

# HAVEN'T MET YOU YET

Words and Music by  
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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 continues the guitar and piano accompaniment. The guitar part has three measures of whole rests with chord diagrams for Bbm7, Ab, Db, and Gbmaj7. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.



Verse:



3

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

The third system concludes the guitar and piano accompaniment. The guitar part has three measures of whole rests with chord diagrams for Ebm9, Bbm7, Ab, and Db. The piano accompaniment continues with the same rhythmic and harmonic structure.

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 u - nit - ed. \_\_\_\_\_

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 upper staff, with lyrics: "And I know that we can be so a - maz - ing. \_\_\_\_\_ And be - ing in your". The piano accompaniment is in the lower staff, 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 is in the lower staff.

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*

Abmaj7      Bb      Eb      Abmaj7      Bb

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

*f*

Cm      Fm7      G7      Cm7      Eb7

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

Ab      Bb      Eb

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

*mf*

Abmaj7      Fm9      Cm7      Bb

I just have - n't met you

Eb
Abmaj7
Fm9

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

Musical notation for the first system, including vocal line and piano accompaniment.

Cm7
Bb
Eb
Abmaj7

— (I said, love, love, love, love,

Musical notation for the second system, including vocal line and piano accompaniment.

Fm9
Cm7
Bb
Eb

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

Musical notation for the third system, including vocal line and piano accompaniment.

Abmaj7
Fm9
Cm7
Bb
Eb

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

Musical notation for the fourth system, including vocal line and piano accompaniment.