

AS I AM

(Intro)

Words and Music by
ALICIA KEYS

Slowly, very expressively

N.C.

p

tr

accel.

a tempo

tr

p.

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8va

3

3

Moderately, steadily

Gm



mf

E♭maj7(no3rd)



Gm



E♭maj7(no3rd)



Gm



E♭maj7(no3rd)



D/E♭



Gm



GO AHEAD

Words and Music by
ALICIA KEYS, KERRY BROTHERS, JR.,
MARK BATSON and MARSHA AMBROSIOUS

Moderately

The musical score is presented in four systems, each with a guitar chord diagram above the treble clef staff and piano accompaniment in both treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a dynamic marking of *mf* and a guitar chord diagram for E5 with a note on the first string marked with an asterisk (*). The chord diagrams for the four systems are: System 1: E5, Esus, Dsus2; System 2: A/C#, Am/C, Esus, Dsus2; System 3: A/C#, Am/C, Esus, Dsus2; System 4: A/C#, C, Esus, Dsus2.

* Recorded a half step lower.

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A/C# C Esus Dsus2

Bro - ken prom - is - es, my
Used to be - lieve in ev - 'ry

heart you stole as you told. _____ Got the best of me,
word you said, clouds my head. _____ Leav - in' me here to drown,

dig - gin' in my heart of gold. _____ Used to look at you and
hopes and dreams, _ left for dead. _____ You point your fin - ger, try - in' to

see the pos - si - bil - i - ties. _ I see you for who you are; _____
jus - ti - fy your mis - takes. _ A change _ is gon' be made, _____

A/C# Am/C Esus Dsus2

A/C# Am/C Esus Dsus2

A/C# Am/C Esus Dsus2

A/C# Am/C Esus Dsus2

A/C#



Am/C



Em11



Dsus



Asus2/C#



boy, you've dis - ap - point - ed me. — } (I thought you gave me love;
so you best be on your way. — }

A7sus



Em11



E5



Em11



Dsus



Asus2/C#



was nev - er near e - nough. Soon e - nough, time re - vealed

A7sus



Em11



E5



Dsus



Asus2/C#



no way to what is real. No one - 'll need to know.

A7sus



Em11



E5



Dsus



Asus2/C#



Boy, see, you got - ta go. What have you giv - en me but





Am Bm11 Esus Dsus2

lies, lies?) Go a - head, come on and get up

A/C# Am/C Esus Dsus2





out - ta here, go a - head, ba - by. You knew you was wrong; you

A/C# Am/C Esus Dsus2

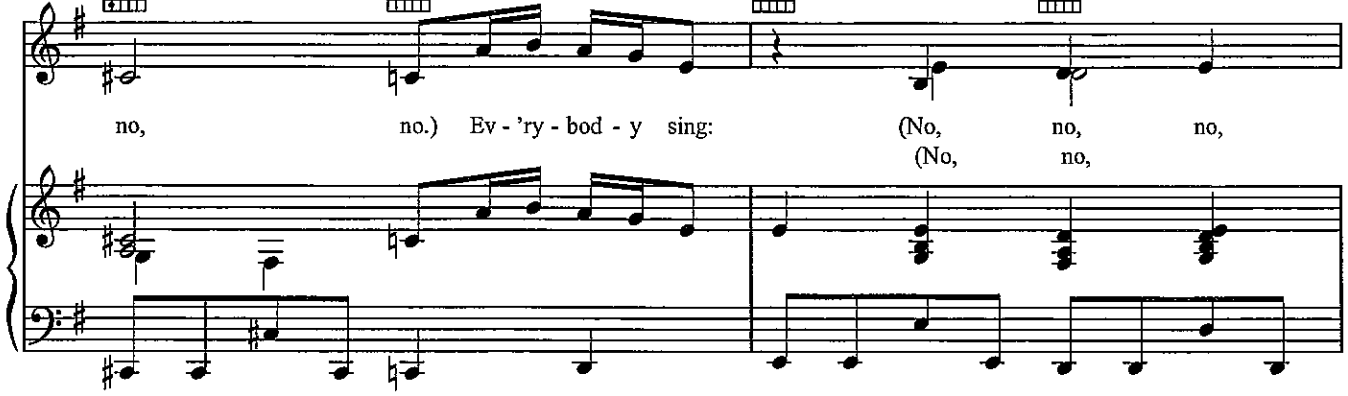
knew all a - long, must be cra - zy. If you think I'm 'a fall for


A/C# Am/C Em Dsus2




this an - y - more, ev - 'ry - bod - y sing: (No, no,

A/C#  Am/C  Em  Em/D 


no, no.) Ev - 'ry - bod - y sing: (No, no, no,
(No, no,




To Coda 

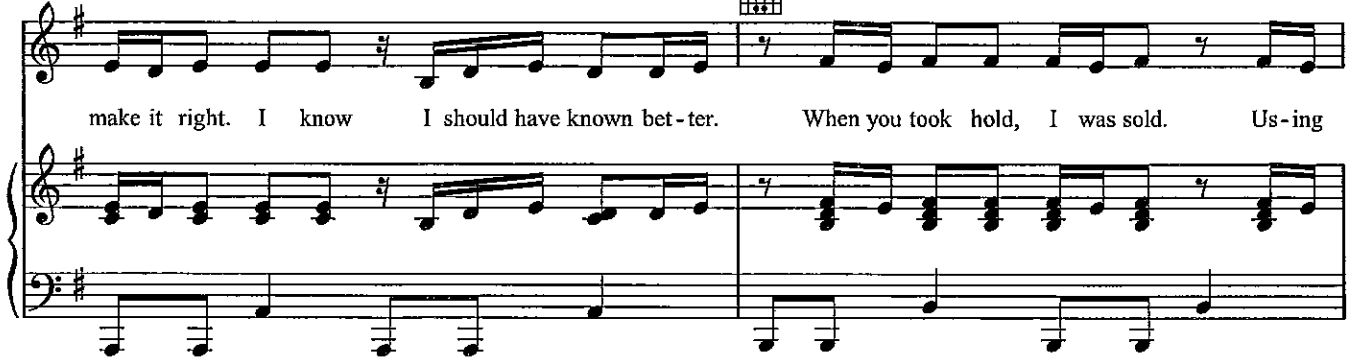
A7/C#  Am/C  Am 


no, no, no.) No need to a - pol - o - gize; don't try to
no, no.)




Bm 

make it right. I know I should have known bet - ter. When you took hold, I was sold. Us - ing



Am 

fear to con - trol, now it un - folds. Let me tell you right now what I'm gon - na do:




Bm

made up my mind this time, and I'm done with you. Noth - ing you can say or can do can

3

B7

D.S. % al Coda

make me change my mind. So just...

Coda

N.C.

No, no,

no, no. No, no,

B5

D5

no, no. (No, no,

A/C# C5 E5 D

no, no, no.) (No, no, no,
(No, no,

A/C# Am/C E5 Esus/D

no, no, no.)
no, no.)

C#m7 Cmaj7 E5 Esus/D

C#m7 Cmaj7 E5

Optional Ending
Repeat and fade

SUPERWOMAN

Words and Music by ALICIA KEYS,
LINDA PERRY and STEVE MOSTYN

Moderately

Am Am/G# Am/G F#m7b5 *Play 3 times*

F- C F C

C G/B Am7

Ev - 'ry - where I'm turn - ing,

Dm C6 G/B

noth - ing seems com - plete.

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Musical staff with treble clef and vocal line.

I stand up and I'm search - ing

Piano accompaniment for the first system, including grand staff and bass line.



Musical staff with treble clef and vocal line.

for the bet - ter part of me.

Piano accompaniment for the second system, including grand staff and bass line.



Musical staff with treble clef and vocal line.

I hang my head from sor - row,

Piano accompaniment for the third system, including grand staff and bass line.



Musical staff with treble clef and vocal line.

slave to hu - man - i - ty.

Piano accompaniment for the fourth system, including grand staff and bass line.

C G/B Am7 G

Wear - it on my shoul - ders, got - ta find

F G C

the strength in me. 'Cause

Am Am/G# Am/G F#m7b5

I am su - per - wom - an,

F C F G

yes, I am (yes, she is).

Am



Am/G#



Am/G



F#m7b5



Still, when I'm a mess. I still put on a vest with an S on my chest. Oh, yes, I'm a

F



C



F



C



su - per - wom - an. This is for,

C



G/B



Am7



for all the moth - ers fight - ing

Dm



C6



G



for bet - ter days to come,



and all my wom - en, all my wom - en sit - tin' here try - in' —



to come home be - fore — the sun. —



And all my sis - ters com - ing to - geth - er say,



"Yes I will, — yes I can." — 'Cause



I am su - per - wom - an,

yes, I am —



(yes, she is). —

Still, when I'm a mess — I still put on a vest —



— with an S — on my chest. Oh, yes, I'm a su - per - wom - an. —



When I'm break - in'

down —

and I

Fm Em Dm C7

can't be found, - I start to get weak, - 'cause

F Fm

no one knows - me un - der - neath these clothes, - but

G C/G G7

I can fly, _____

G6 G7b9

we can fly. _____ 'Cause



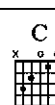
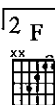
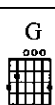
I am su - per - wom - an, yes, I am —



(yes, she is). — Still, when I'm a mess - I still put on a vest -



— with an S — on my chest. Oh, yes, I'm a su - per - wom - an —



(yes, she is). — (yes, I am). — And I'm a

F C F C Am Am/G#

su - per - wom - an (yes, you are). — (Ah, ah,

Am/G F#m7b5 Am Am/G# Am/G F#m7b5

ah, ah.) (Nah, nah, nah, nah.)

Am Am/G# Am/G F#m7b5 F C

(Nah, nah, nah, nah, nah, nah.) (Yes, I am, —

F C F C F C

yes, we are.) — Yes, I am, — yes, you are. —

NO ONE

Words and Music by ALICIA KEYS,
KERRY BROTHERS, JR. and GEORGE HARRY

Moderately, with a beat

E **B6** **C#m7**

mp

A **E** **B6**

I just want you close —

C#m7 **A** **E**

where you can stay — for-ev - er. You can be —

B6 **C#m7** **A**

sure — that it will on - ly get bet-ter.



You _ and me to - geth - er _____ through the days and nights. _____



I don't wor - ry 'cause _____ ev - 'ry-thing's gon - na be al - right. _____



Peo - ple keep _ talk - in', _____ they can say _____ what they like. _____



But _ all I know _ is ev - 'ry-thing's gon - na be al - right. _____ And no _____ one, no _____

B6 C#m7 A

one, no one can get in the way of what I'm feel - in'.

E B6 C#m7

No one, no one, no one can get in the way -

A E B

of what I feel for you, you, you,

C#m To Coda A

can get in the way of what I feel for you.



When the rain is pour - in' down



and my heart is hurt - in', — you will al - ways - be a -



round. This I know for cer - tain. —

D.S. % al Coda

Coda



— of what I feel. — I know — some peo - ple

E/G#



A



C#m7



search the world to find _____ some-thing like what we have. _____ I

F#m



E/G#



A



know _____ people will try, try to di-vide some-thing so real. _____ So, 'til the

B6



E



B6



end of time, I'm tell-ing you there ain't no one, _____ no _____ one, no _____ one _____

C#m7



A



_____ can get in the way _____ of what I'm feel - in'. _____

E



B6



No one, no one, no one

C#m7



A



can get in the way of what I feel for you.

E



B



Oh, oh, oh, oh, oh, oh, oh, oh,

C#m



A



E



oh, oh, oh, oh, oh, ho, oh, ho, oh, ho, oh, ho, oh. Oh, oh, oh, oh,

B C#m A

oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, ho, oh, ho, oh, ho, oh, ho,

E B C#m

oh. _____

A E B

C#m A E

Optional Ending

Repeat and Fade

LIKE YOU'LL NEVER SEE ME AGAIN

Words and Music by ALICIA KEYS
and KERRY BROTHERS, JR.

Relaxed R&B Ballad

N.C. G

mp

Cmaj7 G/D Cmaj7

G Cmaj7

If I had no more time, no more time left to be here, —

G/D C Em/B Am7

— would you cher - ish what we had? Was it ev - 'ry - thing — that you were look - ing
Do you know un - til you lose it, that it's ev - 'ry - thing — that we are look - ing

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Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The melody features eighth notes and triplets.

for? If I could - n't feel your touch and no long - er were you with me, -
for? When I wake up in the morn-ing, you're be-side 3 me. -

Piano accompaniment for the first system, showing the left and right hands with chords and bass lines.



Musical notation for the second system, continuing the melody with triplets.

I'd be wish - ing you were here, to be ev - 'ry - thing - that I'd be look-ing
I'm so thank - ful that I found ev - 'ry - thing - that I've been look-ing

Piano accompaniment for the second system, including chords and bass lines.



Musical notation for the third system, featuring a melodic line with eighth notes.

for. } I don't wan-na for - get the pres - ent is a gift. And I don't wan-na
for. }

Piano accompaniment for the third system, showing harmonic support for the vocal line.



Musical notation for the fourth system, continuing the melodic phrase.

take for grant-ed the time you may have here with me. 'Cause Lord on - ly

Piano accompaniment for the fourth system, concluding the piece with sustained chords.

Bm7

Am7



knows an - oth - er day is not real - ly guar - an - teed. _____ So ev - 'ry time you

G

Bm7



hold me, hold me like this is the last time. Ev - 'ry time you

Bm7

C

Em/B

Am7

G

D7sus



kiss me, kiss me like you'll nev - er see me a - gain. _____ Ev - 'ry time you

G

Bm7



touch me, touch me like this is the last time. Prom - ise that you'll

Em7

1. C Em/B Am7 G D7sus

love me, love me like you'll nev - er see me a - gain, oh, oh, oh. _

G Em7

G/D C Em/B Am7 G D7sus

N.C. Cmaj7

How _ man-y real-ly know what love is? _ Mil - lions nev-er will.

12.

C Em/B Am7 G D7sus G

nev - er see me a - gain. _____ So ev - 'ry time you hold me, hold me like this is the

Add lead vocal ad lib.

Bm7 Em7

last time. Ev - 'ry time you kiss me, kiss me like you'll

C Em/B Am7 G D7sus G

nev - er see me a - gain. _____ Ev - 'ry time you touch me, touch me like this is the

Em7 G/D

last time. Prom - ise that you'll love me, love me like you'll

C Em/B Am7 G D7sus G

nev - er see me a - gain, _____ oh, oh, oh. (Oh, _ oh, _ oh.) _____
End vocal ad lib.

Bm7 Em7 C Em/B Am7 G D7sus

(Oh, _ oh, _ oh.) _____ (Oh, _ oh, _ oh.) _____ (Oh, _ oh, _ oh.) _____

G Bm7 Em7

Repeat and Fade

C Em/B Am7 G D7sus

Optional Ending




C Em/B Am7 G D7sus G


rit.

LESSON LEARNED




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RAPHAEL SAADIQ and JOHN MAYER

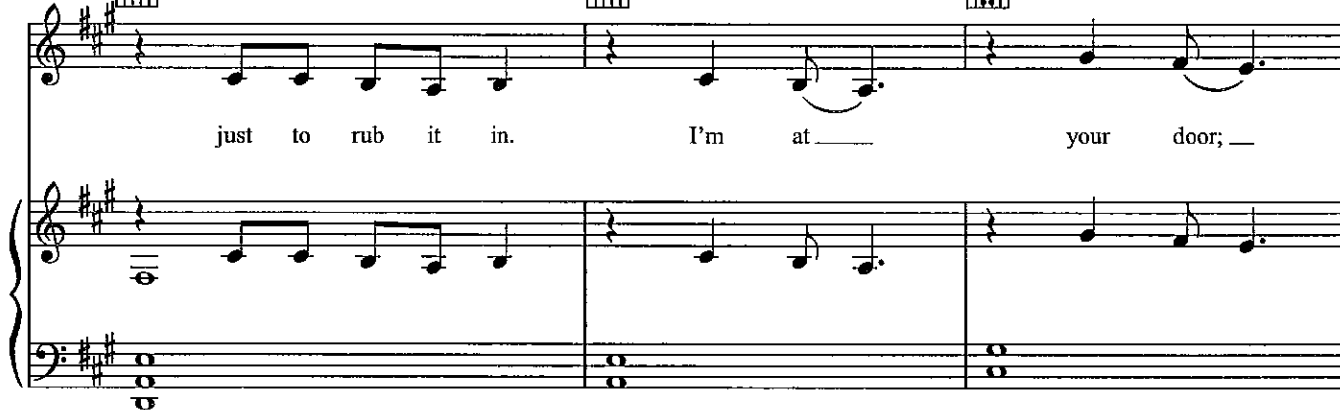
Moderately, in 2

A  C#m  F#m 







He broke _ a heart, _ and now it's rain - ing

D(add2)  A  C#m 



just to rub it in. I'm at _ your door; _

F#m  Dmaj7  A 



I feel so cra - zy 'bout it. You say, "I told you so,"

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C#m

F#m

Dmaj7



you saw it long a - go, you knew he had to go.

A

C#m

F#m



I fin-'ly came a - round; I'm back on sol - id ground, can't let it get me down.

Dmaj7

A

C#m



(It's al - right, it's al - right,

F#m

Dmaj7

A



it's al - right.) (It's al - right,

C#m

F#m

Dmaj7



it's al - right, it's al - right.) _____

D

A

E

A/C#

Dmaj7



Yes, I was burned, but I called it a les - son learned.

D

A

E

A/C#

Dmaj7



Mis - take o - ver - turned, so I called it a les - son learned.

D

A



My soul is re - turned, so I



3

called ___ it a les - son learned, ___ an - oth - er les - son



learned. ___ Some - times ___



some lies ___ can take a min - ute ___ to ful - ly re - al - ize.



His tears, ___ your eyes, ___ thir - ty sec - onds

Dmaj7

A



to a - pol - o - gize. You give him one more chance,

C#m

F#m

Dmaj7



just like the time be - fore, but he al - read - y knows you'd give a hun - dred - more.

A

C#m

F#m



Un - til that night in bed, you wake up in a sweat. You're rac - ing to the door,




Dmaj7

D

A







can't take it an - y - more. I was burned, but I

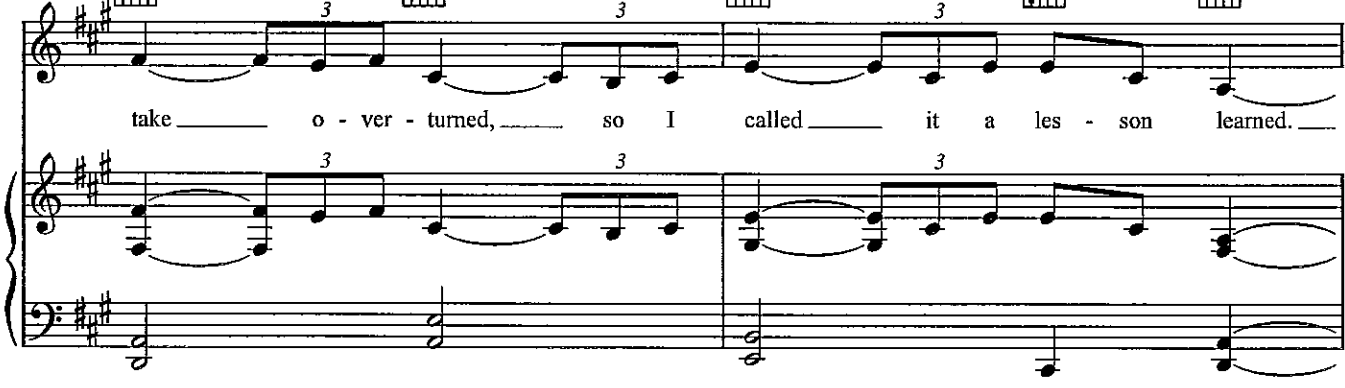
E  A/C#  Dmaj7 



called ___ it a les - son learned. ___ Mis -



D  A  E  A/C#  Dmaj7 

take ___ o - ver - turned, ___ so I called ___ it a les - son learned. ___



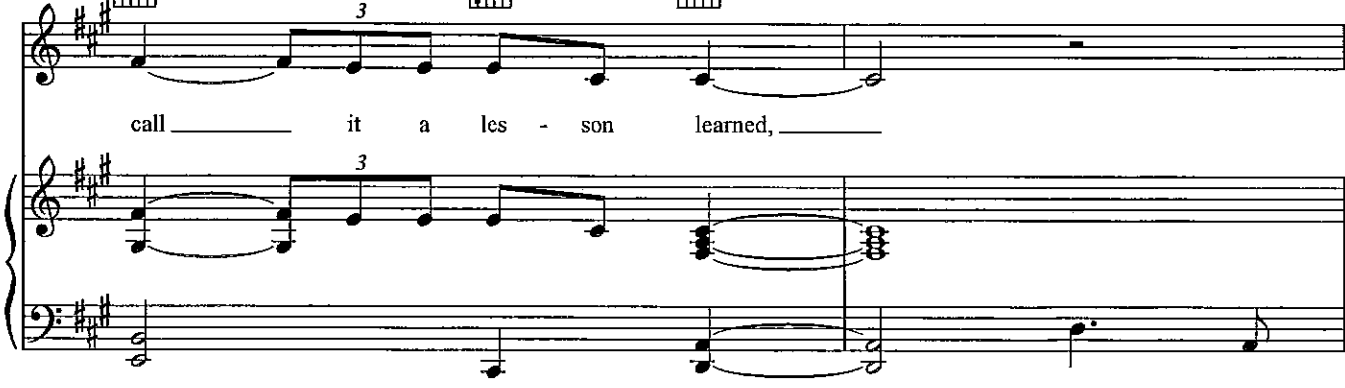
D  A 

My soul ___ has re - turned, ___ so I



E  A/C#  Dmaj7 

call ___ it a les - son learned, ___





an - oth - er les - son (learned). Life per - fect ain't per - fect if you don't



know what the strug - gle's for.



Fall - ing down ain't fall - ing down if you don't cry when you hit the floor.



It's called the past 'cause I'm get - tin' past and I ain't

F#m7

E(add4)

Dmaj7

noth - in' like I was be - fore. — You ought - ta see me now. —

D

A

E

A/C#

Yes — I was burned, — but I called — it a les - son

Dmaj7

D

A

learned.

Mis - take — o - ver - turned, — so I

E

A/C#

Dmaj7

called — it a les - son learned. —

D A

My soul _____ was re - turned _____ so I

E A/C# Dmaj7

called _____ it a les - son learned, _____

E7sus Bm11

an - oth - er les - son learned. _____ Sing - in',

D A E A/C# Dmaj7

yes, _____ I was burned, _____ but I called it a les - son learned.

D A

Said mis - take's o - ver - turned, so I

E A/C# Dmaj7

called it a les - son learned. My

D A E A/C# Dmaj7

soul has re - turned, so I called it les - son learned, oh,

D A E A/C# Dmaj7

les - son learned. (It's al - right, it's a les - son learned.)

D

A



(It's al - right,

E

A/C#

Dmaj7



it's al - right, it's al - right. It's all,

D

A

1. E

A/C#

Dmaj7



it's al - right, it's a les - son learned.)

2. E

A/C#

Dmaj7



it's a les - son learned.)

WRECKLESS LOVE

Words and Music by ALICIA KEYS,
JACK SPLASH and HAROLD LILLY, JR.

Moderately, in 2

Em9



Yo, yeah, o - kay,

f

heh. Let's take it back a lit - tle bit.

Dmaj9



(Spoken:) No, it's not that it's not good now, I'm just... remember how... well, let me tell you:

*Recorded a half step lower.

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Em9



Let's go back in time, _____ when

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

see - ing your I. D. on mine _____ made me cra - zy. Oh

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the right hand.

Dmaj9



ba - by, I'm say - in' let's go back there _____

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the right hand.

(go back there); _____ let's take it there _____

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the right hand.

Em9



(take it there). — I'm talk - in' 'bout back in time, — when you wan - na

know my ev - 'ry move, tried to keep it smooth, keep - in' up with me. You drove me

Dmaj9



cra - zy. Oh, ba - by, let's go back there — (go back there); .. let's

take it there — (take it there). — (When you

Em9



did - n't know me, did - n't need me, want to touch me, could-n't leave me,

I could-n't know how far this would go, I could-n't know if this was for sure.

Dmaj9



We _____ just _____ could _____ not), _____

Em9



we just could not get e - nough of it, ba - by. Let's go _____ have that

wreck - less love, _____ that cra - zy love, _____ that

Dmaj9



off the wall, "won't stop 'til I get e - nough" kind of love.

I need that love. _____ So, ba - by, let's

Em9



go _____ have that wreck - less love, _____ that

cra - zy love, — that "I don't real - ly care, we can have it an - y -

Dmaj9



where" kind of love, ————— that

To Coda ♪

wreck - less love. —————

Em9



Let's go back in time, when our kiss was brand - new,

an ad - ven - ture, not per - fect - ed, 'lit - tle hes - i - tant; let's

Dmaj9



go back there _ (go back there); - let's take it there _

Em9



(take it there). Ooh, ba - by, now, _ take it back in time, when for -

ev - er was a min - ute and e - ter - ni - ty was a sec - ond. I'm

D.S. al Coda

Coda



stress - in' that we gon - na

Oh _____ ba - by, let's

Em9



go _____ have that wreck - less love, _____ that

cra - zy love, _____ that off the wall, "won't stop 'til I get e -

Dmaj9



nough" kind of love. I

Em9



need that love. _____ So, ba - by, let's go _____ have that

wreck - less love, _____ that cra - zy love, _____ that

Dmaj9



"I don't real - ly care, we can have it an - y - where" kind of love, _____

that wreck - less love. _____

Em9



Dmaj9



Repeat and Fade

Optional Ending

Em9



THE THING ABOUT LOVE

Words and Music by ALICIA KEYS
and LINDA PERRY

Moderately slow, in 2

E \flat



Love,
Friends

love will come
some-times will

mp

3

A \flat



Fm7



find you just to re - mind you
blind you, sneak up be - hind you;

3

Cm



of who you are. Oh,
you can't give e - nough. This



love, _____ it will for - sake you, _____
 life, _____ it will em - brace you, _____



_____ threat-en to break you, _____ take _____
 _____ to - tal - ly a - maze you, _____ so



_____ what you've got _____
 you don't give up. _____



Ev - 'ry - bod - y laughs, - ev - 'ry - bod - y cries; -

Cm



F7



{ oh, }
sure,) it can hurt you, ba - by, _____ but give a lit - tle try. _____

A \flat



E \flat



See, that's the thing a - bout love. _____

1.

2.

Oh,

B \flat m



A \flat (add2)



tell me that I _____ am not the on - ly one that's go - in' through it all. _____

E \flat



B \flat m



Oh, some-times I feel like I'm the

A \flat (add2)



E \flat



on - ly one go - in' through it all. But it's time,

G \flat



Fm



oh, it's time for me to shine.

E \flat



Fm



G \flat



Said it's a - bout time,

Fm



oh, it's time for me to shine.

Eb



It's my time,

Gb



Fm



said it's my time for me to shine.

Eb



Fm



Gb



Whoa, oh, oh, it's my time,

Fm



it's 'bout time _____ for me to

Slower, expressively

E♭



shine. _____

A♭



Fm7



'Cause ev - 'ry - bod - y laughs _____ and ev - 'ry - bod - y cries. _____

Cm



F7



Sure, it could hurt you, ba - by, _____ but give it a lit - tle try. _____

Ab Eb

See, that's the thing a - bout love.

Ab Eb

That's the thing a - bout love.

Ab Abm

That's the thing a - bout, that's the thing a - bout

rit.

Freely Ebmaj7

love.

TEENAGE LOVE AFFAIR

Words and Music by ALICIA KEYS, JACK SPLASH,
HAROLD LILLY, JR., CARL HAMPTON,
JO BRIDGES and TOM NIXON

Moderately, in 2

G6



*
Can't wait to get home,
An - oth - er se - cret meet - ing

mf

Dm9



G6



ba - by, dial your num - ber. Can you
on a fifth floor stair - case. I'm gon - na

Dm9



pick up the phone, 'cause I wan - na hol - la.
give you this let - ter of all the things I can't say.

*Recorded a half step lower.

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- contains sample of "Girl I Love You" by Carl Hampton, Jo Bridges and Tom Nixon

Authorized for use by Stephen Bushnell

G6



Dm9



Day - dream-in' 'bout you all day in school, can't _
 Want you to be my first, my last, my end - ing _

G6



con - cen - trate. _____
 and be - gin - ning. _____

Wan - na have your voice in my
 I'll write your name in my book, your _

Dm9



F



ear 'til Ma - ma come and say it's too late. _____ }
 last name, my first; I'm your Mis - sus. }

(1., 2.) ('Cause the lights are on out -

Em



F



Em



side, wish there was some - where to hide,) 'cause

Dm11



G7sus



I just don't want to say good-bye, 'cause you are my ba - by, ba - by.

Em



Dm7



Noth - in' real - ly mat - ters;

Em7



I don't real - ly care what no - bod - y tell

Dm7



Em7



me; I'm gon - na be here. It's a



Dm7



F



mat - ter of ex - treme im - por - tance, my first teen - age love

Em



Dm7



G7sus



af - fair.

G6



(Spoken:) Hey, boy... so,

Dm7



G6



you know I really like being with ya. Just hangin' out is fine.

Dm7



G6



So, so may - be we could go to (first base) be - cause I

Dm7



feel you. — (Sec - ond base), want you to feel me too, boy. —

G6



Dm7



(Third base), bet - ter pump the brakes, ba - by, slow down, I got - ta

F



Em



go home now. ('Cause the lights are on out - side, wish there

F



Em



Dm11



was some - where to hide,) 'cause I just don't want

G7sus



Em



to say good-bye, 'cause you are my ba - by, ba - by. Noth - in'

Dm7



Em7



real - ly mat - ters; I don't real - ly care what no -

Dm7



bod - y tell me; I'm gon - na be here.

Em7



Dm7



It's a mat - ter of ex - treme im - por -

1.



- tance, my first teen - age love af - fair,

G7sus



2.



ba - by, ba - by. teen - age

Em



Dm7



G7sus



love af - fair.

I NEED YOU

Words and Music by ALICIA KEYS, PAUL GREEN,
HAROLD LILLY, JR. and MARK BATSON

Moderately fast

Em

C#dim



3

(No, no, no, no, no, no, no,

mf 3

Cm6

G



1

2.

no, no. The

Em

C#dim

Cm6

G



sand loves when the waves come;



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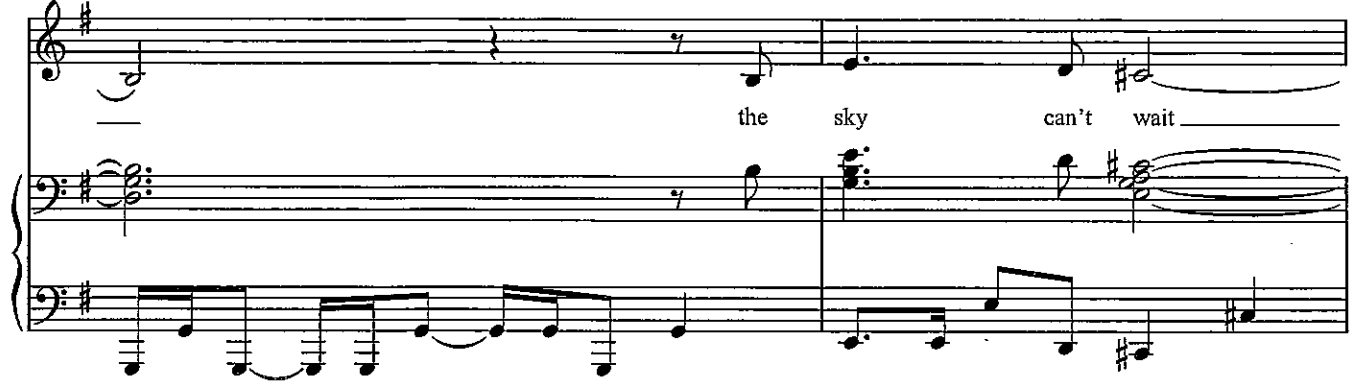
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

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Em  C#dim 






the sky can't wait

Cm6  G 






for the light of the sun.

Em  C#dim 





So how could you


Cm6  G 





look me in my eye and not see what,


what I feel in - side? Tell me, how could you

Em  C#dim 



doubt the fact that I, I love you, I love you?

Cm6  G 





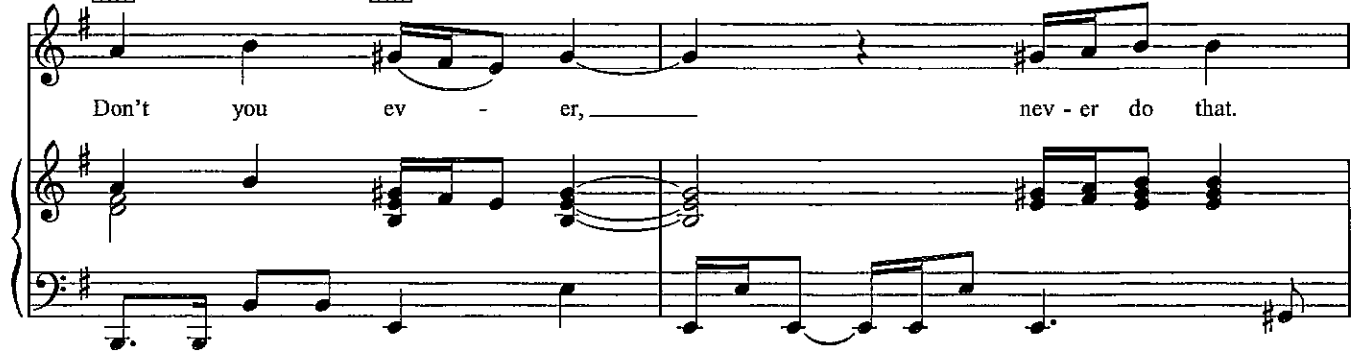
Don't you ev - er think like that.

C  Cm  D/C 



Don't you ev - er, nev - er do that.

Bm7  E 





There will nev - er be two things that go to -



geth - er bet - ter than you and me. _____



North needs _ south, _ east needs west, _ and no means



yes, yes, yes. _____

Em



C#dim



Up needs down, life needs death, and no means

Cm6



G



yes, yes, yes. I need

Em



C#dim



you. I need
 (No, no, no, no, no, no, no, no, no, no)

1. Cm6



G



you. I need
 no, no.)

Em



C#dim



you, I need
 (No, no, no, no, no, no, you, no, no,

Cm6



G



you. So how'
 no, no.)

2.

Cm6



G



you ev-'ry day. I need
 no, no.)

Em



C#dim



you, I need
 (No, no, no, no, no, no, no, no,

Cm6



G



you. I need
no, no.)

Em



C#dim



you, I need
(No, no, no, no, no, no, no, no,

Cm6



G



you. Like the
no, no.)

Em



C#dim



de - sert needs the rain, like
(No, no, no, no, no, no, no,

Cm6



G



joy ——— needs pain. ——— (Hey, hey, hey.)
no, no.)

Em



C#dim



Cm6



G



Em



C#dim



(Hey, hey, hey.)



Cm6

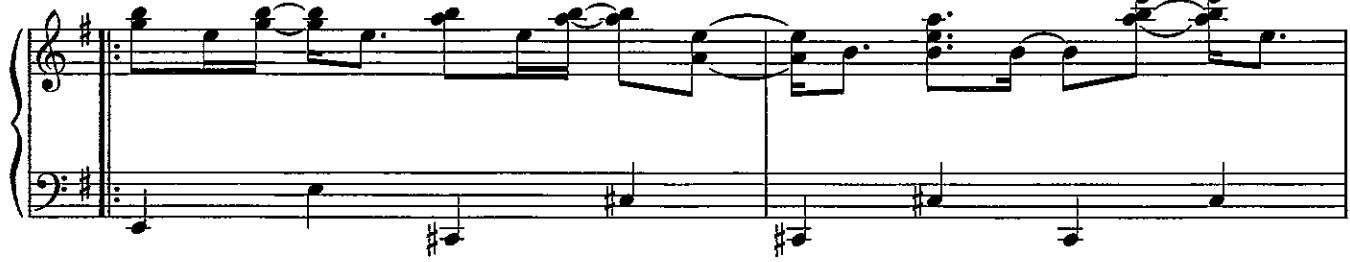



G




(Hey, hey, hey.)

Em  C#dim 



Cm6  G 



Em  C#dim  Repeat and Fade



Cm6  G 



Optional Ending

rit.

Cm6  G 



WHERE DO WE GO FROM HERE

Words and Music by ALICIA KEYS,
KERRY BROTHERS, JR., HAROLD LILLY, JR.,
JOSEPH FRIERSON and MARY FRIERSON

Moderately

F#m

C#m

F#m

C#m

F#m

C#m

F#m

C#m

A

G#m7

C#m

We're at the cross - roads, - my dear. —

A

G#m7

Where do _ we go _ from

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- contains sample of "After Laughter Comes Tears" by Joseph Frierson and Mary Frierson

Authorized for use by *Stephen Bushnell*

C#m  A 




here? _____ May - be you won't




G#m7  C#m 


go; _____ may - be you'll stay. _ Oh, _____ I know _____



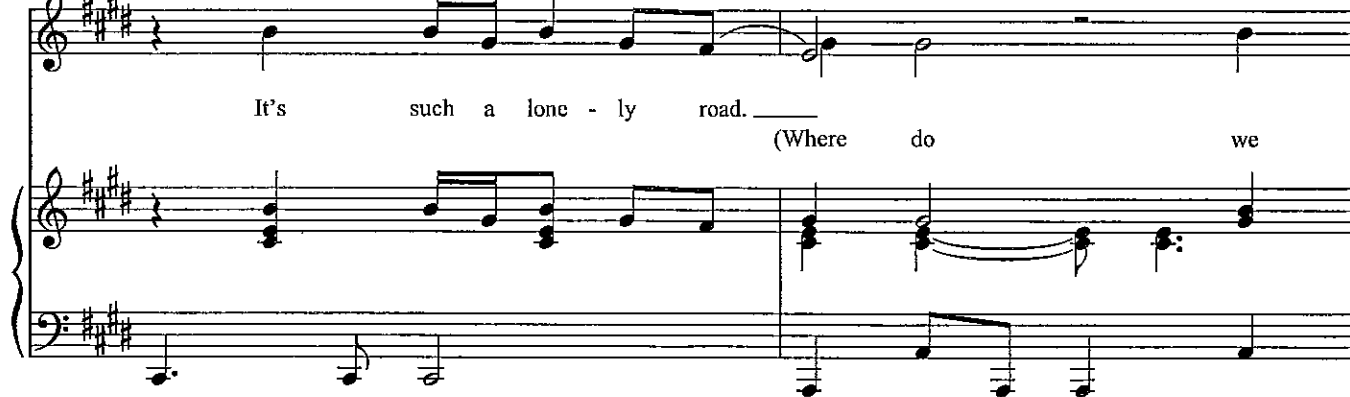
A  G#m7  C#m 

_____ I'm _____ gon - na miss you _____ ei - ther way. _____



Amaj7 

It's such a lone - ly road. _____ (Where do we



G#m7 C#m

go from here?) All I can do is

Amaj7 G#m7 C#m



(fol - low the tracks of my tears.)

Amaj7

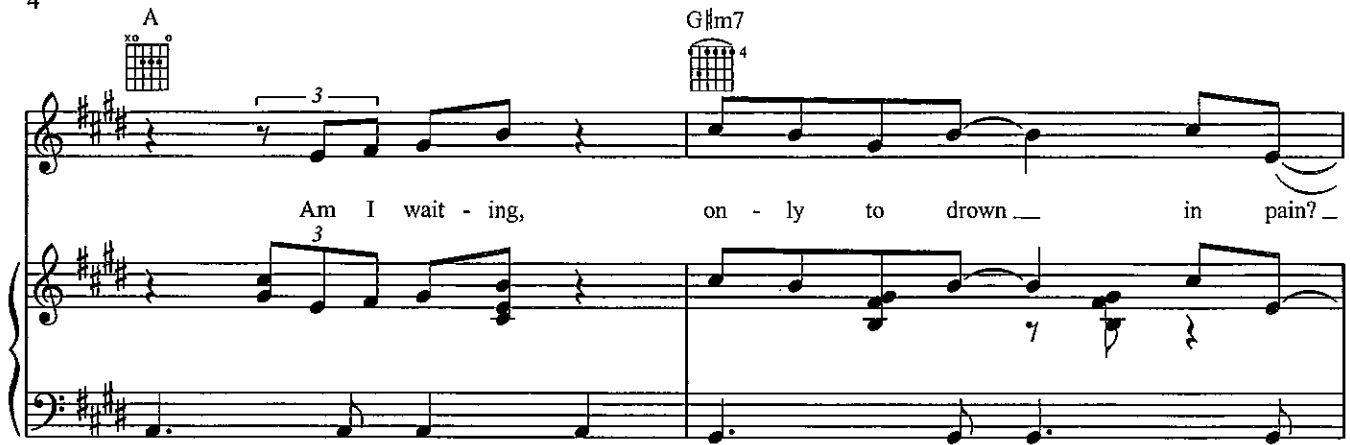
When I cry your name, -

G#m7 C#m

am I call - ing in vain?

A  



Am I wait - ing, on - ly to drown _ in pain? _



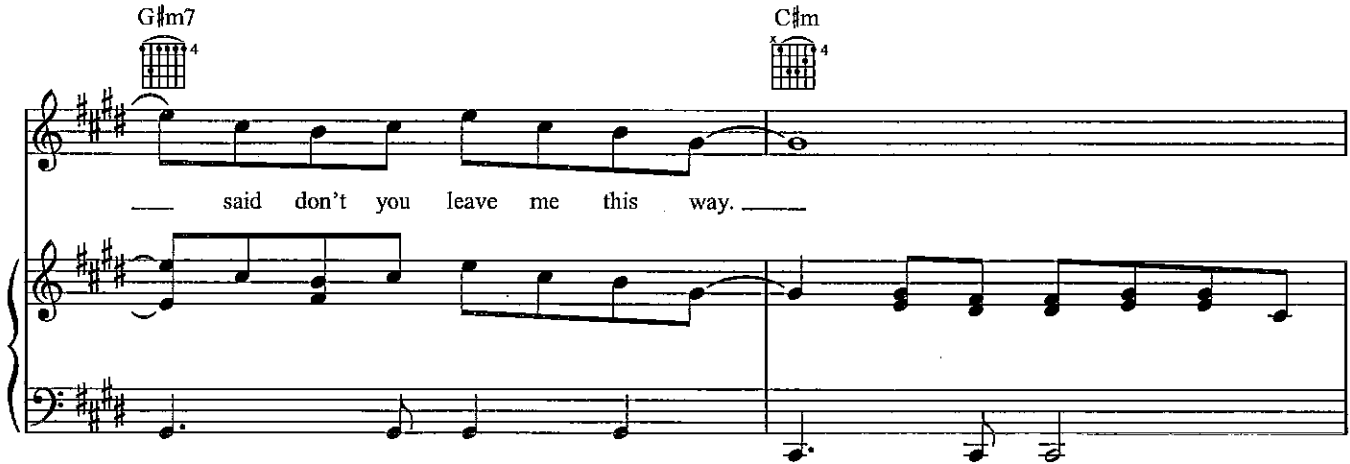
C#m  A 


Don't you do it, don't, _



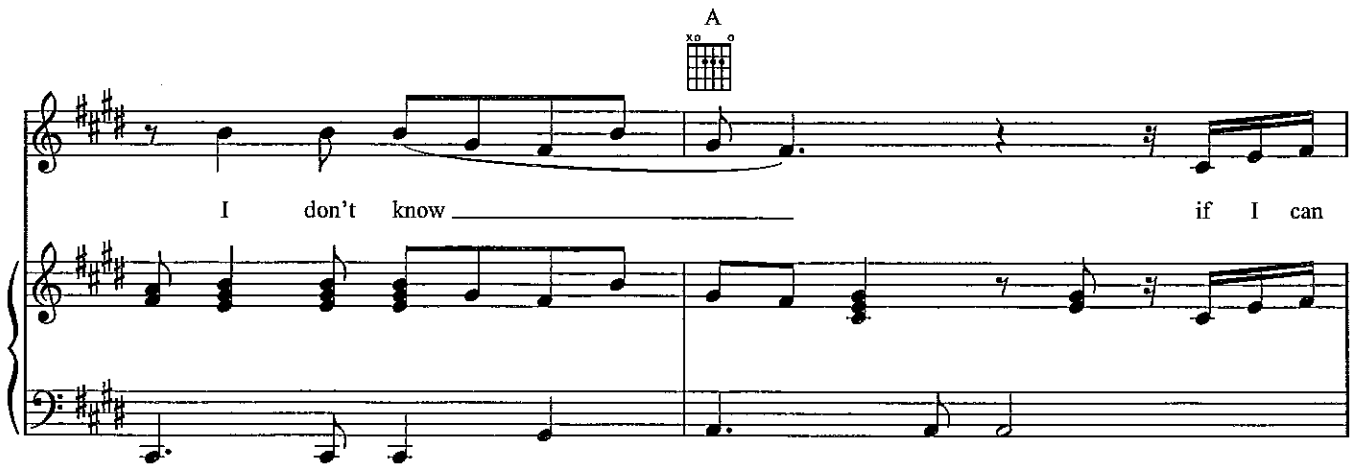
G#m7  C#m 

_ said don't you leave me this way. _



A 

I don't know _ if I can



G#m7



C#m



lift my head _____ and face an - oth - er day. _____

Amaj7



G#m7



Ooh, it's such a lone - ly road.
(Where do we go _____ from

C#m



here?) All I can do is

Amaj7



G#m7



C#m



(fol - low the tracks of my tears.) _____

Amaj7



(Us - 'lly not the kind of girl who's
(When I'm look - ing in the mir - ror

G#m7



F#m



lost and look - ing for di - rec - tion.) Who could this be, ___
try - in' to find a res - o - lu - tion,) we're too far gone ___ to

F#m



C#m



Amaj7



star - ing at me? ___ (Where do we
find our way home. ___

G#m7



C#m



go ___ from here?) All I can do is

Amaj7



G#m7



(fol - low the tracks of my

1.

C#m



2.

F#m9

G#m7

C#m



tears.) _____ tears.) _____

F#m7



C#m



Amaj7



G#m7



C#m



Repeat and Fade

Optional Ending

rit.

PRELUDE TO A KISS

Words and Music by
ALICIA KEYS

Freely, expressively

Amaj7 Gmaj7 F#m7

p

* Ped.

Moderately, more steadily

Fmaj7 A

rit.

* Ped. (Pedal ad lib.)

Dmaj7 A

Dmaj7 A

Dmaj7

A

Dmaj7

Some - times _

A

Dmaj7

I feel like I don't be -

A

Dmaj7

long an - y - where, _ and it's gon - na

A

Dmaj7

take so long for me to get

A

Dmaj7



some - where. _____ Some - times _

D

E



I feel _____ so heav - y - heart - ed, _____ but I

D

E



can't ex - plain, 'cause I'm _____ so guard - ed. _____ But that's a

A

G

F#m



lone - ly road to trav - el _____ and a

A



G



F#m



heav - y load — to — bear.

And it's a

A



G



F#m



long, long — way — to heav - en, — but I got - ta

F



E



get there. —

Can you send an

A





Dmaj7






an - gel? —

Can you send me an


A  D/E 



an - gel _____ to guide _____

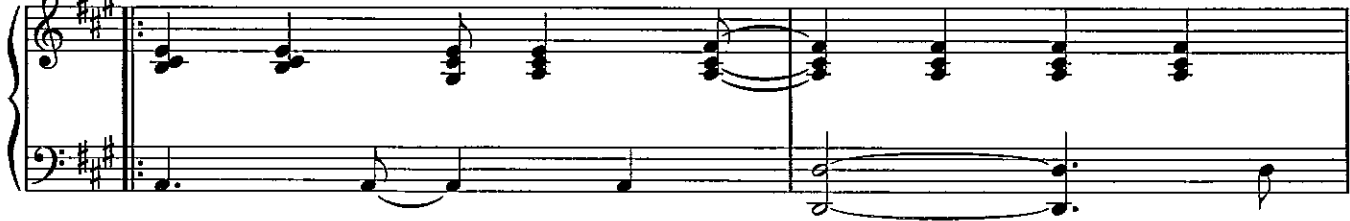





A  Dmaj7 

me? _____




A  Dmaj7 



A  Dmaj7  Optional Ending A 

Repeat ad lib. and Fade



TELL YOU SOMETHING

(Nana's Reprise)

Words and Music by
ALICIA KEYS, KERRY BROTHERS, JR.,
ALONZO STEVENSON, PAUL GREEN,
RAY HANEY and STEVE MOSTYN

Moderately slow, in 2

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and a more melodic upper line. The vocal line is marked *mp* (mezzo-piano). The lyrics are: "Get so caught up ev - 'ry day, try - in' to keep it all to - geth - er while the time just slips a - way."

Chord Diagrams:

- D/F#
- Gsus2
- Dsus2/C#
- D
- G/B
- A(add4)
- D
- Gsus2
- A(add4)
- Bm7
- Em1

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A(add4)

D



See, I know

Gsus2

A(add4)



noth - in' lasts for - ev - er.

D

G/B

A(add4)



I - mag - ine there was no to - mor - row, I - mag - ine

D

G/B



that I could-n't see your face. There'd be no lim - it to my sor - row,

A(add4)



♩

D



so all I can say: _____ I wan - na

G/B



A(add4)



tell you some-thing, give you some-thing, show you in so man - y ways,

D



G/B



A(add4)



'cause it would all mean noth - ing if I don't say some-thing be -

Bm7



Em11



fore it all blows a - way. Don't wan - na wait to bring you flow - ers, _____

4 A(add4)/C#

Bm7



waste an - oth - er hour, _ let a - lone an - oth - er day. _ I wan - na

Em11

A(add4)

To Coda ⊕



tell you some-thing, show you some-thing; won't wait 'til it's too late.

D/F#

Gsus2

Dsus2/C#



I can't wait, _ I can't wait, _ I won't wait, _ I don't wan - na wait.

D/F#

Gsus2



I can't wait, _ I can't wait, _ I won't wait, _ I don't wan -

Dsus2/C#



D



na wait. Won't wait 'til it's too late. _____ Just a

G/B



A(add4)



sim - ple con - ver - sa - tion,

D



G/B



A(add4)



just a mo-ment is all _____ it takes. _____

Bm7



Em1



A(add4)/C#



I wan - na be there just _____ to lis - ten, _____



and I don't wan - na hes - i - tate. —



I - mag - ine



there was no to - mor - row, — i - mag - ine that I could-n't see your face. —



There'd be no lim - it to my sor - row, — 'cause there was

Bm7



Em11



noth - in' that could fill this space. — Oh, and then I put it off for too long, —

A(add4)/C#



D



I did - n't say all that I had to say. — I wan - na

G/B



A(add4)



D.S. % al Coda

take the time to right the wrong — be - fore we get to that place. —

Coda



Bm9



wait 'til it's too late. Just lean on my shoul - der; it's not

D(add2)



Bm9



o - ver 'til it's o - ver. Don't wor - ry 'bout it, 'cause I'm

Gmaj7



Dmaj7



D/F#



gon - na make sure I'm gon - na get strong - er, yeah. —

Bm9



Dmaj9



I don't wan - na wait un - til the storm, —

Bm9



Dmaj9



when some-thing's wrong and now you're gone and I can't

D



G/B



find ya. I wan - na tell you some-thing,

A(add4)



D



give you some-thing, show you in so man - y ways, 'cause it would

G/B



A(add4)



all mean noth - ing if I don't say some-thing be - fore it all blows a - way.

Bm7



Em7



A/C#



Don't wan - na wait to bring you flow - ers, _ waste an - oth - er hour, _



let a - lone an - oth - er day. _____ I wan - na tell you some-thing,



show you some-thing; won't wait 'til it's too late. I can't wait, _ I can't wait, _



_____ I won't wait, _ I don't wan - na wait.



I can't wait, _ I can't wait, _ I won't wait, _ I don't wan - na wait.

Bm7



Em7



I can't wait, _ I can't wait, _ I won't wait, _ I don't wan -

A/C#



D



na wait. I can't wait, _ I can't wait, _

G



A(add4)



D



_ I won't wait, _ I don't wan - na wait.

G/B



A



Optional Ending

D



Repeat and Fade

SURE LOOKS GOOD TO ME

Words and Music by ALICIA KEYS
and LINDA PERRY

Moderately slow

mp

(Hoo, hoo, — ooh, — hoo.) —

1. Bb C G 2. Bb C G

Yeah, ycah, yeah. — Yeah, ycah, yeah. —

Life is cheap, — Time flies by, — it

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Fsus

F

Bb

C

G



bit - ter - sweet, — but it tastes good to me. —
 leaves you be - hind: — take it nat - 'ral - ly. —

Gsus

G



Take my turn, —
 Heav - en knows — there's

Fsus

F

Bb

C

G



crash and burn: — that's how it's s'posed to be. —
 so much more, — more than what we see. —

Bb

F

C

G



So don't rain — on my pa - rade. —

B \flat F C G

Life's too short to waste one day. I'm gon - na

B \flat F C G

risk it all, the free - dom to fall. Yes, it

B \flat C G

sure looks good to me.

2. E \flat F

Sure looks good to me.

Gsus

G

Fsus

F



(Hoo, hoo, ooh, hoo.)

Bb

C

G



Yeah, yeah, yeah.

Gsus

G

Fsus

F

Bb

C



(Hoo, hoo, ooh, hoo.) Yeah, yeah, yeah.

G



Deep in my mind I'm se - cure,



we're get - tin' by. — Wan - na see the light — 'fore I die, — 'fore I lie —



— in an emp - ty space. — The dark - ness comes — and I been



tell - in' my soul, — and me — and my - self, — we turn a - round, —



— we're get - tin' old. — But the light - ning crash - in', fool -

F



- ish e - mo - tions are the bruis - es and the beau - ty of this mo -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "- ish e - mo - tions are the bruis - es and the beau - ty of this mo -".

G



- ment that we're feel - in'. And I feel _____ like I'm see - in' the world _

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "- ment that we're feel - in'. And I feel _____ like I'm see - in' the world _".

F



_____ in - side of me, _____ but I can tell you that I know it's get - tin'

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "_____ in - side of me, _____ but I can tell you that I know it's get - tin'".

G7



eas - i - er to breathe. There's a cold _____ in the morn - ing, end -

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "eas - i - er to breathe. There's a cold _____ in the morn - ing, end -".

F



- less e - qua - tion of who _____ we've be - come. It's a

G7



com - plex sit - u - a - tion, so _____ live, love _____ life, _____ give love.

F



Live, love _____ life, _____ give love. Live, love _____ life, _____ give love, 'cause

Bb



F



who are we, an - y - way? So don't rain _____ on

C G Bb F C G

my pa - rade. _ Life's too short _ to waste one day. _ I'm gon-na

Bb F C G

risk it all, _ the free - dom to fall. _ Yes, it

Bb C G

sure looks good to me. _

Eb F G

It sure looks good to me. _ I'm tell - in' you,

E \flat F G

sure looks good to me. _____ Yeah,

E \flat F Gsus G Fsus F

sure looks good to me. _____ (Hoo, hoo, — ooh, — hoo.) _____ Me, _____

E \flat C G Gsus G

looks good to me. (Hoo, hoo, —

Fsus F E \flat C G

(ooh, — hoo.) _____ Yeah, yeah, yeah. _____

rit.