

PIANO • VOCAL • GUITAR

MARIAH CAREY

RAINBOW



PENTATONE

HEARTBREAKER

Words and Music by MARIAH CAREY, JAY-Z,
SHIRLEY ELLISTON, LINCOLN CHASE,
NARADA MICHAEL WALDEN and JEFFREY COHEN

Moderately

N.C.



Gim-me your love, gim-me your love, gim-me your love, gim-me your love,

mf

gim-me your love, gim-me your love, gim-me your love, gim-me your love,

Male, spoken: (Hey,

gim-me your love, gim-me your love, gim-me your love, gim-me your love,

you gotta bounce to this like this. You almost gotta watch this,




gim-me your love, uh huh. gim-me your love, Whooh! gim-me your love, Let's skate.) gim-me your love. Boy, your





love's so good; I don't wan-na let go, and al-though I should, I can't
 shame to be so eu-phor-ic and weak when you smile at me and you





leave you a-lone 'cause you're so dis-arm-ing. I'm caught up in the midst of you—
 tell me the things that you know per-suade me to re-lin-quish my love to you.





and } I can-not re-sist at all.
 But { (1., 2.) (Boy, if

Am C Am

I do the things you want me to, the way I used to do, would you

C Am C

love me ba - by, — or leave me feel-ing used? Would you

Am C Am

go and — break my heart? — Heart-break - er, you've got the best of — me, but I just

C Am C

keep on com-ing back in - ces - sant - ly. Oh, — why — did you have to run your

Am C Am

game on _ me? I should have known right from the start you'd go _ and break my heart. _

C Am

Gim-me your love, gim-me your love, gim-me your love, gim-me your love,

C Am

gim-me your love, gim-me your love, gim-me your love, gim-me your love. It's a

2 C Am

did you have to run your game on _ me? I should have
Male, Spoken: I'm al - most read - y.

known right from the start you'd go — and break my heart. —
O-kay, cool. All right go.

Rap: (See rap lyrics) (Rap continues)

Heart-break - er, you've got the best of — me but I just

keep on com-ing back in - ces - sant - ly. Oh, — why — did you have to run your

Am C 1 Am

game on — me? I should have known right from the start you'd go — and break my heart. —

Heart-break — er, you've got the start you'd go — and break my heart. — Heart-break — er, you've got the

(Boy, if

best of — me, do but I just keep the on things you want me back in —

I

ces — sant the way ly. Oh, — why — did you have to run your

the way I used to do, would you love me,

Am C Am

game on _ me? I should have known right from the start you'd go _ and break my heart...
 ba - by, _ or leave me feel-ing used? Would you go and...)

C

gim-me your love, gim-me your love, gim-me your love, gim-me your love.

Rap Lyrics

She wanna shout with Jay, play box with Jay.
 She wanna pillow fight in the middle of the night.
 She wanna drive my Benz with five of her friends.
 She wanna creep past the block, spying again.
 She wanna roll with Jay, chase skeeos away.
 She wanna fight with lame chicks, blow my day.
 She wanna respect the rest, kick me to the curb
 If she find one strand of hair longer than hers.

She want love in the jacuzzi, rub up in the movies,
 Access to the old crib, keys to the new, please.
 She wanna answer the phone, tattoo her arm.
 That's when I gotta send her back to her mom.
 She call me "heartbreaker." When we apart, it makes her
 Want a piece of paper, scribble down "I hate ya."
 But she knows she love Jay, because
 She love everything Jay say, Jay does, and uh,...

CAN'T TAKE THAT AWAY

(Mariah's Theme)

Words and Music by MARIAH CAREY
and DIANE WARREN

Slowly

F#m7

Asus2

A

A(add4)

F#m

E/G#

A(add2)

mp

F#m

E/G#

A

F#m7

E/G#

A

F#m7

E/G#

mf

Asus

A

F#m7

E/G#

Asus

A

F#m7

E/G#

Asus

A

F#m7

E/G#

Asus

A(add2)

A

E

A(add2) E/G# F#m C#/E#

They can say an - y - thing they want - to say, try to bring me
 they can do an - y - thing they want - to you if you let them

D(add2) A(add2)/C# Bm7 A(add2)/C# D/E E

down, but I will not al - low an - y - one to suc - ceed hang - ing clouds o - ver me, and
 in, but they won't ev - er win if you cling to your pride and just push them a - side. See,




A(add2) E/G# F#m C#/E#

they can try hard to make me feel that I don't mat - ter at
 I have learned there's an in - ner peace I own: some - thing in my





D(add2) A(add2)/C# Bm7 A(add2)/C#

all, but I re - fuse to fal - ter in what I be - lieve or lose
 soul that they can - not pos - sess, So, I won't be a - fraid and the





* Vocal line written one octave higher than sung.

D/E  E  A(add2)  C#7/G#  4fr




faith in my dreams. } 'Cause there's, there's a light in me that shines.
 dark - ness will fade.

F#m7  F#m/E  D#m7b5  D(add2)  A(add2)/C# 

bright - ly. They can try, but they can't





Bm7  2fr D/E  E  1 F#m7  E/G#  Asus  A 

take that a - way from me, from me.

F#m7  E/G#  Asus  A  F#m7  E/G# 

Na na na na






they — can say — an - y-thing they want to say, — try to break me

f






down, but I won't face the ground; — I will rise stead - i - ly, sail - ing

out of their reach. Oh Lord, — they do try — hard to make me

3





feel — that — I — don't mat - ter at all, — but I'll re -

A/C# Bm7 A/C# D/E E

fuse to fal - ter in what I be - lieve or lose faith in my dreams. 'Cause there's

poco rit.

A C#7/G# C#7 F#m F#m/E

a light in me that shines bright - ly, oh,

mf

D#m7b5

yes. they

poco rit. *mf*

D(add2) A(add2)/C# Bm7 D/E

can try, but they can't take that a - way from

a tempo

F#m7 E/G# Asus A

me, _____ from me. _____

F#m7 E/G# Asus A

(Ooh.)

F#m7 E/G# Asus A

No, _____ no no no no no, _____

F#m7 E/G# Asus A A(add2)

mm. _____

BLISS

Words and Music by MARIAH CAREY, JAMES HARRIS III,
TERRY LEWIS and JAMES WRIGHT

Slowly, in 2

E♭maj9



8va

B♭(add2)/D



mp

E♭maj9

B♭(add2)

E♭maj9

Cm9

Dm9

*Touch me, ba - by; _____ it feels so a - maz - ing _____ as you

mf

E♭maj9

Cm9

Dm9

stim - u - late _____ me, _____ and you make me want _____ you more _____ and more. _____

* Vocal line written one octave higher than sung.

E♭maj9



What do I do, — what do I say? Does it feel good — to you this way?
Is - n't it bliss — to you right now? Don't be sub - dued; — say it out loud.

B♭/D



E♭maj9



I wan-na be all that you need; boy, what's your fan - ta - sy? Bet-ter hold on, read - y or not;
Ain't it a sweet lus-cious de-light when you're im-mersed in my o-cean of love com-ing on strong?

B♭/D



ba - by, my love ain't gon - na stop. — Take it down low, — make me get high. } Oh, —
Ba - by, I've been wait-ing so long. — Rev-el in - side — of par - a - dise. }

Am7



Dm7



E♭maj9



Cm9



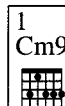
— my love — goes on and on — and on — and on — and on. —



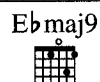
My love goes on. On and on and on and on and on.



My, my, my, my lov-ing goes on and on and on and on and on.



My love goes on, on and on and on and on and on. See,



all my love's for you. Ba-by, don't you rush me, no, you got to take it slow.

Cm9 Dm9 Ebmaj9

Just let the feel-ing grow _ un - til it o - ver - flows. _ An - y way you want it now, _

Cm9 Dm9

just got - ta tell me how _ to give you ev - 'ry - thing _ you've ev - en dared to dream. _

2 Cm9 Fm9 Bb9 Ebmaj9

So _ gim - me some pure, _ de -

F6 Gm9 3fr Fm9 Bb9

lect - a - ble love, _ like I'm gon - na give _ to you. _ Keep
(I'm gon - na give it to you.)

Ebmaj9 F F#dim7 Gm9 C9
 com-ing a - round _ 'cause I won't run out. _____ I can't get e - nough _ of you. _

Fm9 E9#5 Ebmaj9 Cm9
 _____ My love _ goes on. _____ On _____ it _

Dm9 Ebmaj9 Cm9
 _____ goes. _ On. _____

Dm9 Ebmaj9
 My, my, my, my lov - ing goes on and on, _____ on and on, _____

Cm9 Dm9 Ebmaj9

on and on. My lov - ing goes on. On and on and on

Cm9 Fm9 E9#5

and on and on. My, my, my, my lov - ing goes

Ebmaj9 Cm9

on and on and on and on and on. See,

D7sus D7 Ebmaj9 Cm9

all my love's for you, you, ba - by, you, ba - by, you, ba - by, my. See,

D7sus



D7



E♭maj9



Cm9



all my love's for you, _ you, ba - by, you, ba - by, you, ba - by, my. _____

D7sus



D7



E♭maj9



My, my, my, my lov - ing goes... You, ba - by, you, ba - by, you, ba - by, my. _____

Cm9



D



Edim



F♯dim

A^{dim}

E♭maj9



See, all my love's for you. You, ba - by, you, ba -

Cm9



Dm9



D7



- by, you, ba - by, my. _____

My, my, my, my lov-ing's for

— 3 —

Eb maj9



Cm9



you, you, ba - by, you, ba - by, you, ba - by. See,
My. _____

Fm9



E9



Eb maj9



Cm9



all my love's for you. You, ba - by, you, ba - by, you, ba - by, my. _____

Dm9



Eb maj9



My, my, my, my lov - ing goes... Just — drink - ing you in — and — still tin - gl - ing; — ba -

Cm9



Dm9



D7



Eb maj9



by, can't you feel — what you do to me? — Ain't no - bod - y who — can

com- pare to you. — What you wait- ing for? — Come give me some more. —

Cm9 Dm9

You, ba - by, you, ba - by, you, ba - by, my. — See,

E♭maj9 Cm9

all my love's — for you. — You, ba - by, you, ba - by, you, ba - by, my. —

D Edim F#dim Adim E♭maj9

— Come give me some love. — You, ba - by, you, ba - by, you, ba - by, my. —

Cm9 D7sus D7 E♭maj9




My love goes. My love goes.

mp





My love goes. My love goes.





My love goes. My love goes, my love goes all for you.

8va





All my love. Ba - by, it's all for you.

decresc.

HOW MUCH

Words and Music by MARIAH CAREY,
BRYAN-MICHAEL COX, JERMAINE DUPRI, TUPAC SHAKUR,
DARRYL HARPER, TYRONE WRICE and RICKY ROUSE

Moderately fast

Am7/D

Am

E7

Am

mf

Am7/D

Am

E

N.C.

Am7/D

Am

E7

Male: Oh ba - by, I don't think you know just, just how much _





Am

Am7/D

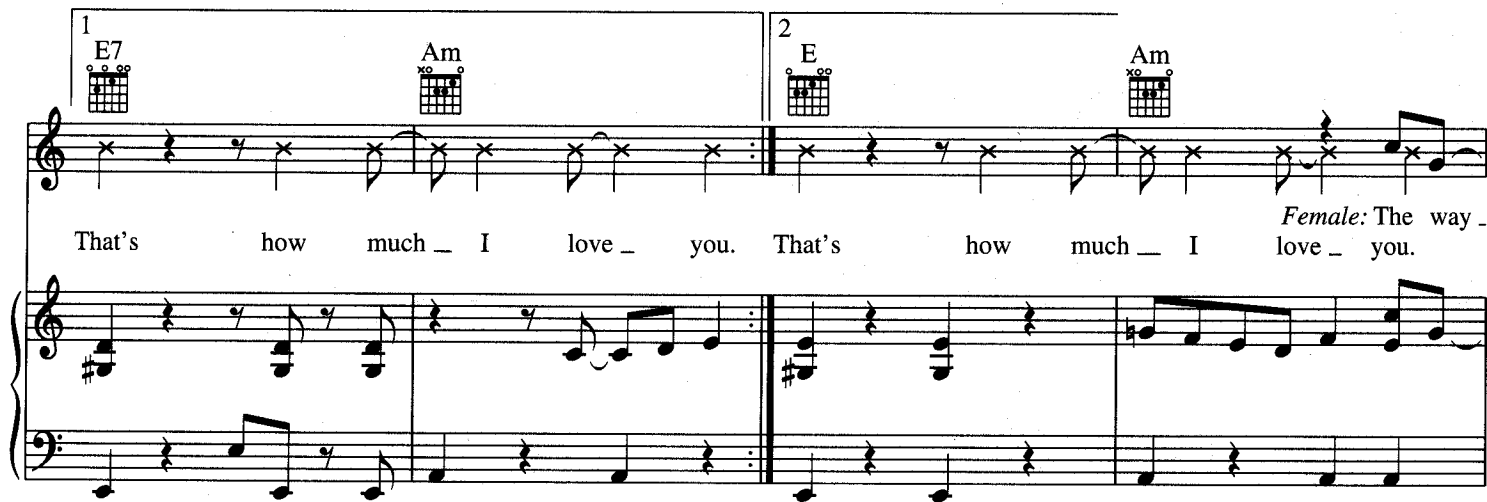
Am




_ I love _ you. Have you ev - er felt lone - ly when you know you got - ta leave me?

Original key: A-flat minor. This edition has been transposed up one half-step to be more playable.

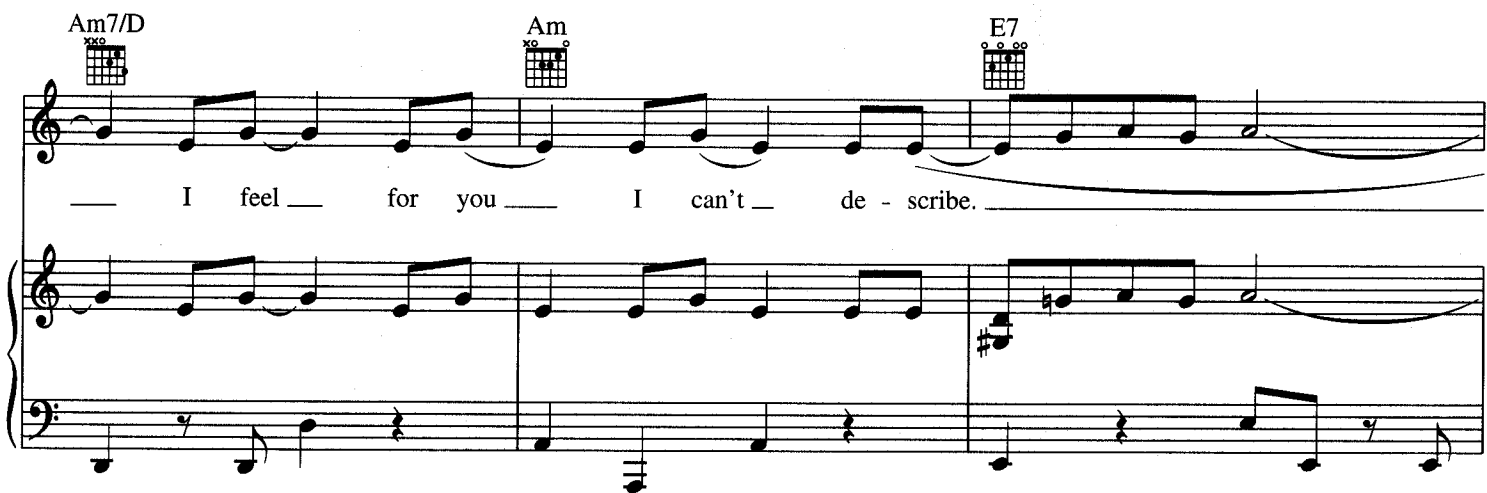
1   2  




That's how much _ I love _ you. That's how much _ I love _ you. *Female: The way _ love _ you.*



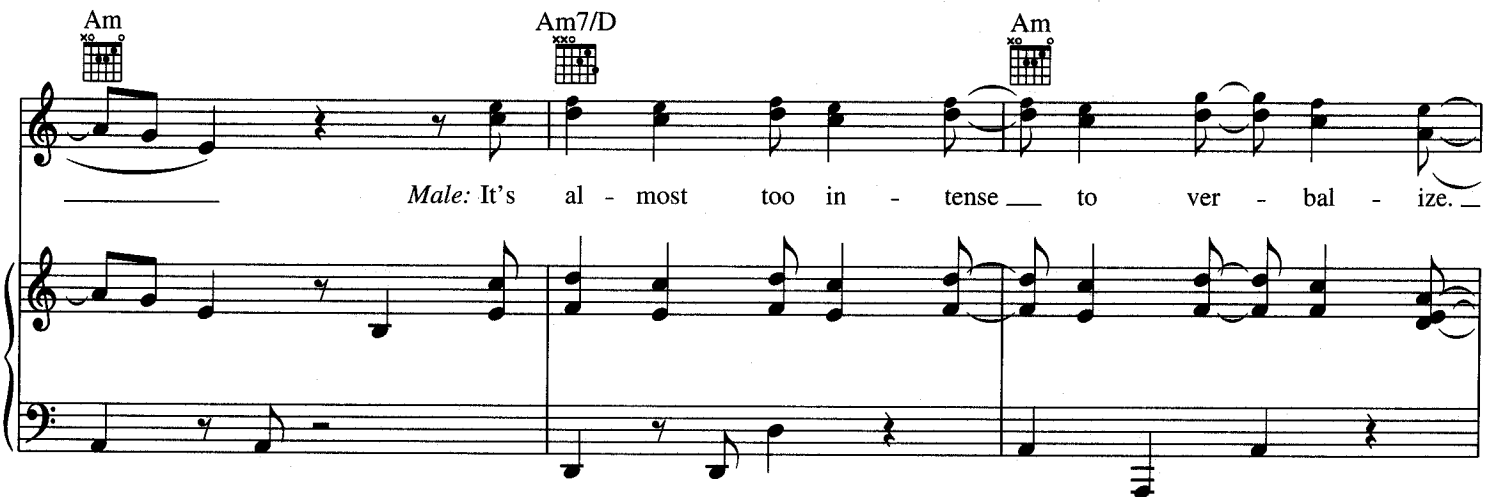
  




_ I feel _ for you _ I can't _ de - scribe.



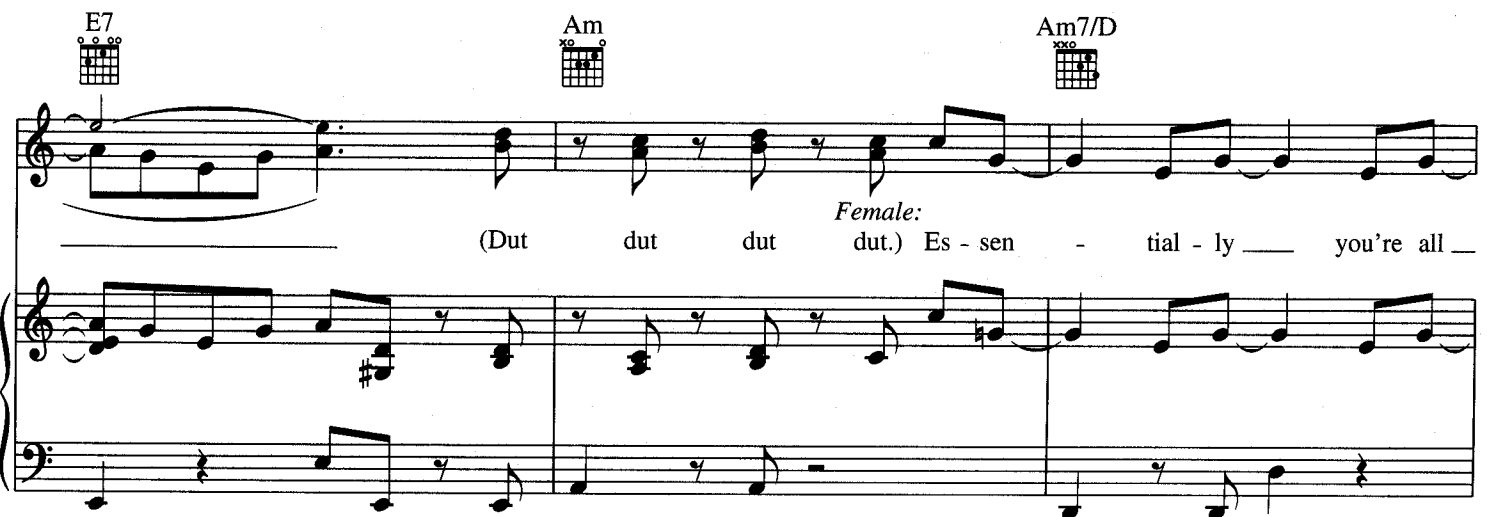
  

Male: It's al - most too in - tense _ to ver - bal - ize. _



Female: (Dut dut dut dut.) Es - sen - tial - ly _ you're all _



Am E7 Am

I'm liv - ing for, _____ and ba -

Am7/D Am E Am

- sic - 'lly _ each day _ I need _ you more _____ *Male:* and more. _____ *Female:* Have you

Am7/D Am E7 Am

ev - er felt so en - am - ored, _ ba - by? _ *Male:* That's how much _ I love _ you.

Am7/D Am E7

Female: All I need in this life, you see, _ is me and my boy - friend. _

Am Am7/D Am

Female: Have you ev - er felt lost when you know you got - ta leave me? _
 Male: Me and my girl - friend. _

E7 Am Am7/D

Male: That's how much _ I love _ Female: Love is _ yours and mine till the
 you. _

Am E7 To Coda ⊕ Am

ver - y end. _ Just me and my boy - friend. _ Don't un -

Am7/D Am E7

- der - es - ti - mate _ the love _ in me; _

N.C. Am7/D Am E7

it's ob - vi - ous _ these feel - ings _ run _ so deep.

Am Am7/D Am

I fall _ and fall _ for you _ day af - ter day.

E7 Am Am7/D

Male: (Dut dut dut Female: (dut.) No - bod - y else _ could ev -

Am E Am D.S. al Coda

- er take _ your place. Have you

CODA

Am

Am/D

G

You don't got - ta waste your time ___ and wor - ry;

C

Fmaj7

Bm7b5

E

you don't got - ta look for re - as - sur - ance 'cause clear - ly ___ you're the

Am

G/B

A/C#

Am/D

on - ly one ___ that's get - ting this. ___ And su - gar, I don't need no - bod -

G

C

Fmaj7

- y else ___ but you, and hon - ey, I ain't let - ting go ___ too soon ___ be-cause I

Bm7b5

E

Am7

can't get e - nough. Why you ask - ing how much? *Both:* More than you — can han -

Am7/D

Am

Female:

- dle, ba - by. Have you ev - er felt so en - am - ored, — ba - by? —

E7

Am

Am7/D

Male:

That's how much — I love — you. *Female:* All I need in this

Am

E7

Am

life, you see, — is me and my boy - friend. — *Female:* Have you

Male: Me and my girl - friend. —

Am7/D Am E7

ev - er felt lost when you know you got - ta leave me? *Male:* That's how much -

Am Am7/D

I love you. *Female:* Love is yours and mine till the

Am E7

ver - y end. Just me and my boy - friend. -

Repeat and Fade Optional Ending

Am Am

Have you

AFTER TONIGHT

Words and Music by MARIAH CAREY,
DAVID FOSTER and DIANE WARREN

Moderately slow

Am F/A G/A Am

mp

F/A F/E E Am

I look _ at you _ look - ing _ at me; -
I feel _ your touch _ ca - res - ing me; -

Dm F/E E Am

_ feels like _ a feel - ing meant _ to be. _ And as _ your bod -
_ this feel - ing's all _ I'll ev - er need. _ With ev - 'ry kiss -

Dm F/E E

- y moves _ with mine, _ it's like _ I'm lift - ed _ out _ of _
_ from your _ sweet lips, _ it's like _ I'm drift - ing _ out _ of _

Dm9

Dm/C

Bm7b5.

E

time and time a - gain, —
time a - lone will tell —

pa - tient-ly I've wait - ed for this
if you feel the way I feel when

Asus

A

Am7

mo - ment to ar - rive.
I look in your eyes.

Af - ter to - night.

Dm7

G

C(add2)

Fmaj7

— will you re - mem - ber how sweet and ten -





C/Bb

Bm7b5



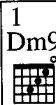
E/G#

Am7

- der - ly you reached for me and pulled me clos - er? Af - ter you go, -

will you re - turn to love me, { af - ter to - night -
af - ter the night -








be - gins to fade, ba - by?
be - comes the day? -

decresc.








Yes.









8vb



Mm, ooh,




yeah. Time and time and time a - gain, —
 (Time —

and time a so pa - tient - ly I've wait - ed for this —
 gain) —

mo - ment to ar - rive. Ee. —

Af - ter to - night, will you re-mem -

Db Gbmaj7 Db/Cb

- ber how sweet and ten - der - ly you reached

Cm7b5 F/A Bbm7

for me and pulled me clos - er? Af - ter you go,





Ebm7 Ab Db

ba - by, will you re - turn to love me

GBmaj7 Gb/F F Ebm7

af - ter the night be - comes the day,



mf

af - ter to - night be - gins (be - gins) to fade?




Af - ter all, af - ter all... Af - ter all is said and done,

when the morn - ing comes when the morn - ing comes, af - ter to - night




be - gins to fade, be - gins to fade?

X-GIRLFRIEND

Words and Music by MARIAH CAREY,
KANDI BURRUSS and KEVIN BRIGGS

Moderately fast

Am Em7 Dm7 Em7

mf

Am Em7 Dm7 Am

Am Em7 Dm7 Em7

Ex - girl-friend, you can't have him. It's 'bout time that you found you a new man.

* Vocal line written one octave higher than sung.

Am Em7 Dm7 Em7

He's moved on, don't you know don't you know. You got - ta let him go, let him go, let him go.

Am Em7 Dm7 Em7

Ex - girl - friend, you don't lis - ten. Stop try - ing; he's not gon - na give in.

To Coda ⊕

Am Em7 Dm7 Em7

He's not yours an - y - more, don't you know. You've got - ta let him go, let him go, let him go. { Hey, Hey,

Am Em7 Dm7

ex - girl - friend, it's too — bad when you had him y'all thing did - n't work, —
ex - girl - friend, what - ev - er — your name is, I'm real - ly not a - mused —

Em7 Am Em7

— but he's all mine now, so stop — pur - su - ing him be - fore —
'cause the things you do are ver - y — of - fen - sive and

Dm7 **Em7** **Am**

— you get your feel-ings hurt. See, our love is hot, and no, —
 some - times - straight-up rude. All those late night calls and notes -

Em7 **Dm7** **Em7**

— it won't stop 'cause I — got him — on lock, and al -
 — on his car won't - get you an - y - where. — You can

Am **Em7** **Dm7**

though he re - jects you it don't — seem to af - fect you 'cause you just keep try - ing to get
 call his — mom — as much — as — you want — and — he won't real - ly care. —

Em7 **Am** **Em7** **Dm7**

with him. — } So don't, don't, keep, keep call - ing,

Em7 Am Em7

hang - ing up the phone. _ When _ I an - swer I

Dm7 Em7 Am

know it tears you up in - side. And _ why do you

Em7 Dm7 Em7 Am

sit in si - lence on the oth - er end till _ I hang

Em7 Dm7 1 Em7 2 Em7 D.S. al Coda

up and you pre - dict - a - bly _ call right back a - gain? _ call right back a - gain? _

CODA

Dm7

Em7

Fmaj9

got - ta let him go, let him go, let him go. I un - der -

E7b9

E7/G#

Am7

Ab+

Gm7

3fr

stand why — you want him back,

C7#5

Fmaj7

Ab(b5)

but don't _ you know our love's _ too strong for you _ to

Am7

D7

G7sus

C

G/B

pen - e - trate. It's too late; he's not your ba - by no more. _

Am Em7 Dm7 Em7

(Ex - girl - friend,

Am Em7 Dm7

ex - girl - It's

Em7 Am Em7





time to let him go. Ex - girl - friend, -

friend. Ex

Dm7 Em7 Am Em7

girl - friend, don't lis - ten; ex -





The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). Chords are indicated above the vocal line: Am, Em7, Dm7, and Em7. The lyrics are: (Ex - girl - friend, ex - girl - It's time to let him go. Ex - girl - friend, - girl - friend, don't lis - ten; ex -

2.,3. (Ex




girl - see, he's not gon-na give in. 1.-3. Ex - girl-friend, you can't have him.

friend.)





girl friend, ex

It's 'bout time that you found you a new man. He's moved on, don't you know, don't you know. You

girl friend. Ex

got - ta let him go, let him go, let him go. Ex - girl - friend,

girl friend, ex

you don't lis - ten. Stop try - ing; he's not gon-na give in. He's not yours an - y -

Em7 Dm7 Em7

girl friend.)

more, don't you know. You got - ta let him go, let him go, let him go.

3
N.C.
Ex

girl

Ex - girl - friend, you don't lis - ten. Stop try - ing; he's

friend, ex

not gon - na give in. He's not yours an - y - more, don't you know. You

girl friend.)

got - ta let him go, let him go, let him go. Go.

VULNERABILITY

(Interlude)

Words and Music by
MARIAH CAREY

Moderately
Fm7

Why, - oh, why

With pedal

Gm7

did you?

N.C.

I should have known that you, (right from the)

Fm7 Eb/G Ab(add2)

start _____) that you'd _____ (you'd _____)

Fm7 Eb/G Ab(add2)

go and break, _ know-ing I was _____ (my

Fm7 Eb/G Ab(add2)

heart) _____ know-ing I was _____

Bb7sus

so vul - ner - a - ble. _____

AGAINST ALL ODDS

(Take a Look at Me Now)

Words and Music by
PHIL COLLINS

Moderately slow

Em7 Asus A Em7 Asus A

mp

Bm7 C#m7 D(add2)

How can I just let you walk a - way, just let you leave with - out a trace
How can you just walk a - way from me when all I can do is watch you leave? -

Em7(add4) G(add2) A/G

when I stand here tak - ing ev - 'ry breath - with you? -
'Cause we shared the laugh - ter and the pain - and

F#m7 Bm7 Em7(add4)

e - ven shared the tears. } You're the on - ly one who real -

This edition has been transposed up one half-step to be more playable.

G(add2) Asus 1 A

ly knew me at all.

2 A D/A

So take a look at me now, 'cause there's just an

cresc. *mf*

E/A Bm7 2fr

emp - ty space; there's noth - ing left here to re - mind.

3 3

G(add2) Em7 Asus A

me: just the mem - 'ry of your face. So take a look at me now..

D/A **E/A**

Well, there's just an emp - ty space
 Still there's just an emp - ty space

Bm7 2fr

and you com - ing to back to me is a - gainst
 but to wait for you is all

G(add2) **Em7** **To Coda** ⊕

the odds } and that's what I've got to face.
 I can do

Asus **A**

Bm7 2fr C#m7 4fr

I wish I could just make you turn a - round, _____

D(add2) Em7

turn a - round and see me cry. _____ There's so



G(add2) A/G F#m7

much I need — to say — to you, so man - y rea - sons why —




Bm7 2fr Em7 G(add2)

you're the on - ly one who real - ly knew me — at all. _____

D.S. al Coda

Asus  A 

So take a look at me now. —




CODA  Asus  D/A 

Take a good look at me now. —

cresc. *f*

E/A 

'cause I'll — still be stand - ing here — and you com - ing back.

Bm7  2fr G(add2)  Em7 

— to me is a - gainst — all odds. — That's the chance I've got — to take, —

Asus  A(add2) 

decresc.

Em7  Asus  Asus2 

yeah.

mp

Em7  A  Em7 

Take a look at me now.

A/D  A/C#  G(add2)  A(add2) 

Mm.

rit.

CRYBABY

Words and Music by MARIAH CAREY, HOWIE HERSH, SNOOP DOGGY DOGG,
TREY LORENZ, TIMOTHY GATLIN, GENE GRIFFIN,
AARON HALL and TEDDY RILEY

Moderately

N.C.

Male: (Spoken:) Y'all, what's happening? What you crying for?

Now you know

*(Sung:)

you look too damn good to be crying.

Female: Doo doo doo doot doo doo, —
Come here.

hey, — yeah, —
How 'bout a player,

B♭maj7

A7

— yeah.
D. P. G. style.

Bkgd: When I think of our un - time - ly end and
You know, you know.

*Vocal line written one octave higher than sung.

Dm C7 F6 B♭maj7 A7 Dm Cm7 F6
 ev - 'ry-thing we could have been, I cry, ba - by, I cry. _____ *Female: O. K., _ so it's*

B♭maj7 A7 Dm Cm7 F6
 five a. m. _____ and I still can't sleep. Took some med - i - cine, _ but it's not work - ing Some-one's
 Bai - ley's Cream _ by the ster - e - o, tryin' to find re - lief _ on the ra - di - o. I'm sup -

B♭maj7 A7 Dm Cm7 F6
 cling-ing to me, _ and it's bit - ter - sweet 'cause he's head o - ver heels, _ but it ain't that deep. I've
 press-ing the tears, _ but they start to flow 'cause the next song I hear _ is a song I wrote when

B♭maj7 A7 Dm Cm7 F6
 fin - 'ly changed my num - ber, _ got a dif - f'rent pag - er, _ then last Sat - ur - day your _ cous-in called to say you're _
 we first got to - geth - er _ ear - ly that Sep - tem - ber. _ I can't bear to lis - ten, _ so I might as well drift _

B♭maj7 **A7** **Dm** **Cm7** **F6**

tryin' to reach me, prob - a - bly be - cause you see that I'm with some-one new. }
 in the kitch - en, pour an - oth - er glass or two, and try to for - get you. }

B♭maj7 **A7** **Dm** **Cm7** **F6** **B♭maj7** **A7**

Bkgd: Late at night, like a lit - tle child, wan-d'ring 'round a - lone in my

Dm **Cm7** **F6** **B♭maj7** **A7** **Dm** **Cm7** **F6**

new friend's home on my tip - py toes so that he won't know I still

B♭maj7 **A7** **Dm** **Cm7** **F** **Dm** **Cm7** **F**

cry, ba - by, o - ver you and me. Sip-ping you and me.

1 2

B♭maj7

A7

Dm

Cm7

F6



Male:

Ba-by, hear me when I say let that man be on his way. — Don't e-ven waste your time and wor-ry 'bout how he han-dles things.



B♭maj7

A7

Dm

Cm7

F6



Ba-by, hear me when I say I'm glad you're feel-ing good to-day. — Don't e-ven waste your time; watch how I han-dle things.



B♭maj7

A7

Dm

Cm7

F6



Man, you's a fool for this, — (for this,) — but on the real dog I'm cool with this, — we do-in' this.



B♭maj7

A7

Dm

Cm7

F6



D, O, dou-ble G, Z, Y, — kiss the girls — and make — them cry. —



B♭maj7 A7 Dm Cm7 3fr F6

Bkgd: Late at night, like a lit - tle child, wan - d'ring
(Lead vocal ad lib.)

B♭maj7 A7 Dm Cm7 3fr F6

'round a - lone in my new friend's home on my

B♭maj7 A7 Dm Cm7 3fr F6

tip - py toes so that he won't know I still

B♭maj7 A7 1 Dm Cm7 3fr F

cry, ba - by, o - ver you and me.

2








you and me. *Female:* I don't get ___ no sleep - I'm up ___ all week, - can't stop -
Bkgd: Cry, ___ ba - by,




___ think - ing ___ of you _ and me _ and ev - 'ry - thing _ we used _ to be. _ It could -
 cry, ___ and I cry. ___ I








___ have been _ so per - fect see, _ I cry, ___ I cry, ___ I cry..
 cry, ___ and I cry, ___ cry, ___

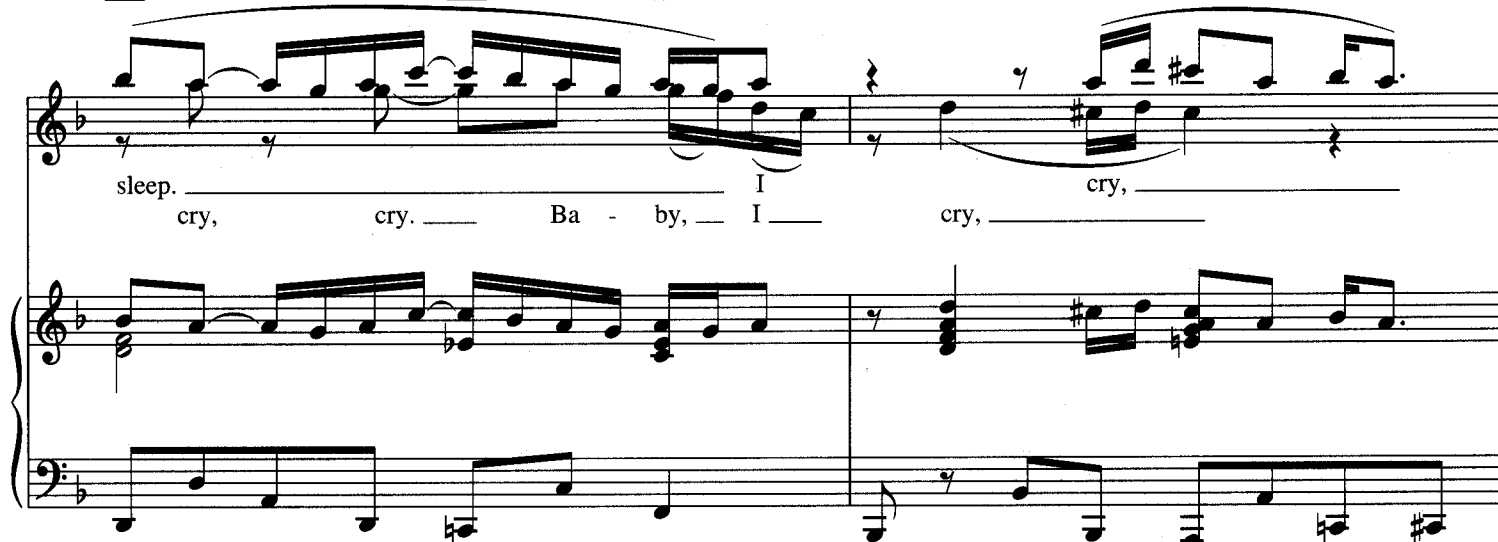











cry, cry. — Ba - by, — I — Oh, cry, I got - ta get me some










sleep. cry, cry. — Ba - by, — I — cry, cry,










cry. cry, Ba - by, — I — cry, cry,








Dm Cm7 3fr F6 B♭maj7 A7
 cry, _____ ba - by. And I _____ cry, _____ On my tip - py toes —

Dm Cm7 3fr F6 B♭maj7 A7
 cry, _____ so that he _____ won't know _____ I still cry _____
 cry, _____ ba - by. I _____ cry, _____






Dm Cm7 3fr F6 B♭maj7 A7 Dm Cm7 3fr F6
 (Lead vocal ad lib.)
 'bout you and I. _____ Bkgd: Late at night, like a lit - tle child, wan-d'ring
 cry, _____ ba - by. And I _____ cry, _____






'round a - lone in my new friend's home on my tip - py toes so that
cry, _____ cry, _____ ba - by. And I _____ cry, _____






he won't know I still cry, ba - by, o - ver
cry, _____ cry, _____






you and me. _____ Late at night, like a
cry, _____ ba - by. And I _____ cry, _____






lit - tle child, wan - d'ring 'round a - lone in my
and cry, _____ ba - by. _ I _ cry, cry, _____






new and friend's home on my tip - py toes so that
cry, _____ ba - by. _ I _ cry, _____

he won't know I still cry, ba - by, o - ver
cry, _____ ba - by. _ I _ cry, _____

you and me. *Female:* Doo doot 'n' doo doot doo — doo, doo doo
 cry, — ba - by. And I — cry, —


doo doot 'n' doo doot doo — doo, da da dum dat 'n' doo doot doo — doo, da da
 cry, — ba - by. — I — cry, —




dum dat 'n' doo doot doo — dum. On my tip - py toes —
 cry, — ba - by. And I — cry, — ba - by,







so that he — won't know — I still cry, — hmm, ba - by. And I... —
 cry, — ba - by. I cry, — ba - by. I cry, cry, — ba - by. And I... —

DID I DO THAT?

Words and Music by MARIAH CAREY, CRAIG B., TRACEY WAPLES,
JOSEPH SMOKEY JOHNSON and WARDELL JOSEPH QUESERQUE

Moderately

N.C.

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a half note G3, followed by a half note A3, and then a quarter note B3. The lyrics are: "I real - ly hope - when you hear this song that you're that you're".

B



The second system of the musical score continues the vocal and piano lines. The vocal line has a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment has a half note G3, followed by a half note A3, and then a quarter note B3. The lyrics are: "hap - py with some - bod - y new, hap - py with some - bod - y new,".

N.C.

The third system of the musical score continues the vocal and piano lines. The vocal line has a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment has a half note G3, followed by a half note A3, and then a quarter note B3. The lyrics are: "ba - by, be - cause I, I found a love love I I can can".

*Vocal line written one octave higher than sung.

call my, my own. and I owe it in
call my own, and I owe it in

part to you.) you.
part to you.

Can't stop now. (Uh uh.) We can't stop. (Uh uh.) You can't stop. (Uh uh.) Don't try. (Uh uh.) We

can't stop now. (Uh uh.) We can't stop. (Uh uh.) You can't stop. (Uh uh.) Don't try. (Uh uh.)

2

B

can't stop now. (Uh uh.) We can't stop. (Uh uh.) You can't stop (Uh uh.)

B/D# 4fr

Em

Don't try. (Uh uh.) Don't you know — that you seem —

just a lit - tle cra - zy? — You had — my trust and in - ti - ma -
crew was so — im - ma - ture, — con - ver - sa - tions pain - ful - ly

B

cy, — but you threw it a - way, — just threw it a - way. — And —
weak; — you were much bet - ter off — when you did - n't speak. — But —

Em



now it's all in the past. When I think of you I just
 boy, to tell you the truth, it was my il - lu - sion of

laugh. My friends must have thought I was high to have
 you be - ing some - how des - tined for me that had

B



B/D#



giv - en so much to some - one not worth my
 me in a daze. But we're not the same in

E5



E5/F



F5



E5



E5/F



F5



time.
 truth.
 Fun - ny how some - times you can real - ly lose your mind and do

E5 E5/F F5 E5 E5/F

things you would nev - er do. *Whispered:* (Did I do that?)

E5 E5/F F5 E5 E5/F F5

Sung: You rhap - so - dize _ and get caught up in the hype till your

E5 E5/F F5 E5

sens - es re - turn to you. Love

E5/F Em

1
You were so in - se - cure and your
plays you for a fool.

²
N.C.

I real - ly hope - when - you hear this song that you
fool.

8va

know it was meant for you. (You, you, you,

8va

you, you.) And though your at - ten - tion span's

8va

not that long, - try to do the best you can

8va



do. _____ Can't stop now. (Uh uh.) We can't stop. (Uh uh.)

You can't stop. (Uh uh.) Don't try. (Uh uh.) We can't stop now. (Uh uh.) We can't stop. (Uh uh.)
(No, _____)

B

Em

You can't stop. (Uh uh.) Don't try. (Uh uh.) Can't stop now. (Uh uh.)
We can't stop now.) _

We can't stop. (Uh uh.) You can't stop. (Uh uh.) Don't try. (Uh uh.) We
(We can't stop _____ now. _____)

can't stop now. (Uh uh.) We can't stop. (Uh uh.) You can't stop. (Uh uh.) it's

B

Don't try. (Uh uh.) Fun - ny how some - times you can
fun - ny how some - times.)

B/D# 4fr **E5** **E5/F** **F5**

real - ly lose your mind and do things fault. you would
** fault.) (It ain't do my fault.)

E5 **E5/F** **F5** **E5**

nev - er do. (It ain't my fault.) Spoken: (Did I do that?)

E5/F **F5** **E5** **E5/F**

**Background vocal not sung first time.

E5

Sung: You rhap - so - dize — and get caught up in the
(Oh, it ain't my fault.)

E5/F F5 E5 E5/F F5

hype (It ain't till your my sens fault.) es re - turn (It ain't to you. my

E5 E5/F

fault.) Love plays you for a fool. Fun - ny how some -

Repeat ad lib. and Fade

E5/F F5 E5

times (It ain't you can my fool.

Optional Ending

PETALS

Words and Music by MARIAH CAREY, JAMES HARRIS III,
TERRY LEWIS and JAMES WRIGHT

Moderately slow

Asus2



8va

mp

8va

The first system of musical notation for 'PETALS' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a melody in the upper staff with a piano accompaniment in the lower staff. The tempo is marked 'Moderately slow' and the dynamics are marked 'mp' (mezzo-piano). The key signature has one sharp (F#).

The second system of musical notation for 'PETALS' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a melody in the upper staff with a piano accompaniment in the lower staff. The tempo is marked 'Moderately slow' and the dynamics are marked 'mp' (mezzo-piano). The key signature has one sharp (F#). Chord diagrams for Fmaj7, G, Asus2, and A are provided above the staff.

The third system of musical notation for 'PETALS' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a melody in the upper staff with a piano accompaniment in the lower staff. The tempo is marked 'Moderately slow' and the dynamics are marked 'mp' (mezzo-piano). The key signature has one sharp (F#). Chord diagrams for Asus2 and F are provided above the staff. The lyrics are written below the staff.

I've of - ten won - dered if _____ there's ev - er been _____ a per -
I grav - i - tat - ed towards _____ a pa - tri - arch _____ so young,

With pedal throughout

*Vocal line written one octave higher than sung.

This edition has been transposed up one half-step to be more playable.

G(add2) A(add2)

fect fam - i - ly. _____ I've al - ways longed _ for un - di - vid -
pre - dict a - bly. _____ I was re - signed _ to spend _ my life _

F(add2) G(add2) A(add2)

ed - ness _ and sought _ sta - bil - i - ty. _____
with - in _ a maze _ of mis - er - y. _____

F(add#4)

A flow - er taught _ me how _ to pray, _ but
A boy _ and girl _ be - friend - ed me; _ we're

F6 Fmaj7#11

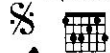
as I grew _ that flow - er changed; _ she start - ed flail - ing in _
bond - ed through _ de - spon - den - cy. _____ I stayed so long, _ but fi -

F6/9



the wind like gold - en pet - als scat - ter - ing. And I
 nal - ly I fled to save my san - i - ty. And I

F(add2)



G(add2)



A(add2)



miss you, dan - de - lion, and e - ven love you,
 miss you, lit - tle sis - and lit - tle broth - er,
 missed a lot of life, but I'll re - cov - er,

mf

F(add2)



G(add2)



and I wish there was a way for me to trust
 and I hope you re - al - ize I'll al - ways love
 though I know you real - ly like to see me suf -

A(add2)



F(add2)



G(add2)



you, but it hurts me ev - 'ry time
 you, and al - though you're strug - gl - ing,
 fer! Still, I wish that you and I'd

A(add2)

To Coda

I try to touch you. (You're gon - na make it, ba - by.) And I But I
you will re - cov - er. er, cause I
for - give each oth - er,

F(add2)

G(add2)

1
A(add2)

miss you, dan - de - lion, and e - ven love you.
miss you, lit - tle sis and lit - tle broth -

2

Asus2

A5

Am

G

Fmaj7

Dm




Dm/C

er. So man - y I con - sid - er


Am(add2)


Dm

clos - est to me turned on a dime and sold me


Am(add2)  Am9  Dm 

out dut - i - f'ly. (So eas - i - ly.) Al - though - that knife -



Am(add2) 



was chip - ping a - way - at me, they -



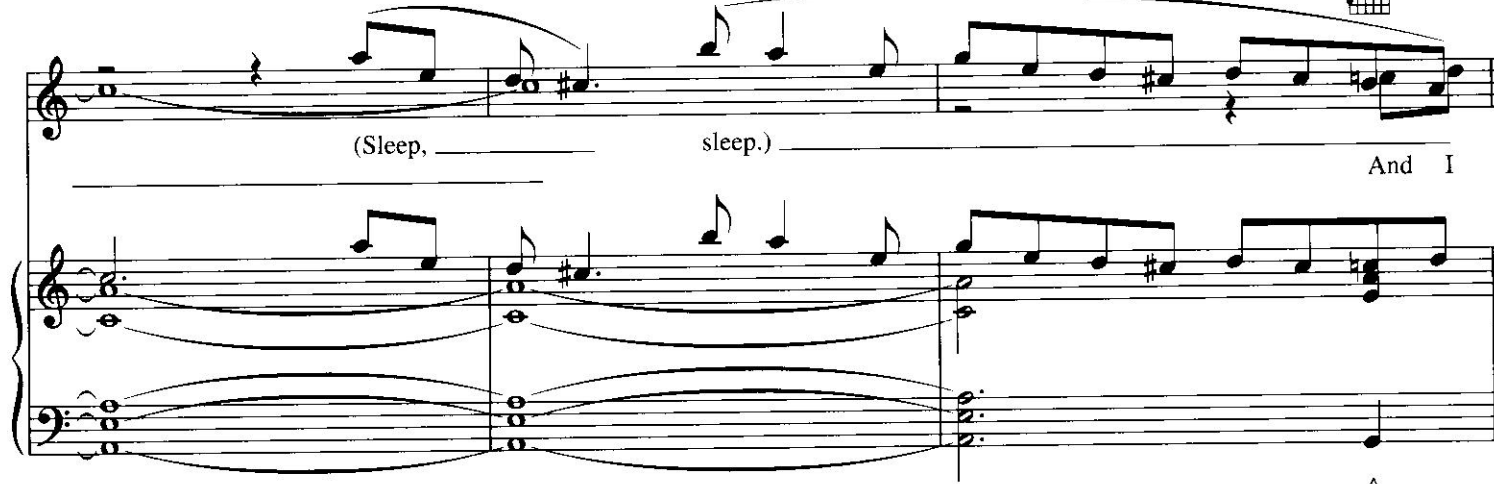
Dm  Em/A  A 

turned - their eyes - a - way - and went home - to sleep -



D.S. al Coda  Am/G 

(Sleep, sleep.) And I



CODA F(add2)

G(add2)

miss you, val - en - tine,

Asus2

and real - ly loved you.

mp

Fmaj7

G

I real - ly loved, I (I real used - ly to love

Asus2

you. Yeah, yeah. I tried

so hard but... to pre-serve my san -
(I real - ly loved, you drove me a - way.)

i - ty. and I found the strength to break -
(I real - ly loved you. Doo doo doo doo doot 'n' doo.)

a - way. (Doo doo doo doot 'n' doot 'n', doo doo

doo doo.)
Fly.

rit.

8va

ed

Fmaj7

G

Asus2

Fmaj7

G

A5 5fr

Fmaj7

G6/9

RAINBOW

(Interlude)

Words and Music by MARIAH CAREY, JAMES HARRIS III,
TERRY LEWIS and JAMES WRIGHT

Moderately slow

Ab(add2)

4fr

I know there is _____ a rain -

mp

With pedal

Cm7

3fr

Dbmaj13

3fr

bow for me _____ to fol - low

Cb/Gb

Gb7

Abm/Gb

Gb

to get _____ be - yond my sor - row.

Ab(add2)

Cm7

Thun - der

pre - cedes — the sun - light,

Fm7

Db maj9

so I'll — be al - right

if I — can —

Cb/Gb

Gb7

Ab m/Gb

Gb

Ab(add2)

find

that

rain - bow's

end.

Cm7

Db maj7



Cb/Gb



Gb7



I will — be al — right if I — can — find that

rit.

Freely

Abm/Gb



Gb



Ab(add2)



4fr

Db maj9



3fr

rain — bow's — end. —

Eb maj9



3

Bb maj9



3 3 3 3

THANK GOD I FOUND YOU

Words and Music by MARIAH CAREY,
JAMES HARRIS III and TERRY LEWIS

Moderately slow



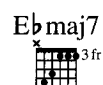


Female: I would give up ev - 'ry - thing — be - fore I'd sep - a - rate —
Male: And I will give you ev - 'ry - thing; — there's noth - ing in this world.



— my - self from you. Af - ter so much suf - fer - ing — I
— I would - n't do — to en - sure your hap - pi - ness. — I'll

*Vocal line is written one octave higher than sung.



fin - 'lly found - un - var - nished truth. — I was all by my - self for the
cher - ish ev - 'ry part — of you — 'cause with - out you be - side me I



long - est time, — so cold in - side, — and the
can't sur - vive; — don't want to try. — If you're



hurt from the heart - ache would not sub - side; — I felt like dy -
keep - ing me warm each and ev - 'ry night, — I'll be all right —



— ing, — un - til you saved — my life. — }
— 'cause I need you in — my life. — }

cresc.

B \flat Cm/B \flat B \flat F/A D+ D7/F#

Bkgd: Thank God I found you. I was lost with - out you. My

mf

Gm B \flat /F D7sus D7 D7sus D

ev - 'ry wish and ev - 'ry dream some - how be - came re - al - i - ty when

B \flat Cm/B \flat B \flat F/A D+ D7/F#

you brought the sun - light, com - plet - ed my whole life. I'm

Gm B \flat /F E \flat maj7 F

o - ver - whelmed with grat - i - tude 'cause ba - by, I'm so thank - ful I found

1

B \flat F/A Gm 3fr F E \flat maj7 3fr F

you. _____

mp

2

B \flat D7sus

you. _____ See... _____

Female: See, I was _____ so des -

D7/F# Gm 3fr D7 Gm 3fr

o - late _____ be - fore _____ you came _____ to me. _____

Bkgd: Look - ing back....

D7 D7/F# Gm 3fr

look - ing back, _____ *Male:* I guess _____ *Both:* it shows _____ that we _____ were des -

Fm7 Bb7 Ebmaj7 3fr D7 D7/F#

- tined to ___ shine (shine _) af - ter the rain ___ to ___ ap - pre - ci - ate ___ the

Bkgd: Both:

Gm7 3fr C9 Eb/F

gift of what ___ we have, ___ Male: and I'd go through it all ___ o - ver

a - gain to be a - ble to feel ___ this way. ___

cresc. R.H. gliss

Db Ebm/Db Db Ab/C 3fr

Thank ___ God I found you. I was lost with -

f

Fsus

F7/A

Bbm7

Db/Ab

out you. My ev - 'ry wish and ev - 'ry dream some -

F7sus

F7

F7sus

F7

Db

how be - came re - al - i - ty when you brought the

Eb m/Db

Db

Ab/C

Fsus

F7/A

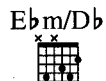
sun - light, com - plet - ed my whole life. I'm

Bbm7

Db/Ab

Gb maj7

o - ver - whelmed with grat - i - tude; sweet ba - by, I'm so



thank - ful I found

you. _____

Thank

God

I

found

you. I



was

lost

with -

out _____

you.

I'm

o -

ver -

whelmed

with



grat -

i -

tude;

my

ba -

by,

I'm

so

thank -

ful

I

found

rit. e decresc.



Male: you, _____

Female: Ooh, _____
whoo. _____

mp
a tempo



— yeah, yeah, — yeah. Both: You. — Female: I'm —

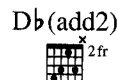


o - ver - whelmed with grat - i - tude; my



ba - by, I'm so thank - ful I found —

rit.



you. — Male: Yeah. —

a tempo

8vb