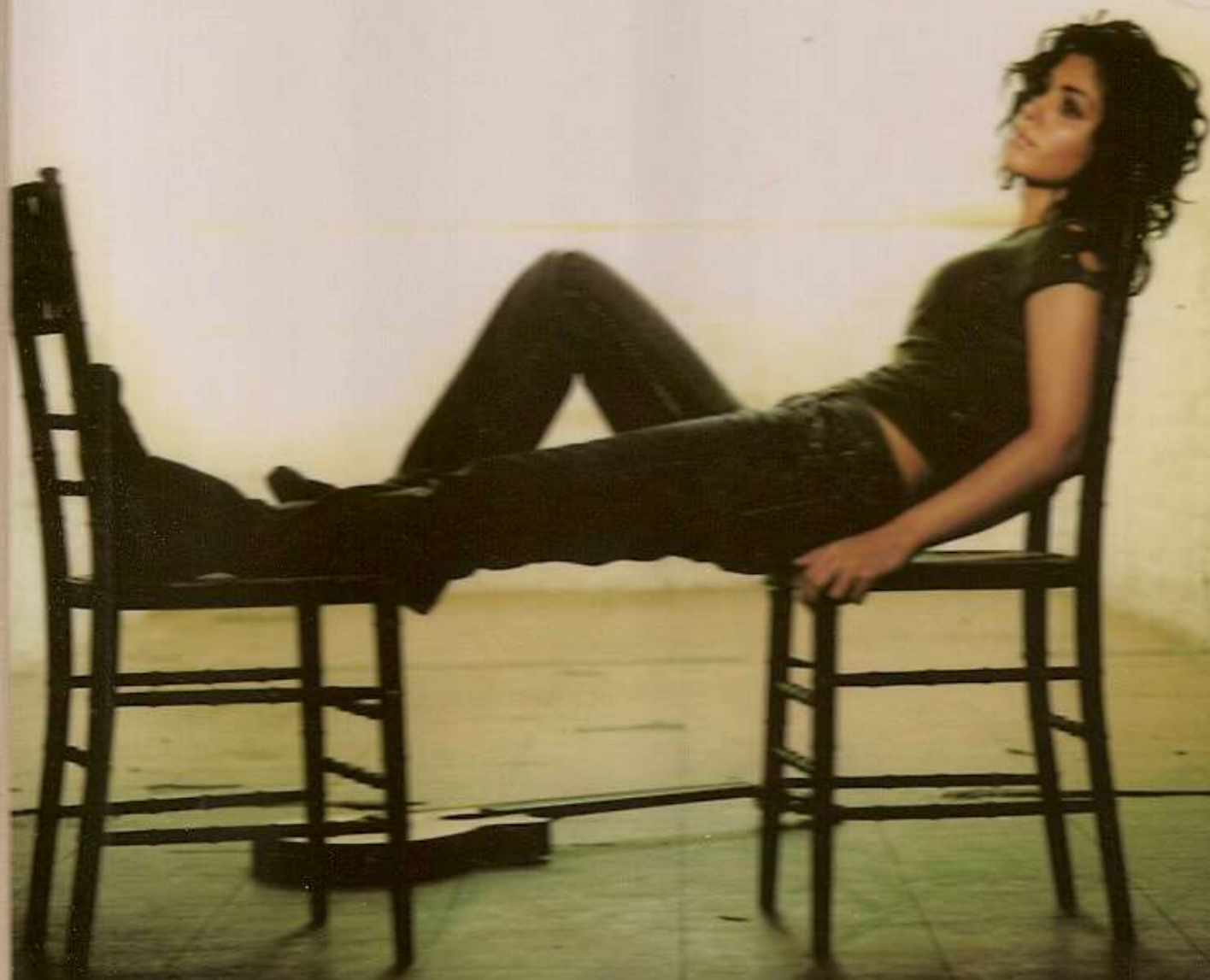


# KATIE MELUA — PIECE BY PIECE

ALL THE SONGS FROM HER No.1 ALBUM, ARRANGED FOR PIANO, VOICE & GUITAR.

M



# KATIE MELUA \_PIECE BY PIECE

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from original arrangements by Mike Batt.

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# Shy Boy

Words & Music by Mike Batt

$\text{♩} = 124$

N.C.

The musical score is written for piano and voice. It begins with a 4/4 time signature and a tempo of 124 beats per minute. The first system shows the piano introduction with a bass line of eighth notes and a treble line of chords. The second system continues the piano introduction. The third system shows the first vocal entry with the lyrics 'I. I'm'. The fourth system continues the piano accompaniment. The fifth system shows the second vocal entry with the lyrics 'sit - tin' in the win-dow of a street ca - fe, watch - in' you walk - ing by'. The sixth system continues the piano accompaniment. The seventh system shows the third vocal entry with the lyrics '2. So good look - ing you seem to be, but you're too tongue tied to say hi'. The eighth system continues the piano accompaniment.

Am<sup>7</sup>

I. I'm

C<sup>5</sup>

Am<sup>7</sup>

1. sit - tin' in the win-dow of a street ca - fe, watch - in' you walk - ing by

2. So good look - ing you seem to be, but you're too tongue tied to say hi



each day. It seems that you al-ways wan-na look my way.  
to me. You could make it hap-pen so ea-si-ly.



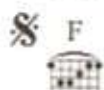
Hey, you can't de-ny, boy,  
Wooh, I'll tell you why boy.



1.

2.

you're such a shy boy.  
'cos I'm look-ing for a shy boy.



Most guys ad-ver-tise by mak-ing eyes and tell-ing lies.



F E<sup>b</sup> Em<sup>7</sup> Am Dm<sup>7</sup>

If you on - ly knew you could make your dreams come true.

E<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup>

All you got - ta do is ask me to. 3. If

C<sup>5</sup> Am<sup>7</sup>

4. Some guys act a bit too sure this was a quiz on a T. V. show and the prize was a guy who would  
and may - be you're think - in' that less.

C<sup>5</sup>

love me so, what - ev - er they ask, the an - swer I know,  
is more, but Ho - ney you still got - ta knock on my door.

Em<sup>7</sup> F Dm<sup>7</sup> B<sup>b</sup>7 A<sup>b</sup>7

Hey, my re- ply boy is gim-me a shy-  
 Hey, just try boy and you could be my-

Am<sup>7</sup> C<sup>5</sup>

*To Coda* ☐

boy, boy,

Guitar

Am<sup>7</sup> Cm<sup>7</sup>

Em<sup>7</sup> F Dm<sup>7</sup> B<sup>b</sup>7 A<sup>b</sup>7



Am7



D.S. al Coda

Coda

Dm7



Bb7



Ab7



I'll tell you why boy, 'cos I'm look-ing for a

Am7



Dm7



shy boy, Just try, boy,

Bb7



Ab7



Am



you're such a shy boy.

# Nine Million Bicycles

Words & Music by Mike Batt

♩ = 82



Brushes

Con pedale



Ocarina



(8)

There are nine mil - lion bi - cy - cles in Bei - jing. That's a fact.

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Dm<sup>7</sup>

F



Dm



Dm/G



it's a thing we can't de-ny, like the fact that I will love you 'til I die.

Cadd9



We are twelve bil - lion light years from the edge.

Em

Dm<sup>7</sup>

F



That's a guess,

no - one can ev - er say it's true, but I know

Dm



Dm/G



C



that I will al-ways be with you.

I'm

 Fm     
  C/E     
  G7     
  Am

warmed by the fire of your love ev - ery day. So  
 high on a wire with the world in our sight, and

 Fm     
  C/E     
  D     
  G

don't call me a li - ar, just be - lieve ev - ery - thing that I say... There are  
 I'll nev - er tire, of the love that you give me ev - ery night. There are

 Cadd9     
  Em     
  Dm7

six bil - lion peo - ple in the world. More or less, and it makes  
 nine mil - lion bi - cycles in Bei - jing. That's a fact, it's a thing

 F     
  Dm     
  Dm/G     
  Cadd9

me feel quite small, but you're the one I love the most of all.  
 we can't de - ny, like the fact that I will love you 'til I die.

To Coda



Cadd9



Em



8va

First system of musical notation. The top staff is a vocal line with a melodic line and a dotted line above it labeled '8va'. The piano accompaniment consists of two staves (treble and bass). The piano part features a 7/8 time signature and a complex rhythmic pattern with triplets. Chord diagrams for Cadd9 and Em are shown above the first two measures.

Dm7



F



Dm



Dm/G



Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with the same 7/8 time signature and rhythmic pattern. Chord diagrams for Dm7, F, Dm, and Dm/G are shown above the piano part.



Csus4/2



Csus4/2



Third system of musical notation. The vocal line features a long melodic line with a slur. The piano accompaniment continues with the same 7/8 time signature and rhythmic pattern. Chord diagrams for C and Csus4/2 are shown above the piano part.

Cadd9



D.S. al Coda

Fourth system of musical notation. The vocal line ends with a long melodic line. The piano accompaniment continues with the same 7/8 time signature and rhythmic pattern. A chord diagram for Cadd9 is shown above the piano part. The text 'D.S. al Coda' and 'We're' are written below the vocal line.

♩ Coda

C

Csus<sup>4</sup>/2

Am



die.

And there are

Dm

Dm/G

C

Csus<sup>4</sup>/2



nine

mil - lion bi - cy - cles in Bei - jing,

Am

Dm

Dm/G



And you know that I will love you

C

Csus<sup>4</sup>/2

rit.



'til I die.



# Piece By Piece

Words & Music by Katie Melua

♩ = 64



Con pedale



1. First of all must go, — your scent up - on my — pil - low, —  
 2. First of all must fly, — my dreams of you and — I,



and then I'll say good-bye to your whis - pers in — my dreams.  
 there's no point of hold - ing on — to those.

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And then our lips will part,  
And then our ties will break,

in my mind and in my heart,  
for your and my own sake, just









'cos  
re -








your kiss  
- mem - ber,

went deep - er than my skin.  
this is what you chose.

Piece by piece, is how I'll let go of you. Kiss by kiss, will leave my



mind one at a time, one at a time.



F C G Am

I'll shed like skin our me-mo-ries of la - zy days, and

A<sup>b</sup> G C B<sup>b</sup>7 Cm<sup>7</sup> B<sup>b</sup>7

fade a - way the sha - dow of your face.

Dm B<sup>b</sup>7 Dm B<sup>b</sup>7 Dm B<sup>b</sup>7

Ooh. Ooh.

Dm B<sup>b</sup>7 Dm B<sup>b</sup>7 Dm B<sup>b</sup>7

Ooh. Ooh.

Dm B $\flat$ 7 Dm B $\flat$ 7  
 3  
 Piece by piece, is how I'll let go of you. — Kiss by kiss, will leave my  
 Gm A $^7$  Dm C B $\flat$  F Gm/B $\flat$  A $^7$  3  
 mind one at a time, — one at a time, — one at a time, — one at a  
 Dm $^7$  Bm $^7\flat 5$  Gm $^7$  A $^7$  3  
 time. —  
 Dm B $\flat$ 7 Dm B $\flat$ 7 rit. Dm  
 8<sup>vb</sup>



# Half Way Up The Hindu Kush

Words & Music by Katie Melua / Mike Batt

♩ = 92

N.C.

B<sup>b</sup>m



1. The first time that I saw you, I said: "For good - ness' sake, that  
(2.) next time that I saw you, you looked in - to my eyes. I was

E<sup>b</sup>m

G<sup>7</sup>

F

B<sup>b</sup>m



man's got the pow - er, he's a charm - er with a snake."  
sit - ting on your car - pet when I felt it be - gin to rise.

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




I was thrilled and fas - ci - na - ted but  
 I kind - a got the feel - ing I was





some - how li - be - ra - ted when you took me to a place I'd nev - er been...  
 float - ing to the ceil - ing in - stead of on - ly look - ing at the sky...

You showed me lots of things I'd nev - er seen...  
 You picked me up and showed me how to fly...





You set me free as



E<sup>b</sup> G<sup>b</sup> A<sup>b</sup>

if you'd ta - ken me half way up the Hin - du Kush.

B<sup>b</sup>7 B<sup>b</sup> F E<sup>b</sup>

And I love you for show - ing me the view from

G<sup>b</sup> A<sup>b</sup> 1. B<sup>b</sup>7 To Coda

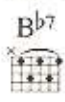
half - way up the Hin - du Kush. 2. The

2. B<sup>b</sup> G<sup>b</sup> C<sup>7</sup>

From half - way up the Hin - du, from



half - way up the Hin - du, from half - way up the Hin - du Kush...



8va 3



F7

N.C.

*D.S. al Coda*

You set

*Coda* B $\flat$

G $\flat$

C7

F7

B $\flat$

Half - way up the Hin - du Kush.

G $\flat$

B $\flat$ sus $^4$ /F

B $\flat$

# Blues In The Night

Words by John Mercer

Music by Harold Arlen

♩ = 66



My



mam-ma done told me when I was in pig - tails, my mam-ma done told me: "Hon,



a man - is a two - face, he'll

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G<sup>7</sup>sus<sup>4</sup>

D



Em



D

E<sup>7</sup>

D



give you the big eye,—

and when the sweet talk-ing's done.

A

A<sup>7</sup>Ddim<sup>7</sup>C<sup>7</sup>b<sup>5</sup>

Fm

Gm<sup>7</sup>

man is a two - face,

a wor - ri - some thing who'll leave you to sing the

D



C/D



D



blues

in the night."





Now— the rains a fall - in',


hear— the trains a - call - in':


§ Harmonica solo







"Whoo - ee!" \_\_\_\_\_ Hear\_ that lone-some whis-tle





blow-in' a-cross the tres-tle: "Whoo - ee!" \_\_\_\_\_ "A-



whoo - whoo - ee, — a - click - e - ty clack," comes e - cho - ing back,





*To Coda* ☉

blues \_\_\_\_\_ in the night.














From Nat-chez to Mo - bile, from Mem-phis to Saint Joe,

where-ev-er the four winds blow, I've been in some big towns and

heard me some big talk, but there is one thing I know. A

man is a two - face, a wor - ri - some thing who will leave you to sing the

D



D.S. al Coda

blues in the night.

Coda



My ma - ma done told me, when

I was in pig - tails, my ma-ma done told me: "Hon, a

man is a two - face, he'll give you the big eye,



D

A<sup>7</sup>

and when the sweet talk-ing's done.

A man is a two - face, a

G<sup>7</sup>

D

E<sup>b</sup>

E

E<sup>b</sup>/G

wor - ri - some thing who'll leave you to sing the blues.

rubato

D

E<sup>b</sup>

E

E<sup>b</sup>Am<sup>7</sup>

Dm/F



C/E



Adim/C

Gm/B<sup>b</sup>

in the

night."

Fm

G<sup>7</sup>E<sup>b</sup>A<sup>7</sup>

D



My ma - ma done told me.

# Spider's Web

Words & Music by Katie Melua

$\text{♩} = 70$

**G#m** **D#**

*Ped.* *Asimile*

**G#m** **D#**

**G#m** **D#**

1. If a black man is ra - cist, is it O - kay?  
 2. I could tell you to go to war,

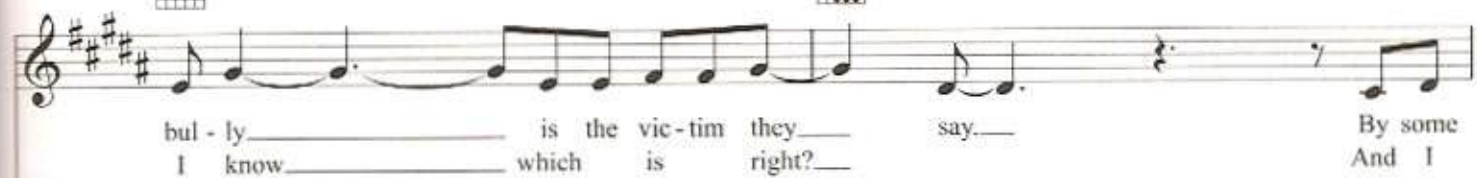
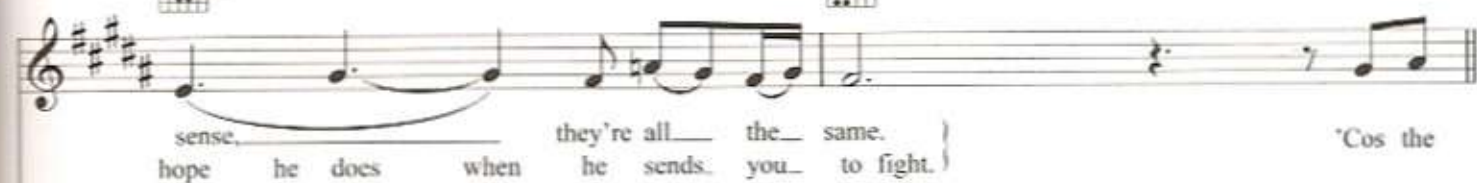
**G#m** **D#**

If it's a white man's ra - ci - sm that made him that way? 'Cos the  
 or I could march for peace and fight - ing no more. But how do



E



B

C<sup>♯</sup>mF<sup>♯</sup>G<sup>♯</sup>mD<sup>♯</sup>

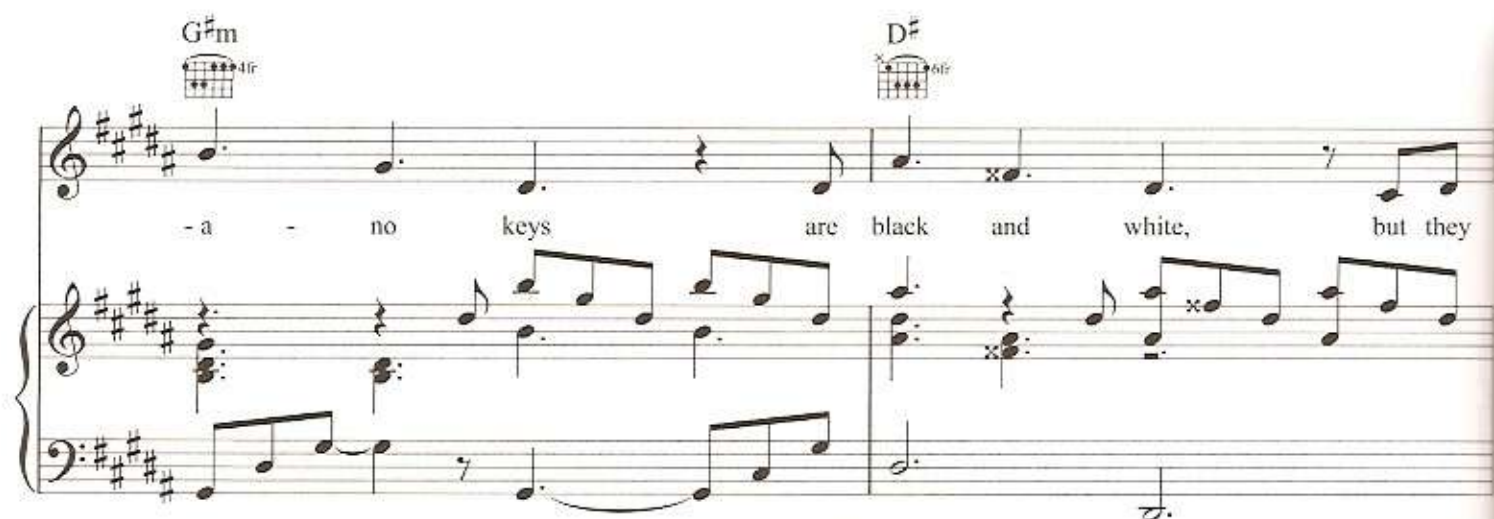
E




B

C<sup>♯</sup>

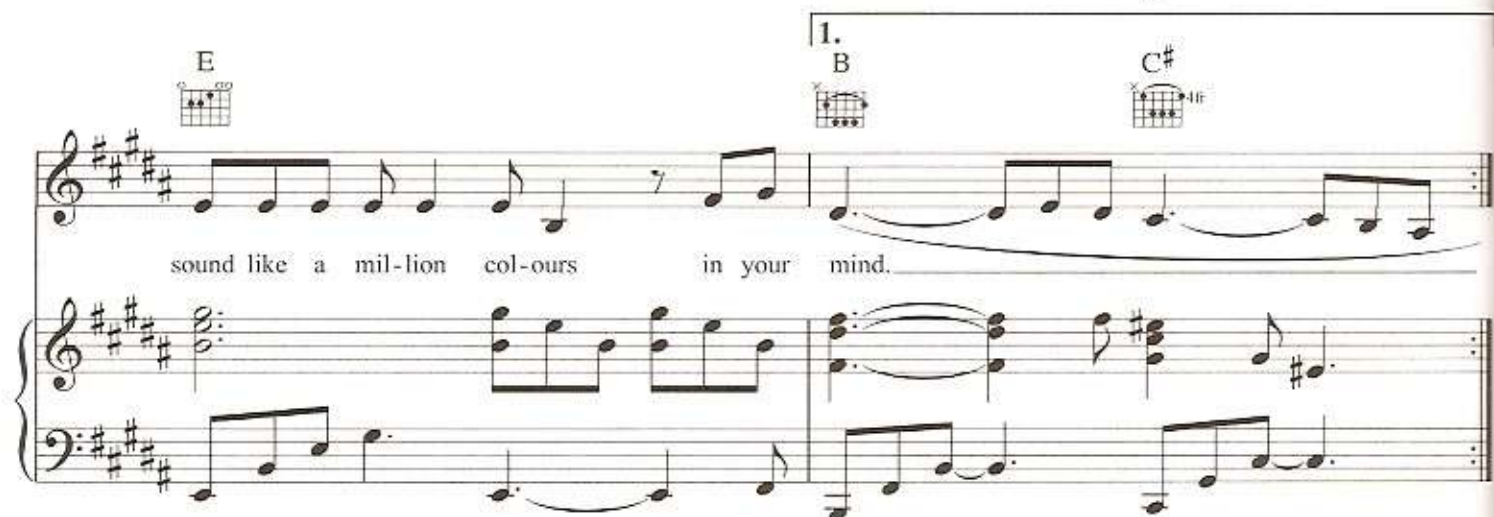
G<sup>♯</sup>m  D<sup>♯</sup> 




- a - no keys are black and white, but they



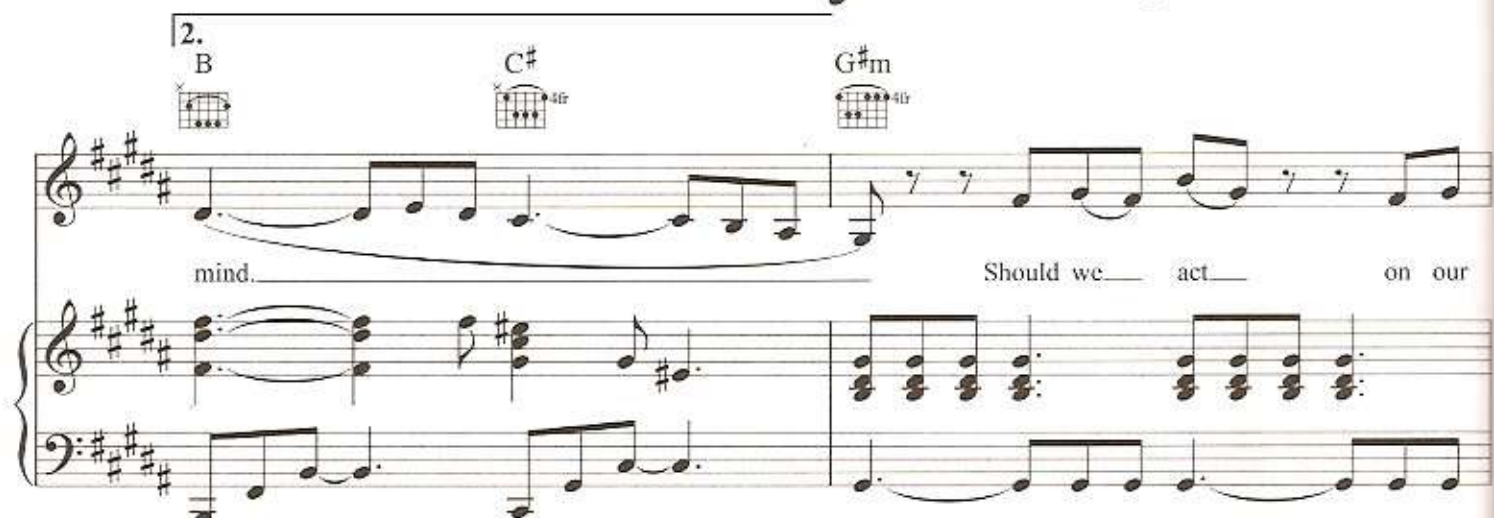
1. E  B  C<sup>♯</sup> 



sound like a mil-lion col-ours in your mind.



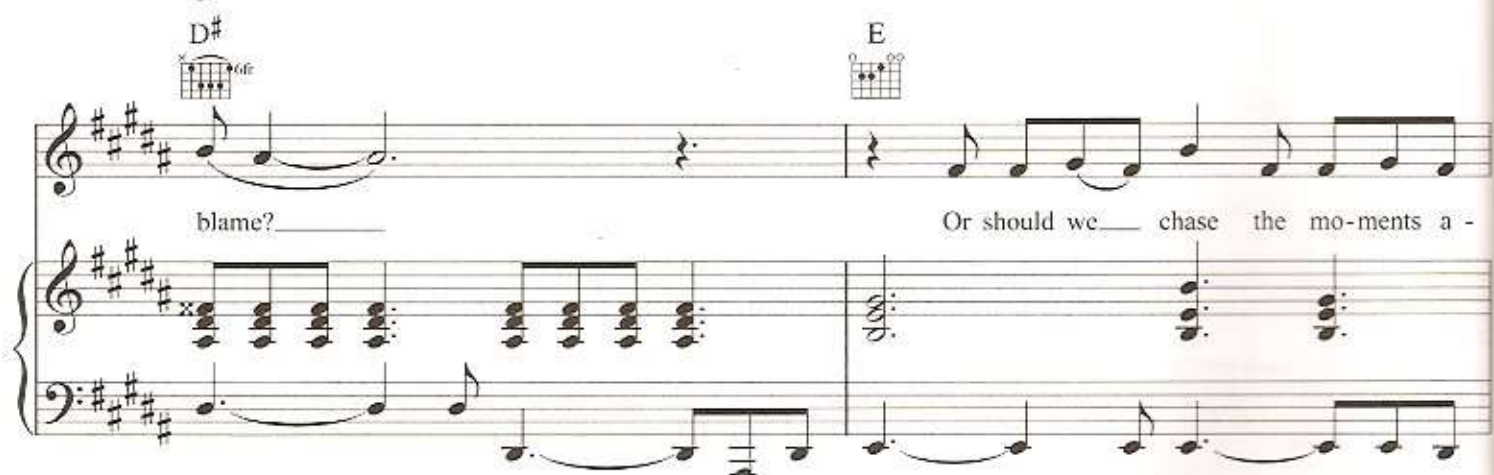
2. B  C<sup>♯</sup>  G<sup>♯</sup>m 

mind. Should we act on our



D<sup>♯</sup>  E 

blame? Or should we chase the mo-ments a -





C# G#m D#

way? Should we live? Should we give? Re-

E B C#



-mem-ber for - ev - er the guns and the fea-thers in time. 'Cos the

G#m D#




line be - tween wrong and right is the

E B C#


width of a thread from a spi - der's web. The pi -




**G<sup>#</sup>m**  **D<sup>#</sup>** 

- a - no keys are black and white, but they

**E**  **B**  **C<sup>#</sup>** 

sound like a mil-lion col-ours in your mind.

**G<sup>#</sup>m**  **D<sup>#</sup>** 

**E**  **B**  **C<sup>#</sup>** 

The pi -



G<sup>♯</sup>m D<sup>♯</sup>

- a - no keys are black and white, but they

E B C<sup>♯</sup>

sound like a mil-lion col-ours in your mind,

G<sup>♯</sup>m D<sup>♯</sup>

they


E B C<sup>♯</sup> G<sup>♯</sup>m



sound like a mil-lion col-ours in your mind.

# Blue Shoes




Words & Music by Mike Batt

♩ = 64

Dm  Bbm7  Dm  Bbm7 

§ Dm7  Bbm7  8vb  Am  Dm7 

§ 1. These blue shoes seem to suit me well, when I feel like hell, as  
2. You and I made the perfect pair, it don't seem fair, I  
3. These blue shoes seem to suit my soul, since you shot that hole,

Gm7  C7  Dm  Fmaj7/C  Gm 

I do now that you're gone, Lost and lone - ly since  
loved you more than you know, Sor - ry I'm in such a  
shot that hole in my heart. And if I wind up on the



C<sup>aug</sup> C A<sup>b</sup>m(maj<sup>7</sup>) A<sup>b</sup>m<sup>6</sup> Gm *To Coda II*

you stopped car - ing, I've been wear - ing my new shoes,  
 sor - ry state, but while I wait for some good news,  
 side - walk bleed - ing, I won't be need - ing my new shoes,

F<sup>#</sup>m(maj<sup>7</sup>) Em(maj<sup>7</sup>) F<sup>sus</sup><sup>2</sup> B<sup>b</sup>m/F Fm(maj<sup>7</sup>) Gm<sup>6</sup>

*To Coda I*

I've been wear - ing my blue shoes.  
 I'll be wear - ing my blue shoes.  
 won't be need - ing my

2. Dm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Fm(maj<sup>7</sup>)

Don't feel like walk - ing strong, shuf - fl - in' a -

Dm<sup>9</sup> Am<sup>7</sup> F<sup>#</sup>m<sup>7b5</sup> D<sup>b</sup>6

long on my way home, Trudg - in' down that shop - ping

Fm(maj<sup>7</sup>)      Fm<sup>6</sup>      Dm<sup>9</sup>      G      A<sup>b</sup>dim<sup>7</sup>

street,      where we used to meet.      But I ain't buy - ing, I'm

E      E<sup>7</sup>      A      Bm<sup>7</sup>      Cdim<sup>7</sup>      A      *D.S. al Coda I*

wear - ing my blue shoes and cry - ing.

Coda I  
 Fsus<sup>2</sup>

blue shoes.      *Guitar*

Dm<sup>9</sup>      G



B<sup>b</sup>m Dm<sup>7</sup> G<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup>(b9) *D.S. al Coda II*

**Coda II**

F<sup>7</sup>m(maj<sup>7</sup>) Em(maj<sup>7</sup>) Fmaj<sup>9</sup>

I've been wear - ing my blue shoes.

D<sup>b</sup>7 B<sup>7</sup> Fmaj<sup>9</sup> F<sup>6</sup>

# On The Road Again

Words and Music by Alan Wilson and Floyd Jones

♩ = 124









1. Well I'm so \_\_\_\_\_ tired of cry - ing but I'm out  
 (2.) first time I tra - velled out \_\_\_\_\_  
*(Verses 4 & 5 see block lyric)*



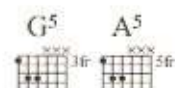


\_\_\_\_\_ on the road a - gain, \_\_\_\_\_ well I'm so \_\_\_\_\_  
 \_\_\_\_\_ in the rain and snow, \_\_\_\_\_ (in the rain and snow), \_\_\_\_\_ you know the



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— tired of cry - ing but I'm out — on the road a - gain,  
first time I tra - velled out — in the rain and snow,

B<sup>5</sup>

I ain't got — no - bo - dy just to call my spe - cial friend.  
I did-n't have — no — pay - roll, not ev - ven no place to go.

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

1, 4. 2, 5.

To Coda (last time) ⊕

2. You know the  
5. No 1

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

1. G<sup>5</sup> A<sup>5</sup>

2.

G<sup>5</sup>A<sup>5</sup>

Em



3. And my dear \_\_\_\_\_ mo - ther left me \_\_\_\_\_ when \_\_\_\_\_ I was \_\_\_\_\_ quite \_\_\_\_\_

G<sup>5</sup>A<sup>5</sup>

Em



young, (When I was quite young.) And my dear \_\_\_\_\_ mo - ther left me when

G<sup>5</sup>A<sup>5</sup>

Em



\_\_\_\_\_ I was \_\_\_\_\_ quite \_\_\_\_\_ young. She \_\_\_\_\_ said: \_\_\_\_\_ "Lord

Bm<sup>7</sup>

Em

G<sup>5</sup>A<sup>5</sup>

\_\_\_\_\_ have mer - cy \_\_\_\_\_ on my \_\_\_\_\_ wick ed \_\_\_\_\_ one." \_\_\_\_\_



Em

Em<sup>7</sup>*Instrumental*Am<sup>7</sup>Bm<sup>7</sup>Am<sup>7</sup>Bm<sup>7</sup>Am<sup>7</sup>Bm<sup>7</sup>Am<sup>7</sup>Em<sup>7</sup>Bm<sup>7</sup>B<sup>5</sup>E<sup>5</sup>G<sup>5</sup>A<sup>5</sup>E<sup>5</sup>*D.S. al Coda*G<sup>5</sup>A<sup>5</sup>

4. Well, now  
5. No, I

♩ Coda



Instrumental





Guitar



Bm<sup>7</sup>

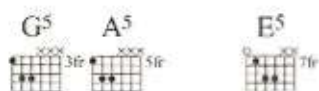


Em

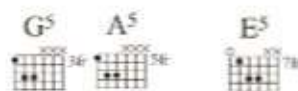


E<sup>5</sup>





on the road a - gain,



I ain't got



no - bo - dy just to call my spe - cial friend,



I ain't got no - bo - dy just to call my spe - cial friend,



Em Bm

I ain't got no body just to

call my spe - cial friend.

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup> Em

N.C.

Drums ad lib.

ad lib.

8<sup>th</sup>

*Verse 4:*

Take it from me Mamma  
Please don't you cry no more.  
Take a hint from me Mamma  
Please don't you cry no more.  
'Cos it's soon one morning  
Down the road I'll go.

*Verse 5:*

No I ain't going down  
That long old lonesome road  
All by myself  
No I ain't going down  
That long old lonesome road  
All by myself  
If you aint coming with me  
Gonna take somebody else.

# Thankyou, Stars

Words & Music by Mike Batt

♩ = 80

B<sup>b</sup>sus<sup>2</sup>

B<sup>b</sup>

B<sup>b</sup>sus<sup>2</sup>

B<sup>b</sup>



*Con pedale*

A<sup>b</sup>

E<sup>b</sup>/A<sup>b</sup>

B<sup>b</sup>sus<sup>2</sup>

A<sup>b</sup>

E<sup>b</sup>



B<sup>b</sup>add<sup>9</sup>

E<sup>b</sup>/B<sup>b</sup>



B<sup>b</sup>add<sup>9</sup>

E<sup>b</sup>/B<sup>b</sup>



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B $\flat$ add9

thank - you... stars.

B $\flat$ add9E $\flat$ /B $\flat$ 

Some peo - ple think it's far a-way, some know it's with them ev-'ry day.

B $\flat$ add9E $\flat$ /B $\flat$ 

You are the rea - son we found ours, so

B $\flat$ add9

thank - you... stars.

Gmadd9      Ebadd9      Bb      F

There are no winds that can blow it a-way on the air. When

Eb      Bb/F      Eb/G      Bb/F      Cm

they try to blow it a-way is when you know it will al-ways be there.



Fsus4      F      Bbadd9      Eb/Bb

To some it's the strength to be a-part, to

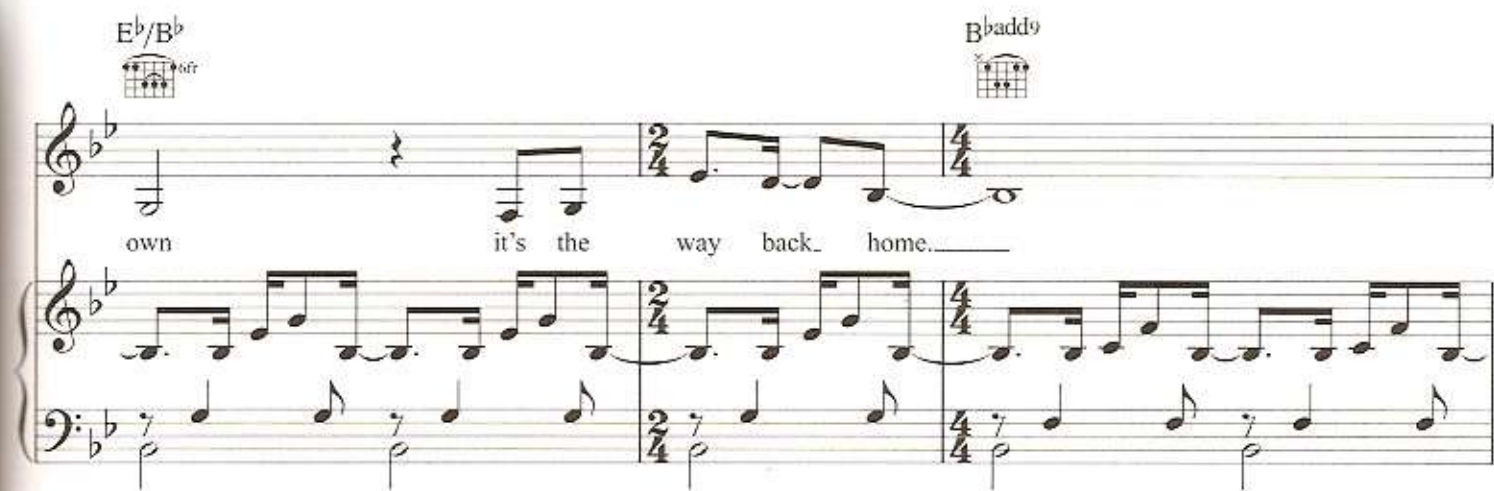
Bbadd9

some it's a feel-ing in the heart. And when you're out there on your






**E $\flat$ /B $\flat$**   **B $\flat$ add9** 

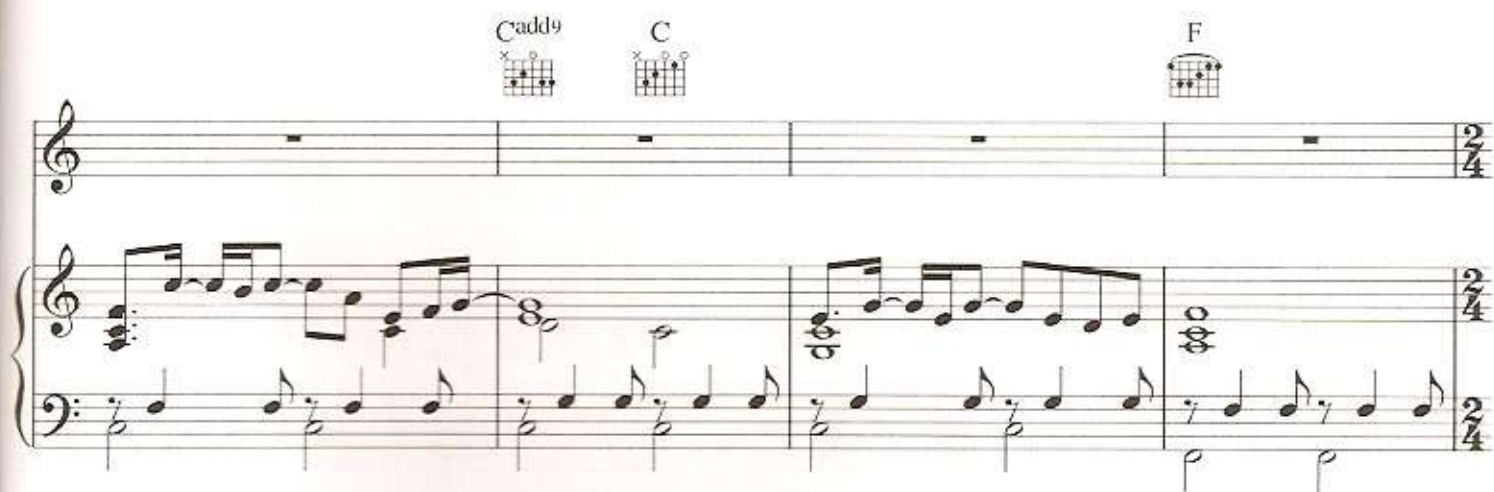
own it's the way back home.



**C**  **F/C** 



**Cadd9**  **C**  **F** 



**C** 



Am(add9) Fadd9 C G

There are no winds that can blow it a-way on the air. When

F C F C Dm

they try to blow it a-way is when you know it will al-ways be there.

Gsus<sup>4</sup> G Cadd9 F/C

Some call it faith, some call it love,

Cadd9

some call it gui-dance from a-bove. You are the rea-son we found



F/C  Cadd9 




ours, So thank you... stars...



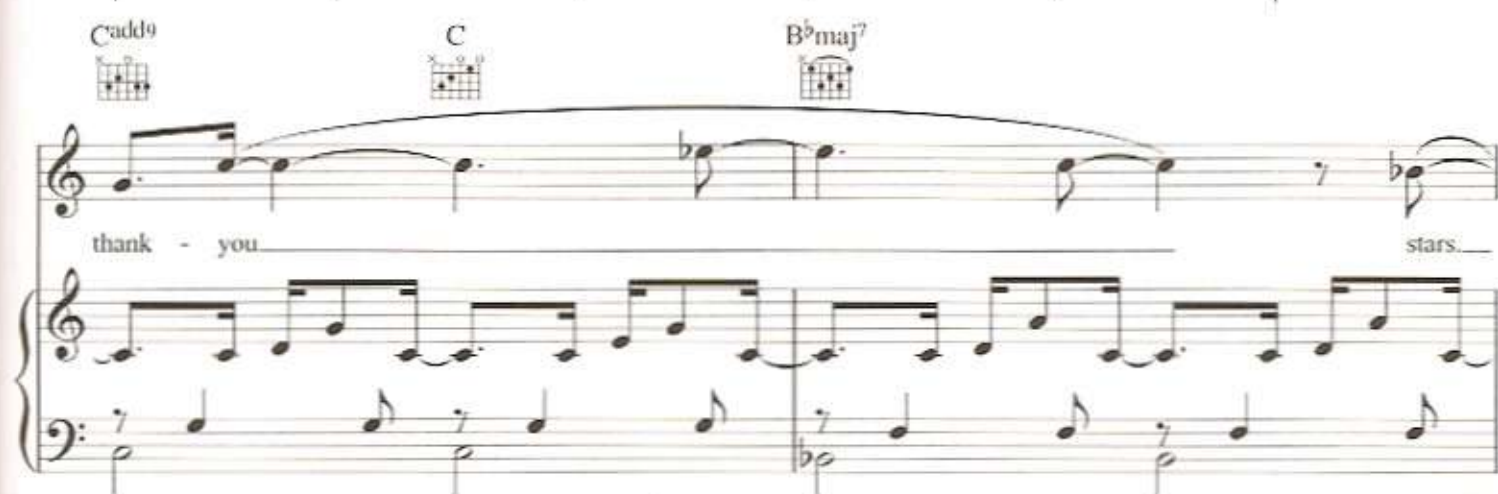
B<sup>b</sup>maj<sup>7</sup>  Cadd9  B<sup>b</sup>maj<sup>7</sup>  F/A 





so thank - you... stars, so

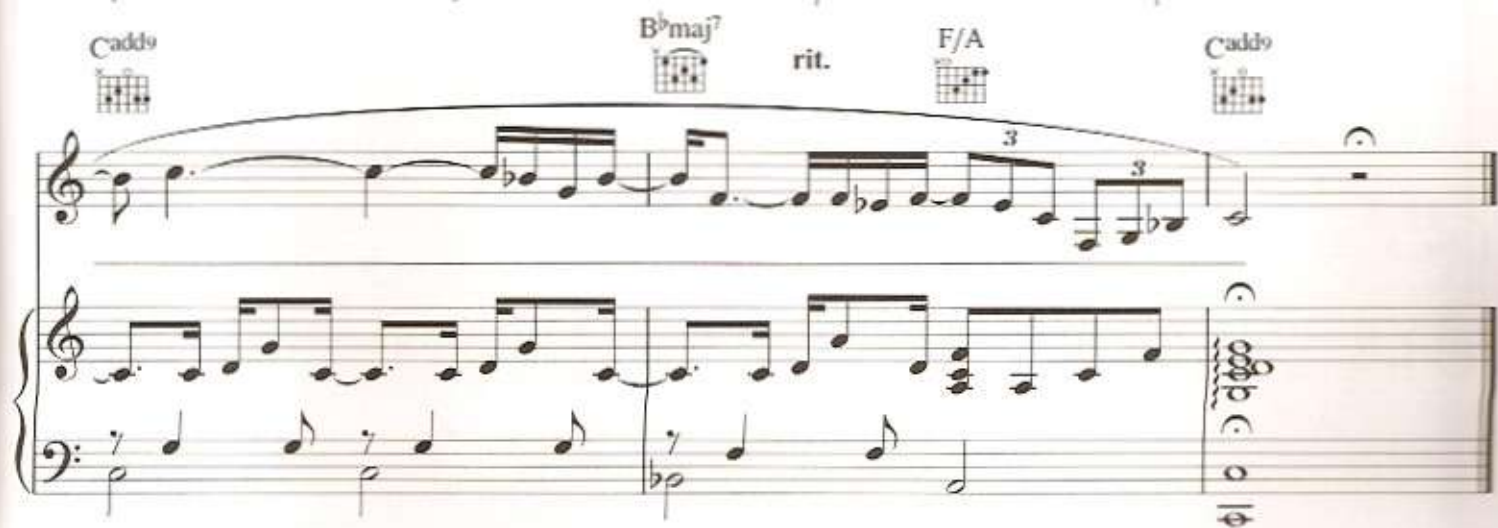


Cadd9  C  B<sup>b</sup>maj<sup>7</sup> 

thank - you... stars...



Cadd9  B<sup>b</sup>maj<sup>7</sup>  rit. F/A  Cadd9 



# Just Like Heaven

Words by Robert Smith

Music by Robert Smith, Simon Gallup, Porl Thompson, Boris Williams & Laurence Tolhurst

$\text{♩} = 132$

A

E

Bm

(Tacet 1<sup>o</sup>) Guitar

Con pedale

D

A

E

Play 4 times  
Repeat ad lib.

1. Show me how you do that trick, the  
2. Spin - ning on that diz - zy edge, I kissed  
3. Day - light licked me in - to shape. I must.

Bm

D

A

one that makes me scream, he said, the one that makes me laugh,  
his face and kissed his head, and dreamed of all the dif -  
have been a - sleep for days and mov - ing lips to

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E Bm D

— he said, and threw his arms a - round my neck.  
 - I rent his ways I had, to make him glow,  
 breathe his name, I op - ened up my eyes. And

A E Bm

Show me how you do it, and I pro - mise you, I pro -  
 Why are you so far a - way? he said. Why won't you ev - er know  
 found my - self a - lone, a - lone, a - lone a - bove the rag -

D A E

- mise that I'll run way with you. I'll run a -  
 — that I'm in love with you. That I'm in  
 - ing sea, that stole the on - ly boy I loved and

Bm D 1. A

To Coda ☉

Guitar

way with you  
love with you  
drowned him deep in side of me.

E Bm D

A E Bm

D 2. F#m G

You, soft and on - ly,



F#m G F#m

you, lost and lone - ly, you,

G D

strange as an - gels, danc - ing in the deep - est o - ceans,

A

twist - ing in the wa - ter. You're just like a dream,

E Bm D

you're just like a dream.

A



E



Bm



D

*D.S. al Coda**Play 3 times**Repeat ad lib.*

Guitar

Coda

F#m



G



F#m



You,

soft and on - ly,

you,

G



F#m



1.

G



lost and lone - ly,

you,

just like hea - ven,

D



2.

G



D



just like

hea - ven.



# I Cried For You

Words & Music by Katie Melua





$\text{♩} = 60$

$A^b$   $G^b$   $D^b$   $E^b$






*Con pedale*

1. You're beau-ti-ful so si-lent-ly, it lies be-neath a shade of blue. It  
 2. I'll cross the sea for a dif-f'rent world, with your



struck me so vio-lent-ly when I looked at you. But oth-ers pass, they nev-er pause, to  
 trea-sure, a se-cret for me to hold. In ma-ny years they may for-get this





feel that ma-gic in your hand. To me you're like a wild-rose, they nev-er un-der-stood, why  
 love of ours or that we met. They may not know how much you meant to me.

I cried for you—when the sky cried for you, and when you went I be-came a hope-less

drift-er. But this life was not for you—though I learned from you,

— that beau-ty need on-ly be a whis-per. *To Coda*



B<sup>b</sup>m E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

With-out you now I see how fra - gile the world can be.

B<sup>b</sup>m E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

And I know you've gone a - way, but in my heart you'll al - ways stay.

D<sup>b</sup> A<sup>b</sup> *D.S. al Coda*

*Coda* A<sup>b</sup>

whis - per, that

E<sup>b</sup> D<sup>b</sup>/F E<sup>b</sup>7 A<sup>b</sup> *rit.*

beau - ty need on - ly be a whis - per.

# I Do Believe in Love

Words & Music by Katie Melua

**Free time**  
E/B

N.C.

They say we nev - er land - ed on the moon, there's no

wind there, they as - sume. I guess con - spi - ra - cies are no-thing new, but I'm

a tempo ♩ = 60

C# F# E/B

sure I've been there with you. And I don't be - lieve that in space the on -






- ly life is here on earth. How could we be the on - ly race that






loves and hates 'til death from birth? But I






do be - lieve in love, though I






should nev - er re - ly on love. No-thing

B C#m Fdim<sup>7</sup> E D#m To Coda ♪  
D

else ex - cites me, but lov - ing you.

B D#m

Is it

E/B G#m

true a po - li - ti - cian's heart, can rust a - way and fall a - part? I guess it

Em<sup>7</sup> C# F#

must be hard, oh, it must be hard to know what's good and to know what's ea - sy.



E/B

G<sup>♯</sup>m

You might think it's strange, for all my wild i - deas, but I

Em<sup>7</sup>D<sup>♯</sup>G<sup>♯</sup>m/D<sup>♯</sup>C<sup>♯</sup>F<sup>♯</sup>

D.S. al Coda

do not be-lieve that change, can ev - er hap-pen with-out tears. But I

Coda

B

Fdim<sup>7</sup>

E

D<sup>♯</sup>sus<sup>4</sup>D<sup>♯</sup>

but lov - ing you.

G<sup>♯</sup>m<sup>7</sup>G<sup>♯</sup>F<sup>♯</sup>

E



rit.

D<sup>6</sup>

B



Ooh.