

PIANO / VOCAL / GUITAR

MARIAH CAREY THE EMANCIPATION OF MIMI



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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)

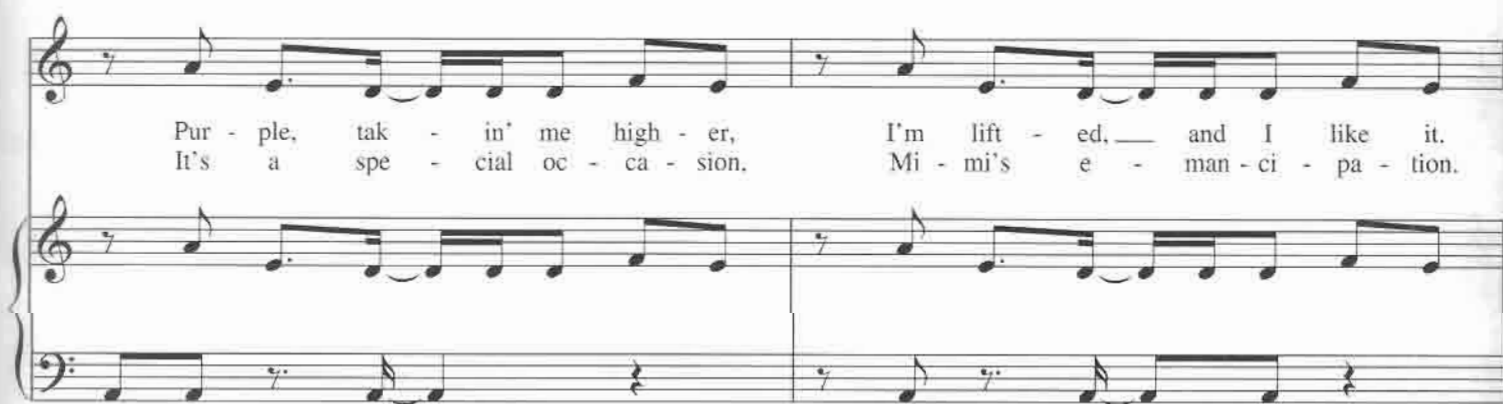
that, y'all, (that, y'all) that, y'all, (that, y'all) da da da da — da like that, y'all, (that, y'all).



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. }






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






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




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



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

D.S. al Coda

CODA



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.)

WE BELONG TOGETHER

9

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

Slow Soul

N.C.

mf

Fmaj7

Em7

Dm7

F

Fmaj7

G

Em7

F

Fmaj7

G

Ah,

oh,

sweet love...

(Spoken:) Yeah.

I did - n't mean it when I

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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

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 else am I gon-na

Em7 F

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

Fmaj7 G

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 -

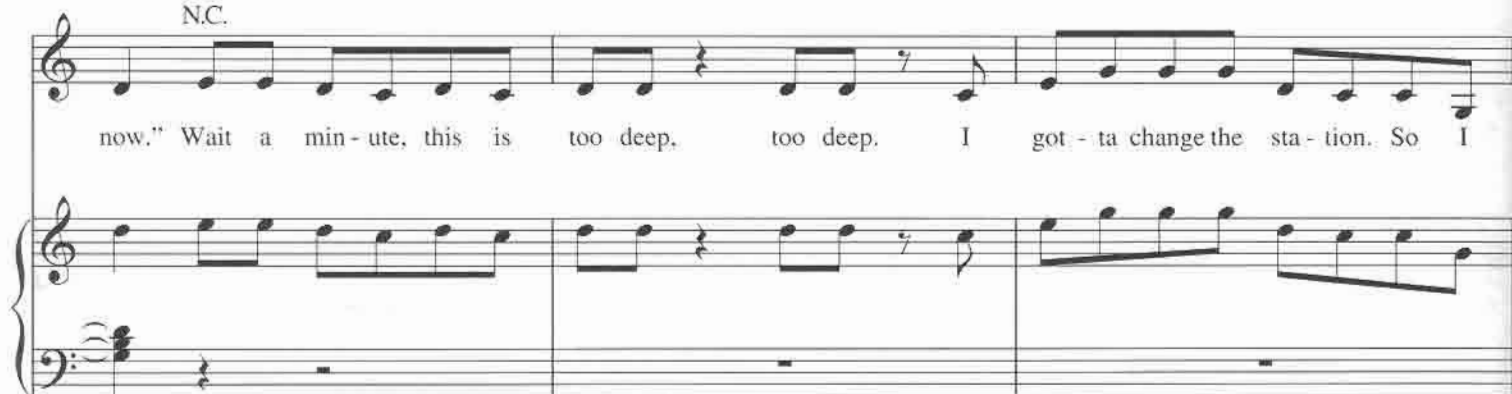
Fmaj7 G

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

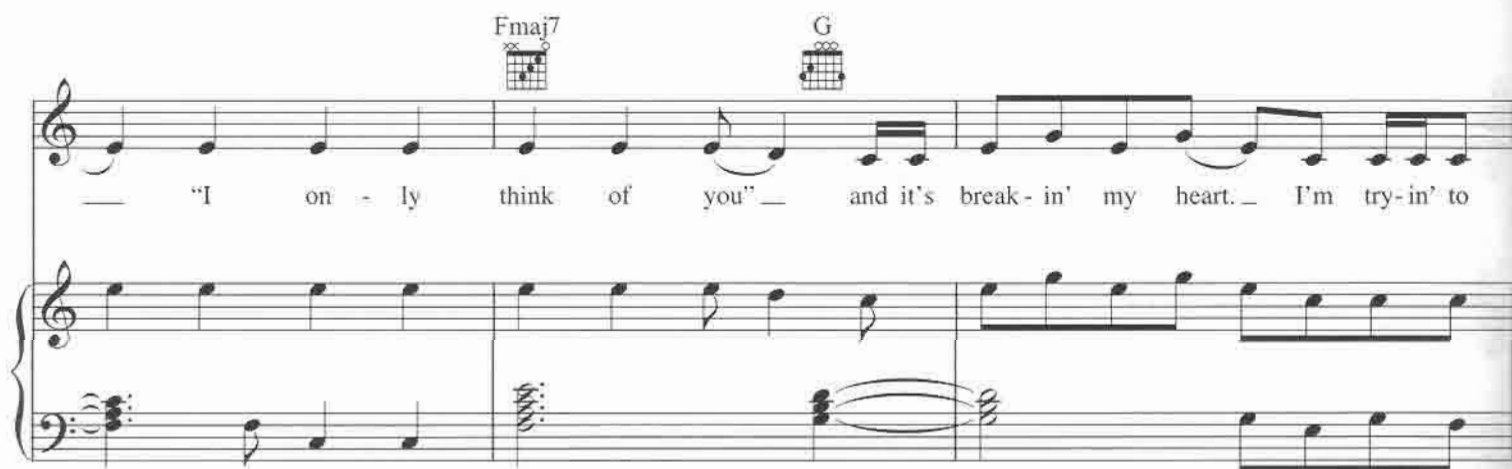
N.C.



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

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

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

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

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

Ooo, yeah. _____

Repeat and Fade

Optional Ending

SHAKE IT OFF

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

Slowly

Bm7

Am7

Gmaj7

mf

1 2

(I got - ta shake you off,) 'cause the

simile

lov - ing ain't the same when you 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

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

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

Bm7

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

Am7 Gmaj7

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

Bm7

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

Am7 Gmaj7

Bm7

Am7

Gmaj7

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

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

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

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

Bm7 Am7

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

Gmaj7 D.S. al Coda

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

CODA Bm7 Am7

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

Gmaj7 Bm7

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

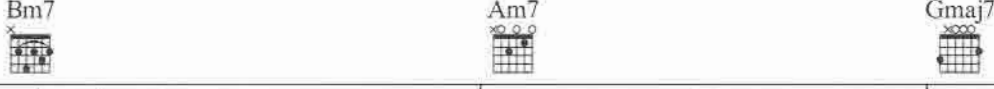
Am7 Gmaj7



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



Bm7 Am7 Gmaj7



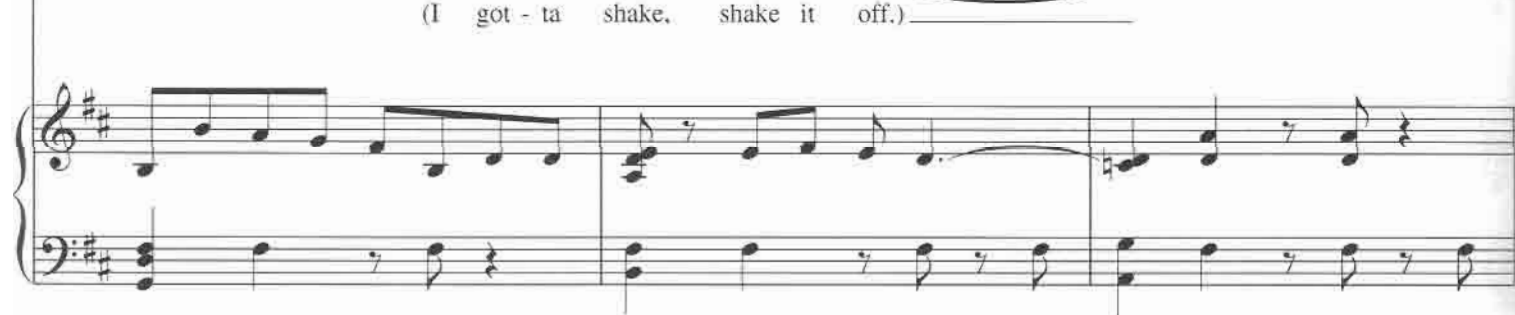
shake it off.)



Bm7 Am7



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



Gmaj7



Repeat and Fade

Optional Ending
Bm7



(I got - ta shake it off.)



MINE AGAIN

Words and Music by MARIAH CAREY
and JAMES POYSER

Slowly

mp

E♭maj7 **F/E♭**

E♭maj7 **Dm7** **Gm** **C7**

A♭maj13 **E♭/F**

E♭maj7 **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. May-be
grown, and I know how to be your ev-'ry-thing.

E♭maj7



you could be mine _____ a-gain. _____




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





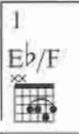

when love was yours and mine. _







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

1



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. —

F#/E



Emaj7



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[#]/EC[#]m9 D[#]m7G[#]m7C[#]m7

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

C[#]m9 D[#]m7

Emaj9

G[#]7[#]5Emaj7 F[#]/G[#]C[#]m7E/F[#]

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

Slightly faster

Em9

A6/9

love. —

Freely

B(add2)

B(add2)

May - be you could be — mine.

rit.

Ped.

SAY SOMETHIN'

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

Moderately fast

Emaj7

Play 3 times

The piano introduction is in 4/4 time, key of E major (indicated by four sharps). It begins with a treble clef staff containing a whole note chord of E major with a seventh (Emaj7), marked with a piano (mp) dynamic. The bass clef staff contains a whole note chord of E major. The melody in the treble clef consists of a series of eighth notes: E4, F#4, G#4, A4, B4, C#5, D5, E5, followed by a quarter rest. This sequence is repeated three times.

Emaj7

BOTH: I am o - ver here

look - ing at you.

You are o - ver there

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

Amaj7

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

Dmaj7

Emaj7

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

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.

STAY THE NIGHT

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

Moderately

Chords: C/D, Am9, Bm7, Cmaj7, C, Bm, Am9, Bm7, Cmaj7, C/D, Am9, Bm7.

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

Cmaj7 C Bm Am9 5fr 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 5fr Bm7

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

Cmaj7 C Bm Am9 5fr 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 5fr 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, _____)

Cmaj7 C Bm Am9 Bm7

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

Cmaj7 C Bm Am9 Bm7

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

Cmaj7 C/D D.S. al Coda

Oh, you keep say - ing.

CODA Am9 Bm7

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

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.) _

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

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



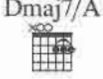



in it? Let me come and pick you up and go take you






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





all a - bout, _ what I'm all a - bout? **FEMALE:** Damn! _ 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.)






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



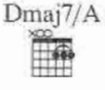



in it? Let me come and pick you up and go take you






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





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 -






in your life will you get an op - por -






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




here's a lit - tle some - thing 'bout me. -

N.C.

I got a pip pent - house with a sick hot tub. We can




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 Bm E

all a - bout, - what I'm all a - bout? Damn! - (La, la, la, la, la, la,






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






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






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



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

2

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 - ly.) (Ev-'ry time I turn a - round, — I find my

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, make me 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

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

F#m7

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

Bm7

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

F#m7

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

Bm7 F#m7

MALE: Rap: (See additional lyrics)

Bm7

First system of music (measures 1-3). The key signature has three sharps (F#, C#, G#). The first staff has whole rests. The second staff has a melody starting on G#4, moving up stepwise to D5. The third staff has a bass line starting on G#2, moving up stepwise to D3.

F#m7

Bm7

Second system of music (measures 4-6). Measure 4 has an F#m7 chord. The melody continues from G#4 to D5. The bass line continues from G#2 to D3. Measure 5 has a Bm7 chord. The melody continues from D5 to G#4. The bass line continues from D3 to G#2.

F#m7

Third system of music (measures 7-9). Measure 7 has an F#m7 chord. The melody continues from G#4 to D5. The bass line continues from G#2 to D3. Measure 8 has a Bm7 chord. The melody continues from D5 to G#4. The bass line continues from D3 to G#2. Measure 9 has a Bm7 chord. The melody continues from G#4 to D5. The bass line continues from G#2 to D3.

Bm7

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

Fourth system of music (measures 10-12). Measure 10 has a Bm7 chord. The melody continues from G#4 to D5. The bass line continues from G#2 to D3. Measure 11 has a Bm7 chord. The melody continues from D5 to G#4. The bass line continues from D3 to G#2. Measure 12 has a Bm7 chord. The melody continues from G#4 to D5. The bass line continues from G#2 to D3.

F#m7

Bm7

ly.)

1,2

F#m7

3

Bm7

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

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

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 heppiest 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?

CIRCLES

Words and Music by MARIAH CAREY
and JAMES WRIGHT

Moderately

N.C.

Cmaj7

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

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

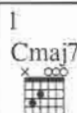
ing's the same. You've got me



Em7



D6



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



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

Bm7



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

Em D Cmaj7 Bm7



C#m7

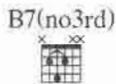


still caught up in you. Love can be so

Cmaj7





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





boy, my world has changed, and I





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




ing's the same. You've got me

Em Em/D C#m7b5 Cmaj7

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

Am9 Gmaj9

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

Freely

Em Em/D C#m7b5 Cmaj9

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

rit.

Tempo I

Gmaj9

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

rit.

YOUR GIRL

Words and Music by MARIAH CAREY
and MARC SHEMER

Moderately fast, in 2

Chords: Bm, G, Asus, A, D, G, D/F#, Em7, G/B, A7sus, D, Em7.

Lyrics:

See	I	used
See,	I	used

A7sus D G Em7

to be so shy,
to be a - fraid,

A7sus D

sit but at now, 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,




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








make you want to get with me _____ to - night. _____






_____ I'm gon-na put those naugh - ty






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

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

First system of musical notation, measures 1-2. Treble clef has a melody starting on G4, moving up to A4, B4, and then a half note A4. Bass clef has a half note G3. Chord diagrams for A7sus and D are shown above the staff.

G Em7 A7sus D

Second system of musical notation, measures 3-4. Treble clef has a half note G4, then a half note A4, and then a half note B4. Bass clef has a half note G3. Chord diagrams for G, Em7, A7sus, and D are shown above the staff.

G Em7

Third system of musical notation, measures 5-6. Treble clef has a half note G4, then a half note A4, and then a half note B4. Bass clef has a half note G3. Chord diagrams for G and Em7 are shown above the staff.

A7sus D D.S. al Coda
I'm gon-na

Fourth system of musical notation, measures 7-8. Treble clef has a half note G4, then a half note A4, and then a half note B4. Bass clef has a half note G3. Chord diagrams for A7sus and D are shown above the staff. The text "D.S. al Coda" and "I'm gon-na" is written below the staff.

CODA

Coda section of musical notation, measures 9-10. Treble clef has a half note G4, then a half note A4, and then a half note B4. Bass clef has a half note G3. The text "CODA" is written above the staff.

I WISH YOU KNEW

77

Words and Music by MARIAH CAREY
and JAMES WRIGHT

Slowly



* *mp*



I've got to see you where -
Hon - est - ly, I know it's



ev - er you are, and I've got to be there. I'm
sil - ly of me to want you so bad - ly but



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

* Recorded a half step lower.

Gmaj9

Dm7

G7

side of my heart, but the words escape me and I'm paralyzed,
com - plex kicks in and the words escape me, and I'm paralyzed,

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

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

Bm7 E7sus

but I wish you knew —

E7 Cmaj9

how I love — you, ba - by. Ooh, still

Gmaj9 Cmaj9 Gmaj9

love you. Doo doo doot - doo - doo.

rit.

TO THE FLOOR

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

Moderately (♩ = ♪♪)

N.C.

MALE: To the

f

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.

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'

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

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

you know _ like I know: _ feel that chem - is - try. _ **MALE: You know I**

The musical score is written in F# major (three sharps: F#, C#, G#). It features a vocal melody line, a piano accompaniment with a steady eighth-note bass line and chords, and guitar chords. The lyrics are written below the vocal line. The score is divided into systems, each containing a vocal line, a piano accompaniment, and guitar chords. The lyrics are: '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' I just wan - na make _ sure that you real - ly want me just for me, _ be - cause it's not just that I'm so _ im - pressed by all your cars and your jew - el - ry. _ And 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.

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

F#m

Repeat and Fade

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

Optional Ending

JOY RIDE

Words and Music by MARIAH CAREY
and JEFFREY GRIER

Moderately slow

mp

Cmaj7 Bm7 Cmaj7 Bm7 D/F# G Eb+ Cmaj9 Bm7

Ba - by, ba - by, don't you ev - er let go.
Lov - ing you is like you a taste of heav - en.

* Recorded a half step lower.

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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 and that my heart's nev - er known.
 run a - way and spend my 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 on one touch and im - me - di - ate - ly

Bm7 **Cmaj9**

time, an 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.

G/C Gmaj9 G/C

And our love was heav - en sent from the day

Gmaj9 G/C Gmaj9

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

D/F# To Coda Eb+ Am7 Bm7 Cm7

we found love. (I don't need)

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** **E♭+** **D.S. al Coda**

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

CODA **E♭+** **Cmaj9** **Bm7**

We found love.

Cmaj9 **Bm7** **Cmaj9**

Bm7 **D/F#** **N.C.**

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

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

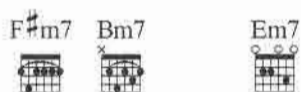
G/A

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? Will the

F#7sus

F#7

Bmaj7

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

F#7sus

F#7

Bmaj7

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
 raise 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

(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.

FEMALE:

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

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

Red.

Em7 F#m7 Gm7 C7

(Keep your head to the sky.) —

Fm7 Gm7 Ab Bb Cm Bb(add2)

With God's love you'll sur - vive. —

Gm7 Cm Fm9

Abmaj7 Gm7 Cm7

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

(Lead vocal ad lib)

Fm9

A $\flat$ maj7

Gm7

Cm7

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

Fm9

A $\flat$ maj7

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.

2

A $\flat$ maj7

Gm7

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 -

Abmaj7 Gm7 Cm7

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

Fm9 Abmaj7 Gm7 Cm7

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

Fm9 Abmaj7 Gm7 G7

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

Cmaj7 Cm Bb Abmaj9 Gm Fm9

PIANO / VOCAL / GUITAR

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