

KARMA

Words and Music by KERRY BROTHERS, JR.,
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Moderately slow

Dm



The first system of piano accompaniment for 'Karma' is written in 4/4 time with a key signature of one flat (Bb). The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand plays a simple bass line with a few chords. A dynamic marking of *mp* is present. A guitar chord diagram for Dm is shown above the first measure.

The second system of piano accompaniment continues the piece. The right hand maintains the eighth-note rhythmic pattern, and the left hand provides harmonic support with chords and single notes. A slur is placed under the first two measures of the bass line.

The third system of piano accompaniment shows a change in the right hand's texture, moving to a more melodic line with some chords. The left hand continues with a steady bass line. A slur is placed under the first two measures of the bass line.

Dm



The first part of the vocal line is written in a treble clef with a key signature of one flat. It begins with a repeat sign and a fermata over the first measure. The melody consists of eighth notes.

Weren't you ___ the one ___ that said ___ that you ___ don't want ___ me an - y - more, -
And when ___ you came ___ home you'd ___ al - ways ___ have some ___ sor - ry ___ ex - cuse, -

The piano accompaniment for the vocal line is written in a treble clef with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A repeat sign and a fermata are present at the beginning.

and how_ you need_ your space,_ and give_ the key_ back to_ your door?_
and ex - plain - in' _ to me,_ like I'm_ just some_ kind of_ a fool._

And how_ I cried_ and tried_ and tried_ to make_ you stay_ with me._
I sac - ri - ficed_ the things_ I want - ed to_ do things_ for you._

But still_ you said_ that love_ was gone_ and that_ I had_ to leave._
But when_ it's time_ to do_ for me,_ you nev - er_ come through._
Both times: (Now

Dm



you) { talk - in' 'bout a fam - i - ly._ } (Now
wan - na be a part of me._ }

you) { say - in' I com - plete your dream. _ } (Now ____
 { have so much to say to me. ____ }

A/D Dm

you) ____ { say - in' I'm your ev - 'ry - thing. You're con -
 { wan - na make _ time for me. What you

fus - ing me, _ what you say to me. _ } Don't play with me, _ don't play with me. _ 'Cause,
 do to me, _ you're con - fus - in' me. _ }

Dm C Dm C

(What goes _ a - round comes _ a - round; what _ goes up must _ come

Dm

down.) Now _ who's cry - in,' _ de - sir - in' _ to come back _ to me? _

C Dm C

(What goes _ a - round comes _ a - round; what _ goes up must _ come

Dm

down.) Now _ who's cry - in,' _ de - sir - in' _ to come back? _

1

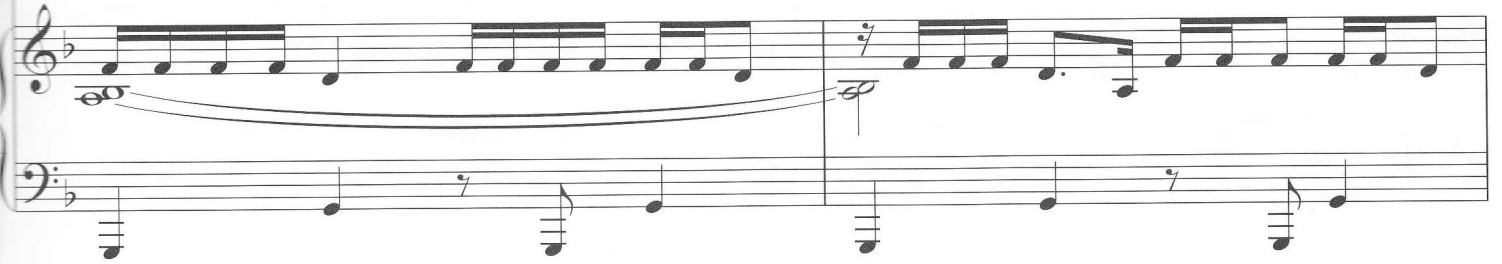
N.C.

I re-mem-ber when I was sit-tin' home a-lone, wait-in' for you 'til three o'clock in the morn.

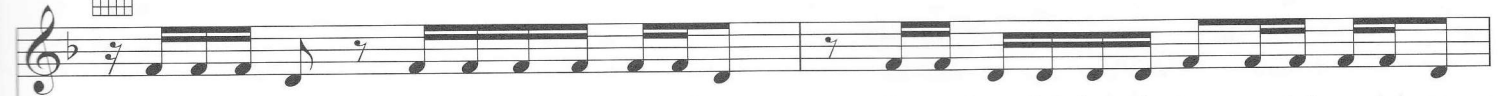
Gm9



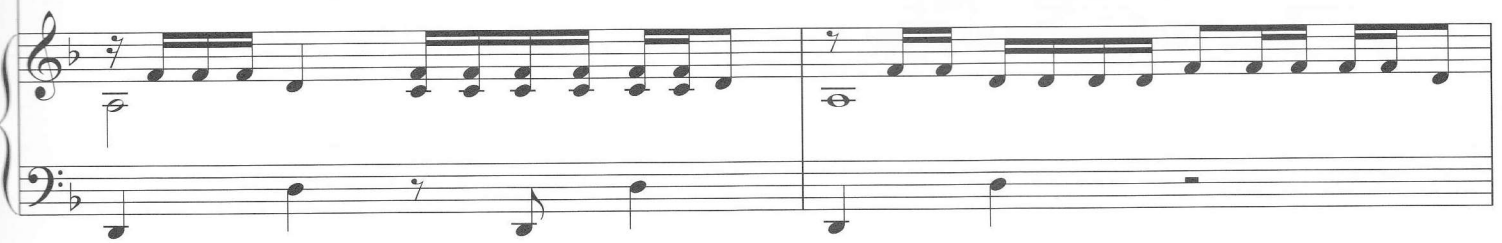
I re-mem-ber when I was sit-tin' home a-lone, wait-in' for you 'til three o'-clock in the morn,



Dm7



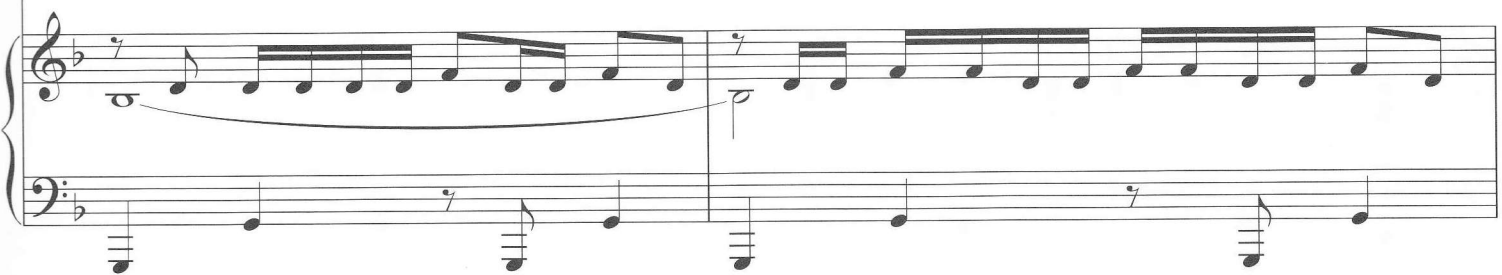
night af-ter night, know-in' some-thin' go-in' on. Was-n't home be-fore I be go-in', go-in' gone.



Gm7



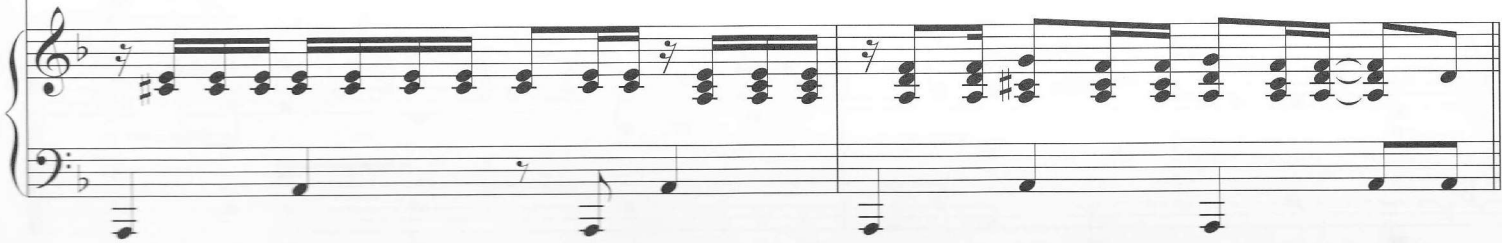
Lord knows, it was-n't eas-y, be-lieve me. Nev-er thought you'd be the one that would de-ceive me



A



and nev-er do what you sup-posed to do. No need to hose me, fool, 'cause I'm o-ver you. — 'Cause



Dm C Dm C

(What goes a - round comes a - round; what goes up must come

Dm

down.) { Now who's cry - in,' de - sir - in' to come back to me? It's called kar - ma, ba - by, and it goes a - round. }

C Dm C

(1., 2.) (What goes a - round comes a - round; what goes up must come

1 Dm

down.) Got - ta stop try - in' to come back to me.

Dm



down.) Now — who's cry - in,' — de - sir - in' — to come back — to me? —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment includes chords and moving lines in both the right and left hands.

The second system shows the continuation of the piano accompaniment. The upper staff has a whole rest, while the middle and lower staves contain rhythmic patterns with slurs and ties.

The third system continues the piano accompaniment with similar rhythmic patterns and slurs across the middle and lower staves.

The fourth system concludes the piano accompaniment with a final chord and rests in the upper staff, and a melodic line in the lower staves.