

PIANO . VOCAL . GUITAR

MARIAH CAREY E=MC²



MARIAH

PIANO . VOCAL . GUITAR

MARIAH CAREY $E=MC^2$

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I WISH YOU WELL

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MIGRATE

Words and Music by MARIAH CAREY,
BALEWA MUHAMMAD, T-PAIN
and NATE HILLS

Moderate Hip-Hop groove

N.C.

Ha ha ha ha do do do do do oo do do oo

Gm

do oo do oo do oo do oo

Bounce, bounce, bounce, bounce. Keep it mov-ing, bounce. Hey. Keep it

Keep it

E♭

mov-ing, bounce. Hey.

Gm

Keep it mov-ing, bounce. Hey. Keep it

Keep it

E \flat

Gm



Musical notation for the first system, including vocal line and piano accompaniment.

mov-ing, bounce. Hey.

Once a - gain noth-ing jump-ing up in your place,

Musical notation for the second system, including vocal line and piano accompaniment.

E \flat

Gm



Musical notation for the third system, including vocal line and piano accompaniment.

sick of your ber - ry buzz - ing all in my face.

Way - too much to tol - er - ate, - time to

Musical notation for the fourth system, including vocal line and piano accompaniment.

E \flat

Gm



Musical notation for the fifth system, including vocal line and piano accompaniment.

roll, y'all - know I - - - - - gets to mi - grate.

Speed - dial con-nect-ing me to Rae Rae,

Musical notation for the sixth system, including vocal line and piano accompaniment.

E \flat

Gm



Musical notation for the seventh system, including vocal line and piano accompaniment.

"Hey," click - in Shawn - te and Mae Mae, "Hey." "Treat - - - it as a hol - i - day" - - - 'cause he's a

Musical notation for the eighth system, including vocal line and piano accompaniment.



wrap, y'all know I had to mi - grate. So I'm on my way home, 'cause my



jeans, yeah they fit but it might ben - e - fit me to throw some - thing on to



fea - ture my hips, ac - cen - tu - ate my... and steal the show. Soon as we walk through the



door, fel-lows be grab-bing at us like "yo." Try-ing to get us go-ing off that Pa -

E \flat Gm

trón, we sip - ping Gri - gi - o, slow. — { If your neck — and your wrist — co - or - di -
If you're inked — up, thug - ging, that swag I

E \flat Gm

nate, hair — braid-ed or fad - ed, o - kay. We can move — this back — to my
like, face, bod - y and Lam - bor - ghi - ni out - side. Ob - vi - ous - ly, boy, you qual - i -

E \flat Gm

place, it's — time to mi - grate. } From my car — in - to the club, — we mi - grate,
fy, oth - er - wise, mi - grate. }

E \flat Gm

from the bar — to V. I. P., — we mi - grate. From the par - ty to the af - ter par - ty, mi - grate,

To Coda

E \flat



Gm



Musical notation for the first system, including vocal line and piano accompaniment.

af - ter par - ty to ho - tel, — mi - grate. As we pro - ceed_ get-ting buzzed, the en - vi - ous ones hat -

Piano accompaniment for the first system.

E \flat



Musical notation for the second system, including vocal line and piano accompaniment.

ing but they can't take they eyes off us. — But we don't see none

Piano accompaniment for the second system.

Gm



E \flat



Musical notation for the third system, including vocal line and piano accompaniment.

of that, they play - ing my jam and the floor is packed. So you all need to mi - grate up out the door. — We're

Piano accompaniment for the third system.

Gm



E \flat



Musical notation for the fourth system, including vocal line and piano accompaniment.

click - ing glass - es com pli - ments of the club, we raise their sta - tus so you know they show us love. — Ev -

Piano accompaniment for the fourth system.

D.S. al Coda



'ry - where we go they gon' flock, them boys mi-grate to where it's hot it's... Soon - as we walk through the

CODA



af - ter par - ty to ho - tel, - mi - grate. This is where it be - gins and ends at the ver - y same time, _____



Ted - dy Pain, the main man of the hour. _____ Got a flow that -'ll flat your tire, _____



got stacks, plus I'm back with Ma - ri - ah. We stay down like four - flats on the

E \flat



Gm



Cad - il - lac, packed to the back with flow - phat, girl. — If you feel like do - ing the dance, I'm gon - na

E \flat



Gm



pull up my pants, — come on back, girl. — But I got to mi - grate to the bar, from the

E \flat



Gm



bar to the flow, from the flow to the car, from the car to the crib, then back to the club, we can

E \flat



Gm



mi - grate in and min - i coupe sit - ting on dubs. What you wait - ing on? I can't

E \flat



Gm



stand in one place, I'm on the plat-i-num Pa-trón, and I hate when I don't get it my way. So don't wait for me to

E \flat



Gm



buy drinks or you gon' de-hy - drate, it's time to mi - grate, yeah. _____ Soon as I walk through the

E \flat



Gm



door, they know I'm from the eight five oh. I need three bot-tles of that Pa -

E \flat



Gm



trón, I can make the Chev-ro - let grease up slow. _____ If your... and your... co - or - di -

E_b **Gm**

nate, Shaw-ty, Shaw-ty, look it ain't o - kay. We can move this back to my

E_b **Gm**

place, Shaw-ty, best be-lieve, it's time to mi - grate. Soon - as we walk through the

E_b **Gm**

door, fel - las be grab bing at us like, "yo." Try - ing to get us go - ing off the Pa -

E_b **Gm**

trón, we — sip - ping Gri - gi - o, slow. — If you're inked — up, thug - ging, that swag I

E \flat Gm

like, face, bod - y and Lam - bor - ghi - ni out - side. Ob - vi - ous - ly, boy, you qual - i -

E \flat Gm

fy, oth - er - wise, mi - grate. mov - ing, bounce. } Keep it

E \flat Gm

mov - ing, bounce. Keep it mov - ing, bounce. Keep it

E \flat Gm

mov - ing, bounce. Repeat and Fade Keep it mov - ing, bounce.

Optional Ending
Gm

TOUCH MY BODY

Words and Music by MARIAH CAREY,
CHRISTOPHER STEWART, CRYSTAL JOHNSON
and TERIUS NASH

Moderate groove

Em7 A Bm7 F#m7 Bm7

mp

The first system of piano accompaniment features a 4/4 time signature with a key signature of two sharps (F# and C#). The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar eighth-note line. Chord diagrams for Em7, A, Bm7, F#m7, and Bm7 are provided above the staff.

Em7 A F#m7 Bm7

Oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah. I

The second system includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "Oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah, oh yeah. I". The piano accompaniment continues with the same eighth-note pattern as the first system. Chord diagrams for Em7, A, F#m7, and Bm7 are shown above the staff.

Em7 A Bm7 F#m7 Bm7

know that you been wait-in' for me and I'm wait - in', too. _ In my i - mag - i - na - tion I'd be all up on you. _ I
You can put me on you like a ___ brand-new white tee. _ I'll hug your bod - y tight - er than my fav - o - rite jeans. _ I

The third system contains the vocal line and piano accompaniment. The vocal line continues with the lyrics: "know that you been wait-in' for me and I'm wait - in', too. _ In my i - mag - i - na - tion I'd be all up on you. _ I You can put me on you like a ___ brand-new white tee. _ I'll hug your bod - y tight - er than my fav - o - rite jeans. _ I". The piano accompaniment remains consistent. Chord diagrams for Em7, A, Bm7, F#m7, and Bm7 are provided above the staff.

Em7 A

know you got that fe - ver for me, hun - dred and two. ___ And, boy, I
want you to ca - ress me like a trop - i - cal breeze ___ and

The fourth system features the final vocal line and piano accompaniment. The vocal line concludes with the lyrics: "know you got that fe - ver for me, hun - dred and two. ___ And, boy, I want you to ca - ress me like a trop - i - cal breeze ___ and". The piano accompaniment continues with the eighth-note accompaniment. Chord diagrams for Em7 and A are shown above the staff.

F#m7 Bm7

know I feel the same, my tem - p'ra - ture's through the roof. — } If there's a
float a - way with you in a Car - ib - be - an Sea. — }

Em7 A Bm7 F#m7 Bm7

cam-'ra up in here, then it's gon' - leave with me when I — do, — I — do. — If there's a

Em7 A F#m7 Bm7

cam-'ra up in here, then I best - not catch this flick on You - Tube, - You - Tube. - 'Cause if you

Em7 A Bm7 F#m7 Bm7

run your mouth and brag a - bout this se - cret ren - dez - vous, I will hunt you down. 'Cause they be

Em7 A F#m7 Bm7

all up in my bus'-ness like a wed-ding in - ter - view but this is pri - vate - 'tween you and I. Touch my

Em7 A Bm7 F#m7 Bm7

bod - y. Put me on the floor, wres - tle me a - round. Play with me some more. Touch my

Em7 A F#m7 Bm7

bod - y. Throw me on the bed, I just wan - na make you feel like you nev - er did. Touch my

Em7 A Bm7 F#m7 Bm7

bod - y. Let me wrap my thighs all a - round your waist, just a lit - tle taste. Touch my

Em7

A

To Coda

1
F#m7

Bm7

bod - y, know you like my curves. Come on and give ___ me what I de - serve _ and touch my...

2

F#m7

Bm7

Em7

A

___ me what I de - serve _ and touch my bod - y.
I'm a treat you like a ted - dy bear. You won't wan - na go no - where.

Bm7

F#m7

Bm7

Em7

A

In the lap of lux - u - ry lay - in' in - ter - twined with me, you won't want for noth - in', boy. _

F#m7

Bm7

D.S. al Coda

I will give _ you _ plen - ty joy.
Touch my

CODA

F#m7

Bm7

___ me what I de - serve _ and touch my



bod - y. Touch my
 Oh yeah, — oh yeah, — oh yeah, — oh yeah, — oh yeah, — uhh, uhh, — uhh, uhh.



bod - y. Touch my
 Oh yeah, — oh yeah, — oh yeah, — oh yeah, — oh yeah, — uhh, uhh, — uhh, uhh.



bod - y, uhh, — uhh, — uhh, uhh, — uhh, uhh, — uhh, uhh. Touch my



Optional Ending



Repeat and Fade

bod - y, uhh, — uhh, — uhh, uhh, — uhh, uhh, — uhh. Touch my bod - y.

CRUISE CONTROL

Words and Music by MARIAH CAREY,
MANUEL SEAL, DAMIAN MARLEY,
JERMAINE DUPRI and CRYSTAL JOHNSON

Laid-back groove

* N.C.

Ooh, oh, oh.

(Spoken:) "2008. Watch it! Yo, Mariah Carey alongside Gong Marley, huh.

Am Dm7

Ooh, oh. oh. Can't get him

Natty. Check it. Pepper! Y'all know what that is."

mf

Am

out of my mind, can't explain it but it's some-thing 'bout him

* Recorded a half step lower.

18

Dm7 Am

mak - ing me hot, _ like a mot - or rev - ving o - ver and o - ver, don't stop, he _ cruised _ be - side me, now I'm

Dm7 Am

fly - ing, _ driv - ing. _ Through yel - low lights, _ I'm ig - nor - ing ev - 'ry sign of cau - tion

Dm7 Am

that they pro - vide, _ Dri - ver's Ed - u - ca - tion 1 - 0 - 1 slipped out of my mind. _ I need _ me _ a cad - dy with some

Dm7 Am §

cruise con - trol. _ No, _ no, _ no. I've been told so _ man - y sa - gas, he _

Dm7

Am

— brings the dra - ma, six - ba - by Ma - mas. But uh oh, I can't re - sist him, just -

Dm7

Am

— want to kiss him, I need cruise con-trol. Might need to go slow, I don't know why I

Dm7

Am

ease up on the brake, ev-'ry time I see his face. I'm out of con - trol, I, I don't know how to

Dm7

Am

stay up in my lane, ev-'ry day and night he's cruis-ing through my brain. Wher-ev - er I go, he be cruis - ing,

Dm7



Am



To Coda

turn to ___ the right, _ ooh, he so smooth with it. Deep down _ in - side, _ don't want to lose him.

Dm7



He al - read - y know I'm will - ing to go, got to get on cruise con - trol. _

Am



Dm7



— C - R - U - I - S - E con - trol, — C - R - U - I - S - E con - trol. —

Am



Dm7



C - R - U - I - S - E con - trol, — C - R - U - I - S - E con - trol. —



Musical notation for the first system, including vocal line and piano accompaniment.

Can't no - bod - y, can't no - bod - y tell me noth - ing when he comes in - to view. 'Cause

Piano accompaniment for the first system.



Musical notation for the second system, including vocal line and piano accompaniment.

he's the fly - est thing when he comes cruis - ing on me av - e - nue. When the door o -

Piano accompaniment for the second system.



Musical notation for the third system, including vocal line and piano accompaniment.

- pen, the girls - 'pon the block, they be hop - ing to ___ rob the clock, me say no -

Piano accompaniment for the third system.



D.S. al Coda

Musical notation for the fourth system, including vocal line and piano accompaniment.

___ man, step ___ up, step up, bot - tle bro - ken, think I'm jok - ing? ___ I've been

Piano accompaniment for the fourth system.

CODA

Dm7

He al - read - y know I'm will - ing to go, got to get on cruise You put your
con - trol. _

Am

hand in cruise con - trol and you de - ny me if you want. And you will

Dm7

starve your - self of love if you don't speed and break the law. You can't

Am

get no speed - ing tick - et on the high - way to my heart and it might

Dm7



be a rock - y road and you can ex - it if you want.
Why you al - ways look at

Am



life just like a pes - si - mist? (Yo!) You al - read - y like a

Dm7



Am



wife up in my prem-is- es. (Yo!) And right ya now you cruise con - trol, it is my nem - e - sis. (Yo!) Just come a-gain and stop and

Dm7



Am



start just like a gen - e - sis. (Yo!) Might need to go slow, - I don't know - why I

Dm7 Am

ease up on the brake - ev-'ry time I see his face, I'm out of con - trol, - I, - I don't know how to

Dm7 Am

stay up in my lane, - ev-'ry day and night he's cruis-ing through my brain. Wher-ev - er I - go he be cruis - ing,

Dm7 Am

turn to - the right, ooh, he so smooth with it. Deep down - in - side, - don't want to lose him,

Dm7 N.C.

He al - read-y know I'm will-ing to go, got to get on cruise con - trol. -

I STAY IN LOVE

Words and Music by MARIAH CAREY,
ADONIS SHROPSHIRE, BRYAN MICHAEL COX
and KENDRICK DEAN

Slow Ballad

Dy - ing in - side 'cause I can't stand it, make up, break up, can't

take this madness. We don't even really know why all I know is, ba - by, I

Em7 A D

try and try — so hard to keep our love a - live. If you don't know me at this point then I

Bm7

high-ly doubt you ev - er will. I real-ly need you to give me that un-con - di-tion - al love I used to feel.

G Em7 A

It's a mis-take if we just e - rase it from our hearts and — minds and I know

D Bm7

we said "let go" — but I — kept on hang-ing on. — In - side I know — it's o -

G

- ver, you're real - ly gone. — It's kill - ing me — 'cause there ain't noth - ing that I can do.

Em7 A D



Ba - by, I — stay in love with you. And I keep on tell - ing my - self —

Bm7

— that you'll come back a - round, — and I try to front like "Oh well" — each time you let me down. —

G Em7

See I can't get o - ver you now, — no mat - ter what I do, but ba - by, ba - by, I —

A  D 




— stay in love with you. Na na na na — na na — na na — na.



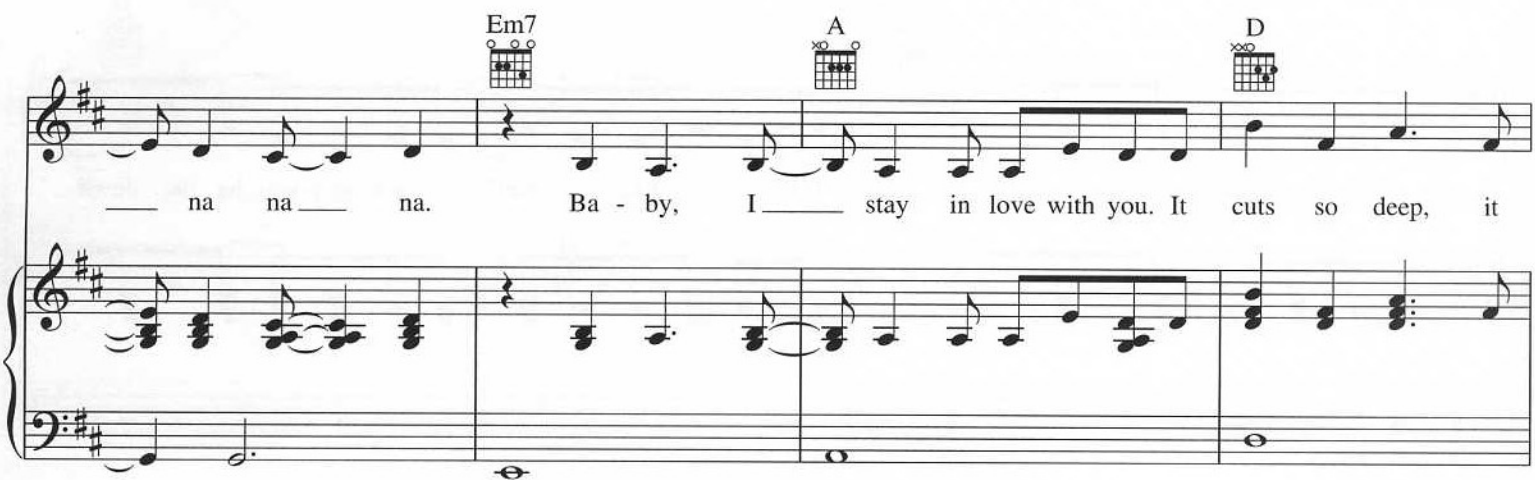
Bm7  G 

Na na na na — na na — na na — na. Na na na na — na na —



Em7  A  D 

— na na — na. Ba - by, I — stay in love with you. It cuts so deep, it



Bm7 

hurts down to my soul. My friends tell me I ain't the same no more. We



G Em7

still need each oth - er when we stum - ble and fall. — How we — gon' act like what we had ain't

A D

noth - ing at all — now, hey, what I want to do is ride shot - gun next to you, with the top

Bm7 G

down like we used to. Hit the block proud in the S. U. We both — know our heart is break - ing,

Em7 A

can we learn from our mis - takes? I can't last — one mo - ment — a - lone, — al - though I know: —

D



Bm7



We said "let go", — but I — kept on hang-ing on. — In - side I know — it's o -

Lead vocal ad lib. on repeat

G



- ver, you're real - ly gone. — It's kill - ing me — 'cause there ain't noth - ing that I can do.

Em7



A



D



Ba - by, I — stay in love with you. And I keep on tell - ing my - self —

Bm7



— that you'll come back a - round, — and I try to front like "Oh well" — each time you let me down. —

G Em7

See I can't get o - ver you now, — no mat - ter what I do, but ba - by, ba - by, I —

A D

— stay in love with you. Na na na na — na na — na na — na.

Lead vocal ad lib.

Bm7 G

Na na na na — na na — na na — na. Na na na na — na na —

Optional Ending

Em7 A D

Repeat and Fade

— na na — na. Ba - by, I — stay in love with you.

SIDE EFFECTS

Words and Music by MARIAH CAREY,
CRYSTAL JOHNSON, SCOTT STORCH
and JAY JENKINS

Slow groove

N.C.

It's M. C. and Y. J., an - oth - er hit, o - kay. We look - ing fly, tak - ing off,

mf

saw us on a run - way on an - y giv - en Sun - day, Mon - day, Tues - day,

they try to con - fuse me, I nev - er let them use me. I was a

Am F C G

girl, you were "the man," I was too young to un-der-stand. I was na - ive, I just be-lieved ev - er - y -
side, no one was there, could-n't be real, had to keep quiet. Once in a while, put up a fight, it's just too

Am F

thing that you told me. Said you were strong, pro-ect - ing me, then I found out that you were weak. Keep-ing me
much night af - ter night. Af - ter a while I would just lie, you was dead wrong, said you was right. Did what I

C G Am

there un-der your thumb, 'cause you were scared that I'd be - come - much more than you could han - dle.
could just to sur - vive, could-n't be - lieve this was my life. — Flick - er - ing like a can - dle,

F C G

Shin - ing like a chan - de - lier, — that dec - o - rat - ed ev - 'ry room in - side the pri - vate hell -
do-ing my best to han - dle sleep - ing with the en - e - my, a - ware that he was smoth - er - ing -

Am F C G

we built. And I dealt with it. Like a kid, I wished I could fly
 ev - 'ry last part of me. So I broke a - way and

F Am

a - way. But in - stead I kept } my tears in - side 'cause I knew if I
 fi - n'lly found the strength to leave. Kept }

G F

start - ed I'd keep cry - ing for the rest of my life with you. I

C G

fi - n'lly built up the strength to walk a - way, don't re - gret it, but I still live with the side

Am  F 

Wak - ing up scared some nights, still dream - ing 'bout the vi - o - lent times.
 ef - fects.



C  G  Am 






Still a lit-tle pro - tec - tive 'bout the peo - ple that I let in - side. Still a lit-tle de - fen - sive, think - ing




F  C  G 

folk be try - ing to run my life. Still a lit-tle de - pressed in - side, I fake a smile and deal with the side —



Am  F  C  G  To Coda 

ef - fects, side — ef - fects. Side —



1

F C G

— ef- fects. Side — ef- fects. Va- cant in

2

Am F C C/G G

See rap lyrics

1 2

Am F C C/G G G/C G G/B G/C

F/A F C C/G

For- give but I can't for- get, — ev 'ry day - I deal with this. — I live with the side ef- fects, — but I

1  2  **D.S. al Coda**



ain't gon' let ___ that get the best ___ of me. ain't gon' let ___ that get the best ___ of me.



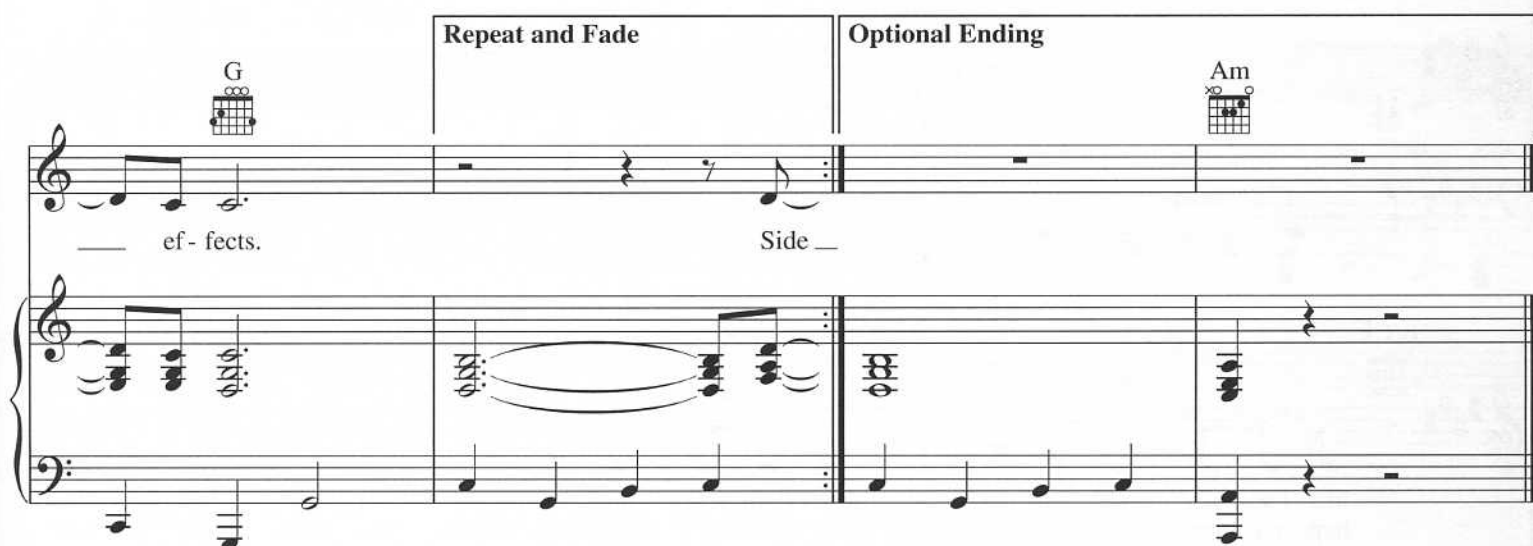
CODA  

Side ___ ef - fects, side _



Repeat and Fade  **Optional Ending** 

___ ef - fects. Side _



Rap Lyrics

Hey Magnifico or should I say Magnificent?
 Ain't nothing worth your happiness and I ain't caring who you're with.
 Misery love company so we ain't tryin' to hang with y'all.
 Hurt you if ya let 'em in, gotta keep ya sucka smilin'.
 Keep tryin' to play 'pology, I tell him I ain't blowin' tho.
 Think they want me outta here, I tell 'em I ain't goin' tho.
 Side effects be drowsiness, loneliness, how is this?
 I think they call it hateration, what can you prescribe for this?

I'M THAT CHICK

Words and Music by MARIAH CAREY,
ROD TEMPERTON, MIKKEL S. ERIKSEN,
TOR ERIK HERMANSEN and JOHNTA AUSTIN

Laid-back groove

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of piano accompaniment and vocal lines. The piano part includes guitar chord diagrams for various chords: C#m, B/C#, F#m7, A/B, Am6/C, and C#m. The vocal line includes the following lyrics:

Don't take this se - rious - ly,
I does it nat - 'ral - ly,

like Pac, all eyes on me, that's right, you are in - trigued, I'm that chick you like.
hyp - no - tize like Big - gie, but you ain't hav - ing dreams, I'm that chick you like.

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- contains elements of "Off The Wall" written by Rodney Temperton

C#m B/C# F#m7

You know this what it be, I'm like the lot - ter - y, hot Bent - ley with the keys,
 Nah, you ain't see - ing things, or hal - lu - ci - nat - ing, I brings that lev - i - ty,

A/B Am6/C Amaj7 G#m7

take me for a ride.) Ride _____ in the sky, _____ let's fly high. -
 take me for a ride.)

F#m7 G#m7 Amaj7

Boy, I got you caught _____ up in - side -

G#m7 A/B

_____ of my haze _____ and you're gon-na be gone for days. - I'm like that

C#m B/C#

ooo - wee, — you're fiend - ing — to blaze up — and taste me, — got

F#m7 A/B C#m

fla - vor — like ice cream — 'cause I'm that chick you like. And you know you need this, man,

B/C# F#m7 A/B Am6/C

and you know I got this, man, gon-na be your ev - 'ry-thing, I'm that chick you like.

C#m B/C# F#m7

La — da da, — ooo - wee. —

To Coda

A/B

C#m

B/C#

I'm that chick you like. La da da, ooo - wee.

This system features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). Chord diagrams for A/B, C#m, and B/C# are provided above the vocal staff. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

F#m7

1
A/B

Am6/C

2
A/B

Am6/C

I'm that chick you like. I'm that chick you like.

This system continues the vocal line and piano accompaniment. It includes a repeat sign with first and second endings. Chord diagrams for F#m7, A/B, and Am6/C are shown. The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand.

Amaj7

G#m7

F#m7

Boy, just re - lax and un - wind,

This system continues the vocal line and piano accompaniment. Chord diagrams for Amaj7, G#m7, and F#m7 are provided. The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand.

G#m7

Amaj7

G#m7

pull me in and breathe, once you do, there

This system concludes the vocal line and piano accompaniment. Chord diagrams for G#m7 and Amaj7 are provided. The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand.

F#m7 G#m7 Amaj7

ain't no rules, it's up to you. Ain't no rules this time. Just keep on kiss - ing me,

G#m7 A/B

hold on and, ba - by, we can par - ty all night through the night. I'm like that

D.S. al Coda

CODA

A/B C#m B/C#

I'm that chick you like. I'm like that up - town haze, them real thugs blaze, we'll

F#m7 A/B Am6/C N.C.

touch the sky 'cause I'm that chick you like. Uh huh.

LOVE STORY

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

Ballad

N.C.

Hey, ba-by, it won't _ end, won't _ end, won't _ end. Hey, ba-by, it won't _ end, won't _ end, won't _ end.

Hey, ba-by, it won't _ end, won't _ end, won't _ end. Hey, ba-by, it won't _ end, won't _ end, won't _ end.

mp

Hey, ba-by, it won't _ end, won't _ end, won't _ end. Hey, ba-by, it won't _ end, won't _ end, won't _ end.

E \flat **A \flat /B \flat** **A \flat maj9** **Fm7**

This is my love sto - ry... Boy meets girl and looks in her eyes,

A \flat maj9 **Fm7** **A \flat maj9** **Fm7**

time stands still and two hearts catch fire. Off they go, rol - ler coast - er ride up and

E \flat **A \flat /B \flat**

down and a - round, twist - ed all out their minds. — And then his

A \flat maj9 **Fm7**

friends said, "It's too soon to set - tle down." And then her

Abmaj9

Fm7

friends said, "He's a play - er, slow it down. — They could - n't

Abmaj9

Eb/G

Fm7

Eb

Ab/Bb

be who they was 'cause it just seemed like love was - n't on their side. But this is - n't

§

Abmaj9

Fm7

Abmaj9

Fm7

just an - oth - er love sto - ry, to - geth - er we'll make his - to - ry. I

Abmaj9

Eb/G

Fm7

Eb

Ab/Bb

know be - cause it's { just too real. — } There'll be no end to our — love sto - ry.
 { des - ti - ny. — }

Abmaj9 Fm7 Abmaj9 Fm7

And this ain't gon' end up like that Ca-sa-blan-ca mov-ie, this ain't no fair-y tale or fic-tion. This is tru-ly

Abmaj9 Eb/G Fm7 Eb Ab/Bb To Coda

ours for all e - ter - ni - ty, there'll be no end to our love sto - ry, ba -

Abmaj9 Fm7 Abmaj9 Fm7

by.

Abmaj9 Eb/G Fm7 Eb Ab/Bb

There's no end to our love sto - ry.

Abmaj9

Fm7

Abmaj9

Fm7

Chap - ter two, when they meet up a - gain, sec - ond time a - round, see, but they're just friends. But the

Abmaj9

Eb/G

Fm7

Eb

Ab/Bb

feel - ing's still strong and it's been too long to be trip - ping like they ain't been miss - ing. They're on the phone, _ like...

Abmaj9

Fm7

Abmaj9

Fm7

Hey, ba - by, let's meet up to - day, got's 'bout an hour or two, you might as well come through. We can

Abmaj9

Eb/G

Fm7

Eb

D.S. al Coda

Ab/Bb

make it like it was, just the two of us, back up on _ that rol - ler coast - er like we been _ sup - posed to. 'Cause this is - n't

CODA

Abmaj9

Fm7

by. Just when it seemed like all the odds were stacked a - gainst — them,

Abmaj9

Fm7

they came back strong - er than be - fore, mat - ter fact then — some.

Abmaj9

Eb/G

Fm7

Strong - er than pride, look - ing like them, look - ing like her, look - ing like him.

Eb

Ab/Bb

Strong - er than hate and the whole world too, look - ing like me, look - ing like you. —
This is - n't

Abmaj9

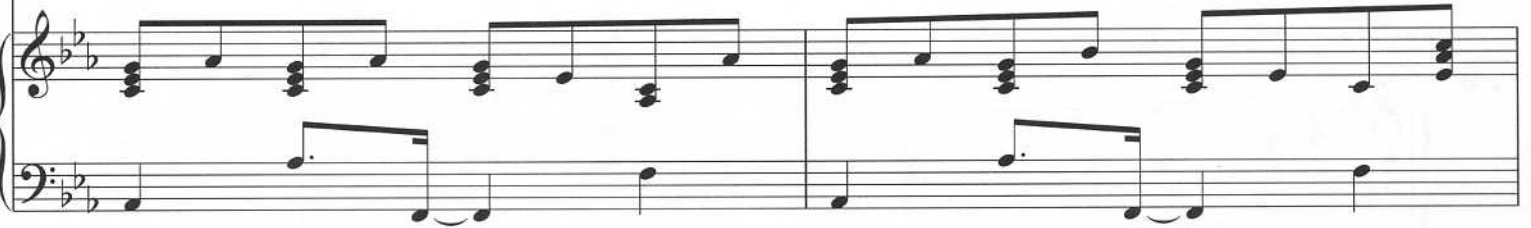
Fm7

Abmaj9

Fm7



just an - oth - er love sto - ry, to - geth - er we'll make his - to - ry. I



Abmaj9

Eb/G

Fm7

Eb

Ab/Bb



know be - cause it's des - ti - ny. — There'll be no end to our — love sto - ry.



Abmaj9

Fm7

Abmaj9

Fm7



And this ain't gon' end up like that Ca-sa-blan-ca mov-ie, — no. — This ain't no fair - y tale or fic-tion. This is tru-ly —



Abmaj9

Eb/G

Fm7

Eb

Ab/Bb

N.C.



ours for all e - ter - ni - ty. — There'll be no end to our — love sto - ry, ba - by. —



I'LL BE LOVIN' U LONG TIME

Words and Music by MARIAH CAREY,
MARK DEBARGE, ETTERLENE JORDAN,
ALDRIN DAVIS and CRYSTAL JOHNSON

Moderate Soul groove

Gmaj7 F#m7 Em7 A F# Bm D7

* *mf*

Gmaj7 F#m7 Em7 G/A A Dsus D

I'll be lov - ing you long — time. —

Gmaj7 F#m7 Em7 A F# Bm D7

I'll be lov - ing, I'll be lov - ing, I'll be lov - ing, I'll be lov - ing you long — time. —

* Recorded a half step lower.

Gmaj7

F#m7

Em7

G/A

A

Dsus

D

I'll be lov-ing, I'll be lov-ing, I'll be lov-ing, I'll be lov-ing you long - time. — You -

Gmaj7

F#m7

Em7

A

F#

Bm

D7

— ain't e - ven got — to wor - ry — a - bout — a thing. — I got — you, babe. And ain't -

Gmaj7

F#m7

Em7

G/A

A

Dsus

D

— no - bod - y tak - ing me — a - way; — it's not — a game, — I'm here — to stay. See, our -

Gmaj7

F#m7

Em7

A

F#

Bm

D7

— love is strong - er than an - y drug; — ad - dic - tive, just — can't get — e - nough. — And ev -

Gmaj7

F#m7

Em7

G/A

A

Dsus

D

- 'ry time I'm with you, I want some more. Just close the door and let's explore each other.

§

Gmaj7

F#m7

Em7

A

F#

Bm

D7

Long as I know you've got me, I'll be

Gmaj7

F#m7

Em7

G/A

A

Dsus

D

lov - ing you long time, I'll be lov - ing you long time.

Gmaj7

F#m7

Em7

A

F#

Bm

D7

There's no stop - ping you and me. I'll be

To Coda 

Gmaj7

F#m7

Em7

G/A

A

Dsus

D

lov - ing you long — time, — I'll be lov - ing you long — time. — Don't —

Gmaj7

F#m7

Em7

A

F#

Bm

D7

— care what no one has — to say. — They — don't un - der - stand — us like we do. I —

Gmaj7

F#m7

Em7

G/A

A

Dsus

D

— need you near me night — and day; — to - geth - er there ain't noth - ing — we can't do. Scoop me

Gmaj7

F#m7

Em7

A

F#

Bm

D7

up and we — can go — to that lit - tle spot where no — one knows. — Spend a lit - tle

Gmaj7 F#m7 Em7 G/A A Dsus D

time, just us — a - lone. — You can ca - ress — my bod - y, — nev - er let go. —

CODA G/A A Dsus D Gmaj7 F#m7 Em7

lov - ing you long - time. — I don't want an - oth - er, ain't gon' nev - er be an - oth - er,

A F# Bm D7 Gmaj7 F#m7 Em7

can't no - bod - y do what you do to me. Don't want an - oth - er, ain't gon' nev - er be an - oth - er,

G/A A Dsus D Gmaj7 F#m7 Em7

can't no - bod - y do what you do to me. Don't want an - oth - er, ain't gon' nev - er be an - oth - er,

A F# Bm D7 Gmaj7 F#m7 Em7

can't no - bod - y do what you do to me. I'll be lov - ing you long — time, — I'll be

G/A A Dsus D Gmaj7 F#m7 Em7

lov - ing you long — time. — Long as I know

A F# Bm D7 Gmaj7 F#m7 Em7

you've got me, — I'll be lov - ing you long — time, — I'll be

G/A A Dsus D Gmaj7 F#m7 Em7

lov - ing you long — time. — There's no stop - ping

A F# Bm D7 Gmaj7 F#m7 Em7

you and me. I'll be lov - ing you long _ time, _ I'll be

G/A A Dsus D Gmaj7 F#m7 Em7

lov - ing you long _ time. _ I'll be lov - ing, I'll be lov - ing, I'll be lov - ing, I'll be

A F# Bm D7 Gmaj7 F#m7 Em7

lov - ing you long _ time. _ I'll be lov - ing, I'll be lov - ing, I'll be lov - ing, I'll be

Repeat and Fade	Optional Ending
G/A A Dsus D	G/A A Dsus D
lov - ing you long _ time. _	lov - ing you long _ time. _

LAST KISS

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

Laid-back Ballad

N.C.

G Dsus2/F# B7

I know you don't be-lieve that it's o-ver like that. You know you still love me,

The first system of music features a guitar part with a treble clef and a 4/4 time signature. It starts with a 'N.C.' (No Chords) instruction. The guitar part consists of a series of eighth notes on the high strings, with some notes marked with an 'x' to indicate muted strings. Above the staff, three guitar chord diagrams are provided: G, Dsus2/F#, and B7. Below the guitar staff, a piano accompaniment is shown with a grand staff (treble and bass clefs). The piano part begins with a whole rest, followed by a series of chords and single notes. A dynamic marking of 'mp' (mezzo-piano) is placed below the piano staff.

Em7 Csus2/E Am7

and I love you, too. (Spoken:) "You know this ain't gonna be our last kiss."

The second system continues the guitar part with three chord diagrams: Em7, Csus2/E, and Am7. The lyrics 'and I love you, too.' are written below the guitar staff, followed by a spoken line: '(Spoken:) "You know this ain't gonna be our last kiss."' The piano accompaniment continues with a series of chords and single notes, maintaining the laid-back ballad feel.

D D#dim G Dsus2/F# B7

I know you don't be-lievethat it's o-ver like that. Feels so emp - ty in - side _ since our last _kiss good-bye, _ pic-ture you _

The third system features four guitar chord diagrams: D, D#dim, G, Dsus2/F#, and B7. The lyrics 'I know you don't be-lievethat it's o-ver like that. Feels so emp - ty in - side _ since our last _kiss good-bye, _ pic-ture you _' are written below the guitar staff. The piano accompaniment continues with a series of chords and single notes, including a long, sustained chord in the piano part.

Em7 Am7

— in my mind_ and I can't_ seem to ra - tion-al - ize — the way we let it end, it just don't make no sense.

D D#dim

This can't be hap - pen - ing, I need you back a - gain. —


G Dsus2/F# B7

Ev - 'ry - bod - y ask - ing ques - tions like we're some kind of ob - ses - sion. For the

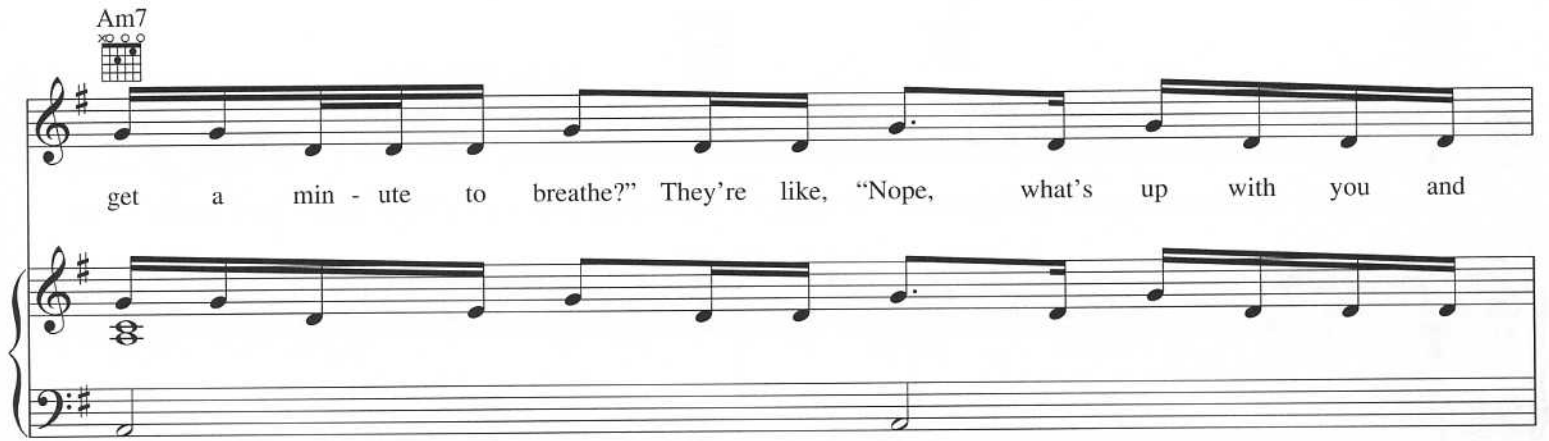
Em7

mil - lionth time ask - ing, I'm like, "Uh, just let it rest, can I


Am7



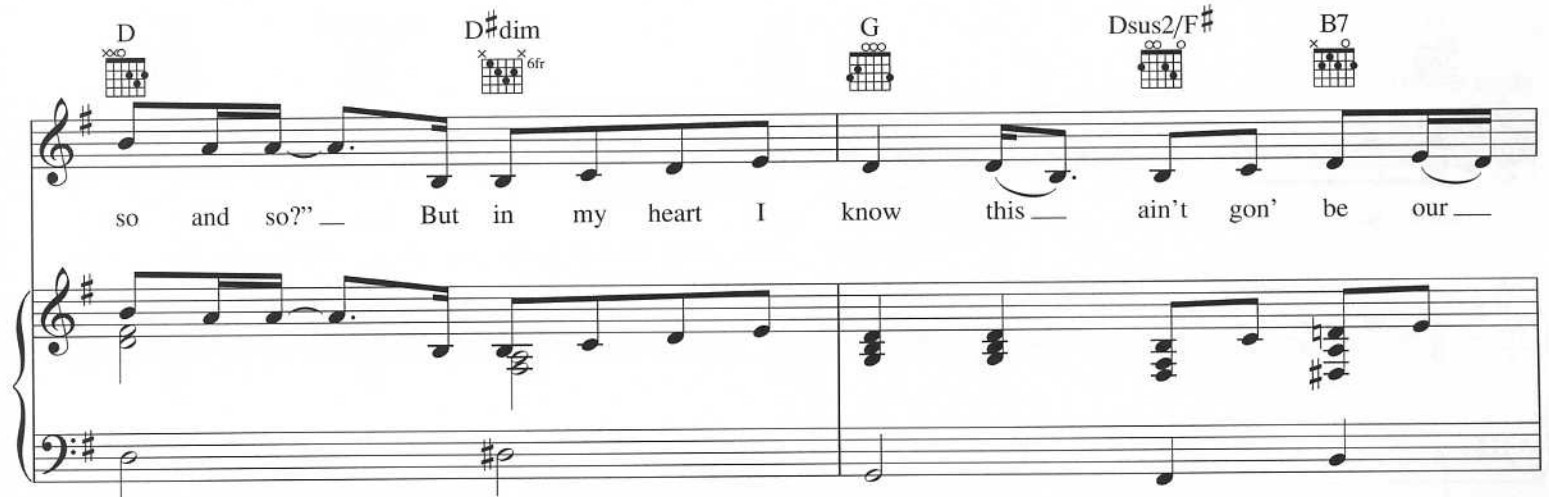
get a min - ute to breathe?" They're like, "Nope, what's up with you and



D D#dim G Dsus2/F# B7



so and so?" — But in my heart I know this — ain't gon' be our —




Em7 Am7



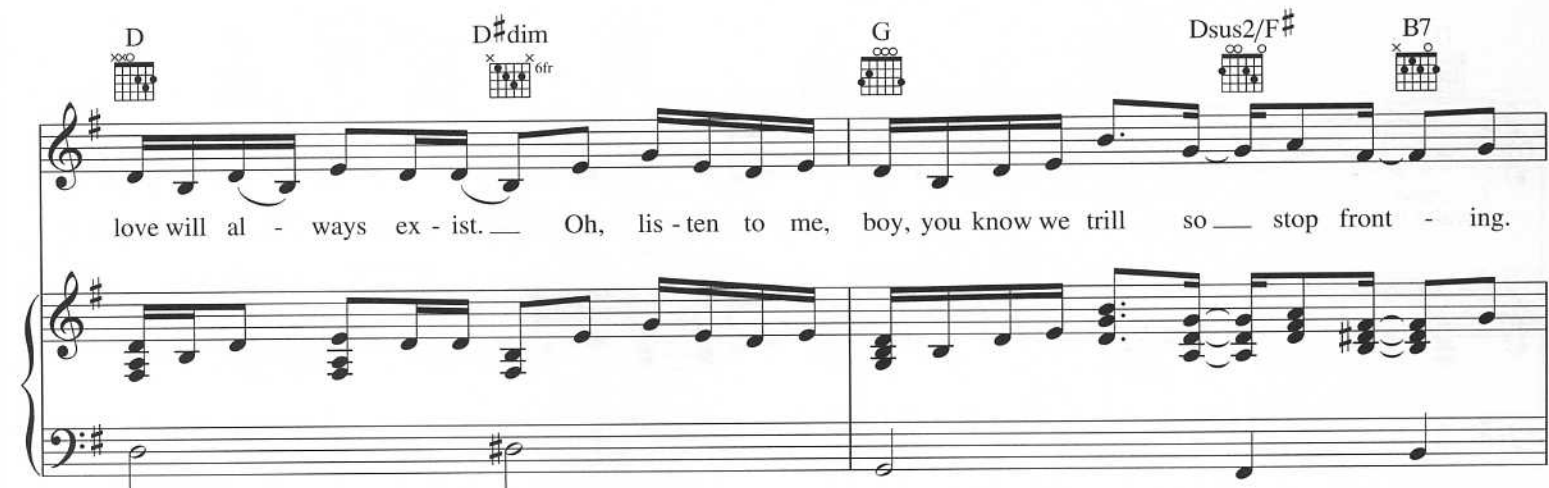
last kiss. — It's too big, we just can't quit, — what you think this is? — Our



D D#dim G Dsus2/F# B7



love will al - ways ex - ist. — Oh, lis - ten to me, boy, you know we trill so — stop front - ing.



Em7 Am7 To Coda

What we got is still some - thing, some - thing. Oh, this feel - ing is too good to miss - and

D D#dim G Dsus2/F# B7

ain't no kiss gon' ev - ver be - our last kiss.
Well, you said you'd nev - er leave me so, - I'll keep be - liev - ing

Em7 Am7

that e - ven - tual - ly - we gon' kiss a - way the hurt, do it like it were and

D D#dim G Dsus2/F# B7

wake up how we used to be. - Nev - er let it go, get it right, - bring it back home, stay for life. - Call it what you

Em7 Am7

want, it's in your eyes, — we gon' make it through this, I'll prove it. Some-thing 'bout our love will not fade a-way, al-

D D#dim G Dsus2/F# B7

ways ev - er - last - ing and in my heart I know — this ain't gon' be our —

D.S. al Coda

CODA

D D#dim G Dsus2/F# B7

ain't no kiss gon' ev - er be — our last kiss.

Em7 Csus2/E Am7 D D#dim

In my heart I

G Dsus2/F# B7 Em7 Am7

know this ain't gon' be our last kiss. It's too big, we just can't quit, what you think this is? Our
(kiss.)

D D#dim G Dsus2/F# B7

love will always exist. Oh, listen to me, boy, you know we trill so stop fronting.

Em7 Am7

What we got is still something, something. Oh, this feeling is too good to miss and

Repeat and Fade	Optional Ending
D D#dim	D D#dim G
ain't no kiss gon' ev-er be our last In my heart I	ain't no kiss gon' ev-er be our last kiss.

THANX 4 NOTHIN'

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

Slow groove

F#m Bm7

Thanks for noth -

mp

Detailed description: This system shows the first two measures of the song. The vocal line starts with a whole rest in the first measure, followed by a half note 'Thanks' and a half note 'for noth -' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for F#m and Bm7 are provided above the staff.

F#m Bm7 Esus E

- ing. You were just play - ing a game. -

Detailed description: This system covers measures 3 and 4. The vocal line continues with ' - ing.' in measure 3 and 'You were just play - ing a game. -' in measure 4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for F#m, Bm7, Esus, and E are shown above the staff.

F#m Bm7

Thanks for noth -

Oh oh oh oh oh oh oh. Oh oh oh oh oh oh oh.

Detailed description: This system covers measures 5 and 6. The vocal line features a melodic line of eighth notes: 'Oh oh oh oh oh oh oh.' in measure 5 and 'Oh oh oh oh oh oh oh.' in measure 6. The piano accompaniment continues. Chord diagrams for F#m and Bm7 are shown above the staff.

F#m



Bm7



Esus



E



ing.

Oh oh oh oh oh oh oh. Oh oh oh oh oh oh. I can't e - ven know -

F#m



Bm7



— what to say, I've been hurt, - I've been played - and I'm so — shamed. I can't e - ven cry, -

F#m



Bm7



Esus



E



— it's that deep, - you just lie — and you cheat - like it's noth - ing. — See you said that

F#m



Bm7



you loved me too and so I trust - ed you but I guess that sub - con - scious - ly I knew. But I

F#m

did - n't wan - na face the truth ___ that I was on - ly be - ing used ___ and

Bm7 Esus E

you were just front - ing. Hey, boy, thanks for noth -

F#m Bm7

- ing. I nev - er knew e - nough a - bout ___ you, babe, ___ and I guess I on - ly have my - self -

F#m Bm7 Esus E

___ to blame. ___ Now I'm bro - ken - heart - ed and shat - ter - ing, but you were just play - ing a game.

F#m Bm7

Noth- ing an - y - one could do to con - vince — me, babe, I was liv - ing in a lie, just a mas-

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note 'Noth- ing' followed by a half note 'an - y - one' and a quarter note 'could do'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for F#m and Bm7 are shown above the staff.

F#m Bm7 Esus E

- que - rade. — Now I on - ly know that I'll nev - er be — the same, but you were just play - ing a game.

Detailed description: This system contains the next two lines of music. The vocal line continues with a half note '- que - rade.' followed by a quarter note 'Now I' and a half note 'on - ly know that I'll nev - er be'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F#m, Bm7, Esus, and E are shown above the staff.

F#m Bm7

Oh oh oh oh oh oh oh. Oh oh oh oh oh oh oh. Thanks for noth -

Detailed description: This system contains the third and fourth lines of music. The vocal line consists of two phrases of 'Oh oh oh oh oh oh oh.' The piano accompaniment provides a consistent harmonic background. Chord diagrams for F#m and Bm7 are shown above the staff.

F#m Bm7 Esus E

ing. To Coda

Oh oh oh oh oh oh oh. Oh oh oh oh, you were just play - ing a game.

Detailed description: This system contains the final two lines of music. The vocal line starts with 'ing.' followed by a half note 'Oh oh oh oh oh oh oh.' and a quarter note 'Oh oh oh oh, you were just play - ing a game.' The piano accompaniment concludes the piece. Chord diagrams for F#m, Bm7, Esus, and E are shown above the staff. A 'To Coda' symbol is present above the second measure of the vocal line.

F#m

Bm7

Ev'ry day and ev'ry night I stay by the phone, _ nev-er go no place so just in case you call I'll be home. _ Seems like

F#m

all I do is think a - bout our pseu - do ro - mance, _ while you're

Bm7

Esus

E

some - where burn - ing die - sel, in the streets hav - ing laughs. _ Some - bod - y say

F#m

you know what I'm go - ing through. You been left with noth - ing, too

Bm7



much you can't count on one hand, sing it, three, four, five, six.

F#m



Sev - en days a week you're drown - ing in tears. He was so in - sin - cere. Now you're

Bm7



Esus



E



D.S. al Coda

lay - ing up in bed ev - 'ry night sing - ing, hey, boy, thanks for noth -

Bm7



Esus



E



N.C.

CODA

Thanks for noth - ing. Oh oh oh oh, you were just play - ing a game.

O.O.C.

Words and Music by MARIAH CAREY,
KASSEEM DEAN and SHAWNTAE HARRIS

Moderate groove

N.C. Gmaj7 F#m7 Em7 F#m7

For - ev - er, for - ev - er, for-ev - er, for - ev - er, for-ev - er. It's for -

mf

Bm7 F#m7 Gmaj7 F#m7

ev - er, for-ev - er, for - ev - er, for-ev - er. It's for - ev - er, it's for-ev - er, it's for -

Em7 F#m7 Bm7 F#m7

ev - er, it's for-ev - er. It's for - ev - er, it's for-ev - er, it's for - ev - er, it's for-ev - er.

Gmaj7 F#m7 Em7 F#m7

Ba - by, — no mat - ter how long it — be, — we nev - er lose that
Ba - by, — ev - 'ry time you touch — me, — still get that e - lec -

Bm7 F#m7

chem - is - try — and it's the strong - est thing I've ev - er ex - per - i - enced. So
tric - i - ty — and af - ter all this time, it don't e - ven make no sense. So

Gmaj7 F#m7 Em7 F#m7

sor - ry, — what - ev - er happened to em - pa - thy? — I know y'all moth - er...
scu - si mi, — te quie - ro mu - cho pa - pi, — je ne sais pas mais

Bm7 F#m7

feel like we, — when you're mess - ing with the one true lov - er that make you O. O.
c'est la vie, —

Gmaj7 F#m7 Em7 F#m7

C. — E-ven though I've been gone — for a min-ute, it's wrong, — I ad-mit it, your love's so ad-dic-tive that

Bm7 F#m7

I get so O. O. C., out of con - trol, ba - by.

Gmaj7 F#m7 Em7 F#m7

Al-though we've both moved on — to an-oth-er, still long — for each oth-er, it's wrong — but e - ter - nal -

Bm7 To Coda F#m7

ly I get so O. O. C., and that's just the way it be. And it's for -

2

F#m7 Gmaj7 F#m7 Em7 F#m7

and that's just the way it be.
And it's for - ev - er, for-ev - er, for - ev - er, for-ev - er. It's for -

Detailed description: This system contains the first two measures of the piece. The guitar part features chords F#m7, Gmaj7, F#m7, Em7, and F#m7. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Bm7 F#m7 Gmaj7 F#m7

ev - er, for-ev - er, for - ev - er, for-ev - er. It's for - ev - er, it's for-ev - er, it's for -

Detailed description: This system contains the next two measures. The guitar part features chords Bm7, F#m7, Gmaj7, and F#m7. The piano accompaniment continues with the same rhythmic pattern as the first system.

Em7 F#m7 Bm7 F#m7

ev - er, it's for-ev - er. It's for - ev - er, it's for-ev - er, it's for - ev - er, it's for-ev - er. It's for-ev -

Detailed description: This system contains the next two measures. The guitar part features chords Em7, F#m7, Bm7, and F#m7. The piano accompaniment continues with the same rhythmic pattern.

N.C.

- er, it's for-ev - er, it's for-ev - er, it's for-ev - er, it's for-ev - er, it's for-ev - er, it's for-ev -

Detailed description: This system contains the final two measures. The guitar part is marked 'N.C.' (No Chords). The piano accompaniment continues with the same rhythmic pattern.

Gmaj7 F#m7 Em7 F#m7

- er, it's for-ev - er. You out of con-trol? ___ I'm out of con-trol. -

Bm7 F#m7

Bounce on, just bounce on, come on.

D.S. al Coda

CODA F#m7 Gmaj7 F#m7 Em7 F#m7

and that's just the way it be.
And it's for - ev - er, for - ev - er, for - ev - er, for - ev - er. It's for -

Bm7 F#m7

ev - er, for-ev - er, for - ev - er, for-ev - er. It's for - ev - er.

Optional Ending

Repeat ad lib. and Fade

Gmaj7

FOR THE RECORD

Words and Music by MARIAH CAREY,
ADONIS SHROPSHIRE and BRYAN MICHAEL COX

Moderate groove

C D5 Dm Bb6 C Am

Dm Bb6 1 C Dm 2 C Dm

Bb C Am7

Dm Bb C Dm

rec - ord, ——— you ought to know, ——— you was - n't think - ing when you let me go. ——— But what -
 ev - er, ——— that's how it goes, ——— win some, you lose some and oth - ers you hold in your



heart. Why - it gets so hard, tears - you all a - part, e - ven though you try to let go, no, no,



no. Sud - den-ly you're here, and - it's all sur - real and I don't know what the deal. 'Cause when I'm



look - ing in your - eyes, feels like the first - time. Give me



one good rea - son - why we can't - just press re - wind.

B \flat C Am7

I don't want to spend my life think-ing what it could-'ve been like if we had an-oth-er try, — one time. But

Dm B \flat To Coda C Dm

back in the day, — that look on your face — feels like — the first time. Them oth-

Dm B \flat C Am7

- er reg - u - lar - i - ties, — they can't com-pete with M. C. — The whole —

B \flat C Dm

— en - ti - re world — can tell — that you love your-self some me. — Peo - ple see you



now ask - ing all a - bout me — and how they al - ways thought we were so “per - fect” to - geth - er.



D.S. al Coda

Let's _ re - write the end, start _ o - ver a - gain, _ it's gon - na go bet - ter now. _ 'Cause when I'm

CODA



like _____ the first time. For the rec - ord, _ you'll al - ways be _ a part



of me, no mat - ter what _ you do. And for the rec - ord, can't no - bod - y say

C Dm Bb

I did - n't give my all — to you. And for the rec - ord, I told you un - der - neath

C Am7 Dm Bb

the stars that you be - long — to me. And for the rec - ord, — it's ob - vi - ous — that we

C Dm Bb

just can't let go of us, — ho - ney. 'Cause when I'm look - ing in your — eyes, feels

C Am7 Dm Bb

like the first — time. Give me one good rea - son — why we

C Dm Bb

can't _____ just press re-wind. I don't want to spend my life think-ing what it could-'ve been like

C Am7 Dm Bb

if we had an-oth-er try, _____ one time. But back in the day, _____ that look on your face _____ feels

1 2

C Dm C Dm

like _____ the first time. 'Cause when I'm like _____ the first time. Just for the

N.C.

rec - ord, _____ ba - by. *(Spoken:) Now you know.*

BYE BYE

Words and Music by MARIAH CAREY,
MIKKEL S. ERIKSEN, TOR ERIK HERMANSEN
and JOHNTA AUSTIN

Ballad

B \flat **F/A** **Gm7**

This is for my peo - ple who just lost some - bod - y, your best friend, your ba - by, your

p

Dm **E \flat** **B \flat /D**

man — or your la - dy. Put your hand way up high, — we will nev - er

Cm7 **E \flat /F** **B \flat** **F/A**

say bye. No, no, no. — Ma - mas, dad - dies, sis - ters, broth - ers, friends and cous - ins,

Gm7 Dm Eb

this is for my peo - ple who lost ___ their grand - moth - ers. Lift your head to the sky _

Bb/D Cm7 Eb/F Bb

___ 'cause we will nev - er say bye. ___ As a child _

F/A Gm7 Dm

there were them times _ I did - n't get ___ it but you kept me in line. _ I did - n't

Eb Ab/C Cm7

know why you did - n't show up some-times ___ on Sun-day morn-ings and I missed you. ___ But I'm glad we

talked through all them grown folk things - sep - a - ra - tion brings. - You nev - er let me know it, you

nev - er let it show, be - cause you loved me _____ and ob - vi - ous - ly, _____ there's so much

more left to say - if you were with me to - day, - face - to face. Nev - er knew } I could hurt - like this, -
 I nev - er knew }

_____ and ev - 'ry day life rolls on _____ I wish _____ I could talk to you for a while.

B \flat /D Cm7 Eb/F

Miss you but I try not to cry as time goes by.

This system contains the first three measures of the song. The guitar part features chords B \flat /D, Cm7, and Eb/F. The vocal line has lyrics: "Miss you but I try not to cry as time goes by." The piano accompaniment is in the left hand.

B \flat F/A Gm7

And it's true that you've reached a bet - ter place, still I'd give the

This system contains the next three measures. The guitar part features chords B \flat , F/A, and Gm7. The vocal line has lyrics: "And it's true that you've reached a bet - ter place, still I'd give the". The piano accompaniment continues in the left hand.

Dm Eb B \flat /D

world to see your face. And be right here next to you, but it's like you're gone too soon.

This system contains the next three measures. The guitar part features chords Dm, Eb, and B \flat /D. The vocal line has lyrics: "world to see your face. And be right here next to you, but it's like you're gone too soon." The piano accompaniment continues in the left hand.

Cm7 Eb/F B \flat

Now the hard - est thing to do is say bye bye. Bye

This system contains the final three measures. The guitar part features chords Cm7, Eb/F, and B \flat . The vocal line has lyrics: "Now the hard - est thing to do is say bye bye. Bye". The piano accompaniment continues in the left hand.

F/A Gm7 Dm Eb

bye, bye bye, bye bye. Bye bye, bye bye, bye, bye bye. Bye

Bb/D Cm7 Eb/F Bb

bye, bye bye, bye bye. Bye bye. And you nev - er got a chance to see how

To Coda

F/A Gm7 Dm

good I've done, and you nev - er got to see me back at num - ber one. I

Eb Bb/D Cm7

wish that you were here to cel - e - brate to - geth - er, I wish that we could spend the hol - i -

E \flat /F **B \flat** **F/A**

days to - geth - er. I re - mem - ber when you used to tuck me in at night with the

Gm7 **Dm** **E \flat**

ted - dy bear you gave me that I held so tight. I thought you were so strong you'd make it

B \flat /D **Cm7** **E \flat /F** **D.S. al Coda**

through what - ev - er, it's so hard to ac - cept the fact you're gone for - ev - er. _____

CODA **E \flat /F** **N.C.**

bye. This is for my peo - ples who just lost some - bod - y, your

best friend, your ba - by, your man, — or your la - dy. Put your hand way up high, —

— we will nev - er say bye. No, no no. — Ma - mas, dad - dies, sis - ters, broth - ers,

friends and cous - ins, this is for my peo - ples who lost — their grand - moth - ers.

Lift your head to the sky — 'cause we will nev - er say bye, — bye. —

Bb **F/A** **Gm7**

Nev - er knew I could hurt ___ like this, ___ and ev - 'ry day
(lead vocal ad libs to end)

Dm **Eb** **Bb/D**

life rolls on ___ I wish ___ I could talk to you for a while. Miss you but I try not to cry

Cm7 **Eb/F** **Bb**

as ___ time ___ goes ___ by. ___ And it's true that you've

F/A **Gm7** **Dm**

reached a bet - ter place, ___ still I'd give the world to see ___ your face. _

E \flat **B \flat /D**

And be right here next to you, but it's like you're gone too soon.

Cm7 **E \flat /F** **B \flat**

Now the hard - est thing to do is say — bye — bye. — Bye

F/A **Gm7** **Dm** **E \flat**

bye, bye bye, bye bye. Bye bye, bye bye, bye bye. Bye

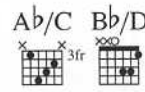
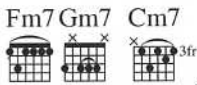
B \flat /D **Cm7** **E \flat /F** **1 B \flat** **2 B \flat**

bye, bye bye, bye bye. Bye bye. Bye

I WISH YOU WELL

Words and Music by MARIAH CAREY,
MARYANN TATUM and JAMES POYSER

Gospel Ballad (♩ = $\frac{3}{4}$)



This goes out to you and you and you, ——— you know - who you are. —



When glo - ry days turn to storm - y nights, you must have been so pet - ri -



fied. Did - n't you, did - n't you feel so cold? You a - gainst the world in a los - ing fight,

Bbm7 Eb7 Ab Fm7 Eb7sus2 Dm11

cap - tive of your de - mons in - side. So you sought an

G7 Cm7 Bb F/A Fm7 Eb7sus2


en - e - my like times be - fore to mock ig - no - rant - ly.


Dm11 G7 Cm Bb

Take heed to the Word, it's time, check Pro - verbs nine - teen, twen - ty - nine, don't

Ab Cm7 F9 Fm7 Gm7 Cm7 Bb Ab/C Bb/D




cry. I wish you well, I wish you well, I wish you



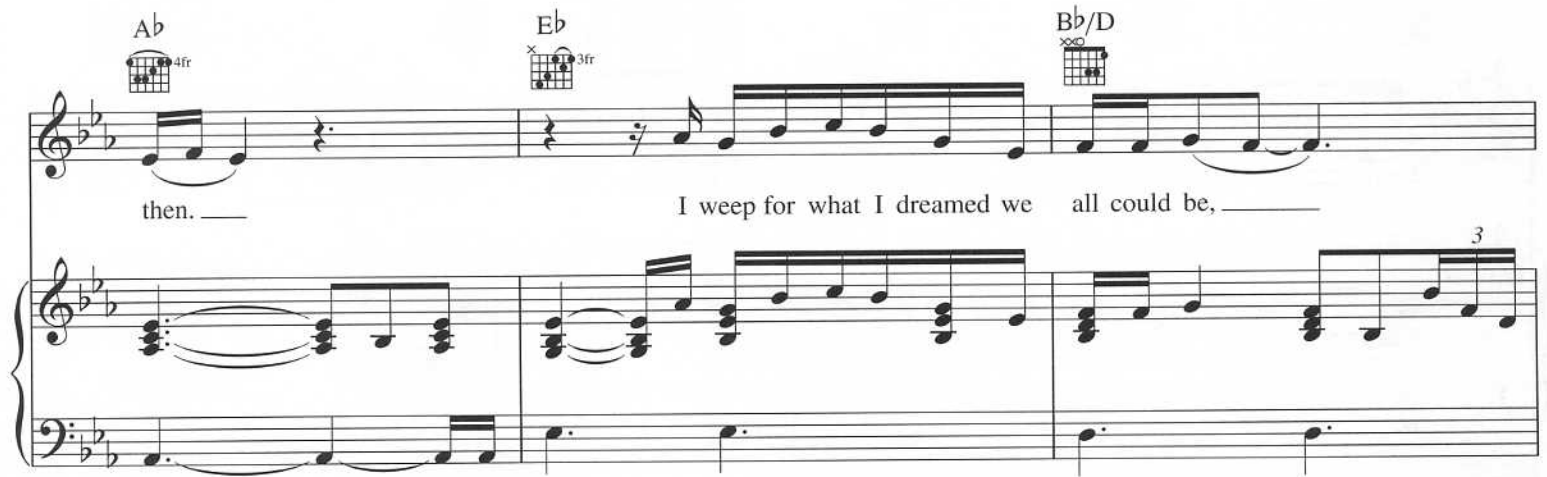









well. — I tru-ly want-ed sol-i - da-ri - ty, — still wear-ing my blind-ers back



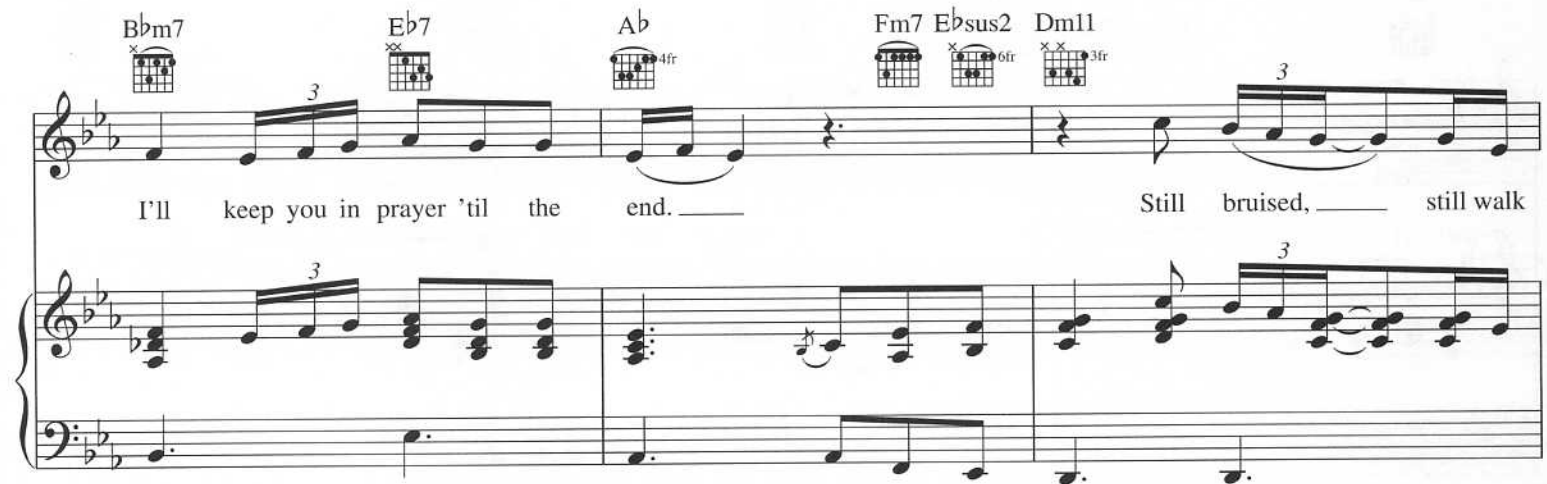










then. — I weep for what I dreamed we all could be, —



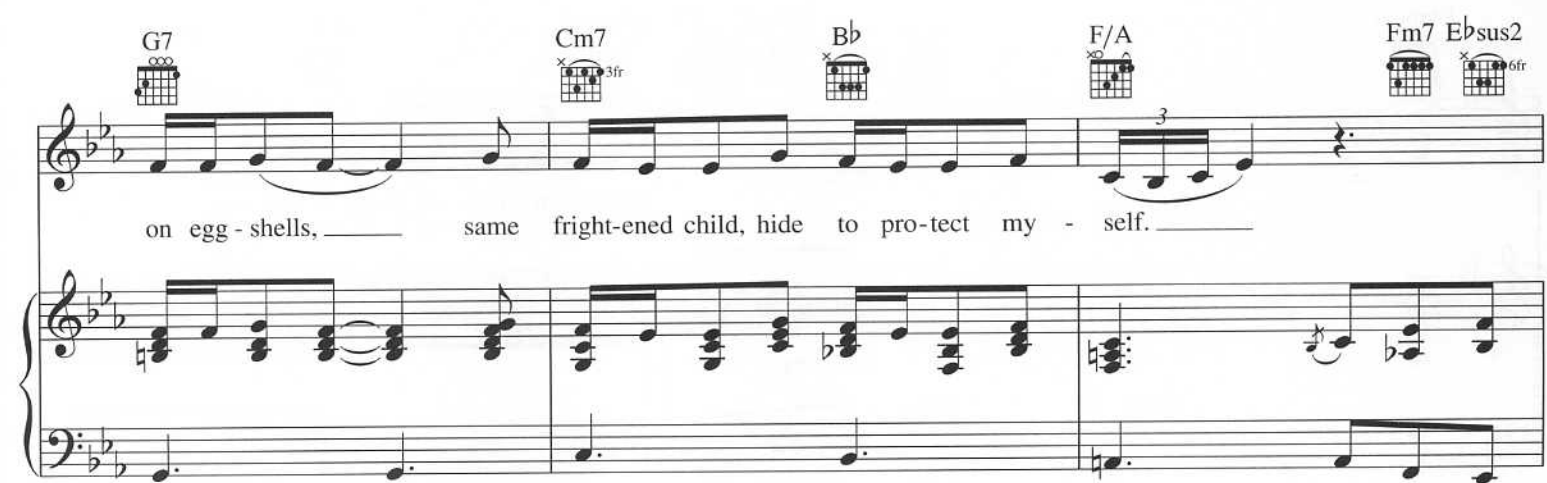







I'll keep you in prayer 'til the end. — Still bruised, — still walk



on egg - shells, — same fright-ened child, hide to pro-tect my - self. —



Dm11  3fr

G7  3

Cm  3fr

Bb 

But you _____ can't ma - nip-u - late me like be - fore, ex - am - ine First John chap - ter four, verse —



Ab  4fr

Cm7  3fr

F9 

Fm7  Gm7  Cm7  3fr


Bb 


Ab/C  3fr


Bb/D 


four. — And I wish you — well, — I wish you — well, — I wish you —





Eb  3fr


Dbm7  4fr

Gb7 

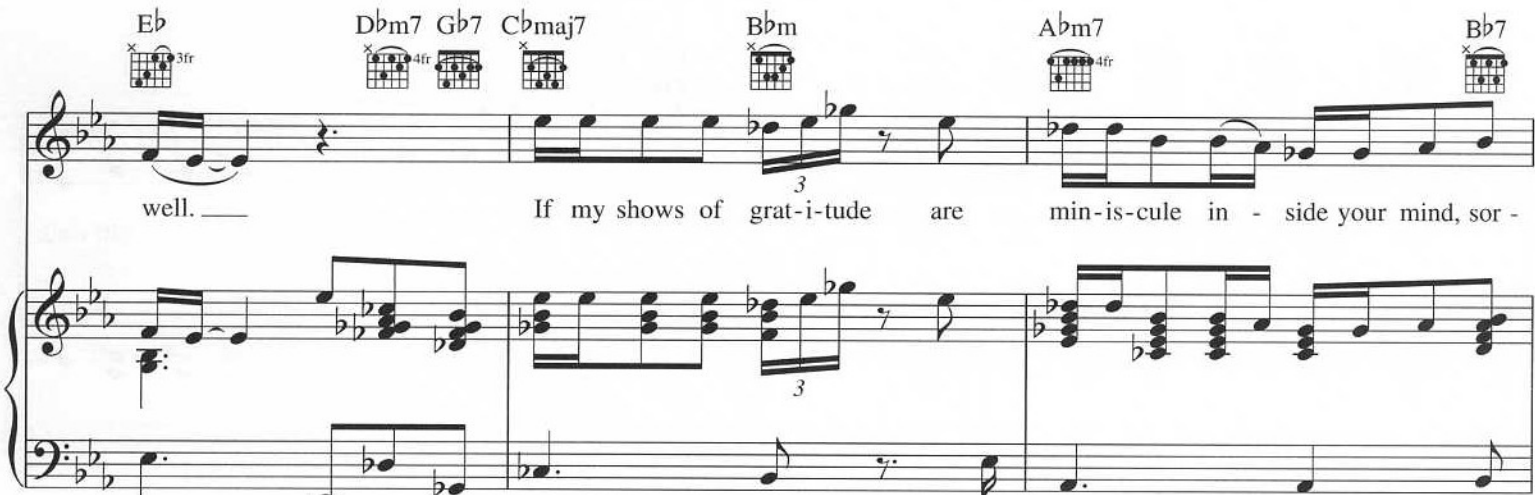
Cbmaj7 

Bbm 

Abm7  4fr

Bb7 

well. — If my shows of grat-i-tude are min-is-cule in - side your mind, sor -



Ebmaj9 

Dbm7  4fr

Gb7 

Cbmaj7 

Bbm 

ry. There's on - ly so much I can do, — I —



Abm7



Bb7sus



Bb



B



A/C#



B/D#



Musical notation for the first system, including treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The melody features a triplet of eighth notes and a long note with a fermata.

love you and did all that I could, oh.

Piano accompaniment for the first system, featuring a bass line with a triplet and a treble line with chords and a triplet.

E



B/D#



Musical notation for the second system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody features a triplet of eighth notes.

May - be when you're curs - ing me you don't feel so in - com - plete, but we've

Piano accompaniment for the second system, featuring a bass line with a triplet and a treble line with chords and a triplet.

Bm7



E13



A



E



Musical notation for the third system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody features a triplet of eighth notes.

all made mis - takes, felt the guilt and self-hate. I know that you've been there for plen - ty,

Piano accompaniment for the third system, featuring a bass line with a triplet and a treble line with chords and a triplet.

B/D#



Bm7



E13



A




F#m7 Esus2





Musical notation for the fourth system, including treble and bass clefs, a key signature of three sharps, and a 4/4 time signature. The melody features a triplet of eighth notes.


may - be still got love for me, but let him with-out sin cast the first stone, breth - ren.

Piano accompaniment for the fourth system, featuring a bass line with a triplet and a treble line with chords and a triplet.

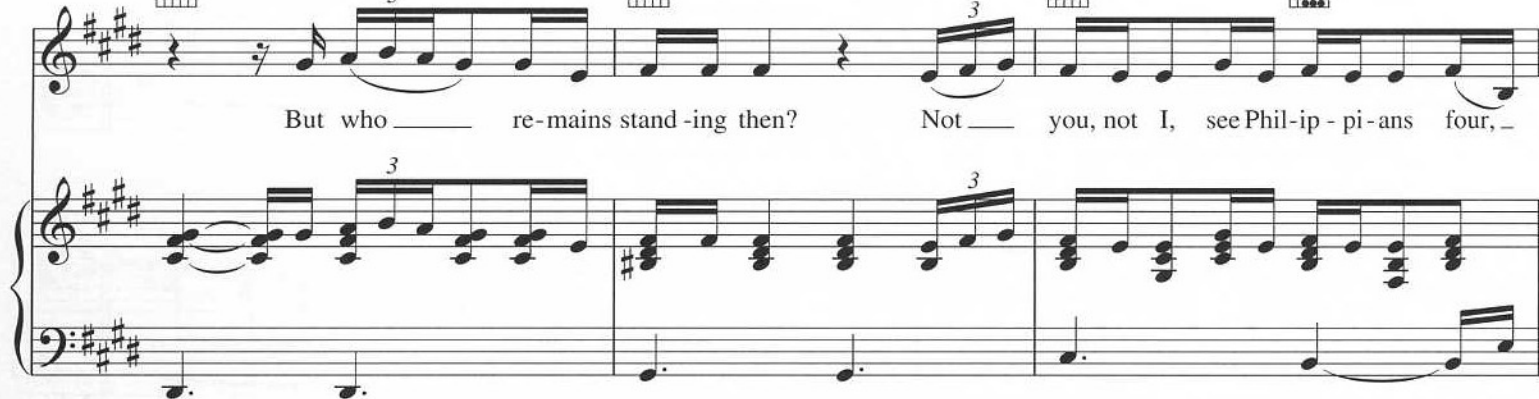
D#m11  6fr

G#7  4fr

C#m  4fr

B 

But who _____ re-mains stand - ing then? Not _____ you, not I, see Phil - ip - pi - ans four, -



A 

C#m7  4fr

F#9  3fr


F#m7 G#m7 C#m7  4fr  4fr  4fr


B 


A/C# B/D#  4fr  4fr


nine. _____ So, I wish you _____ well, _____ I wish you _____ well, _____ I wish you






C#7sus  4fr

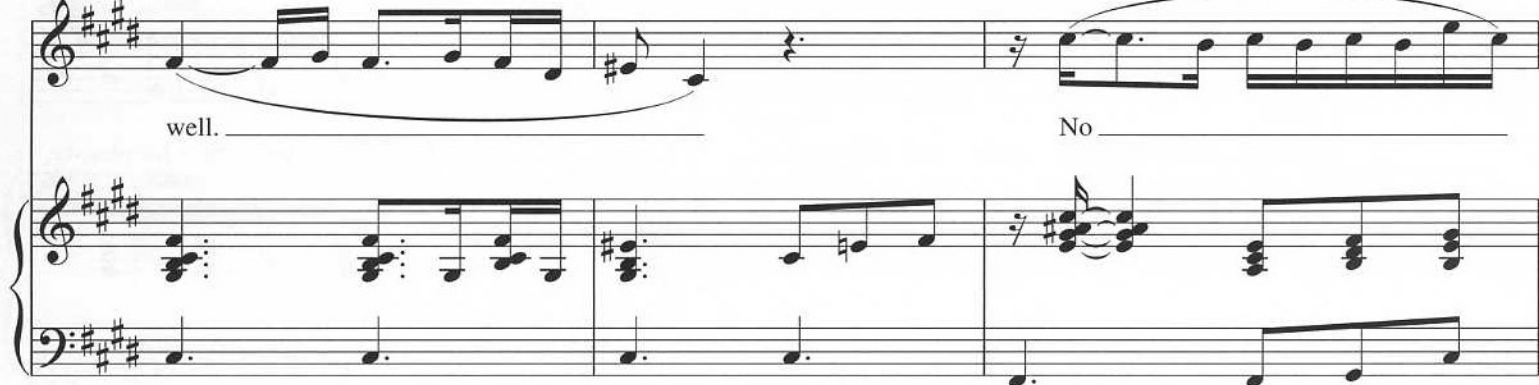
C#7 


C#m7  4fr




F#9  3fr

F#m7 G#m7 C#m7  4fr  4fr  4fr


well. _____ No _____




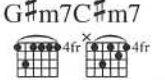

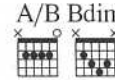


B 


A/C# B/D# E  4fr  4fr 


wea - pon formed a - gainst me shall _____ pros - per, sure - ly God is my sal -



C#7sus  C#7  F#m7  G#m7C#m7  B  A/B Bdim 

va tion. I will trust and not be a - fraid, the Lord, the Lord is my sal - va - tion, I will



C#maj9  C#m7 





trust in Him. Yes, I know that I know that I know that I know that I know.



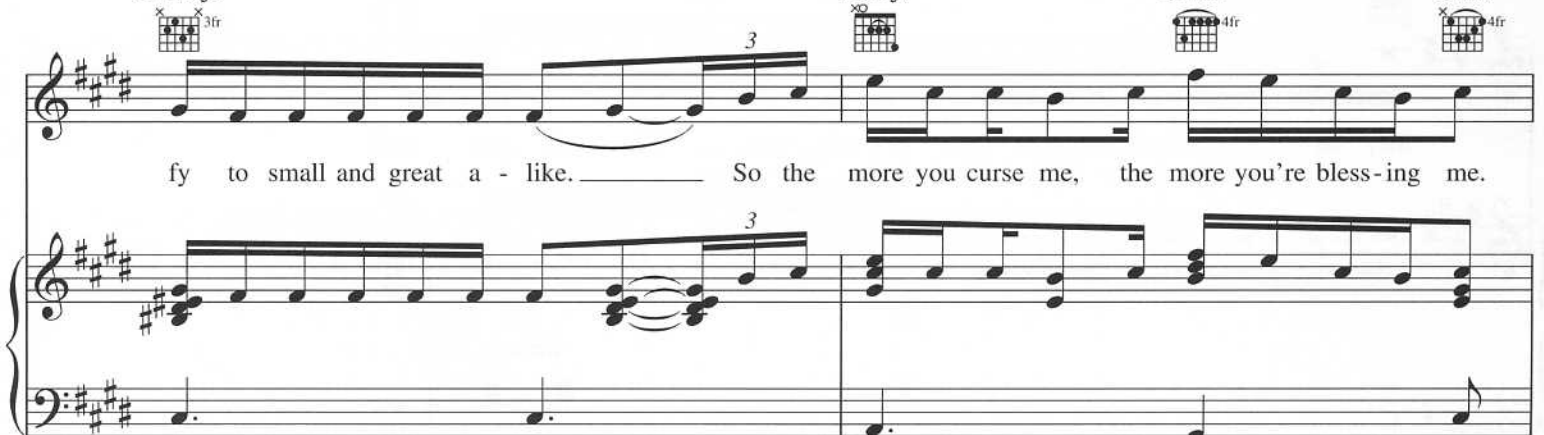
F#m7  G#m7 C#m7  B  G#7/B# 

But I have had God's help to this ver - y day, and so I stand here and tes - ti -



C#maj9  Amaj7  G#m7  C#m 

fy to small and great a - like. So the more you curse me, the more you're bless - ing me.



F#m7

G#m7

C#m7

B

G#7/B#

The Word said it, love your en - e - mies, do good to those who curse you, — pray —

C#maj9

B

Amaj7

G#m7

C#m

— for those — who mis - treat — you. — Psalms

F#m7

G#m7

C#m7

B

A/C#

B/D#

one - twen - ty - nine, and two, — they — have great - ly op - pressed me from my youth, — but

they have not gained vic - to - ry o - ver me, — I wish you well.

A/E

E

MIGRATE
TOUCH MY BODY
CRUISE CONTROL
I STAY IN LOVE
SIDE EFFECTS
I'M THAT CHICK
LOVE STORY
I'LL BE LOVIN' U LONG TIME
LAST KISS
THANX 4 NOTHIN'
O.O.C.
FOR THE RECORD
BYE BYE
I WISH YOU WELL



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