

PIANO · VOCAL · GUITAR

RIHANNA · LOUD

 HAL · LEONARD®

S&M

WHAT'S MY NAME?

CHEERS (DRINK TO THAT)

ONLY GIRL (IN THE WORLD)

CALIFORNIA KING BED

MAN DOWN

RAINING MEN

COMPLICATED

SKIN


LOVE THE WAY YOU LIE (PART II)

U.S. \$16.99



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51699

S&M

Words and Music by MIKKEL ERIKSEN,
TOR ERIK HERMANSEN, SANDY WILHELM
and ESTHER DEAN

Moderate Dance groove

The musical score is written for guitar and piano. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderate Dance groove' and the piano part is marked 'mp'.

System 1: The vocal line starts with a '*' above the first measure. The lyrics are 'Na, na, na, come on. ____' followed by 'Na, na, na, come on. ____'. The guitar part has six chords: E5, A5 (5fr), C5 (3fr), D5, E5, and A5 (5fr).

System 2: The vocal line has the lyrics 'Na, na, na, na, na, come on. ____' followed by 'Na, na, na, come on. ____'. The guitar part has six chords: C5 (3fr), D5, E5, A5 (5fr), C5 (3fr), and D5.

System 3: The vocal line has the lyrics '____ Come on. ____ Come on. ____ Na, na, na, na, come on. ____'. The guitar part has six chords: E5, A5 (5fr), C5 (3fr), N.C., E5, and A5 (5fr).

* Recorded a half step lower.

C5 3fr D5 E5 A5 5fr C5 3fr D5

Na, na, na, come on. — Na, na, na, na, na, come on. —

E5 A5 5fr C5 3fr D5 E5 A5 5fr


— Na, na, na, come on. — Come on. — Come on, —

C5 3fr D5 Em D


— na, na, na, na. Feels so good be - in' bad. (Uh, oh, — uh, oh,


Em B/D C

oh.) There's no way I'm turn - in' back. (Uh, oh, — uh, oh, oh.) Now the pain is my pleas -

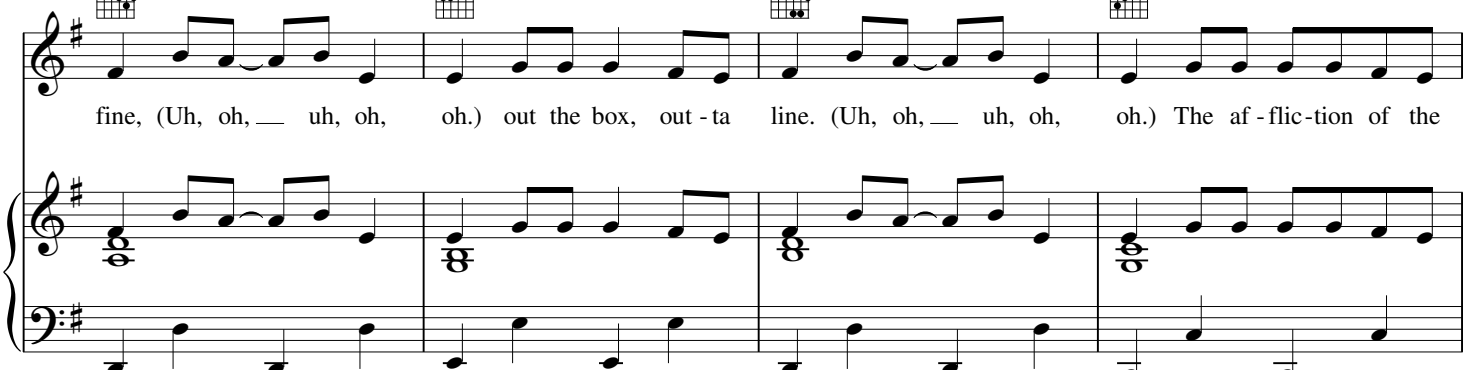



- ure 'cause noth - ing can meas - ure, oh, oh. _____ Love is great, love is



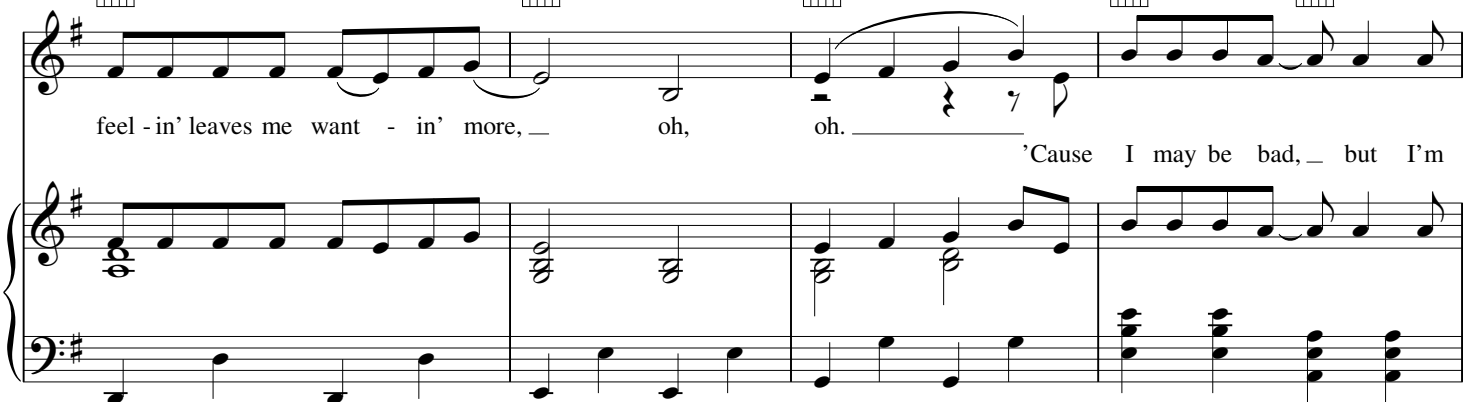



fine, (Uh, oh, __ uh, oh, oh.) out the box, out - ta line. (Uh, oh, __ uh, oh, oh.) The af - flic - tion of the



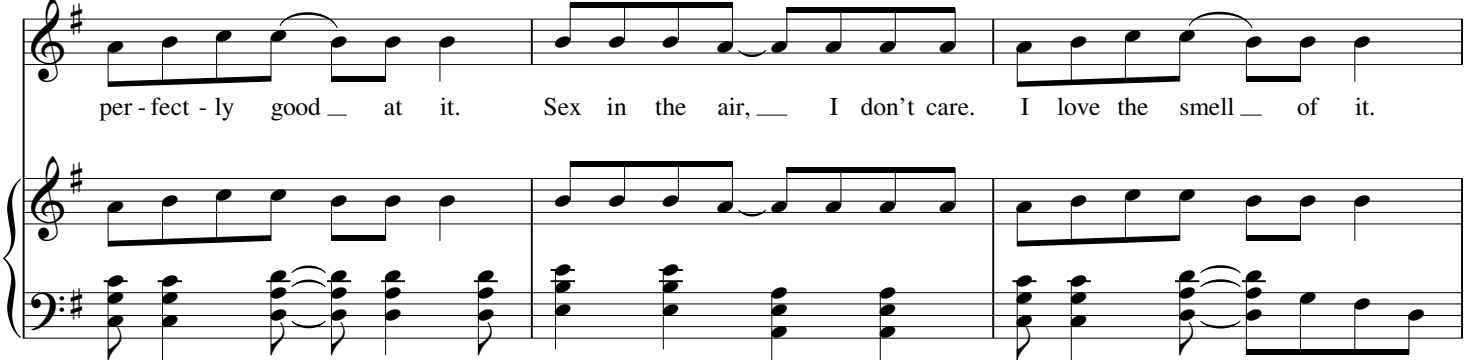


feel - in' leaves me want - in' more, __ oh, oh. _____ 'Cause I may be bad, __ but I'm





per - fect - ly good __ at it. Sex in the air, __ I don't care. I love the smell __ of it.



E5 A5 C5 D5 E5 A5

Sticks and stones — may break — my bones — but chains — and whips — ex - cite —

C5 D5 E5 A5 C5 D5

— me. — 'Cause I may be bad, — but I'm per - fect - ly good — at it.

E5 A5 C5 D5 E5 A5

Sex in the air, — I don't care. I love the smell — of it. Sticks and stones — may break —

C5 D5 E5 A5 C5 D5

— my bones — but chains — and whips — ex - cite — me. Na, na, na, come on. —

E5 A5 C5 D5 E5 A5

— Come on. — Come on. — I like it, like it, come on. — Come on. — Come on. —

C5 D5 E5 A5 C5 D5

— I like it, like it, come on. — Come on. — Come on. — I like it, like it, come on. —

E5 A5 C5 D5 To Coda Em

— Come on. — Come on. — I like it, like it. Love is great, love is

D Em D C

fine, (Uh, oh, — uh, oh, oh.) out the box, out-ta line. (Uh, oh, — uh, oh, oh.) The af-flic-tion of the

feel - in' leaves me want - in' more, — oh, oh. — 'Cause I may be bad, — but I'm

per - fect - ly good — at it. Sex in the air, — I don't care. I love the smell — of it.

Sticks and stones — may break — my bones — but chains — and whips — ex - cite —

— me. Na, na, na, come on. — Come on. — Come on. — I like it, like it, come on. —

E5 A5 C5 D5 E5 A5

— Come on. — Come on. — I like it, like it, come on. — Come on. — Come on. —

C5 D5 E5 A5 C5 D5 E5 A5

— I like it, like it, come on. — Come on. — Come on. — I like it, like it. S, S, S &

C5 D5 E5 A5 C5 D5 Am7

M, M, M. S, S, S & M, M, M. Oh, — I

Bm7 Em Am7

love the feel - ing you — bring to — me. Oh, — you turn — me on. — It's ex -

Bm7 Em

act - ly what I've been yearn - in' for. Give it to me strong -

Am7 G F

and meet me in my bou - doir. Make my bod - y say ahh, ahh, ahh.

D.S. al Coda

I like it, like it. 'Cause

CODA E5 A5 C5 D5

S, S, S & M, M, M.

E5 A5 C5 D5 C5 N.C.

S, S, S & M, M, M. M, M, M.

What's My Name

Words & Music by Mikkel S. Eriksen, Tor Erik Hermansen,
Traci Hale, Ester Dean & Aubrey Graham

♩ = 100

F#m

A

Oh, na na. What's my name?_ Oh, na na. What's my name?_

Dmaj7

E

F#m

Oh, na na. What's my name?_ Oh,

A

Dmaj7

E

na na. What's my name?_ Oh, na na. What's my name?_ What's my name?_ What's my name?_

F#m



A



(Spoken:) *I heard you good with them soft lips* *Yeah, you know word of mouth.*

Dmaj7



E



The square root of sixty nine is eight somethin'. *Right? 'Cause I've been tryin' to work it out.*

F#m



A



Dmaj7



Oh, good... white wine. Oh, I come alive in the night time. O.K. away we go.

E



F#m



A



Only thing we have on is the radio. Oh, let it play. Say you gotta leave but I know you wanna stay.

Dmaj7



E



You just waiting in the traffic jam to finish, girl.

The things that we could do in twenty minutes, girl.

F#m



A



Say my name, say my name, wear it out.

It's getting hot, crack a window, air it out.

Dmaj7



E



I could get you through a mighty long day. Soon as you go, the text that I write gon' say... Oh,

na na. What's my name?_ Oh, na na. What's my name?_ Oh,

Dmaj7



E



na na. What's my name?_ What's my name?_ What's my name?_

1. Not ev - 'ry - bod -
2. Ba - by you got_

F#m



A



- y knows how to work my bod - y, knows how to make me want_
- me and ain't no-where that I'd be than with your arms a - round_

Dmaj7



E



- it. But boy, you stay up on - it. You got that some -
- me. Back and forth you rock me, yeah. So I sur - ren -

F#m



A



- thin' that keeps me so off ba - lance. Ba - by, you're a chal -
- der to ev - 'ry word you whis - per. Ev - 'ry door you en -

Dmaj7



E



- lence, let's ex - plore your ta - lent. Hey,
- ter I will let you in. }

F#m



A



boy, I real - ly wan - na see if you can go down town with a girl like me. Hey,

Dmaj7



E



boy, I real - ly wan - na be with you_ 'cause you're just my type. Ooh, na na na na.

I need a boy to take it o - ver. Look - in' for a guy to put you un - der.

1, 3.

F#m



Oh. _____ Oh. _____ Hey, boy, I real-ly wan-na see if you can

A



Dmaj7



go down town with a girl like me. Hey, boy I real-ly wan-na be with you_ 'cause you're

E



F#m



just my type. Ooh, na na na na. I need a boy to take it o - ver.

A



Dmaj7



E



To Coda ◊

Look-in' for a guy to put you un - der. Oh. _____ Oh. _____ Oh,

2.



Oh. You're so a - ma - zing, you took the time to fi - gure me out,



that's why you take me way past the point of turn - ing me on. You 'bout to break me, I



swear you got me los - ing my mind. Oh,



na na. What's my name?_ Oh, na na. What's my name?_

E F#m A

Oh, na na. What's my name?_ Oh, na na. What's my name?_ Oh,

Dmaj7 E

na na. What's my name?_ What's my name? What's my name? Hey,

D.S. al Coda

⊕ *Coda*

E F#m A

Oh.

Dmaj7 E F#m

CHEERS

(Drink to That)

Words and Music by ANDREW HARR,
 JERMAINE JACKSON, STACY BARTHE,
 AVRIL LAVIGNE, LAURA PERGOLIZZI,
 ROBYN FENTY, SCOTT SPOCK,
 LAUREN CHRISTY, GRAHAM EDWARDS
 and COREY GIBSON

Moderate Hip-Hop groove

E D

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

mp

E D A

Cheers — to the freak - in' week - end, I drink — to that, yeah, — yeah. —

E D A

Oh, — let the Jam - e - son sink in, I drink — to that, yeah, — yeah. —

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E D A

Don't let the bas - tards get you down, — turn it a-round with an-oth - er round. —

E D A

There's a par-ty at the bar; ev-'ry - bod - y, put your glass - es up. — And I drink to that. —

E D A

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, I drink to that. — yeah, yeah.

E D/E

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah. 'Bout to

E D A

Life's too short to be sit - tin' 'round mis - 'ra - ble. ___ And
 hop on the bar, put it all on my card to - night. ___ Might be

E D A

peo - ple gon' talk wheth - er you do - in' bad or good, ___ yeah. ___ Got a
 mad in the morn - in' but you know we're go - in' hard to - night. ___ It's get - tin'

E D A

drink _ on my mind and my mind on my mon - ey, ___ yeah. ___
 "coy - o - te ug - ly" up in here, no ___ Ty - ra. ___ It's on - ly

E D A

Look - in' so bomb, gon - na find me a hon - ey. ___ Got my
 up ___ from here, no ___ down - ward spi - ral. ___

E D A

Ray - Bans on and I'm feel - in' hell - a cool to - night, — yeah.

This system contains the first line of music. It features a guitar chord chart at the top with E, D, and A chords. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#).

E D A

Ev - 'ry - bod - y's vib - in', so don't no - bod - y start a fight, — yeah.

This system contains the second line of music, following the same format as the first system with guitar chords and piano accompaniment.

E D A

Cheers — to the freak - in' week - end, I drink — to that, yeah, — yeah. —

This system contains the third line of music, continuing the song's progression with guitar chords and piano accompaniment.

E D A

Oh, — let the Jam - e - son sink in, I drink — to that, yeah, — yeah. —

This system contains the fourth line of music, concluding the page with guitar chords and piano accompaniment.

E D A

Don't let the bas - tards get you down, — turn it a - round with an - oth - er round. —

This system contains the first two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. Above the staff are guitar chord diagrams for E, D, and A. The key signature has three sharps (F#, C#, G#).

E D A

There's a par - ty at the bar; ev - 'ry - bod - y, put your glass - es up. — And I drink to that. —

This system contains the second two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. Above the staff are guitar chord diagrams for E, D, and A. The key signature has three sharps (F#, C#, G#).

E D A

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, I drink to that. — yeah, yeah.

This system contains the third two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. Above the staff are guitar chord diagrams for E, D, and A. The key signature has three sharps (F#, C#, G#).

E D/E

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, And I drink to that. — yeah, yeah.

This system contains the final two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. Above the staff are guitar chord diagrams for E and D/E. The key signature has three sharps (F#, C#, G#).

E D A

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, I drink to that. —
yeah, yeah.

E 1 D/E

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

2 D/E E

yeah, yeah, yeah, yeah, And I drink to that. —
yeah, yeah, yeah, yeah. (Vocal 1st time only)

D A

Repeat and Fade

Optional Ending

E

Only Girl (In The World)

Words & Music by Crystal Johnson, Mikkel S. Eriksen,
Tor Erik Hermansen & Sandy Wilhelm

♩ = 124

F#m



1.

La, la, la, la.____

La, la, la, la.____

8^{vb}

8^{vb}

2.

§
N.C.

1. I want you to love me like I'm a hot ride.____
(2.) take it like a thief in the night.

8^{vb}

Keep think-in' of me, do-in' what you like.____
Hold me like a pil-low, make me feel right.____

8^{vb}

So boy, for - get a - bout the world 'cause it's gon' be me and you_ to - night.____
 Ba - by, I'll tell you all my se - crets that I'm keep - ing; you can come in - side.____

8^{vb}-----|

I wan - na make you beg for it and then I'll make you swal - low your pride...
 And when you en - ter you ain't leav - in', be my pri - son - er for the night..._

8^{vb}-----|

Oh.____ Want you to make me feel_ like I'm the on - ly girl in the world..

8^{vb}-----|


Like I'm the on - ly one that you'll ev - er love.____ Like I'm the on - ly one who knows_ your heart.____

Bm G

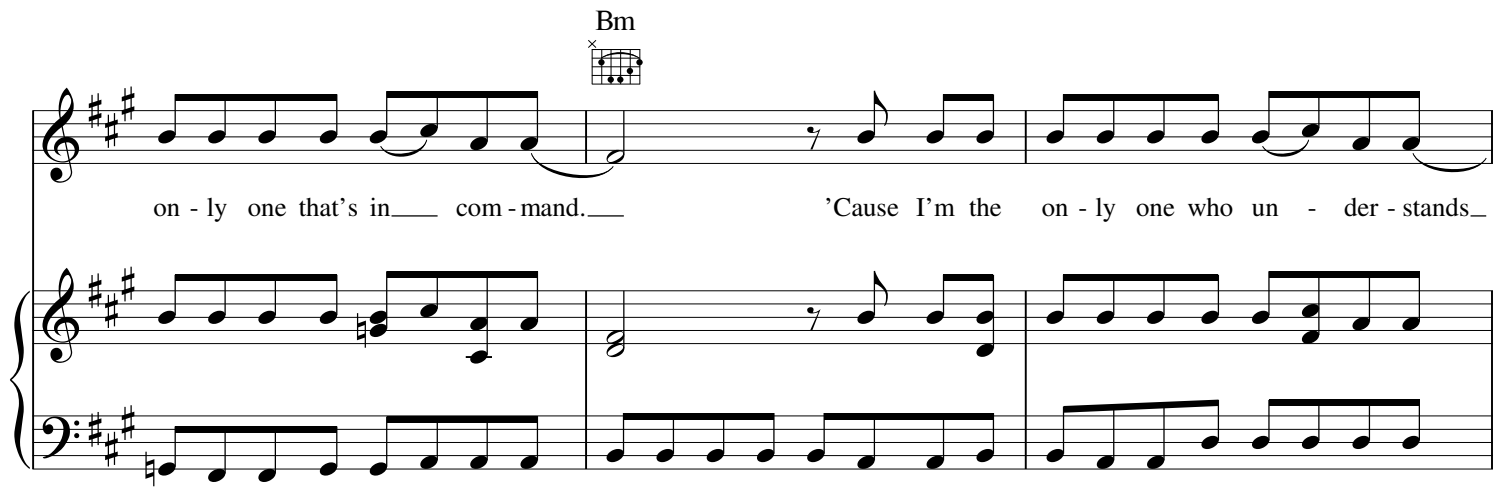
Bm  G 




On - ly girl in the world. Like I'm the



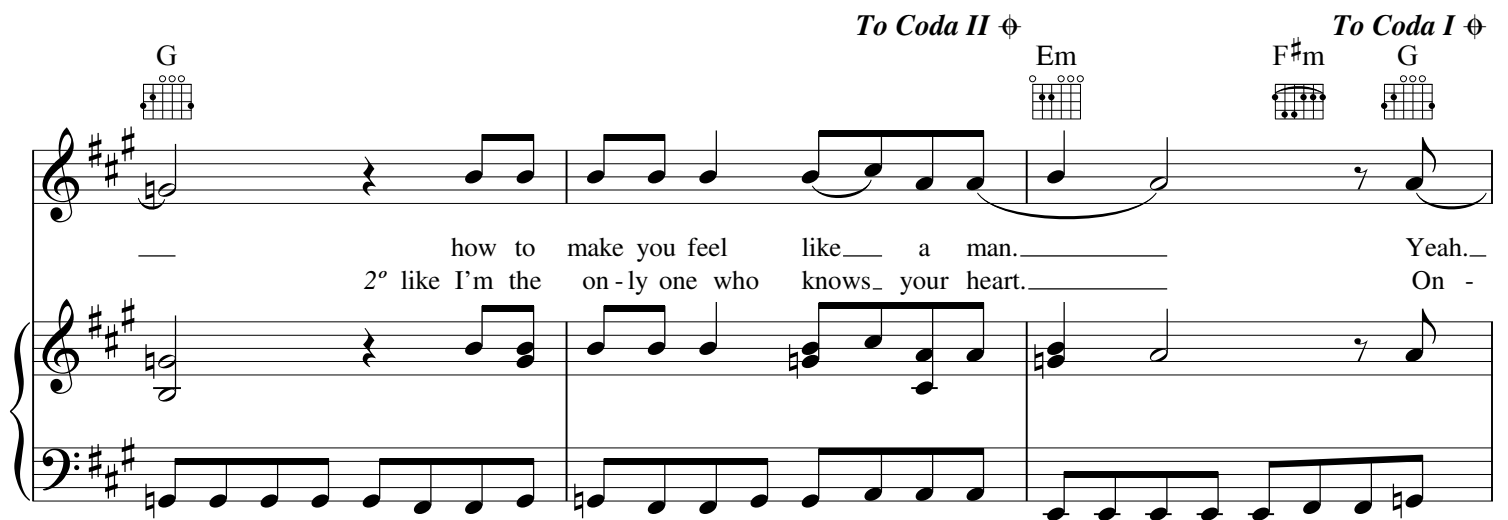
Bm 


on - ly one that's in com - mand. 'Cause I'm the on - ly one who un - der - stands



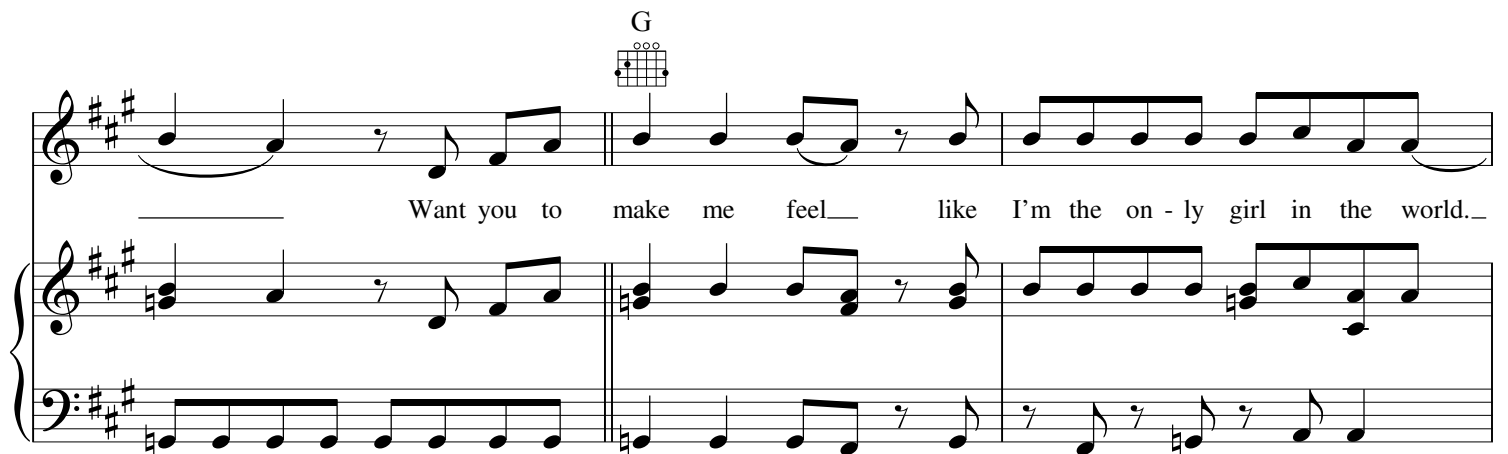
To Coda II ϕ  To Coda I ϕ  

how to make you feel like a man. Yeah.
 2° like I'm the on - ly one who knows your heart. On -



G 

Want you to make me feel like I'm the on - ly girl in the world.



Bm G

Like I'm the on - ly one that you'll ev - er love. Like I'm the

Em F#m G *D.S. al Coda I*

on - ly one who knows_ your heart. On - ly heart. 2. Want you to

♩ *Coda I* G D A Bm

- ly one. Take me for a ride, ride. Oh,

D A Bm D A Bm

ba - by take me high, high. Let me make you burst, burst. Oh,

D



A



1. Bm



2. Bm



D.S.S. al Coda II

make it last all night, night. night. Want you to

⊕ *Coda II*

Em



F#m



G



On - ly girl in the world.

Bm



Girl in the world. On - ly girl in the world.

G



Em



F#m



G



Girl in the world.

8vb

California King Bed

Words & Music by Jermaine Jackson, Priscilla Hamilton,
Andrew Harr & Alexander Delicata

♩ = 86

G/B



Csus²



G/B



Csus²



G/B



Cadd⁹



G⁵



D/F#



R.H.
Con pedale

G/B



Csus²



G/B



Csus²



G/B



Csus²



8vb til *
1. Chest_ to chest_ Nose_ to nose_ Palm_ to palm. We were
2. Eye_ to eye_ Cheek_ to cheek_ Side_ by side_ You were

G⁵



D/F#



G/B



Csus²







G/B



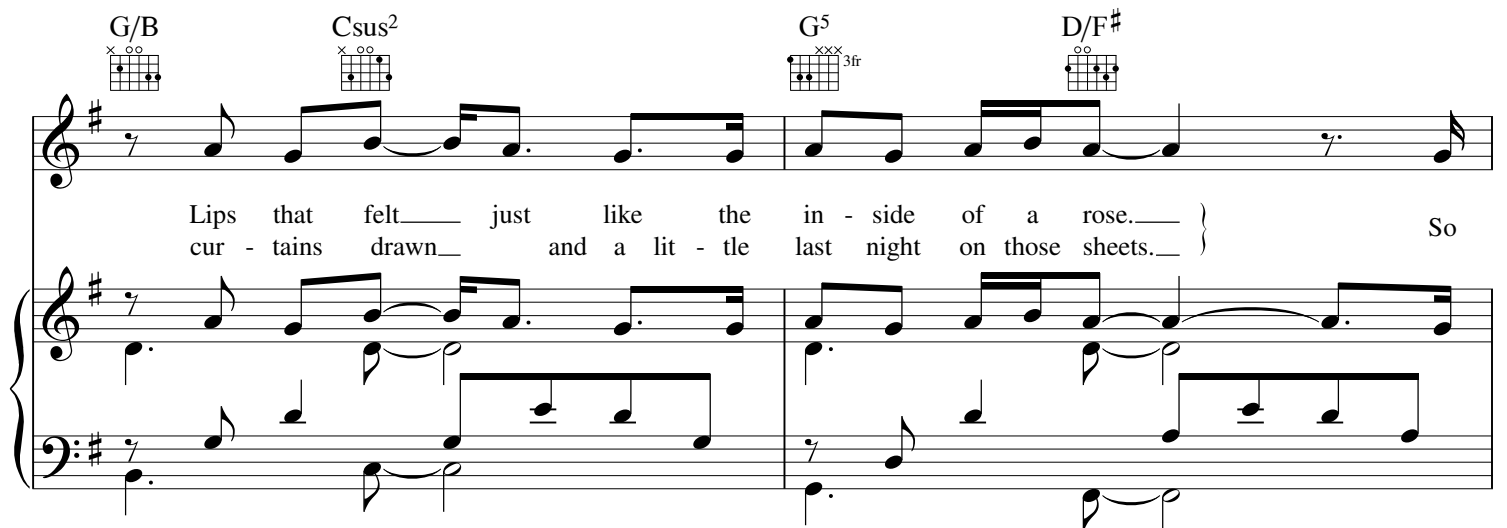
Csus²









al - ways just that close. Wrist_ to wrist_ Toe_ to toe_
sleep - in' next to me. Arm_ in arm_ Dusk_ to dawn_ With the

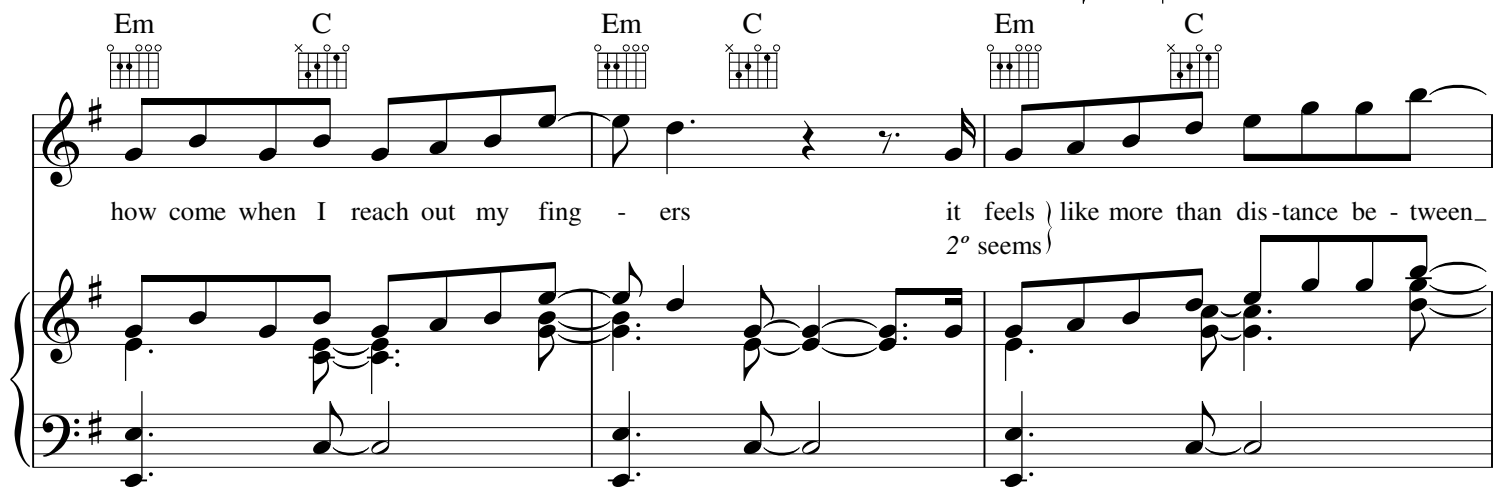
G/B  Csus²  G⁵  D/F# 






Lips that felt just like the in - side of a rose. } So
 cur - tains drawn and a lit - tle last night on those sheets. }



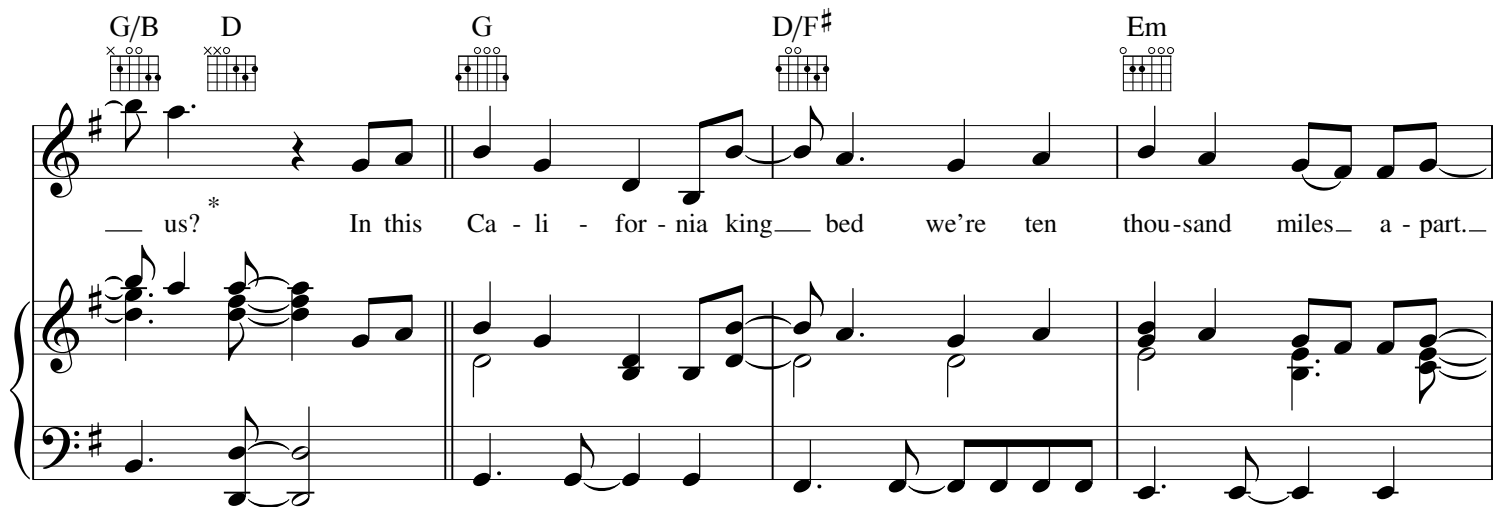
Em  C  Em  C  Em  C 




how come when I reach out my fing - ers it feels } like more than dis - tance be - tween -
 2° seems }



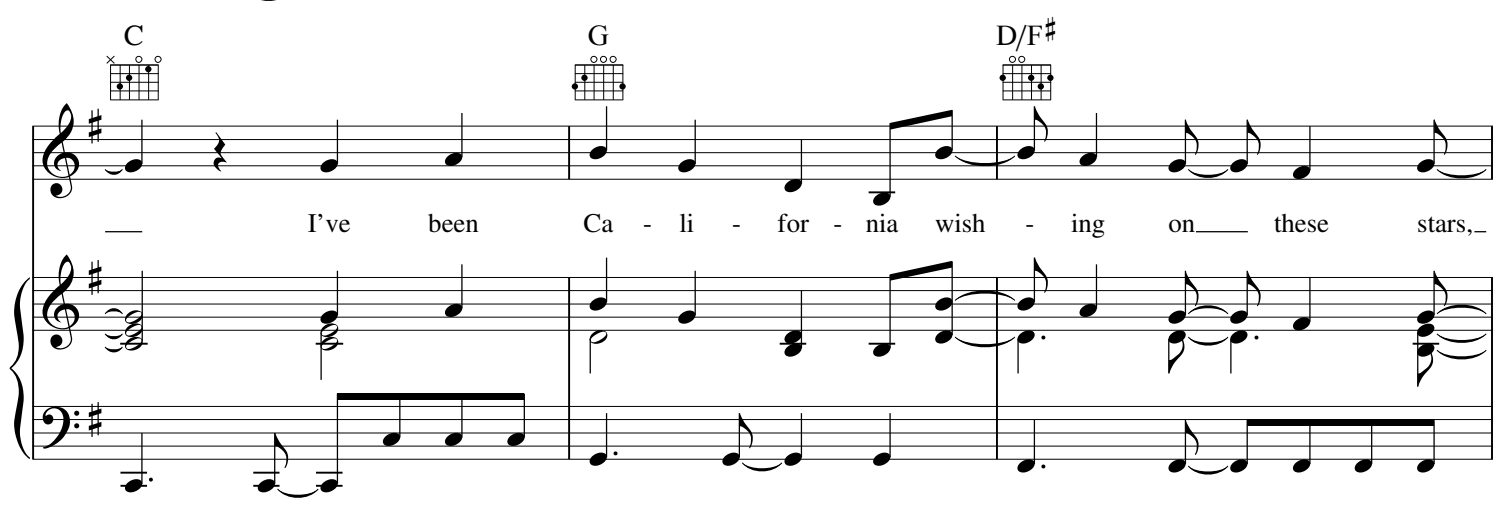
G/B  D  G  D/F#  Em 

us? * In this Ca - li - for - nia king - bed we're ten thou - sand miles - a - part -



C  G  D/F# 

I've been Ca - li - for - nia wish - ing on these stars,



1.

Em Csus² Gsus²

— for your heart— for me. My Ca - li - for - nia King.—

Detailed description: This system contains the first line of music. It features a vocal line with lyrics, a guitar line with chords (Em, Csus², Gsus²), and a piano accompaniment. The piano part has a treble and bass clef. The guitar part is in the key of D major. The lyrics are: "— for your heart— for me. My Ca - li - for - nia King.—".

2.

G D/F# Em



Detailed description: This system contains the second line of music. It features a vocal line with rests, a guitar line with chords (G, D/F#, Em), and a piano accompaniment. The piano part continues with treble and bass clefs. The guitar part is in the key of D major. The lyrics are: "— for your heart— for me. My Ca - li - for - nia King.—".

C G

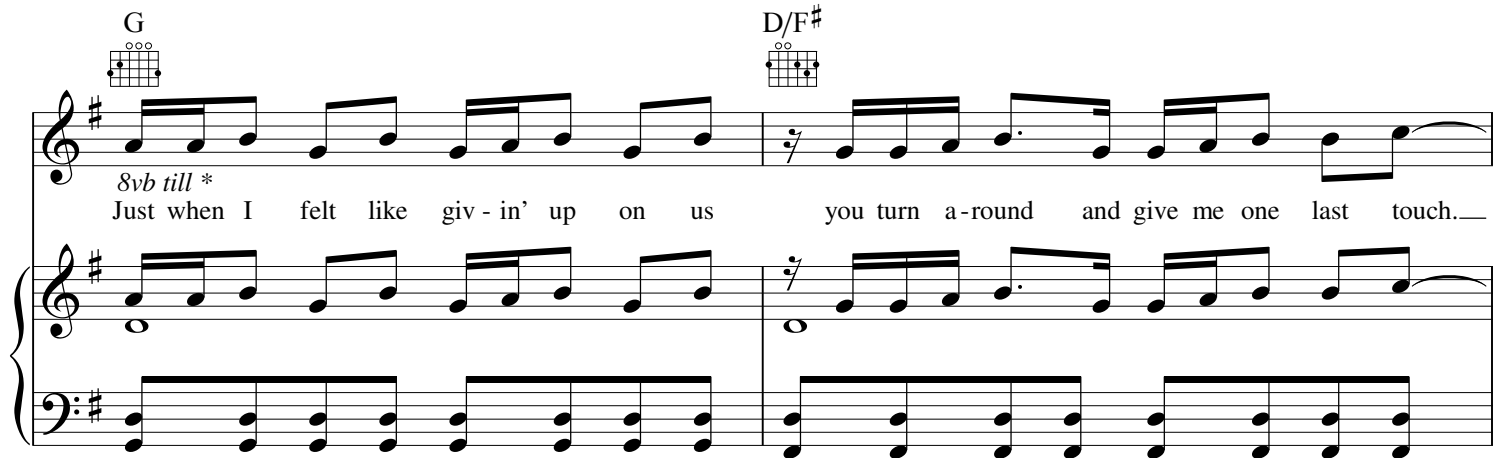
Detailed description: This system contains the third line of music. It features a vocal line with rests, a guitar line with chords (C, G), and a piano accompaniment. The piano part continues with treble and bass clefs. The guitar part is in the key of D major. The lyrics are: "— for your heart— for me. My Ca - li - for - nia King.—".





D/F# Em C

Detailed description: This system contains the fourth line of music. It features a vocal line with rests, a guitar line with chords (D/F#, Em, C), and a piano accompaniment. The piano part continues with treble and bass clefs. The guitar part is in the key of D major. The lyrics are: "— for your heart— for me. My Ca - li - for - nia King.—".

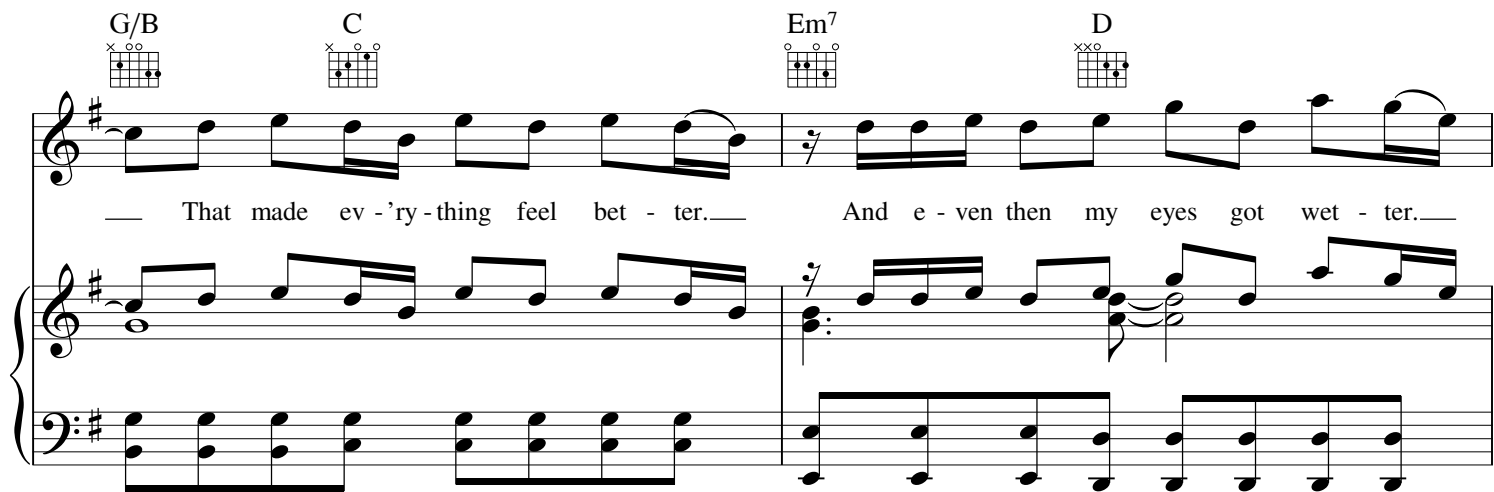
G  D/F# 

8vb till *
Just when I felt like giv - in' up on us you turn a-round and give me one last touch.---



G/B  C  Em7  D 




— That made ev - 'ry - thing feel bet - ter.--- And e - ven then my eyes got wet - ter.---



Cadd9 

* So con - fused, wan - na ask you if you love me but I don't wan - na seem so weak.



D/F#  G  Am7  G/B  C 

May - be I've ___ been Ca - li - for - nia dream - ing. _____ Yeah.---



N.C. G D/F#

In this Ca - li - for - nia king bed we're ten
 2° Instrumental ad lib.

Em C G

thou - sand miles a - part. I've been Ca - li - for - nia wish -

D/F# Em 1. C

- ing on these stars, for your heart for me. My Ca - li - for - nia King.

2. C 3. Csus2 G

In this My Ca - li - for - nia King.


MAN DOWN

Words and Music by SHONTELLE LAYNE,
THERON THOMAS, TIMOTHY THOMAS,
SHAMA JOSEPH and ROBYN FENTY

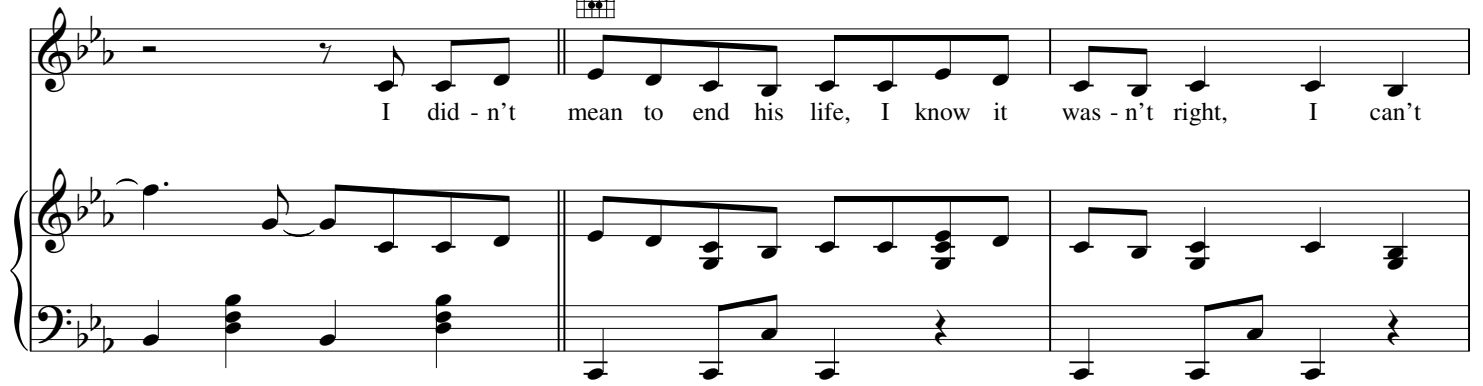
Moderate Reggae feel

The musical score is written for piano and guitar. It consists of four systems of music. Each system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo/style is 'Moderate Reggae feel'. The dynamics are marked 'mp' (mezzo-piano). The guitar part includes four chord diagrams: Cm (3rd fret), Bb, Cm (3rd fret), and Bb (4th fret). The piano part features a steady bass line with chords and a melodic line with eighth and quarter notes.

Cm



I did - n't mean to end his life, I know it was - n't right, I can't



Bb




e - ven sleep at night, can't get it off my mind. I need _ to get out of sight 'fore I end


Cm





Bb



up be - hind bars. _____ What start - ed


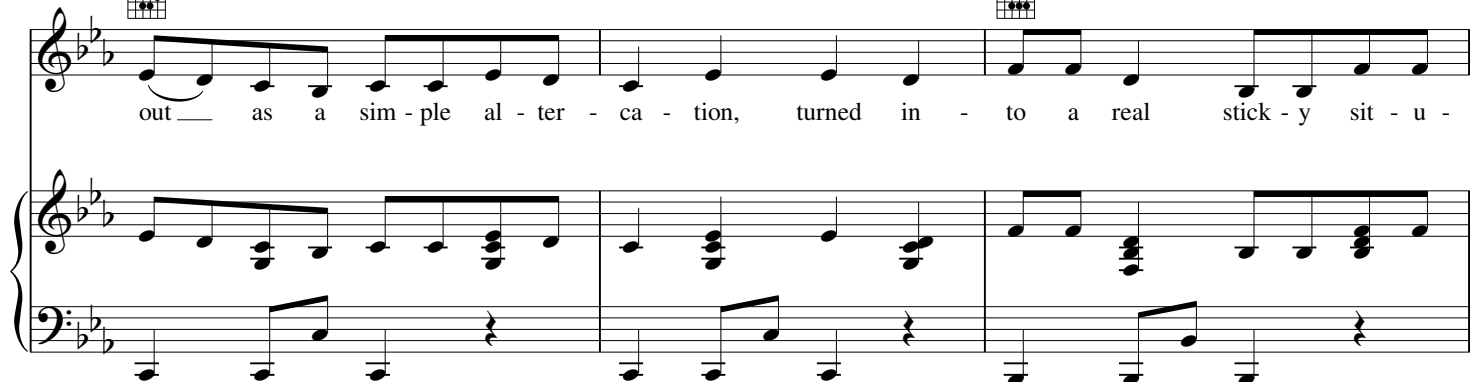


Cm



out _ as a sim - ple al - ter - ca - tion, turned in - to a real stick - y sit - u -

Bb

Ab

a - tion. Me just think - ing on the time that I'm fac - ing makes me

Bb Cm

want to cry. 'Cause I

Bb

did - n't mean to hurt him, could have been some - bod - y's son.

Cm Bb

And I took his heart when

Cm



I pulled out — that gun. — Rum ba ba bom rum ba ba bom rum

 The first system of the musical score. The vocal line (treble clef) contains the lyrics "I pulled out — that gun. — Rum ba ba bom rum ba ba bom rum". The piano accompaniment (grand staff) features a steady bass line in the left hand and chords in the right hand.

B♭



A♭



ba ba bom. Man down. — Rum ba ba bom

 The second system of the musical score. The vocal line (treble clef) contains the lyrics "ba ba bom. Man down. — Rum ba ba bom". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

B♭



rum ba ba bom rum ba ba bom. Man down. — Oh,

 The third system of the musical score. The vocal line (treble clef) contains the lyrics "rum ba ba bom rum ba ba bom. Man down. — Oh,". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

Cm



B♭



Ma - ma, Ma - ma, Ma - ma, I just shot a man down

 The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "Ma - ma, Ma - ma, Ma - ma, I just shot a man down". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

Cm

in Cen - tral Sta - tion.

Bb

In front of a big old crowd. Oh, why?

Cm

Bb

Oh, why?

Ab

To Coda

Oh, Ma - ma, Ma - ma, Ma - ma, I just

Bb

shot a man down in Cen - tral

Detailed description: This system contains the first two measures of the song. The guitar part starts with a Bb chord diagram (x21332) and plays a simple accompaniment. The vocal line features a triplet of eighth notes in the second measure. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

Cm

It's a twen - ty two, I call her Peg - gy Sue. When she fits
Sta - tion.

Detailed description: This system contains the next two measures. The guitar part changes to a Cm chord diagram (x32310) and continues the accompaniment. The vocal line has a triplet of eighth notes in the first measure. The piano accompaniment remains consistent with the previous system.

Bb

right down in my shoes, what d'you ex - pect me to do? If you're play -

Detailed description: This system contains the next two measures. The guitar part returns to a Bb chord diagram (x21332). The vocal line continues with eighth notes. The piano accompaniment is consistent.

Cm

ing me for a fool, I will lose my cool and reach for my fi - re - arm.

Detailed description: This system contains the final two measures. The guitar part starts with a Cm chord diagram (x32310) and changes to a Bb chord diagram (x21332) in the second measure. The vocal line includes a fermata over the eighth note in the second measure. The piano accompaniment is consistent.

Cm

I did - n't mean to lay him down

Bb

but it's too late to turn back now. Don't

Ab

know what I was think - ing, now he's no long - er liv - ing so

Bb

I'm 'bout to leave town. Yeah.

D.S. al Coda

CODA

Bb

shot a man down Will you hear me now? in Cen - tral Look, I

Cm

Bb

Sta - tion.
nev - er thought I'd do it, nev - er thought I'd do it, nev - er thought I'd do it, —

Cm

3fr

oh gosh. What - ev - er hap - pened to me, ev - er hap - pened to me,

Bb

Cm

3fr

ev - er hap - pened to me? — Why — did I pull the trig - ger, pull the trig - ger,

Bb

pull the trig - ger? Boom. And end a nig - ger, end a nig - ger's life so soon. When I

Ab Bb

pull the trig - ger, pull the trig - ger, pull it on you, some - bod - y tell me what I'm gon - na,

Cm

what I'm gon - na do, hey. Rum ba ba bom rum ba ba bom rum ba ba

Bb Cm

bom, me say one man down, oh, — me say. Rum ba ba bom rum

Bb



ba ba bom rum ba ba bom, when me went down town. 'Cause now I am a

Cm



Bb



crim - i - nal, crim - i - nal, crim - i - nal. Oh, Lord, have mer - cy, now I am a

Ab



crim - i - nal. Man down, tell the judge, please give me min - i - mal, run out of

Bb



Cm



town, none of them can see me now, see me now. Oh, Ma - ma, Ma - ma,

Bb

Ma - ma, I just shot a man down in Cen - tral

Cm

Sta - tion. In front of a big old crowd.

Cm

Oh, why? Oh, why?

Bb

Oh, Ma - ma, Ma - ma,

Ma - ma, I just shot a man down in Cen - tral

Sta - tion.
(Sing 1st time only)

Repeat and Fade

Optional Ending

RAINING MEN

Words and Music by THERON THOMAS,
TIMOTHY THOMAS, ONIKA MARAJ,
MELVIN HOUGH II and RIVELINO WOUTER

Moderate Hip-Hop groove

N.C.

Een-ie, meen-ie, min-ie, mo. Catch a play-a by the toe.

mp

If ya want ta let him go, lad-ies don't wor-ry 'cause they got plen-ty more. Men be

Gm

fall-in' like the rain so we ain't run-nin' out. Fall-in' like the rain so we ain't run-nin' out.

Fall - in' like the rain so we ain't run - nin' out. Oh, it's rain - in' men girl, what you wor-ried 'bout?

N.C.

Who you think you get - tin' with that, "Hi, let me freak ya"? You got me mis - tak - en think - in' you gon' get it eas - y.

First of all you need to know that I'm not the one. Think you get - tin' some - thin' ba - by, you ain't get - tin' none. _

Gm

All you need to know that I'm a two times five. _ Load it, cock it, aim it ba - by, boom, bye, bye. _

Set your stan - dards low - er boy, you aim - in' too high. _ Mat - ter of fact, your friend looks bet - ter so _ good - bye. _

N.C.

Een - ie, meen - ie, min - ie, mo. Catch a play - a by the toe.

If ya want ta let him go, lad - ies don't wor - ry 'cause they got plen - ty more. Men be

Gm

fall - in' like the rain so we ain't run - nin' out. Fall - in' like the rain so we ain't run - nin' out.

Fall - in' like the rain so we ain't run - nin' out. Oh, it's rain - in' men girl, what you wor - ried 'bout?

Oh yeah, yeah, oh. _____ Oh yeah, yeah, oh. _____

Oh yeah, yeah, oh. _____ Oh — yeah, — yeah, — yeah, — oh, — oh, — oh, — oh. —

N.C.
Rap: (See additional lyrics.)

Musical notation for the first system, featuring a vocal line with rests and piano accompaniment.

Musical notation for the second system, featuring a vocal line with rests and piano accompaniment.

Musical notation for the third system, including the instruction **D.S. al Coda** and the lyrics **Men be**.

Musical notation for the CODA section, including guitar chords **Fsus** and **G \flat** , the instruction **N.C.**, and the lyrics **yeah, - yeah, - yeah, - oh, - oh, - oh, - oh. -** **I said, "Hey, out-ta my way." With my la -**

dy, rid - in' big, liv - in' good, do - in' big things. Danc - in' don't pay. Play - a keep the

mon-ey, I can buy my own drinks up in the club. Hey, see me com - in', dime a doz - en so it

Fsus Gb

don't mean noth - in' to me. — Hey, — and I ain't ev - en wor - ried 'bout you — be - cause there's

Fsus Gb

plen - ty more fish in the sea, — hey. Een - ie, meen - ie, min - ie, mo.

Fsus N.C.

Catch a play - a by the toe. If ya want ta let him go,

Gm

lad - ies don't wor - ry 'cause they got plen - ty more. Men be fall - in' like the rain so we ain't run - nin' out.

Fall - in' like the rain so we ain't run - nin' out. Fall - in' like the rain so we ain't run - nin' out.

Fsus

Gb

Oh, it's rain - in' men girl, what you wor - ried 'bout? Oh yeah, yeah, oh.

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

yeah, — yeah, — yeah, — oh, — oh, — oh, — oh, —

N.C.

Additional Lyrics

Excuse me but who are you fixin' to be.
 Let them muthafuckas know it's plenty fish in the sea.
 And he sweatin' me just 'cause I got the tightest hole.
 But I couldn't find that th-thing wit a microscope.
 Give me dome, dome, d-d-d-d dome, dome, dome.
 I ain't trippin on yo honey, money long, long, long.
 Want my own TV production company.
 So tell Harpo to hit me Celie.
 Anyway RiRi what rhymes wit yo name freely.
 Money got you vacationing in Chile.
 Do you want to sit on the bike while I wheelie, really, really?
 Nah, for real, really?
 Laid out on the beach they be feedin me my catfishes.
 'Cause it's raining men fat bitches.

COMPLICATED

Words and Music by ESTHER DEAN
and CHRISTOPHER STEWART

Moderate Electro-Ballad

C



You're not ea-sy to love. _ You're not ea-sy to love, _ no. _

mp

Am



You're not ea-sy to love, _ you're not ea-sy to love, _ no. _ Why is

C



ev-'ry - thing _ with you _ so com - pli - cat - ed? Why


Am




do you make it hard_ to love_ you, oh, _ I hate_ it. 'Cause



C



if you real-ly want to be_ a-lone I will throw my hands up 'cause ba-by I tried.



Am



Ev-'ry - thing _____ with you _ is so com - pli - cat - ed. Oh, why? _



C



Some - times I get you, some - times I don't un - der - stand. _



Am



Some - times I love you, ——— some - times it's you I can't




C



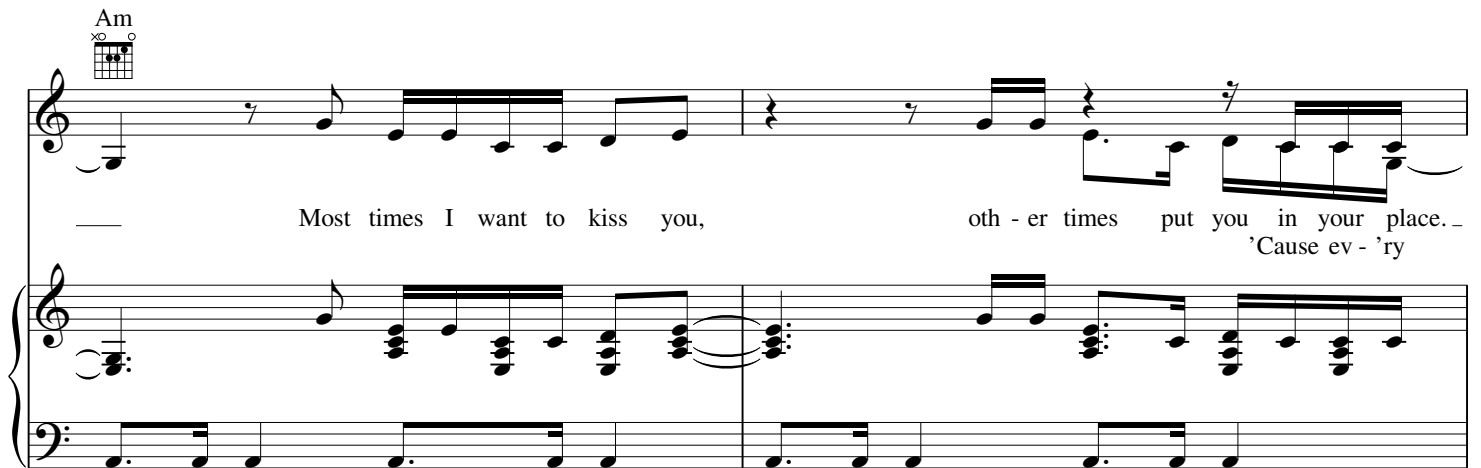
stand. Some-times I want to hug you, some-times I want to push you a - way. _




Am



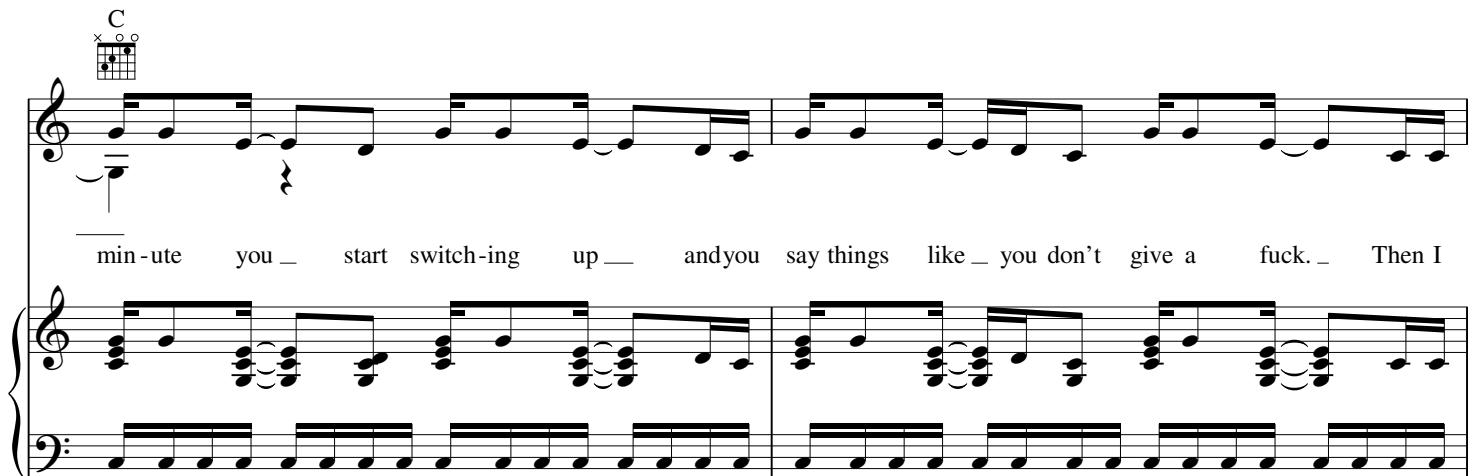
— Most times I want to kiss you, oth - er times put you in your place. _
'Cause ev - 'ry



C



min - ute you _ start switch - ing up _ and you say things like _ you don't give a fuck. _ Then I




Am F



say I'm through - with you, take my heart - from you and you come run-ning af-ter me and ba-by I'm back - with you.

C



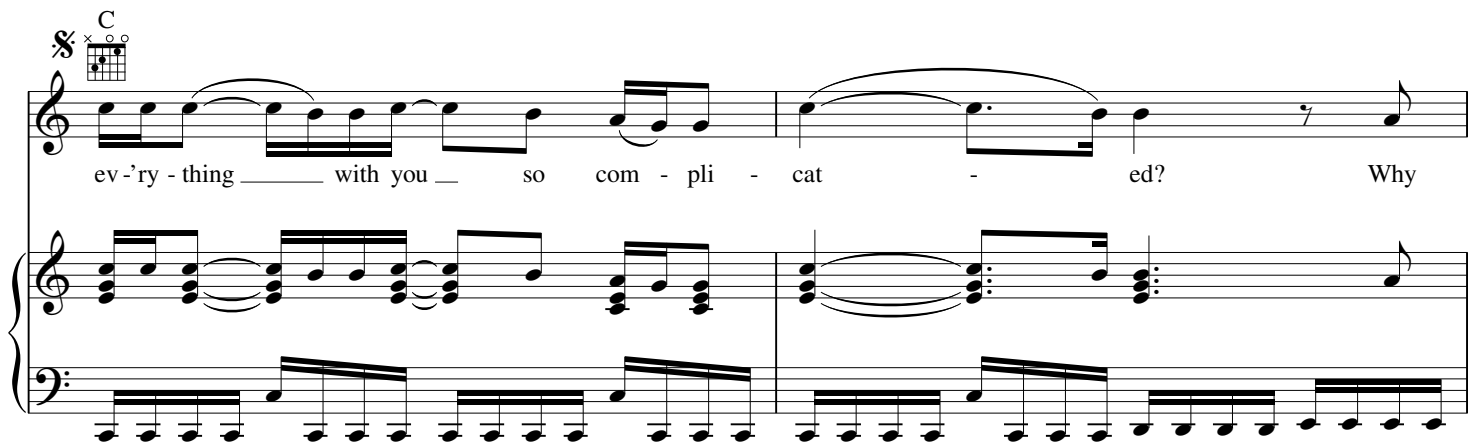
You're not ea - sy to love, - You're not ea - sy to love, - no. -

Am F





You're not ea - sy to love, - you're not ea - sy to love, - no. - Why is

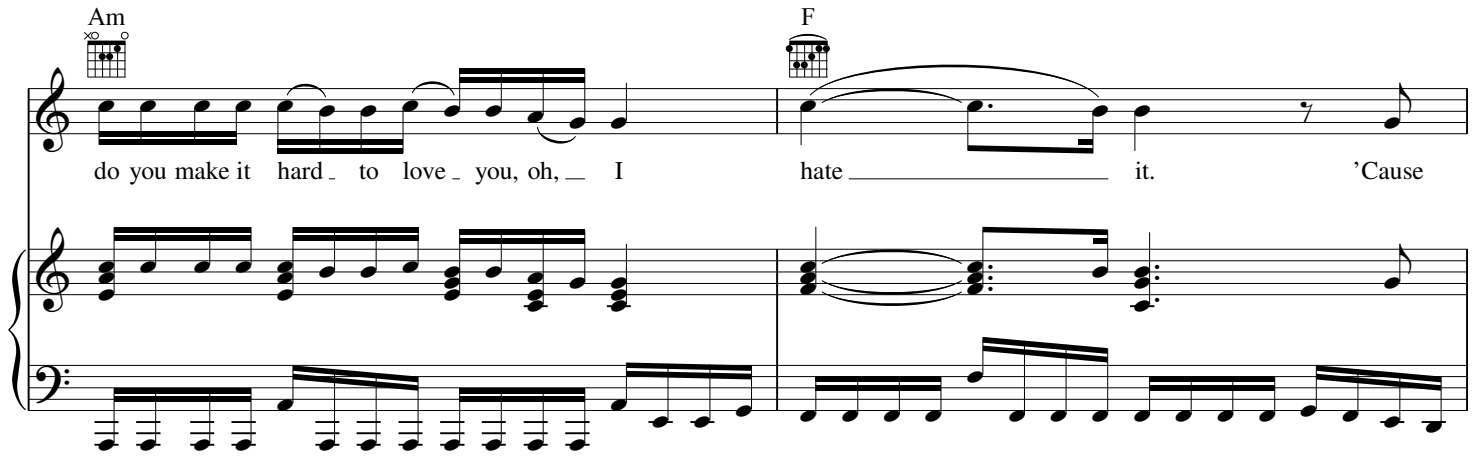
C



ev-'ry - thing _____ with you - so com - pli - cat - ed? Why

Am  F 




do you make it hard to love you, oh, I hate it. 'Cause



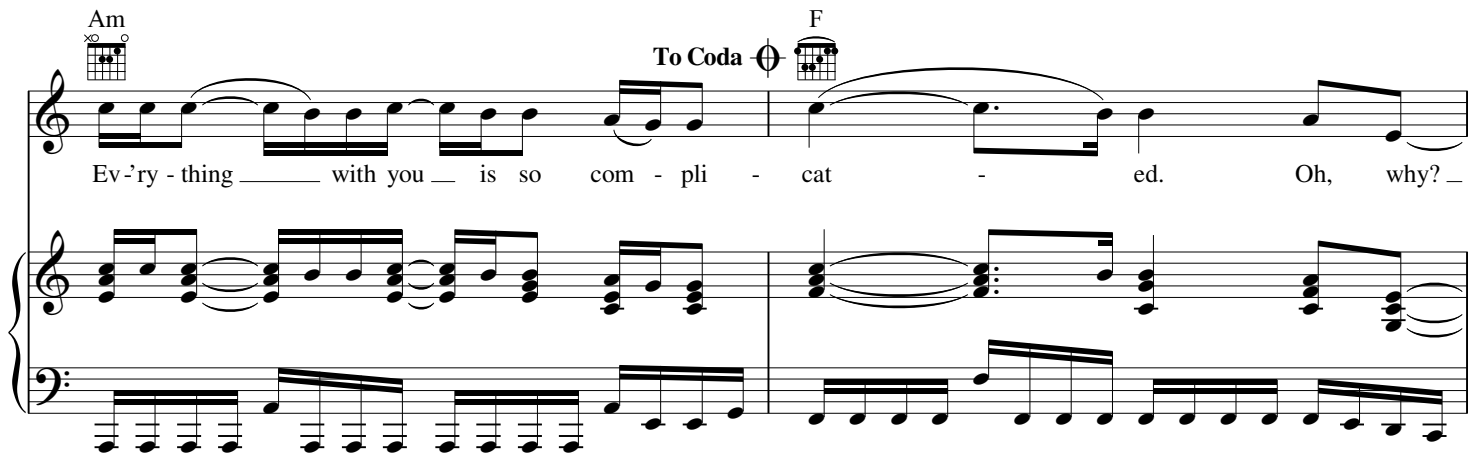
C 

if you real-ly want to be a-lone I will throw my hands up 'cause ba-by I tried.



Am  F  To Coda 

Ev-'ry - thing with you is so com - pli - cat - ed. Oh, why? -



C 

Some - times I catch you, some - times you get a - way.



Am F

Some - times I read you, oth - er times I'm like, where are you on this page?

C

Some - times I feel like we will be to - geth - er for -

Am F D.S. al Coda

ev - er, but you're so com - pli - cat - ed, my heart knows bet - ter Why is

CODA F C

cat - ed. Oh, why? I'm a stick a - round with you a lit - tle



long - er, just to make sure ___ that you're real - ly sure ___



1 you like sleep - ing a - lone. _ 2 you like sleep - ing a - lone. _ Why is



ev - 'ry - thing ___ with you _ so com - pli - cat - ed? Why



do you make it hard _ to love _ you, oh, _ I hate ___ it. 'Cause


C



if you real-ly want_ to be_ a-lone I will throw my hands_ up 'cause ba-by I tried.


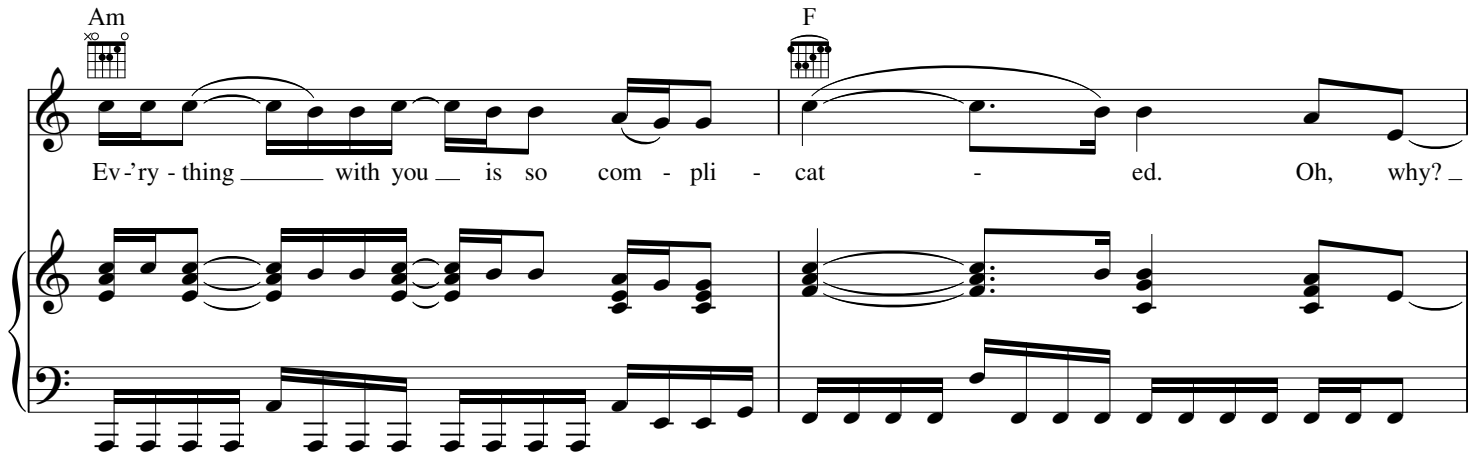


Am




Ev-'ry - thing _____ with you _ is so com - pli - cat - ed. Oh, why? _

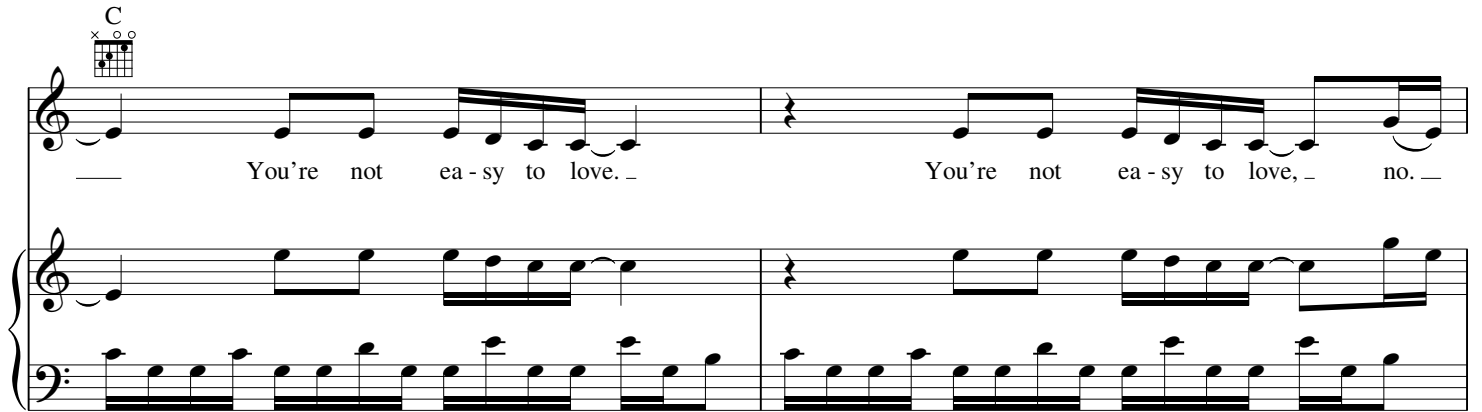
F

C



_____ You're not ea - sy to love. _ You're not ea - sy to love, _ no. _



Am



_____ You're not ea - sy to love, _ you're not ea - sy to love, _ no. _____



SKIN

Words and Music by KENNETH COBY,
ROBYN FENTY and URSULA YANCEY

Moderate groove

N.C.


The mood is set, ha, ha, so you al-read - y
Al - most - there, ha, ha, so ba - by don't -

know what's next, uh, huh, uh. T - V on blast, turn it down, turn it down. Don't -
stop what you're do - in', uh, huh, uh. Soft-er than a moth-a boy, I know you wan-na touch. Breath -

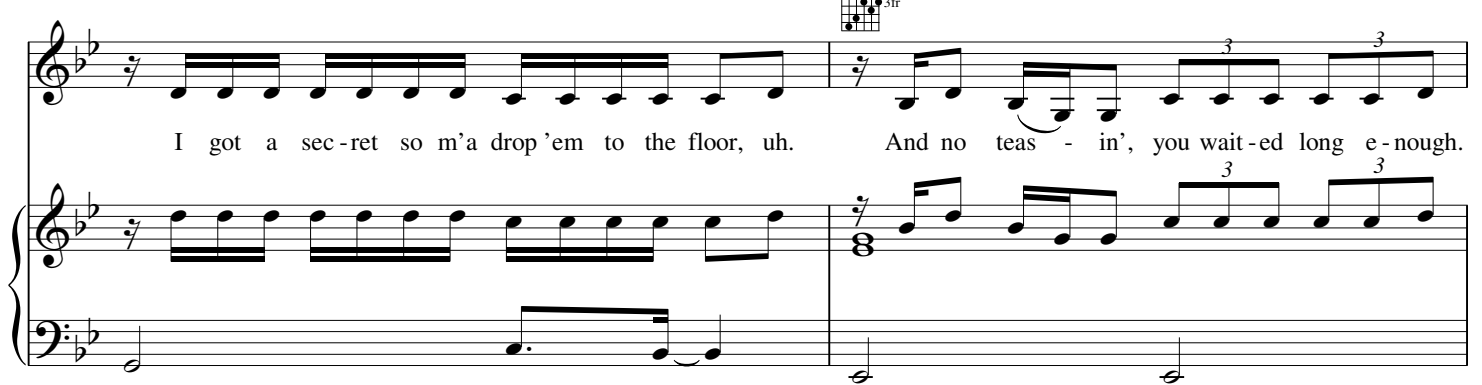
- want it to clash with my bod - y scream-in' out. Now, I know you hear - in' me.
- in' down my neck, I could tell you wan - na. Now, and now you want it like.

Ha, you got me moan-in' now. } I got a sec - ret that I wan-na show you, ooh.
Ha, want you to feel it now. }

E \flat



I got a sec-ret so m'a drop 'em to the floor, uh. And no teas - in', you wait-ed long e-nough.





G m



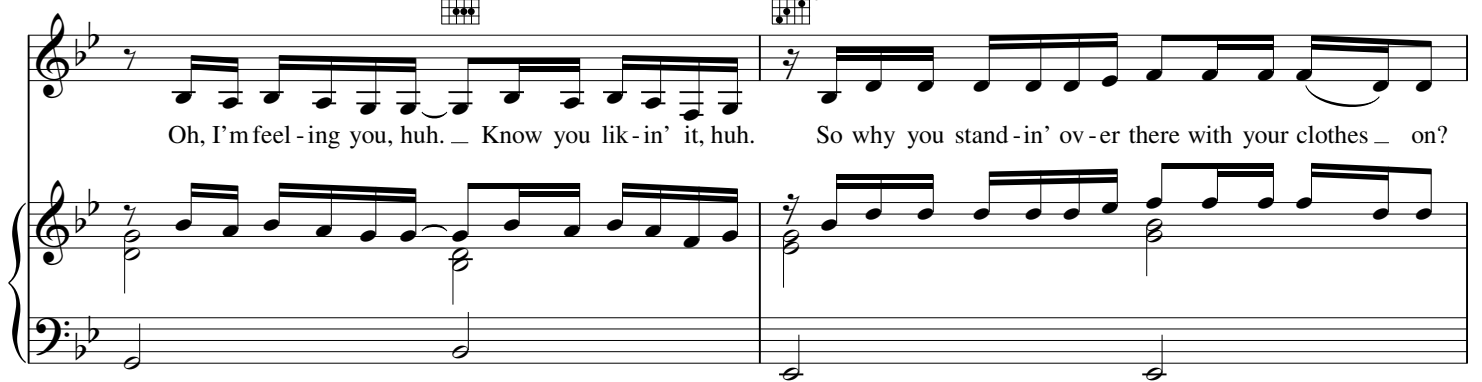
Go deep, — I'm a throw it at ya, can't catch it. Don't hold _ back, you know I like it rough.



B \flat **E \flat**

Oh, I'm feel - ing you, huh. — Know you lik - in' it, huh. So why you stand - in' ov - er there with your clothes _ on?



C m **D m**




Ba - by, strip down for me. Go on, take 'em off. Don't wor - ry ba - by, I'm a meet you half way 'cause



1 **E \flat** **F** 2 **E \flat** **F**

I know you wan - na see me.

I know you wan - na see me. No

Gm **Cm** **E \flat** **Gm** **Cm** **E \flat**

heels, no shirt, no skirt. All I'm in is just skin. No jeans, take 'em off. Wan - na feel your

Gm **Cm** **E \flat** **Gm** **Cm** **E \flat**

skin. You a beast, oh. You know that I like that skin. Come here ba - by, all I wan - na see you in is just

Gm **Cm** **E \flat** **Gm** **Cm** **E \flat** **Gm** **Cm** **E \flat**

skin. Oh, oh. Your skin. Oh, oh. Just skin. Oh, oh. I'm lov-in' your

Gm Cm Eb G5

skin, — oh, oh. All in — ba - by, don't hold noth - in' back. —

— Wan-na take — con-trol, — ain't noth-in' wrong with that. — Say you lik-in' how I'm feel-in', got-ta tell me that. —

N.C. Eb

— Just put your skin, ba - by, on my skin. No heels, no shirt, no skirt. All I'm in is just

Gm

skin. — No jeans, take 'em off. Wan-na feel your skin. — You a beast, oh. You know that I like your

Bb F Eb

skin. _ Come here, ba - by, all I wan - na see you in is just skin. _ Oh, oh, your

1 Gm Bb F

skin. _ Oh, oh, just skin. _ Oh, oh, I'm lov-in your skin. _ Oh, all I wan-na see you in is just No

2 Gm Bb F Eb

skin. _ Oh, oh, in your skin. _ Oh, oh. (Ad lib. vocals and guitar solo)

Repeat and Fade Optional Ending Gm

LOVE THE WAY YOU LIE

(Part II)

Words and Music by ALEXANDER GRANT,
MARSHALL MATHERS III
and HOLLY HAFERMANN

Moderate Pop Ballad

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/style is 'Moderate Pop Ballad'. The piano accompaniment is marked *mp* (mezzo-piano). The guitar chords are indicated above the vocal line with diagrams showing fingerings and barre positions (3fr).

System 1:

- Chords: Gm, Eb, Bb
- Vocal line: On the first ___ day of our sto - ry, the fu - ture seems - so - bright. -

System 2:

- Chords: F, Gm, Eb
- Vocal line: ___ And this thing ___ turned out ___ so e - vil, I don't know why

System 3:

- Chords: Bb, F, Gm
- Vocal line: ___ I'm still ___ sur - prised. ___ E - ven an - gels have ___ their wick -

E \flat **B \flat** **F**

- ed schemes _ and you take that _ to new _ ex - tremes. But you'll

Gm **E \flat** **B \flat**

al - ways be _ my he - ro e - ven though _ you've lost _ your mind. _

F **Gm**

_ Just gon - na stand there and watch me _ burn, _

E \flat **B \flat**

_ well that's al - right _ be - cause _ I like _ the way _ it hurts. _

F Gm

Just gon - na stand there and hear me cry, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4-G4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a dotted quarter note A2-G2. The right hand plays chords in the left hand, including a whole note G2-A2-B2 and a dotted half note G2-A2-B2.

Eb Bb

well that's al - right — be - cause I love the way you lie, —

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4-G4. The piano accompaniment continues with a bass line of quarter notes G2, A2, B2, and a dotted quarter note A2-G2. The right hand plays chords in the left hand, including a whole note G2-A2-B2 and a dotted half note G2-A2-B2.

F Gm

love the way you lie. — Oh, —

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4-G4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a dotted quarter note A2-G2. The right hand plays chords in the left hand, including a whole note G2-A2-B2 and a dotted half note G2-A2-B2.

Eb Bb

To Coda

love the way you lie. —

Detailed description: This system contains the final two measures. The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note A4-G4. The piano accompaniment continues with a bass line of quarter notes G2, A2, B2, and a dotted quarter note A2-G2. The right hand plays chords in the left hand, including a whole note G2-A2-B2 and a dotted half note G2-A2-B2. A 'To Coda' symbol is placed above the piano part in the second measure.





Now there's grav-el in our voic-es, glass is shat-





- tered from the fight. In this tug of war you'll al-




- ways win, e-ven when I'm right. 'Cause you feed

N.C.





me fa-bles from your hand with vio-lent words and emp-






F Gm

- ty threats. — And it's sick that all — these bat -

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are '- ty threats. — And it's sick that all — these bat -'. The piano accompaniment consists of a grand staff with treble and bass clefs. Chord diagrams for F and Gm are shown above the vocal line.

Eb Bb F D.S. al Coda

- tles are what keeps — me sat - is - fied. — Just gon - na

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics '- tles are what keeps — me sat - is - fied. — Just gon - na'. The piano accompaniment continues. Chord diagrams for Eb, Bb, and F are shown above the vocal line. The instruction 'D.S. al Coda' is placed at the end of the system.

CODA Bb F Ebmaj7

Oh. — So may-be I'm — a

Detailed description: This system is the CODA section. It begins with a 'CODA' symbol and a whole rest. The vocal line has the lyrics 'Oh. — So may-be I'm — a'. The piano accompaniment concludes the piece. Chord diagrams for Bb, F, and Ebmaj7 are shown above the vocal line.

Cm7 Ebmaj7 F

mas - o - chist, I try to run but I don't want to ev - er leave

Detailed description: This system contains the final two lines of music. The vocal line has the lyrics 'mas - o - chist, I try to run but I don't want to ev - er leave'. The piano accompaniment continues. Chord diagrams for Cm7, Ebmaj7, and F are shown above the vocal line.

E♭maj7 Cm7 E♭maj7 F

'til the walls — are go - ing up in smoke with all our mem - o - ries. —

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: E♭maj7, Cm7, E♭maj7, and F. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Gm Eb B♭ F Gm

— Rap: (See additional lyrics)

This system contains the next five measures. The vocal line is mostly silent, with the instruction "— Rap: (See additional lyrics)". The piano accompaniment continues with chords and a bass line. Above the vocal line, guitar chords are indicated: Gm, Eb, B♭, F, and Gm.

E♭ B♭ F

This system contains the next three measures. The piano accompaniment continues with chords and a bass line. Above the vocal line, guitar chords are indicated: E♭, B♭, and F.

Gm Eb B♭ F

This system contains the final four measures of the piece. The piano accompaniment continues with chords and a bass line. Above the vocal line, guitar chords are indicated: Gm, Eb, B♭, and F.

Gm Eb Bb

3fr 3fr 3fr

F Gm Eb

3fr 3fr 3fr

Bb F Gm

3fr 3fr 3fr

Just gon - na stand there and watch me _ burn, _

Eb Bb

3fr 3fr

_ well that's al - right _ be - cause _ I like _ the way _ it hurts. _

F Gm

Just gon - na stand there and hear me — cry, —

Eb Bb

well that's al - right — be - cause I love — the way — you lie, —

F Gm

I love the way — you lie. —

Eb Bb

Love the way — you lie. —

F Gm Eb

Love the way _ you lie. _

Bb F N.C.

Love the way _ you lie. _

Additional Lyrics

Rap: This morning, you wake, a sun ray hits your face; smeared makeup
 As we lay in the wake of destruction.
 Hush, baby, speak softly, tell me you're awfully sorry that you pushed me
 Into the coffee table last night so I can push you off me.
 Try and touch me so I can scream at you not to touch me,
 Run out the room and I'll follow you like a lost puppy.
 Baby, without you I'm nothing, I'm so lost, hug me,
 Then tell me how ugly I am, but that you'll always love me.
 Then after that, shove me, in the aftermath of the destructive path we're on,
 Two psychopaths, but we know that no matter how many knives we put
 In each other's backs, that we'll have each other's backs 'cause we're that lucky.
 Together, we move mountains, let's not make mountains out of molehills.
 You hit me twice, yeah, but who's counting?
 I may have hit you three times, I'm starting to lose count, but together,
 We'll live forever, we found the youth fountain.
 Our love is crazy, we're nuts, but I refused counseling.
 This house is too huge, if you move out I'll burn all two thousand
 Square feet of it to the ground, ain't shit you can do about it.
 With you in my fucking mind, without you I'm out of it.