

SLEEP TO DREAM

Words and Music by
FIONA APPLE

Slowly

N.C.

Play three times

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with eighth notes and rests in the left hand. The system concludes with a double bar line and repeat signs.

I tell

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "you how I feel _ but you don't _ care. I say tell me the truth, _ but you don't _ dare. You say". The piano accompaniment maintains the same rhythmic pattern as the first system.

The third system continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "love is a hell _ you can-not _ bear and I _ say gim-me mine back and then go _ there for all I care." The piano accompaniment continues with the same rhythmic pattern.

*
+ Band

* Percussion: simile throughout

C Bb7 A7

I got my feet on the ground _ and I don't _ go _____ to sleep _ to dream. _

C Bb7 A7

You got your head _____ in the clouds, _ you're not at all _____ what you seem. _

C Bb7 A7

This mind, this bod - y and this voice can-not be sti-fled by _____ your de - vi - ant ways. _____

C Bb7

_____ So don't for - get what I told _____ you, don't come a - round, _____ I got my _____

SLEEP TO DEATH



1
N.C.

own hell to raise.

(Perc.)

I have nev-er been so in-sult-ed in all my life; I could

swal-low the seas to wash down all this pride. First you

run like a fool just to be at my side, and now you run like a fool but you just run to hide and I can't a-bide.

2 C Eb D7

Don't make it a big _ deal, don't be so _ sen - si - tive. We're not play - ing a game _

Eb Ab7

_ an - y - more, _ you don't have _ to be so _ de - fen - sive. _

N.C.

Don't you

Gm

plead me your case, _ don't both - er to ex - plain. _ Don't e - ven show me your face, _ 'cause it's a cry - ing shame. Just go

back to the rock from un - der which — you came; — take the

sor-row you gave and all the stakes _ you claim, _ and don't for - get the blame. _

I got my feet on the ground, _ and I don't go to sleep to dream. _

You got your head in the clouds, _ and you're not _ at all _ what you seem. _



C Bb7 A7

This mind, this bod - y and this voice can-not be sti-fled by ___ your de - vi-ant ways.

C Bb7

___ So don't for - get what I told ___ you, don't come a - round, ___ I've got

A7 Repeat ad lib. C Bb7 A7

my own hell _ to raise. _

C Bb7

Repeat and Fade

A

Optional Ending

A

SULLEN GIRL

Words and Music by
FIONA APPLE

Slowly



p

F(b5)(add9)



Days like this, I don't know what to do with my-self



F(b5)(add9)



all day and all night. I wan-der the



F(b5)(add9)

halls a-long the walls, and un-der my breath I say to my-self, "I need fuel to take flight."

Am11



Fmaj9#11



And there's _ too much _ go - ing on, _

mf

Dm7



F6(add9)



Am7



but it's calm un - der the waves in the

f

G9



Dm7



F6(add9)



blue _ of my _ o - bli - vi - on, _ un - der the _

Am7



G9



To Coda ⊕

_ waves in the blue _ of my _ o - bli - vi - on. _

Em

Esus(add2)

Em



Is that why they

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter rest, and then a quarter note G4. The piano accompaniment consists of a series of chords and moving lines in both hands. A dynamic marking of *p* (piano) is present. A four-measure slur is shown over the final notes of the piano accompaniment.

Dm

G9

F(b5)(add9)



call me a sul - len girl, sul - len girl?

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note for 'call' followed by 'me a sul - len girl, sul - len girl?'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. A dynamic marking of *p* is present.

Em

Dm

G



They don't know I used to sail the deep and tran - quil sea.

The third system of music features the vocal line and piano accompaniment. The vocal line has a long note for 'They don't know' followed by 'I used to sail the deep and tran - quil sea.'. The piano accompaniment includes several four-measure slurs over the right hand. A dynamic marking of *p* is present.

F(b5)(add9)

Em

Dm



But he washed me a - shore

The fourth system of music features the vocal line and piano accompaniment. The vocal line has a long note for 'But he washed me a - shore'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line. A dynamic marking of *p* is present.

G9

F(b5)(add9)

Em

and he took my _____ pearl, _____

cresc.

Dm

G9

D.S. al Coda

and left an emp - ty shell of me.

CODA Dm7

F6(add9)

Am7

Un - der the waves _____ in the

G9

blue _____ of my _____ o - bli - vi - on. It's

Dm9

F(add9)

Am7

calm _____ un - der the _____ waves _____ in _____ the _____

G9

blue _____ of _____ my _____ o - bli - vi - on.

Dm7

F(add9)

Am7

G9

Play 4 Times

Instrumental ad lib.

Dm

Am7

G

SHADOWBOXER

Words and Music by
FIONA APPLE

Moderately

Chord diagrams: Dm, Dm/C, G9

mf

The piano introduction consists of two staves in 4/8 time. The right hand features a series of chords: Dm, Dm/C, and G9, each held for a full measure. The left hand plays a rhythmic pattern of eighth notes, starting with a half note G3, followed by eighth notes A3, B3, and C4, then a half note D4, and finally a half note E4. The piece concludes with a repeat sign.

Chord diagrams: Dm, Dm/C, G9

Once my lov - er, _____ now my friend; _____
Oh, your gaze is _____ dan - ger - ous _____

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano accompaniment provides harmonic support with chords Dm, Dm/C, and G9.

Chord diagrams: Dm, Dm/C, G9

what a cruel _____ thing _____ to pre - tend, _____
and you fill _____ your _____ space so sweet. _____

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are on the same staves as in the first system. The lyrics continue below the vocal line. The piano accompaniment maintains the harmonic structure with chords Dm, Dm/C, and G9.

Chord diagrams: Dm, Am7, G9

what a cun - ning way _____ to con - de - scend. _____ Once my
If I let you get too _____ close _____ you'll

The third system concludes the vocal and piano accompaniment. The vocal line and piano accompaniment are on the same staves. The lyrics continue below the vocal line. The piano accompaniment uses chords Dm, Am7, and G9. The piece ends with a final chord G9.

Dm

Dm/C

G9

lov - er and now my friend.
set your spell on me.

Dm

Dm/C

G9

Oh, you creep up like the clouds -
So dar - ling, I just want to say,

Dm

Dm/C

G9

and you set my soul at ease,
just in case I don't come through,

Dm

Am7

G9

then you let your love a - bound, and you
I was on - to ev 'ry play;

Dm Dm/C G9

bring me to my knees.
I just want ed you.

Em Dm Am7

Oh, it's e - vil, babe,
Oh, it's so e - vil, my love,

Em Dm Am7

the way you let your grace en - rap - ture me
the way you've no rev - rence to my con - cern.

Em Dm Am7

when well you know I'd be in - sane
So I'll be sure to stay war - y of you, love,

Em

Dm

F

Em

to ev - er let
to save the pain

that dirt - y game re - cap -
of once my flame and twice

D7

To Coda

- ture me.
my burn.

You made me a
And so I'm a

C

Fsus2

C/E

Bb9

sha - dow - box - er, ba - by;

I wan - na be read - y for

C

Fsus2

C/E

Bb9

what you do.

Well, I've been

C F#sus2 C/E Bb9

swing - ing a - round — me — 'cause I don't know when you're gon - na

C F#sus2 C/E Bb9 Dm Dm/C

make your _ move. _

G9 Dm Dm/C G9

D.S. al Coda

CODA C F#sus2 C/E Bb9

sha - dow - box - er, ba - by; — I wan - na be read - y for

f

C F#sus2 C/E Bb9 C F#sus2

what you do. Well, I've been swing-ing a-round

Detailed description: This system contains the first two measures of the piece. The vocal line starts with 'what you do.' and 'Well, I've been swing-ing a-round'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. Chord diagrams for C, F#sus2, C/E, Bb9, C, and F#sus2 are provided above the staff.

C/E Bb9 C F#sus2 1 C/E Bb9

at no-thing; I don't know when you're gon-na make your move. Yeah, I'm a

Detailed description: This system contains the next two measures. The vocal line continues with 'at no-thing; I don't know when you're gon-na make your move.' and 'Yeah, I'm a'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for C/E, Bb9, C, F#sus2, C/E, and Bb9 are provided above the staff.

2 C/E Bb9 C F#sus2 C/E Bb9 Repeat ad lib. and Fade

Detailed description: This system contains the final two measures of the main section. The piano accompaniment concludes with a final chord. Chord diagrams for C/E, Bb9, C, F#sus2, C/E, and Bb9 are provided above the staff. The instruction 'Repeat ad lib. and Fade' is written above the final measure.

Optional Ending C F#sus2 C/E Bb9 C

Detailed description: This system provides an optional ending for the piece. It consists of two measures of piano accompaniment. Chord diagrams for C, F#sus2, C/E, Bb9, and C are provided above the staff.

F7

Am7

F7

del - i - cate _ man. _

And it's a sad, sad _ world

Am7

F7

when a girl will break a boy _ just be - cause _ she can. _

C

Bb7

F7

Don't you tell me to _ de - ny _ it;

I've done wrong,

C

Bb

Am7

C

Bb

_ and I wan-na suf-fer for _ my _ sins.

I've come to you 'cause I _ need



guid - ance to be true, — and I just don't know — where I can — be - gin.



What I — need — is a good de - fense, — 'cause I'm



feel - in' — like — a crim - i - nal. — And I need to be — re - deemed — to the



To Coda ⊕

one I've sinned a - gainst — be - cause he's — all I — ev - er knew of love.

Am7

F7

Heav-en, help _ me for the way I am; _

Am7

F7

save me from these e - vil deeds _ be - fore I get _ them done. _

Am7

F7

I know to - mor-row brings _ the con - se - quence _ at hand, _ but

Am7

F7

I keep liv - in' this _ day like the next will nev - er come. _ Oh,

C Bb7 F

help me, but don't tell me to de - ny it. I've got - ta cleanse.

C Bb Am7

— my - self of all these lies 'til I'm good e - nough for him.

C Bb Ab7 Gsus

I've got a lot to lose and I'm bet - ting high, so I'm beg - ging you, be -

F7 Ab7

fore it ends, just tell me where to be - gin.

D.S. al Coda

CODA

Cm7



E \flat



C \flat



A \flat



C \flat



Let me know _ the way _ be - fore there's hell _ to pay. _

E \flat



C \flat



A \flat 7



Give me room _ to lay _ the law _ and let _ me go. _

E \flat



C \flat



A \flat



C \flat



I've got to make _ a play _ to make my lov - er stay, _

Eb 3fr Cb Ab7 4fr

so what would an an - gel say, the dev - il wants to know

F7

What I need is a

Cm7 3fr F7

good de - fense, 'cause I'm feel - in' like a crim - i - nal.

Cm7 3fr F7

And I need to be re - deemed to the one

Cm7



Bb sus



Ab7



G7



Gb



I've sinned a - gainst be - cause he's all I ev - er knew of

1

F7



2

F7



love. love.

Cm7



Cm



Repeat ad lib

SLOW LIKE HONEY

Words and Music by
FIONA APPLE

Lazily

Gm7



Cm7



Gm7



Cm7



p

4/8

4/8

Gm7



Cm7



Gm7



Cm7



You moved like honey in my dream last night.

Gm



Gm/F



Em7b5



Ebmaj7



Yeah, some old fires were burning.

Cm



F7



Cm



F7



You came near to me and you endeared to me,

Gm(maj7)

Bb7sus

Cm7



but you could-n't quite discern me.

Gm7

Cm7

Gm7

Cm7



I'll Does that scare you?
let you see me,

I'll let you run a-way.
I'll cov-et your re-gard.

Gm

Gm/F

Em7b5

Eb maj7



But your heart
I'll in-vade

will not o-blige you;
your de-mean-or

Cm

F7

Cm

F7



you'll re-mem-ber me
and you'll yield to me

like a mel-o-dy,
like a scent in the breeze,

Gm(maj7)

Bb7sus

Cm7



yeah, I'll haunt the world in - side you.
and you'll won - der what it is a - bout me.

Cm6

D7

Cm6

D7



And my big se - cret - gon - na win you o - ver
It's my big se - cret - keep - in' you com - in'

Cm6

D7

Gm7

Cm7



slow like hon - ey, heav - y with mood.
slow like hon - ey, heav - y with mood.

Gm7

Cm7

Gm7

Eb maj9

Bb6

Eb maj9



Though dreams can be de - ceiv - ing like fac - es are to hearts,

mp

Bbm7

Ab7

Fm9

E

G#m/D#

they serve for sweet re - liev - ing when - fan - ta - sy and

decrescendo

C#m7

A#m7b5

E/B

re - al - i - ty lie too far a - part.

pp

E9

So I stretch my - self a - cross like a bridge, and I

D9

Cm7

pull you to the edge.

Gm7 Cm7 Gm7 Cm7

And stand there wait - ing, try - ing — to at - tain

mp

Gm7 Gm/F Em7b5 Ebmaj7

the end — to sat - is - fy the stor - y.

Cm F7 Cm F7

Shall I — re - lease you? Must I — re - lease you

Gm(maj7) Bb7sus Cm7 Cm6 D7

as I rise — to meet my glo - ry? But my — big se - cret —

crescendo *mf*

Cm6 D7 Cm6 D7

gon-na hov-er o-ver your — life, gon-na keep you reach-ing —

Cm6 D7 Cm6 D7

when I'm gone like yes-ter-day, when I'm high like — heav-en,

Cm6 D7 Cm6 D7 Gm7 Cm7

when I'm strong — like mu-sic, 'cause I'm — slow like hon-ey and heav-y with mood.

Repeat ad lib. Last time

Gm7 Cm7 Gm7 Cm7 Gm11

Instrumental improvisation

rit.

THE FIRST TASTE

Words and Music by
FIONA APPLE

Freely

Em7



Am7



I lie in an early bed, think - ing late

mp

3

Em7



thoughts, wait - ing for the black to re - place

Am7



Am6



my blue. I do not strug - gle in

Original Key: E \flat minor. This edition has been transposed up one half-step to be more playable.



your web — be-cause it was my aim — to get caught. But dad-dy

Am6



Am7



C/G



long-legs, I feel that I'm fi-n'lly grow-ing wear-y of wait-ing to be con-sumed by —

Strongly, with a beat

F#m7b5



N.C.

Em7



you. Give me — the first taste,

Am7



let it — be-gin. Heav-en — can-not wait — for — ev-er.

Am6



Dar-ling, just start the chase; I'll let you win,

but you must make the endeavor.

Oh, your love give me a heart con-tu-sion.

A-da-gio breez-es fill my

Em7



Am7



Em7



Am7

Em7

skin with sud - den red. —

Your hun - gry —

flirt bor - ders in - tru - sion, —

and —

Em7

Am7

I'm build - ing mem - o - ries on things we have not

Em7

N.C.

said.

Full is not heav-y as emp-ty, not near-ly, my love, — not

near - ly, my love, — not near - ly. — Give me — the

(Drums)

Em7

first taste, let it — be-gin. Heav-en — can-not wait — for-

Am7

Am6

ev - er. — Dar-ling, just start — the chase;

Em7

I'll let — you win, but you — must make the — en - deav — or. —

1 2

Em7

The

(1.,2.) Vocal improvisation
(3.) Guitar solo

f

Am7

Am6

Em7

Play three times

rit.

NEVER IS A PROMISE

Words and Music by
FIONA APPLE

Freely



p
R.H.
L.H.



You'll nev-er see



the cour-age I know; its col-ors' rich-ness won't ap-



pear with-in your view. I'll nev-er glow

E Dm Gm F

the way that you glow. Your presence dominates the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "the way that you glow. Your presence dominates the". The piano accompaniment features a bass line with a 3/4 time signature and a treble line with a 3/4 time signature. Chord diagrams for E, Dm, Gm (with 3fr), and F are provided above the vocal line. Triplet markings are present over the vocal line in both measures.

E Dm Asus2 G6/9

judgments made on you. — But as the scenery grows, I

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "judgments made on you. — But as the scenery grows, I". The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for E, Dm, Asus2, and G6/9 are shown above the vocal line. A dynamic marking of *mp* is placed in the piano accompaniment. A section symbol is present at the beginning of the second measure.

Fmaj7#11 C(add2) Asus2 G6/9

see in different lights; — the shades and shadows undulate —

Detailed description: This system contains the next two measures. The vocal line has the lyrics "see in different lights; — the shades and shadows undulate —". The piano accompaniment continues. Chord diagrams for Fmaj7#11, C(add2), Asus2, and G6/9 are shown above the vocal line. A dynamic marking of *mp* is also present in the piano accompaniment.

Fmaj7#11 C(add2) Asus2 G6/9

— in my perception. My feelings swell and stretch; — I

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics "— in my perception. My feelings swell and stretch; — I". The piano accompaniment continues. Chord diagrams for Fmaj7#11, C(add2), Asus2, and G6/9 are shown above the vocal line. Triplet markings are present over the vocal line in the second measure.

Fmaj7#11

C(add2)

Fsus2

C/E

Dm11

see from great-er heights.

I un-der-stand what I am still too proud to
I re-al-ize what I am now too smart to

D^b maj7^b5

To Coda

C

F

men-tion
men-tion

to you.
to you.

You'll say you un-der-stand,
You'll say, "Don't fear your dreams;

Am

G

C

F

but you don't un-der-stand.
it's eas-ier than it seems."

You'll say you'd nev-er give up
You'll say you'd nev-er let me

Am

G

Fmaj7

Dm7

see-ing eye to eye,
fall from hopes so high,

but nev-er is a prom-ise, and you

F G Am G F C Gm F C

can't af-ford to lie.

Am G F C Gm F C

Gm F Gm F Gm F

{ You'll nev-er touch these things that I hold. The skin of my e-mo-tions
 You'll nev-er live this life that I live. I'll nev-er live the life that

Gm F E Dm

lies be-neath my own. You'll nev-er feel
 wakes me in the night. You'll nev-er hear

THE CHILD IS GONE

E Dm Fsus2 C/E

the heat of this — soul. My fe - ver burns me deep - er
the mes-sage I — give; you'll say it looks as though I

Dm11 D♭maj7b5 D♭maj7b5

than I've ev - er shown. to
might give up this fight.

rit.

Slower
CODA C F Am G

you. You'll say you'll un - der - stand; — you'll nev - er — un - der - stand.

C F Am G F

I'll say I'll nev - er wake up know - ing how or why. —

C F Am G

I don't know what to be-lieve in, you don't know who I am;

3 3 3

C F Am G

you'll say I need ap-peas-ing when I start to cry. But

3 rit.

Slowly

Fmaj7 Dm7 Am G F G

nev-er is a prom-ise, and I'll nev-er need a

//

Am G F Em C Cb Bb7 Am

lie.

rit.

THE CHILD IS GONE

Words and Music by
FIONA APPLE

Moderately

Guitar chords: G, Dm6, G, Dm6

mf

Guitar chords: G, Dm6, G, Dm6

Dar - ling, give me your ab - sence to - night. Take
dar - ling, give me your ab - sence to - night.

Guitar chords: G, Dm6, G, Dm6

Take the shade from the can - vas and leave me the white.
all of your sym - pa - thy and leave it out - side.

Gm D7 Gm D7

Let me sink in the si - lence — that ech - oes — in - side. And I'm
'cause there's no kind of lov - ing — that could make — this all right.

Gm Gm/F C7

don't both - er leav - ing — the light — on,
trying to find a place I — be - long,

Fm7 Bb7 Fm7 Bb7

'cause I sud - den - ly — feel — like — a dif - fer - ent per - son. From the
and I sud - den - ly — feel — like — a dif - fer - ent per - son. From the

Fm7 Bb7 Fm7 Bb7

roots of — my soul — come a gen - tle — co - er - cion and I
roots of — my soul — come a gen - tle — co - er - cion and I

ran my hand o'er a strange in
 ran my hand o'er a strange in

A7 **Bb7sus**

ver - sion, a va - can - cy that just did not
 ver - sion. As the dark - ness turns in - to the

Ab/Gb **Fm7** **Fm7/Eb**

be - long. The child is
 dawn, the child is

Bb7 **Bbm7** **Bb7** **To Coda** ⊕

gone.

Fm7 **Bbm7**

Fm7



Bbm7



First system of musical notation. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff. The music consists of chords and moving lines in both hands.

Eb7



C7



Fm7



Second system of musical notation. The vocal line contains the lyrics: "Hon-ey, help me out of this mess;". The piano accompaniment continues with chords and moving lines.

Ebm7



A9



Bbm7



Third system of musical notation. The vocal line contains the lyrics: "I'm a stran-ger to my self.". The piano accompaniment continues with chords and moving lines.

Bbm6



C7



Bbm6



C7



Fourth system of musical notation. The vocal line contains the lyrics: "Don't reach for me, I'm too far a-way.". The piano accompaniment continues with chords and moving lines.

B \flat m6 C7 B \flat m6 C7

I don't want to talk 'cause there's noth-ing left to say. So, my

CODA Fm7 B \flat m7

gone. The child is

Fm7 B \flat m7

gone.

Fm7 B \flat m7 Fm11 Repeat ad lib.

FALL SEPTEMBER

Words and Music by
FIONA APPLI

Easily, in 4

B \flat dim

A7

B \flat dim

p

A7

B \flat dim

A7

B \flat dim

A7

B \flat dim

A7

B \flat dim

Pale Sep - tem - ber, —

A7

B \flat dim

A7

B \flat dim

I wore the tune — like a dress — that year. — The au-tumn — days swung soft a —

Original Key: D \flat major. This edition has been transposed up one half-step to be more playable.



round me — like cot - ton on my skin. But as the em - bers of the sum -



mer lost their breath and dis - ap - peared, my heart went cold, and on - ly hol -



low rhy - thms re - sound - ed from with - in. But then — he rose,



bril - liant as the moon in full, and sank — in the bur - rows — of my



D9

Gsus2

A7sus

keep,

and

all

my ar - mor

fall -

Em11

Gsus2

A7sus

- ing down

in a pile

at

Em11

Gsus2

Gsus2/C

my feet,

and my win -

ter giv -

Em11

A7sus

Gsus2

Gsus2/F#

Dsus

ing way to warm

as I'm sing

ing him to

Em11

To Coda ⊕

B♭dim



— sleep.



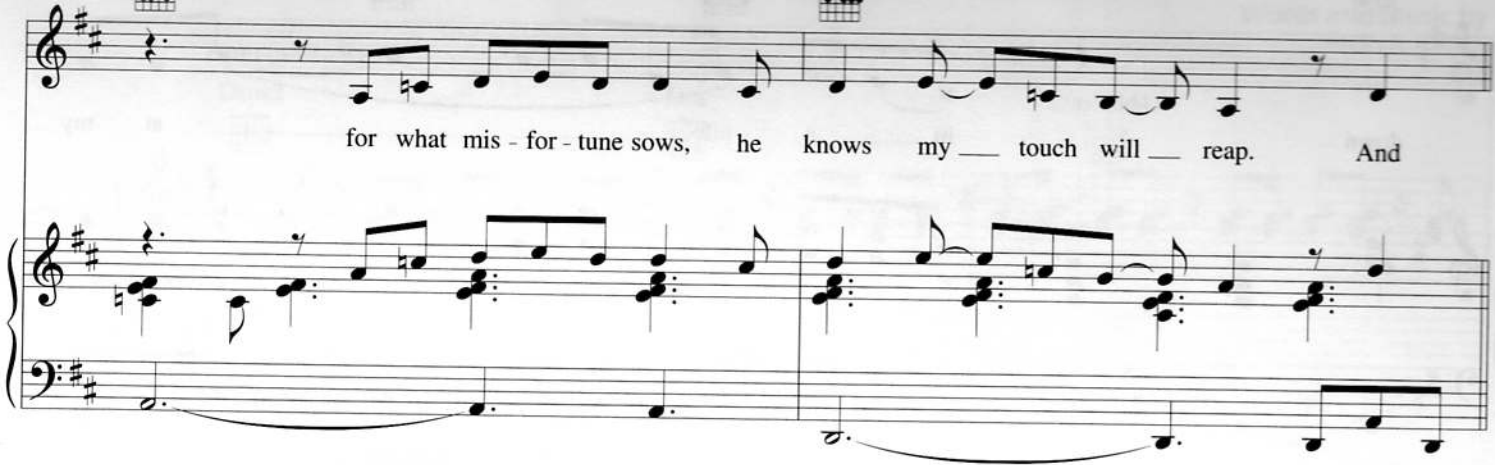
He goes a - long just — as a wa - ter lil - y;

A7 Bbdim A7 Bbdim
 gen - tle on the sur - face of his thoughts, his bod - y floats,
 un - weighed down by pas - sion or in - tens - i - ty,
 yet un - a - ware of the depth up - on which he coasts.
 And he finds a home in me,
 Am6 D9
 5fr 4fr

Am6


D9


for what mis - for - tune sows, he knows my — touch will — reap. And



CODA

Am6




D9


Am6







D9


Gsus2

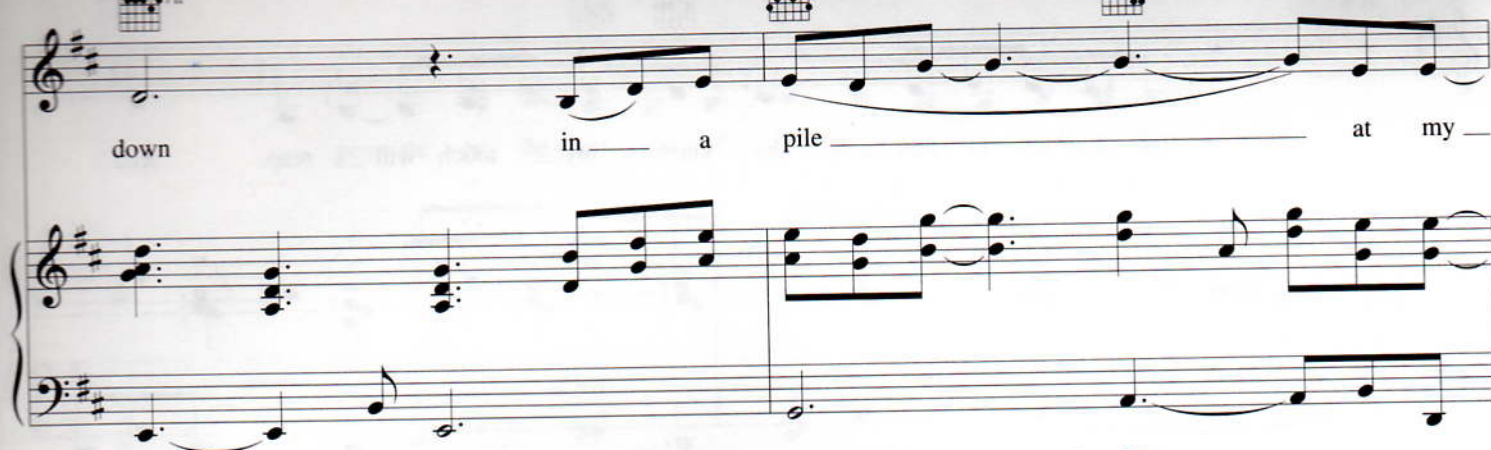

A7sus


(1.,2.) All — my ar - mor fall - ing
3. Instrumental



Em11  7fr Gsus2  A7sus 

down in a pile at my



Em11  7fr Gsus2  Gsus2/C 

feet, and the win ter giv ing



Em11  7fr A7sus  Gsus2  Gsus2/F#  Dsus 

way to warm as I'm sing ing him



Em11  7fr

to sleep.

Play three times

rit.



CARRION

Words and Music by
FIONA APPLE

Energetically

Dsus2



Dm



Dm(add4)



mp

Dm
N.C.

Dsus2

Won't do no good to hold no _____ se - ance; _____ what's gone is gone, and you can't

Dm

Dm(maj7)

bring it back a - round. _____ Won't do no good to hold no _____ search - light; _____

Dm7

you can't il - lum - i - nate what time has an - chored down. _____

Bb7

Dm

Bb7

Dm

Hon-ey, I've gone a - way, — hon - ey, I've gone a - way, -

Bb7

Dm

Dsus2

Dm

I've gone a - way. -

Dm(add4)

Dm

N.C.

Dsus2

Won't do no good to sing a — love song; —
— dis - tance; —

Dm

no sound could sim - u - late the pres - ence - of a man. — Won't do no good ask - ing no —
the space be - tween us is as bound - less - as the dark. — Won't do no good to throw no

Dm(maj7)

Dm7

fist, ques - tions; -
babe; your div - i - na - tion should ac - quaint you with the plan. -
you can't in - tim - i - date me back in - to your arms, -

To Coda

Bb7

Dm

Bb7

Dm

be - cause Oh, hon - ey, I've gone a - way, hon - ey, I've gone a -

Abruptly slower (♩. = ♩)

Bb7

Dm

Dsus2

C

Bb9

way, - hon - ey, I've gone a - way. My feel - for you, boy, -

C

Bb9

C

Bb9

is de - cay - ing in front of me like the car - ri - on of a mur

-dered prey. — And all I want — is to save you, hon-ey, or the

Tempo I

 strength to — walk a - way. —

Won't do no good to go no —

CODA

 hon - ey, I've gone — a - way, I've gone —

Bb7

Dm

Bb7

Dm

— a-way. I've gone — a-way. I've — gone — a-way,

Abruptly Slower (♩ = ♩)

Bb7

Dm

Bb7

Dm

C

Bb9

I've — gone — a-way, I've — gone — a-way, a-way.

C7

Bb9

C

Bb9

C

Bb9

C

Bb9

C

Bb9

C

Bb9

My feel for you, boy, — is de-cay-ing in front of me like the car-ri-on — of a mur - dured

C Bb9 C Bb9 C Bb9

prey. And all I want _____ is to save you, hon-ey, or the

C Bb9 C Bb9 C Bb9

Play 3 times

strength to _____ walk a - way. —

C Bb9 C Bb9

C Bb9 C

Repeat ad lib. Rubato