

# YOU AND I

Words and Music by  
STEFANI GERMANOTTA

Power Ballad (♩ = ♪<sup>3</sup>)

N.C.      A      Asus      A      G

It's

*mp*

Detailed description: This system shows the beginning of the song. It features a guitar part with chords N.C., A, Asus, A, and G. The piano accompaniment is in 4/4 time with a mezzo-piano (*mp*) dynamic. The melody starts with a whole note rest followed by a quarter note G4.

A      Bm/A

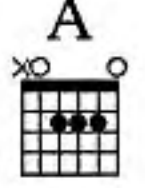

been a long time since I came a - round, \_      been a long time, but I'm back in town. \_

Detailed description: This system contains the first two lines of the vocal melody. The guitar chords are A and Bm/A. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.


D/A      A      Asus

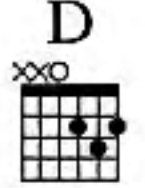
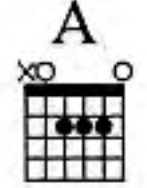
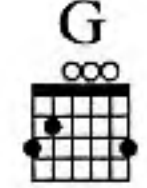
This time I'm not leav - in' with - out you. \_      You

Detailed description: This system contains the final two lines of the vocal melody. The guitar chords are D/A, A, and Asus. The piano accompaniment concludes with a final chord and a whole note rest for the melody.


A  Bm 

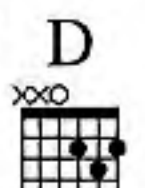
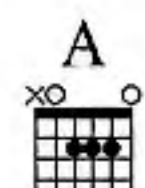

taste like whis - key when you kiss me, — oh. — I'd give an - y - thing a - gain to be your ba - by doll.




D  A  G 

This time I'm not leav - in' with - out you. — He said,



§ D  A  G 

"Sit back down where — you be - long, — in the cor - ner of my bar with your high heels on.



D  E  N.C.

Sit back down on the couch where we — made love the first time." And you said to me — there's



D A G

some - thin', some - thin' a - bout \_ this place. \_

D A G

Some - thin' a - bout lone - ly nights \_ and my lip - stick on \_ your face. \_

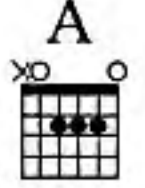

D A G

Some - thin', some - thin' a - bout \_ my cool Ne - bras - ka guy. \_ Yeah,

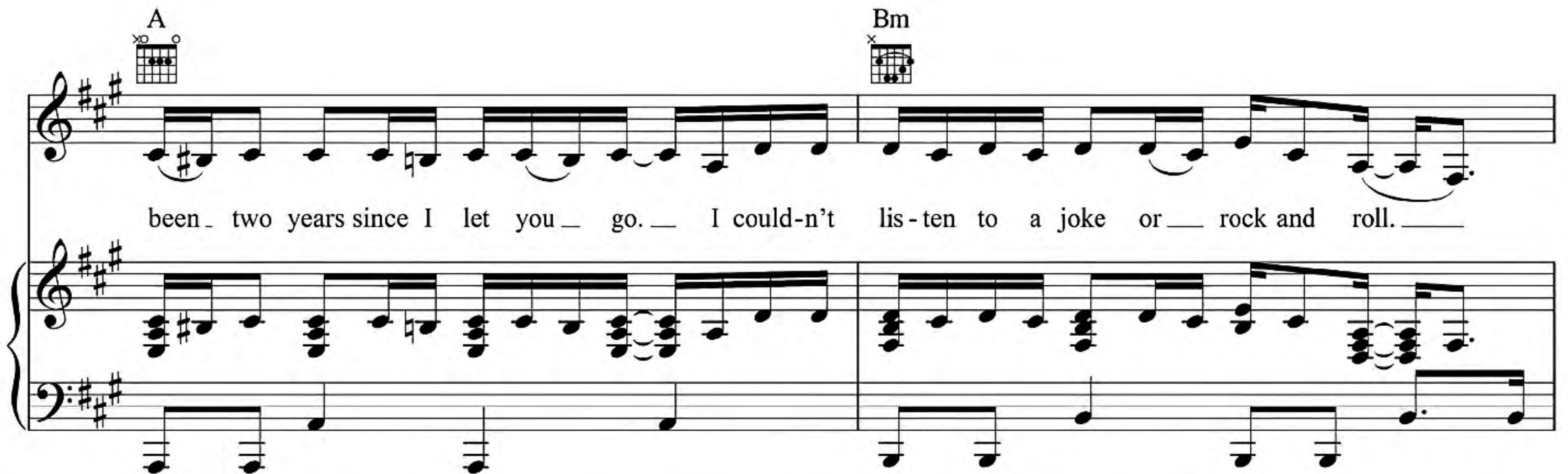
To Coda

E D N.C. A D

some - thin' a - bout, \_ ba - by, you \_ and I. \_ It's


A  Bm 

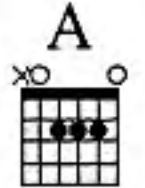

been two years since I let you go. I could-n't lis-ten to a joke or rock and roll.



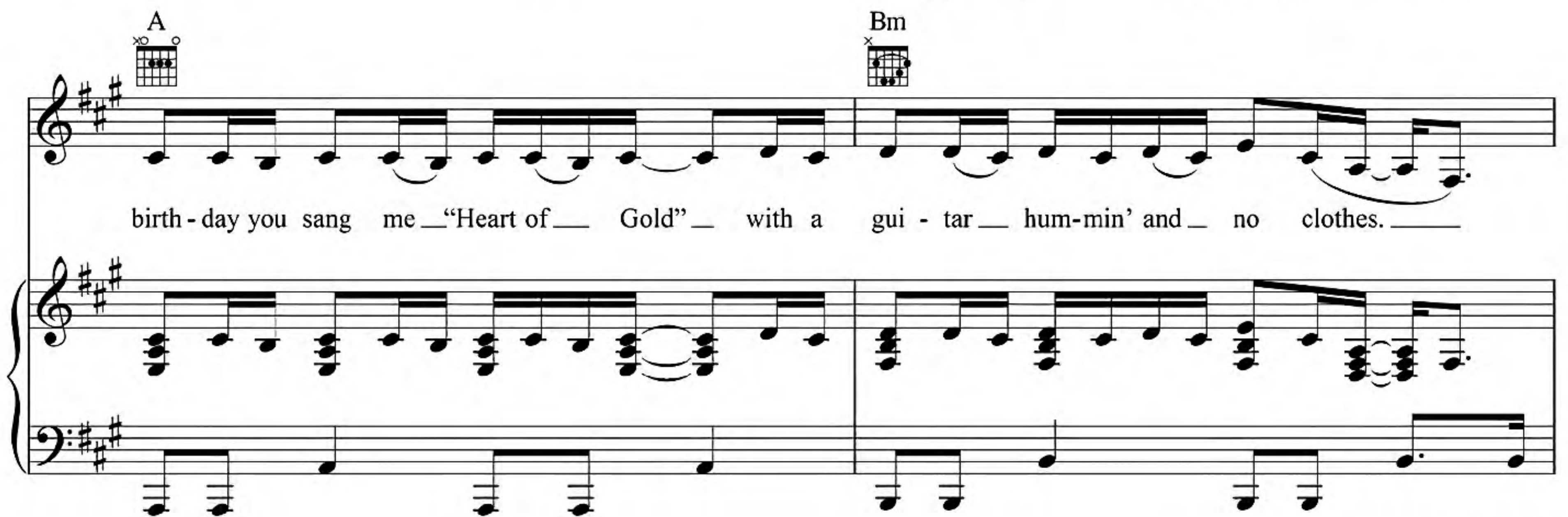
D  A  D 


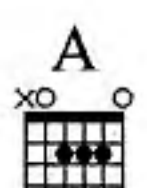
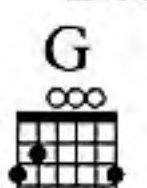
Mus-cle cars drove a truck right through my heart. On my



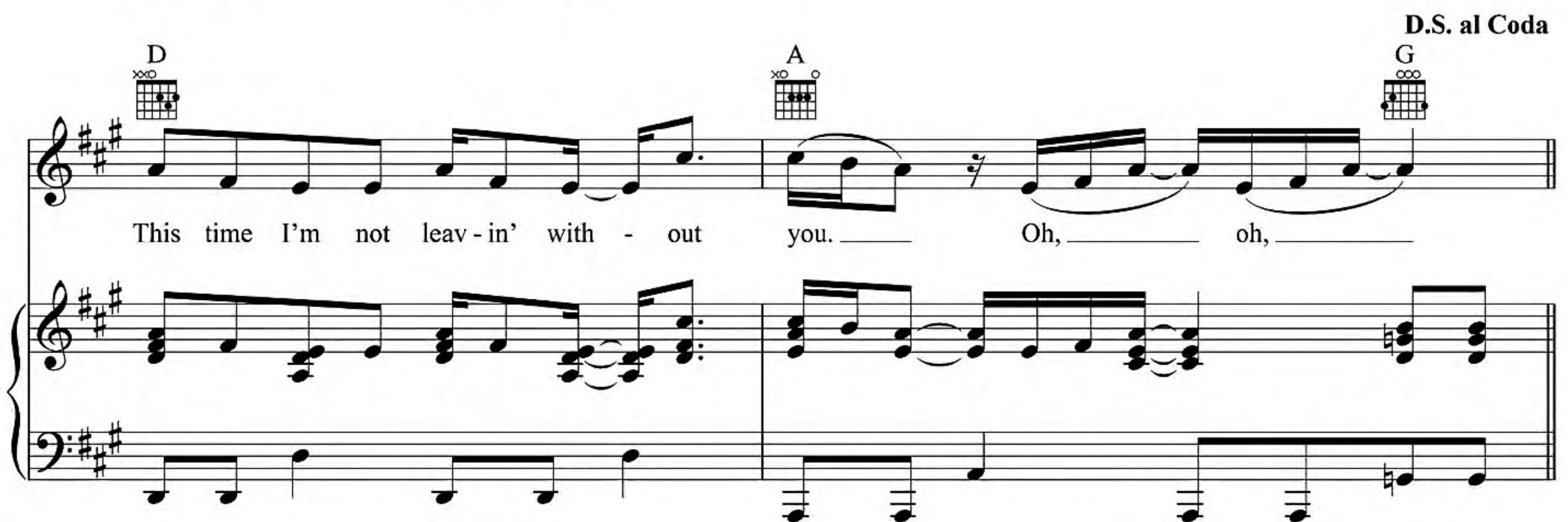
A  Bm 

birth-day you sang me "Heart of Gold" with a gui-tar hum-min' and no clothes.

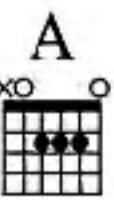


D  A  G  **D.S. al Coda**

This time I'm not leav-in' with-out you. Oh, oh,



CODA

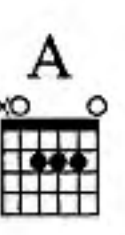


You \_ and I. \_\_\_\_\_ You, you \_ and I. \_

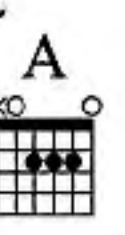


{ Oh, yeah, I'd rath - er die \_\_\_\_\_ You, you \_ and I. \_\_\_\_\_ You, you \_ and with-out you \_ and

1



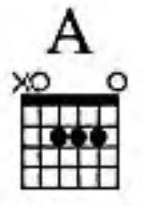
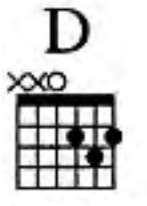
2



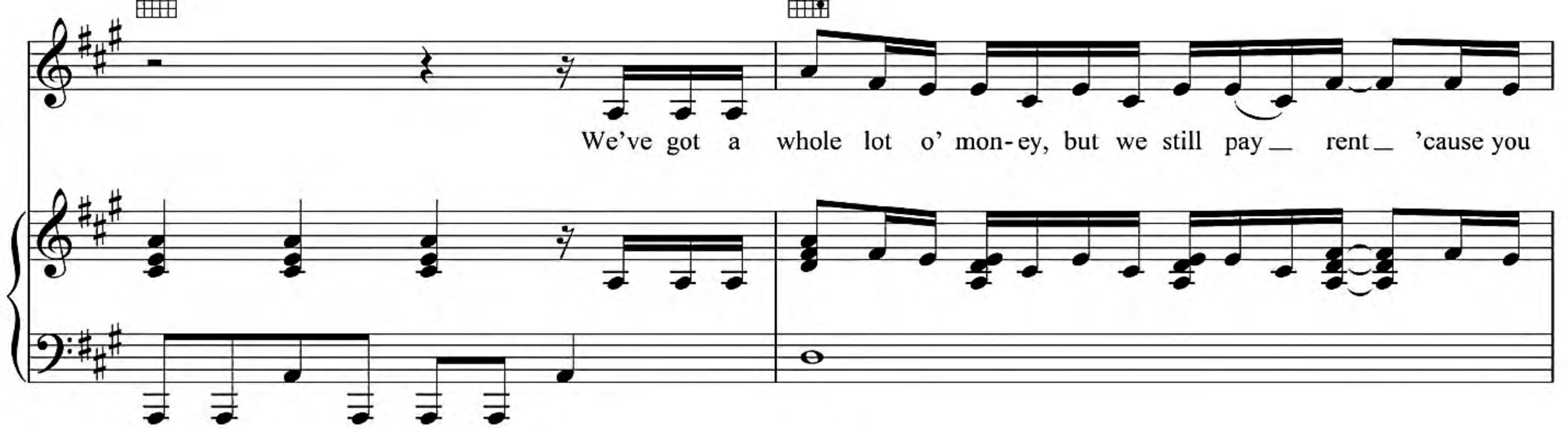
I. \_\_\_\_\_ You \_ and I. \_ I. \_\_\_\_\_ Come on!

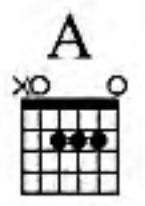

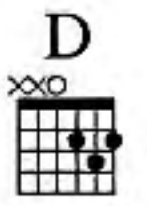


*Guitar solo*

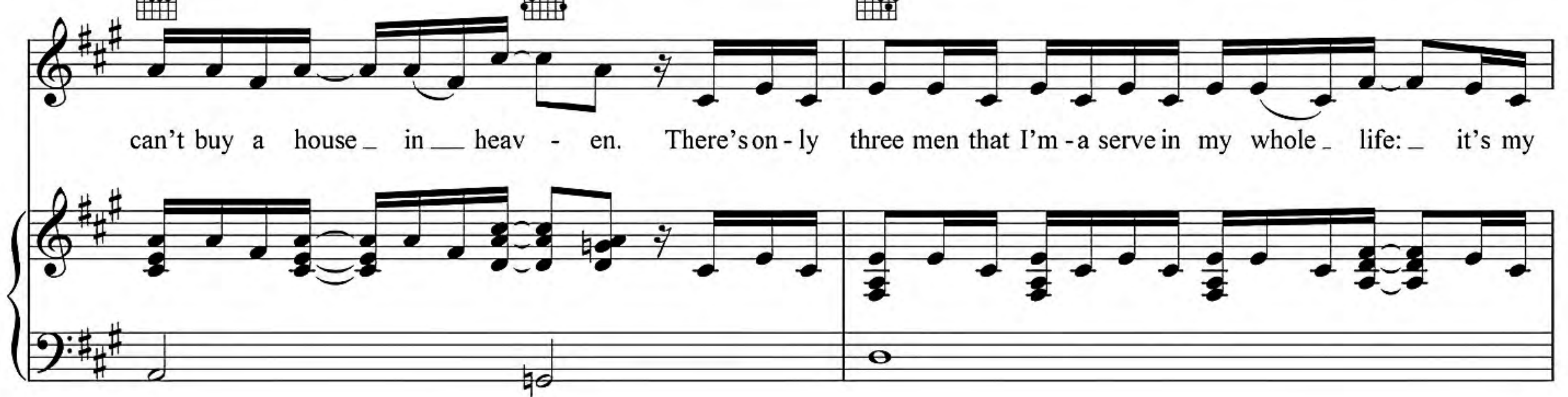
A  D 



We've got a whole lot o' mon-ey, but we still pay \_ rent \_ 'cause you



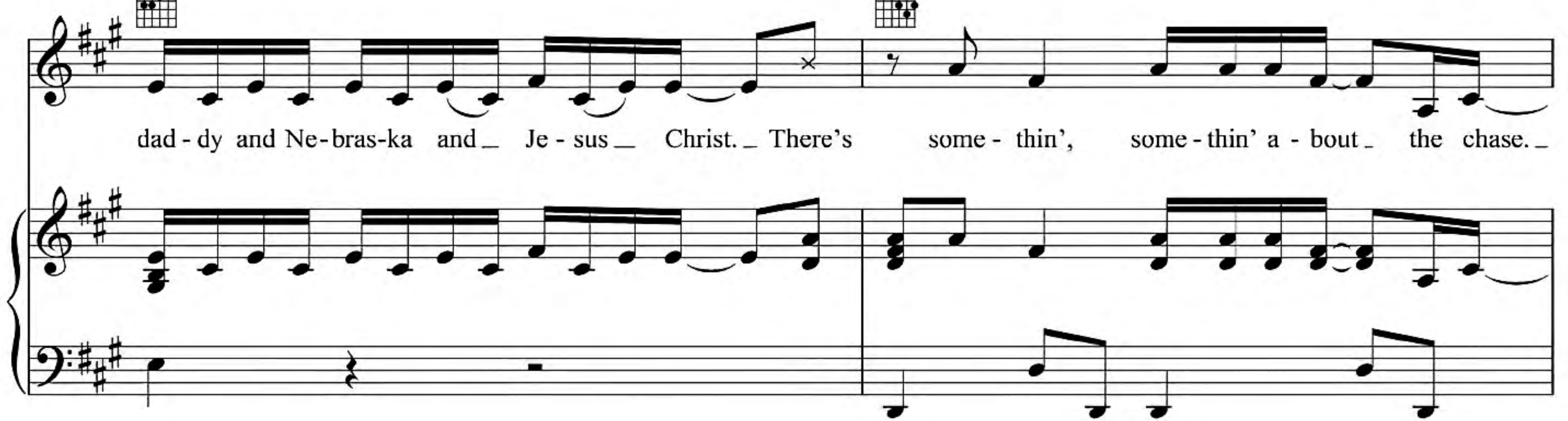
A  G  D 


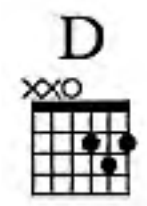
can't buy a house \_ in \_ heav - en. There's on - ly three men that I'm - a serve in my whole \_ life: \_ it's my




E  D 

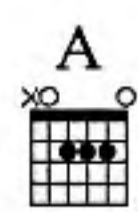
dad - dy and Ne-bras-ka and \_ Je - sus \_ Christ. \_ There's some - thin', some - thin' a - bout \_ the chase. \_



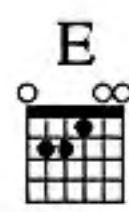
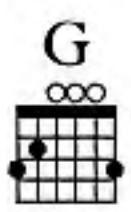
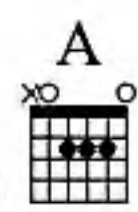
A  N.C. 

Six whole years! \_ I'm a New York wom-an, born to run you down. So, want my

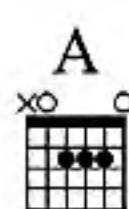
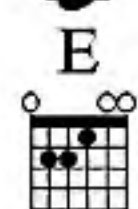




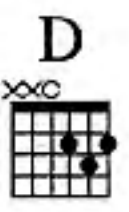
lip-stick all o - ver your face? — Some - thin', some - thin' a - bout — just



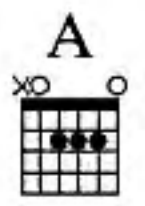
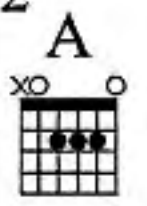
know - in' when it's right. — So put your drinks up for Ne - bras - ka, — for Ne -

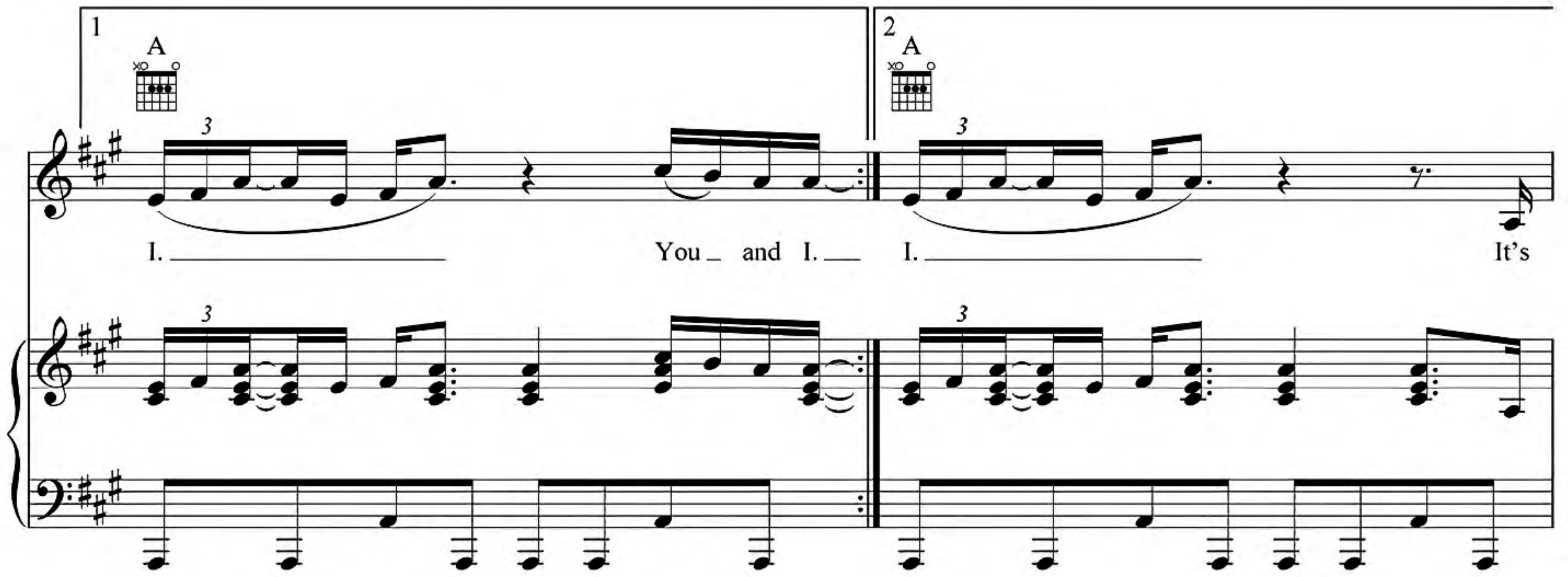


bras-ka, Ne-bras-ka, I love ya. You — and I. — You, you — and I. —



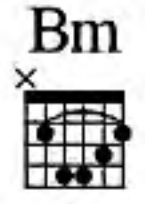
{ Ba - by, — I'd rath - er die — with - out you — and  
 { Ne - bras - ka, I'd rath - er die — with - out you — and

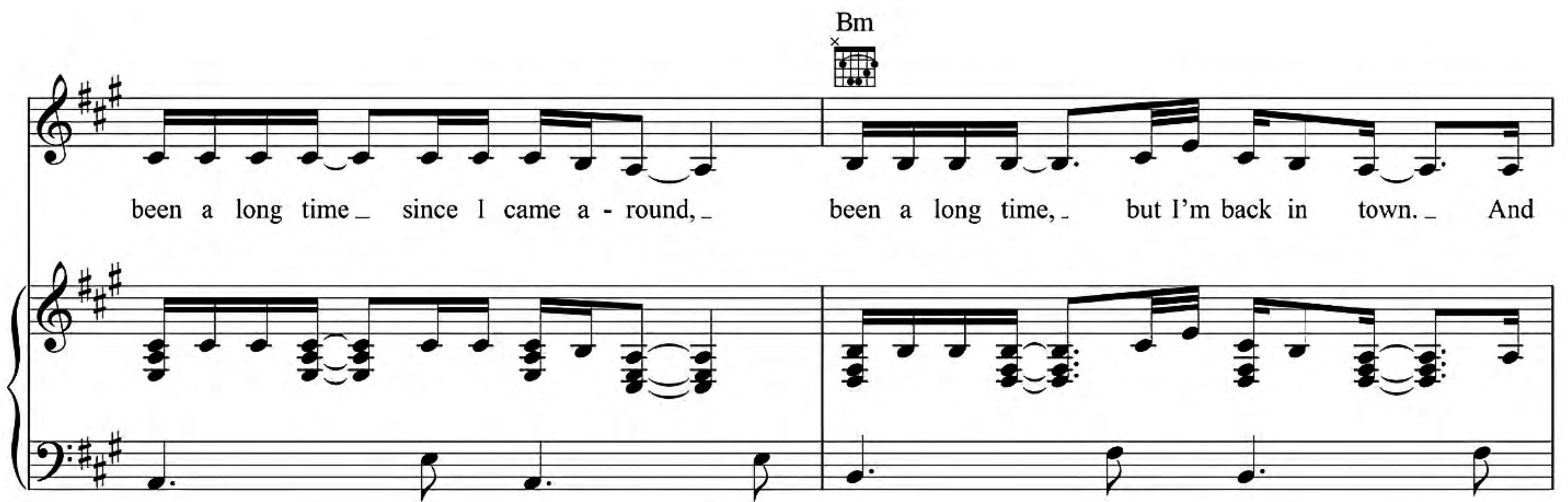
1  2 



I. You and I. I. It's

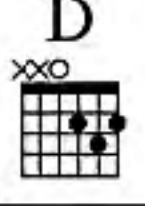
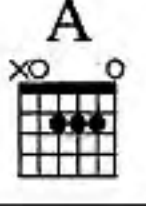
Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). It features a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The piano accompaniment consists of a treble and bass clef. The right hand plays a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The left hand plays a steady eighth-note bass line. A double bar line separates the first and second measures. Above the first measure is a chord diagram for the A major chord (x02232). Above the second measure is another chord diagram for the A major chord (x02232).

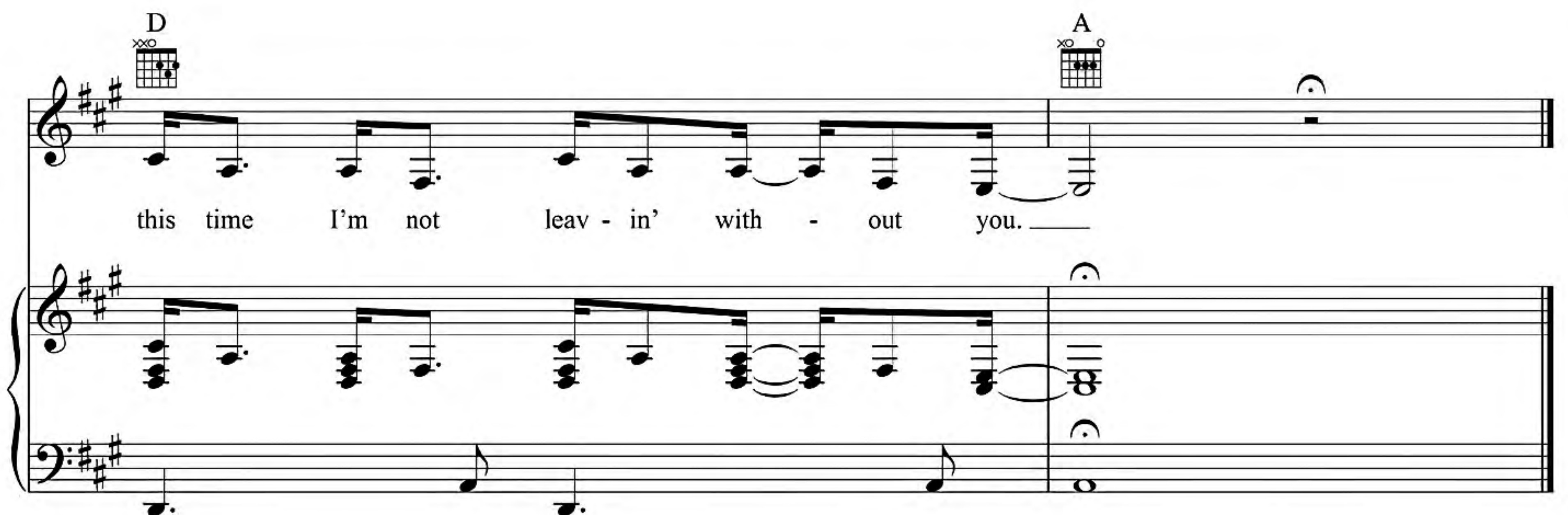




been a long time - since I came a - round, - been a long time, - but I'm back in town. - And

Detailed description: This system contains the next two measures. The vocal line continues with a treble clef and a key signature of two sharps. It features a steady eighth-note melody. The piano accompaniment continues with a treble and bass clef. The right hand plays a steady eighth-note melody with some chords. The left hand plays a steady eighth-note bass line. A chord diagram for the B minor chord (x22211) is shown above the first measure of this system.



this time I'm not leav - in' with - out you. —

Detailed description: This system contains the final two measures. The vocal line continues with a treble clef and a key signature of two sharps. It features a steady eighth-note melody. The piano accompaniment continues with a treble and bass clef. The right hand plays a steady eighth-note melody with some chords. The left hand plays a steady eighth-note bass line. Chord diagrams for the D major chord (x02323) and the A major chord (x02232) are shown above the first and second measures of this system, respectively.