

RIGHT WHERE YOU WANT ME

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Moderately

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano introduction marked 'Moderately' and 'mf' (mezzo-forte). The introduction consists of two systems of piano accompaniment. The first system includes guitar chord diagrams for Amaj7, G#7, C#m7, F#7, Amaj7, and G#7. The second system includes diagrams for C#m7, F#7, Amaj7, G#7, C#m7, and F#7. The piano part features a steady bass line and a more active treble line. The vocal line enters in the second system with the lyrics: 'Girl, there's some thin' 'bout me that you ought - a know - Girl, I'm gon - na let you have your way with - me. I've nev - er felt the need to lose con - trol. Oh, when you move like that, it's hard to breathe. Al - ways held on back and played it slow; I nev - er thought that it could be like this,'.

Amaj7 G#7 C#m7 F#7 A/B

but not this time. }
but I was wrong. }

Ba - by don't be gen - tle;

I can han - dle an - y - thing. Ba - by, take me on a jour - ney. I've been think - in'

late - ly I could use a lit - tle time a - lone with you.

Cra - zy, let's do some - thin' may - be. Please don't take your time; you got me

C#m7 F#7 Asus2 G#7 C#m7 F#7

1

Asus2 G#7 N.C. Amaj7 G#7 C#m7 F#7

right where you want me. Ooh. (Right where you

Amaj7 G#7 C#m7 F#7

want me.)
Whoa, whoa, whoa.

2

Asus2 G#7 N.C. Amaj7 B

right where you want me. Can't explain it, how you swept me

C#m F#7 Amaj7

off my feet un - ex - pect - ed - ly. In slow mo - tion

B C#m C#m/B

my im - ag - i - na - tion's run - nin', try'n' to keep my bod - y still.

Amaj7 B C#m B A

Oh, I can hard - ly stand the thrill, yeah.

G#7(add4) A/B

Well, ba - by don't be gen - tle; I can han - dle an - y - thing.

C#m7 F#7 Asus2 G#7 C#m7 F#7

Ba - by, take me on a jour - ney. I've been think - in' late - ly I could use a

Asus2 G#7 C#m7 F#7

lit - tle time a - lone with you. — Cra - zy, let's do some - thin'

Asus2 G#7 C#m7 F#7 Asus2 G#7

may - be. Please don't take your time; you got me right where you want me.

2 C#m F# A B

time; you got me, — whoa, — whoa, —

C#m F# A G#5 N.C.

— you got me right where — you want me.