

# Get You

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# GET YOU

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Freely ♩ = 72  
 N.C.

The piano introduction consists of five measures. The right hand plays a series of chords: a triad of F#4, A4, and C#5 in the first measure, followed by a triad of F#4, A4, and C#5 in the second measure, a triad of F#4, A4, and C#5 in the third measure, a triad of F#4, A4, and C#5 in the fourth measure, and a triad of F#4, A4, and C#5 in the fifth measure. The left hand plays a series of notes: a whole note F#4 in the first measure, a half note G4 in the second measure, a quarter note A4 in the third measure, a quarter note B4 in the fourth measure, and a whole note C#5 in the fifth measure. The tempo is marked 'Freely' with a quarter note equal to 72 beats per minute. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'N.C.' (No Chords).

with pedal 8vb 8vb

6 Em9 F#m7 G6/A

Through drought and fam - ine, nat - 'ral dis - as - ters \_ my ba - by has

The first line of the song features a vocal melody and piano accompaniment. The vocal melody starts on a whole note G4, followed by a half note A4, a quarter note B4, a quarter note C#5, a half note B4, a quarter note A4, a quarter note G4, and a whole note F#4. The piano accompaniment consists of chords: Em9 in the first measure, F#m7 in the second measure, and G6/A in the third measure. The lyrics are: "Through drought and fam - ine, nat - 'ral dis - as - ters \_ my ba - by has".

9 F#m7/A Em9 F#m7

been a - round \_ for me. \_\_\_\_\_ King - doms have fall - en, an - gels be call -

The second line of the song features a vocal melody and piano accompaniment. The vocal melody starts on a whole note G4, followed by a half note A4, a quarter note B4, a quarter note C#5, a half note B4, a quarter note A4, a quarter note G4, and a whole note F#4. The piano accompaniment consists of chords: F#m7/A in the first measure, Em9 in the second measure, and F#m7 in the third measure. The lyrics are: "been a - round \_ for me. \_\_\_\_\_ King - doms have fall - en, an - gels be call -".

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12 G6/A F#m7/A F#m7/B Em9

- ing — none of that could ev - er make — me leave, ——— yeah. .

15 F#m7 G6/A F#m7/A

Ev-'ry time I look in - to your eyes I — see it. — You're all I

18 Em9 F#m7 G6/A

need. . Ev - 'ry time I get a bit in - side I — feel it. —

21 F#m7/A F#m7/B Em9 F#m7

Ooh, ——— who could have thought I'd get you. —

24 G6/A F#m7/A (tacet first time) F#m7/B Em9

oh \_ yeah, - oh \_ yeah \_ babe. \_ Ooh, \_\_\_\_\_

27 F#m7 G6/A F#m7/A F#m7/B

who would have thought I'd \_ get you. \_\_\_\_\_

30 Em9 F#m7 G6/A <sup>3</sup>

And when we're mak - ing love, \_\_\_\_\_ ah, \_\_\_\_\_ your cries they can be

33 F#m7/A F#m7/B Em9 F#m7

heard from far \_\_\_\_\_ and wide. \_ It's on - ly the two of us. \_\_\_\_\_

36 G6/A

F#m7/A

F#m7/B

Em9

Ev - 'ry-thing I need's be - tween \_ those \_ thighs. \_\_\_\_\_

2.

39 Gmaj7

F#m7

G6/A

Got some-one you like, feel some-thing that's right, some - bod - y just tell,

42 E/G#

Gmaj7

F#m7

Don't you love when I come a - round. \_

some - bod - y you feel, got some-one you like, feel some-thing that's right,

45 G6/A F#m7/A F#m7/B Gmaj7

Build you up then I take you down. \_\_\_\_\_

some - bod - y just tell, \_\_\_\_\_ some - bod - y you feel, got some-one you like,

48 F#m7 G6/A E/G#

Don't you love when I come a - round. \_\_\_\_\_ Build you up then I take.

feel some-thing that's right, some - bod - y just tell, \_\_\_\_\_ some - bod - y.

51 Em9 F#m7 G6/A

Ooh, \_\_\_\_\_ who could have thought I'd \_ get you, \_\_\_\_\_ oh \_

54 Em/A Em/B Em9 F#m7

yeah, oh yeah ba-be. Ooh, \_\_\_\_\_ who would have thought I'd get you.

57 G6/A A9 Em9

\_\_\_\_\_ This feels like sum-

60 F#m7 Bm Bbm Gmaj7 Em/B

mer Boy you make me feel so a - live.

63 Em9 F#m7 Bm Bbm Gmaj7 G6

Just be my lov - er Boy, you'll lead me to par - a - dise.