

# 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

With motion, somewhat freely

Em Bm7 Cmaj7 Am7

*mf*

Bm7 Cmaj7 Em7

Moderate Dance Tempo

N.C. G Em

(Shu du du du dit du dit du. Shu du du du dit du dit du. \_

G Em

Shu du du du dit du dit du. Shu du du du dit du dit du. \_

G Em G

Shu du du du dit du dit du. Shu du du du dit du dit du. Shu du du du dit du dit du.

Em G

Shu du du du dit du dit du.) —  
 Oh, when you walk by ev - er - y night —  
 Im - ag - es of rap - ture

Em G Em

talk - ing sweet and look - ing fine, — I get kind - a hec - tic in - side. — Ba - by,  
 creep in - to me slow - ly — as you're go - ing to my head. —

G Em

I'm so in - to you. — Dar - ling, if you on - ly knew —  
 And my heart beats fast - er when you take me o - ver —

G Em

all the things that flow through my mind. \_\_\_\_\_ } But it's just a  
 time and time and time a - gain. \_\_\_\_\_ }

G Em G

sweet, sweet fan - ta - sy, ba - by, when I close my eyes — you come and take \_

Em G Em

— me. (On and on and on.) It's so deep in my day - dreams, but it's just a sweet, \_

G Em G

— sweet fan - ta - sy, ba - by. — (Shu du du du dit du dit du.

Em G

Shu du du du dit du dit du. Shu du du du dit du dit du.

Em G

Shu du du du dit du dit du. Shu du du du dit du dit du.

Em G

Shu du du du dit du dit du. Shu du du du dit du dit du.

1 Em 2 Em

Shu du du du dit du dit du.) Shu du du du dit du dit du.)  
It's just a

G Em G

sweet, sweet fan - ta - sy, ba - by, when I close my eyes — you come and take .

Em G Em

— me. (On and on and on.) It's so deep in my day - dreams, but it's just a sweet, .

G Em G

— sweet fan - ta - sy, ba - by. — I'm in

Em G Em

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

G Em G

There's no be - gin - ning and there is no end. \_ Feels like I'm dream - ing, but I'm

Em G Em

not sleep - ing. \_ Sweet, sweet fan - ta - sy, ba - by, when I close my eyes \_

G Em G

\_ you come and take \_ me. (On and on and on.) It's so deep in my day -

Em G Em

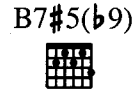
- dreams, but it's just a sweet, \_ sweet fan - ta - sy, ba - by. \_

Repeat and Fade

# UNDERNEATH THE STARS

Words and Music by MARIAH CAREY  
and WALTER AFANASIEFF

Moderately slow



One sum-mer night —  
Weak in the knees, —

*mf*

*With pedal*



we ran a - way — for a - while. —  
wrapped in the warm — gen - tle breeze. —



Laugh - ing, — we hur - ried be - neath the sky —  
So shy, — a bun - dle of but - ter - flies, —

Em9 A7 Dm7 G7

to flush an ob - scure\_ place to hide, — that no one\_ could find. — And we  
with \_\_ heat \_\_ of de - sire, — on a nat - 'ral high. — As we

Cmaj9 Bm7 Am7

drift - ed to an - oth - er state of mind — and i -  
drift - ed to an - oth - er place in time — and the

Cmaj9 Bm7 Am7




mag - ined I was yours\_ and you were mine, — as we  
feel - ing was so head - y and sub - lime, — as I

Cmaj9 Bm7 Am7 Am7/D

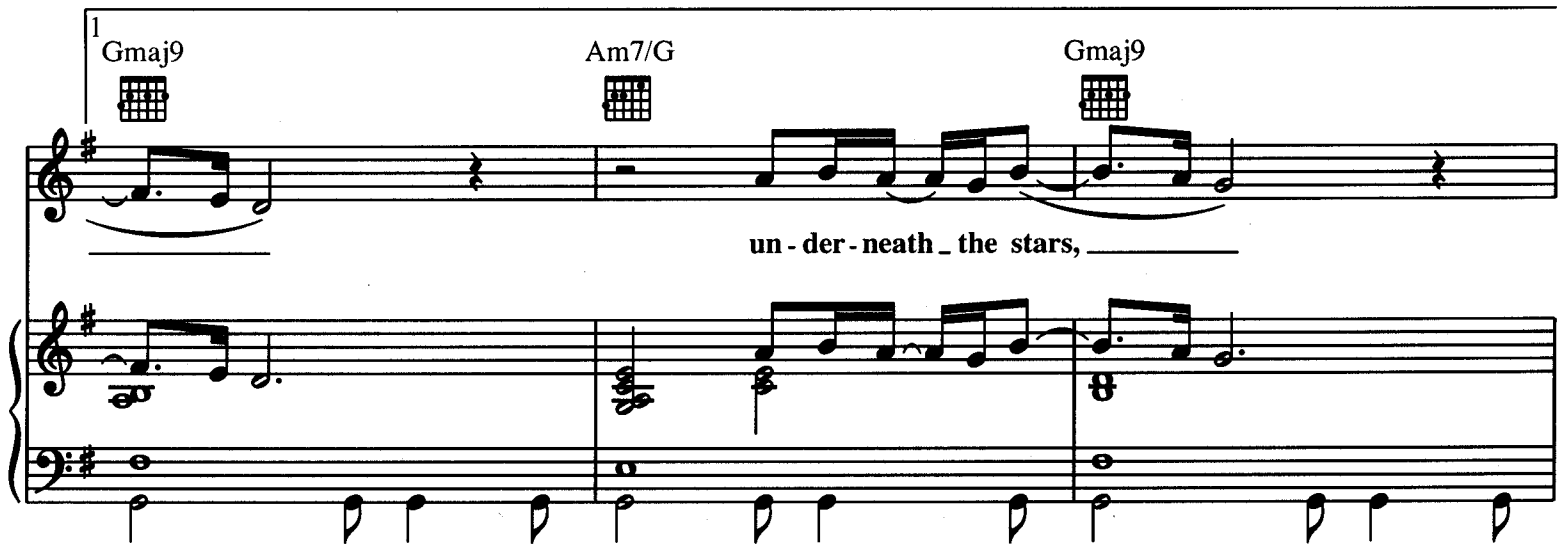
lay up - on the grass\_ there in the dark, — un - der - neath\_ the stars, —  
lost my heart to you — there in the dark, — un - der - neath\_ the stars, —






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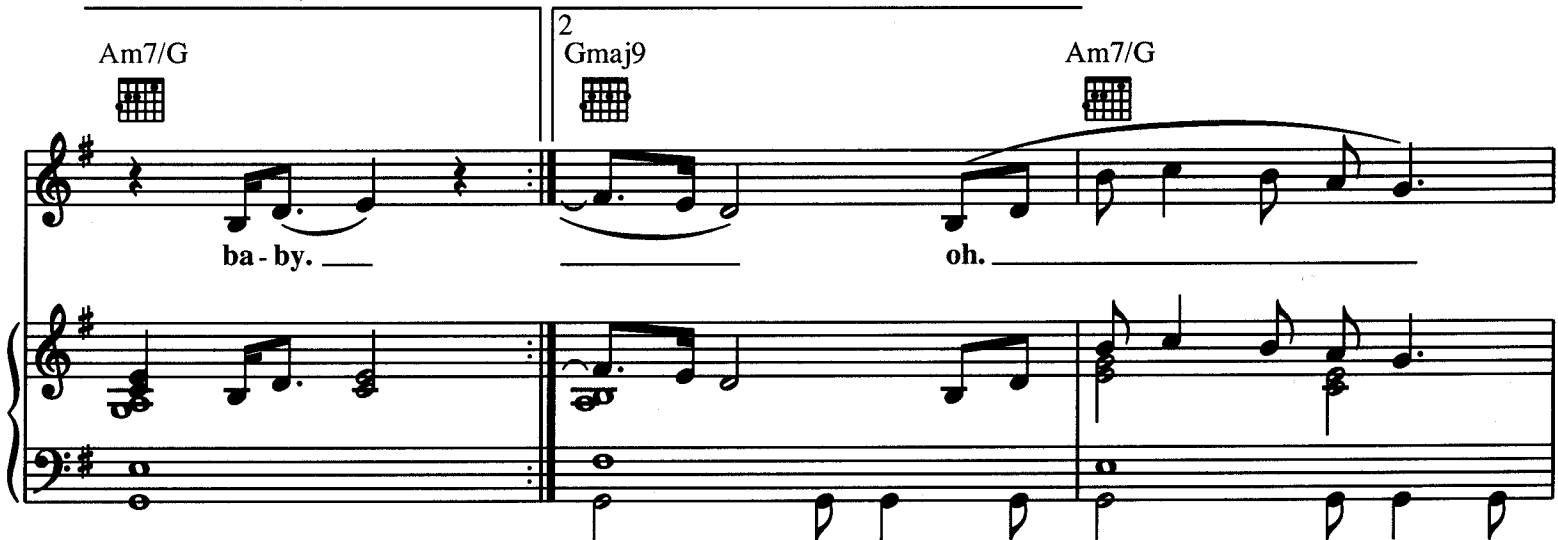
Gmaj9  Am7/G  Gmaj9 





un - der - neath \_ the stars, \_\_\_\_\_



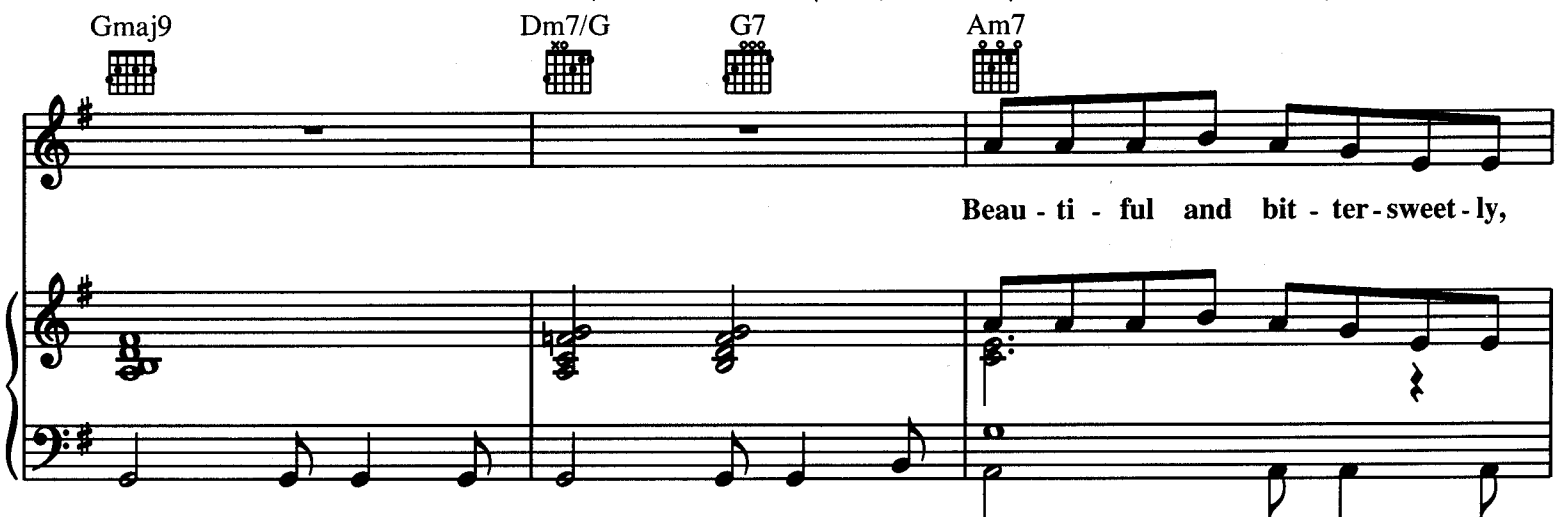
Am7/G  2 Gmaj9  Am7/G 


ba - by. \_\_\_\_\_ oh. \_\_\_\_\_



Gmaj9  Dm7/G  G7  Am7 

Beau - ti - ful and bit - ter - sweet - ly,



Bm7  2fr  Bm7/E  Em7 

you were fad - ing in - to me and I was gent - ly fad - ing in - to



E7#5



Am7



you. — But the time went sail - ing by, re -

Bm7



Cmaj9



luc - tant - ly we said, "good-bye," and left our se - cret place so far be - hind..

Am7/D



And I lay in bed \_ all night \_ and I \_ was

Cmaj9



Bm7



Am7



drift - ing, drift - ing, drift - ing, drift - ing.

Cmaj9



Bm7



Am7



And I was yours and you were my own, my own, ba - by,

Cmaj9



Bm7



Am7



Am7/D



as we lay, as we lay un - der - neath the stars.

Gmaj9



Am7/G



Un - der - neath the stars,

Gmaj9



Am7/G



Repeat and Fade

un - der - neath the stars.

# 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)



Bbm7/Eb



Ab



Dbmaj9



Ab



Dbmaj9



Ab



Dbmaj9



Gb(add9)



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,  
al - ways cared

a - live.  
and I miss the love we shared. } And I

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 \_\_\_\_\_ <sup>3</sup> 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.*



# OPEN ARMS

Words and Music by STEVE PERRY  
and JONATHAN CAIN

Freely  
N.C.

Ly - ing be - side you, here in the

*mp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of three flats (B-flat major). The lyrics 'Ly - ing be - side you, here in the' are written below the notes. The bottom staff is a piano accompaniment in 3/4 time, starting with a grand staff (treble and bass clefs). The piano part begins with a mezzo-piano (*mp*) dynamic marking.

dark, feel - ing your heart beat with mine.

Cm7 <sup>3fr</sup> Gm/Bb Ab(add9) <sup>3fr</sup>

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with the lyrics 'dark, feel - ing your heart beat with mine.' Above the staff, three guitar chord diagrams are provided: Cm7 (3fr), Gm/Bb, and Ab(add9) (3fr). The bottom staff continues the piano accompaniment, featuring a sustained chord in the final measure.

Moderately

Ab/Bb

Eb

Bb/D

Soft - ly you whis - per, you're so sin -  
Want - ing to hold you, want - ing you

Ab/Bb Eb <sup>3fr</sup> Bb/D

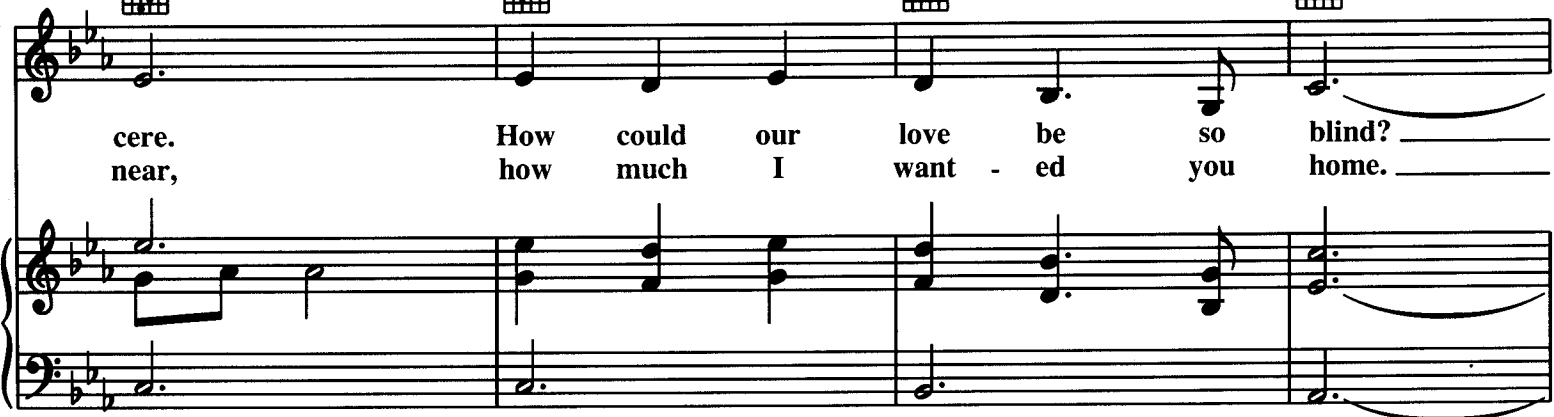
Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with the lyrics 'Soft - ly you whis - per, you're so sin -' and 'Want - ing to hold you, want - ing you'. Above the staff, three guitar chord diagrams are provided: Ab/Bb, Eb (3fr), and Bb/D. The bottom staff continues the piano accompaniment, featuring a sustained chord in the final measure.

Ab/C  3fr

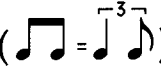
Cm7  3fr

Gm/Bb 

Ab  4fr



cere. near, How how could much our I love want - ed be so you blind? home.

()

Fm7 



We sailed on that to - geth - er, we But now that you've come back, we turned

Cm7  3fr

Bb/D 

Eb  3fr

Bb 

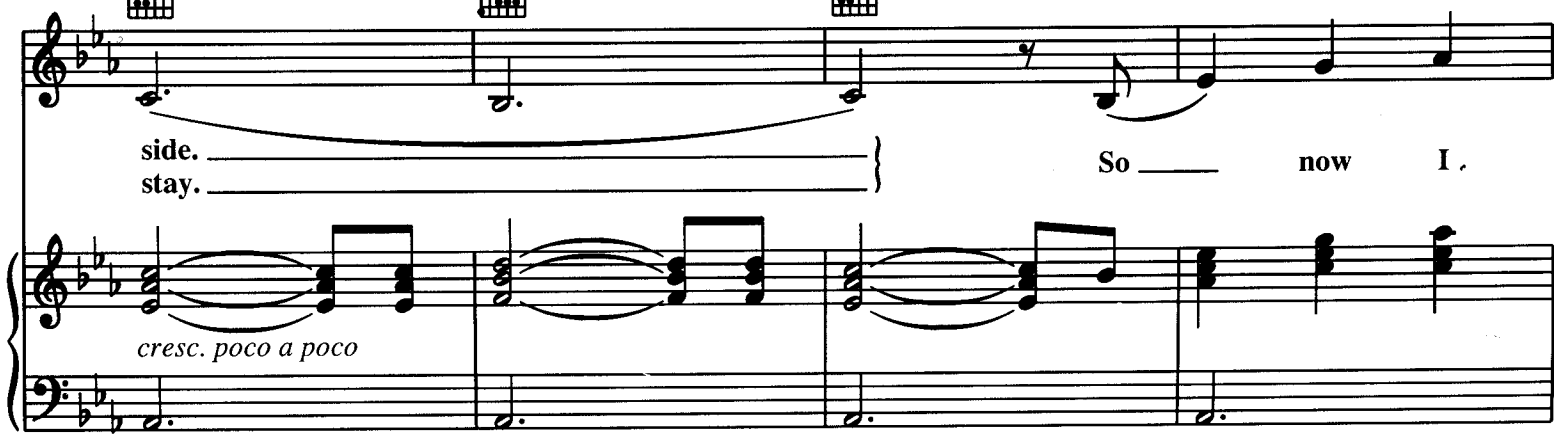


drift - ed a - part, and here you are by my night in - to day. I need you to

Ab  4fr

Bb/Ab 

Ab  4fr



side. stay. } So now I.

*cresc. poco a poco*

E $\flat$



Gm



come \_\_\_\_\_ to you \_\_\_\_\_ with o - pen \_\_\_\_\_

*mf*

A $\flat$



arms. \_\_\_\_\_ Noth - ing to hide, \_\_\_\_\_ be -

D $\flat$ 9



E $\flat$



lieve what I say. \_\_\_\_\_ So here \_\_\_\_\_ I

Gm7



A $\flat$



am \_\_\_\_\_ with o - pen arms, \_\_\_\_\_ hop - ing you'll

Db9



To Coda ⊕

see \_\_\_\_\_ what your love means to me, o - pen

*dim.*

(♩ = ♪)

Eb



Bb/D



Ab/C



arms. \_\_\_\_\_

*mp*

Cm7



Gm/Bb



Ab



*mf*

(♩ = ♪<sup>3</sup>)

Eb



Bb/D



Ab/C



Liv - ing with - out \_\_\_\_\_ you, \_\_\_\_\_ liv - ing a - lone, \_\_\_\_\_

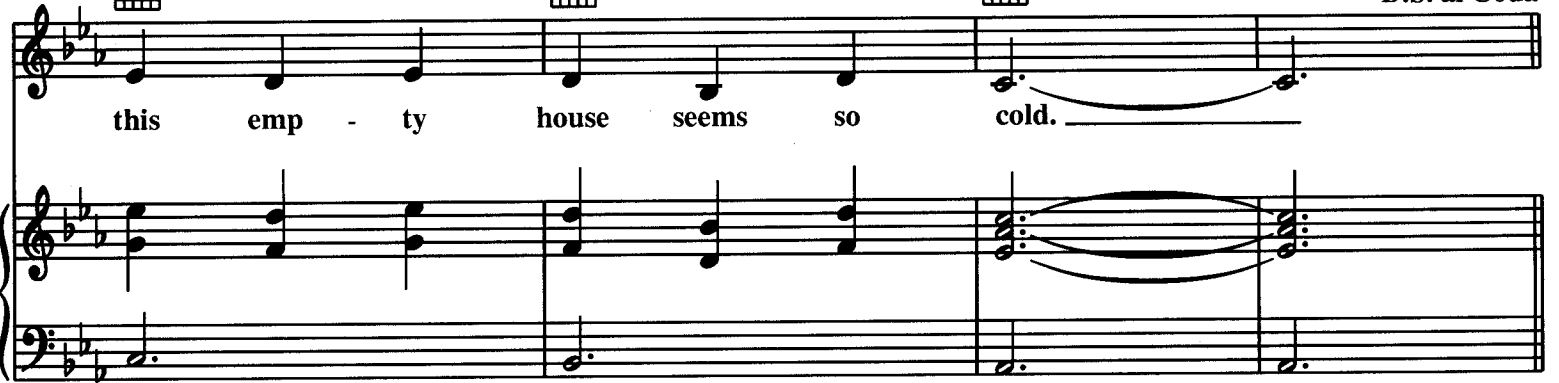
Cm7 

Gm/Bb 

Ab 

D.S. al Coda

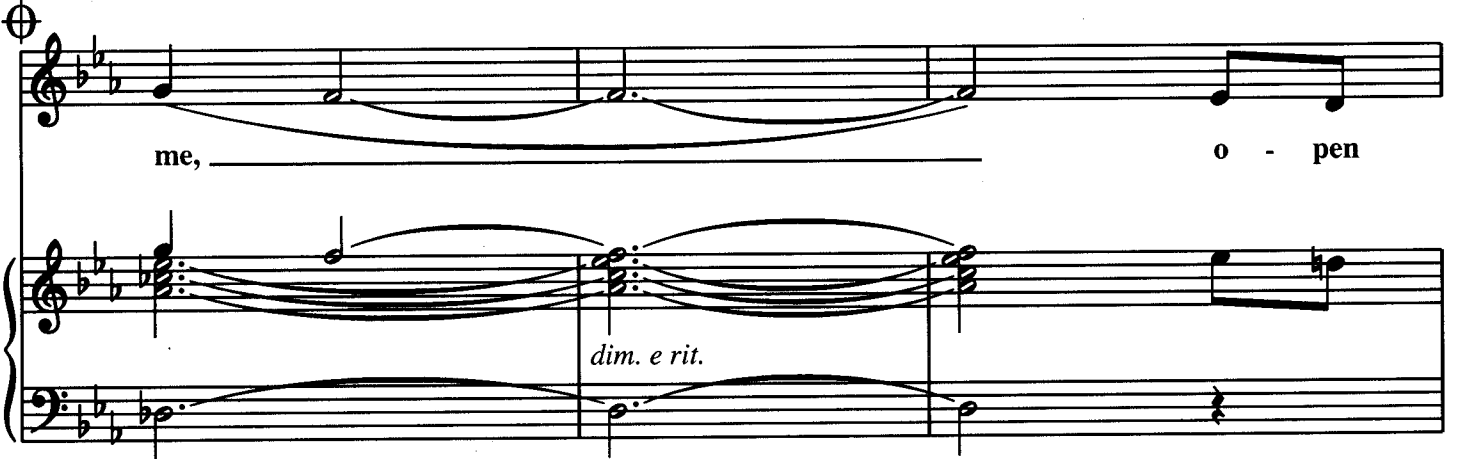
this emp - ty house seems so cold.





CODA

me, o - pen

*dim. e rit.*



(♩ = ♩)   
 Eb 

Eb/Db 


N.C.

arms. —

*a tempo*

Ab/C 

Db9 

Eb(add9) 

*rit.*

*pp.*



# ALWAYS BE MY BABY

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

Moderately

E G#m7 A(add9) B

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. \_

F#m7

F#m7/B

B

And it seemed ev - er - last - ing,  
If you're de - ter - mined to leave\_ boy,

that you would al - ways be mine. \_\_\_\_\_  
I will not stand in your way. \_\_\_\_\_

E

B/D# C#m7  
4fr 4fr

G#m7 Amaj7  
4fr

Now you want to be free, \_\_\_\_\_  
But in - ev - i - ta - bly \_\_\_\_\_

so I'll let you fly, \_\_\_\_\_  
you'll be back a - gain, \_\_\_\_\_

Amaj7

F#m7

F#m7/B

B

'cause I know in my heart, \_ babe,  
'cause you know in your heart, \_ babe,

our love will nev - er die. \_ }  
our love will nev - er end. \_ }

E

A

A/B

Cdim7

You'll al - ways be a part of me. \_

I'm part of you in - def - i - nite - ly. \_\_\_\_\_

C#m7  
4fr

G#m7  
4fr

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-raise a feel-ing this strong. \_

C#m7  
4fr

G#m7  
4fr

1  
A

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 4fr F#7

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

G#7 4fr A G#m7 4fr

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

C#m7 4fr F#7 G#7 4fr

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




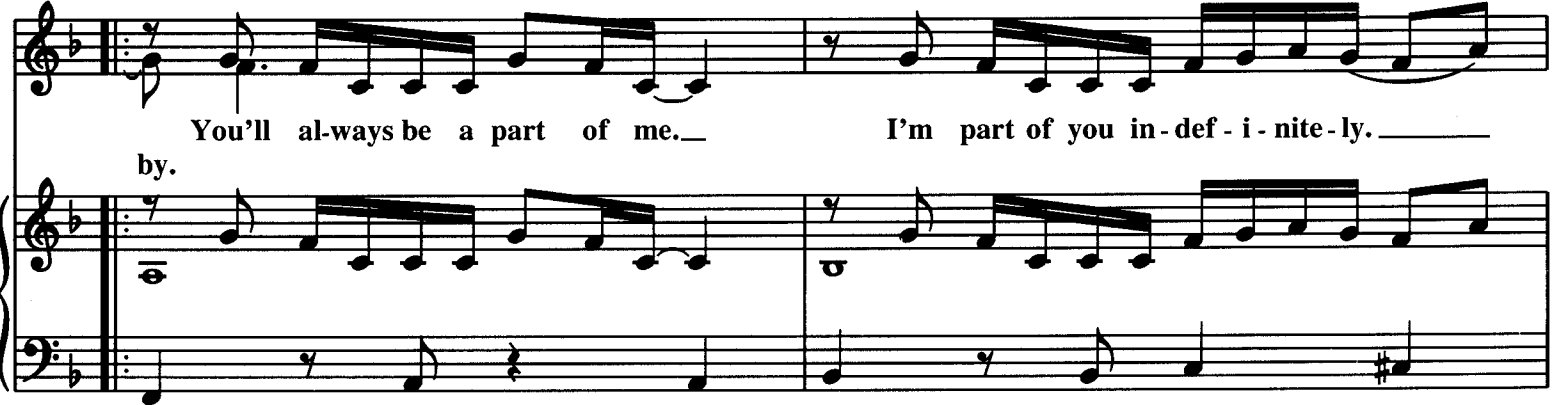
Bb



Bb/C



C#dim7

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

by.

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



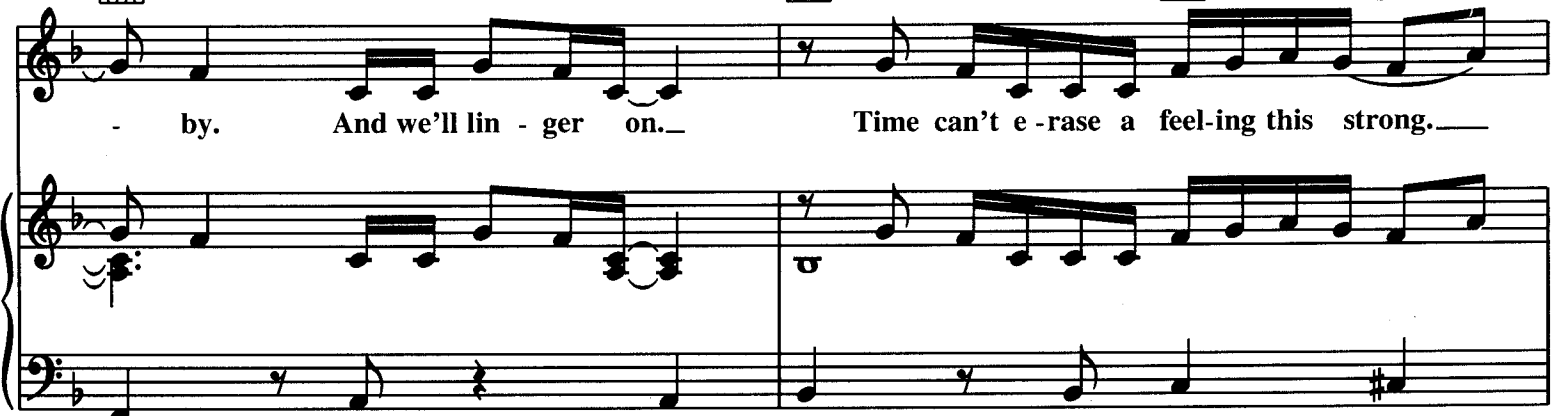
Bb



Bb/C



C#dim7

- by. And we'll lin - ger on.\_\_\_\_\_ Time can't e-raise a feeling this strong.\_\_\_\_\_


Dm7



Am7



Bb



Bb/C



Repeat and Fade

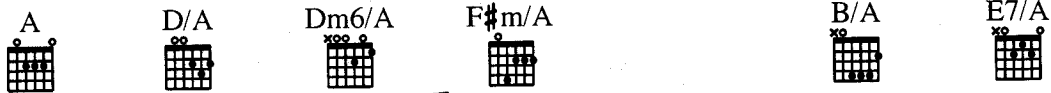


No way you're ev-er gon - na shake\_ me. Oh dar-ling,'cause you'll al-ways be\_ my ba -

# I AM FREE

Words and Music by MARIAH CAREY  
and WALTER AFANASIEFF

Moderately slow



*mp*

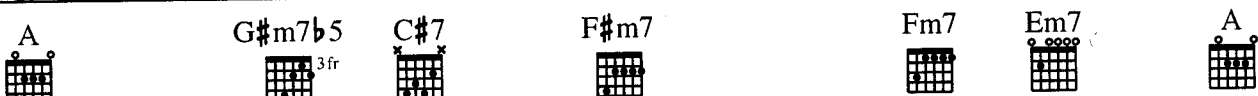
*With pedal*



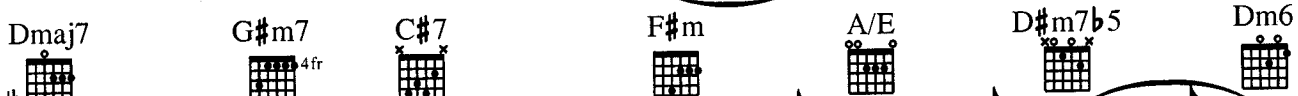
Once  
You

I gave was a pris - on - er,  
me a breath of life,

*mp - mf*



lost in - side my - self, with the world sur - round - ing  
un - cloud - ed my eyes with a sweet se - ren - i -



me, wan - der - ing through the mis - er - y. But  
ty, light - ing a ray of hope for me. And



A G#m7b5 C#7 F#m Em7 A7

un - stead - y and cold. But your love rained down up -

Dmaj7 G#m7 C#m7 F#m A/E B/D# Dm

on me wash - ing a - way un - cer - tain - ty. But

A/E Bm/E A/E Dm6/E F#m A/E D#m7b5 Bm7b5/E

now I, now, oh now I'm, now I'm

*molto rit.*

A A7 D/A Dm6/A F#m/A B/A E7 A

free, I am free.

*a tempo* *rit.*

# WHEN I SAW YOU

Words and Music by MARIAH CAREY  
and WALTER AFANASIEFF

Slowly



*mf*



Soft  
once

heav - en - ly eyes  
in a life - time



gazed in - to me  
love rush - es in

tran - scend - ing space  
chang - ing you with



and time.  
the tide.

And I  
And dawn's

was ren - dered still.  
rib - bon of light

Am7



Em/B



Fmaj9



There were no words \_\_\_\_\_ for me to find \_\_\_\_\_  
 bursts through the dark \_\_\_\_\_ wak - en - ing you \_\_\_\_\_

Bb9



A7sus



A7



Dm7



C/D



\_\_\_\_\_ at all. \_\_\_\_\_ As I stood there be - side \_\_\_\_\_ my - self \_\_\_\_\_  
 in - side. \_\_\_\_\_ And I thought it was all \_\_\_\_\_ un - true \_\_\_\_\_

G



Dm7



C/D



I could see you and no \_\_\_\_\_ one \_\_\_\_\_  
 un - til there all at once \_\_\_\_\_ I \_\_\_\_\_

G7sus



G7



C



G/B



Am



Em/G



else. \_\_\_\_\_ } When I saw you, when I saw you I  
 knew. \_\_\_\_\_

Fmaj7                      F/G                      G                      C                      G/B

could not breathe, I fell so deep... Oh, when I saw you,

Am                      Em                      Fmaj7                      1 F/G                      G

when I saw you I'd nev - er be, I'd nev - er be the same..

C                      G/B                      Am                      Em/G                      Fmaj9

Bb9                      Gsus                      G                      2 Gsus                      E7b9/G#

On - ly nev - er be the



Am

Fm6/Ab

6fr

same. With no be - gin - ning and \_\_\_\_\_ with - out an end, \_\_\_\_\_

C/G

F#m7b5

4fr

you are \_\_\_\_\_ the one \_\_\_\_\_ for me. \_\_\_\_\_ It's ev - i - dent. \_\_\_\_\_ And

F

C/E

Am

F

your eyes told me so. \_\_\_\_\_ Your eyes let me \_\_\_\_\_ know...

G7sus

G

Eb

3fr

Bb/D

When I saw you,

*rall.*

*a tempo*

Cm



Gm/Bb



Abmaj7



when I saw you I could not breathe, I

Ab/Bb



Bb/D



Eb



Bb/D



Cm



Gm



fell so deep. — Oh, — when I saw you, when I saw you I'd

Abmaj7



Ab/Bb



Bb



Eb



Bb/D



nev - er be, I'd nev - er be the same,

Cm



Gm/Bb



Ab



Db9



Eb



nev - er be — the same. —

# LONG AGO

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

Moderately

C#m



*mf*

C#m



Once up - on a time you whis - pered soft  
Ev - 'ry now and then I drown in thoughts

- ly in my ear lov - ing words and fair - y - tales  
of yes - ter - day and the fool's par - a - dise

that I longed to hear. I gave you my bod - y and soul  
that you blew a - way. I feel you be - side me a - gain

and you took con - trol \_\_\_\_\_ as you slow - ly swept me up and  
and re - mem - ber when \_\_\_\_\_ you came to my win - dow on a

car dark - ried me a - way. \_\_\_\_\_ 1. You told me pret -  
and storm - y day. \_\_\_\_\_ 2.,3. Ba - by, I need -

F#m7 G#m7 4fr

ty lies \_\_\_\_\_ as I held on to you tight. -  
you now. \_\_\_\_\_ To - night I'm crum - bl - ing down, -

Amaj7 B B/C# C# D#m C#/E# C#

You \_\_\_\_\_ knew how to get your way. -  
sink - ing in the mem - o - ries. -

F#m9 2fr G#m7 4fr Amaj7

F#m9

Cdim7

To Coda

Ig - nor - ance\_ was bliss\_ in your warm em - brace.  
 Shad - ows of\_ you keep\_ wash - ing o - ver me.

C#m

4fr

Long a - go \_\_\_\_\_ you used to want\_ me. \_\_\_\_\_

Now, it's all\_ so far a - way, \_\_\_\_\_

but you still haunt\_ me \_\_\_\_\_ and

2

take me back to yes - ter - day. — — me. —

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "take me back to yes - ter - day. — — me. —". The piano accompaniment consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef. A first ending bracket with the number "2" above it spans the final two measures of the system.

Long a - go —

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Long a - go —". The piano accompaniment continues with the right-hand part in treble clef and the left-hand part in bass clef.

you used to want — me. —

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "you used to want — me. —". The piano accompaniment continues with the right-hand part in treble clef and the left-hand part in bass clef.

Now, it's all — so far a - way, —

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics "Now, it's all — so far a - way, —". The piano accompaniment continues with the right-hand part in treble clef and the left-hand part in bass clef.

but you still haunt me and

take me back to yes - ter - day. So long a - go,

so long a - go. So long a - go,

1 2 D.S. al Coda  
so long a - go. so long a - go.

CODA C#m 4fr

Long a - go \_\_\_\_\_ you used to want\_

me. \_\_\_\_\_ Now, it's all \_\_\_ so

far a - way, \_\_\_\_\_ but you still haunt\_

me \_\_\_\_\_ and you take me back to yes - ter - day. \_\_\_\_\_

Repeat and Fade



# MELT AWAY

Words and Music by MARIAH CAREY  
and BABYFACE

Slowly

*mf*

Em7 A7

Dmaj7 Gmaj7 Em7 A7 Dmaj7

Gmaj7 Em7 A7 Dmaj7 Gmaj7

You come to me \_\_\_\_\_ with a cas - u - al \_\_\_\_\_ flow  
ag - in - ing \_\_\_\_\_ that you're tak - ing it \_\_\_\_\_ slow

and sud - den - ly \_\_\_\_\_ my de -  
and so ten - der - ly \_\_\_\_\_ 'til the

*rit*



F#m7

Bm7

Gmaj7

A9

fall like — rain. — Ev - 'ry time I see your — face —

F#m7

Am7

D7

— I go off. — I — just want to

Gmaj7

A9

F#m7

Bm7

break it — down — an - y - time you come a - round. —

Gmaj7

F#7

Bm7

— May - be I could melt a - way — in your arms. —

1 2

Im -

The first system of music consists of two measures. The vocal line starts with a whole note G4, followed by a half rest, and then a quarter note G4. The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand. A first ending bracket covers the first measure, and a second ending bracket covers the second measure.

Em7

You and me in a

The second system contains two measures. The vocal line begins with a half rest, followed by quarter notes G4, A4, and B4. The piano accompaniment provides harmonic support with chords and a bass line. A guitar chord diagram for Em7 is shown above the first measure.

D/F# Em7

cloud of rev - er - ie spin a - round in - side my head.

The third system spans two measures. The vocal line has quarter notes G4, A4, B4, and C5 in the first measure, followed by quarter notes G4, A4, B4, and C5 in the second measure. The piano accompaniment continues with chords and bass. Guitar chord diagrams for D/F# and Em7 are placed above the first and second measures respectively.

Bm7 2fr

un - end - ing - ly.

The fourth system consists of two measures. The vocal line features a half note G4 followed by a half note G4. The piano accompaniment includes chords and a bass line. A guitar chord diagram for Bm7 2fr is shown above the first measure.

Em7



D/F#



Thoughts run wild \_\_\_\_\_ as I sit and rhapsodize,

paint pretty pictures of what I'd do \_\_\_\_\_ if you were mine.

G#m7b5



Gmaj7/A



N.C.

And, baby, I just

Gmaj7



A9



F#m7



Bm7



melt away, \_\_\_\_\_ fall like \_\_\_\_\_ rain.

Gmaj7 A9

Ev - 'ry time I see your face I go off.

F#m7 Am7 D7 Gmaj7 A9

I just want to break it down

F#m7 Bm7<sup>2fr</sup>

an - y - time you come a - round. May - be I could

Gmaj7 F#7 Bm7<sup>2fr</sup> A/B Bm7<sup>2fr</sup> Repeat and Fade

melt a - way in your arms. And, ba - by, I just



Db Dbm Ab Fm

ev - er, my dar - ing, for - ev - er,

Db Dbm Ab Fm

you will al - ways — be the on - ly one.

1 2  
Db Eb Ab Ab Ab7

You will al - ways be the on - ly one. one.

Db Dbm Ab Fm

If you should ev - er need me, un - fail - ing - ly I will re - turn — to your arms and un -



Bbm7 Eb Db Dbm

bur - den your heart. — And if you should re-mem-ber that we be-long to-geth-er,

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a key of B-flat major (three flats). It starts with the lyrics 'bur - den your heart.' followed by a measure rest, then 'And if you should re-mem-ber' and 'that we be-long to-geth-er,'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord diagrams are provided above the staff for Bbm7, Eb (3fr), Db, and Dbm (4fr).

Ab Fm Bbm7 Dbm/Eb

nev-er be a - shamed. — Call my name. — Tell me I'm the one you treas - ure —

Detailed description: This system contains the next two lines of the musical score. The vocal melody continues with 'nev-er be a - shamed.' followed by a measure rest, then 'Call my name.' and 'Tell me I'm the one you treas - ure —'. The piano accompaniment continues with similar harmonic support. Chord diagrams are provided above the staff for Ab (4fr), Fm, Bbm7, and Dbm/Eb.

A F#m

for - ev - er — and

*rall.* *a tempo*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal melody has a long note for 'for - ev - er' followed by 'and'. The piano accompaniment features a 'rall.' (ritardando) section followed by an 'a tempo' section. Chord diagrams are provided above the staff for A and F#m.

D Dm A F#m D Dm

ev - er. — My dar - ling, for - ev - er. — You will al - ways be the on - ly

Detailed description: This system contains the final two lines of the musical score. The vocal melody concludes with 'ev - er.' followed by a measure rest, then 'My dar - ling, for - ev - er.' and 'You will al - ways be the on - ly'. The piano accompaniment provides a final harmonic resolution. Chord diagrams are provided above the staff for D, Dm, A, F#m, D, and Dm.

A F#m D Dm

one, \_\_\_\_\_ yes. You will al - ways be \_\_\_\_\_ the on - ly

A F#m D Dm E

one. \_\_\_\_\_ Oh, \_\_\_\_\_ ba - by, you will al - ways be the on - ly

A F#m D Dm

one... \_\_\_\_\_ For \_\_\_\_\_ for - ev - er, you will al - ways be the on - ly

A F#m D Dm E

one... \_\_\_\_\_ For \_\_\_\_\_ for - ev - er, you will al - ways be the on - ly

Repeat and Fade

# DAYDREAM INTERLUDE

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

Moderate Dance Beat



Play 3 times

*mf*



Ev - 'ry night — you creep in - to — my dreams, fan -



- ta - sy. — It's so deep, — but it's a fan - ta - sy.



Ev - 'ry night — you — creep - in - to —

my dreams. It's so real in my day -

Em9 F#m9 G#m9

Detailed description: This system contains the first line of the song. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "my dreams. It's so real in my day -". Above the vocal line are three guitar chord diagrams: Em9, F#m9 (2fr), and G#m9 (4fr). The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature.

- dreams.

Gmaj9 Em9 F#m9 G#m9

Detailed description: This system contains the second line of the song. The vocal line has a rest for the first measure, followed by the lyrics "- dreams.". Above the vocal line are four guitar chord diagrams: Gmaj9, Em9, F#m9 (2fr), and G#m9 (4fr). The piano accompaniment continues in grand staff notation.

You come in to my room,

Gmaj9 Em9 F#m9 G#m9

Detailed description: This system contains the third line of the song. The vocal line has a rest for the first measure, followed by the lyrics "You come in to my room,". Above the vocal line are four guitar chord diagrams: Gmaj9, Em9, F#m9 (2fr), and G#m9 (4fr). The piano accompaniment continues in grand staff notation.

come to me. It's just a fan-ta-sy.

Gmaj9 Em9 F#m9 G#m9

Detailed description: This system contains the fourth line of the song. The vocal line has a rest for the first measure, followed by the lyrics "come to me. It's just a fan-ta-sy.". Above the vocal line are four guitar chord diagrams: Gmaj9, Em9, F#m9 (2fr), and G#m9 (4fr). The piano accompaniment continues in grand staff notation.

Gmaj9



Em9



F#m9



It feels — so sweet, —

G#m9



Gmaj9



but it's just — a dream. — Oh, ba - by,

Em9



F#m9



G#m9



Gmaj9



it's just a sweet — fan - ta - sy.

Em9



F#m9



G#m9



Day - dream is all that I can do.

Gmaj9



Em9



F#m9



I feel rap - ture o - ver you. In si - lence I

G#m9



Gmaj9



keep it to my - self. Come take me, don't want no - bod - y else.

Em9



F#m9



G#m9



Gmaj9



Em9





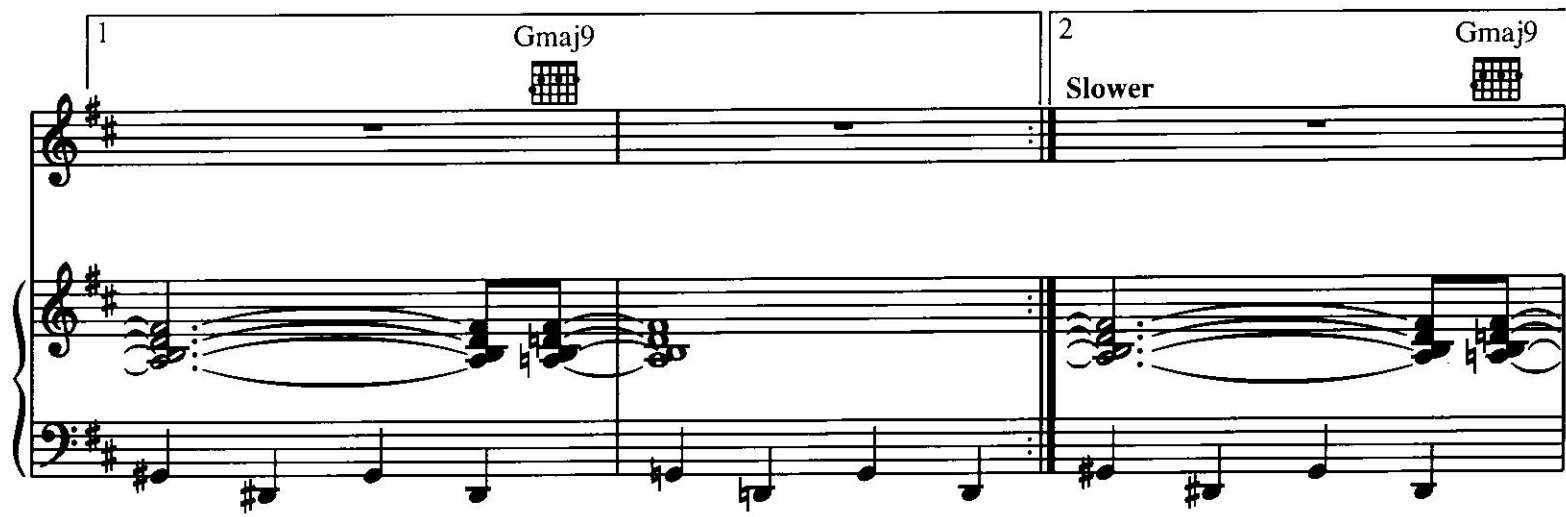
F#m9






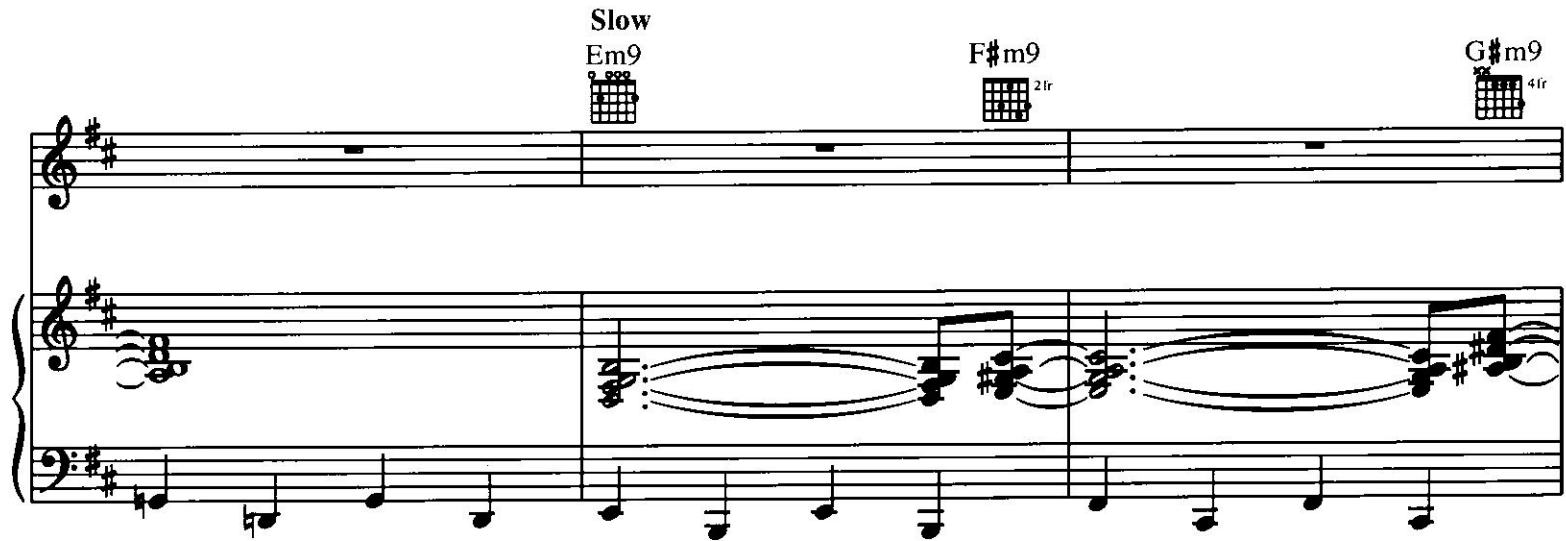
G#m9






1 **Gmaj9**  2 **Gmaj9**   
**Slower**

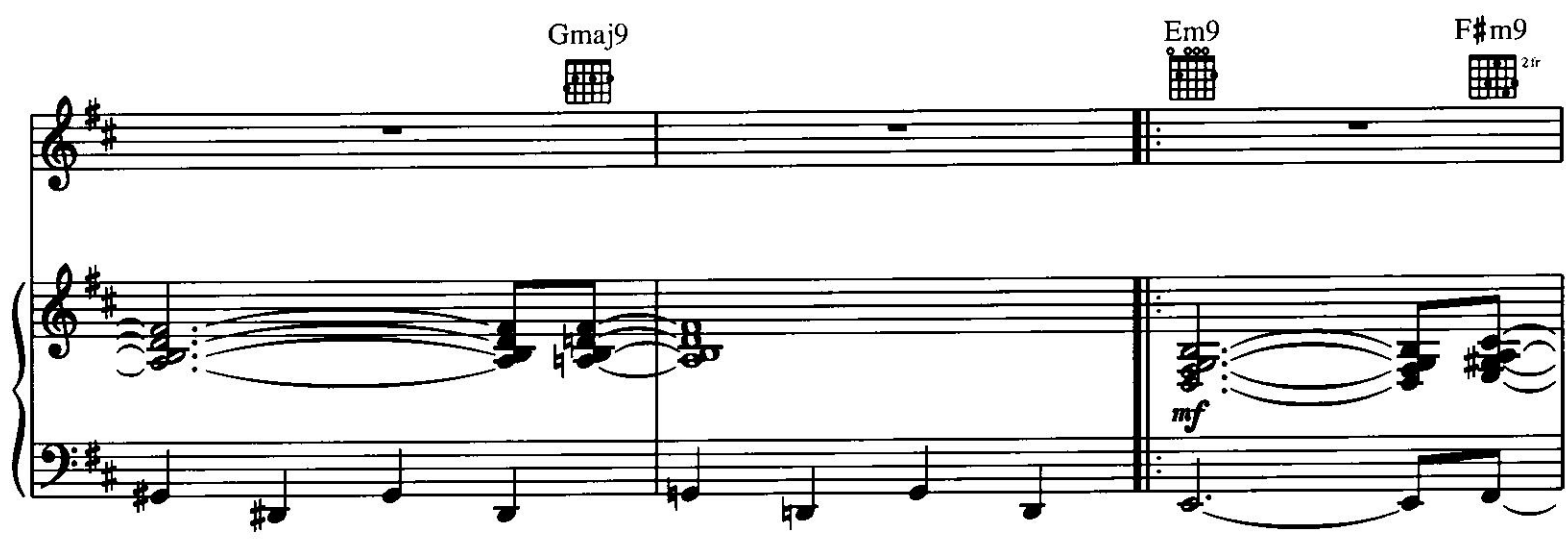




**Slow**  
**Em9**  **F#m9** <sup>2fr</sup> **G#m9** <sup>4fr</sup>



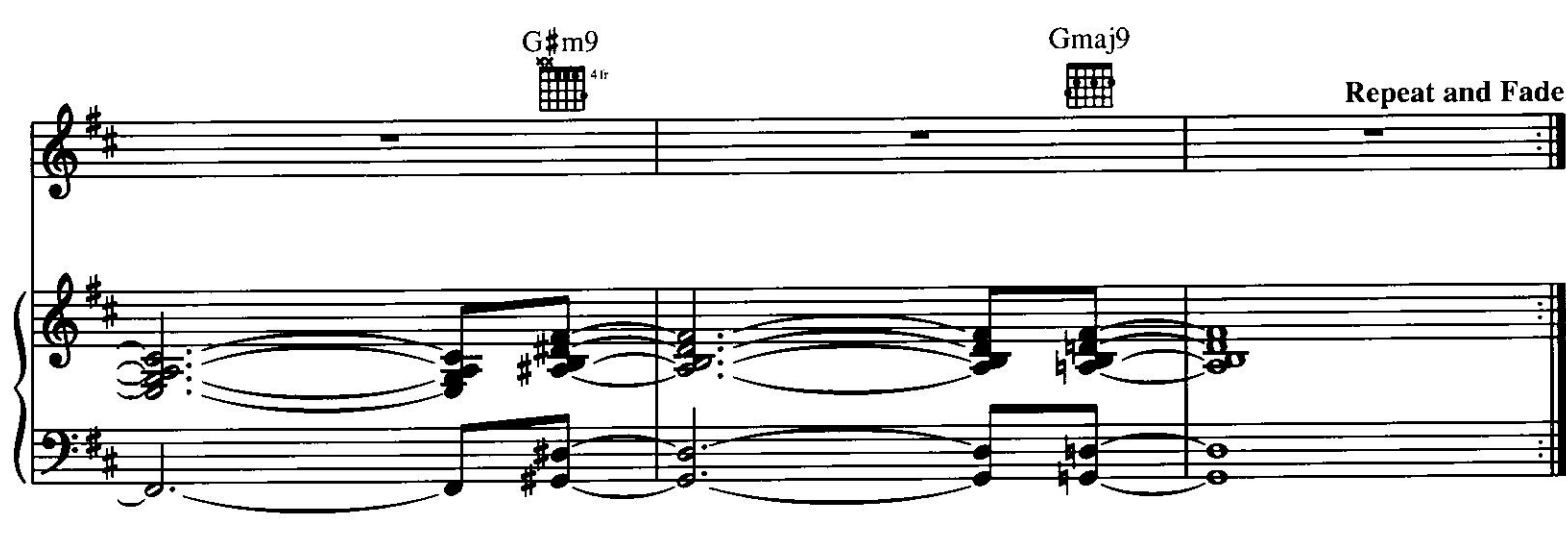
**Gmaj9**  **Em9**  **F#m9** <sup>2fr</sup>

*mf*



**G#m9** <sup>4fr</sup> **Gmaj9** 







**Repeat and Fade**




# LOOKING IN





Words and Music by MARIAH CAREY  
and WALTER AFANASIEFF

Slowly, somewhat freely

Em  B7sus/F#  2fr Em/G  Am  Em/B  F#/B 

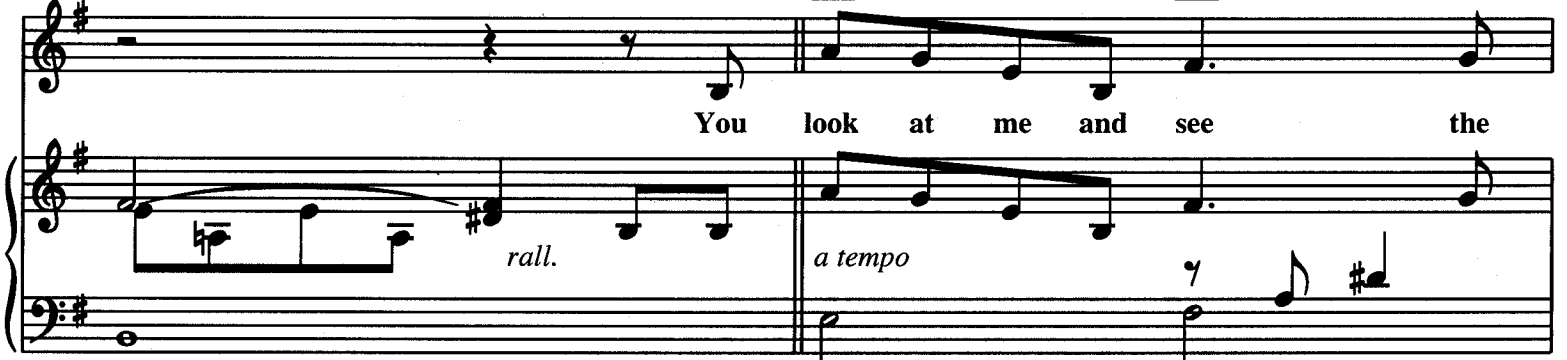







With pedal

B7sus  4fr B7  Em  B7/F# 

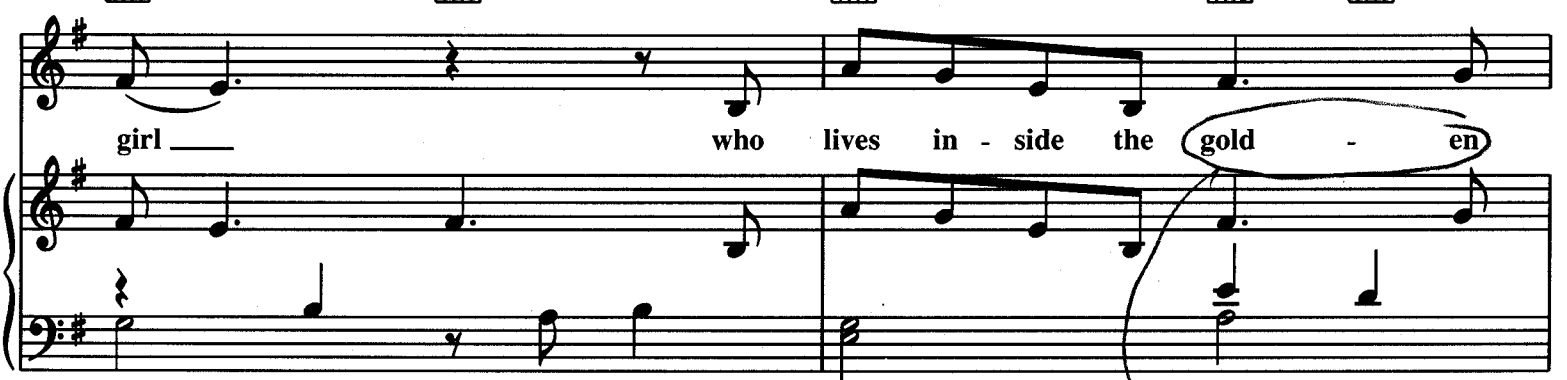
You look at me and see the

*rall.* *a tempo*





Em/G  B7  Em  B7sus/F#  2fr D 


girl — who lives in - side the gold - en



*Adorato, Meno eito*

Gmaj7  G7  Am  B7sus  4fr B7 

world; but don't be - lieve \_ that's



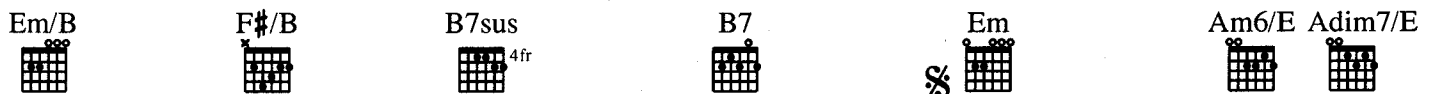




all there is — to see. — You'll nev - er know the real —

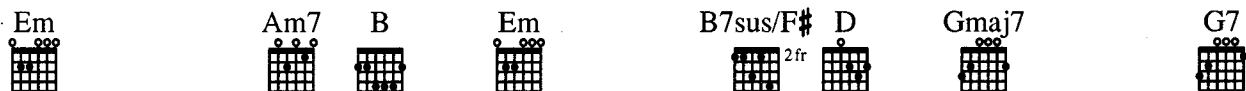


me.




She smiles through a thou - sand  
seems as though I've al - ways

*rall.*      *a tempo*

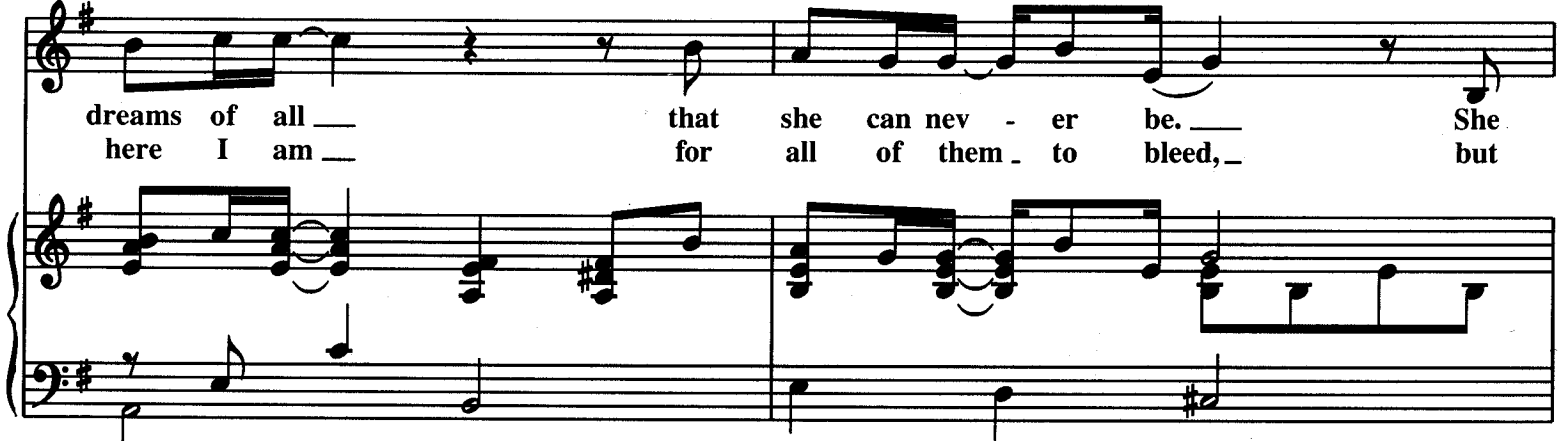


tears \_ and har-bors ad - o - les - cent fears.      She  
been \_ some - bod - y out-side look - ing in.      Well,


Am                      B7sus                      B7                      Em                      Em/D                      C#m7b5




dreams of all — that she can nev - er be. — She  
 here I am — for all of them - to bleed, — but



Cmaj7                      B7sus                      B7                      Em                      Em/D                      C#m7b5




wades in in - se - cu ri - ty — and  
 they can't take my heart from me — and

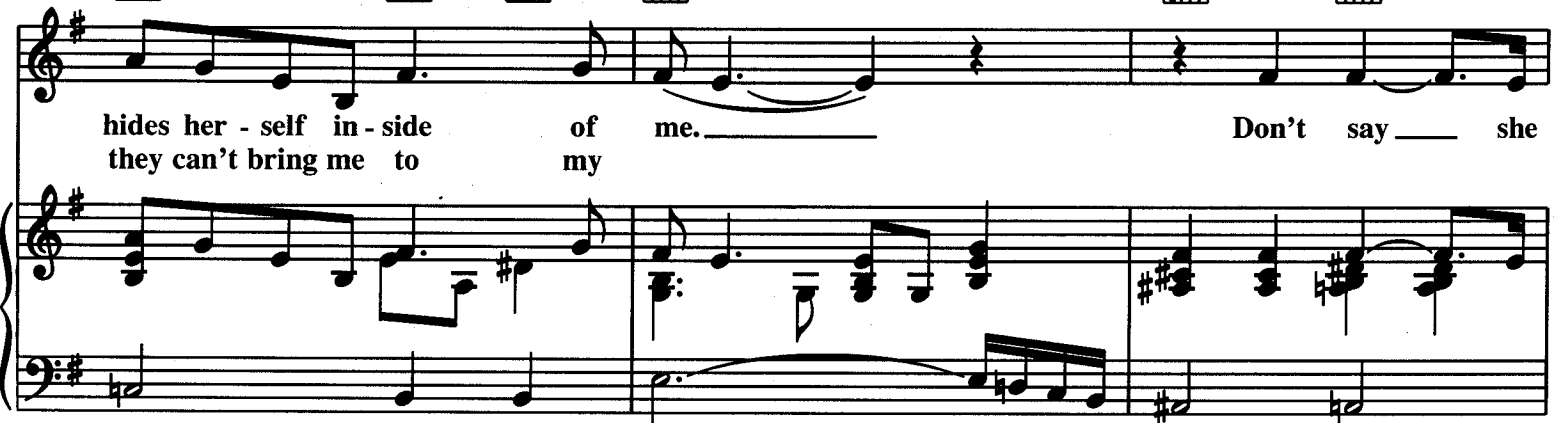


To Coda ⊕


Cmaj7                      B7sus                      B7                      Em                      F#/A#                      B7/A




hides her - self in - side of me. — Don't say — she  
 they can't bring me to my



Em/G                      F#dim7                      Em                      F#/A#                      B7/A



takes it all — for grant - ed. I'm well — a -



Em/G



Em



F#/A#



B7/A



ware of all \_\_\_ I have. \_\_\_ Don't think \_\_\_ that

Em/G



F#dim7



Em



F#



F#/A#



B7sus



B7



D.S. al Coda

I am dis - enchant - ed. Please un - der - stand. \_\_\_ It

CODA



Em



Em/D



C#m7b5



C6



B



knees. \_\_\_ They'll nev - er know the real \_\_\_

*rall.*

Em



B7sus/F#



Em/G



Am



Em



me. \_\_\_

*a tempo* *molto rit.*