

PIANO / VOCAL / GUITAR

MARIAH CAREY THE EMANCIPATION OF MIMI



PIANO / VOCAL / GUITAR

# MARIAH CAREY THE EMANCIPATION OF MIMI

ISBN 1-4234-0129-8



**HAL•LEONARD®**  
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)

- 4 IT'S LIKE THAT
- 9 WE BELONG TOGETHER
- 18 SHAKE IT OFF
- 29 MINE AGAIN
- 35 SAY SOMETHIN'
- 42 STAY THE NIGHT
- 48 GET YOUR NUMBER
- 57 ONE AND ONLY
- 66 CIRCLES
- 72 YOUR GIRL
- 77 I WISH YOU KNEW
- 82 TO THE FLOOR
- 89 JOY RIDE
- 96 FLY LIKE A BIRD


IT'S LIKE THAT  
WE BELONG TOGETHER  
SHAKE IT OFF  
MINE AGAIN  
SAY SOMETHIN'  
STAY THE NIGHT  
GET YOUR NUMBER  
ONE AND ONLY  
CIRCLES  
YOUR GIRL  
I WISH YOU KNEW  
TO THE FLOOR  
JOY RIDE  
FLY LIKE A BIRD

U.S. \$16.95



  
**UNIVERSAL**  
**UNIVERSAL MUSIC**  
**PUBLISHING GROUP**  
[www.universalmusicpublishing.com](http://www.universalmusicpublishing.com)

EXCLUSIVELY DISTRIBUTED BY

 **HAL LEONARD**

ISBN 1-4234-0129-8



# CIRCLES

Words and Music by MARIAH CAREY  
and JAMES WRIGHT

Moderately

N.C.

Cmaj7

Ev - er since - you left me I've been

*mf*

Am7

D/E

try - ing to hide - the pain, — paint - ing on a smile with lip - stick, put - ting  
hands - with some - one new. — Some - how I kept my com - po - sure just like

Em11

Em7

Cmaj7

on a big - cha - rade. — So dif - fi - cult to keep - pre - tend - ing; it's get - ting  
ev - 'ry - thing - was cool, — but in - side I kept - re - peat - ing, "Don't you

Am7  D/E 

hard - er ev - 'ry day. ——— It's plain to see I'm cold and heart - sick since you  
let them see — you cry," ——— so I cas - u - al - ly turned my head as the



Em11  Em7  Cmaj7 

turned and walked a - way. ——— } I just keep go - ing 'round and 'round —  
tears rolled down my eyes. — }



Am7  Bm7 

and 'round in cir - cles, keep on tum - bl - ing



B7  B7sus  B7(no3rd)  Cmaj7 

down. ——— Oh boy, my



Am9



Gmaj9



world

has

changed,

and I

Em



G/D



Cmaj7



don't think

I

can

make

it

with -

out

you.

Noth -

Am9



Gmaj9



ing's

the

same.

You've got me

Em7



D6

1  
Cmaj7

run-ning a - round -

in

cir -

cles

o -

ver

you.

Cmaj7



(Run-ning a - round\_ in cir - cles o - ver you.)  
Sat - ur - day\_ I saw you hold - ing



2  
C#m7b5




Cmaj7




you. Ev - 'ry - thing is you. How can I pull




Bm7




Em




D



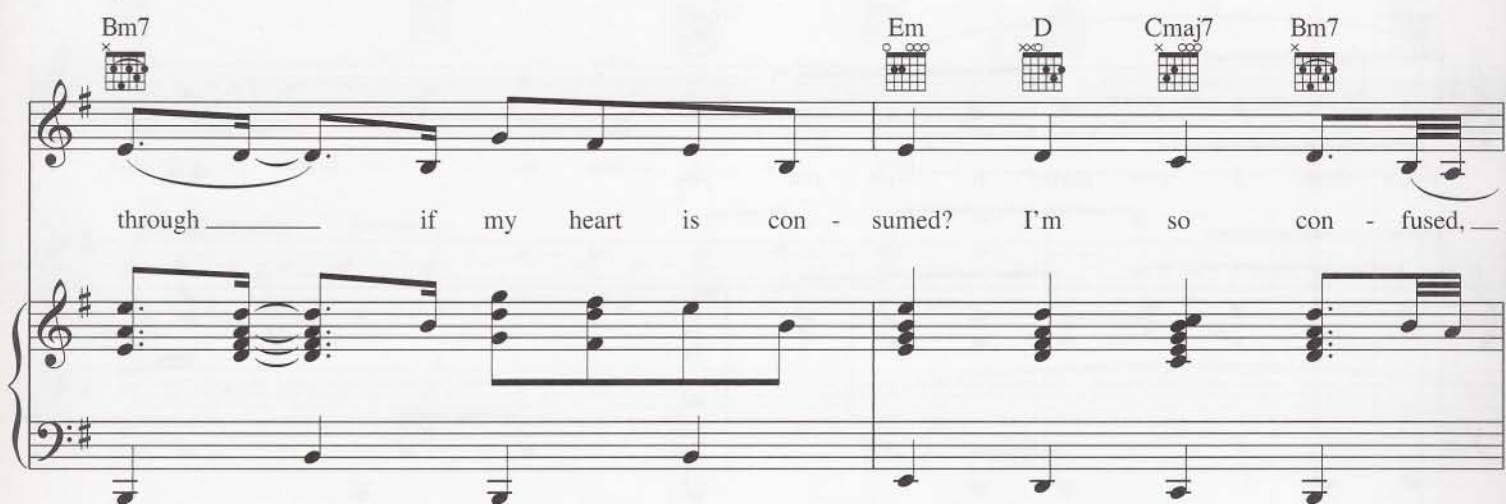
Cmaj7



Bm7



through\_ if my heart is con - sumed? I'm so con - fused,



C#m7



Cmaj7



still caught up in you. Love can be so





Bm7



B7



B7sus



B7(no3rd)



cruel. \_\_\_\_\_ Ba - by, don't know how to turn \_ you loose. \_ Oh

Cmaj7



Am9



Gmaj9



boy, my world has changed, and I

Em



G/D



Cmaj7



don't think I can make it with - out you. Noth -

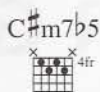
Am9



Gmaj9



ing's the same. You've got me



run-ning a - round\_ and run-ning a-round and run-ning a - round\_ (noth -



ing's\_ the same), ba - by, ba - by, 'cause you've\_ got me

Freely



run-ning a - round\_ in cir - cles\_ o - ver you,

*rit.*

Tempo I



(run-ning a - round\_ in cir - cles o - ver) you,

*rit.*

# FLY LIKE A BIRD

Words and Music by MARIAH CAREY  
and JAMES WRIGHT

Moderately slow

F#m7    Bm    G/A

(Da - da - da - da - dat - dah,

Gmaj7

F#m7

1  
Bmaj7

da - da - da - da - dat - dat - duh,    duh \_\_\_\_\_    dut    doo.) \_\_\_\_\_

**PREACHER:** (Spoken:) Weeping may endure for a night,

*Ped.*

F#m7

Bm

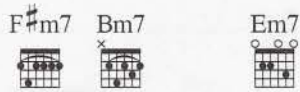
G/A

2  
Bmaj7

but joy comes in the morning,    \_\_\_\_\_    dut    doo. \_\_\_\_\_

*Ped.*

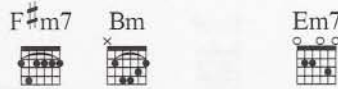
\* Recorded a whole step higher.



**PREACHER:** (Spoken:) Trust Him. **FEMALE:** Some how I know that there's a  
Can we re-cov-er? er? Will the



place up a - bove with no more hurt and strug - gl - ing, free of  
world ev - er be a place of peace and har - mo - ny with no



all a - tro - ci - ties and suf - f'ring, be-cause I feel the un - con -  
war and with no bru - tal - i - ty? If we loved each oth - er, we would



di - tion - al love from One who cares e - nough for me to e -  
find vic - to - ry, but in this harsh re - al - i - ty some-times

Bm7

A

Gmaj7

F#m7

Em9

Gmaj7

F#m7

rase all my bur - dens and let me be free \_ to } fly like a bird, take to the sky. \_  
 I'm so de - spon - dent that I feel the need \_ to }

Bm7

Em9

Gmaj7

F#m7

\_ I need \_ You now, \_ Lord. Car - ry me high. \_ Don't let the world \_ break me to - night. \_

Bm7

Em9

Gmaj7

F#m7

\_ I need \_ the strength \_ of You by my side. \_ Some - times this life \_ can be so cold. \_

F#7

Bmaj9

\_ I pray \_ You'll come \_ and car - ry me home. \_

1 F#m7 Bm Em7 | 2 F#m7 Bm G/A

Chord diagrams for F#m7, Bm, Em7, F#m7, Bm, and G/A (3fr) are provided above the staff.

*(Da - da - da - da - dat - dah, da - da - da - da - dat - dat, dah, duh, —*  
**PREACHER: (Spoken:) He said He'll never forsake you or leave you alone.**

*— dut doo.) — I need — You — right now, right now,*  
*Trust Him.*

**FEMALE:**

*(Da - da - da - da - dat - dah, da - da - da - da - dat - dah.)*  
 Lord. — I need You right here by — my side. —

*Red.*

*(Da - da - da - da - dat - dah, da - da - da - da - dat - dah.)*  
 Lord. — I need You right here by — my side. —

Em7 F#m7 Gm7 C7

(Keep your head to the sky.) —

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 two sharps (D major). It features four measures of music with lyrics "(Keep your head to the sky.)" and a long horizontal line indicating a sustained note. Above the staff are four guitar chord diagrams: Em7, F#m7, Gm7, and C7. The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of two sharps. It provides harmonic support for the vocal line.

Fm7 Gm7 Ab Bb Cm Bb(add2)

With God's love you'll sur - vive. —

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (Bb major). It features four measures of music with lyrics "With God's love you'll sur - vive." and a long horizontal line. Above the staff are four guitar chord diagrams: Fm7, Gm7, Ab (4fr), Bb, Cm (3fr), and Bb(add2) (3fr). The bottom staff is a piano accompaniment in treble and bass clefs with a key signature of two flats. It includes a 2/4 time signature change at the end of the system.

Gm7 Cm Fm9

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a key signature of two flats. It features two measures of music, with a 4/4 time signature change indicated by a vertical bar line. Above the staff are three guitar chord diagrams: Gm7, Cm (3fr), and Fm9. The bottom staff is a piano accompaniment in treble and bass clefs with a key signature of two flats. It includes a 2/4 time signature change at the end of the system.

Abmaj7 Gm7 Cm7

(Fly like a bird, take to the sky. — I need - You now, - Lord. Car-ry me high. —)

*(Lead vocal ad lib)*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with a key signature of two flats. It features four measures of music with lyrics "(Fly like a bird, take to the sky. — I need - You now, - Lord. Car-ry me high. —)". Above the staff are three guitar chord diagrams: Abmaj7, Gm7, and Cm7 (3fr). The bottom staff is a piano accompaniment in treble and bass clefs with a key signature of two flats. It includes a 4/4 time signature change at the end of the system.

Fm9



Abmaj7



Gm7



Cm7



— Don't let the world — break me to - night. — I need the strength of You by my side. —

Fm9



Abmaj7



Gm7



G7



— Some - times this life — can be so cold. — I pray You'll come and car - ry me home.) —

Cmaj7



1

Gm7



Cm



Fm7



— (Car - ry me high. —

Abmaj7



Gm7



2

Gm7



Cm



Fm9



— Fly like a bird, — take to the sky, — (Car - ry me high -





er, high - er, high - er, car-ry me high - er, high - er, high - er, car-ry me high -



er, high - er, high - er, car-ry me high - er, high - er, high - er, car-ry me high -



er, high - er, high - er, car-ry me high - er, high - er, high - er. Car-ry-me home.)



(Car-ry me high - er, Lord.)

# GET YOUR NUMBER

Words and Music by MARIAH CAREY,  
JERMAINE DUPRI, JOHNTA AUSTIN,  
STEVE JOLLEY, TONY SWAIN,  
LESLIE JOHN and ASHLEY INGRAM

Moderately fast

**F#m** **F#sus4(sus2)**

*mf*

**F#m** **F#sus4(sus2)** **F#m**

**MALE:** (*Spoken ad lib.*)

**F#sus4(sus2)** **F#m**

**F#sus4(sus2)** **Bm** **E**

Oh, damn, — the club 'bout to close in a

Copyright © 2005 RYE SONGS, BROADLEY MUSIC INTERNATIONAL LTD., EMI APRIL MUSIC INC., SHANIAH CYMONE MUSIC, CHRYSALIS MUSIC, NAKED UNDER MY CLOTHES, SONY/ATV MUSIC PUBLISHING UK LTD. and ASSOCIATED MUSIC INTERNATIONAL

All Rights for RYE SONGS Controlled and Administered by SONGS OF UNIVERSAL, INC.

All Rights for BROADLEY MUSIC INTERNATIONAL LTD. in the U.S. and Canada Controlled and Administered by UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC.

All Rights for SHANIAH CYMONE MUSIC Controlled and Administered by EMI APRIL MUSIC INC.

All Rights for NAKED UNDER MY CLOTHES Administered by CHRYSALIS MUSIC

All Rights for SONY/ATV MUSIC PUBLISHING UK LTD. and ASSOCIATED MUSIC INTERNATIONAL Administered by SONY/ATV MUSIC PUBLISHING, 8 Music Square West, Nashville, TN 37203

All Rights Reserved Used by Permission

F#sus

E

Bm

E



min - ute.

Can I get your num - ber, ba - by, so you and I can go get



F#sus

E

Bm

E



in it?

Let me come and pick you up

and go take you



F#sus

E

Asus

A



out.

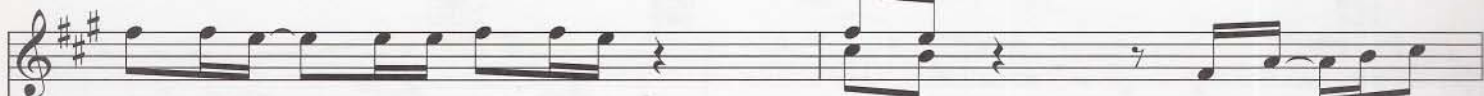
Can I get your num - ber, ba - by, so I can show you what I'm



Dmaj7/A

Bm

E

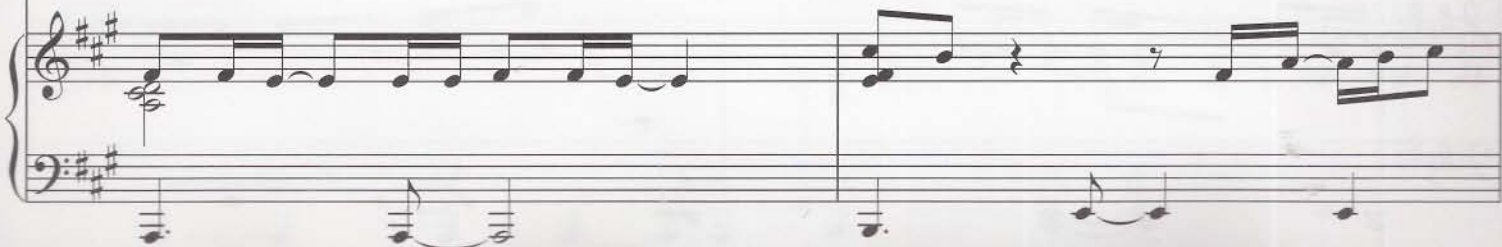


all a - bout, - what I'm all a - bout?

Damn! -

FEMALE: I've

been check - ing you



F#sus E Bm E

out, — and I no - ticed that — you ain't — just one of the crowd. —

F#sus E Bm E

— So tell — me, won't you — come on — and

F#sus E Asus A

see a - bout me, ba - by? I've got the Cris on ice, I'm 'bout — to get nice up in —

Dmaj7/A Bm E

— V. I. P. with all — my la - dies. Tell — me how — man - y times —

F#sus E Bm E

in your life will you get an op - por -

F#sus E Bm E

tu - ni - ty like this to - night. Tell me 'lit - tle some-thing 'bout you; -

F#sus E N.C.

here's a lit - tle some-thing 'bout me. (I got a house on Ca-pri and my own G - 4, and the

Bm E

MALE: Oh, damn, - the club 'bout to close in a Benz with the doors that lift up from the floor.)

F#sus

E

Bm

E



min - ute.

Can I get your num - ber, ba - by, so you and I can go get



F#sus

E

Bm

E



in it?

Let me come and pick you up and go take you



F#sus

E

Asus

A



out.

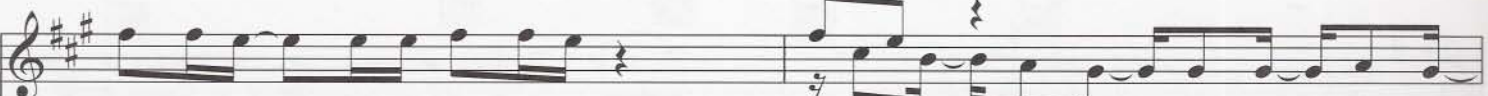
Can I get your num - ber, ba - by, so I can show you what I'm



Dmaj7/A

Bm

E



all a - bout, what I'm all a - bout?

Damn! \_

FEMALE: Now that \_ you're sit - ting next \_ to me, \_



F#sus E Bm E

I bet you're won - der - ing what my in - ten - tions are for

F#sus E Bm E

you, and how to get in - to. Ba - by, I just wan - na

F#sus E Asus A

hug and kiss and love you. Look in - to my eyes, ba - by. Don't be shy. Is it

Dmaj7/A Bm E

yes or no? We ain't got all night. Tell me how man - y times

F#sus E Bm E

in your life will you get an op - por -

F#sus E Bm E

tu - ni - ty like this to - night. Tell me 'lit - tle some - thing 'bout you; -

F#sus E N.C.

here's a lit - tle some - thing 'bout me. I got a pip pent - house with a sick hot tub. We can

Bm E

MALE: Oh, damn, the club 'bout to close in a  
watch the flat screen while the bub - bles fill it up.



F#sus

E

Bm

E

min - ute.

Can I get your num - ber, ba - by, so you and I can go get

F#sus

E

Bm

E

in it?

Let me come and pick you up and go take you

F#sus

E

Asus

A

out.

Can I get your num - ber, ba - by, so I can show you what I'm

Dmaj7/A

I  
Bm

E

all a - bout, - what I'm all a - bout?

Damn! -  
(La, la, la, la, la, la,

F#sus E Bm E

la, la, la, la, la, la, — la, la.) (La, la, la, la, la, la,

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for F#sus, E, Bm, and E are shown above the vocal line. The key signature has three sharps (F#, C#, G#).

F#sus E Bm E

la, la, la, la, la, la, la.) (La, la, la, la, la, la,

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for F#sus, E, Bm, and E are shown above the vocal line. The key signature has three sharps (F#, C#, G#).

F#sus E Asus A

la, la, la, la, la, la, — la, la.) (La, la, la, la, la, la,

Detailed description: This system contains the fifth and sixth systems of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Chord diagrams for F#sus, E, Asus, and A are shown above the vocal line. The key signature has three sharps (F#, C#, G#).

Dmaj7/A

la, la, la, la, la, la, Oh, la, la.) Damn! —

2

Detailed description: This system contains the seventh and eighth systems of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. A chord diagram for Dmaj7/A is shown above the vocal line. The key signature has three sharps (F#, C#, G#). A double bar line with a '2' above it indicates a second ending.

# I WISH YOU KNEW

Words and Music by MARIAH CAREY  
and JAMES WRIGHT

Slowly

Cmaj7

Bm7

Em7

Cmaj7

The first system of the piano introduction is in 4/4 time, marked 'Slowly' and 'mp'. It features a treble and bass clef. The treble clef has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef has a steady accompaniment of quarter notes G2, B2, and D3. Chord diagrams for Cmaj7, Bm7, Em7, and Cmaj7 are shown above the staff.

The second system contains the first two lines of the vocal melody and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "I've got to see you wher - Hon - est - ly, I know it's". Chord diagrams for Bm7, Em7, and Cmaj9 are shown above the staff.

The third system contains the next two lines of the vocal melody and piano accompaniment. The lyrics are: "ev - er you are, and I've got to be there. I'm sil - ly of me to want you so bad - ly but". Chord diagrams for Gmaj9 and Cmaj9 are shown above the staff.

The fourth system contains the final two lines of the vocal melody and piano accompaniment. The lyrics are: "wish - ing on stars. I've got to re - veal what's in - keep it con - cealed. See, my in - fer - i - or - i - ty". Chord diagrams for Gmaj9 and Cmaj9 are shown above the staff.

\* Recorded a half step lower.

Gmaj9 Dm7 G7

side of my heart, \_\_\_\_\_ but the words es - cape \_ me and \_ I'm par - a - lyzed, \_  
com - plex kicks in \_\_\_\_\_ and the words es - cape \_ me, and \_ I'm par - a - lyzed, \_

Cmaj9 G/B A7sus A7 D7sus

so help - less when I \_\_\_\_\_ look in - to your eyes. \_

Cmaj7

And how I wish you on - ly, knew \_

Bm7 Em11 D6 Cmaj7

what I feel in - side for you, \_

Bm7



Em11



D6



Cmaj7



You prob - 'ly have - n't got a clue, —

Bm7



E7sus



but I wish you knew —

E7



Cmaj9



how I love — you, ba - by.

(Spoken:)

*I don't know if anybody else out there tonight*

Bm7



Em7



Cmaj9



*knows what it feels like*

*to want somebody so bad*

Bm7

Cmaj7

that nothing . . . . . and nobody

can ever seem to fill that void.

Bm7

Em11

Cmaj9

But that's the situation that I'm talking about right now,

and if you feel me, sing a

Bm7

Cmaj7

song with me. Come on.

Oh,

how I wish you on - ly knew -  
How I wish you on - ly knew -

Bm7

Em11

D6

Cmaj7

what I feel in - side for you. -

Bm7

Em11

D6

Cmaj7

musical notation for the first system, including vocal line and piano accompaniment.

You prob - 'ly have - n't got a clue, -

Bm7

E7sus

musical notation for the second system, including vocal line and piano accompaniment.

but I wish you knew

E7

Cmaj9

musical notation for the third system, including vocal line and piano accompaniment.

how I love \_ you, ba - by. Ooh, still

Gmaj9

Cmaj9

Gmaj9

musical notation for the fourth system, including vocal line and piano accompaniment.

love you. Doo doo doot - doo - doo.

rit.

Ped.

# IT'S LIKE THAT

Words and Music by MARIAH CAREY, JERMAINE DUPRI,  
MANUEL SEAL and JOHNTA AUSTIN

## Funky R&B

A5



*mf*

*\*bass figure played by synth percussion*

(Spoken:) This is... the point when I need everybody get to the dance floor. It's like

that, y'all, (that, y'all) that, y'all, (that, y'all) da da da da — da like that, y'all, (that, y'all)

that, y'all, (that, y'all) that, y'all, (that, y'all) da da da da — da like that, y'all, (that, y'all).



I came to \_\_\_ have a par - ty, o - pen up \_\_\_ the Ba - car - di,  
 You like this, \_\_\_ and you know it. Cau - tion, it's \_\_\_ so ex - plo - sive.

feel - in' so \_\_\_ hot ta - ma - le. Boy, I know you watch - in' me, so what's it gon - na be?  
 Them chick - ens is ash, \_\_\_ and I'm lo - tion. Ba - by, come and get it. Let me give you what you need.

Pur - ple, tak - in' me high - er, I'm lift - ed, \_\_\_ and I like it.  
 It's a spe - cial oc - ca - sion, Mi - mi's e - man - ci - pa - tion.

Boy, you got \_\_\_ me in - spired. \_\_\_ Ba - by, come and get it if you're real - ly feel - in' me. } Cause  
 A cause for \_\_\_ cel - e - bra - tion. I ain't gon - na let no - bod - y's dra - ma both - er me. }

**Fmaj7** **Em7** **Dm9** **G/A**

it's my night. — No stress, — no fights, — I'm

**A7** **Fmaj9** **Em7** **Dm11**

leav - in' it all — be - hind. — No tears, — no time —

**G/A** **A7**

— to cry, — just mak - in' the most — of life.

**A5**

Ev - 'ry - bod - y is liv - in' it up. All the fel - las keep look - in' at us, 'cause,

me and my girls on the floor like what. While the dee - jay keeps on spin - nin' the cut. It's like

To Coda ⊕

that, y'all, (that, y'all) that, y'all, (that, y'all) like da da da da, I like that, y'all. It's like (that, y'all)

1

that, y'all, (that, y'all) that, y'all, (that, y'all) like da da da da, I like that, y'all. (that, y'all)

2

D.S. al Coda

that, y'all, (that, y'all) that, y'all, (that, y'all) like da da da da, I like that, y'all. 'Cause

## CODA



that, y'all, (that, y'all) that, y'all, (that, y'all) like da da da da, I like that, y'all. Let's (that, y'all)

go, now. (What.) Let's go, now. (What.) Here we go, now. (What.) Here we go, now. (What.) Let's

go, now. (What.) Let's go, now. (What.) Here we go, now. (What.) Here we go, now. (What.) Let's

go, now. (What.) Let's go, now. (What.) Here we go, now. (What.) Here we go, now. (What.)

# JOY RIDE

Words and Music by MARIAH CAREY  
and JEFFREY GRIER

Moderately slow

First system of musical notation for the piano accompaniment. It consists of a treble and bass clef staff. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff has a key signature of one sharp (F#). The music is marked *mp* (mezzo-piano). Above the treble clef staff, there are guitar chord diagrams for Cmaj7 and Bm7. The Cmaj7 chord diagram shows the notes C, E, G, Bb. The Bm7 chord diagram shows the notes B, D, F, A.

Second system of musical notation for the piano accompaniment. It consists of a treble and bass clef staff. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff has a key signature of one sharp (F#). Above the treble clef staff, there are guitar chord diagrams for Cmaj7, Bm7, and Cmaj7. The Cmaj7 chord diagram shows the notes C, E, G, Bb. The Bm7 chord diagram shows the notes B, D, F, A.

Third system of musical notation for the piano accompaniment. It consists of a treble and bass clef staff. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff has a key signature of one sharp (F#). Above the treble clef staff, there are guitar chord diagrams for Bm7, D/F#, G, and Eb+. The Bm7 chord diagram shows the notes B, D, F, A. The D/F# chord diagram shows the notes D, F#, A. The G chord diagram shows the notes G, B, D. The Eb+ chord diagram shows the notes Eb, G, Bb.

Fourth system of musical notation for the piano accompaniment. It consists of a treble and bass clef staff. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff has a key signature of one sharp (F#). Above the treble clef staff, there are guitar chord diagrams for Cmaj9 and Bm7. The Cmaj9 chord diagram shows the notes C, E, G, Bb, D. The Bm7 chord diagram shows the notes B, D, F, A. Below the treble clef staff, the lyrics are written: "Ba - by, ba - by, don't you ev - er let go. Lov - ing you is like a taste of heav - en." The piano accompaniment continues with the same chord progression as the previous systems.

\* Recorded a half step lower.

Copyright © 2005 RYE SONGS, EMI APRIL MUSIC INC. and YOUNG GENIUS PUBLISHING DESIGNEE  
All Rights for RYE SONGS Controlled and Administered by SONGS OF UNIVERSAL, INC.  
All Rights for YOUNG GENIUS PUBLISHING DESIGNEE Controlled and Administered by EMI APRIL MUSIC INC.

## JOY RIDE

Cmaj9 Bm7

More and more un - til we both o - ver - flow.  
Wan - na gaze in - to your eyes for - ev - er,

Cmaj9 Bm7

Got a feel - ing that my heart's nev - er known.  
run a - way and spend our lives to - geth - er.

D/F# G Eb+ Cmaj9

(I've found love.) \_\_\_\_\_ Ten - der kiss - es, and I'm  
(I've found love.) \_\_\_\_\_ Ba - by, ba - by, all it

Bm7 Cmaj9

float - ing is on one air. touch You can have me an - y  
takes is one touch and im - me - di - ate - ly

Bm7 Cmaj9

time, an feel - y - where. When you need me, I will  
 I feel a rush. Ba - by boy, too much is

Bm7 D/F# G

al - ways be - there. (I've found love.)  
 nev - er e - nough. (I've found love.)

Eb+ G/C Gmaj9

And our love goes 'round and 'round

G/C Gmaj9 G/C

way up high, a joy ride. We can touch the

Gmaj9 D/F# G Eb+

stars a - bove; we found love. \_\_\_\_\_

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "stars a - bove; we found love. \_\_\_\_\_". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chord diagrams for Gmaj9, D/F#, G, and Eb+ are provided above the vocal line.

G/C Gmaj9 G/C

And our love was heav - en sent from the day

The second system continues the musical score. The vocal line has the lyrics "And our love was heav - en sent from the day". The piano accompaniment maintains the same style as the first system. Chord diagrams for G/C, Gmaj9, and G/C are shown above the vocal line.

Gmaj9 G/C Gmaj9

we first met. We've got some - thing they can't touch:

The third system of the score has the lyrics "we first met. We've got some - thing they can't touch:". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Gmaj9, G/C, and Gmaj9 are placed above the vocal line.

D/F# G To Coda ⊕ Eb+ Am7 Bm7 Cm7

we found love. \_\_\_\_\_ (I don't need)

The fourth system concludes the page with the lyrics "we found love. \_\_\_\_\_ (I don't need)". The piano accompaniment ends with a double bar line. Chord diagrams for D/F#, G, Eb+, Am7, Bm7, and Cm7 are shown above the vocal line. A "To Coda" symbol is placed above the G chord diagram.



an - y - thing when you're here next to me.

B7 A/C# B/D#

Oh, no - bod - y

Em D/F# Em/G

in this whole wide world could ev - er re -

E/G#

place you in my eyes.

C Bm7 Am7 D/F#

B C#m7 B/D# B/F# Em7 Bm/D

We found par - a - dise \_\_\_\_\_ for - ev - er, you \_\_\_\_\_ and I. \_\_\_\_\_

A7/C# Em/D# Cmaj9

Yeah, \_\_\_\_\_ yeah, -eah, -eah, -eah, -eah,

Bm7 Cmaj9 Bm7

yeah, -eah, -eah, yeah. Our love goes 'round and 'round on a

Cmaj9 Bm7

joy \_\_\_\_\_ ride. \_\_\_\_\_ (with you, babe,

D/F# G Eb+ D.S. al Coda

with you, babe, with you, babe, with you, ba - by.)

CODA Eb+ Cmaj9 Bm7

We found love.

Cmaj9 Bm7 Cmaj9

Bm7 D/F# N.C.

Ba - by, ba - by, ba - by, we found love.

# MINE AGAIN

Words and Music by MARIAH CAREY  
and JAMES POYSER

Slowly

*mp*

E♭maj7  3fr

F/E♭ 

E♭maj7  3fr

Dm7 

Gm  3fr

C7 

A♭maj13  4fr

E♭/F 

E♭maj7  3fr

B♭maj7 

I re-mem-ber when you used to be mine, — way back when.  
It's ir - rel - e - vant to dwell on the past, — yeah, — yeah.

E♭maj7



B♭maj7



I was too na-ive to love you right. \_\_\_\_\_  
I'm ac-count-a-ble for what went bad, \_\_\_\_\_ and I mean that.

E♭maj7



B♭maj7



But now if I on - ly had the op - por - tu - ni - ty, \_\_\_\_\_ I would  
But I keep on pray-ing for an - oth - er chance - just \_\_\_\_\_ to have you back, 'cause I've

Cm7



Dm7



E♭maj7



E♭/F



do an - y - thing, be - cause my heart still \_\_\_\_\_ be - lieves. }  
grown, and I know how to be your ev - 'ry - thing. } May - be

E♭maj7



you could be mine \_\_\_\_\_ a - gain. \_\_\_\_\_

F/Eb  Ebmaj7 

May-be we could make that dream\_ for real,\_ like way\_ back then,\_



F/Eb  Fm9  Bb7  Ebmaj7 

when love was yours and mine.\_



F/Eb  Cm9  Dm7  Gm  C7 

May-be we could bring it back\_ to life.\_



Abmaj13  1 Eb/F 



2      

No, no, — it ain't — o - ver yet, I just can't ac - cept the



pos - si - bil - i - ty — we weren't made for each oth - er's arms. I know



you're my des - ti - ny. — We — can't e - rase what was meant to be — part of



you and part of me. — If we try one more time, may - be



Ebmaj9



Eb/F



some - how we'll sur - vive.

Emaj7



May - be you could be mine a - gain.

Emaj7



F#/E



May-be we could make that dream for real, like way back then,

F#/E



F#m9



B7



Emaj7



when love was yours and mine.



F#/E

C#m9 D#m7

G#m7

C#m7

Boy, may-be we could bring it back, — may-be we could

C#m9 D#m7

Emaj9

G#7#5

Emaj7 F#/G#

C#m7

E/F#

bring it back, — may-be we could bring it back — to —

**Slightly faster**

Em9

A6/9

love. —

**Freely**

B(add2)

X<sup>4</sup>fr

May - be you could be — mine.

*rit.*

*Ped.*

# ONE AND ONLY

Words and Music by MARIAH CAREY,  
CARL MITCHELL and SAMUEL MITCHELL

Moderately slow

F#m7



Bm7



(I'm

*mp*

F#m7



look - ing for my one and on - (Ev-'ry time I turn a - round, — I find my ly.)

Bm7



heart in piec - es on the ground.) (So, so — lone - ly.) (I'm

F#m7



look - ing for my one and on - ly.)  
**FEMALE:** I'm rid - ing home in pain a - gain,

Bm7



ba - by, but that don't mean s\*\*\* to you; you're cur - rent - ly en -

F#m7



Bm7



gaged in an in - ti - mate con - ver - sa - tion with a young group - ie or

F#m7



two. They say, "Play - ers on - ly love you when they're play - ing games." Still, I

Bm7

F#m7

gave my heart to you. I should have stayed a - way, -ay,

Bm7

-ay, -ay, -ay like my friends all told me to.

F#m7

(Ev - 'ry time I turn a - round, I find my heart in piec - es on the ground.)

Bm7

(So, so lone - ly), (I'm look - ing for my one and on -

F#m7

(Ev-'ry time I turn a - round — I find my heart in piec - es on the ground.)  
ly.)

Bm7

(Why can't I find my one and on - ly.) See, I'm

F#m7

look-ing for a man that-'ll rub me slow, makeme sing real high when he goes down low. But

Bm7

see, it ain't\_ just a phys-i - cal thing; he's got - ta treat\_ me af - fec-tion - ate - ly and

F#m7

I got-ta know he won't be - tray my trust just like ev - 'ry oth - er moth - er - f\*\*\*.\*\* does. —

Bm7

F#m7

Is this just an im - pos - si - ble dream, — ba - by, —

Bm7

— too e - lu - sive to pur - sue? It's been such a

F#m7

Bm7

sad and wind - y road for me, just search - ing for the

F#m7

truth. (Ev-'ry time I turn a - round, I find my

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a long note on 'truth.' followed by a melodic line for '(Ev-'ry time I turn a - round, I find my'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A guitar chord diagram for F#m7 is shown above the second measure.

Bm7

heart in piec - es on the ground.) (So, so lone - ly), (I'm look - ing for my one and on -

Detailed description: This system contains the next two measures. The vocal line continues with 'heart in piec - es on the ground.) (So, so lone - ly), (I'm look - ing for my one and on -'. The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for Bm7 is shown above the first measure of this system.

F#m7

(Ev-'ry time I turn a - round I find my heart in piec - es on the ground.)  
ly.)

Detailed description: This system contains the next two measures. The vocal line continues with '(Ev-'ry time I turn a - round I find my heart in piec - es on the ground.) ly.)'. The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for F#m7 is shown above the first measure of this system.

Bm7

F#m7

(Why can't I find my one and on - ly?)

MALE: Rap: (See additional lyrics)

Detailed description: This system contains the final two measures. The vocal line ends with '(Why can't I find my one and on - ly?)'. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Bm7 and F#m7 are shown above the first and second measures of this system, respectively.

Bm7

This system features a guitar chord diagram for Bm7 (x212321) above the first staff. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has three sharps (F#, C#, G#).

F#m7

This system features a guitar chord diagram for F#m7 (232123) above the first staff. The piano accompaniment continues with a treble clef staff and a bass clef staff. The key signature remains three sharps.

F#m7

This system features a guitar chord diagram for F#m7 (232123) above the first staff. The piano accompaniment continues with a treble clef staff and a bass clef staff. The key signature remains three sharps.

Bm7

(I'm look - ing for my one and on -

This system features a guitar chord diagram for Bm7 (x212321) above the first staff. The piano accompaniment continues with a treble clef staff and a bass clef staff. The key signature remains three sharps.



F#m7



Bm7



ly.)

The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole note rest, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

1,2

F#m7



The second system continues the piano accompaniment from the first system. It features a treble clef staff with chords and eighth notes, and a bass clef staff with a steady eighth-note bass line. A first ending bracket labeled '1,2' spans the first two measures.

3

Bm7



(I'm look - in' for my one and on -

The third system includes a vocal line on a treble clef staff and piano accompaniment on grand staff. The vocal line has a whole note rest followed by a melodic phrase. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth notes. A first ending bracket labeled '3' spans the last two measures.

F#m7



(Ev - 'ry time I turn a - round — I find my heart in piec - es on the ground.)

The fourth system continues the piano accompaniment from the third system. It features a treble clef staff with chords and eighth notes, and a bass clef staff with a steady eighth-note bass line.

Bm7

(So, so — lone - ly), (I'm look - ing for my one and on -

F#m7

(Ev-'ry time I turn a - round — I find my heart in piec - es on the ground.)  
ly.)

Bm7

Optional Ending

F#m7

Repeat and Fade

(Why can't I find my one and on - ly?) —

*Additional Lyrics*

Now you know I roll a Beemer and a Benz and I'm dishing out ends.  
 Why you tripping on a (player, baller, having better conversations  
 While we rolling on twenty four)?  
 And I know you got doubts. Why you listen to what people talk about?  
 You ain't figured out (why they call you the heppest ninety-eighting  
 'Cause you rolling on twenty-four).  
 See how your money flow? You're dressed in designer clothes from here to the toe.  
 You ain't satisfied? Well tell me what you're looking for.

Well I'll be your one and only if you give me a chance.  
 I'll make a change for you, girl.  
 I know I ain't been the most faithful n\*\*\*\*\* in the world,  
 But let's stay together so we can shine like pearls.  
 Spit it to her while I feel her swish it with fire.  
 To kiss your lips I desire.  
 Twist and Mariah together like the grip on the tires.

Well come here, Shorty, let me make it better.  
 We can do whatever while we sitting on (suede and leather,  
 Flicking through the city while we rollin' groanin').  
 Let's kick it in the Chi.  
 I know I messed up with you, I ain't gonna lie.  
 I know you was feeling you really know your guy,  
 But baby girl, I ain't meanin' to blow your high.  
 Let me pick the pieces up and puttin' 'em back together,  
 'Cause I wanna be with you, don't wanna leave you lonely.  
 Ride with you like the homey, never no phony.  
 Shorty, can I be your one and only?

# SAY SOMETHIN'

Words and Music by MARIAH CAREY,  
CHAD HUGO, PHARRELL WILLIAMS  
and CALVIN BROADUS

Moderately fast

Play 3 times

Emaj7



*mp*

Emaj7



BOTH: I am o - ver here

look - ing at you. You are o - ver there

Amaj7



watch - ing me too, both paint - ing pic - tures of, \_\_\_\_\_ of how we'll

Dmaj7



Emaj7



kiss and \*\*\*\*, \_\_\_\_\_ so what we gon' do? MALE: (So what you gon' do?)

What you gon' do?) BOTH: Tell me why we're

{ stand - ing in here. The mo - ment's fresh and  
still in here; there's noth - ing for

Amaj7



so sin - cere. You've got my mind blown, and  
us to fear. I can tell with my eyes closed that

Dmaj7



Emaj7



ba - by, I'm read - y to go.  
ba - by, I'm read - y to go.

Amaj9



FEMALE: But, uh, if it's worth your while,

Gmaj9



Emaj7



say some - thin', say some - thin'. If it's worth your while,

Amaj9



Gmaj9



say some - thin' good to me. BOTH: Hey, hey, hey, hey,

Emaj7

1

hey. If it's worth your while, do some - thin' good to me. (Let's make it)

**MALE:**

**BOTH:** hot as you can stand it, some - thing like vol - can - ic.

You and me seems or - gan - ic, just like the stars and plan - ets.

Amaj7

Dmaj7

Yeah, we are, \_\_\_\_\_ so what you gon'

2

Amaj9



some - thin' good to me.

If it's worth your while,

Gmaj9



Emaj7



say some - thin', say some - thin'.

If it's worth your while,

Amaj9



Gmaj9



say some - thin' good to me.

**BOTH:** hey, hey, hey, hey,

Emaj7



hey. If it's worth your while, do some - thin' good to me.

Emaj7



MALE: Rap: (See rap lyrics)

Amaj7



Dmaj7



Emaj7



1

2

FEMALE: But, uh, —

Amaj9



Gmaj9



(1.,2.) if it's worth your while, say some - thin', say some - thin'.



Emaj7



If it's worth your while, say some - thin' good to me.

Amaj9



Gmaj9



Emaj7



**BOTH:** Hey, hey, hey, hey, hey. If it's worth your while, do

Repeat and Fade

Optional Ending

some - thin' good to me.

some - thin' good to me.

### Rap Lyrics

Every time I fall, though,  
 Want me to speak on the word or two. It's the  
 D-O-double-G, and I  
 Do it so lovingly.  
 Diggin' this track by the Neptunes.  
 Baby girl, follow me to the restroom.  
 Now get buck wild  
 Shh. Don't make a sound.

I'll take you, lay you down,  
 Make your body go 'round and 'round.  
 Do you want me to?  
 Don't say you won't—I know you do.  
 Most girls play shy.  
 It won't hurt until you give it a try.  
 I know you like my smile, dig my  
 Style, big bow-wow.

# SHAKE IT OFF

Words and Music by MARIAH CAREY,  
JERMAINE DUPRI, JOHNTA AUSTIN  
and BRYAN MICHAEL COX

Slowly

Bm7

Am7

Gmaj7

The piano introduction consists of three measures. The right hand plays a sequence of chords: Bm7, Am7, and Gmaj7. The left hand plays a steady eighth-note bass line. The dynamic marking is *mf*.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "(I got - ta shake you off.) 'cause the". The piano accompaniment continues with the same bass line and a new right-hand melody. A first ending bracket is shown above the vocal line, and a second ending bracket is shown below it. The dynamic marking is *simile*.

The second line of the song features a vocal melody and piano accompaniment. The vocal line has the lyrics "lov - ing ain't the same when you keep on play - ing games like you". The piano accompaniment continues with the same bass line and a new right-hand melody. The dynamic marking is *simile*.

The third line of the song features a vocal melody and piano accompaniment. The vocal line has the lyrics "know I'm here to stay. (I got - ta shake, shake you off.) Just like the". The piano accompaniment continues with the same bass line and a new right-hand melody. The dynamic marking is *simile*.

Am7



Gmaj7



Cal - gon com - mer - cial, I real - ly got - ta get up out of here

Bm7



and go some-where. (I got - ta shake you off.) got - ta make that move,

Am7



Gmaj7





find some-bod - y who ap - pre - ci - ates all the

Bm7

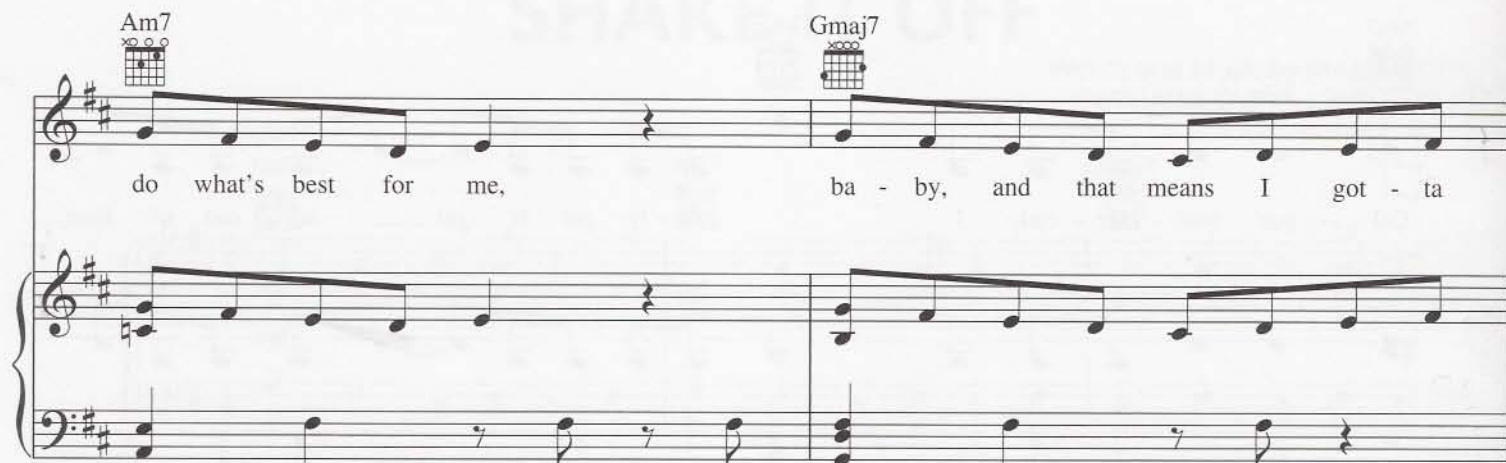


love I give. Boy, (I got - ta shake, shake it off.) got - ta

## SHAKE IT OFF

Am7  Gmaj7 

do what's best for me, ba - by, and that means I got - ta



Bm7 

(shake you off). — By the time you get this mes - sage



Am7  Gmaj7 

it's gon - na be too late, — so don't both - er pag - ing me, 'cause



Bm7 

I'll be on my way. (See, I grabbed all my dia - monds and clothes.





Just ask your mom - ma, she knows. You're gon - na miss me, ba - by, hate to



say I told you so. Well, at first I did - n't know, but



now it's clear to me you would cheat with all your freaks and



lie com - pul - sive - ly. (So I packed up my Lou - is Vuit - ton,

Am7  Gmaj7 

jumped in your ride and took off.) You'll nev - er, nev - er find a girl who



Bm7  Am7 

loves you more than me. (I got - ta shake you off,) 'cause the lov - ing ain't the same when you



Gmaj7  Bm7 

keep on play - ing games like you know I'm here to stay. (I got - ta shake, shake you off.) Just like the



Am7  Gmaj7 

Cal - gon com - mer - cial, I real - ly got - ta get up out of here



Bm7



— and go some-where. (I got - ta shake you off,) got - ta make that — move, —

Am7



Gmaj7



— find some-bod - y — who — ap - pre - ci - ates all the

Bm7



love I give. — Boy, (I got - ta shake, shake it off.) — got - ta

Am7



Gmaj7



do what's best for me, ba - by, and that means I got - ta (shake you off). —

Bm7

Am7

Gmaj7

(Shake, shake, shake, shake, shake it off.) (Shake, shake,

Bm7

Am7

shake, shake, shake it off.) (Shake, shake, shake, shake, shake it off.)

Gmaj7

To Coda ⊕

(Shake, shake, shake, shake, shake it off.) I found

Bm7

Am7

out a - bout a gang of your dirt - y lit - tle deeds, (with



Gmaj7



this one and that one by the pool, on the beach, in the streets. Heard y'all was--)

Bm7



Am7



hold up; my phone's break-ing up. I'm 'a hang up and call the ma -

Gmaj7



Bm7



chine right back. (I got - ta get this off of my mind.) — You was - n't worth my time, —

Am7



Gmaj7



so I'm leav - ing you be - hind, — 'cause I need a

Bm7  Am7 

real — love in my life. (Save this re - cord - ing, be - cause I'm nev - er com - ing back home.




Gmaj7  D.S. al Coda

Ba - by, I'm gone.) Don't you know, (I got - ta



## CODA

Bm7  Am7 

shake, shake, shake it off.) (Shake you off.) 'cause the lov - ing ain't the same when you



Gmaj7  Bm7 

keep on play - ing games like you know I'm here to stay. Just like the  
(I got - ta shake, shake you off.)



# MINE TRAIN



Cal - gon com - mer - cial, I real - ly got - ta get \_\_\_ up out of here \_\_\_



\_\_\_ and go some - where. (I got - ta shake you off.) got - ta make that \_\_\_ move, \_\_\_



\_\_\_ find some - bod - y \_\_\_ who \_\_\_ ap - pre - ci - ates all the



love I give. \_\_\_ Boy, (I got - ta shake, shake it off.) \_\_\_ got - ta

Am7  Gmaj7 


do what's best for me, ba - by, and that means I got - ta shake you off.) (I got - ta



Bm7  Am7  Gmaj7 

shake it off.)



Bm7  Am7 

(I got - ta shake, shake it off.)



Gmaj7 

**Optional Ending**  
Bm7 

**Repeat and Fade**

(I got - ta shake it off.)



# STAY THE NIGHT

Words and Music by MARIAH CAREY,  
KANYE WEST, THOMAS BELL  
and LINDA CREED

Moderately



*f*



Play 3 times



You're kiss - ing me      and say - ing I'm -  
Ob - vi - ous - ly      pro - crast - i - nat -

Cmaj7 C Bm Am9 Bm7

— the one — you need to keep you warm — and lay — with you to —  
 — ing — just to be close to you — a lit — tle long — er

Cmaj7 C Bm Am9 Bm7

night.  
 now. Ba - by, I feel — the same — way;  
 It's hard for me — to break — a -

Cmaj7 C Bm Am9 Bm7

I don't want to leave. Wan-na hold you close — and feel — your love in -  
 way from you, ba - by. Nev - er could re - sist you and — I still — have - n't learned

Cmaj7 C/D Am9 Bm7

side.  
 how. But I don't wan-na play my - self,  
 And I don't wan-na be the fool,

Cmaj7 C Bm Am9 Bm7

'cause I know you're with some - one else and I don't need com - pli - ca - tions in \_\_\_ my  
but it's hard when it comes to you, and \_\_\_ I'm feel - ing \_\_\_ vul - ner - a - ble \_\_\_ to -

Cmaj7 C Bm Am9 Bm7

life. \_\_\_\_\_ And I don't wan - na fall back in  
night, \_\_\_\_\_ 'cause I don't wan - na miss the chance

Cmaj7 C Bm Am9 Bm7

and get caught up in you a - gain. Boy, I'm so \_\_\_ con - flict - ed in \_\_\_ my  
of re - liv - ing a sweet ro - mance. Boy, I'm so \_\_\_ con - fused down deep \_\_\_ in -

Cmaj7 C/D Am9 Bm7

mind. } Oh, you keep say - ing, "Stay the night. \_\_\_  
side. }

Cmaj7

C

Bm

Am9

Bm7

Just let me rock you 'til the morn - ing light.

Cmaj7

C

Bm

Am9

Bm7

It's cold out - side and much too late to drive.

Cmaj7

C

Bm

Am9

Bm7

You know I need you, ba - by. I'm so lost with - out your love."

Cmaj7

C/D

Am9

Bm7

To Coda

(Doo,



Cmaj7 C Bm Am9 Bm7

doo doo dut dut doo dut doo.) (Doo, \_\_\_\_\_)

The first system of music features a vocal line with lyrics "doo doo dut dut doo dut doo.)" and a piano accompaniment. The key signature has one sharp (F#). Chord diagrams for Cmaj7, C, Bm, Am9 (5fr), and Bm7 are provided above the vocal line. The piano accompaniment consists of a treble and bass clef with chords and melodic lines.

Cmaj7 C Bm Am9 Bm7

Ba - by say, ba - by say, ba - by say.) (Doo.) (Ooh.)

The second system continues the vocal line with lyrics "Ba - by say, ba - by say, ba - by say.)" and includes the vocalizations "(Doo.)" and "(Ooh.)". The piano accompaniment continues with the same harmonic structure.

Cmaj7 C Bm Am9 Bm7

(Doo doo dut dut doo dut, lost with - out your love.)

The third system features the vocal line with lyrics "(Doo doo dut dut doo dut, lost with - out your love.)". The piano accompaniment continues to support the melody.

Cmaj7 C/D D.S. al Coda

Oh, you keep say - ing,

The fourth system begins with the vocal line "Oh, you keep say - ing," and includes the instruction "D.S. al Coda". The piano accompaniment continues.

CODA Am9 Bm7

(Stay the night.) (Ooh.)  
(Lead vocal ad lib.)

The fifth system is marked "CODA" and features the vocal line "(Stay the night.) (Ooh.)" with the instruction "(Lead vocal ad lib.)". The piano accompaniment concludes the piece.

Cmaj7

C

Bm

Am9

Bm7

Play 3 times

(I'm so lost — with - out your love.) —

Cmaj7

C/D

Am9

Bm7

(Stay the night.) — (Ooh.) —

Cmaj7

C

Bm

Am9

Bm7

(Stay the night.) — (Ooh.) —

Cmaj7

C

Bm

N.C.

(Stay the night.) — (Ooh.) —

# TO THE FLOOR

Words and Music by MARIAH CAREY,  
CORNELL HAYNES, CHAD HUGO  
and PHARRELL WILLIAMS

Moderately (♩ =  $\overset{\frown}{\text{3}}\text{♩}$ )

N.C.

MALE: To the

floor, ev-'ry-bod-y to the floor.

F#m9

To the

F#m



floor, ev-'ry - bod - y to the floor, come on.

F#m



**FEMALE:** Ba - by, I don't wan - na let \_\_\_ you think \_ I'm....  
**MALE:** Short - y, I would nev - er think \_ that you \_ were....

**MALE:** (I'd like to try \_ you. I think you're so on fi - re.)  
**FEMALE:** (I'd like to try \_ you. I think you're so on fi - re.)

**FEMALE:** eas - y like them oth - er girls \_ that you've \_ been  
**MALE:** eas - y. Girl, I just think you're so \_ out - stand - ing.

## TO THE FLOOR

see - ing. MALE: (I can't de - ny — ya. I keep try - ing to fight - it.)  
 FEMALE: (I can't de - ny — it. I keep try - ing to fight - it.)  
**BOTH:** (1., 2.) I'm say - in'

F#m C#m7 Dmaj7 F#m C#m7 Dmaj7

I just wan - na make - sure that you real - ly want me just for me, — be - cause it's

F#m C#m7 Dmaj7 F#m C#m7 Dmaj7

not just that I'm so — im - pressed by all your cars and your jew - el - ry. — And

F#m C#m7 Dmaj7 F#m C#m7 Dmaj7

you know - like I know; — feel that chem - is - try. — MALE: You know I

F#m

C#m7

Dmaj7

F#m

C#m7

Dmaj7

feel it just the same \_ as you, \_ so won't you bring that down to me?

Bm7

Gmaj7

What - ev - er hap - pens, it's go - ing down — to-night.

F#m

MALE: (Said it's all go - ing down to-night, said, I said it's all go - ing down to-night.) (So get

Bm7

Gmaj7

BOTH: read - y,) 'cause you \_ and me \_ got busi - ness we \_ gon' han - dle here \_ to-night,

F#m

MALE: to-night, FEMALE: to-night, MALE: to-night, FEMALE: to-night, MALE: to-night, FEMALE: to-night, MALE: to-night, FEMALE: to-night.

MALE: To the

1

floor, ev-'ry-bod-y to the floor, come on.

2

floor, ev-'ry-bod-y to the floor. To the

floor, ev-'ry-bod-y to the floor, come on.

## JOYRIDE

**BOTH:** The time is right for you and I.

It's go - ing down to - night.

**BOTH:** What - ev - er hap - pens, it's go - ing down to-night.

Bm7 Gmaj7

**MALE:** (Said it's all go - ing down to-night, said, I said it's all go - ing down to-night.) (So get

F#m



Bm7

Gmaj7

**BOTH:**  
read - y,) 'cause you\_\_ and me\_\_ got busi - ness we\_\_ gon' han - dle here\_\_ to-night

F#m

**MALE: FEMALE: MALE: FEMALE: MALE: FEMALE: MALE: FEMALE:**  
to-night, to-night, to-night, to-night, to-night, to-night, to-night, to-night.

F#m

Repeat and Fade

**MALE: FEMALE: MALE: FEMALE: MALE: FEMALE: MALE: FEMALE:**  
To-night, to-night, to-night, to-night, to-night, to-night, to-night, to-night.

Optional Ending

# WE BELONG TOGETHER

Words and Music by MARIAH CAREY,  
JERMAINE DUPRI, MANUEL SEAL,  
JOHN TA AUSTIN, DARNELL BRISTOL,  
KENNETH EDMONDS, SIDNEY JOHNSON,  
PATRICK MOTEN, BOBBY WOMACK  
and SANDRA SULLY

Slow Soul  
N.C.

Fmaj7

Em7

mf

Dm7

F

Fmaj7

G

Em7

F

Fmaj7

G

Ah, oh, sweet love...

Em7

F

Fmaj7

G

(Spoken:) Yeah. I did - n't mean it when I

Copyright © 2005 RYE SONGS, EMI APRIL MUSIC INC., SHANIAH CYMONE MUSIC, BMG SONGS, INC., SLACK A.D. MUSIC, CHRYSALIS MUSIC, NAKED UNDER MY CLOTHES, SONY/ATV SONGS LLC, HIP CHIC MUSIC, ECAF MUSIC, MISTER JOHNSON'S JAMS MUSIC, INC., WARNER-TAMERLANE PUBLISHING CORP., ABKCO MUSIC, INC. and BALLADS BY DESIGN  
All Rights for RYE SONGS Controlled and Administered by SONGS OF UNIVERSAL, INC.  
All Rights for SHANIAH CYMONE MUSIC Controlled and Administered by EMI APRIL MUSIC INC.  
All Rights for SLACK A.D. MUSIC Controlled and Administered by BMG SONGS, INC.  
All Rights for NAKED UNDER MY CLOTHES Controlled and Administered by CHRYSALIS MUSIC  
All Rights for SONY/ATV SONGS LLC, HIP CHIC MUSIC, ECAF MUSIC and MISTER JOHNSON'S JAMS MUSIC, INC. Controlled and Administered by SONY/ATV MUSIC PUBLISHING, 8 Music Square West, Nashville, TN 37203  
All Rights Reserved. Used by Permission

## WE BEING TOGETHER

Em7 F

said I did - n't love you so. — I should have held on tight, I nev - er should-'ve let you go. —

Fmaj7 G

I did - n't know noth - ing. I was stu - pid. I was fool - ish. I was

Em7 F Fmaj7 G

lyin' to my - self. — I could not fath - om that I would

Em7 F

ev - er be with-out your love. — Nev - er i - mag-ined I'd be sit - ting here be - side my - self. —

Fmaj7 G

Guess I did-n't know you, guess I did-n't know me. But I thought I knew ev - 'ry - thing. —

Em7 F Fmaj7 G

I nev - er felt the feel - ing that I'm feel - ing

Em7 F

now that I don't hear your voice or have your touch and kiss your lips 'cause I don't have a choice.

Fmaj7 G Em7 F

Oh, what I would-n't give to have you ly - ing by my side right here. 'Cause,



ba - by, when you left I lost a part of



me. It's still so hard to be - lieve. Come back,



ba - by, please, 'cause we be - long — to - geth - er. Who else am I gon-na



lean on when times get rough? Who's gon-na talk to

Em7 F

me on the phone till the sun comes up? Who's — gon-na take your

Fmaj7 G To Coda Em7 F

place? There ain't no - bod - y bet - ter. Oh ba - by, ba - by, we be - long — to - geth -

Fmaj7 G

er. I can't sleep at night — when you are on my mind. — Bob-by

Em7 F Fmaj7 G

Wo-mack's on the ra - di - o sing - in' to me, "If you think you're lone - ly

N.C.

now." Wait a min - ute, this is too deep, too deep. I got - ta change the sta - tion. So I

turn the dial, try - in' to catch a break. And then I hear Ba - by - face. -

— "I on - ly think of you" — and it's break - in' my heart. — I'm try - in' to

keep it to - geth - er but I'm fall - ing a - part. — I'm feel - ing all out of my el - e - ment.

Em7 F

Throw - ing things, cry - ing, try - in' to fig - ure out where the hell I went

Fmaj7 G

wrong. The pain re - flect - ed in this song ain't e - ven half of what I'm

Em7 F

feel - ing in - side. — I need you, need you back in my life. —

D.S. al Coda

Ba - by,

CODA Em7 F

we be - long — to - geth - er,



ba - by. — When you left I lost a part of

**Fmaj7** **G**

me. — It's still so hard to be - lieve. — Come back

**Em7** **F** **Fmaj7** **G**

ba - by please — 'cause we be - long — to - geth - er. Who am I gon - na

**Em7** **F**

lean on when times get rough? Who's gon - na talk to

**Fmaj7** **G**

# SHAKE IT OFF

Em7 F

me till the sun comes up? Who's gon-na take your

Fmaj7 G Em7 F

place? There ain't no-bod-y bet-er. Oh, ba-by, ba-by, we be-long to-geth-

Fmaj7 G

er. Ooo, yeah.

Em7 F	Repeat and Fade	Optional Ending
-------	-----------------	-----------------

Ooo, yeah.

# YOUR GIRL

Words and Music by MARIAH CAREY  
and MARC SHEMER

Moderately fast, in 2

Bm G Asus A D

1 2 G D/F#

Em7 G/B A7sus D 1

2 Em7

See I used  
See, I used

A7sus D G Em7

to be so shy,  
to be a - fraid,

A7sus D

sit at home and fan - ta - size.  
but now, ba - and by, I can't wait.

G Em7

But I ain't wast -  
I've just got -

A7sus D G Em7

- ing no more time,  
to have your love,

A7sus D

'Cause I've got \_\_\_\_\_ to make \_\_\_\_\_ you mine. \_\_\_\_\_ } I'm gon-na  
and e - nough's - e - nough's - e - nough. \_\_\_\_\_ }

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics. Chord diagrams for A7sus and D are shown above the staff. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Gmaj9 D/F# Em7 Bm7 A7sus D

make you want to get with me \_\_\_\_\_ to - night. \_\_\_\_\_

The second system continues the musical score. The vocal line has a rest before the lyrics. Chord diagrams for Gmaj9, D/F#, Em7, Bm7, A7sus, and D are provided. The piano accompaniment continues with chords and a bass line.

Gmaj9 D/F# Em7 Bm7

\_\_\_\_\_ I'm gon-na put those naugh - ty

The third system shows the vocal line with a rest before the lyrics. Chord diagrams for Gmaj9, D/F#, Em7, and Bm7 are shown. The piano accompaniment continues with chords and a bass line.

A7sus D Gmaj9 D/F#

thoughts in - to \_\_\_\_\_ your mind. \_\_\_\_\_ I'm gon-na show you

The fourth system shows the vocal line with a rest before the lyrics. Chord diagrams for A7sus, D, Gmaj9, and D/F# are shown. The piano accompaniment continues with chords and a bass line.

Em7 Bm7 A7sus D

clear - ly I can rock - your world. You're gon-na

Gmaj9 D/F# Em7 Bm7 A7sus D To Coda

know for sure that I should be your girl.

Em7

A7sus D G Em7

A7sus

D



A7sus

D



D.S. al Coda

I'm gon-na

CODA