

# Coffee Makes Everything Better

55

Words and Music by  
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Arranged by Daniel Semsen

DVD 5

39 With whimsical expectation ( $\text{♩} = 169$ )

1

*mp*

$E^b$

$G7$

$Cm$

$F$

40 Piano-driven Rock with a shuffle ( $\text{♩} = 169$ )  $\text{♩} = \text{♩}^{\text{♯7}}$

13

$E^b$

*mf*

17

$E^b$

$G7$

1

$Cm$

$A^b$

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Musical staff for measures 36-38, featuring a melody in G minor. The notes are: 36: G4, A4, Bb4, C5, Bb4, A4, G4; 37: G4, A4, Bb4, C5, Bb4, A4, G4; 38: G4, A4, Bb4, C5, Bb4, A4, G4.

and it helps me stay up real - ly — late when I — feel tired.

Piano accompaniment for measures 36-38. Chords: 36: Fm7, Fm6; 37: Gm, Gm(maj7); 38: Gm7, Gm6. Bass line: 36: G3, Bb3, C4; 37: G3, Bb3, C4; 38: G3, Bb3, C4.

Musical staff for measures 39-41. Measure 39: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 40: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 41: G4, A4, Bb4, C5, Bb4, A4, G4.

It does - n't real - ly mat - ter how your

Piano accompaniment for measures 39-41. Chords: 39: Ab, Ab/Bb, G/B; 40: Cm. Dynamics: mf. Bass line: 39: Ab2, Bb2, C3; 40: Ab2, Bb2, C3; 41: Ab2, Bb2, C3.

Musical staff for measures 42-44. Measure 42: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 43: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 44: G4, A4, Bb4, C5, Bb4, A4, G4.

day to day — may be, — but when it

Piano accompaniment for measures 42-44. Chords: 42: Ab, Ab/Bb, G/B; 43: Cm. Dynamics: **CHOIR** mf. Bass line: 42: Ab2, Bb2, C3; 43: Ab2, Bb2, C3; 44: Ab2, Bb2, C3.

Day to day — may be. —

Piano accompaniment for measures 45-47. Chords: 45: Bb, Ab, Eb/G. Bass line: 45: Bb2, C3, D3; 46: Bb2, C3, D3; 47: Bb2, C3, D3.

58  
45

43

gets in-side of you, it will change your des - ti - ny. —

Fm7 Eb/G Cm7 Bbsus

48

Cof - fee, — cof - fee

*mf*

Cof - fee, —

Bb Eb G7

52

— makes ev - 'ry - thing —

cof - fee — makes ev - 'ry - thing,

55

bet - ter. — Cof - fee, —

makes it bet - ter. —

60  
58

— oh, — cof - fee — makes ev - 'ry - thing —

Woah! — Cof - fee — makes

G7 Cm

Detailed description: This block contains the musical notation for measures 58 through 61. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line includes lyrics: "oh, — cof - fee — makes ev - 'ry - thing —" and "Woah! — Cof - fee — makes". The piano accompaniment includes a circled number "44" above the staff. Chord symbols "G7" and "Cm" are placed above the piano staff. The bass line provides a steady accompaniment.

62

bet - ter. — Just try it, and I know you'll a - gree.

ev - 'ry - thing bet - ter. —

F A<sup>b</sup> B<sup>b</sup>

Detailed description: This block contains the musical notation for measures 62 through 64. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has two flats. The vocal line includes lyrics: "bet - ter. — Just try it, and I know you'll a - gree." and "ev - 'ry - thing bet - ter. —". The piano accompaniment includes a circled number "44" above the staff. Chord symbols "F", "A<sup>b</sup>", and "B<sup>b</sup>" are placed above the piano staff. The bass line provides a steady accompaniment.

BLAKE: Do you think I'm old enough to drink coffee?

CALEB: Does a one-legged duck swim in circles?

BLAKE: Huh?



—



ss



65

*E<sup>b</sup>* *Fm7* *B+*

70

*MEN mf* If you need a lit - tle jolt,

*A* *B* *E*

3

*mf*

72

and it's ear - ly af - ter - noon, take a sip and watch the

*F#m7*

62

75

45

CHOIR  
*mf*

day just fly - ing right by you. It may

E G# A2 A B G# B#

79

be that an es-pres-so or a lat - te is what you need, —

C#m B A

*mf*

82

46

but it does-n't real-ly mat-ter what your pref-'renc-es — may be.

E G# F#m7 E G#



85 *f*

Cof - fee, Cof - fee, cof - fee

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole note rest, followed by a half note 'Cof - fee,' with a dynamic marking of *f*. The second staff is a piano accompaniment in bass clef, starting with a whole note chord, followed by a half note rest, and then a half note chord.

Bsus B E G#7

This system shows the piano accompaniment for the first system. The top staff is in treble clef and the bottom in bass clef. The key signature is three sharps. Chord symbols 'Bsus', 'B', 'E', and 'G#7' are placed above the treble staff. A dynamic marking of *f* is present in the bass staff.

89

cof - fee makes ev - 'ry - thing makes ev - 'ry - thing,

This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef. It starts with a half note rest, followed by a half note 'cof - fee' and a whole note 'makes ev - 'ry - thing'. The second staff is a piano accompaniment in bass clef, starting with a half note chord, followed by a half note rest, and then a half note chord.

C#m

This system shows the piano accompaniment for the second system. The top staff is in treble clef and the bottom in bass clef. The key signature is three sharps. A chord symbol 'C#m' is placed above the treble staff.

92

bet - ter. makes it bet - ter. Cof - fee,

This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef. It starts with a half note 'bet - ter.', followed by a half note rest, then a half note 'makes it bet - ter.', and finally a whole note 'Cof - fee,'. The second staff is a piano accompaniment in bass clef, starting with a half note rest, followed by a half note chord, and then a half note chord.

F# E

This system shows the piano accompaniment for the third system. The top staff is in treble clef and the bottom in bass clef. The key signature is three sharps. Chord symbols 'F#' and 'E' are placed above the treble staff.

64

95

— cof - fee ——— makes ev-'ry-thing ———  
 Woah! Cof - fee ——— makes

G#7 C#m

99

ev - 'ry - thing bet-ter... Just try it, and I know you'll a-gree.  
 bet-ter...

F# A B

102

It can o - pen up — the peep-

E B

105

- ers of the deep-est of deep sleep-ers and

C#m

108

chase a-way the win-ter with a pip-ing cup of steam.

F#m7 E/G# A Bsus

111

48

B

66

Much slower (♩ = 100)

CALEB

*mf*

*accel. poco a poco*

114

So just take me at my word,

for I take my own ad-vice.

Much slower (♩ = 100)

*mp*

E

117

It's a lit-tle liq-uid mir - a - cle — that God sup-plies.

F#m

E

G#

49 Tempo primo (♩ = 169)

CHOIR

*mf*

121

It does - n't real - ly mat - ter how your

Tempo primo (♩ = 169)

A

B

G#

B#

C#m

day to day may be, \_\_\_\_\_ but when it gets in-side of you, it will

B A E G# F#m7

change your des - ti - ny!

E G# Bsus Csus

*f* Cof - fee, \_\_\_\_\_ Cof - fee, \_\_\_\_\_ cof - fee \_\_\_\_\_ makes

*f* F A7

68  
135

ev - 'ry - thing \_\_\_\_\_ makes ev - 'ry - thing, bet - ter. \_\_\_\_\_ makes it

Dm G

138

bet - ter. \_\_\_\_\_ Cof - fee, \_\_\_\_\_ Woah! \_\_\_\_\_ cof - fee \_\_\_\_\_

F A7

142

\_\_\_\_\_ makes ev - 'ry - thing \_\_\_\_\_ Cof - fee \_\_\_\_\_ makes ev - 'ry - thing

Dm

145

51

69

CALEB

bet-ter. Just try it, and I know you'll a-gree. Just  
bet-ter.

G B<sup>b</sup> C F

148

CHOIR

try it, and I know you'll a-gree. Just try it, and I

B<sup>b</sup> C F B<sup>b</sup>

(BLAKE takes her first sip of coffee ever and winces.)

BLAKE: Yuck!

(Everyone laughs.)

151

know you'll a-gree.

E C F