

Precious

Words and Music by
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♩=135
N.C.

La la la la la la _____ la _____ la la la la la - iy ya la la la do dee_

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature is D major (two sharps). The tempo is marked as quarter note = 135. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

6 Dmaj7 C7

_____ la _____ la _____

The second system continues the vocal line with two more 'la' notes. The piano accompaniment features a more active bass line and includes a triplet of eighth notes in the right hand. Chord changes to Dmaj7 and C7 are indicated above the staff.

13 Dmaj7 C7

The third system shows the piano accompaniment continuing with sustained chords and a moving bass line. Chord changes to Dmaj7 and C7 are indicated above the staff.

17 Dmaj7 C7

Love me_ or leave me_ but please don't de - cieve me_ and say you'll love me how I am_

The fourth system contains the final lyrics of the piece. The piano accompaniment continues with sustained chords and a moving bass line. Chord changes to Dmaj7 and C7 are indicated above the staff.

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2

20

Dmaj7

— You love the way that I — fit some i - deal, not the real wo-man you've

Musical notation for measures 20-22, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The piano part includes a sustained chord in the right hand and a moving bass line in the left hand.

23

C7

G#°

Gm7

yet to un-der - stand — See, love ain't all hea-ven, and I am no an - gel,

Musical notation for measures 23-26. Measures 25 and 26 feature triplets in the vocal line. The piano accompaniment continues with chords and a bass line.

27

C13

A7(sus4)

Dmaj7

F#7

Bm7

but I do the best I can. You al-ways wan-ted some-thing more from my bo - dy — and said you

Musical notation for measures 27-30. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.

31

E7

Bbmaj7

Dmaj7

F#7(b13)

need - ed some-thing more from my lov - vin', — but all you got was me and that's all —

Musical notation for measures 31-34. The piano accompaniment continues with chords and a bass line.

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34 Gmaj7/B Em7 A7(sus4) D A7(sus4) Dmaj7 3 3

— that I can be— I'm sor-ry if it let you down.— La la la la da da—

38 C7 Dmaj7 3 C7

— la la la la la la la la do dee— la la Now it's

45 Dmaj7 3 C7

no ex-cuse, but all the ma-gic was used up on try-ing to up-hold some kind of

49 Dmaj7 C7

tame, flat-ter-ring per-son-a that soon e-nough was get-ting real old. It

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4

53

G#°

Gm7

C13

3 3 3

takes more than pres-sure to change rock to dia - mond, now all you have is sand slip-ping through your fin-gers

Musical notation for measures 53-56, including vocal line and piano accompaniment.

57

A7(sus4)

Dmaj7

F#7

Bm7

You al - ways wan - ted some-thing more from my bo - dy and said you

Musical notation for measures 57-60, including vocal line and piano accompaniment.

60

E7

Bbmaj7

Dmaj7

F#7(b9)

Gmaj7/B

need-ed some-thing more from my lov - in' But all you got was me and that's all that I can be I'm

Musical notation for measures 60-63, including vocal line and piano accompaniment.

64

Em7

A7(sus4)

D

Dbm7

C7(b5)

Bm7

Bbmaj7

Am9

D13/Ab

sor-ry if it let you down. But I'm not gon-na sit a-round and waste my pre-cious di-vine en-er-gy

Musical notation for measures 64-67, including vocal line and piano accompaniment.

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68 Gmaj7 F#m7 Em7 Bb° Bm7 Bbmaj7 5

Tryin' to ex-plain and being a-shamed of things you think are wrong with me I'm not gon-na sit a-round and waste my

71 Am9 D13 Gmaj7 F#m7 Em7

pre-cious di-vine en-er-gy___ Tryin' to ex-plain and being a-shamed of what you think is wrong with me___

74 Dmaj7 C7 Dmaj7

ad lib piano solo

80 C7 Emaj7/G# Em7(b5)/G Dmaj7/F#

Set you up, you say I set you up, like I was diff' rent then what I am

6 85 **Precious**
 Dmaj7/B Dmaj7/A Emaj7/G# Em7(b5)/G Dmaj7/F# Dm/F

of-fer ing and I _____ let you down, you say I let you down, and drove your heart a-round did you for -

89 **Solo Section**
 Em7 Em7(b5) Dmaj7

get a-bout all of the love and the ac-cept-ance that you pro-mised me too_____

94 C7 Dmaj7 C7 2nd x only
 You al-ways

100 Dmaj7 F#7 Bm7 E7

wan-ted some-thing more from my bo - dy, — and said you need-ed some-thing more from my lo - vin' But

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104 B \flat maj7 Dmaj7 F \sharp 7(\flat 13) Gmaj7/B Em7 A7(sus4) D A7(sus4) 7

all you got was me and that's all___ that I can be___ I'm sor-ry if it let you down.___ You al-ways

108 Dmaj7 F \sharp 7 Bm7 E7

wan-ted some-thing more from my bo - dy___ you said you need-ed some-thing more from my lov - in', But

112 B \flat maj7 Dmaj7 F \sharp 7(\flat 13) Gmaj7/B Em7 A7(sus4) D D \flat m7 C7(\flat 5)

all you got was me and that's all___ that I can be___ I'm sor-ry if it let you down.___ But I am

116 Bm7 B \flat maj7 Am⁹ D¹³/A \flat Gmaj7 F \sharp m7 Em7

not gon-na sit a-round and waste my pre-cious di-vine en-er-gy___ Tryin' to ex-plian and being a-shamed of

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8

119

B \flat ^o

Bm⁷

B \flat maj⁷

Am⁹

D¹³

what you think is wrong with me, I'm not go-nna sit a-round and waste my pre-cious di-vine en-er-gy_____

Musical notation for measures 119-121, including vocal line and piano accompaniment.

122 Gmaj⁷

F \sharp m⁷

Em⁷

Dmaj⁷

tryin' to ex-plain and being a-shamed of what you think is wrong with me_____

Musical notation for measures 122-125, including vocal line and piano accompaniment.

126

C⁷

Dmaj⁷

3

C⁷

Dmaj⁷

3

La la la la da da_____ la_____ la la la la-i-ya la la la da da_

Musical notation for measures 126-132, including vocal line and piano accompaniment.

133

C⁷

Dmaj⁷

3

C⁷

_____ la_____ la la la la-i-ya la la do dee_____ la_____ la_____

Musical notation for measures 133-136, including vocal line and piano accompaniment.