

# 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. \_

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C#m7

A

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

E
 B6

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

C#m7 A E

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. —

E B6

When the rain is pour - in' down

C#m7 A E

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

B6 C#m7 A D.S. al Coda

round. This I know for cer - tain. —

⊕ Coda A F#m

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

E/G# A C#m7

search the world to find \_\_\_\_\_ some - thin' like what we have. \_\_\_\_\_ I

F#m E/G# A

know \_\_\_\_\_ peo - ple will try, try to di - vide some - thin' 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'. \_\_\_\_\_

The image shows a musical score for a song. It is written for voice and piano. The key signature is D major (F# C# G# D) and the time signature is 4/4. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The vocal melody is written in the treble clef, and the piano accompaniment is written in the grand staff (treble and bass clefs). The lyrics 'No one, no one, no one' are written under the vocal line. The score is labeled 'E' and 'B6' at the top, indicating the chords or sections. The piano part features a steady accompaniment with chords and moving lines in both hands.

C#m7 A

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

B

[illegible]

The musical score is written for voice and piano. The key signature is C#m (three sharps: F#, C#, G#). The score is divided into three sections by chord changes: C#m, A, and E.

**Section 1: C#m**  
 The vocal line begins with a half note G#4 (F#5 in piano reduction), followed by a quarter rest, then a quarter note G#4, and a quarter note A5. The piano accompaniment starts with a half note G#4, followed by a quarter note A5, and a quarter note B5. The lyrics "oh, oh, oh, oh" are written under the vocal line.

**Section 2: A**  
 The vocal line consists of a half note G#4, followed by a quarter note A5, and a quarter note B5. The piano accompaniment consists of a half note G#4, followed by a quarter note A5, and a quarter note B5. The lyrics "oh, oh, oh, oh" are written under the vocal line.

**Section 3: E**  
 The vocal line begins with a half note G#4, followed by a quarter note A5, and a quarter note B5. The piano accompaniment begins with a half note G#4, followed by a quarter note A5, and a quarter note B5. The lyrics "oh, oh, oh, oh" are written under the vocal line.

[illegible]

oh. \_\_\_\_\_

The image shows a musical score for a piece in G major, 3/4 time. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature has two sharps (F# and C#). The time signature is 3/4. The score is divided into three systems, labeled A, E, and B. System A shows a whole rest in the treble staff and a piano introduction in the bass staff. System E shows a whole rest in the treble staff and a piano introduction in the bass staff. System B shows a whole rest in the treble staff and a piano introduction in the bass staff.

Repeat and fade

Optional ending

C#m A E