HEARTBREAKER

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

Moderately
N.C.

Male: Yeah! 
Mariah: We’re gon-na do it like this. 
Male: All right, let’s go.

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

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

Male, spoken: (Hey,

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

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

love's so good; I don't wanna let go, and although I should, I can't
shame to be so euphoric and weak when you smile at me and you

leave you alone 'cause you're so disarming. I'm caught up in the midst of you
tell me the things that you know persuade me to relinquish my love to you.

and But I cannot resist at all.

(1, 2) (Boy, if
I do the things you want me to, the way I used to do, would you love me baby, or leave me feeling used? Would you go and break my heart? Heart-breaker, you've got the best of me, but I just keep on coming back incessantly. Oh, why did you have to run your
Am  

C  

Am  

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

C  

Am  

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

C  

Am  

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

2 C  

Am  

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

Male, Spoken: I'm almost ready.
known right from the start you'd go — and break my heart.

O-kay, cool. All right go.

Rap: (See rap lyrics) (Rap continues)

Play 7 times

Heart-break-er, you've got the best of me but I just

keep on com-ing back in - ces - sant ly. Oh, why did you have to run your
game on me? I should have known right from the start you'd go and break my heart.

Heart-breaker, you've got the start you'd go and break my heart. Heart-breaker, you've got the best of me, but I just keep on coming back in-
cessantly. Oh, why did you have to run your way. I used to do, would you love me,
game on me? I should have known right from the start you'd go and break my heart.

baby, or leave me feeling used? Would you go and...

---

C

---

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

---

Rap Lyrics

She wanna shout with Jay, play box with Jay,
She wanna pillow fight in the middle of the night.
She wanna drive my Benz with five of her friends.
She wanna creep past the block, spying again.
She wanna roll with Jay, chase skeeeos away.
She wanna fight with lame chicks, blow my day.
She wanna respect the rest, kick me to the curb
If she find one strand of hair longer than hers.

She want love in the jacuzzi, rub up in the movies,
Access to the old crib, keys to the new, please.
She wanna answer the phone, tattoo her arm.
That's when I gotta send her back to her mom.
She call me "heartbreaker." When we apart, it makes her
Want a piece of paper, scribble down "I hate ya."
But she knows she love Jay, because
She love everything Jay say, Jay does, and uh,...
They can say anything they want to say, try to bring me if you let them down.

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

but they won't ever win if you cling to your pride and just push them aside. See,

They can try hard to make me feel that I own: something in my

I have learned there's an inner peace I don't matter at

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

soul that they cannot possess. So, I won't be afraid and the

* Vocal line written one octave higher than sung.
faith in my dreams. 'Cause there's, there's a light in me that shines brightly.

They can try, but they can't take that away from me.

Na na na na na na na na
Asus  A  F#m7  E/G#  Asus  A

na na na na na na,             na ee.

(Ooh.)

E    F#m   C#/E#

oh,     me.     No,     they can’t take this

A/E  D#m7b5  Dmaj7  A(add2)/C#  F#m7

precious love I’ll always have inside me. Certainly the Lord will guide me

Bm7  D/E

where I need to go. Whooa,
they can say anything they want to say, try to break me
down, but I won’t face the ground; I will rise steadily, sailing
out of their reach. Oh Lord, they do try hard to make me
feel that I don’t matter at all, but I’ll re-
fuse to fal - ter in what I be - lieve or lose faith in my dreams. 'Cause there's

_a light in me that shines brightly, oh,_

yes.

_3 they_

poco rit.

can try, but they can't take that away from__

a tempo
BLISS

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

Slowly, in 2
Ebmaj9

Bb(add2)/D

Ebmaj9

Bb(add2)

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

* Vocal line written one octave higher than sung.
Eb\(\text{maj9}\)

What do I do, what do I say?
Is n't it bliss to you right now?
Does it feel good to you this way?
Don't be subdued; say it out loud.

Bb/D

I wanna be all that you need;
Ain't it a sweet luscious delight
boy, what's your fantasy?
when you're immersed in my
Bet-ter hold on, ready or not;
ocean of love coming on strong?

Bb/D

ba-by, my love ain't gon-na stop.
Ba-by, I've been waiting so long.
Take it down low, make me get high.
Revel inside of paradise.
Oh, _

Am7 Dm7 Eb\(\text{maj9}\) Cm9

my love goes on and on and on and on and on.
Just let the feeling grow untill it overflows. Any way you want it now.

just gotta tell me how to give you ev'rything you've even dared to dream.

So gimme some pure, de-

lectable love, like I'm gonna give to you. (I'm gonna give it to you.)
Coming around 'cause I won't run out. I can't get enough of you.

My love goes on. On it goes.

My, my, my, my loving goes on and on, on and on.
Cm9  Dm9  Ebmaj9
on and on.  My loving goes on.  On and on and on

Cm9  Fm9  E9#5
and on and on.  My, my, my, my loving goes

Ebmaj9  Cm9
on and on and on and on and on.  See,

D7sus  D7  Ebmaj9
all my love's for you, you, baby, you, baby, you, baby, my.  See,
all my love's for you, baby, you, baby, you, baby, baby, my.

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

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

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

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

My, my, my, my lov-ing goes... Just drink-ing you in and still tin - gl - ing; ba - by, can't you feel what you do to me? Ain't no - bod - y who can
compare to you. What you waiting for? Come give me some more.

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

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

Come give me some love. You, ba - by, you, ba - by, you, ba - by, my.
My love goes. My love goes.
My love goes. My love goes.
My love goes, my love goes all for you.
All my love.
Baby, it's all for you.
HOW MUCH

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

Moderately fast

Am7/D

Am E7 Am

N.C.

Am7/D

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

Am Am7/D Am

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

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

I feel for you I can't describe.

Male: It's almost too intense to verbalize.

(Dut dut dut dut.) Essentially you're all
Male: Me and my girlfriend.

Female: Have you ever felt lost when you know you gotta leave me?

Male: That's how much I love you. Female: Love is yours and mine till the very end. Just me and my boyfriend.

Don't underestimate the love in me;
it's obvious these feelings run so deep.

I fall and fall for you day after day.

Male: (Dut dut dut dut.) Nobody else could ever take your place.

Female: Have you
CODA

You don’t gotta waste your time and worry;

you don’t gotta look for reassurance ‘cause clearly you’re the

only one that’s getting this. And sugar, I don’t need nobody

- y else but you, and honey, I ain’t letting go too soon because I
Can't get enough. Why you asking how much? Both: More than you can handle, baby. Have you ever felt so enamored, baby?

Male: That's how much I love you. Female: All I need in this life, you see, is me and my boyfriend. Male: Me and my girlfriend.

Female: Have you
ever felt lost when you know you gotta leave me? That's how much I love you.

Female: Love is yours and mine till the very end. Just me and my boyfriend.

Repeat and Fade

Optional Ending

Have you
AFTER TONIGHT

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

Moderately slow

Am   F/A   G/A   Am

F/A   F/E   E   Am

I look at you looking at me;
I feel your touch caressing me;

Dm   F/E   E   Am

feels like a feeling's all meant to be. And as your body
this feeling's all I'll ever need. With every kiss

Dm   F/E   E

y moves with mine, it's like I'm lifted out of
from your sweet lips, it's like I'm drifting out of

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time and time a-gain, patient-ly I've wait-ed for this
time a-lone will tell if you feel the way I feel when

Asus

mo-ment to ar-rive. I look in your eyes.

Af-ter to-night.

Dm7

will you re-mem-ber how sweet and ten-

Dm9

G

C(add2)

Fmaj7

C/Bb

Bm7b5

E/G#

Am7

-der-ly you reached for me and pulled me clos-er? Af-ter you go,
yeah. Time and time and time again.

Dm/C Bm7b5 Asus A
and time so patiently I've waited for this moment to arrive.

Bbm7 Ebm7 Ab
After tonight, will you remember.
after to-night begins to fade?

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

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

begins to fade, begins to fade?
X-GIRLFRIEND

Words and Music by MARI AH CAREY,
KANDI BURRUSS and KEVIN BRIGGS

Moderately fast

Ex-girlfriend, you can’t have him. It’s ‘bout time that you found you a new man.

* Vocal line written one octave higher than sung.

He’s moved on, don’t you know don’t you know. You got-ta let him go, let him go, let him go.

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Ex-girlfriend, you don't listen. Stop trying; he's not gonna give in.

He's not yours anymore, don't you know. You've gotta let him go, let him go, let him go. Hey, Hey,

Ex-girlfriend, it's too bad when you had him y'all thing didn't work,

Ex-girlfriend, whatever your name is, I'm really not amused.

but he's all mine now, so stop pursuing him before

'cause the things you do are very offensive and
_you get your feel-ings hurt. See, our love is hot, and no,_
some-times straight-up rude. All those late night calls and notes_

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

though he re-jcts you it don’t seem to af-fect you 'cause you just keep try-ing to get
call his mom as much as you want and he won’t real-ly care_

with him. } So don’t, don’t, keep, keep call-ing,
Em7

hang-ing up the phone. When I an-sw-er I

Dm7

know it tears you up in-side. And why do you

Em7

sit in si-lence on the oth-er end till I hang

D.S. al Coda

up and you pre-dict-a-bly call right back a-gain? call right back a-gain?
CODA

Dm7

Em7

Fmaj9

got-ta let him go, let him go, let him go. I un-der-

E7b9

E7/G#

Am7

Ab+

Gm7

stand why you want him back,

C7#5

Fmaj7

Ab(b5)

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

Am7

D7

G7sus

C

G/B

pen-etrate. It’s too late; he’s not your baby no more.
Am          Em7         Dm7         Em7
(Ex)         -          girl         -       friend,

Am          Em7         Dm7
ex          -          girl         -       It's

time to let him go.

Am          Em7
friend.     Ex          -       girl    friend,

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

Em7
Ex
Dm7    Em7
2,3. (Ex
girl — see, he’s not gon-na give in.
1-3. Ex — girl-friend, you can’t have him.

Dm7    Em7    Am    Em7
It’s ’bout time that you found you a new man. He’s moved on, don’t you know, don’t you know. You

Dm7    Em7
1, 2 Am Ex
got ta let him go, let him go, let him go. Ex — girl-friend,

Em7 Dm7 Em7 Am
you don’t list ten. Stop trying; he’s not gon-na give in. He’s not yours an y—
more, don't you know. You gotta let him go, let him go, let him go.

Ex - girl - friend, you don't listen. Stop trying; he's not gonna give in. He's not yours anymore, don't you know. You gotta let him go, let him go, let him go. Go.
VULNERABILITY
(Interlude)

Words and Music by MARIAH CAREY

Moderately

Fm7

Why, oh, why

With pedal

Gm7

did you?

N.C.

I should have known that you. (right from the...
start

that you’d

(you’d)

Fm7

Eb/G

\text{Ab (add2)}

Fm7

Eb/G

\text{Ab (add2)}

go and break,

knowing I was (my

Fm7

Eb/G

\text{Ab (add2)}

heart)

knowing I was

Fm7

Eb/G

\text{Ab (add2)}

Bb 7sus

so vulnerable.
AGAINT ALL ODDS
(Take a Look at Me Now)

Words and Music by
PHIL COLLINS

Moderately slow

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

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

even shared the tears.

You're the only one who real -

This edition has been transposed up one half-step to be more playable.

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G(add2)   Asus
ly knew me at all.

2
A
D/A
So take a look at me now.
'cause there's just an
cresc.

E/A
Bm7
emp-ty space; there's noth-ing left here to re-mind.

G(add2)   Em7   Asus
me: just the mem-ry of your face. So take a look at me now.
Well, there's just an empty space
Still there's just an empty space
and you coming back to me is against
but to wait for you is all
the odds I can do and that's what I've got to face.

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

turn around and see me cry. There's so much I need to say to you, so many reasons why you're the only one who really knew me at all.
So take a look at me now.

Take a good look at me now.

’cause I’ll still be standing here and you coming back.

To me is against all odds. That’s the chance I’ve got to take.
Asus
A(add2)

Em7
Asus
Asus2

yeah.

mp

Take a look at me now.

Em7

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

Mm.

rit.
CRYBABY

Words and Music by MARIAH CAREY, HOWIE HERSH, SNOOP DOGGY DOGG,
TREY LORENZ, TIMOTHY GATLIN, GENE GRIFFIN,
AARON HALL and TEDDY RILEY

Moderately

N.C.

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

*Sung:*

you look too damn good to be crying.

Female: Doo doo doo doot doo doo doo, __ hey, __ yeah, __

Come here.

How 'bout a player, __

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

__

D. P. G. style.

You know, you know.

*Bocal line written one octave higher than sung.*
ev-ry-thing we could have been, I cry, ba-by, I cry.  

Female: O. K., so it's five a. m. and I still can't sleep. Took some med-i-cine, but it's not work-ing. Some-one's Baily's Cream by the ster-e-o, tryin' to find re-lief on the ra-di-o. I'm sup-

cling-ing to me, and it's bit-ter-sweet 'cause he's head o-ver heels, but it ain't that deep. I've press-ing the tears, but they start to flow 'cause the next song I hear is a song I wrote when

fin-ly changed my num-ber, got a dif-f'rent pag-er, then last Sat-ur-day your cous-in called to say you're we first got to-geth-er ear-ly that Sep-tem-ber. I can't bear to lis-ten, so I might as well drift
tryin' to reach me, probably because you see that I'm with some-one new.

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

Bkgd: Late at night, like a little child, wanderin' round alone in my

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

cry, baby, over you and me. Sippin' you and me.
Male:

Ba-by, hear me when I say let that man be on his way. Don't e-ven waste your time and wor-ry 'bout how he han-dles things.

Ba-by, hear me when I say I'm glad you're feel-ing good to-day. Don't e-ven waste your time; watch how I han-dle things.

Man, you's a fool for this, (for this,) but on the real dog I'm cool with this, we do-in' this.

D, O, dou-ble G, Z, Y, kiss the girls and make them cry.
Bb maj7
A7
Dm
Cm7
F6

Bkgd: Late at night, like a little child, wand'ring

(Lead vocal ad lib.)

Bb maj7
A7
Dm
Cm7
F6

'round alone in my new friend's home on my

tippy toes so that he won't know I still

Bb maj7
A7
Dm
Cm7
F6

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

Bkgd: Cry, baby.

Bkgd: I’m thinking of you and me and everything we used to be. It could cry.

I have been so perfect see, I cry, I cry, I cry, I cry, I cry.
cry, baby. And I cry, On my tippy toes

cry, so that he won't know. I cry, I still cry

b'out you and I. Bkgd: Late at night, like a little child, wan'dring

cry, baby. And I cry, cry,
'round alone in my new friend’s home on my tip-ty toes so that
cry, cry, baby. And I cry,

he won’t know I still cry, cry, baby, over

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

like a
lit-tle child, wan-d’ring ’round a lone in my

new friend’s home on my tip-ty toes so that

he won’t know I still cry, o-ver
you and me._
Female: Doo doot 'n' doo doot doo doo, doo doo

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

Dum dat 'n' doo doot doo dum, ba by. And I cry, On my tippy toes ba by,
cry, ba by. I cry, ba by. I cry, ba by. I cry, ba by. And I...

so that he won't know, I still cry, hmm, ba by. And I...
Moderately

N.C.

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

baby, because I found a love I can

*Vocal line written one octave higher than sung.
call my own. and I owe it in
part to you,

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

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

just a little crazy? You had my trust and intimacies

crew was so immature. Conversations painfully

weary, but you threw it away, just threw it away. And

weak; you were much better off when you didn't speak. But
Em now it's all in the past, When I think of you I just
boy, to tell you the truth, it was my illusion of

laugh. My friends must have thought I was high to have
you being somehow destined for me that had

B given so much to someone not worth my
me in a daze. But we're not the same in

E5/F F5 E5 E5/F F5 time.
truth. Funny how sometimes you can really lose your mind and do
things you would never do. Whispered: (Did I do that?)

Sung: You rhapsodize and get caught up in the hype till your senses return to you. Love

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

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

No, We can't stop. (Uh uh.) Don't try. (Uh uh.) Can't stop now. (Uh uh.)

We can't stop. (Uh uh.) You can't stop. (Uh uh.) Don't try. (Uh uh.) We can't stop now.
can’t stop now. (Uh uh.) We can’t stop. (Uh uh.) You can’t stop. (Uh uh.) It’s

Don’t try. (Uh uh.) Funny how sometimes you can really lose your mind and do things you would never do. (It ain’t my fault.)

Spoken: (Did I do that?)

**Background vocal not sung first time.
Sung: You rhapsodize and get caught up in the hype till your senses return to you. Love plays you for a fool. Funny how some times (It ain't my fault.)

Repeat ad lib. and Fade

Optional Ending
PETALS

Moderately slow

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

I've often wondered if there's ever been a patriarch so young,

With pedal throughout

*Vocal line written one octave higher than sung.

This edition has been transposed up one half step to be more playable.
fect family, I've always longed for undivided
predictably, I was resigned to spend my life

edness and sought stability within a maze of misery.

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

cresc.

as I grew, that flower changed; she started flailing in
bonded through dependency, I stayed so long, but fi-
the winding like golden petals scattering. And I
nally fled to save my sanity. And I

F(add2)          G(add2)          A(add2)

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

mf

F(add2)          G(add2)

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

A(add2)

F(add2)          G(add2)

you, you, it hurts me every time
you, you, and although you're struggling.
Still, I wish that you and I'd
I try to touch you. (You're gonna make it, baby.) And I
closest to me turned on a dime and sold me

But I

But I

for give each other,

will recover,

Asus2

miss you, dandelion, and even love you.

miss you, little sister and little brother.

So many I consider

Am(add2)
out dutifully. (So easily.) Although that knife was chipping away at me, they turned their eyes away and went home to sleep. (Sleep, sleep.) And I
miss you, valentine.

and really loved you.

I really loved, I (I used to love)

you. Yeah, yeah. I tried
so hard but...
(I really loved, you drove me away.)
to preserve my san-

- ty, (I really loved you.
and I found the strength to break.

away. (Doo doo doo doot 'n' doot 'n', doo doo
doodee doo.)
Fly.

rit.

8va
RAINBOW
(Interlude)

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

Moderately slow
Ab (add2)

I know there is a rain-

With pedal

Cm7

bow for me to follow

Dbmaj13

Ch/Gb Gb7 Abm/Gb Gb

to get beyond my sorrow.
Thunder precedes the sunlight,

so I'll be all right if I can find that rainbow's end.
I will be alright if I can find that

Freely

rainbow's end.

Ebmaj9

Bbmaj9
THANK GOD I FOUND YOU

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

Moderately slow

Bb

Bb sus

Bb

F/A

Dsus

D7/F#

mp

Gm7

F

Eb maj7

F

Female: I would give up ev - ry - thing be - fore I'd sep - a - rate.

Male: And I will give you ev - ry - thing; there's noth - ing in this world.

Bb

F/A

Gm7

F

Eb

my - self from you. Af - ter so much suf - fer - ing I

I would n't do to en - sure your hap - pi - ness. I'll

F

Bb

F/A

Gm7

F

*Vocal line is written one octave higher than sung.
fin - lly found _ un - var - nished truth. _ I was all by my - self for the
cher - ish ev _ ry part _ of you _ 'cause with - out you be - side me I

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

hurt from the heart - ache would not sub - side; _ I felt like dy -
keep - ing me warm each and ev - ry night, _ I'll be all right

_ un - til you saved my life. _ 'cause I need you in my life.
Bkgd: Thank God I found you. I was lost without you. My

every wish and every dream somehow became reality when

you brought the sunlight, completed my whole life. I'm

overwhelmed with gratitude 'cause baby, I'm so thankful I found
you.

See...

Female: See, I was so des-

olate before you came to me.

Bkgd: Looking back...

look-ing back. Male: I guess

Both: it shows that we were des-

you.
Both:

tined to shine (shine)
fter the rain to ap-pre-ciate the

Gm7

C9

Ekb/F

gift of what we have, Male: and I'd go through it all over

Db

Ebm/Db

Db

Ab/C

Thank God I found you. I was lost with
out you. My ev'ry wish and ev'ry dream some-
how became reality when you brought the
sunlight, completed my whole life. I'm
overwhelmed with gratitude; sweet baby, I'm so
thankful I found you. Thank God I found you. I was lost without you. I'm overwhelmed with gratitude; my baby, I'm so thankful I found you.

Male: you, 
Female: Ooh, whooo.
yeah, yeah, yeah. Both: You.

Female: I'm

overwhelmed with gratitude; my

baby, I'm so thankful I found

rit.

you. Male: Yeah.