


PIANO • VOCAL • GUITAR

John Legend

once again



 C L
M C **ARTIST**
APPROVED

A Million Okur Publication

John Legend

once again

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Save Room

Words and Music by
John Stephens, Will Adams, Jessyca Wilson,
Buddy Buie and James Cobb Jr.

Moderately fast

Am9 Gmaj9 Am9 Gmaj9

Am9 Gmaj9 C

N.C.

Say that you'll stay a lit - tle. Don't say bye - bye
This just might hurt a lit - tle. Love hurts some - times

to - night. Say you'll be mine. Just a lit - tle bit of
when you do it right. Don't be a - fraid of a lit - tle bit of

Am9




love is worth a mo - ment of your time. Knock - ing on your door
 pain; pleas - ure is on the oth - er side. Let down your guard
 Make time to live

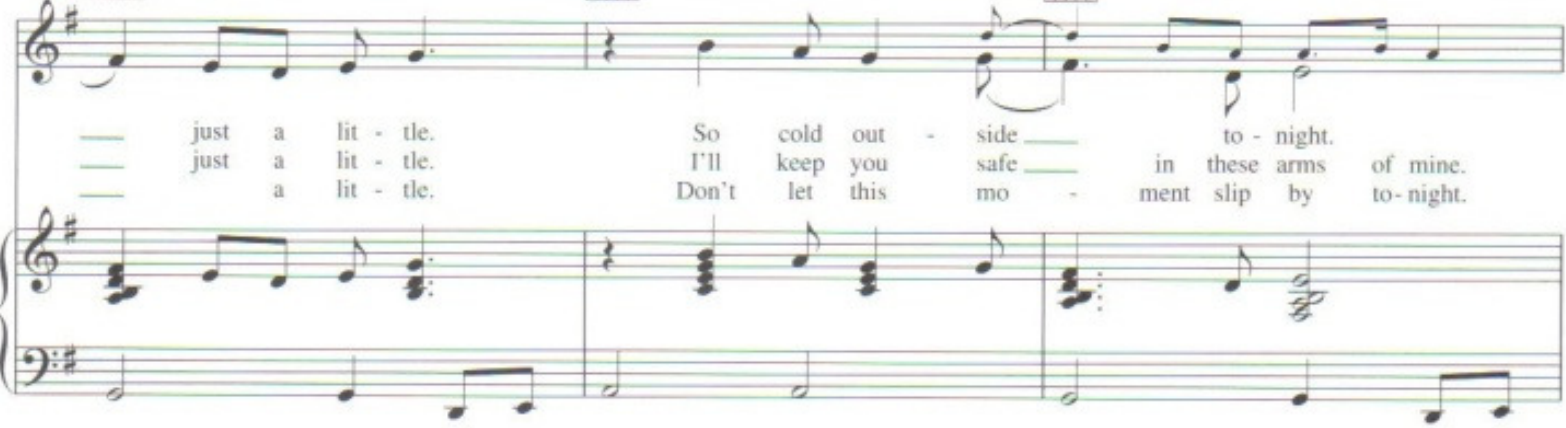
Gmaj9



Am9



Gmaj9

just a lit - tle. So cold out - side to - night.
 just a lit - tle. I'll keep you safe in these arms of mine.
 a lit - tle. Don't let this mo - ment slip by to - night.

Am9



Gmaj9




Let's get a fi - re burn - ing. Oh, I
 Hold on to me. Pret - ty ba - by, you will
 You nev - er know what you're miss - ing till you

C




know see I'll keep it burn - ing bright
 try. I can be all you need
 I'll keep you sat - is - fied } if you stay.

Bm B Am9

Won't you stay, _____ stay? _____ Save room for my love. _

cresc. *f* *mf*

Gmaj7 Am9 Gmaj7

Save room for a mo - ment to be with me.

Am9 Gmaj7 C

Save room for my love. _ Save a lit - tle, save a lit - tle for me. _

Bm B To Coda

Won't you save a lit - tle, save a lit - tle for me, _ oh. _

Am9 Gmaj9 Am9

(Pa ya pa pa, — pa ya pa pa, —

Gmaj9 Am9 Gmaj9

pa ya pa pa — da da

C

da.) Oh, — come on. —

D.S. al Coda

Coda Bm

1.2. B 3. B

D.S.S. and fade

Heaven

Words and Music by
John Stephens, Kayne West, Milton Bland,
Alexandra Louise Brown, Jessyca Wilson
and Vaughn Stephens

Moderately

Ab

Tacet

(Heav - en on - ly knows. _____ Heav - en on - ly knows. _____)

mf

Tacet

Heav - en on - ly knows. _____ Heav - en on - ly knows.) _____

D^bmaj9

Cm7

B^bm9

C7²₅

Yeah.

(Heav - en on - ly knows. _____ Heav - en on - ly knows. _____ heav - en on - ly knows. _____)

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Fm7



Em7



Ebm7



Ab9



Heav-en on - ly knows. — Oh, — heav-en on - ly knows. —

Dbmaj9



Cm7



Bbm9



C7#9



Heav-en on - ly knows. — Oh, — heav-en on - ly knows. —

Fm7



Em7



Ebm7



Ab9



Heav - en on - ly knows. — Yeah. — Heav-en on - ly knows.) —

Dbmaj9



Bbm9



C7⁹₂₅



Fm7



Last night was the worst night, be - gin - ning of the end. Or
Make this night the best night. It's time for a sec - ond chance.



Em7



Ebm7



Ab9



may - be it be - gan be - fore, and here we go a - gain.
Turn the beat up on re - peat and we could start to dance.



Dbmaj9



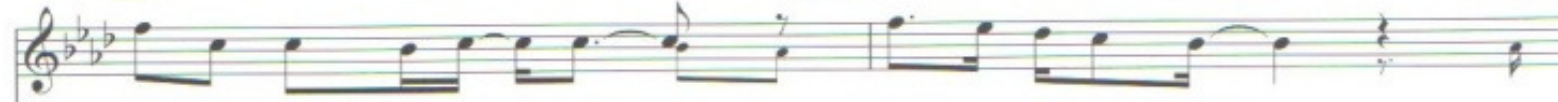
Bbm9



C7⁹₂₅



Fm7



Things got so dra - mat - ic; things got out of hand.
Some - times when we're talk - ing, words get drowned out by the sound. So



Em7

Eb7

Ab9



We said words we could - n't i - mag - ine, and I don't un - der - stand. — Oh,
let's get back to touch - ing; we'll get back on sol - id ground. — Oh,

Dbmaj9

Bbm9

C7⁹₅

Fm7



there you go with the same old thing. When
let's hold hands, like the young ro - mance.

things go wrong, oh, — you al - ways seem — to blame — me. Well,
Let's first kiss like — the mo - ment we — first — did.

D♭maj9



B♭m9



C7^{♯5}



Fm7



now I'd like to find what se - crets hide in your mind,
Can we make love like way back in the day, love?



Em7



E♭m7



A♭9



where the end will go, will I nev - er know? } Heav-en on - ly knows.
We could lose con - trol; ba - by, don't say no. }



D♭maj9



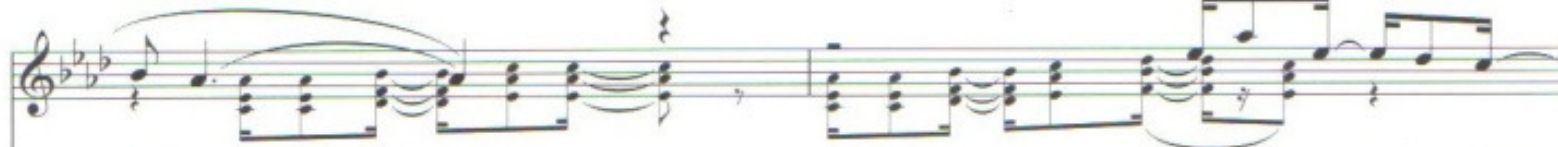
B♭m9



C7^{♯5}



Fm7



(Heav - en on - ly knows. Heav - en on - ly knows. Heav-en on - ly knows.)



Em7 Ebm7

Ab9

Heav - en on - ly knows. _ Heav - en on - ly knows. _ Heav - en on - ly knows. _

Dbmaj9

Bbm9

C7⁹

Fm7

Heav - en on - ly knows. _ Heav - en on - ly knows. _ Heav - en on - ly knows. _

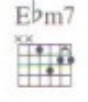
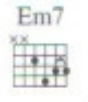
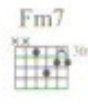
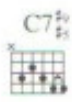
Em7 Ebm7

Ab9

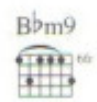
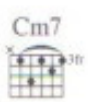
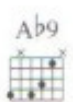
Heav - en on - ly knows. _ Yeah. _ Heav - en on - ly knows.) _



Heav - en on - ly knows. _____ Yeah, _____ Will you come back to me? _____



Will you run back to me? _____ heav-en on - ly knows. _____ Oh, _____ Will you come back to me? _____



Will you run back to me? _____ heav-en on - ly knows. _____ Oh, _____ Will you come back to me? _____



Will you run back to me? oh, yeah. Will you come back to me? Oh, oh,



Will you run back to me?) Make this night the best night. It's



time for a sec-ond chance. Turn the beat up on re-peat and



we could start to dance. Oh... (Heav-en on-ly knows.)

Bbm9

C7^{b9}

Fm7

Em7

Ebm7

Heav-en on - ly knows. _____

Heav-en on - ly knows. _

Ab9

Dbmaj9

Bbm9

Heav - en on - ly knows. _____

Heav - en on - ly knows. _

C7^{b9}

Fm7

Em7

Ebm7

Heav-en on - ly knows. _____

(Heav-en on - ly knows. _

1.

2.

Ab9

Ab9

Db5

Heav - en on - ly knows.) _____

Heav - en on - ly knows.) _____

Stereo

Words and Music by
John Stephens, Tom Craskey
and Devon Harris

Moderately fast

First system of musical notation. It features a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Above the treble staff, there are two guitar chord diagrams: Cm (C minor) and Fm (F minor). The Cm diagram shows the 1st, 2nd, and 3rd strings muted (marked with 'x') and the 4th, 5th, and 6th strings fretted at the 1st, 2nd, and 3rd frets respectively. The Fm diagram shows the 1st, 2nd, and 3rd strings muted and the 4th, 5th, and 6th strings fretted at the 1st, 2nd, and 3rd frets respectively. The music begins with a mezzo-forte (*mf*) dynamic. The first measure of the treble staff contains a series of eighth notes, while the bass staff has a simple eighth-note accompaniment.

Second system of musical notation. It continues the grand staff from the first system. A Cm guitar chord diagram is shown above the treble staff. The melody in the treble staff continues with eighth notes, and the bass staff provides accompaniment.

Third system of musical notation. It includes a vocal line in the treble staff with the lyrics "Yo, yo, yo,". The piano accompaniment continues in the grand staff. An Fm guitar chord diagram is shown above the treble staff. The lyrics are positioned below the vocal line.

Fourth system of musical notation. It includes a vocal line in the treble staff with the lyrics "yo, yo, yo." repeated. The piano accompaniment continues in the grand staff. A Cm guitar chord diagram is shown above the treble staff. The lyrics are positioned below the vocal line.

Fm



Musical staff with treble clef, key signature of two flats, and a repeat sign.

She's a fast love pro - fes - sion - al,
Turn on the vid - e - o.

Piano accompaniment for the first system, including treble and bass staves.

Cm



Musical staff with treble clef, key signature of two flats, and a repeat sign.

craft - y, bold, and beau - ti - ful. Stage right, lock eyes; _____
Oh, my good - ness, there — she goes. Now I'm hot. Seems I'm not _____

Piano accompaniment for the second system, including treble and bass staves.

Fm



Musical staff with treble clef, key signature of two flats, and a repeat sign.

— I swear it's mag - i - cal. Her name is Mel - a - nie. _____
— the on - ly one — she knows. Name - drop - ping ev - 'ry day, — but

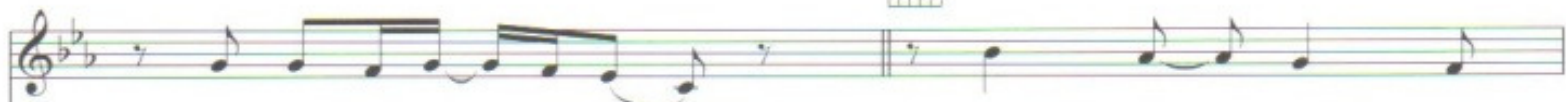
Piano accompaniment for the third system, including treble and bass staves.



Says she digs my mel - o - dies, — likes how I move, thinks I'm cool;
 I still want her an - y - way. — I like how she moves. Thinks she cool;



Fm



that's what she says — to me. — Big stage, — bright lights,
 my fa - v'rite get - a - way. — Big stage, — bright lights.




Cm






Short love, — long — nights. Fre - quent flights — through the skies — to see stars, — I come —
 Short love, — long — nights. Dé - ja vu, — yeah, we do — it a - gain. — Off to —




 



back to town, she's hang - ing a - round. It still
 the next town, she's on to the next round. Let it go.




 

feels so real, but we can't go too far.
 We both know that it's all gon - na end.




Her fa - v'rite col - ors be plat - 'num 'n' gold. She

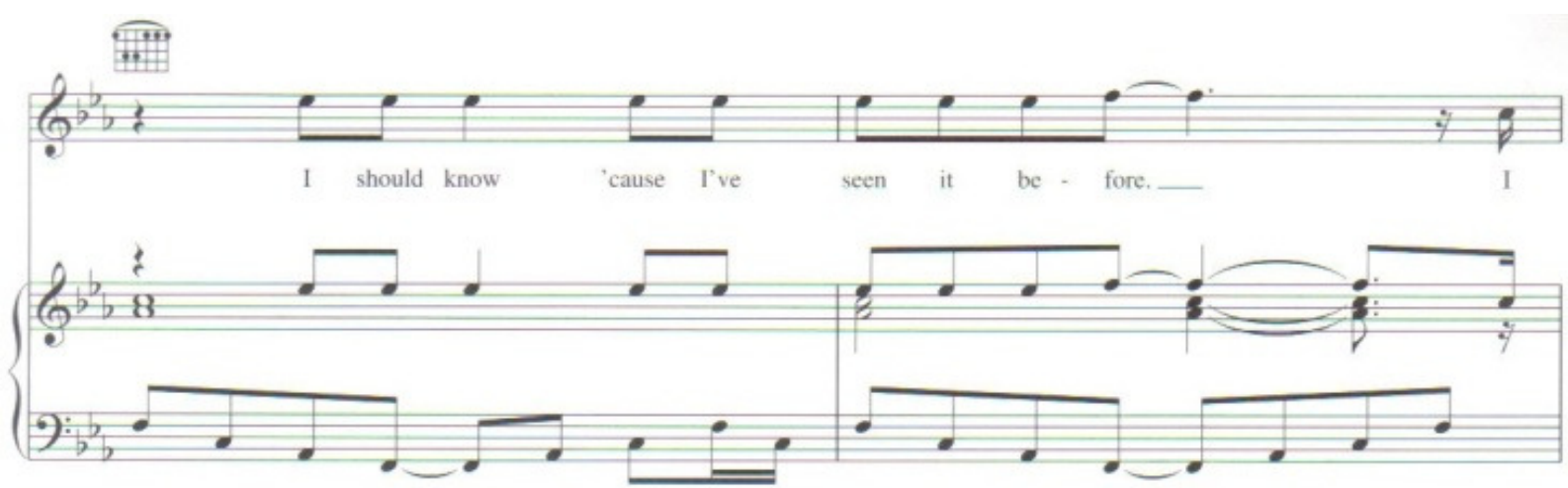


on - ly loves in ster - e - o. She on - ly loves in ster - e - o.



 I should know 'cause I've seen it be - fore. — I



To Coda
⊕

 think I got - ta let — her go. She on - ly loves — in ster - e - o. Oh,



 oh, oh, oh, oh, oh. 



1. 2.  Oh, oh, oh,




Cm



oh, oh, oh.


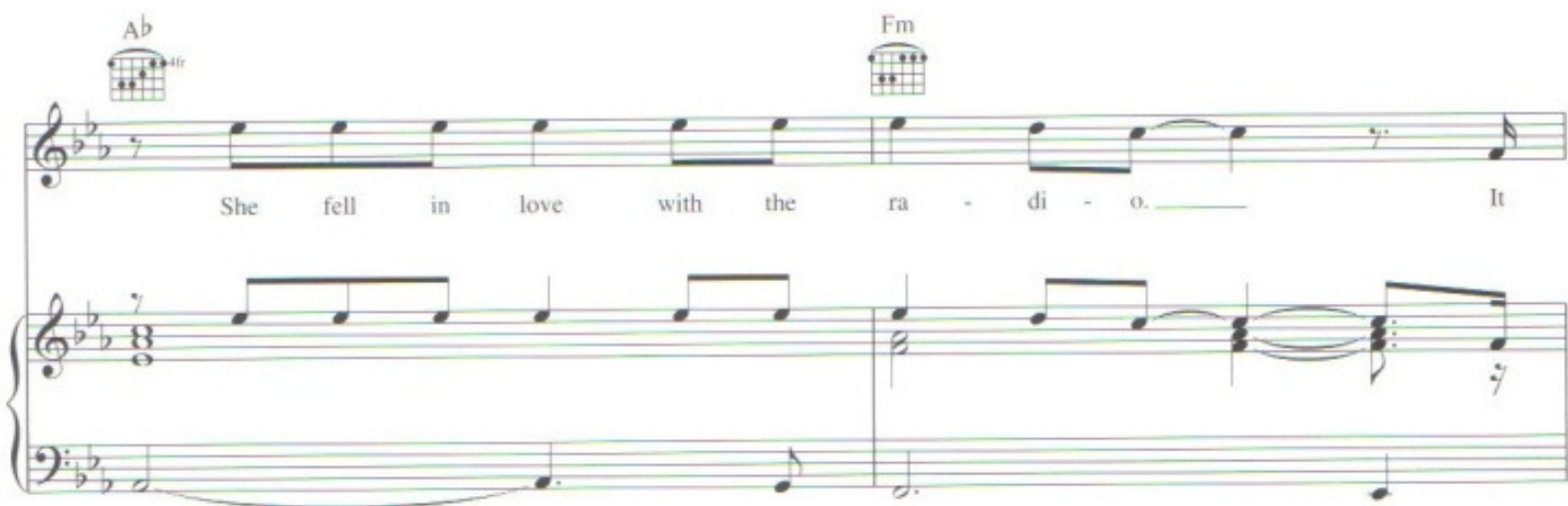


Ab




She fell in love with the ra - di - o. It

Fm


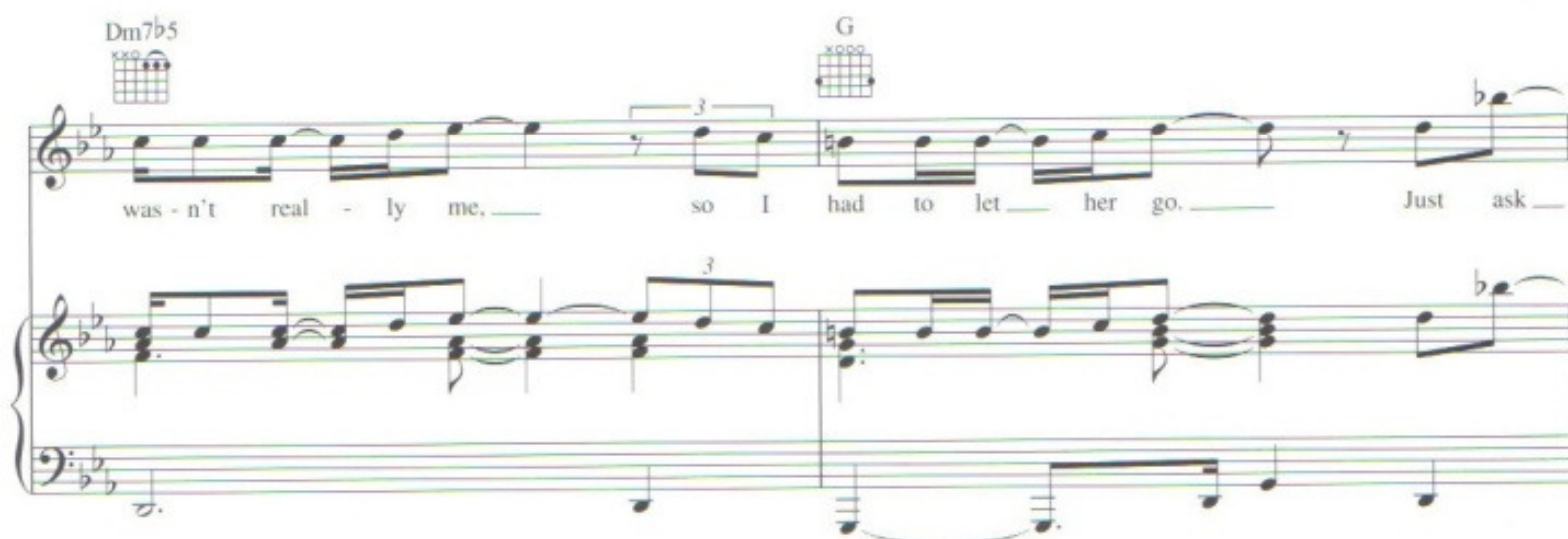



Dm7b5



was - n't real - ly me, so I had to let her go. Just ask

G

Ab



an - y D - J back in her home - town, she

Fm






likes to get a - round. Just watch as she gets down. Oh, oh.

Coda

Fm



oh, oh, oh. She loves in ster -

1.2.3.

Cm



e - o. Oh,

4.

Cm



e - o, oh, oh, oh, oh.

Show Me

Words and Music by
John Stephens, Estelle Swaray
and Raphael Saadiq

Moderately fast

D



Bb



mf

6

The first system of piano accompaniment consists of two measures. The first measure features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is composed of eighth and quarter notes. The bass clef part provides a steady accompaniment with quarter notes. A dynamic marking of *mf* is present. A fingering '6' is indicated on the bass line in the second measure.

F



C



The second system of piano accompaniment consists of two measures. The treble clef part continues the melody with quarter and eighth notes. The bass clef part continues the accompaniment with quarter notes. A fingering '6' is indicated on the bass line in the second measure.

D



Bb



Oh,

The first system of the vocal line consists of two measures. The melody is written in a treble clef with a key signature of two sharps and a 4/4 time signature. The notes are held for a duration of two measures, indicated by a fermata. The lyrics "Oh," are written below the notes.

The third system of piano accompaniment consists of two measures. The treble clef part continues the melody with quarter and eighth notes. The bass clef part continues the accompaniment with quarter notes. A fingering '6' is indicated on the bass line in the second measure.

F



C



oh.



The second system of the vocal line consists of two measures. The melody is written in a treble clef with a key signature of two sharps and a 4/4 time signature. The notes are held for a duration of two measures, indicated by a fermata. The lyrics "oh." are written below the notes.

The fourth system of piano accompaniment consists of two measures. The treble clef part continues the melody with quarter and eighth notes. The bass clef part continues the accompaniment with quarter notes. A fingering '6' is indicated on the bass line in the second measure.

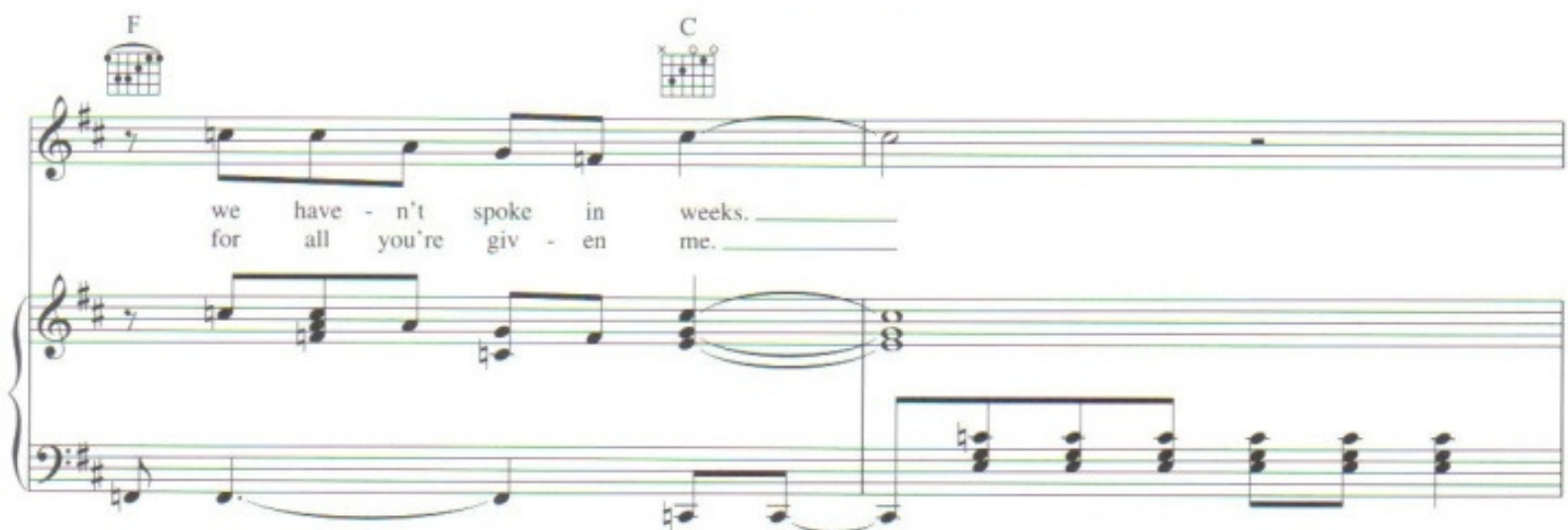
D  **Bb** 

I Guess I realized as I lay down to sleep,
 it's fun - ny how I say thanks to you



F  **C** 

we have - n't spoke in weeks, _____
 for all you're giv - en me. _____



D  **Bb** 

So man - y things that I'd like to know,
 Some - times the price of what you gave to me,



F  **C** 

Come have a talk with me. _____
 I can't stop ques - tion - ing. _____



D

Bb

I need a sign, some - thing I can see. —
O, God of love, peace, and mer - cy. —

F

C

Why all the mys - ter - y? —
why so much suf - fer - ing? —

D

Bb

I try — not to fall; for it gets make - be - lieve,
I pray — for the world; worse to me.

F

A7

but what is re - al - i - ty? —
Won - der if you're lis - ten - ing. —

Bb **F**

Where do we go? _____ What do we know? _____
 When peo - ple go, _____ why do they go? _____
 May - be we'll talk _____ some oth - er night. _____

C **G**

Life has to have _____ a mean - ing. _____
 Why don't you choose _____ me? _____ **But**
 Right now I'll take _____ it eas - y. _____

Bb **F**

Show me the light. _____ Show me the way. _____
 some - day I know _____ I'm gon - na go. _____
 Won't spend my time _____ wait - ing to die; _____



Show that you're lis - ten - ing.
 I hope you're wait - ing for me.
 en - joy the life I'm liv - ing.

Chorus



Show me that you love me.

F



Show me that you walk with me.



Hope - ful - ly, just a - bove me.

1.

F C

heav - en's watch - ing o - ver me.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a melodic line with lyrics "heav - en's watch - ing o - ver me." and a long note on "me." The bottom two staves are piano accompaniment in treble and bass clefs. The piano part includes guitar chord diagrams for F and C. The piano accompaniment consists of chords and moving lines in both hands.

2.

D Bb

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line, mostly silent with some notes. The bottom two staves are piano accompaniment. The piano part includes guitar chord diagrams for D and Bb. The piano accompaniment continues with chords and moving lines in both hands.

F C D Bb

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with a melodic line. The bottom two staves are piano accompaniment. The piano part includes guitar chord diagrams for F, C, D, and Bb. The piano accompaniment continues with chords and moving lines in both hands.

D.S. and fade on Chorus

F A7

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with a melodic line. The bottom two staves are piano accompaniment. The piano part includes guitar chord diagrams for F and A7. The piano accompaniment continues with chords and moving lines in both hands.

Each Day Gets Better

Words and Music by
John Stephens, Will Adams,
Pamela Sawyer and Frank Wilson

Moderately fast

mf

E♭maj7 Dm7 Cm7

F E♭maj7 Dm7

Cm7 F E♭maj7 Dm7

Cm7

(Ooh, _____ ooh.) _____

Where do we go? _____ Who knows? _____

But each day _____ gets bet - ter. _____

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment and a vocal line. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line includes lyrics and melodic phrases. Chord diagrams are provided for E♭maj7, Dm7, Cm7, F, and E♭maj7. The score is divided into four systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Moderately fast' and the dynamic is 'mf'.

F Ebmaj7 Dm7

I just can't let her go, oh no.

Cm7 F

To Coda I To Coda II

Each kiss gets sweet - er. I just can't leave her, no.

Ebmaj7 Dm7

I'll write a song. She wants to breathe.

Cm7 F

I thought about it for far too long. She wants to be where the grass is green.

Ebmaj7 Dm7

But I've — nev - er had some - one to sing a - bout —
 She — wants to know how love's sup - posed to be. —

Cm7 F

un - til — I met her. — Now each day — gets bet - ter. —
 She — wants — it bet - ter. — I want — to let her —

Ebmaj7 Dm7

No - bod - y knows, no - bod - y sees,
 know — she be - longs right — here with me.

Cm7 F

no - bod - y else un - der - stands me like she.
 She's — heard it all, but I'll make — her see. —

Ebmaj7

Dm7

Now ___ that I know (what) true ___ love means,
I'll ___ make her fall, make ___ her be - lieve. I'll

1.

Cm7

Eb/F

I just hope she stays ___ with me. ___ Where do we go? ___

2.

Cm7

F

D.S. al Coda I

prom - ise her that I'll nev - er leave. ___ And where do we go? ___

Coda I

F

Ebmaj7

Dm7

I just ___ can't leave her, no. ___ Oh, no. ___

Cm7 F F7sus4

Each kiss gets sweet - er. I just can't leave her, no.

Ab13 G7

I just had to write a song a - bout her.

Cm7 Ab7

Tell her I don't want to live with - out her.

D7#9 G7

Tell her I would build my world a - round her,

Cm7 Ab7

deep - er and deep - er, sweet - er and sweet - er.

Eb/F F

I'll nev - er leave her a - lone. _____ Where do we go? _____

D.S. al Coda II

Coda II

Ebmaj7 Dm7

Cm7 F

Each day ___ gets bet - ter. _____ I just ___ can't let her go. _____
 Each kiss ___ gets sweet - er. _____ I just ___ can't leave her, no. _____

Repeat and fade

PDA

(We Just Don't Care)

Words and Music by
John Stephens, Jessyca Wilson,
Eric Hudson and Kawan Prather

Moderately fast

Fmaj7 Cmaj7

mf

with pedal

Fmaj7 Cmaj7 Fmaj7

Cmaj7 Bm7b5 E7b9

Fmaj7 Cmaj7 Fmaj7

Let's go to the park. I wan - na kiss you un - der -

*Recorded a half step lower.

Cmaj7



Fmaj7



Cmaj7



Bm7b5



neath the stars. — May - be we'll go too far. — We just — don't care. —

E7



— We just — don't — care. — We just — don't — care. —

Fmaj7



Cmaj7



— You know I love it when you're lov - ing me.
— I see you're clos - ing down the res - tau - rant.

Fmaj7



Cmaj7



Some - times it's bet - ter when it's pub - lic - ly.
Let's sneak and do it when your boss is gone.

Fmaj7 Cmaj7 Bm7b5

I'm not a - shamed; I don't care who sees us hug -
 Ev - 'ry - bod - y's leav - ing; we'll have some fun. Oh, may -

E7

ging and kiss - ing; a love ex - hi - bi - tion, oh.
 be and it's wrong, but you're turn - ing me on, oh.

Fmaj7 Cmaj7

We'll ren - dez - vous out in the fire es - cape,
 We'll take a vis - it to your ma - ma's house,

Fmaj7 Cmaj7

I'd like to set off an a - larm to - day,
 creep to the bed - room while your ma - ma's out.

Fmaj7



Cmaj7



Bm7b5



a love e - mer - gen - cy. Don't make me wait. _____ Just fol -
 May - be she'll hear it when we scream and shout, _____ but we'll _____

E7



low, I'll lead _____ you. I ur - gent - ly need _____ you, oh. _____
 keep it rock - in' un - til _____ she comes knock - in', oh. _____

S

Fmaj7



Cmaj7



Fmaj7



Let's go to _____ the park. _____ I wan - na kiss you un - der -

Cmaj7



Fmaj7



Cmaj7



Bm7b5



neath the stars. _____ May - be we'll go too far. _____ We just _____ don't care. _____

E7



— We just — don't — care. — We just — don't... —

Fmaj7



Cmaj7



Let's make love. —

Fmaj7



Cmaj7



Let's go some - where they might dis - cov - er us. —

Fmaj7



Cmaj7



Bm7b5



Let's get lost — in lust. — We just — don't care. —

E7

1.



We just don't care. We just don't care.

2.

Fmaj7



We just don't care. If we keep up all this fool -

Em7

Eb7

Dm7

G7

Cmaj7

ing a - round, we'll be the talk of the town.

Cm7

F7

Bbmaj7

F/G

I'll tell the world of our love an - y - time. Let's o -

G7



pen the blinds, 'cause we real - ly don't mind.

Fmaj7



Cmaj7



Fmaj7



Cmaj7



Fmaj7



Cmaj7



Bm7b5



E7



Fmaj7 Cmaj7

Oh, I don't care a - bout pro - pri - e - ty.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a 7-measure rest, followed by the lyrics 'Oh, I don't care a - bout pro - pri - e - ty.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, primarily using quarter and eighth notes.

Fmaj7 Cmaj7

Let's break the rules, — ig - nore so - ci - e - ty.

The second system continues the piece. The vocal line begins with a 7-measure rest, then sings 'Let's break the rules, — ig - nore so - ci - e - ty.' The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and moving lines.

Fmaj7 Cmaj7 Bm7b5

May - be our neigh - bors like to spy, it's true, — so what —

The third system features the vocal line singing 'May - be our neigh - bors like to spy, it's true, — so what —'. The piano accompaniment continues, with the right hand playing sustained chords and moving lines, and the left hand providing a consistent bass line.

E7

— if they watch — when we do — what we do, — oh. —

D.S. and fade

The fourth system concludes the piece. The vocal line sings '— if they watch — when we do — what we do, — oh. —'. The piano accompaniment ends with a final chord. The instruction 'D.S. and fade' is written at the end of the system.

Slow Dance

Words and Music by
John Stephens, Will Adams,
Estelle Swaray and Lewis Poindexter

Moderately

N.C.

The piano introduction consists of two staves. The right hand features three triplet figures in the first three measures, each starting with a quarter note followed by two eighth notes. The left hand provides a steady accompaniment with quarter notes and eighth notes.

Bb

Cm7

(Da, da da, da.)

The first vocal section spans two staves. The vocal line begins with a whole note rest, followed by a quarter note 'Da', a quarter note 'da', a half note 'da', and a quarter note 'da'. The piano accompaniment continues with quarter notes in the right hand and eighth notes in the left hand.

Gm

Cm7

Na, na na, na, hoo.)

The second vocal section spans two staves. The vocal line starts with a whole note rest, followed by quarter notes 'Na', 'na', 'na', 'na', and a half note 'hoo.'. The piano accompaniment continues with quarter notes in the right hand and eighth notes in the left hand.

N.C.

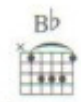
Can we wait just a min - ute, slow it down for a min - ute, now, ba - by? You're
Can we wait just a min - ute, turn that T - V off for a min - ute? That

The final section spans two staves. The vocal line consists of two lines of lyrics. The piano accompaniment continues with quarter notes in the right hand and eighth notes in the left hand.

talk - ing loud, you're wild - ing out. Don't seem like my old la - dy.
 pol - i - tics and talk - ing shit ain't real - ly none of my bus' - ness.

Let's go and play the songs we used to play. Can we
 Let's go and play the songs we used to play on that

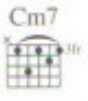
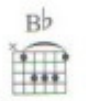
re - ig - nite the flame, 'cause things just ain't the same? _ We could
 old _ school ra - di - o. Let the mu - sic soothe your soul. _ For -



talk a - bout _ de - bat - ing. We could talk un - til _ we're cra - zy. We could
 get a - bout _ the world. _ I'm groov - ing with _ my girl. _ For -



fo - cus — on it now, — or we could fo - cus on it lat - er. We could
get a - bout the news. — Slip on our danc - ing shoes. — Let's not



start an - oth - er fight. — We could ar - gue and fuss all night. But I pro -
talk a - bout the war. — Don't know what they're fight - ing for. I pro -



pose } that we go to the floor and we slow —
pose }



dance. (Da, da da, — da, — To - night I wan - na dance. —

Gm Cm7

Na, na Can you do that with your man? Yeah. na, na, na, hoo.

Bb Cm7

Da, da, da, da. To - night I wan - na groove

Gm Cm7

Na, na, and let the mu - sic make you move, na, na, hoo.

Bb Cm7

move, Da, da, move, da, da. yeah.

Gm *To Coda* 1. Cm7 2. Cm7

Na, na, na, Yeah, yeah, yeah, yeah. Woo, na, hoo.)

Bb N.C.

hoo. Woo, woo, yeah.

Bb Cm7

Yeah, I say... I love it. I love it.

Gm Cm7 Bb *Play 3 times*

I love it. We're slow danc-ing to- geth- er. I love it.

Cm7



Gm



Tacet

D.S. al Coda

I love — it. I pro - pose that we go to the floor and we slow

Coda



na, Woo, — hoo. Da, da, Yeah, — da, —



da. — yeah, — yeah, yeah. Na, na, na, —



na, woo, — hoo.) hoo.

Again

Words and Music by
John Stephens

Moderately

E \flat maj7



The first system of music is in 4/4 time with a key signature of three flats (B-flat major). The tempo is marked 'Moderately' and the dynamics are 'mp'. The right hand features a melodic line with eighth and quarter notes, while the left hand plays a simple bass line. A 'with pedal' instruction is written below the bass line, with a line connecting the first and second measures. A guitar chord diagram for E \flat maj7 is shown above the first measure.

D \flat maj7



The second system continues the piece. The right hand has a melodic line with some slurs. The left hand has a bass line with a 'with pedal' instruction spanning the first two measures. A guitar chord diagram for D \flat maj7 is shown above the first measure.

E \flat maj7



The third system features a more active right hand with eighth notes and slurs. The left hand has a simple bass line. A guitar chord diagram for E \flat maj7 is shown above the first measure.

D \flat maj7



The fourth system concludes the piece. The right hand has a melodic line with slurs. The left hand has a bass line with a 'with pedal' instruction spanning the first two measures. A guitar chord diagram for D \flat maj7 is shown above the first measure.

E♭maj7



First time we ev - er got a chance to be a - lone, we knew it was wrong -

mf

D♭maj7



to do. Guess that's why I was drawn to you. The

E♭maj7



sec - ond time leads to the third, the fifth, the sev - enth time; I feel so -

D♭maj7



a - live. It won't last, but it's al - right.

E♭maj7



Fleet - ing joy — and fad - ing ec - sta - sy. — Here it goes.

D♭maj7



— a - gain, — oh.

E♭maj7



Sneak - ing — fruit — from the for - bid - den tree. — Sweet taste —

D♭maj7



Am7♭5



A♭maj7



— of sin. — And I'm do - in' it a - gain. —

8

Am7b5 Abmaj7

Yes, I'm do - in' it a - gain. —
 Yes, we're do - in' it a - gain. —

Am7b5 Abmaj7

Oh, I'm do - in' it a - gain. —
 Oh, we're do - in' it a - gain. —

Gm7 Fm7 Ebmaj7 Dbmaj7

We } said it would end, — but here — it goes —

a - gain. —

E♭maj7




{ This time you told me you saw me at the same mo - tel. You said you knew —
Each time you call me home in a sweet re - frain. say - ing things -

D♭maj7




— me well and I had that fa - mil - iar smell, and asked me,
'll change. You'll take a - way the pain. Then we

E♭maj7




"How am I ev - er gon - na learn to put my trust in you like you want —
flash - back to the first time you put your spell on me. You en - vel -

D♭maj7




— me to? 'Cause I know what you're prone to do."
op me. You feel good as hell to me.

E♭maj7



Ac - cu - sa - tions fly like bul - lets do. Here it goes
 One mo - ment leads to an - oth - er few. Here it goes

D♭maj7



a - gain, oh. Oh,
 a - gain, oh. Oh,

E♭maj7



you know me be - cause you're do - in' it, too. The cy - cle nev -
 leav - ing you is, oh, so hard to do. I just can't

D♭maj7



Am7b5



A♭maj7



er ends, it nev - er ends. Oh, you're do - in' it a - gain.
 pre - tend. I can't pre - tend. I keep do - in' it a - gain.

Am7b5  Abmaj7 

Yes, you're do - in' it a - gain. —
Oh, I'm do - in' it a - gain. —







To Coda 


Am7b5  Abmaj7 

Oh, you're do - in' it a - gain. —
Yes, I'm do - in' it a - gain. —



Gm7  Fm7  Ebmaj7  Dbmaj7 

— You said it would end, — but here it goes —



Emaj9  Ebmaj9 

— a - gain — and a - gain — and a - gain. —



Damn, I love you, but this is cra - zy. I have to fight you al - most dai - ly. —
 Why can't we just trust each oth - er? You can't hate me and be my lov - er. —

1. Ebmaj9

— We break up so fast and we, we make up so pas - sion - ate - ly.
 — Pas - sion ends; the pain be - gins.

2. D.S. al Coda

Am7b5 Abmaj7

I come back, and we're do - in' it a - gain. —

Coda Gm7 Fm7

— I said it would end, —

Musical notation for the first system, including vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line starts with "oh, oh, oh, oh, yeah." The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Chord diagrams: $E\flat\text{maj}7$ and $D\flat\text{maj}7$.

1.
 Oh, I'm do - in' it a - gain. —

2.
 Oh, I'm do - in' it a - gain. —

Chord diagrams: $A\text{m}7\flat 5$ and $A\flat\text{maj}7$.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with "I said it would end, but here it goes". The piano accompaniment maintains the same rhythmic pattern.

Chord diagrams: $G\text{m}7$, $F\text{m}7$, $E\flat\text{maj}7$, and $D\flat\text{maj}7$.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line ends with "a - gain, a - gain." The piano accompaniment concludes with a *rit.* (ritardando) marking.

Chord diagram: $C\text{add}2$.

Maxine




Words and Music by
John Stephens, Om'mas Keith,
Shafiq Husayn and Taz Arnold

Moderately fast

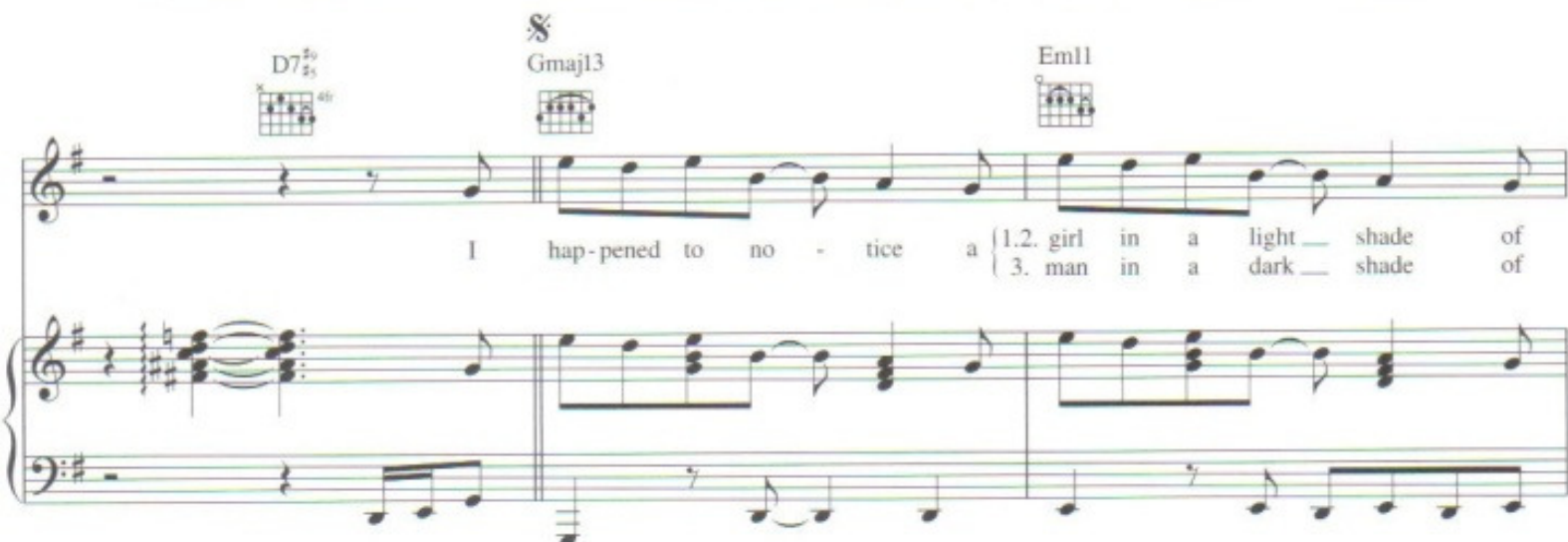
mf




Am9  D13b9  Gmaj13 



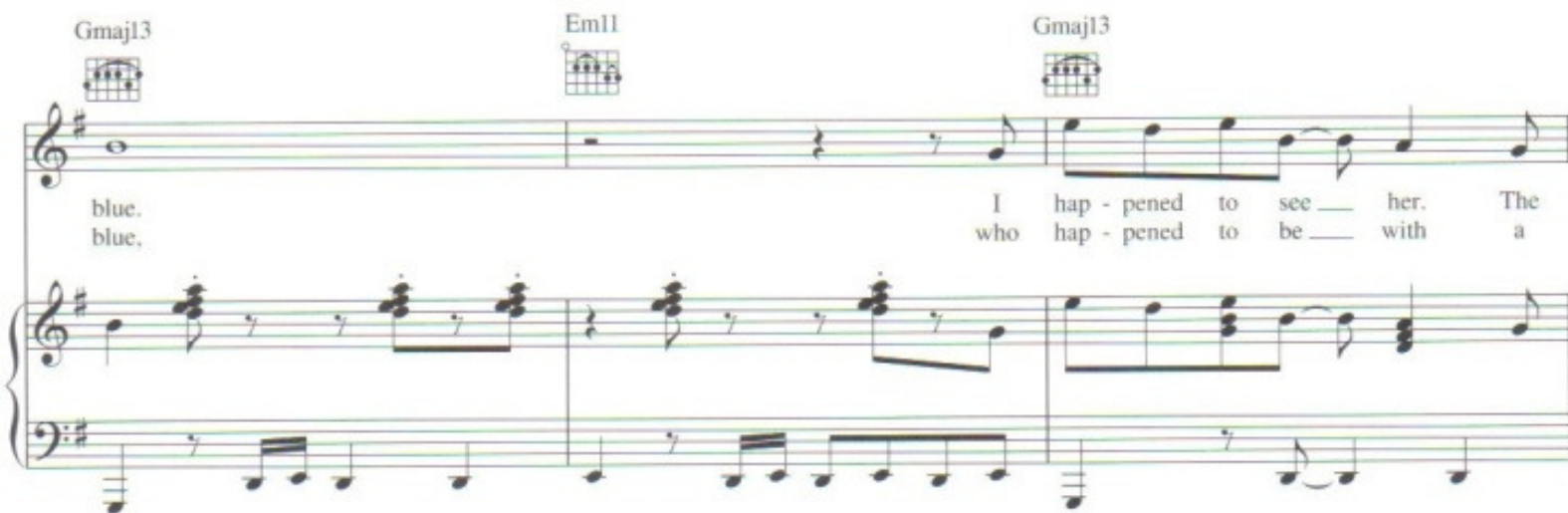
D7⁹  Gmaj13  Em11 




I hap-pened to no-tice a { 1.2. girl in a light-shade of
3. man in a dark-shade of



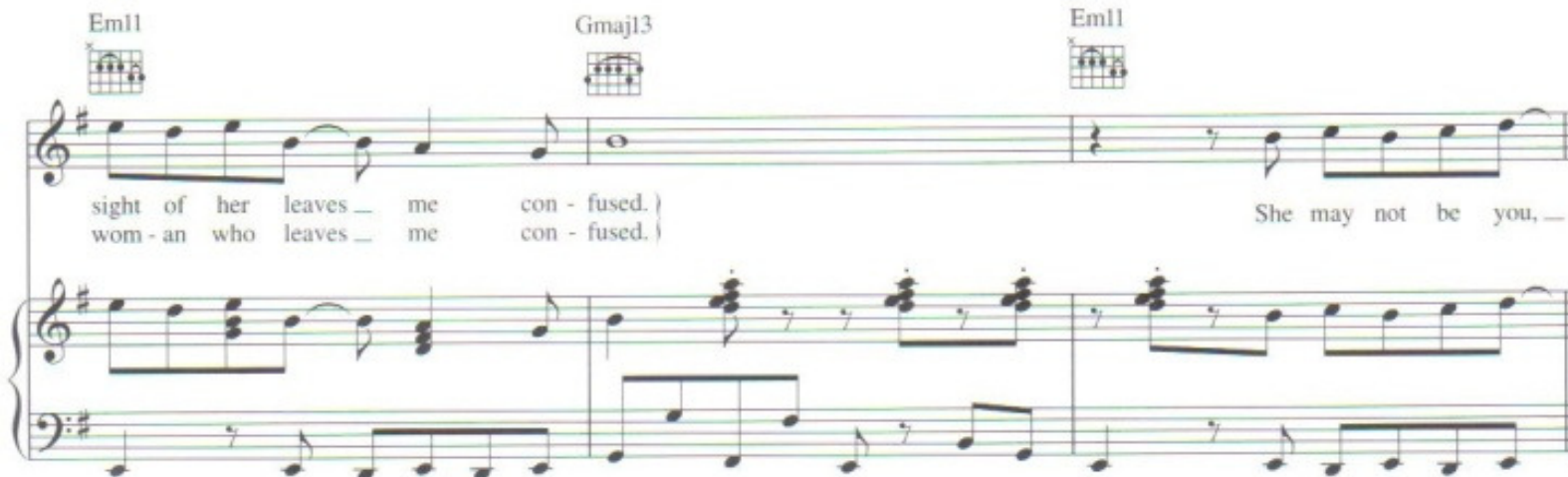
Gmaj13  Em11  Gmaj13 

blue.
blue. I hap-pened to see-her. The
who hap-pened to be-with a



Em11  Gmaj13  Em11 

sight of her leaves-me con-fused. } She may not be you, -
wom-an who leaves-me con-fused. }



Am9



D13b9



Gmaj13



but she looks just like you.

Am9



D13b9



She may not be you, but she looks just

Gmaj13



To Coda II



Am7



like you.

(1.) You should - 've seen the way — she wore —
(3.) Oh, — you should - 've seen her eyes, — her lips, —
seen the way — he stroked —

D7b9



Ab7



Gmaj7



Em9



— her dress — and her white sti - let - to — shoes. — You should - 've
— her face. — She looked as sweet as hon - ey - dew. — You should - 've
— her hair — and the smile that lit — her — face. — You should - 've

Am7



D7b9



Gmaj7



seen the way — they looked on — her, just like the ones that I — bought — you. —
 seen the way — she walked a - way, Oh, she swayed her hips — like — you. —
 seen the way — he kissed her lips. Did it have the same — sweet — taste? —

Bbmaj7



— I searched for days on end — to no — days a - vail — till I
 — I was on - ly sev - 'ral steps — from her, — but she
 — Though my mind, it might — be run - ning wild — in

Gmaj7



Bbmaj7



found them in — Pe - ru. — She must - 've been to Li - ma just —
 nev - er no - ticed me. — I took an - oth - er sip — of fine —
 con - stant search — of you, — it's fun - ny how my eyes keep see - ing things —

To Coda I



1.

D7b9



Am7



— as well, — be - cause she had — them, too. — You should - 've
 — li - queur. — It was quite a sight — to see. —
 — my heart — would not be - lieve — are true. —

2.

D.S. al Coda I

Coda I

D.S. al Coda II

D7b9



D7b9



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

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

Coda II

Fmaj7



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

Gmaj7



Fmaj7



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

Gmaj7





Repeat and fade

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

Where Did My Baby Go


Words and Music by
John Stephens

Moderately fast

G  Em7  G 

Dee - ooh, dee - ooh. _____





mf




Em7  § Gadd2  E7 

Where did my ba - by go? _____ I won - der where she



Am7  D7sus4  D  Gadd2 

ran off _____ to. _____ I miss my ba - by so. _____



E7

Am7

D7sus4

D

— { 1.2. I'm call - ing but I can't get — through. — }
 { 3.4. Just what am I sup - posed to do? — }

Bm7b5/F

E7

Am7

Please tell that girl if you meet — her that some - one's

F9

Gadd2

E7

long - ing to see — her. Where did my ba - by go? — I wish that she would

Am7

Play 1st time only

C/D

get back — soon, — get back — soon. —

Play 2nd, 3rd & 4th times only

F9

G

To Coda II



get back _____ soon. _____

To Coda I






I'm




search - ing for _____ the was lov - er and I _____ knew.
May - be I _____ was wrong and I _____ ig -






Have you seen _____ her? Where did and she _____ go? Feels like I've _____ just
nored her for _____ too long and I _____ did - n't e - ven no - tice


C/D  G  Em7 

lost my on - ly friend. —
 when she slipped — a - way. —



G  Em7  G 

Flames sub - sid - ed, col - ors a - fad - ed. Love just got — so
 May - be while — I lay fast a - sleep, — then out in - to — the



Em7  Am7  C/D 

com - pli - cat - ed. Wish that I — could see her smile — a - gain. —
 night she creeps. — I'll leave the light — on so she'll come back — some - day. —



G  Em7 

So if you
 Oh, if you



Bm7b5/F

E7



see her out there, tell her
see her out there, tell her

Am7

C/D

Bm7b5/F

E7



I'm still here wait - ing for the day
it's not fair, and that life's just not

1.

Am7

C/D



when she will re - ap - pear.

D.S. al Coda I

2.

Am7

D

Dsus4

D



the same when she's not here.

Coda I
Em7

G

Get back _____ soon. _____

Em7

G

Em7

Get back _____ soon. _____ Oh, _____

Bm7b5/F

Em7

Am7

C/D

oh, _____

Bm7b5/F



E7



Am7



C/D



oh.

D.S. al Coda II

Coda II Em7



Get back soon.

Get back soon.

Get back soon.

rit.

Ped.

*

Maxine's Interlude

Words and Music by
John Stephens and Dave Tozer

Moderately

Bm7



Bbmaj7



Oh, _____

mf

Amaj9



oh, _____

get back _____ soon. _____

Bm7



Bbmaj7



Where are _____ you

now? Oh, get back soon.

Bm7

Bbmaj7

(Max - ine.) Oh, where are you

Amaj9

now? Oh, get back soon.
(Max - ine.)

B7sus2

B7

B7sus4

B7

E

Esus4

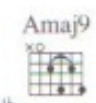
Where are you now?



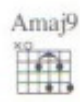
Where are you now? Whoo.



Some - times I won - der why she



would - n't stay, what I should have changed.



Some - times I won - der why it's been so long. What did I do wrong?

Bm7 Bbmaj7 Amaj9

Max - ine, oh, Max - ine.

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a long note for 'Max - ine,' followed by a breath mark and another long note for 'oh,' and then 'Max - ine.' The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

B7sus2 B7 B7sus4 B7

Whoo. Oh, where are you
(Where are you now?)

The second system continues the musical score. The vocal line starts with 'Whoo.' followed by a long note for 'Oh,' and then 'where are you' with a breath mark. Below this, '(Where are you now?)' is written. The piano accompaniment continues with similar chordal and rhythmic patterns.

E Esus4 E A/E G#m/A

now? Oh, where are you now?
(Where are you now? Whoo.)

The third system shows the vocal line with 'now?' followed by a long note, then 'Oh, where are you now?' with a breath mark. Below this, '(Where are you now? Whoo.)' is written. The piano accompaniment continues with chords and a bass line.

A G#m/A A

Max ine.

The fourth system concludes the musical score. The vocal line has 'Max' and 'ine.' with a long note. The piano accompaniment features chords and a bass line, ending with a double bar line.

Another Again

Words and Music by
John Stephens, Kanye West,
George Patterson and Jessyca Wilson

Moderately

Cmaj9



f

with pedal

Gadd9/B

G/B

Gadd9/B

G/B

Cmaj9



So we did it a - gain, — know - ing we should quit it, but we sim - ply won't ad - mit it a - gain. —
So we fake it a - gain. — I think we're gon - na blow it, and we know it, but she's na - ked a - gain. —

Gadd9/B

G/B

Gadd9/B

G/B

— It feels — good, — It's so — good, — but I won't — do it — a - gain. —
— We get wast - ed, — then I taste — it, — then I waste — it — a - gain. —

*Recorded a half step lower.

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It's so dra - mat - ic a - gain. — Af - ter we go at it, we get mad, then we go at it a - gain. —
 I can't in - vite her a - gain — 'cause she'll go from a lov - er to a fight - er and I'll fight her a - gain. —

Gadd9/B G/B Gadd9/B G/B
 Oh, I love — it, then I hate — it. She's my fa - v'rite a -
 So, it's o - ver, but I told — her to come o - ver a -

Cmaj9
 gain. I'm wast - ing time. — I can't help it, she's — so — fine. Oh, I —
 gain. I'm wast - ing time. — but she's al - ways on — my — mind. I can't —

Gadd9/B G/B Gadd9/B G/B
 — like her style, and I love the way — she talks and I — smile. —
 — let her go. Oh, she's not the best, — but she's all that I — know. —

Cmaj9



As much as we may try, can't quite see eye

Gadd9/B



G/B



Gadd9/B



G/B



to eye. So in the mean - time, I guess we say bye -

Cmaj9



bye. Oh, and then we do it a - gain. -
(And a - gain, and a - gain, and a - gain, and a - gain, and a - gain, and a -

Gadd9/B



G/B



Gadd9/B



G/B



gain. We do it a - gain, — and we do it a - gain. —

Cmaj9



— And a - gain, — and a - gain, — and a - gain, — Oh, — and then — and a - gain, — and a - gain, — and a - gain, — and a - gain, —

Gadd9/B



G/B



Gadd9/B



G/B



gain.) We want it a - gain, — and we want it a - gain.

Cmaj9

Gadd9/B G/B Gadd9/B G/B

Cmaj9

So I've got a new friend. — I wish I could for - get you, but I miss you, wan - na kiss you a -

Gadd9/B G/B Gadd9/B G/B

gain. Oh, she's like — you, but she's not — you. Got - ta find — you — a - gain. —

So we re-mem-ber a - gain, - the mid - dle of De-cem-ber and I took you out to din-ner a - gain. -

Oh, I love - her. It's not o - ver. Just an - oth - er - - - a - gain. -

Gadd9/B G/B Gadd9/B G/B

(And a - gain, - and a - gain, - and a - gain, - Oh, - - - an - oth - er a - gain, - and a - gain, - and a - gain, - and a - gain, -

Cmaj9

gain.) an - oth - er, - - - it's an - oth - er - - - a - gain. -

Gadd9/B G/B Gadd9/B G/B

Repeat and fade

Coming Home

Words and Music by
John Stephens and Will Adams

Moderately slow



mp

with pedal




A fa - ther waits up - on a son. A moth - er prays for his re - turn.
We fight to stay a - live, but some - bod - y's got - ta die.

mf



I just called to see if you still have a place for me. We
It's so strange to me, a new year, a new en - e - my.

B♭  F/A 

— know that life — took us — a - part, — but you're still — with - in — my heart. —
 An - oth - er sol - dier gone — to war, — an - oth - er sto - ry told — be - fore. —



G7  B♭/C 

— I go — to sleep — and feel your spir - it next — to me. —
 Now it's told — a - gain. — It seems the wars — will nev - er end. —



Dm  C/E  Dm/F  D/F# 

I'll make — it home — a - gain. — I pray you'll fall — in love — a - gain. —
 But we'll make — it home — a - gain. — back where we — be - long — a - gain. —



Gm  Gm7  F/C  C 

Just say — you'll en - ter - tain — the pos - si - bil - i - ty. — I
 We're hold - ing on — to when — we used to dare — to dream. —



Dm



C/E



Dm/F



D/F#



learned e - nough _ from my _ mis - takes, _
We pray _ we live _ to see _

learned from all _ I did - n't say. _
an - oth - er day _ in his - to - ry. _



Gm



Gm7



G7



F/C



C



Won't. you wait _ for me? _
Yes, _ we still _ be - lieve. _

It



§



C/E



Dm



Cm7



F7



may be long _ to get _ me there, _ It feels like I've _ been ev - 'ry - where, _



B♭maj7

B♭/C

F

Fsus4

F



but some - day I'll — be com - ing home. —

C/E

Dm

Cm7

F7



Round and round — the world — will spin. —

Oh, the cir - cle nev - er ends. —

To Coda

1.

2.

B♭maj7

B♭/C

F

Fsus4

F

F

Fsus4

F



So you know — that I'll — be com - ing home. —

Com - ing home. —

Bb

F/A

(I'm com - ing. I'm com - ing. com - ing home. I'm com - ing. I'm com - ing. Oh..)

G7

Bb/C

1.

I'm com - ing. I'm com - ing. You know - that I'll be com - ing home.. You know - that I'll be com - ing.)

2.

Bb/C

C

Dm

C/E

You know - that I'll be com - ing home. Oh, You know - that I'll be com - ing home.)

oh, woh, woh.

I'll be com-ing home. I... Won't you pray for me.

Won't you pray for me. Yeah,

I'll be com-ing home. It

D.S. al Coda

rit.