

BRITNEY SPEARS

IN THE ZONE



# (I Got That) Boom Boom

Words & Music by Roy Hamilton, Chyna Royal, D'Angelo Holmes & Eric Jackson.

♩ = 110



1-3.

4.

Vocal ad lib. Short-

Drums

- y she think she fine, fine e-nough to blow your mind. Short - y she think she bad.

Get on the floor and shake that ass, Short - y she think she fine. Fine e-nough to blow your mind. Short -

- y she think she bad. Get on the floor and shake that ass. Yeah.

This is for all those southern boys out there.

Ooh - - hoo. Ooh - - hoo.

Ooh - - hoo. Check this out.

*8va*

1. I see you look - ing my way and I know that you have some - thing to say...  
 2. You had caught my eye and I want - ed to get to know you...

Watch - ing ev - e - ry inch of my bo - dy.  
 Don't be shy, I want you to come clos - er.

Like you want - ed to play. (Yeah, so here we go.)  
 So what you gon - na do? (Yeah, so here we go.)

(Boom) Boom boom, boy you look so sex - y.

(Boom) Boom boom, — boy you look so se - xy... I be - gin to dance...

*Drums cont. sim.*

— just a lit - tle bit, to turn you on... Yeah, I got that.

I ain't got that boom boom that you want. Watch - ing me... all... night long, —

hur - ry up... be - fore... it's gone... I ain't got that boom boom that you want.

I don't think you should wait, one minute might be too late. Short -

-y she think she fine. Fine enough to blow your mind. Short -

-y she think she bad. Get on the floor and shake that ass. Short - y she think she fine.

Fine enough to blow your mind. Short - y she think she bad. Get on the floor and shake that ass.

Twi - lil - ly, twi - lil - ly. Yeah! Twi - lil - ly, twi - lil - ly. Yeah! Twi - lil - ly, twi - lil - ly. Short - y

1. 2.

get on the floor shake that ass for me... Yeah! get on the floor shake that ass for me... She

na - ked, she soak - in' wet, strip - tease like a mm... drip - pin' sweat. She  
 2. Brit - ney Spears and the Ying Yang Twins, ha, we be - came friends

got a lit - tle bo - dy that I can't for - get, and bet - ter or la - ter gon - na do her yet...  
 might as well let the par - ty be - gin, if you're with it, then join on in... Short -

- y she think she fine, fine e - nough to blow your mind. Short - y she think she bad.

Get on the floor and shake that ass. Short - y she think she fine, fine e - nough to blow your mind. Short -

- y she think she bad. Get on the floor and shake that ass. Ooh!

I ain't got that boom boom that you want. Watch - ing me\_ all\_ night long,



hur - ry up\_ be - fore\_ it's gone... I ain't got that boom boom that you want.

I don't think\_ you\_ should wait,\_ one min - ute\_ might be\_ too late...

(Boom) Boom boom, boy you look so sex-y... (Boom) Boom boom, boy you look so

*1° tacet*

Percussion

1. | 2.

se - xy... se - xy... Yeah...

# Brave New Girl

Words & Music by Britney Spears, Brian Kierulf, Josh Schwartz & Kara Dioguardi.

♩ = 132



1.

*1° tacet*

2.



1. She's gon - na pack her bags, she's gon - na find a way, — she's gon - na  
(2.) met this man, he was kin - da rough, — he said

get right out of this. — She don't want New York, she don't want L. A. — She's gon - na  
"Girl wat - cha look - in' for?" She said "I don't know, I go with the flow." He said

find that spe - cial kiss... She don't want no sleep, she don't want no high, — ooh, —  
 "Let's get on the floor." He said "You look real cute with your low ride jeans and your

— like peach - es and cream... She's gon - na wish on stars and touch the sky, — ah, —  
 pink lit - tle ba - by tee. — Let's get a room girl, come

— you know what I mean... } She wants the good life on - ly to  
 and ride with me." }

re - wind. She needs to real - ly, real - ly find what she wants. She lands on

both feet, won't take the back seat. There's a brave new girl and she's

**F** **E♭add9** **B♭**

com - ing out to - night. She's gon - na step out - side, un - cov - er her eyes.

**F** **E♭add9** **B♭** **F**

Who knew she could feel so a - live. Her M. O's changed,

**E♭add9** **B♭** **F** **E♭add9** **B♭**

she don't wan - na be - have. Ain't it good to be a brave girl to - night.

1.



To - night. \_\_\_\_\_ It's al - right. \_\_\_\_\_

2, 3.



E<sup>b</sup>add9



A brave girl to - night. \_\_\_\_\_ to - night. \_\_\_\_\_ It's al - right. \_\_\_\_\_  
 2. So she

F



E<sup>b</sup>add9



A brave girl to - night. \_\_\_\_\_ To - night. \_\_\_\_\_

E<sup>b</sup>add9



E<sup>b</sup>add9



To Coda ⊕

It's al - right. \_\_\_\_\_ A brave girl to - night. \_\_\_\_\_

F Ebadd9 Bb F

First system of music. It features a vocal line in treble clef and piano accompaniment in bass clef. Above the vocal line are four guitar chord diagrams: F, Ebadd9, Bb, and F. The piano accompaniment consists of a steady eighth-note bass line with chords in the right hand.

1. Ebadd9 Bb Repeat ad lib. 2. Ebadd9 Bb F

Second system of music. It features a vocal line in treble clef and piano accompaniment in bass clef. Above the vocal line are five guitar chord diagrams: Ebadd9, Bb, Ebadd9, Bb, and F. The piano accompaniment includes a first ending and a second ending. The instruction "Repeat ad lib." is placed between the first and second endings.

*D.S. al Coda*

Third system of music. It features piano accompaniment in bass clef. The instruction "D.S. al Coda" is written above the system.

♠ Coda F Ebadd9 Bb F

Do do do do do. Do do do do do do.

Coda section. It features a vocal line in treble clef and piano accompaniment in bass clef. Above the vocal line are four guitar chord diagrams: F, Ebadd9, Bb, and F. The vocal line includes the lyrics "Do do do do do. Do do do do do do." The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

E<sup>b</sup>add9 5fr      B<sup>b</sup>      F      E<sup>b</sup>add9 5fr      B<sup>b</sup>

A brave girl to - night.

F      E<sup>b</sup>add9 5fr      B<sup>b</sup>      F

A brave girl to - night.

E<sup>b</sup>add9 5fr      B<sup>b</sup>      F      E<sup>b</sup>add9 5fr      B<sup>b</sup>

F      E<sup>b</sup>add9 5fr      B<sup>b</sup>

*Repeat to fade*

# Breathe On Me

Words & Music by Stephen Lee, Stephen Anderson & Lisa Greene.

♩ = 112



N.C.




It's so hot in here.



1. Oh, \_\_\_\_\_ it's so hot and I need some air.  
 2. Oh, \_\_\_\_\_ this is way beyond the phy-si-cal.





And boy, don't stop 'cause I'm half -  
To - night my sen - ses don't make



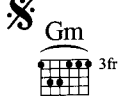
- way there... It's not com - pli - ca - ted,  
sense at all... Our i - ma - gi - na - tion,



we're just syn - co - pa - ted. We can read each oth - ers minds.  
tak - ing us to pla - ces we have nev - er been be - fore.



One love u - ni - ted, two bo - dies syn - chro - nis - ing. } Don't ev - en need to touch me.  
Take me in, let it out. }



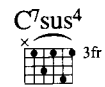
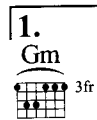
Ba - by just breathe on \_\_\_\_\_ me.



Yeah. Oh, ba - by just breathe



on me. We don't need to touch, just



breathe. Oh, \_\_\_\_\_

2, 3.

Gm

Gsus4/2

yeah... breathe on me...

Csus2

Gm

Oh, ba - by just breathe

Gsus4/2

Csus2

To Coda ⊕

on me. We don't need to touch just

G5

breathe.

N.C.

Monogamy is the way to go. Just put your

lips together and blow. (breathe) Breathe

2° only

*D.S. al Coda*  
*Repeat ad lib.*

breathe breathe breathe breathe breathe breathe.

⊕ Coda C

We don't need to touch, just...

# Don't Hang Up

Words & Music by Britney Spears, Brian Kierulf & Josh Schwartz.

♩ = 74



8<sup>va</sup>



1. Ba - by, I'm ly - ing all a - lone. The  
2. Tell me, tell me what you see.



pil - low is all I have to hold. Can't feel you.  
Feel me, feel me un - der - neath. Slow - ly

Em<sup>7</sup>



Fmaj<sup>7</sup>



God, it is - n't fair  
we be - gin to breathe.

with - out you.  
Hold on,

I still  
hold

Em<sup>7</sup>



Fmaj<sup>7</sup>



wan - na take you there.  
on to your lease.

(Don't hang up.) It's just get - ting se - ri - ous.

Em<sup>7</sup>



Fmaj<sup>7</sup>



damn. You're mak - ing me de - li - ri - ous. (Don't hang up.) till I'm fin - ished with

Em<sup>7</sup>



Fmaj<sup>7</sup>



you. I'm not a - lone. (Don't hang up.)

I am not a - lone.

Em<sup>7</sup>



Fmaj<sup>7</sup>



I can still feel you, ev - en when I'm lone - ly.



Em<sup>7</sup>



Fmaj<sup>7</sup>



And now I'm com - ing too. I am not a - lone...  
(Don't hang up.)



Em<sup>7</sup>



Fmaj<sup>7</sup>



I can still feel you, ev - en when I'm lone - ly.



1, 3.

Em<sup>7</sup>



2.

Em<sup>7</sup>



To Coda ⊕



And now I'm com - ing too. And now I'm com - ing too.



Fmaj7



Em7



You're far a - way — but we'll find a way. — Ooh, ba - by now —

Fmaj7



Em7



*D.S. al Coda*

N.C.

let's make it right — Now close — your eyes. — Damn.

⊕ Coda



Em7



(Don't hang up.) Do you feel it too?

Fmaj7



Em7



*Repeat ad lib. to fade*

Close your eyes.



# Early Mornin'

Words & Music by Moby, Britney Spears, Christopher Stewart & Penelope Magnet.

♩ = 96

Am<sup>7</sup>



(Ear - ly morn - in'.)

I was out real late last night. Got a little messy.

(Ear - ly morn - in'.) — I was  
Can't be like that anymore. No.

shak - ing my ass in the streets this morn - ing. Just walked in and it's ear - ly morn - ing.

Bump, bump till the break of dawn\_ and it don't stop till the ear - ly morn - ing.

Passed out on the couch, I'm yawn - ing. Just walked in and it's ear - ly morn - ing.

Bump, bump till the break of dawn\_ and it don't stop till the ear - ly morn - ing.

1. Met a tall dude, kind - a dark hair\_ when he walked up some - bo - dy grabbed him.\_  
 2. Oh I went out and ap - proached him\_ but we could - n't get with his friends.\_

But I liked him, told him come here.\_ Kin - da cool ba - by, we can make plans.  
 There's some - thin' 'bout him I'm sure.\_ So I said, what the hell, let's go.

Where ya live do your ma - ma live there?\_ We can hook up at the ho - tel.\_  
 Got up, got on the dance floor.\_ Hooked up with a guy named Joe.\_

He was down, so I told him let's go, what hap - pened next? Guess but you don't wan - na know. I was }  
 When the mu - sic was fast and slow, what hap - pened next? Guess but you don't wan - na know. I was }



shak - ing my ass in the streets this morn - ing. Just walked in and it's ear - ly morn - ing.

Bump, bump till the break of dawn\_ and it don't stop till the ear - ly morn - ing.

Passed out on the couch, I'm yawn - ing. Just walked in and it's ear - ly morn - ing.

Bump bump till the break of dawn\_ and it don't stop till the ear - ly morn - ing.

Call all your boys. — (Call all your boys) Call all your girls. —

— (Call all your girls) Call all your friends. — (Call all your friends)

*To Coda* ◊

Let's do it a - gain. — (Let's do it a - gain, — let's do it a - gain.) —

— Yes (Ear - ly morn - in'.) —

Yes, can't keep do - in' this.

I light your fire, your one des - ire. Pull on me ba - by and I'll take you high - er.

*D.S. al Coda*  
You should try it so come ov - er here and let's go some. I was

♠ *Coda*

(Let's do it a - gain, let's do it.)

First system of musical notation, featuring a grand staff with treble and bass clefs. The top staff is empty. The middle and bottom staves contain piano accompaniment with eighth and sixteenth notes.

Second system of musical notation, including a vocal line with lyrics "(Ear - ly morn - in'.)" and piano accompaniment. The piano part continues with eighth and sixteenth notes.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The top staff is empty. The middle and bottom staves contain piano accompaniment.

Fourth system of musical notation, including a vocal line with lyrics "(Ear - ly morn - in'.)" and piano accompaniment. The piano part concludes with a double bar line.

# Everytime

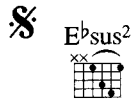
Words & Music by Britney Spears & Annette Stamatelatos

♩ = 112



8<sup>va</sup>

Harp



(8)

1. No - tice me, \_\_\_\_\_  
 2. I make be - lieve \_\_\_\_\_  
 3. Instrumental till \*



take my hand. \_\_\_\_\_  
 that you are here. \_\_\_\_\_

Why are we \_\_\_\_\_  
 It's the on - ly way \_\_\_\_\_





stran - gers when our love is strong,  
I see clear. What have I done?  
At night I pray



why car - ry on with - out me?  
You seem to move un - ea - sy.  
that soon your face will fade a - way.



Ev - 'ry - time I try to fly I fall, with - out my wings.



I feel so small. I guess I need you ba - by.

**E<sup>b</sup>** **B<sup>b</sup>** **Cm** 3fr

And ev - 'ry - time I see you in my dreams I see your face,

**Gm<sup>7</sup>** 3fr **A<sup>b</sup>** 4fr **Fm<sup>6</sup>** **To Coda** ⊕

it's haunt - ing me. I guess I need you ba - by.

**1.** **E<sup>b</sup>sus<sup>2</sup>** **B<sup>b</sup>sus<sup>2</sup>** **E<sup>b</sup>sus<sup>2</sup>** **Cm** 3fr

*8va*  
*Harp*

**2.** **Cm** 3fr **A<sup>b</sup>** 4fr **Fm**

I may have made it rain.

G  
○○○  
| | | | | |  
| | | | | |

Cm  
x | | | | | |  
| | | | | |  
| | | | | |

A<sup>b</sup>  

Please for - give me. And my weak - ness caused you pain.

Fm  

G  
○○○  
| | | | | |  
| | | | | |

rit.

*D.S. al Coda*

and this song's my sor - ry.

⊕ *Coda*

E<sup>b</sup>  
x | | | | | |  
| | | | | |  
| | | | | |

B<sup>b</sup>  
x | | | | | |  
| | | | | |  
| | | | | |

Cm  
x | | | | | |  
| | | | | |  
| | | | | |

Gm<sup>7</sup>  
x | | | | | |  
| | | | | |  
| | | | | |

8<sup>va</sup>

A<sup>b</sup>  

Fm<sup>6</sup>  

E<sup>b</sup>  
x | | | | | |  
| | | | | |  
| | | | | |

8<sup>va</sup>

# Me Against The Music (Remix)

Words & Music by Britney Spears, Madonna, Christopher Stewart,  
T. "Tab" Nkhereanye, Penelope Magnet, Terius Nash & Gary O'Brien.

♩ = 116

N.C.

All my peo - ple, all my peo - ple grab a part - ner take it down.

F#m



N.C.

(Madonna) Brit - ney (Britney) Are you rea - dy? (Huh! huh!)

F#m



N.C.

F#m



(B) It's me against the music. (Huh!)

N.C.

F#m



N.C.

(Huh!) (B) It's just me. (M) And me. (B) Yeah. (M) Come

F#m



on. (Let's go!) (Huh!) (Huh!) (Hey! Hey!) (Hey! Hey!)

N.C.

(Hey! Hey!) (Hey! Hey!) And no - one cares. (B) 1. It's  
2° It's me against the music.

F#m



whip - pin' my hair, it's pull - in' my waist... To hell... with stares. The  
(2.) feel - in' it bad and I can't ex - plain... My soul... is bare. My

sweat is drip - pin' all ov - er my face, — and no - one's there. I'm the  
hips are mov - in' at a ra - pid pace. — Ba - by feel — it burn. From the

on - ly one danc - in' up in this place. — To - night — I'm here. Feel the  
tip of my toes run - nin' through my veins. — And now's — your turn. Let me

beat of the drum, got - ta get with that bass. — } I'm up a - gainst the speak - er tryin' to take on the mus - ic. It's like a  
see what you got, don't he - si - tate.

com - pe - ti - tion, me a - gainst the beat. I wan - na get in the zone. — I wan - na get in the zone. —

If you real - ly wan - na bat - tle, sad - dle up and get your rhy - thm. Tryin' to

hit it. Chic - a - taa. In a min - ute I'm a take - a you on. I'm a take - a you on...

**Bm**

(Hey! Hey! Hey!) All my peo - ple on the floor,

**C#m**

**F#m**

let me see you dance, let me see you. All my peo - ple want - ing more.

Bm



Let me see you dance. I wan - na see you. All my peo - ple round and round, will you



F#m



let me see you dance? Let me see you. All the peo - ple in the crowd,

1.

To Coda ⊕ N.C.

let me see you dance. I wan - na see you. How would you like a friend - ly com -

-pe - ti - tion. Let's take on the song. ————— Let's



take on the song. — It's you and me ba - by, we're the mu -

-sic. Time to par - ty all night long. — All night long. —

2.  
Bm

We're al - most there. 2. I'm (M) Get on the floor,

C#m  
4fr

F#m

ba - by lose con - trol. Just work your bo - dy and let it go.

Bm



C#m



If you wan - na par - ty just grab some - bo - dy.

F#m



N.C.

Hey Brit - ney we can dance all night long. Hey Brit - ney,

Drums

you say you wan - na lose con - trol.

F#m



Come ov - er here I got some - thing to show you. Sex - y la - dy,

I'd ra - ther see you bare your soul. If you

N.C.

think you're so hot, bet - ter show me what you've got. All my peo - ple in the crowd,

let me see you dance. Come on Brit - ney, lose con - trol.

Bm  C#m  4fr

Watch you take it down. Get on the floor, ba - by lose con - trol.

F#m



Bm



Just work your bo - dy and let it go. If you wan - na par - ty

C#m



F#m



*D.S. al Coda*

just grab some - bo - dy. Hey Brit - ney we can dance all night long.—

⊕ Coda

F#m



All my peo - ple in the crowd, let me see you dance.  
All my peo - ple round and round, par - ty all night long.

1.

2.

N.C.

Come on Brit - ney take it down, make the mus - ic last. watch you take it down.  
Come on Brit - ney lose con - trol,

First system of musical notation. The vocal line is a whole rest. The piano accompaniment consists of a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. The key signature is A major (two sharps).

1, 2.

*Repeat ad lib.*

Second system of musical notation. The vocal line contains two vocalizations: "(Huh!)" and "Huh!". The piano accompaniment continues with the same eighth-note patterns as the first system. The key signature remains A major.

3.

N.C.

Third system of musical notation. The vocal line contains the lyrics: "All my peo - ple in the crowd, grab a part - ner, take it down." The piano accompaniment features a treble clef with a triplet of eighth notes and a bass clef with a bass line of eighth notes. The key signature is A major.

Fourth system of musical notation. The vocal line contains the lyrics: "All my peo - ple, all my peo - ple grab a part - ner, take it down." The piano accompaniment continues with the triplet eighth-note pattern in the treble clef and the eighth-note bass line in the bass clef. The key signature is A major.

# Me Against The Music

Words & Music by Britney Spears, Madonna, Christopher Stewart,  
T. "Tab" Nkhereanye, Penelope Magnet, Terius Nash & Gary O'Brien.

♩ = 120

F#m



All the peo - ple in the crowd, grab a part - ner, take it down.  
(Britney) It's me a - gainst the

(Madonna) Uh - huh. And me.  
mu - sic. It's just me. Yeah.

Come on... Ho! Hey, Brit - ney,

Are you rea - dy? Uh huh.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with the lyrics "Are you rea - dy?" followed by "Uh huh." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Are you? Uh huh. (Both) 1. And no one cares\_ it's whip - ping my  
 (2.) al - most there;\_ I'm feel - ing it

The second system continues the musical score. The vocal line includes the lyrics "Are you? Uh huh." followed by a double bar line and then "(Both) 1. And no one cares\_ it's whip - ping my" and "(2.) al - most there;\_ I'm feel - ing it". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

hair, it's pull - in' my waist.\_ To hell with stares.\_ The sweat is  
 bad and I can't\_ ex - plain.\_ My soul is bare,\_ my hips are

The third system of the musical score features the lyrics "hair, it's pull - in' my waist.\_ To hell with stares.\_ The sweat is bad and I can't\_ ex - plain.\_ My soul is bare,\_ my hips are". The vocal line is accompanied by the piano accompaniment.

drip - pin' all ov - er my face.\_ And no one's there,\_ I'm the on - ly one  
 mov - ing at a ra - pid pace.\_ Can you feel it burn,\_ from the tip of my

The fourth and final system of the musical score on this page features the lyrics "drip - pin' all ov - er my face.\_ And no one's there,\_ I'm the on - ly one mov - ing at a ra - pid pace.\_ Can you feel it burn,\_ from the tip of my". The vocal line is accompanied by the piano accompaniment.

danc - in' up in this place. To - night I'm here; feel the beat of the  
 toes, run - nin' through my veins? And now's your turn; let me see what you

drum, got - ta keep with that bass. } I'm up a - against the speak - er, try'n to take on the mu - sic, it's like a  
 got don't hes - si - tate. }

com - pe - ti - tion, me a - gainst the beat I wan - na get in the zone, I wan - na get in the zone.

If you real - ly wan - na bat - tle, sad - dle up and get your rhy - thm, try'n to



hit it, chic - a - tah, in a min - ute I'm - a take - a you on, I'm - a take - a you on.

N.C. F#m

(Hey, hey, hey!) All my peo - ple on the floor, let me see you dance. (Let me see ya.)

All my peo - ple want - ing more, let me see you dance. (I wan - na see ya.)

All my peo - ple round and round, let me see you dance. (Let me see ya.)

All my peo - ple in the crowd, let me see you dance. (I wan-na see ya.)

1.

How would you like a friend - ly com - pe - ti - tion? Let's take on the song,—

let's take on the song.— It's

you and me, ba - by, we're the mu - sic; time to par - ty all night long.—

Bm

2. We're Get on the floor;

F#m

C#7 4fr

F#m

ba - by, lose con - trol. Just work your bo - dy and let it go.

Bm

F#m

C# 4fr

To Coda

If you wan - na par - ty, just grab some - bo - dy. Hey, Brit - ney, we can

D

C#m7 4fr

Bm7

C# 4fr

N.C.

dance all night long. (M) Hey, Brit - ney, you say\_ you wan - na

lose\_\_\_\_\_ con - trol. (B) Come ov - er here, I got some - thing to show you.

Empty musical staves for the first system.

**F#m**  
(M) Sex - y la - dy, I'd rath - er see you

Empty musical staves for the second system.

bare\_\_\_\_\_ your soul. (B) If you think you're so hot, bet - ter show me what you got.

Empty musical staves for the third system.

(M) All my peo - ple in the crowd. (B) Let me see you dance.

Empty musical staves for the fourth system.

N.C.

*D.S. al Coda*

(M) Come on Brit - ney, lose con - trol. (B) Watch you take it down.

♩ *Coda* D C#m7 Bm7 C# N.C.

dance all night long. All my peo - ple on the floor, let me see you dance. (Let me see ya.)

All my peo - ple want - ing more, let me see you dance. All my peo - ple round and round, (I wan - na see ya.)

let me see you dance. All my peo - ple in the crowd, let me see you dance. (Let me see ya.) (I wan - na see ya.)

F#m



(M) All my peo - ple in the crowd. (B) Let me see you dance.

(M) Come on, Brit - ny, take it down. (B) Make the mu - sic dance.

(M) All my peo - ple round\_ and round. (B) Par - ty all night long.

N.C.

(M) Come on Brit - ney, lose con - trol. (B) Watch you take it down.

# Outrageous

Words & Music by R. Kelly.

♩ = 102

N.C.

Out - ra - geous, when I move my bo - dy. Out -

The first system of music features a vocal line in 4/4 time with a key signature of two flats. The lyrics are "Out - ra - geous, when I move my bo - dy. Out -". The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

-ra - geous, when I'm at a par - ty. Out - ra - geous, in my sex - y jeans... Out -

The second system continues the vocal line with lyrics "-ra - geous, when I'm at a par - ty. Out - ra - geous, in my sex - y jeans... Out -". The piano accompaniment includes a triplet of eighth notes in the right hand.

-ra - geous, when I'm on the scene... Out - ra - geous, my sex - drive... Out -

The third system concludes the vocal line with lyrics "-ra - geous, when I'm on the scene... Out - ra - geous, my sex - drive... Out -". The piano accompaniment features a triplet of eighth notes in the right hand.

-ra - geous, my shop - ping spree... Out - ra - geous, we on a world tour... Out -

N.C.

-ra - geous, let's be it girl... Out - ra - geous.

1. Sex - y as I wan - na be.  
2. I'm a - bout to bring the heat,

Got these fel - las chas - ing me. It's 'bout time I hit the streets.  
lock - ing down the in - dus - try. All dressed up and gla - mor - ous,

All my girls still feel - in' me. 'B' girl ain't lost the beat.  
red car - pet and ca - me - ras. Take trips a - round the globe.



Jumped ov - er dra - ma and I land - ed on my feet. Got - ta keep go - ing, no stop - pin' me and  
Keeps on the Jeeps no - bo - dy knows. So hot, got - cha com - in' out ya clothes.

if you don't like it then la la la la la la la la. } Me - di - a ov - er here, —  
I'm a - bout to give you the la la la la la la la la. }

com - in' to ya like a world prem - iere. — Trench coat and my un - der - wear. —

Let's go with this freak show it's out - ra - geous, when I move my bo - dy. Out -

-ra - geous, when I'm at a par - ty. Out - ra - geous, in my sex - y jeans... Out -

-ra - geous, when I'm on the scene... Out - ra - geous, my sex - drive... Out -

-ra - geous, my shop - ping spree... Out - ra - geous, we on a world tour... Out -

1.

-ra - geous, let's be it girl... Out - ra - geous.  
Coo \_\_\_\_\_ coo coo coo coo

coo. Coo coo coo coo coo coo coo coo

|| 2.

coo. -ra - geous, let's be it girl. Out -

Drums



-ra - geous.  
I just wan - na be hap - py, in a place where love is free.



Can you take me there, some - bo - dy? Ooh,



and when you men - tion my name make sure you know the truth,



N.C.

yeah. Un - til I vow to keep it for - ev - er. Out -

-ra - geous, when I move my bo - dy. Out - ra - geous, when I'm at a par - ty. Out -

-ra - geous, in my sex - y jeans. Out - ra - geous, when I'm on the scene. Out -

-ra - geous, my sex - drive... Out - ra - geous, my shop - ping spree... Out -

1.

-ra - geous, we on a world tour... Out - ra - geous, let's be it girl... Out -

2.

-ra - geous, let's be it girl...

*Repeat ad lib. to fade*

# Shadow

Words & Music by Britney Spears, Lauren Christy, Scott Spock,  
Graham Edwards & Charlie Midnight.

♩ = 48



Synth.



1. Your bo - dy's warm but\_ you are  
2. Your bo - dy gives but\_ then holds



not. You give a lit - tle, not a lot. You coup your love un -  
back. The sun is bright, the sky is black. Can on - ly be a -



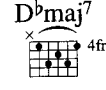
-til we kiss. You're all I want but not like this. I'm watch - ing you  
-no - ther sign. I can - not keep what is - n't mine. You left and it



dis - ap - pear but you, you were nev - er here... } It's on - ly your  
ling - ers on but you, you were al - most gone... }



sha - dow, nev - er your - self. It's on - ly your sha - dow no - bo - dy



else. It's on - ly your sha - dow, fill - ing the room, ar - riv - ing too late.

1.

F<sup>7</sup>sus<sup>4</sup>



B<sup>b</sup>m<sup>7</sup>



And leav - ing too soon. And leav - ing too

2.

F<sup>7</sup>sus<sup>4</sup>



B<sup>b</sup>m<sup>7</sup>



F<sup>m</sup><sup>7</sup>



soon. soon.

D<sup>b</sup>maj<sup>7</sup>



F<sup>m</sup><sup>7</sup>



D<sup>b</sup>maj<sup>7</sup>



And leav - ing too soon.

E<sup>b</sup>



D<sup>b</sup>maj<sup>7</sup>



E<sup>b</sup>



How can I tell if you mean what you say? You say it so loud but you



D<sup>b</sup>maj7



G<sup>b</sup>



Fm



sound far a - way.

May - be I had just a glimpse — of your soul —

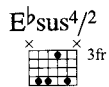
or



was that your sha - dow

I saw on the wall?

I'm watch - ing you



N.C.

dis - ap - pear

but you,

you were nev - er here.

It's on - ly your

2° (Am)



sha - dow,

nev - er your - self.

It's on - ly your sha - dow

no - bo - dy

2° (F.)

2° (Am)

D<sup>b</sup>      Fm<sup>7</sup>      E<sup>b</sup>

else. It's on - ly your sha - dow, fill - ing the room, ar - riv - ing too

2° (Am)

1.      Repeat ad lib.      2.

Fm<sup>7</sup>      B<sup>b</sup>/F      E<sup>b</sup>7sus<sup>2</sup> 6fr      D<sup>b</sup>maj<sup>7</sup> 4fr

late.      It's on - ly your late,

N.C.

and leav - ing too      soon.

Fm

It's on - ly your sha - dow.



N.C.

1. Nev - er thought I'd see you like this.

You're look - in' good when you're half dressed.

2. I don't real - ly wan - na be a tease,

but would you un - do my zip - per please.

Just let me give you one last test.

Is that a sin?

Uh uh, please don't talk.

Lis - ten.

Am I too hot for you though?

Did you check out my vi - de - o?

I'll let you touch me if you want.

I see your bo - dy rise, rise.


There's some - things you don't know.

Like this. }


I'll

And when you come don't get too hot.

But - ter - flies. }

Bm  C 




take you to spend in my way. Just give in,




Bm  C  N.C.



when you are rea - dy to play. Like this.



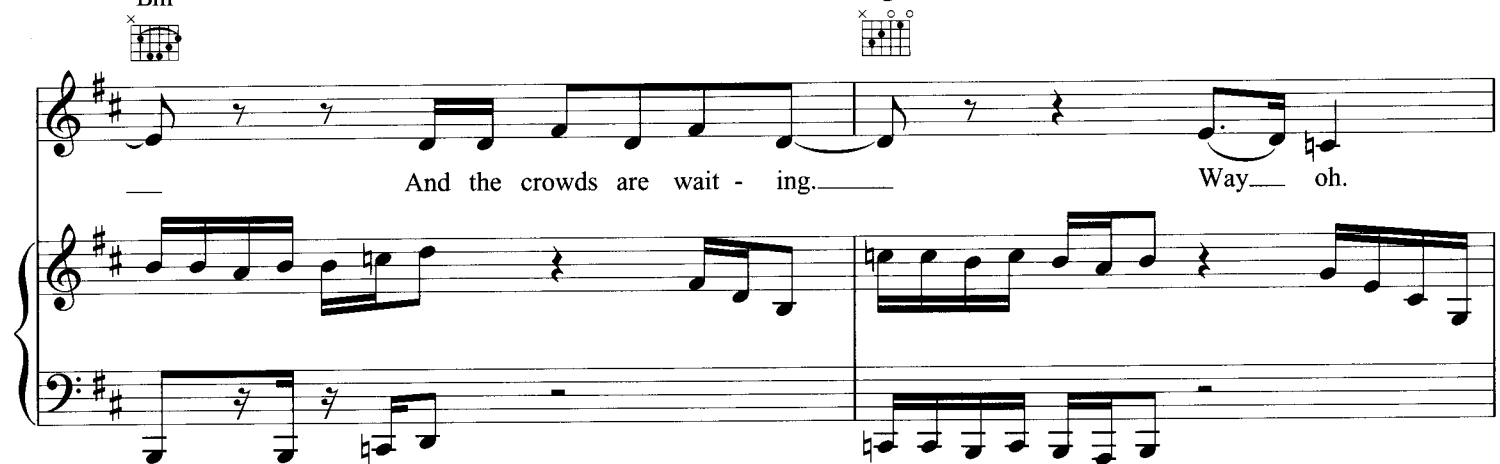
 Bm  C 

Here comes the show - down— what goes a - round comes a - round—



Bm  C 

— And the crowds are wait - ing. — Way — oh.



Em



D



C



B



To Coda



'Cause if we break up then we can make up. Shake my bo - dy all night.

Bm



C



N.C.

Here comes the show - down. Way oh.

Bm



C



N.C.

Look at the ten - sion when we fight. You make it up, turn down the lights.

Bm





C



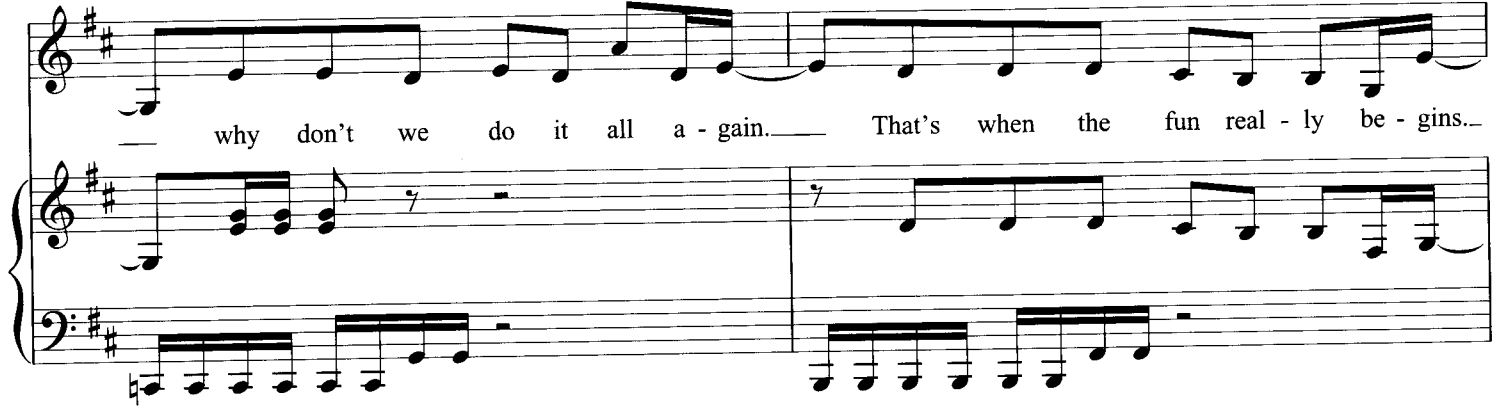
Bm



It's just a lov - er's game we play. Hey, hey, hey. Af - ter the scream - ing's at an end.

C  N.C. Bm 

why don't we do it all a - gain. — That's when the fun real - ly be - gins. —



C  N.C. *D.S. al Coda*

Oh, — whoa. — Wah!




**⊕ Coda**

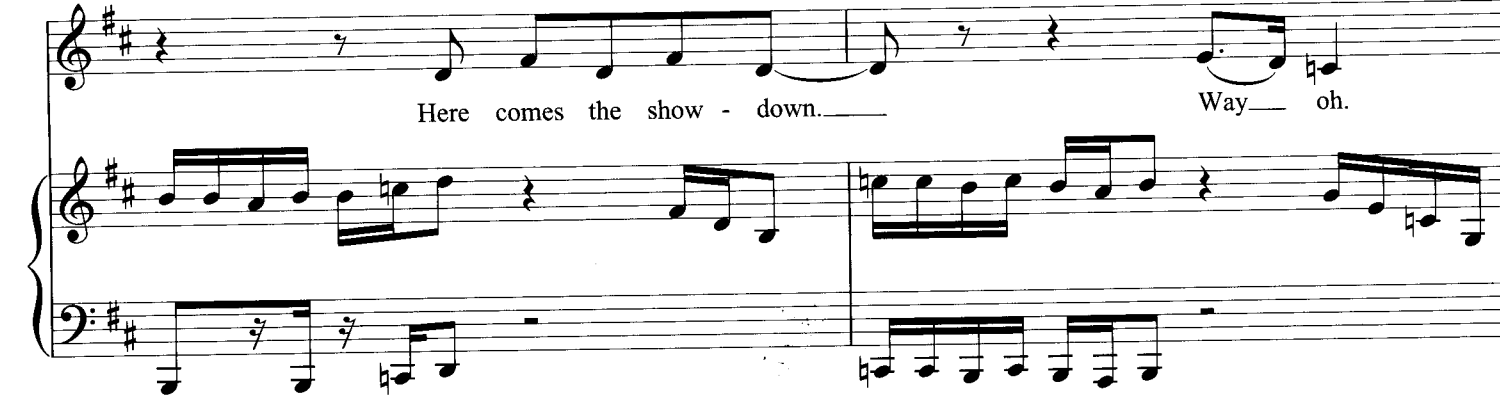
N.C.

Yeah! Yeah! Wah!



Bm  C 

Here comes the show - down. — Way — oh.



Bm



C



Here comes the show - down

what goes a - round comes a - round.

Bm



C



And the crowds are wait - ing.

Way oh.

N.C.

Yeah!

Percussion

Bm



C



Here comes the show - down.

Way oh.



# The Answer

Words & Music by Ryan Leslie & Sean Combs.

♩ = 100



Yeah, I've been waiting for you, so patiently,



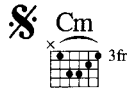
and now you're here. Oh. You're my answer



Deep Blue. Yeah. Oh.



I think you're my answer. Here I go. You're the



an - swer. All this time I tried to find you, I've been



year - ing. You're the an - swer to the ques - tion that's been burn - ing. When they



To Coda ⊕



ask me who I love you're the an - swer. You're my an - swer.



1. Pa - tient - ly I wait - ed for this day to fin - 'ly come,  
 2. I can hard - ly speak be - cause I'm un - der - neath your spell.

know - ing some way, some - how I would find that spe - cial one.  
 Sa - vour ev - 'ry mo - ment that I have you to my - self.



Some - one per - fect, some - one true. Some - one that I knew was you.  
 Put my lov - in' to the test, 'cause ba - by this is des - ti - ny.



Yeah, I know it was you. }  
 this is destiny.



Who can hold me tight, keep me warm through the night?



Who can wipe my tears, when it's wrong make it right?



Who can give me love 'til I'm satisfied?



*2° D.S. al Coda*

Who's the one I need in my life? You're the

♠ Coda



an - swer. You're the an - swer. All this

time I tried to find you, I've been yearn - ing. You're the



an - swer to the ques - tion that's been burn - ing. When they



ask me who I love you're the an - swer. You're my an - swer.

Gm/C  


Fm  




Who can hold me tight, keep me warm through the night?

Gm/C  


Fm  




Who can wipe my tears, when it's wrong make it right?

Gm/C  


Fm  

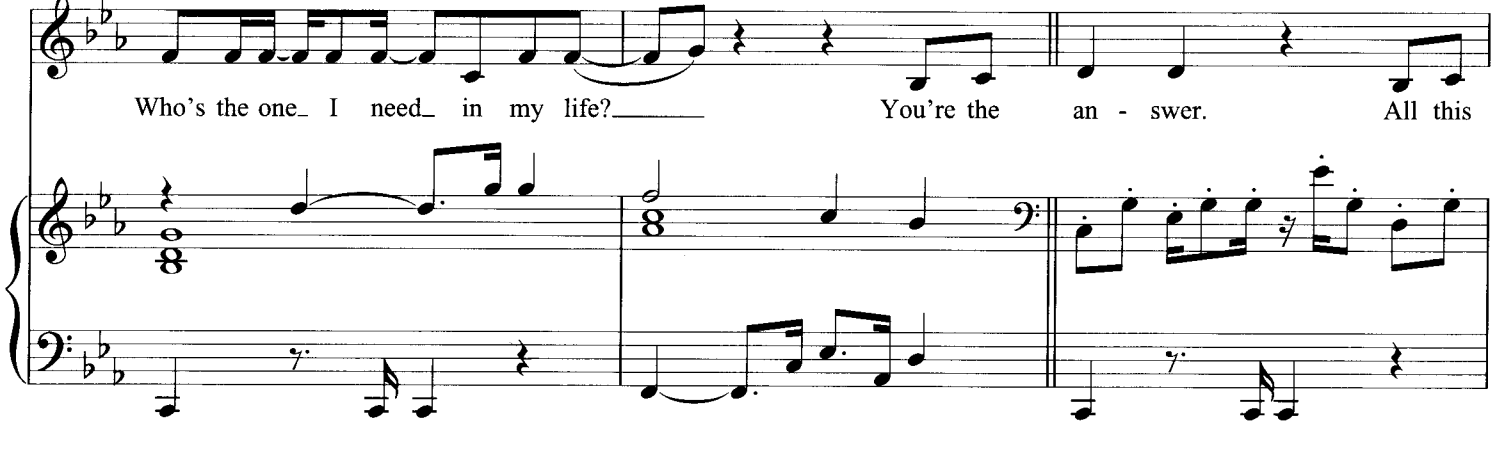



Who can give me love 'til I'm sa-tis-fied?

Gm/C  


Fm  


Cm  

Who's the one I need in my life? You're the answer. All this

time I tried to find you, I've been year - ing. You're the an - swer to the ques - tion that's been

Fm/C

burn - ing. When they ask me who I love you're the

Cm

Gm


Cm

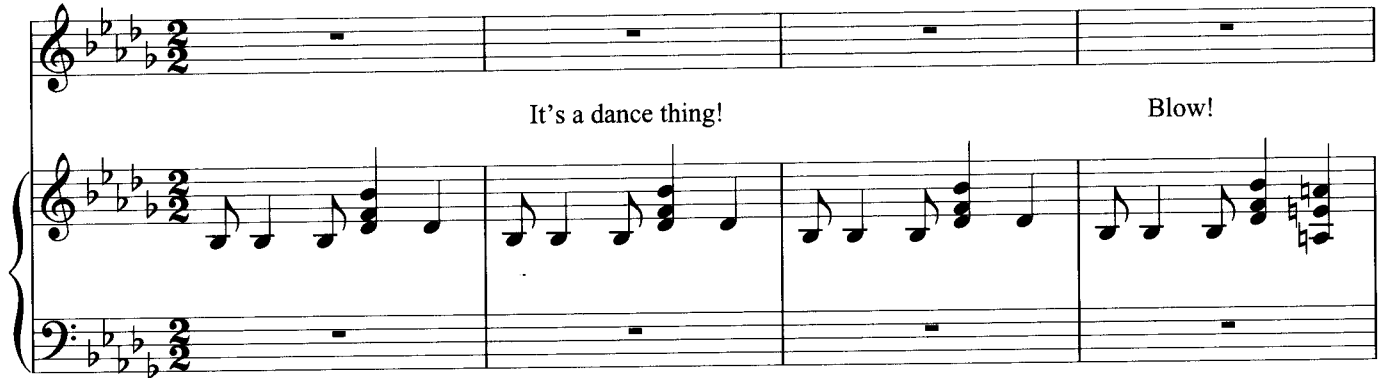
an - swer. You're my an - swer. You're the an - swer. You're my an - swer. —

— You're my an - swer. — Yeah, you're my answer.

# The Hook Up

Words & Music by Britney Spears, Christopher Stewart,  
Tabiso Nkhereanye & Penelope Magnet.

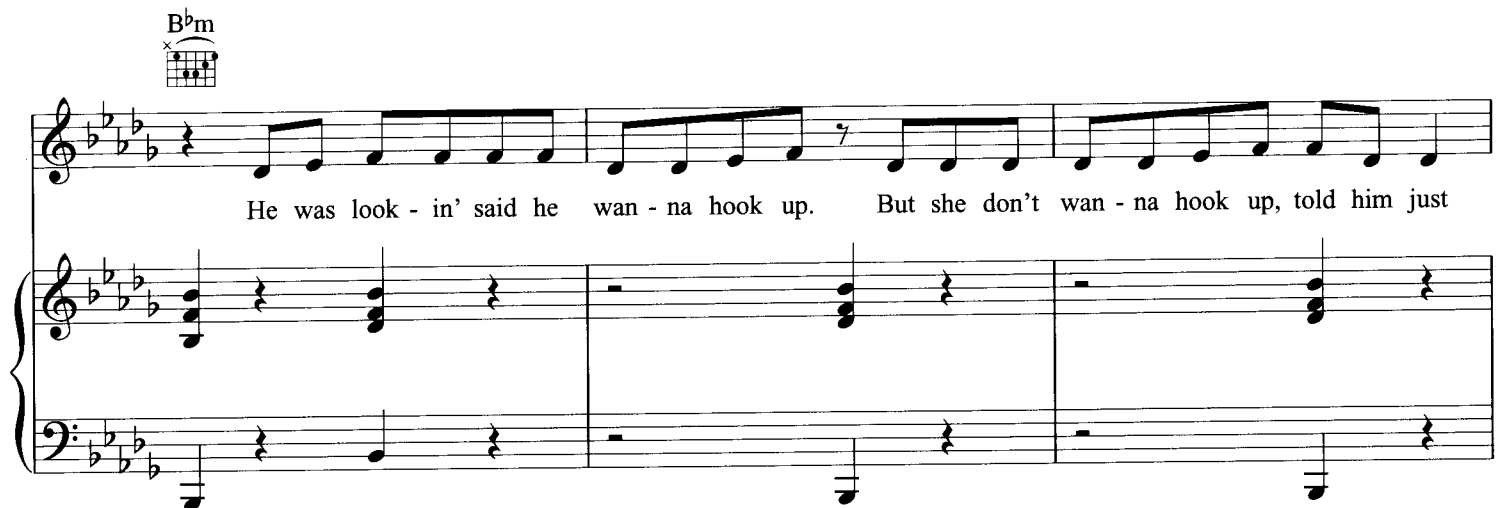
$\text{♩} = 84$   
B<sup>b</sup>m  





It's a dance thing! Blow!



Boys and girls come sit and ride on 'dis riddin'. Oh, oh, oh, oh, oh, oh.



B<sup>b</sup>m  


He was look - in' said he wan - na hook up. But she don't wan - na hook up, told him just



go. And now she looked and said she wan - na hook up. He real - ly

B<sup>b</sup>m

wan - na hook up, told her let's go. 1. Ba - by I can't be - lieve ev - 'ry -  
 (2.) I can't be - lieve ev - 'ry -

-thing your bo - dy make me wan - na do. And the  
 -thing that I feel when I dance with you. From the

way that you move on the floor, now I think I'm in love with you.  
 small of my back to the breath on my neck to the move you do. (The

(In love with me.) Grab my waist, wan - na get with the rhy - thm and that  
 move you do.) — Put your bo - dy, got - ta get my bo - dy right

move you do, — do. — Switch my hips on the  
 next to you. Move the par - ty, got - ta

floor, do it slow, so keep up with you. — }  
 rock the par - ty un - til they're ov - er you. — }

**S** B<sup>b</sup>m

Back it up now, bump ya rump now. Grab my waist now, work it out now.

Grab my shoul - der, pick it up now. Take it low - er to the floor now.

1.

Watch out, ba - by, we can drop a lit - tle some - thin'. Ride it, ba - by, we can

*Drums*

do a lit - tle some - thin' take out ba - by, when I get a lit - tle some - thin'.

2, 3.

You know, ba - by, let's hook up a lit - tle some - thin'. Back it up now,  
2. Oh, ba - by

bump ya rump now. Grab my waist now, work it out now.

To Coda ⊕

Grab my shoul - der, pick it up now. Take it low - er to the floor now.

G<sup>b</sup>maj<sup>7</sup>



A<sup>b</sup>add<sup>9</sup>



B<sup>b</sup>m<sup>9</sup>



Boy I can't ex - plain — what you do — to me —

G<sup>b</sup>maj<sup>7</sup>



A<sup>b</sup>add<sup>9</sup>



B<sup>b</sup>maj<sup>7</sup>



My whole world has changed, I'm liv - ing a fan - ta - sy —

G<sup>b</sup>maj7



A<sup>b</sup>add9



B<sup>b</sup>m9



To - night I'm in the mood, please take me by your hand.

E<sup>b</sup>m7



F7



I wan - na get in your groove, oh ba - by, take me there.

B<sup>b</sup>m



Yo, everybody get up now.

If you're sit down

Drums

wanna see you up on the dance floor, move now.

Yo, everybody dance.

The

B<sup>b</sup>m



bo - dies are shak - ing, wan - na make my bo - dy keep shak - ing. Bet - ter get your

butt out here ba - by, come on let's go. So do how you do it bend

1.

ov - er, get to it. Make it get back down to the ground... Pick it up, let's go. The

2.

go. go! Don't stop, just get, get on the floor. Butt drops, hips

pop, pop - pin' - for sure. Who's got, got it, get it - some - where. One time, two

*D.S. al Coda*

time, three time - we go.

♠ *Coda*

*B<sup>b</sup>m*



Watch out, ba - by, we can drop a lit - tle some - thin'.

*Drums*

Ride it, ba - by, we can do a lit - tle some - thin' take out ba - by, when I

*D.S. to fade*

get a lit - tle some - thin'. You know, ba - by, let's hook up a lit - tle some - thin'.

# Touch Of My Hand

Words & Music by Britney Spears, Jimmy Harry, Bale'wa Muhammad & Shep Solomon.

♩ = 100

N.C.

The first system of music consists of three staves. The top staff is a treble clef staff with four whole rests. The middle and bottom staves form a grand staff with piano accompaniment in 4/4 time. The piano part features a melodic line in the right hand and a bass line in the left hand.

The second system of music consists of three staves. The top staff is a treble clef staff with four whole rests. The middle and bottom staves form a grand staff with piano accompaniment in 4/4 time. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Am

Dm

The third system of music consists of three staves. The top staff is a treble clef staff with lyrics. The middle and bottom staves form a grand staff with piano accompaniment in 4/4 time. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

1. I'm not a - shamed of the things that I dream.  
2. The small of my back, the arch of my feet.





I find my-self\_\_ flirt-ing with the verge of ob - scene. In-to the un - known,  
Late-ly I've been no-tic-ing the beau-ti-ful me. I'm all in my\_ skin\_\_



I will be\_\_ bold. I'm go-ing to the pla - ces I can be out of con - trol.  
and I'm not go-ing a - way. I'm in - to my - self\_\_ in the most pre-cious way.  
And I



don't want to ex - plain to - night, all the things I've tried to hide\_\_



I've shut my - self out from the world so I can draw the blinds\_\_

Am Dm 1° only  
A<sup>5</sup>  
2fr

Then I'll teach my - self to fly. I love my - self, it's not a sin, -  
 2° 'Cause I've

D<sup>5</sup> Am G/A  
2fr

I can't con - trol what's hap - pen - ing. 'Cause I've just dis - -

G/D Dm<sup>7</sup> Am G/A G/D Dm<sup>7</sup>

- co - vered i - ma - gi - na - tion's tak - ing ov - er. A - no - ther

Am G/A G/D Dm<sup>7</sup> 1, 3.  
N.C.

day with - out a lov - er. The more I come to un - der - stand

To Coda



the touch of my hand.

2.



more I come to un - der - stand the touch of my hand.

N.C.

There's a world un - de - fined in my

bo - dy\_ and\_ mind\_ I\_ won't be left\_ be - hind. I'm

al - - rea - dy here. 'Cause I've just dis -

Am7

- co - vered i - ma - gi - na - tion's tak - ing ov - er. A - no - ther day with - out a

Dm Am7 Dm Am

lov - er. The more I come to un - der - stand\_ the touch of my\_ hand\_ 'Cause I've

Dm Am Dm Em F

*D.S. al Coda*

♩ Coda



Hey, hey, hey, hey.



*Repeat ad lib.*

Hey, hey.



# Toxic

Words & Music by Cathy Dennis, Christian Karlsson, Pontus Winnberg & Henrik Jonback.

♩ = 140



Cm<sup>6</sup>



N.C.





should wear a warn - ing. It's dan - ge - rous, I'm fall - ing.



2. There's no es - cape,  
3. It's get - ting late

I can't wait. I need a hit, ba - by, give me it.  
to give you up. I took a sip from my dev - il's cup.



You're dan - ger - ous, I'm lov - ing it.  
Slow - ly, it's tak - ing ov - er me.

Cm<sup>6</sup>



Cm



Too high, can't come down.  
Too high, can't come down.

8va

E<sup>b</sup>



Los - ing my head, spin - ning round and round.  
It's in the air and it's all a - round.

G



Cm



Cm<sup>6</sup>



Can you feel me now?  
Can you feel me now?

8va

N.C.

Cm



With a taste of your lips I'm



E<sup>b</sup>7



D7



D<sup>b</sup>7



on a ride.

You're tox - ic

I'm slip - ping un - der

With the



3fr



4fr

taste of a poi - son pa - ra - dise,

I'm ad - dic - ted to you. Don't you



3fr



3fr



know that you're tox - ic. —

And I



3fr

love what you do, but you know that you're tox - ic. —

1.

E<sup>b</sup>7      A<sup>b</sup> 4fr      Gm<sup>7</sup> 3fr      D<sup>b</sup>7

This system contains guitar chord diagrams for E<sup>b</sup>7, A<sup>b</sup> (4fr), Gm<sup>7</sup> (3fr), and D<sup>b</sup>7. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a fermata over the first measure of the piano part.

2.

A<sup>b</sup> 4fr      Gm<sup>7</sup> 3fr      N.C.

Don't you know that you're tox - ic. Ah

This system includes guitar chord diagrams for A<sup>b</sup> (4fr) and Gm<sup>7</sup> (3fr), followed by a 'N.C.' (No Chords) instruction. The vocal line begins with the lyrics 'Don't you know that you're tox - ic. Ah'. The piano accompaniment continues with a similar melodic and bass line structure.

ah.      ah.      Ah

This system shows the continuation of the vocal melody with the lyrics 'ah.', 'ah.', and 'Ah'. The piano accompaniment provides harmonic support with chords and a steady bass line.

ah.      ah.

This system continues the vocal melody with the lyrics 'ah.' and 'ah.'. The piano accompaniment concludes with a final melodic flourish in the right hand and a bass line ending on a whole note.

E<sup>b</sup>7      D7

Taste of your lips I'm on a ride.      You're tox - ic

D<sup>b</sup>7      Cm      E<sup>b</sup>7

I'm slip - ping un - der.      With the taste of a poi - son pa - ra - dise, I'm ad -

A<sup>b</sup>      Gm<sup>7</sup>      D<sup>b</sup>7      Cm

-dic - ted to you. Don't you know that you're tox - ic.      With a taste of your lips I'm



E<sup>b</sup>7      D7      D<sup>b</sup>7

on a ride.      You're tox - ic I'm slip - ping un - der With the

Cm  Eb7  Ab 

taste of a poi - son pa - ra - dise, I'm ad - dic - ted to you. Don't you



Gm7  Db7  Cm  Eb7 

know that you're tox - ic. In - tox - i - cate me now with your lov - ing now.



D7  Db7  Cm 

I think I'm rea - dy now. (I think I'm rea - dy now.) In - tox - i - cate me now.



Eb7  Ab  Cm6 

with your lov - ing now. I think I'm rea - dy now.



All the songs from the hit album, arranged for piano, voice and guitar.

1. Me Against The Music featuring Madonna
2. [I Got That] Boom Boom featuring Ying Yang Twins
3. Showdown
4. Breathe On Me
5. Early Mornin'
6. Toxic
7. Outrageous
8. Touch Of My Hand
9. The Hook Up
10. Shadow
11. Brave New Girl
12. Everytime
13. Me Against The Music  
featuring Madonna  
Bibi Rich's Desi Kulcha Remix
14. The Answer [Bonus Track]
15. Don't Hang Up  
[Bonus Track]



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