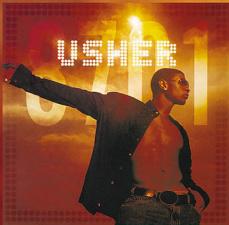


PIANO • VOCAL • GUITAR

# USHER 8701



 HAL • LEONARD®

# I DON'T KNOW

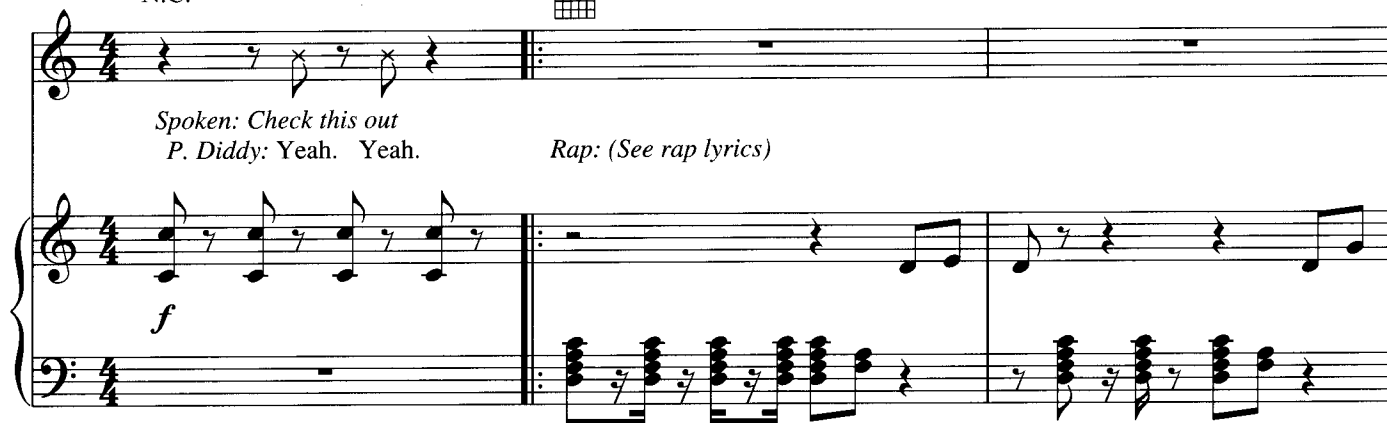
Words and Music by PHARRELL WILLIAMS,  
CHAD HUGO and DARYTON GOSS

Moderately  
N.C.

Dm7  


Spoken: Check this out  
P. Diddy: Yeah. Yeah. Rap: (See rap lyrics)

*f*




1



2





Usher: It's right a - round e - lev - en o' - clock. One of your girls \_ just called, \_  
 She's tell - ing you \_ she might change, \_ but \_ you tell \_ her not \_

\_ to. asked you how \_ you look: "Are you read - y?"  
 'Sure that she \_ looks stun - ning it - 'll be fine. \_\_\_\_\_

You tell her you \_ look hot, not to wor - ry at all. \_  
 The club - 'll be full of game, but none of that \_ has got \_

1  
 \_ you. Nig - gas will \_ be shook; \_ you're do - ing it heav - y. \_\_\_\_\_  
 Me, I think \_ you're run -

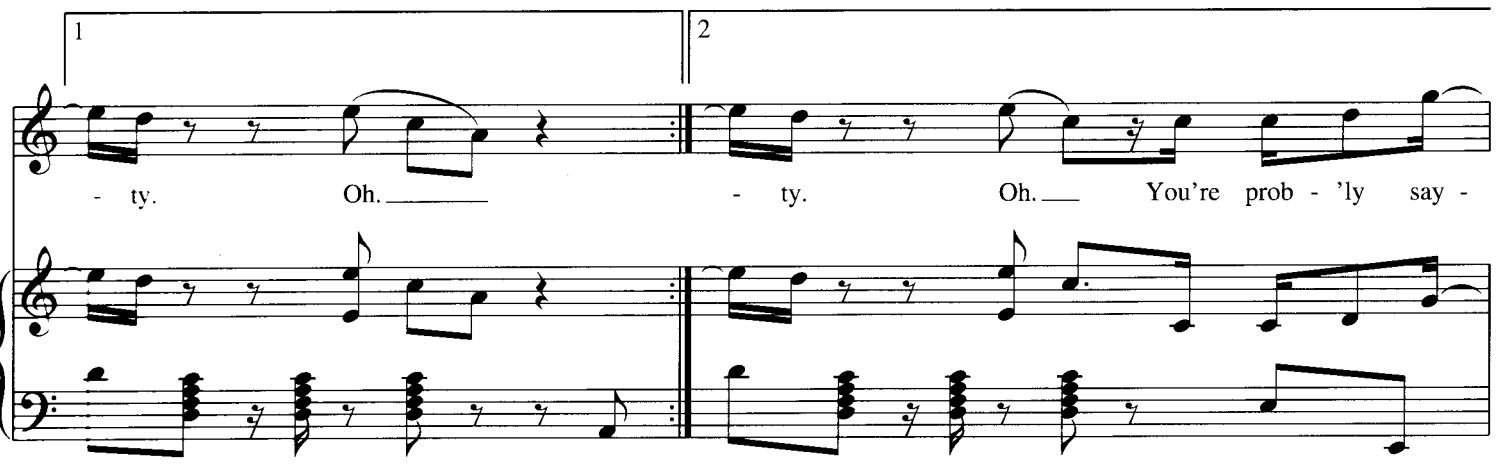
Dm7




- nin', 'cause I'm the one. — You see, I don't know — what you came to do, —  
*P. Diddy: Tell her.*



— girl, — what you came to do — to - night, — but I came to par -



1 2  
 - ty. Oh. — ty. Oh. — You're prob - 'ly say -



Fm11 *6fr* Bbmaj7

- ing } think - ing } to — your - self, — “What’s the oc - ca - sion?” And be - lieve —

Gm11



C/D



— me, girl, — I don't — just search — for fun. —

The per - fect gen -

Fm11



Bbmaj7



- tle - man — in ev - 'ry sit - u - a - tion,

and the on -

Gm9



C/D



- ly thing — that's miss - ing is — the one. —

Is it you? —

Dm7



I don't know — what you came to do, — girl, —

what you came to do —

— to - night, — but I came to par - ty. Oh. —

I don't know — what you came to do, — girl, — what you came to do —

— to - night, — but I came to par - ty. Oh. —  
(Check this out.)

(Sing it.) (La la la,) Ghet - to girls.. (la la la) Sub - ur - ban girls. — (la la

In - ter - na - tion - al girls, — you smell me? (Sing it.) (La la  
la la la la la la.)

la,) Ghet - to girls. — (la la la) Sub - ur - ban girls. — (la la

To Coda ⊕

In - ter - na - tion - al girls, — you smell me? I had to take — the time —  
la la la la la.)

— to o - pen up — your mind. — It's ex - act - ly what — you are: —

o - pen. — You've got the mes - mer - iz - ing grind. —

Your shape should be — a crime. — Damn, ba - by, you're — a star. —

**CODA**  
⊕

**D.S. al Coda**

You're smok - in'. — Prob - ly

In - ter - na - tion - al girls, — you smell me?  
la la la la la.)

**Dm7**  
x00

fine, girl. It's real ser - i - ous. At the





end of the day \_ I'm com - in' home wit you. *Both:* I don't know \_ what you came to do, \_

\_ girl, \_ what you came to do \_ to - night, \_ but I came to par -

- ty. Oh. **Repeat ad lib. and Fade** **Optional Ending**

*Rap Lyrics*

Check this out. Yeah, yeah.  
 All my niggers take a walk with me.  
 You ain't gotta holler; you can talk with me.  
 Try to learn where my thoughts could be and how I stack figures.  
 Learn why I'm real, still that nigger.  
 I get money, I ain't gotta do a crime.  
 Shit, I hit dimes what I need with a nine.  
 Before y'all judge me, be clear.  
 We got nothing but heat here.  
 Beware. We here.  
 What's my name? Got chicks twisted like.  
 What's my game? Pimp thing still the same.  
 I smash it; I don't harass it.  
 Ma, I'm a baller; I score and I pass it.  
 Feel me, still be filthy. If makin' hits is a crime; I plead guilty.  
 And this is what we came to do.  
 Party, Diddy, Usher; game is through. Come on.

# U GOT IT BAD

Words and Music by USHER RAYMOND,  
JERMAINE DUPRI and BRYAN MICHAEL COX

## Slow R&B ballad

Bm7 Gmaj7 Bm7

Gmaj7 Bm A G D/F#

Em A Bm A G D/F#

Em Bm/D C#m7b5 F#7b9 Bm7

When you feel it in your bod - y you found some - bod - y who

Gmaj7

Bm7

makes you change your ways, — like hang - in' with your crew, said you act like you're read - y but you don't real - ly know,

Gmaj7

Bm7

and ev - 'ry - thing in your past, — you wan - na let it go. I've been there, done it, fucked a - round, af - ter

Gmaj7

Bm7

all that, this is what I found. No - bod - y wants to be — a - lone. If you're

Gmaj7

Bm

touched by the words in this song, then ba - by, you got it, you got it bad when you're on the phone,

Gmaj7

Bm

hang up and you call right back. You got it, you got it bad, if you miss a day -

Gmaj7

Bm

A

G

D/F#

— with - out your friend your whole life's off track. Know you got it bad when you're stuck in the house, you don't

Em

A7

Bm

A

G

D/F#

wan - na have fun, it's all you think a - bout. You got it bad when you're out with some - one, but you

Em

Em/D

C#m7b5

F#7

Bm7

keep on think - in' 'bout some - bod - y else. When you say that you love him and you real - ly know  
You got it bad. —

Gmaj7

Bm7

ev - 'ry - thing that used to mat - ter, it don't mat - ter no more. Like my mon - ey, all my cars, (you can have it all and)

Gmaj7

Bm7

flow - ers, cards and can - dy, (I do it just 'cause I'm) for - tu - nate\_ to have you, girl. I

Gmaj7

Bm7

want you to know\_ I real - ly a - dore you.\_ All my peo - ple who know\_ what's go - ing on,

Gmaj7

N.C.

look at your mate, help me sing my song. Fel - las, 'I'm your man, you're my girl,

I'm gon - na tell it to the whole wide world." La - dies, "I'm your girl, you're my man.

Prom - ise to love you the best I can." See, I've been there, done it, fucked a - round Af - ter

Bm7

all that, this is what I found. Ev-'ry - one of y'all are just like me. It's too

Gmaj7

Bm7

bad that you can't see that you got it... You got it, you got it bad when you're on the phone,

Gmaj7

Bm

Gmaj7 Bm

hang up and you call right back. You got it, you got it bad, if you miss a day -

Gmaj7 Bm A G D/F#

— with - out your friend your whole life's off track. Know you got it bad when you're stuck in the house, you don't

Em A7 Bm A G D/F#

wan - na have fun, it's all you think a - bout. You got it bad when you're out with some - one, but you

Em Em/D C#m7 F#7

keep on think - in' 'bout some - bod - y else. You got it bad. —

Optional Ending  
Bm

Repeat and Fade

# U DON'T HAVE TO CALL

www.geocities.com/heeelam/sheetmusic

Words and Music by PHARRELL WILLIAMS  
and CHAD HUGO

Moderate Groove  
N.C.

Yo, af - ter to - night, - don't leave your girl 'round me, true

*f*

Bbm9 Abmaj9 Gbmaj7

Fm9

play - a for real. - Ask my nig - ga Phar - rell, - uh.

Bbm9 Abmaj9 Gbmaj9

Don't leave your girl 'round me, true



Fm9



play - a for real. \_ Ask my nig - ga Phar - rell, \_ uh. Sit - u -

Bbm7

Abmaj7

Gbmaj9

Fm9



a - tions

will a - rise

in our lives \_ but you got - ta be smart a - bout \_ it. Cel - e -

Bbm7 Abmaj7

Gbmaj9

Fm9



- bra - tions

with the guys \_

I \_ sac - ri - ficed, \_ 'cause I knew you

Bbm7 Abmaj7 Gbmaj9

Fm9

could not sleep with - out it. Mean-while I, right I, I loved

Bbm7 Abmaj7 Gbmaj9

you. You were my girl. You see I, I

Fm9

thought the world of you. But you're still stead - y leav - in', ba - You don't have to call,

Bbm7 Abmaj7 Gbmaj9

Fm9

by. It's o - kay girl 'cause I'm gon' be all right to - night.

Bbm7 Abmaj7 Gbmaj9 Fm9

You don't have to call. It's o - kay, girl 'cause

1 Bbm7 Abmaj7 Gbmaj9

I'm gon' be all right to - night. Aw, girl your face is

Fm9

say - ing "Why?" Tears in eyes. Should've been more smart a - bout it. Should've

Bbm7 Abmaj7 Gbmaj9 Fm9

cher - ished me. Lis - ten - in' to friends, now it's

the end. Then a - gain, no sto - ry can end with - out it. Damn

2

**Dbmaj9** **Fm9**

Gon - na boog - ie to - night 'cause I'm hon -

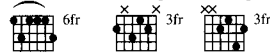
**Dbmaj9** **Fm9** **Dbmaj9**

- est - ly too young of a guy to stay home wait - ing for

**Fm9** **Gbmaj9** **To Coda** **Abmaj7**

love. So to - night I'm gon - na do what a sin - gle man does, and that's par -

Bbm9 Abmaj9 Gbmaj9

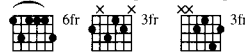


Fm9



ty, yeah. Oh yeah.

Bbm9 Abmaj9 Gbmaj9

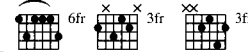


Fm9



Oh no, you don't have to call. It's o - kay girl 'cause

Bbm9 Abmaj9 Gbmaj9



I'm gon' be all right to - night. You don't have to call. It's o -

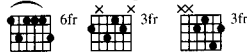
Fm9



kay girl 'cause I'm gon' be all right to - night. You don't have to call.

Bbm9 Abmaj9 Gbmaj9

Fm9

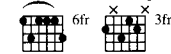


It's o - kay girl 'cause I'm gon' be all right to - night.

Bbm9 Abmaj9

CODA

N.C.



I'm all right. Gon - na

D.S. al Coda

does, and that's par - ty.  
You don't have to call. It's o -

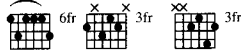
Fm9



kay girl 'cause I'm gon' be all - right. to - night. You don't have to call.

Bbm9 Abmaj9 Gbmaj9

Fm9



It's o - kay girl 'cause I'm gon' be all right to - night.

Bbm9 Abmaj9 Gbmaj9

Fm9

You don't have to call. It's o - kay girl 'cause

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G minor, with lyrics 'You don't have to call. It's o - kay girl 'cause'. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. Chord diagrams for Bbm9, Abmaj9, Gbmaj9, and Fm9 are provided at the top. The key signature has three flats (Bb, Eb, Ab).

Bbm9 Abmaj9 Gbmaj9

Fm9

I'm gon' be all right. to - night. I'm not wait-ing at home for you, bye

Detailed description: This system contains the next two lines of the musical score. The vocal melody continues with lyrics 'I'm gon' be all right. to - night. I'm not wait-ing at home for you, bye'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Bbm9, Abmaj9, Gbmaj9, and Fm9 are provided at the top. The key signature remains three flats.

Repeat and Fade

Bbm9 Abmaj9 Gbmaj9

Fm9

bye.

Detailed description: This system contains the final line of the musical score. The vocal melody ends with the word 'bye.' followed by a repeat sign and a fade-out instruction. The piano accompaniment concludes with a final chord. Chord diagrams for Bbm9, Abmaj9, Gbmaj9, and Fm9 are provided at the top. The key signature remains three flats.

Optional Ending

Fm9

Detailed description: This system contains an optional ending section. It features a piano accompaniment in the left hand with a rhythmic pattern of eighth notes and chords in the right hand. A chord diagram for Fm9 is provided at the top. The key signature remains three flats.

# U REMIND ME

Words and Music by EDDIE HUSTLE  
and ANITA McCLOUD

Moderately fast



Spoken: Yeah,

*mp*



in a minute, but I've got something to tell you.



Listen. See, the thing a - bout you that caught my eye is the same thing that



makes me change my mind. Kind of hard to explain, but girl, I'll

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



Em11

Am7

Bm7

try. You need to sit down; this may take a \_\_\_ while. \_\_\_

Em11

Am7

Bm7

See, this girl, she sort of looks just like you.  
Thought that she \_\_\_ was the one \_\_\_ for me

Em11

Am7

Bm7

She e - ven smiles just the way you do. \_\_\_  
'til I found out she was on her creep. \_\_\_ Ooh, \_\_\_

Em11

Am7

Bm7

Em11

So \_\_\_ in - no - cent she \_\_\_ seemed, but I was fooled. \_\_\_ I'm re-  
she \_\_\_ was \_\_\_ sex - in' ev - 'ry - one but me. \_\_\_ This is

Am7 Bm7 Em11 Am7 Bm7

mind - ed when I look at you. } But you re - mind me of a girl that I once  
 why we could nev - er be. }

Em11 Am7 Bm7

knew. I see her face when - ev - er I, I look at

Em11 Am7 Bm7

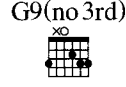
you. Would-n't be - lieve all of the things she put me

Em11 Am7 Bm7

through. This is why I just can't get with you.



I just can't get with you. *(Lead vocal ad lib.)*  
 I know it's so un-fair to



*Lead vocal:* (It's so un-fair.)—  
 you that I re-layed her ig-nor-ance to you.— Wish I knew.—



*Lead vocal:* Wish I knew how to sep-a-rate the two.  
 You re-mind me—



Em11



Lead vocal: (Whoa — whoa.)

3 3 3

You re - mind me of a



girl. that I once knew. See her face when - ev - er I, I look at

(Lead vocal ad lib.)



you. Would - n't be - lieve all of the things she put me through. — This — is why —



Lead vocal: (Got - ta let you go. You re -

— I just can't get — with you. — You re - mind me of a re -



mind me of a girl. — Hey, oh, oh. You would - n't be - lieve —  
 girl that I once knew. 'See her face when - ev - er I, I look at



— you. Would - n't be - lieve all of the things all the shit she put me through.  
 me



Damn! *(Lead vocal ad lib.)* through. — This — is why — I just can't get — with you. — You re - mind me of a



girl that I once knew. I see her face when - ev - er I, I look at

Em11



Am7



Bm7



Em11



you. Would-n't be - lieve all of the things she put me through. This is why -

Am7



Bm7



Em11



I just can't get with you. *Lead vocal:* (You would - n't real - ly wan - na, real - real - ly wan - na know now. - You re - mind me of a

Am7



Bm7



Em11



girl that I once knew. Ba - by, I'm sor - ry I've got - ta let you go - 'See her face when - ev - er

Am7



Bm7



Em11



I, no. I look at you. Ba - by, I'm sor - ry I've got - ta let you go, Would-n't be-lieve all of the

Am7

Bm7

Em11

5fr

no. no. no.) *(Lead vocal ad lib.)* she put me through. — This — is why —

things

Am7

Bm7

Em11

5fr

Am7

Bm7

— I just can't get — with you. — You re - mind me of a girl that I once

Em11

Am7

Bm7

Em11

5fr

knew. 'See her face when - ev - er I, I look at you. Would-n't be - lieve all of the

3

3

Am7

Bm7

Em11

5fr

things she put me through. — This — is why —

Am7



Bm7



Em11



I just can't get with you. *Lead vocal:* You re - mind me of a

Am7



Bm7



Em11



girl that I once knew. 'See her face when - ev - er

Am7



Bm7



Em11



Am7



Bm7



I, I look at you. Would - n't be - lieve all of the things she put me

Em11



N.C.

through. This is why I just can't get with you.



# CAN U HELP ME

Words and Music by JAMES SAMUEL HARRIS III,  
TERRY LEWIS and USHER RAYMOND

Moderately slow, in 2

Chords:  $B\flat m7$ ,  $A\flat$ ,  $E\flat$ ,  $B\flat m7$ ,  $A\flat$

Chords:  $E\flat$ ,  $B\flat m7$ ,  $A\flat$ ,  $E\flat$

Chords:  $A\flat$ ,  $E\flat$ ,  $Fm7$

Liv - ing on the edge, out of con - trol, and the  
Girl, I put your love up on the shelf and I

Chords:  $D\flat$ ,  $E\flat$ ,  $A\flat 5$ ,  $Fm11$

world just won't let me slow down. But in my big - gest pic - ture was a  
guess I just left it to die. And now we're not to - geth - er, 'cause I

Db



Eb



Ab5



Eb/G



pho - to of you \_\_\_\_\_ and me. \_\_\_\_\_ Girl, you know I try. I  
 \_\_\_\_\_ hurt you too \_\_\_\_\_ man - y times. \_\_\_\_\_ And now you're not a - round. I

Gb6/9



Db



Eb



Fm



Eb/G



work hard to pro - vide all the ma - ter - i - al things \_\_\_\_\_ that I thought \_\_\_\_\_ would make you hap - py. \_\_\_\_\_  
 wish, for ev - 'ry mo - ment of time \_\_\_\_\_ that got wast - ed, we used \_\_\_\_\_ it to make sweet \_\_\_\_\_ love. \_\_\_\_\_

Ab



Bbm7



Ab



Eb



\_\_\_\_\_ I'm con - fused; can you \_\_\_\_\_ make me un - der - stand? 'Cause I  
 \_\_\_\_\_ Ba - by, be my guide; \_\_\_\_\_ please \_\_\_\_\_ take my hand. Want you to

Bbm7



Ab



Eb



Gbsus2



Db/F



try to give \_\_\_\_\_ you the best of me. I thought we were cool; \_\_\_\_\_ may - be I  
 know that I've got \_\_\_\_\_ you \_\_\_\_\_ if you need it. Don't wan - na be on the out - side \_\_\_\_\_ look -

**E<sub>b</sub>**

**D<sub>b</sub>**

**E<sub>b</sub>5**

was blind, but nev - er took time to see. Will you  
 in' in. I got-ta have you, girl, can't you see? }

(cluster) 8vb

**Fm9**

**E<sub>b</sub>/G**

**D<sub>b</sub>(add9)**

**E<sub>b</sub>**

help me? Tell me what you want from me. Can you

**Fm9**

**E<sub>b</sub>/G**

**D<sub>b</sub>(add9)**

**A<sub>b</sub>/C**

help me? Tell me why you wan - na leave. Ba - by,

**Fm9**

**E<sub>b</sub>/G**

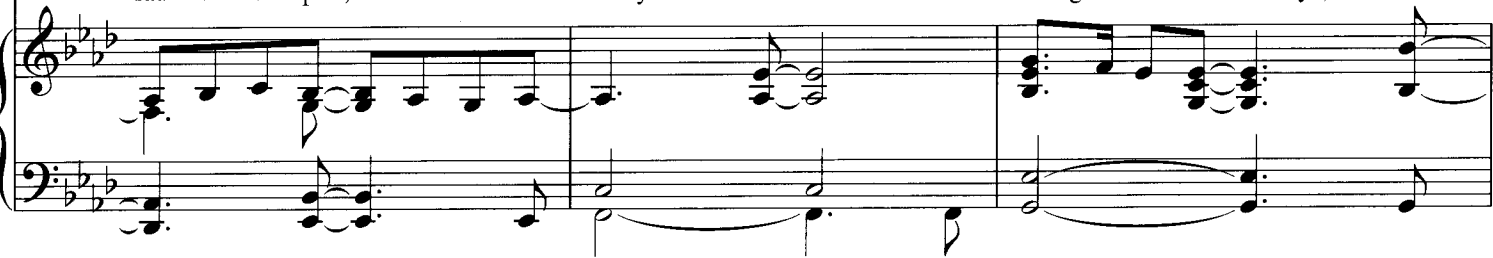
**A<sub>b</sub>**

**D<sub>b</sub>**

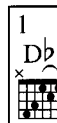
{ help me. With - out you, my whole world is  
 help me, 'cause with - out you, my whole world is



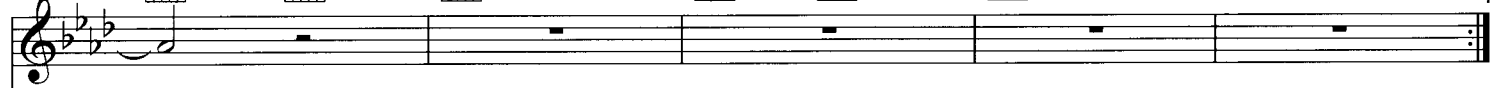
fall - in' a - part — and I'm go - in' — cra - zy. — } Life's —  
 fall - in' a - part, — and with - out — you I — think I'll — go cra - zy. }



— a pris - on when you're in love — a - lone. — (Oh girl, I love —



need you to come back home. I don't wan - na be a - lone. —  
 — you. You know I need — you.)



2

Db Eb Fm Eb/G Abmaj9

I don't wan - na be a - lone. Take me, would you please? -  
 you.

Db/Eb Cm7 Fm7

(Please stay. Don't go. I don't want it to be o - ver. Give me an - oth - er chance. I wan - na be -

Gb7(add13)

— your man. Girl, you've got me down here on my knees, cry - in',

Db/Eb D/E

beg - gin', - plead - in'. I'll do an - y - thing for your love.



N.C.



Whoa.

Would you

help

E/G#

D

E

F#m9

me?

Tell me — what you want from me.

Can you help

E/G#

D

A/C#

F#m9

me

and tell me — why you wan - na leave?

Ba - by, help

E/G#

A

D

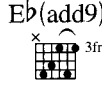
E

me.

With - out — you my — whole world is fall - in' a - part, — and with - out —



— you, girl, I'm go - ing cra - zy. Life's — a pris - on with -



- out your love. Can you help me? — Tell me why, why why, (Why, why, why,



why, why, why. Can you help me? Girl, I'll nev - er stop, 'cause you're why, why, why?) help me? (Please stay, don't go. —



all I've got. Will you help me? Help me un - der - stand why I can't be a - lone.)



be your man. It's driv-ing me cra - zy. (Cra - zy, cra - zy, cra - zy.



(Ooh, girl, I love\_\_ you.  
*Lead vocal ad lib.*



Play 4 times

(You know I need\_\_ you.) (Can't live with - out\_\_ you, ba - by.



(Ooh, girl, I need\_\_ you.)



# TWORK IT OUT

Words and Music by JAMES SAMUEL HARRIS III,  
TERRY LEWIS, USHER RAYMOND  
and JAMES QUENTON WRIGHT

Moderately



Yo, *Spoken: Check this here:* *There's nothing that I'd rather do* *than spend this*

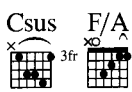


*time with you, all right?* *So why don't we just...chill*



*(Make it cold, cold sexy,.) you know,* *('cause you're sure lookin' right.) spend some*

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



quality time. You make me wan - na cha cha cha a - cha chak - a na na  
(Keep it right there.)



cha cha cha a - chak - a chak - a na na. Yeah, and I  
(Just keep it right there.) (It's feelin' so good.)



know you're gon - na like it. Ooh ba - by, you —  
( 'S just for you.)



— sure love — to. Na na na na — na na  
(Know what I'm sayin'?)

C5



Am7



Dm7



F/A



F/Bb



na na na na.

We've been hang - in' out ev - 'ry day this week.

Csus



F/A



F/Bb



How 'bout a nig - ga fix you some - thing to eat? And just chill;

we ain't got - ta wild out. Just

Csus



F/A



Dm



F/A



F/Bb



chill; par - lay, lit - tle mom - ma, right here.

Sip - pin' on char - don - nay,

Csus



F/A



F/Bb



slip on that Vick - y Se - cretlin - ger - ie,

'cause I ain't tryin' to throw my mon - ey a - way (in the streets)

Csus  
x 0 0 0 3fr

Am7  
x 0 0 0

Dm7  
x 0 0 ^

F/A  
x 0 ^

F/Bb  
x 0 ^

if I could see you twork it out for me. T'work-in' it out. Lay - in' in the cut, kiss -

Csus  
x 0 0 0 3fr

F/A  
x 0 ^

F/Bb  
x 0 ^

- in' and rub - bin' and mak - in' sweet love. Damn the club to - night; let's

C  
x 0 0 0

Am7  
x 0 0 0

Dm7  
x 0 0 ^

F/A  
x 0 ^

F/Bb  
x 0 ^

twork it out. (It - 'll be) just me on you

Csus  
x 0 0 0 3fr

F/A  
x 0 ^

F/Bb  
x 0 ^

from e - lev - en 'til six in the morn - ing. I know you like it when I do you like that. Let's

1 C Am7 Dm7 F/A F/Bb

twork it out. Now that I've got you all soak-in' wet, I

Csus F/A F/Bb

bet you know what's com - in' next. I'm gon - na twork you out. Oh ba - by, let me

Csus Am Dm7 F/A F/Bb

tell you how. What do you think a - bout me twork-in' you from your front to your back end? Kick back

Csus F/A F/Bb

and re - lax. Uh, come sit up on my lap, sug - ar. To - night I'm tak - in' you all the way; won't



2



stop un - til you scream my name. twork it \_\_\_\_\_ out. Twork-in' it out. — *Lead vocal ad lib.*

Twork-in' it out \_\_\_\_\_



— Lay - in' in \_\_\_\_\_ the cut, kiss - in' and rub - bin' and mak - in' sweet \_\_\_\_\_ love.



Damn the club \_\_\_\_\_ to - night; let's twork it \_\_\_\_\_ out. \_\_\_\_\_



Just me on \_\_\_\_\_ you from e - lev - en 'til six \_\_\_\_\_ in the morn - ing.



I know you like it when I do you like that. Let's twork it \_\_\_\_\_ out. \_\_\_\_\_ Morn - ing is



com - ing and I don't \_\_\_\_\_ wan - na let you \_\_\_\_\_ go. \_\_\_\_\_ Let's just



lay here in \_\_\_\_\_ this bed \_\_\_\_\_ of red \_\_\_\_\_ rose pet - als. I



know that \_\_\_\_\_ we're spent, but \_\_\_\_\_ one kiss can make this start \_\_\_\_\_ all o - ver a - gain. \_\_\_\_\_

Bbmaj9

Gm7

Am7

Bbmaj7

C

D5



Musical staff with notes and rests.

If you want it, ba - by, come with me.

*Spoken: (So give me your lips.)*

Piano accompaniment for the first system.

F/A

F/Bb

Csus



Musical staff with notes and rests.

It's way \_ too treat, \_ the way you're mak-in me feel. \_ The way you're twork - in' is oh, \_ so sex - y.

Piano accompaniment for the second system.

F/A

F/Bb

1

Csus

Dm7



Musical staff with notes and rests.

Ooh, ba - by, you, \_ sure love \_ to ball. \_

Piano accompaniment for the third system.

2

Csus

F/A

Dm7

F/A

F/Bb



Musical staff with notes and rests.

\_ sure love \_ to ball. \_ Twork-in' it out. \_ Lay - in' in \_ the cut, kiss-

Piano accompaniment for the fourth system.





- in' and rub - bin' and mak - in' sweet\_ love. Damn the club\_ to - night. Let's



twork it \_\_\_\_\_ out. \_\_\_\_\_ Just me on \_\_\_\_\_ you



from e - lev - en 'til six\_ in the morn - ing. I know you like it when I do you like that. Let's



twork it \_\_\_\_\_ out. \_\_\_\_\_ Twork-in' it out. \_\_\_\_\_ Lay - in' in\_ the cut, kiss -



- in' and rub - bin' and mak - in' sweet\_\_ love.      Damn the club\_\_ to - night. Let's



twork it \_\_\_\_\_ out. \_\_\_\_\_      Just me on \_\_\_\_\_ you



from e - lev - en 'til six \_\_\_\_\_ in the morn - ing.      I know you like it when I do you like that. Let's



twork it \_\_\_\_\_ out. \_\_\_\_\_      (Let me twork it; I won't  
Twork-in' it out. \_\_\_\_\_)



hurt it.) Damn the club to - night. Let's



twork it out. (Girl, I'll work it. I won't



hurt it.) I know you like it when I do you like that. Let's

**Repeat and Fade**



**Optional Ending**



twork it out. Twork - in' it out. twork it out.

# HOW DO I SAY

Words and Music by JAMES SAMUEL HARRIS III,  
TERRY LEWIS, USHER RAYMOND  
and JAMES QUENTON WRIGHT

Moderately

Abmaj7 Gm7 Fm9

mp

Abmaj7 Gm7 Cmaj7 Abmaj7 Gm11

Fm9

Gsus 3fr G Abmaj7 Csus2 3fr

A for - eign beau - ty, so ex - ot - ic. When she smiled —

Abmaj7

Csus2

Abmaj7

at me she took my breath a way. She's rem-i-nis-cent of a god -

Csus2

Fm7

Fm/Eb

- dess. It's a shame that we could not communicate.

Dm7b5

G

Abmaj7

Cm9

How do I say? How do I say hello? I just want to talk to you. How do

Abmaj7

Cm9

I say you're beautiful when I can't take my eyes off you? I don't

Abmaj7

Cm9

wan - na say the wrong thing. — I wan - na use the right words to im - press you. My ba-

Fm

Fm/Eb

Dm7b5

G

by, \_\_\_\_\_ how do I say? How do I \_\_\_\_\_ say? \_\_\_\_\_

Cm

How do I say? \_\_\_\_\_

The room was

Abmaj7

Csus2

filled with her sweet a - ro - ma. When she danced

Abmaj7

Cm9

her hips moved, oh, so sen - su - ous. She speaks with her

Abmaj7

Csus2

Fm7

Fm/Eb

bod - y, so hyp - not - ic, in a lan - guage that I nev - er will for - get.

Dm7b5

G

Abmaj7

(I hear her call - ing.) Spin - nin' 'round in the crowd 'til she found me,



then she start - ed mov - ing clos - er and clos - er. Does she know that I want her, want her?  
(I wan - na



be with her — to - night,) — so I car - essed her face, kissed her lips.



In all my life I nev - er felt quite like this. I nev - er have — a loss for words. — One



kiss from her — has got — me speech - less.  
(How do I say) hel - lo? —



Cm9

Abmaj7

I just wan - na talk to you. How do I say you're beau - ti - ful — when

Cm9

Abmaj7

I can't take my eyes off you? I don't wan - na say the wrong thing. — I wan - na

Cm9

Fm7

Fm/Eb

use the right words to im - press you. { Mu - jer bo - ni - ta, — } how do I  
Mon — cher - i,

1 Dm7b5 G

2 Dm7b5 G

Abmaj7

Gm7

say? How do I — say? say? How do I — say?  
(How do Ba - by, let's en - gage in — a deep con - ver -

Fm9



Abmaj7



Gm7



sa - tion. In the might - y lan - guage we speak, won't need

Cm7



C



Abmaj7



Gm7



an - y trans - la - tion. The od - ys - sey of phy - si - cal

Fm7



Dm7b5



Gsus



G



pleas - ure, as we ex - plore to - geth - er this un - i - ver - sal

Abmaj7







Cm9

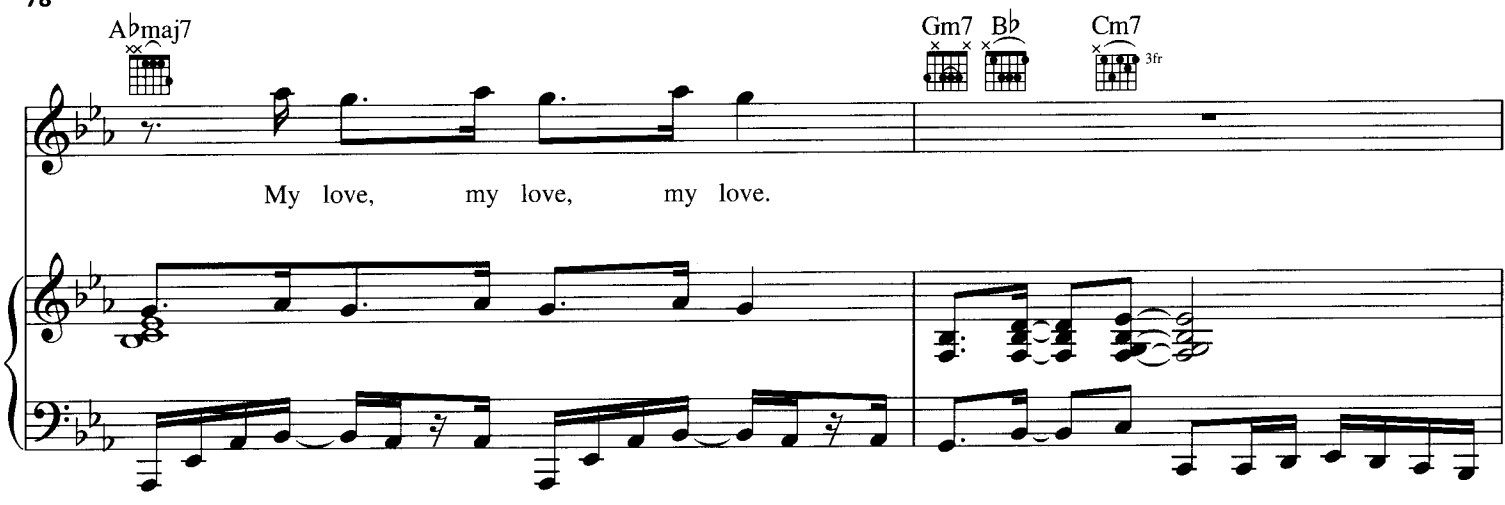




lan - guage of love.

8

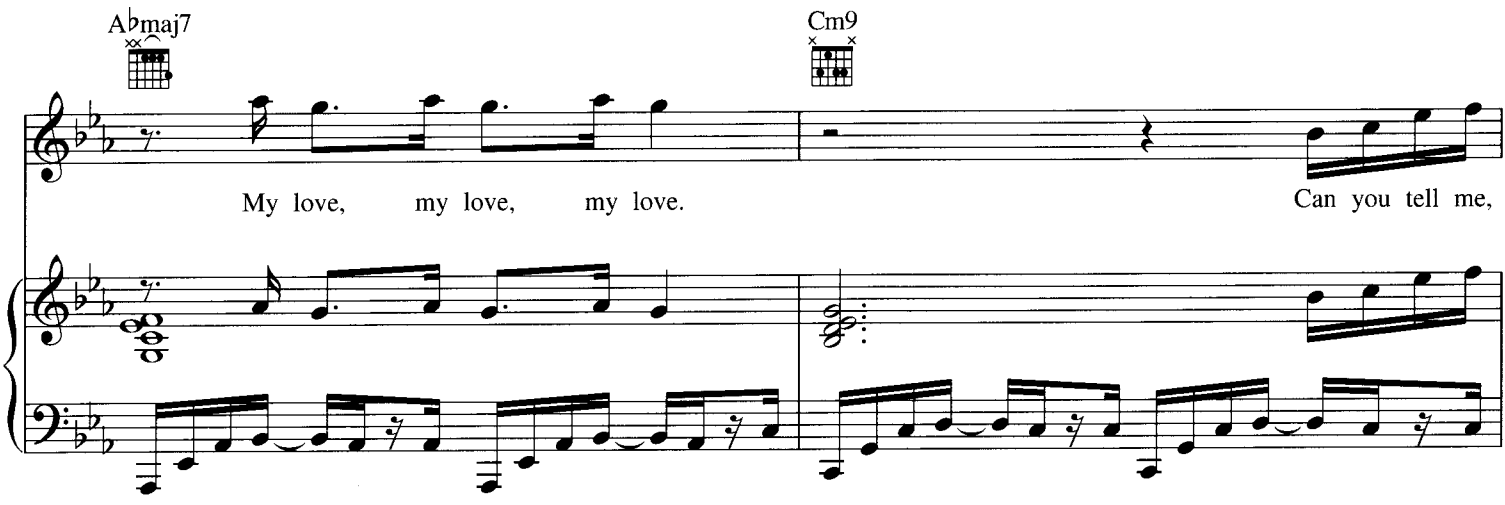
**A $\flat$ maj7**  **Gm7**  **B $\flat$**   **Cm7**  3fr





My love, my love, my love.



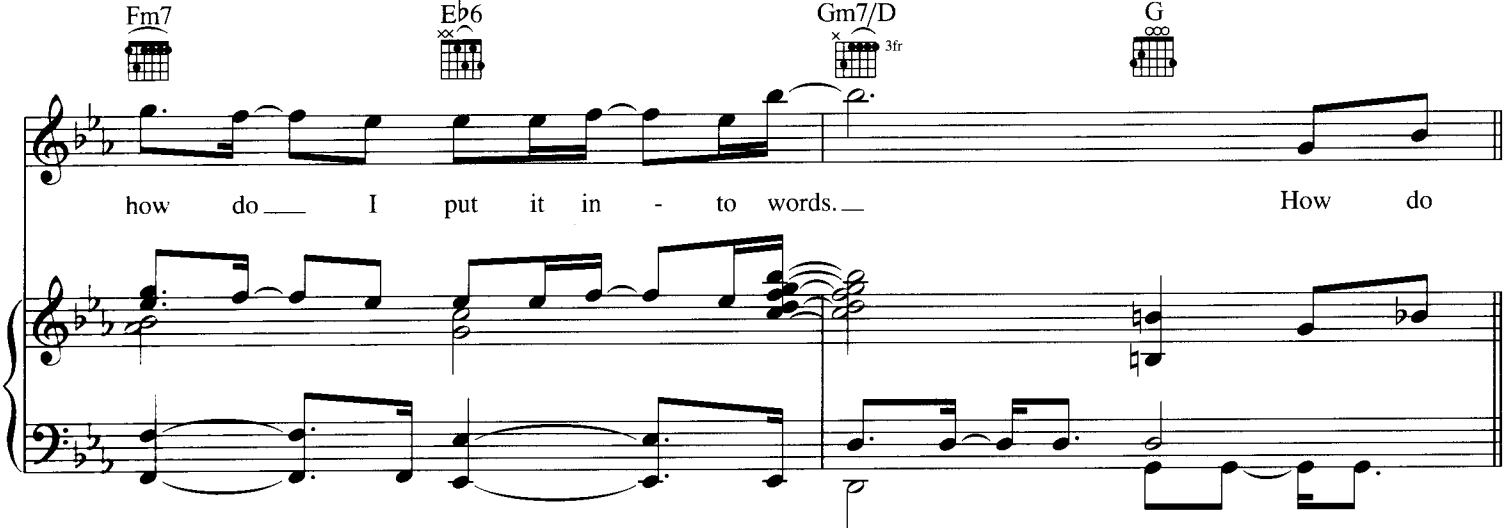
**A $\flat$ maj7**  **Cm9** 



My love, my love, my love. Can you tell me,



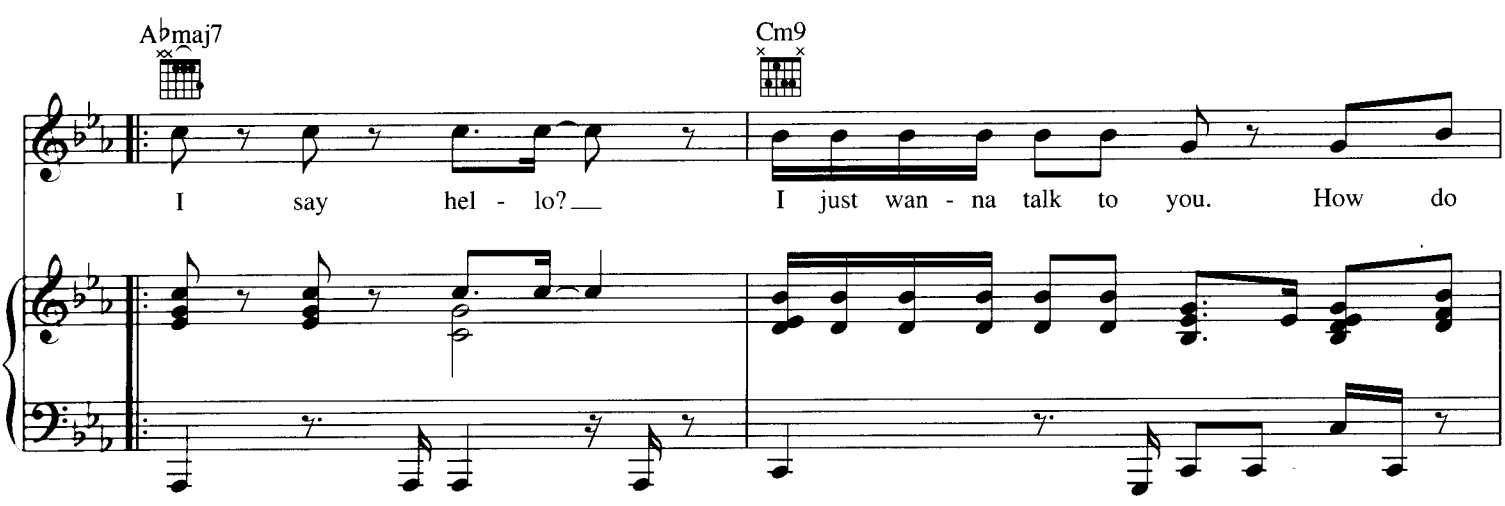
**Fm7**  **E $\flat$ 6**  **Gm7/D**  3fr **G** 

how do I put it in - to words. How do



**A $\flat$ maj7**  **Cm9** 

I say hel - lo? I just wan - na talk to you. How do



Abmaj7

Cm9

I say you're beau - ti - ful — when I can't take my eyes off you? I don't

Abmaj7

Cm9

wan - na say the wrong thing. — I wan - na use the right words to im - press you. 3  
Mol - to  
Mon che -  
Mu - jer bo -

Fm7

Fm/Eb

1, 2  
Dm7b5

G

bel - la, }  
rie, — } How do I say? How do I — say?  
ni - ta, } (How do

3

Dm7b5

G

Abmaj7

say? How do I — say? — (Spoken:) I want you.

Cm7  
x x x x x x 3fr

Abmaj7

(How do I say,) Male: I need you.

Gm7  
x x x x x x

Bb  
x x x x x x

Cm7  
x x x x x x 3fr

Abmaj7

(How do I say,) Can I have you?

Cm7  
x x x x x x 3fr

Fm9  
x x x x x x

Eb6  
x x x x x x

(How do I say,) What must I do?

Dm7b5  
x x x x x x

G  
x x x x x x

Abmaj7

(How do I say,) What is your name?

Cm7  
x x 0 3 2 1  
3fr

Abmaj7  
x x 0 2 3 1

(How do I say,) So beautiful.

Eb/G  
x x 0 3 2 1  
3fr

Bbsus  
x 0 0 0 0 0

Cm7  
x x 0 3 2 1  
3fr

Abmaj7  
x x 0 2 3 1

(How do I say,) Can I take you? So

Cm7  
x x 0 3 2 1  
3fr

Fm9  
x x 0 2 3 1

Eb6  
x x 0 2 3 1

precious. (How do I say,) I love you.

Dm7b5  
x x 0 2 3 1

G  
x 0 0 0 0 0

Abmaj7  
x x 0 2 3 1

(How do I say,)

Cm7

Abmaj7

(How do I \_\_\_\_\_ say,) \_\_\_\_\_

Gm7

Bb

Cm7

Abmaj7

(How do I \_\_\_\_\_ say,) \_\_\_\_\_

Cm

Fm9

Eb6

(How do I \_\_\_\_\_ say,) \_\_\_\_\_

Repeat ad lib. and Fade

Optional Ending

Dm7b5

G

Abmaj7

Gm7

Fm9

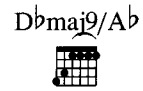
(How do I \_\_\_\_\_ say?) \_\_\_\_\_

# WITHOUT U

## (Interlude)

Words and Music by  
USHER RAYMOND

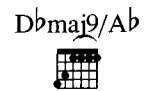
Moderately slow, in 2



Spoken: Listen. Love, (Love,) (May - be  
 such a lonely place. Nobody wants to be alone.

*p*

8va



now that you're home.) To have the world, yet no one to share it with.



I am so \_\_\_\_\_ a - lone \_\_\_\_\_ and I can't stand \_\_\_\_\_ this feel - in' of be -



F Gm7 F/A Bbm7 Ebm11

- in' with - out — you. Yes, — I'll do — what - ev - er it takes —

Ab 4fr F Gm7 F/A Bbm7

— to prove — I tru - ly love — you. (Ba - by, don't.) — Don't — let me go. —

Ebm11 F Adim Ebm11

— Let's stay to - geth - er — for - ev - er and ev -

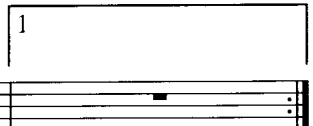
Fm7 Gbmaj9 Ab7sus 4fr

- er. Can't sleep with - out you by — my side. — *Spoken: Help me.*

# GOOD OL' GHETTO

Words and Music by USHER RAYMOND,  
JERMAINE DUPRI and LA MARQUIS JEFFERSON

Moderately, in 2



Spoken: Yeah, let me howl at you real quick. I'm gonna bring y'all back to, um,  
(2.) the good ol', good ol' days. You feel me?

2



Some of that Sung: good ol', good ol' good ol' \_\_\_ ghet - to, good ol', good ol', good ol' ghet - to. —



— Hmm ba - day good ol' good ol' ghet - to, \_\_\_ ghet - to, ghet - to. Good ol'.



Told my men I'm hav-in' a bar - be - cue, — so grab some folks; I'll let you

Em



Am



slide right through. — He brought this short - y that I used to know. —

Em



It brought me back to when I was in school. — She said, "Ush - er, where

Am



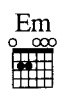
Em



have you been? — Used to kick it ev - 'ry now and then. —



Re - mem - ber when I used to call your phone\_ and tell you, 'Come on, \_ 'cause my



mom is gone?"\_ How 'bout them times\_ when I had to throw\_ a



rock at your win - dow, let you know\_ to come down - stairs and



o - pen the door?\_ And af - ter that, ba - by, it was on for sure.\_



Now hon - ey, got my head spin - nin' a - round for real, — 'cause I'm

Em



Am



think - in' 'bout how good it used to feel. — And I've got a girl now, and I don't get

Em



down like this. Ha. But I must ad - mit I'm — tempt - ed and — start - in' to rem - i - nisce, 'cause

Am



Em



(hey yo, hey yo, hey yo, — ain't noth - in' like some good ol' — ghet - to, ghet - to).



(Hey yo, hey yo, hey yo, — ain't noth - in' like some good ol' —



— ghet - to.) (Hey yo, hey yo, hey yo, —



— ain't noth - in' like some good ol' — ghet - to, ghet - to.) (Hey yo, hey yo, hey yo, —



— ain't noth - in' like some good ol' — ghet - to.) Now she's ask - in' me to



take her on a tour of my house so we can catch up for all the time lost since I



blew up and be - came the man that drops his pants and ev - 'ry girl a - round the world is



dy - ing to love. Break the beat down. Let me tell you what I'm talk - in' a - bout.

8vb.....



— If you're not care - ful it - 'll turn you out. It's that place you used to go when you



want it nice and slow. E - ven though you can't, the mem - o - ry 'll make you want some more. She used to

un - der - stand me, touch me, hold me. Taught me how to be a man. — She used to

kiss me. All them things she used to show me. Damn — I wish that I could do it a - gain. —

Hon - ey, got my head — spin - nin' a - round for real, — 'cause I'm





think - in' 'bout how good you used to feel. — But I've got a girl now, and, yo, she's



right up - stairs, — and I must ad - mit I'm — tempt-ed and start - in' to not care, 'cause



(hey yo, hey yo, hey yo, — ain't noth - in' like some good ol' — ghet - to, ghet - to).



(Hey yo, hey yo, hey yo, — ain't noth - in' like some good ol' — ghet - to.)



(Hey yo, hey yo, hey yo, \_\_\_ ain't noth - in' like some good ol' \_\_\_ ghet - to, ghet - to.)



(Hey yo, hey yo, hey yo, \_\_\_ ain't noth - in' like some good ol' \_\_\_ ghet - to.)

Fine



Rap: (See rap lyrics)

8vb



1

2

D.S al Fine  
Rap ends

8vb

Rap Lyrics

Ever had somebody that's the best,  
 Somebody with a whole lotta body  
 And a 'tude that'll make you be the one.  
 You're with, 'cause you know how good it is.  
 Not a prissy li'l missy baby talk that slang.  
 I used to love how she kissed me when she popped that thang.  
 She was a friend of the fam hot, without the glam not.  
 When them be trippin' she ain't really give a damn stop.  
 It's what I need to do, 'cause I know what this is leading to.  
 If I keep on thinkin' about that back end I'm 'a be right back in it, 'cause yo...

# I CAN'T LET U GO

Words and Music by USHER RAYMOND, JERMAINE DUPRI and BRYAN MICHAEL COX

Moderately

N.C.

*J. Dupri (Spoken): Yo!*  
*you don't even understand what this is doing to me.*

*f*

*I'm sick of this, man. I can't even take no more 'cause I hate the fact that*  
*Ev'ry time I try to get away I just can't let you go. You know what I'm sayin'? I*

1 2

Bb5 A5

*I love you so much. And you know what I'm sayin', just can't let you go!* Usher (Sung): I nev - er

Gm7



Cm



ev - er wan-na hurt you. I just wan-na love you. I just wan-na sex you up. I wan-na give you ev-'ry-

Gm7



Cm



thing you need, — thing you want. — Just lay down, let me love you all night — long.  
*J.D. (Spoken): (It was*

Gm7



Cm



I don't wan-na leave you. I just wan-na keep you. When they saw me, they saw you. "Damn the world; —  
*beautiful when we first started.)*

Gm7



Cm



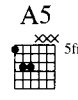
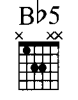
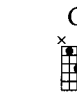
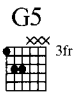
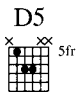
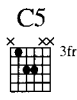
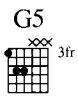
Bb5



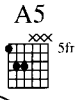
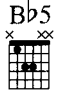
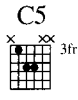
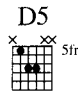
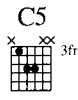
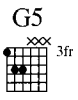
A5



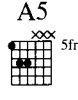
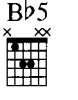
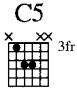
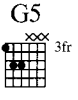
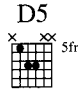
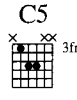
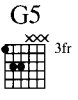
— it's just me and my girl." — That's how I felt. Ev-'ry time I thought it was right, it went We left.



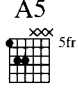
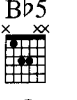
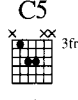
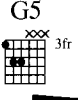
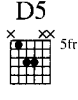
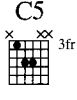
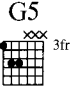
used to laugh and par - ty. Now all we do is ar - gue. I  
*(What happened to all the good times?)*



tell my - self\_\_ I don't want you no more, but I can't let you go.\_\_\_\_\_  
*(Grow up.)* *(You see, I can't let you*



So much love and hurt and hate, peo - ple scream - ing "It won't work."  
*(I hate this.)*



Time and time\_\_ I say I'm gon - na leave, but I can't let you go.\_\_\_\_\_  
*(See what I'm sayin'?* *Now.* *oh,* *okay, you wanna be really*

N.C.

(Oh, \_\_\_\_\_ you're driv - ing me cra - zy, \_\_\_\_\_  
 insensitive and act kind of funny, man. You know what, man? You ain't even gotta wait 'til in the morning, man.

yeah.) Usher: You ain't  
 You can get out of here tonight, man. Hey yo, Glen. Come grab her \*\*\*\* and get her out of here.)

Gm7 Cm  
 e - ven got - ta like me, but you're not gon - na fight me. You can't walk a - way and say I nev - er gave you ev - 'ry-

Gm7 Cm  
 thing you want, \_ thing you need. \_ All we ev - er do is ar - gue all night \_ long. I \_

Gm7



Cm



3fr

— don't wan-na leave you, see you with an - oth - er broth - er lov - in' you, say - in', "Damn the world. —

Gm7



Cm



3fr

— It's me and my girl." — It's how I feel when you think ev - 'ry - thing — is real, but it real - ly ain't. —  
We

G5



C5



D5



G5



C5



Bb5



A5



used to laugh and par - ty. Now all we do is ar - gue. I

G5



C5



D5



G5



C5



Bb5



A5



tell my - self — I don't want you no more but I can't let you go. —

G5 C5 D5 G5 C5 Bb5 A5

So much love and hurt and hate. Peo - ple scream - ing, "It won't work."

G5 C5 D5 G5 C5 Bb5 A5

Time and time — I say I'm gon - na leave but I can't let you go. — We

C5 Bb5 A5

N.C.

I can't let you go. — *J. Dupri Rap: (See Rap lyrics)*





N.C.



*Rap ends* We used to laugh and par - ty.



Now all we do is ar - gue. I tell my - self\_ I don't want you no more but

C5 3fr Bb5 5fr A5 5fr G5 3fr C5 3fr D5 5fr G5 3fr

I can't let you go. So much love and hurt and

hate. Peo - ple scream - ing, "It won't work." Time and time I say I'm gon - na leave, but

1 C5 3fr Bb5 5fr A5 5fr 2 C5 3fr Bb5 5fr A5 5fr N.C.

I can't let you go. I can't let you go. We

### Rap Lyrics

Got me walkin' around ready to snap.  
 (Got me) walkin' around lookin' for somebody to slap.  
 (Got me) goin', goin' with no pause.  
 (Got me) up in cardiac every day just 'cause.  
 (Got me) arguing about li'l stuff she don't call li'l stuff.  
 It get a little rough; we kiss and make up.  
 (She wanna) say what she wanna. I don't play that.  
 (She wanna) constantly bring up s\*\*\* from way back.  
 (Got me) thinkin' about her while I'm watchin' a flick.  
 (Got me) dippin' through traffic tryin' to get home quick.  
 (Got me) talkin' to myself. I'm hatin' this.  
 (Got me) wantin' to wild out like I'm a Jadakiss.  
 (Got me) in a place I never thought I would see.  
 (Got me) not wantin' to stay and not wantin' to leave.  
 (Got me) happy. (Got me) confused. (Got me) wishin' I could get it how I used to.

# INTRO-LUDE 8701

Words and Music by  
USHER RAYMOND

Moderately



Spoken:  
Eighty-seven oh one. Man, it's been a long time coming, but I never forgot about you.



Yeah, we've traveled the world, seen a lot of places, so many faces. We had a good



time. We've grown together. Who'd have thought we'd stay down this long? This is my chance



to share my world with you, and I know you're gonna like it. Are you ready?

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

# U-TURN

Words and Music by USHER RAYMOND,  
JERMAINE DUPRI and BRYAN MICHAEL COX

Moderately

Cm



Fm



Abmaj13



G7#9



(Spoken): Yeah, hey yo! Two

*mf*

Cm



Fm



Abmaj13



G7#9



thousand it's us. Yo! It's time to U -

Cm



Fm



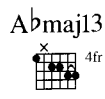
Abmaj13



G7#9



turn. You heard me? You're either



with us or against us. Yo! It's been some



years now — since we hit the floor to get down. — We al-ways had a step to go



with the sound. — Now ev - 'ry - bod - y wan - na set a - round drink and ball. — Re -



mem - ber — the snake, — and how the floor used to clear and ev - 'ry - bod - y would break. Once —



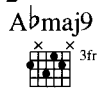
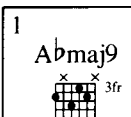
— crumped out — used to get caught get - tin' to it. I'm bring -



in' it all back. This is how we do it. Just put your hands up, bend your knees, — bounce a -



round in a cir - cle, get down with me. Come — on, come on, it's not hard to learn. —



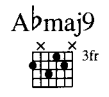
1 Come on, come on, it's called — the U - turn. 2 Come on, come on, it's called — the U - turn. (In the



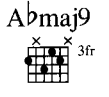
N.C.

eight - ies), fresh was the talk. M. J. had ev - 'ry - bod - y do - in' the moon - walk. (In the

nine - ties) — I had a high flat top. Do - in' the wop. Pee - wee to the Ree - bok. (I —  
(Get get, get get bu - sy yo.)



— can't for - get a - bout my high school days; — the sound — was Bob - by Brown, the dance — was the run - nin' man. (Now)



ev - 'ry - bod - y wan - na push Bent - leys. The year is two. Ev - 'ry - bod - y do the U - turn.



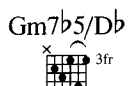
Put your hands up, bend your knees, bounce a - round in a cir - cle, get down with me. Come —



— on, come on, it's not hard to learn. — Come on, come on, it's called — the U - turn.



All you need to do — is let go. — Let the tem - po — take — o - ver



you. — I came to — have a good time. — Let — the rhy -



Bb7sus



Ebmaj9



- thm — deep in - side your soul, — let it lead you to the floor —

D7sus



G7#9



Cm



Fm



— Come on. — (Put your hands up.) Put 'em up, bend your knees, — bounce a -

Ab



G7#9



Cm



Fm



round in a cir - cle, get down with me. Aw. (Come on, come on.) It ain't hard to learn. —

Ab



G7#9



Cm7



Fm9



(Come on, come on.) It's called — the U - turn. (Put your hands up.) Put 'em up, bend your knees, — bounce a -

Abmaj9



G7#9



Cm7



Fm9



Musical notation for the first system, including treble and bass clefs with guitar-specific markings (x for muted strings).

round in a cir - cle, get down with me. Aw. It ain't hard to learn. —

Musical notation for the second system, including treble and bass clefs with guitar-specific markings.

Abmaj9



G7#9



Cm7



Fm9



Musical notation for the third system, including treble and bass clefs with guitar-specific markings.

(Come on, come on.) Put your hands up, bend your knees, — bounce a -  
It's called — the U - turn.

Musical notation for the fourth system, including treble and bass clefs with guitar-specific markings.

Abmaj9



G7#9



Cm7



Fm9



Musical notation for the fifth system, including treble and bass clefs with guitar-specific markings.

round in a cir - cle, get down with me. Come — on, come on, it's not hard to learn. —

Musical notation for the sixth system, including treble and bass clefs with guitar-specific markings.

Repeat ad lib. and Fade Optional Ending

Abmaj9



G7#9



Cm



Musical notation for the seventh system, including treble and bass clefs with guitar-specific markings.

Come on, come on, it's called — the U - turn.

Musical notation for the eighth system, including treble and bass clefs with guitar-specific markings.

# U R THE ONE

Words and Music by CARSTEN SCHACK,  
KENNETH KARLIN, USHER RAYMOND,  
KAWN K. PRATHER and ROBERT LAVELLE HUGGAR

Moderately



U S H E R.

*f*



Say it.



U S H E R.

Gm



One two three four. Check it.

Cm



It was, like, six of us, — three in the Benz, three in the truck, — on

Gm



Eight - y - Five, head - ed to the Plush. — Ten min - utes lat - er's when we pulled up. I

Cm



parked the Benz, hit the a - larm, glanced down at my rims, tucked my pant leg

Gm



in the tongue of my Tims. Hand in my shirt to re - veal the gems. Pro - ceed - ed to walk in.

Cm



Just then I saw this mag - nif - i - cent mis - sus sip - pin' on a

Gm



glass of Cris with a cou - ple of friends, gig - gl - ing. I knew

Cm7



(you are the one. I don't give a damn e - ven if you've got a

Gm7





man. Take my hand, girl. You are the one. Girl, I know you'll un - der -



stand if you just give me a dance. Take a chance, girl.) Said I



know you got a few wit you; Don't e - ven trip; I got my crew here too.



Keep it real what you wan - na do. I real - ly wan - na chill wit you.



Tell your friends they can hop in the truck. We'll take the Benz, but if we split up may - be



we can hook up a - gain. You nev - er know. I guess that all de - pends if I can get you from the



floor to the door of my six - oh - oh, two - oh mo - mo's on lo pros, so



fin - ish that Mo'. Get your coat. Tell your girls. - Come on, - let's go, - 'cause

Cm7  
 3fr

Gm7  


(you are the one.)  
 (You are the one.)

I don't give a damn e - ven if you've got a



Cm7  
 3fr

man. Take my hand, girl. You are the one. Girl, I know you'll un - der -



Gm7  


N.C.

stand if you just give me a dance. Take a chance, girl. U S



H E R. Say it.





U S H E R.

One two three. 'Cause (you are the one.)  
(You are the one.)

Cm7  
3fr

I don't give a damn e - ven if you've got a man. Take my hand, girl.

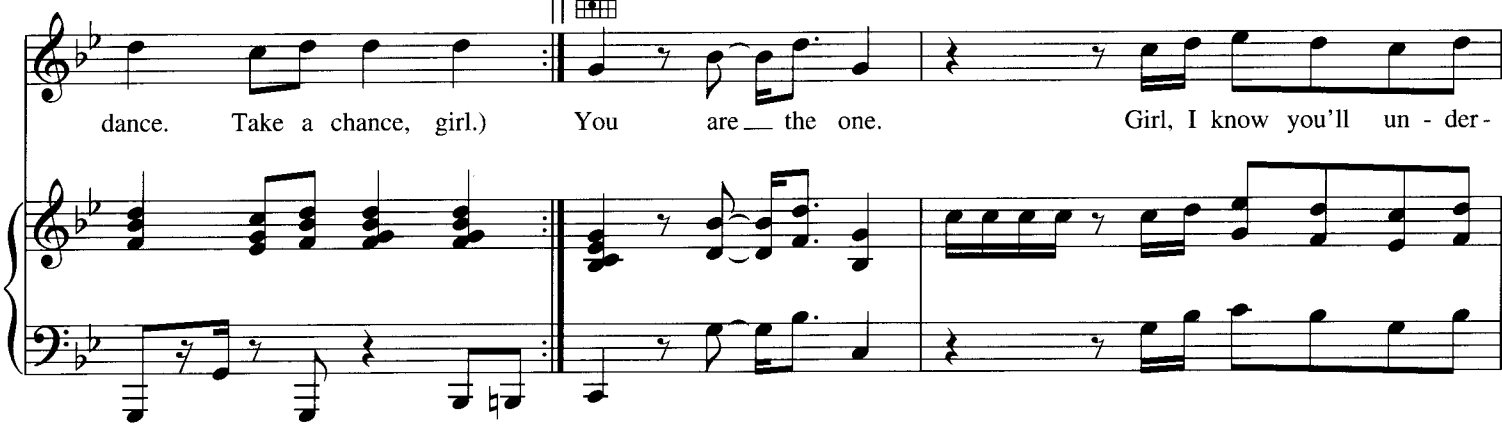
Gm7

1, 2  
Cm7 3fr  
Gm7

You are the one. Girl, I know you'll un - der - stand if you just give me a

3  
Cm7  
x x x x x x 3fr

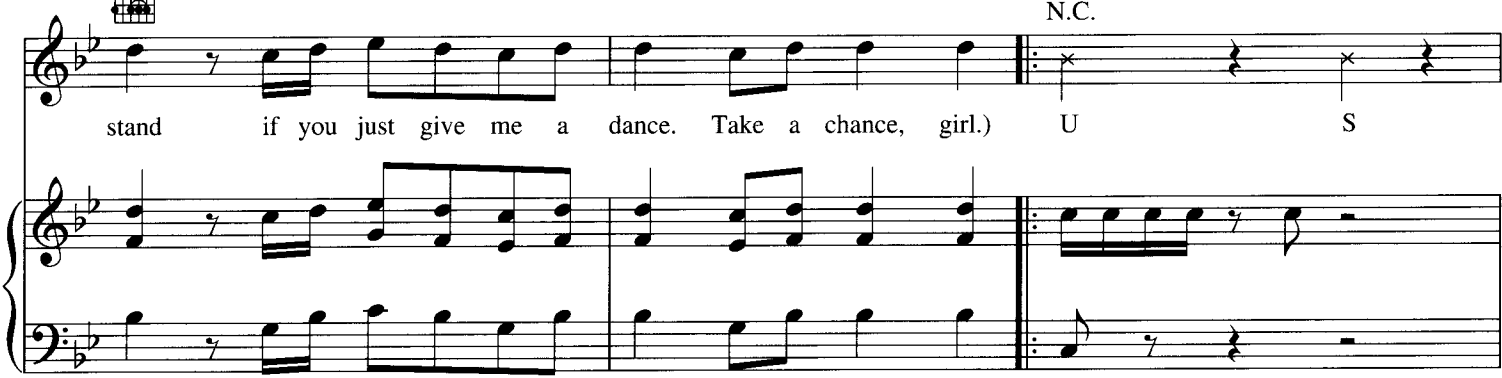
dance. Take a chance, girl.) You are the one. Girl, I know you'll un - der -



Gm7  
x x x x x x

N.C.

stand if you just give me a dance. Take a chance, girl.) U S



H E R. Say it. U S



H E R. One two three.



# HOTTEST THING

Words and Music by  
MICHAEL FLOWERS

Moderately



*mf*



I've been look - ing at you — turn - ing broth - ers down song af - ter song, —  
You're danc - ing a - lone. — What's that all a - bout? You're, oh, so fine —

— Well it's time for me to hol - ler now. (Your bod - y is call - in'; don't fight —  
— but it's time for me to call you out. (Watch how — I — straight — run up on —

— it.) Ooh, I like — it. —  
— ya.) Girl, I want —

Am7  

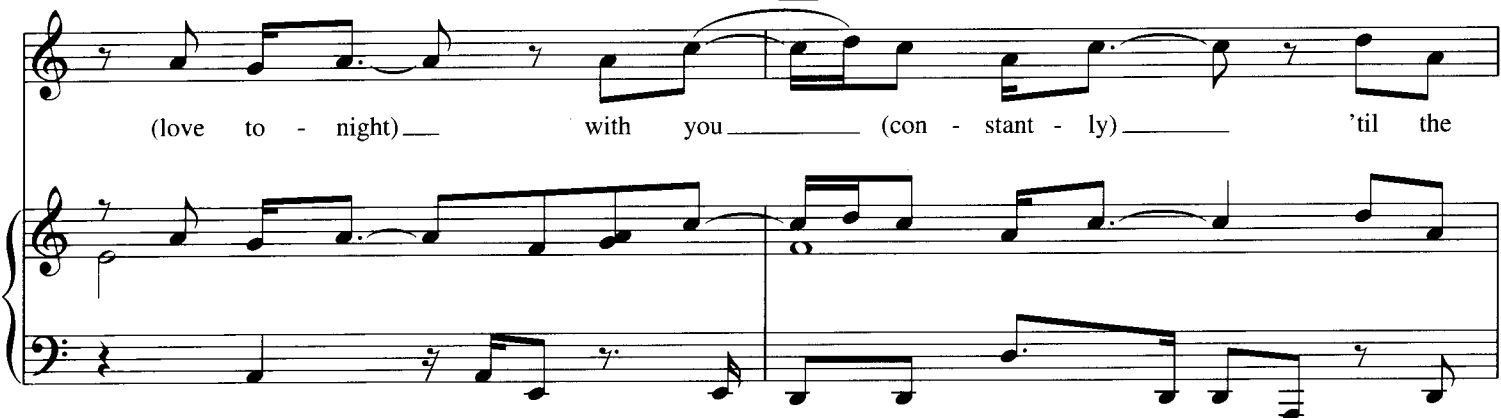

ya. Ooh, you're the (hot - test thing) in the



(club to - night). Hav - in' (vi - sions of) mak - in'


Dm7  


(love to - night) with you (con - stant - ly) 'til the



(break of dawn). We can (shake the spot) if you





(say it's on). — Oh ba - by, danc - in' so close, —

— got me up like (Whoa!) we're do - in' the most. — Is leav - in' with you



pos - si - ble? — (Your bod - y is say - ing you want — to), — and I want —



— you, — oh, ba - by, more than you know, — sug - ar if on - ly for one

Dm7  
x020<sup>^</sup>

night. I'll make you feel like you've been to par - a - dise. (It's all

up to you; tell me some - thin', ba - by. I know one thing; you're the

Am7  
x0200

(hot - test thing) in the (club to - night). Hav - in' (vi - sions of) mak - in'

Dm7  
x020<sup>^</sup>

(love to - night) with you (con - stant - ly) 'til the (break of dawn). We can

1

(shake the spot) if you (say it's on). You're the

2

(say it's on). Ba-by, tell me, (what's on your mind)? Do you think

Dm7 Em7

8vb-----

Am7 Dm7

that I'm (be - ing too for - ward) Ooh ba - by. (by com - ing at you),

C/E Bbmaj7

com-in' at you this way? I can't help my - self. You're the

Am7



(hot - test thing) \_\_\_\_\_ in the (club to - night). \_\_\_\_\_ Hav - in'

(vi - sions of) \_\_\_\_\_ mak - in' \_\_\_\_\_ (love to - night) \_\_\_\_\_ with \_\_\_\_\_ you \_\_\_\_\_

Dm7



\_\_\_\_\_ (con - stant - ly \_\_\_\_\_ 'til the \_\_\_\_\_ (break of dawn). \_\_\_\_\_ We can \_\_\_\_\_

## Optional Ending

Am7



Repeat and Fade

\_\_\_\_\_ (shake the spot) \_\_\_\_\_ if you \_\_\_\_\_ (say it's on). \_\_\_\_\_ You're the (hot - test thing). \_\_\_\_\_



# IF I WANT TO

Words and Music by USHER RAYMOND,  
JERMAINE DUPRI, BRYAN MICHAEL COX,  
KENNETH EDMONDS, ROGER TROUTMAN,  
CHRISTOPHER WALLACE and OSTEN HARVEY, JR.

Moderately slow

Dm



Gm



C



Dm



Gm



C



Dm



Ev - 'ry time I look up, I see —



it in your face you wan - na hook up with me. —

*J.D. (Spoken): You know you wanna hook*



In - stead of act - in' like you're s'posed to, you cop an  
up; stop playin'.



at - ti - tude — like you're too good — for me. And you  
(We know that ain't



know good and damn well that if I want - ed, I could take you from your man —  
right.)



— with my eyes closed. I could have you eat - in' out the palm — of my  
 (Please be - lieve it.)




hand, and all your lit - tle girl - friends, too. (No you can't get with me, and I don't want you.) —



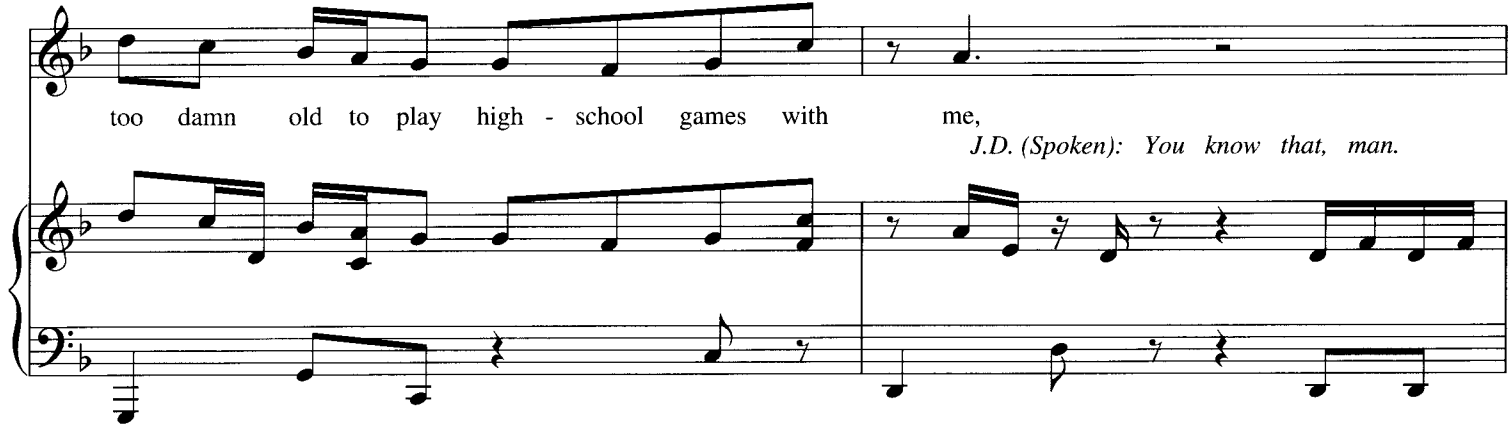
— Yes I can, and I will if I, if I want to, — if I, if I




want to, — ba - by. (Come on.) Ain't no - bod - y tryin' to clown you, but you're

40

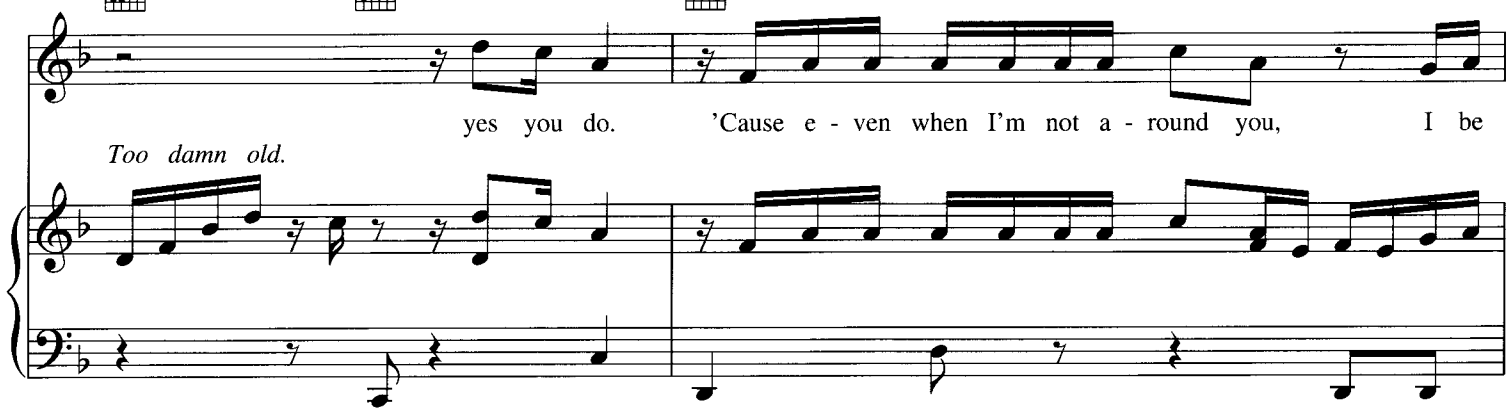
Gm7  C  Dm 




too damn old to play high - school games with me,  
*J.D. (Spoken): You know that, man.*




Gm  C  Dm 





*Too damn old.* yes you do. 'Cause e - ven when I'm not a - round you, I be




Gm7  C  Dm 

hear - in' from my friends you be ask - in' \_\_\_ 'bout \_\_\_ me. \_\_\_ *J.D. (Spoken): "What's up with*



Gm7  C  Bbmaj7  C 

*him?" That's what you be sayin'.* I don't real - ly care how long you've been to - geth -  
*(D.S.) Guitar solo ad lib.*



Dm  
x00

Bbmaj7  
x

C  
x000

- er with your man, it's just a mat - ter of time be - fore I

Dm  
x00

Bbmaj7  
x

C  
x000

make you mine. I wan - na make it clear, so there's no mis - un - der -

Dm  
x00

Gm7  
x

stand - ing, } that I get what I want, when I  
*Solo ends*

A  
x020

To Coda

want. If I  
*Spoken: You know how it go, girl.* If I

Dm



Gm



C5



want - ed I could take you from your man — (Please be - lieve me.) — with my eyes closed.

Dm



I could have you eat - in' out the palm\_ of my hand and all your lit - tle girl - friends too.

Gm



C5



(No you can't get with me, and I don't want you.) — Yes I can, and I will, if I, if I

Dm



want to, \_\_\_\_\_ if I, if I want to, \_\_\_\_\_ ba - by. If I

2 **D.S. al Coda**

want to, \_\_\_\_\_ ba - by.

**CODA**

**Dm**



want to. *Spoken: If I wanted*

**Gm**



**C**



**Dm**



to, *I could have you doin' whatever I want you to. You know. Right now, I'm just not really doin' that.*

**Gm**



**C**



**Dm**



*But if I wanted to, anything. I'm saying, you and your girls, I could have them too.*

**Dm**



Lis - ten to me. *(Lead vocal ad lib.)*  
*It's crazy. Listen. If I want - ed, I could take you from your man -*



— Please be - lieve me. — I could have you eat - in' out the palm — of my  
with my eyes closed.

hand, and all your lit - tle girl - friends, too. (No, you can't get with me, and I don't want you.) —



— Yes I can, and I will if I, if I want to, — if I, if I

1 want to, — ba - by. If I want to, — ba - by.

2