

# MIRRORS

JUSTIN TIMBERLAKE

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♩ = 75

aren't you some  
- thing to ad-mire \_\_\_ 'coz you're shine is some-thing like a mir-ror and i can't help but no- tice, you re-lect in this heart of mine. \_\_\_ if you e-  
- ver \_\_\_ feel a-lone and the glare makes me hard to find. just know that i'm al- ways pa-ral-lel on the o-ther side. 'coz with your hand in my han  
and a poc- ket full of soul, i can tell you there's no place we could- n't go. just put your hand on the glass,  
i'll be tryin' to pull you thru, you just got to be strong. \_\_\_ 'coz i don't wan- na lose \_\_\_ you now. \_\_\_ i'm loo- king right at the o- ther half  
of me. the va- can- cy that sat in my heart \_\_\_ is a space that now you hold. \_\_\_ show me how to fight for now.  
and i tell you ba- by, it was ea- sy. co- ming back in- to you once i fi- gured it out. \_\_\_ you were right here all a- long. \_\_\_  
it's like you're a mir- ror. (woh) \_\_\_ my mir- ror sta- ring back at me. \_\_\_ (woh) i could- n't get a- ny big  
- ger. (woh) with a- ny- one else be- side of me \_\_\_ (woh) and now it's clear as this pro- mise that were ma- king two re- flec  
- tions in- to one. it's like you're a mir- ror. (woh) my mir- ror sta- ring back at me. \_\_\_ sta- ring back at me. \_\_\_ aren't you some  
- thing, an o- ri- gi- nal, 'coz it does- n't seem mere- ly as- sem- bled. and i can't help but stare 'coz i see truth some- where in your eyes. \_\_\_ ooh. i can't e  
- ver change with- out you, you re- lect me, i love that a- bout you. and if i could, i would look at us \_\_\_ all the time. 'coz with your hand in my hand

2<sup>nd</sup> *A $\flat$*  *Fm* *Cm* *Fm*

at me. sta- ring back at me. yes- ter- day's his- to- ry oh.

*Cm* *B $\flat$*  *Fm* *Cm* *A $\flat$*

to- mor- row's a mys- te- ry. oh woh. i can see you loo- king back at me, keep your eyes on me. ba- by, keep your eye

*tacet / a capella* *E $\flat$*  *B $\flat$*  *A $\flat$*

on me. 'coz i don't wan- na lose you now. i'm loo- king right at the o- ther half of me. the va- can- cy that sat in my hear

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

is a space that now you hold show me how to fight for now. and i tell you ba- by, it was ea

*Fm* *Cm* *E $\flat$*  *B $\flat$*  *A $\flat$*

- sy co- ming back in- to you once i fi- gured it out. you were right here all a- long. it's like you're a mir

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

- ror. (woh) my mir- ror sta- ring back at me. (woh) i could- n't get a- ny big- ger. (woh) with a- ny- one else be- side

*A $\flat$*  *E $\flat$*  *B $\flat$*  *Fm* *Cm*

of me. (woh) and now it's clear as this pro- mise that we're ma- king two re- flec- tions in- to one. - it's like you're a mir

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

- ror. (woh). my mir- ror sta ring back at me. sta ring back at me. woh *full inst.* woh.

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

woh woh woh

(original clip is 8:05 long)