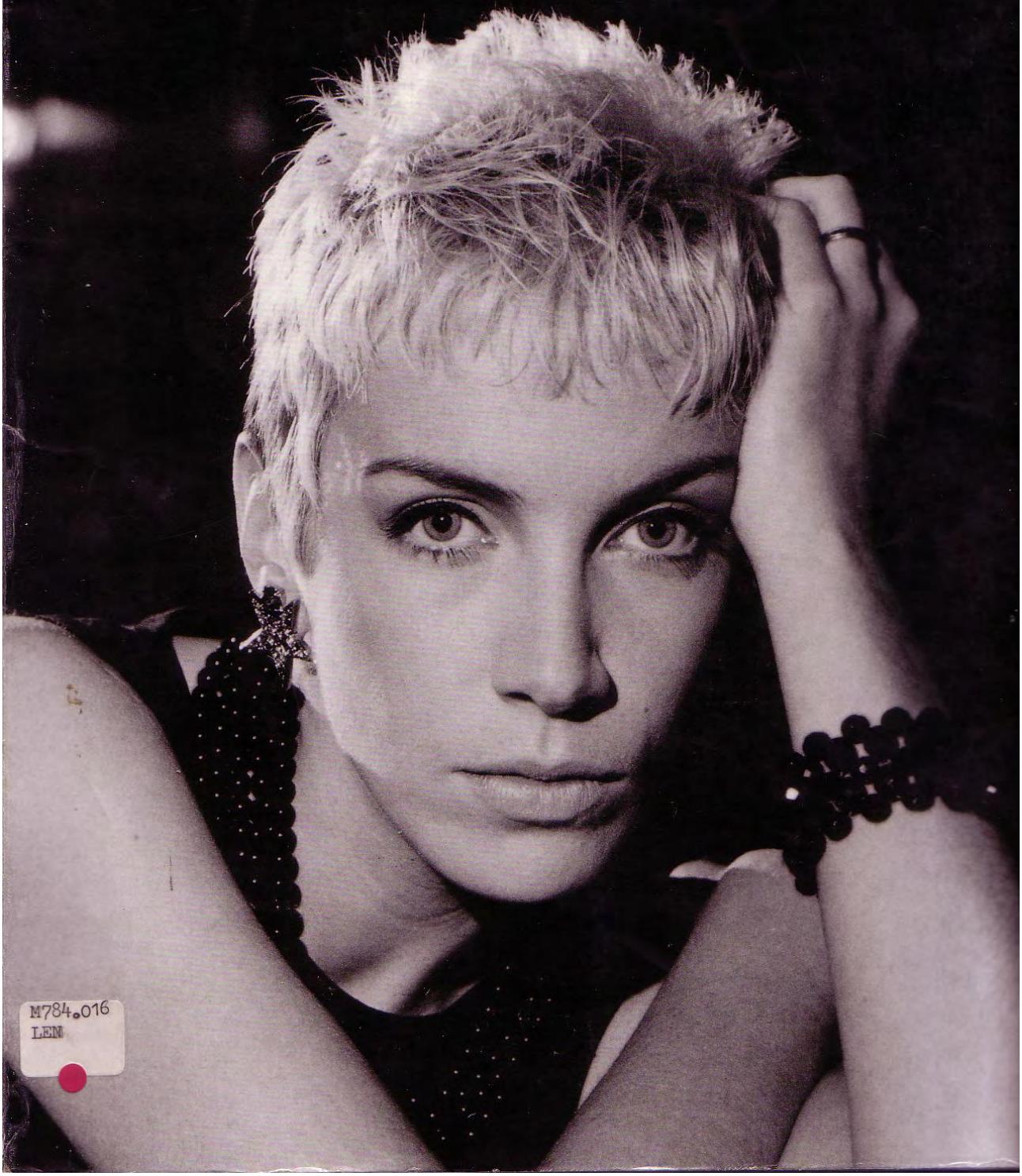


The best of

Annie Lennox

Twelve great songs arranged for piano, voice & guitar



M784.016
LEM

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It's Alright (Baby's Coming Back)

Words & Music by A. Lennox & D. A. Stewart

Moderately, in 2

The musical score consists of three staves. The top staff is treble clef, the bottom staff is bass clef, and the middle staff contains two sets of chords (D♭ and G♭/D♭) and a bass line. The first section starts with a treble clef staff and a bass clef staff. The first measure shows a treble clef staff with a D♭ chord (4th finger) and a bass clef staff with a bass line. The second measure shows a bass clef staff with a bass line. The third measure shows a bass clef staff with a bass line. The fourth measure shows a bass clef staff with a bass line. The fifth measure shows a bass clef staff with a bass line. The sixth measure shows a bass clef staff with a bass line. The seventh measure shows a bass clef staff with a bass line. The eighth measure shows a bass clef staff with a bass line. The ninth measure shows a bass clef staff with a bass line. The tenth measure shows a bass clef staff with a bass line. The eleventh measure shows a bass clef staff with a bass line. The twelfth measure shows a bass clef staff with a bass line. The thirteenth measure shows a bass clef staff with a bass line. The fourteenth measure shows a bass clef staff with a bass line. The fifteenth measure shows a bass clef staff with a bass line. The sixteenth measure shows a bass clef staff with a bass line. The seventeenth measure shows a bass clef staff with a bass line. The eighteenth measure shows a bass clef staff with a bass line. The nineteenth measure shows a bass clef staff with a bass line. The twentieth measure shows a bass clef staff with a bass line. The twenty-first measure shows a bass clef staff with a bass line. The twenty-second measure shows a bass clef staff with a bass line. The twenty-third measure shows a bass clef staff with a bass line. The twenty-fourth measure shows a bass clef staff with a bass line. The twenty-fifth measure shows a bass clef staff with a bass line. The twenty-sixth measure shows a bass clef staff with a bass line. 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D \flat
4fr.

C \flat /D \flat
x

It's all right, ba - by's com - ing back.

G \flat /D \flat
4fr.

D \flat (no 3rd)
4fr.

and I don't real - ly care where he's been, no.

D \flat
4fr.

C \flat /D \flat
x

It's all right, ba - by's com - ing back.

G \flat /D \flat
4fr.

D \flat (no 3rd)
4fr.

To Coda \oplus

and I won't turn him a - round this time, no, no, no.

E♭m
6fr.

Piano accompaniment: The piano part consists of two staves. The top staff has a bass clef, and the bottom staff has a treble clef. Both staves show eighth-note patterns. The right hand of the piano part is also involved in the vocal line.

Vocal line: The lyrics are "I'll be your cliff (you can fall down from me). I'll be your ledge (you can lean up on me).".

Piano accompaniment: The piano part consists of two staves. The top staff has a bass clef, and the bottom staff has a treble clef. Both staves show eighth-note patterns. The right hand of the piano part is also involved in the vocal line.

Vocal line: The lyrics are "I'll be your bridge (your flow-ring tree). You can still de-pend on me. And I'll".

Piano accompaniment: The piano part consists of two staves. The top staff has a bass clef, and the bottom staff has a treble clef. Both staves show eighth-note patterns. The right hand of the piano part is also involved in the vocal line.

Vocal line: The lyrics are "be (the tick-ing of your clock). And I'll be (the num-bers on your watch). And I'll".

Piano accompaniment: The piano part consists of two staves. The top staff has a bass clef, and the bottom staff has a treble clef. Both staves show eighth-note patterns. The right hand of the piano part is also involved in the vocal line.

Vocal line: The lyrics are "be (your hands to stop the time). I'll e-ven be your dan-ger sign. D.S. al Coda".

Coda

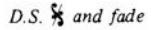
E^bm
6fr.

— no. And I'll be (your grace, your dig - ni - ty). — And I'll be (your night, your des-

tin - y). — And I'll be (your com - fort and your ease). — I will be — your storm-

— at seas. — And I'll be (your sharp in - take — of breath). — And I'll be (your work; I'll take —

— no rest). — And when the world falls to — de - cline — I'll be yours — and you'll be mind —

D.S.  and fade

A Whiter Shade Of Pale

Words & Music by Keith Reid & Gary Brooker

♩.72

The musical score consists of eight staves of music. The top staff is for the piano (treble clef) and bass (bass clef). The bottom staff is for the bass. A guitar part is integrated between the piano/bass staves, with various chords indicated above the strings. The chords include C, /B, /A, /G, F, /E, /D, /C, G/B, /A, /G, /F, C, Fsus², G, F/A, G/B, C, and /B. The lyrics begin in the middle section:

1. We skipped the light fan -
(Verse 2 see block lyric)

dan - go, turned cart - wheels 'cross the

Musical score for "I'm a Poor Boy" featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords indicated above the staff are /D, /C, G/B (with a guitar icon), /F, /E, and /D. The lyrics "floor," and "I was feel- ing— kind of sea - sick," are written below the notes. A number "8" is placed below the bass staff. The score includes various note heads, rests, and dynamic markings like accents.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major (no sharps or flats). The time signature changes from common time to 8/8. The lyrics "and the crowd- called out for more," are written below the notes. Measure numbers /B, /A, and /G are indicated above the staff.

A musical score for three voices (Soprano, Alto, Bass) and guitar. The vocal parts are in G major. The guitar parts are labeled F, /E, /D, /C, G/B, and /F. The lyrics "and the room_ was hum - ming hard - er as the ceil-ing— flew a-" are written below the vocal lines.

C

/E /D /B

way,

when we called out for an -

B

8

/A /G F /E

This section of the musical score consists of three staves. The top staff is for the voice, starting with a dotted quarter note followed by eighth-note pairs. The middle staff is for the piano, featuring eighth-note chords. The bottom staff is also for the piano, showing sixteenth-note patterns. The vocal line continues with "oth - - - er drink" and ends with "but the wai - ter brought a". The key signature changes from A major to G major at the end.

/D G % C /B /A /G

This section begins with a vocal entry "tray...". The piano accompaniment features eighth-note chords. The vocal line continues with "And so it was" and ends with "lat - - - er". The key signature changes to C major at the end.

F /E /D /C

This section starts with a piano introduction. The vocal line begins with "as the mil - ler told— his tale". The piano accompaniment continues with eighth-note chords. The vocal line ends with a short melodic phrase.

G /F /E /D

This section begins with a piano introduction. The vocal line starts with "that her face at first just ghost - ly," and ends with "turned a". The piano accompaniment features eighth-note chords. The key signature changes to D major at the end.

To Coda ♫

C Fsus² C G^{7sus4} C

whit - er shade of pale.

/A /G F /E /D /C G/B /A

Da da da da

I. 2. D.% al Coda

/G /F C Fsus² G F/A G/B G F/A G/B

da da. And so it

♪ Coda

C G C Fsus²

pale, a whit - er shade of

A musical score for a voice and piano. The vocal line starts with a C major chord, followed by a G major chord, another C major chord, and finally an F^{sus2} chord. The lyrics are: "pale, turned - a whit - er shade of". The piano accompaniment consists of eighth-note patterns in the bass and middle octaves.

The vocal line continues with a G/F chord (G major over F) and the lyrics "pale. —)". The piano accompaniment continues with eighth-note patterns.

The vocal line is silent, indicated by a dash. The piano accompaniment continues with eighth-note patterns, ending with a final chord.

Verse 2:

You said there is no reason
And the truth is plain to see
But I wandered through my playing cards
And would not let her be
And one of sixteen vestal virgins
Who were leaving for the coast
And although my eyes were open
They might just as well be closed.

No More 'I Love You's'

Words & Music by D. Freeman & J. Hughes

The sheet music consists of three staves. The top staff is for the vocal part, starting with a treble clef, a key signature of two flats, and a tempo of 90 BPM. It includes lyrics: "Do bi do bi do do do oh,— do bi do bi". The middle staff is also for the vocal part, starting with a bass clef, a key signature of one flat, and an 8th note time signature. It includes lyrics: "do do do oh,— do bi do bi do do do oh,—". The bottom staff is for the guitar, showing chords: E^b, B^b/E^b, A^b/E^b, B^b/E^b, B^b/E^b, and B^b/E^b. The arrangement includes three endings, indicated by the numbers 1, 2, and 3 at the end of each staff.

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Cm^{7add4}

F/C

F^{7sus4}

now

I don't find my-self bounc-ing home, whis-tl-ing but-ton hole tunes to make-me

E^b
fr^{tr}B^bsus⁴B^bA^b/C

cry,

no more "I love you's"

a lan-gage is leav-

B^bsus⁴B^bfr^{tr} E^bB^bsus⁴B^b

- ing me.

No more "I love you's"

Fm⁷B^bsus⁴B^bfr^{tr} E^b

chan-ges are shift-ing out-side—the words.

B^b/E^b

A^b/E^b

B^b/E^b

(The lo-ver speaks a-bout—the mon-sters.)

Do bi do bi

2.

Fm7

B^bsus4

B^b

E^b

A lan-gage is leav-ing me in si-lence.— No more "I

To Coda ♦

B^b/D

A^b/C

B^bsus4

B^b

love you's" chan-ges are shift-ing out-side—

D^b

A^b/C

the words.

G^b/B^b

fr⁴ A^b

D^b

A^b/C

G^b/B^b

fr⁴ A^b sus⁴

fr⁴ A^b

D.‰. al Coda

⊕ Coda

A^b/C

B^b sus⁴

B^b

fr⁴ E^b

Chan - ges are shift - ing out - side the words,
Do bi do bi do do do oh—

B^b/E^b

fr⁴ A^b/E^b

B^b

out - side the words.
do bi do bi do do do oh—

No more "I love you's" a lan-gage is leav -

- ing me, no more "I love you's"—

a lan-gage is leav - ing me. No more "I

love you's" chan-ges are shift - ing out - side Do bi do bi

A musical score for a vocal piece. The score consists of four staves of music. The top two staves are for voice, indicated by a soprano clef, and the bottom two staves are for bass, indicated by a bass clef. The key signature is B-flat major (two flats). The time signature varies between common time (indicated by a 'C') and 8th note time (indicated by an '8'). The vocal parts include lyrics such as "words.", "do do do oh", "do bi do bi do do do oh", "Out - side the words.", "do bi do bi do do do oh", "do bi do bi", "do do do oh", and "rall.". Above the vocal parts, there are three sets of guitar chords: E^b, B^b/E^b, and A^b/E^b. The vocal parts also feature slurs and grace notes. The score ends with a repeat sign and a bass clef, suggesting a return to the beginning or a continuation of the piece.

Verse 2:

I used to have demons in my room at night
 Desire, despair, desire, so many monsters.
 Oh, but now
 I don't find myself bouncing home
 Whistling buttonhole tunes to make me cry.

Precious

Words & Music by Annie Lennox

Rubato

Gm7 Gm7/B♭ A7 Dm

Ooh

Gm7 Gm7/B♭ A7 Dm

I was lost un - til you came,

Gm7 Gm7/B♭ A7 Dm

tell you why I'm feel - ing so blue.

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Pre-cious lit - tle an - gel _____

take a look at what you've



done,

do do do. _____

a tempo, moderately



Dm Csus4/F Dm

But I was

A Gm7 Dm Csus4/F

lost un - til _____ you came. _____

Dm Csus4/F Dm

(instrumental on §)

§

(1.) Pre-cious lit - tle an - gel, take a look at what you've done. Well I

Csus4/F Dm

thought my time was o - ver, but it's on - ly just be - gun, _____

22

how can it be true that such a gift from hea - ven has been sent for me and you?—



Pre-cious lit-tle an - gel, don't you wor-ry, don't you cry, when this bad old world has crum-bled I'll be



stand-ing at your side. Well I was lost un - til _____ you



repeat to fade

came. _____

Well I was

Verse 2

Precious little angel
Won't you spread your light on me?
I was locked up in the darkness
Now you've come to set me free.
I was covered up with sadness,
I was drowned in my own tears,
I've been cynical and twisted,
I've been bitter all these years.

Something So Right

Words & Music by Paul Simon

$\text{♩} = 80$



rall.

a tempo

1. You've got the



cool wa - ter
(Verses 2 & 3 see block lyric)

when the fe - ver— runs



high.

And you've got the look of love right
3

Am⁷ /G Fadd⁹ Cadd⁹
 in your eyes and I was in a cra - zy mo - tion
 B^{b(5)} F E⁷ Am⁷
 till you calmed me down
 Cadd⁹ Dm⁷ G
 3^o To Coda Θ
 it took a lit - tle time but you calmed me
 1. Cadd⁹ Am E⁷
 down. Some peo - ple ne - ver say - the words - "I love you". it's not their style

Am E7 G7 C
 F
 E7

to be so bold.

Am E7
 Some peo- ple ne- ver say— the words— “I love— you”, but like a child—

Am D7 Gsus4 G
 {they're} long - ing to be told.
 I'm

2. They've got a
 3. They've got a

[2.] Cadd9 C G/F
 me.

When some- thing goes wrong,

F C⁷ F C⁷
 I'm the first to ad - mit it, the first to ad - mit— it—

 Dm⁷ Gsus⁴ G C G/F
 but the last one to know— when some-thing goes right, well it's

 F C⁷ F⁷ C⁷
 like - ly to lose me, it's apt to con - fuse— me be - cause it's

 Dm⁷ E^{7/G⁴} Am E⁷ F C/G
 such an un - us - u - al sight,— oh I can't get used to some

D. $\frac{3}{8}$, al Coda
(with repeat)

- thing so right, to some-thing so right.

$\frac{4}{4}$ Coda

rall.
me.

Verse 2:

They've got a wall in China
It's a thousand miles long
To keep out the foreigners
They made it strong.
And I've got a wall around me
That you can't even see
It took a little time
To get next to me.

Verse 3:

They've got a wall in China
Mmm...
Yeah...
Yeah.
And I've got a wall around me
Yeah...
It took a little time
To get next to me.

Sweet Dreams Are Made Of This

Words & Music by D. A. Stewart & A. Lennox

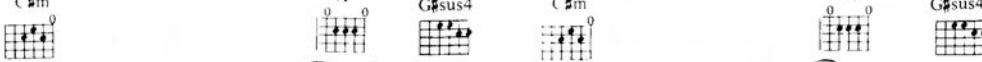
The sheet music consists of ten staves of musical notation. The top staff shows a vocal line with a guitar chord chart above it. The chords shown are C#m, A, and Gsus4. The lyrics "Sweet dreams are made" are written below the notes. The next section starts with "dis - a - gree?" followed by "I tra - vel the world" and "and the sev - en seas," with corresponding lyrics below. The final section starts with "ev - 'ry-bo - dy's" followed by "look-ing for some-thing." and "Some of them want to use - you," also with lyrics below. The music is in common time, with various dynamics and rests indicated throughout.

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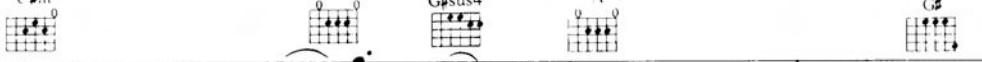
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C#m A Gsus4 C#m A Gsus4


some of them want to get used — by you, — some of them want to ab-use — you,

C#m A Gsus4 A G#


some of them want to be — ab - used, —

C#m F#m A G#


— — — —

2

A G# C#


— — — —

G# #G# #G#


— — — —

Sheet music for a vocal and guitar piece. The vocal part is in treble clef, and the guitar part is in standard notation. Chords shown include F#m, A, G#, C#m, F#, C#m, F#, C#m, F#, and G#. The lyrics are:

Hold your head up, keep your head up, mov-in' on. — Hold your head up, mov-in' on.
Keep your head up, mov-in' on. — Hold your head up, mov-in' on. — Keep your head up, mov-in' on.
Hold your head up, mov-in' on, — keep your head up.

(x 4) D.S. & Repeat

There Must Be An Angel (Playing With My Heart)

Words & Music by A. Lennox & D. A. Stewart

The sheet music consists of four staves of musical notation. The top staff is for the right hand of the piano, featuring a treble clef and a common time signature. It includes a vocal line with the lyrics "La la la la (etc.)". The second staff is for the left hand of the piano, showing a bass clef and a common time signature. The third staff is for the guitar, with a treble clef and a common time signature, indicating chords Dm7, G, F, and G. The fourth staff is for the piano's right hand, with a treble clef and a common time signature, showing chords Eb, Dm, C, and Dm7, and lyrics "Yeah__ No one on earth could feel like this". The bottom staff is for the piano's left hand, with a bass clef and a common time signature, and lyrics "I'm thrown and ov-er-blown with bliss __ there must be__". Chord boxes are placed above the staves to indicate harmonic progressions.

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 G
 E♭
 Dm

— an an - gel play - ing with my heart, yeah. —

 C
  Dm7
  G7

8 I walk in - to an emp-ty room _____ 8 and sud - den-ly my heart goes

A musical score for 'Angels' by The Smashing Pumpkins. The vocal part is in Am, with lyrics 'boom _____ it's an orch - est - ra of an - gels'. The guitar part includes chords G and F, with a tablature diagram above the staff.

G Eb Dm C

and they're play - ing with my heart, _____ yeah.

CHORUS

* Not 2nd time

F Fm/Ab C

Must be talking to an angel,
must be talking to an angel,
must be talk-ing to an an-gel...



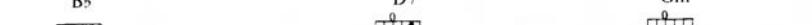
 C F Fm/Ab



 Must be talk-ing to an an-gel,

The musical score consists of two staves. The top staff is for treble clef instruments like flute or oboe, starting in F major (Fm) and transitioning to C major. The bottom staff is for bass clef instruments like cello or double bass, starting in A major (Am). The lyrics "must be talk-ing to an an - gel." are repeated over both staves.

A musical score for a piano and voice. The piano part is in the background with a treble clef and a bass clef. The vocal line is in the foreground. The score consists of four measures. Measure 1 starts with a piano chord in F major (F-A-C) followed by a vocal entry with lyrics "Must be talk-ing to an an-gel." Measure 2 begins with a piano chord in G major (G-B-D) and continues the vocal line. Measure 3 begins with a piano chord in E-flat major (E-flat-G-B-flat) and continues the vocal line. Measure 4 begins with a piano chord in D major (D-F#-A) and concludes the vocal line. The lyrics are repeated in each measure.

 C  B_b  D7  G_m


cel - e - brat - ing could this be re - act - ti - va - ting all my
 dis - lo - cat - ing? This must be a strange de - cep -
 by cel - est - ial in - ter - ven - tion leav - ing me
 re - col - lec - tion of your hea - ven - ly con - nec - tio -

VERSE 2:

No one on earth could feel like this
I'm thrown and over blown with bliss
There must be an angel
Playing with my heart.
And when I think that I'm alone
It seems there's more of us at home
It's a multitude of angels
And they're playing with my heart.

Thorn In My Side

Words & Music by A. Lennox & D. A. Stewart

The sheet music consists of three systems of musical notation. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a vocal line and a piano line. Above the vocal line are two guitar chords: 'D' at the beginning and 'G' later on. The lyrics '(spoken): You gave me such a bad time, tried to hurt me, but now I know.' are written below the vocal line. The second system begins with an 'A' chord, followed by a 'D' chord, and then a 'G' chord. The lyrics 'Thorn in my side, you know that's all you ev-er were...' and 'Thorn in my side, you know that's all you'll ev-er be...' are written below the vocal line. The third system begins with an 'A' chord, followed by a 'D' chord, and then a 'G' chord. The lyrics 'So don't think you know bet-ter you know that's all -' and 'A bun-dle of lies, you know that's all - 'cause that's what -' are written below the vocal line.

C F C G

To run a - way from you _____ was all that I could do.

C F I C

To run a - way from you _____ was

G C F

all that I could do. To run a - way from you -

C G C

— was all that I could do. To

F C A

run a -way from you — was all that I could do. —

D G A

2 C A 3 times B♭ F

Solo ad lib.

B♭ G

D. S. : F. A. D.

Train In Vain

Words & Music by Joe Strummer & Mick Jones

$\text{♩} = 106$

The sheet music consists of two systems of musical notation. The top system shows a vocal melody in G clef and a guitar part in C major. The bottom system shows a guitar part in E major. Chords indicated above the staff include B, E7, B, E7, B, E7, and B/D². The lyrics are provided below the notes:

1. They say you stand— by your man, tell me
(Verse 2 see block lyric)

some-thing I don't un-der-stand.— You said you loved me and that's a fact—

C♯

E7

B

and then you left me. said you felt trapped. Well some

E7

fr⁴ B/D♯

C♯

things you can't ex-plain a-way— but the heart-ache's with me till this—

E7

E7

day. Did you stand by me?— No not at all.

B

E7

B

1.

1. { Did you stand by me? } No way.
2, 3. { You did-n't stand by me. }

[2, 3.]

2. All the way you did - n't stand by
 me, no not at all you did - n't stand by me, no
 way. You must ex - plain why this must be,-
 did you lie

C[#]m⁷ E⁷ B
 fr⁴

To Coda ♪

— when you spoke to me? — Did you stand by
 me? No, not at all. —

Now I got a job but it don't pay. I need new
 clothes, — I need some- where to stay. — But with - out all of these things I can't

C[♯]

E⁷

B

but with- out your love I won't make it through. (With- out your

E⁷

B

E⁷

love I won't make it through.) But you don't un- der-stand my point of

fr^t B/D[♯]

C[♯]

E⁷

D. & al Coda

view,— I sup - pose there's no - thing I can— do, did - n't stand by

◊ Coda

E⁷

B

Repeat ad lib.

me? No way. Did you stand by

[1. etc.



me? No not at all. Did you stand by

[Last time



Stand by me, no
way. Stand by me, no way.

Verse 2:

All the times that we were close
I remember these things the most.
I've seen all my dreams come tumbling down
I can't be happy without you around.
So alone I keep the wolves at bay
And there's only one thing I can say.

You didn't stand by me
No not at all.
You didn't stand by me
No way.

Walking On Broken Glass

Words & Music by Annie Lennox

Moderately fast

The sheet music consists of two systems of musical notation. The top system shows a vocal melody in treble clef and a guitar part with chord boxes above the staff. The bottom system shows a bass line in bass clef. The vocal melody includes lyrics: "Walk-ing on, walk-ing on bro - ken glass," followed by a repeat sign and "walk-ing on, walk-ing on." The bass line provides harmonic support throughout. Chords indicated in the guitar parts include C, C/E, F, G, and G.

C C/E F C/E F C/E F C/E F
C/E G C C/E F C/E F C/E G
Walk-ing on, walk-ing on bro - ken glass,
walk-ing on, walk-ing on

C C/E F C/E F C/E G C C/E F C/E F
C/E G C C/E F C/E F C/E G
bro - ken glass.

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You were the sweet-est thing

that I



e - ver knew,

but I don't care for su - gar hon - ey,



if I can't have you.

Since you've a -



- ban - doned me

my whole life has crashed.

Am  Em  Fadd9 

to Coda 

Won't you pick the pie - ces up, 'cause it feels just like I'm

G  C  C/E  F  C/E  F  C/E  G 

 walk-ing on bro - ken glass, bro - ken glass,

G  C  C/E  F  C/E  G  C  C/E  F  C/E 

 walk-ing on, walk-ing on

C/E  G  C  C/E  F  C/E  F  C/E  G 

 bro - ken glass. The



sun's still shin-ing in the big blue sky,



but it don't mean no - thing



to me.

Oh, let the rain come down,



let the wind blow through me.

I'm liv - ing in an



emp - ty room,

with all the win-dows smashed,

Am x x x
 C x x x
 Gsus4 x x x

and I've got so lit - tle left to lose__ that it feels just like I'm

G x x x
 C x x x
 C/E x x x
 F x x x
 C/E x x x
 F x x x
 C/E x x x
 G x x x

walk - ing on bro - ken glass,__ bro - ken glass.

C x x x
 C/E x x x
 F x x x
 C/E x x x
 F x x x
 C/E x x x
 G x x x
 Dm9 x x x

And if you're try - ing
 And if you want

Bb x x x
 F x x x

— to cut me down,
 — to hurt__ me__ you know that I might bleed,
 there's no-thing left to fear,

Dm9



B♭



1.

F



'cause if you're try - ing _____
 'cause if you want _____ to cut me down,
 to hurt me _____ I know that

2.

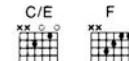
Gsus4



G



you'll suc - ceed. _____ You're do - in' real - ly well my



dear. _____



D.S.

CODA



Take me back, _____ don't let me

 F
  Gsus4

keep on walk - ing, I can't keep on walk - ing on,

 C
   F
  

keep on walk-ing on bro - ken glass, —

 C/E
  G
  C
   F
  C/E
  F
  

repeat to fade

bro - ken glass.

Lyric D.S.

Now every one of us was made to suffer,
 Every one of us was made to weep,
 But we've been hurting one another
 And now the pain has cut too deep;
 So take me from the wreckage,
 Save me from the blast,
 Lift me up and take me back,
 Don't let me keep on walking ...
 I can't keep on walking on ...
 Keep on walking on broken glass.

Chorus to fade.

Who's That Girl?

Words & Music by A. Lennox & D. A. Stewart

The musical score consists of four staves of music. The top staff is for the lead vocal, the second staff is for the bass vocal, the third staff is for the drums, and the bottom staff is for the guitar. Chords are indicated above the staves: Cm, Fm, Cm, Ab, Fm, Cm, Ab, Bb/Ab, Cm, Bb, Fm, Cm, Ab, Fm, Cm, Ab. The lyrics are written below the vocal parts.

Who's that girl.
The
language of love slips from my lover's tongue—
cool tongue-tied than ice-twisted
language of love has left me stony grey—
dumb hearts get your care-less
cream ed at the warm-er than the sun,
dumb hearts get your care-less
at like chin-a cups.
The lang-age of the love has left me brok-en
encenced these e-motions. Look at all the fool-ishness your lover's talk

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Fm

 rocks... But there's just one thing,
Ab

 just one thing, but there's

Cm/G

 just one thing, but there's

Ab

 just one thing and I real - ly wan-na know.
Gsus4

 (only) Who's that

Cm

 girl run-ning a-round with you, (x2) Tell me who's that
Bb

 girl

Gm

 run-ning a-round with you, (x2) tell me who's that
Ab
Bb
Cm

 girl, running a-round with

Bb
Gm

 running a-round with you, (x2) tell me who's that
Ab
Bb
Cm

 girl, running a-round with

To Coda
 The

2 Em Cm B_b Gm A_b B_b

Who's that girl running a-round with you, tell me who's that
 running a-round with you, tell me who's that girl,

D.S. al Coda But there's

CODA Gm A_b B_b

running a-round with you, tell me

Who's that girl, running a-round with you, tell me to FADE

Why

Words & Music by Annie Lennox

Moderately

fading

C **C/B** **Am7**

fading

C **C/B** **Am7**

G/B

Why?

Why?

2nd time only

C **C/B** **Am7**

(1.) How many times do I have to try to tell you that I'm...

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sor - ry for the things I've done.

Ooh,



but when I start to try to tell you



when you have to tell me, hey, this kind of trouble's on - ly just



be-gun.



a tempo



Why?

Why?

Why?

This is the book I've ne-ver read, these are the words I ne-ver said, this is the path I'll ne-ver tread,
These are the years that we have spent, and this is what they re-pre-sent, and this is how I feel.

Why?

F/C G/C C

how I feel.

You don't know what I feel.

L.H. fade

Verse 2

I may be mad, I may be blind,
 I may be viciously unkind,
 But I can still read what you're thinking.
 And I've heard it said too many times
 That you'd be better off,
 Besides, why can't you see this boat is sinking?

Let's go down to the water's edge
 And we can cast away those doubts,
 Some things are better left unsaid,
 But they still turn me inside out.
 Turning inside out ... turning inside out.