

piano · vocal · guitar

# ALICIA KEYS songs in A minor



# ALICE KEYS songs in A minor

- 2 Piano & I
- 5 Girlfriend
- 11 Fallin'
- 18 Troubles
- 26 Rock Wit U
- 41 A Woman's Worth
- 48 Jane Doe
- 56 Goodbye
- 66 The Life
- 79 Mr. Man
- 87 Never Felt This Way
- 91 Butterflyz
- 99 Why Do I Feel So Sad
- 108 Caged Bird
- 114 Lovin U

"How Come You Don't Call Me" omitted due to licensing restrictions.

ISBN 0-634-03776-5



For all works contained herein:  
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)

# PIANO & I

Words and Music by  
ALICIA KEYS

Slowly

*Spoken: Hell-o! My goodness. I didn't know I was here. Do you know my name?*

Guitar chord diagrams: C#m (x 0 2 3 4 5)

Piano dynamics: *mf*, *p*

*Spoken: (It ain't goin' wrong when you try.) Always got to try. no matter how long that shit take,*

Guitar chord diagrams: C#m/B (x 0 2 3 4 5), A (x 0 2 2 3 4), D/F# (x 2 3 2 3 4), G#7 (x 2 3 2 3 4), G#sus (x 2 3 2 3 4), G#7 (x 2 3 2 3 4)

*yeah, yeah. Whatever stops you from dreaming,*

Guitar chord diagrams: C#m (x 0 2 3 4 5), G#7/B# (x 2 3 2 3 4), C#m (x 0 2 3 4 5), F#m (x 2 3 2 3 4)



whatever tries to stop you from living,

flip it.

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



Welcome

Musical notation for the second system, including piano accompaniment with triplets.

home,

'cause right now what I have to

Musical notation for the third system, including piano accompaniment with triplets.

do is, I've gotta amp myself up as well as you.

So yeah, so what it took me,

Musical notation for the fourth system, including piano accompaniment with triplets.



like, maybe two years and shit,

but I'm feeling prepared, you know what I'm saying,



and I'm feeling a little more ready for the world, and less lost.

as I once was.



So come on, what you waiting on?

Fill me.

fill me.

fill me.



Repeat and Fade



Optional Ending



Mwa.

uh.

yeah.

Mwa.

uh.

yeah.

# GIRLFRIEND

Words and Music by ALICIA KEYS,  
JERMAINE DUPRI, JOSHUA THOMPSON,  
ROBERT DIGGS and RAYMOND JONES

Moderately

F G Em F G F G

N.C.

Male: Yeah yeah, what! (La la la la la, Yeah yeah, what! Alicia Keys: Two -

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'Male: Yeah yeah, what!' followed by '(La la la la la, Yeah yeah, what! Alicia Keys: Two -'. Above the vocal line, guitar chords are indicated: F, G, Em, F, G, F, G. A 'N.C.' (Natural Chord) instruction is placed above the vocal line. The piano accompaniment is marked 'mp' and consists of chords and moving lines in both hands.

Em F G F G Em7 F G

N.C.

your girl - friend.) A - li - cia Keys. Uh huh. I. D., what,

thou - sand,

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'your girl - friend.) A - li - cia Keys. Uh huh. I. D., what,' and 'thou - sand,'. Above the vocal line, guitar chords are indicated: Em, F, G, F, G, Em7, F, G. A 'N.C.' instruction is placed above the vocal line. The piano accompaniment continues with chords and moving lines.

F G Em7 F G F G Em F G

N.C.

Male: Yeah yeah, what. May be sil - ly for me to feel -  
what. You said that she's one who helped you see -

The third system concludes the vocal and piano parts. The vocal line includes the lyrics 'Male: Yeah yeah, what. May be sil - ly for me to feel - what. You said that she's one who helped you see -'. Above the vocal line, guitar chords are indicated: F, G, Em7, F, G, F, G, Em, F, G. A 'N.C.' instruction is placed above the vocal line. The piano accompaniment continues with chords and moving lines.

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

\* Vocals written one octave higher than sung.

F G Em F G N.C. F G

— this way a - round you and her, — 'cause I know — she's been —  
 — how deep you're in love with me. — And in - ten - tions were not —

Em F G N.C. F G Em F G

— such a good friend. — I know she has helped you through. — (Talk - ing  
 — to get in be - tween, — but I see pos - si - bil - i - ties. — (And you

Ebmaj7 F G

late on the phone. — Ev - 'ry night you've been call - ing. — Pri - vate  
 say that you feel — I'm the best thing in your life. — And I

Ebmaj7 F G

mo - ments a - lone, — but your heart soon be fall - ing. — And I  
 know it's for real, — I see it in your eyes. — There's no

Chords: Ebmaj7, F, G

know she's a friend but I can't shake the feel - ing) that  
 rea - son for me to e - ven feel this way.) I know you

Chords: Eb, F, G

I could be los - ing your heart. } (I think I'm jeal - ous of your  
 just en - joy her com - pa - ny.)

Chords: N.C., F, G, Em, F, G, N.C., F, G

girl - friend, al - though she's just a girl that is your friend.

Chords: Em, F, G, N.C., F, G, Em, F, G

I think I'm jeal - ous of your girl - friend; she shares a spe - cial part



N.C.      F      G      1 Gm      Am      2 Em      F      G

— of — you. — Oh, oh.) Oh, I think I'm jeal-ous of your oh.)

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. Above it are guitar chords: N.C., F, G, and two first endings (1 and 2) with Gm, Am, Em, F, and G. The bottom two lines are piano accompaniment in G major.

N.C.

girl - friend, — al - though — she's just a girl that is your friend. —

Detailed description: This system contains the second line of music. It features piano accompaniment in G major for the vocal line above. The lyrics are: "girl - friend, — al - though — she's just a girl that is your friend. —".

— I think I'm jeal - ous of your girl - friend; — she shares — a spe - cial part —

Detailed description: This system contains the third line of music. It features piano accompaniment in G major for the vocal line above. The lyrics are: "— I think I'm jeal - ous of your girl - friend; — she shares — a spe - cial part —".

Gm      Am      N.C.      F      G

— of — you. — Oh, oh.      *Male:* Say you're jeal-ous but you can't tell me why.

Detailed description: This system contains the fourth line of music. The top line is a vocal melody with lyrics. Above it are guitar chords: Gm, Am, N.C., F, and G. The bottom two lines are piano accompaniment in G major. The lyrics include a male vocal part: "Male: Say you're jeal-ous but you can't tell me why."

Em F G N.C. F G

Say you're jeal-ous but you can't tell me why. (La la la la, your Say you're jeal-ous but you can't tell me why.

Em F G N.C. F G

girl friend.) Say you're jeal-ous but you can't tell me why. Say you're jeal-ous but you can't tell me why.

Em F G N.C. F G

Say you're jeal-ous but you can't tell me why. Say you're jeal-ous but you can't tell me why.

Em F G N.C. F G

Alicia Keys: It's e - nough to make a nig - ger go cra - zy.

Em F G N.C. F G Gm Am

Yeah yeah, what. I think I'm jeal-ous of your  
(Oh, oh.)

N.C. F G Em F G N.C. F G

girl - friend, - al - though - she's just a girl that is your friend. -

Em F G N.C. F G Em F G

I think I'm jeal-ous of your girl - friend; - she shares - a spe - cial part -

C F G Repeat and Fade Em F G Optional Ending Gm/D Am/D

of me. I think I'm jeal-ous of your (Oh, oh.)

# FALLIN'

Words and Music by  
ALICIA KEYS

Freely N.C.

Musical notation for the first system of 'Fallin'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The piano part starts with a mezzo-forte (mf) dynamic. The vocal line includes the lyrics: "I keep on fall - in' in \_\_\_\_\_ (Vocal ad lib.) and".

Moderate Blues tempo

Musical notation for the second system of 'Fallin'. It includes guitar chord diagrams for Em, Bm7, Em, and Bm7. The piano accompaniment features a steady eighth-note bass line. The vocal line includes the lyrics: "out of love with - a you. Some - times - I".

Musical notation for the third system of 'Fallin'. It includes guitar chord diagrams for Em, Bm7, Em, and Bm7. The piano accompaniment continues with the eighth-note bass line. The vocal line includes the lyrics: "love you some - times you make me. blue. Some - times I feel".

Em Bm7 Em Bm7

good. At times I feel used. Lov - ing you

(.)

Em Bm7 Em Bm7



dar - ling — makes me so con - fused. I — keep — on

Em Bm7 Em Bm7

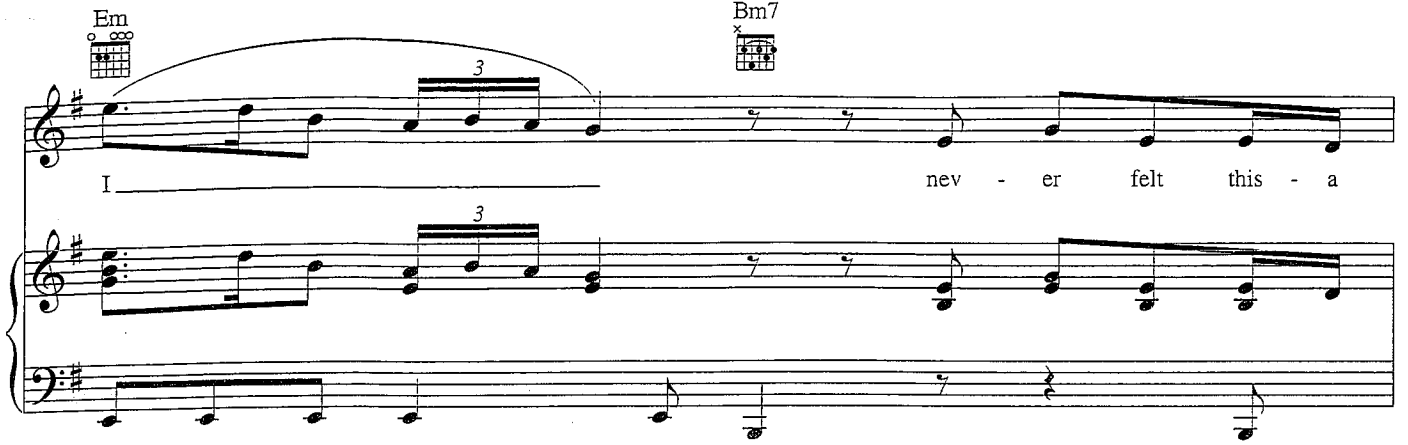
fall - in' in and out — of love with - a you. I —



Em Bm7 Em Bm7

nev - er loved some - one — the way that I love a - you. Oh, oh,

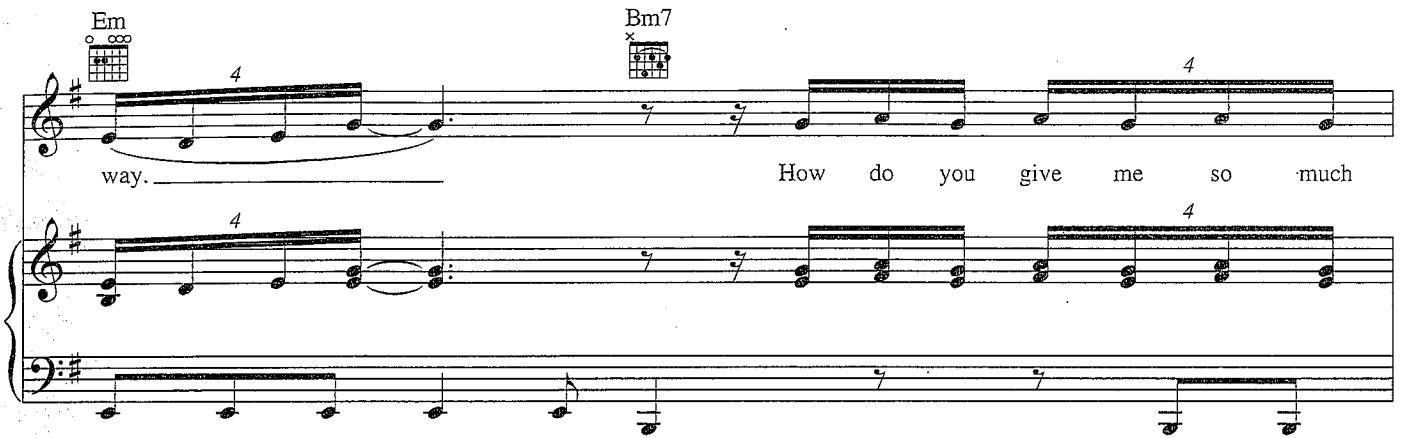
Em  Bm7 





I \_\_\_\_\_ nev - er felt this - a



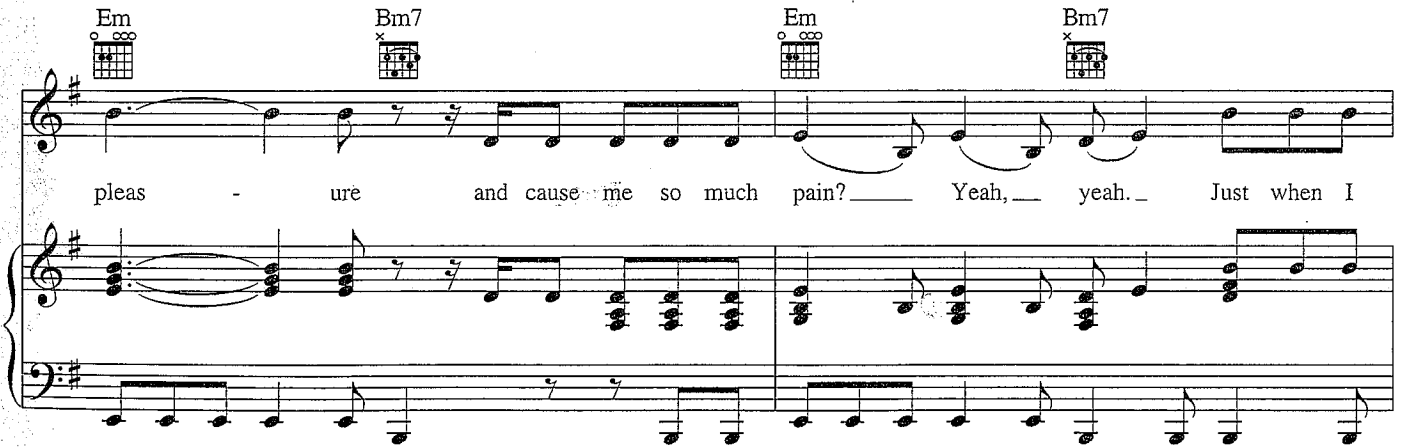
Em  Bm7 





way. \_\_\_\_\_ How do you give me so much



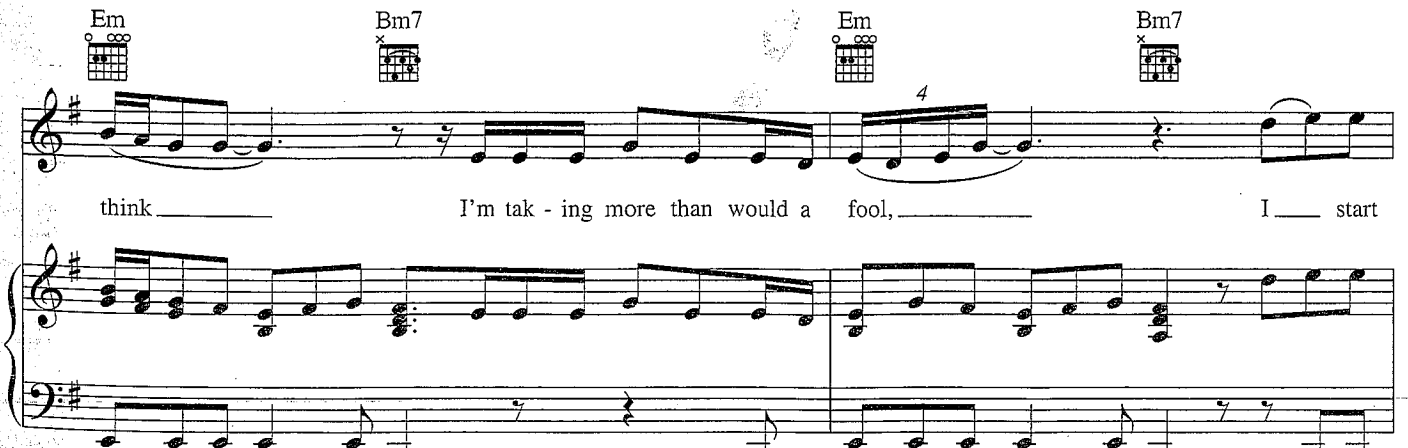
Em  Bm7  Em  Bm7 

pleas - ure and cause me so much pain? \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_ Just when I



Em  Bm7  Em  Bm7 

think \_\_\_\_\_ I'm tak - ing more than would a fool, \_\_\_\_\_ I \_\_\_\_\_ start



Em

Bm7

Em

Bm7

fall in' back in love with you I keep on

Em

Bm7

Em

Bm7

fall - in' in and out of love with - a you. I

Em

Bm7

Em

Em/B

B7#9

nev - er loved some - one the way that I love a - you. Oh ba - by.

Em

Bm7

Em

Bm7

I, I, I, I'm fall in'.

Em Bm7 Em Bm7

I, I, I, I'm fall in'.

Em Bm7

Fall

Em Bm7 Em Bm7

fall fall.

Em Bm7 Em Bm7

I keep on fall in in and out of





love with - a you. I \_\_\_\_\_ nev - er loved some - one \_\_\_\_\_ the way that



I love a - you. I'm \_\_\_\_\_ fall - in' in and out \_\_\_\_\_ of



love with a - you. I \_\_\_\_\_ nev - er loved some - one \_\_\_\_\_ the way that



I love a - you. I'm \_\_\_\_\_ fall - in' in and out \_\_\_\_\_ of

Em Bm7 Em Bm7

love with a - you. I nev - er loved some - one the way that

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. The second line is a piano accompaniment. Above the staff are four guitar chord diagrams: Em, Bm7, Em, and Bm7. The piano part features a steady eighth-note bass line and chords in the right hand.

Em Em/B N.C. Bm7

I love a - you. What?

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the staff are four guitar chord diagrams: Em, Em/B, N.C., and Bm7. The piano part continues with a similar accompaniment style.

Em Bm7 Em Bm7

Detailed description: This system contains the fifth and sixth lines of music. The top line is a piano melody. Above the staff are four guitar chord diagrams: Em, Bm7, Em, and Bm7. The piano part continues with a steady eighth-note bass line and chords in the right hand.

Em Bm7 Em

Detailed description: This system contains the seventh and eighth lines of music. The top line is a piano melody. Above the staff are three guitar chord diagrams: Em, Bm7, and Em. The piano part concludes with a final chord in the right hand.

# TROUBLES

Words and Music by ALICIA KEYS  
and KERRY BROTHERS

Moderately slow

Gm9



Dm7



E♭maj7



Spoken: Dear Lord, can you take it away,

*mp*

Gm9



Dm7



E♭maj7



this pain in my heart that follows me by

Gm9



Dm7



E♭maj7



day. and at night it stalks me like the shadows on

Original key: A♭ minor. This arrangement has been transposed down one half-step to be more playable.

Gm9



Dm7



Ebmaj7



my wall.

Oh my goodness.

Gm7



Dm7



Sung: Feels \_\_\_\_\_ like \_\_\_\_\_ the world \_\_\_\_\_ is clos - ing on me.

Feels \_

8vb throughout

Gm7



Dm7



\_\_\_\_\_ like \_\_\_\_\_ my dreams \_\_\_\_\_ will nev - er come\_ to me. \_

Gm7



Dm7






I keep\_ on slip - ping deep - er in - to my - self, and I'm scared, \_

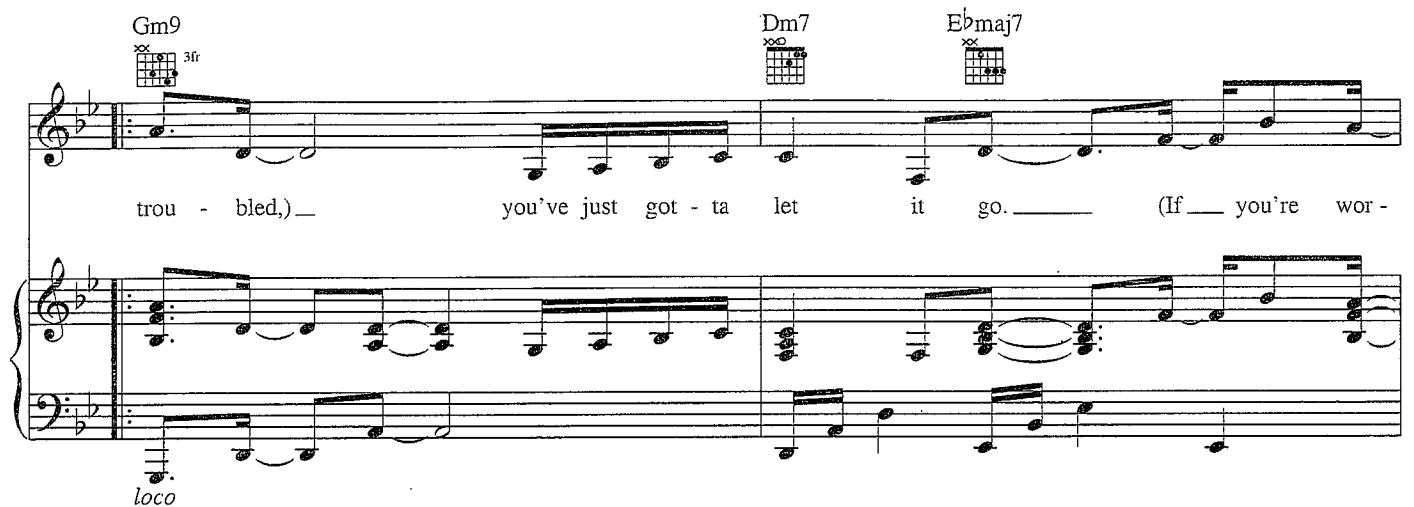
Gm9  3fr Dm7 

so scared. (If you're






Gm9  3fr Dm7  Ebmaj7 

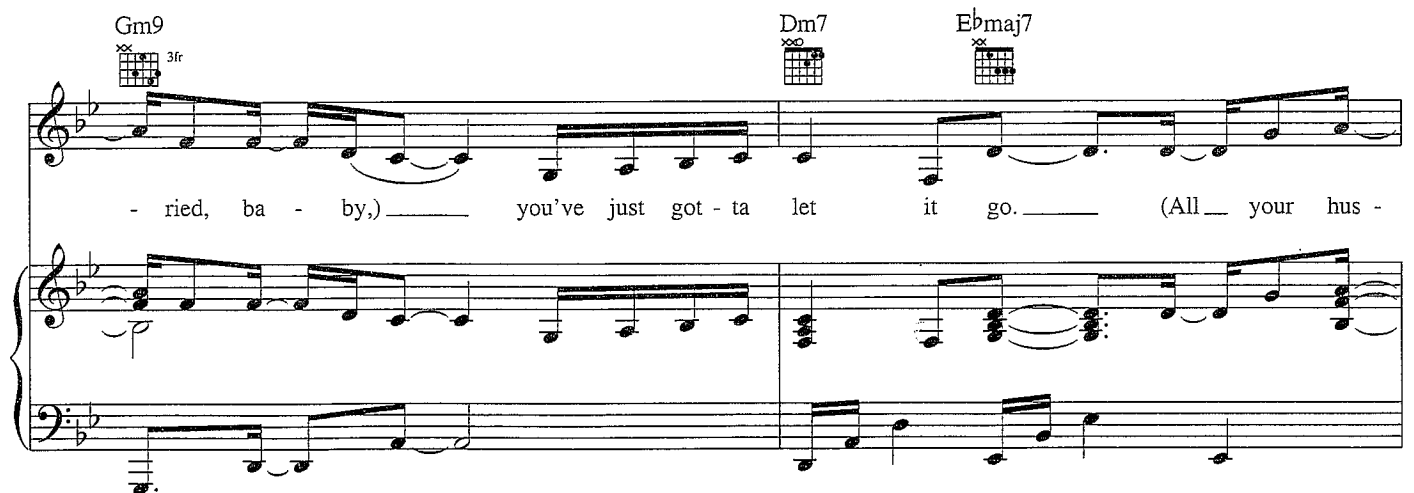
trou - bled,) — you've just got - ta let it go. (If you're wor -



*loco*

Gm9  3fr Dm7  Ebmaj7 


- ried, ba - by,) — you've just got - ta let it go. (All your hus -





Gm9  3fr Dm7  Ebmaj7 

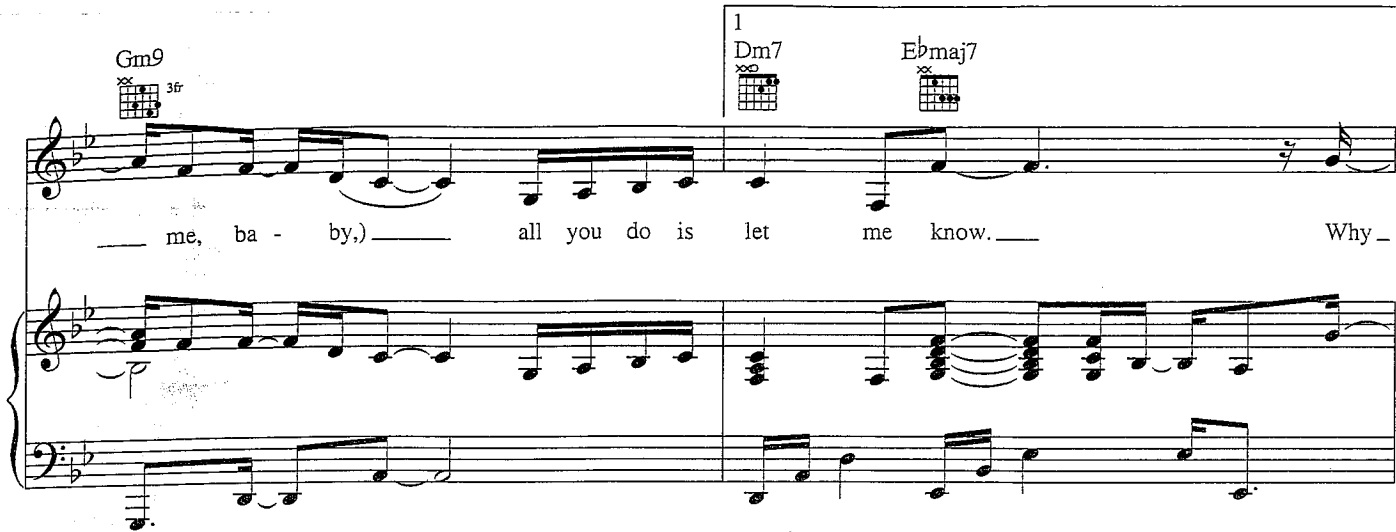
- tles ain't — for — noth - ing.) — You've just got - ta take it slow. (When you need —



Gm9  3fr

1 Dm7  Ebmaj7 

me, ba - by,) all you do is let me know. Why



Gm7  Dm7 

does it feel that my mind is constant - ly try - ing

*8vb throughout*



Gm7  Dm7 



to pull me down? I can't seem to get a - way.



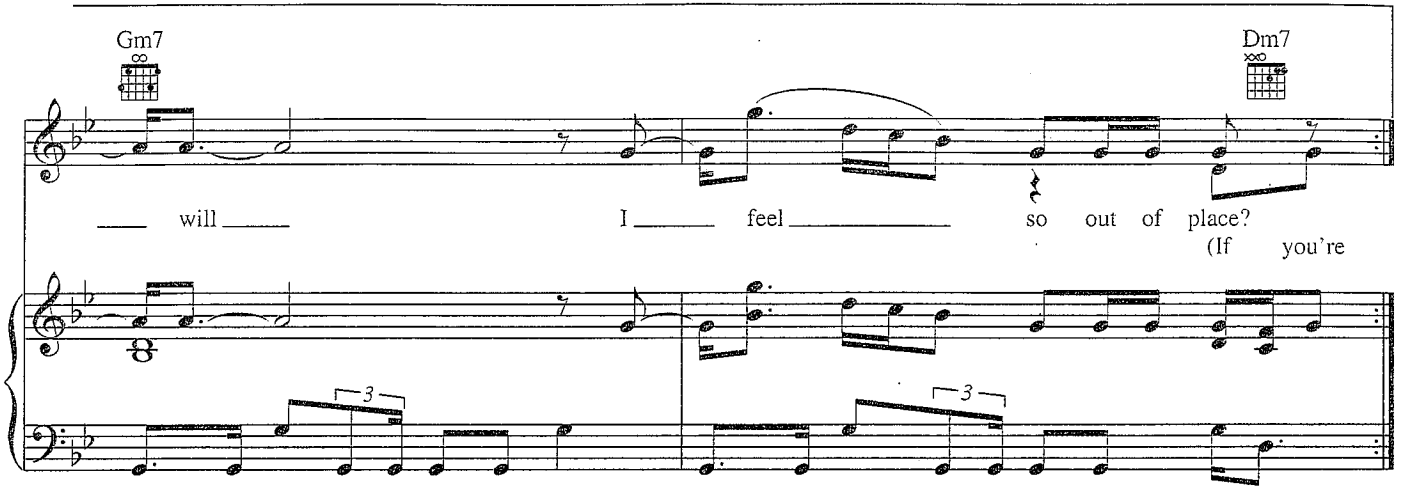
Gm7  Dm7 





Con - tin - u - ous\_\_ mis - takes\_\_ I know\_\_ I've made\_\_ be - fore.\_\_\_\_ How long\_\_



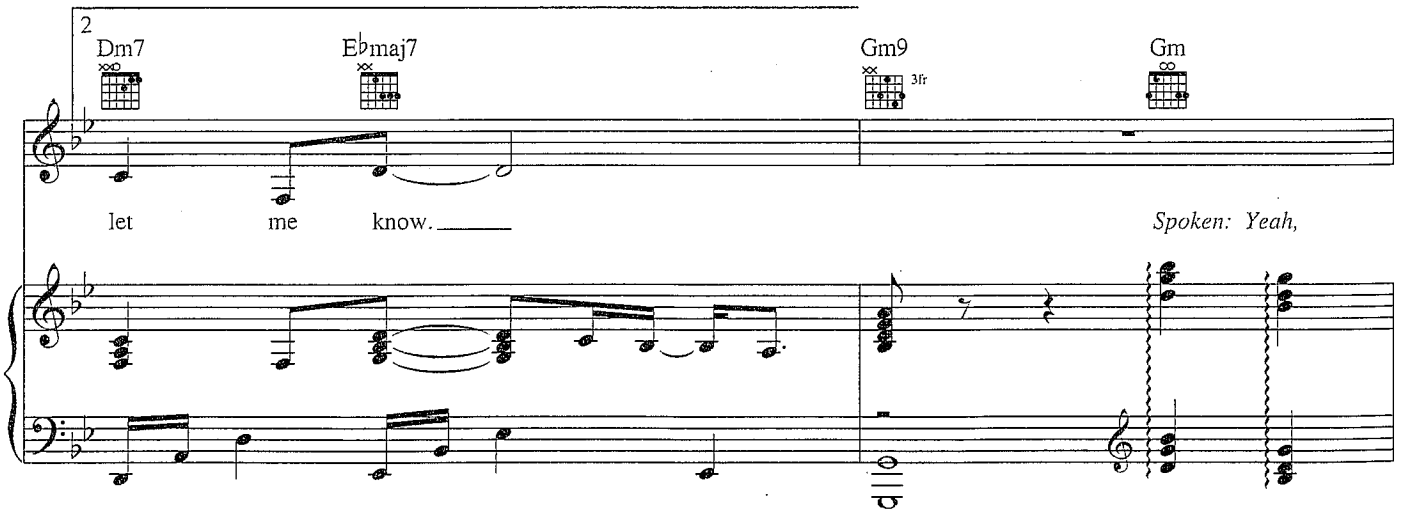
Gm7  Dm7 

\_\_\_\_ will \_\_\_\_ I \_\_\_\_ feel \_\_\_\_ so out of place?  
(If you're




2 Dm7  Ebmaj7  Gm9  Gm 

let me know. \_\_\_\_\_ Spoken: Yeah,



I know it, \_\_\_\_\_ can't stop. \_\_\_\_\_ Sung: (If you're



Gm9



Dm7



Ebmaj7



trou - bled,) —

you've just got - ta let

it go. —

(If — you're wor -

Gm9



Dm7



Ebmaj7



- ried, ba - by,) —

you've just got - ta let

it go. —

(All — your hus -

Gm9



Dm7



Ebmaj7



- ties ain't — for — noth - ing.) — You've just got - ta take

it slow. —

(When — you need —

Gm9



Dm7



Ebmaj7



— me, ba - by,) —

all you do is let

me know. —

(If — you're trou -



Gm9 3fr      Dm7      Ebmaj7

- bled,) — you've just got - ta let it go. — (If — you're wor -

Gm9 3fr      Dm7      Ebmaj7

- ried, ba - by,) — you've just got - ta let it go. — (All — your hus -

Gm9 3fr      Dm7      Ebmaj7

- tles ain't — for — noth - ing.) — You've just got - ta take it slow. — (When — you need —

Gm9 3fr      1, 2 Dm7      Ebmaj7

— me, ba - by,) — all you do is let me know. — (If — you're trou -

3 Dm7 Ebmaj7 Gm9 3fr

let me know. Oh, but I

Dm7 Ebmaj7 Gm9 3fr

will run to you. You,

Dm7 Ebmaj7 Gm9 3fr

you don't have to worry, baby.

Repeat and Fade

Optional Ending

# ROCK WIT U

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

Moderately

Fm



First system of musical notation. The treble clef staff features a complex melodic line with many beamed eighth notes, starting with a treble clef and a common time signature. A long slur covers the first two measures. The bass clef staff provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef staff has a more sparse melody with some rests and a few beamed eighth notes. The bass clef staff continues with its eighth-note accompaniment.

Third system of musical notation. The treble clef staff returns to a dense melodic texture with many beamed eighth notes, similar to the first system. A long slur covers the first two measures. The bass clef staff continues with its eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a sparse melody with rests and some beamed eighth notes. The bass clef staff continues with its eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a sparse melody with rests and some beamed eighth notes. The bass clef staff continues with its eighth-note accompaniment.

First system of musical notation. The treble clef staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 8/8. The bass clef staff begins with a bass clef and the same key signature. The music consists of two measures. The first measure features a piano (p) dynamic marking and a series of eighth notes in the bass line, with a dotted quarter note in the treble line. The second measure continues the bass line with eighth notes and features a melodic line in the treble clef with quarter and eighth notes.

Second system of musical notation. The treble clef staff begins with a treble clef, a key signature of two flats, and a time signature of 8/8. The bass clef staff begins with a bass clef and the same key signature. The music consists of two measures. The first measure features a piano (p) dynamic marking and a series of eighth notes in the bass line, with a dotted quarter note in the treble line. The second measure continues the bass line with eighth notes and features a melodic line in the treble clef with quarter and eighth notes.

Third system of musical notation. The treble clef staff begins with a treble clef, a key signature of two flats, and a time signature of 8/8. The bass clef staff begins with a bass clef and the same key signature. The music consists of two measures. The first measure features a piano (p) dynamic marking and a series of eighth notes in the bass line, with a dotted quarter note in the treble line. The second measure continues the bass line with eighth notes and features a melodic line in the treble clef with quarter and eighth notes.

Fourth system of musical notation. The treble clef staff begins with a treble clef, a key signature of two flats, and a time signature of 8/8. The bass clef staff begins with a bass clef and the same key signature. The music consists of two measures. The first measure features a piano (p) dynamic marking and a series of eighth notes in the bass line, with a dotted quarter note in the treble line. The second measure continues the bass line with eighth notes and features a melodic line in the treble clef with quarter and eighth notes.

Fifth system of musical notation. The treble clef staff begins with a treble clef, a key signature of two flats, and a time signature of 8/8. The bass clef staff begins with a bass clef and the same key signature. The music consists of two measures. The first measure features a piano (p) dynamic marking and a series of eighth notes in the bass line, with a dotted quarter note in the treble line. The second measure continues the bass line with eighth notes and features a melodic line in the treble clef with quarter and eighth notes.

First system of musical notation. The treble clef staff features a melodic line with a slur over the first two measures and a fermata in the second measure. The bass clef staff provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef staff contains a complex texture with chords and a descending eighth-note line. The bass clef staff continues with eighth-note accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a fermata in the second measure. The bass clef staff maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a dense chordal texture with a descending eighth-note line. The bass clef staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff begins with the instruction "Sva" above a dotted line, followed by a series of chords. The bass clef staff continues with eighth-note accompaniment.

Fm

\* There's no es - cape \_ from \_ the spell \_ you \_ have placed \_

deep in my heart and my mind. Fool - ish am I \_ your

pow - ers \_ to try, \_ to ev - er leave \_ you \_ be - hind. \_

I wan - na rock wit you, *Lead vocal ad lib: (Come give me*

all your love.)\_ no mat - ter what we do, (I wan - na

rock wit you.) with you and on - ly you. (I wan - na

rock wit you.) I wan - na rock wit you. (Rock wit you,





ba - by.)

I'll stay \_ and walk \_ this life \_ with you \_

no mat - ter what \_ we may \_ go through \_

Dead broke;\_ no job,\_ no house,\_ no ride,\_

I'm gon - na stay\_\_ right by\_\_ your side.\_

I wan - na rock *Lead vocal ad lib:* (Come give me wit you,\_\_\_\_\_

all your love.)\_ no mat - ter what we do, (I wan - na

rock wit you.) with you and on - ly you. (Wit you and

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with the lyrics 'rock wit you.)' followed by 'with you and on - ly you.' and '(Wit you and'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

on - ly you.) — I wan - na rock wit you. (Rock wit you,

The second system continues the musical piece. The vocal line includes the lyrics 'on - ly you.) — I wan - na rock wit you.' and '(Rock wit you,'. The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

ba - by, babe.) Don't ques tion where

Bbm7

The third system introduces a new section. The vocal line has the lyrics 'ba - by, babe.) Don't ques tion where'. A guitar chord diagram for Bbm7 is shown above the staff. The piano accompaniment continues with the established style.

you're head ed to,

Cm7 3fr

Bbm7

The fourth system concludes the page. The vocal line has the lyrics 'you're head ed to,'. Two guitar chord diagrams are shown: Cm7 3fr and Bbm7. The piano accompaniment continues with the established style.

Cm7  3fr

Bbm7 

my love. Don't be a - fraid.





Cm7  3fr

Bbm7 

Just trust, be - lieve

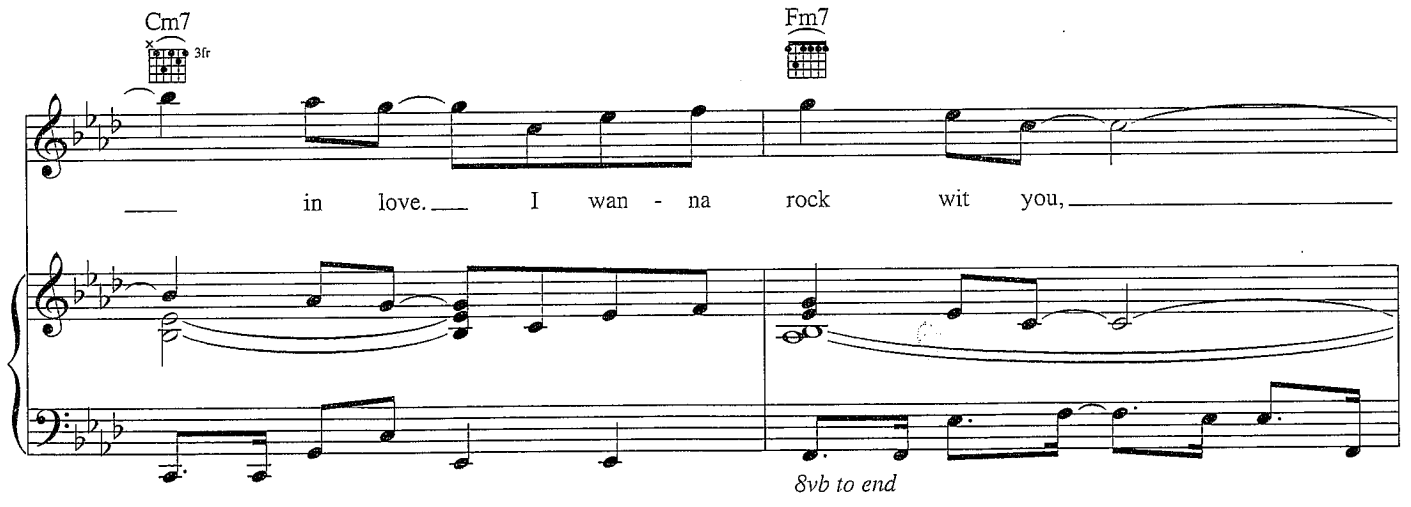


Cm7  3fr

Fm7 

in love. I wan - na rock wit you,

*8vb to end*



no mat - ter what we do,



with you and on - ly you.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The vocal line begins with a whole note, followed by eighth notes and a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

I wan - na rock wit you.

The second system continues the musical piece. The vocal line has a similar structure to the first system, with a whole note followed by eighth notes and a half note. The piano accompaniment maintains the established rhythmic and melodic patterns.

I wan - na rock wit you,

The third system continues the musical piece. The vocal line has a similar structure to the first system, with a whole note followed by eighth notes and a half note. The piano accompaniment maintains the established rhythmic and melodic patterns.

no mat - ter what we do,

The fourth system continues the musical piece. The vocal line has a similar structure to the first system, with a whole note followed by eighth notes and a half note. The piano accompaniment maintains the established rhythmic and melodic patterns.

with you and on - ly you.

This system contains the first two lines of music. The top line is a vocal melody in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The lyrics 'with you and on - ly you.' are written below the notes. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic bass line.

I wan - na rock wit you.

This system contains the next two lines of music. The vocal line continues with the lyrics 'I wan - na rock wit you.' The piano accompaniment continues with similar harmonic and rhythmic patterns.

I wan - na rock wit you,

This system contains the third and fourth lines of music. The vocal line repeats the lyrics 'I wan - na rock wit you,'. The piano accompaniment provides harmonic support.

no mat - ter what we do,

This system contains the final two lines of music on the page. The vocal line concludes with the lyrics 'no mat - ter what we do,'. The piano accompaniment ends with a final chord.

with you and on - ly you.

I wan - na rock wit you.

Do your thing, do your thing,

do your thing, do your thing, do your thing, do your thing,

do your thing, do your thing, do your thing, do your thing,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The vocal line consists of eighth notes with lyrics. The piano accompaniment includes chords and melodic lines. Chord diagrams for E-flat and F minor are shown above the staff.

do your thing, do your thing, do your thing, do your thing,

The second system continues the musical piece. The vocal line and piano accompaniment follow the same pattern as the first system. Chord diagrams for E-flat and F minor are shown above the staff.

do your thing, do your thing, do your thing, do your thing,—

The third system continues the musical piece. The vocal line and piano accompaniment follow the same pattern as the first system. Chord diagrams for E-flat and F minor are shown above the staff.

do your thing,— do your thing,—

The fourth system concludes the musical piece. The vocal line and piano accompaniment follow the same pattern as the first system. Chord diagrams for E-flat and F minor are shown above the staff.



E<sub>b</sub> F<sub>m</sub>

do your thing, — do your thing, —

This system contains the first two measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note G<sub>4</sub> in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a block-chord accompaniment in the right hand. Chord diagrams for E<sub>b</sub> and F<sub>m</sub> are provided above the staff.

E<sub>b</sub> F<sub>m</sub>

— do your thing, — do your thing.

This system contains measures 3 and 4. The vocal line continues with a half note G<sub>4</sub> in measure 3 and a half note G<sub>4</sub> in measure 4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for E<sub>b</sub> and F<sub>m</sub> are provided above the staff.

E<sub>b</sub> F<sub>m</sub>

This system contains measures 5 and 6. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for E<sub>b</sub> and F<sub>m</sub> are provided above the staff.

E<sub>b</sub> F<sub>m</sub>

Repeat and Fade

Optional Ending

This system contains measures 7 and 8. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for E<sub>b</sub> and F<sub>m</sub> are provided above the staff. The system concludes with an 'Optional Ending' section, which is enclosed in a box and features a final chord progression.

# A WOMAN'S WORTH

Words and Music by ALICIA KEYS  
and ERIKA ROSE

Moderately slow

Em

D6

Cmaj7

B7

mp

E5

Em

Bm

Am7

Bm7



Em

Bm

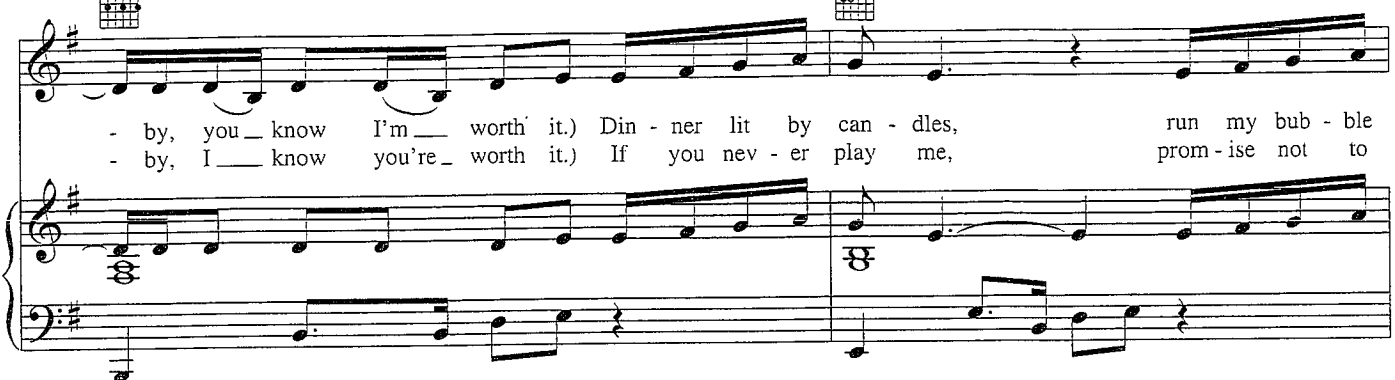
Am7



You could buy me dia - monds, fair - ly, you could buy me I'll give you all my

pearls, take me on a cruise a - round the world. (Ba - goods; treat you like a real wom - an should. (Ba -

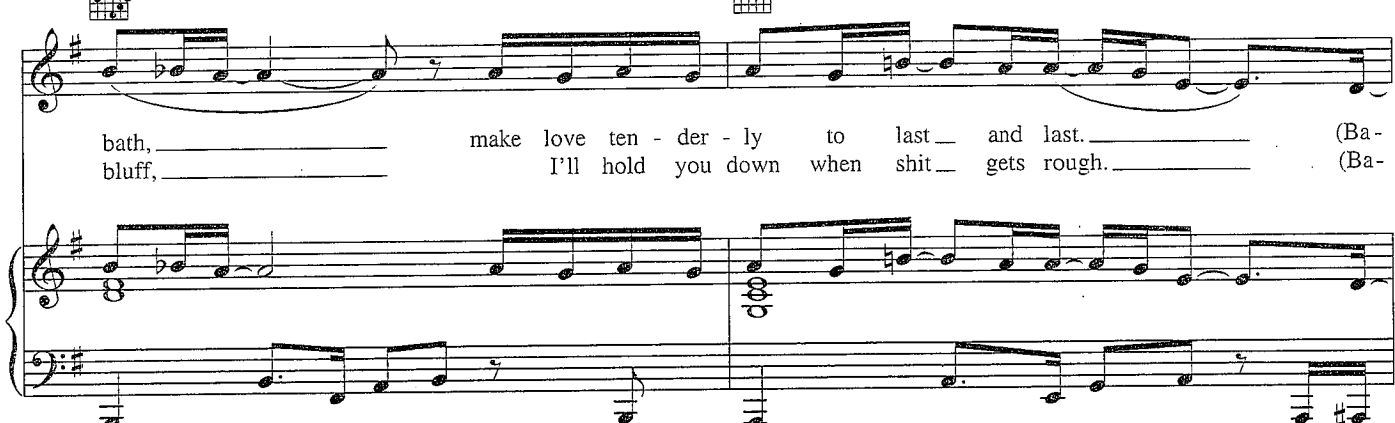
Bm7  Em 






- by, you\_ know I'm\_\_ worth' it.) Din - ner lit by can - dles, run my bub - ble  
 - by, I\_\_ know you're\_ worth it.) If you nev - er play me, prom - ise not to



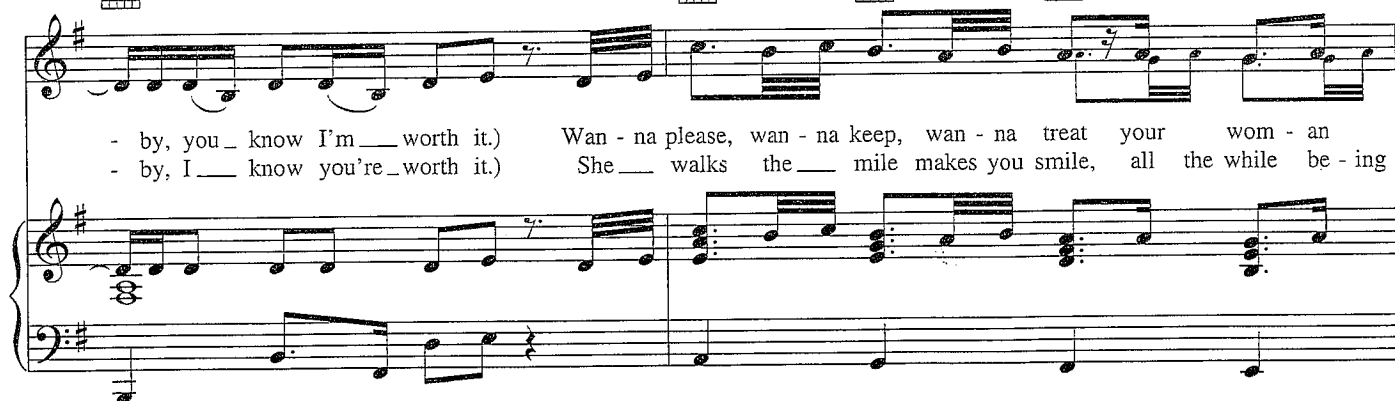
Bm  Am7 






bath, \_\_\_\_\_ make love ten - der - ly to last\_\_ and last. \_\_\_\_\_ (Ba -  
 bluff, \_\_\_\_\_ I'll hold you down when shit\_\_ gets rough. \_\_\_\_\_ (Ba -



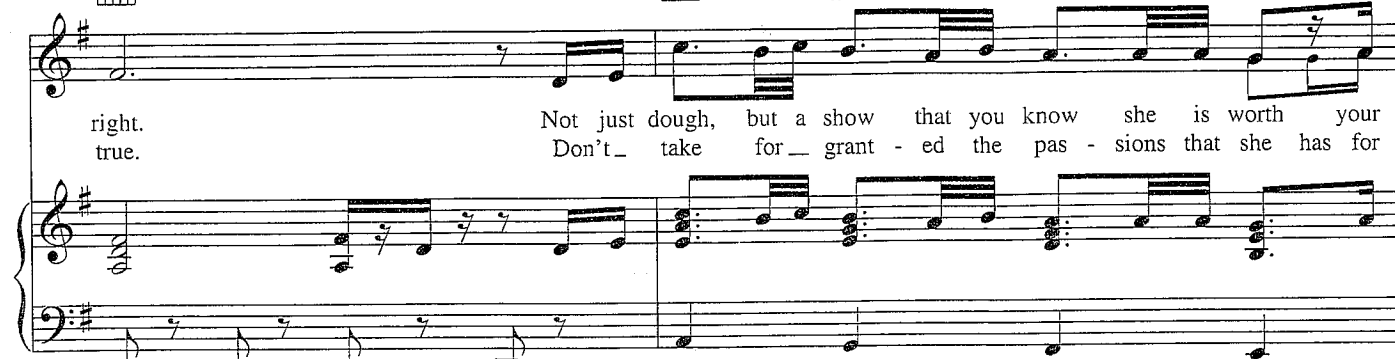
Bm7  Am  G6  D/F#  Em 

- by, you\_ know I'm\_\_ worth it.) Wan - na please, wan - na keep, wan - na treat your wom - an  
 - by, I\_\_ know you're\_ worth it.) She\_\_ walks the\_\_ mile makes you smile, all the while be - ing



D  Am  G6  D/F#  Em 

right.  
 true. Not just dough, but a show that you know she is worth your  
 Don't\_ take for\_\_ grant - ed the pas - sions that she has for



D Am G6 D/F# Em

time. }  
you. }

You will lose if you choose to re - fuse to put her \_

D B7

first. \_\_\_\_\_

She will, if she can, find a man who knows her

Em7

worth. 'Cause a real \_\_\_ man \_\_\_ knows a real \_\_\_ wom - an when he

Bm7 Am7

sees her, and a real \_\_\_ wom-an knows a real man \_\_\_



ain't 'fraid to please her. And a real wom - an knows a real man al - ways



comes first, and a real man just can't de - ny

1



a wom - an's worth. Mm hm mm hm, mm hm mm hm,



mm hm mm hm, mm. If you treat me

2

Bm7 Am7 Bm7 Cmaj7 Bm7 Am9

a wom - an's worth. No need to read be - tween the lines spelled out for you. Just

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics. The second line is a piano accompaniment with a treble and bass clef. Above the first line, guitar chords are indicated: Bm7, Am7, Bm7, Cmaj7, Bm7, and Am9. A '2' is written above the first measure. A triplet of eighth notes is marked with a '3' above it in the second measure of the piano part.

Am7 Bm7 Cmaj7 Bm7 Am7

hear this song, 'cause you can't go wrong when you val - ue a

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the first line, guitar chords are indicated: Am7, Bm7, Cmaj7, Bm7, and Am7.

B7

(Sing it.)

wom - an's, wom - an's, wom - an's, wom - an's worth. 'Cause a real -

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the first line, a B7 guitar chord is indicated. The lyrics include '(Sing it.)' and 'wom - an's, wom - an's, wom - an's, wom - an's worth. 'Cause a real -'.

Em7 Bm7

— man — knows a real — wom - an when he sees her, and a real —

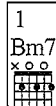
Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the first line, guitar chords Em7 and Bm7 are indicated. Triplet markings with a '3' are present above the piano part in both lines.



— wom-an knows a real man — ain't 'fraid\_ to please\_ her. And a real\_



— wom - an knows a real\_ man al - ways comes first, and a real\_



— man\_ just\_ can't de-ny — a wom - an's worth. 'Cause a real\_

2



a wom - an's worth. Mm hm mm hm, —

Bm7 Em Bm7

mm hm mm hm, \_ mm hm mm hm, \_ mm hm mm hm, \_

Em Bm7 Em

mm hm mm hm, \_ mm hm mm hm, \_ mm hm mm hm, \_

Bm7 Em Bm

mm hm mm hm, \_

|            |  |   |
|------------|--|---|
| <p>Am7</p> | <p><b>Repeat and Fade</b></p> <p>Bm7</p> | <p><b>Optional Ending</b></p> <p>Bm7 Em</p> |
|------------|--|---|



# JANE DOE

Words and Music by ALICIA KEYS  
and KANDI L. BURRUSS

Moderately



Spoken: Hey yo, Alicia. What's up, Kandi? Man, these Jane Does



*mp*



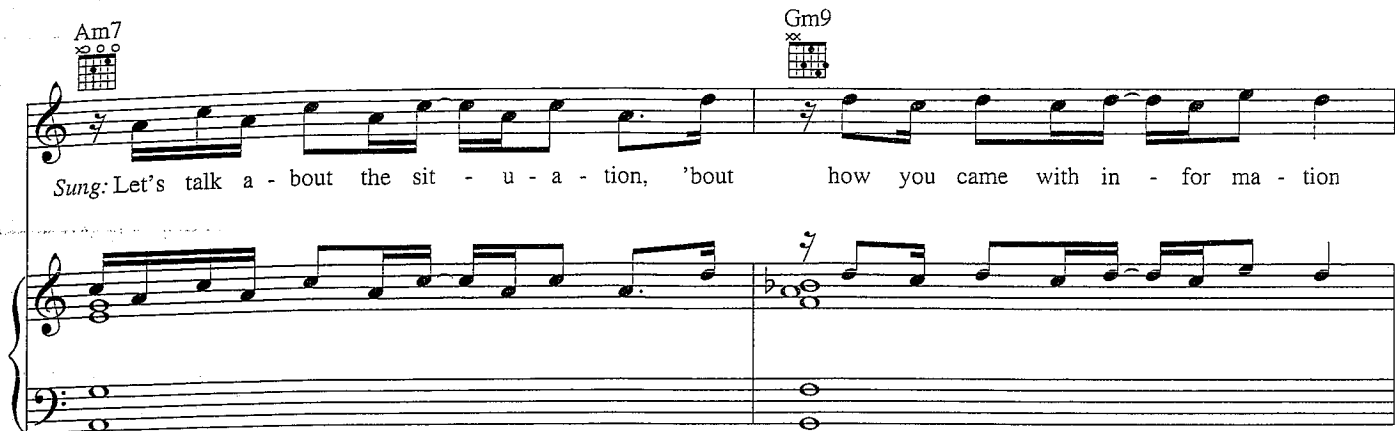
be killin' me, thinkin' they're slick with it. For real. Drop the beat. Alicia Keys.



Kandi. Collabo.

Am7  Gm9 



Sung: Let's talk a - bout the sit - u - a - tion, 'bout how you came with in - for ma - tion



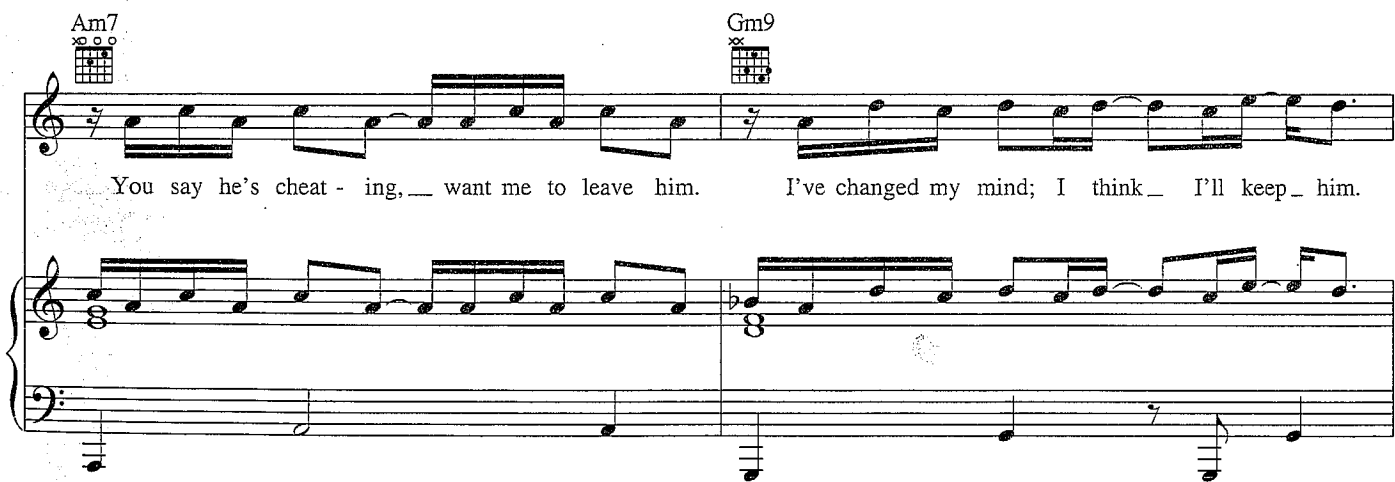
Fmaj9  E7 

that's neg - a - tive in ev - 'ry which way, just dis - ing my man and our re - la - tions.



Am7  Gm9 

You say he's cheat - ing, want me to leave him. I've changed my mind; I think I'll keep him.



Fmaj9  E 

This min - ute you will leave me lone - ly; that's not what I'm try - ing to be. 'Cause I'll be





cra - zy to let my man go and let some oth - er Jane Doe come and try to



steal him, oh no. oh no. Just cra - zy to let my



man go and let some oth - er Jane Doe come and try to

1



steal him, oh no. oh no. See. I caught you try - ing to check my man out. How -

Gm9 Fmaj9

'bout you 'splain what that's all a - bout. Mak - in' plays, like I would - n't know.

E7 Am7

But I've got some - thing for you: (Don't) mess a - round, end up in a choke (hold.)

Gm9 Fmaj9

Girl, I think it's time for you to (go) a - way from my man and me. That's the

E7 E7

way it's gon - na be. 'Cause I'll be steal him, oh no, oh no.

Am7 Gm9

I love my man; \_\_\_ he loves me more. \_\_\_ He

Fmaj9 E7

may not be the per - fect man, but I don't plan to let him go for

Am7 Gm9 Fmaj9

(Jane Doe, ah - ah, Jane Doe, Jane Doe, oh.) \_\_\_ Jane Doe, ah - ah, Jane Doe, Jane Doe, ah - ah, Jane Doe,

E7 Am7

Jane Doe, Jane Doe, Jane Doe.) Cra - zy } to let \_\_\_ my 'Cause I'll \_\_\_ be cra - zy }

Gm9 Fmaj9

man go and let \_\_\_ some oth - er Jane Doe come and \_\_\_ try to

E7 Am7

steal him, oh no, \_\_\_ oh no, \_\_\_ Just cra - zy to let \_\_\_ my

Gm9 Fmaj9

man go and let \_\_\_ some oth - er Jane Doe come and \_\_\_ try to

E7 N.C.

steal him, oh no, \_\_\_ oh no, \_\_\_ No, \_\_\_ my  
(Jane Doe, ah - ah, Jane Doe,

main goal, oh, but Jane Doe, Jane Doe, Jane Doe,  
 (Jane Doe, ah - ah, Jane Doe, (Jane Doe, ah - ah, Jane Doe,

Jane Doe can't have him, no no. (Jane Doe, ah - ah, Jane Doe,  
 Jane Doe, Jane Doe, Jane Doe.) (Jane Doe, ah - ah, Jane Doe,

Am7

Doe, oh.) Jane Doe, ah - ah, Jane Doe, Jane Doe, ah - ah, Jane Doe,  
 Jane Doe, ah - ah, Jane Doe,

Gm9 Fmaj9

Jane Doe, Jane Doe, Jane Doe.) Cra - zy } to let my  
 'Cause I'll be cra - zy }

E7 Am7

Gm9



Fmaj9



man go and let \_\_\_ some oth - er Jane Doe come and \_\_\_ try to



steal him, oh no, \_\_\_ oh no, \_\_\_ Just cra - zy to let \_\_\_ my

Gm9



Fmaj9



man go and let \_\_\_ some oth - er Jane Doe come and \_\_\_ try to

Repeat and Fade



Optional Ending



steal him, oh no, \_\_\_ oh no, \_\_\_ steal him, oh no, \_\_\_ oh no, \_\_\_



# GOODBYE


Words and Music by  
ALICIA KEYS

Moderately, in 2

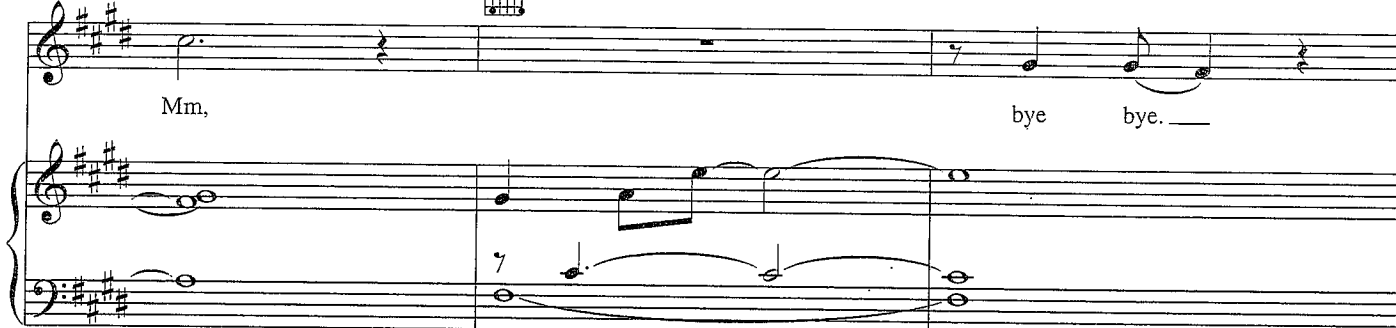
C#m7  Amaj13 

*mp*




F#m9 

Mm, bye bye. —




A/G#  G#  4fr



C#m7 

\* How do you love — some -



\*Vocals written one octave above recorded pitch.

Amaj13

F#m9

one \_\_\_\_\_ that hurts \_

Amaj13

B

— you, oh, — so bad, \_\_\_\_\_

C#m7

Amaj13

with in - ten - tions good? \_\_\_\_\_

F#m9

'Was all \_\_\_\_\_ he ev - er had. \_\_\_\_\_

Amaj13



C#m7



Well, how do I let

Amaj13



go when I've loved him for so long and I've

F#m9



Amaj13



giv - en him all that I could?

B



C#m7



{ May - be love is a hope - less crime.  
 { Was it some - thing wrong that we did?

Amaj13

F#m9

giv - ing up what seems — your life - time. }  
 Or 'cause oth - ers in - fil - tra - ted? } What went wrong with some -

Amaj13

- thing once — so good? —

C#m9

Amaj9

How do — you find — the words — to say, —

F#m9

to say — good - bye —

Amaj7

B

C#m7

(find the words to say good - bye), \_\_\_\_\_ when your heart don't have \_\_\_\_\_ the

Emaj9/G#

Amaj13

heart to \_\_\_\_\_ say, \_\_\_\_\_ to say \_\_\_\_\_ good - bye \_

F#m9

Amaj7

To Coda

(find the words to

B

G#m

C#m7

say good - bye)? \_\_\_\_\_ I know now \_\_\_\_\_ I was \_\_\_\_\_ na -

Amaj13

F#m9

ive. \_\_\_\_\_

Nev - er knew \_\_\_\_\_

Amaj13

\_\_\_\_\_ where this would lead. \_\_\_\_\_

C#m7

And I'm not \_\_\_\_\_ try - in' to take \_\_\_\_\_

Amaj13

F#m9

\_\_\_\_\_ a - way,

oh no, \_\_\_\_\_

from the good \_\_\_\_\_

Amaj13



D.S. al Coda

— man that he is.

Amaj13



B



G#m



CODA



(find the words to say Is good this the  
- bye?)?

C#m7



F#m7



end? Are you sure? (Are you sure?)

(End?) (Are you sure?)

C#m11



D#m11



Emaj13



How should you know when you've never been here be -  
(Nev er been

Amaj13



C#m7



fore? here be - fore.) It's so hard (Hard.)

F#m11



to just let go, (Just let go.) and this is the one

C#m11



and on - ly (Oh.) love I've ev - er

Amaj13



B



known. So,



C#m9 Amaj9

how } do \_ you find \_ the words \_ to say, \_  
How }

F#m9

to say \_ good - bye \_

Amaj7 B C#m7

(find the words to say good - bye), \_ when your heart don't have \_ the

Emaj9/G# Amaj13

heart to \_ say, \_ to say \_ good - bye \_

F#m9 Amaj7

(find the words to

Repeat and Fade Optional Ending

B G#m C#m7

say good - bye)?

Amaj13 F#m9

Slower

A/G# C#m9

# THE LIFE

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

Moderately

Fm7

N.C.

*mf*

Cm7/F

Fm9

Ooh, \_\_\_\_\_

Cm7/F

la la la.

Fm9



La la

Cm7/F



la la la

Fm9



Ev - 'ry day I re - al - ize

8vb throughout

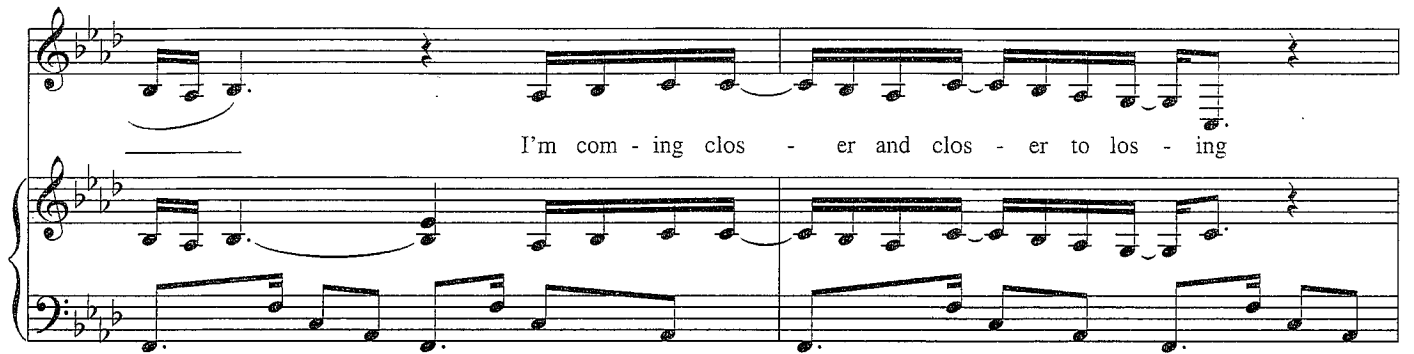
that this \_\_\_ might be \_\_\_ the last \_\_\_ day

Cm7/F  Fm9 

of my life. Walk - ing down the street, I find, yeah, —



I'm com - ing clos - er and clos - er to los - ing



Cm7/F  Fm9 

my mind. — 'Cause when it rains, it pours; is - n't



Bbm9  Fm9 

life worth more? — I don't e - ven know — what I — am hus - tlin' for. —



Bbm9

Fm9

You've got to do what you've got to do just to

Bbm9

Fm9

make it through all the hard times that's gon - na pace

Bbm9

Fm9

you. This is the life, (This is the

Cm7/G

life, y - yeah y - yeah y - yeah y - yeah y -  
 striv - ing to sur - vive.

Fm9



yeah y - yeah.) \_\_\_\_\_

This is the life, \_\_\_\_\_ (This \_\_\_ is the

Cm7/G



life. \_\_\_\_\_

striv - ing \_\_\_ to sur - vive. \_\_\_\_\_

y - yeah y - yeah \_\_\_ y - yeah y - yeah y -

N.C.

This is the life.

yeah y - yeah.) \_\_\_\_\_

Fm9



Liv - in' will al - ways be a strug-

- gle, look - in' for some - one true to love

Cm7/F





Fm9



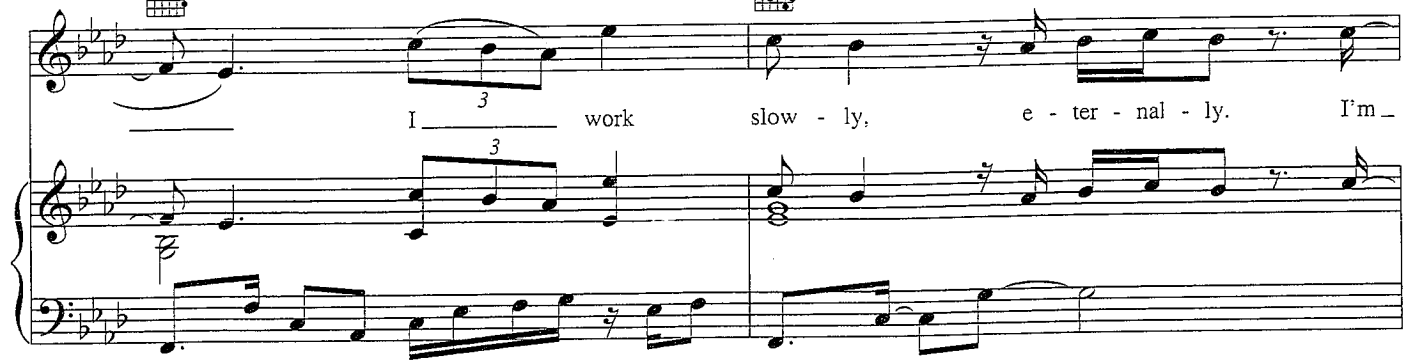
you. Look - in' back, I see all the



hard roads. This mad - ness makes me wan - na hide.




Cm7/F  Fm9 

I <sup>3</sup> work slow - ly, e - ter - nal - ly. I'm



Bbm9  6fr Fm9 

dy - ing. Pil - low - case is wet from all my



Bbm9  6fr Fm9 

cry - ing. There is noth - ing more to be here



Bbm9  6fr Fm9 

for. Take me a - way; I can't live that life



Bbm9



Fm9



no more. (This is the life.)  
*(Lead vocal ad lib.)*

Cm7/G



life, striv - ing to sur - vive. y - yeah y - yeah y - yeah y - yeah y -

Fm9



yeah y - yeah.) This is the life. (This is the

Cm7/G



life, striv - ing to sur - vive. y - yeah y - yeah y - yeah y - yeah y -

N.C.

This is the life.

yeah y - yeah.) (Da ya da ya da ya

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "This is the life." followed by "yeah y - yeah.)" and "(Da ya da ya da ya". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The first measure of the piano part features a whole note chord with a fermata.

Fm9



da ya da da da.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line with the lyrics "da ya da da da." The piano accompaniment continues with chords and melodic lines. The second measure of the piano part features a whole note chord with a fermata. The third measure of the piano part has a sixteenth-note triplet in the right hand, marked with a '6' above it.

Cm7/G



Tryin' to get

Detailed description: This system contains the final two staves of the musical score. The top staff is a vocal line with the lyrics "Tryin' to get". The piano accompaniment continues with chords and melodic lines. The final measure of the piano part has a sixteenth-note triplet in the right hand, marked with a '3' above it.

Fm9



o - ver. (This is the life, Tryin' to get

1

o - ver. Tryin' to get  
y - yeah, y - yeah, y - yeah, y - yeah, y - yeah, y - yeah.)

2

Cm7/G



This is the life. Tryin' to get  
y - yeah, y - yeah, y - yeah, y - yeah, y - yeah, y - yeah.

Fm9



o - ver. (This is the life, Gon - na get

Cm7/G



o - ver. This is the life.  
y - yeah, y - yeah, y - yeah y - yeah y - yeah y - yeah.)

Fm9



2. Vocal tacet

Cm7/G



(Y - yeah, y - yeah, y - yeah, y - yeah, y - yeah, y - yeah.) (This is the life.)

1

Fm9



Cm7/G



(Y - yeah, y - yeah, y - yeah, y - yeah, y - yeah, y - yeah.)

2

Fm9



(Oh.)

Cm7/G



(Y - yeah, y - yeah, y - yeah, y - yeah, y - yeah, y - yeah.)

Fm9



Cm7/G



(Y - yeah, y - yeah, y - yeah, y - yeah, y - yeah, y - yeah.)

(This is the life.)

Fm9



Cm7/G



Fm7



# MR. MAN

Words and Music by ALICIA KEYS  
and JIMMY COZIER

**Freely**

Am Em7 Fmaj13 E7 Am Em7

Oh. Oh.

*p*

**Moderately slow**

Fmaj13 E7 Am Gm6

*mf*

F E7 Am



Gm6 F E7

8vb.....

Am Gm6 F

Male: Some - thing a - bout the way you smiled at me just drove me  
 Female: Like the way you've giv - en me at - ten - tion through the

continue 8vb

E7 Am Gm6

wild. Wish I could know if you're a - lone; don't  
 night. May - be I've had too much for me; my

F E7 Am

want to cramp your style. But I can - not de - ny the  
 man's right by my side. Ev - 'ry time I catch you

\* 3 3



feel that I feel when I look straight in - to your eyes.  
 watch - ing me, feel some - thing down my spine.



Feel my heart beat - ing fast for the chal - lenge may you  
 I'll play the game; it's just for fun and on - ly for to -



rise. I wan - na know if you feel the way I  
 night. I wan - na know what makes you feel the way you



do, I do. I wan - na know if there's a  
 do, you do. I think you're hop - ing there's a

Gm6 F E7

chance for me and you, and you.  
 chance for me and you, yeah, you.

Am Gm6

If there's no way, meet at the bar and say you  
 Should I meet you at the bar and say we

F E7 Am

can't, you can't. } 'Cause I don't wan - na be,  
 can't, we can't? }

Gm6 F

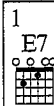
I don't wan - na be, I don't wan - na be un -



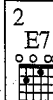
fair to Mis - ter Man, un - fair to Mis - ter



Man, un - fair to — Mis - ter Man, un -



fair to Mis - ter Man, un - fair.



- fair to Mis - ter Man. — I know all you wan - na know is an -

lano



swers. \_\_\_\_\_ *Male:* 'Cause you can



give me what I \_\_\_\_\_ need. \_\_\_\_\_



*Both:* We both know that we're at - tract - ed. \_\_\_\_\_



Should we let our de - sires \_\_\_\_\_ Should we



let our de - sires lead? I wan - na know if you -  
 lead? (2,3,4...)Man.



feel the way I do, I do.

*continue 8vb*



I wan - na know if there's a chance for me and you, and



you. If there's no way, meet at the bar and say you

F E7 Am

can't, you can't. 'Cause I don't wan - na be,

Gm6 F

I don't wan - na be, I don't wan - na be un -

E7 Am Gm6

Optional Ending

Repeat and Fade

fair to Mis - ter Man.

*loco*

F E7 Am7

# NEVER FELT THIS WAY

Words and Music by BRIAN McKNIGHT  
and BRANDON BARNES

Freely

C#m(add2)/G#

Amaj7/E

C#m(add2)/G#

Amaj9

Musical notation for the first system. It features a treble clef staff with a melody and a grand staff piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody starts with a quarter note G#4, followed by eighth notes A4, B4, C#5, and a quarter note D5. The piano accompaniment starts with a half note G#2, followed by quarter notes A2, B2, and C#3. Chord diagrams are provided above the staff: C#m(add2)/G# (x02333), Amaj7/E (x02333), C#m(add2)/G# (x02333), and Amaj9 (x02333).

C#m(add2)/G#

Amaj7/E

Musical notation for the second system. The melody continues with a quarter note D5, followed by eighth notes C#5, B4, A4, and a quarter note G#4. The piano accompaniment continues with a half note G#2, followed by quarter notes A2, B2, and C#3. Chord diagrams are provided above the staff: C#m(add2)/G# (x02333) and Amaj7/E (x02333).

C#m(add2)/G#

Amaj9

G7b9

G# 4fr

Musical notation for the third system. The melody continues with a quarter note G#4, followed by eighth notes A4, B4, C#5, and a quarter note D5. The piano accompaniment continues with a half note G#2, followed by quarter notes A2, B2, and C#3. Chord diagrams are provided above the staff: C#m(add2)/G# (x02333), Amaj9 (x02333), G7b9 (x02333), and G# 4fr (x02333).

Oh.

There will

Musical notation for the fourth system. It features a vocal line and a grand staff piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes G#4, A4, B4, and a quarter note C#5. The piano accompaniment continues with a half note G#2, followed by quarter notes A2, B2, and C#3. The system concludes with a double bar line.



## More steady

C#m

C#m/B

nev - er come\_ a day, \_\_\_ you will nev - er hear\_ me say\_

Amaj7

\_\_\_ that I want or need to be \_\_\_ with - out\_

G#

C#m/G#

\_\_\_ you. I wan - na give\_ my



## Slower

## Expressively, faster

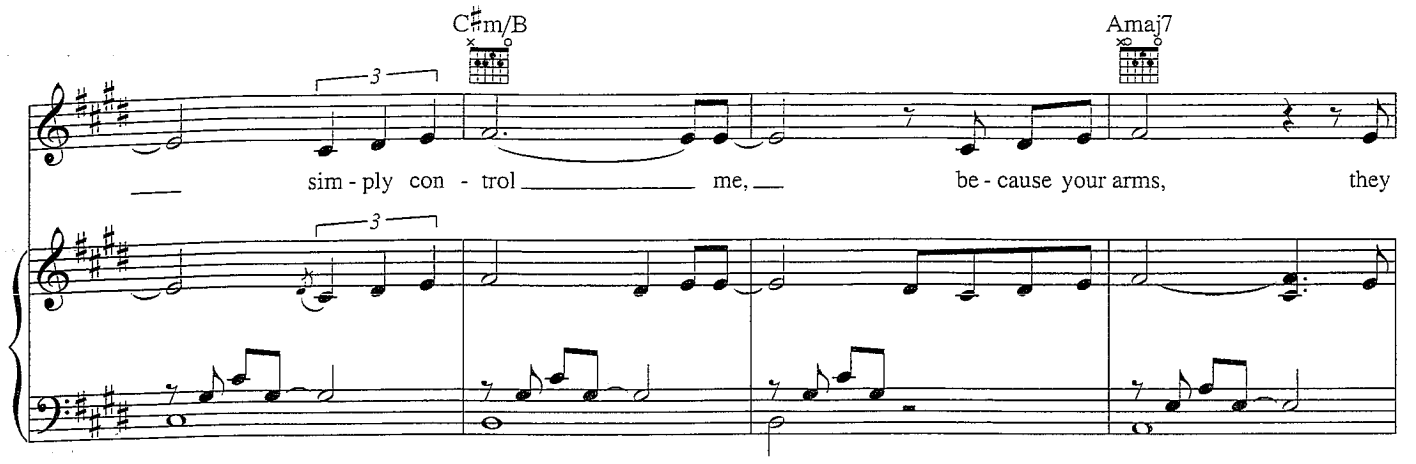
G#



C#m

all. \_\_\_ Ba - by, just hold \_\_\_ me, \_\_\_

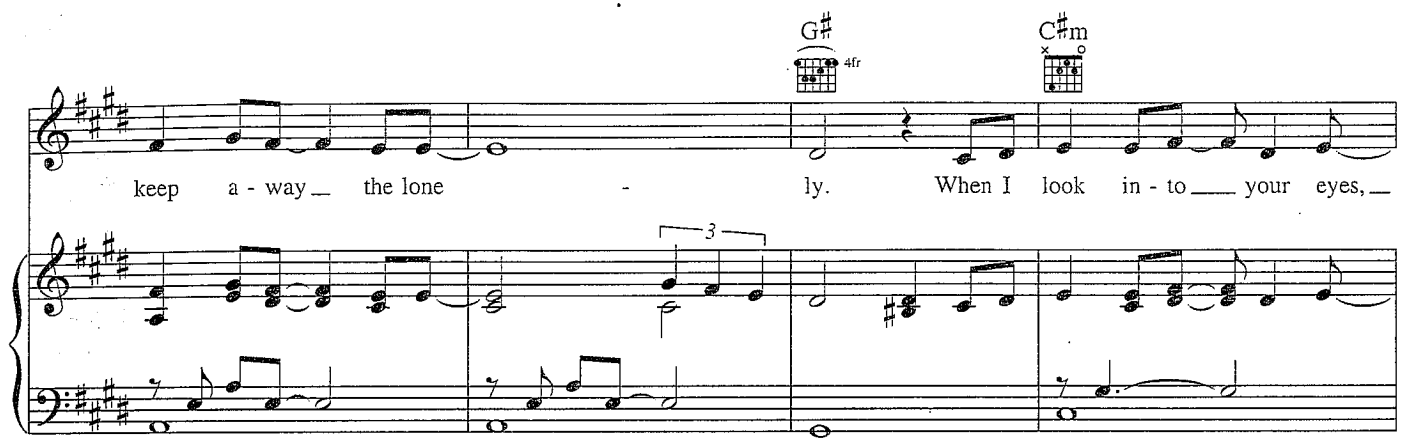
C#m/B  Amaj7 


sim - ply con - trol me, be - cause your arms, they



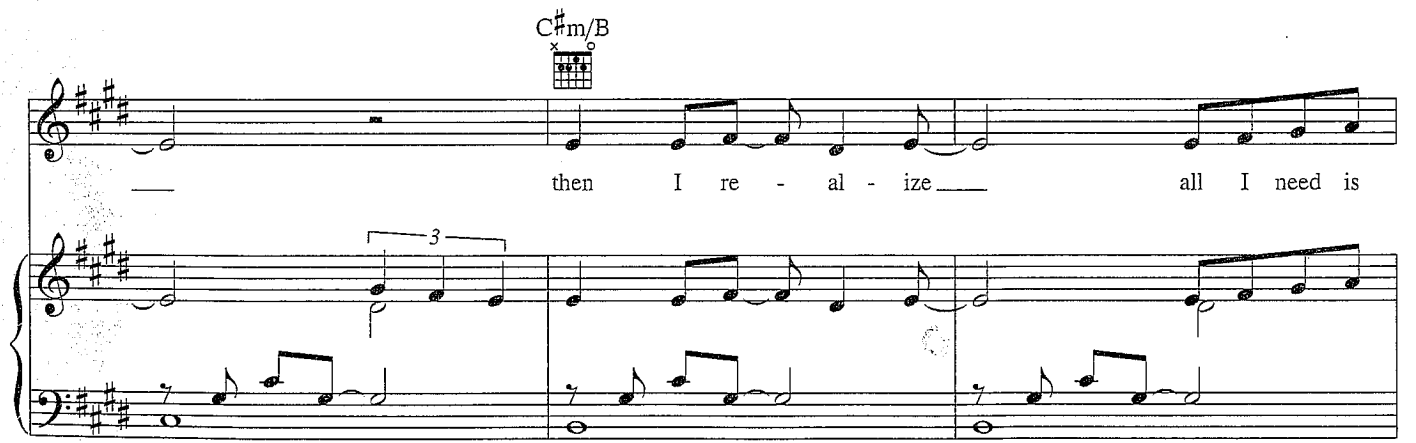
G#  C#m 


keep a - way the lone ly. When I look in - to your eyes,



C#m/B 

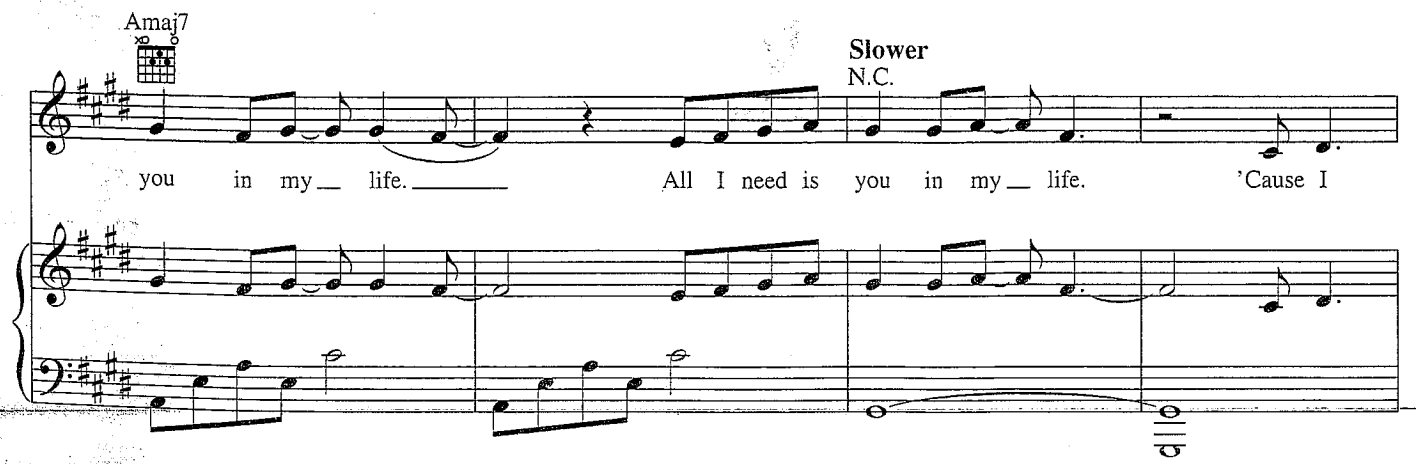
then I re - al - ize all I need is



Amaj7 

you in my life. All I need is you in my life. 'Cause I

Slower  
N.C.



Freely

Dbmaj9/F

Db(add2)/F

C#m7

Emaj7/B

Emaj7/B#

nev - er felt this way a - bout lov - ing.

C#m9

Dbmaj9/F

Db(add2)/F

C#m7

No, nev - er felt so good,

Emaj7/B

Emaj7/B#

C#m9

Dbmaj9/F

Db(add2)/F

C#m7

ba - by. Nev - er felt this way -

Emaj7

C#m9

Segue to "Butterflyz"

a - bout lov - ing. It feels so good.

# BUTTERFLYZ

Words and Music by  
ALICIA KEYS

Moderately

C#m9



*mp*

Amaj9



C#m9



Amaj9



F#6(add4)



C#m9

Late - ly when I look in - to your eyes, - ba - by, I

Amaj9

fly. You're the on - ly one I need in my life.

C#m9

Ba - by, I just don't know how to de - scribe how

Amaj9

F#6(add4)

love - ly you make me feel in - side. You give me

C#m11



but - ter - flyz, \_\_\_\_\_ got me fly - in' so high in the sky\_ I can't con - trol\_

Amaj9



\_\_\_\_\_ the but - ter - flyz. \_\_\_\_\_ You \_\_\_\_\_ give me \_\_\_\_\_

C#m11



\_\_\_\_\_ but - ter - flyz, \_\_\_\_\_ got me fly - in' so high in the sky \_\_\_\_\_

Amaj9



F#6



\_\_\_\_\_ I can't con - trol the but - ter - flyz.

1


C#m9



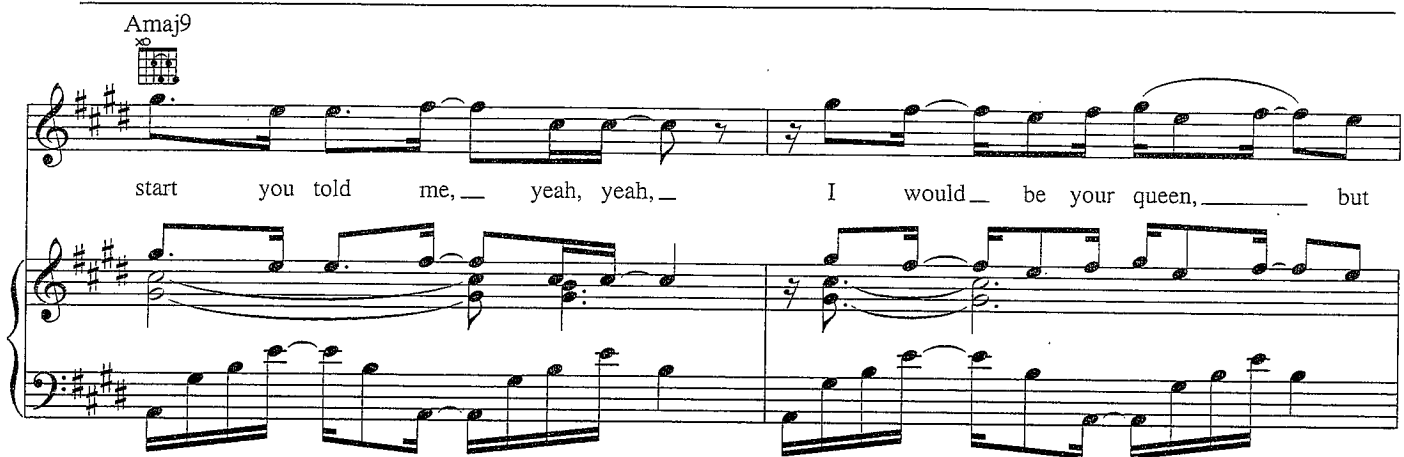
You seem like the like - ly thing. From the



Amaj9



start you told me, yeah, yeah, I would be your queen, but



C#m9



nev - er had I i - mag - ined such a feel - ing. Joy -




Amaj9



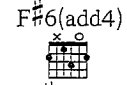
F#6



is what you bring; I wan-na give you ev - 'ry-thing. You give me



2



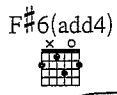
You and I are des - ti - ny.

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



I know that

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



you were made for me.

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



Musical notation for the fourth system, including piano accompaniment.



Amaj9

Musical notation for the first system, featuring a treble and bass clef with piano accompaniment. A guitar chord diagram for Amaj9 is shown above the treble staff.

C#m9

I can't con - trol \_\_\_ it you're driv - in' me \_\_\_

Musical notation for the second system, including lyrics and a guitar chord diagram for C#m9.

Amaj9

\_\_\_ tak - en o - ver me, and I, \_\_\_

Musical notation for the third system, including lyrics and a guitar chord diagram for Amaj9.

F#6(add4)

C#m11

oh. \_\_\_ You give me but - ter - flyz, \_\_\_ got me

Musical notation for the fourth system, including lyrics, guitar chord diagrams for F#6(add4) and C#m11, and performance markings like *gliss.* and triplets.

Amaj9



fly - ing so high in the sky \_ I can't con - trol \_ the but - ter - flyz. \_\_\_\_\_

C#m11



You \_ give me \_ but - ter - flyz, \_ got me

Amaj9



fly - in' so high in the sky \_ I can't con - trol the but - ter - flyz.

1

F#6



2

F#6



You give me (You \_ give me

C#m9



some - thing that I can't de - ny, some - thing that's so free, I just can't.

(Lead vocal ad lib.)

Amaj9



con - trol the way I feel with your mind on me. (You give me

C#m9



some - thing I just can't de - ny, some - thing that's so free, I just can't

Amaj9



F#6



con - trol the way I feel.) I nev - er felt like this.

# WHY DO I FEEL SO SAD

Words and Music by ALICIA KEYS  
and WARRYN CAMPBELL

Moderately slow

N.C. Amaj7 B

Friends we've been \_\_\_\_\_ for

*mp*





C#m B Amaj7 B

so long. Now true col - ors are \_\_\_ show -

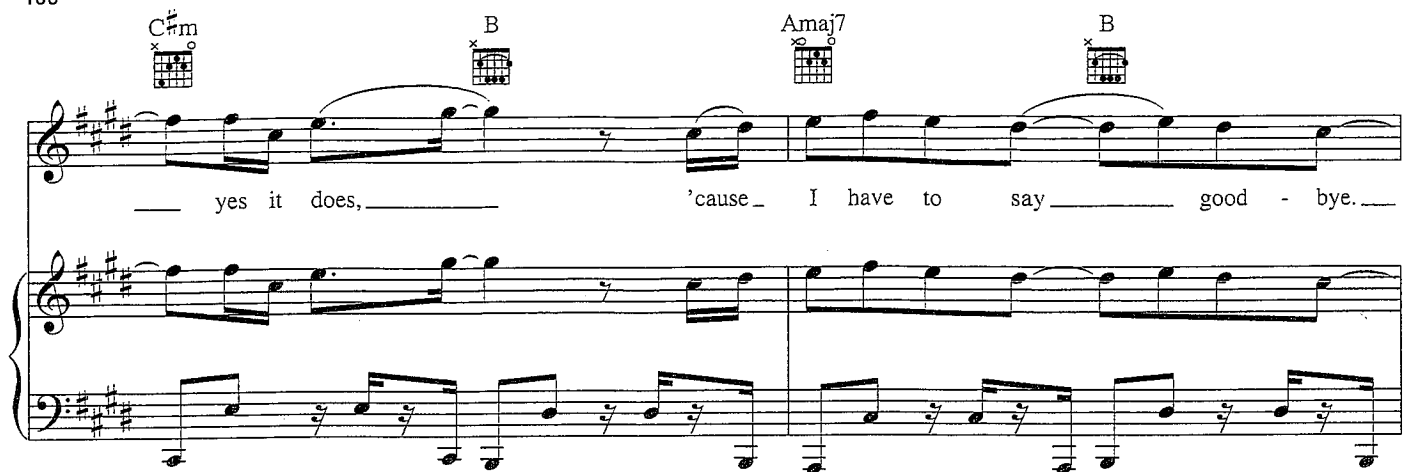
C#m E B/D# Amaj7 B






- ing. Makes \_\_\_\_\_ me wan - na cry, oh \_\_\_\_\_

\*Vocals written one octave higher than recorded.

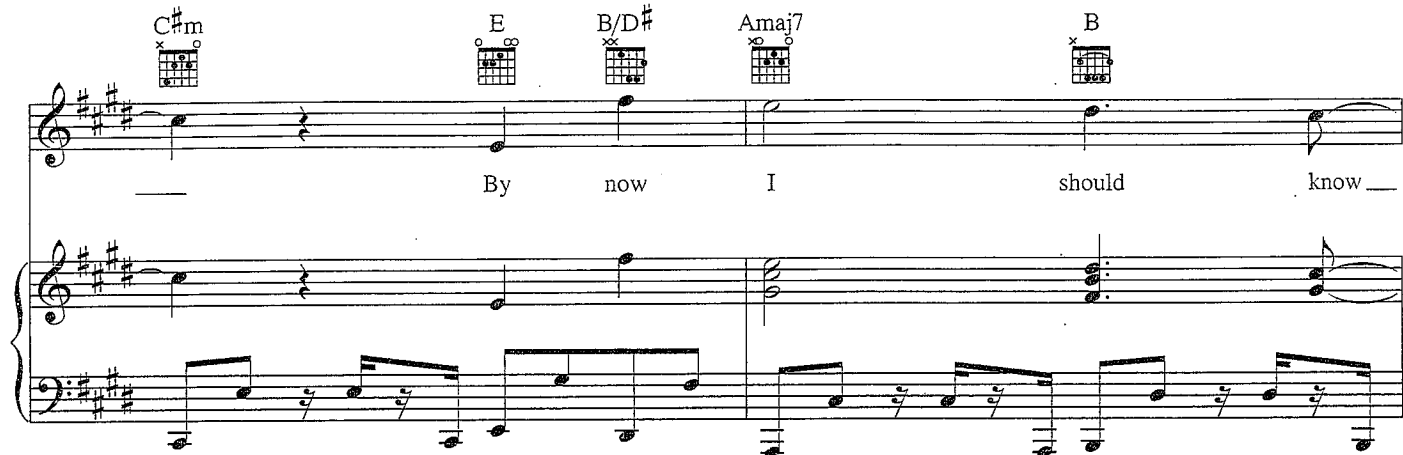









— yes it does, — — — — — 'cause I have to say — — — — — good - bye. —



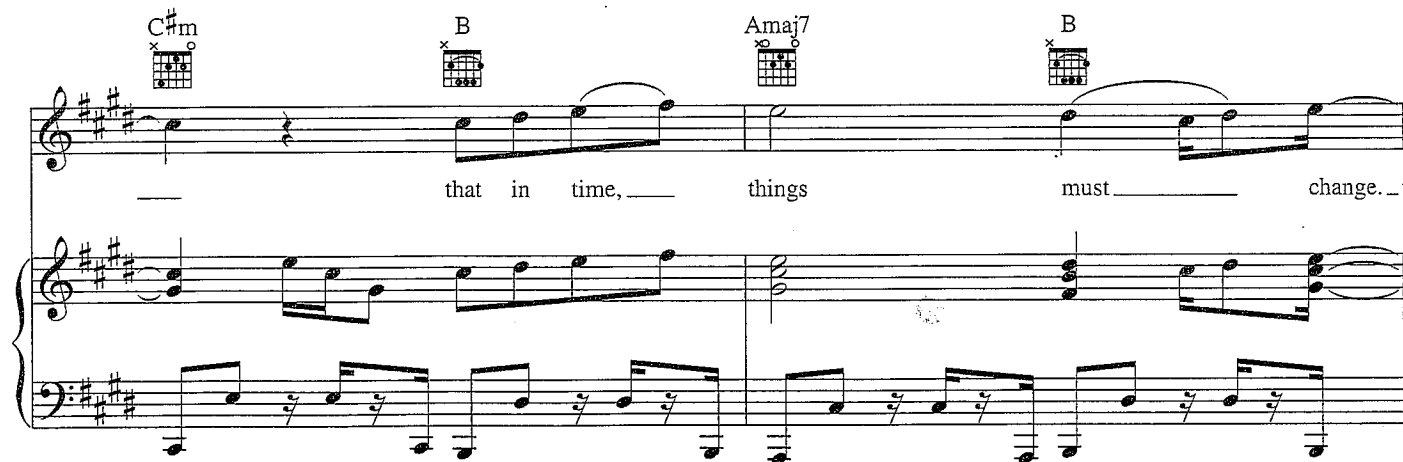











— — — — — By now I should know —



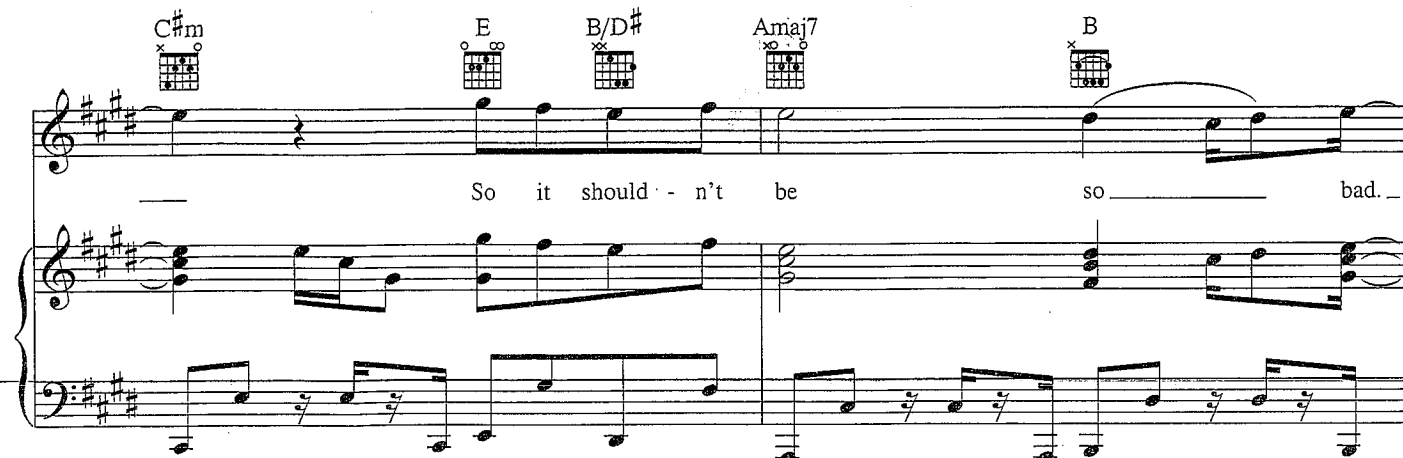





— — — — — that in time, — — — — — things — — — — — must — — — — — change. —



— — — — — So it should - n't be — — — — — so — — — — — bad. —





So why do I feel so sad?



How can I ad - just -



to the way that things are go -



ing? It's kill - ing me slow - ly.



Oh, \_\_\_\_\_ I just want it to be \_\_\_\_\_ how\_ it

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest, followed by a melodic phrase with a slur and a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand that mirrors the vocal melody.



used to be, \_\_\_\_\_ yeah, \_\_\_ 'cause I wish that I could stay. \_\_\_\_\_

The second system continues the musical piece. The vocal line has a rest before the lyrics. The piano accompaniment maintains the same rhythmic and melodic patterns as the first system, providing a consistent harmonic and rhythmic foundation.



\_\_\_\_\_ But in time, \_\_\_\_\_ things must \_\_\_\_\_ change. \_\_\_\_\_

The third system concludes the musical piece. The vocal line has a rest before the lyrics. The piano accompaniment continues with the established patterns, ending with a final chord in the right hand.

C#m E B/D# Amaj7 B

So it should - n't be so bad.

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams are provided above the vocal line for each measure.

C#m B Amaj7 B

So why do I feel so sad?

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams are provided above the vocal line for each measure.

C#m E B/D# D#dim

You can - not hide

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams are provided above the vocal line for each measure.

C#m G#7

the way you feel in - side, I re -

This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams are provided above the vocal line for each measure.



C#m D#dim

al - ize. — Your ac - tions speak —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'al - ize. — Your ac - tions speak —'. The bottom two lines are the piano accompaniment in bass clef. Chord diagrams for C#m and D#dim are shown above the vocal line. The key signature has three sharps (F#, C#, G#).

C#m G#7

— much loud - er than words, — so tell —

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics '— much loud - er than words, — so tell —'. The bottom two lines are the piano accompaniment. Chord diagrams for C#m and G#7 are shown above the vocal line.

C#m Amaj7 B

— me why. — By now I should — know —

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics '— me why. — By now I should — know —'. The bottom two lines are the piano accompaniment. Chord diagrams for C#m, Amaj7, and B are shown above the vocal line.

C#m B Amaj7 B

— that in time, — things must — change. —

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics '— that in time, — things must — change. —'. The bottom two lines are the piano accompaniment. Chord diagrams for C#m, B, Amaj7, and B are shown above the vocal line.

C#m E B/D# Amaj7 B

So it should - n't be so \_\_\_\_\_ bad. \_

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melody with a fermata over the word 'bad'. Above the staff are five guitar chord diagrams: C#m, E, B/D#, Amaj7, and B. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The bass line consists of a steady eighth-note pattern.

C#m B Amaj7 B

So why do I feel \_\_\_\_\_ so sad? \_

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with a fermata over 'sad?'. Above the staff are four guitar chord diagrams: C#m, B, Amaj7, and B. The piano accompaniment continues with the same eighth-note bass line and harmonic support in the treble clef.

1-3 4 C#m E B/D# C#m E B/D#

By now \_\_\_\_\_ (Lead vocal ad lib.)  
(Repeats ad lib.)

Detailed description: This system contains the third two staves of music. The top staff has a measure rest for the first three measures, followed by a measure rest for the fourth measure. Above the staff are eight guitar chord diagrams: C#m, E, B/D# for measures 1-3, and C#m, E, B/D# for measure 4. The piano accompaniment continues with the eighth-note bass line. The text '(Lead vocal ad lib.)' and '(Repeats ad lib.)' is written below the vocal line.

Amaj7



B



C#m



B



(Why do I feel \_\_\_\_\_ so sad?) \_\_\_\_\_

Amaj7



B



C#m



E



B/D#



(Why do I feel \_\_\_\_\_ so sad?) \_\_\_\_\_

Amaj7



B



C#m



B



Just be \_\_\_ clear with me; just be truth - ful. Take a rest, \_ I'm giv - in' up to

Amaj7



B



C#m



E



B/D#



this one. \_

Why \_\_\_ does it

Amaj7

B

C#m

B

feel \_\_\_\_\_ so bad in - side \_\_\_\_\_ when I re - al - ize \_\_\_\_\_ that you've

Amaj7

B

C#m

E

B/D#

got to be left be - hind?

A

B

C#m

B

Slower

Amaj7

B

C#m

# CAGED BIRD

Words and Music by  
ALICIA KEYS

Moderately slow

Ab 4fr      Gb      F

*p*

Ab 4fr      Gb      F

Ab 4fr      Gb      F

\* Right now I feel like a bird

Ab 4fr      Gb      F

3 caged with - out a key.

\*Vocals written one octave higher than recorded.

Ab *if* Gb

Ev - 'ry - one comes to stare at me

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a triplet of eighth notes. Above the staff, guitar chord diagrams for Ab (with a fingered 'if') and Gb are shown. The lyrics 'Ev - 'ry - one comes to stare at me' are written below the vocal line.

Ab *if* Gb F

with so much joy and rev - er - ie.

The second system continues the musical piece. The vocal line has a longer note value. Above the staff, guitar chord diagrams for Ab (with a fingered 'if'), Gb, and F are shown. The lyrics 'with so much joy and rev - er - ie.' are written below the vocal line.

Bbm Ab *if* Eb/G

They don't know how I feel in - side.

The third system shows a change in the piano accompaniment. Above the staff, guitar chord diagrams for Bbm, Ab (with a fingered 'if'), and Eb/G are shown. The lyrics 'They don't know how I feel in - side.' are written below the vocal line.

Bbm Ab *if* Eb/G

Through my smile I cry.

The fourth system concludes the musical piece. Above the staff, guitar chord diagrams for Bbm, Ab (with a fingered 'if'), and Eb/G are shown. The lyrics 'Through my smile I cry.' are written below the vocal line.

Bbm Ab Eb/G

They don't know what they're do - ing to me.

Bbm Ab Eb/G

keep - ing me from \_\_\_\_\_ fly - ing. That's why I say that

Ab Gb F

I know why \_\_\_\_\_ the caged \_\_\_\_\_ bird \_\_\_\_\_ sings. \_\_\_\_\_

Bbm Ab Eb/G

On - ly joy — comes from song. \_\_\_\_\_ 3

AP 4fr

She's so rare and beau - ti - ful to oth - ers.

Dbmaj7 Eb7

Why not just set her free so she can

Ab 4fr Gb F

fly, fly, fly,

Ab 4fr Gb F

spread - ing her wings and her song? Let her



Ab Gb F

fly, fly, fly, the

This system contains the first three measures of the piece. It features guitar chord diagrams for Ab (4fr), Gb, and F. The vocal line begins with a quarter rest, followed by a half note 'fly,' and another quarter rest, then a half note 'fly,' and a quarter rest, and finally a half note 'fly,' with a long horizontal line extending to the right. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that includes a long, sweeping slur over the final two measures.

Bbm Eb Ab Gb

whole world to see.

This system contains measures 4 through 7. The guitar chords are Bbm, Eb, Ab (4fr), and Gb. The vocal line has a quarter rest, a half note 'whole', a quarter rest, a half note 'world', a quarter rest, a half note 'to', a quarter rest, and a half note 'see.' with a horizontal line extending to the right. The piano accompaniment continues with the eighth-note bass line and a melody that features a long, sweeping slur over the final two measures.

F Ab Gb

This system contains measures 8 through 10. The guitar chords are F, Ab (4fr), and Gb. The vocal line is silent. The piano accompaniment continues with the eighth-note bass line and a melody that features a long, sweeping slur over the final two measures.

F Ab Gb

She's like

This system contains measures 11 through 13. The guitar chords are F, Ab (4fr), and Gb. The vocal line has a quarter rest, a half note 'She's', a quarter rest, and a half note 'like' with a horizontal line extending to the right. The piano accompaniment continues with the eighth-note bass line and a melody that features a long, sweeping slur over the final two measures.

F



Ab



Gb



a caged bird. Fly. fly.

F



Ab



Gb



Ooh. just let her fly, just let her fly, just let her

F



Ab



Gb



fly, spread her wings. spread beau -

Fmaj7



ty. mm.

# LOVIN U

Words and Music by  
ALICIA KEYS

Moderately slow

Am7 Bbm7 Bm7 Cm7 3tr Bm7 Bbm7Am7 Bbm7 Bm7 Cm7 3tr

*mp*

Spoken: Yeah, let me, let me try something real quick.

Slowly, in 2

C/G Am7 Bdim C G/B

*mf*

Sung: If I gave you for - ev - er,

would you take care of me, yeah \_\_\_ yeah (ah - ooh)? Would you take me for

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

G/B Am7 G/B

grant - ed. \_\_\_\_\_ run \_\_\_\_\_ a - way?

C G/B

Those won - der - ful \_\_\_\_\_ things that you do,

Bb G7

they've got me feel - in' in love with you, in love with you. And

C Em/B Bb

lov - in' you is \_\_\_\_\_ eas - y. \_\_\_\_\_ comes so nat - 'ral -

C/G G C Em/B

ly - y. Lov - in' you is eas - y.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'ly - y. Lov - in' you is eas - y.' The bottom two staves are piano accompaniment. Above the vocal staff are four guitar chord diagrams: C/G, G, C, and Em/B. The piano accompaniment features a steady bass line and chords in the right hand.

Bb C/G G C/G Am Bdim

comes so nat - ral - ly - y.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'comes so nat - ral - ly - y.' The bottom two staves are piano accompaniment. Above the vocal staff are six guitar chord diagrams: Bb, C/G, G, C/G, Am, and Bdim. The piano accompaniment includes triplets in the right hand.

C G/B Cmaj7/E Am7




I would give you laugh - ter, oh, so much

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics 'I would give you laugh - ter, oh, so much'. The bottom two staves are piano accompaniment. Above the vocal staff are four guitar chord diagrams: C, G/B, Cmaj7/E, and Am7.

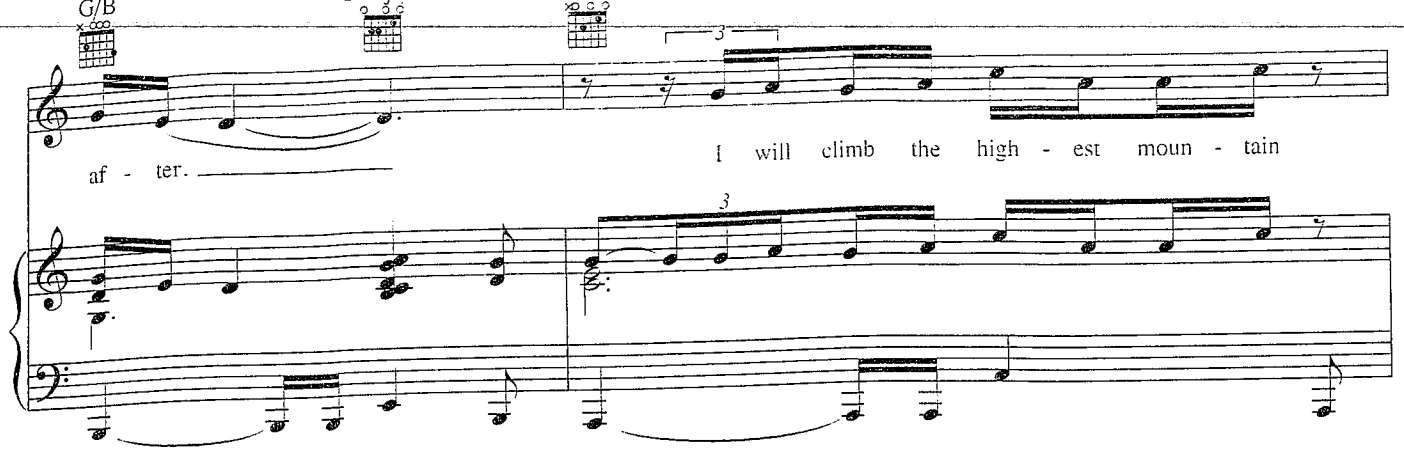
G C

more than that, oh yes I would (ah - ooh). An - y - thing you're

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'more than that, oh yes I would (ah - ooh). An - y - thing you're'. The bottom two staves are piano accompaniment. Above the vocal staff are two guitar chord diagrams: G and C. The piano accompaniment features prominent triplets in the right hand.

G/B    3



af - ter. I will climb the high - est moun - tain



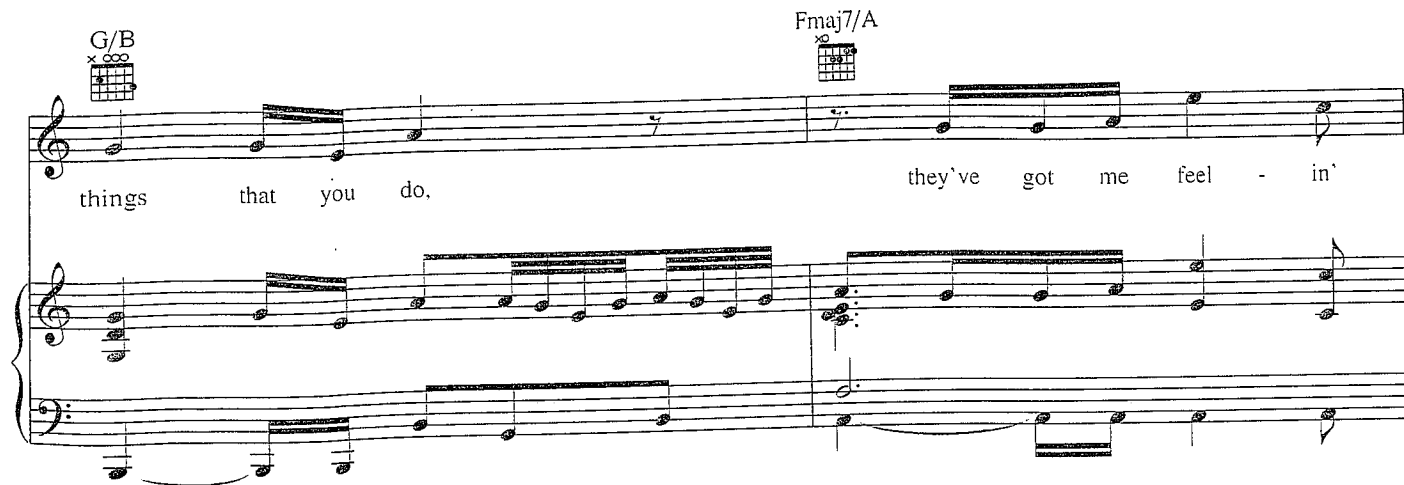
C/G   3



to bring it back, you'd bet - ter be - lieve. Those won - der - ful



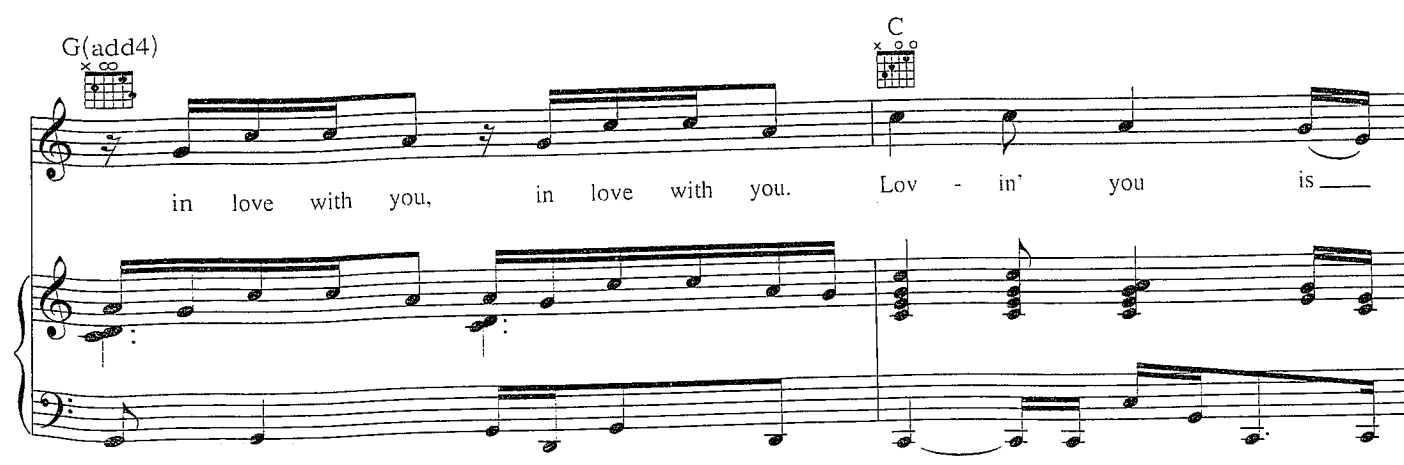
G/B  Fmaj7/A  7

things that you do, they've got me feel - in'



G(add4)  C  7

in love with you, in love with you. Lov - in' you is



Em/B Bb

eas - y, \_\_\_\_\_ comes so nat - 'ral \_\_\_\_\_

*3*

C/G G C Em/B

ly - y. \_\_\_\_\_ Lov - in' you is eas - y, \_\_\_\_\_

Bb C/G G

comes so nat - 'ral \_\_\_\_\_ ly - y. \_\_\_\_\_

*3*

*3*

*8vb*-----

Fmaj9 Em7 Fmaj9

I will stay by your side \_\_\_\_\_ wheth - er I'm wrong,

*3*

*2*

Em7

wheth - er I'm right. Oh. it's in - cred - i - ble:

(8vb)

Fmaj9

Em

G

with you I in - tend to spend the rest of my life, yeah, hey yeah.

C

G(add4)/B

Fmaj7/A

(Lov - in' you is eas - y.) Comes - so, comes - so

C/G

G

C

G(add4)/B

nat - ral - ly. (Lov - in' you is eas - y.)

(Ooh, ooh.)



Fmaj7/A



C/G



Dm/A C/B



C



Comes so so, (It comes so nat - ral - ly.) *Lead vocal ad lib.* is

G(add4)/B



Bb(add9)



C/G



G



eas - y.) (Ooh ooh.)

C



G(add4)/B



Bb(add9)



(Lov - in' you is eas - y.)

Repeat and Fade

C/G



Dm/A



C/B



Optional Ending

C/G



Dm/A



C/B



C



(It comes so nat - ral -