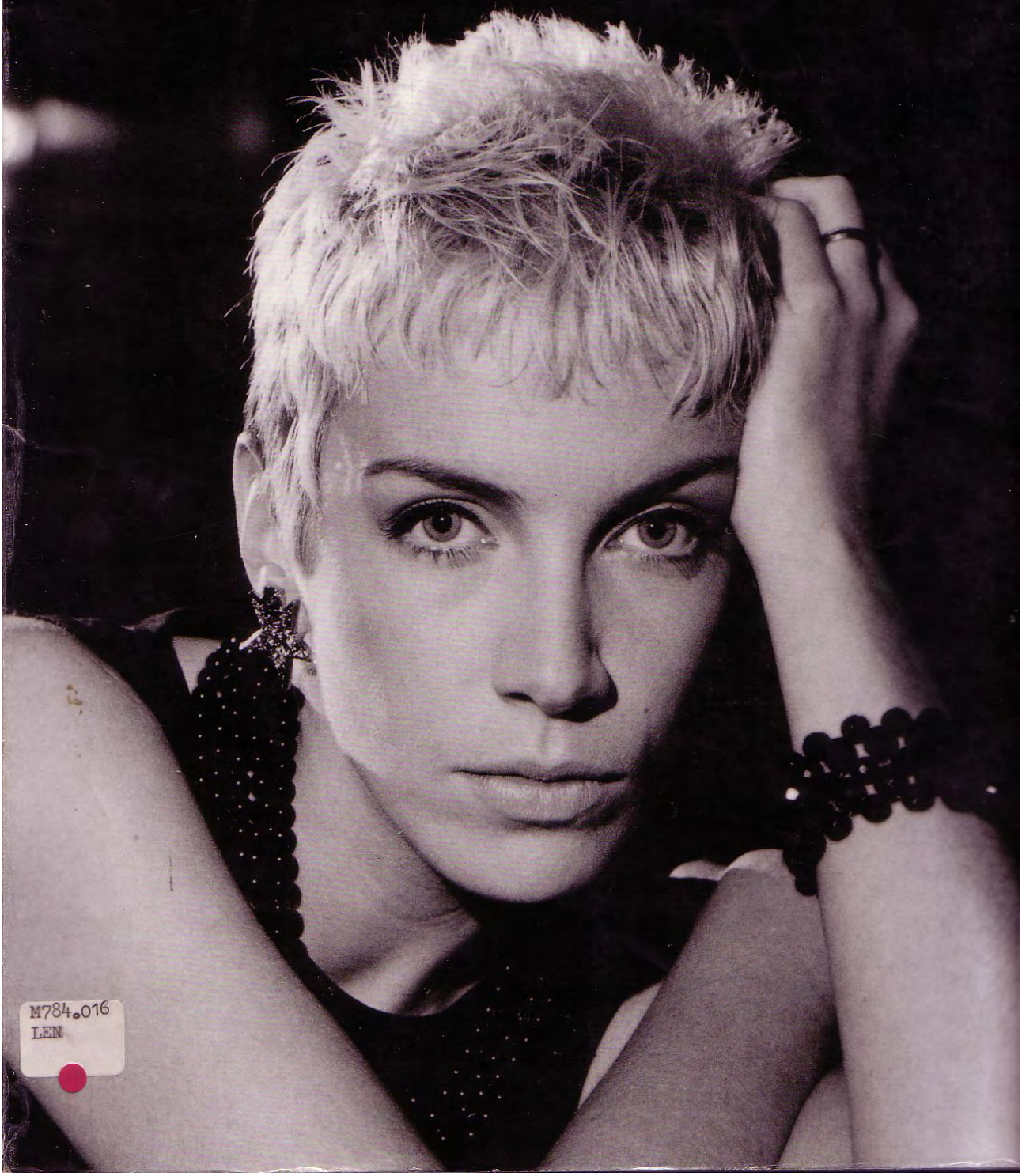


The best of

AnnieLennox

Twelve great songs arranged for piano, voice & guitar



M784.016
LEN



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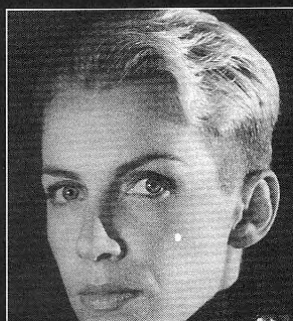
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It's Alright (Baby's Coming Back)

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

Moderately, in 2

The musical score is arranged for guitar and piano. It consists of three systems of music. Each system has a guitar staff on top and a piano staff on the bottom. The piano staff is divided into a right-hand treble clef and a left-hand bass clef. The guitar staff includes chord diagrams and fret numbers. The first system starts with a Db chord diagram (4fr.) and a piano *mf* dynamic marking. The second system features Cb/Db and Gb/Db chord diagrams. The third system features a Db (no 3rd) chord diagram (4fr.). The piano part features a steady bass line in the left hand and sustained chords in the right hand.

Db 4fr. Cb/Db

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

Gb/Db Db (no 3rd) 4fr.

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

Db 4fr. Cb/Db

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

Gb/Db Db (no 3rd) 4fr. To Coda

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

E♭m 6fr.

I'll be your cliff (you can fall down from me). I'll be your ledge (you can lean up on me).

I'll be your bridge (your flow - ring tree). You can still de - pend - on me. And I'll

be (the tick - ing of your clock). And I'll be (the num - bers on your watch). And I'll

D.S. al Coda

be (your hands to stop the time). I'll e - ven be your dan - ger sign.

Coda

Ebm 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. $\frac{3}{4}$ and fade

A Whiter Shade Of Pale

Words & Music by Keith Reid & Gary Brooker

♩ = 72

The musical score is presented in a grand staff format, consisting of a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo is marked as ♩ = 72. The score is divided into four systems. The first system includes guitar chords: C, /B, /A, /G, F, and /E. The second system includes guitar chords: /D, /C, G/B, /A, /G, and /F. The third system includes guitar chords: C, F sus², G, F/A, G/B, C, and /B. The fourth system includes guitar chords: /A, /G, F, and /E. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line begins in the second system with the lyrics '1. We skipped the light fan - (Verse 2 see block lyric)'. The final system includes the lyrics 'dan - go. turned cart - wheels 'cross the'.



/D

/C

/F

/E

/D

floor, — I was feel- ing — kind of sea - sick,



/B

/A

/G

and the crowd — called out for more,



/E

/D

/C



/F

and the room — was hum - ming hard - er as the ceil - ing — flew a -



/E

/D



/B

way, — when we called out for an -

/A /G  /E


oth - - - er drink but the wai - ter brought a



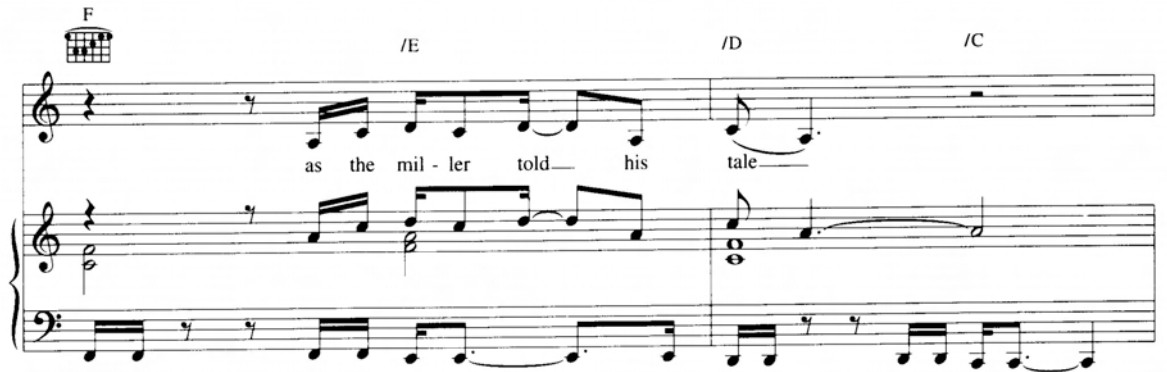
/D  3  /B /A /G

tray. And so it was lat - - - er



 /E /D /C

as the mil - ler told his tale



 /F /E /D

that her face at first just ghost - ly, turned a



To Coda ⊕

C F sus² C G⁷sus⁴ C /B

whit - er shade of pale.

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

Da da da da

1. G F/A G/B 2. G F/A G/B D.S. al Coda

da da da da da da da da da da da da. And so it

⊕ Coda

C G C F sus²

pale, a whit - er shade of

C G C F sus²

pale, turned a whiter shade of

G/F

pale.)

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.

E^b B^b/E^b A^b/E^b

do do do.
1. I used to be lu - na - tic from the gra - cious days.
(Verse 2 see block lyric)

B^b/E^b E^b B^b/E^b

I used to be woe - be - gone—

A^b/E^b B^b/E^b E^b

and so rest - less nights. My ach - ing heart—

B^b/E^b A^b/E^b B^b/E^b

— would bleed— for you— to see.— Oh— but

Cm⁷add⁴



F/C



F⁷sus⁴

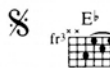


Musical notation for the first system, including treble and bass staves.

now

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

Musical notation for the second system, including treble and bass staves.



Musical notation for the third system, including treble and bass staves.

cry,

no more "I love you's"

a lan-guage is leav-

Musical notation for the fourth system, including treble and bass staves.



Musical notation for the fifth system, including treble and bass staves.

- ing me.

No more "I love you's"

Musical notation for the sixth system, including treble and bass staves.



Musical notation for the seventh system, including treble and bass staves.

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

Musical notation for the eighth system, including treble and bass staves.

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-guage 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.






This system contains the first three measures of the piece. The guitar part features chords G⁷/B^b, A^b (first fret), and D^b. The piano and bass parts provide harmonic support with a steady bass line and piano accompaniment.



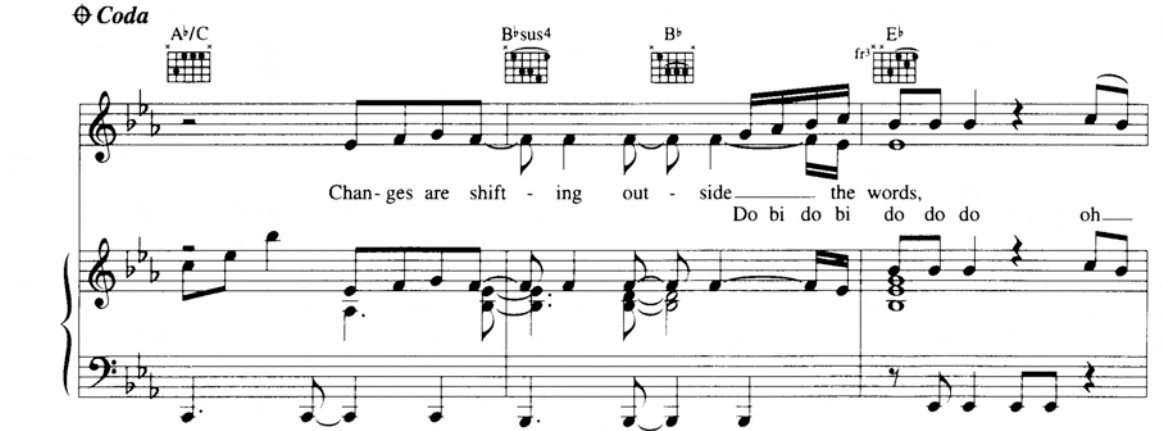


This system contains the next three measures. The guitar part features chords A⁷/C, G⁷/B^b, A^b sus⁴ (first fret), and A^b. The piano and bass parts continue the harmonic progression.

D. &. al Coda



⊕ Coda



This system marks the beginning of the Coda section. The guitar part features chords A⁷/C, B^b sus⁴, B^b, and E^b. The vocal line begins with the lyrics: "Chan-ges are shift - ing out - side the words, Do bi do bi do do do oh—".









This system contains the final three measures of the Coda. The guitar part features chords B⁷/E^b, A^b/E^b (first fret), and B^b. The vocal line continues with the lyrics: "out - side the words. do bi do bi do do do oh—".



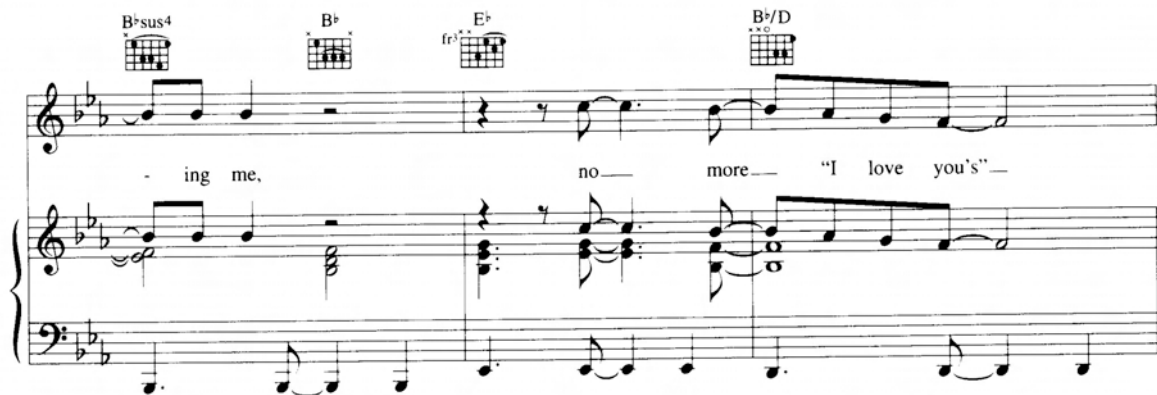


No more "I love you's" a lan- guage is leav -



- ing me. no — more — "I love you's" —








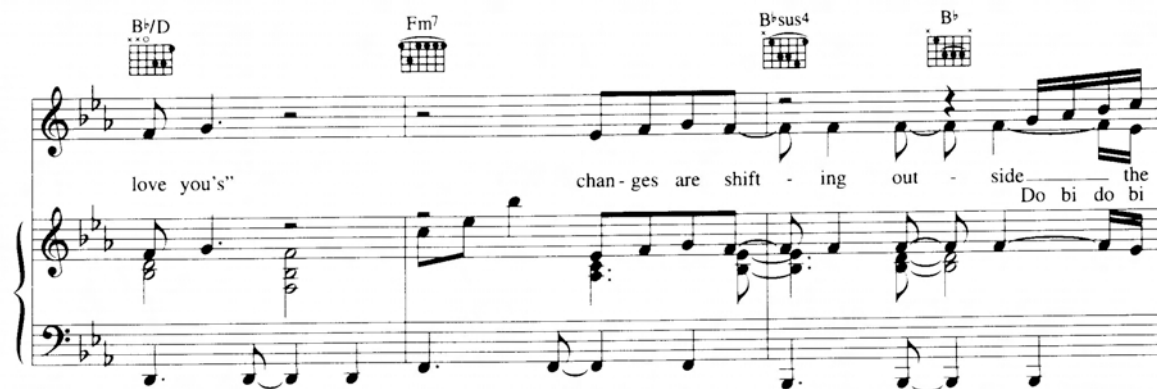



a lan- guage is leav - ing me. No more "I



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



E^b fr¹ B^b/E^b A^b/E^b fr⁴

words. do do do oh do bi do bi do do do oh,

B^b/E^b E^b fr³ B^b/E^b

Out - side the words. do bi do bi do do do oh, do bi do bi

A^b/E^b fr⁴ B^b/E^b fr³ *rall.* E^b fr³

do do do oh,

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

Ooh_____

I was lost un - til you came,

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

Chord diagrams: Gm7, Gm7/Bb, A7, Dm

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Gm7 Gm7/Bb A7 Dm

Pre-cious lit - tle an - gel. take a look at what you've

Am/C Gm7 Gm7/Bb A7 Dm

done, do do do.

a tempo, moderately

Dm Csus4/F Dm

Csus4/F Dm Csus4/F Gm7

Dm Csus4/F Dm

But I was

A Gm7 Dm Csus4/F

lost un - til you came.

Dm 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,

Gm7 Dm Csus4/F

Pre-cious lit-tle an-gel, you're my own sweet tur-tle dove. Won't you stay with us for-ev-er in a

Dm A (vocal in on 8) Gm7

bun-dle full of love? Well I was lost un-til I was lost you

Dm G/F 1.&3. 3rd time to Coda 2.

came. Well I was

A Gm7 Dm G/F

lost un-til you came.

Dm Gm7 Fadd9

And would-n't I run a thou-sand miles

Bb

1. Ebadd9 3fr 2. Ebadd9 3fr

to be with you, to be with you? to be with you?

D. al Coda

⊕ CODA Ebm Abm/Gb

(3.) Pre-cious lit-tle an-gel, tell me

Ebm Abm/Gb Ebm Abm/Gb Ebm

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

Abm7 4fr E7m 6fr Abm/Gb 4fr

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

E7m 6fr Bb 6fr Abm7 4fr

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

E7m 6fr

came. _____ Well I was

repeat to fade

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 when the fe - ver runs

(Verses 2 & 3 see block lyric)



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 3rd To Coda ⊕

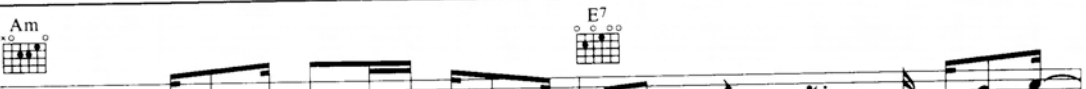
it took a lit - tle time — but you calmed me

1. Cadd⁹ Am E7

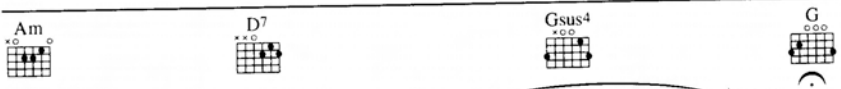
down. Some peo - ple ne - ver say — the words — "I love you", it's not their style



to be so bold.

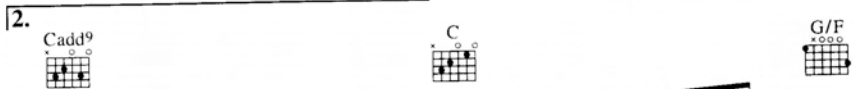


Some peo-ple ne-ver say—the words—"I love—you", but like a child—



{they're
I'm} long-ing to be told.

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



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 E7/G# Am E7 F C/G

such an un - us - u - al sight, oh I can't get used to some

D.%. al Coda
(with repeat)

Chord diagrams: D^9 (fr⁴), G^7sus^4 , $Csus^4$, C .

Lyrics: - thing so right, to some- thing so — right.

⊕ *Coda*

Chord diagram: $Cadd^9$.

Lyrics: me.

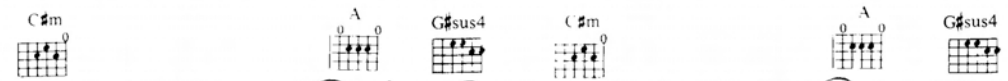
Tempo marking: *rall.*

Verse 2:

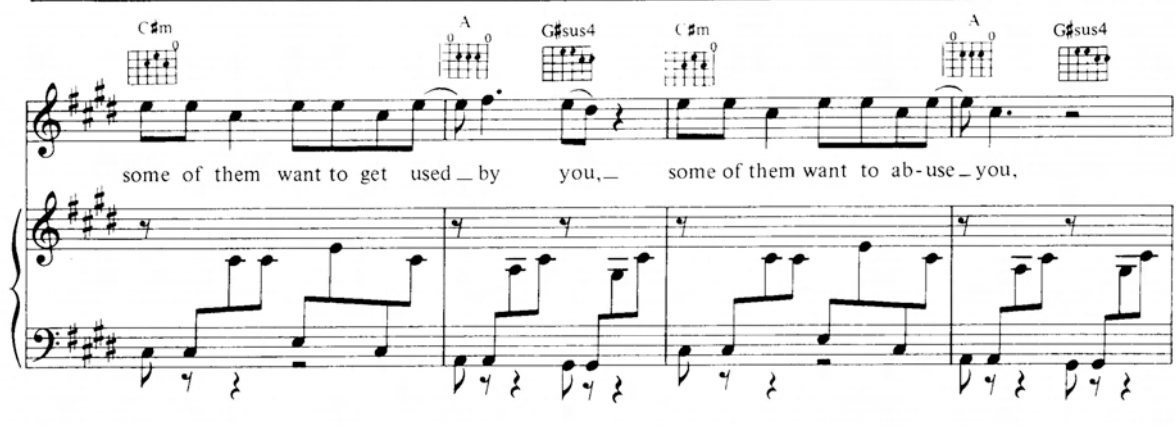
They've got a wall in China
It's a thousand miles long
To keep out the foreigners
They made it strong.
And I've got a wall around me
That you can't even see
It took a little time
To get next to me.

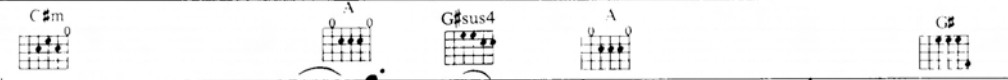
Verse 3:

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.

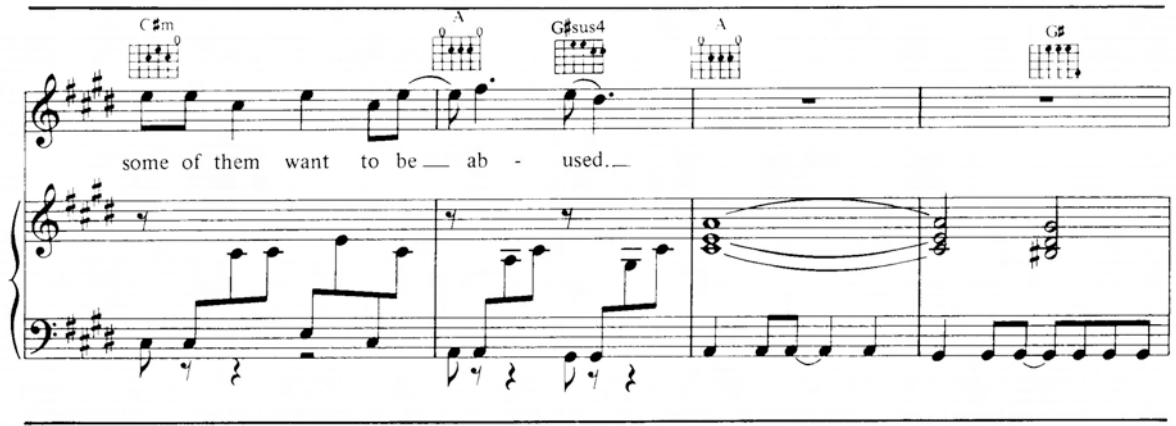


some of them want to get used _ by you, _ some of them want to ab-use _ you.






some of them want to be _ ab - used. _

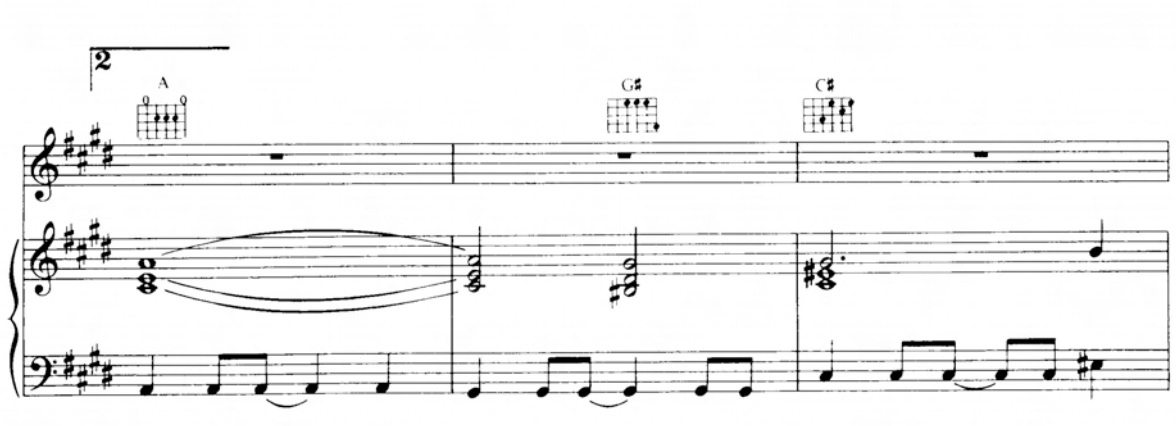








2



F#m A G#

C#m F# C#m

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

F# C#m F#

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

C#m7 F# (x 4) C#m A G# *D.S. & Repeat*

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

There Must Be An Angel (Playing With My Heart)

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

The musical score is presented in a grand staff format, consisting of a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The score is divided into three systems, each with guitar chord diagrams above the treble staff.

System 1: The vocal line begins with the lyrics "La la la (etc.)". The piano accompaniment features a steady eighth-note bass line. Chords shown are Dm7 and G.

System 2: The vocal line continues with "Yeah— No one on earth could feel like this". The piano accompaniment includes a triplet of eighth notes. Chords shown are Am, G, F, and G.

System 3: The vocal line concludes with "I'm thrown and ov - er - blown with bliss — there must be—". The piano accompaniment continues with the same eighth-note bass line. Chords shown are G7, Am, G, and F.

G Eb Dm

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

C Dm7 G7

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

Am G F

boom it's an orch - est - ra of an - gels

G Eb Dm C

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

CHORUS

* Not 2nd time

F Fm/Ab C

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

C F Fm/Ab

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

C F*

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

Fm/Ab C Am

must be talk-ing to an an-gel, must be talk-ing to an an-gel.

F G Eb Dm

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

C Bb D7 Gm

I must be hal-lu-cin-at-ing watch-ing an-gels

Gm Bb D7 Gm

cel - e - brat - ing could this be — re - act - ti - va - ting all my

Bb D7

dis - lo - cat - ing? This must be a strange — de - cep -

Gm C7

by cel - est - ial in - ter - ven - tion leav - ing me —

F G7

re - col - lec - tion of — your hea - ven - ly — con - nec - t -

D.S. to F2...

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 musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is common time (C).

System 1: The guitar part shows a D chord (x02321) and a G chord (x32033). The vocal line begins with the spoken introduction: "(spoken): You gave me such a bad time, tried to hurt me, but now I know."

System 2: The guitar part shows an A chord (x02023), a D chord (x02321), and a G chord (x32033). The vocal line contains the lyrics: "Thorn in my side, — you know that's all — you ev-er were... Thorn in my side, — you know that's all — you'll ev-er be..."

System 3: The guitar part shows an A chord (x02023) and a D chord (x02321). The vocal line contains the lyrics: "So don't think you know bet-ter — A bun-dle of lies, — you know that's all — 'cause that's what..."

G A D

that it was worth. I should have known
 you mean to me. I was feel - ing

C G A

bet - ter but I trust - ed you at first.
 com - pli - cat - ed. I was feel - ing low.

Bb F Bb

I should have known bet - ter, but I got what I
 Now ev - 'ry time I think of you I shi - ver to

G

Ooh Ooh Ooh Ooh Ooh Ooh Ooh Ooh Ooh Ooh O

C F C G

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

C F 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.

Detailed description: This system contains the first line of music. It features guitar chords for F, C, and A. The vocal line has lyrics: "run a way from you was all that I could do." The piano accompaniment consists of a treble and bass staff with various chordal and melodic lines.

D G A

Detailed description: This system contains the second line of music. It features guitar chords for D, G, and A. The piano accompaniment continues with a treble and bass staff.

2 C A Bb F

3 times

Solo ad lib.

Detailed description: This system contains the third line of music. It features guitar chords for C, A, Bb, and F. A section is marked "3 times" and "Solo ad lib." The piano accompaniment continues with a treble and bass staff.

Bb G

D. S. al Fine

Detailed description: This system contains the fourth line of music. It features guitar chords for Bb and G. The instruction "D. S. al Fine" is present. The piano accompaniment continues with a treble and bass staff.

Train In Vain

Words & Music by Joe Strummer & Mick Jones

♩=106

B E7 B E7

B E7 B

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

E7 B E7 B/D#

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 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 a

B E7 B

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

E7 B B

2, 3.

2. All the way you did- n't stand by

E7 B E7

me, no not at all — you did- n't stand by me, no

B B G#m C#m7

way. You must ex - plain — why this must be, —

E7 B B G#m

did you lie

C#m7 **E7** **B** *To Coda* ⊕

— when you spoke to me? — Did you stand by

E7 **B** **E7**

me? No, not at all. —

B **E7** **B**

Now I got a job but it don't pay. I need new

E7 **B** **E7** **B/D#** *fr4*

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

B/D# C# E7

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

D.%. at Coda

⊕ Coda E7 B

me? No way. Did you stand by

Repeat ad lib.

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 see 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

Chord diagrams for guitar:

- C:
- C/E:
- F:
- G:

Lyrics:

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

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




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Fadd9






C C/E F C/E F

You were the sweet-est thing _____ that I _____



C/E G Fadd9

e - ver knew, but I don't care _____ for su - gar hon - ey,

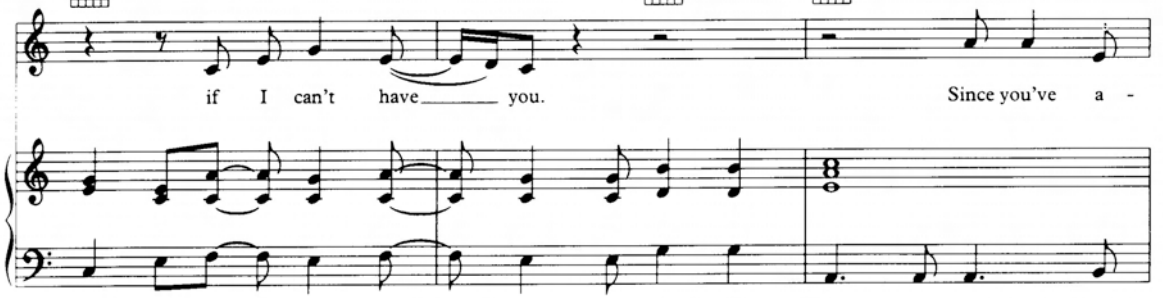


C G Am





if I can't have _____ you. Since you've a -

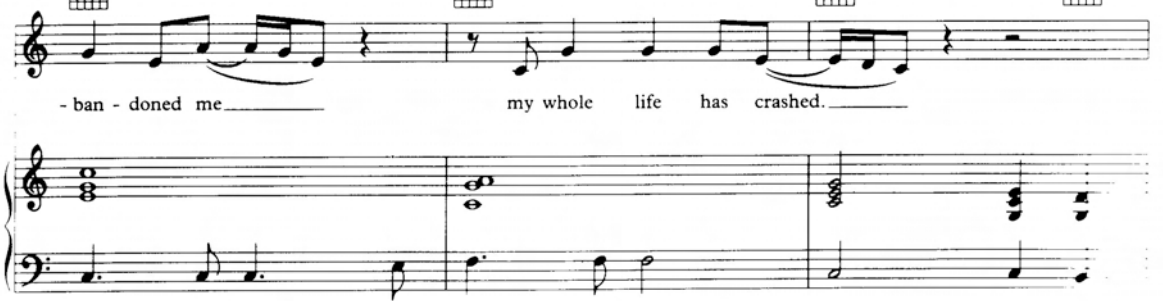


C Fadd9 C G/B






- ban - doned me _____ my whole life has crashed. _____



Am *to Coda* Em Fadd9

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,

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

walk - ing on, walk - ing on

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

bro - ken glass. The

Am G/B C

sun's still shin-ing in the big blue sky, but it don't mean no - thing

G Fadd9

to me. Oh, let the rain come down,

C Am

let the wind blow through me. I'm liv - ing in an

C Fadd9 C G/B

emp - ty room, with all the win-dows smashed,

Am C Gsus4

and I've got so lit - tle left to lose... that 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.

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

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

Bb F

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

1. **Dm9** **Bb** **F**

'cause if you're try - ing _____ to cut me down, I know_ that
 'cause if you want _____ to hurt_ me_

2. **Gsus4** **G**

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

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

dear. _____

C/E **G** **D.S.**

CODA **C**

Take me back, _____ don't let me

F  Gsus4 







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



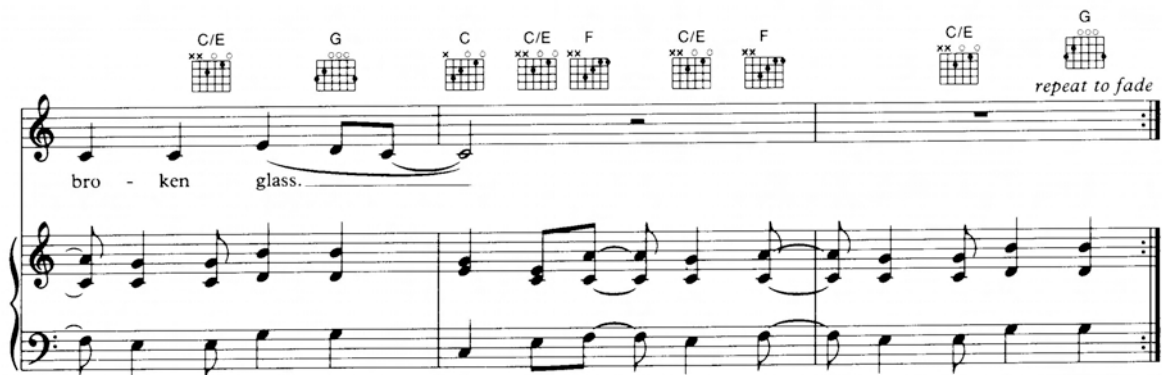
C  C/E  F  C/E  F 

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



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

Who's that girl.

The

language of love slips from my lover's tongue cool - er than ice -
language of love has left me sto - ney grey tongue - tied and twist -

cream and warm - er than the sun, dumb hearts get
ed at the price I've had to pay your care - less

st like chin - a cups. The language of love has left me brok - en
enced these e - motions. Look at all the fool - ish - ness your lov - er's talk -

Chords: Cm, Fm, Ab, Bb/Ab, Cm, Bb, Fm, Cm, Ab

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Fm

Cm

Bb

Gm

Ab

Bb

Musical notation for the first system, including guitar chords and piano accompaniment.

Bb

Gm

Ab

Bb

Cm

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

Bb

Gm

Ab

Bb

Cm

Bb

run-ning a-round with you, tell me who's that girl,

D

D% al Coda

But there's

⊕ CODA

Gm

Ab

Bb

run-ning a-round with you, tell me

Fm

Bb

Gm

Ab

Bb

to FADE

Who's that girl, run-ning a-round with you, tell me

Why

Words & Music by Annie Lennox

Moderately

C
x 0 0 0 0 0

C/B
x 0 0 0 0 0

Am7
x 0 0 0 0 0

fading

C
x 0 0 0 0 0

C/B
x 0 0 0 0 0

Am7
x 0 0 0 0 0

fading

C
x 0 0 0 0 0

C/B
x 0 0 0 0 0

Am7
x 0 0 0 0 0

G/B
x 0 0 0 0 0

Why?

Why?

2nd time only

C
x 0 0 0 0 0

C/B
x 0 0 0 0 0

Am7
x 0 0 0 0 0

(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



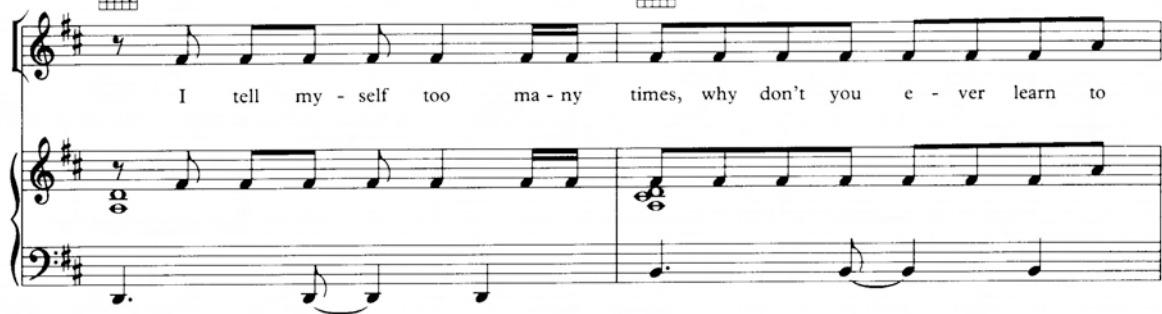
when you have to tell me, hey, this kind of trouble's only just







be-gun.


D  Bm7add9 

I tell my - self too ma - ny times, why don't you e - ver learn to



D/F#  Gmaj7  A  D 

keep your big mouth shut? — That's why it hurts so bad to



Bm7  D/F#  Gmaj7  A 

hear the words that keep on — fall - ing from your mouth, —



rubato

Fmaj7  D9  4fr

fall - ing from_ your mouth, fall - ing from_ your mouth. Tell me



a tempo

C/B

Am7

Fmaj7

G

Why?

Why?

C/B

Am7

Fmaj7

G

Why?

Why?

C

C/B

Am7

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?

Fmaj7 G C C/B

these are the dreams I'll dream in-stead, this is the joy that's sel-dom spread, these are the tears, the tears we shed,
 Do you know how I feel?— 'Cause I don't think you know— how I feel, —
 Why? —

Am7 Fmaj7 G

This is the fear, this is the dread, these are the con - tents of my head.
 I don't think you know how I feel.

C C/B Am7

(Whisper) I don't think you know
 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.