

R. KELLY

SELECTIONS FROM

THE R. IN R&B COLLECTION

ARRANGED FOR PIANO, VOICE AND GUITAR



Words & Music by R Kelly

• = 134

N.C.

The image shows a musical score for the song "Now" by The Notorious B.I.G. The score is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is B-flat major (two flats), and the time signature is 3/2. The vocal line starts with a rest, followed by the lyrics "Spoken: Now usually I don't do this but, ah, go head on and break 'em off wit a lil' preview of the remix". The piano accompaniment consists of a simple bass line. The score is divided into two systems, each with a vocal line and a piano line. The first system ends with a double bar line, and the second system continues the music.

Spoken: Now usually I don't do this but, ah, go head on
and break 'em off wit a lil' preview of the remix

(1.) 'tryin' to be rude, but they prefer to get you out of the way, yeh-
 (2.) 'Mur - der She Wrote' since I got you out of them, the only way.

do the things_ you do_ re - minds me of my Lex - us Coupe._ That's why I'm
-cy is on_ the door._ Still they can hear you scream - ing "More!"_ Girl. I'm

A^b 4fr **D^b** 4fr **A^b/C**

all up in— your grill,— try'n' to get you to a ho - tel.— You must be a
 feel - ing what— you're feel - ing, no more hop - ing and wish - ing.— I'm a-bout to

B^bm⁷ **D^b/E^b**

foot - ball— coach,— the way you got me play'n' the field.— So ba - by gim - me that }
 take my— key and stick it in the ig - ni - tion. So gim - me that }

A^b 4fr **D^b** 4fr **A^b/C**

(toot toot,) and let me give you that (beep beep.) Run - ning her

B^bm⁷ **D^b/E^b**

hands through my 'fro,— bounc - ing on twen - ty - fours,— while they

say on the ra - di - o:
It's the re - mix to "Ig - ni - tion": hot and fresh out the kit - chen. Ma - ma

Chord diagrams: A^b 4fr, D⁹ 4fr, A^b/C

roll - ing that bo - dy, got ev - 'ry man in here wish - ing, sip - ping on coke and rum. I'm like

Chord diagrams: B^bm⁷, D^b/E^b, A⁹ 4fr

"So what? I'm drunk! It's the freak - in' week - end, ba - by; I'm a - bout to

Chord diagrams: D^b 4fr, A^b/C, B^bm⁷

1.
have me some fun." Bounce, bounce, bounce. bounce. bounce. bounce. bounce.

Chord diagrams: D^b/E^b, A^b 4fr, D⁹ 4fr, A⁹/C





Bounce, bounce, bounce. Come on. 2. Now it's like have me some fun."—






Cris - tal pop - ping in the stretch Na - vi - ga - tor. We got food ev - ry- where, as if the






par - ty was cat - ered. We got fel - las to my left, hon - eys on my right. We




bring them both to - geth - er, we got drink - ing all— night. Then



aft - er the show_ it's the aft - er par - ty, and aft - er the par - ty it's the



hot - el lob - by, and round a - bout four you got - ta clear the lob - by. Then you



take it to your room and_ f*** some - bo dy. Can I get a



(toot toot?) Can I get a (beep beep?) Run - ning her hands through my 'fro, bounc - ing

D^b/E^b

on twen - ty - fours, — while they say on the ra - di - o: It's the re -



- mix to "Ig - ni - tion": hot and fresh out the kit - chen. Ma - ma roll - ing that bo - dy, got ev - 'ry

D^b/E^b

man in here wish - ing, sip - ping on coke and rum. — I'm like



"So what? I'm drunk! — It's the freak - in' week - end, ba - by; I'm a - bout to

1.

D^b/E^b

2.

D^b/E^b

have me some fun. 'Cause it's the have me some fun. Come on - a.

A^bVocal 1^o onlyD^bA^b/CB²m⁷

Girl, we off in this jeep, fog - ging win - dows up, blast - ing the ra - di - o

D^b/E^bA^b

in the back of my truck. Bounc - ing up and down.



Repeat to fade

Stroke it round and round to the re - mix. We just thug - ging it out.

I Believe I Can Fly

Words & Music by R Kelly

♩ = 69

C

Fm6

1. I used to think — that I — could not — go on, and
(Verse 2 see block lyric)

C

Fm6

life was noth - ing but — an aw - ful song. But

C

Fm6

now I know — the mean - ing of — true love, I'm

3

3

C Fm6 E7

lean - ing on — the ev - er - last - ing arms. — If I can

Am7 Fm6/A^b Am/G

see it, then I can do — it, if I just be - lieve it, there's noth - ing

F/G G C

to — it. I be - lieve I can fly I be - lieve I can

Am7 Dm7

touch the sky, — I think a - bout it ev - 'ry night and day, — spread my wings and

/G  




fly a - way, — I be-lieve I can soar, see me run-ning through that



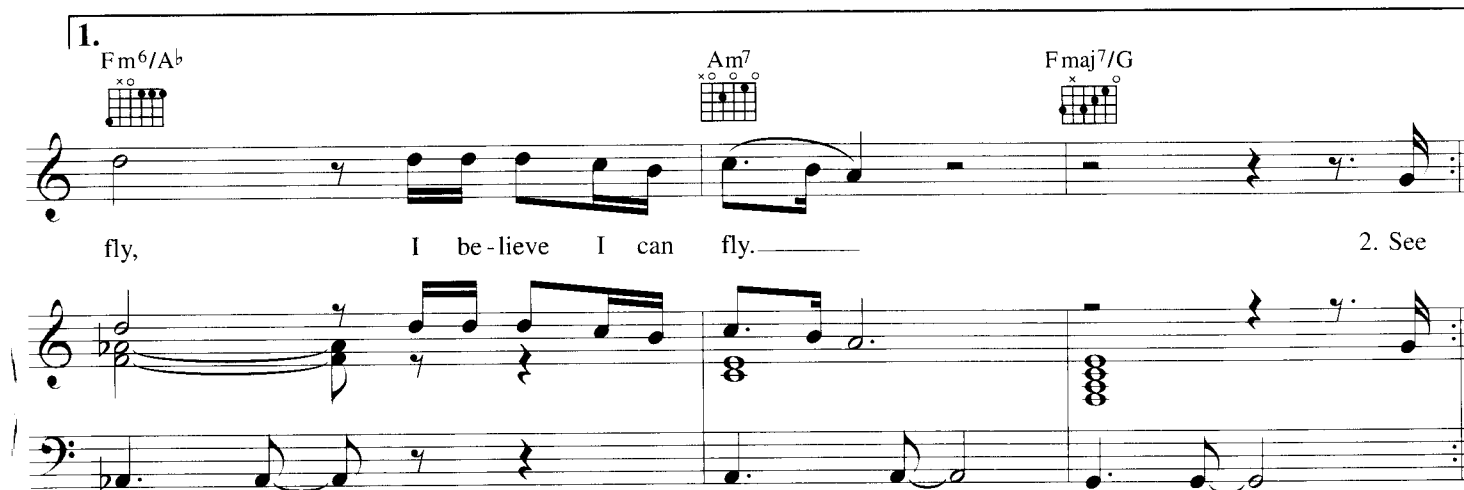
 




op - en door, — I be-lieve I can fly, I be-lieve I can



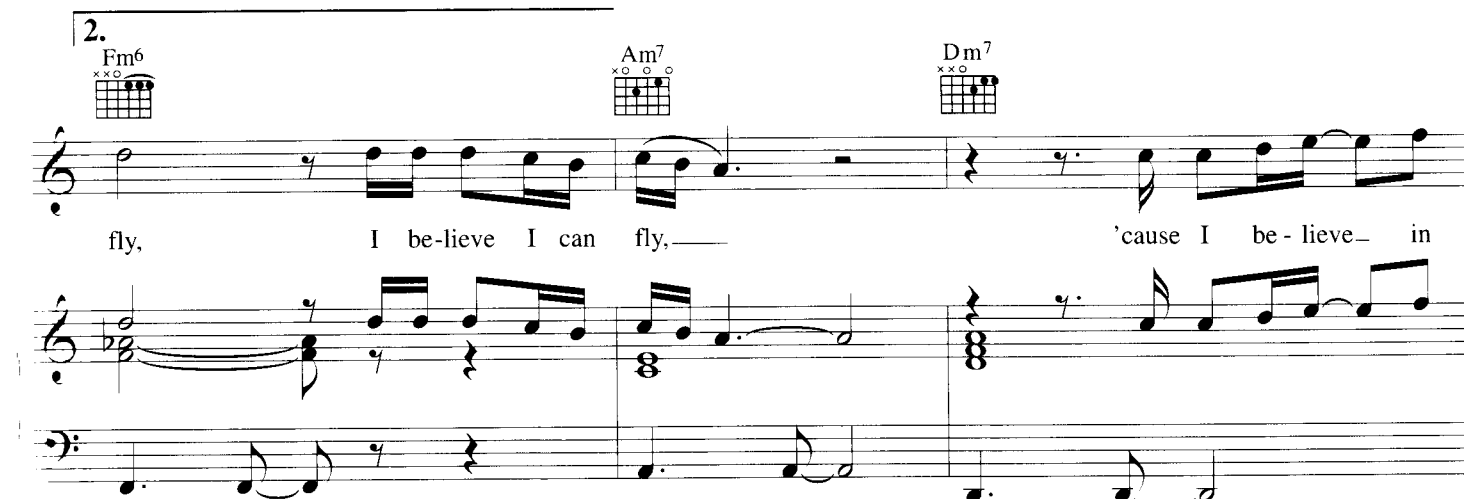
1.   

fly, I be-lieve I can fly. — 2. See



2.   

fly, I be-lieve I can fly, — 'cause I be-lieve — in



C/E  F/G  F7  Bbm7 



you, — oh. — If I can see it then I can



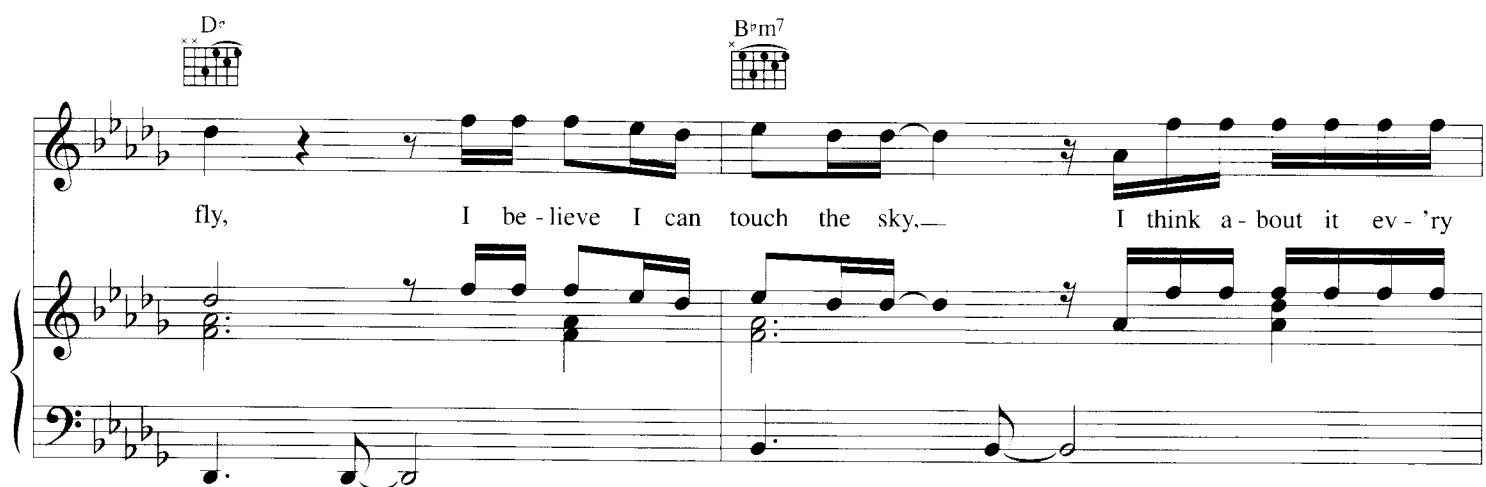
Gbm6/A  Db/Ab  G-/A-  A- 

do — it, if I just be - lieve — it, there's noth - ing to — it. — I be-lieve I can



D-  Bbm7 

fly, I be - lieve I can touch the sky, — I think a - bout it ev - 'ry



Ebm7  /Ab 

night and day, — spread my wings and fly a - way, — I be-lieve I can



soar, see me run-ning through that op - en door, I be-lieve I can
 fly, I be-lieve I can fly, spread my wings, I be - lieve I can
 fly, (if I just) Mm, fly - y - y.

ad lib. *rall.*

Verse 2:

See I was on the verge of breaking down,
 Sometimes silence can seem so loud.
 There are miracles in life I must achieve,
 But first I know it stops inside of me.

Oh, if I can see it,
 Then I can be it.
 If I just believe it,
 There's nothing to it.

Your Body's Callin'

Words & Music by R Kelly

♩ = 84

Bm⁷



Ama^{j9}



D⁶



Aadd⁹



Bm⁷



Ama^{j9}



Spoken: Yeah, I don't want you to hold back any longer baby,

D⁶



Aadd⁹



Bm⁷



Ama^{j9}



D⁶



Aadd⁹



'cause tonight, I'm gonna give you all of the things I know you've been waiting for, so

Bm⁷



Ama^{j9}



D⁶



Aadd⁹



Bm⁷







Ama^{j9}







brace yourself.... and listen:





1. I hear you call - ing;
2. What's your de - si - re?





here I come, ba - by, to save you.
 Ba - by your wish is my will, oh yes it is,

Oh, oh. ba - by. Ba - by, no more stall - ing;
 Let me take you high - er,

these hands have been long - ing to touch you, ba - by.
 let me show you how you should feel, babe.

Oh. And now that you've come a - round to
 So speak now or for - ev - er hold your bo - dy,

D6



Aadd9



Bm7



Amaj9



see - ing it my way, _____

what - ev - er it is. _____

you won't re - gret it babe, _____

you want from me, _____

D6



Aadd9



Bm7



Amaj9



and you sure - ly won't for - get it babe. _____

la - dy. _____

It's un - be - lie - va - ble _____

You see, you don't have to say no - thing,

D6



Aadd9



Bm7



Amaj9



how your bo - dy's call - ing for me. _____

know - ing your bo - dy wants some - thing. _____

Shhh. _____

I can just

And it's ea - sy for me to see

D6



Aadd9



Bm7







Amaj9







hear it call - ing, call - ing, call - ing me. } My bo - dy's call - ing _____





that your bo - dy is call - ing me. }

for you. — My bo - dy's — call - ing —



for you. — My bo - dy's — call - ing —

for you. — My bo - dy's — call - ing —

1.  

for you. —

2.  

for you. — I'm list - 'ning ba - by.

Bm⁷ Amaj⁹ 4fr D⁶ Aadd⁹

I hear you call - ing me. I'm list - 'ning, ba - by.

Bm⁷ Amaj⁹ 4fr D⁶ Aadd⁹

I hear you call - ing me. I'm list - 'ning, ba - by.

Bm⁷ Amaj⁹ 4fr D⁶ Aadd⁹

I hear you call - ing me. I'm list - 'ning, ba - by.

Bm⁷ Amaj⁹ 4fr D⁶ Aadd⁹

I hear you call - ing me. My

Bm7 Amaj⁹ D⁶ Aadd⁹

bo - dy's__ call - ing__ for you.__ My

Bm7 Amaj⁹ D⁶ Aadd⁹

bo - dy's__ call - ing__ for you.__ My

Bm7 Amaj⁹ D⁶ Aadd⁹

bo - dy's__ call - ing__ for you.__ My

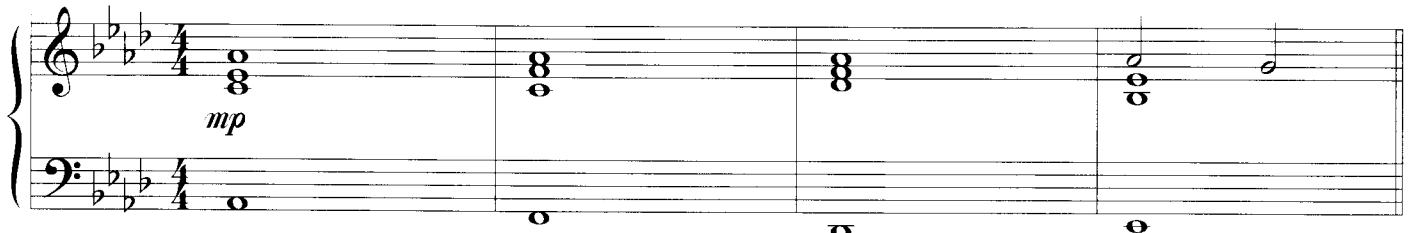
Bm7 Amaj⁹ D⁶ Aadd⁹ *Repeat to fade*

bo - dy's__ call - ing__ for you.__ My

If I Could Turn Back The Hands Of Time

Words & Music by R Kelly

Freely, with feeling



How did I ev - er let you slip a - way, nev - er



know - ing I'd be sing-ing this song some - day? And now I'm





sink - ing,

sink - ing to

rise

no

more,



ev - er since you

closed the

door.

If I could

Smoothly ♩ = 53



turn,

turn back the hands of time,

con pedale



then, my dar - ling, you'd

still be

mine.

If I



— could turn, — turn back the hands — of time, — then —



To Coda I ⊕
To Coda II ⊕⊕



dar - ling, you'd — you'd still be mine. —



Fun-ny, — fun-ny how time goes by



and bless - ings — are missed — in the wink — of an eye. — Woah, — why,



oh, why,— oh, why— should one have to go on suf-fer-ing— when— ev-e-



- ry day— I plead,— “Please— come back to me?”

D.%. al Coda I

⊕ Coda I



If— I— could

mine.—



you— had e-nough love— for— the— but



I, _____ I, _____ I did you wrong. _____ I ad-mit I did, _____ but



now _____ I'm fac-ing the rest of my life a-lone. _____

⊕⊕ Coda II

D.%. al Coda II

Woah, _____ if I _____ could



mine. _____ Oh, I'd



nev-er hurt you, _____ nev-er do you wrong, _____ and nev-er
(If I could turn back.) (If I could turn back.)
(2° see block lyric)

1.

2.

Repeat ad lib. to fade

leave your side. (If I could turn back the hands. Woah, if

hands. (If I could turn back.) love you. (If I could turn back.)

(If I could turn back.) (If I could turn back the hands.)

Chord diagrams: D^b, E^bsus4, E^b, A^b, F^m, D^b, E^bsus4, E^b.

2°

Woah, if I could just turn back that little clock on the wall
Then I'd come to realise how much I love you.

Bump N' Grind

Words & Music by R Kelly

♩ = 64

ad lib. tempo rubato

E^{major}9
xx 2fr

B^{minor}7
x

My mind's tell-ing me no—

but my bo - dy,

my bo - dy's tell-ing me

B^{minor}7/E

B^{b7(b5)}
xx

A^{major}7

G^{sharp}m7
fr4

yes. —

Ba - by,

I don't wan-na hurt no - bo - dy,

but there's some -

F^{sharp}m7

G^{sharp}7(b9)
fr4

thing that I must — con - fess. —

I don't see

a tempo



no - thing wrong,— (I don't see nothing

with a lit - tle bump 'n' grind,— I don't see

wrong, with a little bump 'n' grind)

no - thing wrong,—

I don't see no - thing wrong—

(baby) (I don't see nothing wrong,



no - thing wrong,—

I don't see no - thing wrong—

(baby) (I don't see nothing wrong,

with a lit - tle bump 'n' grind,— I don't see no - thing wrong.—

with a little bump 'n' grind)

1. See I



with a lit - tle bump 'n' grind,— I don't see no - thing wrong.—

with a little bump 'n' grind)

1. See I

know just what— you want—

and I know just what— you need— girl, so



know just what— you want—

and I know just what— you need— girl, so

know just what— you want—

and I know just what— you need— girl, so

fool-ing a - round with you, ba - by, my love is true, with you (With you
 is where I want to be) I wan - na be. Girl you
 need some - one some - one like me yeah,

Chords shown: *Emaj⁹*, *Bm⁷*, *Bm⁷/E*, *B^b7(b⁹)*, *Amaj⁷*, *G[#]m⁷*, *F[#]m⁷*, *F[#]m⁷/B*, *E add⁹*

F#m7

F#m7/B



to sa - tis - fy your ev - 'ry need. I don't see

Emaj9

Bm7

Emaj9

Bb7(b5)



no - thing wrong, — with a lit - tle bump 'n' grind, — I don't see
(I don't see nothing wrong, with a little bump 'n' grind)

Amaj7

G#m7

F#m7

F#m7/B

Repeat to fade



no - thing wrong, — I don't see
(baby)

Verse 2:

You say he's not treating you right,
Lady spend the night
I'll love you like you need to be loved.
(Baby girl, won't you try some of me?)
No need to look no more,
Because I've opened up my doors
You'll never want another love
(Baby you'll never find another me)
You see you need someone,
Someone like me
To make love to you baby
Constantly.

She's Got That Vibe

Words & Music by R Kelly & Barry Hankerson

♩ = 114

N.C.

Spoken: "Hey you, R. Kelly; what's up, man? You been spending a lot of time with this girl, man."

"I don't know, man; she just got the vibe. You know what I'm saying?" "Alright, tell me the script." Alright, bet

E^bm⁹
x
4fr

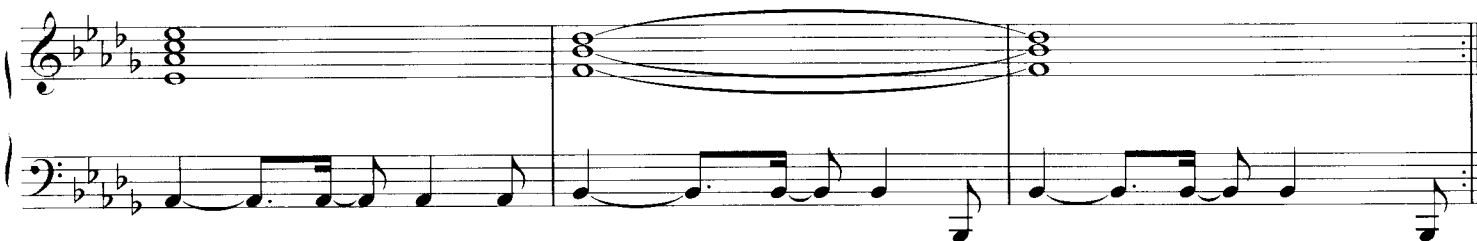
A^b
x
4fr

B^bm
x

Vibe, vibe, vibe.

1. 2.

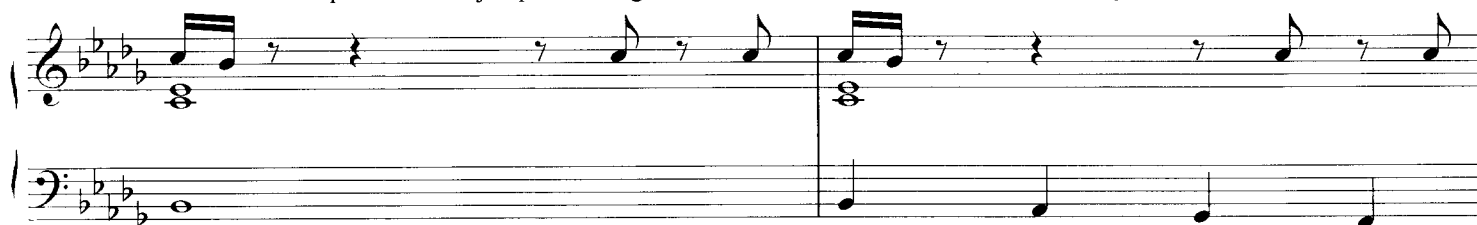
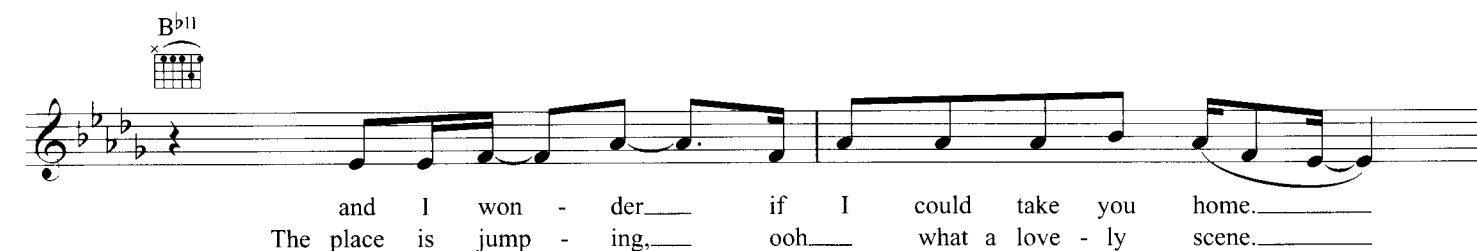
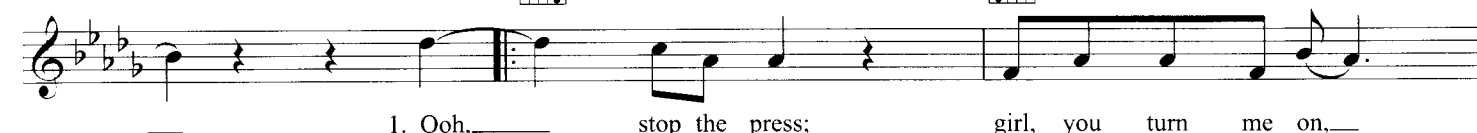
E^bm⁹
x 4fr



2.

E^bm
xx

G^bmaj⁷
x



E^bmG^bmaj7

I must con - fess, the tight mi - ni - skirt you wear:_____
 Got - ta let you know, let you know____ the deal._____

B^b11E^bm

Spoken: I just can't help it, baby; I can't help but stare._____
Spoken: I want you now, baby, and I'm for real._____ } So tell the D. J.:____

G^bmaj7B^b11

pump it up a lit - tle more.____ Hey, girl,____ I got - ta let you know that you____ got that

E^bm⁹

4fr

A^b

4fr

B^bm

vibe.

vibe,

vibe._____

Kiss me, you fool, and make me melt like butter. When it comes to saying "I love you", I won't st-st-stutter.

I'll turn you on like a neon light, make every - thing alright, like in the middle of the night.

E^bm⁷

G^bmaj⁷

Yo, when you need somebody to love you, like Flintstones we'll have a yabbadabbadoo.

A^b/B^b

Kiss and caress you and hold you, and my word is born. Yo P.A. "Wassup?" "She's got the vibe, huh."



Vibe.

She's got that vibe.

Yeah, she's got that vibe.

Vibe.

She's got that vibe.

Yeah, she's got that vibe.

Vibe.

She's got that vibe.

Yeah, she's got that vibe.

Vibe.

She's got that vibe,

Girl, you've got that vibe,
yeah, she's got that vibe.



vibe,



vibe.

You've got that vibe,





vibe,

vibe.

Jo -
You've got that...



- anne's got it;

Leo - nice has got it;

The -



- re - sa's got it;

To - ni - a's got it;

I tell you



Che - ryl's got it; boy, I tell you Bet - ty's got it;

Chip -

B^b11

— has got___ it; — and Ann's got___ it; —

E^bmD^b/A^b

Gail's got___ it; Ste - pha - nie's got it; and Sa -

B^b11

-bri - na's got___ it; Ra - chelle___ has got___ it, — yeah;

E^bmD^b/A^b

Gla - dys' got___ it; Juan - ti - na's got___ it; lit - tle cute___ Aa - li -





- yah's got it; ooh, Sta - cy's got it; yeah;



Ti - ta's got it; I tell you Ri - ta's got it; ooh,



Lau - ra's got it; and Kim's got it. *vibe, (vocal ad lib.)*



Repeat to fade
vibe, vibe. You've got that

Gotham City

Words & Music by R Kelly

♩ 92 N.C. A[#]m7 B maj⁹

A[#]m7 B maj⁹ G[#]m7 C[#]

F[#] C[#] B F[#] C[#] B

F[#] C[#] B

1. I'm look-ing ov - er the sky-line of the ci - ty
 2. Sleep - ing a - wake be - cause of fear.





how loud, qui - et nights - in the midst of crime.
 how child - ren are drown - ing in their tears.





How next door to hap - pi - ness — lives sor - row and
 How we need a place — where we — can go, — and














sig - nals of — so - lu - tion in — the sky. } A ci - ty of just -
 then when ev - 'ry - one — will have — a he - ro




- ice, a ci - ty of love, — a ci - ty of peace —

for ev - 'ry-one of us. — We all need it, can't live with-

out it, Goth - am Ci - ty, oh — yeah. —



A ci - ty of just - ice, a ci - ty of love, —





a ci - ty of peace — for ev - 'ry - one of us. —

B F# C# B

'Cause we all need it, can't live with-out it, Goth-am

D#m C#/E# F# B C#/A#

Ci-ty, oh— yeah.— Yet in the mid-dle of storm-y

G#m7 F# Fm7 Bb7 Ebm /Db

wea-ther, we— won't stum-ble and— we won't

Ebm/C G#m7 C# D

fall. I know a place— that of-fers shel-ter.— Ci-ty of just-

G D C

- ice, a ci - ty of love, a ci - ty of peace—

G D C G D

for ev - 'ry-one of us. We all need it, can't live with-

C Em D/F# G 1, 2.

out it, Goth - am Ci - ty, oh— yeah. Ci - ty of just -

3. Fadd9 C/E G Repeat ad lib. to fade

Goth - am Ci - ty, (ev - 'ry - bo - dy go.) Goth - am
(Don't you want to go.)

The World's Greatest

Words & Music by R Kelly

♩ = 94



Yeah, come on. Uh.

The first system of musical notation for 'The World's Greatest' is in G major, 4/4 time, with a tempo of 94 beats per minute. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes a dotted quarter note G4 and an eighth note A4.

Em



G



Round one round one.

Oh, yeah.

It's the world's great - est job.

The second system of musical notation continues the song. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes a dotted quarter note G4 and an eighth note A4.

Em⁷




It's the world's great - est.

Come on,

yeah.

The world's great - est.


The third system of musical notation concludes the song. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes a dotted quarter note G4 and an eighth note A4.

G  Em⁷ 

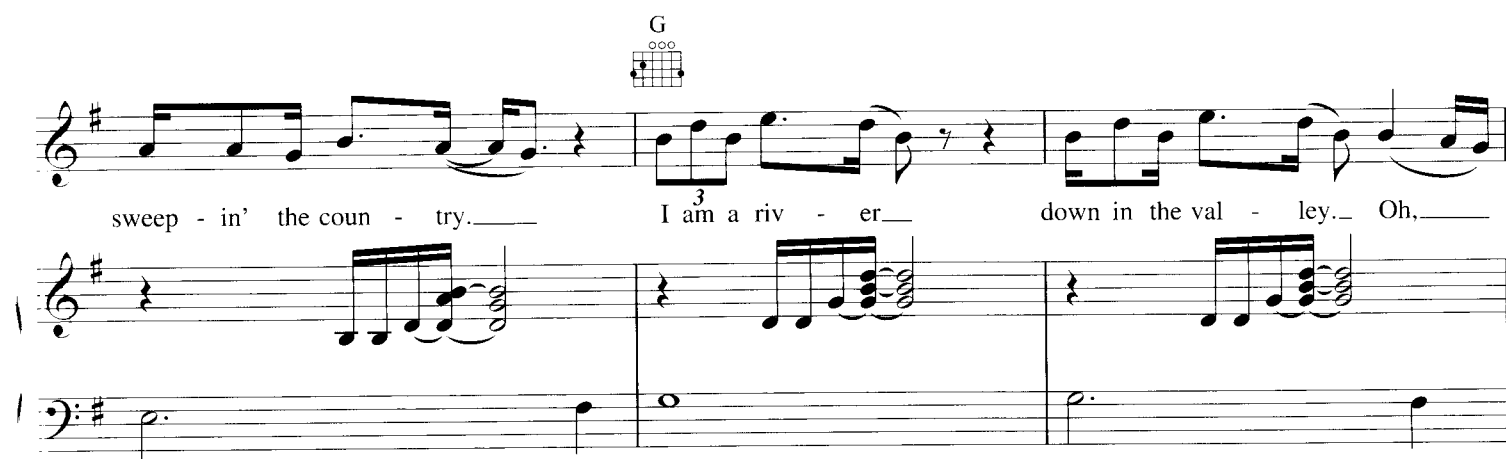
1. I ³ am a moun - tain, I ³ am a tall tree. Oh, I am a swift wind,


(Verse 2 see block lyric)



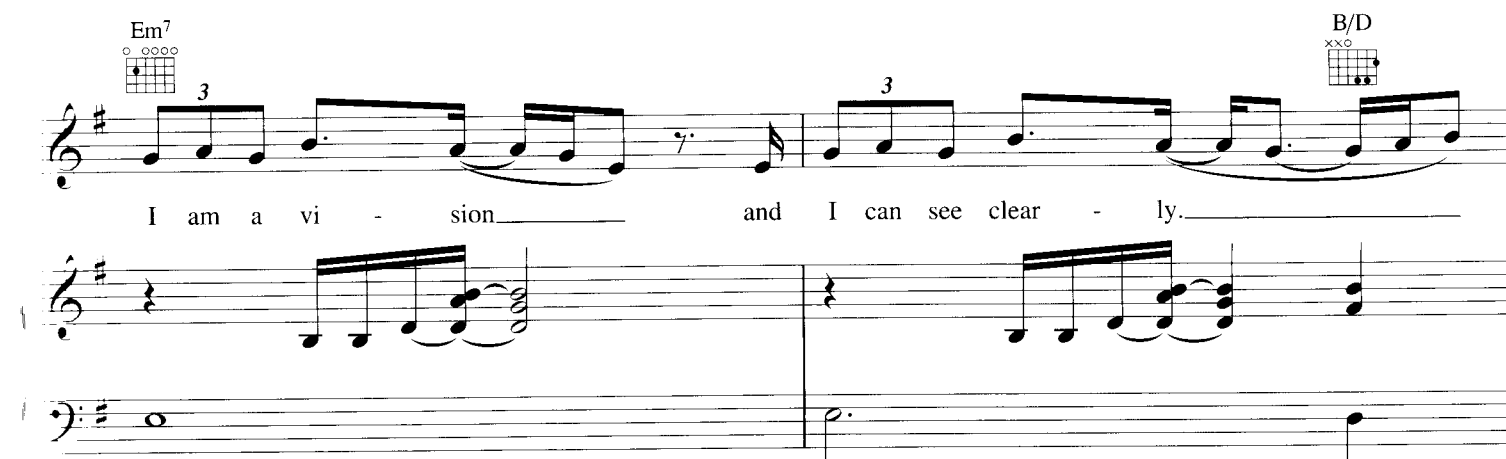
G 



sweep - in' the coun - try. I ³ am a riv - er down in the val - ley. Oh,



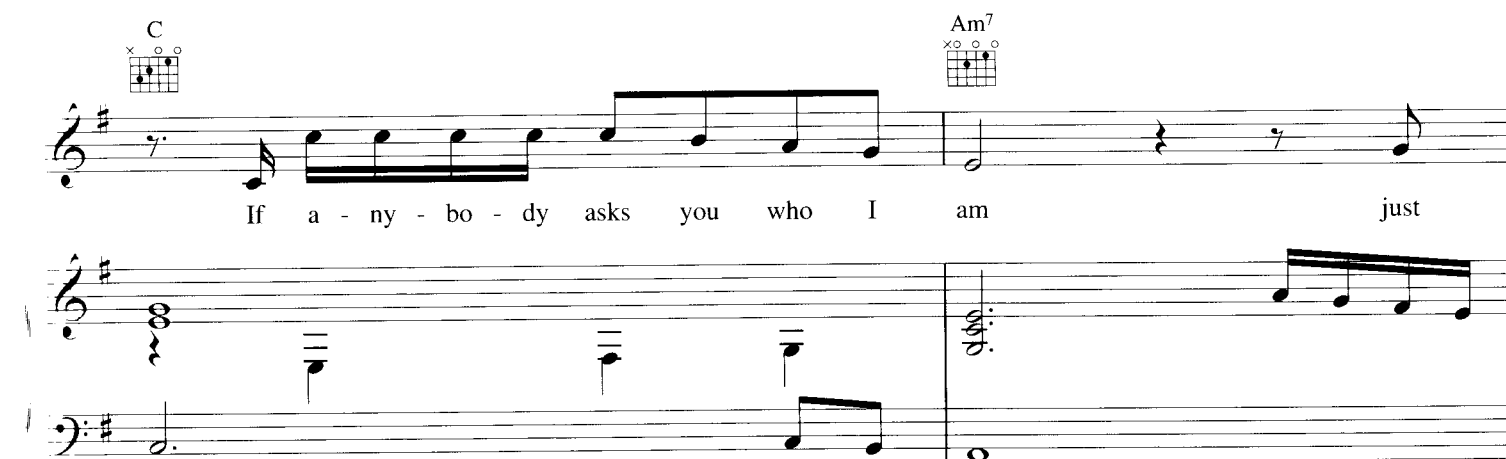
Em⁷  B/D 

I am a vi - sion and I can see clear - ly.



C  Am⁷ 







If a - ny - bo - dy asks you who I am just



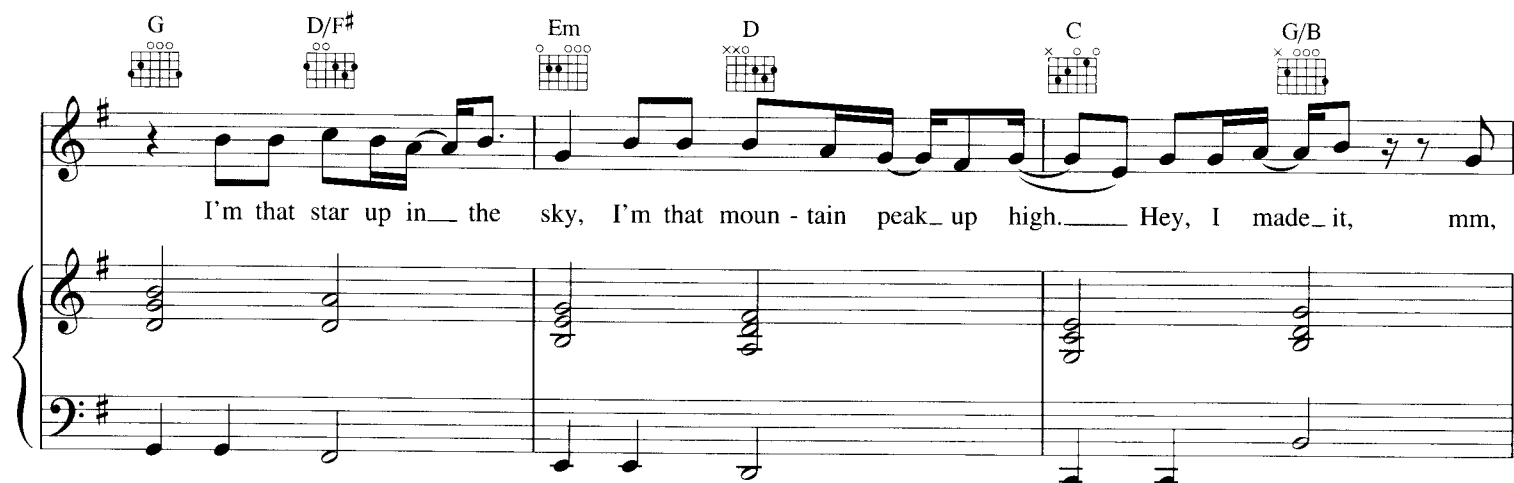
D⁹sus⁴  3fr **D⁷** 

stand up tall, look 'em in the face and say...



G  **D/F#**  **Em**  **D**  **C**  **G/B** 

I'm that star up in the sky, I'm that moun - tain peak up high. Hey, I made it, mm,



Am⁷  **D⁷sus⁴**  **D⁷**  **G**  **D/F#**  **Em**  **D** 

I'm the world's great - est. And I'm that lit - tle bit of hope, when my back's a - gainst the ropes.



C  **G/B**  **Am⁷**  **D⁷sus⁴**  **D⁷**  **1. G** 

I can feel it, mm, I'm the world's great - est. (The world's great -



E⁵ E⁵/D E⁵ D/F[♯]

6fr 4fr 6fr

- est yeah, the world's greatest ever.)

2. G[♯]m F[♯] C[♯]/E[♯]

4fr

In the ring_ of life_ I rain love_ (I will rain)_ And the

D[♯]m C[♯]/E[♯] F[♯]






6fr

world will no - tice_ a_ King. (Oh yeah.)







G[♯]m F[♯] C[♯]/E[♯]

4fr

_ Where there_ is dark - ness_ I shine a light_ (Shine a light.)_ And_

views of suc - cess re - flect in me. Me.

Vocal ad lib.

I'm that star up in the sky, I'm that moun - tain peak up high. Hey, I made it,









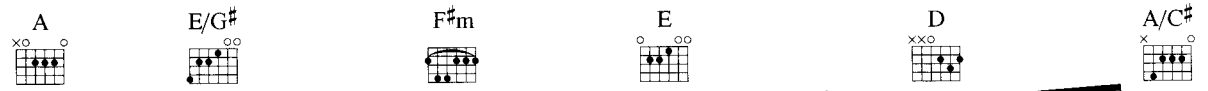


I'm the world's great - est. I'm that lit - tle bit of hope, when my back's a - gainst the rope

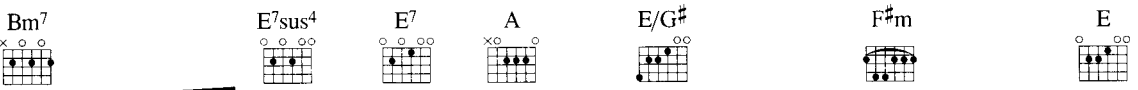






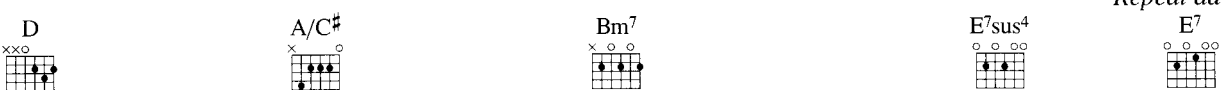
I can feel it, I'm the world's great - est.



I'm that star up in the sky, I'm that moun - tain peak up high. Hey, I made it,



I'm the world's great - est. I'm that lit - tle bit of hope, when my back's a - gainst the rope



I can feel it, I'm the world's great - est.

Repeat ad lib. to fade

Verse 2:
I am a giant
I am an eagle
I am a lion
Down in the jungle
I am a marchin' band
I am the people
I am a helpin' hand
And I am a hero
If anybody asks you who I am
Just stand up tall, look 'em in the face and say...

I'm that star up in the sky etc.

Home Alone

Words & Music by R Kelly, Keith Murray, George Archie & Rolle Price

$\text{♩} = 100$
N.C.

(It's gon - na be a par - ty y'all. — Keith Mur - ray rocks

F#m7

wide and u - ni - ver - sal and most come. Com - bine with R. Kel - ly and prove it can be done.

Non - stop - pin' Def Squad and Rock - land. I hear some - bo - dy knock - in', yo R the par - ty's start - in'. Yo

(Hands) in the air, — (Get 'em up y'all!) drinks ev - - ry - - where—

ov - - er town, — par-ty's ov - - er here — and get - tin' down - yeah—

baby?) Kel-ly's in — the mood — to make it right. Word is get - tin' all—

yo. Who dat?) Step in - - to — the crib — with me to-night. (What's up

par-ty in the hills, - keep - in' it real. - Pa-rents out - ta town, -

la-dies all a - round, - me and the crew, - do-in' what we do. -) Yeah -

beat is bang - in' up - and down ya spine, -

and all the sin - gle wo - men here are fine. (It's a beautiful

So let your bo - dy give — in to your soul, —

thing.)

re - lease the freak — and you — will lose con - trol. —

(Girl there's a par -

- ty go - in' on, my tem - p'ra - ture's warm so let me freak —

— you to the floor while the bass is bump - in'. All night if your bo - dy can han - dle.)

Hands - in the air, - drinks ev - 'ry - where, - par - ty in the hills, -

keep - in' it real. - Pa - rents out - ta town, -

la - dies all a - round, - me and the crew, - do - in' what we do. -

(Chill - in' at the house on the hill you got - ta say 'my my - my' like John - ny Gill. A

Drums

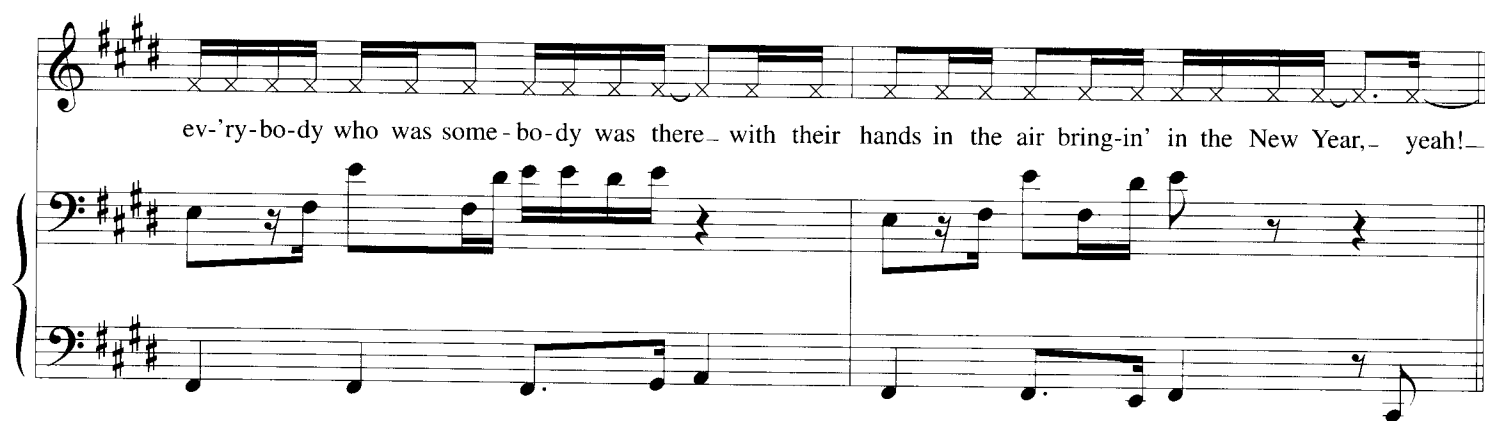
rich girl, poor girl get the same res-pect. You can all drink for free and call Earl—col-lect. At the

mo-ment of truth with bur-den of proof we stack stuff and spread love like it's used. The

ly-ri-cal ge-nius with the R and B Mes-si-ah and the roof, the roof we sets on fire. But as

Drums

long as the par-ty is jump-in' we ain't con-cerned. We don't need no wa-ter let the... ...burn. And



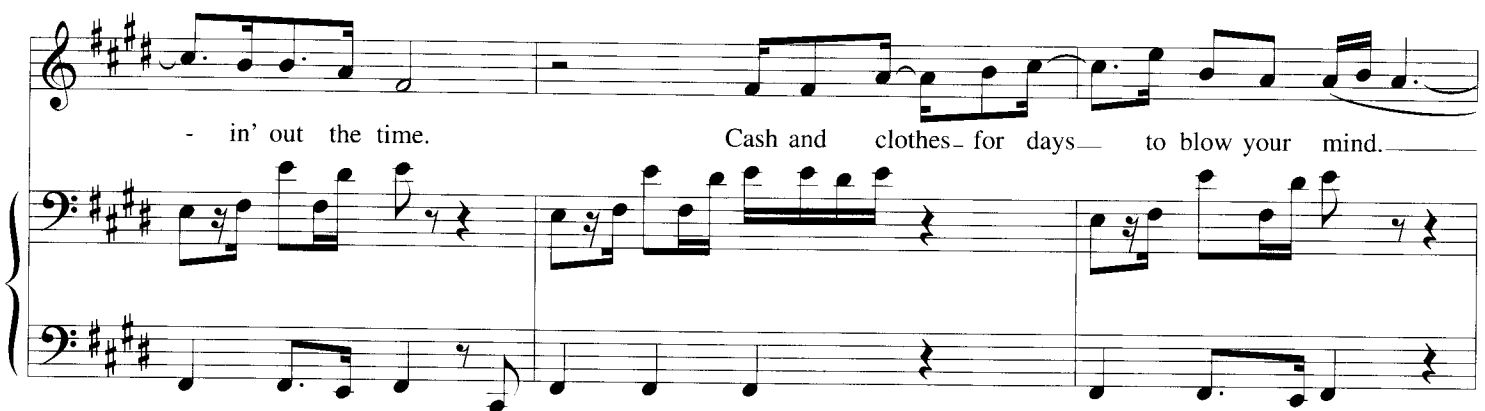
ev-'ry-bo-dy who was some-bo-dy was there— with their hands in the air bring-in' in the New Year,— yeah!—

This system contains the first line of music. The vocal melody is written in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "ev-'ry-bo-dy who was some-bo-dy was there— with their hands in the air bring-in' in the New Year,— yeah!—".



— (Come on.) Nug-gets on— the wrist— it's just the shine. 'Cause ain't no - bo - dy check-

This system contains the second line of music. The vocal melody continues with the lyrics: "— (Come on.) Nug-gets on— the wrist— it's just the shine. 'Cause ain't no - bo - dy check-".



- in' out the time. Cash and clothes— for days— to blow your mind.

This system contains the third line of music. The vocal melody continues with the lyrics: "- in' out the time. Cash and clothes— for days— to blow your mind.".



— Ba - by it's— so good— so dance to - night. (Girl there's a par -

This system contains the fourth line of music. The vocal melody continues with the lyrics: "— Ba - by it's— so good— so dance to - night. (Girl there's a par -".

- ty go - in' on my tem - p'ra - ture's warm so let me freak—

— you to the floor while the bass is bump-in'. All night if your bo - dy can han - dle.)

(All we want is a par - ty, a rea - son to ce - - le - brate.—

—) Now that we've got the mo - ney. (Now that we've got the mo -

- ney we dance the night a - way. ()

Hands in the air, drinks ev - 'ry - where,

par-ty in the hills, keep - in' it real. Pa-rents out - ta town,

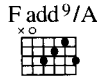
Repeat to fade

la-dies all a - round, me and the crew, do-in' what we do,

I'm Your Angel

Words & Music by R Kelly

$\text{♩} = 56$



CELINE:

1. No moun-tain's too high— for you to
(Verse 2 see block lyric)



climb. All— you have— to do— is have— some



climb - ing faith, oh yeah. No ri - ver's too wide— for you to

G C/E F

make it a - cross — all — you have to do — is — be - lieve —

Gsus4 G E7/G# Am E7/G#

R. KELLY:

— it when — you pray. And then you will see — the morn-in' will come — and






C/G F#m7(b5) Dm7 C/E

ev - e - ry day — will be bright — as the sun. — All of your fears, — cast them on me, —


F/A G/B C Am7

BOTH:

I just want you to see I'll be — your — cloud — up in — the sky. — I'll be — your

shoul - der when— you cry.— I hear your voi - ces when you call— me, I am your










an - gel. And when— all— hope— is gone— I'm here,— no mat - ter how









far— you are— I'm near.— It makes no dif - fer - ence who you are,— I am your








1.
 an - gel. I'm your an - gel.—

1° CELINE:
 2° R. KELLY:



2.  **R. KELLY:**  **CELINE:**  

And when— it's time— to face— the storm.— I'll be— right by— your side.—

 **R. KELLY:**  **CELINE:**  

Grace— will keep— us safe— and warm. And I know— we will— sur - vive.—

— And when it seems— as if— your end— is draw - ing near, — don't you

   **BOTH:**

ev - er give up— the fight.— Put your trust be - yond— the stars.— I'll be your







cloud— up in — the sky.— I'll be— your shoul - der when— you cry.— I hear your










voi-ces when you call— me I am your an-gel. And when all— hope is gone— I'm here,— no mat-ter how









far— you are— I'm near,— it makes no dif-fer-ence who you are,— I am your an-gel. I'll be— your—

Repeat to fade

Verse 2:

R. KELLY: I saw your teardrops and I heard you crying
 All you need is time, seek me and you shall find
 You have everyting and you're still lonely
 It don't have to be this way
 Let me show you a better day

CELINE: And then you will see the morning will come
 And all of your days will be bright as the sun
 So all of your fears, just cast them on me
 How can I make you see?

BOTH: I'll be your cloud *etc.*

Snake

Words & Music by R Kelly

♩ = 92

Fm



Spoken: I wanna see you move your body like a snake.

Yeah. Hey yo, can y'all hear me out there?

Alright, now this is what I wanna see: I wanna see all the little ladies line up right here...now!

Move your bo - dy like a snake, ma... (Like that.)

Shake it till it wan - na break, ma... (Like that.)

Don't hold back, let it go now._ (Like that.) Let your mo - ney make a jump now._ (Like that.)

Let me see you go_ low now._ (Like that.) Bring it up and let it roll now._ (Like that.)

I love the way you work your cho-cha._ (Like that.) Make me wan - na get to know ya._ (Like that.) I. I'm

lov - ing the way_ you move: So_ sex - y! Ma - ma, you bring - ing me to_ my knees.

Hands in the air, like you came to par - ty; shak - ing it, mak - ing the whole club freeze.

Get down, get down; girl, I wan - na dance with you, ba - by, no doubt.

Get down, get down; ba - by we can get to - geth - er, turn this par - ty out.

N.C.

Move your bo - dy like a snake, ma. (Like that.) Shake it till it wan - na break, ma. (Like that.)

Fm

Don't hold back, let it go now. (Like that.) Let your money make a jump now. (Like that.)

Let me see you go low now. (Like that.) Bring it up and let it roll now. (Like that.)

I love the way you work your cho-cha. (Like that.) Make me wanna get to know ya. (Like that.)

N.C.
Like two gorillas in a jungle making love.

Tam-tam

2. Pop - ping it like_ a string on a gui - tar: sup - er- star,_ you know who you are.
 3. Three o' - clock we in the ho - tel lob - by aft - er par - ty in my pent - house suite;

Drums

Bo - dy smok - ing like a Cu - ban ci - gar: girl, you're the ma - ma and I'm_ the da - da.
 look - ing for_ a fly shor - ty to meet. Girl, like a... let me see_ you freak. }

Fm

The way you're freak - ing it is_ so ya - ya: wild - ing out in the back of my car.

Girl, you got me scream - ing "Fi - es - ta!" Bo - dy lang - uage say - ing "What - ev - er!"

Get down, get down; love the way you put that thing on me, no doubt.

N.C.

Get down. get down: may - be we can get to - geth - er, turn this_ par - ty out.

Fm

Move your bo - dy like a snake, ma... (Like that.) Shake it till it wan - na break, ma... (Like that.)

Don't hold back, let it go now... (Like that.) Let your mo - ney make a jump now... (Like that.)

Let me see you go— low now.— (Like that.) Bring it up and let it roll now.— (Like that.)

I love the way you work your cho - cha.— (Like that.) Make me wan - na get to know ya.— (Like that.)

1.

N.C.

Y'all ain't got - ta go home, but you got - ta get the hell up out - ta here!_

Tam-tam

2.

N.C.

Short - y!_ Uh, oh. *Spoken:* I be's with ball players of all sports, ballers and

Tam-tam *Drums*

players of all sorts. Some o' you wanna be players and ballers at all costs. Okay, let's play! Rob,



scoop me up from midway in the Bentley. Now bubble in the club with wild women: next order of

biz is the hot tub for Miles' women. You're one in a billion, body mean like Serena

Williams: French pedicure, wax Brazilian. I'm loving the way you're moving erotic:

exotic sexy kitten sipping hypnotic. Spotted you shaking it fast, earthquaking that ass in denim,

and from the beginning wanted to taste your venom. Get down, get down. *Spoken:* Only one night in

town, so are you coming, 'cause baby I got plans? Get down, get down. *Spoken:* Big Tigger doing

N.C.  big things tonight with R dot in Rockland. Move your bo - dy like a snake, ma. (Like that.)

Shake it till it wan - na break, ma. (Like that.) Don't hold back, let it go now. (Like that.)

Let your mo - ney make a jump now. (Like that.) Let me see you go low now. (Like that.)

Bring it up and let it roll now. (Like that.) I love the way you work your cho - cha. (Like that.)

Make me wan - na get to know ya. (Like that.) *Repeat to fade*

The Storm Is Over Now

Words & Music by R Kelly

Slowly ♩ = 78

Chord diagrams: Bb(9), Eb, F

Verse:

Chord diagrams: Bb(9), Eb, F

1. I was in a tun - nel and could - n't see the light, -
2. See additional lyrics

Chord diagrams: Bb(9), Eb, F

and when - ev - er I'd look up, I could - n't see the sky, -



Some-times when I'm stand-in', it seems like I done walked for miles...

And



my heart... could be cry-in' dead in the mid-dle of... a smile.

Pre-chorus:



But then I climbed the hills... and saw... the moun-tains.



I hol-lered help 'cause I... was lost... Then I felt the strong wind,

{ heard a
and then a }

Fsus



F



Chorus:



Eb



small__ voice__ say - in' the storm is o - ver.

The storm__ is o - ver now__

And I can see the sun - shine. Some-where be - yond the clouds__

{ I feel__ } heav - en, yeah__
 { I can feel }

Heav - en is o - ver me__

Come on__ and set__ me free?

2. *Bridge:*



Some - how my heart was stepped right in. Then faith be - came my

Gm



friend and my heart was stepped right in. on the voic - es of the

Cm7/F



wind say - in', say - in'... The storm is

Chorus:



o - ver. The storm is over and we can see the sun -



shine. Somewhere be - yond the clouds, _____ I can feel



heav - en, yeah. _____ Heav - en is o - ver me. _____ Won't you come and set _____



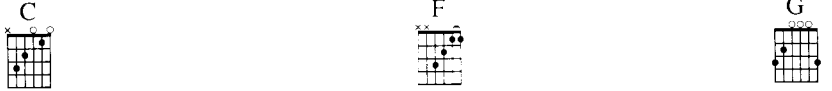
N.C.

free? Won't you set me free? _____ The storm is




o - ver. The storm _____ is o - ver now. _____ And I can see the sun -

C F G



shine. Some-where be - yond the clouds, _____ I can feel



C F G



heav - en. yeah. _____ Won't you come and set _____ me free?
Heav-en is o - ver me. _____




C F G




Won't you come and set _____ me free? Hey, _____ looks like...




C F G



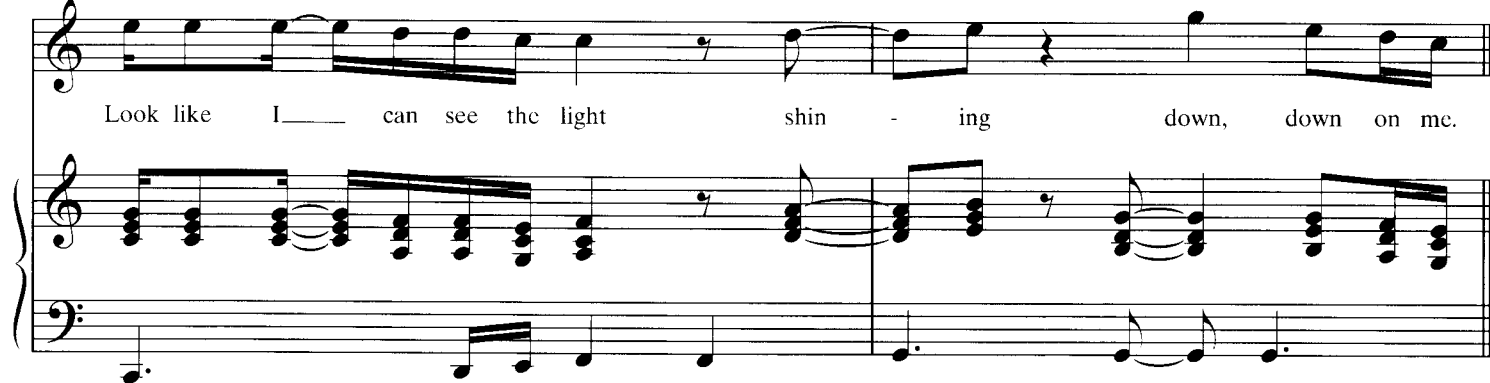
Look like I _____ can see the light shin - in' some - where be - yond _____ the clouds.




C F G



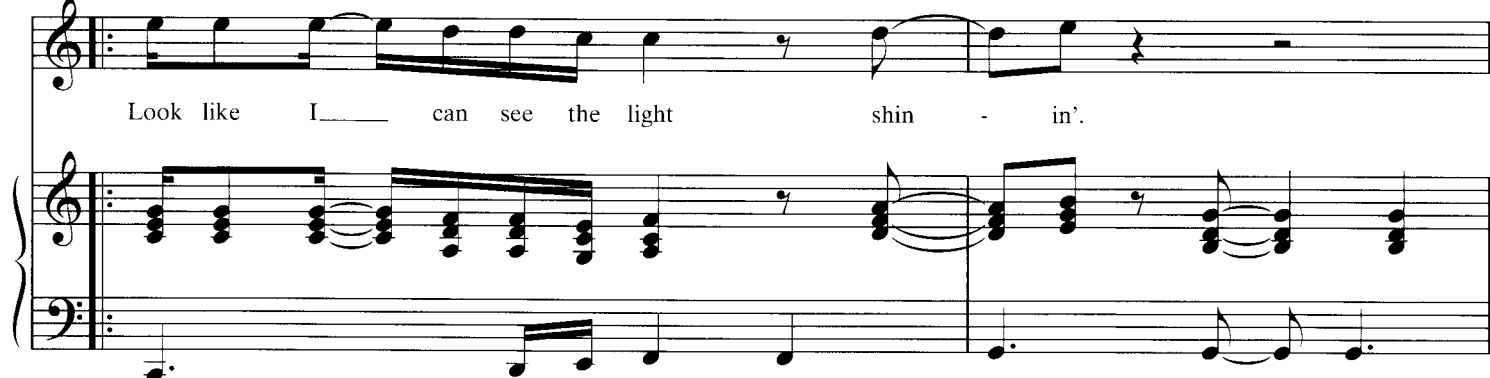
Look like I _____ can see the light shin - ing down, down on me.




C F G



Look like I _____ can see the light shin - in'.

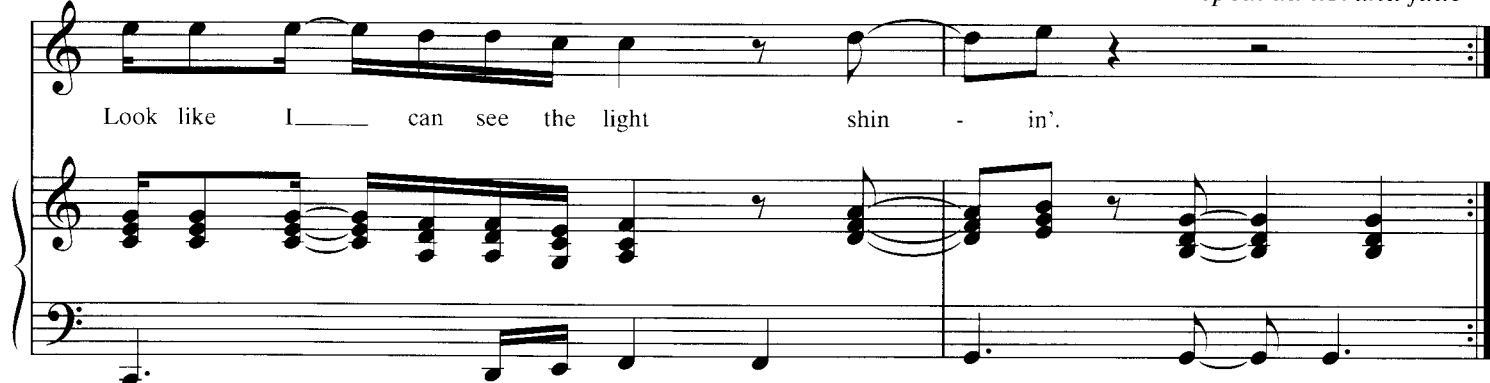


C F G



Look like I _____ can see the light shin - in'.

Repeat ad lib. and fade



Verse 2:
 Now in the midst of my battle,
 All hope was gone.
 Downtown in a rushed crowd,
 And I felt all alone.
 And every now and then
 I felt like I would lose my mind.
 I've been racin' for years and still no finish line.
 (To Pre-chorus:)