

PIANO • VOCAL • GUITA

JOHN LEGEND

Get Lifted



Prelude

Words and Music by
John Stephens

Moderately slow, freely



Chord diagram: B7^{#5}

Vocal line: Come on and go —

Piano accompaniment: *mf*, *Ped.*, *b*, *mf*

* (Crescendo hairpin)



Chord diagrams: Em⁹, Bm¹¹

Vocal line: with me. There's some - thing



Piano accompaniment: *mf*




Chord diagrams: Em⁹, Bm⁷




Vocal line: new — for you — to see. Come on and

Piano accompaniment: *mf*







go with me. There's some-thing



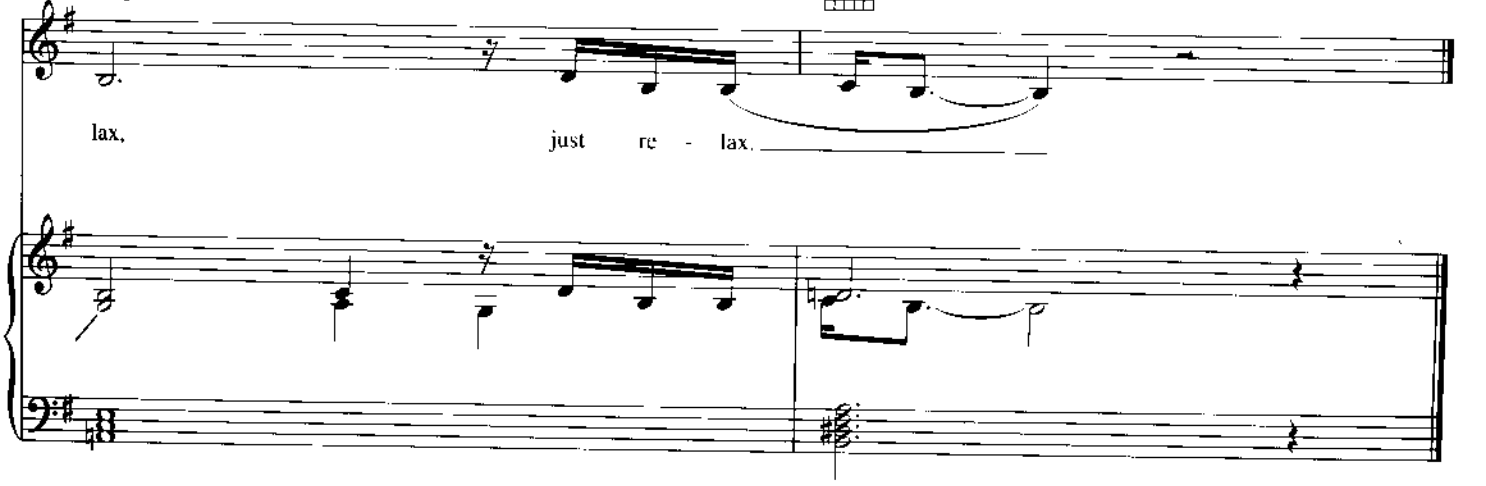




new for you to see. Just re-



lax, just re-lax.



Let's Get Lifted

Words and Music by
John Stephens, Kanye West
and Rick Shobin

Moderately

Em7



Woh. _____

mf

Am7



Bm7



woh. _____

Em7



I've got some - thing new _ for you. When it hits, you won't know what _ to do.
once you take a hit _ of this. you won't ev - er want _ to quit.

Am7



Bm7



Re - lax, ___ let me ___ move you. ___
 You'll be ___ so ad - dict - ed. ___ But I'll

Em7



Don't re - sist; it's in ___ the air. Just one taste will take ___ you there.
 have you spin - nin' 'round ___ and 'round, cra - zy, mak - in' freak - y sounds.

Am7



Bm7



Let it ___ flow right ___ through you. ___
 You won't ___ want to ___ come down. ___ And then I'll

Em7



know you're get - tin' tir - ed of the same ol' thing. ___ Well, I'm - a break the rules, ___ gon - na change the game. ___
 have you see - in' things and hal - lu - ci - nat - in'; e - ven walk - in' fun - ny, 'cause your legs are shak - in'.

Am7



Bm7



You'll be _____ scream - in' _____ my name. _ And
 All night _ we'll be _____ blaz - in'. _ I'll

Em7



I'm - a take you plac - es you nev - er seen. _ Ya could - n't pic - ture this in your wild - est dreams. _ But
 take you for a walk _ to the oth - er side. _ We can get high and en - joy the ride. _

Am7



Bm7



don't fear _____ 'cause you're here _____ with me. _ Let's get }
 Hold tight; _ we'll be _____ all right. _ We'll get }

Em7



Am7



lift - ed. _____ (Lift - ed, _____ ooh.) Ooh, I'm gon - na get you high. I'm

real - ly gon - na blow your mind. _ We'll get lift - ed. _____

(Lift - ed. _____ ooh.) You're gon - na feel it in your soul. And

Am7

ba - by, you will lose con - trol. We'll get lift - ed. _____

Bm7 Em7

(High, high, high, high, high.) _____ Woh. _____ And

Am7

1.
Bm7



So come on and go with me... (ad lib till end)
(So much I wan - na show you.



Play 3 times

I'll take you high, high.)



(So much I wan - na show you. I'll take you



high, high.)

mp

8va

Used to Love U

Words and Music by
John Stephens and Kanye West

Moderately

N.C.

(Hol - la, hol - la, hol - la.)

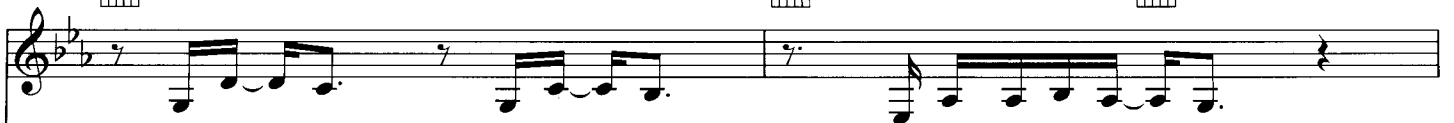
mf

(Hol - la, hol - la, hol - la.)

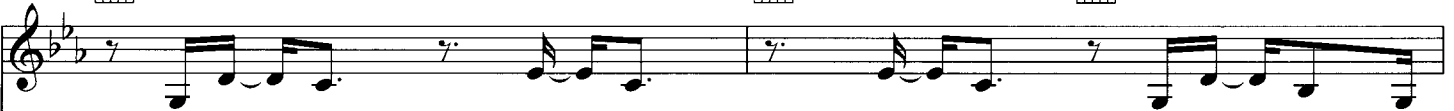
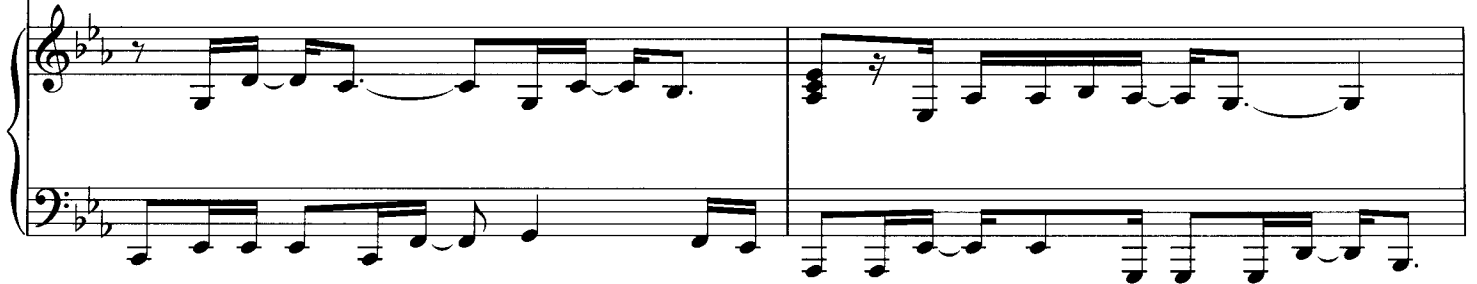
Cm Ab Gm

7 4fr 3fr

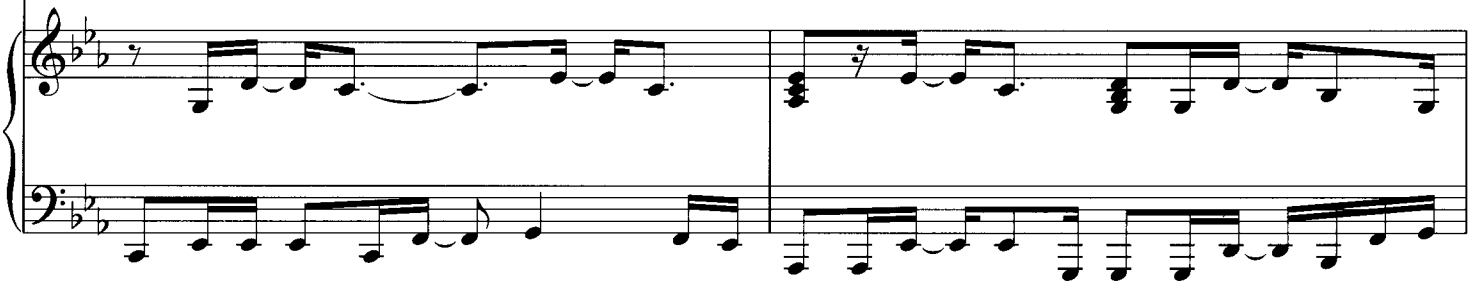
May - be it's _ me; may - be I bore _ you.
Now, may - be I _ should rob some - bod - y



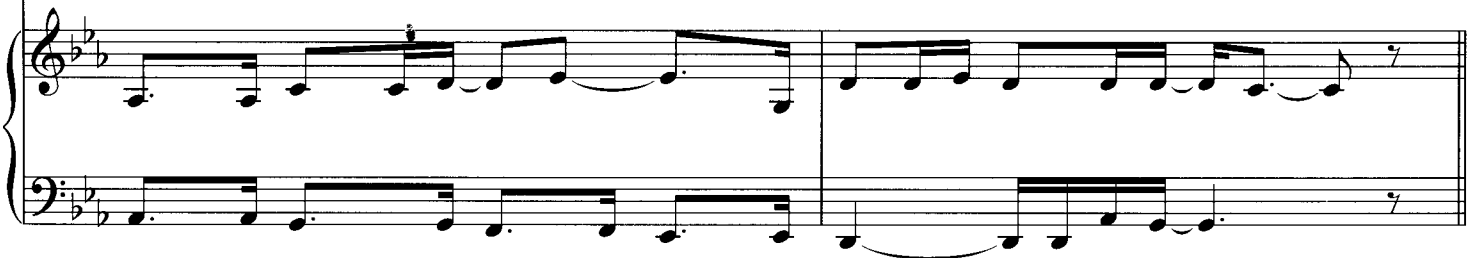
A no, no, it's my fault 'cause I can't afford you.
 so we could live like Whitney and Bob - by.



Or may - be, ba - by, Puf - fy or Jay - Z would
 It's prob - 'ly my fault, my bad, my loss,



all be bet - ter for you 'cause all I could do was love you.
 that you are a - bove - cost; all I could do was love you.



3fr 4fr 3fr

Ba - by, when I used to love _ you, _ there's noth - in' that I would - n't do. _ I

Cm Abmaj7 G7sus4

went through the fi - re for _ you; an - y - thing you asked me to. But I'm tired _

Abmaj7 Cm/G


_ of liv - in' this lie. It's get - tin' hard - er to jus - ti - fy. I re - al - ize _


Cm/F D° G7sus4

_ that I just don't love _ you, _ not like I used to.

Cm  3fr


(Hol - la, hol - la, hol - la.)


Abmaj7  4fr


G7sus4  3fr




1.

Cm  3fr


Abmaj7  4fr


G7sus4  3fr


(Hol - la, hol - la, hol - la.)




2.


Abmaj7  4fr


G7sus4  3fr


Cm  3fr


Bb  3fr


Now, do you re - mem - ber when I _____ used -
 (Oh, I used - to love - you,




Cm  3fr

Bb  3fr

Cm  3fr

Bb  3fr

to used - to love - you? love - you. Oh, but I _____ don't love - you, Ba - by, no, - not an - y - more.





— I don't love you. Oh, love you. Oh, I used to love you.



I don't loved you. And you gon-na miss me now,
I don't love you.)



yeah. Ba-by, when I used to love you, there's

A♭maj7



G7sus4



Cm



noth-in' that I would-n't do. I went through the fi - re for you, but I'm

A♭maj7



G7sus4



A♭maj7



not gon-na play the fool. No, I can't live this lie, and I

Cm/G



Cm/F



can't jus - ti - fy, and I can't make you my wife 'cause I don't love

D°



D°/G



Cm



you, not like I used to. (Hol - la, hol - la, hol - la.)

Abmaj7



G7sus4



Cm



Not like I used to. (Hol - la, hol - la, hol - la.)

Abmaj7



G7sus4



Cm



Bb



Not like I used to. (Oh, I used to love you,

Lead vocal ad lib till end

1.2.

Abmaj7



Gm7



Cm



Bb



used to love you. Oh, but I don't love you.

3.

Abmaj7



Gm7



Tacet

I don't love you.) Oh, but I don't love you, I don't love you.)

Alright

Words and Music by
John Stephens and Kanye West

Moderately slow

N.C.

F#m

D

Yeah, — yeah, — yeah, — yeah, — yeah, yeah, — yeah, — yeah, — yeah, — yeah, — yeah.

F#m

D

F#m

D

yeah, — yeah, — yeah, — yeah, — yeah, yeah, — yeah, — yeah, — yeah, — yeah.

F#m

D/F#

F#m

D/F#

O - K, — I see you check-in' me out. — I think I know what you're wink - in' a - bout. —
 Good Lord, — you got bod - y for days. — I think the way that you shake it's a - maz - in'.

F#m

D/F#

F#m

D



You're wit you're man. You don't want him to see. —
I got my keys it you're read - y to leave. —

It's al - right with me.
It's al - right with me.



F#m

D/F#

F#m

D/F#



And I know — I drank a lit - tle bit much, —
Now check your man 'cause he's go - in' in - sane. —

and you think — I'm talk - in' cra - zy and such. —
He wan - na know what the hell's my name. —



F#m

D/F#

F#m

D



I can't walk straight but, girl, I can see. —
Now if he's cra - zy 'nuff to get in my face, —

You're al - right with me. —
it's al - right with me. —



F#m



D/F#



F#m



D/F#



Al - right, I see a lit - tle some - thin' that _ I like. You're look - in' might - y fine in dem

F#m



D/F#



F#m



D



skin - tights. You know what I mean? _ It's al - right with _ me.

F#m



D/F#



F#m



D/F#



Hold up. I know you got a man, but I'm _ tore up and I don't e - ven care if he _

F#m



D/F#



F#m



D



roll up with some - thin' to say. _ You bet - ter tell him he don't want it wit me. It's al -

To Coda

1.

F#m D F#m D

right. Yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah,

F#m D F#m D

yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah.

2. F#m D F#m D/F#

You bet-ter tell him he don't want it wit me. Say-ay ay... Now, come on, — why don't you test me? (Test me.)

F#m D/F# F#m D/F#

If you want — me, come and get me. (Get me.) I'll show — you who the best be. (Best me.)

F#m D F#m D/F#

It's al - right with me. I watched you for a long time. (Long time.)

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by eighth notes 'It's al - right' and 'with me.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for F#m, D, F#m, and D/F# are shown above the staff. A triplet of eighth notes is marked with a '3' and a bracket.

F#m D/F# F#m D/F#

I swear you're look - in' al - right. (Al - right.) Come clos - er if you like what you see.

Detailed description: This system contains the next two measures. The vocal line continues with 'I swear you're look - in' al - right.' and '(Al - right.)' followed by 'Come clos - er if you like what you see.' The piano accompaniment continues with similar accompaniment. Chord diagrams for F#m, D/F#, F#m, and D/F# are shown above the staff.

F#m D D.S. al Coda Coda F#m D

It's al - right with me. You bet - ter tell him he don't want it wit me. It's al -

Detailed description: This system contains the third and fourth measures. The vocal line concludes the first phrase with 'It's al - right with me.' and begins the second phrase with 'You bet - ter tell him he don't want it wit me. It's al -'. The piano accompaniment concludes the first phrase and begins the second. Chord diagrams for F#m, D, and D are shown above the staff. The instruction 'D.S. al Coda' is written above the second measure of the piano part.

F#m Bm/F# F#m Bm/F#

right. All my n*g-gas in the front say. All my n*g-gas in the

Detailed description: This system contains the final two measures. The vocal line continues with 'right. All my n*g-gas in the front say. All my n*g-gas in the'. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. Chord diagrams for F#m and Bm/F# are shown above the staff.

F#m



Bm/F#



F#m



D



back say. — Ah, hey, — ay, — uh, —

F#m



Bm/F#



F#m



Bm/F#



— yeah. All my n*g-gas in the front say. — All my peo-ples in the

F#m



Bm/F#



F#m



D



back say. — Hey, — yeah, — yeah,

F#m



D



F#m



Tacet

yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, — yeah, —

She Don't Have to Know

Words and Music by
John Stephens, Will Adams
and Sylvester Stewart

Moderately

mf

Dm7 C7sus4 Bb

Dm7 C7sus4 Bb Dm7 Am7 Abm7

Gm7 F A7#5

Dm Dm/C Bb Dm C7sus4

Oh, steal - ing mo - ments just to be with you.

The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a grand staff (treble and bass clefs) and guitar chord diagrams above the staff. The first system starts with a dynamic marking of *mf*. The second system continues the piano accompaniment. The third system features a triplet of eighth notes in the treble clef. The fourth system includes the vocal line with the lyrics: "Oh, steal - ing mo - ments just to be with you." The piano accompaniment continues beneath the vocal line.

Bb



Dm



Am7



Abm7



Gm7



Though it's wrong, it's hard to tell the truth. Oh, no. She don't have to

F



A7^{b9}_{#5}



Dm



Dm/C



know. She don't have to know. When I meet ya, I

Bb



Dm



Dm/C



Bb



got my shades on to cover up my eyes, ³ hop-in' that no-bod-y sees me pass-in' eyes.
(Just to cover up my eyes.)

Dm7



Am7



Abm7



Gm7



F



by through my dis-guise. I still know you'll rec-
(I still know.)

A7^{b9}_{#5}

Dm7

C7sus4

Bb

og - nize. — But you? I know you've got — a lit - tle se - cret of your

Dm7

C7sus4

Bb

own, (Yes, you do. — You know it's wrong.) — sneak - in' out with me while your man's at

Dm7

Am7

A^bm7

Gm7

F

home. You know it's wrong, — but it's so strong, — (So strong.) still car -

A7^{b9}_{#5}

Dm

Am/C

Bb

ry - in' on. — I go oh, to the oth - er side of I feel sor - ry for mis -

(Go, go, go, go.)
 (Oh, oh, oh, oh.)

Dm



C7sus4



Bb



Dm7



Am7



Abm7



town — so. I
takes — we've made.

nev - er risk the chance we'll catch her eye. — Oh,
There's no rea - son that we should tell her — to -

Gm7



F



A7^{b9}_{#5}



no. — She don't have to know.
day. — She don't have to know.

She don't have — to know, — to know. And,
She don't have — to know. — And,

Dm



Am/C



Bb



Dm



C7sus4



oh,
oh,

(Oh, oh, oh, oh.)
(Oh, oh, oh, oh.)

girl, I know you're do - in' the same thing, too.
though you give a lot of love to me,

Bb



Dm7



Am7



Abm7



I won't tell your man the things we do, — oh,
girl, I know I'm not the on - ly one — you

Gm7



F



no. _____ He don't have to know. _____ He don't have _____
 see. _____ But he don't have to know. _____ He don't have _____

A7^{b9}_{#5}



Tacet

_____ to know. _____ Some - one's watch - in'. (Ooh, _____ oh, oh.) _____ We

Bb



Dm



C7sus4



got - ta be care - ful next time _____ or we're _____ through. (Creep, creep.)

Bb



Dm7



Am7



A^bm7



Damn, it's so _____ stress - ful do - in' the dirt _____ we do. So sad but

Gm7



F



A7^{b9}₄₅



true. _

And I know one day

(One day.)

I'm gon - na pay.

Then you ask _

Tacet

C7sus4



Bb



Dm



Gm



_ me

(Oh, _ what'd you say?) _

to sneak out - ta _ town for just a day

or three. _

(One, two, three.)

Bb



Dm7



Am7



Abm7



Gm7



Go to D - C and hold hands, _ pub - lic - ly all through the

streets _

'cause they don't know _

F



A7^{b9}₄₅



D.S. al Coda

_ you
(They don't _ know you; _

and they don't _ know me. _
they don't _ know me.) _

And, _

Coda



to know. — Oh, — it's get - ting

Bbmaj7



C



Dm



Am7



cra - zy. I don't wan - na hurt my —
(Get - tin' cra - zy and I, —

Bbmaj7



C



Dm



Am7



Abm7



ba - by. And I know — it's sup - posed — to be — the last
I don't wan - na make her cry.)

Gm7



Gm7/C



F



time for you and I, — but let's not end — this way. — Let's wait an - oth -
(You don't have to go.)

A7^{b9}₅

Dm

Am/C

er day. _____
 You don't have to go.)

Oh. _____ (Oh, oh, oh,

Bb

Dm

Dm/C

Bb

oh.)

Lead vocal ad lib...

Dm

Dm/A

Ab+

Gm7

F

1. A

2. A

Tacet

...end vocal ad lib Oh. _____

Number One

Words and Music by
John Stephens, Kanye West
and Curtis Mayfield

Moderately (♩ = $\frac{3}{4}$)



Hoo, ooh, hoo. _____ I prom-ise not to do it a - gain. _

mf



I prom - ise not to do it. Now,



you can't say I don't love you just be - cause I cheat _ on you. 'Cause

Dm



Gm7



you can't see all I do to keep you from know - in' the things — I do, like e -

Dm



Gm7



rase my phone — and keep it out - ta town. I keep it strapped up when I — sleep a - round. Well,

Dm



Gm7



I should - a known one day — you'd find out, but you can't go and leave — me now. You know that I love —

F



Dm



Bb



Gm7



— you. There's no one a - bove — you. — I said it the last —

F Dm Bb Gm7

time, but this is the last time. So don't make me o -

F Dm Bb Gm7

ver 'cause I can be faith - ful. You, ba - by, you're my

To Codas I & II

F Dm Bb Gm7 Dm

num - ber one. You're my num - ber one. Now, "Who is she? What's her name?"

Gm7 Dm

You don't need to know a - bout ev - 'ry - thing. We fight a - bout this, we fight a - bout that. You



hang up the phone and call me right back. Well, I'll nev - er be some - thin' I'm not, so



please don't throw a - way what we've got. 'Cause we've been to - geth - er for way too long. I was play -



D.S. al Coda I

in' a - round but I'm com - in' home. You know that I love

Coda I



num - ber one. (Rap:) I keep you laced up so you ain't got - ta bor - row noth - in' from them



broke-ass friends who be bar-gain hunt-in'. They say they shop on e-Bay. Ba-by, why is they front-in'?



They be on the In-ter-net, but they nev-er cop noth-in'. I keep you in. "Girl, what is those on your toes?" And your neck-



— stay-in' froze off that rose-colored gold. I sup-pose — you was told — by them hoes — I was cheat-in', told you my



heart don't have noth-in' to do wit my pe-nis. He got a mind of his own — and he just be see-in' shit and



I don't wan-na cheat but I don't be say-in' shit. I try to jack off; he asked me, "Who is you play-in' wit?" But I



D.S. al Coda II

know he love you. He told me you was his fa - v'rite. You know that I love —

Coda II



num - ber one. — You're mak-in' it hard for me. You're mess-in' up ev - 'ry-thing. You



tell me I got - ta leave. (You say we o - ver.) You saw that she came — o - ver; came in a Range - Rov - er.

Bb

Gm7

F

Dm



Left with a hang - o - ver. I prom-ise I won't cheat. I prom-ise I won't lie. I
 (You say we o - ver.)

Bb

Gm7

F

Dm



prom-ise to act right. (You say we o - ver.) If you can't tell me I can't have you.

Bb

Gm7

F

Dm



I can't have that. Hey, it ain't
 (We ain't o - ver.)

Bb

Gm7

F

Dm



o - ver, ba - by. (We ain't o - ver.) Ooh, you don't need to go. It's

Bb

Gm7

F

Dm



not o - ver. (We ain't o - ver.) Oh.

Bb

Gm7

F

Dm



(We ain't o - ver.) Oh, it's gon - na be al - right now.

Bb

Gm7

Tacet





Don't go now.

I Can Change

Words and Music by
John Stephens, Calvin Broadus
and Dave Tozer

Moderately

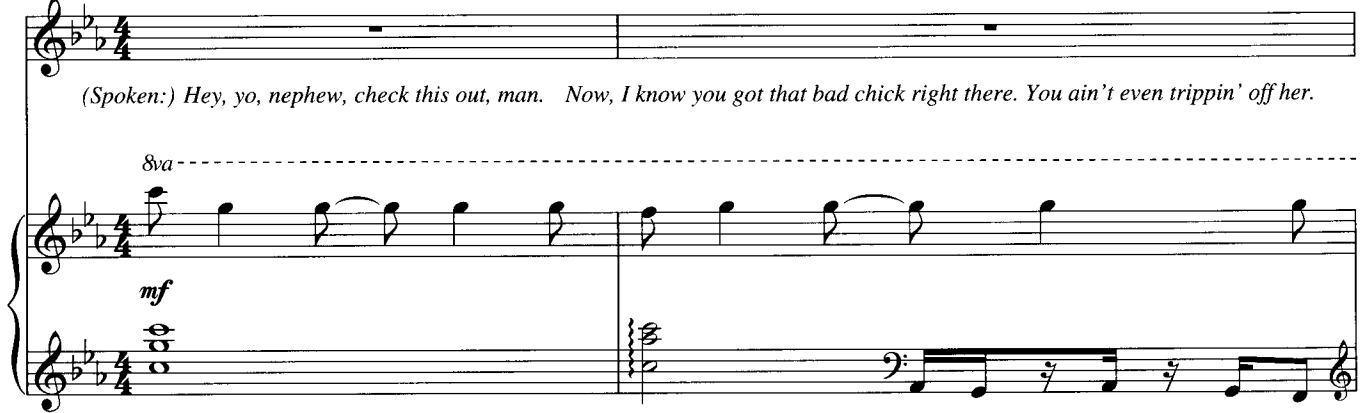
Cm  3fr

Fm 

(Spoken:) Hey, yo, nephew, check this out, man. Now, I know you got that bad chick right there. You ain't even trippin' off her.

8va

mf



Cm  3fr

Gm 

But she doin' all of that for you. She got this, she got that. I mean, she's off the hizzle. I mean, when you find one like that,

8va



Cm  3fr

Fm 

you got to make that change, man, cuz they don't come too often. And when they do come, you got to be smart to know





when to change. Like Sam Cooke say, change is gon' come, nephew. And you better believe that.



As I look back on all that I've done to you (yeah), my
I'll give up all the places I used to go. I'll



big-gest re-gret, the things that I never could do (yeah).
stay out the club and stay home because I'm wit you, yeah.



I see the light now, ba-by; it's shin-in' through. I got-ta
I'll give up all those girls that I used to know. But



give up the game. — Yeah, I got some chang - in' to do. — I won't get
 they don't com - pare. — Ba - by, I swear — it's the truth. — So, I'm



high if you want it. Get — that straight — nine - to - five if you want it. Keep — my ass — home at
 through with the wom - en, yeah, — that's right. — I give up on the pimp - in'. Girl, — I'm gon - na re -



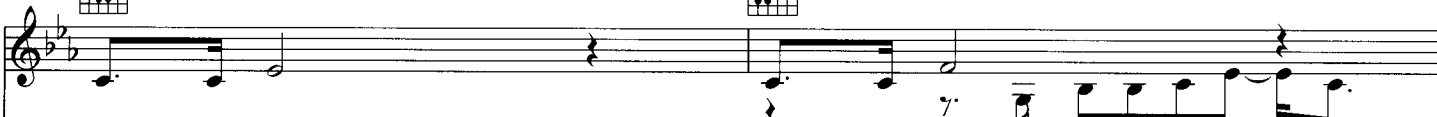
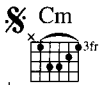
night if you want it. What - ev - er you need — me to do. — And when you
 pent from my sin - nin' if that's what you want — me to do. — I'll get



talk, I'm - a lis - ten. Give — you all that at - ten - tion you're miss - in'. Girl, — I swear I'm gon'
 right if you want it. Go — to church, get bap - tized if you want it. Girl, — you o - pened my



han - dle my bid - ness a - just like a real - man should do. (Yeah, - hey, yeah, - hey.)
 eyes and I'm gon - na be much bet - ter for you, yeah, - hey.



I can change, I can change,
 *(Spoken:) Yeah. I'm willing to make that change, baby. ** (You know I can change, - ba - I'm willing to make that change.



*3rd time only (spoken under vocals)

**1st time only (2nd time ad lib)




I can change for you. You know I can stop, ba - by.
 by. I mean, out of all the people in the world, who would've thought that the big boss Dogg would be willing to




I can change, I can change,
 make that change. You know I can change, - ba - by. Ooh, - yeah.) -
 Yeah, you're special, baby. You're real special. You're gettin' the pimp to leave all his

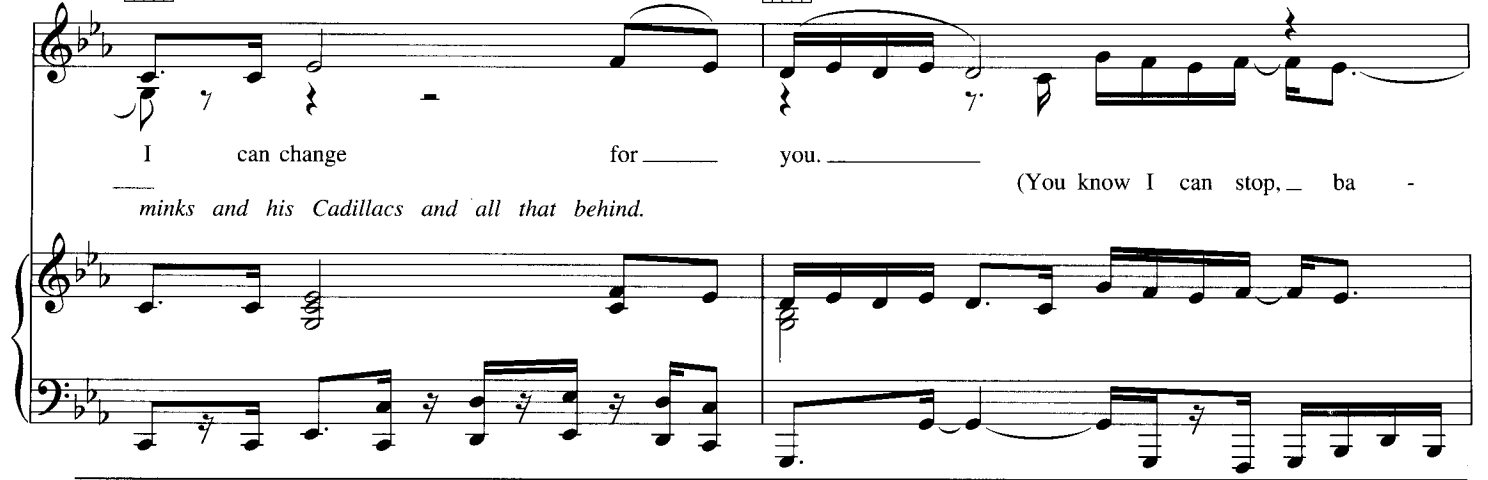


To Coda 1.


Cm  3fr

Gm  3fr


I can change for _____ you. _____
 _____ minks and his Cadillacs and all that behind. (You know I can stop, _ ba -



Cm  3fr

Fm  3fr


by.)




Cm  3fr


Gm  3fr



2. Gm  3fr

Cm  3fr

you. _____ (Rap:) Take me to the riv - er and bap - tize my soul. I'm so





out-ta con-trol, need-in' some-one to hold. — Man, it's cold. I ain't been club-bin', drink-in' or smok-in'. I'm fo-



cused, bow-in' down ev-'ry night, pray-in' and hop-in'. I'm try'n' to



fig-ure out a way. I just don't know how to say. — But I'm



re-ar-rang-in'. Hope-ful-ly I'm chang-in'. And you can see that, ba-by, cuz it's hard for me, kind-a sort-a odd for me.

Gm



But ain't noth - in' to it if you need me to do it. I guess...

Coda

Gm



Cm



you. I can change, I can change, but
 All for you, nobody but you. I'm so serious about it.

Fm



Cm



I can change, I can change for
 only for you. Cuz you're the type of female that, you know what I'm sayin', you bring that out of a player. Make me wanna lay down the

Gm



Cm



you. I can change, Yeah, also Romeo and Juliet, ha ha,
 pimpin' and step my love game up. Can you dig that?

Fm



Cm



I can change, I can change for _____
 I can change, baby. Give me the room. I can make you zoom zoom, go boom boom!

Gm



you. _____ (I know I can stop, _____ ba -
 This is legendary shit right here, baby.

Cm



Fm



by.) Got - ta be - lieve me. (You got - ta be - lieve me, ba - by. Got - ta be - lieve -

Cm



Gm



Repeat and fade

me. _____ I'm tell - ing the truth. _____
 Hmm, _____ yeah. I know I can stop, _____ ba -

Ordinary People

Words and Music by
John Stephens and Will Adams

Moderately fast

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a guitar part and a piano accompaniment. The guitar part includes several chord diagrams: N.C., Bbmaj7, Bb9, Ebmaj9, Fmaj7, Bbmaj7, Bb9, Ebmaj7, Fmaj9, and Bbmaj9. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "Hoh, Hoh. Girl, I'm in love with you, but this ain't the hon - ey - moon. We're past the in - fat - u - a - tion".

N.C. *mf* Bbmaj7 Bb9 Ebmaj9

Fmaj7 Bbmaj7 Bb9 Ebmaj7

Hoh, Hoh.

Fmaj9 Bbmaj9

Girl, I'm in love with you, —

but this ain't the hon - ey - moon. — We're past the in - fat - u - a - tion

Fadd2



Bbmaj7



Ebmaj9



phase.

We're right in the thick of love.

At times we get sick of love.

Fmaj13



Bbmaj7



It seems like we argue every day.

I know I've misbehaved and you've made

Ebmaj9



Fmaj9



your mistakes and we've both still got room left to grow.

And though love

Bbmaj7



Ebmaj9



sometimes hurts, I still put you first. And we'll make this thing work, but I think

Fmaj9

Bbmaj9

Ebmaj9

we should take it slow. We're just or - di - nar - y peo - ple.

Fmaj7

Bbmaj7

We don't know which way to go, 'cause we're or - di - nar - y peo -

Ebmaj7

Ebmaj9

To Coda II

Fmaj9

ple. May - be we should take it slow. Take it

Bbmaj7

Ebmaj9

slow, oh, oh. This time we'll take it slow.



Take it slow, oh, oh.



This time we'll take it slow. This ain't a mov-ie, naw.



No fair-y tale con-clu-sion, y'all. It gets more con-fus-ing ev-'ry day. Oh,



some-times it's heav-en-sent, then we head back to hell a-gain. We kiss, then we make up on the way.

Fmaj7



Bbmaj7



Ebmaj9



I hang up; you call. We rise and we fall, and we feel

Fmaj9



Bbmaj7



like just walk - ing a - way. But as our love ad - vanc - es, we take

Ebmaj9



Fmaj9



D.S. al Coda I

sec - ond chanc - es. Though it's not a fan - ta - sy, I still want you to stay.

Coda I



Fmaj9



Bbm7



This time we'll take it slow. Take it slow. May - be we'll live and learn.

May - be we'll crash and burn. _ May - be you'll stay; may - be you'll leave; may - be you'll re - turn. _

Bbm7 **Db/Eb**

May - be an - oth - er fight; _ may - be we won't sur - vive.

Fmaj9

But may - be we'll grow. We _ nev - er know, ba - by, you _ and I. _

D.S. al Coda II

Coda II **Fmaj9** **Bbmaj7** **Ebmaj9**

slow. Take it slow, oh, _ oh. _

mp

1.



2.



This time we'll take — it slow. — Take it — Take it

B♭maj7



E♭maj7



E♭maj9



slow, — slow. — This time we'll take it

Fmaj7



B♭maj7



E♭maj7



slow. Take it slow, oh, — oh. —

Fmaj13



This time we'll take — it slow. —

8va

rit.

a tempo

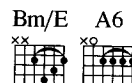
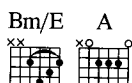
dim. e rit.

p

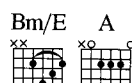
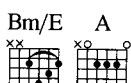
Stay with You

Words and Music by
John Stephens and Dave Tozer

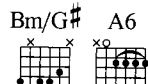
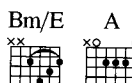
Slowly (♩ - ♩³)



We been to -



geth - er for a while now. — We're grow - in' strong - er ev - 'ry day now. — It feels so



good and there is no doubt — I will stay — with you. — As each



morn - ing brings the sun - rise ___ and the flow - ers bloom in spring - time, ___ on my
 la - tion - ships can get old, ___ have the ten - den - cy to grow cold, ___ we have



lov - in', you can re - ly, ___ and I'll stay ___ with you. ___ } Oh, I will
 some - thin' like a mir - a - cle, ___ and I'll stay ___ with you. ___ }



stay with you ___ through ___ the ups ___ and the downs. — { 1. Oh, } I will
 { 2.3. Yes, }

D



C#m



Bm



A



stay with you — when no one else — is a - round. — And when the

F#m7



Bm7



E



A



dark clouds ar - rive, — I will stay — by your side. — And I know -

To Coda



F#m7



Bm7



1.

E



A



we'll be all — right. — I will stay — with you. Ooh, — ooh. —

A/C#



Bm/E



A



A/C#



Bm/G#



A6



Though re -

2.

E

A

E

D



stay — with you. — And there'll — be — heart - aches and

A

E

D



pain. — yes there will. — But through it all, — we will re - main. —

A

E

D



Hey. — In — this life, — we all know, — friends —


C#m

F#m

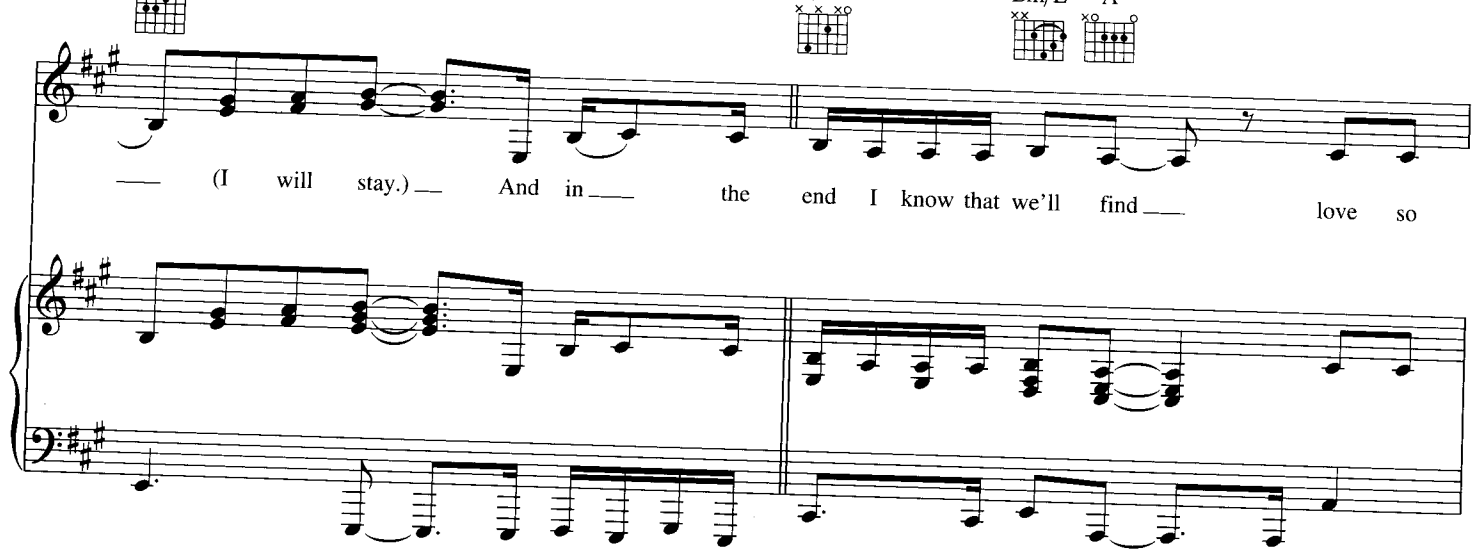
Bm7




— may — come — and friends — may go. But through the years, I — know — I will stay. —

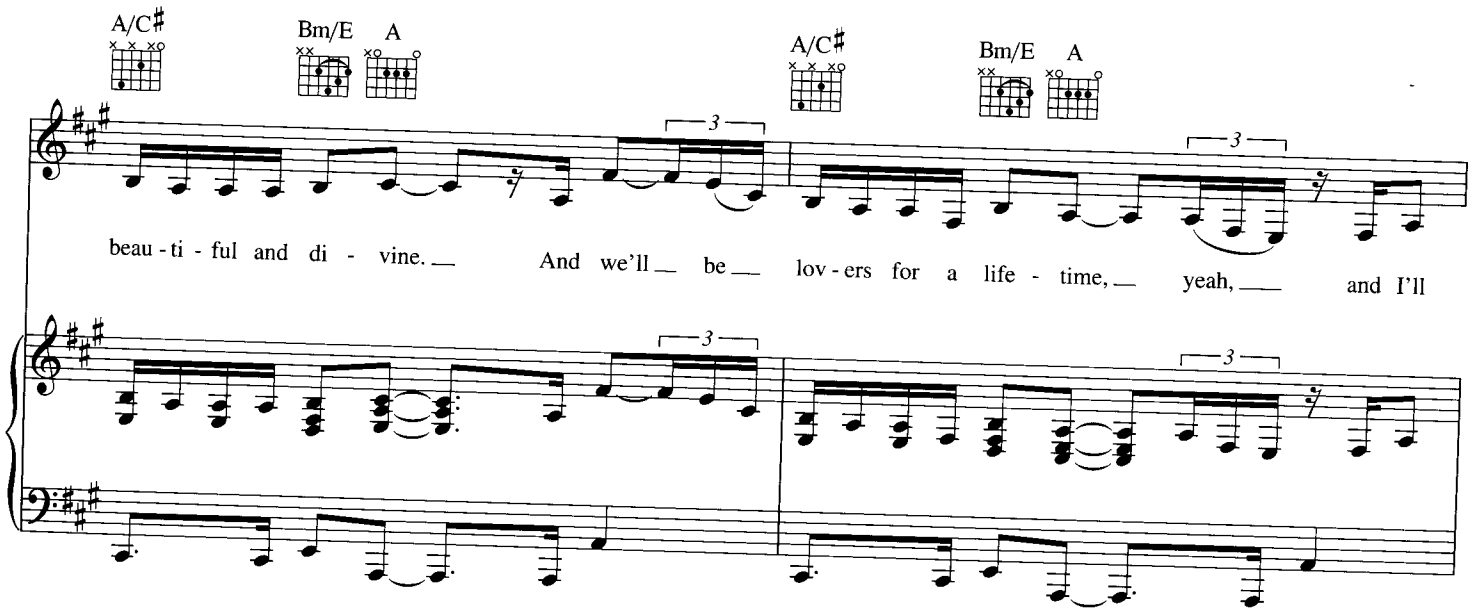


 (I will stay.) — And in — the end I know that we'll find — love so





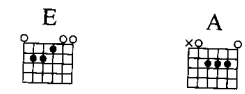
 beau-ti-ful and di-vine. — And we'll — be — lov-ers for a life-time, — yeah, — and I'll



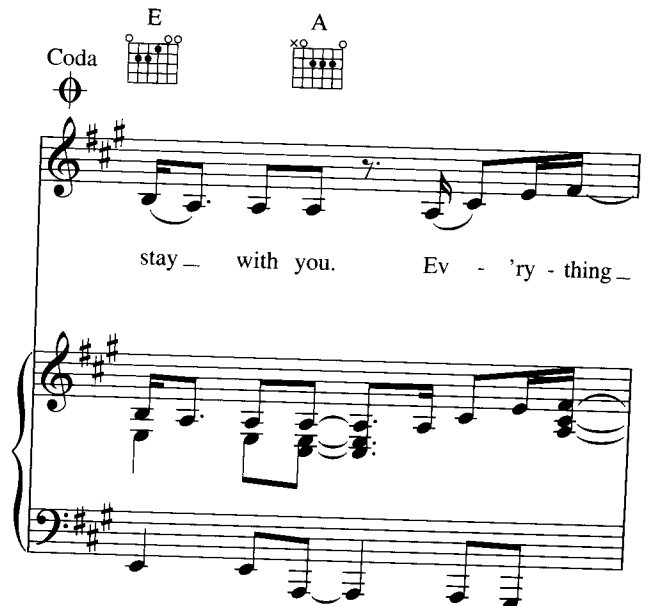
Tacet  *D.S. al Coda*

 stay — with you. A - woh, — I — will



Coda 

 stay — with you. Ev - 'ry - thing —



F#m7

Bm7

E

A



will be fine, yeah, and I'll stay with you. Through the

F#m7

Bm7

E

A



end of all time, I will stay with you. Ooh,

A/C#

Bm/E

A

A/C#

Bm/G#

A6



ooh.

Let's Get Lifted Again

Words and Music by
John Stephens and Dave Tozer

Moderately slow

F#m



E




F#m




Come and go with me. There's so much new to see. Get



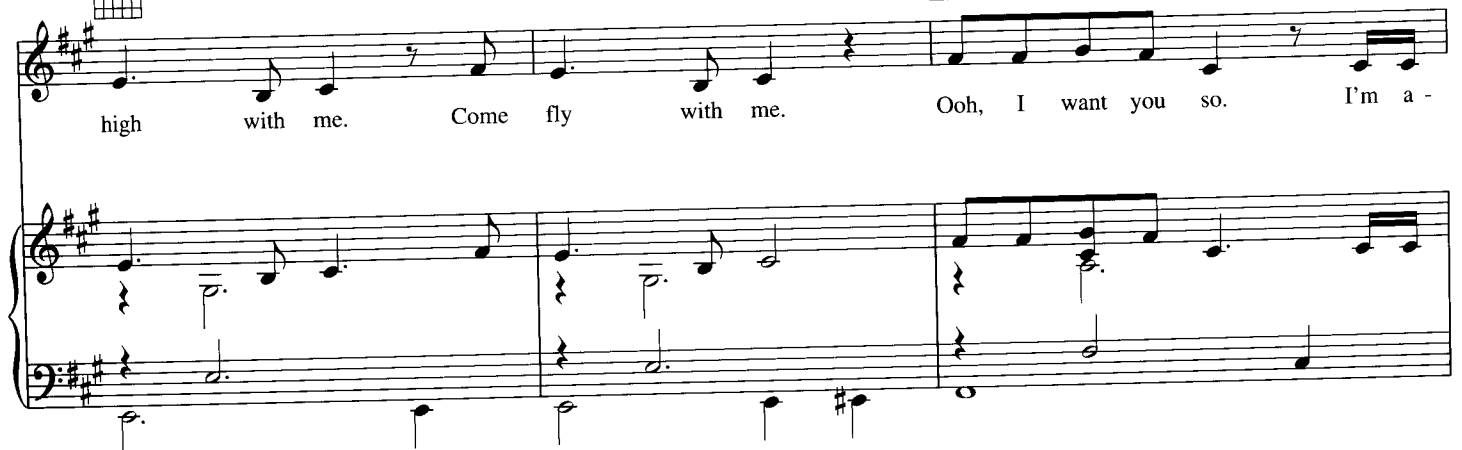
E



F#m



high with me. Come fly with me. Ooh, I want you so. I'm a -



E



bout to lose con - trol. — Get high — with me. Come fly with me.

F#m



E



Vocal ad lib...

F#m



So — much, —

E



F#m



so much, — I wan - na show you. — Ah, — so — much,



ah ooh, so much I wan - na show

F#m



you. Ooh. Get

E



F#m



high with me. Come fly with me.

E



Repeat and fade

So High

Words and Music by
John Stephens, DeVon Harris, Paul Cho,
Leon Ware and Pamela Sawyer

Moderately

D: xx0232
 Gmaj7/A: x02332fr
 D/F#: x0232x
 Em7: 022020

p
with pedal

D: xx0232
 Gmaj7/A: x02332fr
 D/F#: x0232x
 Em7: 022020

D: xx0232
 Gmaj7/A: x02332fr

Ba - by, since the day you came in - to my life,
 May - be lat - er we can go up to the moon -

mp

D/F#: x0232x
 Em7: 022020

you made me re - al - ize that we were born to fly.
 or sail a - mong the stars be - fore the night is through.

D



Gmaj7/A



You showed my ev - 'ry day — new pos - si - bil - i - ties. —
 And when morn - ing comes, we'll see — the sun — is not — so far. —

D/F#



Em7



And you proved my fan - ta - sies — of love — could real - ly be. — Let's —
 And we can't get much clos - er — to God — than where — we are. — We'll —

D



Gmaj7/A



go to a place on - ly lov - ers go, — to a spot that we've nev - er

D/F#



Em7



known, to the top of the clouds. We're — float - ing a - way, — and, —

D



Gmaj7/A



ooh, this feels so crazy. Oh, this love is blazing.

D/F#



Em7



And baby, we're so high, walk-in' on clouds

D



Gmaj7/A



nine. So high, so

D/F#



1.

Em7



high. Woh.

2. Em7



D



Yeah. —

Gmaj7/A



D/F#



Hey. —

Em7



D/C



Ooh, — this feels so cra - zy.

G/B



Gm/Bb



Oh, — this love — is blaz - in'. Ba - by, we're so — high, —



walk - in' on cloud _____ nine. _____ You've got me up so high. _



_____ You've got me up so high. _____ You've got me up so high. _



_____ my shoes are scrap - in' the sky. _____ You've got me up so high. _



_____ This is how _____ love's sup - posed to be. _____ Yeah, _

D/A



D/C



yeah. _____ Let's go _____ to the moon, ba - by,

dim. *mp*

G/B



Gm/Bb



go... _____ Let's go _____ to the moon, ba - by,

D⁶



Dmaj9



so _____ high. _____

3 3

3 3

Refuge

(When It's Cold Outside)

Words and Music by
John Stephens, DeVon Harris
and Paul Cho

Moderately

D/F# G A G/B

mf

D/F# G A G/B

D/F# G A G/B

I prayed for bet - ter days to come.
Now, peace is so hard to find.

I prayed that I would see the sun. ____
We're ter - ror-ized and vic - tim - ized. ____

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D/F#



G



A



G/B



'Cause life is so bur - den - some when and ev - 'ry day's a rain - y one.
But that's when I close my eyes and think of you to ease my mind.

D/F#



G



A



G/B



But sud - den - ly there's - no more clouds. And I be - lieve with - out a doubt -
You take me to an - oth - er place where there's no more war, just love and grace -

D/F#



G



A



G/B



that heav - en sent an an - gel down - and then she turned my - life a - round.
And ba - by, you re - store my faith. - I know this strug - gle's - not in vain.

D/F#



G



A



G/B



And you know and I - know - friends come and friends - go. -
And you know and I - know, - through all the bat - tles, -



Storms rise and winds blow. _ But one thing I know _ for sure: _ }
 Bagh - dad to Is - rael, _ there's one thing I know _ for sure: _ } When it's



cold ____ out - side, _ there's no need to wor - ry 'cause _ I'm



so warm ____ in - side. ____ You give me peace ____ when the



storm's ____ out - side. 'Cause we're in love; _ I know _ it - 'll

be _____ all right, _____ all right, it's all _____ right. _____

1.

D/F# G A G/B

(Hoo, _____ hoo, _____ hoo, _____ hoo. _____

D/F# G A G/B

Hoo, _____ hoo, _____ hoo, _____ hoo.) _____

12.



All right, it's all right, all right, it's all right, all right, _____



D.S. al Coda

all right, it's all right. Huh. When it's

Coda



(Hoo, hoo, hoo, hoo.)



Repeat and fade

Hoo, hoo, hoo, hoo.)

It Don't Have to Change

Words and Music by
John Stephens and Dave Tozer

Moderately

Dm7 C/E F F/G

mf

C Dm7 C/E F C F/G

Oh, _____ do you re - mem -

C Dm C/E F

ber _____ when the fam - i - ly _____ was
ber _____ back at Gran - ny's house _____ on

C Dm C/E F

ev - 'ry - thing? — Oh, — do you re - mem -
 Christ - mas Day? — Do you re - mem -

C Dm C/E F

ber? — It was so long — a - go — and
 ber — how we'd gath - er — 'round — and

C Dm C/E F

so — much has changed. I — wan - na
 sing — all day? I — wan - na

C Dm C/E F

go back, wan - na go — back — to those
 go back to play - in' bas - ket - ball and —

C Dm C/E F

sim - ple days. — I wan - na
 foot - ball games. — I wan - na

C Dm C/E F

go back, — but now we've grown — and gone our
 go back — to yes - ter - day, — but it's

C Dm C/E F F/G

sep - 'rate ways. — }
 not the same. — } (Oh,) — times — is

C F F/G

hard — and things — are a - chang - ing. —
 (Times — is hard.) —

C F C/E Dm C/E

I pray — to God — that we — can re-main the same. All — I'm — try'n' to

To Coda

F F/G C Dm C/E F

say is our love don't — have to change. No, it don't — have to

1. 2. *D.S. al Coda*

Tacet F/G Tacet F/G

change. — Do you re - mem - change. — Times — is

Coda C Dm C/E F C

change. No, it don't — have to change. —

rit.

Live It Up

Words and Music by
John Stephens, Anthony Hester,
DeVon Harris and Tarey Torae

Moderately

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a guitar part with chord diagrams and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked 'Moderately' and the dynamic is 'mf'.

System 1: Chords Ebm7 and Dbmaj7. The piano part features a steady bass line with eighth notes and quarter notes.

System 2: Chords Ebm7/Ab, Ebm9, Ebm7/Ab, Ebm9, and Ebm7/Ab. The piano part continues with a similar rhythmic pattern.

System 3: Chords Ebm7, Ab/Bb, Ebm7, and Ab/Bb. The piano part includes some rests in the right hand.

System 4: Chords Ebm7 and Ab/Bb. The piano part concludes with a final chord and a melodic line in the right hand.

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- contains elements of "Love Is Missing From Our Lives"



know, — we've been strug - gl - ing for such a long — time, work - ing here and there just to get —
 more — put - tin' it in the lay - a - way, 'cause, boo, I got the mon - ey to —



by. — It's fi - n'ly time for me to get — mine. No
 day. — Come on and go to the mall and let's — play. Let's



more — rob - bin' Pe - ter so we could pay — Paul or go'n' to ma - ma's house to make a phone —
 go — raise a toast to the days a - head. You can't take it with you when you're —



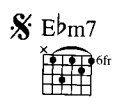
call. — No, we don't have to strug - gle at — all. 'Cause — now —
 dead. — You might as well en - joy it now in - stead. Oh, — now —



ev-'ry day is feel-ing like Fri - day. I'm get-tin' paid and do - in' it my way.
 it's a - bout to be a long eve - nin'. We'll par - ty through the rest of the week - end.



We're fi - n'ly on our way. Ba - by, now it's time to cel - e - brate. Oh,



live it up; we can go cra - zy. Live it up; you and me, ba - by.



Live it up, live it up, live it up. We're

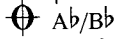


fly - in' high; — don't wan - na come down. We'll let 'em know all o - ver town and



To Coda

1.



live it up, — live it up, live it up. No

2.



Ebm9



live it up. (We can fly so high in the moon - lit sky, cuz there's

no more cloud - y days. It's so beau - ti - ful — when you feel the flow. — We can

dance the night a - way.) Do you re - mem - ber when times were hard, _____ oh, so hard?
 (Oh, so hard.)

Through it all, _____ we've come so far. —
 We've come so far. Hah, hah, hah, hah.) So we got - ta

live it up. _____ So we can just cel - e - brate. — There's no more pain.
 (There's no more pain.)

Raise your glass _____ and feel no shame. —
 And feel no shame. — Hah, hah, hah, hah.) so we got - ta

x *x* *x* *x* *4fr*

live it up. Ah, oh,

x *x* *x* *x* *4fr*

live it up.

x *x* *x* *x* *6fr*

Ebm7

Vocal ad lib...

x *x* *x* *x* *4fr* *Ebm9* *Ab/Bb* *Ebm9* *Ab/Bb*

Play 4 times

Mm. — It's time to cel - e - brate, ba - by.

L.H.

x *x* *x* *x* *4fr* *Ab/Bb*

(Hah, hah, hah, hah, Hey, we got - ta live it up. ooh.)

8va

rit. pp