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

Moderately
N.C.

Male: Yeah! Mariah: We're gonna do it like this. Male: All right, let's go.

C
Gim-me your love, gim-me your love, gim-me your love, gim-me your love.

Am

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

Male, spoken: (Hey.

C
Gim-me your love, gim-me your love, gim-me your love, gim-me your love.

Am

Gim-me your love, you gotta bounce to this like this. You almost gotta watch this.

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- contains sample of “Attack Of The Name Game” by Shirley Elliston, Lincoln Chase, Narada Michael Walden and Jeffrey Cohen
gim-me your love,  

C    Am

love’s so good; I don’t wanna let go, and although I should, I can’t 

C

leave you alone ’cause you’re so disarming. I’m caught up in the midst of you.

Am

can not resist at all.

But if
I do the things you want me to, the way I used to do, would you love me baby, or leave me feeling used? Would you go and break my heart? Heart-break-er, you've got the best of me, but I just keep on coming back incessantly. Oh, why did you have to run your
game on me? I should have known right from the start you'd go and break my heart.

C

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

C

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

2 C

did you have to run your game on me? I should have

Male, Spoken: I'm almost ready.
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-breaker, you've got the best of me but I just keep on coming back incessantly. Oh, why did you have to run your
(Verse 1)

C

---

I should have known right from the start you'd go and break my heart.

Heart-break-er, you've got the best of me, but I just keep on coming back in-

ces-santly. Oh, why did you have to run your way. I used to do, would you love me.
game on me? I should have known right from the start you’d go and break my heart...
baby, or leave me feeling used? Would you go and...

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 skeeers 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,...
They can say anything they want to say, try to bring me if you let them

down, but I will not allow anyone to succeed hanging clouds over me, and

I have learned there's an inner peace I own: something in my

all, but I refuse to falter in what I believe or lose

* Vocal line written one octave higher than sung.
Asus A F#m7 E/G# Asus A
na na na na na na na na ee.

Och...

E F#m C#/E#
oh, me.
No, they can’t take this

A/E D#m7b5 Dmaj7 A(add2)/C# F#m7
precious love I’ll always have inside me. Certainly the Lord will guide me

Bm7 D/E
where I need to go.
Whoa, cresc.
they can say anything they want to say, try to break me

down, but I won't face the ground; I will rise steadily, sailing

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

feel that I don't matter at all, but I'll re-
Fuse to falter in what I believe or lose faith in my dreams. 'Cause there's a light in me that shines brightly, oh.

Yes, they can try, but they can't take that away from __________
BLISS
Words and Music by MARIAH CAREY, JAMES HARRIS III, TERRY LEWIS and JAMES WRIGHT

Slowly, in 2

E♭maj9

B♭(add2)/D

E♭maj9

B♭(add2)

E♭maj9  Cm9  Dm9

*Touch me, baby; it feels so amazing as you

E♭maj9  Cm9  Dm9

stimulate me, and you make me want you more and more.

* Vocal line written one octave higher than sung.
What do I do, what do I say?
Isn't it bliss to you right now?

Does it feel good to you this way?
Don't be subdued, say it out loud.

I wanna be all that you need;
Ain't it a sweet luscious delight boy, what's your fantasy?

When you're immersed in my ocean of love coming on strong;

Baby, my love ain't gonna stop.
Baby, I've been waiting so long.

Take it down low, make me get high.
Revel inside of paradise.

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

My, my, my, my loving 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.

Baby, don't you rush me, no, you got to take it slow.
Just let the feeling grow _ until it overflows _ Any way you want it now _

Just got ta tell me how _ to give you ev ry thing _ you've even dared to dream _

So _ gim me some pure _ de _

lec t a ble love _ like I'm gon na give _ to you _ (I'm gon na give it to you _)

Keep
coming around 'cause I won't run out.
I can't get enough of you.

My love goes on.
On it goes.

My, my, my, my loving goes on and on,
on and on,
Cm9

Dm9

Eb
maj9

My loving goes on. On and on and on and on and on.

Cm9

Fm9

E9\#5

My, my, my, my loving goes on and on and on.

Eb
maj9

Cm9

on and on and on and on and on and on.

See,

D7sus  D7  Eb
maj9

all my love's for you, you, baby, you, baby, you, baby, my.

See,
all my love's for you, baby, you, baby, you, baby, baby, my.

My, my, my, my loving goes...
You, baby, you, baby, you, baby, my.

See, all my love's for you.
You, baby, you, baby, you, baby, my.

My, my, my, my loving's for
you, you, ba - by, you, ba - by, you, ba - by.

My.

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

My, my, my, my lov - ing goes... Just drink-ing you in_ and _still tin - gling;_ ba - 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.

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

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

Come give me some love. You, ba-by, you, ba-by, you, ba-by, my.
Dm9  Eb maj9
My love goes. My love goes.
Cm9  Dm7  Eb maj9
My love goes.
Cm7/F  Dm9  Eb maj9
My love goes, my love goes all for you.
Cm9  Dm9  Eb maj9
All my love. Baby, it's all for you.
**HOW MUCH**

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

**Male:** Oh baby, I don't think you know just, just how much...

**I love you. Have you ever felt lonely when you know you got to leave me?**

Original key: A-flat minor. This edition has been transposed up one half-step to be more playable.
That's how much I love you. That's how much I love you.

I feel for you I can't describe.

Male: It's almost too intense to verbalize.

(Dut dut dut dut.) Essentially you're all
I'm living for, and basically each day I need you more and more.

Male: Have you ever felt so enamored, baby? That's how much I love you.

Female: All I need in this life, you see, is me and my boyfriend.
Female: Have you ever felt lost when you know you gotta leave me?

Male: Me and my girlfriend.

Female: Love is yours and mine till the end. Just me and my boyfriend. Don't underestimate the love in me.
N.C.  |  Am7/D  |  Am  |  E7  

it's obvious these feelings run so deep.

Am  |  Am7/D  |  Am  

I fall and fall for you day after day.

E7  |  Am  |  Am7/D  

Male:  
(Dut dut dut dut.) No-body else could ever take your place.

D.S. al Coda  

Female:  
Have you
You don't gotta waste your time and worry;
you don't gotta look for reassurance 'cause clearly you're the only one that's getting this. And sugar, I don't need nobody else but you, and honey, I ain't letting go too soon because I
can't get enough. Why you asking how much? Both: More than you can han-

Female: saddle, baby. Have you ever felt so enamored, baby?

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

life, you see, is me and my boyfriend. Female: Have you

Male: Me and my girl friend.
ever felt lost when you know you gotta leave me? That's how much 

I love you. Love is yours and mine till the very end. Just me and my boyfriend.

Have you
AFTER TONIGHT

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

Moderately slow

Am

F/A

G/A

Am

F/A

F/E

E

Am

Dm

F/E

E

Am

Dm

F/E

E

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time and time again,
patiently I've waited for this

moment to arrive.
I look in your eyes.
Af - ter to - night.

will you remember
how sweet and ten -

- der - ly you reached for me and pulled me closer?
Af - ter you go.

C/Bb   Bm7b5   E/G#   Am7
Dm7   G   C(add2)   Fmaj7

will    you    return    to    love    me,    
{after   to-night}

F/E   E   Dm9

begins    to    fade, 

becomes    the    day?

decresc.

Am   Dm

Yes.

F/E   E   Am

8vb

Mm,    ooh...
yeah. Time and time and time again, (Time

and time so patiently I've waited for this

moment to arrive.

After tonight, will you remember

Db

Gb maj7

Db/Cb

Remember how sweet and tenderly you reached

Cm7b5

F/A

Bbm7

for me and pulled me closer? After you go,

Ebm7

Ab

Db

baby, will you return to love me

Gb maj7

Gb/F

F

Ebm7

after the night becomes the day,
After to-night begins to fade?

After all, after all... After all is said and done,

When the morning comes, when the morning comes, after to-night

begins to fade, begins to fade?
X-GIRLFRIEND

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

Moderately fast

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.

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 listen. Stop trying; he's not gonna give in.

To Coda (∩)

Am    Em7    Dm7    Em7
He's not yours any 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 didn't work,
ex - girl - friend, what ever your name is, I'm really not amused.

Em7    Am    Em7
but he's all mine now, so stop pursuing him before
'cause the things you do are very offensive and
you get your feelings hurt. See, our love is hot, and no,
sometimes straight-up rude. All those late night calls and notes

it won’t stop ’cause I got him on lock, and all
on his car won’t get you anywhere. You can

though he rejects you it don’t seem to affect you ’cause you just keep trying to get
call his mom as much as you want and he won’t really care

with him.} So don’t, don’t, keep, keep calling,
Em7
hang ing up the phone. When I an swer I

Dm7
I know it tears you up inside. And why do you

Em7
sit in silence on the other end till I hang

Em7
up and you predictably

D.S. al Coda
1 Em7
call right back again?

2 Em7
call right back again?
CODA
Dm7
Em7
Fmaj9

 gotta let him go, let him go, let him go. I un-
der

E7b9
E7/G#
Am7
Ab+
Gm7

stand why you want him back,

C7#5
Fmaj7
Ab(b5)

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

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

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

Dm7    Em7    Am    Em7
    girl          friend, don't listen; ex     


Dm7 Em7 Am Em7

2.3. (Ex

see, he's not gon-na give in.

1.3. Ex girl-friend, you can't have him.

Dm7 Em7 Am Em7

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

Dm7 Em7

got ta let him go, let him go, let him go.

Ex girl-friend,

Em7 Dm7 Em7 Am

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

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

Ex - girl - friend, you don't listen. Stop try ing; he's friend,
not gonna give in. He's not yours an - y - more, don't you know. You
got ta let him go, let him go, let him go. Go.
VULNERABILITY
(Interlude)

Words and Music by
MARIAH CAREY

Moderately
Fm7

With pedal

Gm7

N.C.

I should have known that you.
Fm7  

Eb/G  

Ab(add2)  

start  

that  

you'd  

(you'd  

)

gm7  

Fm7  

Eb/G  

Ab(add2)  

go and break.  

knowing I was  

(my  

)

Fm7  

Eb/G  

Ab(add2)  

heart)  

knowing I was  


Bb7sus  

so vulnerable.
AGAINST ALL ODDS
(Take a Look at Me Now)
Words and Music by
PHIL COLLINS

Moderately slow

Em7                  Asus A       Em7                  Asus A

Bm7                C#m7          D(add2)

How can I just let you walk away, just let you leave without a trace.
How can you just walk away from me when all I can do is watch you leave?

Em7(add4)           G(add2) A/G

when I stand here taking every breath with you?
'Cause we shared laughter and the pain and

even shared the tears.

You're the only one who real-

This edition has been transposed up one half-step to be more playable.
ly knew me at all.

So take a look at me now, 'cause there's just an empty space; there's nothing left here to remind me: just the memory of your face. So take a look at me now.
Well, there's just an empty space
Still there's just an empty space

and you coming back to me is against
but waiting for you is all

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

To Coda
I wish I could just make you turn around.

turn around and see me cry. There's so much I need to say to you, so many reasons why

you're the only one who really knew me at all.
Asus

D.S. al Coda

So take a look at me now.

CODA

Asus

D/A

Take a good look at me now.

cresc.

E/A

'vecause I'll still be standing here and you coming back.

Bm7

G(add2)

Em7

to me is against all odds. That's the chance I've got to take,
Take a look at me now.
Moderately

N.C.

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

*(Sung:) Doo doo doo doo doo doo, __ hey, __ yeah, __

you look too damn good to be crying.

Female: Doo doo doo doot doo doo, __ __ __

Come here.

How 'bout a player, __ __ __

Bkgd: When I think of our un-time-ly end and

yeah.

D. P. G. style. You know, you know.

*Vocal line written one octave higher than sung.

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- contains sample of "Piece Of My Love" by Timothy Gatlins, Gene Griffin, Aaron Hall and Teddy Riley
ev'-ry-thing we could have been, I cry,
ba- by, I cry. Female: O. K., so it's
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-
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
fin'-ly changed my num-ber, got a dif'-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_
tryin' to reach me, probably because you see that I'm with someone new.

in the kitchen, pour another glass or two, and try to forget you.

Bb major 7
A7
Dm
Cm7
F6

Bb major 7
A7
Dm
Cm7
F6
Bb major 7
A7

Bkgd: Late at night, like a little child, wand'r'ing round alone in my

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

cry, baby, over you and me. Sippin' you and me.
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.
Bb maj7  A7  Dm  Cm7  F6

Bkgd: Late at night, like a little child, wand’ring
(Lead vocal ad lib.)

Bb maj7  A7  Dm  Cm7  F6
‘round alone in my new friend’s home on my

Bb maj7  A7  Dm  Cm7  F6
tippy toes so that he won’t know I still

Bb maj7  A7  I
Cm7  F

cry, baby, over you and me.
Dm  Cm7  F  Bb maj7  A7

you and me.  Female: I don’t get no sleep I’m up all week, can’t stop.

Bkgd: Cry, baby.

Dm  Cm7  F7  Bb maj7  A7

thinking of you and me and every thing we used to be. It could.

cry.

cry.

Dm  Cm7  F7  Bb maj7  A7

have been so perfect see, I cry, I cry.

cry, I cry, I cry, I cry.
cry, cry. Baby, I

Oh, cry, I gotta get me some

cry, cry. Baby, I

cry, cry.

cry, cry. Baby, I

cry, cry.
cry, baby. And I cry, on my tipsy toes.

cry, baby. I still cry.

(Lead vocal ad lib.)

'bout you and I. Bkgd: Late at night, like a little child, wan-d'r ing
'round alone in my new friend's home on my tippy toes so that cry,

Dm Cm7 F6 Bb maj7 A7
he won't know I still cry, baby, over cry,

Dm Cm7 F Bb maj7 A7
you and me. baby. And I Late cry, at night, like a cry.
little child, wand’ring ’round alone in my

new friend’s home on my tippy toes so that

he won’t know I still cry, baby, over

cry, baby, I cry,
you and me. And I cry, baby. And I cry.

Female: Doo doot 'n' doo doot doo doo, doo doo
doo doot 'n' doo doot doo doo, da da dum dat 'n' doo doot doo doo, da da
dum dat 'n' doo doot doo dum. And I cry, On my tippy toes baby, so that he won't know
cry. I still cry, baby. I cry, baby. I cry, baby. 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.

(I hope when you hear this song that you're really happy with somebody new,

hap py with some bod y new,

bab y, be cause I found a love I can

*Vocal line written one octave higher than sung.

call my own, and I owe it in part to you.)

Em

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

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

just a little crazy? You had my trust and intimations painfully

weak; but you threw it away, just threw it away. And

B

B/D#  

Em

crew was so immature. conversations painfully

B
now it's all in the past.
boy, to tell you the truth,
it was my illusion of laugh.
My friends must have thought I was high to have
given so much to some one not worth my
me in a daze.
But we're not the same in
time.

Funny how sometimes you can really lose your mind and do
things you would never do. Whispered: (Did I do that?)

Sung: You rapso dize and get caught up in the hype till your

senses return to you. Love

plays you for a fool. You were so insecure and your
I really hope when you hear this song that you
know it was meant for you. (You, you, you,
you, you.) And though your attention span’s
not that long, try to do the best you can
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.) 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.
can’t stop now. (Uh uh.) We can’t stop. (Uh uh.) You can’t stop. (Uh uh.)

Don’t try. (Uh uh.) Funny how sometimes you can

really lose your mind and do things you would

never do. (It ain’t my fault.) Spoken: (Did I do that?)

**Background vocal not sung first time.
Sung: You rhapsodize and get caught up in the hype till your senses return to you.

Love plays you for a fool. Funny how some times (It ain't my fault.)

Optional Ending

Repeat ad lib. and Fade
PETALS

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

Moderately slow

I've often wondered if there's ever been a patriarch 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.
fect family. I've always longed for undivided
predictably. I was resigned to spend my life.

edness and sought stability.
within a maze of misery.

A flower taught me how to pray, but
A boy and girl befriended me; we're

as I grew that flower changed;
bonded through despondency. I stayed so long, but fi-
the wind like golden petals scattering. And I
nally fled to save my sanity. And I

miss you, dandelion, and even love you.
miss you, little sister and little brother.
missed a lot of life, but I'll recover.

and I wish there was a way for me to trust
and I hope you realize I'll always love
though I know you really like to see me suffer!

but it hurts me every time and although you're struggling,
Still, I wish that you and I'd
I try to touch you. But I
you will recover. (You're gonna make it, baby.) And I
give each other,

miss you, dandelion, and even love you.
miss you, little sis and little brother.

So many I consider
closest to me turned on a dime and sold me
out dutifully. (So easily.) Although that knife,

was chipping away at me. they

Dm turned their eyes away and went home to sleep.

(Sleep, sleep.) And I
miss you, valentine, and really loved you.

I really loved. I (I used to love you. Yeah, yeah.

I tried
— so hard but... to preserve my san-
(I really loved you.)

— ity. (I really loved you. Doo doo doo doo doot 'n' doo.)

— away. (Doo doo doo doot 'n' doot 'n', doo doo doo)

— away. (Doo doo doo doot 'n' doot 'n', doo doo doo)

Fly.
RAINFOREST
(Interlude)

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

Moderately slow
Ab (add2)

I know there is a rain-

With pedal

Cm7

Dbmaj13

bow for me to follow

Gb7

Abm/Gb

Gb

to get beyond my sorrow.
Thunder precedes the sunlight.

so I'll be all right if I can

find that rainbow's end.
I will be all right if I can find that
Freely
rain bow's end
THANK GOD I FOUND YOU

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

Moderately slow

Bb

Bb sus

Bb

F/A

Dsus

D7/F#

Gm7

F

Eb maj7

F

Female: I would give up every thing before I'd separate

Male: And I will give you every thing; there's nothing in this world,

my self from you. After so much suffering I

I wouldn't do to ensure your happiness. I'll

*Vocal line is written one octave higher than sung.

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finally found unvarnished truth. I was all by myself for the
cerish every part of you 'cause without you beside me I
can't survive; don't want to try. If you're

hurt from the ache would not subside; I felt like dying
keeping me warm each and every night, I'll be all right

'cause I need you in my life.
Bkgd: Thank God I found you. I was lost without you. My every wish and every dream somehow became reality when you brought the sunlight, completed my whole life. I'm overwhelmed with gratitude 'cause baby, I'm so thankful I found...
you.

See...

Female: See, I was so des-

D7/F#

late before you came to me.

Bkgd: Looking back...

D7

D7/F#

Gm

look ing back. Male: I guess

Both: it shows that we were des-
Both:
tined to shine (shine - ) af - ter the rain to ap - pre - ci - ate the

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

Again to be a - ble to feel this way.
cresc. R.H. gliss

Thank God I found you. I was lost with -
out you. My every wish and every dream some-
how became reality when you brought the
sunlight, completed my whole life. I'm

overwhelmed with gratitude; sweet baby, I'm so
thankful I found you. Thank God I found you. I was lost without you. I'm overwhelmed with gratitude; my baby, I'm so thankful I found you.

Male: you, 

Female: Ooh, whooo.
Both: You.

Female: I'm

overwhelmed with gratitude; my

baby, I'm so thankful I found

you.

Male: Yeah.