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ALL OR NOTHING

Words and Music by WAYNE HECTOR
and STEVE MAC

Slowly

C

G/B

Am7

G

F(add2)

C

Am7

F(sus2)

Am7

G7sus

G7

C

知道什么时候他在你的脑海里，远处的眼神在你的眼睛里，
有时间在我看来，我正在和你分享回忆。

随着时间的推移你会意识到，它结束了，结束了。
它不是我选择的生活方式，然后有时间你看着我，就像

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Am7          Fsus2          Ab+          G7sus  G7
something somewhere's got to give, as sharing this relationship gets older, older.
though I'm all that you could see. Those times I don't believe it's right. I know it, know it.

F            G              F/A          G/B          C
You know I'd fight for you but how can I fight someone who isn't even there?
Don't make me promises, baby; you never did know how to keep them well.

F            G              E7/G#          F/G
I've had the rest of you, now I want the best of you. I don't care if that's not fair.
I've had the rest of you, now I want the best of you; it's time for show and tell.
'Cause I want it all, or nothing at all. There's nowhere left to
Am    G    F    G7sus    G
fall when you reach the bot- tom; it's now or nev - er. Is it

C G/B
all, or are we just friends? Is this how it

Am G 1
ends, with a sim - ple telephone call? You leave me here with noth - ing at

F G7sus G

2
leave me here with noth - ing. 'Cause

C F G7sus G
all.
F  G  Am  G/B  C  C/E
you and I could lose it all if you've got no more room, no

F  G  E/G#  F/G
room in sight for me in your life. 'Cause I want it

C  G/B  C  Am7  G  F  N.C.
all, or nothing at all. There's nowhere left to

Am7  G  F  N.C.
fall; it's now or never. Is it
all, or nothing at all. There’s nowhere left to fall when you reach the bottom; it’s now or never. Is it all, or are we just friends? Is this how it ends, with a simple telephone call? You leave me here with nothing at all.
DROPS OF JUPITER
(Tell Me)

Words and Music by PAT MONAHAN,
JIMMY STAFFORD, ROB HOTCHKISS,
CHARLIE COLIN and SCOTT UNDERWOOD

Moderately

C

G

F(add2)

F

Now that

she's back in the atmosphere with drops of Jupiter in her hair, hey
she's back from that vacation, tracing her way through the constellation,

C

G

F

hey, she acts, hey, hey.

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like summer and walks like rain, reminds me that there's time to change, hey
out Mozart while she does Tae Bo, reminds me that there's room to grow, hey
Hey, hey.

Since
Now that

the return from her stay on the moon, she listens like spring and she talks.
she's back in the atmosphere I'm afraid that she might think

like June, Hey hey
plain old Jane, told a story about a man who was
hey. too afraid to fly so he never did land. (1,D.S.) But tell me, did you
(2.) But tell me, did you

sail across the sun? Did you make it to the Milky Way
wind sweep you off your feet? Did you finally get the chance to dance

to see that lights all faded and that heaven is o-
along the light of day, and head back to the

ver-rat-ed? Tell me, did you fall for a shooting star, one
Milk-way? And tell me, did Venus blow your mind? Was it
without a permanent scar? And did you miss me while you were
everything you wanted to find and did you miss me while you were

looking for yourself out there?
looking for yourself out there?

Now that
Can you imagine no love, pride, deep fried chicken? Your best friend always sticking up for you, even when I know you're wrong. Can you imagine no first dance, freeze dried, romance.
five-hour phone conversation? The best soy latte that you ever had and me?

But tell me, did the wind sweep you off your feet? Did you finally get the chance to dance along the light of day and head back toward the Milky Way? And
CODA

self?

Na na

G

na na na na na na na na na

F(add2)

na na na na. And did you finally get the chance to dance along the light

C

of day?

Na na na na na na na
G

na na na na na na na na na na
And did you fall from a

F(add2)

na na na na na na na na na

C

shoot-ing star, fall from a shoot-ing star?

G

Na na na na na na na na na na

Bb

na na na na
And are you lone-ly look-ing for your self out there?

C/Bb

Bb

F

rall.
EMOTION

Words and Music by BARRY GIBB
and ROBIN GIBB

Moderately

C

G9sus

A - yeah, A - yeah. yeah, yeah, Ooh, yeah.

C

2. (Lead vocal ad lib.)

It's o - ver and done, but the heart-ache lives on in - side.
there at your side, a part of all the things you are.

Em C#dim7

(Dm7)

Yeah, yeah.

and who is the one you're cling - ing to
But you've got a part of some - one else.
Instead of me, you’ve got to go find your shining star.

And where are you now, now that I need you? Tears on my pillow whenever you go.

I cry me a river that leads to your ocean. You’ll never see me fall apart.

In the words of a broken heart, it’s just e...
Am motions takin' me over. Caught up in sorrow.

Am row, lost in the song. But if you don't come back, come home to me, darlin'.

(Don't you know there's noobody left in this world to hold me tight, don't you know there's noobody left in this world to kiss
good-night. (Good-night, good-night.)

G9sus

And where are you now, now that I need you, you? Tears on my pil-
Dm7          Cmaj7
when ev er you, you go. I cry me a riv-

Dm7          Cmaj7
er that leads to your o cean. You’ll nev er see me

G9sus        G         G9sus
fall a part. In the words of a bro ken heart, it’s just e-

Am          Em         Am
mo tions tak in’ me over. I’m caught up in sor row, lost in the song.
(Lead vocal ad lib.)
Em

But if you don't come back, come home to me, dar-

Am7

-lin',

no-bod-y left in this world to hold me tight,

no-bod-y left in this world to kiss good-night.

C

Good-night, good-night.

Good-night.
EVERYWHERE

Words and Music by JOHN SHANKS and MICHELLE BRANCH

Moderate Pop Rock

Am | C | G5

Turn it inside out so I can see

Am | C | G5

the part of you that’s driftin’ over me. And when I wake you’re,

Original key: Dmajor. This edition has been transposed down one half-step to be more playable.
you're never there. And when I sleep you're,

you're everywhere. You're everywhere.

Just tell me how I got this far.
Am

C

G5

Just tell me why you're here and who you are. 'Cause ev'ry time I look

D/F#

G5

you're always there. And ev'ry time I sleep

Am

D/F#

G5

you're always there. 'Cause you're

Fsus2

C5

G5

ev'rywhere to me. And when I close my eyes
It's you I see.
You're everything I know.

That makes me believe.
I'm not alone.

I'm not alone.

I recognize the way you make me feel.
It's hard to think that you might not be real. I sense it now, the water's getting deep. I try to wash the pain away from me, away from me. 'Cause you're

D.S. al Coda
N.C.

CODA
When I touch your hand, it's
then I understand the beauty that's within. It's now that we begin. You
always light my way. I hope there never comes a day. No
matter where I go I always feel you so. 'Cause you're everywhere to me.

And when I close my eyes And when I catch my breath

it’s you I see. You’re everything I know.

You’re everything I know.

that makes me believe I’m not alone.
'Cause you're

Oh, you're

everyone I see. So tell me,

do you see me?
FALLIN'

Words and Music by ALICIA KEYS

Freely N.C.

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

[Music notation]

Moderate Blues tempo

Em Bm7 Em Bm7

out of love with - a you.

Sometimes I

[Music notation]

Em Bm7 Em Bm7

love you sometimes you make me blue.

Sometimes I feel

[Music notation]

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Em  Bm7  Em  Bm7  

good.  At times I feel used.  Loving you

darling makes me so confused.  I keep on

fallin' in and out of love with you. I

never loved someone the way that I love you. Oh, oh,
I've never felt this way.

How do you give me so much pleasure and cause me so much pain? Yeah, yeah. Just when I think I'm taking more than would a fool, I start
fallin' back in love with you
I keep on
fallin' in and out of love with you
I never loved someone the way that I love you. Oh baby.
I, I, I, I'm fallin'
I, I, I, I'm falling in.

Falling falling falling falling.

I keep on falling in and out of
love with a you. I never loved someone the way that

I love a you. I'm fall in' in and out of

love with a you. I never loved someone the way that

I love a you. I'm fall in' in and out of
love with a - you. I nev - er loved some - one the way that

I love a - you. What?
Follow Me

Words and Music by MATTHEW SHAFER and MICHAEL BRADFORD

Moderately
N.C.

You don't know how you met me. You don't know why you can't

turn around and say goodbye. All you know is when I'm with you I

make you free and swim through your veins like a fish in the sea. I'm singin'

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follow me ______ every thing is all ______ right.

I'll be the one to tuck you in at ______ night. And if you want to leave ______ I can

guar-an-tee ______ you won't ______ find no-bod-y else ______ like me.

I'm not worried 'bout the ring you ______ wear ______ cause as long ______ as no one knows ______ then no -
bod - y can care._ You're feel - ing guil - ty and I'm well a - ware _ but
you don't look a - shamed and ba - by I'm not scared._ I'm sing - in'
fol - low me _ ev - 'ry - thing is all _ right. I'll be the one to tuck you
in at night. And if you want to leave I can guar - an - tee you won't.
find nobody else like me.

Won't give you money, I can't give you the sky.
make you free and swim through your veins like a fish in the sea. I'm sing'in'

follow me ev'rything is all right. I'll be the one to tuck you

in at night. And if you want to leave I can

guarantee you won't find nobody else like me. I'm sing'in'
follow me ______ every thing is all right.

I'll be the one to tuck you in at night. And if you

want to leave ______ I can guarantee you won't

find nobody else ______ like me.
GET THE PARTY STARTED

Moderate Funk

N.C.

Bm

\[\text{I'm } \]

com - in' up so you bet - ter get this par - ty start - ed.

\[\text{I'm } \]

com - in' up so you bet - ter get this par - ty start - ed.

* Vocal written one octave higher than sung.
Get this party started on a Saturday night, everybody's volume, breakin' down to the beat. Cruisin' through the reception as I enter the room. Everybody's

waitin' for me to arrive. Sendin' out the message to all of my friends. West side we'll be checkin' the scene. Boulevards is freakin' as I'm comin' up fast. Chillin' as I set up the groove. Pumpin' up the volume with this brand new beat.

We'll be lookin' flashy in my Mercedes Benz. I get lots of I'll be burnin' rubber, you'll be kissin' my ass. Pull up to the Ev'rybody's dancin' and they're dancin' for me. I'm your operator.

style, got my gold diamond rings. I can go for miles if you know what I mean. Bump er, get out of the car. License plate says "Stunner Number One Superstar." Actor, you can call anytime. I'll be your connection to the party line.
To Coda

I'm coming up so you

better get this party started. I'm coming up. I'm coming.

coming up so you better get this party started.

Pumping up the Get this party

started.
Bm9  Bm  Bm9  Bm  
D.S. al Coda

Mak' in' my con-

CODA

I'm com' in' up so you bet' ter get this par' ty start' ed.

Play 3 times

I'm com' in' up.

I'm com' in'.

I'm com' in' up so you bet' ter get this par' ty start' ed.

Get this par' ty start' ed.
Get this party started right now. Get this party started.

Get this party started right now.
Moderately

G5

Em7

Spoken: Let me be your hero.

Gsus2

Dsus

Would you

G5

Em7

dance

if I asked you to dance?

Would you
run and never look back?

Would you

cry if you saw me crying?

Would you

save my soul tonight?

Would you

tremble if I touched your lips?

Would you

Would you
laugh? Oh, please tell me this.
lie? Would you run and hide?

Would you die?
Now would you die?

Am I in too deep?
Am I in too deep?

for the one you love?
Have I lost my mind?

Hold me I don’t

in your arms tonight.
care, you’re here tonight.

I can be your hero baby.
I can be your hero baby.
I can kiss away the pain.

I will stand by you forever.

You can take my breath away.

Would you
Oh, just want to hold you.

I just want to hold you, oh yeah. Am I in too deep?
G(add2) Em7
Have I lost my mind?  Well, I don't

Csus2 Dsus G5
D.S. al Coda
care you're here tonight

CODA G D C(add2) C/E D
You can take my breath away

D Csus2 C/E D/F#
I can be your hero baby
I can kiss away the pain and I will stand by you forever.

You can take my breath away.

I can be your hero.
HIT 'EM UP STYLE (OOPS!)

Funky half-time R&B

While he was schemin', I was beamin' in the Beamer just

While he was schemin', I was beamin' in the Beamer just

Can't believe that I caught my man beamin', So I

Can't believe that I caught my man beamin', So I

Words and Music by
DALLAS AUSTIN

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found an-other way to make him pay for it all. So I

went to Ne-man-cus on a shop-ping spree, and on the

way I grabbed Sol-ey and Mi-a. And as the cash box rang I

thought ev'-ry thing a-way, a-way, a-way. There goes the
B₃m₆  F₃m  B₃m₆

dreams we used to say. There goes the time we spent a-

F₃m  B₃m₆  F₃m

way. There goes the love I had, but you cheated on me and

B₃m₆  C₃  F₃m  B₃m₆

that's for that now. There goes the house we made a

F₃m  B₃m₆  F₃m

home. There goes you'll never leave me alone. For all the
lies you told, this is what you owe. Hey

ladies, when your man wanna get buck wild, just

go buck and hit 'em up style. Put your hands on his cash and

spend it to the last dime for all the hard times. Oh, when you
B₇m⁶

go then every thing goes, from the crib to the ride and the clothes.
So you bet ter let him know that if he mess up, you got-

1
B₇m⁶/F C₉/F F₇

ta hit 'em up.

2
B₇m⁶/F C₇/F

While he was ta hit 'em up. Hey

D.S. al Coda
-ta hit 'em up. All of the dreams you sold

left me out in the cold. What happened to the

days when we used to trust each other?

And all of the things I sold
will take you until you get old to get 'em back

without me, 'cause it might be just better than money you'll see. Hey

ladies, when your man wanna get buckwild, just

go back and hit 'em up style. Put your hands on his cash and
Fm

Bm6

Fm

spend it to the last dime for all the hard times. Oh, when you

Bm6

Fm

Bm6

go then everything goes, from the crib to the ride and the

Fm

Bm6

Fm

clothes. So you better let him know that if he mess up, you got-

Repeat and Fade
Bm6

C6

Optional Ending
Bm6

C6

Fm

-ta hit 'em up. Hey -ta hit 'em up.
I HOPE YOU DANCE

Words and Music by TIA SILLERS
and MARK D. SANDERS

Moderately

Gm
Eb
Bb
F/A

F

Fsus

1
2

Bb

hope you never lose your sense of wonder.
never fear those mountains in the distance.

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You get your fill to eat, but always keep that hunger.

May you never take one single breath for granted.

God forbid love ever leave you empty-handed.

Never settle for the path of least resistance.

Living might mean taking in.
I hope you still feel small when you stand beside the ocean.

Don't let some hell-bent heart leave you bitter.

Whenever one door closes, I hope one more opens.
Predis me. Give the heavens that you'll give faith more than just a passing
And when you get the choice

to sit it out or dance,
I hope you dance.
Fsus  F   I hope you

Gm  Eb   Time is a

Bb  F/A   wheel in constant motion, always rolling.

Gm  Eb   bringing us a long dance.

Fsus  F   Tell me, Gm  Eb who wants to

I hope you dance.
look back on their youth and wonder where

I hope you

gone?

dance.

I hope you still

dance.

Dance.
I hope you dance.

Time is a wheel in constant motion, always roll.

I hope you dance.

I hope you dance.
Tell me, who wants to
I hope you dance.

Look back on their youth and wonder where
I hope you

those years have gone?

Repeat and Fade

Optional Ending

I hope you dance.
I'M REAL

Words and Music by JENNIFER LOPEZ,
CORY ROONEY, TROY OLIVER
and MARTIN DENNY

Moderate Dance tempo

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Uh, uh!

Let's go!

Called you on the phone, said I'm comin' through.
Hope you're all right.

You like the way I dress, the way I wear my hair.
Show me off to all your friends and boy, I don't care.

Just as long as you tell them who I am.

We could stay at home or dance and hang all night.
As long as I'm with you, doesn't matter what we do.

Tell them I'm the one who made you give a damn!

Don't ask me where
I've been... or what I'm gonna do. Just know that I'm here with you.

Don't try to understand. Baby, there's no mystery 'cause you know how I am. I'm real. What you get is what you see. What you try'n to do too me?

You wanna say you're mine, be with me all the time... You're fallin' so in
N.C.

Ohh... come on, come on!

Huh, in the pocket, yeah! friends, "She's a bad, bad bitch!"

I'm real. What you get is what you see. What you tryin' to do to me?

You wanna say you're mine, be with me all the
time. You're fall-in' so in love. Say you just can't get enough. You're tell-in' all your

friends. "She's a bad, bad b***h!"
I'm real.
What you get is what you see.
What you try'n to do to me?
You wanna say you're mine.
Be with me all the time.
You're fallin' so in love.
Say you just can't get enough.
You're tellin' all your friends.
"She's a bad, bad bitch!"
I'm real.
What you get is what you
Dm
You wanna say you're mine, be with me all the

Gm7
time.

A75
You're fallin' so in love. Say you just can't get enough.

Dm
You're tellin' all your

Gm7
friends, "She's a bad, bad bitch?"

A75
Don't ask me where.

D.S. al Coda
(take 2nd ending)

N.C.

CODA
friends. "She's a bad, bad bitch!"

B7
What you get is what you see. What you try'n to do to
Gm7

me? You wanna say you're mine, be with me all the time. You're fall-in' so in

love. Say you just can't get enough. You're tell-in' all your friends. "She's a bad, bad

bitch!" (1st time only)

Gm7

Optional Ending

Repeat and Fade
IF YOU’RE GONE

Written by ROB THOMAS

Moderately

I think I’ve already lost you.
I think you’re already gone.

I think I’m finally scared now.
You think I’m weak.

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I think you're wrong...
I think you're already leaving.
Feels like your hand is on the door.

I thought this place was an empire, now I'm relaxed,... I can't be sure.

And I think you're so mean,... I think we should try...
I think I could need_ this in my life_ and I think I'm scared.

I think too much. I know it's wrong, it's a prob-

lem I'm dealing. If you're gone, maybe it's time to come home.

There's an awful lot of breathing room.
I think you're wrong. I think you're already leaving.

Feels like your hand is on the door.

I thought this place was an empire, now I'm relaxed. I can't be sure.

And I think you're so mean. I think we should try.
but I can hardly move.

If you're gone,

baby, you need to come home.

come home.

There's a little bit of something me in everything in

you.

To Coda
I bet you're hard to get over,
I bet the room just won't shine.
I bet my hands I can stay here and I bet you need more than you mind.
And I think you're so mean,
I think we should try.
I think I could need this in my life.
I think I'm just scared that I know too much. I can't relate and that's a problem I'm feeling. If you're gone, you.

CODA

A/C#  Bm  E7

A  D
I think you're so mean...

I think we should try...

this in my life...

Do I talk too much?

I know it's wrong. It's a prob-
I'm dealing. If you're gone, then maybe it's time to come home.

Well, there's an awful lot of breathing room.

but I can hardly move. And, if you're gone,

yeah, baby, you need to come home.
D

A/C#

— ooh, come home. There's a little

Bm

E

—in everything you.

Bm

E

—in, something in me in you.

E

Bm

E

A
LADY MARMALADE
from the Motion Picture MOULIN ROUGE

Words and Music by BOB CREWE and KENNY NOLAN

Moderate Funk

N.C.

Where's all my soul sisters? Let me hear ya flow sisters. Hey sister, go sister,

soul sister, flow sister. Hey sister, go sister, soul sister go sister.

He

N.C.

met Marmalade down in old Moulin Rouge struttin' her stuff on the street.
She said, "Hello, hey Joe, you wanna
give it a go?" Oh, uh! Git-chie, git-chie, ya-ya, da_

Git-chie, git-chie, ya-ya here.

Mocha chocolate ya ya. Creole Lady Mar-malade,
Ooh. Voulez vous coucher avec moi?

Ce soir? Ahh! Voulez vous coucher avec moi? Yeah, yeah, yeah, yeah!

N.C.

Sat in her boudoir while she freshened up.

Boy drank all that mallow wine.

On her black satin sheets, where he started to freak yeah.
Yeah, yeah, oh, we come through with the mon-ey in the gar-ter belts. Let 'em
know we 'bout that cake, straight out the gate. We in-de-pen-dent wom-en, some mis-take us for whores. I'm say-in',
why spend mine when I can spend yours? Dis-a-gree? Well that's you and I'm sor-ry. I'm a
keep play-in' these cats out like A-tar-i. Wear high heel shoes, get-tin' love from the dudes. Four
bad-ass chicks from the Moulin Rouge. Hey sisters, soul sisters,
better get that dough sisters. We drink wine with diamonds in the glass. By the case, the meaning of expensive taste. We wanna gitchie, gitchie ya-ya. C'mon mocha chocolata, what? Creole Lady Marmalade.
One more time, c'mon now. Marmalade, Lady

Mar-ma-lade. Marmalade, ooh,

yeah! Hey, hey, hey!

Touch of her skin feelin' silky smooth, hey! Color of café au lait,
al-right. Made the savage beast inside roar until he cried more.

(More) more! (More)

Now he's back home do-in' nine to five, livin' a gray flannel life. But when he

turns off to sleep, memories creep. More, (More) more (More) more!
Git-chie, git-chie ya-ya da-da
Git-chie, git-chie ya-ya here.
Mo-cha cho-co-la-ta ya-

ya.
Cre-ole La-dy Mar-ma-lade.

Vou-lez vous cou-cher av-ec moi ce-soir? Ce-soir!
Voulez vous coucher avec moi? — All my sisters, yeah! Voulez vous coucher avec moi.

ce soir? — Ce soir! Voulez vous coucher avec moi? — C'mon, uh!

N.C.

Christina. Hey

Ooh! Pink. Lady Marmalette! Lil' Kim. Hey,
hey
oh, oh, oh, oh, oh, oh!

My-a. Oh, oh, oh!

Rott-weil-er ba-by. La-dy!

Mou-lin Rouge. Ooh!

Da, da, da, da!

Mis-de-mean-or here!

Cre-ole La-dy Mar-ma-lade,

ooh, yes ah!
NOBODY WANTS TO BE LONELY

Words and Music by DESMOND CHILD, VICTORIA SHAW and GARY BURR

Moderate Dance beat

Original key: Bb minor. This edition has been transposed down one half-step to be more playable.
There you are in a darkened room. And you're all alone looking
out the window. Your heart is cold and lost the will to love.

like a broken arrow. Here I stand in the
shadows. Come to me, come to me. Both: Can't you see that,
Nobody wants to be lonely.
Nobody wants to cry.
My body's longing to hold you.
So bad it hurts inside.
Time is precious and it's slipping away and I've been waiting for you all of my life.
Nobody wants to be lonely. Male: So why, why don't you let me love you? (Why?)

(Why?) (Why?)

Female: Can you hear my voice? Do you hear my song? It's a
Fmaj7

Ser - e - nade so your heart can find me, ooh.

Am

And sud - den - ly you're fly - ing down the stairs

G

E

In - to my arms ba - by, ooh.

Male: Before I start going cra - zy
run to me, Female: run to me Both: 'cause I'm dying.

why, Female: why, why don't you let me love

you? Male: I wanna feel you near me just like the

air you're breathing Female: I need you
here in my life. Both: Don't walk away Female: Don't walk away Male: Don't

walk away, walk away no, no. Female: Nobody wants to be lonely.

Both: Nobody wants to cry.

Nobody wants to be lonely.
No body wants to cry.

My body's longing to hold you.

So bad it hurts inside.

Time is precious and it's slipping away and I've been
Dm

wait-ing for you all of my life.

Am

No-bod-y wants to be lone-ly. Male: So

Dm9

why, why, why don’t you let me love

C/E

Optional Ending

Am

you? Both: No-bod- y wants you?
ONLY TIME

Words and Music by ENYA, NICKY RYAN and ROMA RYAN

Moderately slow

Who can say where the road goes, where the
Who can say why your heart sighs, as your

day flows? Only time.
love flies? Only time.

And who can say if your
And who can say why your

love grows as your heart chose? Only time.
heart cries when your love lies? Only time.

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De da da day.

De da da day.

De da da day.

De da da da da da.

Oh da day.

De da da day da day.

Who can say when the roads meet that love might be on your

Who can say if your love grows as your heart chose? Only
heart?  And who can say when the
time.  And who can say where the
day_ sleeps if the
road_ goes, where the

night_ keeps all your_ heart?
day_ flows?  Only_ time.
Night keeps all your_

_ heart._

De_ da_ da_

day.
Da_ da_ da_ day.
De da da da day.
De da da da da

Eb
D.S. al Coda
Who knows? Only

time.
Who knows? Only time.
SOMEONE TO CALL MY LOVER

Words and Music by JAMES HARRIS
TERRY LEWIS, JANET JACKSON
and DEWEY BUNNELL

Moderately fast

Dmaj7

Back on the road again, feeling kind of lonely and looking for the right guy,

G

spoil them when I'm in love, giving them what they dream of. Sometimes it's not a good thing.

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contains elements of "Ventura Highway" by Dewey Bunnell
to be mine... Friends say I'm crazy 'cause easily I fall in love. "You
but I'm blind... I love hard with everything, giving my all, more than they. I'll

got to do it differently this time."
I'll do it differently.
May be we'll meet at a bar.

He'll drive a funky car. May be we'll meet at a club and fall so deep ly in love.

He'll tell me I'm the one and we'll have so much fun. I'll be the girl of his dreams.
G

My my, looking for a
guy guy. I don't want him too shy, but he's got to have the qualities that

I like in a man: Strong, smart, affectionate. He's got to be all for me. And I'll

be too, you see happily.
Al-right, may-begon-na find him to-day. I got-ta get some-one to call my lover. Yeah, ba-by, come on. Al-right, ba-by, come and pass my way. I got-ta get some-one to call my lover. Yeah, ba-by, come on.
Dmaj7

Ay yi, ay yi, ay yi — ay yi. Ay yi, ay yi, ay yi, ay yi — ay yi.

Dmaj7

yi, ay yi — Ay yi yi yi. Ay yi, ay yi, ay yi — ay yi — ay yi.

G

Ay yi, ay yi, ay yi — Ay yi yi. May — be we’ll meet at a bar.

Dmaj7

Gmaj7

He’ll drive a funk — y car. May — be we’ll meet at a club and fall so deep — ly in love.
He'll tell me I'm the one and we'll have so much fun. I'll be the girl of his dreams, maybe. Alright, maybe gonna find him today. I gotta get someone to call my lover. Yeah, baby, come on. Alright, baby, come and pass my way. I gotta get someone to call my lover. Yeah, baby, come on.
SUPERMAN
(It's Not Easy)

Words and Music by
JOHN ONDRASIK

Moderately

C

Gm7

Am7

Fsus2

C

Gm7

I can't stand to fly.

I'm not that naive.

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I'm just out to find the better part of me.

I'm more than a bird. I'm more than a plane. I'm more than some pretty face beside a train. And it's not easy to be me.
wish that I could cry.

Fall up - on my knees.

Find a way to lie 'bout a home.

I'll never see. It may sound absurd, but don't be naive.

Even heroes have the right to bleed. I may be disturbed,
but won't you concede even heroes have the right
to dream? And it's not easy to be
me. Up, up and away,
away from me. Well it's all right, you can all
C
sleep sound to-night.
D
I'm not cra-zy
Fadd9

G
or an-y-thing.
C
I can't stand to fly.

G
I'm not that na-ive.

C
Men weren't meant to ride
G
with clouds be-tween their knees.
Am7
I'm only a man in a silly red sheet, digging for kryptonite on this one-way street. Only a man in a funny red

sheet, looking for special things inside of me, inside of me.
Yeah, inside of me, inside

I'm only a man in a funny red sheet.

I'm only a man looking for a dream.

I'm only a man in a funny red sheet and it's not easy.
Faus²

Freely
N.C.

C

It's not eas

y to be me.

G

C

G²

Am⁷

Fsus²

C
THANK YOU

Words and Music by PAUL HERMAN and DIDO ARMSTRONG

Moderately slow
N.C. (Percussion)

Play 3 times

My tea's gone cold; I'm wondering why... I got out of bed at all.
I drank too much last night, got bills to pay.
My head just feels in pain.

The morning rain clouds up my window and I can't see at all,
I missed the bus and there'll be hell today; I'm late for work again.

*Vocal written one octave higher than sung.

Original key: G♯ minor. This edition has been transposed up one half-step to be more playable.
and even if I could it'd all be grey, but your picture on my wall,
And even if I'm there they'll all imply that I might not last the day,

it reminds me that it's not so bad, it's not so bad, And
and then you call me and it's not so bad, it's not so bad, And

I want to thank you for giving me the
best day of my life.

And

just to be with you is having the

best day of my life.
Push the door; I'm home at last, and I'm soaking through and through...
And then you handed me a towel, and all I see is you.

And even if my house falls down now, I wouldn't have a clue,

because you're near me.

And

I want to thank you for giving me the
best day of my life
And

oh, just to be with you is having the

best day of my life
And

life.
THERE YOU’LL BE
from Touchtone Pictures'/Jerry Bruckheimer Films’ PEARL HARBOR

Words and Music by DIANE WARREN

Slowly, steadily

\[ \text{Ab(add2)} \quad \text{Cm7} \quad \text{Ab(add2)} \]

When I think back on these times and the showed me how it feels to feel the

\[ \text{Cm} \quad \text{Ab(add2)} \]

dreams we left behind, I’ll be glad, ’cause I was blessed to get, to the

\[ \text{Bbm7} \quad \text{Ab/C} \]

sky within my reach, and I always will remember all the

\[ \text{Db6/9} \quad \text{Ab(add2)} \]

have you in my life. When I look back on these days I’ll Oh. I

Your love made me make it through.
look and see your face,
owe so much to you.
You were right there for me.

In my dreams I'll always see you soar above the sky.

In my heart there'll always be a place for you, for all my life.

I'll keep a part of you with me, and ev...
ry where I am, there you'll be, and ev-

ry where I am, there you'll be.

Well, you

I'll keep a part of you with me, and ev-

ry where I am, there you'll be. 'Cause I al-
ways saw in you my light._
my strength...
and I wanna thank you now... for all the ways

you were right there for me.
You were right there for me... for

always.
In my dreams I'll always see you

soar above the sky.
In my heart there'll always be a place
When you feel it in your bod-y you found some-bod-y who
makes you change your ways, like hang-in' with your crew, said you act like you're ready but you don't really know.

and every thing in your past, you wanna let it go. I've been there, done it, fucked around, after all that, this is what I found. Nobody wants to be alone. If you're touched by the words in this song, then baby, you got it, you got it bad when you're on the phone.
hang up and you call right back. You got it, you got it bad, if you miss a day...

without your friend your whole life's off track. Know you got it bad when you're stuck in the house, you don't wanna have fun, it's all you think about. You got it bad when you're out with someone, but you keep on thinkin' 'bout somebody else. When you say that you love him and you really know you got it bad...
ev'rything that used to matter, it don't matter no more. Like my money, all my cars, (you can have it all and)

flowers, cards and candy, (I do it just 'cause I'm) fortunate to have you, girl. I

want you to know... I really adore you... All my people who know what's going on,

look at your mate, help me sing my song. Fel-las, "I'm your man, you're my girl,"
‘I’m gonna tell it to the whole wide world’ said, ‘I’m your girl, you’re my man."

Promise to love you the best I can’ said, ‘See, I’ve been there, done it, fooled around’

All that, this is what I found. Ev’ry one of y’ all are just like me. It’s too bad that you can’t see that you got it...

You got it, you got it bad when you’re on the phone.
Gmaj7
hang up and you call right back. You got it, you got it bad, if you miss a day—

Gmaj7
without your friend your whole life's off track. Know you got it bad when you're stuck in the house, you don't

Em A7
wanna have fun, it's all you think about. You got it bad when you're out with someone, but you

Em Em/D C#m7
keep on thinkin' 'bout somebody else. You got it bad...
WHERE THE STARS AND STRIPES
AND THE EAGLE FLY

Words and Music by AARON TIPPIN,
CASEY BEATHARD and KENNY BEARD

Moderately

D  Dsus2

mf

D  Dsus  D  Dsus2  D  Dsus

D  Dsus2  D  Dsus

Well, if

you ask me, where I come from.
here's what I tell everyone.

I was born by God's dear grace in an extraordinary place.

Where the stars and stripes and the eagle fly.
It's a big ol' land with countless dreams

and happiness ain't out of reach._

work pays off the way it should._

Yeah, I've seen enough to know that we've got it good._
stars and stripes

and the eagle fly

There's a

lady that stands in a harbor for what we believe.

And there's a
bell that still echoes the price that it costs to be
free.

pledge allegiance to this flag
ain't the only place on earth,
bothers you, well, that's too bad,
only place that I prefer

But if
you've got pride and you're proud you do,
you've got pride and you're proud you do,
hey, love my wife and raise my kids,

use some more like me and you,
same way that my daddy did:)
where the

To Coda Ø

stars and stripes
and the eagle fly,
and the eagle fly...

Where the stars and stripes...
WHEREVER YOU WILL GO

Words and Music by ALEX BAND
and AARON KAMIN

Moderately

D
Dsus2/C#
Bm7

G♯
Asus
D
Dsus2/C#

Bm7
G♯
Asus

D
Dsus2/C#

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to light__ the
through__ the
shadows on your face__
If a great__

wave shall fall__ and fall upon us all__

Then between the sand and stone__ could you make__
Then I hope there's someone out there who can bring__

it on your own__
If I could__
Run away with my hope.

Run away with my love.

I know now, just quite how my life and love

might still go on. In your heart, in your mind.
Bm
G\:\10
D
I'll stay with you for all of time. If I could,

CODA

\[\begin{array}{c}
\text{G\:\10} \\
\text{D} \\
\text{E}_\# \end{array}\]

D.S. al Coda
ever you will go. If I could_

\[\begin{array}{c}
\text{G\:\10} \\
\text{D} \\
\text{E}_\# \end{array}\]
turn back time. I'll go where-

ever you will go. If I could_

\[\begin{array}{c}
\text{G\:\10} \\
\text{D} \\
\text{E}_\# \end{array}\]
make you mine. I'll go wherever you will go.

I'll go wherever you will go.
A WOMAN'S WORTH

Moderately slow

Words and Music by ALICIA KEYS
and ERIKA ROSE

You could buy me
don't care
I'll give you all my

pearls;
goods;
take me on a cruise around the world.

(Baby)

(Baby)

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By, you know I'm worth it. Dinner lit by candles, run my bubble bath, make love tenderly to last and last. (Bath, bluff, I'll hold you down when shit gets rough. (Bath, bluff,)

By, you know I'm worth it. Wanna please, wanna keep, wanna treat your woman right. True. Not just dough but a show that you know she is worth your

Don't take for granted the passions that she has for
time,
you.

You will lose if you choose to refuse to put her first.

She will, if she can, find a man who knows her worth.

'Cause a real man knows a real woman when he sees her.

and a real woman knows a real man.
ain't 'fraid to please her. And a real woman knows a real man always comes first, and a real man just can't deny

a woman's worth. Mm hm mm hm, mm hm mm hm,

mm hm mm hm, mm.

If you treat me
a woman's worth. No need to read between the lines spelled out for you. Just

hear this song, 'cause you can't go wrong when you value a

woman's, woman's, woman's, woman's worth. 'Cause a real

man knows a real woman when he sees her. and a real
— woman knows a real man ain't 'fraid to please her. And a real

— woman knows a real man always comes first, and a real

— man just can't deny a woman’s worth. 'Cause a real

2

a woman's worth. Mm hm mm hm,
Em    Am    D    Em
life  will nev - er be  the same  'cause girl, you came  and

Am    D    Em
changed  the way I walk,  the way I talk,  I can - not  ex -

Am    D    Em
plain  these things I feel  for you.  But girl, you know  it's
true. Stay with me, fulfill my dreams and I'll be all you

ooh, feel so right. I've searched for the

perfect love all my life. Oh,

ooh, feels like I have finally
found a perfect love this time.
I've finally found, so come on,
girl. (You rocked my world, you know you did,
and everything I own I give.)

The rarest love, who'd think I'd find someone like you to call mine?

You rocked my world, you know you did,
and everything I own I give.
The rarest love, who'd think I'd find someone like you to call mine?

In time I knew that love would bring such happiness to me. I tried to keep my sanity; I've waited patiently.

Girl, you know it seems my life is so com...
plete.
A love that’s true because of you. Keep do-in’ what you "Oh,"
do.
ooh.
Think that I’ve fin-ly found the

perfect love I’ve searched for all my life. Oh,

who’d think I’d find such a per-fect
love that's awesomely so right.
Oh, girl.

You rocked my world, you know you did, and every thing I own I give.

The rarest love, who'd think I'd find someone like you to call mine?

You rocked my world, you know you did, and every thing I own I give.
The rarest love, who'd think I'd find someone like you to call mine?

Girl, I know that this is love, I felt

The magic's all in the air, And girl,

I'll never get enough, that's a why
I always have to have you here.

You rocked my world, you know you did, and every thing I own I give,

The rarest love, who'd think I'd find someone like you to call mine?

You rocked my world, you know you did, and every thing I own I give.
The rarest love, who'd think I'd find someone like you to call mine?

N.C.

Play 3 times

You rock my

world. (You rocked my world, you know you did.) The way you talk to me,

the way you're lovin' me, you, the way you give it to me.
(You rocked my world, you know you did.)

Give to me.

Yeah, yeah, you, you, yeah, yeah.


Come on girl...
You rocked my world, you know you did, and everything I own I give.

The rarest love, who'd think I'd find someone like you to call mine?

You rocked my world, you know you did, and everything I own I give.

The rarest love, who'd think I'd find someone like you to call mine?