

WE BELONG TOGETHER

Words and Music by MARIAH CAREY,
 JERMAINE DUPRI, MANUEL SEAL,
 JOHNTA AUSTIN, DARNELL BRISTOL,
 KENNETH EDMONDS, SIDNEY JOHNSON,
 PATRICK MOTEN, BOBBY WOMACK
 and SANDRA SULLY

Slow Soul

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- contains elements of "Two Occasions" by Darnell Bristol, Kenneth Edmonds and Sidney Johnson and "If You Think You're Lonely Now" by Patrick Moten, Bobby Womack and Sandra Sully

(Sung:) G

I did - n't mean it when I said I did - n't love you so. ___

Em⁷ F

I should have held on tight, I nev - er should - 've let you go. ___

G

I did - n't know noth - ing. I was stu - pid. I was fool - ish. I was

Em⁷ F Fmaj⁷ G

lyin' to my - self. I could not fath - om that I would

Em⁷ F

ev - er be with - out your love. ___ Nev - er i - mag - ined I'd be

G

sit - ting here be - side my - self. _ Guess I did - n't know you, guess I did - n't know

me. But I thought I knew ev - 'ry - thing. _ I nev - er felt

the feel - ing that I'm feel - ing now that I don't hear your voice

or have your touch and kiss your lips 'cause I don't have a choice.

Oh, what I would - n't give to have you ly - ing by my side right here. 'Cause,

ba - by, — when you left I lost a part of me. It's still

so hard to be - lieve. Come back, ba - by, please, 'cause

we be - long - to - geth - er. Who else am I gon-na lean on when times get

rough? Who's gon - na talk to me on the phone till the sun comes

Fmaj⁷ G

up? Who's gon - na take your place? There ain't no - bod - y bet -

To Coda \oplus Em⁷ F

- ter. Oh, ba - by, ba - by, we be - long to - geth - er. I can't

Fmaj⁷ G

sleep at night when you are on my mind. Bob - by

Em⁷ F

Wo - mack's on the ra - di - o, sing - in' to me, "If you

Fmaj⁷ G N.C.

think you're lone - ly now." Wait a min - ute, this is too deep, too deep. I

got - ta change the sta - tion. So I

turn the dial, try - in' to

Fmaj⁷ G

catch a break. And then I hear Ba - by - face. "I on - ly

Em⁷ F

think of you" — and it's break - in' my heart. — I'm try - in' to

Fmaj⁷ G

keep it to - geth - er but I'm fall - ing a - part. — I'm feel - ing

Em⁷ F

Fmaj⁷ G

all out of my el - e - ment. Throw - ing things, cry - ing, try - in' to

Em⁷ F

fig - ure out where the hell I went wrong. The pain re - flect - ed in this

G

song ain't e - ven half of what I'm feel - ing in - side. — I need you,

Em⁷ F D.S. al Coda

need you back in my life. — Ba - by, —



Em⁷ F Fmaj⁷ G

we be - long _ to - geth - er, ba - by. — When you left, I

lost a part of me. — It's still so hard to be

Em⁷ F

-lieve. — Come back, ba - by, please, — 'cause we be - long — to - geth -

Fmaj⁷ G Em⁷ F

-er. Who am I gon - na lean on when times get

Fmaj⁷ G

rough? Who's gon - na talk to me till the sun comes

Em⁷ F

Fmaj⁷ G

up? Who's gon - na take your place?_ There ain't no - bod - y bet -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'up?' followed by a quarter note 'Who's', an eighth note 'gon', an eighth note 'na', a quarter note 'take', and a quarter note 'your'. The piano accompaniment features a steady bass line and chords in the right hand. The first measure has a chord of F major with a seventh (Fmaj⁷), and the second measure has a chord of G major (G).

Em⁷ F

- ter. Oh, ba - by, ba - by, we be - long__ to - geth -

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'ter.', a quarter note 'Oh,', an eighth note 'ba', an eighth note 'by,', a quarter note 'ba', and a quarter note 'by,'. The piano accompaniment continues with the same bass line and chords. The first measure has a chord of E minor with a seventh (Em⁷), and the second measure has a chord of F major (F).

Fmaj⁷ G Em⁷ F

-er. Oo, yeah. _ Oo, yeah. _

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note '-er.', followed by a quarter note 'Oo,', an eighth note 'yeah.', and a quarter rest. The piano accompaniment features a steady bass line and chords in the right hand. The first measure has a chord of F major with a seventh (Fmaj⁷), the second measure has a chord of G major (G), the third measure has a chord of E minor with a seventh (Em⁷), and the fourth measure has a chord of F major (F).

Fmaj⁷ G

_ Oo, yeah. _

Detailed description: This system contains the final two measures. The vocal line starts with a quarter rest, followed by a quarter note 'Oo,', an eighth note 'yeah.', and a quarter rest. The piano accompaniment continues with the same bass line and chords. The first measure has a chord of F major with a seventh (Fmaj⁷), and the second measure has a chord of G major (G). The system ends with a double bar line.