

# HAVEN'T MET YOU YET

Words and Music by  
MICHAEL BUBLÉ, ALAN CHANG  
and AMY FOSTER

Moderately ♩ = 116 (♩ = ♪<sup>3</sup>)



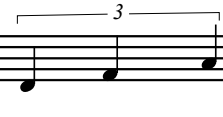
The first system of music features a guitar part with three measures of whole rests, each with a chord diagram above it: Db, Gbmaj7, and Ebm9. The piano accompaniment consists of a right-hand part with block chords and a left-hand part with a rhythmic pattern of quarter notes and eighth notes. A dynamic marking of *mf* is placed below the piano part.



The second system of music features a guitar part with three measures of whole rests, each with a chord diagram above it: Bbm7, Ab, Db, and Gbmaj7. The piano accompaniment continues with block chords in the right hand and a rhythmic pattern in the left hand.



Verse:



1. I'm not sur -
2. I might have to

The third system of music features a guitar part with three measures of whole rests, each with a chord diagram above it: Ebm9, Bbm7, Ab, and Db. The piano accompaniment continues with block chords in the right hand and a rhythmic pattern in the left hand.

Gbmaj7



Ebm9



Bbm7



Ab



prised, not ev - 'ry - thing lasts. I've bro - ken my heart — so man - y times, — I've stopped  
wait. I'll nev - er give up. I guess it's half tim - ing and the oth - er half's

Db



Gbmaj7



Ebm9



keep - ing track. Talk my - self in, I talk my - self out, I get all worked up, —  
luck. Wher - ev - er you are, when - ev - er it's right, you'll come out of no -

Ab



Bb/D



Ebm7



Db/F



— then I let — my - self down. — I tried so ver - y hard not to lose it.  
- where and in - to my life. — And I know that we can be so a - maz - ing.

Ebm7



Ab



Ebm7



I came up with a mil - li - on ex - cus - es. I thought I — thought of  
And, ba - by, your — love is gon - na change me. And now I — can see

D $\flat$ /F



G $\flat$



A $\flat$



ev - 'ry \_\_\_ pos-si-bil - i - ty.  
ev - 'ry \_\_\_ pos-si-bil - i - ty.

And I know some - day \_\_\_  
And some-how, I know \_\_\_

Chorus:

G $\flat$ maj7



A $\flat$



D $\flat$



G $\flat$ maj7



A $\flat$



\_\_\_ } that it-'ll all \_\_\_ turn out. You'll make me work \_\_\_ so we can work \_\_\_ to work it out. \_\_\_

B $\flat$ m



E $\flat$ m7



F7



B $\flat$ m7



D $\flat$ 7



\_\_\_ And I prom - ise you, kid, \_\_\_ that I'll give \_\_\_ so much more \_\_\_ than I get.

G $\flat$



1. A $\flat$



D $\flat$



G $\flat$ maj7



I just have-n't met you yet. Mm. \_\_\_\_\_

Ebm9



Bbm7



Ab



|| 2. Ab



just have-n't met you

*Bridge:*

Bbm



F/A



Db7/Ab



yet. They say all's fair in

Eb7/G



Ebm7



Db/F



love and war. But I won't need to fight it. We'll

Gb



Ab



get it right and we'll be united.

A♭maj7



B♭



E♭



A♭maj7



B♭



Cm



First system of musical notation. It includes a guitar chord diagram for A♭maj7, B♭, E♭, A♭maj7, B♭, and Cm. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

A♭maj7



G7



Cm7



E♭7



A♭



B♭



Second system of musical notation. It includes a guitar chord diagram for A♭maj7, G7, Cm7, E♭7, A♭, and B♭. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, featuring triplets in the final measure.

Fm7



E♭/G



Fm7



Third system of musical notation. It includes a guitar chord diagram for Fm7, E♭/G, and Fm7. The vocal melody is written in the treble clef with lyrics: "And I know that we can be so a - maz - ing. \_\_\_\_\_ And be - ing in your". The piano accompaniment is in the bass clef with a mezzo-forte (*mf*) dynamic marking.

B♭



Fm7



E♭/G



Fourth system of musical notation. It includes a guitar chord diagram for B♭, Fm7, and E♭/G. The vocal melody continues with lyrics: "life is gon-na change me. And now I can see ev - 'ry sin - gle pos -". The piano accompaniment continues in the bass clef.

Ab Bb

3

- si - bil - i - ty, — mm. — And some-day I know —

Chorus:

Abmaj7 Bb Eb Abmaj7 Bb

3

— it-'ll all turn out. — And I'll work — to work —

*mp*

Cm Fm7 G7 Eb7

3

— it out. — Prom-ise you, kid, I'll give more — than

Ab Bb

I get, than I get, — than I get, — than I get. — Oh, — you know —

*cresc. poco a poco*

$A\flat maj7$   
 $B\flat$   
 $E\flat$   
 $A\flat maj7$   
 $B\flat$

it-'ll all \_ turn out. \_ \_ And you'll make me work \_ so we can work \_ to work it out. \_

*f*

$Cm$   
 $Fm7$   
 $G7$   
 $Cm7$   
 $E\flat7$

And \_ I prom - ise you, kid, \_ to give so much more \_ than I get.

$A\flat$   
 $B\flat$   
 $E\flat$

Yeah, \_ I just have - n't met you yet.

*mf*

$A\flat maj7$   
 $Fm9$   
 $Cm7$   
 $B\flat$

I just have - n't met you

E $\flat$                       A $\flat$ maj7                      Fm9

yet.                      Oh, I prom-ise you, kid, —                      to give so much more — than I get. —

Cm7                      B $\flat$                       E $\flat$                       A $\flat$ maj7

—                      (I said, love, love, love, love,

Fm9                      Cm7                      B $\flat$                       E $\flat$

love, love, I just have - n't met you love, yet, love,

A $\flat$ maj7                      Fm9                      Cm7                      B $\flat$                       E $\flat$

love, love, love, love.) I just have - n't met you yet.