

# YOU PROOF

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Moderately

D<sup>sus2</sup>



F#m<sup>7</sup>



A(add2)



D<sup>sus2</sup>



F#m<sup>7</sup>



A(add2)



*mf*

The first system of the piano accompaniment features a 4/4 time signature and a key signature of two sharps (F# and C#). The melody in the right hand consists of quarter and eighth notes, while the left hand provides a steady bass line with chords and single notes.

D<sup>sus2</sup>



F#m<sup>7</sup>



A(add2)



D<sup>sus2</sup>



F#m<sup>7</sup>



A(add2)



Hey, I been throw-ing down the whis - key. I ought-a get my mon-ey back.

The second system includes the vocal line with lyrics. The piano accompaniment continues with the same rhythmic pattern as the first system.

D<sup>sus2</sup>



F#m<sup>7</sup>



A(add2)



D<sup>sus2</sup>



F#m<sup>7</sup>



A(add2)



Some-one said it drowns a mem - 'ry; aw, but it ain't do-ing jack.

The third system includes the vocal line with lyrics. The piano accompaniment continues with the same rhythmic pattern as the first system.

Dsus2      F#m7      A(add2)

Dsus2      F#m7      A(add2)

Yeah, I been sip-pin', I been buzz-in', shoot-ing dou-bles like it's noth-ing. Aw, but noth-ing makes you go a - way. —



Dsus2      F#m7      A(add2)

Dsus2      F#m7      A(add2)

I need some-thing you \_ proof, some-thing strong-er than I'm used \_ to. —

Dsus2      F#m7      A(add2)

Dsus2      F#m7      A(add2)

Yeah, I been pull-ing nine-ty to a hun-dred, feel like noth-ing's gon-na cut it: that's the hard \_ truth.

To Coda

Dsus2      F#m7      A(add2)

Dsus2      F#m7      A(add2)

Yeah, I need some-thing you \_ proof. Oh, I need some-thing you \_ proof. —

Dsus2



F#m7



A(add2)



Poured 'em up 'til they're shut-ting 'em down, \_ yeah. You nev-er ain't not a - round, \_ yeah.

Dsus2



F#m7



A(add2)



Dsus2



F#m7



A(add2)



Don't mat-ter what time or town, I can't get you gone. \_\_\_\_\_ Turned the bar, yeah, up - side down,

Dsus2



F#m7



A(add2)



just look - ing for some-thing that does it. I'd give 'em all my mon - ey,

D.S. al Coda

ain't no - bod - y sell - ing noth - ing



D<sup>sus2</sup> F#m<sup>7</sup> A(add2) D<sup>sus2</sup> F#m<sup>7</sup> A(add2)

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes. The bass clef provides a simple harmonic accompaniment.

D<sup>sus2</sup> F#m<sup>7</sup> A(add2) D<sup>sus2</sup> F#m<sup>7</sup> A(add2)

Hey, I been mix-ing liq-uors, try'n' to get you gone, aw, but I must be do-ing some-thing wrong,

Musical notation for the second system, including the vocal line with lyrics. The piano accompaniment continues with a consistent rhythmic pattern.

D<sup>sus2</sup> F#m<sup>7</sup> A(add2) D<sup>sus2</sup> F#m<sup>7</sup> A(add2)

'cause I been work-ing hard to fade your mem-o - ry, ba - by, but the on - ly thing fad - ed is me.

Musical notation for the third system, including the vocal line with lyrics. The piano accompaniment continues with a consistent rhythmic pattern.

D<sup>sus2</sup> F#m<sup>7</sup> A(add2) D<sup>sus2</sup> F#m<sup>7</sup> A(add2)

I need some-thing you \_ proof, some-thing strong-er than I'm used \_ to. \_\_\_\_\_

Musical notation for the fourth system, including the vocal line with lyrics. The piano accompaniment continues with a consistent rhythmic pattern.



Yeah, I been pull-ing nine-ty to a hun-dred, feel like noth-ing's gon-na cut it: that's the hard \_ truth.



Yeah, I need some-thing you \_ proof. Oh, I need some-thing you \_ proof. \_



(I can't get you gone. \_\_\_\_\_ Turned the bar, yeah, up - side down, just look-ing for some-thing that does it.



N.C.

I'd give 'em all my mon - ey, ain't no - bod - y sell - ing noth - ing you \_ proof.)