

UNPLUGGED

# ALICIA KEYS

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# KARMA

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

Moderately slow



Dm

*mp*



Weren't you — the one — that said — that you — don't want — me an - y - more, —  
And when — you came — home you'd — al - ways — have some — sor - ry — ex - cuse, —

and how \_ you need \_ your space, \_ and give \_ the key \_ back to \_ your door? \_  
 and ex - plain - in' \_ to me, \_ like I'm \_ just some \_ kind of \_ a fool. \_

And how \_ I cried \_ and tried \_ and tried \_ to make \_ you stay \_ with me. \_  
 I sac - ri - ficed \_ the things \_ I want - ed to \_ do things \_ for you. \_

But still \_ you said \_ that love \_ was gone \_ and that \_ I had \_ to leave. \_  
 But when \_ it's time \_ to do \_ for me, \_ you nev - er \_ come through. \_

Both times: (Now)

Dm



you) { talk - in' 'bout a fam - i - ly. \_ } (Now)  
 wan - na be a part of me. \_



you)

{ say - in' I com - plete your dream. —  
 have so much to say to me. — }

(Now —



— you) —

{ say - in' I'm your ev - 'ry - thing.  
 wan - na make \_ time for me.

You're con -  
 What you



(What goes — a - round comes — a - round; what — goes up must — come

Dm  


down.) Now who's cry - in,' de - sir - in' to come back to me? —

C  
Dm  
C  


(What goes — a - round comes — a - round; what goes up must come

Dm  


down.) Now who's cry - in,' de - sir - in' to come back? —

1

N.C.

I re-mem-ber when I was sit- tin' home a - lone, wait-in' for you 'til three o'clock in the morn.

2

Gm9  

I re - mem - ber when I was sit - tin' home a - lone, wait-in' for you 'til three o'-clock in the morn,

Dm7  

night af - ter night, know-in' some-thin' go - in' on. Was-n't home be - fore I be go - in', go - in' gone.

Gm7  

Lord knows, it was-n't eas - y, be-lieve me. Nev-er thought you'd be the one that would de-ceive me

A  

and nev-er do what you sup-posed to do. No need to hose me, fool, 'cause I'm o - ver you. \_ 'Cause



(What goes — a - round comes — a - round; what — goes up must — come



down.) { Now — who's cry - in', — de - sir - in' — to come back — to me? —  
It's — called kar - ma, — ba - by, and — it goes — a - round. —



(1., 2.) (What goes — a - round comes — a - round; what — goes up must — come



down.) Got - ta stop try - in' — to come back to me. —



2



down.) Now — who's cry - in,' — de - sir - in' — to come back — to me? —

# HEARTBURN

Words and Music by ALICIA KEYS,  
ERIKA ROSE, WALTER WORTH MILLSAP,  
CANDICE NELSON and TIMOTHY Z. MOSLEY

Moderately fast

F#m7



(Uh, oh, oh.) (Uh, oh, oh.) (Uh, oh,

(Uh, oh, oh.) (Uh, oh, oh.) (Uh, oh,

oh.) Come on. (Uh, oh, oh.) Tem - po. (Uh, oh, oh.) A. Keys, (Uh, oh,

oh.) let's go. (Uh, oh, oh.) Let me. (Uh, oh,

F#m7



oh.) Let me, let me, let me, let me tell you some - thin' (tell you

how I feel):— when he comes a - round, — I get to

feel - in' ill.— It's a ach - ey feel - in' in -

side my chest. It's like I'm go - in' in — to car - di -

§ F#m7



ac ar - rest. (A - dren - a - line rush - in' in my bod - y.)

On my pow - er I just \_ can't fight \_ it. (Does - n't mat - ter how I keep \_ on try - in.)

F#m7



I can't de - ny, — I've got this (Heart - burn.) —

Burn - in' in my (Heart - burn.) —

soul.

Call — the fire — de - part — (Heart - burn.) —  
ment.

To Coda

It's out — of con - trol. — (Heart - burn.) — You got me

F#m7

trip - pin', slip - pin', get - tin' be - side my - self. — I tried some

med - i - ca - tion, but don't noth - in' help. — So I said,

“Doc - tor, doc - tor, tell me, will I die?” — And he said,

“Count to five, A - li - cia,” and I’m gon’ be all right. — Let’s go.

One, Two, Three, Four. (A -

D.S. al Coda

CODA

F#m7

Taste so good, I can’t re - sist. (Whoa, whoa.)

Bm7

Get - tin' hard - er to di - gest. (Whoa, whoa.) (Can't

F#m7

take no more.) Got - ta shake it off. (Whoa.) Now break it

down and take it to the ground with me now. Ev -'ry - bod - y say,

F#m7

oh. Oh. (Uh, oh, oh.) Oh. (Uh, oh, oh.) (Uh, oh, Whoa.  
Lead vocal ad lib.

oh.) Uh, oh, oh. (Uh, oh, oh.) Uh, oh, oh. (Uh, oh, oh.) Oh. (Uh, oh,

F#m7

oh.) Oh. (Uh, oh, oh.) Don't you know, I've got this (Heart - burn.)

Burn - in' in my (Heart - burn.)

Call - the fire - de - part - ment. (Heart - burn.) It's out - of con -

F#m7



(Heart - burn.) — (Spoken): *What you tryin' to do?* (Sung): (Heart - burn.) —

Burn - in' in my soul. (Heart - burn.) — Call — the fire — de - part -

(Heart - burn.) — It's out — of con - trol. (Heart - burn.) —

(Shake it, shake it, shake it off.) Go 'head, girl. —

F#m7



(Shake it, shake it, shake it off.) Ooh.

Go 'head, girl. — Ooh.

1

**Optional Ending**

F#m7

N.C.

**Repeat and Fade**

# A WOMAN'S WORTH

Words and Music by ALICIA KEYS  
and ERIKA ROSE

Moderately slow

Piano chords: Em, D6, Cmaj7, B7.

Piano chords: E5, Em, Bm.

Piano chords: Am7, Bm7, Em.

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

Piano chords: Bm, Am7.

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

Bm7

- 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

Em

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

Bm

- 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

Am7

D/F#

Em

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

D

Am

G6

D/F#

Em

D

time. } You will lose if you choose to re - fuse to put her -

D

Am

G6

D/F#

Em

D  
x $\infty$   
Guitar Chords:  
D (x), G (x), C (x), F (x), B (x), E (x)

B7  
x $\circ$   
Guitar Chords:  
B7 (x), G (x), D (x), A (x), E (x), C (x)

Vocal Part:  
first. She will, if she can, find a man who knows her

Piano Part:

Em7

worth.  
'Cause a real man knows a real woman when he

8

3

Bm7

Am7

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

Piano accompaniment and bass line below.

Bm7

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

Em7

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

Bm7

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

Em

mm hm mm hm, \_ mm.

Bm7

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

Am7 Bm7 Cmaj7 Bm7 Am7

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

B7

(Sing it.) 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 ...

Am7  — wom-an knows a real man — Bm7 
 ain't 'fraid to please her. And a real —

Em7  — wom - an knows a real man — al - ways comes first, and a real —

Am7  — man — just — can't de-ny — 1 Bm7 
 a wom - an's worth. 'Cause a real —

2 Bm7  — a wom - an's worth. Em 
 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, —

## Repeat and Fade



## Optional Ending



Am7

— Bm7 — Em —

# UNBREAKABLE

Words and Music by ALICIA KEYS,  
HAROLD LILLY, JR., KANYE WEST  
and GARRY GLENN

Moderate groove

N.C.

Clap your hands — ev - ry - bod - y. Clap your hands, — come on. —

Clap your hands — ev - ry - bod - y. Clap your hands — ev - ry - bod - y.

Clap your hands — ev - ry - bod - y, come on. —

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

We could fight like Ike and Tin - a

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

or give back like Bill and Cam - ille.

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

Be rich like O - prah and Sted - man or in - stead -

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

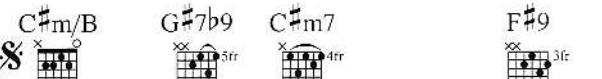
strug - gle like Flo' and James Evans. 'Cause

C<sup>#</sup>m/B      G<sup>#</sup>7b9      C<sup>#</sup>m7      F<sup>#</sup>9  

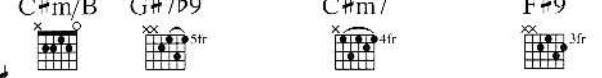

he \_\_\_\_ ain't no dif -'frent from you and      she \_\_\_\_ ain't no dif -'frent from me. } So  
 She \_\_\_\_ ain't no dif -'frent from me and      he \_\_\_\_ ain't no dif -'frent from you.

C<sup>#</sup>m/B      G<sup>#</sup>7b9      C<sup>#</sup>m7      F<sup>#</sup>9  


we \_\_\_\_ got to live out our dreams\_      like the peo - ple on T V. We got to

C<sup>#</sup>m/B      G<sup>#</sup>7b9      C<sup>#</sup>m7      F<sup>#</sup>9  


stay tuned      'cause there's more to see, \_\_\_\_\_ un - break - a - ble. \_\_

C<sup>#</sup>m/B      G<sup>#</sup>7b9      C<sup>#</sup>m7      F<sup>#</sup>9  


Through the \_\_\_\_\_ tech - ni - cal dif - fi - cult - - ies,      un - break - a - ble. \_\_

C<sup>#</sup>m/BG<sup>#</sup>7b9C<sup>#</sup>m7F<sup>#</sup>9

We might have to take a break, — but y'all know we'll be back next week. I'm sing - in'

To Coda I

To Coda II

C<sup>#</sup>m/BG<sup>#</sup>7b9C<sup>#</sup>m7F<sup>#</sup>9C<sup>#</sup>m/B G<sup>#</sup>7b9 C<sup>#</sup>m7 F<sup>#</sup>9

this love is un - break - a - ble. —

Clap your hands — ev 'ry - bod - y.

C<sup>#</sup>m/BG<sup>#</sup>7b9C<sup>#</sup>m7F<sup>#</sup>9

Clap your hands — ev 'ry - bod - y.

C<sup>#</sup>m/B G<sup>#</sup>7b9 C<sup>#</sup>m7 F<sup>#</sup>9

See we could act out like Will and Ja - da

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

or like Ki - mor - <sup>3</sup>a and Rus - sell — mak - in' pa - per, oh yeah.

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

All in the fam - i - ly like the Jack - sons, like the Jack - sons.

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

D.S. al Coda I

And have e - nough kids — to make a band like Joe and Cath - 'rine, yeah.

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

CODA I

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

We're liv - in' on dreams. — We're liv - in' on

C<sup>#</sup>m/B    G<sup>#</sup>7b9    C<sup>#</sup>m7    F<sup>#</sup>9

C<sup>#</sup>m/B G<sup>#</sup>7b9 C<sup>#</sup>m7 F<sup>#</sup>9

1

dreams. — We're liv - in' on dreams. — We're liv - in' on

3

2

## D.S.S. al Coda II

C<sup>#</sup>m/B G<sup>#</sup>7b9 C<sup>#</sup>m7 F<sup>#</sup>9

Y'all know we'll be break - in' up, — but we might just be back next week.

## CODA II

○ ○

Sing it one more time now. —

C<sup>#</sup>m/B G<sup>#</sup>7b9 C<sup>#</sup>m7 F<sup>#</sup>9

This love is un - break - a - ble. —

C<sup>#</sup>m/B G<sup>#</sup>7b9 C<sup>#</sup>m7 F<sup>#</sup>9

No thing, no mon - ey, no sin, no

—

—

Play 4 times

C♯m/B



G♯7b9



C♯m7

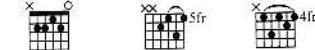


F♯9

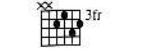


temp - ta - tion. — I'm talk - in' 'bout noth - in'. —

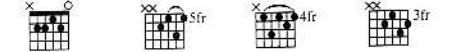
C♯m/B



G♯7b9



C♯m7



F♯9

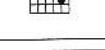


Un - break - a - ble, — yeah, yeah, yeah, — yeah, yeah, yeah, — yeah, yeah, yeah, — un - break - a - ble. —

C♯m/B



G♯7b9



C♯m7



F♯9



We just might be break - in' up, — but y'all know we'll be back next week. I'm sing - in'

C♯m/B



G♯7b9



C♯m7



F♯9



this love is un - break - a - ble. —

# HOW COME YOU DON'T CALL ME

Words and Music by  
PRINCE

Moderately fast

D                    B<sub>b</sub>6                    G                    G/A

**Play 8 times**

(Vocal ad lib.)

**f**

I \_\_\_\_\_ keep        your        pic - ture \_\_\_\_\_  
be - side        my \_\_\_\_\_

bed,                    all - right,                    all - right.

\* Recorded a half step lower.

D                    B<sub>b</sub>6                    G                    G/A

And I still re - mem - ber ev -'ry lit - tle thing that you said,

D                    B<sub>b</sub>6                    G                    G/A

all - right.

Well, all - right.

D                    B<sub>b</sub>6                    G                    G/A

Al - ways thought that may - be, ba - by, our love was right, but guess it was

D                    B<sub>b</sub>6                    G                    G/A

wrong,

all wrong.

D                      B<sub>b</sub>6                      G                      G/A

Al - ways thought you'd be \_\_ by my side, \_\_ pa - pa, ba - by, but now you're

D                      B<sub>b</sub>6                      G                      G/A

gone. \_\_\_\_\_

G                      D/F#

All I wan - na know, ba - by, if what we had \_\_ was good, they say,

Em                      D/F#                      G                      G<sup>#</sup>dim                      G/A

how come you don't call me, umm an - y - more, \_\_

D                      B<sup>b</sup>6                      G                      G/A

ba - by?                      Ahh, an - y - more.

D                      B<sup>b</sup>6                      G                      G/A

D                      B<sup>b</sup>6                      G                      G/A

G                      F#7

Some - times it feels like I'm gon - na die

Bm                      E7

if you don't call me, pa - pa.                      Ooh, you got to try it. Won't get



N.C.

down on my knees. Won't beg you please,  
please, — please, please, please, please, please,



oooh.



Won't you call me some - time, pa - pa? —



(Ad lib. speaking)

G                    G/A                    D                    B<sub>b</sub>6  
                  

Call me,  
 (Vocal ad lib. on repeats)      call me. —

G                    G/A                    D                    B<sub>b</sub>6  
                  

Play 8 times      Say, call me.

G                    G/A                    G  
            

All I wan - na know, ba - by,

D/F#               Em                    D/F#               G                    G<sup>#</sup>dim

if what we had — was good, they say, how come you don't



N.C.

call me?



All I wan-na know, ba - by, if what we had \_\_\_ was good, they say,



N.C.

how

come

you

don't

call

me?

Oh, \_\_\_

I want you to call me.



N.C.

How

come

you

don't

I call me?

I know that you want me. I know that you need me.

Em

D/F#

G

G#dim

G/A

Freely

N.C.

How come you don't call me? Babe,

ba - by,

how come you don't wan - na call — me — an - y - more?

E♭9

Dmaj9

The musical score consists of two systems of music. The top system features a vocal melody line with lyrics: "How come you don't call me? Babe," followed by a melodic line ending with "ba - by," and finally "how come you don't wan - na call — me — an - y - more?". The piano accompaniment provides harmonic support with chords indicated by guitar-like diagrams above the staff. The first chord is Em, followed by D/F#, G, G#dim, and G/A. The vocal line ends on a note above the staff, labeled "Freely N.C.". The bottom system continues the vocal line with the same lyrics and melodic patterns, supported by the piano's harmonic progression, which includes E♭9 and Dmaj9 chords.

# IF I WERE YOUR WOMAN

Words and Music by CLAY McMURRAY,  
PAMELA SAWYER and GLORIA JONES

Moderate Ballad, with a beat

G  
Cm/G

*mp*

G  
Cm/G  
Cm(maj7)/G  
Cm/G  
Cm6/G

Em  
C<sup>#</sup>dim

If I were your woman and you were my man,

G/D

E7

you'd have no oth - er wom - an, \_\_\_\_\_ you'd be weak as a lamb. \_\_\_\_\_

Am7

Em

If you had the strength to walk out that door, \_\_\_\_\_

Am7

Em

my love\_ would o - ver - rule my sense and I'd call\_ you back for more. If I were your

C

wom - an, if I were your wom - an, and you were my



Cm/G



man.

G

Em

C $\sharp$ dim7

She tears you down, dar - lin',  
Life — is so cra - zy.

says you're noth - ing at all.  
and love — is un - kind.



E7



But I'll pick you up, dar - lin',  
Be-cause she came first, dar - lin',

when she lets you fall.  
will she hang on your mind?



Em



You're — like a dia - mond,  
You're — a part of me,

but she treats you like glass.  
and you don't e - ven know it.

Am7



Cm/E♭



To Coda



Yet you beg her to love you, —  
I'm what you need — but I'm

but me — you don't ask. If I were your

G

Cm/G



wom - an, if I were your wom - an, if I were your

G/D

E7

wom - an,

here's — what I'd do;

I'd

Cm



G



nev - er, no, no, stop lov - ing you.

Cm/G                                      G                                    Cm/G Cm(maj7)/G Cm/G            Cm6/G

## CODA

Em

G

too a - fraid \_ to show it. — If I were your wom - an, if I were your

Cm/G

G

wom - an, if I were your wom - an, here's \_ what I'd

E7

Cm

do;

I'd nev - er, no, — no, no, stop lov - ing

G

Cm/G

you.

If I were your

G

E7

wom - an,

here's - what I'd do;

I'd

Cm

G

nev - er, nev - er, nev - er stop lov - ing you.

If I were your

Cm/G

G

wom - an,

your sweet lov - ing wom - an.

If I were your

Repeat ad lib. and Fade

# IF I AIN'T GOT YOU

Words and Music by  
ALICIA KEYS

Moderately slow, in one



*mp*







Am7

3 3 3 3 3 3

Gmaj7

3 3 3 3 3 3



Some \_\_\_ peo - ple live  
Some \_\_\_ peo - ple search for for a



for - tune.

foun - tain,

the Some \_\_\_ peo - ple -

prom - is - es



live just for ev

for the er

fame young

You know,

Gmaj7

Some \_\_\_ peo - ple live  
some \_\_\_ peo - ple need three for the  
three doz - en pow - er,  
-

G#dim7

Some \_\_\_ peo - ple live  
three for the pow - er,  
-

Am7

yeah.  
Some and peo - ple live on - ly just to play the  
that's the way to prove you

D7

(8vb) -----  
game.  
love them.

Gmaj7

Some Hand peo - ple  
me the

Am7

think world that the vis - i - ble things de -  
on a sil - ver plat ter, and

Bm7

3

Am7

3

Gmaj7

Am7

Bm7

fine \_\_\_\_\_  
what \_\_\_\_\_what's  
goodwith -  
would it  
in. \_\_\_\_\_

3

Cmaj7

Bm7

Am7

Gmaj7

Am7

— And I've  
withbeen  
nothere be -  
one to fore,  
share,but  
with

Bm7

Am7

Gmaj7

that no life's one a who bore, tru - so ly full cares

Am7

Bm7

su - per - fi -  
for \_\_\_\_\_cial.  
me? }

Some peo - ple

**S**

Cmaj7

want it all, but I don't want noth - in' at all

Bm7

3

if it ain't you, ba - by, if I ain't got

Am7

Gmaj7

you, ba - by. Some peo - ple want dia - mond rings;

Am7

Bm7

Cmaj7

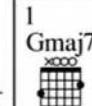
some just want ev - er - y - thing, but ev - 'ry - thing means

Bb7m7

3

Am7  


noth - in' \_\_\_\_ if I ain't got you, \_\_\_\_


1  
Gmaj7  
To Coda 

D.S. al Coda

yeah. \_\_\_\_ you, \_\_\_\_ you, \_\_\_\_ you. \_\_\_\_ Some peo - ple


CODA Gmaj7  
Cmaj7  


you, \_\_\_\_

yeah. \_\_\_\_


Bm7  


If I ain't got you with me,



Am7

Gmaj7

Am7 Bm7

ba - by. — Said, noth-in' in this

3 3 3 3 3 3 3 3 3 3 3 3 3

Cmaj7

Bm7

B♭m7

whole wide world don't mean a thing — if I ain't got you with me,

3 3 3 3 3 3 3 3 3 3 3 3 3

Am7

Gmaj7

ba — by.

3 3 3 3 3 3 3 3 3 3 3 3 3

rit.

**Freely**

8va—

6 6

# EVERY LITTLE BIT HURTS

Words and Music by  
ED COBB

Moderate Gospel

N.C.



*f*



N.C.



Ev'ry lit - tle bit



hurts.

Ev'ry lit - tle bit

hurts.



Ev - 'ry night I cry.    Ev - 'ry night I sigh.    Ev - 'ry night I won - der why \_\_\_\_ you



treat me cold — yet you won't let me go. — Ev -'ry lit - tle hurt

counts. — Ev -'ry lit - tle hurt counts. —

C G/B F/A C/G  
Say you're com - in' home yet you nev - er phone. Leave me all a - lone. — My love is



strong for you. — I'd do wrong — for you. —

I — can't

F7                    C                    G/B  
  
 take this lone - li - ness you give me, yeah.

F/A                    C/G                    F7  
  
 I can't go on giv - in' my life a -

C                    G/B                    F/A                    C/G                    Am  
  
 way. N.C.                    Come back to me.

Am                    N.C.                    Am  
  
 Dar - ling, you'll see I can give you ev - 'ry - thing that you want - ed be -

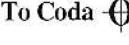
D                                      G                              F/G    C/G    G  


fore \_\_\_\_\_ if you will stay with \_\_\_\_\_

F/G    C/G    G                      C                              F/C  


me. \_\_\_\_\_ Oh, \_\_\_\_\_ yeah, \_\_\_\_\_ ev 'ry lit - tle bit hurts. \_\_\_\_\_

C                              F/C                              C                              G/B  


To Coda 

Ev 'ry lit - tle bit hurts. \_\_\_\_\_ To you — I'm a toy and — you're the boy

F/A                              C/G                              F/G    C/G    G                              F/G    C/G    G  


who — gets to say — when I should play. — Yet you hurt me, de - sert me.



F7

Ooh, ooh,

F/A      C/G      F7

ooh.

C      G/B      F/A      C/G      D.S. al Coda

Ooh, ooh, ooh.

CODA      F/C

hurts.      Oh no.

C

umm ev -'ry lit - tle bit hurts me, ba - by.      Oh yeah.



Say yeah, yeah, yeah, yeah. Say,



yeah, yeah. Say yeah, yeah, yeah, yeah. Whoa, ev -'ry lit - tle bit

*Lead vocal ad lib.*



hurts.

Ooh,

ev -'ry lit - tle bit hurts.



Ooh,

ev -'ry lit - tle bit hurts.

Ooh,

ev -'ry lit - tle bit



N.C.



hurts.

*End lead vocal ad lib.**rit.*

Ev - 'ry night I cry. Ev - 'ry night I sigh. —

*a tempo*

Ev - 'ry night I won - der why \_\_\_\_\_ you treat me cold \_\_\_\_\_ Oh, you



treat me so cold, — oh.

Don't you know ev - 'ry lit - tle bit hurts me

ba - by, *b3*oooh. *b3*

# STREETS OF NEW YORK

(City Life)

Words and Music by ALICIA KEYS,  
TANEISHA GREENIDGE, CHRIS MARTIN,  
ERIC BARRIER, NASIR JONES and WILLIAM GRIFFIN

Moderate Swing

C♯m



Play 7 times

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- contains elements of "New York State of Mind" (Martin/Barrier/Griffin/Jones)

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F#m



here. ple. In my dream - in' still -  
On - ly crime fills

(Measures 1-2)

my \_\_\_\_\_ rest \_\_\_\_\_ Feels sleeps the  
the \_\_\_\_\_ brain. \_\_\_\_\_ like I'm

(Measures 3-4)

C#m

cous - in \_\_\_\_\_ of \_\_\_\_\_ death.  
go - in' \_\_\_\_\_ in - sane.

(Measures 5-6)

G#m7



Al - ways feels like a race a - gainst Fa - ther Time  
Rev - o - lu - tion has to start, don't waste no time

(Measures 7-8)

(Measures 9-10)

F#m7

C#m

in the streets of \_\_\_\_\_  
 in the streets of \_\_\_\_\_  
 New York.  
 New York.

1

All I

2

N.C.

Uuh, uuh, uuh, uuh, New York, New York, New York, —

New York, New York Cit - y. Where we at, where we at huh?

A musical score for a vocal performance, likely a duet or solo with piano accompaniment. The score consists of six staves of music, each with a treble clef and a key signature of four sharps (F# major). The music is in common time.

The lyrics are repeated multiple times throughout the score:

- New York, New York, New York, — New York, New York Cit - y. New York, —
- New York, New York, New York, — New York, New York Cit -
- y. Oh, — oh, — oh, — New York, New York, New York, —
- New York, New York Cit - y. Come on, come on, — we just....

The vocal parts are primarily in the upper staves, while the piano accompaniment is in the lower staves. The vocal parts feature eighth-note patterns and some sustained notes, while the piano parts provide harmonic support with eighth-note chords.

A musical score for piano and voice, page 66. The music is in common time, with a key signature of four sharps. The vocal line consists of lyrics in parentheses, such as "Liv - in \_\_\_\_\_" and "the cit -". The piano accompaniment features chords and rhythmic patterns. The score is divided into five systems by vertical bar lines.

1. *Liv - in \_\_\_\_\_ in \_\_\_\_\_ the cit -*

2. *y. Liv - in \_\_\_\_\_ in \_\_\_\_\_*

3. *— the cit - y. New York, \_\_\_\_\_*

4. *New \_\_\_\_\_ York Cit - y.*

5. *- - -*

Liv - in' \_\_\_\_\_ in \_\_\_\_\_ the cit -

Play 3 times

y. Liv - in' \_\_\_\_\_ in \_\_\_\_\_

F#7



the cit - y, \_\_\_\_\_

rit.

G#7#9



C#m



yeah,

yeah.

# WILD HORSES

Words and Music by MICK JAGGER  
and KEITH RICHARDS

Moderately slow, with feeling

The musical score consists of six staves of music. The top two staves are for piano/vocal, with lyrics appearing below the vocal line. The bottom four staves are for piano/vocal/guitar. Chords are indicated above the staves: G, Gmaj7, Cmaj7, Bm7, G, Bm7, and G.

**Piano/Vocal Part:**

- Chords:** G, Gmaj7, Cmaj7, Bm7, G, Bm7, G.
- Lyrics:** Male: Child - hood liv - ing  
is eas - y to do.

**Guitar Chords:**

- Chords:** G, Gmaj7, Cmaj7, Bm7, G.

**Performance Instructions:**

- Play 3 times.

Am7



Em



D/F#



The things \_\_\_\_\_ you \_\_\_\_\_ want - ed, \_\_\_\_\_

G

D

I bought them \_\_\_ for you. \_\_\_\_\_

Bm7

G

Grace - less la - dy

Bm7

G

you know \_\_\_ who I am. \_\_\_\_\_



You know — I \_\_\_\_\_ can't \_\_\_\_\_ let — you —



slide — through — my hands. —



Wild — hors - es — could - n't drag me a - way. —



yeah. —

Wild, — wild — hors - es —

G                    F                    E  
 could - n't drag me a - way, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_

F                    Em                    Dm7                    Bm7  
 Female: Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, I watched you \_\_\_\_\_

G                    Bm7                    G  
 suf - fer \_\_\_\_\_ a dull\_ ach - ing \_\_\_\_\_ pain. \_\_\_\_\_

Am7                    Em                    D/F#                    G  
 Now you de - cid - ed \_\_\_\_\_ to show me the same. \_\_\_\_\_

 D       Bm7  
 G       Bm7       G  
 Am7       Em       D/F#  
 G       D

No \_\_\_\_ sweep - ing \_\_\_\_  
 ex - its      or \_\_\_\_ off - stage \_\_\_\_ lines \_\_\_\_  
 make me feel \_\_\_\_ bit - ter \_\_\_\_  
 or treat you \_\_\_\_ un - kind, \_\_\_\_ ba - by.

Am7

C

G

F

E

Wild — hors - es could - n't drag me a - way. —

Fmaj7

Em7

Dm7

Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_



yeah. Male: I \_\_\_\_\_ know I \_\_\_\_\_ dreamed \_\_\_\_\_ you \_\_\_\_\_



a sin \_\_\_\_\_ and a lie, \_\_\_\_\_ oh. \_\_\_\_\_



I \_\_\_\_\_ have \_\_\_\_\_ my \_\_\_\_\_ free - dom \_\_\_\_\_



but I don't \_\_\_\_\_ have \_\_\_\_\_ much time. \_\_\_\_\_

Bm7

G

Bm7

*Female:* Faith — has — been — bro - ken. —

Tears — have been —

G

Am7

Em

D/F#

— cried. —

Let's do some — liv - ing —

G

D

be - fore — we — die. —

Am7

C

*Both:* Wild — hors - es

G                    F                    E

could - n't drag me a - way.

Am7                    C

Wild \_\_\_\_ hors - es

G                    F                    E

could - n't drag me a - way.

Am7                    C

Female: Wild \_\_\_\_ hors - es,

G                      F                      E  
        
  
 we will ride them some - day. \_\_\_\_\_

Fmaj7      Em7      Dm7      Bm7      G      Gmaj7  
                    
  
 Yeah, \_\_\_\_\_ yeah, — yeah, — yeah.      oh yeah,

Cmaj7      G      Gmaj7  
        
  
 yeah.      *Vocal ad lib.*

Cmaj7      G      Gmaj7      Cmaj7  
            
  
*rit.*

# DIARY

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

Moderately

The sheet music consists of four staves of musical notation. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of one sharp (F#). It includes chords Am, Em7, Dm7, and Am. The second staff shows a piano part with a treble clef and a bass clef, featuring chords Em7, F, Am, Em7, and Dm7. The third staff shows a piano part with a treble clef and a bass clef, featuring chords Em7 and Fm7. The bottom staff shows a piano part with a treble clef and a bass clef, featuring chords Am, Em7, and Dm7. The lyrics begin on the third staff: "Lay your head such a connection". The piano part continues on the bottom staff.

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

\*1st time: Lead vocal sung one octave lower than written.

Am Em7 F Am  
 - low. — Here you —  
 - tion, — e - ven — when

Em7 Dm7 Am Em7 F  
 can — be — your - self. —  
 you're — far — a - way. —

Am Em7 Dm7 Am  
 \* No one has to know — what you — are feel - ing, —  
 Ooh, ba - by, if there's — an - y - thing — that you fear, —

Em7 F Am Em7 Dm7  
 no one call four eight nine, for-ty six oh eight, but me — and you, —  
 and I'll — be here, —

\*Both times: Lead vocal sung at written pitch.

Em7  
 ooh.  
 here. }  
 Am  
 I won't \_ tell \_  
 Dm7  
 your \_ se - crets.  
 Am  
 Your \_ se - crets are safe \_ with me.  
 Em7  
 I will \_ keep \_ your \_  
 F

The sheet music consists of six staves of musical notation. The top staff is for the vocal part, featuring a treble clef and lyrics. The second staff is for the piano or guitar, showing a bass clef and harmonic progressions. The third staff is for the piano or guitar, continuing the harmonic progression. The fourth staff is for the piano or guitar, providing harmonic support. The fifth staff is for the piano or guitar, continuing the harmonic progression. The bottom staff is for the piano or guitar, concluding the harmonic progression.

Am Em7 F Am  
 — se - crets. Just think of me as the pa -

Em7 E♭m7 Dm7 To Coda Em7  
 ges in your di - a - ry, y.

Am Em7 Dm7 Am

1 Em7 F 2 Em7 F Am  
 Sung: On - ly we know what is talked a - bout,  
 Spoken: (You know what?)



ba - by,

boy.

I don't know



how you can be driv - ing me so cra - zy,

boy.



Ba - by, when you're in town, — why don't you come a - round,

boy? —



I'll be the loy - al - ty you need; — you can

Em7                    Dm7

trust me, boy. \_\_\_\_\_

Em7

D.S. al Coda  
Oh, \_\_\_\_\_

**CODA**

Am

Em7                    Dm7

— Ev'-ry - bod - y say, whoa. \_\_\_\_\_ Let me hear you say,

Am

Em7                    F

whoa. \_\_\_\_\_ (Whoa.) Ev'-ry - bod - y say, whoa. \_\_\_\_\_

Em7

Am

Em7                    F

(Whoa.) I'm sing - in', whoa. \_\_\_\_\_ (Whoa.) Let me hear you sing. \_\_\_\_\_



I won't tell. —

(I won't tell.) —

I won't tell. —



(I won't tell.)

I won't tell

(I won't tell.)

your se -

crets,

your se - crets.

Break it down.



Am                      Em7                      Dm7                      Am

Em7                      F                              Am                              Em7                      Dm7

Am                              Em7                      F                              Am

Em7                      Dm7

Em7                      Amaj9

rit.

# YOU DON'T KNOW MY NAME

Words and Music by ALICIA KEYS,  
KANYE OMARI WEST, HAROLD SPENCER LILLY,  
J.R. BAILEY and MEL KENT

Moderately

Bm7

Ba - by, ba - by, ba - by, — from the day I saw you —  
ba - by, ba - by, ba - by, — I see us on a first date. —

C $\sharp$ 7

I real - ly, real - ly want - ed to catch - your eye. —  
You're do - in' ev - 'ry - thing - to make - me smile. —

Bm7

There's some - thin` spe - cial 'bout you. —  
And when we had our first kiss. — I must real - ly thank you —  
it hap - pened on a Thurs - day. —

C<sup>#</sup>7

cause not a lot of guys are worth my time, oh.

And ooh, it set my soul on fire.

Bm7

Ooh, ba - by, ba - by, ba - by. it's get - tin' kind - a cra - zy

Ooh, ba - by, ba - by, ba - by. I can't wait for the first time.

C<sup>#</sup>7

E7

cause you are tak - in' o - ver my mind. And it feels like)

My i - mag - i - na-tion's run - nin' wild. It feels like)

Amaj7

oooh, you don't know my

Bm7

name. I swear it feels like

C#7

E7

Amaj7

ooh,

Bm7

you don't know my name. 'Round and 'round and 'round we go.

1 C#7

Will you ev - er know? —

2 C#7

Oh. Will you ev - er know? —

E7

Amaj7



Ooh,

*Spoken: It's funny, he don't even know what he's doin' to me.*

Bm7



D/E



ooh.

Oh,

*I been feelin' all crazy inside. I'm feelin' like.....*

Amaj7



do - in' a thing I've nev - er done \_\_ for an - y - one's\_ at - ten - tion. Take

Bm7



D/E



no - tice of what's in front of you \_\_ 'cause did I men - tion you're `bout to miss a good thing?

Amaj7

And you'll nev - er know how good it feels\_ to have\_ all of my af - fec - tion. And you'll

D/E

nev - er get a chance to ex - per - i - ence \_ my lov - in' 'cause my lov - in' feels like

Amaj7

oooh. \_\_\_\_\_ You don't know my \_\_\_\_\_

Bm7

name. \_\_\_\_\_ Round and 'round and 'round we go. \_\_\_\_\_

C#7

Will you ev - er know? \_\_\_\_\_

E7

Amaj7

Ooh,

Bm7

you don't know my \_\_\_\_\_ name.  
'Round and 'round and 'round we go. \_\_\_\_\_

C#7

Will

you ev - er know? \_\_\_\_\_

Will you ev - er

Amaj7

know it?

No, no, no, no,

Bm7    C<sup>#</sup>7    E7

no, \_\_\_\_\_ no, \_\_\_\_\_ no, \_\_\_\_\_ Will you ev - er

Amaj7

know it? (Ooh. \_\_\_\_\_)  
Spoken: (See Spoken Lyrics)

Bm7    C<sup>#</sup>7                                  E7

ooh, \_\_\_\_\_

oooh.) \_\_\_\_\_ (Ooh. \_\_\_\_\_)

Amaj7

oooh. \_\_\_\_\_

ooh, \_\_\_\_\_. \_\_\_\_\_



Play 7 times

ooh.) \_\_\_\_\_ (Ooh. \_\_\_\_\_

Amaj7

ooh. \_\_\_\_\_



ooh.) \_\_\_\_\_ And it feels like

Amaj7

ooh, \_\_\_\_\_

Bm7

— you don't know my name. 'Round and 'round and 'round we go. —

1-3      4

Will you ev - er know? — And it feels like Will you ev - er know? —

*Spoken Lyrics*

I might have to just go ahead and call this boy.  
Hello, can I speak to, to, Michael? Oh, hey, how you doin'?  
Uh, I feel kinda silly doin' this but um, this is the waitress from the coffee house on 39th and Lenox.  
You know, the one with the braids. Yeah, well I see you on Wednesdays all the time.  
You come in every Wednesday on your lunch break, I think, and you always order the special with the hot chocolate.  
My manager be trippin' and stuff talkin' 'bout we gotta use water but I always use some milk and cream for you 'cause,  
I think you're kinda sweet.  
Anyway, you always got on some fly, blue suit, mmm.  
Your cuff links are shinin' all bright. So what you do?  
Oh, word. Yeah that's interesting.  
Look man, I mean I don't wanna waste your time but I know girls don't usually do this.  
But I was wonderin' if maybe we could get together outside the restaurant one day?  
You know, 'cause I do look a lot different outside my work clothes.  
I mean, we could just go across the street to the park right here.  
Wait, hold up, my - my cell phone breakin' up.  
Can you hear me now? Yeah, so what day did you say?  
Oh, Thursday's perfect.

# STOLEN MOMENTS

Words and Music by ALICIA KEYS,  
KERRY BROTHERS, JR., PAUL GREEN  
and MELVIN RAGIN

Moderately

The sheet music consists of three staves. The top staff is for piano/vocal, starting in E major (Em9 chord) and transitioning to D major (Dm9 chord). The middle staff is for piano/bass. The bottom staff is for guitar. The lyrics are integrated into the music.

**Chords:**

- Em9 (Top Staff, Measure 1)
- Dm9 (Top Staff, Measure 5)

**Lyrics:**

- Re - mem - ber - in' the days \_\_\_\_\_
- when our love be - gan. \_\_\_\_\_
- Think - in' of a mil - lion ways \_\_\_\_\_ to es - cape \_\_\_\_\_ and be \_\_\_\_\_ with

\* Recorded a half step lower

Em9



you. But re - al - i - ty was - n't just

Em9



you and I. It was long drawn out

Em9



days and lone - ly nights.

Dm9



Dm9

days and lone - ly nights.

Em9



Dm9



Em9



Dream - in' 'bout you, I keep dream - in' 'bout you and I'm dream - in' 'bout when you would

Dm9

Em9

Dm9

56

Dm9 Em9

say, "Let me take you, take you, take you to an -

Dm9 Em9

oth - er place where noth - in' ev - er seems to mat - ter.

Dm9

It's just you and me.

Em9 Dm9 Em9

We can take flight like a thief in the night, stol - en mo - ments with

Dm9

Bmaj7

To Coda I

To Coda II

you, \_\_\_\_\_

ooh." \_\_\_\_\_

But

Dm9



Em9



des - ti - ny \_\_\_\_\_

did - n't have such a sim - ple plan. \_\_\_\_\_

Dm9



Em9



Em9



I was just a girl \_\_\_\_\_ and you a young

Dm9



Em9



man. \_\_\_\_\_

How could age de - fine \_\_\_\_\_

Em9



Dm9  
x x o

some - thin' so di - vine? Can this

Em9  
o oooDm9  
x x o

e - ven be real — or just ex - ist — in my

mind?

## CODA I

D.S. al Coda I

Em9  
o ooo*Ad lib. piano solo*



Dm9  
x x o

Play 4 times

Em9

Dm9

Em9

Dream - in' 'bout you, I keep dream - in' 'bout you and I'm dream - in' and wait - in' for the

Dm9

Am9

day \_\_\_\_\_ when no one and noth - ing else \_\_\_\_\_ takes

Bm7

Em9

Am9

up our time. \_\_\_\_\_

Fi - nal - ly you're on - ly

mine \_\_\_\_\_

each and ev - 'ry day \_\_\_\_\_

and I walk with you. \_\_\_\_\_

right by \_\_\_\_\_ my

Bm7

Em9

100



Bm7



side. But in - stead we have to hide, — sneak a - round and lie — just to

*(Piano accompaniment shown)*



spend time — a — lone. If lov - ing you's a crime — I'd

*(Piano accompaniment shown)*



rath - er do the time — and leave the world — be - hind. —

*(Piano accompaniment shown)*

## CODA II



D.S.S. al Coda II

"Let me

*(Piano accompaniment shown)*

*Ad lib. piano solo*

*(Piano accompaniment shown)*



Play 6 times

Music staff showing a guitar part starting with a Dm9 chord. The staff consists of four measures.

Music staff showing a guitar part consisting of six measures. The first measure shows a Dm9 chord. The second measure shows a bass line. The third measure shows a bass line. The fourth measure shows a bass line. The fifth measure shows a bass line. The sixth measure shows a bass line.



Let's get a - way. Let's get a - way,

oh. —

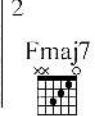
Music staff showing a guitar part consisting of six measures. The first measure shows a bass line. The second measure shows a bass line. The third measure shows a bass line. The fourth measure shows a bass line. The fifth measure shows a bass line. The sixth measure shows a bass line.



We can get a - way. We can get a - way,

oh. —

Music staff showing a guitar part consisting of six measures. The first measure shows a bass line. The second measure shows a bass line. The third measure shows a bass line. The fourth measure shows a bass line. The fifth measure shows a bass line. The sixth measure shows a bass line.



Music staff showing a guitar part consisting of two measures. The first measure shows a bass line. The second measure shows a bass line.

Music staff showing a guitar part consisting of two measures. The first measure shows a bass line. The second measure shows a bass line.

# FALLIN'

Words and Music by  
ALICIA KEYS

**Freely** N.C.

I keep on fall - in' in \_\_\_\_\_ (Vocal ad lib.) and

**Moderate Blues tempo**

out of love with - a you. Some - times I

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 never felt this - a

Em  Bm7 
  
 way. How do you give me so much

Em  Bm7 
  
 pleas ure and cause me so much pain? Yeah, yeah. Just when I

Em  Bm7 
  
 think I'm tak - ing more than would a fool, I start

14 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 \_\_\_\_\_

Bass line below:

 Em       Bm7       Em       Em/B       B7#9  
 nev - er loved some - one \_\_\_\_\_ the way that I love a - you. Oh ba - by.  


Musical score for "I'm Fallin'" featuring two staves of music. The top staff shows a melody line with chords Em, Bm7, Em, and Bm7. The bottom staff shows harmonic support with chords I, I, I, I'm, fall, - (rest), and in'. The score includes guitar chord diagrams above the first and third measures.

Sheet music for piano/vocal/guitar. The music is in E major (indicated by a sharp symbol) and common time (indicated by a 'C'). The lyrics are:

I, I, I,  
I'm fall - in'.  
  
Fall  
  
fall fall.  
  
I keep - on fall - in' in and out of

The music features a repeating pattern of chords: Em, Bm7, Em, Bm7. Chord diagrams are provided above the staff for each chord change.

Em                    Bm7                    Em                    Bm7

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

Em                    Bm7                    Em                    Bm7

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

Em                    Bm7                    Em                    Bm7

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

Em                    Em/B                    N.C.                    Em                    Bm7

I love a - you. What?

Em                    Bm7                    Em                    Bm7

Em                    Bm7                    Em