

ORIGINAL SHEET MUSIC EDITION

# TRY AGAIN

Recorded by **AALIYAH**  
on Blackground Records

Words and Music by TIV VOSLEY  
and STEPHEN "STATIC" GARRETT

IN A WORLD OF  
VICIOUS RIVALRIES  
AND VIOLENT  
BETRAYALS ONLY  
ONE THING IS SURE.

## ROMEO MUST DIE

WARNER BROS. PRESENTS

A SILVER PICTURES PRODUCTION "ROMEO MUST DIE" JET LI AALIYAH ISAAH WASHINGTON RUSSELL WONG with DMX and DELROY LINDO  
CO-PRODUCED BY WARREN CARR EDITED BY DEREK G. BRECHIN EXECUTIVE PRODUCER DAN CRACCHIOLO MUSIC BY STANLEY CLARKE AND TIMBALAND SCORE BY MITCHELL KAPNER  
SCREENPLAY BY ERIC BERNT AND JOHN JARRELL PRODUCED BY JOEL SILVER AND JIM VAN WYCK DIRECTED BY ANDRZEJ BARTKOWIAK



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# TRY AGAIN

Words and Music by  
TIM MOSLEY and STEPHEN "STATIC" GARRETT

Moderately ♩ = 92



First system of piano accompaniment. Treble clef, 4/4 time. Key signature: three sharps (F#, C#, G#). The melody starts with a quarter rest followed by eighth notes. Bass clef accompaniment starts with a quarter rest followed by quarter notes. Dynamic marking: *mf*.



Second system of piano accompaniment. Treble clef melody continues with eighth notes. Bass clef accompaniment continues with quarter notes.



Third system of piano accompaniment. Treble clef melody continues with quarter notes. Bass clef accompaniment continues with quarter notes.

1. What

Fourth system of piano accompaniment. Treble clef melody continues with eighth notes. Bass clef accompaniment continues with quarter notes.

Verse:



Fifth system of piano accompaniment. Treble clef melody continues with quarter notes. Bass clef accompaniment continues with quarter notes.

would you do to get to me? What would you say to have your way? Would  
in - to you. You in - to me? But I can't let it go so eas - i - ly. Not

Sixth system of piano accompaniment. Treble clef melody continues with quarter notes. Bass clef accompaniment continues with quarter notes.

G#m



you give up or try a - gain if I hes - i - tate to let you in? Now would you  
till I see what this could be, could be e - ter - ni - ty or just a week. You know our

C#m



be your-self or play a role, tell all the boys or keep it low? If  
chem - is - try is off the chain, it's per - fect now, but will it change? This

G#m



I say no, would you turn a - way or play me off, or would you stay? } And if at  
ain't a yes, this ain't a no. Just do your thing and see how it goes. }

Chorus:

C#m



first you don't suc - ceed, dust your-self off and try

G#m




— a - gain. — You can dust it off and try — a - gain, — try a - gain. 'Cause if at


C#m




first you don't — suc - ceed, — you can dust it off and try —

To Coda ♪ 1. || 2.

G#m

— a - gain. — Dust your-self off and try — a - gain, — try a - gain. 2. I'm — a - gain, — try a - gain. So

Bridge:

C#m




you don't wan - na throw it all a - way. — I might be shy on the first date; what a - bout the next day?



Huh? Huh? Huh? Huh? I said you don't wan-na throw it all a - way. I might be



*D.S. % at Coda*

bug - gin' on the first date. What a - bout the next date? Huh? Huh? Huh? Huh? And if at

⊕ *Coda*

N.C.

— a - gain, — try a - gain.

1. | 2.

And if at

Chorus:



first you don't suc - ceed, dust your-self off and try\_



\_ a - gain. You can dust it off and try\_ a - gain, try a - gain. 'Cause if at



first you don't suc - ceed, you can dust it off and try\_



\_ a - gain. Dust your-self off and try\_ a - gain, try a - gain. And if at

*Repeat ad lib. and fade*