

HEARTLESS

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Moderate R&B

♩ = 88

Am



G



In the night — I hear — them talk, — the cold — est sto — ry ev — er told. — Some-where far.

mf

F



Em⁷



— a — long — this road — he lost — his soul — to a wom-an so heart — less. —

Am



G



How could you be so heart — less? —

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Oh, _____ how could you be so heart - less? _



How could you be so cold as the win - ter wind when it breeze, yo. Just re -



-mem - ber that you _ talk - ing to me, yo. _ You need to watch the way _ you talk - ing to me, yo. I mean



af - ter all the things that we been through, _ I mean af - ter all the things we got in - to. Hey yo, I



know there are some things you ain't told me. Hey yo, I did some things but that's the old me. And now you



want to get me back and you gon' show me, so you walk a-round like you don't know me. You got a



new friend, well, I've got hom - ies. But in the end it's still so lone - ly. In the night.

§



I hear them talk, the cold - est sto - ry ev - er told. Some-where far

F Em⁷

— a - long_ this road, _ he lost_ his soul _ to a wom-an so heart - less. _

Am G


_____ How could you be so heart - less? _


F Em⁷ To Coda ⊕

_____ Oh, _____ how could you be so heart - less? _

Am

_____ How could you be so Doc - tor E - vil? You're bring-ing out a side of me that I don't know. _

G 





On a Sat - ur - day we weren't gon' speak, _ so why we up three A. M. on the phone? _

Am 




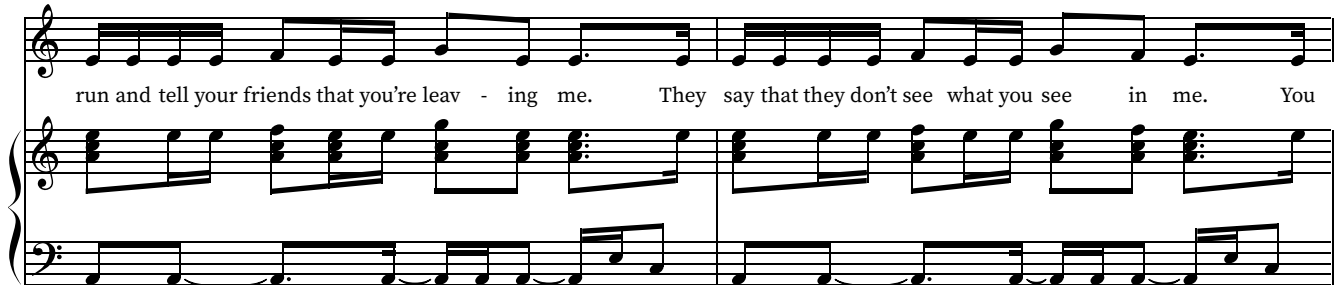
Why though she be so mad at me _ for? Hom-ie, I don't know, she's hot and cold.

G 



I won't stop, won't mess my groove _ up 'cause I al - read - y know how this thing _ goes. You

Am 

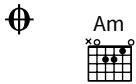


run and tell your friends that you're leav - ing me. They say that they don't see what you see in me. You

D.S. al Coda



wait a cou-ple months then you gon' see you'll nev-er find no - bod - y bet - ter than me. In the night _



Talk - ing, talk - ing, talk - ing, talk. Ba - by, let's just



knock it off. They don't know what we been through, they don't know 'bout



me and you. So why I got some - thing new to see? And you just gon't keep

N.C.

hat - ing me. And we just gon' be en - e - mies. I know you can't _

Am

_ be - lieve I could just leave _ it wrong. _ And you can't make _

N.C.

_ it right, I'm gon' take off _ to - night, in - to the night. _
In the night.

Am

G

_ I hear _ them talk, _ the cold - est sto - ry ev - er told. _ Some-where far _

F Em⁷

on. Ah. Ah. Ah.

This system contains the first two measures of the piece. It features a guitar part with two chord diagrams: F (first fret, 2nd, 3rd, 4th strings) and Em⁷ (first fret, 2nd, 3rd, 4th, 5th strings). The vocal line begins with the syllable 'on.' followed by four 'Ah.' exclamations. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand.

Am G

Ah. Ah.

This system contains the next two measures. The guitar part changes to Am (second fret, 1st, 2nd, 3rd, 4th strings) and then G (third fret, 2nd, 3rd, 4th strings). The vocal line continues with two 'Ah.' exclamations. The piano accompaniment maintains its rhythmic pattern while the right hand melody evolves.

F Em⁷

Ah, ah.

This system contains the final two measures of the piece. The guitar part returns to F and then Em⁷. The vocal line concludes with 'Ah,' and 'ah.'. The piano accompaniment provides a consistent harmonic and rhythmic foundation throughout.