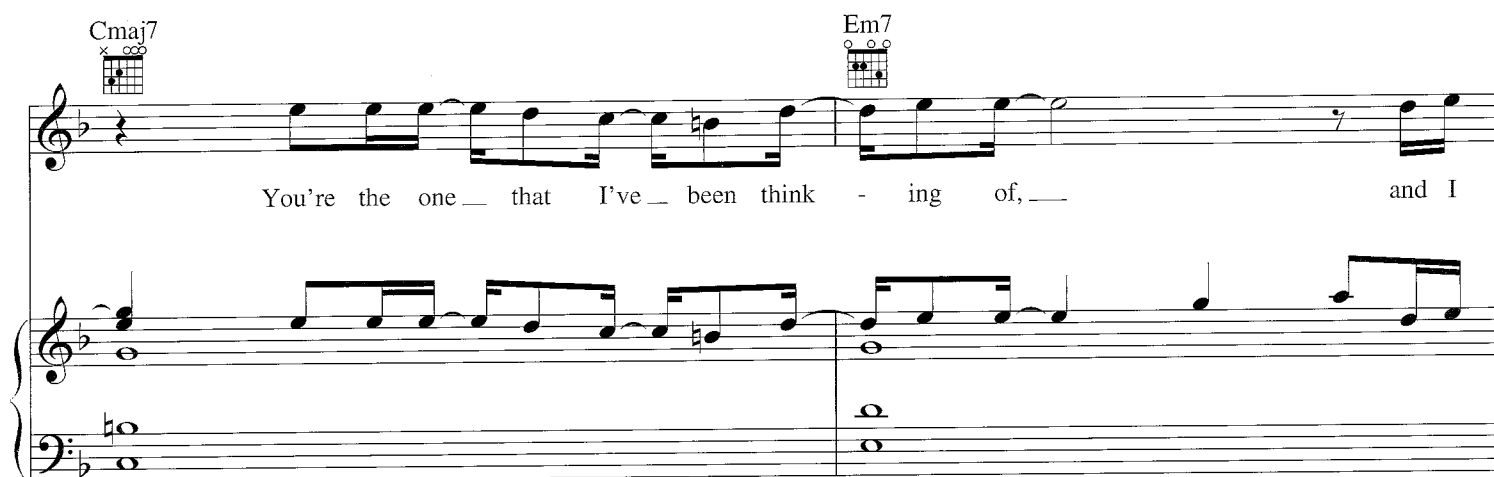
B♭maj7  **Csus**  **Dm7** 



but that does - n't mean — we should — give up — on love.



Cmaj7  **Em7** 

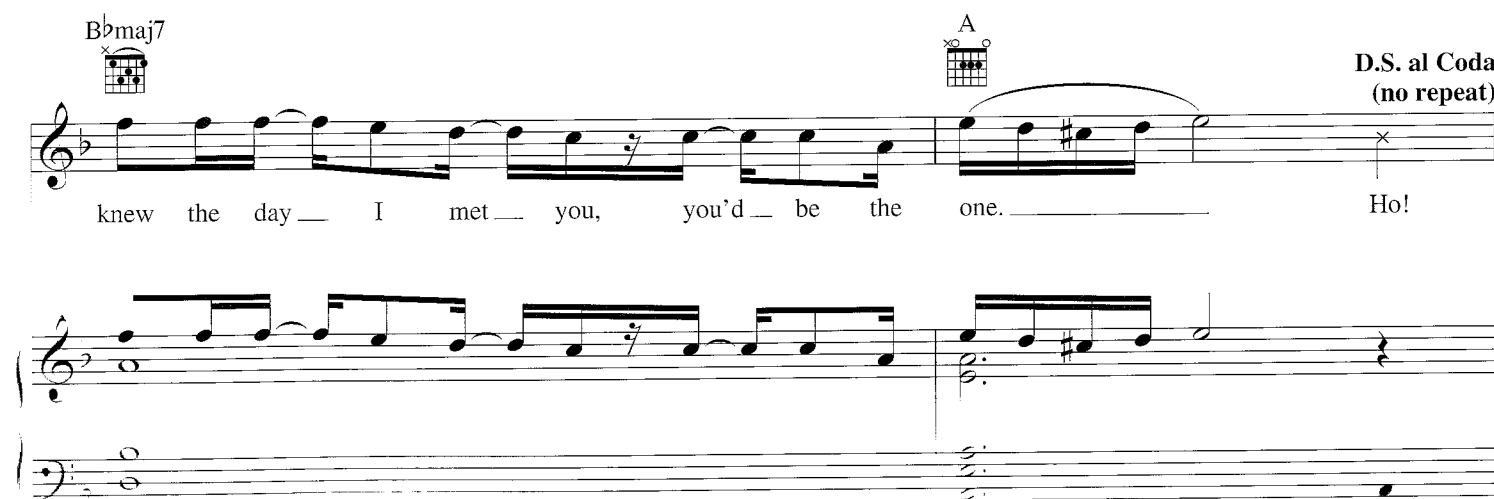
You're the one — that I've — been think - ing of, — and I



B♭maj7  **A** 

knew the day — I met — you, you'd — be the one. — Ho!

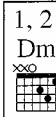
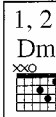
D.S. al Coda
(no repeat)



CODA



(L - O - V - E.)
love.



Slowly, steadily

(Spoken:) Yeah.

mp

8vb to end



Come here, baby.



Gmaj9

D/G

Gmaj9

D/G

But let me set the mood right, 'cause I'm gon' make you
mood right, and let me make you

Gmaj9

D/G

Gmaj9

D/G

D/F#

feel all right. _
feel all right. _

Let me set the mood right, 'cause I'm gon' make you
'Cause I'm gon' set the mood right, and you'll say my

Bm7

Bbdim7

D/A

Em/A

Gmaj9

D/G

feel all _ right. _
name to - night. _

I got-ta set the mood right.
Af - ter I set the mood right,

Let me make you
prom-ise, girl, you'll

Gmaj9

D/G

Gmaj9

D/G

D/F#

feel all _ right. _
feel all _ right. _

I'm gon' set the mood right.
If you let me set the mood right,

I prom-ise, babe, you'll
I'll make you feel so

Bm7 B \flat dim7 D/A Em/A Gmaj9 D/G Gmaj9 D/G

feel all right. —
good to - night. —

The first system of music features a vocal line in treble clef and a piano accompaniment in G major. The guitar chords are: Bm7, B \flat dim7, D/A, Em/A, Gmaj9, D/G, Gmaj9, and D/G. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Gmaj9 D/G D/F \sharp 1 Bm7 B \flat dim7 D/A Em/A

Just let me set the

The second system continues the music. The guitar chords are: Gmaj9, D/G, D/F \sharp , Bm7, B \flat dim7, D/A, and Em/A. The piano accompaniment continues with chords and a bass line. The vocal line begins with the lyrics "Just let me set the".

2 Bm7 B \flat dim7 D/A Em/A Gmaj9 D/G Gmaj9 D/G

(finger snap)

Gmaj9 D/G D/F \sharp Bm7 B \flat dim7 D/A Em/A

Let me set the mood right.

N.C.

The third system continues the music. The guitar chords are: Gmaj9, D/G, D/F \sharp , Bm7, B \flat dim7, D/A, and Em/A. The piano accompaniment includes a section marked "(finger snap)" in the left hand. The vocal line begins with the lyrics "Let me set the mood right." and ends with "N.C." (No Chords).

UNTIL THE END OF TIME

Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY and NATE HILLS

Moderately slow, in 2

G6/9 D/F# Em7 1-3 F#m11 Gmaj7

mp

4
N.C.

G6/9 D/F# Em7 F#m11 Gmaj7

I woke up this morn - ing and heard the
Now if you're ev - er won - d'ring a -

G6/9 D/F# Em7

T - V say - ing some - thing a - bout di - sas - ter in the world, and
bout the way I'm feel - ing, well, ba - by girl, there ain't no ques - tion.



Just it made me won - der where I'm go - ing.
 Just to be a - round you is a bless - ing.



Sick With so much dark - ness in the world,
 and tired of try - ing to save the world.



but I see beau - ty left in you, girl.
 I just want to spend my time with you, girl.



And what you give me lets me know that { I'll } be al - right.
 { we'll }

G6/9 D/F# Em7

'Cause if your love was all I had

Detailed description: This system contains the first line of music. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for G6/9, D/F#, and Em7 are shown above the staff.

F#m11 Gmaj7 G6/9 D/F#

in this life, _____ well, that would be e -

Detailed description: This system contains the second line of music. The vocal line has a half note F#4, a half note G4, a half note A4, a half note B4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The piano accompaniment continues with chords and a bass line. Chord diagrams for F#m11, Gmaj7, G6/9, and D/F# are shown above the staff.

Em7 F#m11 Gmaj7

nough un - til the end of time. _____ So

Detailed description: This system contains the third line of music. The vocal line has a half note G4, a half note A4, a half note B4, a half note A4, a half note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The piano accompaniment continues with chords and a bass line. Chord diagrams for Em7, F#m11, and Gmaj7 are shown above the staff.

G6/9 D/F# Em7 F#m11 Gmaj7

rest your wea - ry heart and re - lax your mind, _____

Detailed description: This system contains the fourth line of music. The vocal line has a half note G4, a half note A4, a half note B4, a half note A4, a half note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The piano accompaniment continues with chords and a bass line. Chord diagrams for G6/9, D/F#, Em7, F#m11, and Gmaj7 are shown above the staff.



'cause I'm gon - na love you, girl, un - til the



end of time. You got me say - in', "Oh,



yeah.



Oh. yeah."



Ev - 'ry - bod - y say, "Oh,



yeah." Ev - 'ry - bod - y say - in', "Oh,



yeah."

N.C.

This one's for the lov - ers. If you're out there, let me hear you say

1

yeah, — yeah, yeah. — (Yeah, — yeah, yeah.) —

This system contains the first musical staff with a vocal line and piano accompaniment. The vocal line has a first ending bracket over the first two measures. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature.

2

yeah, — yeah. — (Yeah, — yeah.) —

This system contains the second musical staff with a vocal line and piano accompaniment. The vocal line has a second ending bracket over the last two measures. The piano accompaniment continues from the first system.

This one's for the lov - ers. If you're out there, let me hear you say,

This system contains the third musical staff with a vocal line and piano accompaniment. The piano accompaniment features a more active bass line with eighth notes.

1

yeah, — yeah, yeah, — yeah. (Yeah, — yeah, yeah, — yeah.)

This system contains the fourth musical staff with a vocal line and piano accompaniment. The vocal line has a first ending bracket over the first two measures. The piano accompaniment continues with a similar active bass line.

2

yeah, — yeah. — (Yeah, — Break it down one time. yeah.) —

G6/9 D/F# Em7 F#m11 Gmaj7

Oh, — yeah. —

G6/9 D/F# Em7

Oh, —

F#m11 Gmaj7 G6/9 D/F#

ooh. —

Em7 F#m11 Gmaj7

1

This system contains the first two measures of the piece. The guitar chords are Em7, F#m11, and Gmaj7. The music is written in treble and bass clefs with a key signature of one sharp (F#).

2

N.C.

'Cause if your love was all I had

This system contains the third and fourth measures. The second measure is marked 'N.C.' (No Chords). The lyrics are "'Cause if your love was all I had".

in this life, that would be e -

This system contains the fifth and sixth measures. The lyrics are "in this life, that would be e -".

nough un - til the end of time.

This system contains the seventh and eighth measures. The lyrics are "nough un - til the end of time."

LOSING MY WAY

Words and Music by JUSTIN TIMBERLAKE,
TIM MOSLEY and NATE HILLS

Moderately, in 2
N.C.

mp

Em

D

Hi, my name is Bob — and I work at my job. — I make
got - ta un - der - stand, I was a fam - 'ly man, — I would have

G

Bm

for - ty - some - thin' dol - lars a day. —
done — an - y - thing for my own. —

I
But I

Recorded a half step down

Em D

used to be the man in my home - town un - til I
could - n't get a grip on my new - found itch, so I

G Bm Em

start - ed to lose my way. It all goes back to when I
end - ed up all a - lone. I re - mem - ber where I was when I

D G

dropped out of school. Hav - ing fun, I was liv - ing my life.
got my first buzz. See, I thought I was liv - ing the life.

Bm Em D

— But now I got a prob - lem with that lit - tle white rock; see, I
— And the cra - zi - est thing is, I'll prob - 'ly nev - er know the

G Bm Em D

can't put down the pipe. — }
col - or of my daugh - ter's eyes. — }

And it is break - ing me down.

G Bm Em

Watch - ing the world spin 'round while my

D G Bm Em

dreams fall down. Is an - y - bod - y out there? It is

D G Bm

break - ing me down. No more friends a - round

Em D G

and my dreams fall down. Is an - y - bod - y

This system contains the first three measures of the piece. The guitar chords are Em, D, and G. The vocal melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Bm Em D

out there? — Can an - y - bod - y out there hear me? 'Cause I

This system contains measures 4-6. The guitar chords are Bm, Em, and D. The vocal melody has a quarter rest, followed by a half note G4, and then eighth notes A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the eighth-note bass line and chords.

G Bm Em

can't seem to hear my - self. — Can an - y - bod - y out there

This system contains measures 7-9. The guitar chords are G, Bm, and Em. The vocal melody has a quarter rest, followed by a half note G4, and then eighth notes A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the eighth-note bass line and chords.

D G Bm

see me? 'Cause I can't seem to see my - self. — There's

This system contains measures 10-12. The guitar chords are D, G, and Bm. The vocal melody has a quarter rest, followed by a half note G4, and then eighth notes A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the eighth-note bass line and chords.

Em D G

got - ta be a heav - en some - where; can you save me from this hell? -

Bm Em D

Can an - y - bod - y out there feel me? 'Cause I

G Bm Em

can't seem to feel my - self. — Los - ing my way, —

D G Bm

keep los - ing my way, — keep los - ing my way. -

Em D G

Can you help me find my way? —

Bm Em D G

Los-ing my way, — keep los-ing my way, —

Bm Em D

keep los-ing my way. — Can you help me find my way?) —

1 G Bm 2 G

Now you —

Bm

Cmaj7

Oh, my God, please for - give -

Am7

me, (Fa - ther, hear my 'cause I know I've done some wrong - prayer.)

Em7

in this life. If I could

A/C#

C(add2)

do it all a - gain and have just one more chance,

Am11



take all those wrongs and make them right.

Fmaj9



Em



Oh! (Can an - y - bod - y out there
Lead vocal ad lib.)

D



G



Bm



hear me? 'Cause I can't seem to hear my - self. Can

Em



D



G



an - y - bod - y out there see me? 'Cause I can't seem to see my - self.

Bm Em D

There's got - ta be a heav - en some - where; can you

G Bm Em

save me from this hell? Can an - y - bod - y out there

D G 1 Bm

feel me? 'Cause I can't seem to feel my - self.) (Can

2 Bm Em D G

Los - ing my way, (keep los - ing my way, —



keep los - ing my way. — Can you help me find my way? —



Los - ing my way, —



keep los - ing my way, — keep los - ing my way. —



Can you help me find my way? —

Bm Em D

Lead vocal ad lib.

This system contains the first three measures of the piece. The guitar part has chords Bm, Em, and D. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. A vocal line is present, labeled 'Lead vocal ad lib.', with a few notes in the first measure.

G Bm Bm

1-3 4

This system contains measures 4 through 6. Measure 4 has a G chord, measures 5 and 6 have Bm chords. The piano accompaniment continues with the eighth-note bass line and a melody. A box above the staff indicates measure numbers: '1-3' above the Bm chord in measure 5, and '4' above the Bm chord in measure 6.

Em/G D/F# Em

This system contains measures 7 through 9. The guitar part has chords Em/G, D/F#, and Em. The piano accompaniment continues with the eighth-note bass line and a melody.

1 2 N.C.

D/F# D/F#

Yeah, yeah.

This system contains measures 10 through 12. Measures 10 and 11 have D/F# chords. Measure 12 is marked 'N.C.' (No Chords). The piano accompaniment continues. The lyrics 'Yeah, yeah.' are written below the staff.

This system contains measures 13 through 15. The piano accompaniment continues with the eighth-note bass line and a melody.

(Another Song) ALL OVER AGAIN

Words and Music by JUSTIN TIMBERLAKE
and MATTHEW B. MORRIS



Slowly, in 2 (♩ = $\overset{\frown}{\text{3}}\text{7}$)

The first system of music features a piano introduction in E major, 2/4 time. The tempo is marked 'Slowly, in 2' with a metronome marking of ♩ = 37. The music is written for piano and guitar. The piano part begins with a soft (*p*) dynamic. The guitar part has two chords: E (open strings) and F#m7 (2nd fret, 4th string).

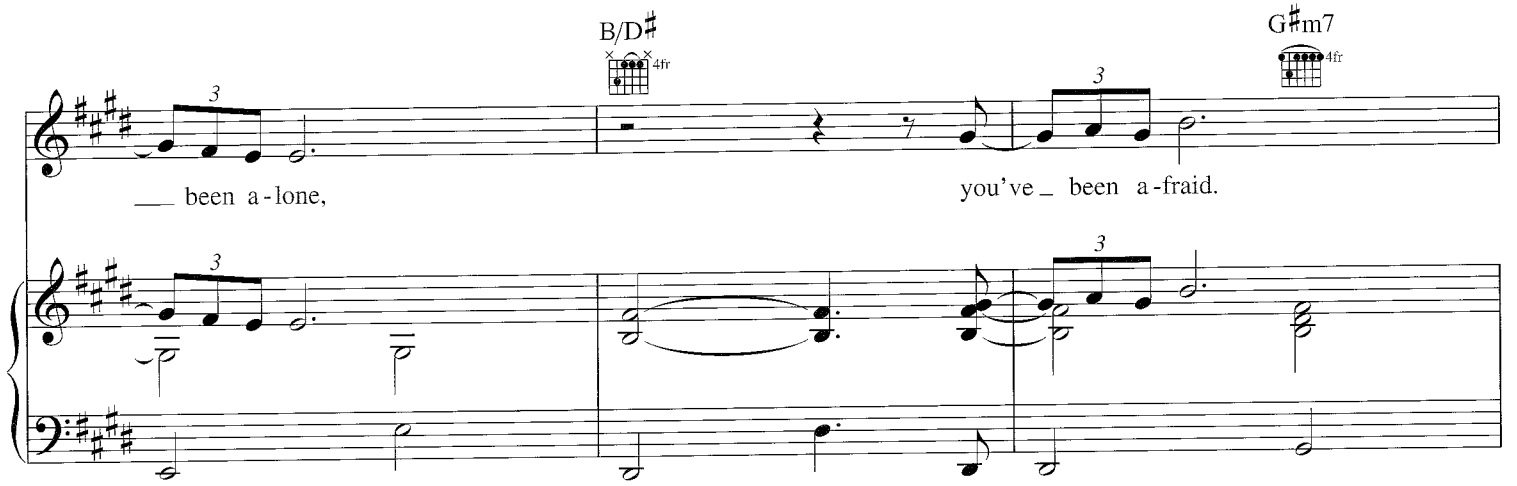
The second system continues the piano introduction. The guitar part features a G#m7 chord (4th fret, 4th string). The piano part continues with a simple bass line.

The third system shows the first ending of the piano introduction. The guitar part has four chords: Am7 (2nd fret, 4th string), F#m7 (2nd fret, 4th string), F#m7/B (2nd fret, 4th string), and E (open strings). The piano part features a melodic line in the right hand and a bass line in the left hand.

The fourth system shows the second ending of the piano introduction. The guitar part has three chords: F#m7 (2nd fret, 4th string), F#m7/B (2nd fret, 4th string), and E (open strings). The piano part continues with the melodic and bass lines. The lyric 'You've _' is written below the staff.

B/D#  4fr 

— been a-lone, you've _ been a-fraid.



C#m  4fr 

I've ___ been a fool in so man-y



B  A  G#m7  4fr Gm7 

ways, ___ but ___ I would change ___ my _



F#m7  G#m7  4fr A  G#m7  4fr

life if ___ you thought you ___





might ³ try and love me. So



please give me an - oth - er chance



to write you an - oth - er song and take back



those things I've done, 'cause I'll give you



my heart if

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole note G5, followed by a quarter rest, then a triplet of eighth notes (A5, B5, C6), and another quarter rest. The piano accompaniment features a triplet of eighth notes in the right hand and a quarter note in the left hand.



you would let me start all o -

The second system continues the vocal line with notes G4, A4, B4, C5, D5, E5, and F#5. The piano accompaniment includes a triplet of eighth notes in the right hand.



ver a - gain.

The third system features a vocal line with notes G4, A4, B4, C5, and D5. The piano accompaniment includes a triplet of eighth notes in the right hand and a quarter note in the left hand.



I'm

The fourth system shows the vocal line starting with a whole note G4. The piano accompaniment features a sustained chord in the right hand and a quarter note in the left hand.

— not a saint; I'm — just a man

who had heav - en and earth in the palm of his

hand. — But — I — threw it — a -

way, so now — I — stand here —

Gm7

F#m7

to - day, ask - ing for - give - ness. And

F#m7/B

E

if you could, — just please — give me an -

E9

A

oth - er chance to write you an - oth - er song

Amaj7

A6

Am6

and take back — those things I've done, — 'cause



I'll give you _____ my _____³ heart



To Coda

if _____ you would let _____ me _____



start all o - ver _____ a - gain. _____



Amaj7



Lit - tle girl, you're all I've got; _____

Am(maj7)



don't you leave me stand - ing here _____

E/G#



once a -

8vb. _____

F#7



B



A



G#m7



gain, _____ 'cause I'll give you _____

Gm7



F#m7



my life, yes, I would, if

G#m7



A



G#m7



Gm7



F#m7



you would let me try to love

A/B



E



D.S. al Coda

you. So please give me an

CODA



F#m7



F#m7/B



start all over again.

rit.

E F#m7

Lead vocal ad lib. to end

This system contains the first two measures of the piece. It features a guitar part with two chord diagrams: E (open E major) and F#m7 (F# minor 7). The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a melodic line. The instruction "Lead vocal ad lib. to end" is written in the first measure.

G#m7

This system contains the next two measures. The guitar part features a G#m7 chord diagram with a 4-finger fingering. The piano accompaniment continues with chords and a melodic line, including a triplet of eighth notes in the treble clef.

Am7 1

F#m7 F#m7/B E

This system contains the next two measures. The guitar part features Am7, F#m7, F#m7/B, and E chord diagrams. The piano accompaniment continues with chords and a melodic line.

2

F#m7 F#m7/B Emaj9

rit.

This system contains the final two measures. The guitar part features F#m7, F#m7/B, and Emaj9 chord diagrams. The piano accompaniment includes a "rit." (ritardando) marking and concludes with sustained chords in the treble clef.

FUTURESEX/LOVESOUND

SEXYBACK

SEXY LADIES

LET ME TALK TO YOU (PRELUDE)

MY LOVE

LOVESTONED

I THINK SHE KNOWS (INTERLUDE)

WHAT GOES AROUND...

...COMES AROUND (INTERLUDE)

CHOP ME UP

DAMN GIRL

SUMMER LOVE

SET THE MOOD (PRELUDE)

UNTIL THE END OF TIME

LOSING MY WAY

(ANOTHER SONG) ALL OVER AGAIN



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