

# WE BELONG TOGETHER

Words and Music by MARIAH CAREY,  
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and SANDRA SULLY

**Slow Soul**

N.C.

The musical score consists of six staves of music. The top staff is for the piano, showing chords Fmaj7, Em7, Dm7, F, and G. The second staff is for the vocal part, with lyrics "Ah, oh, sweet love..." and "I did - n't mean it when I". The third staff is for the guitar, showing chords Em7, F, and G. The fourth staff is for the piano, with a melodic line. The fifth staff is for the vocal part, with lyrics "(Spoken:) Yeah." and "I did - n't mean it when I". The bottom staff is for the piano, ending with a melodic line.

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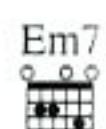
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- contains elements of "Two Occasions" by Darnell Bristol, Kenneth Edmonds and Sidney Johnson and "If You Think You're Lonely Now" by Patrick Moten, Bobby Womack and Sandra Sully



said I did - n't love you so. — I should have held on tight, I nev - er should've let you go. —



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



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



ev - er be with-out your love. —

Nev - er i - mag-ined I'd be sit - ting here be - side my - self. —

Fmaj7

G

Guess I did-n't know you, guess I did-n't know me. But I thought I knew ev - 'ry - thing.

Em7

F

Fmaj7

G

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.

Fmaj7

G

Em7

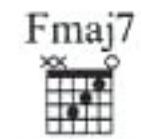
F

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

'Cause,



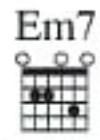
ba - by, when you left I lost a part of



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

Em7

F

me on the phone till the sun comes up? Who's \_\_\_ gon-na take your

Fmaj7

G

To Coda Θ

Em7

F

place? There ain't no - bod - y bet - ter. Oh ba - by, ba - by, we be - long \_\_\_ to - geth -

Fmaj7

G

er. I can't sleep at night \_\_\_ when you are on my mind.. Bob-by

Em7

F

Fmaj7

G

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

N.C.

now." Wait a min - ute, this is too deep, too deep. I got - ta change the sta - tion. So I

Fmaj7

G

Em7

F

turn the dial, try - in' to catch a break. And then I hear Ba - by - face. —

Fmaj7

G

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

Em7

F

Fmaj7

G

keep it to - geth - er but I'm fall - ing a - part. — I'm feel - ing all out of my el - e - ment.

Em7



Throw - ing things, cry - ing, try - in' to fig - ure out where the hell I went

F

wrong. The pain re - flect - ed in this song ain't e - ven half of what I'm

Fmaj7



feel - ing in - side. I need you, need you back in my life.

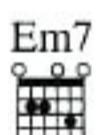
Em7



Ba - by,

D.S. al Coda

CODA



we be - long — to - geth - er.

Fmaj7 G

ba - by. When you left I lost a part of

Em7 F Fmaj7 G

me. It's still so hard to be - lieve. Come back

ba - by please - 'cause we be - long - to - geth - er. Who am I gon - na

Fmaj7 G

lean on when times get rough? Who's gon - na talk to

The musical score consists of four staves. The top staff is for the vocal part, featuring a treble clef and lyrics. The second staff is for the piano/bass part, with a bass clef and harmonic symbols above the notes. The third staff is for the guitar part, with a standard clef and chord symbols (Fmaj7, Em7, G, F). The fourth staff is for the bass part, with a bass clef and harmonic symbols. The score includes several dynamic markings like crescendos and decrescendos, and a fermata over the word 'lieve'.

Em7 F

me till the sun comes up? Who's gon-na take your

Fmaj7 G Em7 F

place? - There ain't no - bod - y bet - er. Oh, ba - by, ba - by, we be - long \_ to - geth -

er. Ooo, yeah. \_\_\_\_\_

**Repeat and Fade**

**Optional Ending**

Ooo, yeah. \_\_\_\_\_