

MARIAH



#1'S



# SWEETHEART

Words and Music by PETER KESSLER  
and RAINY DAVIS


Moderate Steady Beat




Dm  Bb 

Ooh. \_\_\_\_\_ Mm. \_\_\_\_\_

*(Rap:) What you think about you and me, baby, going one on one? Say what?*

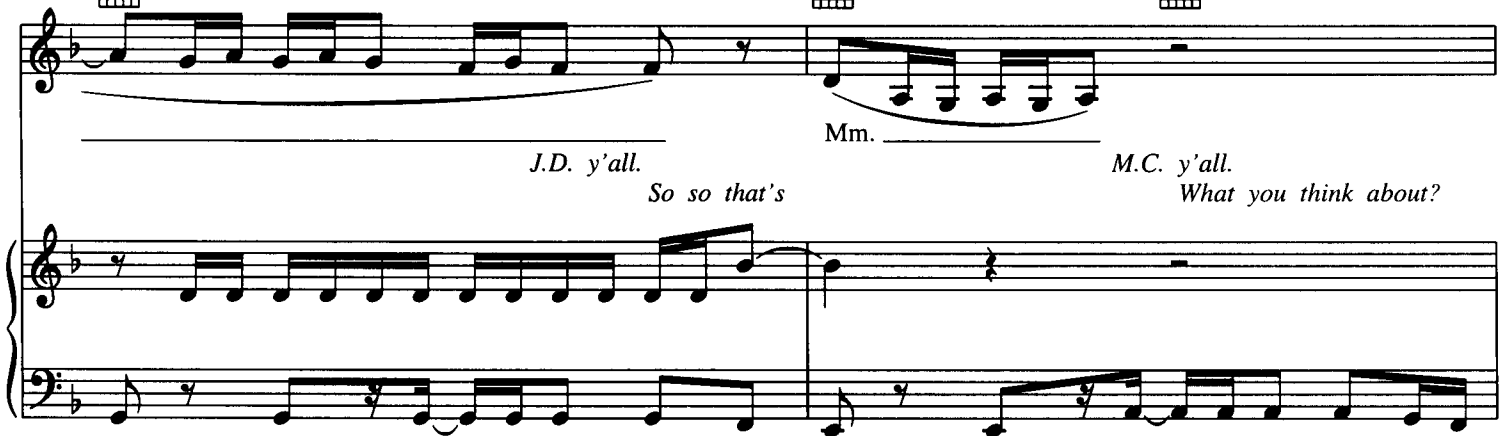
*mf*





Gm  3fr Em7b5  A7 

J.D. y'all. \_\_\_\_\_ Mm. \_\_\_\_\_ M.C. y'all.


*So so that's* \_\_\_\_\_ *What you think about?*



Dm  Bb 

Oh. \_\_\_\_\_

*I'm the man to fulfill your needs.* \_\_\_\_\_ *Get you everything that you see and dream, baby.*



Gm

Em7b5

A7



Musical notation for the first system, including treble and bass staves.

Ah. \_\_\_\_\_

Oh. \_\_\_\_\_

Let nothing and nobody tear us apart and forever you'll be my sweetheart.

Musical notation for the second system, including treble and bass staves.

Dm

Bb



Musical notation for the third system, including treble and bass staves.

Boy, have - n't you no - ticed  
You are no Cas - a - no - va.

the gleam in \_\_\_ my eye? \_\_\_  
I know that you'll - be true. \_\_\_

Musical notation for the fourth system, including treble and bass staves.

Gm

Em7b5

A7



Musical notation for the fifth system, including treble and bass staves.

Be-cause of you \_\_\_ I'm a lit - tle hyp - no - tized. \_  
And that's why \_\_\_ I'm so in love with you. \_

Musical notation for the sixth system, including treble and bass staves.

Dm

Bb



Musical notation for the seventh system, including treble and bass staves.

But ev - 'ry time\_ you're with me  
But this ro - man - tic eve - ning

I feel so pos - i - tive \_\_\_  
you left me at \_\_\_ my door. \_\_\_

Musical notation for the eighth system, including treble and bass staves.

Gm 

Em7b5 

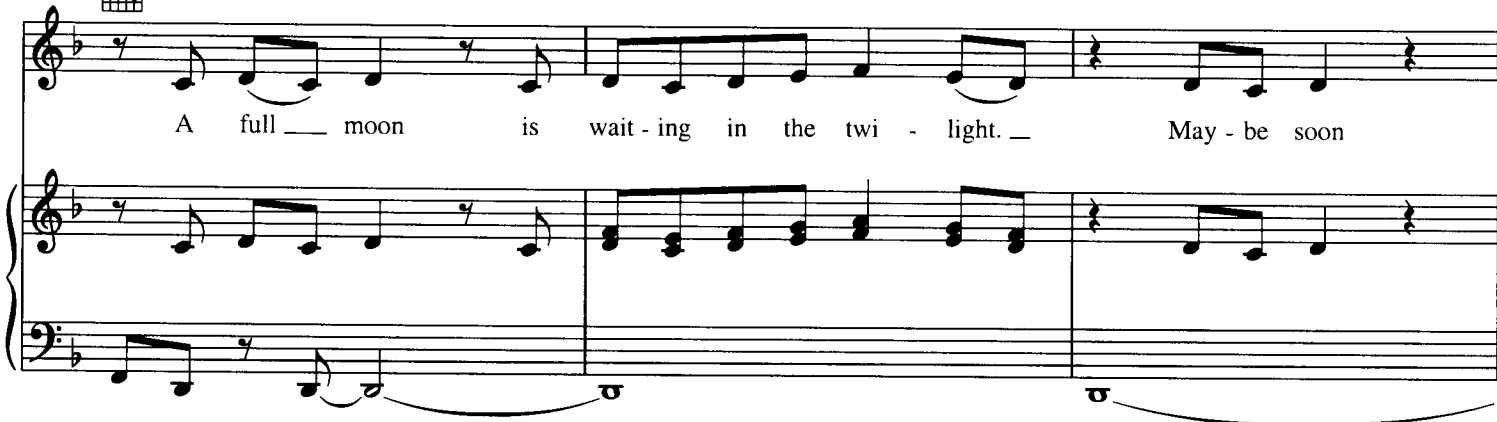
A7 

that with a lit - tle love some-thing's got to give. \_\_\_\_\_  
 But to - night I'd like us to ex - plore. \_\_\_\_\_ }



Dm 

A full moon is wait - ing in the twi - light. — May - be soon



you will come to be my knight. Here we are, — hop - ing that we nev - er part.



Stay with me. — Ba - by, won't you be my sweet - heart? And  
 (Rap:) My sweetheart.



Bb Gm Em7b5 A7

we could share a sto - ry-book ro - mance. \_\_\_\_\_ Won't you be my  
 Won't you be mine? \_  
*What you think about, what you think about, you and me, baby, going one on one?*

Dm Bb Gm7

sweet - heart? \_\_\_\_\_ We could share a sto - ry-book ro - mance. \_\_\_\_\_  
*Be my sweetheart. Yeah. What ya think about, what you think about*

1 2

Em7b5 A7 Em7b5 A7 Dm

Just you and I. \_\_\_\_\_ Just you and I. \_\_\_\_\_ Na na na na \_ na.  
*you and me, baby, going one on one? you and me, baby, going one on one? C'mon. Say what?*

Bb Gm7 Em7b5 A7

Na na na na \_ na. Like that. Na na na na \_ na. Uh huh. Na na na na \_ na na na. \_ Break

Dm
Bb
Gm7

*it down.*      *Oh.*      *Oh.*      *Yeah yeah yeah - yeah yeah.*      *Oh.*  
*Put your hands in the air.*

Em7b5
A7
Dm

*J.D. y'all.*      *Ooh*      *ooh.*      *Rap: (See Rap lyrics)*      *Ah.*

Bb
Gm

Em7b5
A7
Dm

*Ah.*      *Ah.*

Bb



Gm



3fr

Yeah yeah yeah \_ yeah yeah. \_ Ooh. \_

Em7b5



A7



Dm



N.C.

Stars are bright, mood is right. Mm. \_  
Uh huh. Say what?

M.C. Baby, sing it to me.

To keep me warm, a - way from harm,  
C'mon.

1

2

no - where bet - ter than my ba - by's arms. \_  
Uh huh, uh huh, uh huh, uh huh.

Won't you be my \_  
C'mon, baby baby, c'mon you could be my

Dm

Bb

Gm7

3fr

sweet - heart?

sweetheart.

We could share a sto - ry-book

ro - mance.

Yeah. don't you like how it's going down?

Em7b5

A7

Dm

Bb

Won't you be my

Don't you like how it's going down?

sweet - heart?

My sweetheart.

We could share a sto - ry-book

Uh huh.

Gm7

3fr

Em7b5

A7

Dm

N.C.

ro - mance.

Don't you like how it's going down?

Just you and I.

Don't you like how it's going down?

Sweet - heart.

When it's come to-ge-th - er

We could share a sto - ry-book

I live hap-pi-ly ev - er af - ter.

Won't you be my



sweet - heart?  
No one to make us sad. \_\_\_\_\_

We could share a sto - ry - book ro - mance. \_\_\_\_\_  
Oh, ba - by.

Just you and I. \_\_\_\_\_  
*You're on fire. J.D. y'all.*

You know I need your love. \_\_\_\_\_  
*Yeah.*

ro - mance. \_\_\_\_\_  
*Yeah, yeah me, too.*

### Rap Lyrics

See, I saw you in the party with your eyes on me,  
Fitting the description of what I want my bride to be.  
As live as me, don't know the same guys as me.  
A lot of style and use your wild name like Ivory.  
I agree with my dude that you the baddest on the scene  
In a long time. A woman with her own shine is on time.  
And no hit, 'cause I'm tired of dinner with the  
Wrong kind, gettin' nuttin' but the boot.

She got a player tryin' to think of new things to say.  
She's in the corner sippin' Dom P. rosé.  
Shaking it up with the home girls, payin' no  
Attention to us, they in their own world.  
Hey yo, girl, I'm the man to fulfill your needs.  
I'll get you everything that you see in your dreams, baby.  
Let nothing and nobody tear us apart  
And forever you'll be my sweetheart.

# WHEN YOU BELIEVE

(FROM THE PRINCE OF EGYPT)

Words and Music Composed by STEPHEN SCHWARTZ  
with Additional Music by BABYFACE

Slowly

B5



Bm



A



F#m7



Bm



Man - y nights we've prayed, with no proof an - y - one could hear.

*mf*  
*mp legato*  
with pedal

3

Gmaj9



Em7



F#m7



In our hearts a hope - ful song— we bare - ly un - der - stood. Now

3

B



A/C#



A/D



Esus4

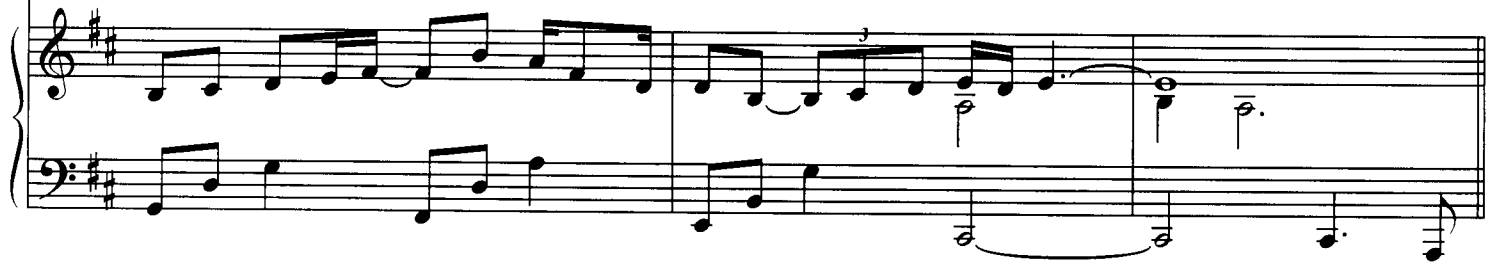


we are not— a - fraid, al - though we know there's much to fear.

G  D/F#  Em7  A/C# 



We were mov-ing moun - tains long- be - fore we knew we could.\_\_\_\_\_

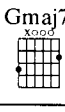
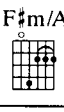
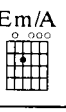
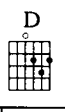
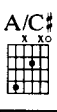


D  A/C#  Bm  F#m/A 



There can be mir - a - cles, - when you be - lieve. - - - - - Though hope is frail, it's



Gmaj7  F#m/A  Em/A  D  A/C# 



hard to kill. Who knows what mir - a - cles - - - - - you can a - chieve? - - - - -



Bm  F#m7  Gmaj7  Em7  A 



When you be - lieve, some - how you will. You will when - you - be - lieve. - -



Bm



Bm



A



In this time of fear, when—

F#m7



Bm



Gmaj9



prayer so of - ten proves in vain, hope seems like the sum - mer birds, too—

Em7



F#m7



B



A/C#



swift - ly flown a - way.— Yet now I'm— stand - ing here, my

A/D



Esus4



G



D/F#



heart so full— I can't ex - plain,— seek - ing faith and speak - ing words— I

Em7

A/C#

E

nev - er thought I'd say:—

There can be mir - a - cles,—

B/D#

C#m 4fr.

G#m/B

Amaj7

G#m/B

F#m/B

when you be - lieve.——

(When you be - lieve.)

Though hope is frail,

it's hard to kill.

E

B/D#

Who knows what mir - a - cles—

you—

can a - chieve?——

(You can a -

C#m 4fr.

G#m7 4fr.

Amaj7

G#m7 4fr.

chieve?)  
When you be - lieve,——

some - how—— you will.——

F#m7



E



B/D#



E



C#m7



4fr.

You will when you be- lieve.

Amaj9



Bsus4



2fr.

B/A



A/C#



B/D#



They don't al - ways hap - pen when you ask.

Esus4



E



B/D#



4fr.

C#m7



A/C#



B/D#



And it's eas - y to give in to your fear.

Esus4



E



F#m7



E/G#



Asus2



But when you're blind - ed by your pain, can't see

B



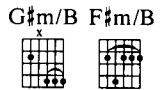
C#m7



Musical staff with treble clef and lyrics: — your way— clear through— the rain, a small— but still re - sil - ient voice— says

— your way— clear through— the rain, a small— but still re - sil - ient voice— says

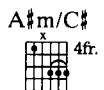
Musical staff with piano accompaniment (treble and bass clefs) for the first system.



Musical staff with treble clef and lyrics: help is ver - y near. There can be mir - a - cles, when you be - lieve.

help is ver - y near. There can be mir - a - cles, when you be - lieve.

Musical staff with piano accompaniment (treble and bass clefs) for the second system, including dynamics like *cresc.*, *rit.*, and *f a tempo*.



Musical staff with treble clef and lyrics: Though hope is frail, it's hard to kill. Who knows what mir - a - cles

Though hope is frail, it's hard to kill. Who knows what mir - a - cles

Musical staff with piano accompaniment (treble and bass clefs) for the third system.



Musical staff with treble clef and lyrics: you can a - chieve? When you be - lieve, some - how you will,

you can a - chieve? When you be - lieve, some - how you will,

Musical staff with piano accompaniment (treble and bass clefs) for the fourth system.



now you will. You will when you be - lieve.



Tacet

You will when you, you will when you be

*mf*



lieve, just be - lieve, just be -

*mp*



lieve. You will when you be - lieve.



# WHENEVER YOU CALL

Words by MARIAH CAREY  
Music by MARIAH CAREY  
and WALTER AFANASIEFF

Slowly, expressively

Musical notation for the first system, including guitar chords Bb, Bb/A, Gm, and Gm/F. The notation shows a piano introduction with a treble and bass clef, a 4/4 time signature, and a key signature of two flats. The tempo/mood is 'Slowly, expressively'. The dynamics are marked 'p' (piano). The guitar chords are Bb, Bb/A, Gm (3fr), and Gm/F.

With pedal

Musical notation for the second system, including guitar chords Eb(add2), F7sus, and F7. The notation shows a piano introduction with a treble and bass clef, a 4/4 time signature, and a key signature of two flats. The dynamics are marked 'p' (piano). The guitar chords are Eb(add2), F7sus, and F7.

Musical notation for the third system, including guitar chords Bb, Gm7, and Eb(add2). The notation shows a piano introduction with a treble and bass clef, a 4/4 time signature, and a key signature of two flats. The dynamics are marked 'p' (piano). The guitar chords are Bb, Gm7 (3fr), and Eb(add2). The lyrics are: *Male:* Love \_\_\_\_\_ wan-dered in - side, strong-er than you, \_\_\_\_\_ strong-er than

Musical notation for the fourth system, including guitar chords F7sus, F7, Bb, Bb/A, Gm, and Gm/F. The notation shows a piano introduction with a treble and bass clef, a 4/4 time signature, and a key signature of two flats. The dynamics are marked 'p' (piano). The guitar chords are F7sus, F7, Bb, Bb/A, Gm (3fr), and Gm/F. The lyrics are: I. \_\_\_\_\_ *Female:* And now \_\_\_\_\_ that it has be - gun we can-not turn

**E $\flat$  maj7** **F7sus** **F7** **B $\flat$**

back; \_\_\_\_\_ *Male:* we can on-ly turn \_\_\_\_\_ in - to one. \_\_\_\_\_ I won't ev - er be too

**Gm** **Gm/F** **E $\flat$**  **F7sus** **F7**

far a - way to feel you, and I won't hes - i - tate at all \_\_\_\_\_ when-ev - er you call.

**B $\flat$**  **Gm** **Gm/F**

\_\_\_\_\_ And I'll al - ways re - mem - ber the part of you so ten - der,

**E $\flat$**  **F7sus** **F7**

I'll be the one to catch your \_\_\_\_\_ fall \_\_\_\_\_ when-ev - er you call. \_\_\_\_\_

**E<sub>b</sub>** **B<sub>b</sub>** **B<sub>b</sub>/F** **B<sub>b</sub>** **B<sub>b</sub>/A**

Female: And I'm tru-ly in -

**G<sub>m</sub>7** **G<sub>m</sub>/F** **E<sub>b</sub>**

Male: (find - ing my soul

spired, find - ing my soul there in your

**F7sus** **F7** **B<sub>b</sub>** **B<sub>b</sub>/A**

there in your eyes) And you have o-pened my

eyes. And you have o-pened my

**G<sub>m</sub>** **G<sub>m</sub>/F** **E<sub>b</sub>maj7**

Male: (have o - pened my heart)

heart and lift - ed me in - side by show - ing me your -

F7sus      F7      Bb      Bb/A      Gm      Gm/F

self — un - dis - guised. *Both:* And I won't ev - er be too far a - way to feel you,

Eb      F7sus      F7

and I won't hes - i - tate at all \_\_\_\_\_ when-ev - er you call. —

Bb      Bb/A      Gm      Gm/F

— And I'll al - ways re - mem - ber the part of you so ten - der,

Eb      F7sus      F7

I'll be the one to catch your \_\_\_\_\_ fall \_\_\_\_\_ when-ev - er you call. —

Eb  
3fr

Bb

The first system of music features a guitar part with a melodic line in the treble clef and a piano accompaniment in the grand staff. The guitar part includes a 3-fret diagram for Eb and a Bb diagram. The piano accompaniment consists of chords and moving lines in both hands.

Db

Ab(add2)/C

Male: And I will breathe for you — each day, ——— com - fort you through all — the pain, —

The second system includes a vocal line for a male voice and piano accompaniment. The guitar part has diagrams for Db and Ab(add2)/C. The lyrics are: "Male: And I will breathe for you — each day, ——— com - fort you through all — the pain, —".

Eb/Bb  
6fr

Bb

gent - ly kiss your fears — a - way. ———

The third system features a vocal line and piano accompaniment. The guitar part includes diagrams for Eb/Bb (6fr) and Bb. The lyrics are: "gent - ly kiss your fears — a - way. ———".

Fm

Db

You can turn to me — and cry. ——— Al - ways un - der - stand — that I —

The fourth system includes a vocal line and piano accompaniment. The guitar part has diagrams for Fm and Db. The lyrics are: "You can turn to me — and cry. ——— Al - ways un - der - stand — that I —".

G $\flat$  F7sus F B $\flat$  B $\flat$ /A

\_\_\_\_\_ give you all I am in - side. \_\_\_\_\_ And I won't ev - er be too -

Gm Gm/F E $\flat$  F7sus F7

\_\_\_\_\_ far a - way to feel you \_\_\_\_\_ *Male:* and I won't hes - i - tate at all *Female:* when - ev - er you call. \_\_\_\_\_

N.C. B B/A $\sharp$  G $\sharp$ m G $\sharp$ m/F $\sharp$

\_\_\_\_\_ *Both:* I \_\_\_\_\_ won't ev - er *Female:* be \_\_\_\_\_ too far to feel you

E F $\sharp$ 7sus E/G $\sharp$  F $\sharp$ /A $\sharp$

and I won't hes - i - tate at all \_\_\_\_\_ *Both:* when - ev - er you call. \_\_\_\_\_

B B/A# G#m G#m/F#

And I'll al - ways re - mem - ber the part of you so ten - der,

E F#7sus F#7

and be the one to catch your fall when - ev - er you

E B E Em6/9

call, when - ev - er you

B B/A# G#m G#m/F# E(add2) Em6 B

**Slower**

call. *\*Both:* Oh, when - ev - er you call.

*a tempo*

*\*Both voices sung at written pitch.*

# MY ALL

Words by MARIAH CAREY  
 Music by MARIAH CAREY  
 and WALTER AFANASIEFF

Gently

N.C.

Cm



D7



*mp*

Gm



Cm



D



Gsus



G





N.C.

Cm

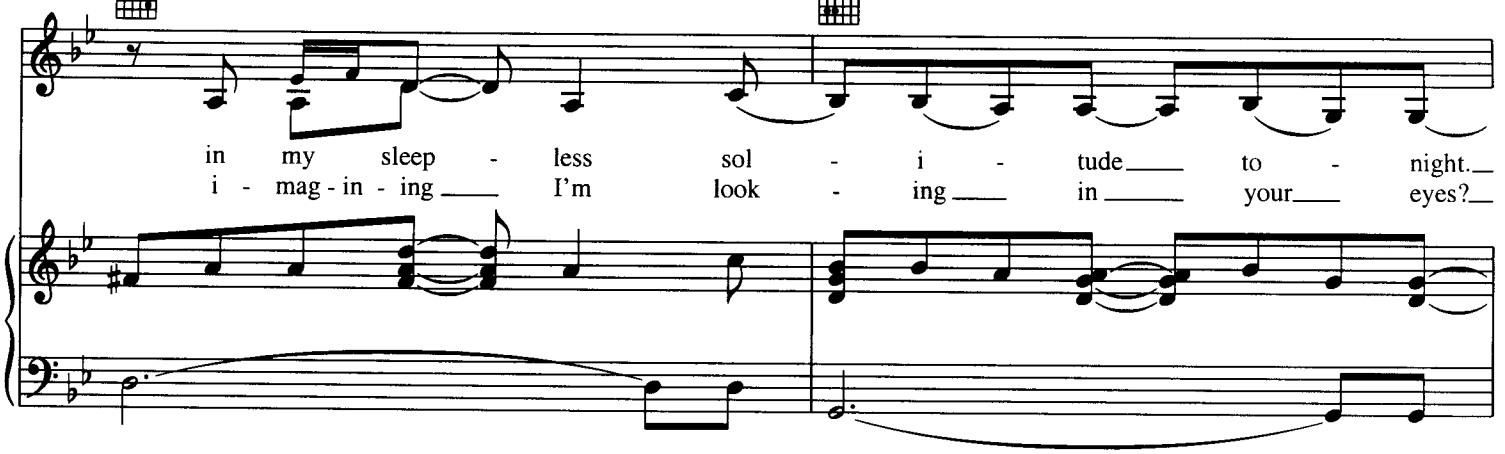



I am think - ing of you  
 feel me  
*Guitar solo*




**D**  **Gm** 



in my sleep - less sol i - tude to - night.  
 i - mag - in - ing I'm look - ing in your eyes?



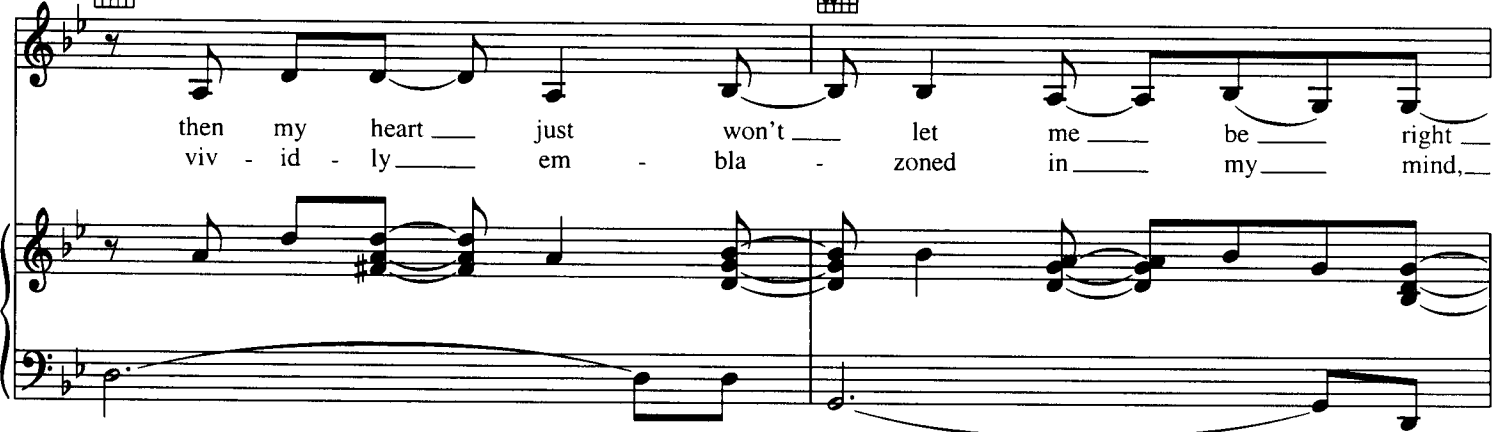
**Cm** 



If it's wrong to love you,  
 I can see you clearly,




**D**  **Gm** 

then my heart just won't let me be right  
 viv - id - ly em - bla - zoned in my mind,



**Gm/F**  **Eb** 

'cause I've drowned in you and I won't pull through  
 and yet you're so far, like a dis - tant star



Dsus
D
Gm

with - out you by my side.  
 I'm wish - ing on to - night.

*Solo ends*

N.C.
Cm7
D

I'd give my all to have just

Gm
G/F
Ebmaj7
Cm7

one more night with you. I'd risk my life to feel

F9
Bbmaj7

your bod - y next to mine

E♭maj7



Am7♭5



'cause I can't go on

A♭7♭5



Gm



Gm/F



liv - ing in the mem - 'ry of our song.

Em7♭5



Cm7



To Coda ⊕

I'd give my all for your love

Dsus



D



1

Gm








N.C.

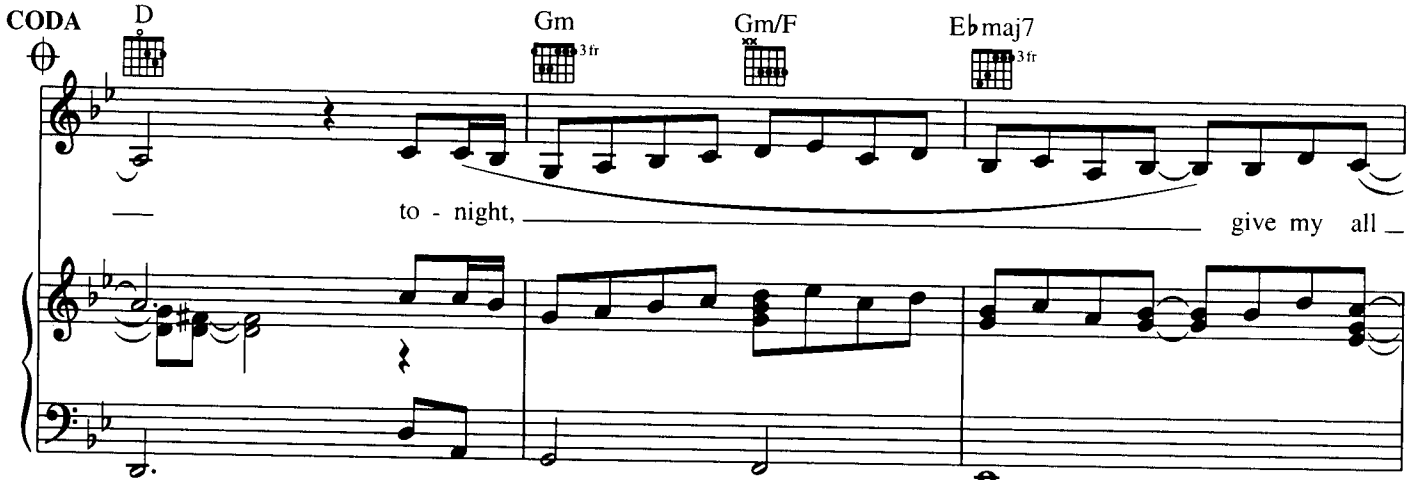
to - night. Ba - by, can you



2 Gm  D.S. al Coda



CODA  D  Gm  Gm/F  Ebmaj7 





to - night, \_\_\_\_\_ give my all \_



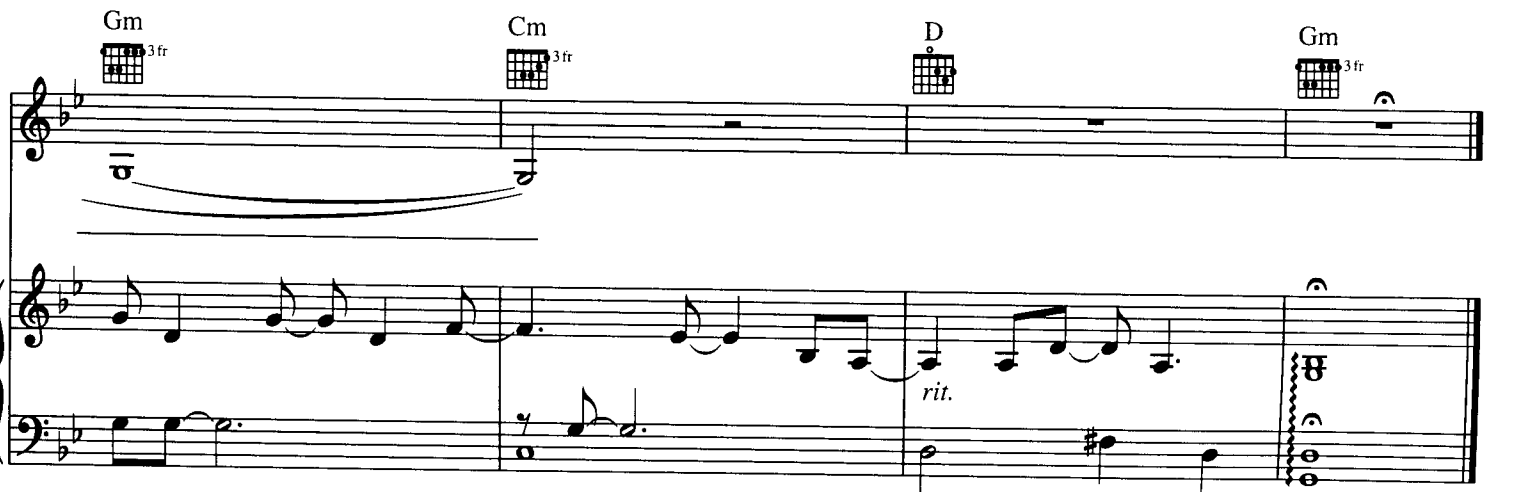
Cm7  D  N.C.

for your love \_\_\_\_\_ to - night.



Gm  Cm  D  Gm 

*rit.*



# HONEY

Words by MARIAH CAREY  
 Music by MARIAH CAREY, SEAN "PUFFY" COMBS, KAMAAL FAREED,  
 STEVEN A. JORDAN, STEPHEN HAGUE, BOBBY ROBINSON,  
 RONALD LARKINS, LARRY PRICE and MALCOLM McLAREN

## Steady Beat

Fm11



Bb(add2)



Oh, oh, hon - ey got me hooked on you.

*mf*

Fm11



Bb(add2)



Fm11



Spoken: I like that. Mm.

Bb(add2)



Fm11



Bb



Sung: Ah. Ah. Spoken: C'mon.

N.C.

M.C. Sung: Ah. \_\_\_\_\_

Bb Eb Cm Fm

Ooh. \_\_\_\_\_ La la la la la dum\_da da. Yeah. Dum\_da \_\_\_\_\_  
Spoken: C'mon.

Bb Eb Cm Fm Bb Eb

da. La la la la la dum da da. La da da da da. La la la la la dum da \_\_\_\_\_  
Spoken: M.C.

Cm Fm Bb Eb Cm Fm

da. Da dum'n' da da. La la la la la dum da da. La da da da da \_\_\_\_\_  
Spoken: I like that.

B $\flat$  Eb Cm Fm

— da da da. — Oh, — hon-ey, you — can have — me when — you want —  
I can't be — e - lu - sive with — you, hon -

*Spoken: Let's go.*

B $\flat$  Eb Cm Fm

— me if you sim - ply ask — me to — be there —  
- ey, 'cause it's bla - tant that — I'm feel - ing you. —

*Spoken: I like that.*

B $\flat$  Eb Cm Fm

And you're the on - ly one — who makes — me come  
And it's too hard — for me — to leave — a -

B $\flat$  Eb Cm Fm

run - ning — 'cause what you got — is far — be - yond — com -  
brupt - ly — 'cause you're the on - ly thing — I wan - na



pare. \_\_\_\_\_ Oh. \_\_\_\_\_ } And it's just \_\_\_\_\_ like \_\_\_\_\_ hon - ey \_\_\_\_\_ when your  
do. \_\_\_\_\_



love comes \_\_\_\_\_ o - ver me. \_\_\_\_\_ Oh, ba - by, I've got a de -



pend - en - cy; \_\_\_\_\_ al - ways strung out for an - oth - er taste of



your \_\_\_\_\_ hon - ey. \_\_\_\_\_ It's like hon - ey when it wash - es o - ver me. \_\_\_\_\_ You know



Bb



Eb



Cm



Fm



sug - ar nev - er, ev - er was \_\_\_ so sweet. And I'm dy - ing for \_\_\_ you, cry - in' for \_\_\_ you.

Bb



Eb



Cm



Fm



I a - dore \_\_\_ you. One hit of your love ad - dict - ed me. Now I'm

Bb



Eb



Cm



Fm



strung out on you, dar - lin', don't \_ you see? \_ Ev - 'ry night and day, \_ I can hard - ly wait \_ for an -

Bb



Eb



Cm



Fm



oth - er taste \_\_\_ of hon - ey. Hon - ey, I \_\_\_  
*Rap (2nd verse only): 'Round the world, we won't stop.*

Bb Eb Cm Fm

can't des - cribe \_\_\_\_\_ how good it  
*And, Mariah, you're on fire. 'Round the world, we won't stop.*

Bb Eb Cm Fm

feels in - side. \_\_\_\_\_ Hon - ey, I \_\_\_\_\_  
*So, Mariah, take us higher. 'Round the world, we won't stop.*

Bb Eb Cm Fm

can't des - cribe \_\_\_\_\_ how good it  
*And, Mariah, you're on fire. 'Round the world, we won't stop.*

1 Bb Eb Oh, oh. \_\_\_\_\_ 2 Bb Eb

feels in - side. \_\_\_\_\_ feels in - side. \_\_\_\_\_  
*So, Mariah, take us higher. Break down.*

Fm11



Bb(add2)



Whoa, whoa, ev - 'ry lit - tle thing — you — do. —

Fm11



Bb(add2)



— Ah. —  
Now what we gonna do right here is we gonna smooth it out. C'mon.

Fm11



Bb(add2)



Oh, oh, hon - ey got — me hooked — on you. —

Fm11



Bb(add2)



— Ah. — M.C. — It's like  
And she won't stop.

Cm

Fm

Bb

Eb

hon-ey when it wash - es o - ver me. \_ You know sug-ar nev-er, ev - er was \_ so sweet...And I'm

Cm

Fm

Bb

Eb

dy - ing for \_ you, cry - in' for \_ you. I a - dore \_ you.

Cm

Fm

Bb

Eb

One hit of your love ad-dict - ed me. \_ Now I'm strung out on you, dar - lin', don't\_ you see?\_ Ev-'ry

Cm

Fm

Bb

Eb

Repeat and Fade

night and day, \_ I can hard - ly wait \_ for an - oth - er taste \_ of hon - ey. It's like

# ALWAYS BE MY BABY

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

Moderately

E G#m7 A(add9) B

*mf*

C#m7 G#m7 A(add9) Bsus E

A A/B Cdim7 C#m7 A A/B

E B/D# C#m7 G#m7 Amaj7

We were as one, \_ babe for a mo-ment in \_\_\_ time. \_  
I ain't gon-na cry, \_ no, and I won't beg you to \_\_\_ stay. \_

And it seemed ev - er - last - ing, that you would al - ways be mine. \_\_\_\_\_  
 If you're de - ter - mined to leave boy, I will not stand in your way. \_\_\_\_\_

F#m7 F#m7/B B

Now you want to be free, \_\_\_\_\_ so I'll let you fly, \_\_\_\_\_  
 But in - ev - i - ta - bly \_\_\_\_\_ you'll be back a - gain, \_\_\_\_\_

E B/D# C#m7 G#m7 Amaj7

'cause I know in my heart, \_\_\_\_\_ babe, our love will nev - er die. \_\_\_\_\_ }  
 'cause you know in your heart, \_\_\_\_\_ babe, our love will nev - er end. \_\_\_\_\_ }

Amaj7 F#m7 F#m7/B B

You'll al - ways be a part of me. \_\_\_\_\_ I'm part of you in - def - i - nite - ly. \_\_\_\_\_

E A A/B Cdim7

C#m7



G#m7



A



A/B



Boy, don't you know you can't es-cape\_ me. Ooh dar-ling, cause you'll al-ways be\_ my ba -

E



A



A/B



Cdim7



- by. And we'll lin - ger on. \_\_\_ Time can't e -rase a feel-ing this strong. \_\_\_

C#m7



G#m7



1



A/B



No way you're ev -er gon - na shake\_ me. Ooh dar-ling, 'cause you'll al-ways be\_ my ba -

E



A



A/B



E



by. \_\_\_

A A/B 2 A A/B C#m7 F#7

Ooh dar-ling, 'cause you'll al-ways be — my ba - by. I know that

G#7 A G#m7

you'll be back, boy, when your days and your nights get a lit - tle bit

C#m7 F#7 G#7

cold - er. — I know that you'll be right back, ba-by.

A B C





Ba - by, be - lieve me, it's on - ly a mat - ter of time, time. —



F  Bb  Bb/C  C#dim7 





You'll al-ways be a part of me. by. I'm part of you in-def-i-nite-ly.



Dm7  Am7  Bb  Bb/C 

Boy, don't you know you can't es-cape me. Ooh dar-ling, cause you'll al-ways be my ba-



F  Bb  Bb/C  C#dim7 

by. And we'll lin-ger on. Time can't e-raise a feel-ing this strong.



Dm7  Am7  Bb  Bb/C 

No way you're ev-er gon-na shake me. Oh dar-ling, 'cause you'll al-ways be my ba-

Repeat and Fade



# ONE SWEET DAY

Words and Music by MARIAH CAREY, WALTER AFANASIEFF, SHAWN STOCKMAN,  
MICHAEL McCARY, NATHAN MORRIS and WANYA MORRIS

Slowly

Ab



Dbmaj9



Gb(add9)



mf

Bbm7/Eb



Ab



Dbmaj9



Sor - ry I nev - er told — you

Ab



Dbmaj9



Ab



all I want-ed to say. — And now it's too late to hold —

Dbmaj9



Gb(add9)



— you, 'cause you've flown — a - way, — so —

Bbm7/Eb



Ab



far a - way. Nev - er had I i - mag -  
Dar - ling, I nev - er showed

Dbmaj9



Ab



Dbmaj9



ined you, liv - ing as - sumed you'd with - out your smile. al - ways be there.

Ab



Dbmaj9



Feel - ing and know - ing you hear me, it keeps  
I, I took your pres - ence for grant - ed, but I

Gb(add9)



Bbm7/Eb



me a - live, a - live. and I miss the love we shared. } And I  
al - ways cared

Ab



Dbmaj9



know you're shin - ing down on me from heav - en, \_\_\_\_\_ like so

Ab



Dbmaj9



man - y friends we've lost a - long the way. \_\_\_\_\_ And I

Ab



Dbmaj9



know e - ven - tu - al - ly we'll be to - geth - er \_\_\_\_\_ one sweet

Gb(add9)



1 Bbm7/Eb



2 Bbm7/Eb



day. \_\_\_\_\_

C7sus

C7

Fm

Al - though the sun will nev - er shine - the same, -

Dbmaj7

Ebsus

Ab

Gm7

C7

I'll al-ways look to a bright-er day. Lord, I know when I

Fm

Ab/Eb

Dbmaj7



Bbm7

lay me down - to sleep, you will al - ways lis - ten as I

Bbm7/Eb




B

pray. And I know you're shin - ing down on me from


Emaj9  B  Emaj9 

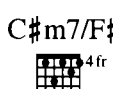
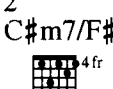

heav - en, — like so man - y friends we've lost a - long the way. — And I



B  Emaj9  A(add9) 

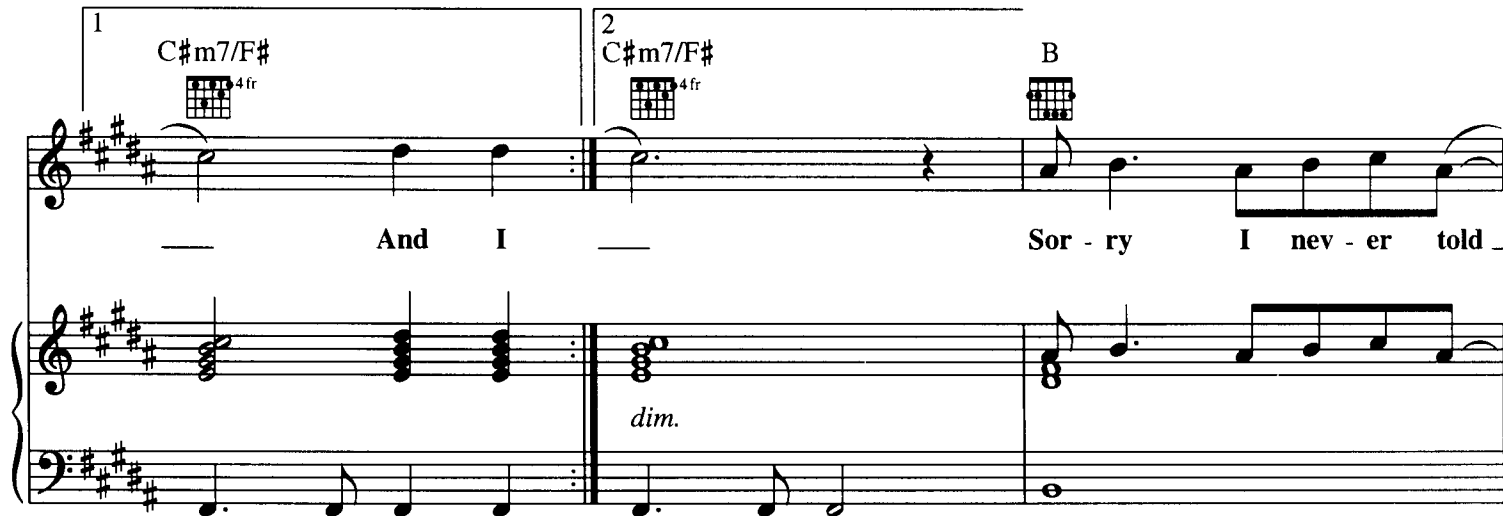
know e - ven - tu - al - ly we'll be to - geth - er — one sweet day. —






1 C#m7/F#  4fr  
2 C#m7/F#  4fr B 

— And I — Sor - ry I nev - er told —

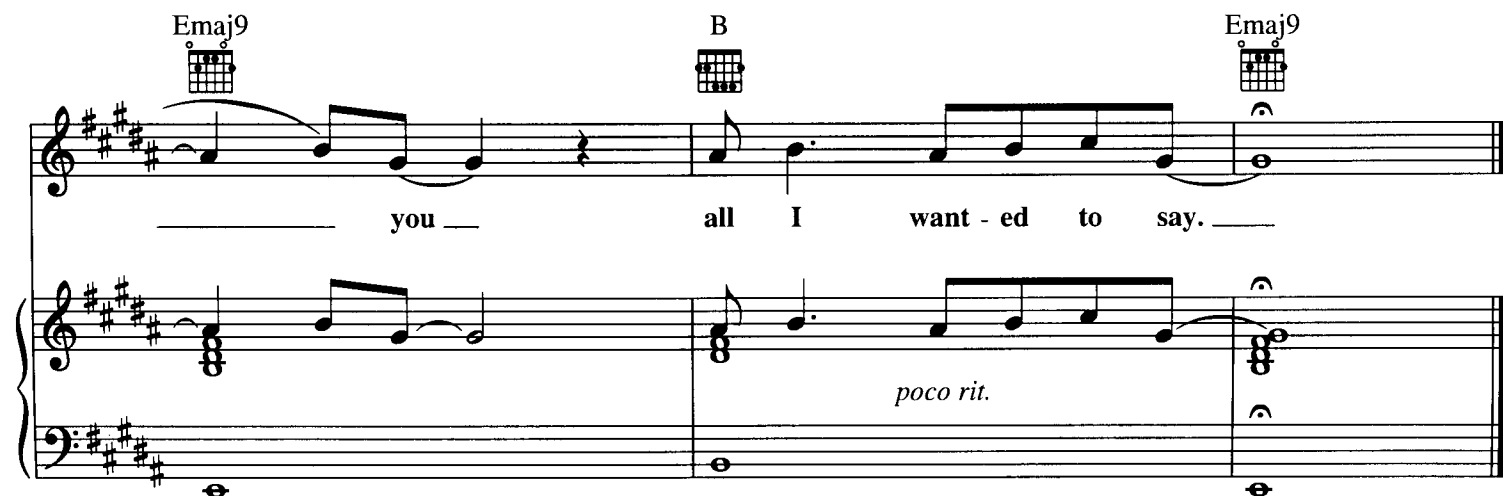
*dim.*



Emaj9  B  Emaj9 

— you — all I want - ed to say. —

*poco rit.*



# FANTASY

Lyrics by MARIAH CAREY, TINA WEYMOUTH and CHRIS FRANTZ  
 Music by MARIAH CAREY, DAVE HALL, TINA WEYMOUTH,  
 CHRIS FRANTZ, ADRIAN BELEW and STEPHEN STANLEY

Moderately

N.C.

Play 4 times

Play 3 times

Rap I: (See Rap lyrics)

(Ba-by, ba-by, come on, — ba-by, come on, — ba-by, come on.) Oh, when you

walk by ev-er-y night, talk-ing sweet and look-ing fine I get kind-a hec-tic in-side..

Mmm, ba-by, — I'm so — in-to you. — Dar-ling, if you on-ly knew —

all the things that flow through my mind. \_\_\_\_\_ But it's just a

G Em G

sweet sweet...  
I'm in heav - en with my boy - friend, \_

Em G Em

my laugh-ing boy friend. \_ There's no be - gin-ning and there is no end. \_

G Em G

Feels like I'm dream-in', but I'm not sleep-in'. \_ *Spoken: Remix.* (Sweet \_\_\_\_\_



Em G Em

fan - ta - sy.) In my fan - ta - sy.

G Em G

(Sweet fan - ta - sy. Sweet, sweet

Em I N.C.

fan - ta - sy. Im - a - ges of rap - ture creep in - to me slow - ly

as you're go - ing to my head. Sung: And my heart beats fast - er  
(Spoken: I like that.)

when you take me o - ver time and time and time a - gain. But it's just a

2

G Em G

(I'm in heav - en with my boy - friend, -

Em G

my laugh - ing boy - friend. \_ There's no be - gin - ning and there

Em G Em

is no end. \_ Feels like I'm dream-in', but I'm not sleep-in'. \_

N.C.

Play 4 times

Spoken: Ladies and gentlemen, introducing the Rap II: (See Rap lyrics)  
Old Dirty Doggie!

Rap III: (See Rap lyrics)

Rap IV: (See Rap lyrics)

G Em  
(I'm in heav - en

G Em

with my boy - friend, — my laugh - ing boy - friend. —

G Em

There's no be - gin - ning and there is no end. —  
 (Sweet ————— fan - ta - sy.) —————

G Em



Feels like I'm dream - in' but I'm not sleep - in'. —

G Em

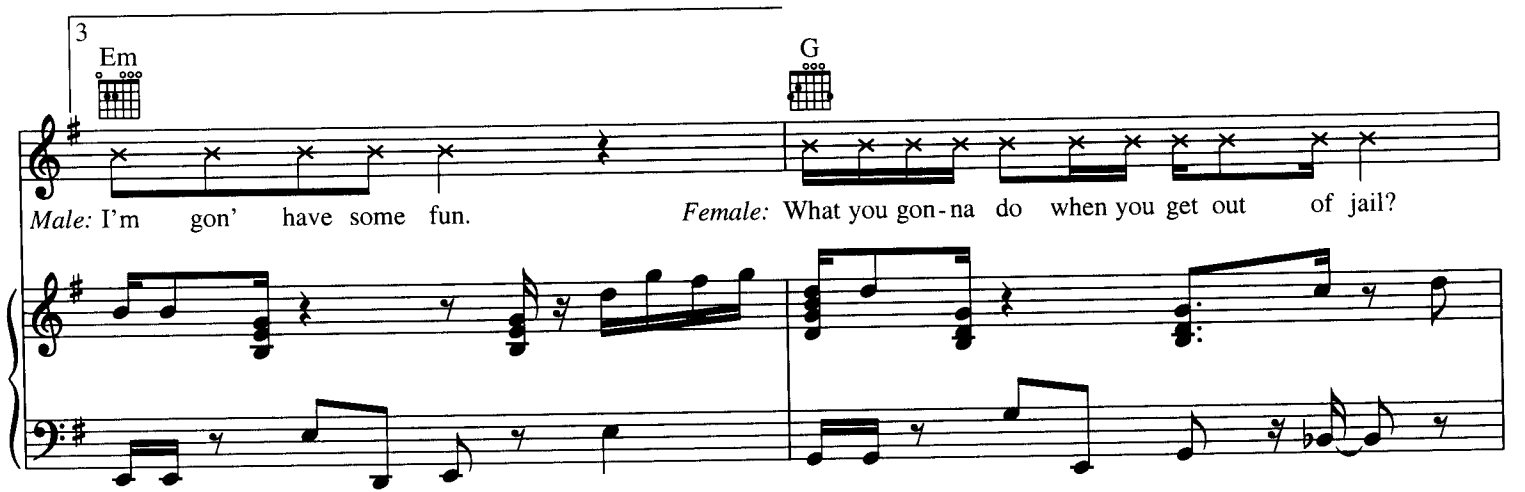
1,2


Female: What you gon-na do when you get out of jail? Male: I'm gon' do a re - mix.

3

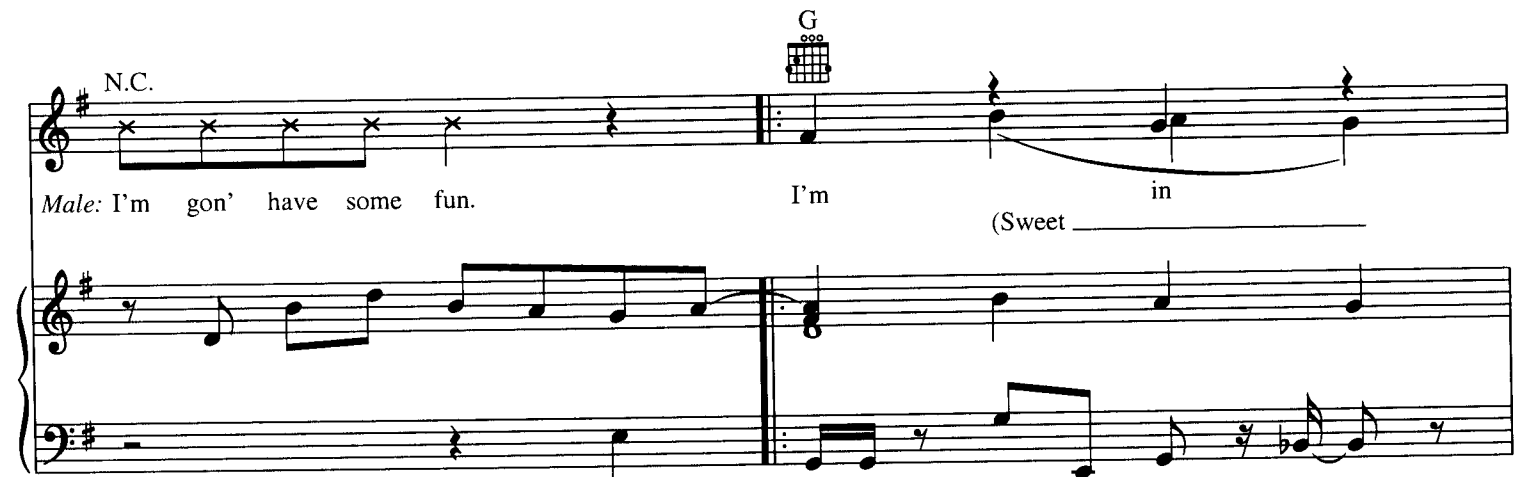
Em  G 



Male: I'm gon' have some fun. Female: What you gon-na do when you get out of jail?



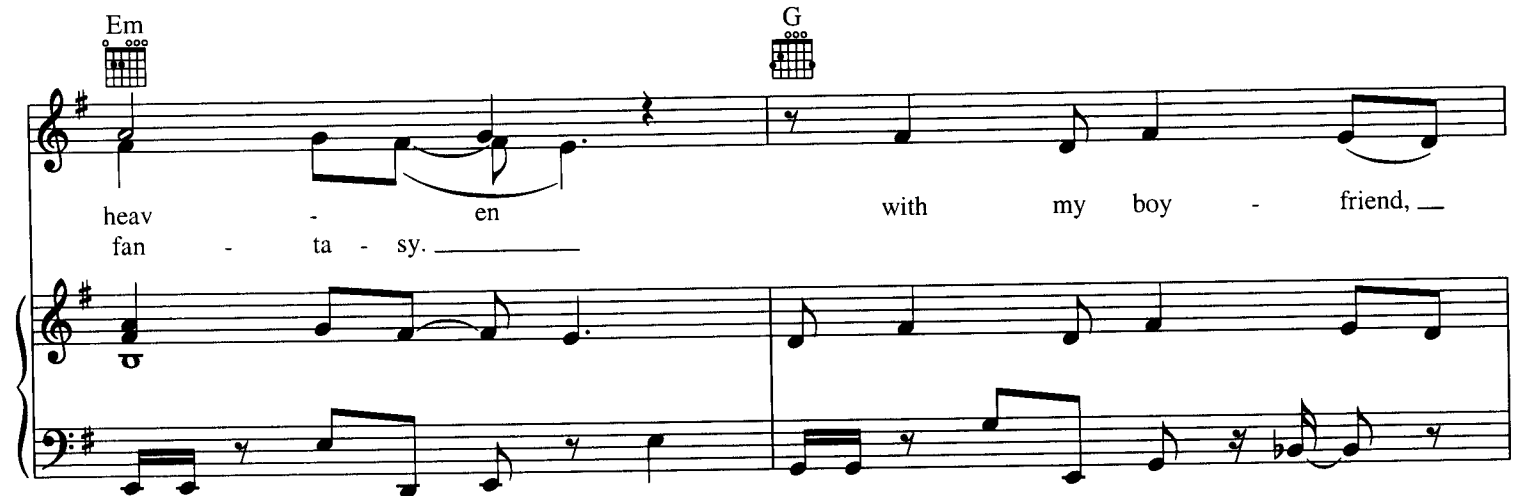
N.C. 



Male: I'm gon' have some fun. I'm (Sweet \_\_\_\_\_ in



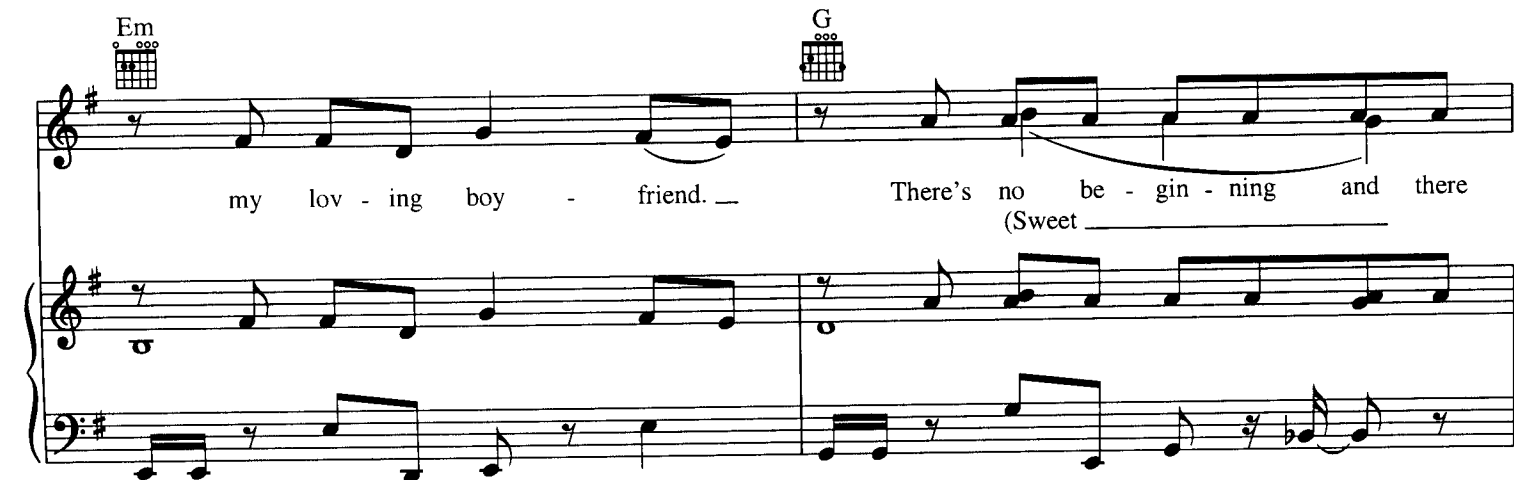
Em  G 

heav - en with my boy - friend, —  
fan - ta - sy. \_\_\_\_\_



Em  G 

my lov - ing boy - friend. — There's no be - gin - ning and there  
(Sweet \_\_\_\_\_



is fan - ta - sy.) \_\_\_\_\_ Feels like I'm dream - in' but I'm

Repeat and Fade	Optional Ending
not sleep - in'. _____	not sleep - in'. _____ You're my fan - ta - sy. _____
N.C.	

### Rap Lyrics

- Rap I: Yo, New York in the house?  
 Is Brooklyn in the house?  
 Uptown in the house?  
 Silent are you in the house?  
 Boogie Down, are you in the house?  
 Sacramento in the house?  
 Atlanta, Georgia, are you in the house?  
 West coast, are you in the house?  
 Japan, are you in the house?  
 Everybody, are you in the house?
- Rap II: Me and Mariah go back like babies with pacifiers.  
 Old Dirt Dog no liar, kickin' fantasy hot like fire.
- Rap III: Jump, jump. Let me see you do the stump.  
 Girls, let me see you shake your rump.  
 Yo, brothers, hit it from the back and front.  
 Let's do it, do it, do it, do it.
- Rap IV: I'm a little bit country, I'm a little bit  
 Rock and roll and I'm stowed to soul.  
 Big letters all big and bold.  
 Dirty bas, dirty bastard blow.

## HERO

Words and Music by MARIAH CAREY  
and WALTER AFANASIEFF

Moderately

E(add9) B/D# C#m7 E/B A E/G#

*mp*

F#m7 B9sus B E(add9) D6/9

There's a he - ro if you look in - side\_\_ your heart. You don't  
long\_\_ road when you face the world\_ a - lone. No one

C#m7 B9sus B

have to be\_\_ a - fraid of what you are. There's an an -  
reach - es out\_\_ a hand for you to hold. You can find\_\_

E(add9) D/F#

\_\_ swer if you reach in - to\_\_ our soul\_\_ and the  
love if you search with - in\_\_ your - self\_\_ and the

Detailed description: This block contains the musical score for the first three systems of the song 'Hero'. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The first system is marked 'Moderately' and 'mp'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The second system contains the first two lines of lyrics. The third system contains the next two lines of lyrics. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

C(add9)



B9sus



B



sor - row that you know will melt a - way.  
 emp - ti - ness you felt will dis - ap - pear.

E(add9)



B/D#



C#m7



And then a he - ro comes a - long with the strength to car - ry on

(D.S. a tempo)

A(add9)



E(add9)/G#



F#m7



A/B



and you cast your fears a - side and you know you can sur - vive.

E



B/D#



C#m7



C#m/B



So, when you feel like hope is gone look in-side you and be strong



A(add9)

E(add9)/G#

F#m7

B9sus

To Coda ⊕

and you'll fin - 'ly see the truth that a he - ro lies in you.

1

E

B/D#

C#m

A

It's a

2

E

C

G/B

G

D

Lord knows dreams are hard to fol - low,

C

G/B

G

D/F#

Em7

D

C

G/B

but don't let an - y - one tear them a - way. Hold on,

D.S. al Coda

G D C G/B A/B B

there will be \_ to-mor - row. In \_\_\_ time \_\_\_ you'll find the way.

*rall.*

CODA

A(add9) E/G# F#m7 A/B B

That a he - ro lies in

*molto rall.*

Esus2 B/D# C#m7 E/B

you,

*a tempo*

A A/B B E

that a he - ro lies in you.

*rit.*

# DREAMLOVER

Words and Music by MARIAH CAREY  
and DAVE HALL

Moderately

*mf*

Fmaj7 Gm7 Fmaj7

Gm7 Fmaj7 Gm7

Fmaj7 Gm7

Fmaj7 Gm7

Do do do do do do do, ooh

ba - by.

I need a lov - er to give me  
I don't want an - oth - er pre - tend - er

Fmaj7

Gm7

the kind of love that - 'll last \_\_\_\_\_ al - ways. \_\_\_\_\_  
 to dis - il - lu - sion me one \_\_\_\_\_ more \_\_\_\_\_ time, \_\_\_\_\_

Fmaj7

Gm7

I need some - bod - y up - lift - ing \_\_\_\_\_ to take me a - way \_\_\_\_\_  
 whis - per - ing words of for - ev - er \_\_\_\_\_ playing with my mind. \_

Fmaj7

Gm7

Fmaj7



\_\_\_\_\_ babe. \_\_\_\_\_ Oh, yeah. \_ I want a lov - er who knows \_  
 \_\_\_\_\_ No, no. \_\_\_\_\_ I need some-one to hold on \_\_\_\_\_

Gm7

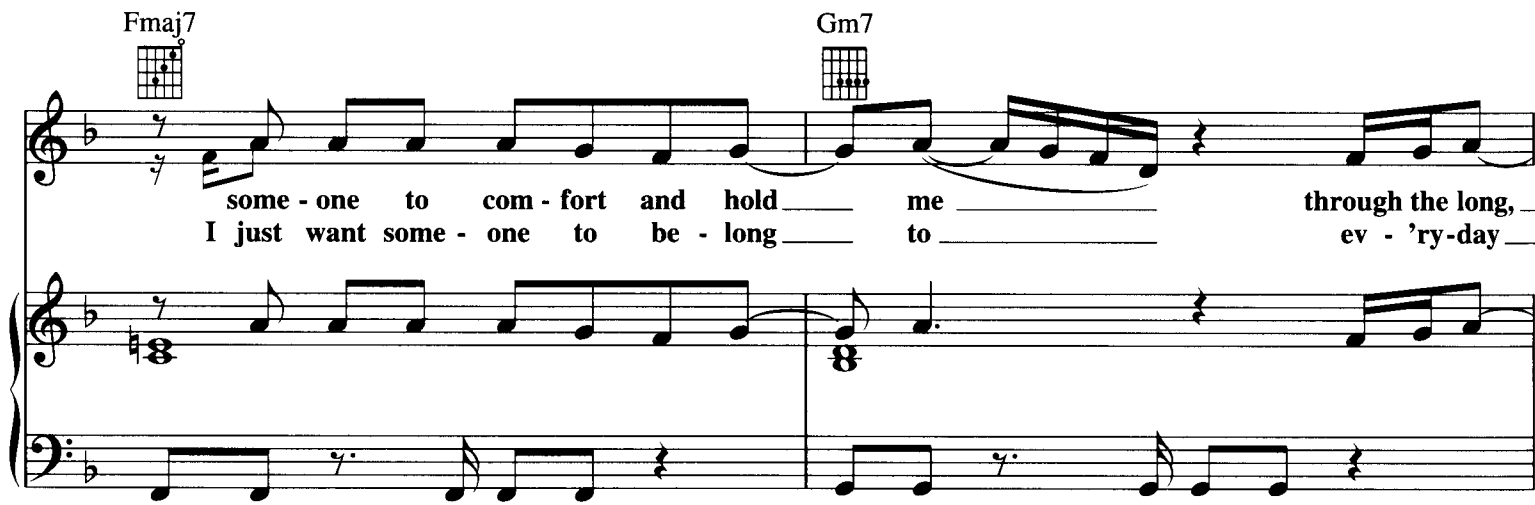
Fmaj7


Gm7

\_\_\_\_\_ me, \_\_\_\_\_ who un - der - stands how I feel \_\_\_\_\_ in - side, \_  
 \_\_\_\_\_ to, \_\_\_\_\_ the kind of love that won't fly \_\_\_\_\_ a - way. \_

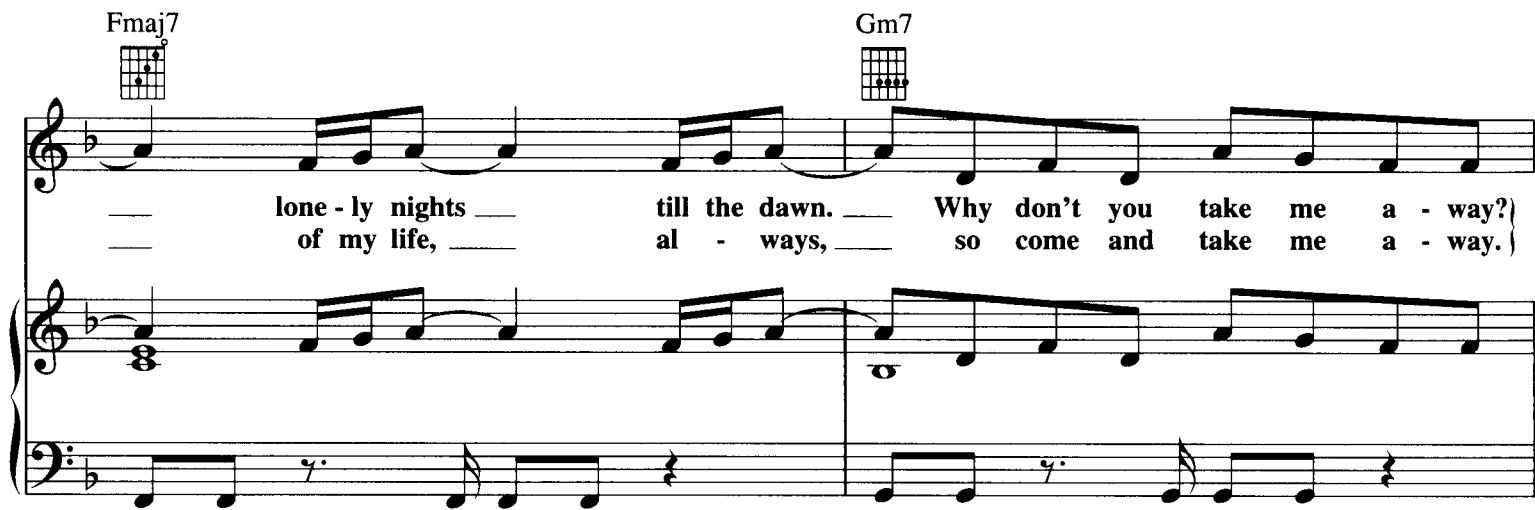
Fmaj7  Gm7 



some - one to com - fort and hold me through the long,  
I just want some - one to be - long to ev - 'ry-day



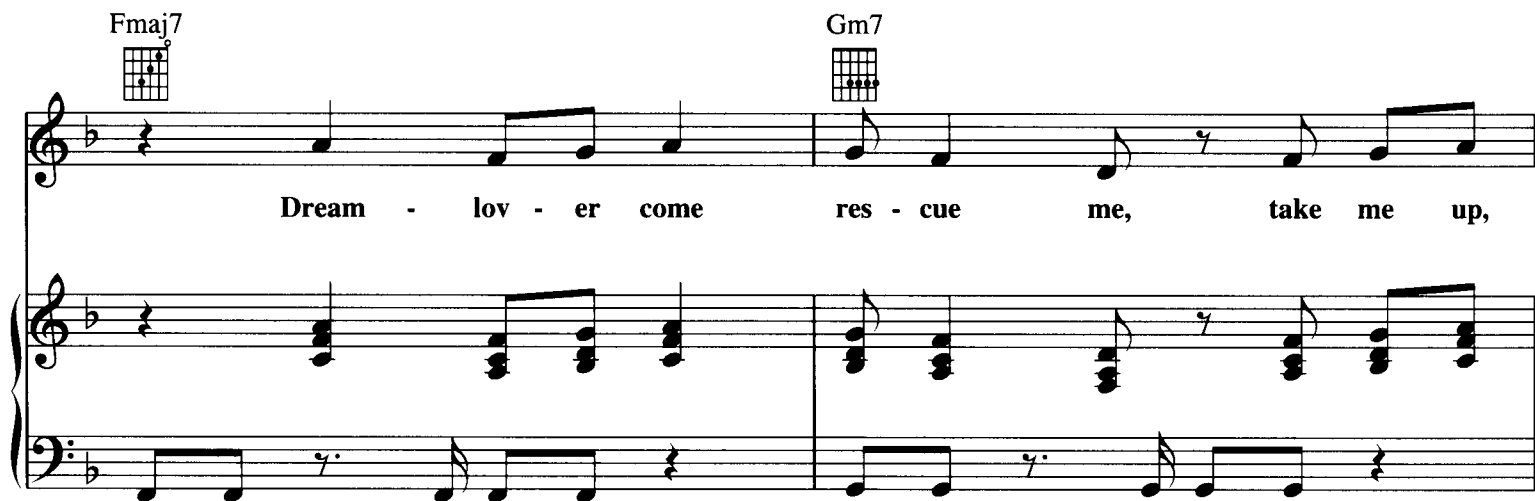
Fmaj7  Gm7 

lone - ly nights till the dawn. Why don't you take me a - way?  
of my life, al - ways, so come and take me a - way.)



Fmaj7  Gm7 

Dream - lov - er come res - cue me, take me up,



Fmaj7  Gm7 

take me down, take me an - y - where you want to, ba - by, now.



Fmaj7



Gm7



I need you so des - p'rate - ly. Won't you please

Fmaj7



Gm7



come a - round 'cause I want to share for - ev - er with you, ba -

Fmaj7



1 Gm7



Fmaj7



Do by? do do do do do do, ooh ba -

Gm7



2 Gm7



Fmaj7



- by. do do do.

Gm7  Fmaj7  Gm7 



Do do do do do do do.



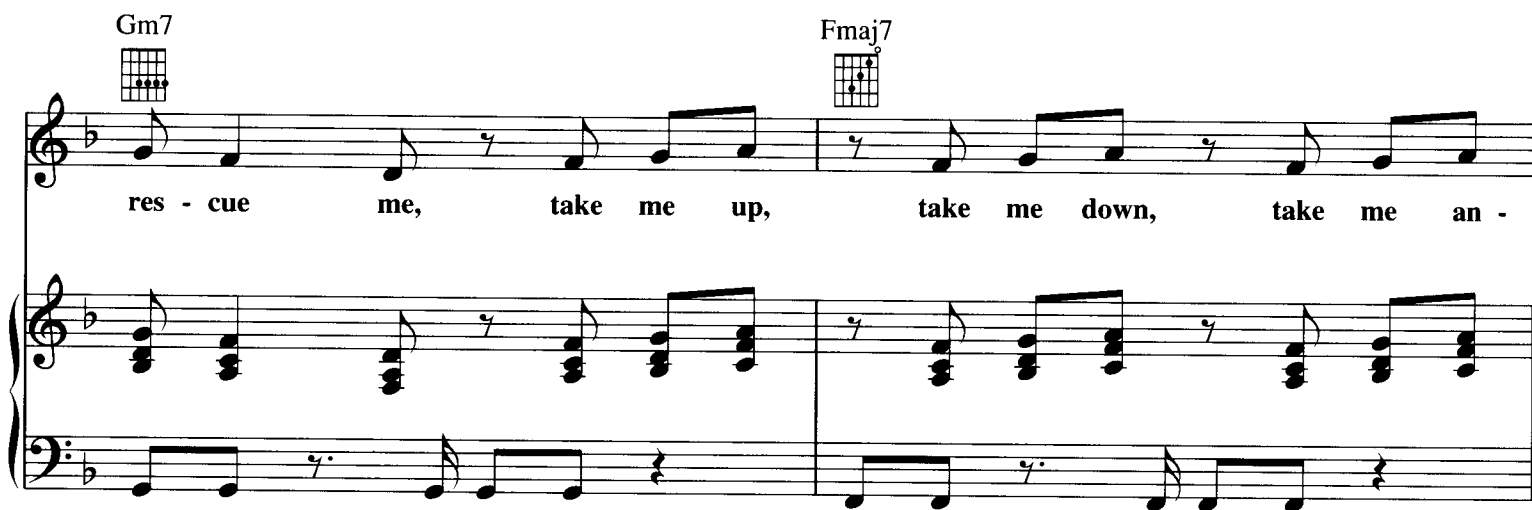
Fmaj7  Gm7  Fmaj7 

Do do do do do do do. Dream - lov - er come



Gm7  Fmaj7 

res - cue me, take me up, take me down, take me an -



Gm7  Fmaj7 

y - where you want to, ba - by, now. I need you so



Gm7



1 Fmaj7



des - p'rate - ly. Won't you please come a - round 'cause I want

Gm7



Fmaj7



to share for - ev - er with you, ba - by? —

Gm7



Fmaj7



Gm7



Ooh ba - by. —

2

no chord

come a - round 'cause I want to share for - ev - er with you, ba - by? —



# I'LL BE THERE

Words and Music by BERRY GORDY, HAL DAVIS,  
WILLIE HUTCH and BOB WEST

Moderately

F



E $\flat$



B $\flat$



F



Fsus



F C/E Dm Am/C

You and I must make a pact. We must bring sal - va - tion back. \_\_\_\_\_

B $\flat$  B $\flat$ /C F C7sus

Where there is love, \_\_\_\_\_ I'll \_\_\_\_\_ be there. (I'll be there.) \_\_\_\_\_

F C/E Dm Dm/C

{ I'll reach out my hand to you, I'll have faith in  
I'll be there to pro - tect \_\_\_\_\_ you with an un - sel - fish love \_\_\_\_\_

Am7



Bb



Gm7



Bb/C



all you do. \_\_\_\_\_  
 that re-spects \_\_\_\_\_ you. \_\_\_\_\_ } Just call my name \_\_\_\_\_ and I'll \_\_\_\_\_

F



Fsus



F



Ab



\_\_\_\_\_ be there. \_\_\_\_\_ (I'll be there.) \_\_\_\_\_ I'll be there \_\_\_\_\_ to com-

Eb



Bb



F



- fort you, \_\_\_\_\_ build my world \_\_\_\_\_ of dreams a-round \_\_\_\_\_ you. I'm so glad \_\_\_\_\_ I found you.

Ab



Eb



Bb



To Coda ⊕

I'll be there with a love so strong. I'll be your strength, \_\_\_\_\_ you know I'll keep

Bb/C

F

C/E



hold - ing on. —

Let me fill your heart — with joy and laugh - ter.



To - geth - er - ness,

well it's all I'm af - ter. —

Just call my

Bb/C

F

C7sus



D.S. al Coda

name —

and I'll — be there. —

(I'll be there.) —

CODA

Bb/C



hold - ing on. —

F



C/E



Dm



Dm/C



If you should ev - er find some - one\_\_ new, I know she'd bet - ter be \_\_

Am7



Bb



Gm7



Bb/C



good\_\_ to you, 'cause if she\_\_\_\_ does - n't, then I'll\_\_

F



C7sus



F



be there. (I'll be there.) Don't you know, ba - by. I'll be there, \_\_

C/E



Dm



Dm/C



Am7



I'll be there. \_\_

Bb

Gm7

Bb/C

F



Just call my name \_\_\_\_\_ and I'll \_\_\_\_\_ be there. \_\_\_\_\_

Second system of musical notation with vocal line and piano accompaniment.

1  
C7sus



2

Freely

Bb



Gm7



Just call my name \_\_\_\_\_

Third system of musical notation with vocal line and piano accompaniment.

Bb/C



F



and I'll \_\_\_\_\_ be there. \_\_\_\_\_

Fourth system of musical notation with vocal line and piano accompaniment. Includes the instruction *a tempo*.

Eb

Bb

F

Eb

Bb



Fifth system of musical notation with vocal line and piano accompaniment.

Sixth system of musical notation with vocal line and piano accompaniment. Includes the instruction *molto rit.*

# EMOTIONS

Lyrics by MARIAH CAREY

Music by MARIAH CAREY, DAVID COLE and ROBERT CLIVILLES

Moderate Dance tempo  
no chord

Fmaj7

Em7

Am

Fmaj7

Em7

Am



Fmaj7

Em7

Am



You've got me feel-ing e - mo - tions \_

Fmaj7

Em7

Am



deep - er than I've ev - er dreamed of.

Woh, oh.

Fmaj7 E7 Am Gm7 C7 Fmaj7 Em7 Am

You've got me feel-ing e - mo - tions high-er than the heav-ens a - bove..

Fmaj7 Em7 Am

I feel good, — I feel nice. —  
In the morn - ing when I rise —

Fmaj7 Em7 Am

I've nev - er felt so sat - is - fied. —  
you are the first thing on my mind. —

Fmaj7 Em7 Am Fmaj7 Em7 Am

I'm in love, — I'm a - live. — In - tox - i - cat - ed,  
And in the mid - dle of the night I feel your heart - beat



fly - ing high. It feels like a dream  
 next to mine. It feels like a dream

Am7



D7sus



when you touch me ten - der-ly.  
 when you love me ten - der-ly.



I don't know if it's real but I  
 I don't know if you're for real but I

Dm7



Em7



1 F/G



no chord

8va

2 F/G




no chord

8va


like the way I feel in - side.  
 like the way I feel in - side.




Fmaj7



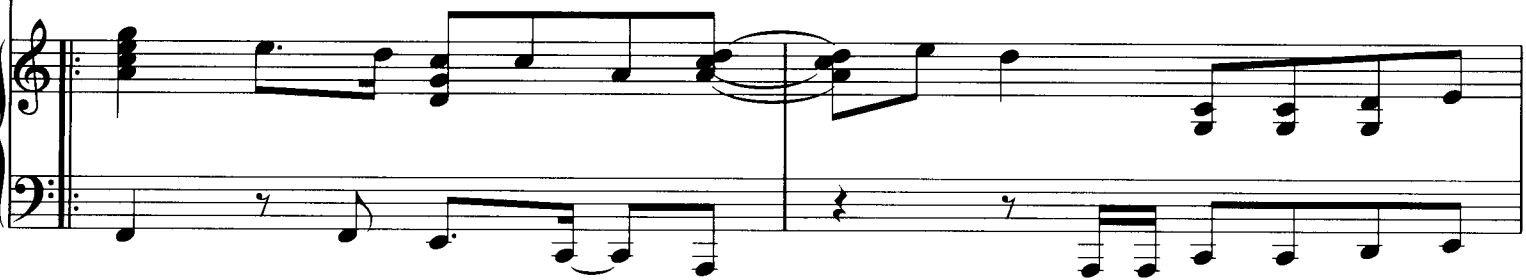
Em7




Am




You've got me feel - ing e - mo - tions

Fmaj7



Em7




Am




Fmaj7



E7



Am




deep - er than I've ev - er dreamed of. Woh, oh. You've got me feel - ing e -




Gm7




C7




Fmaj7



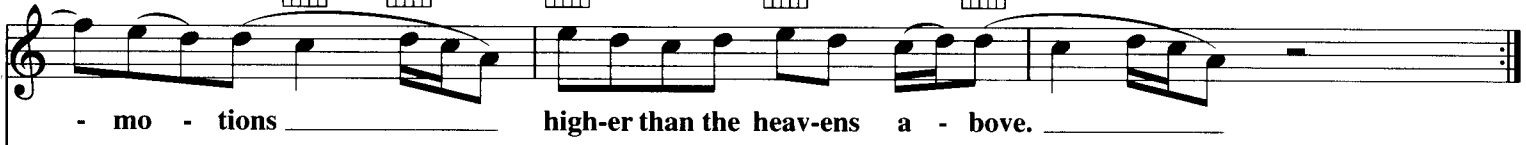
Em7




Am




- mo - tions high - er than the heav - ens a - bove.





Bb/C



F/C



C



You know the way to make me lose con - trol.




Bb



F



E7sus



When you're look-ing in - to \_\_\_\_\_ my \_ eyes \_\_\_\_\_ you

E7



8va

Fmaj7



no chord

make me feel so \_\_\_\_\_ high! \_\_\_\_\_

(Vocal 1st time only)

(1st time only)

Am



E7/G#



Dm7



Em7



F/G



no chord

Fmaj7 Em7 Am

You've got me feel - ing e - mo - tions —

Fmaj7 Em7 Am

deep - er than I've ev - er dreamed of. Woh, oh.

Fmaj7 E7 Am Gm7 C7 Fmaj7 Em7 Am

You've got me feel - ing e - mo - tions high - er than the heav - ens a - bove.

Repeat ad lib. Last time no chord

You've got me feel - ing high - er.