

# CONTROL

Words and Music By  
JAMES HARRIS III and TERRY LEWIS

Moderate Funk (Very lively)

A $\flat$ 7/E $\flat$



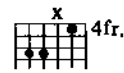
*mf*

No Chord

When I was sev - en - teen, I did what peo - ple\_ told\_ me.  
First time I fell in\_ love, I did - n't know what\_ hit\_ me.

Did what my fa - ther\_ said, and let my moth - er\_ mold\_  
So young and so na - ive, I thought it would be\_ eas -

Ab5/Eb



— me, but was - a long a - go. I'm, I'm in con - trol, I'm  
y, but now I know I've got to take con - trol, and

nev - er gon - na stop. Con - trol, to get what I want. Con -  
now I've got a lot. Con - trol, to get what I want. Con -

trol, I've got to have a lot. Con - trol,  
trol, I'm nev - er gon - na stop. Con - trol,

1.  
Ab7/Eb

now I'm all grown up.  
now I'm all grown up.

A $\flat$ 9/E $\flat$



2. A $\flat$ 7/E $\flat$



Cbmaj7



thank you. Got my own mind,

Eb5



Cb/Ab



Db/Bb



I wan-na make my own de - ci - sions. When it

Cbmaj7



No chord

has to do with my life, my life, I wan-na be the one in con-

Ab9/Eb



trol. So let me take you by the hand, and lead you ov-er to dance. Con-

trol, — is what I've got — be- cause I take a chance. — I don't wan-na rule the world, just

wan-na run my life. — So make your life — a lit - le eas - i - er, —

when you get the chance just take con- trol, — oo, oo. — Now I've got — a lot. Con-

N.C.  $D\flat_{sus2}/sus4$   $A\flat 5/E\flat$

trol, — to get what — I want. Con - trol —

$E\flat m$   $A\flat 5/E\flat$   $E\flat m$

A $\flat$ 5/E $\flat$



E $\flat$ m



nev-er gon-na stop. Con-trol, now I'm all grown up.

A $\flat$ 7/E $\flat$



Free at last. Out here on my own.

Oo, oo, oo, yeah, hey, now con-trol this.

C $\flat$ maj7



I've got my own life,

E $\flat$ 5



C $\flat$ /A $\flat$



D $\flat$ /B $\flat$



C $\flat$ maj7



oo, — ba - by, —

E $\flat$ 5



C $\flat$ /A $\flat$



D $\flat$ /B $\flat$

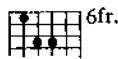


Yeah, yeah, yeah, yeah... I've

C $\flat$ maj7



E $\flat$ 5



C $\flat$ /A $\flat$



D $\flat$ /B $\flat$



got my own life, gon-na make my own de - ci - sions. Ba - by,

C $\flat$ maj7



N.C.

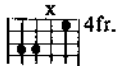
what's a girl do with her love life? I wan-na be the one in con - trol.

Ab7/Eb



I'm in con - trol and I love it.

Ab5/Eb



Con - trol, now I've got a lot. Con-

Repeat and fade  
Ab7/Eb



trol, now I'm all grown up. I'm

in con - trol, uh! I'm in con - trol, ah.



# NASTY

Words and Music by  
JAMES HARRIS III and TERRY LEWIS

Moderately, with a beat

No chord throughout

Sit - tin' in the mov - ie show, think - in' nas - ty thoughts.  
I don't like no nas - ty girl, I don't like no nas - ty food.

A bath - tub of gen - tle - men on - ly turn me off.  
The on - ly nas - ty thing I like is the nas - ty groove.

(Spoken:) That's right. A-let me tell ya. } (Sung:) Nas - ty, nas - ty boys.\_  
(Spoken:) Will this one do? Uh-huh, I know. }

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It contains spoken lyrics and a sung phrase. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

don't mean a thing... Oh, you nas - ty boys.

The second system continues the musical score with three staves. The vocal line (top staff) has the lyrics "don't mean a thing..." and "Oh, you nas - ty boys." The piano accompaniment (middle and bottom staves) features a triplet of eighth notes in the right hand and continues the bass line from the previous system.

Nas - ty, nas - ty boys, \_ don't ev - er change...

The third system of the musical score consists of three staves. The vocal line (top staff) has the lyrics "Nas - ty, nas - ty boys, \_ don't ev - er change...". The piano accompaniment (middle and bottom staves) includes a triplet of eighth notes in the right hand and continues the bass line.

Oh, you nas - ty boys. Nas - ty, nas - ty boys, - give me your nas - ty groove. -

Oh, you nas - ty boys. Nas - ty, nas - ty boys, - let me

see your nas - ty bod - y move. — Oh, you nas - ty boys.

(Spoken:) I could learn - to like this. Lis-ten up. (Sung:)

I'm not a prude... I just want some re-spect... So close the door,if you want me to re- spond...

'Cause pri - va - cy is my mid-dle name, my last name is con-trol...

(Spoken:) No, my first name ain't Ba-by, it's Jan-et, Miss Jack-son if you're nas-ty. (Sung:) Nas - ty, nas-ty boys...

don't mean a thing... Oh, you nas - ty boys.

Nas - ty, nas - ty boys, don't ev - er change...

Oh, you nas - ty boys. Nas - ty boys, don't mean a thing...

Oh, you nas - ty boys *(Spoken:)* don't mean a thing to me... Nas - ty

*(Sung:)* don't mean a thing... Oh, you nas - ty boys *(Spoken:)* Hey!

Who's that think-ing nas - ty thoughts?\_ Nas - ty boys... Who's that in that nas - ty car?\_

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line consists of eighth-note patterns. The piano accompaniment includes a bass line with eighth notes and a treble line with chords and a triplet of eighth notes.

Nas - ty boys... Who's that eat-in' that nas - ty food?\_ Nas - ty boys...

The second system continues the musical piece. The vocal line has a similar eighth-note pattern. The piano accompaniment features a bass line with eighth notes and a treble line with chords and a triplet of eighth notes.

Who's jam-min' to my nas - ty groove? Nas - ty boys. La-dies? (*Sung:*) Nas - ty boys

The third system shows the vocal line with a mix of eighth and quarter notes. The piano accompaniment continues with eighth-note bass lines and chordal accompaniment in the treble.

don't mean a thing... Oh, you nas - ty boys.

The fourth system concludes the piece. The vocal line has a melodic phrase. The piano accompaniment features a bass line with eighth notes and a treble line with chords and a triplet of eighth notes.

# WHAT HAVE YOU DONE FOR ME LATELY

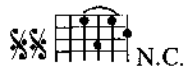
Words and Music by  
JAMES HARRIS III and TERRY LEWIS

Medium Disco

No chord

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with a piano (*f*) dynamic marking and a bass line.

Ebm6



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff.

1. Used to be — a time that you would pam-per me;

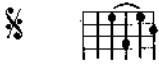
Musical notation for the third system, including a treble clef staff with lyrics and a grand staff.

you still brag a-bout it all the time, — your friends seem to think that you're so

peach - y keen, but my friends think ne-glect is on your mind. *Who's right?*

Chorus:

Ebm6



What have you done for me late - ly? Oo, \_\_\_\_\_

oo yeah... What have you done for me late - ly?

Oo, \_\_\_\_\_ oo yeah. \_\_\_\_\_

To Coda ◊



Ebm6



N.C.

2. Used to go— to din - ner al - most ev - 'ry night,

danc - in' till I thought I'd lose— my breath; *Ah!*

Abm7/Gb



N.C.

Now it seems your danc - in' feet— are al - ways on— my couch, good

*D.S. al Coda*

thing I cook or else we'd starve to death.— *Ain't that a shame!*

Coda

Gb6

Ebm7

I nev - er ask for more than I de - serve;—

Cb7

Abm7 4fr.

Gb6

you know that's the truth.— You seem to think you're

Ebm7

Cb7

Abm7

Bbm7

you're God's gift to this earth;— No way.

*D.S.  $\text{tr}$  repeat chorus and fade*

3. *(Spoken)* You ought to be thankful for the little things,  
 But little things are all you seem to give;  
 You're always putting off what we could do today;  
 Soap op'ra says: "You've got one life to live."  
 Who's right? Who's wrong?

# YOU CAN BE MINE

Words and Music By  
**JAMES HARRIS III and TERRY LEWIS**

Medium Funk

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'f' (forte). The guitar part features two main chord shapes: F (x33211) and G (x00032). The piano accompaniment consists of a steady bass line and a treble line with eighth and sixteenth notes. The score includes two first endings and a second ending. The lyrics are: 'You can be mine, — you can be mine. — You can be mine, — you can be mine. —'.

F G F G

Hey ba - by, \_\_\_\_\_ I like your style, I'll let you \_\_\_\_\_  
 Not in front, \_\_\_\_\_ nev - er be - hind, Al - ways just \_\_\_\_\_

F G

hang a - round. If you're good \_\_\_\_\_ the prize you'll find.  
 right on time. Al - ways think - ing, \_\_\_\_\_ men with a mind,

F G

read - y I'll let you, \_\_\_\_\_ you be mine. You can  
 to please \_\_\_\_\_ me, \_\_\_\_\_ that's my type. You can

be mine,— ain't that good?— You can be mine,—  
be mine,— you're so good.—

you can be mine.— You can be mine,— wish you would.— You can

be mine,— you can be mine.— can be mine.— You can

To Coda 1. 2.

be mine,— make that move.— You can be mine,—

you can be mine.— You can be mine,— I real-ly wish you would.— You can

be mine,— you can be mine.— What 'cha gon-na do?

Bet-ter get on your job now, time to go— to work,

F/G G G7 F/G G

if you want\_ to be mine. Bet - ter get\_ on your job now,

Detailed description: This system contains the first two lines of the song. The top line is the vocal melody with lyrics. Above it are five guitar chord diagrams: F/G, G, G7, F/G, and G. Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs) with chords and moving lines.

F/G G F/G G

time to make\_ me hap - py, if you want\_ to be mine. Clap your hands\_ You can

*D.S. al Coda*

Detailed description: This system contains the next two lines of the song. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: F/G, G, F/G, and G. Below the vocal line is a piano accompaniment. The system ends with the instruction 'D.S. al Coda'.

*Coda*

F G

can be mine\_ You can be mine,\_ make that move\_ You can

Detailed description: This system contains the third line of the song. The top line is the vocal melody with lyrics. Above it are two guitar chord diagrams: F and G. Below the vocal line is a piano accompaniment. The system begins with the instruction 'Coda'.

F G F G

be mine,\_ some - day mine\_ You can be mine,\_ your\_

Detailed description: This system contains the final line of the song. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: F, G, F, and G. Below the vocal line is a piano accompaniment.

— love. — You can be mine, — should be my ba - by. —

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line includes the lyrics: "— love. — You can be mine, — should be my ba - by. —". Above the vocal line, two guitar chord diagrams are shown: an F major chord (x03321) and a G major chord (x02332).

The second system of music continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. Above the first staff, four guitar chord diagrams are shown: F major (x03321), F/G (x02321), G/F (x02321), and G major (x02332).

1. 2.

The third system of music includes a first and second ending for the piano accompaniment. The first ending is marked with a '1.' and the second with a '2.'. The piano accompaniment is on a grand staff. Above the first staff, two guitar chord diagrams are shown: F major (x03321) and G major (x02332).

The fourth system of music continues the piano accompaniment. It features a grand staff with treble and bass clefs. Above the first staff, two guitar chord diagrams are shown: F major (x03321) and G major (x02332).



# THE PLEASURE PRINCIPLE

Words and Music By  
MONTE MOIR

Moderately

No Chord

Dm7



C/F

Woo.

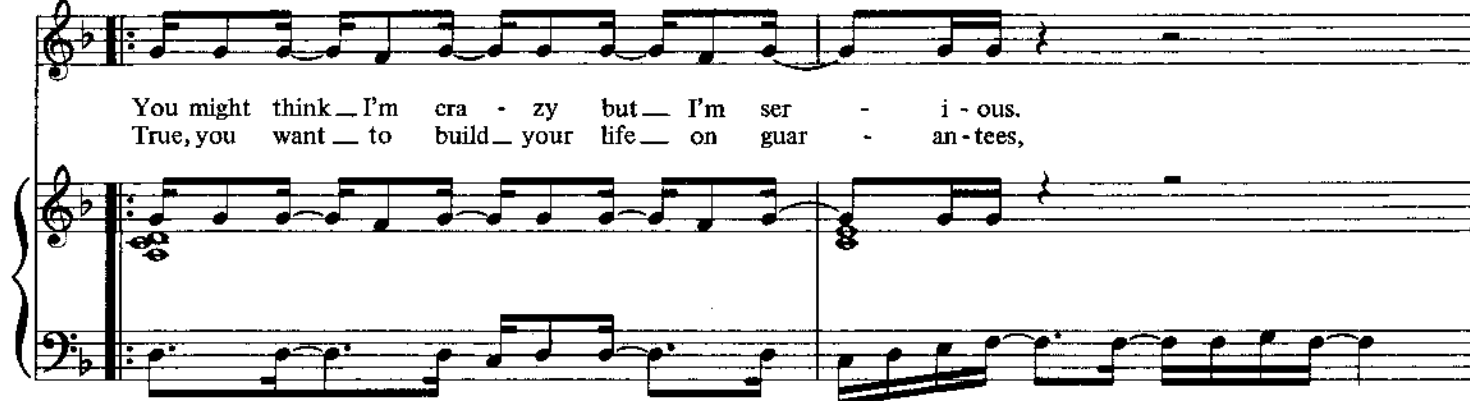
C/G



Bb

F/A

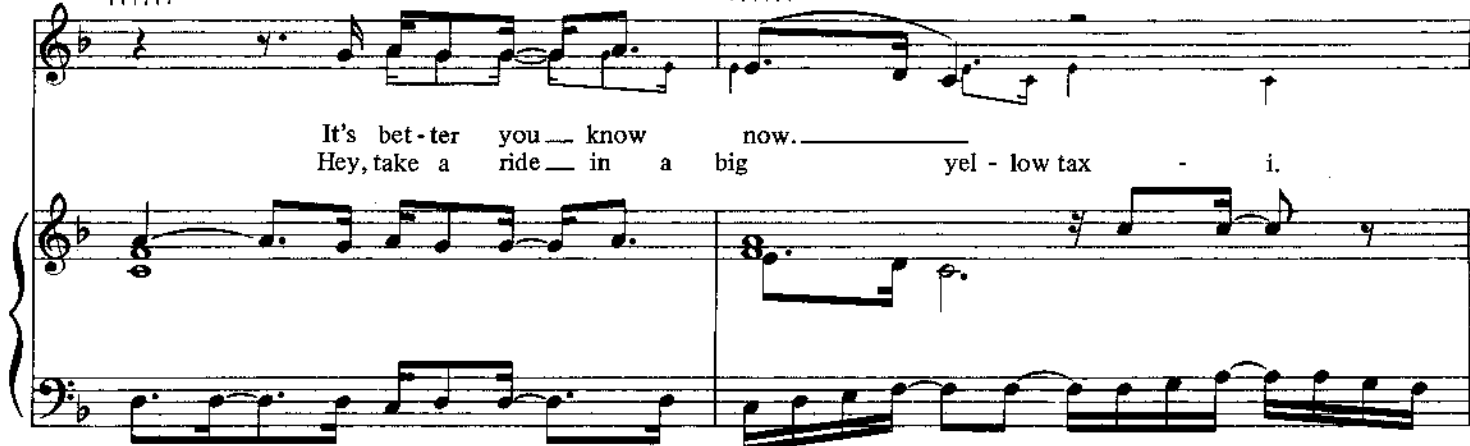
Dm7  C/F 



You might think I'm cra - zy but I'm ser - i - ous.  
True, you want to build your life on guar - an - tees,




Dm7  Fmaj7 

It's bet - ter you know now.  
Hey, take a ride in a big yel - low tax - i.



Dm7  C/F 

What I thought was hap - pi - ness was on - ly part - time bliss.  
I'm not here to feed your in - se - cur - i - ties, I



**Dm7/G** **Bb** **F/A**

You can take a bow.  
want you just to love me.

This system of musical notation includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and three guitar chord diagrams: Dm7/G, Bb, and F/A.

**Dm7** **C/F**

It was all just one big night out on the town,  
This has become an all too familiar scene.

This system of musical notation includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and two guitar chord diagrams: Dm7 and C/F.

**Dm7** **C/F**

It's not the first time I've  
rid - ing in your lim - o - sine.  
paid the fare.

This system of musical notation includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and two guitar chord diagrams: Dm7 and C/F.

Dm7

C/F

We turn right — and I — say wrong — which brings — us to — a stop —  
Where'd you get — the i - dea of — ma - te - ri - al — po - ses - sion?

Dm7/G

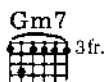
Bb

F/A

as the light is chang - ing. — }  
Thank you for the ride no - where. — }

F/Bb

Oh, my me - ter's run - ning, so — I've got — to go — now. — It's the



plea - sure prin - ci - ple, oh, oh, oh,



It's the prin - ci - ple of plea - sure. Oh,



It's the plea - sure prin - ci - ple, oh,

1.



2.



oh, It's oh, oh, ah,

G/D F/C Dm7/G

I know what you mean to me...

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, then sings 'I know what you mean to me...'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams are provided above the staff for G/D, F/C, and Dm7/G.

Dm7 G/C F/G

Ba-by, this is no - where. You know what be -

Detailed description: This system contains measures 4-6. The vocal line continues with 'Ba-by, this is no - where. You know what be -'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams are provided for Dm7, G/C, and F/G.

F Am7/E Bbmaj9 Am7(addD)

came be-tween you and me: hu-man dif-fer-en - tial. sa dat dat dat day-




Detailed description: This system contains measures 7-10. The vocal line sings 'came be-tween you and me: hu-man dif-fer-en - tial. sa dat dat dat day-'. The piano accompaniment features a consistent eighth-note bass line. Chord diagrams are provided for F, Am7/E, Bbmaj9, and Am7(addD).

Dm7 C/F Dm7

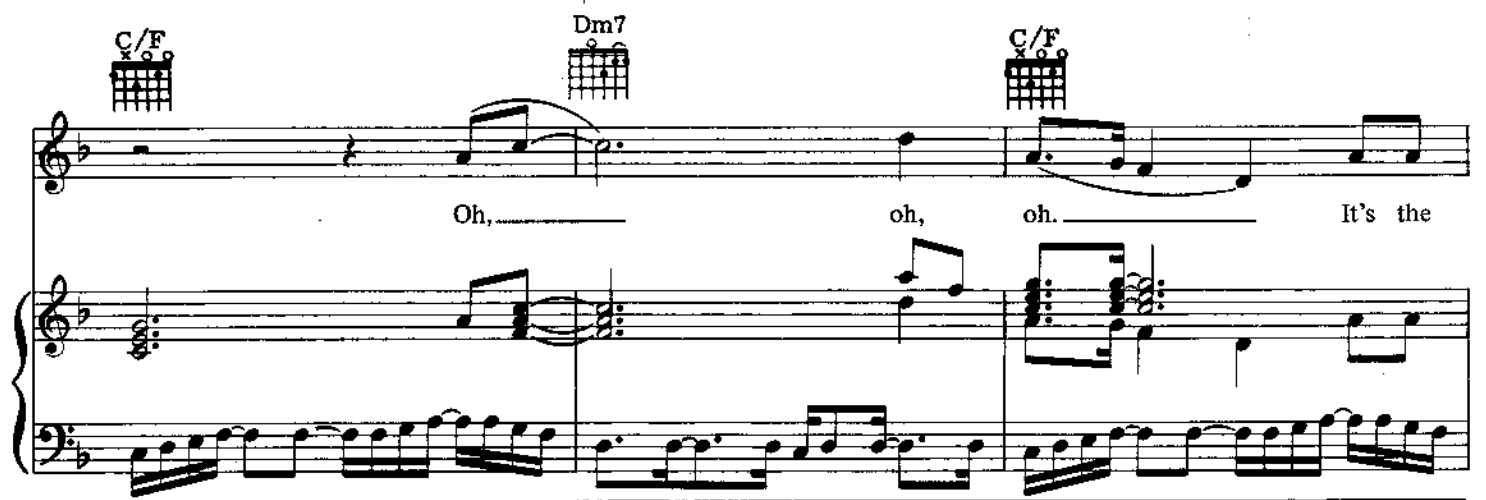
(ad lib vocal on repeats)





— ah. It's the prin - ci-ple of plea - sure.

Detailed description: This system contains measures 11-13. The vocal line includes an ad lib vocal 'ah.' followed by 'It's the prin - ci-ple of plea - sure.'. The piano accompaniment continues with the eighth-note bass line. Chord diagrams are provided for Dm7, C/F, and Dm7.

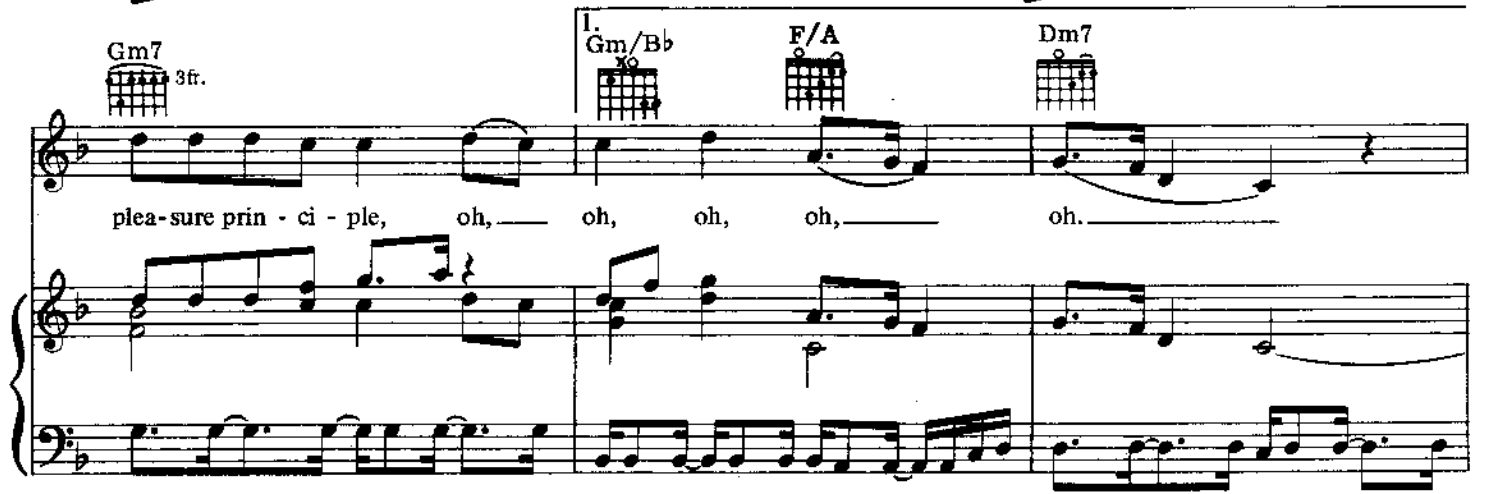
C/F  Dm7  C/F 

Oh, oh, oh, It's the



Gm7  3fr. Gm/Bb  F/A  Dm7 

plea-sure prin - ci - ple, oh, oh, oh, oh, oh.



C/D  Em7/A 

You might say, that I'm no good.



Em7-5/Bb



I would-n't trust your looks, - ba - by, if I could. I

C/D



Em7/A



got so man - y things I wan - na do be -

Em7-5/Bb



C/G



C/D



fore I'm through. Hey ba ba sa dat dat dat day.

2.3.

Gm/Bb



Am7



4.

Gm/Bb



Am7



Dm7




Yeah, yeah, yeah, yeah, oh.





# WHEN I THINK OF YOU


Words and Music by  
JAMES HARRIS III and TERRY LEWIS




Medium Funk

Amaj 9  Bm7/E 

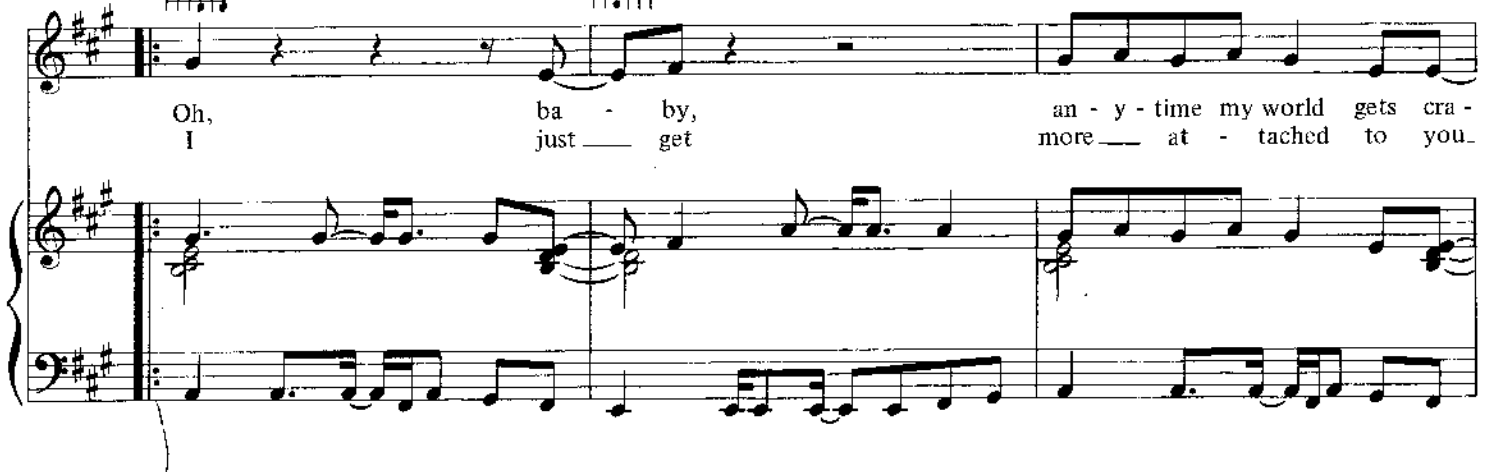


Amaj 9  Bm7/E 



Amaj 9  Bm7/E  Amaj 9 

Oh, I ba - by, an - y - time my world gets cra -  
just get more at - tached to you.



Bm7/E



Amaj 9



Bm7/E



zy, all I have to do to calm me  
 when you pull me in your arms and squeeze me, when you

Amaj 9



Bm7/E



Amaj 9



is just think of you. — } I swear I think of you, — ba -  
 leave me mak - ing me blue. — }

Bm7/E



Amaj 9



Bm7/E



by, noth-ing else seems to mat - ter, I swear I think of

Amaj 9 Bm7/E 1. Amaj 9

you, — ba - by, all I think a - bout is: I love —

Bm7/E 2. Amaj 9 No chord

— you. think a - bout is our love. So in

Amaj 9 Bm7/E Amaj 9

love, } (so — in love) ooh, (So — in with you, — (so — in right  
you. } love) love) love)

Bm7/E Amaj 9 Bm7/E

now, (so in love) ooh, (so in love) here (so in love) with

Amaj 9 Bm7/E Amaj 9

you. (so in love) When I think of (so in love.) you, you, you, you,

Bm7/E Amaj 9 Bm7

you, you, when I think of you. When I think of

N. C.

you. —

Amaj 9

Bm7/E

I'm so in —

Amaj 9

N. C.

Amaj 9

love. I just think of you, when

N. C.

Amaj 9

E

F#m

G#m

A

4fr

D.S. %

(slow fade)

you're not a - round. — I, when I think of

# HE DOESN'T EVEN KNOW I'M ALIVE

Words and Music By  
SPENCER BERNARD

Medium Funk



(Saxophone)

*mf* No, no, ———

no, — no, no, — no, no, — oo, ba -

by. I've got his

F#m7



Gmaj7



pic - ture, — it's on my dress-er, right next to my bed. —  
 num - ber, — I call him up, — just to hear him say hel -



F#m7



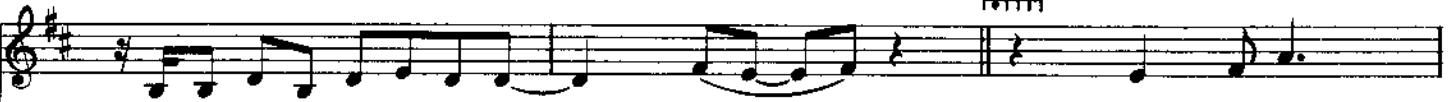
Gmaj7



lo. He does - n't know me but I sure know him, —  
 And when he an - swers I al - ways — hang up,



F#m7



I can't get him out of my head, — no. — } (Talk to him)  
 oh, that boy — scares me so, — } }  
 woah. — } }



Gmaj7



no, no, I have - n't e - ven tried. He

Em7



F#m7



Gmaj7



does - n't e - ven know that I'm a - live, no,

F#m7



Em7



G/A



3fr.

he does - n't e - ven know that I'm a - live.

1. Dmaj7



2.

Dmaj7



F#m7



I got his No.



(Saxophone) **Gmaj7**



First system of musical notation, including a saxophone line and piano accompaniment.

**F#m7**

**Gmaj7**

Second system of musical notation, including a saxophone line and piano accompaniment.

**F#m7**

Third system of musical notation, including a saxophone line and piano accompaniment.

Some - day, I'll find the nerve ——— to

**Bm7**

**Em7**

Fourth system of musical notation, including a saxophone line and piano accompaniment.

talk to him ——— and stop act - ing so re - served. I told my - self, girl, —

G/A 3fr. A

— you got - ta change 'cause noth - ing ven - tured is noth - ing gained..

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melodic line with lyrics: "— you got - ta change 'cause noth - ing ven - tured is noth - ing gained..". Above the staff are two guitar chord diagrams: G/A (3fr.) and A. The bottom two staves are piano accompaniment in treble and bass clefs, providing harmonic support for the vocal line.

Em7 F#m7 Gmaj7

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves: treble and bass clefs. Above the treble staff are three guitar chord diagrams: Em7, F#m7, and Gmaj7. The piano part features a steady bass line and chords that follow the harmonic structure of the song.

G/A 3fr. Dmaj7 F#m7 Gmaj7

Late one eve - ning I dropped on by — just to

Detailed description: This system contains the third system of music. The top staff is a vocal line with lyrics: "Late one eve - ning I dropped on by — just to". Above the staff are four guitar chord diagrams: G/A (3fr.), Dmaj7, F#m7, and Gmaj7. The bottom two staves are piano accompaniment, continuing the harmonic support.

F#m7 3

see if he was home. And when he o - pened the door, —

Detailed description: This system contains the fourth system of music. The top staff is a vocal line with lyrics: "see if he was home. And when he o - pened the door, —". Above the staff is a guitar chord diagram for F#m7 and a triplet bracket labeled "3". The bottom two staves are piano accompaniment, including a triplet in the bass line.

Gmaj7



3

I could have died, — there we were — all a - lone. —

F#m7



Gmaj7



(Talk to him) I said — "Ex - cuse — me, I thought — my —

Em7



F#m7



friend lived here." — Well, he does - n't — e - ven know — that I'm a - live. —

Gmaj7



F#m7



Em7



(He does - n't know that I'm a He does - n't — e - ven  
- live.

G/A 3fr.      Dmaj7      Em7

know\_\_ that I'm a - live.      He does - n't\_\_ e - ven

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'know\_\_ that I'm a - live.      He does - n't\_\_ e - ven'. Above the staff are three guitar chord diagrams: G/A (3rd fret), Dmaj7, and Em7. The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

F#m7      Gmaj7      F#m7

know\_\_ that I'm a - live, \_\_\_\_\_ he

Detailed description: This system contains the second two lines of music. The top line continues the vocal melody with lyrics 'know\_\_ that I'm a - live, \_\_\_\_\_ he'. Above the staff are three guitar chord diagrams: F#m7, Gmaj7, and F#m7. The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Em7      G/A 3fr.

does - n't\_\_ e - ven\_\_ know, \_\_\_\_\_ oo, \_\_\_\_\_ I'm a - live. \_

Detailed description: This system contains the final two lines of music. The top line continues the vocal melody with lyrics 'does - n't\_\_ e - ven\_\_ know, \_\_\_\_\_ oo, \_\_\_\_\_ I'm a - live. \_'. Above the staff are two guitar chord diagrams: Em7 and G/A (3rd fret). The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

**F#m7** **Gmaj7**

(Lead vocal ad lib)

(No, no, — no, no, —

**F#m7** **Gmaj7**

no, no, — no, no, — no, no, — no, no, —

**Em9** **F#m7** **Gmaj7**

La, la, la, — la, la, la, — la, la, la, —

# LET'S WAIT AWHILE

Words and Music By  
**JAMES HARRIS III, TERRY LEWIS, JANET JACKSON and MELANIE ANDREWS**

## Rock Ballad

Guitar chord diagrams: G (x000), F#m7, D/E, Em7, D/E.

Musical notation for the first system, including guitar chord diagrams and piano accompaniment. The piano part is marked *mp*.

Guitar chord diagrams: Bm7, A, Gmaj7, F#m7.

Musical notation for the second system, including guitar chord diagrams, vocal line, and piano accompaniment.

There's some-thin' I want to tell you. There's  
 we get to know each oth - er, and

Guitar chord diagrams: Gmaj7, F#m7, Gmaj7.

Musical notation for the third system, including guitar chord diagrams, vocal line, and piano accompaniment.

some-thin' I think that you should know: it's not that I should-n't real - ly love -  
 we're both feel - ing much strong - er. Then, let's try to talk it o -

**F#m7** **D/E** **Em7** **D/E** **1. Bm7** **A**

— you, let's take it slow. When  
- ver. Let's wait a while long - er.

**2. Bm7** **A** **A/D** **Gmaj7** **A**

Let's wait a - while be - fore it's too late.

**A/D** **Gmaj7** **Am9** **D7sus4** **D7** **G**

Let's wait a - while be - fore we go too far.

**F#m7** **D/E** **Em7** **D/E** **Bm7** **A**

Re -

Gmaj7



F#m7



Gmaj7



mem-ber that spe - cial night \_\_\_\_\_ when all of the stars \_\_\_\_\_ were shin -

F#m7



Gmaj7



F#m7



- ing bright? \_\_\_\_\_ We made our first \_\_\_\_\_ en - deav - or to stay \_\_\_\_\_ to - geth -

D/E



Em7



D/E



Bm7



A



Gmaj7



- er. \_\_\_\_\_ We made our ver - y first prom -

F#m7



Gmaj7



F#m7



- ise: \_\_\_\_\_ to love, to share, \_\_\_\_\_ and \_\_\_\_\_ be \_\_\_\_\_ real hon - est. But,



Em7 A/D D/E Em7 D/E

on that ver - y first night it was - n't quite right.

Bm7 A A/D Gmaj7 Em7 Em7/A

Let's wait a - while be - fore it's too late.

A/D Gmaj7 Em7 Em7/A A/D Gmaj7

Let's wait a - while, our love will deep - en. Let's wait a - while be -

Am9 D7sus4 D7 G F#m7

fore we go too far.

D/E      Em7      D/E      Bm7      A      Em11

I did - n't real - ly know not to

F#m7      G      C      Bm7      Em7/A

let all my feel-in's show, to save some for lat - er\_\_\_ so our love can be great - er. You

Gmaj7      F#m7      Gmaj7

said you would al - ways love me. Re - mem-ber I said\_\_\_ the same\_\_\_

F#m7      Gmaj7      F#m7

\_\_\_ thing, too\_\_\_ You don't\_\_\_ have to be fright-ened with my\_\_\_ love be-cause

Em7 F#m7 Gmaj7

nev-er give up on you. Let's wait a-while, a-well, be-fore it's too late.

G#0 Em9/A Fm9/Bb

You know you can't rush love, love.

(Vocal Obligato both times)

Bb/Eb A#maj7 Fm7 Fm7/Bb

Let's wait a - while be - fore it's too late.

Bb/Eb A#maj7 Fm7 Fm7/Bb Bb/Eb A#maj7

Let's wait a - while, our love will deep-en. Let's wait a - while be -

B♭m9



E♭7sus4



E♭7



A♭maj9



E♭6/G



Fm9



Fm7/B♭



fore we go too far. Ah, oh look.

B♭/E♭



A♭maj7



1. 2. Fm7



Fm7/B♭



La da da lay dat da dat da dee dee da la dat da dat da la

3.

B♭m9



E♭7sus4



E♭7



A♭maj9



E♭6/G



Fm9



Fm7/B♭



I prom-ise I'll be worth the wait.

G



Fm7



D/E



Em7



D/E



# FUNNY HOW TIME FLIES

## (When You're Having Fun)

Words and Music By  
**JAMES HARRIS III and TERRY LEWIS**

Slow Ballad

First system of musical notation. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff begins with a piano (*p*) dynamic marking. The bass staff includes chord markings:  $\text{E}_b$ ,  $\text{D}^*$ ,  $\text{E}_b$ , and  $\text{D}^*$ .

Second system of musical notation. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff includes a 2/4 time signature change and a key signature change to D major. The bass staff includes chord markings:  $\text{E}_b$ ,  $\text{D}^*$ ,  $\text{E}_b$ , and  $\text{D}^*$ .

Amaj7      Dm9      E7sus4      Amaj7      Dm9      E7sus4

Third system of musical notation. It features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano staff begins with a mezzo-piano (*mp*) dynamic marking. The lyrics are: "Fun-ny how time flies when you're hav - ing fun, oo, ba - by. —".

Amaj7      Dm9      E7sus4      Amaj7      Dm9      E7sus4

Fun-ny how time flies when you're hav - ing fun, oh, ba-by. I don't know

F#m7      Gmaj7      F#m7      Em7      A7

where it all went; \_\_\_\_\_ time passed us  
 time nev - er ends. \_\_\_\_\_ Let's find the

Dmaj7      A/C#      Cmaj7      Bm7      Bbmaj7

by just when it seemed the fun be - gan, oo. \_\_\_\_\_  
 time to get to - geth - er once a - gain.

Amaj7 Dm9 E7sus4 Amaj7 Dm9

Fun - ny how time flies when you're hav - ing fun.

E7sus4 Amaj7 Dm9 E7sus4 To Coda

Fun-ny how time flies when you're hav - ing

Amaj7 Dm9 1. E7sus4 2. E7sus4

fun. But Don't you ev-er leave, —

Amaj7 Dm9 E7sus4 Amaj7 Dm9

don't you ev-er go, —  
 (Fun-ny how time flies when you're hav - ing fun.)

E7sus4 Amaj7 Dm9 E7sus4

Say you love me so. (Fun-ny how time flies when you're hav - ing

Amaj7 Dm9 D.S. al Coda E7sus4 Coda Amaj7 Dm7/A No chord

fun.) fun.

Repeat and fade Bbmaj9 Am(addD) Dm7 (no 3rd) Bbmaj9 Am(addD) Dm7 (no 3rd)

(Vocal ad lib)