

# OUTSIDE

Words by MARIAH CAREY  
Music by MARIAH CAREY  
and WALTER AFANASIEFF

Moderately, in 1 (♩ = ♩<sup>3</sup>)

D/A A7

*mp*



G Edim/G D

F#m7 C

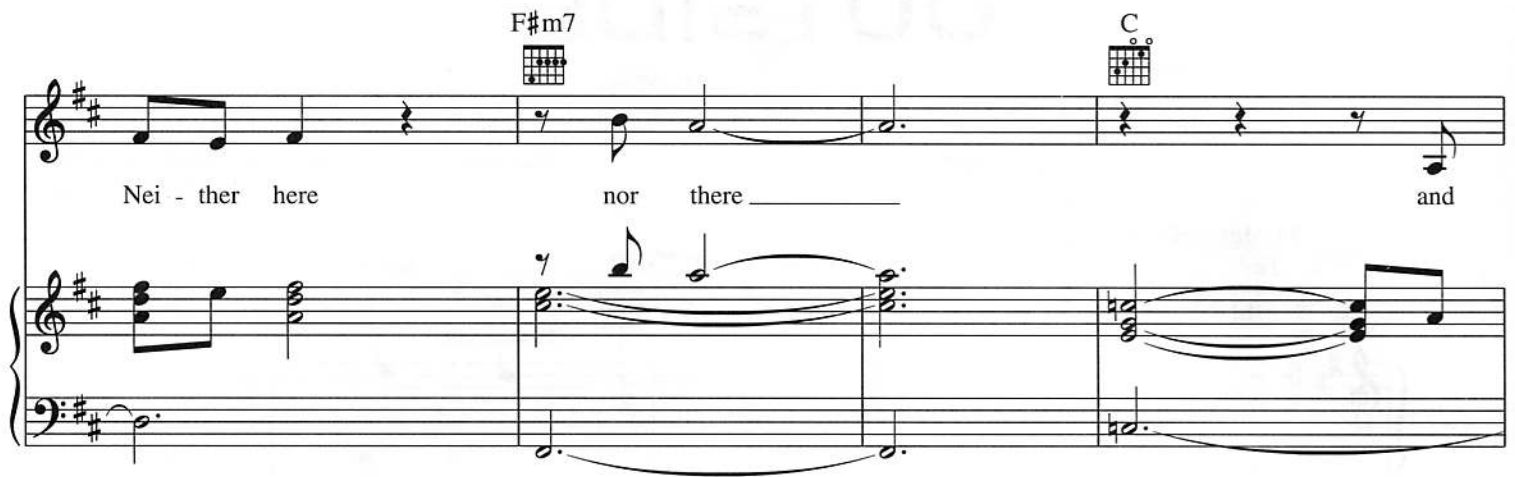
It's hard to ex - plain. \_\_\_\_\_




G/B G D

In - her - ent - ly it's just al - ways \_\_\_\_\_ been strange. \_\_\_\_\_

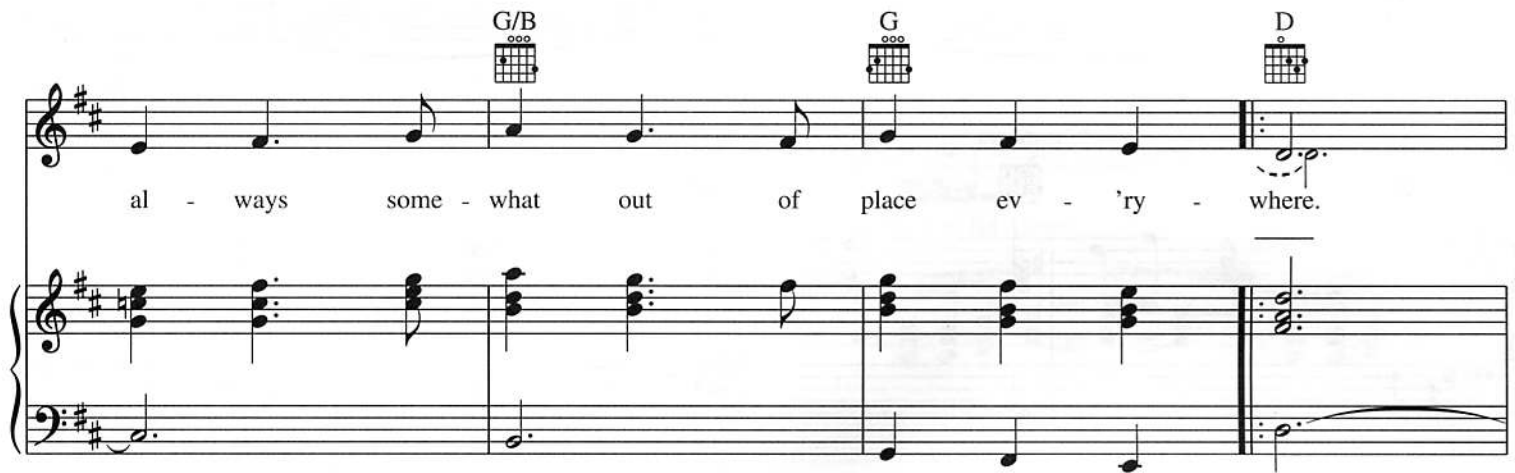
F#m7  C 

Nei - ther here nor there \_\_\_\_\_ and



G/B  G  D 




al - ways some - what out of place ev - 'ry - where.



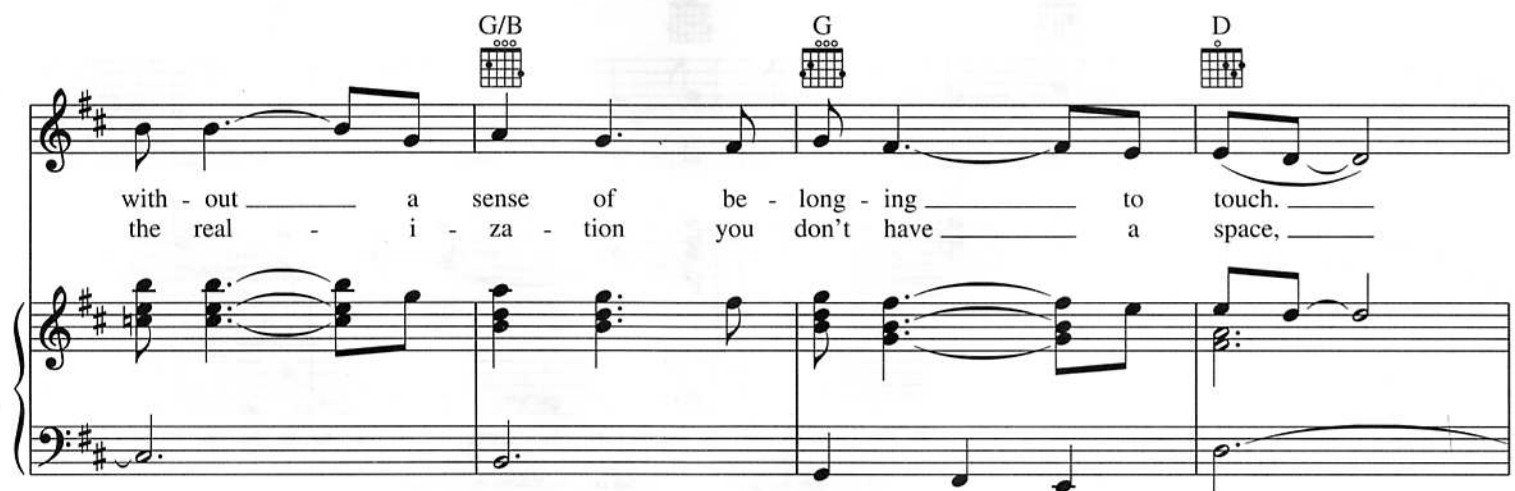
F#m7  C 

Am - big u - ous,  
Ear - ly on, you face \_\_\_\_\_



G/B  G  D 

with - out \_\_\_\_\_ a sense of be - long - ing \_\_\_\_\_ to touch.  
the real - i - za - tion you don't have \_\_\_\_\_ a space, \_\_\_\_\_



F#m7

C

Some - where \_\_\_\_\_ half - way, \_\_\_\_\_  
 where you \_\_\_\_\_ fit in \_\_\_\_\_

G

D

feel - ing \_\_\_\_\_ there's no one \_\_\_\_\_ com - plete - ly \_\_\_\_\_ the same. \_\_\_\_\_  
 and rec - og - nize you \_\_\_\_\_ were born to \_\_\_\_\_ ex - ist. \_\_\_\_\_

C#m7b5

F#7

Bm7




Stand - ing a - lone, ea - ger to

Am7


D7



Gmaj7

just \_\_\_\_\_ be - lieve it's good e - nough to be \_\_\_\_\_ what \_\_\_\_\_


F#7sus  F#7  Bm7  2fr



you real - ly are, but in your heart un - cer - tain - ty



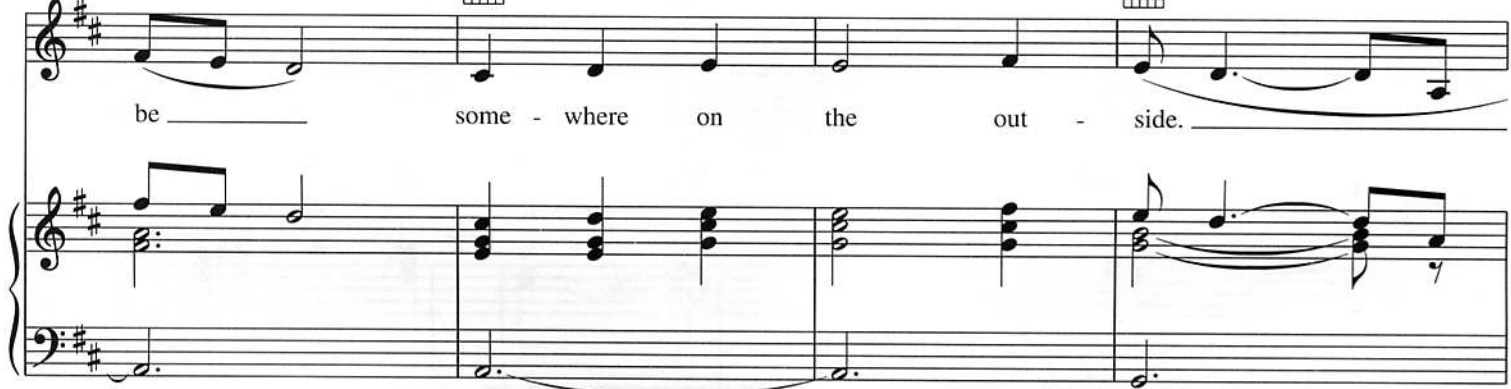
Gm6/Bb  D/A 




for - ev - er ——— lies. ——— And you'll al - ways




A7  G 




be ——— some - where on the out - side. ———



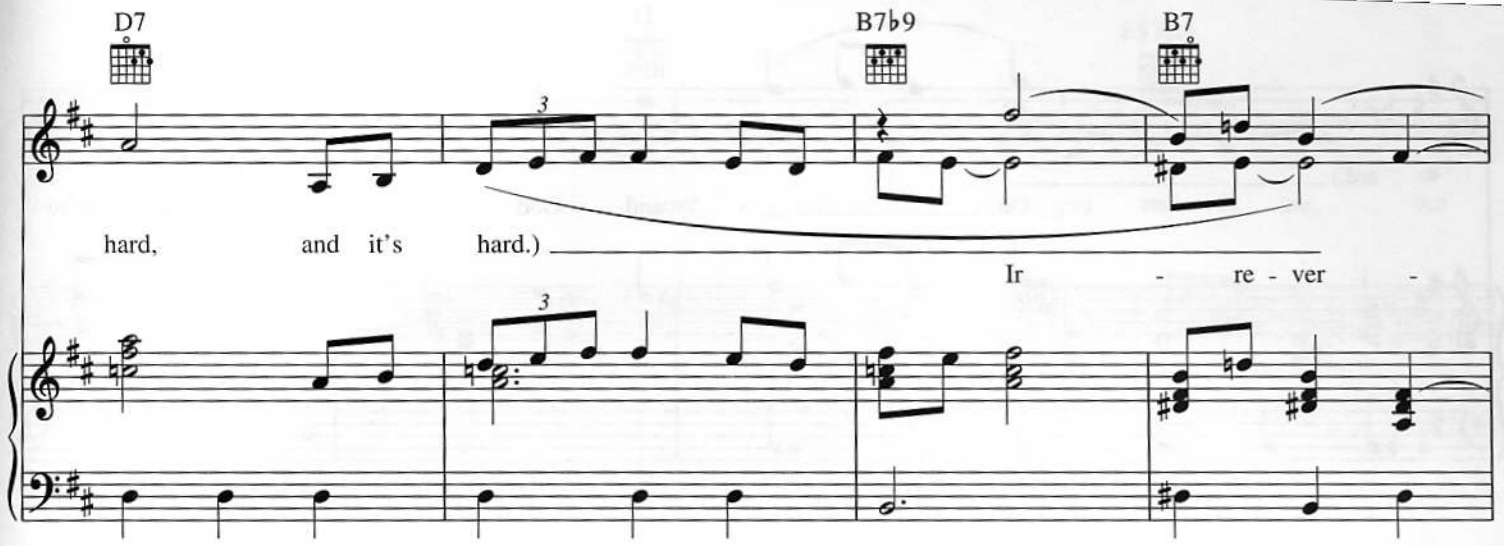
1 Edim/G  2 Edim/G  D 

(And it's hard, and it's



D7  B7b9  B7 

hard, and it's hard.) Ir - re - ver -



Em7  Bbdim7 



- si - bly, fall, fall - ing in be -



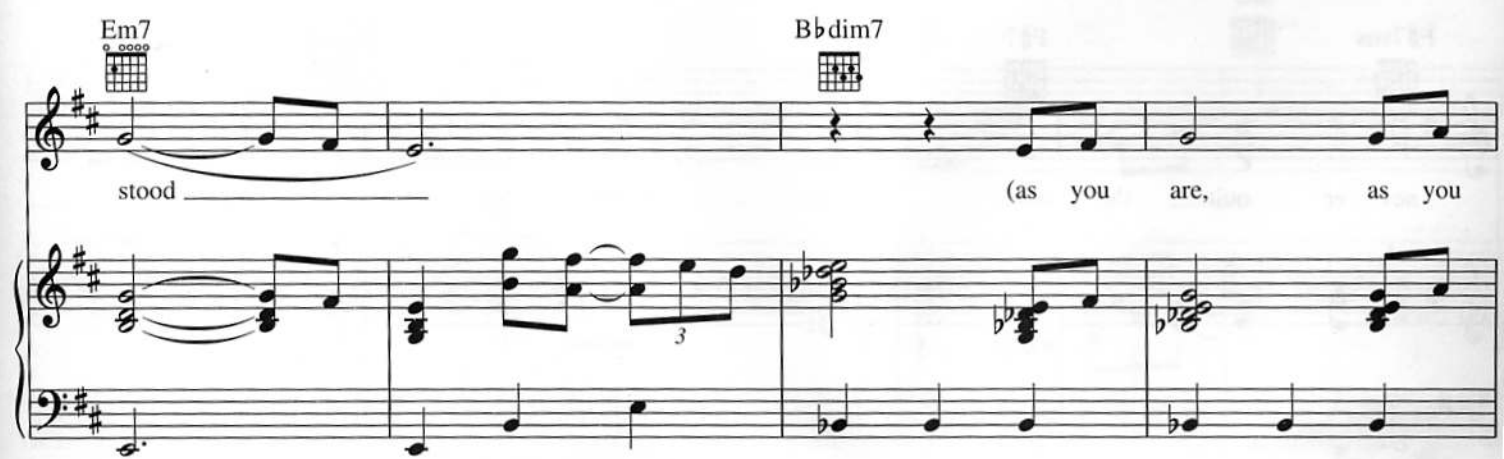
D/A  Cdim7 

tween. (And it's hard, and it's hard) to be un - der -



Em7  Bbdim7 

stood (as you are, as you





are.) \_\_\_\_\_ Oh, \_\_\_\_\_ and God knows \_\_\_\_\_ that you're

D

stand - ing on your own, blind and un - guid - ed in -

C#m7b5 2fr F#7 Bm7 2fr Bbm7

to a world di - vid - ed. You're \_\_\_\_\_ thrown \_\_\_\_\_ where you're

Am7 D7 Ab7b5 Gmaj7

nev - er quite \_\_\_\_\_ the same. Al - though you try, try and \_\_\_\_\_

F#7sus F#7 Bm7 2fr Am7

Ab7b5



Gmaj7



F#7sus



try to tell your - self you real - ly are, but

F#7



Bm7



Gm6/Bb



in your heart un - cer - tain - ty for - ev - er

D/A



lies. And you'll al - ways

A7





G



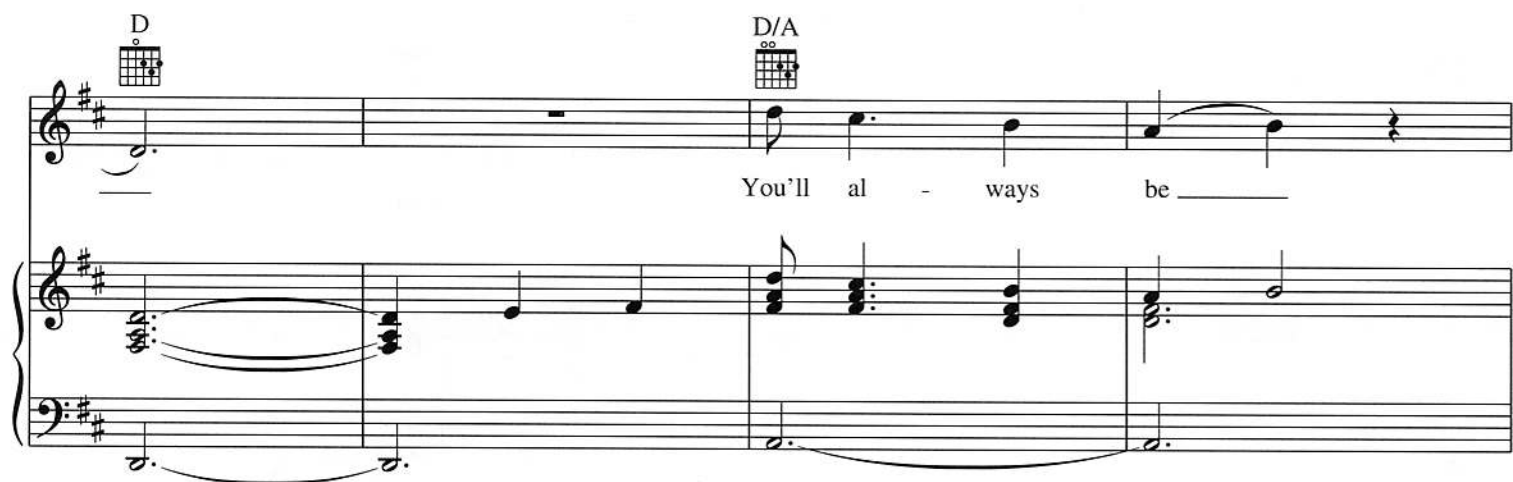
Gm






be some - where on the out - side.

D  D/A 

You'll al - ways be \_\_\_\_\_

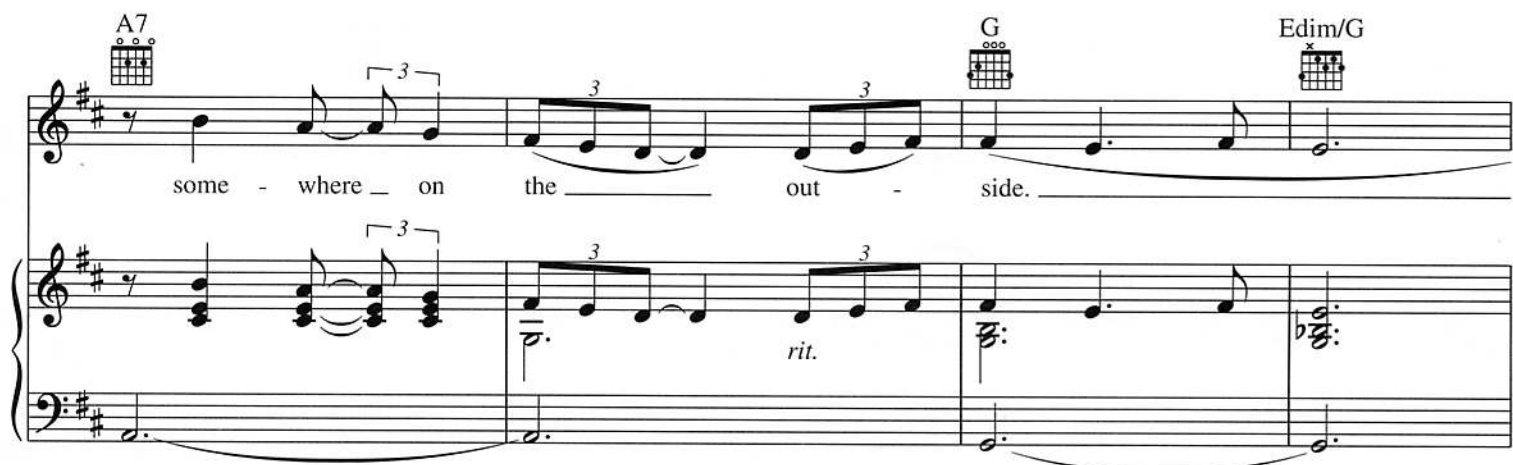


The first system of the score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a bass line with a half note G2 and a half note A2, and a treble line with a whole note chord of D major (F#2, A2, C#3).



A7  G  Edim/G 

some - where - on the out - side.

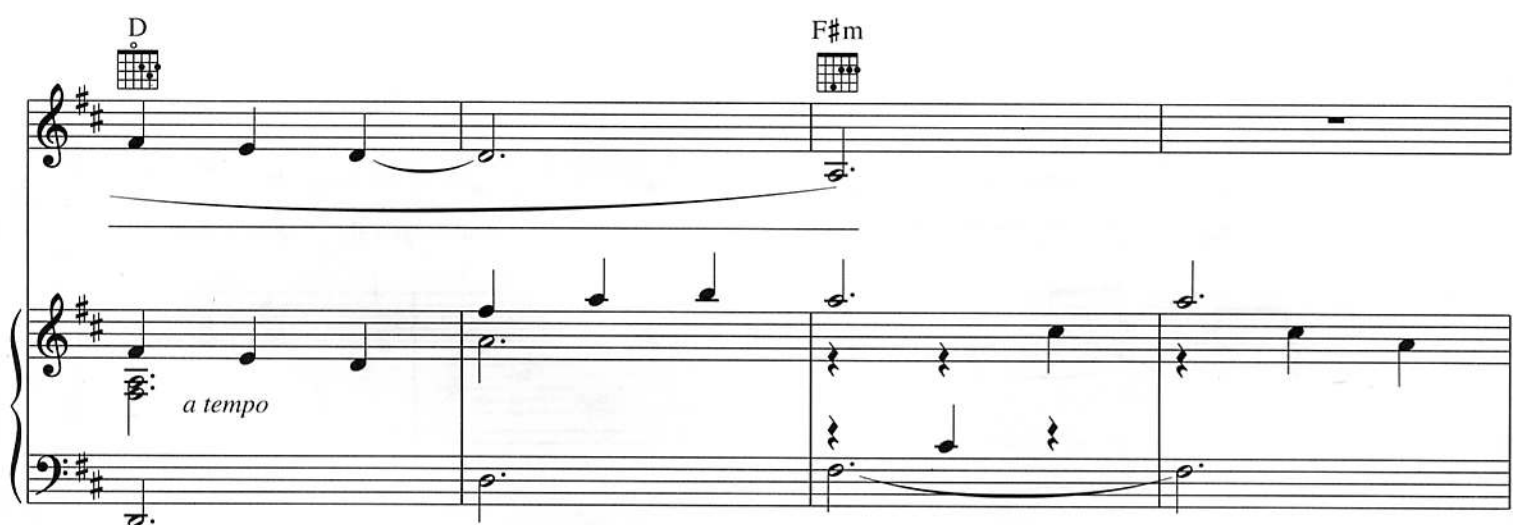
*rit.*






The second system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features triplets in both hands. The bass line has a half note G2, a quarter note A2, and a quarter note B2. The treble line has a half note chord of A7 major (A2, C#3, E3, G3), followed by a quarter note triplet (A3, B3, C#4), and another quarter note triplet (A3, B3, C#4). The tempo marking *rit.* is present.

D  F#m 

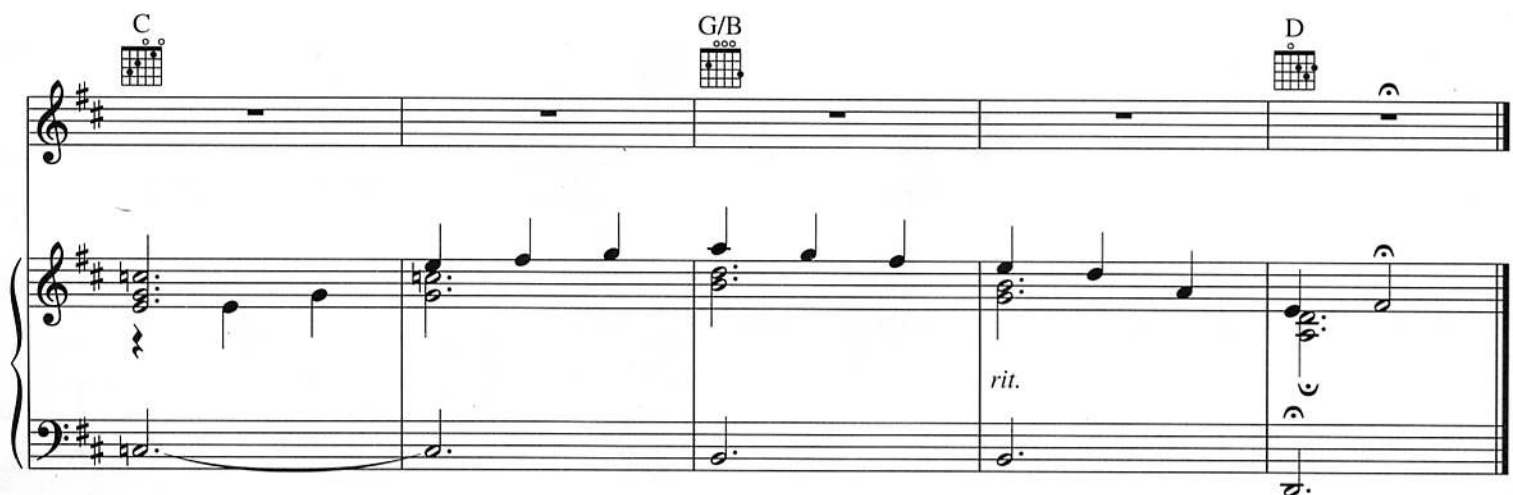
*a tempo*



The third system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a half note G2 and a half note A2, and a treble line with a whole note chord of D major (F#2, A2, C#3). The tempo marking *a tempo* is present.

C  G/B  D 

*rit.*



The fourth system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a half note G2 and a half note A2, and a treble line with a whole note chord of C major (C2, E2, G2). The tempo marking *rit.* is present.