

# CAN'T HOLD US DOWN

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# CAN'T HOLD US DOWN

Words and Music by CHRISTINA AGUILERA,  
MATT MORRIS and SCOTT STORCH

Hip-hop (♩ = ♪<sup>3</sup>)



Ab 4fr

1 2



what, am I not s'pposed to — have an o - pin - ion? Should I keep qui - et just be - cause I'm a wom - an?  
what, am I not s'pposed to — say what I'm say - ing? Are you of - fend - ed with the — mes - sage I'm bring - ing?



Call me a bitch 'cause I speak what's on my mind. Guess it's eas - i - er for you to swal - low if I sat and — smiled.  
Call me what - ev - er, 'cause your words don't mean a thing. Guess you ain't e - ven a man e - nough to han - dle what I — sing.

Fm



When a fe - male fires back, sud - den - ly big talk - er don't know how to act. So,  
If you look back at his - to - ry, it's a com - mon dou - ble stan - dard of so - ci - e - ty: The

Cm



— he does what an - y lit - tle boy would do, mak - ing up a few false ru - mors or two.  
guy gets all the glo - ry the more he can score, while the girl can do the same and yet you call her a whore.

Fm



That for sure is not a man to me, slan - der - ing names for pop - u - lar - i - ty. It's  
I don't un - der - stand why it's O - K.; the guy can get a - way with it, the girl gets named.

Cm



sad you on - ly get your fame through con - tro - ver - sy. But now it's time for me to come and give you more to say.  
All my la - dies, come to - geth - er and make a change and start a new be - gin - ning for us; ev - 'ry - bod - y sing.

Take a deep breath and say it loud: Nev - er can, nev - er will, can't hold us down!

Ab

let - tin' em know - we're gon - na stand our ground, so lift your hands high - er and wave 'em proud -

Cm

think - ing all wom - en should be seen, not heard. So what do we do, girls? Shout out loud! We're

Ab

This is for my girls all - a - round the world - who have come a - cross a man that don't re - spect your worth.

3



No - bod - y hold us down. No - bod - y hold us  
 (Gon - na hold us down.) (Gon - na hold us down.)



down. No - bod - y hold us down. Nev - er can, nev - er will. So,  
 (Gon - na hold us down.)

2

N.C.

can, nev - er will, can't hold us down! Here's some - thin' I just can't un - der - stand: if a

guy have three girls, then he's the man. — He can e - ven give us some head and sex or roar; — if a

girl do the same, then she's a whore. — But the ta - ble's 'bout to turn, I bet my fame on it. Cats —

— take my — i - deas and put their name on it. It's al - right, though; you can't hold me down. — I

got to keep on mov - ing. Tell my girls with a man who be try'n' the knack: — Do it

Fm

right back to him, and let that be that. — You need to let him know that his name is whack, — and Lit - tle

Cm

Kim and Chris - ti - na A - gui - le - ra got the phat. You're just a lit - tle boy; think you're so

3

(8va) 7

cute, so coy. You must talk so big to make

Ab 4fr

up for small - er things. You're just a lit - tle boy; all you do

Cm 3fr

is an - noy. You must talk so big to make up for small - er things. (This is for my

Ab 4fr

Cm



(1st time only)

This is for my girls all — a - round the world — who have come a - cross a man that don't re - spect your worth, girls.) \_\_\_\_\_ (Continue vocal ad lib.)

Ab



think - ing all wom - en should be seen, not heard. — So what do we do, — girls? Shout out loud! We're

Cm



let - tin' 'em know — we're gon - na stand our ground, — so lift your hands high - er and — wave 'em proud. —

Ab



Take a deep breath and — say — it loud: — Nev - er can, nev - er will, can't hold us down!



2

N.C.

can, nev - er will, can't hold us down! (1st time only)

This system contains the first system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a measure marked '2' and includes the lyrics 'can, nev - er will, can't hold us down!'. A first ending bracket spans the final two measures of the vocal line, with the instruction '(1st time only)'. Above the vocal line, there is a 'N.C.' (No Chords) instruction with a rhythmic notation of two eighth notes.

This system shows the piano accompaniment for the second system. The right hand (upper staff) plays a continuous eighth-note pattern, while the left hand (lower staff) plays a simpler accompaniment with some rests.

Spread the word:

This system contains the third system of music. The vocal line (upper staff) has a rest followed by three measures marked with 'x' (x x x), with the instruction 'Spread the word:' below. The piano accompaniment (lower two staves) continues with the same rhythmic patterns as in the previous systems.

Repeat and Fade	Optional Ending
Can't hold us down!	Can't hold us down!

This system contains the fourth system of music, divided into two sections: 'Repeat and Fade' and 'Optional Ending'. Both sections feature the same vocal line and piano accompaniment. The vocal line in both sections includes the lyrics 'Can't hold us down!'. The piano accompaniment is consistent with the previous systems.

# WALK AWAY

Words and Music by CHRISTINA AGUILERA,  
MATT MORRIS and SCOTT STORCH

Slow and Bluesy

Em C7

*p*

With pedal

Em C7

Spoken: What do you do, when you know something's bad for you, and you still can't let go? I was na-

Em C7

ive; your love was like can - dy. Ar - ti - fi - cial - ly

*mp*

Em C7

sweet, I was de - ceived by the wrap - ping. Got caught in your

Em C7

web, and I learned how to bleed. I was prey in your

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted half notes in the left hand. Chord diagrams for Em and C7 are provided above the staff.

Em C7

bed, and de - voured — com - plete - ly. — Oh, — and it

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4. The piano accompaniment continues with the same rhythmic pattern. A 'cresc.' marking is placed above the piano part in the second measure. Chord diagrams for Em and C7 are provided above the staff.

Em G Am Am/B C C/D

hurts my soul, — 'cause I can't let go. — All these walls are cav - ing in; I can't stop my suf - fer - ring. —

Detailed description: This system contains two measures. The vocal line consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4. The piano accompaniment features a more complex chordal texture with block chords and moving lines. A 'mf' marking is present. Chord diagrams for Em, G, Am, Am/B, C, and C/D are provided above the staff.

Em G Am Am/B

I hate to show — that I've lost con - trol, — 'cause I, I keep go - ing right — back to the

Detailed description: This system contains two measures. The vocal line includes triplet eighth notes: G4, A4, Bb4. The piano accompaniment also features triplet eighth notes in the right hand. A time signature change to 6/8 is indicated at the end of the system. Chord diagrams for Em, G, Am, and Am/B are provided above the staff.



one\_ thing that I\_ need... to walk a - way\_ from, yeah.

*dim.* *p*

3



(I need to get a - way from ya, need to walk a - way from ya,



get a - way, walk a - way, walk a - way.) Now, I should have known that I was used for\_ a -

*mp*



muse - ment. Could - n't see through the smoke; it was all an - il -

C7 Em

lu - sion. Now I've been lick - ing my wounds, but the ven - om seeps

C7 Em

deep - er. We both can se - duce, but dar - ling, you hold me

C7 Em G

pris - 'ner. Oh, I'm a - bout to break; I can't stop this ache. I'm ad -

*cresc.* *mf*

Am Am/B C C/D Em G

dict - ed to your al - lure, and I'm fiend - in' for a cure. Ev - 'ry step I take leads to one mis - take.

Am Am/B C C/D Em G

I keep go - ing right back to the one \_ thing that I \_ need, oh. \_ I can't mend \_ this torn state I'm in, \_ get - ting

Am Am/B C C/D Em G

noth - ing in re - turn. What did I do to de - serve \_ the pain of this \_ slow burn? And ev - 'ry - where I turn, \_

Am Am/B C

I keep go - ing right back to the one \_ thing that I \_ need... \_ to

*dim.*

Em C7

walk a - way \_ from, yeah. \_ (I need to get a - way from ya, need to walk a - way from ya.)

*p* *cresc.*

B7 B7/A B7/G B7/F# Em B7 Em

Ev-'ry time I try to grasp for air, I am smoth-ered in de-spair; it's nev-er o-ver, o-ver, uh, uh.

*f*

B7 B7/A B7/G B7/F#

It seems I'll nev-er wake from this night-mare; I let out a si-lent prayer: "Let it be

Em B7 Em Am Am/G

o-ver, o-ver," ooh. In-side, I'm scream-ing, beg-gin, plead-ing: "No-

*cresc.* *ff*

B7 Em

— more!" Now, what to do? My heart has been—

(Ah, oh.)

*sub. mp*

C7 Em

bruised. So sad, but it's true; each beat re-minds me

C7 Em G

of you. Ooh, it hurts my soul, 'cause I can't let go. All these

*cresc.* *f*

Am Am/B C C/D Em G

walls are cav-ing in; I can't stop my suf-fer-ring. I hate to show that I've lost con-trol, 'cause I,

Am Am/B C C/D Em G

I keep go-ing right back to the one thing that I need, oh. I'm a-bout to break, and I can't stop this ache. I'm ad-



Am Am/B C C/D Em G

dict - ed to your al - lure, and I'm fiend - in' for a cure. — Ev - 'ry step — I take leads to one — mis - take.

Am Am/B C C/D Em G

I keep go-ing right back to the one — thing that I — need, oh. — I can't mend — this torn state I'm in, — get - ting

Am Am/B C C/D Em G

noth-ing in re - turn. What did I do to de-serve — the pain of this — slow burn? And ev - 'ry-where I turn, —

Am Am/B C

I keep go - ing right back to the one — thing that I — need... — to

*dim.*

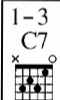


walk a - way\_ from, yeah. Yeah. —

*p*



(1)



*Lead vocal continues ad lib.*  
 need to get a - way from ya, need to walk a - way from ya, need to get a - way from ya, need to walk a - way from ya,

4



**Optional Ending**



*Segue to "Fighter"*

need to get a - way from ya, need to walk a - way from ya...) need to get a - way from ya, need to walk a - way from ya...)

# FIGHTER

Words and Music by CHRISTINA AGUILERA  
and SCOTT STORCH

Moderately

Em G/D D C Em/B B Am C/G G B7

*mp*

Em G/D D C Em/B B Am C/G G

*Spoken:* After all you put me through, you'd think I'd despise you. But in the end, I wanna thank you, 'cause you





B7 E5 G5 D5 F5 E5

made me that much stronger. Well, I thought I knew you, think- ing that you were true. Guess I, saw it com - ing, all of your back-stab - bing, just so


*cresc.* *f*





G5 D5 F5 E5

I could - n't trust; called your bluff, time is up, 'cause I've had \_ e - nough. \_ You were you could cash in on a good thing be - fore I'd re - al - ize \_ your game. \_ I heard

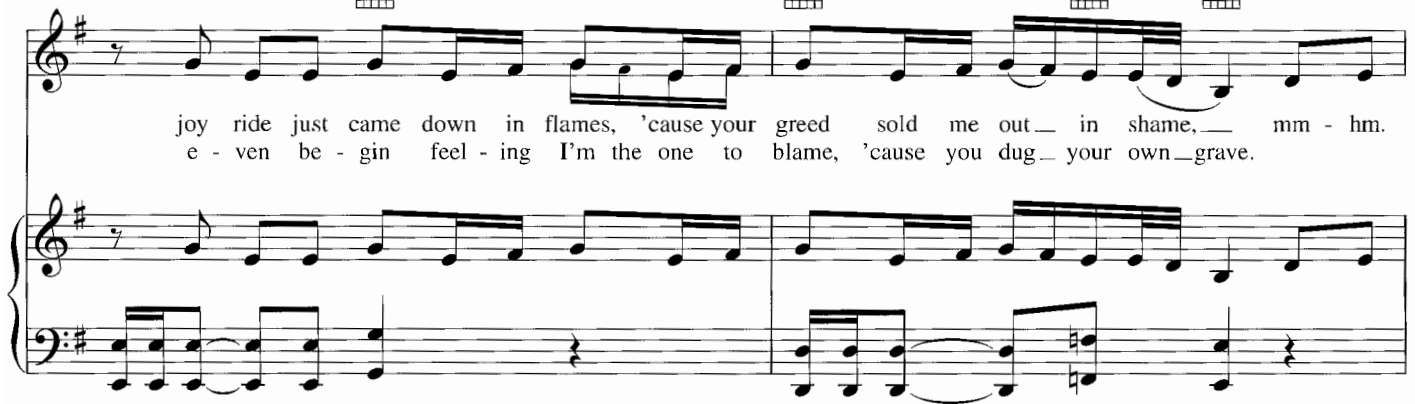
G5  3fr D5  5fr F5  E5 


there by my side, al - ways down for the ride. But your  
you're go - in' 'round play - in' the vic - tim now; but don't



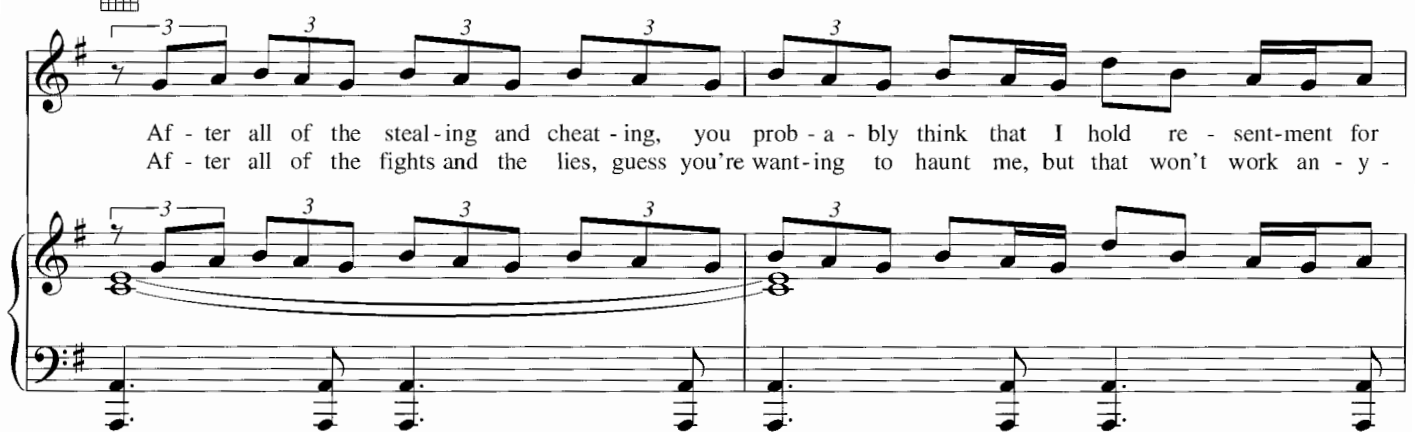
G5  3fr D5  5fr F5  E5 





joy ride just came down in flames, 'cause your greed sold me out — in shame, — mm - hm.  
e - ven be - gin feel - ing I'm the one to blame, 'cause you dug — your own — grave.




Am 

Af - ter all of the steal - ing and cheat - ing, you prob - a - bly think that I hold re - sent - ment for  
Af - ter all of the fights and the lies, guess you're want - ing to haunt me, but that won't work an - y -



G5  3fr E5  G5  3fr E5 

you, — but, uh - uh, — oh no, — you're wrong —  
more; — no more, — uh - uh, it's o - ver. —



Am C D

'Cause if it was - n't for all that you tried to do, I would-n't know just how ca - pa - ble I  
'Cause if it was - n't for all of your tor - ture, I would-n't know how to be this way now and

B5 C5 A5 B5

am to pull through. So I wan - na say, — "thank — you," 'cause — it  
nev - er back down. So I wan - na say, — thank — you," 'cause — it

Em D/F# G Am

makes me that — much strong - er, — makes — me work a lit - tle bit hard - er, —

C5 B5 Am Em/G F#m7(no5) Em

makes me — that much wis - er; — so thanks for mak - ing me a fight - er. —



Made me learn a lit-tle bit fast - er, — made — my skin a lit-tle bit thick - er, —



To Coda



makes me — that much smart - er; — so thanks for mak - ing me a fight - er. —



Oh, — oh, — oh, — oh. — Ooh, — hey, — yeah, —



2



oh. — Nev - er thanks for mak - ing me a fight - er. —

Em D C Bsus B

How could\_ this man\_ I thought\_ I knew\_ turn out\_ to be\_ un - just,\_ so cruel?\_

*mp*

Am G B7

\_\_Could on - ly see\_\_ the good\_ in you;\_\_ pre - tend - ed not to know\_\_ the truth.\_

Em D C Bsus B

You tried\_\_ to hide\_\_ your lies,\_ dis - guise\_\_ your - self\_ through liv - ing in\_\_ de - nial,\_

Am G B7

\_\_ but in\_\_ the end\_\_ you'll see: \_\_ You won't stop me!

*cresc.*

Em D/F# G Am

I am a fight - er, and I I ain't gon - na stop. (I'm a fight - er;) (I ain't gon - na

C5 3fr B5 Am Em/G F#m7(no5) Em D.S. al Coda

There is no turn - ing back; I've had \_\_\_ e - nough. \_\_\_

stop.)

CODA Am Em/G F#m7(no5) Em D/F# G Am

thanks for mak - ing me a fight - er. Thought I would for - get; I re - mem - ber.

C5 3fr B5

1 Am Em/G F#m7(no5) Em 2 Am Em/G F#m7(no5) Em

Yes, I re - mem - ber. I re - mem - ber. I re - mem - ber.



Em D/F# G Am

Makes me that much strong - er, makes me work a lit - tle bit hard - er,

*dim. poco a poco*

C5 3fr B5 Am Em/G F#m7(no5) Em

makes me that much wis - er; so thanks for mak - ing me a fight - er.

D/F# G Am

Made me learn a lit - tle bit fast - er, made my skin a lit - tle bit thick - er,

C Bm N.C.

makes me that much smart - er; so thanks for mak - ing me a fight - er.

# INFATUATION

Words and Music by CHRISTINA AGUILERA,  
MATT MORRIS and SCOTT STORCH

Moderately, with a Latin feel



Lead Vocal *ad lib.*

*mf*

He comes\_ from a for - eign place,\_ an is - land\_ far a - way.\_

In - trigues\_ me with ev - ery move\_ till I'm breath-less, I'm help-less, can't keep my cool.\_

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

Gm Cm D7

3fr 3fr

Steals my heart when he takes my hand\_ and we dance to the rhy - thm of the band.

Gm Cm D7

3fr 3fr

I feel my fin - ger - tips grip my hips, \_ and I slip as we dip in - to a state of bliss.

Cm D7 Gm




3fr 3fr 3fr

Ma - ma used to warn\_ me to\_ be - ware\_ those Lat - in lov - ers. She said, "I  
Ma - ma used to warn\_ me not\_ to rush\_ love with\_ an - oth - er. She said,

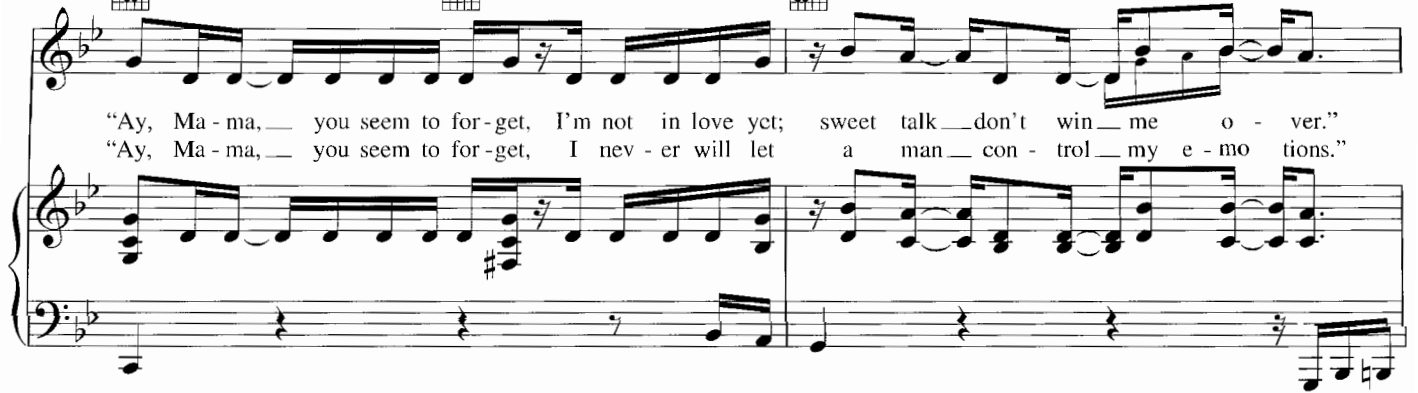
Cm D7 Gm



3fr 3fr 3fr

gave my heart\_ too soon, \_ and that's\_ how I\_ be - came\_ your moth - er." I said,  
"I'm not try'n'\_ to lec - ture, I\_ just care\_ a - bout\_ my daugh - ter."

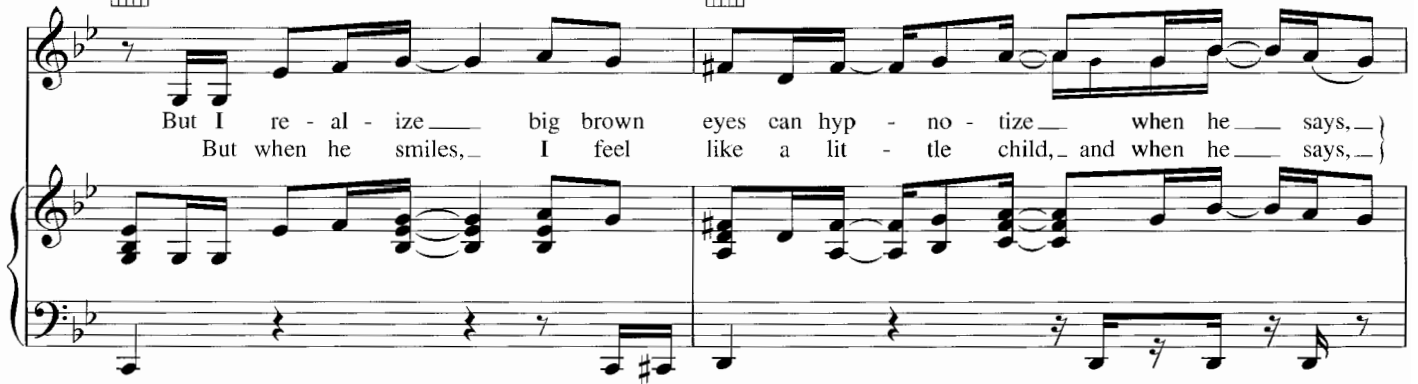
Cm  3fr D7  Gm  3fr




“Ay, Ma - ma, — you seem to for - get, I’m not in love yet; sweet talk — don’t win — me o - ver.”  
 “Ay, Ma - ma, — you seem to for - get, I nev - er will let a man — con - trol — my e - mo - tions.”




Cm7  3fr D7 




But I re - al - ize — big brown eyes can hyp - no - tize — when he — says, — }  
 But when he smiles, — I feel like a lit - tle child, — and when he — says, — }




Gm  3fr Cm  3fr D7 

“I — am full — blood Bo - ri - cua” reads the tat - oo on — his arm. —



Gm  3fr Cm  3fr D7 

He tells me, “Ma - mi, I need ya,” and my heart - beat pumps — so strong. —



Gm Cm D7

Get-ting lost in el rit - mo, he whis - pers, "Te quie - ro, te quie-ro." —

Gm Cm D7

I be - gin to give in with no hes - i - ta - tion; can't help my in - fa - tu -

Gm Cm D7

a - tion. (Ah.) It's pure in - fa - tu -

Gm Cm To Coda D7

a - tion. (Ah.) Hey, yeah, yeah.

Gm Cm D7

Skin the col - or of cin - na - mon; — his eyes light up — and I — melt with - in.

Gm Cm D7

Feels so good it must be a sin; — I can't stop what I start - ed, I'm — giv - ing in.

Gm Cm D7

He brings life to my fan - ta - sies, — sparks a pas - sion in - side of me.

Gm Cm D7

Finds the words when I can - not speak; — in the si - lence, his heart - beat is mu - sic to me.

D.S. al Coda

CODA



Caught be - tween my ma - ma's words\_ and

D7



what I feel in - side. I'm want - ing to ex - plore his world,\_ but

D7



part of me wants to hide. Should I risk it? Can't re - sist it. This has

D7



caught me by\_ sur - prise. Should I\_ let him take me to\_ Puer - to Ri - co?



I can't hold back no more; let's go to night.



Woo, hey.



*Lead vocal continue ad lib.*  
 (Pa - pi, hold me, say that you a - dore me.



Nev - er let go, nev - er leave me lone - ly. Pa - pi, hold me, say that you a - dore me.





Nev - er let go, — nev - er — leave me lone - ly.) "I — am full — blood Bo - ri - cua"



reads the tat - too on — his arm. — He tells — me, "Ma - mi, I need ya,"



and my heart - beat pumps — so strong. — Get - ting lost in el rit - mo, he whis - pers, "Te



que - ro, te que - ro." — I be - gin to give in with no — hes - i -

50

D7 Gm Cm D7

ta - tion;\_ can't help my in - fa - tu - a - tion. (Ah.) It's pure in - fa - tu -

Gm Cm D7

a - tion. (Ah.) Can't help my in - fa - tu -

Gm Cm D7

a - tion. (Pa - pi, hold\_ me, say\_ that you a - dore me. Nev - er let go, \_ nev - er \_ leave me lone - ly. It's pure in - fa - tu -

Gm Cm D7 N.C.

a - tion. Hey, \_ yeah, \_ yeah. (Pa - pi, hold\_ me, say\_ that you a - dore me.)

# LOVING ME 4 ME

Words and Music by CHRISTINA AGUILERA,  
MATT MORRIS and SCOTT STORCH

Slowly

Cmaj9 Ebmaj9

Cmaj9 Ebmaj9

*mp*

Cmaj9

Ebmaj9

Peo - ple ask — if I'm — in — love —  
Now, peo - ple ask — why I'm — in — love —

Cmaj9

Ebmaj9

— with — you, — 'cause I'm sit - ting here — with your pic - ture and  
— with — you. — Well, let me start — by say - ing you got my heart — by just

Cmaj9

Ebmaj9

smil - ing to — my - self. I'm kind - a lost — in my — own — thoughts —  
be - ing who — you are. And what we got — is be - tween — me —

Cmaj9                      Ebmaj9

— of — you; —                      my heart speaks — be - fore — my — mind — thinks through, — and I  
 — and — you; —                      does - n't mat - ter 'bout — the mon - ey I make, or what I do,

Cmaj9                      Ebmaj9

blush — as I — say "yes." —                      What a feel - ing of vu - n'ra - bil - i - ty com - ing  
 or — that I'm — a star. —                      Un - con - di - tion - al - ly, you're there for me; un - de -

Cmaj9                      Ebmaj9

o - ver me, and I'm feel - ing weak and I — can't speak;                      I —  
 ni - a - bly, you in - spire — me, spir - i - tual - ly;                      oh, —

Cmaj9                      Ebmaj9

— can't think, — no. —                      Nev - er thought I'd give in so will - ing - ly to a  
 — so sweet. —                      This is mean - ing - ful, it's in - cred - i - ble, plea - sur'a -

hu - man being with a - bil - i - ties to set me free; let me be  
ble, un - for - get - ta - ble, the way I feel; so

Cmaj9 Ebmaj9

me. Makes me wan - na say, } "Your lips, — your eyes, — your smile, — your kiss, —  
sweet. Makes me wan - na say, }

Cmaj9 Ebmaj9

I must ad - mit, — is a part of me. — You please me com - plete - ly,

Cmaj9 Ebmaj9

fill - ing me like a mel - o - dy. Your soul, — your flow, — your youth, — your truth —

Cmaj9 Ebmaj9

— is sim - ply proof — that we were meant to be. — But the — best qual - i - ty — that's hook -

Cmaj9 Ebmaj9

- ing me — is that you're lov - ing me — 4 me, —

Cmaj9 Ebmaj9

is that you're lov - ing me — 4 me." — Yeah. —

Cmaj9 Ebmaj9

1 2

Fm7 Gm7

A<sup>b</sup>maj7

G7

It's so a - maz - ing \_\_\_\_\_ how some - thing \_ so sweet \_\_\_\_\_

A<sup>b</sup>maj7

G7

has come and re - ar - ranged my life; I've been kissed by des - ti - ny. \_\_\_\_\_ Oh, \_\_\_\_\_

Cm7

3fr

F13

heav - en came \_ and saved \_ me; an \_ an - gel was placed at \_ my feet. \_\_\_\_\_

A<sup>b</sup>maj7

Gm7

A<sup>b</sup>maj7

A<sup>b</sup>/B<sup>b</sup>

This is - n't or - di - na - ry; he's \_ lov - ing me \_ 4 me. \_\_\_\_\_

Cmaj9 E♭maj9 Cmaj9 E♭maj9

Lead vocal continues ad lib.

Cmaj9 E♭maj9 Cmaj9 E♭maj9

Rap: (See Rap lyrics)

Repeat and Fade

Optional Ending

Cmaj9 E♭maj9

### Rap Lyrics

Stripped of all make-up,  
 No need for fancy clothes;  
 No cover ups, no push ups;  
 With him, I don't have to put on a show.

He loves every freckle, every curve,  
 Every inch of my skin,  
 Fulfilling me entirely,  
 Taking all of me in.

He's real, he's honesty,  
 He's loving me 4 me.  
 Yeah.



# IMPOSSIBLE

Words and Music  
by ALICIA KEYS

Freely

N.C.  
mp

Slowly, in 12

B♭maj7 Am7 Gm7 Fmaj7 B♭maj7 Am7 Gm7 Fmaj7

B♭maj7 Am7 Gm7 Fmaj7 B♭maj7 Am7 Gm7




Oh, oh, — oh, — oh. — Oh, oh, — oh, — oh. —

C  N.C. 

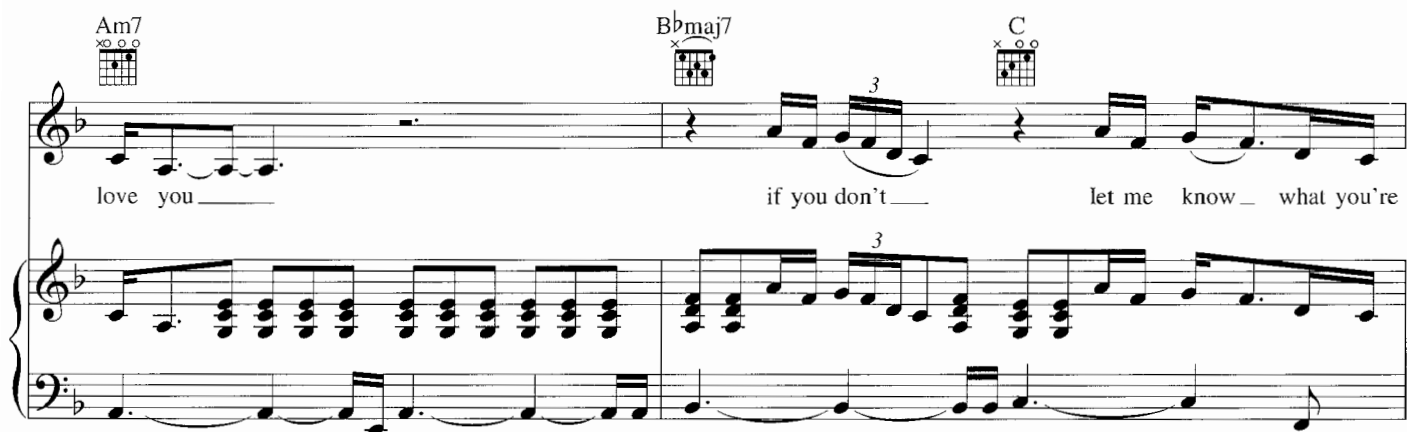
Oh. \_\_\_\_\_ It's im-pos-si-ble, it's im-pos-si-ble to



Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'Oh.' followed by a half note rest. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords. The second measure begins with a vocal line of eighth notes: 'It's im-pos-si-ble, it's im-pos-si-ble to'. The piano accompaniment continues with eighth-note chords and includes a triplet of eighth notes in the treble line.

Am7  Bbmaj7  C 

love you \_\_\_\_\_ if you don't \_\_\_\_\_ let me know what you're






Detailed description: This system contains the next two measures. The vocal line has a half note 'love you' followed by a half note rest, then eighth notes 'if you don't', and another half note rest, followed by eighth notes 'let me know what you're'. The piano accompaniment continues with eighth-note chords and includes a triplet of eighth notes in the treble line.

Dm  Gm7  Dm 

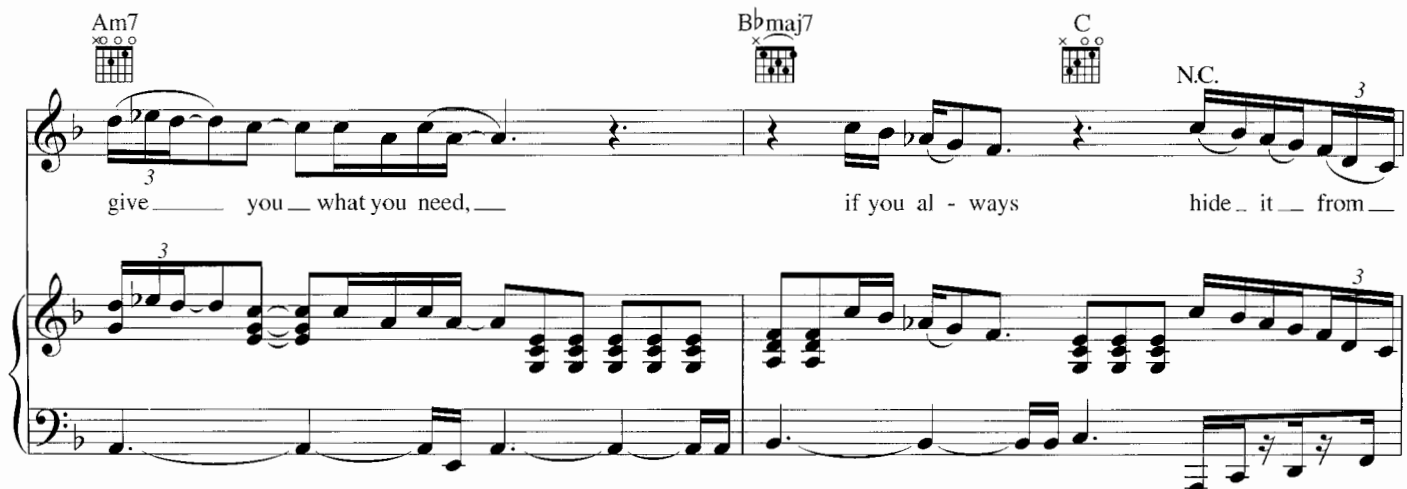
feel-ing. \_\_\_\_\_ It's im-pos-si-ble \_\_\_\_\_ for me to



Detailed description: This system contains the next two measures. The vocal line has a half note 'feel-ing.' followed by a half note rest, then eighth notes 'It's im-pos-si-ble', and another half note rest, followed by eighth notes 'for me to'. The piano accompaniment continues with eighth-note chords and includes a triplet of eighth notes in the treble line.

Am7  Bbmaj7  C  N.C.

give \_\_\_\_\_ you what you need, \_\_\_\_\_ if you al-ways hide it from \_\_\_\_\_



Detailed description: This system contains the final two measures. The vocal line has a half note 'give' followed by a half note rest, then eighth notes 'you what you need,', and another half note rest, followed by eighth notes 'if you al-ways', and another half note rest, followed by eighth notes 'hide it from'. The piano accompaniment continues with eighth-note chords and includes a triplet of eighth notes in the treble line.

Dm Gm7 Bbmaj7 C Bbmaj7 C

me. \_\_\_\_\_ I don't know what hurt you; I just, I wan-na make it right, 'cause,

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the word 'me.' followed by a blank line. The piano accompaniment consists of a treble and bass clef with various chords and rhythmic patterns, including triplets.

Bbmaj7 C D

boy, I'm sick and tired of try'n' to read your mind. \_\_\_\_\_ 'Cause it's im -

The second system continues the vocal line with the lyrics 'boy, I'm sick and tired of try'n' to read your mind.' followed by a blank line and 'Cause it's im -'. The piano accompaniment continues with similar chordal and rhythmic structures.

Bbmaj7 Am7 C/D

pos - si - ble, \_\_\_\_\_ oh, ba - by, it's im - pos - si - ble \_\_\_\_\_ for me to  
(Im - pos - si - ble,) \_\_\_\_\_ (im - pos - si - ble.) \_\_\_\_\_

The third system features the lyrics 'pos - si - ble, \_\_\_\_\_ oh, ba - by, it's im - pos - si - ble \_\_\_\_\_ for me to' and '(Im - pos - si - ble,) \_\_\_\_\_ (im - pos - si - ble.) \_\_\_\_\_'. The piano accompaniment includes triplets and various chordal textures.

Gm7 Fmaj7 Gm7 Am7

love you \_\_\_\_\_ this \_\_\_\_\_ way. \_\_\_\_\_ It's im -  
(Oh, \_\_\_\_\_ hey hey hey, \_\_\_\_\_

The fourth system concludes with the lyrics 'love you \_\_\_\_\_ this \_\_\_\_\_ way. \_\_\_\_\_ It's im -' and '(Oh, \_\_\_\_\_ hey hey hey, \_\_\_\_\_'. The piano accompaniment features triplets and sustained chords.

Bbmaj7

Am7

C/D

pos - si - ble, \_\_\_\_\_ oh, ba - by, it's im - pos - si - ble \_\_\_\_\_  
 hey.) (Im - pos - si - ble.) (im - pos - si - ble.) \_\_\_\_\_

Gm7

N.C.

Dm

\_\_\_\_\_ if you're mak - ing it \_\_\_\_\_ this \_\_\_\_\_ way. Im - pos - si - ble to make it

Am7

Bbmaj7

C

eas - y, \_\_\_\_\_ if you're al - ways \_\_\_\_\_ try'n' to make it so damn -

Dm

Gm7







Dm

hard. How can I, how can I \_\_\_\_\_ give you all my

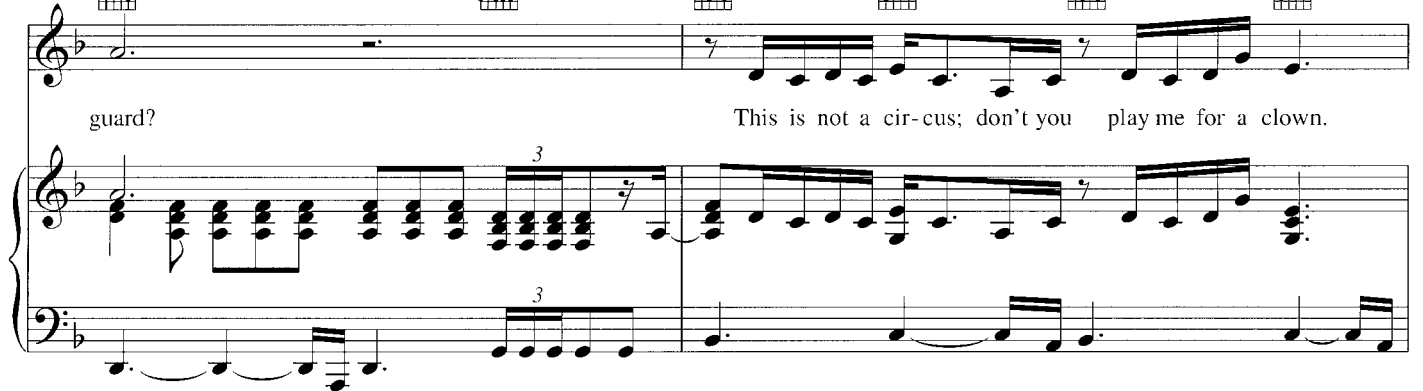
Am7  B♭maj7  C  N.C.




love, ba-by, if you're al - ways, al - ways \_ put - tin' up your \_




Dm  Gm7  B♭maj7  C  B♭maj7  C 




guard? This is not a cir-cus; don't you play me for a clown.




B♭maj7  C  D 

How long can e - mo - tions keep on go - ing up and down? It's im -



B♭maj7  Am7  C/D 

pos - si - ble, oh, ba - by, it's im - pos - si - ble for me to  
(Im - pos - si - ble,) (im - pos - si - ble.)



Gm7 Fmaj7 Gm7 Am7

love you \_\_\_\_\_ this way. \_\_\_\_\_ it's im -  
(Oh, \_\_\_\_\_ hey hey hey, \_\_\_\_\_)

Bbmaj7 Am7 Abm7

pos - si - ble, \_\_\_\_\_ oh, ba - by, it's im - pos - si - ble \_\_\_\_\_  
hey.) (Im - pos - si - ble,) \_\_\_\_\_ (im - pos - si - ble.) \_\_\_\_\_

Gm7 N.C. Dm

\_\_\_\_\_ if you're mak - in' it \_\_\_\_\_ this way.

Gm7 Dm

Repeat and Fade Optional Ending

Gm7 Dm

# UNDERAPPRECIATED

Words and Music by CHRISTINA AGUILERA,  
MATT MORRIS and SCOTT STORCH

Moderately slow

*p*

*cresc.*

*f*

I re - mem - ber when\_ it all\_ first be - gan;\_ we were  
back a - gain\_ to\_ the ver - y be - gin - ning when our

tight right from the start.\_\_\_\_\_ It was - n't long\_ 'fore you came on strong, - in'  
love was some - thing new,\_\_\_\_\_ back when ro - mance was im - por - tant,

**F#m7** **A** **B7** **F#m7** **A** **B7**

**F#m7** **A** **B7** **F#m7** **A** **B7**

**F#m7** **B7**

**F#m7** **B7**

N.C.

F#m7

B7

hard to win my heart. I played hard to get, but I could - n't help but give  
 not just an - oth - er thing to do. I was feel - ing high on love's de - light; thought I'd

F#m7

B7

up my heart in the end. You were thought - ful, care - ful not to  
 nev - er come back down. Now it seems that you and me have

F#m7

B7

N.C.

hurt the re - la - tion - ship. What hap - pened to those days when you used to  
 lost our sol - id ground. Well, af - ter time, I re - al - ized, I seem to

F#m7

B7

be com - pas - sion - ate, car - ing what I thought and said, so af -  
 give more than I get. Fun - ny how things seems to change af - ter a



N.C.

F#m7

B7

ten - tive, a gen - tle - man? — Now it's hard to turn your head — a -  
few years' com - mit - ment. — Used to talk for hours on end — of our

A7

G#7

way from the T - V set. — Tak - ing me — for grant - ed late - ly, and  
dreams while we lay in bed. — I miss those days — when you stayed a - wake; — now you roll

G7

F#m7

B7

frank - ly, it's got - ta quit. — } I feel un - der - ap - pre -  
o - ver and snore in - stead. — }

F#m7

B7

ci - a - ted. Now girls, help me out — if you

F#m7 B7

know what I'm talk - ing a - bout. — I — said, I'm feel - ing un - der - ap - pre -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'know' and continues with eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some chords in the left hand. Chord diagrams for F#m7 and B7 are shown above the staff.

F#m7 B7

ci - a - ted — for all the time — and ef - fort I — have —

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes. The piano accompaniment maintains the eighth-note accompaniment. Chord diagrams for F#m7 and B7 are shown above the staff.

1 2

put in — this — com - mit - ment. Let's take it put in — this — com - mit - ment. —

Detailed description: This system contains two measures, each with a first and second ending. The vocal line has a slight pause before 'put in'. The piano accompaniment includes a repeat sign. Chord diagrams for F#m7 and B7 are shown above the staff.

N.C.

Detailed description: This system contains two measures of piano accompaniment. The right hand has a rhythmic pattern of eighth notes with some rests. The left hand has a simple bass line. The marking 'N.C.' (No Chords) is written above the staff.

I miss the

nice mas-sag - es, the long phone calls\_\_ and the way you talked,\_\_ how it'd turn me on.\_\_ Miss the

bub - ble baths,\_\_ had the sweet - est laughs.\_\_ I'm need - ing those\_\_ days\_\_ back.\_\_\_\_\_

I feel un - der - ap - pre - ci - a - ted. Now girls, help me out\_\_ if you

F#m7 B7 F#m7 B7

know what I'm talk - ing a - bout. I said, I'm feel - ing un - der - ap - pre -

F#m7 B7

ci - at - ed for all the time and ef - fort I have

F#m7 B7

**Repeat and Fade** | **Optional Ending**

put in this com - mit - ment. put in this com - mit - ment.

F#m7 A B7 N.C. F#m7 A B7

# BEAUTIFUL

Words and Music by  
LINDA PERRY

Moderately slow



Whispered: Don't look at me.

*mf*




Ev - 'ry - day \_\_\_\_\_ is so  
To all your friends \_\_\_\_\_ you're de-

**E $\flat$ /D $\flat$**  **Cm** **B $\flat$ (b5)**

won - der - ful, then sud - den - ly, it's hard to breathe.  
 lir - i - ous. So con - sumed in all your doom.

**E $\flat$**  **E $\flat$ /D $\flat$**

Now and then I get in - se - cure from all the pain,  
 Try - ing hard to fill the emp - ti - ness. The piec - es gone,

**Cm** **B $\flat$ (b5)**

— feel so a - shamed.  
 — left the puz - zle un - done. Ain't that the way it is?

**A $\flat$**  **Fm**

I am beau - ti - ful no mat - ter what they say.  
 You are beau - ti - ful no mat - ter what they say.  
 'Cause we are beau - ti - ful no mat - ter what they say.

Eb



Eb/Db



Cm



Ab



Words can't bring me down. I am beau - ti - ful in  
 Words can't bring you down. You are beau - ti - ful in  
 Words won't bring us down. We are beau - ti - ful in

Fm



Eb



Eb/Db



ev - 'ry sin - gle way. Yes, words can't bring me down.  
 ev - 'ry sin - gle way. Yes, words can't bring you down.  
 ev - 'ry sin - gle way. Yes, words won't bring us down.

Cm



1 Fm7



To Coda

Eb



oh no. } So don't you bring me down to - day.  
 oh no. }  
 oh no. }

Eb/Db



Cm



B(b5)



2 **Fm7** **Eb** 3fr

So don't you — bring me down to - day. — No mat - ter what — we do. —

**Eb/Db** **Cm** 3fr

— No mat - ter what — we say. — We're the song in - side — the tune —

**B(b5)** **Eb** 3fr

— full of beau - ti - ful mis - takes. — And ev - 'ry - where — we go —

**Eb/Db** **Cm** 3fr

— the sun will al - ways shine. — And to - mor - row we might a - wake —



B(b5)

D.S. al Coda  
(Take 1st Ending)

on the oth - er side.

CODA

Eb

to - day.

Eb/Db

Cm

B(b5)

Don't you bring me down

Eb

Eb/Db

to - day, yeah, ooh.

Cm

B(b5)

N.C.

Eb

Don't you bring me down um to - day.

# MAKE OVER

Words and Music by CHRISTINA AGUILERA  
and LINDA PERRY

Moderate Rock

**Chord Diagrams:**

- G:
- Ab:
- Bb:

**Lyrics:**

I can't be - lieve what you did to me.  
 Feel - ing con - fined, like I'm be - ing force fed;  
 Down on my knees, and I need to break free. All these years,  
 my vi - sion's blur - ry, and I'm lost in re - grets. It's o - ver - load,  
 you vi - o - lat - ed me.  
 and I'm out of con - trol.

G Ab 4fr G Ab 4fr G Ab 4fr

I don't know why I can't feel in - side. I try to hide, can't  
So sick and tired of bein' so mis - used. You're tak - ing me down with all your

G Ab 4fr Bb

make it al - right; it's o - ver - kill. Now I'm read - y to fight.  
men - tal a - buse. And I said I got - ta get you out of my head.

G Ab 4fr G Ab 4fr Bb

Well, I don't need no - bod - y  
Ev - 'ry - bod - y's al - ways

Ab 4fr G Ab 4fr G Ab 4fr

try - in' to make me o - ver;  
try - in' to look me o - ver;

Bb Ab Bb5

I just want to live sim - ple and free. —  
I just want to live sim - ple and free. —

G5 Ab5 G5 Bb5 Ab5 G5 Ab5

I just want to get a - way, — sav - in' all your bull - shit for an -

G5 Bb5 Ab5 2 Bb5 G5 Ab5 G5 Bb5 Ab5

oth - er day. — I just want to get a - way, —

G5 Ab5 G5 Bb5 Ab5 G5 Ab5

sav - in' all your bull - shit for an - oth - er day. — I'm the on - ly one that can

G5 Bb5 Ab5 G5 Ab5 G5 Bb5 Ab5 G5 Ab5

res - cue me — from me. — *Instrumental solo*

G5 Bb5 Ab5 G5 Ab5 G5 Bb5 Ab5 G5 Ab5

*Solo ends* Leav - ing the house a - round a

G5 Ab5 G5 Ab5 G5 Ab5

quar - ter to five; — zipped up my boots, and I'm read - y to ride. — And I feel —

Ab Bb Ab G Ab G Ab

— so high; — I feel so a - live. —

G Ab 4fr G Ab 4fr G Ab 4fr

Let down my hair, feel the wind on my skin;— cross - ing the bor - der where my

*mf*

G Ab 4fr Bb G Ab 4fr

new life be-gins.— And I close— my eyes,— and take it all in.—

G Ab 4fr Bb Ab 4fr G Ab 4fr

Well, I don't need no-bod-y try - in' to make— me o - ver;—

G Ab 4fr Bb Ab 4fr Bb5

I just want to live sim-ple and free.—

G5 3fr    Ab5 4fr    G5 3fr    Bb5 4fr    Ab5 4fr    G5 3fr    Ab5 4fr

I just want to get a - way, — sav - in' all your bull - shit for an -

*ff*

G5 3fr    Bb5 4fr    Ab5 4fr    G5 3fr    Ab5 4fr    G5 3fr    Bb5 4fr    Ab5 4fr

oth - er day. — I'm the on - ly one that can res - cue me — from me. —

G5 3fr    Ab5 4fr    1 G5 3fr    Bb5 4fr    Ab5 4fr    2 G5 3fr    Bb5 4fr    Ab5 4fr    G5 3fr    Ab5 4fr

— You wan - na break me down. —

G5 3fr    Bb5 4fr    Ab5 4fr    G5 3fr    Ab5 4fr    G5 3fr    Bb5 4fr    Ab5 4fr

You wan - na break me down. — You wan - na break me down. —



— You wan - na — break me — down. —





*mf*



# CRUZ

Words and Music by CHRISTINA AGUILERA  
and LINDA PERRY

Moderately slow

N.C.

I'm leav - ing\_ to - day; — liv - ing it, leav - ing it to change. —

*mf*

Slow - ly drift - ing\_ in - to a peace - ful breeze; — tongue - tied and twist - ed are

*p*

all my mem - o - ries. — Cel - e - brat - ing\_ a fan - ta - sy come true: —

*mp*

C Bb F C

pack - ing all — my bags, — I'm fi - n'ly on — the move. — And I'm leav - ing — to - day; —

*cresc.*  
*mf*

Bb F C Bb

I'm liv - ing it, oh, — I'm leav - ing it to change. —

G Dm Dm/E Dm/F C

As I'm driv - ing, — I'm cap - tured by — the view. — So much — beau - ty; — the

Bb G

road be - comes — my muse. — The heat is ris - ing, — and my



hand surfs through the wind. Cool, calm, collected is the



child that lies within. See, I'm leaving to-day; I'm

*cresc.*



living it, oh, I'm leaving it to change. See, I'm leaving to-day;



I'm living it, oh, I'm leaving it to change. But

*dim.*

Abmaj7

Eb

F

some - how, I miss\_\_ it; I think I'll real - ly miss\_\_ it one\_\_ day.

*p* *cresc.*

Ab

Eb

I turn up the ra - di - o, \_\_ and I'm\_\_ feel - ing like\_\_ I nev - er felt be -

F

Ab/Eb

fore Turn down the mem - o - ries\_\_ of

Eb/Bb

F

yes - ter - years\_\_ and brok - en dreams\_\_ I\_\_ bring;\_\_ fi - n'ly

*dim.*

12

Bb

G

free, ooh, ooh. Slow - ly drift - ing in -

Dm

C

to a peace - ful breeze... uh - huh.

G

D

C

Ooh, yeah. I'm leav - ing to - day; I'm

*cresc.* *ff*

G

D

C

1, 2

liv - ing it, oh, I'm leav - ing it to change.

3

C G D

Liv - ing it, leav - ing it, said I'm

C G D

liv - ing it I'm leav - ing it. Liv - ing it, oh, — I'm leav - ing it to change. —

C B♭maj7

But some - how, I miss — it; I

F G

think I'll real - ly miss — it one — day. —

# SOAR

Words and Music by CHRISTINA AGUILERA,  
ROB HOFFMAN and HEATHER HOLLEY

Moderately

8vb-----J

8vb-----J

When they\_ push, when\_ they\_ pull,\_ tell me, can you hold\_ on? \_\_\_\_\_  
The boy\_ who won - ders, \_\_\_\_\_ is he good e - nough for them, \_\_\_\_\_

When they\_ say you\_ should\_ change,\_ can you lift your head high\_ and stay strong?  
keeps try'n'\_ to please\_ 'em\_ all\_ but he just nev - er seems\_ to fit in.

Will you\_ give up,\_ give\_ in;\_ when your heart's cry - ing out\_ that it's\_ wrong?  
Then there's\_ the girl\_ who\_ thinks\_ she'll nev - er ev - er be\_ good e - nough for him;

F Eb Bb

Will you love you for you at the end of it all? } Now,  
 keeps try'n' to change, and that's a game she'll nev - er win. }

F Ab6 Eb Bb F Ab6

in life, there's gon - na be times when you're feel - ing low and in your mind

*mf*

Ab Bb F Ab6

in - se - cur - i - ty seems to take con - trol. We start to look out - side our - selves

Ab Bb F Ab6

for ac - cep - tance and ap - prov - al; we keep for - get - ting that the










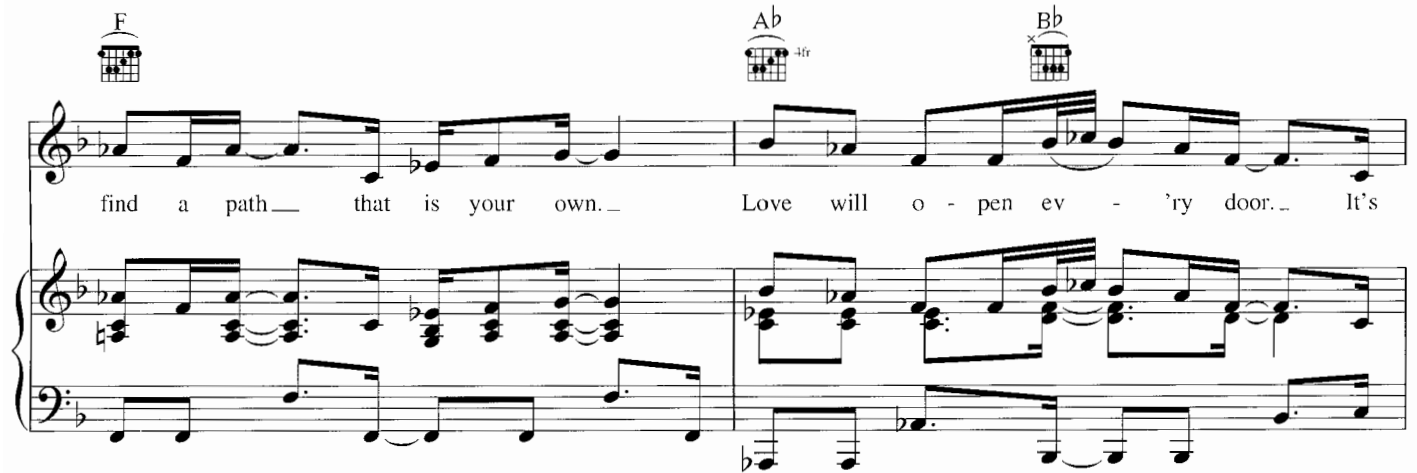
one thing we should know — is: Don't be scared to fly — a - lone;

*cresc.* *f*



find a path — that is your own. — Love will o - pen ev - 'ry door. — It's







in your hands; — the world is yours. — Don't hold back and al - ways know —







all the an - swers, they will un - fold. — What are — you wait - ing for?



1

F Eb Bb F

Spread your wings\_ and soar!\_ (Ooh, ooh ooh, ooh, ooh\_ ooh;

mp

8vb-----J 8vb-----J

2

3fr Eb Bb F Fm Eb

ooh\_ ooh.)\_ Spread your wings\_ and soar!\_

p

3 (La da da da, ha.)\_

3 3 3 3 3 3 3 3

In the mir-ror is where she comes face to face with her\_ fears;\_

3 3 3 3 3 3 3 3

Dbmaj7 C Fm Eb Dbmaj7 C

Fm Eb Dbmaj7 C

her own re - flec - tion, now for - eign to her af - ter all these\_ years.\_

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for Fm, Eb (with 3fr), Dbmaj7, and C are shown above the vocal staff. The piano accompaniment features triplets in the right hand and a bass line in the left hand.

Fm Eb Dbmaj7

All of her life, she has tried to be some-thing be - sides her - self.\_

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for Fm, Eb (with 3fr), and Dbmaj7 are shown above the vocal staff. The piano accompaniment continues with triplets and a bass line.

Fm Eb Dbmaj7 C

Now, time has passed, and she's end - ed up some-one else, with re - gret.\_

*cresc.*

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for Fm, Eb (with 3fr), Dbmaj7, and C are shown above the vocal staff. The piano accompaniment includes a *cresc.* marking in the right hand.

Ab6 Bb F Ab6 Bb

What is it in up that makes us feel\_ the need\_ to keep\_ pre-tend - ing? Got - ta

*mf*




Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for Ab6 (with 3fr), Bb, F, Ab6 (with 3fr), and Bb are shown above the vocal staff. The piano accompaniment starts with a *mf* dynamic marking.

F5  Ab  Bb 

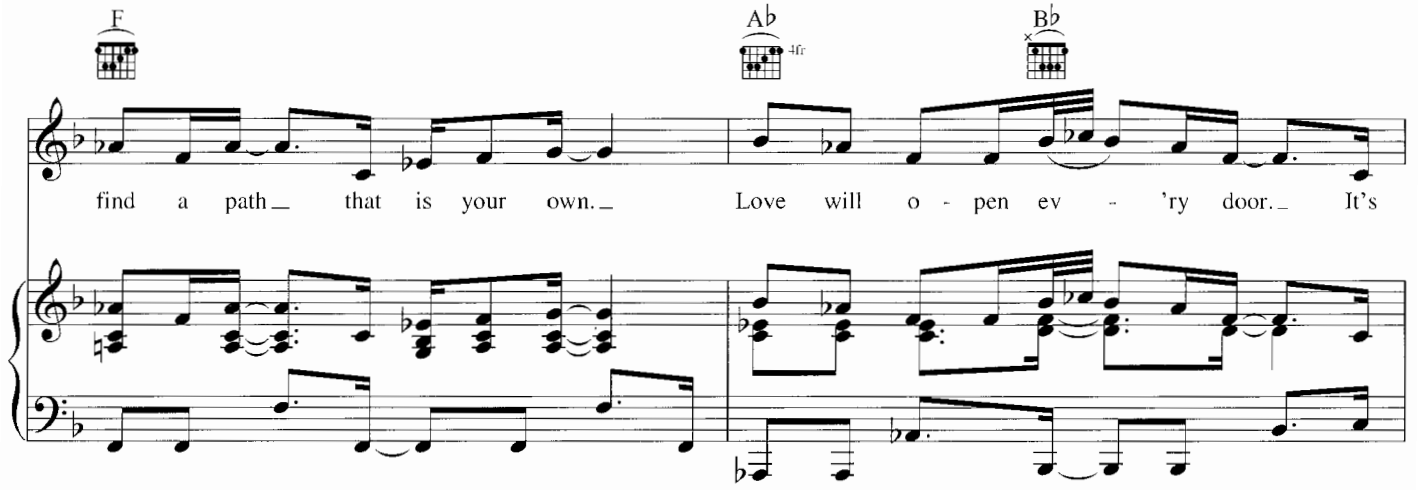
let our - selves be! \_\_\_\_\_ Oh, whoa. \_\_\_\_\_ Don't be scared to fly \_\_\_ a - lone;


*cresc.* *f*



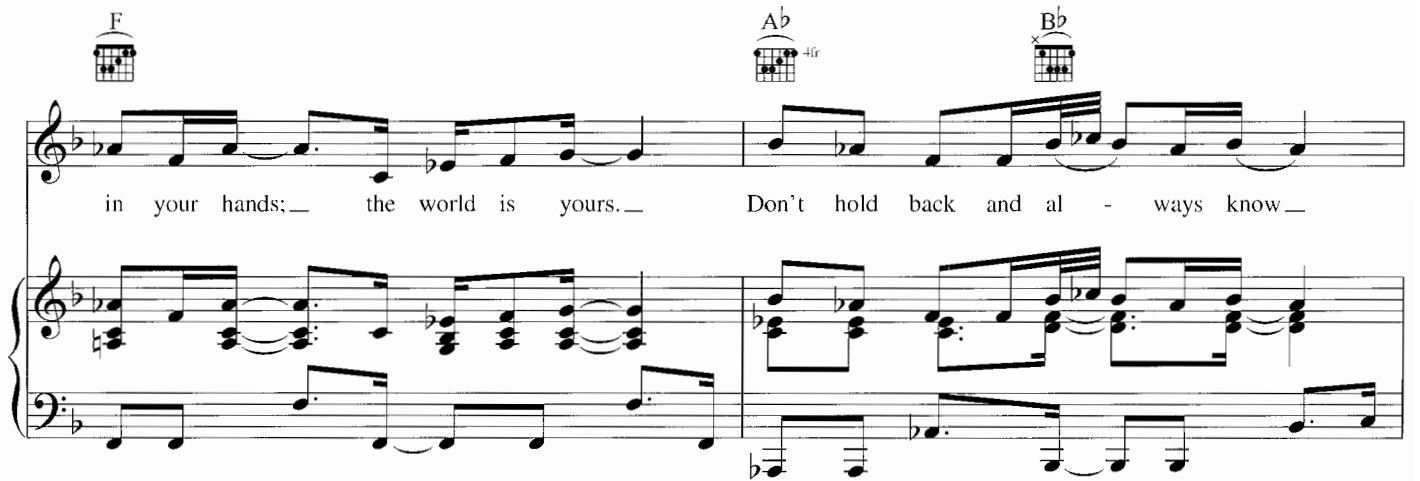
F  Ab  Bb 

find a path \_\_\_ that is your own. \_\_\_ Love will o - pen ev - 'ry door. \_\_\_ It's



F  Ab  Bb 

in your hands; \_\_\_ the world is yours. \_\_\_ Don't hold back and al - ways know \_\_\_



F  Ab  Bb 

all the an - swers, they will un - fold. \_\_\_ What are \_\_\_ you wait - ing for?



1 F

2 F

Spread your wings — and soar! —

Spread your wings — and soar! —

Ab 4fr Bb F Ab 4fr Bb F

Lead vocal continues ad lib.  
(Don't wait no more. You can soar!)

Ab 4fr Bb F Ab 4fr Bb F5

(Don't wait no more. You can soar!)

dim.

Ab sus2 Bb(add2) F Ab sus2 Bb(add2) F

Ab sus2 Bb(add2) F Ab sus2 Bb(add2) F5

dim. p

# GET MINE, GET YOURS

Words and Music by CHRISTINA AGUILERA, DAVID SIEGEL, STEVE MORALES and BALEWA MUHAMMAD

Moderately slow groove (♩ = ♪)

C#m7/F#

F#m

C#m7

9fr

4fr

*p*

*mf*

F#m

C#m7

4fr

Ba - by,

F#m

C#m7

4fr

you pre - tend \_\_\_ that things ain't \_\_\_ what \_\_\_ they seem, \_\_\_ all this

F#m

C#m7

4fr

ten - sion - en - ti - tl - ing just ex - act - ly what we should be. \_\_\_ Now,

F#m  C#m7 

I don't mind us be - ing some kind of cas - u - al thing; lis - ten,



F#m  C#m7 

all I want to do for now is have you come and take all of me. Put your  
(Can you?)



Bm7  C#m 

hands on my waist - line; want your skin up a - gainst mine. Move my



F#m 

hips to the bass - line; let me get mine, you get yours. Hang a



Bm7

C#m

“Please don’t dis - turb” — sign; — put my back in - to a slow — grind; — send - in’

F#m

To Coda ⊕

chills up and down my — spine. — Let me get mine, you get yours. — If you

F#m

C#m7



see my with — a man, — un - der - stand that you — can’t ques - tion me; — the

F#m

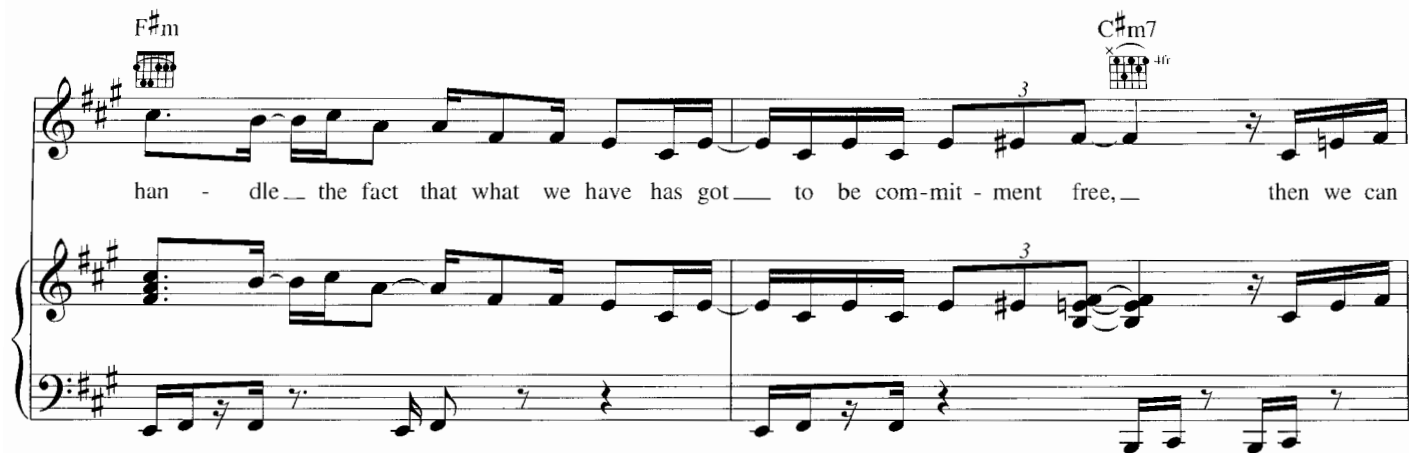
C#m7



feel - ings that — you caught — I can’t — help your jeal - ous - y. — If you can  
(ain’t — my fault;)



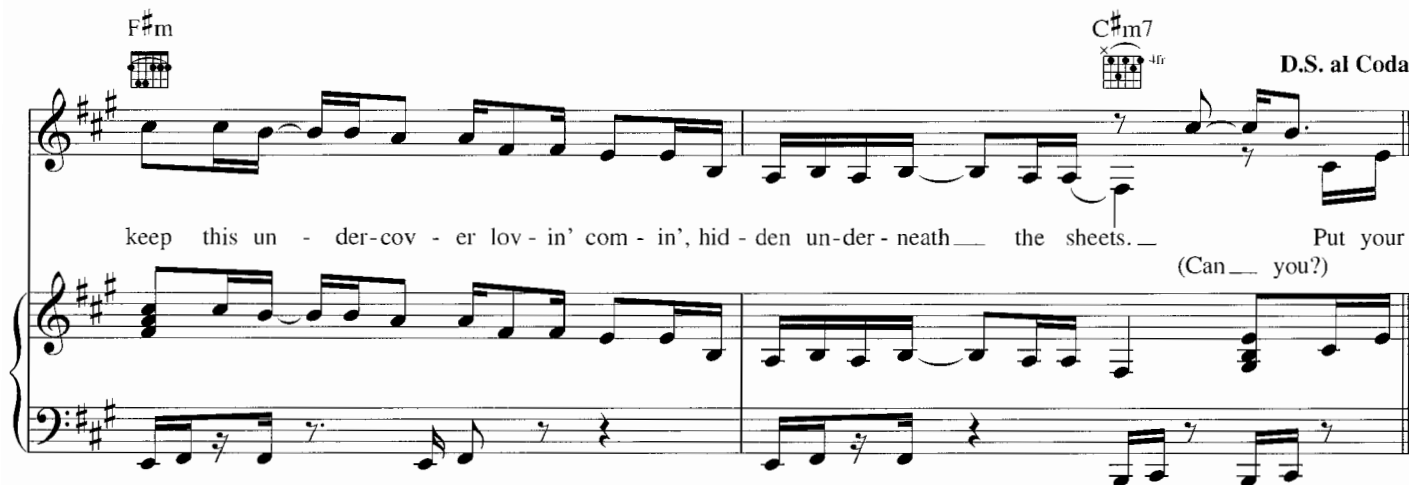
F#m  C#m7 



han - dle the fact that what we have has got to be com - mit - ment free, then we can



F#m  C#m7  D.S. al Coda

keep this un - der-cov - er lov - in' com - in', hid - den un-der - neath the sheets. Put your  
(Can you?)



CODA  F#m 

get mine, you get yours. So come on and freak my bod - y. We can get nas -



C#m7  F#m 

- ty, naugh - ty. All night, a pri - vate par - ty. Got - ta hit that spot just right; -

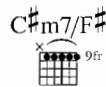




work me like a nine - to - five. — It ain't a - bout this kiss - in' and hug - gin', 'cause this is a phy-



si-cal lov - in'. Straight sweat-in', our bod-ies are rub - bin'. Got-ta hit that spot just right; —



work me like a nine-to- five. — *Spoken: We have a physical thing;* *we make love,*



*but don't fall in love.* (Let me get mine, you get yours.) — *We spend time,*

C#m7/F#



F#m



just enough so you can get yours, and I get mine.

No strings attached; I want your body...  
(Let me

C#m7/F#



C#m7



Bm7



get mine, you get yours.) —  
not your heart.

Put your hands on my waist - line; — want your

C#m



F#m



skin up a - gainst — mine. — Move my hips to the bass — line; — let me

Bm7



get mine, you get yours. — Hang a "Please don't dis - turb" — sign; — put my

C#m F#m

back in - to a slow\_ grind,\_ run- nin' chills up and down my\_ spine.\_ Let me

1 2 Bm7/F#

get mine, you get yours.\_ Put your get mine, you get yours.\_ Mm... come here.

C#m7 F#m F#m/C#

Don't be shy; I won't bite. (Let me get mine, you get yours.)\_

Bm7/F# C#m F#5

Bm7 C#m N.C. C#m7/F#

# DIRRTY

Words and Music by CHRISTINA AGUILERA,  
DANA STINSON, JASPER CAMERON,  
BALEWA MUHAMMAD and REGGIE NOBLE

## Heavy beat

N.C.

*Spoken: If you ain't dirrty, you ain't here to party! La - dies, move! Gen - tle - men, move! Some -*

*bod - y ring the a - larm, a fire in the room! Ring the a - larm... and I'm throw-in' el - bows.*

*Ring the a - larm... and I'm throw-in' el - bows. Ring the a - larm... and I'm throw-in' el - bows.*

1 | 2

Ring the a - lam... and I'm throw - in' el - bows. Uhh... let me loose.

N.C.

Ooh, I'm o - ver - due; gim - me some room, com - in' through.  
 Ah, heat is up. La - dies fel-las, drop your cups.

Paid my dues; I'm in the mood. Me and my girls come to shake the room.  
 Bod - ies packed front to back. Move your ass, I like that.

D. J.'s spin - nin', show your hands. Let's get dirr - ty, that's my jam. I  
 Tight hip - hug - gers, low for sho'. Shake a lit - tle some - thin' on the flo'. I

need that uh to get me off, — sweat - in' till my clothes come off.  
need that uh to get me off, — sweat - in' till my clothes come off.

G5



It's ex - plo - sive, speak - ers are pump - in'. Still jump - in', six in the morn - in'.  
Let's get o - pen, cause a com - mo - tion. Still go - in' eight in the morn - in'.

Ta - ble danc - in', glass - es are crash - in'. No ques - tion, time for some ac - tion.  
There's no stop - pin', we keep it pop - pin'. Hard rock - in', ev - 'ry - one's talk - in'.

Tem - per - 'tures up; (Can you feel it?) 'bout to — e - rupt. Some-one get my  
Give all — you got; (Give it to me.) just hit — the spot. Gon - na get my

N.C.

girls, get your boys, gon - na make some noise. } Gon - na get  
 girls, get your boys, gon - na make some noise.

G5



row - dy. Gon - na get a lit - tle un - ru - ly. Get it fired up in a

hur - ry. Wan - na get dirr - ty. It's a - bout time that I came to start the

par - ty. Sweat drip - pin' off o' my bod - y. Danc - in' get - tin' just a lit - tle



1  
N.C.

naugh - ty. Wan-na get dirr - ty. It's a-bout time for my ar - ri - val.

2  
N.C.

It's a-bout time for my ar - ri - val. Here it comes, it's the one that you've been wait - in' on. — Get

up, get it rough, yup that's what's up. — Giv - in' just what you love to the max - i - mum. — Uh -

oh, (Uh - oh,) here we go. (here we go.) What to do when the mu - sic starts to drop? — That's


when we take it to the park - ing lot, — and I bet you, some - bod - y's gon - na call the cops. — Uh -

oh, (Uh - oh,) here we go. (here we go.) Oh, \_\_\_\_\_

\_\_\_\_\_ yeah, — yeah. Rap: (See additional lyrics)

1

2

G5  3fr

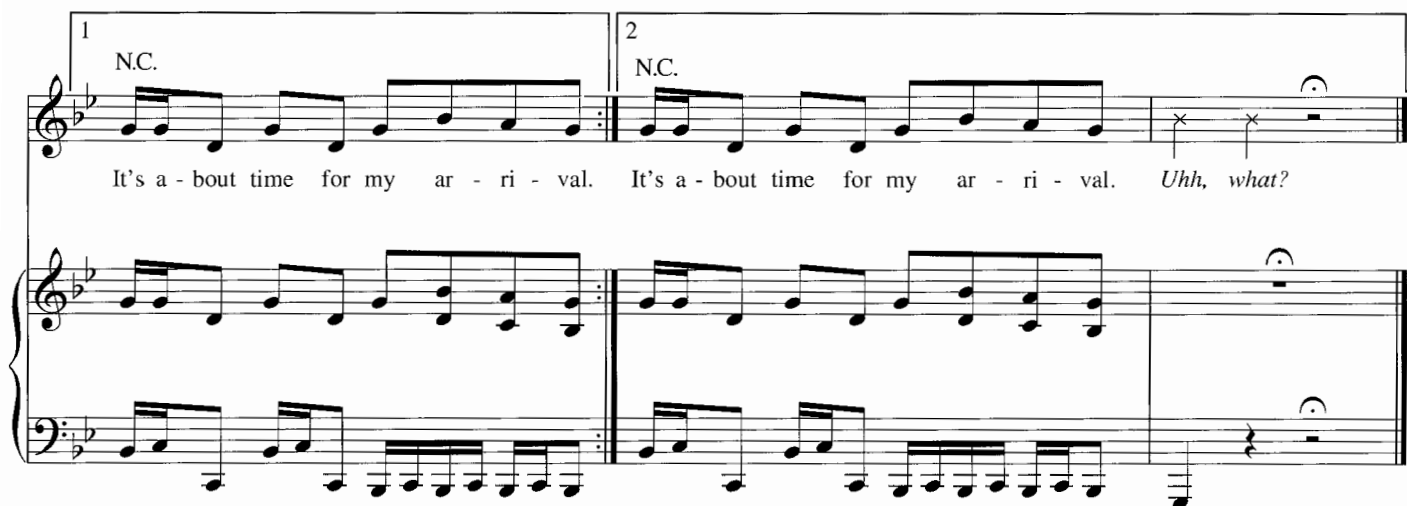
It's gon - na get row - dy. Gon - na get a lit - tle un -

- ru - ly. Get it fired up in a hur - ry. Wan - na get dirr - ty.

It's a - bout time that I came to start the par - ty. Sweat drip - pin' off o' my



bod - y. Danc - in' get - tin' just a lit - tle naugh - ty. Wan - na get dirr - ty.



1 N.C. 2 N.C.  
It's a - bout time for my ar - ri - val. It's a - bout time for my ar - ri - val. Uhh, what?

*Additional Lyrics*

**Rap:** Hot damn! Got the jam, like a summer show.  
 I keep my pawn lookin' like a crash dummy drove.  
 My gear look like the bait got my money froze.  
 But there are presidents I pimp like Teddy Ro'.  
 Got the one that excites ya deepest,  
 At the media shine, I'm shinin' with both of the sleeves up.  
 Yo Christina, what happened here?  
 My black, live and in color, like Rodman hair.

The club is packed, the bar is filled, they're waitin' for  
 Sister to act like Lauren Hill. Frankly,  
 It's so black, no bargain deals, I'll drop a  
 Four-wheel drive with foreign wheels. Throw it up!  
 Bet you this is Brick City, you heard o' that.  
 We're blessed and hung low, like Bernie Mack.  
 Dogs, let 'em out; women, let 'em in.  
 It's like I'm O.D.B., that what they're thinkin'.

# THE VOICE WITHIN

Words and Music by CHRISTINA AGUILERA  
and GLEN BALLARD

Slowly

G5



Young girl, don't cry; — I'll be —  
Young girl, don't hide; — you'll nev -

*mp*

*With pedal*

Csus2



Dsus





— right here — when your — world starts to fall. — Ooh. —  
— er change — if you — just run a - way. — Ooh. —

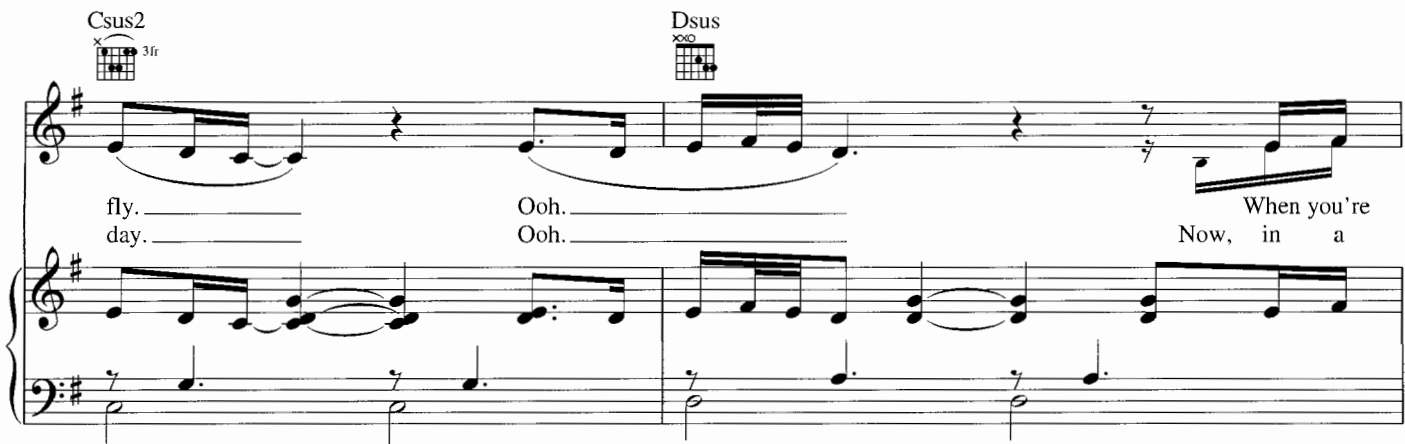
G5








Young girl, it's al - right; — your tears — will dry, — you'll soon be free to  
Young girl, just hold tight; — soon — you're gon - na see your bright - er

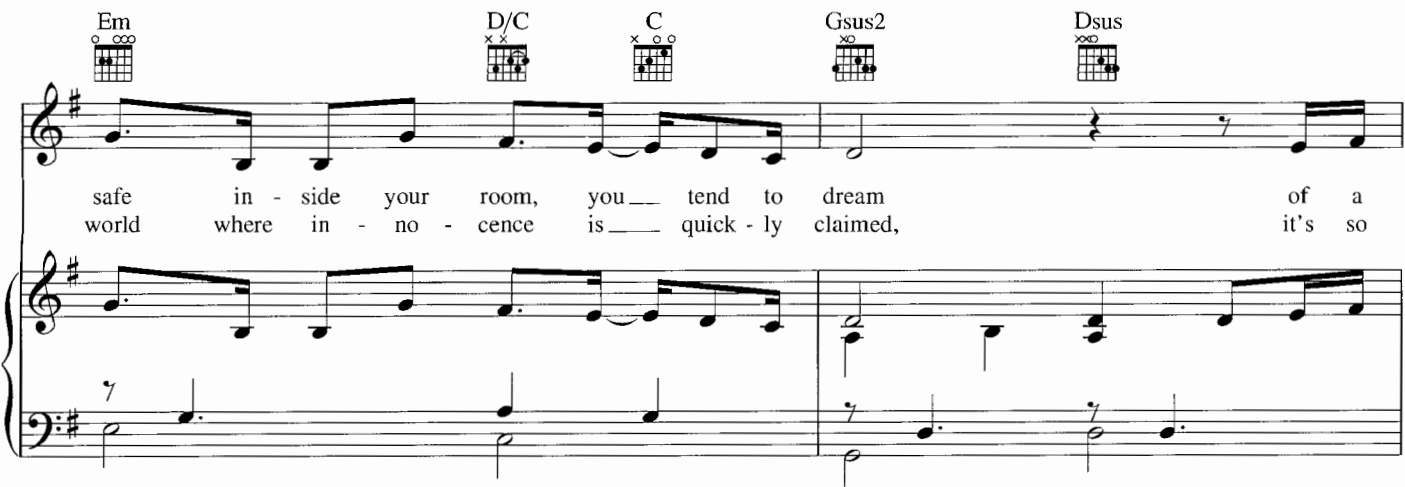
Csus2  3fr 






fly. \_\_\_\_\_ Ooh. \_\_\_\_\_ When you're  
 day. \_\_\_\_\_ Ooh. \_\_\_\_\_ Now, in a



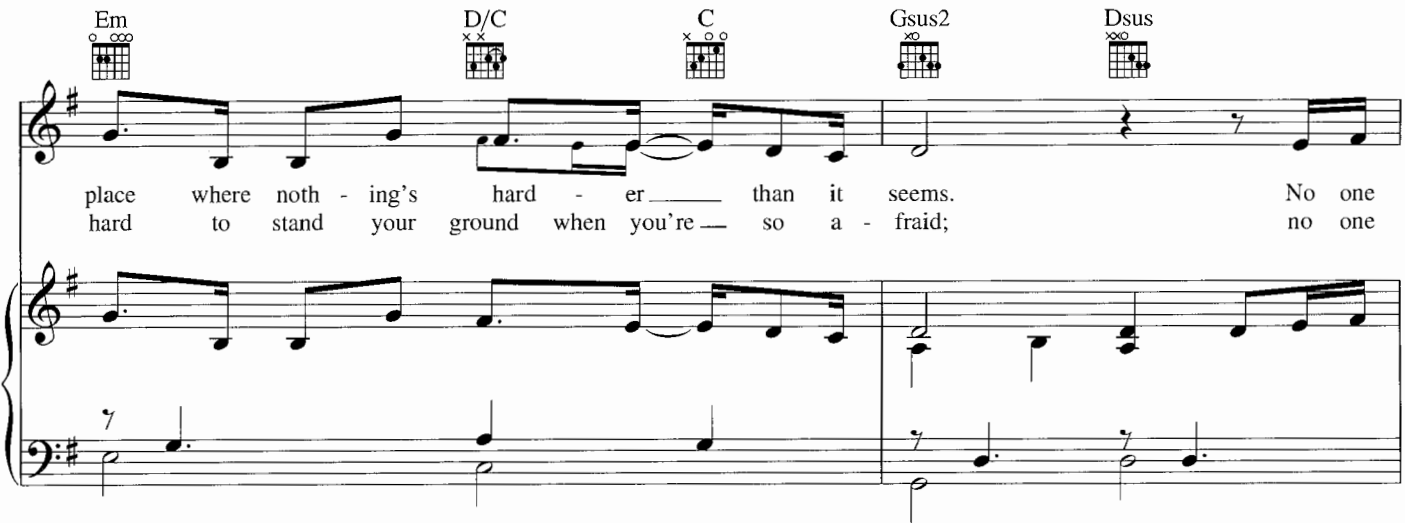
Em  D/C  C  Gsus2  Dsus 






safe in - side your room, you tend to dream of a  
 world where in - no - cence is quick - ly claimed, it's so



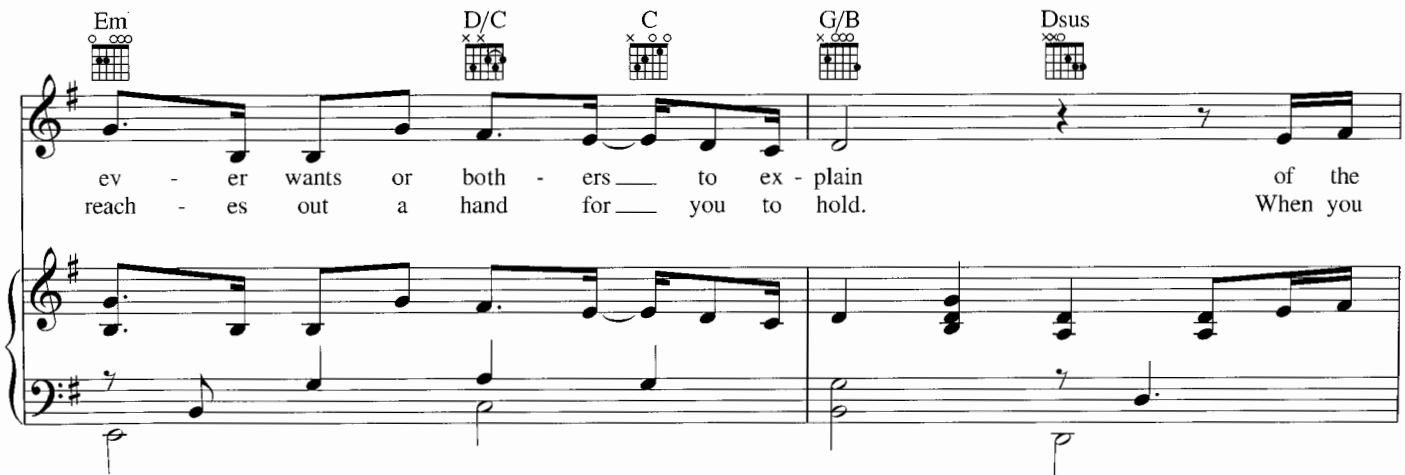
Em  D/C  C  Gsus2  Dsus 

place where noth - ing's hard - er than it seems. No one  
 hard to stand your ground when you're so a - fraid; no one



Em  D/C  C  G/B  Dsus 

ev - er wants or both - ers to ex - plain of the  
 reach - es out a hand for you to hold. When you



Em D/C C Am D7sus

heart - ache life can bring and what it means. }  
 look out - side, look in - side to your soul. }

When there's

*cresc.*

G Am7b5/G Em/G G9 A9

no one else, look in - side your - self; like your old - est friend, just

*mf*

Am7b5/Eb D7sus G Am7b5/G Em/G G9

trust the voice with-in. Then you'll find the strength that will guide your way if

A9 Am7b5/Eb D7sus G5

you'll learn to be - gin to trust the voice with - in.

*dim.* *mp*

2  
Am7b5/Eb    D7sus    Em    B7/F#

trust the voice with - in.

*p*

Em/G    A7    Em    B7/F#

(Ooh, ooh,

*sim.*

Em/G    A7    Em    B7/F#

ooh, ooh.) Life is a jour - ney; it can

*f*

Em/G    A7    Em    B7/F#

take you an - y - where you choose to go. As long as you're learn - ing, you'll find



Em/G

A7

Em

B7/F#

all you'll ev - er need to know. (Be strong, Take it, hold on. you'll make it. Be

Em/G

A7

Cmaj7

strong; Just don't for - sake it be - cause... (No one can tell you what you can't do; no one can

B7#5

N.C.

A

Bm7b5/A

stop you. You know that I'm talk-ing to you. When there's no one else, look in-

F#m/A

A9

B9

Bm7b5/F

E7sus

side your - self; like your old - est friend, just trust the voice with-in, Then you'll

A Bm7b5/A F#m/A A9 B9

find the strength that will guide your way if you'll learn to be - gin to

Bm7b5/F E7sus A5

trust the voice with - in.

*mp*

Young girl, don't cry; I'll be right here when your world starts to fall.

Dsus2 Esus A(add2)

Ooh, mm.

*rit.*

# I'M OK

Words and Music by CHRISTINA AGUILERA  
and LINDA PERRY

Slowly

Bm Bm/A Gmaj7 F#7sus

Bm Bm/A Gmaj7 F#7sus

Bm Bm/A Gmaj7 F#7sus

Once up-on a time, \_\_\_\_\_ there was a girl. \_\_\_\_\_

Bm Bm/A Gmaj7 F#7sus

In her ear - ly years, \_\_\_\_\_ she had to learn \_\_\_\_\_

Bm Bm/A Gmaj7 F#7sus

how to grow up liv-ing in a war that she called \_\_\_\_\_ home; \_\_\_\_\_

Bm Bm/A Gmaj7 F#7sus



nev - er knew just where to turn \_\_\_\_\_ for shel - ter from the \_\_\_\_\_ storm. \_\_\_\_\_

Em Bm

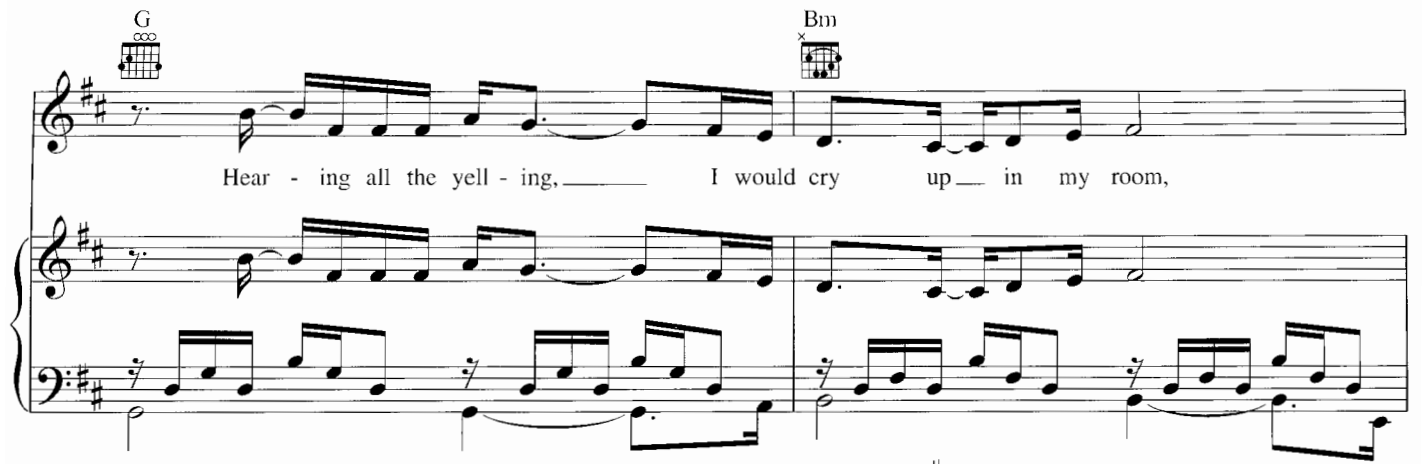
It hurt \_\_\_\_\_ me to see the pain a - cross \_\_\_\_\_ my moth-er's \_\_\_\_\_ face



Em F#

ev - 'ry time \_\_\_\_\_ my fa-ther's fist would put her in her \_\_\_\_\_ place. \_\_\_\_\_

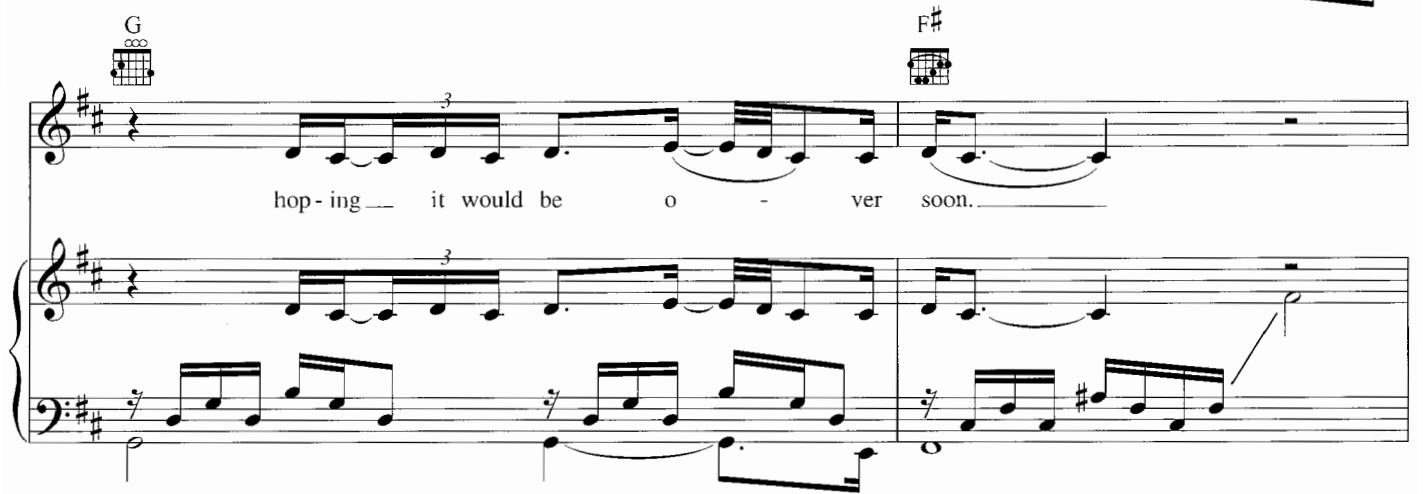
G  Bm 



Hear - ing all the yell - ing, — I would cry up — in my room,



G  F# 

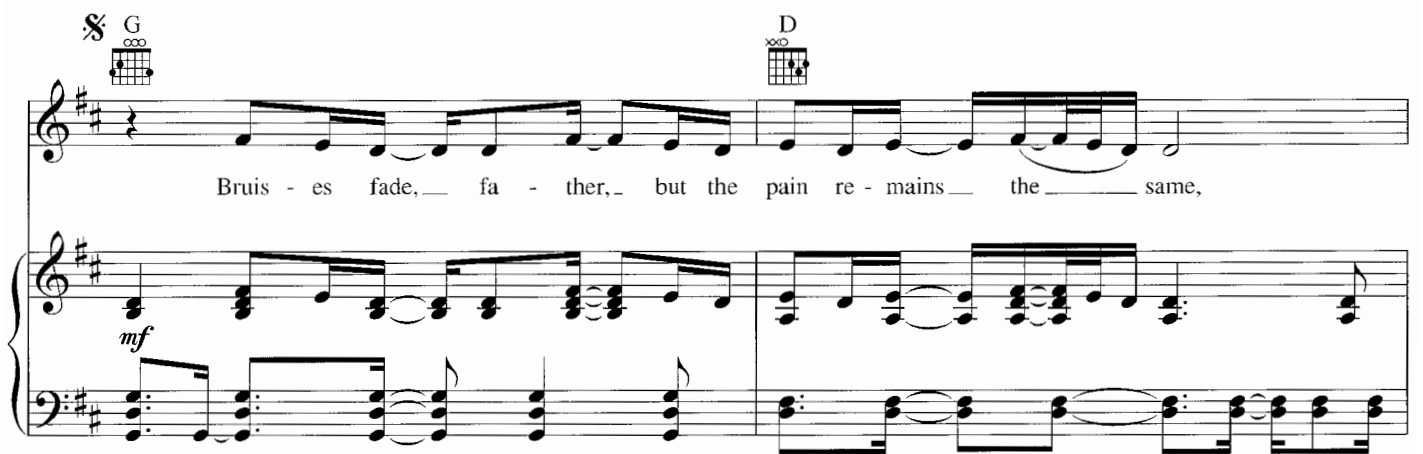
hop - ing — it would be o - ver soon. —





G  D 

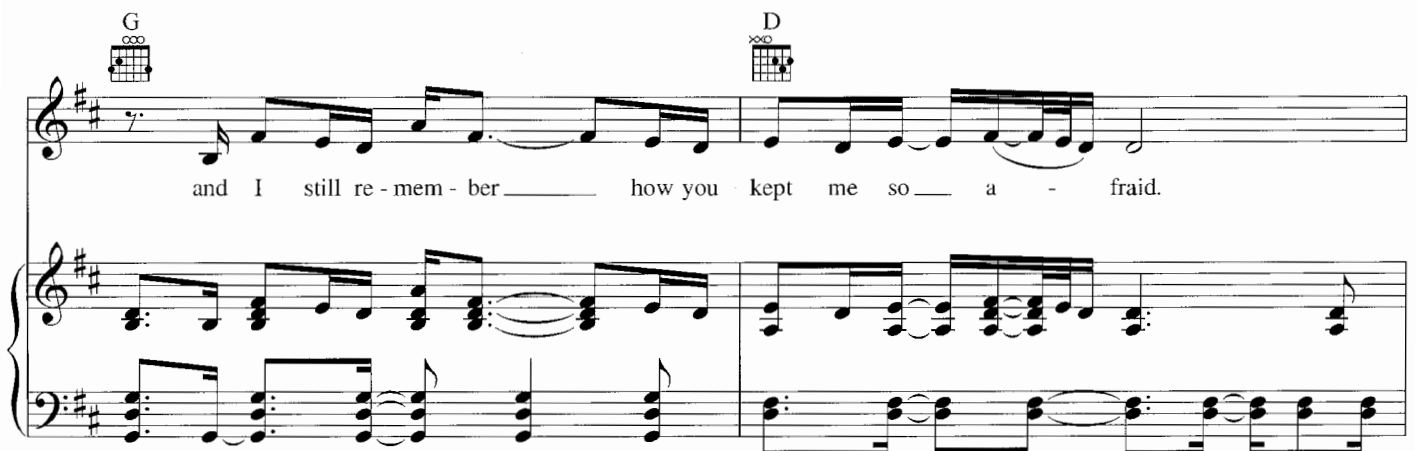
Bruis - es fade, — fa - ther, — but the pain re - mains — the — same,



*mf*



G  D 




and I still re - mem - ber — how you kept me so — a - fraid.



G  D 





Strength is my moth - er \_\_\_\_\_ for all the love she \_\_\_\_\_ gave. — And ev - 'ry



A  To Coda  Em 





morn - ing that I wake, \_\_\_\_\_ I look back at yes - ter - day, \_\_\_\_\_ and I'm O -



Bm  Bm/A  Gmaj7  F#7sus 

K.



Bm  Bm/A  Gmaj7  F#7sus 

I of - ten won - der why \_\_\_\_\_ I car - ry all this guilt, —



Bm



Bm/A



Gmaj7



F#7sus



when it's you that helped me \_\_\_\_\_ put up all these walls I built.

Em



Bm



Shad-ows stir at night \_\_\_\_\_ through a crack in \_\_\_\_\_ the door, \_\_\_\_\_

Em



F#



the ech-o \_\_\_\_\_ of a bro-ken child \_\_\_\_\_ scream-ing, "Please, no \_\_\_\_\_ more." \_\_\_\_\_

G



Bm



Dad - dy, don't you \_\_\_\_\_ un-der-stand the dam-age you \_\_\_\_\_ have done?

G

F#

For you it's just a mem-o - ry, — but for me, it still — lives — on. —

CODA

Em

back at yes - ter - day...

G/B

Am

It's not so eas - y to — for - get —

C

G/B

Am

all the marks — you left — a - long her neck; —



C G/B Am

when I was thrown — a - gainst — cold stairs; —

*dim.*

C G/B Am

and ev - 'ry day, — a - fraid — to come home, — in fear of — what I might

*P*

F# G

see — next. — Bruis - es fade, — fa - ther, — but the

*f*

D G

pain re - mains — the — same, — and I still re - mem - ber — how you

D G

kept me so a - fraid. Strength is my moth - er for all the

D A

love she gave. And ev - 'ry morn - ing that I wake, I look

Em Bm Bm/A

back at yes - ter - day, and I'm O - K.

*dim.* *p*

Gmaj7 F#7sus Bm

Mm, I'm O - K.

*rit. e dim.* *pp*

# KEEP ON SINGIN' MY SONG

Words and Music by CHRISTINA AGUILERA  
and SCOTT STORCH

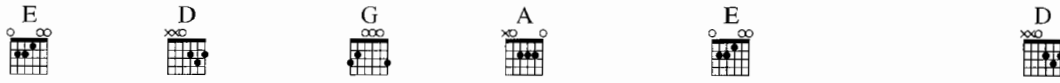
Moderately slowly



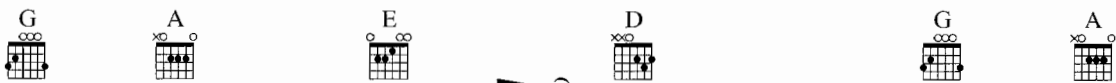
Lead vocal ad lib.

*mp*

With pedal



I woke up this morn-ing with a smile on my \_



— face, — and no - bod - y's gon-na bring me down \_ to - day.

(Ah - ooh.) (Ah -



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody includes a triplet of eighth notes.

ooh.) Been feel-ing like noth-ing's been\_ go - ing my way \_\_\_ late - ly. \_\_\_\_\_

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a 3/4 time signature. The melody includes a triplet of eighth notes.

But I've de-cid-ed right\_ here, \_ right now, \_ that my out - look's gon - na change. \_\_\_ That's why I'm gon-na

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a 3/4 time signature. The melody includes a triplet of eighth notes.

say good-bye to all \_\_\_ the tears I've cried and ev - 'ry time some - bod - y hurt my pride and  
say fare-well to ev - 'ry sin - gle lie and all the fears I've held\_ too long in - side and

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a 3/4 time signature. The melody includes a triplet of eighth notes.

feel - ing like they won't\_ let me live life, and take the time to look\_ at what is mine.\_  
ev - 'ry-time I felt\_\_\_ I could-n't try, \_\_\_ all the neg - a - tiv - i - ty and strife.\_

Piano accompaniment for the fourth system, including treble and bass staves.

E D G A

I see ev'ry blessing, so clearly,  
For too long, I've been strugglin', could-n't go on.

E D G A

and I thank God for what I got from above.  
But now, I've found I'm feeling strong and I'm moving on.

E D G A

I believe they can take anything from me, but they

*mf*

E D G A

can't succeed in taking my inner peace from me.



They can say all they wanna say about me, but I,



I'm gonna carry on; I'm-ma keep on keep on.) sing - in' -

(Car - ry on, keep on.)



To Coda

my song.

(La la la la la la la la; la la la la,



la la.) I nev-er wan-na dwell on the pain a -

*mp*

G A E D G A

gain; — there's no use — re - liv - in' how I hurt — back then. — (Ah - ooh.) (Ah -

E D G A

ooh.) Re - mem - ber - in' too — well the hell I felt — when I was — run - nin' out of faith; —

E D G A

D.S. al Coda

and ev - ry step I'm 'bout — to take, — well it's towards a bet - ter day. — 'Cause I'm 'bout to

CODA

G A C7(no3rd)

la — la.) — Ev - 'ry time I tried to be — what they

D7(no3rd)

E

want-ed from me, — it nev-er came nat - 'ral - ly; so I end-ed up in mis - er - y, — was un-

C7(no3rd)

a - ble to see — all the good a - round me, wast-ing so much en - er - gy — on what they

D7(no3rd)

E

thought of me — than sim - ply just re - mem - ber - ing to breathe, — oh.

E/F#

G

G/A

C7(no3rd)

I'm hu - man - ly un - a - ble to please —



D7(no3rd)

E

ev - 'ry - one at the same time, so now I find \_\_\_\_\_ my peace of mind liv - ing \_\_\_\_\_ one \_\_\_\_\_

day at \_\_\_\_\_ a time. \_\_\_\_\_ In the end, I an - swer to one \_\_\_\_\_ God; comes down to one \_\_\_\_\_

\_\_\_\_\_ love till I get to heav-en a - bove \_\_\_\_\_ I have made the de - ci - sion nev - er to give \_\_\_\_\_

\_\_\_\_\_ in \_\_\_\_\_ till the day I die, no mat - ter what. \_\_\_\_\_ I'm \_\_\_\_\_ gon - na car - ry on; I'm - ma

*mp*

*rit.*



G A7 E D

keep on, mm, sing-in' my song.

(La la la la la)

*a tempo*

G A E D G A

la la la la la; la la la la, la la.

E D G A

my song.  
(I believe they can take anything from me, but they

*mf*

E D G A

can't succeed in taking my inner peace from me.)

E D G A

They can say all they wan - na say a - bout me, but I,

Repeat and Fade

E D G A

I'm gon - na car - ry on; I'm - ma keep on keep on.) sing - in' —  
(Car - ry on, keep on.)

Optional Ending

G A E D

— on keep on.) sing - in' — my song. (La la la la —

G A E D G A

— la la la — la la; — la — la la la, — la — la.)

*rit. e dim.*