

# SO IN LOVE

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Moderately

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately'. The key signature has two flats (B-flat and E-flat). The piano part features a mix of chords and moving lines in both hands. Chord diagrams for Cm9 and Ebm9 are provided above the staff. The vocal melody enters in the third measure. The lyrics are: 'Male: I'm glad this week is o - ver. I need to get a - way, go home and throw my clothes off, come'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mp'.

Cm9

Ebm9

mp

Cm9

Ebm9

Male: I'm glad this week is o - ver. I

need to get a - way, go home and throw my clothes off, come

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Cm9



get you right a - way. Can't wait to see you look - ing love - ly. I

 The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The melody starts on a whole note, followed by quarter notes, and ends with a half note. The piano accompaniment provides a steady harmonic foundation.

Eb9



hope you're think - ing of me, 'cause all I want is time with you, and

 The second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a prominent bass line in the left hand.

Cm9



don't need noth-ing more. \_ So in love. \_  
(So in love \_ with you, so in love \_ with you,

 The third system of the musical score. The vocal line includes a melisma (a long, sustained note) on the word "love". The piano accompaniment supports the vocal line with sustained chords and moving lines.

Eb9



so in love \_ with you, so in love \_ with you, so in love \_ with you, so in love \_ with you,

 The fourth system of the musical score. This system features a melisma where the vocal line repeats the phrase "so in love with you" multiple times. The piano accompaniment provides a continuous harmonic backdrop.

Cm9



so in love \_ with you, so in love \_ with you, so in love \_ with you, so in love \_ with you,

Eb9



so in love \_ with you, so in love \_ with you, so in love \_ with you, so in love \_ with you,

Cm9



so in love \_ with you, so in love \_ with you.) *Female:* I see you 'cross the room \_\_\_\_\_

Eb9



talk - ing to some men. \_ I love your man - ner - is - ms, babe, \_ the

Cm9



way you han - dle them. — Oh, I'm — so proud to be with you, — so at -

Ebm9



tract - ed to you too. You're so damn good to me in

Cm9



ev - 'ry - thing — you do, — 'cause I — am so — in love. in love.  
(So in love — with you, so in love — with you,

Ebm9



so in love — with you, so in love — with you, so in love — with you, so in love — with you,

Cm9



so in love \_ with you, so in love \_ with you, so in love \_ with you, so in love \_ with you,

Ebm9



so in love \_ with you, so in love \_ with you, so in love \_ with you, so in love \_ with you,

Bb



so in love \_ with you, so in love \_ with you.) I'm so \_ in love \_

Bbmaj7



Bb7sus



Ebmaj7



\_ with you that I can't help my - self. \_ (Can't help it.)





Male: As long as it's me \_\_\_\_\_ and you, we don't need noth - ing else. \_





I've got you, got you. \_





Hey, hey, hey, yeah, yeah. Well, \_ oh, \_ let's




make it last for - ev - er. \_\_\_\_\_ Female: I'm so \_ in love. \_

Ped. \_\_\_\_\_

**Cm9**

**Ebm9**

Female (Spoken): First thing in the morning, When I

**Cm9**

open my eyes and see you, I feel like

**Ebm9**

a breath of fresh air. I feel like I could fly.

**Cm9**

And I could get by... Male (Sung): (You know \_ that I love you, ba -

Ebm9



- by.) *...any obstacle that comes my way,...* (You know - I'd do an - y-thing

Cm9



for you.) *because of your love.* *Female (Sung): Oh, \_\_\_\_\_*

Ebm9



ba - by, oh, \_\_\_\_\_ ba - by, *Male: I'm so in love. \_*

Cm9



*Female: I'd do an - y - thing, I'd*

\*Lead vocals sung ad lib. to end



E $\flat$ m9

do, I'd do an - y - thing, I'd do an - y - thing for \_

Cm9



\_ you. I'd do it, I'd do it, ba - by, I'd

E $\flat$ m9

do it. *Male:* Do an - y - thing for

Cm9



you. (An - y time is all right. You want me, ba - by, I'm there.) \_

E $\flat$ m9

Cm9



(An - y time is all right. If you want me, I'm there.) \_

E $\flat$ m9

Cm9



(An - y time is all right. You want me, ba - by, I'm there.) \_

**Ebm9**  **Cm9** 

(An - y time is all right.

**Ebm9** 

If you want me, I'm there.)

**Cm9** 

*Female:* An - y - thing you want me to do,

**Ebm9** 

it'd be a bless -

Cm9

- ing \_\_\_\_\_ for me \_\_\_\_\_ too. Oh ba -

Eb9m9

4fr

- by, oh, ba - by.

Cm9

Both: Su - gar is sweet, but not \_\_\_\_\_ like \_\_\_\_\_ you.

Eb9m9

4fr

Cm9

Female: Rain - drops fall, sun - shine, -

Ebm9



but when I

look in — your eyes,...

(1.) Male: Don't want no -  
(2., 3., 4.,...) Both: (Lead vocals ad lib. to end)

Cm9



Repeat and Fade

Ab7sus

bod - y else, ba - by.

Repeat and Fade

Ab7sus



Optional Ending

Ab7sus

bod - y else, ba - by.

Optional Ending

Ab7sus



bod - y else, ba - by.