

# I Can Only Imagine

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Dance ♩ = 126



mp cont. sim.

The first system of musical notation for 'I Can Only Imagine'. It features a piano introduction in E major (three sharps) and 4/4 time. The tempo is marked 'Dance ♩ = 126'. The music is in a 4-measure phrase, with a mezzo-piano (mp) dynamic and a 'continuation, similar' (cont. sim.) instruction. The melody is in the right hand, and the bass line is in the left hand.

4

1. Where you been? Where you been all my life? \_

The second system of musical notation, starting at measure 4. It contains the first vocal line: '1. Where you been? Where you been all my life? \_'. The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

7

Girl - y it's a sin

mf

The third system of musical notation, starting at measure 7. It contains the second vocal line: 'Girl - y it's a sin'. The piano accompaniment continues with a steady bass line and a melodic line in the right hand. The dynamic is marked mezzo-forte (mf).

10

the way you look in the light. \_ It's

The fourth system of musical notation, starting at measure 10. It contains the third vocal line: 'the way you look in the light. \_ It's'. The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

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ob - vi - ous                      that I want some-thing from you, \_\_\_

and you know what, \_\_\_                      what I wan-na do, \_\_\_



\_\_\_ do, do.                      Ev - 'ry time, \_\_\_

Bm



it would bring me to life, \_\_\_                      I could on - ly im - ag -

25 *Asus4* *E5*

- ine, on - ly im - ag - ine what \_ it'd be like, \_

*Red. cont. sim.*

28 *Esus2* *E* *E5* *Bm*

oh, \_ ev-'ry time, \_ it would bring me to life, \_

32 *Asus4* *E5*

I could on-ly im-ag - ine, on - ly im-ag - ine what \_ it'd be like, \_ what \_ it'd be like, \_

36 *Esus2* *E* *E5* *To Coda* ♯

\_ what \_ it'd be like, \_ like, \_ like, \_ what \_ it'd be like, \_ like, \_ like, \_

— like, like.

*f*

(2° only)

2. I saw you, saw you, saw you, saw you from a - far thought I'd

say: "What's up?" You can tell me your name when we wak-ing up. They

call me Tu-ne-chi, I'm good, I'm Guc-ci, now you can kiss your old dude good-

52

bye, smooch-es, you're a beast, You're, you're a beau-ty, man, I bet

55

N.C.



some-bod - y done gave Cu - pid an U - zi; shoot me. You're a fi - re-work, bright-er

*D.S. al Coda*

58

in the dark, so let's turn off the lights and give me that spark. Ev - 'ry time, \_

CODA

E5

E

61

— like, — like. — I want to let her touch me,

E/D

A

Am

63

You bring me a - live, — she can kiss — me, —  
one touch will feel free, I want to feel free, so I can fin-ly be,

E

E/D

A

66

girl, — hit — me now, — hit me now. —  
so I can fin-ly be, so I can fin-ly see, so I can fin-ly see.

Am  E 

69

3. I

72



saw you, saw you, saw you, saw you from a - far thought I'd say: "What's up?" You can tell

*f*

75

me your name when we wak-ing up. They call me Tu-ne-chi, I'm

78

good, I'm Guc-ci, now you can kiss your old dude good - bye, smooch-es, you're a

81

beast, You're, you're a beau-ty, man, I bet some-bod - y done gave Cu-pid an

This system contains measures 81, 82, and 83. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "beast, You're, you're a beau-ty, man, I bet some-bod - y done gave Cu-pid an".

84

U - zi; shoot me. You're a fi - re-work, bright-er in the dark, so let's turn

This system contains measures 84, 85, and 86. The vocal line continues with the lyrics: "U - zi; shoot me. You're a fi - re-work, bright-er in the dark, so let's turn". The piano accompaniment continues with a steady eighth-note bass line and a more active treble line.

87

N.C.

off the lights and give me that spark. (What it'd be like.) —

This system contains measures 87, 88, and 89. Measure 87 has the lyrics "off the lights and give me that spark." Measure 88 has the lyrics "(What it'd be like.)" followed by a long dash. Measure 89 is a whole rest for the vocal line. The piano accompaniment continues. The system ends with a double bar line.