

PIANO • VOCAL • GUITAR

MARIAH CAREY

RAINBOW



HAL LEONARD

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 gon-na do it like this. Male: All right, let's go.

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,

C Am

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

C Am C

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

Am C Am

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.

C Am C

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.

C Am

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

C Am C

Rap: *(See rap lyrics)* *(Rap continues)*

Am C Am

Play 7 times

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 C

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

Am C

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

Am C

ces - sant 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 - afraid and the

* Vocal line written one octave higher than sung.

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

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 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

Asus



F#m7



E/G#



Asus



A



na na na na na na, _____

na ee. _____ (Ooh.) _____

E



2

F#m



C#/E#



oh, _____ me. _____

No, _____ they can't take this _____

A/E



D#m7b5



Dmaj7



A(add2)/C#



F#m7



pre-cious love I'll al-ways have in-side me. Cer-tain-ly the Lord will guide me

Bm7



D/E



where I need to go. _____

Whoa, _____

cresc.

8vb

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

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

D A/C# Bm7 2fr A/C#

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

D/E A E/G#

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

F#m C#/E# D

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

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

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

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. _____

Detailed description: This system contains the first four measures of a musical piece. It features guitar chords F#m7, E/G#, Asus, and A. The vocal line starts with a melodic phrase over the first two measures, followed by a rest and then another phrase. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand.

F#m7 E/G# Asus A

(Ooh.)

Detailed description: This system contains measures 5 through 8. The guitar chords are F#m7, E/G#, Asus, and A. The vocal line features a melodic line with a 'vocalise' section marked '(Ooh.)' in the final measure. The piano accompaniment continues with the same rhythmic pattern.

F#m7 E/G# Asus A

No, _____ no no no no no, _____

Detailed description: This system contains measures 9 through 12. The guitar chords are F#m7, E/G#, Asus, and A. The vocal line has a melodic phrase starting with 'No,' followed by a series of 'no' words. The piano accompaniment remains consistent.

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

mm. _____

Detailed description: This system contains measures 13 through 16. The guitar chords are F#m7, E/G#, Asus, A, and A(add2). The vocal line has a melodic phrase starting with 'mm.' (murmurs). The piano accompaniment concludes with a final chord and a double bar line.

BLISS

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

Slowly, in 2

E♭maj9



8va

B♭(add2)/D



E♭maj9



B♭(add2)



E♭maj9



Cm9



Dm9



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

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.

Dm9



Eb maj9



Cm9



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

Dm9



Eb maj9



Cm9



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

Dm9



Eb maj9

1
Cm9

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

Dm9



Eb maj9



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 Fm9 Bb9

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

E♭maj9

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

E♭maj9

Cm9




_____ My love _ goes on. _____ On _____ it _



Dm9


E♭maj9

Cm9




_____ goes. _ On. _____

Dm9

E♭maj9




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

Adim

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

Ebmaj9



Cm9



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

Fm9



E9



Ebmaj9



Cm9



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

Dm9



Ebmaj9



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

Cm9



Dm9



D7



Ebmaj9



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

Cm9

Dm9

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

E♭maj9

Cm9

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

D Edim F#dim Adim E♭maj9

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

Cm9 D7sus D7 E♭maj9

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

Dm9 Ebmaj9

My love goes. My love goes.

mp

Cm9 Dm7 Ebmaj9

My love goes. My love goes.

Cm7/F Dm9 Ebmaj9

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

8va

Cm9 Dm9 Ebmaj9

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 ever 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 **E7** **Am** | 2 **E** **Am**

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

Am7/D **Am** **E7**

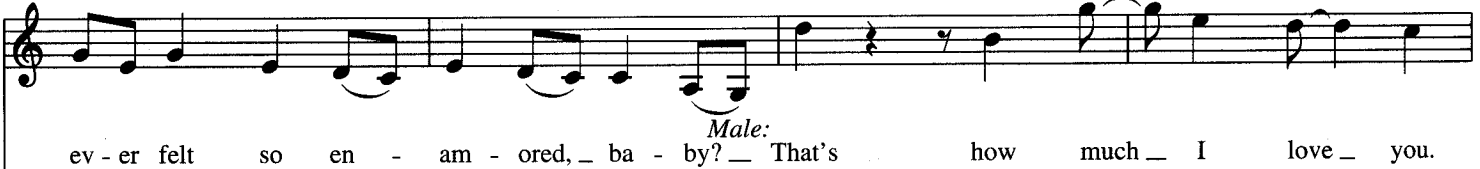
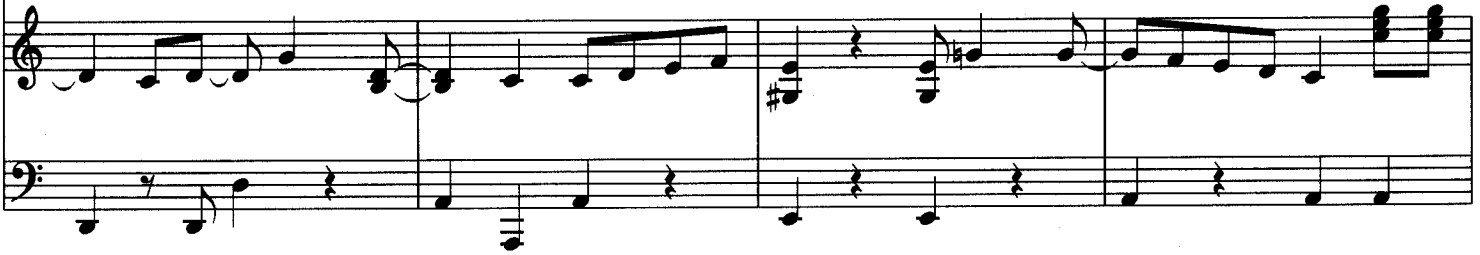
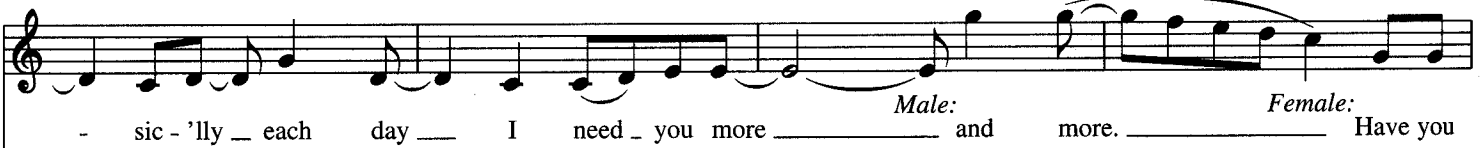
_ I feel _ for you _ I can't _ de - scribe.

Am **Am7/D** **Am**

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

E7 **Am** **Am7/D**

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



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

Am

Optional Ending

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 - s - 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, -

Dm7
G
C(add2)
Fmaj7

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

F/E
E
1
Dm9

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


decresc.

2
Am
Dm


Yes.


F/E
E
Am
8vb

Mm, ooh,





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






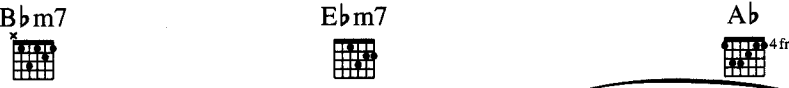
and time a - gain) so pa - tient - ly I've wait - ed for this





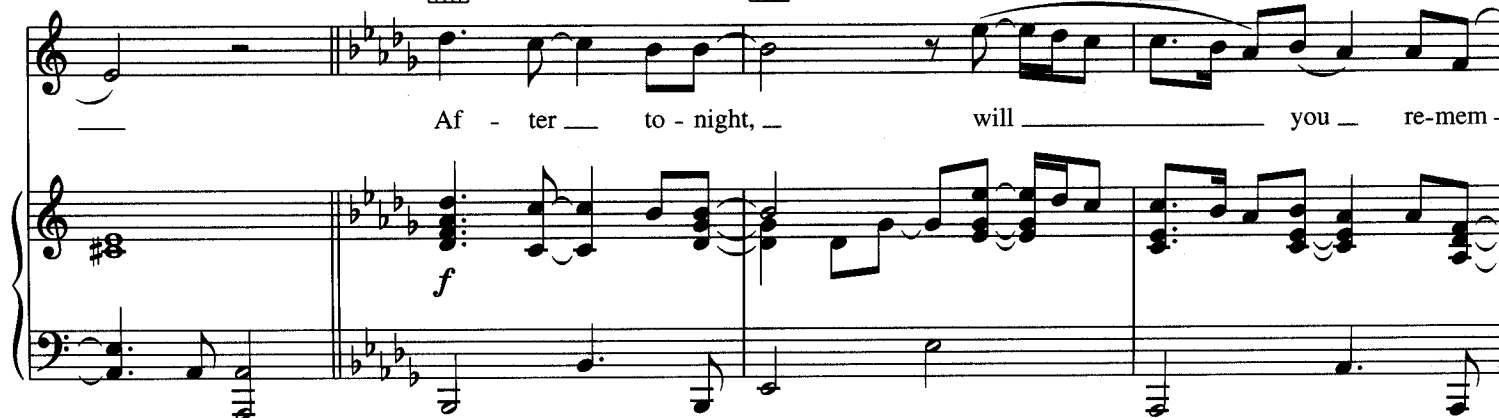
mo - ment to ar - rive. Ee.





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

f



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

Gbmaj7

Gb/F

F

Bbm

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

Ab/Bb

Bbm

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

Ab/Bb

Bbm

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

Ab/Bb

Bbm

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

This system shows the first four measures of the piano introduction. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a steady accompaniment. Chord diagrams for Am, Em7, Dm7, and Em7 are provided above the staff.

Am Em7 Dm7 Am

This system continues the piano introduction with four more measures. The melodic line in the treble clef moves across the system, and the bass clef accompaniment remains consistent. Chord diagrams for Am, Em7, Dm7, and Am are provided above the staff.

Am Em7 Dm7 Em7

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

This system contains the first line of the song. The vocal line is written in the treble clef, and the piano accompaniment is in the bass clef. A double bar line with repeat dots is at the beginning. Chord diagrams for Am, Em7, Dm7, and Em7 are provided above the staff.

* 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.

This system contains the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Chord diagrams for Am, Em7, Dm7, and Em7 are provided above the staff.

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 -



2.,3. (Ex

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

friend.) _____

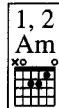


girl

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



girl

Em7



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 _____)

This system contains the first two measures of the piece. The guitar part features chords Fm7, Eb/G (3fr), and Ab(add2) (4fr). The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. Both piano parts feature triplet markings over groups of three notes.

Fm7 Eb/G Ab(add2)

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

This system contains the next two measures. The guitar part continues with Fm7, Eb/G (3fr), and Ab(add2) (4fr). The piano accompaniment maintains the triplet pattern in both hands.

Fm7 Eb/G Ab(add2)

heart) _____ know - ing I was _____

This system contains the next two measures. The guitar part continues with Fm7, Eb/G (3fr), and Ab(add2) (4fr). The piano accompaniment continues with triplets, ending with a long note in the bass line.

Bb7sus

so vul - ner - a - ble. _____

This system contains the final two measures. The guitar part features a Bb7sus chord. The piano accompaniment features a long, sustained chord in the bass line and a melodic line in the treble clef.

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 A

ly knew me at all.

2 A D/A

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

E/A Bm7

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

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

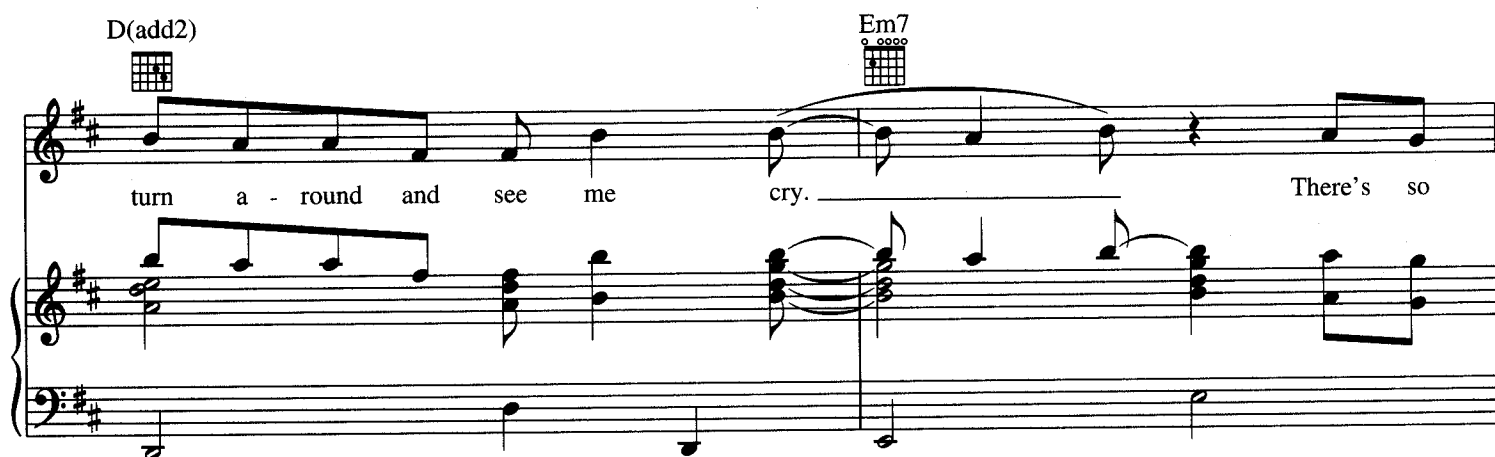
Bm7  2fr C#m7  4fr

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



D(add2)  Em7 




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



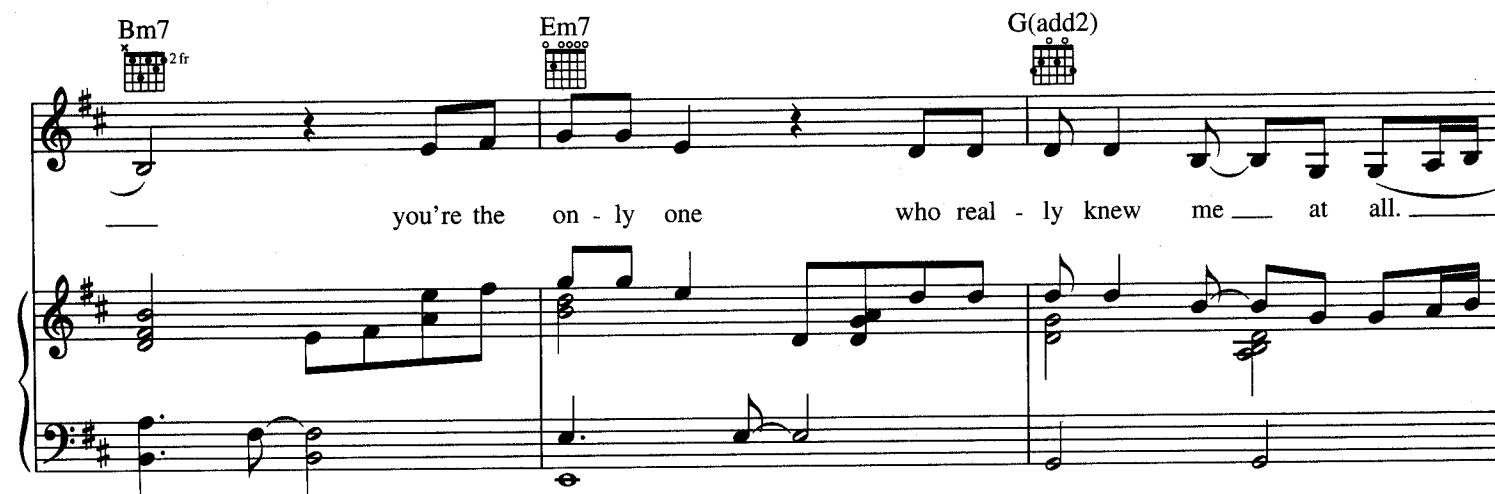
G(add2)  A/G  F#m7 

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



So take a look at me now. —



CODA

Take a good look at me now. —

cresc.

f



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



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

Asus



A(add2)



Musical notation for the first system, including a vocal line with a triplet and piano accompaniment with a decrescendo marking.

Em7



Asus



Asus2



Musical notation for the second system, including a vocal line with the word "yeah." and piano accompaniment with a mezzo-piano (mp) dynamic marking.

Em7



A



Em7



Musical notation for the third system, including a vocal line with the lyrics "Take a look at me now." and piano accompaniment.

A/D



A/C#



G(add2)



A(add2)



Musical notation for the fourth system, including a vocal line with the word "Mm." and piano accompaniment with a ritardando (rit.) marking.

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

mf

*(Sung:)
you look too damn good to be crying. Female: Doo doo doo doot doo doo, — hey, — yeah, —
Come here. How 'bout a player,

— yeah. D. P. G. style. Bkgd: When I think of our un - time - ly end and
You know, you know.

B♭maj7 A7

*Vocal line written one octave higher than sung.

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- contains sample of "Piece Of My Love" by Timothy Gatlin, 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 - 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 \flat 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 \flat maj7 **A7** **Dm** **Cm7** **F6** **B \flat maj7** **A7**

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

Dm **Cm7** **F6** **B \flat maj7** **A7** **Dm** **Cm7** **F6**

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

B \flat maj7 **A7** **Dm** **Cm7** **F** **Dm** **Cm7** **F**

1 cry, ba - by, o - ver you and me. Sip - ping you and me. 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 feeling 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 F6

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

B♭maj7 A7 Dm Cm7 F6

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

B♭maj7 A7 Dm Cm7 F6

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

B♭maj7 A7 Dm Cm7 F

1
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, ___ I cry, ___

Dm Cm7 3fr F7 B♭maj7 A7

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

Dm Cm7 3fr F7 B♭maj7 A7

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

Dm Cm7 3fr F6 B♭maj7 A7

cry, cry, Ba - by, I cry, cry,

Dm



Cm7



F6



B♭maj7



A7



cry, _____ cry, _____
 ba - by. And I _____ On my tip - py toes -

Dm



Cm7



F6



B♭maj7



A7



so that he _____ won't know _____ I still cry _____
 cry, _____ ba - by. I _____ cry, _____

Dm



Cm7



F6



B♭maj7



A7



Dm



Cm7



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, _____ cry, _____

Dm Cm7 F6 B♭maj7 A7
 lit - tle child, wan - d'ring 'round a - lone in my
 and cry, ba - by. I cry, cry,

Dm Cm7 F6 B♭maj7 A7
 new friend's home on my tip - py toes so that
 and cry, ba - by. I cry,

Dm Cm7 F6 B♭maj7 A7
 he won't know I still cry, ba - by, o - ver
 cry, ba - by. I cry,

Dm
Cm7
F
B♭maj7
A7

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

Dm
Cm7
F6
B♭maj7
A7

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

Dm
A7

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

Dm
A7
Dm
A7
Dm

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.

I real - ly hope - when you hear this song that you're
 I real - ly hope - when you hear this song that you're

mf

B



hap - py with some - bod - y new,
 hap - py with some - bod - y new,

N.C.

ba - by, be - cause I, I found a love I can
 I found a love I can

*Vocal line written one octave higher than sung.

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

part to you.)
 part to you.

B

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

1

B

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

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

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,

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

8va

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



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. _____)


B



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


(Oh, _____)

B/D#




4fr


E5



E5/F



F5



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

E5



E5/F



F5




E5




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


E5/F




F5



E5







E5/F

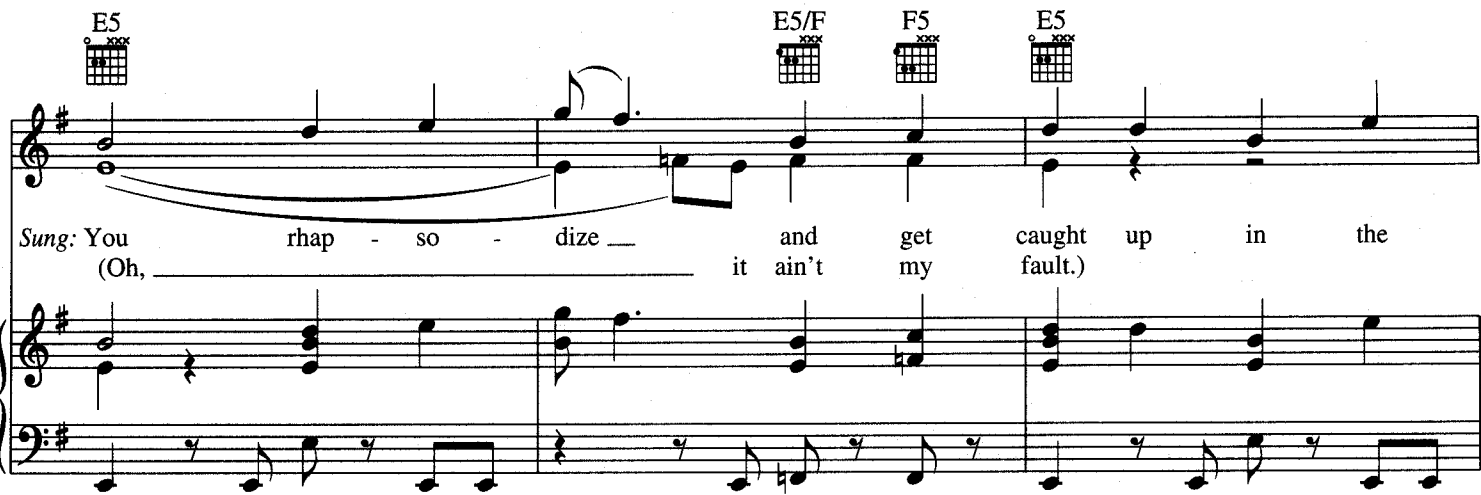







nev - er do. _____
(It ain't my fault.) Spoken: (Did I do that?)

**Background vocal not sung first time.

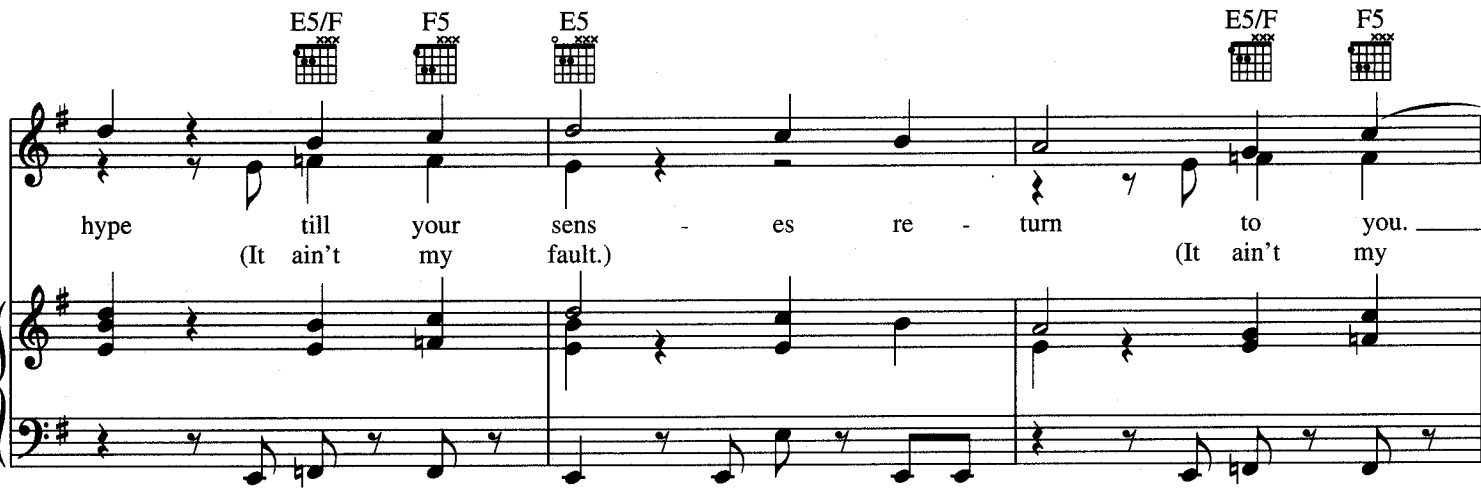
E5  E5/F  F5  E5 




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



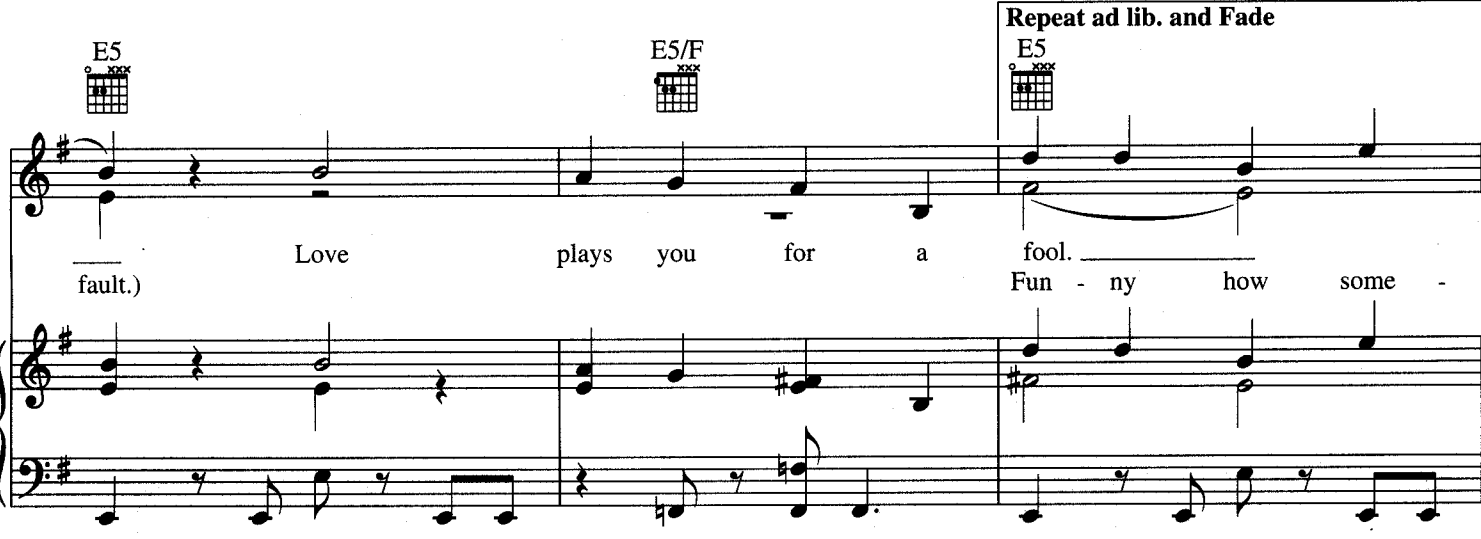
E5/F  F5  E5  E5/F  F5 




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



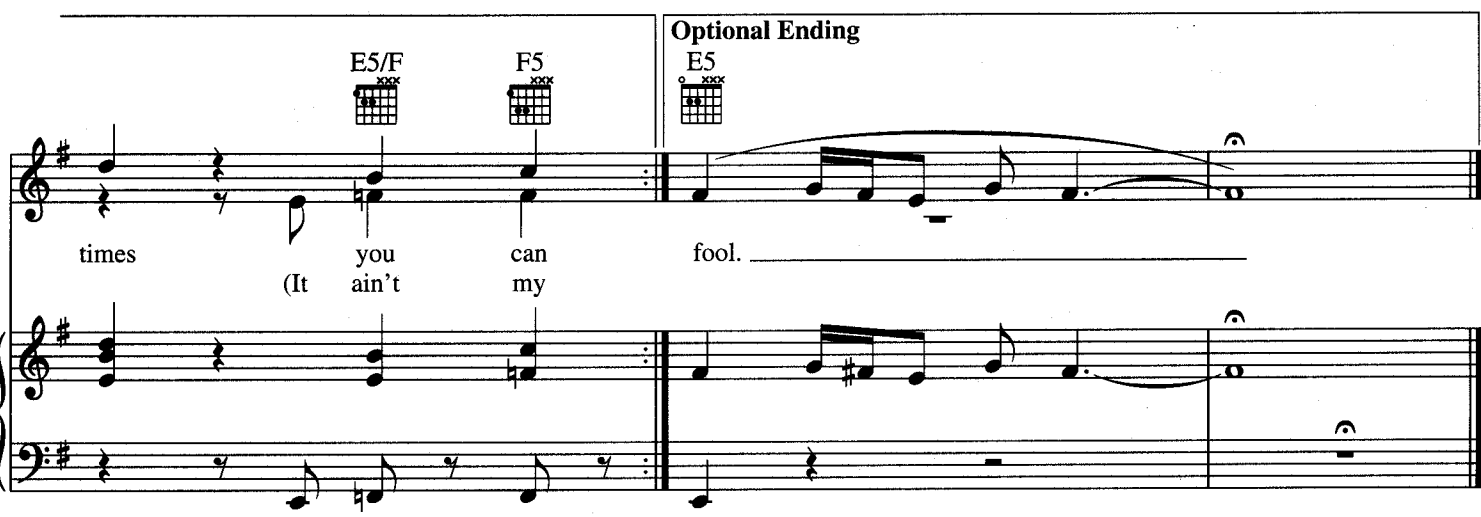
E5  E5/F  **Repeat ad lib. and Fade**
 E5 

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



E5/F  F5  **Optional Ending**
 E5 

times (It ain't you can my fool. ———



PETALS

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

Moderately slow

Asus2



8va

mp

8va

Fmaj7



G



Asus2



A



Asus2



F



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

cresc.

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

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

you.)

Fmaj7

G

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

Asus2

Fmaj7

G

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

A5
5fr

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

Fmaj7

G6/9

doo doo.) Fly. 8va

rit.

ed

RAINBOW

(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 -

mp

With pedal

Cm7

Dbmaj13

bow for me to fol - low

Cb/Gb

Gb7

Abm/Gb

Gb

to get beyond my sor - row.

Ab(add2) Cm7

Thun - der pre - cedes — the sun - light,

Fm7 Dbmaj9

so I'll — be al - right if I — can —

Cb/Gb Gb7 Abm/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)



Db maj9



rain bow's end.

Eb maj9



Bb maj9



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#



mp

Gm7



F



Eb maj7



F



Bb



F/A



Gm7



F



Eb



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.

F



Bb



F/A



Gm7



F



— 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.

E \flat 3fr F E \flat maj7 3fr F

fin - 'ly 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

Dm7 E \flat maj7 3fr F B \flat maj7

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

E \flat maj7 3fr F Dm7 E \flat maj7 3fr F B \flat maj7

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

Cm7 3fr E \flat /F

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 \sharp

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 \sharp

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

Bb F/A Gm F Ebmaj7 F

you. _____

mp

2

Bb D7sus

you. _____ See... _____

Female: See, I was _____ so des -

D7/F# Gm D7 Gm

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

Bkgd: Look - ing back...

D7 D7/F# Gm

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

Fm7 Bb7 Ebmaj7 D7 D7/F#

Bkgd: *Both:*

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

Gm7 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

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/Db



Db



Ab/C



Fsus



F7/A



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

Bbm7



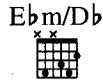
Db/Ab



Gbmaj7



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

Ab/C

F7sus

F7/A

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

Bbm7

Ab

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

Gbmaj7

Ab

ba - by, I'm so thank - ful I found —

rit.

Db

Db(add2)

you. — Male: Yeah. —

a tempo

8vb