

# KATIE MELUA PIECE BY PIECE

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

M



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Zentralbibliothek

Piano transcriptions by Derek Jones and Mike Batt  
from original arrangements by Mike Batt.

Published by

**DRAMATICO**

MUSIC PUBLISHING LTD.

PO Box 214, Farnham, Surrey, GU10 5XZ

[www.dramatico.com](http://www.dramatico.com)

ISMN M-9002985-4-6

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# Shy Boy

Words & Music by Mike Batt

♩ = 124

N.C.



Am<sup>7</sup>  




1. I'm



C<sup>5</sup>  


Am<sup>7</sup>  




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

Em7 F Dm7

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

Bb7 Ab7 Am7

1. 2.

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

F Eb Em7 Am F6 Am F6 Am

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 and may - be you're think - in' that less —

this was a quiz on a T. V. show and the prize was a guy who would

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. —



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



To Coda  $\phi$



Guitar

boy\_ boy\_






Am<sup>7</sup>



*D.S. al Coda*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part includes triplets in the right hand and a steady eighth-note bass line in the left hand. The vocal line begins with a rest followed by a melodic phrase.

⊕ *Coda*

Dm<sup>7</sup>



B<sup>b</sup>7



A<sup>b</sup>7



The second system continues the vocal line with the lyrics "I'll tell you why boy, 'cos I'm look-ing for a". The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand.

Am<sup>7</sup>



Dm<sup>7</sup>



The third system features the vocal line with lyrics "shy boy. Just try boy,". The piano accompaniment continues with a consistent rhythmic pattern.

B<sup>b</sup>7



A<sup>b</sup>7



Am

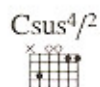


The fourth system concludes the vocal line with the lyrics "you're such a shy boy." and ends with a final chord in the piano accompaniment.

# Nine Million Bicycles

Words & Music by Mike Batt

♩ = 82



Brushes  
Con pedale



Ocarina



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.



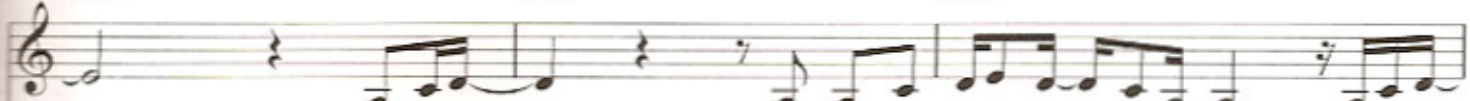
Em



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 liar, 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** *To Coda*

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.



Cadd9



Em



8va

Musical notation for the first system, including a treble clef staff with an 8va marking and a piano accompaniment with a triplet of eighth notes.

3

3

Dm7



F



Dm



Dm/G



Musical notation for the second system, including a treble clef staff with an 8va marking and a piano accompaniment.

C



Csus4/2



C



Csus4/2



Musical notation for the third system, including a treble clef staff with an 8va marking and a piano accompaniment.

Cadd9



*D.S. al Coda*

Musical notation for the fourth system, including a treble clef staff with an 8va marking and a piano accompaniment. The lyrics 'We're' are written below the staff.

We're

Coda



die. And there are



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



And you know that I will love you



'til I die.

rit.



# 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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Dm  B<sup>b7</sup>  Dm  Bm<sup>7b5</sup> 

And then our lips will part, in my mind and in my heart, 'cos  
 And then our ties will break, for your and my own sake, just re -



Gm  A<sup>7</sup>  Dm 





your kiss went deep - er than my skin. }  
 - mem - ber, this is what you chose. }




Gm  A<sup>7</sup>  Dm  C  B<sup>b</sup>  F  Gm/B<sup>b</sup>  A<sup>7</sup> 

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



Dm<sup>7</sup>  Bm<sup>7b5</sup>  Gm<sup>7</sup>  A<sup>7</sup> 

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

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, one at a time, one at a

time.

8va



# 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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G<sup>b</sup> F B<sup>b</sup>m

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

G<sup>b</sup> F E<sup>b</sup>m

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...

Adim E<sup>b</sup>m Edim

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

F B<sup>b</sup> F

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

F7



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

Bb7



C7



Gb





F7



N.C.

*D.S. al Coda*

Musical notation for the first system, including vocal line and piano accompaniment.

Vocal line: You set

Piano accompaniment: Treble and bass clefs with chords and melodic lines.

♢ *Coda* B $\flat$



G $\flat$



C7



Musical notation for the second system, including vocal line and piano accompaniment.

Vocal line: A long melodic line with a slur.

Piano accompaniment: Treble and bass clefs with chords and melodic lines.

F7



B $\flat$



Musical notation for the third system, including vocal line and piano accompaniment.

Vocal line: Half - way up the Hin - du Kush.

Piano accompaniment: Treble and bass clefs with chords and melodic lines.

G $\flat$



B $\flat$ sus $\frac{4}{F}$



B $\flat$



Musical notation for the fourth system, including vocal line and piano accompaniment.

Vocal line: A long melodic line with a slur.

Piano accompaniment: Treble and bass clefs with chords and melodic lines.

# Blues In The Night

Words by John Mercer

Music by Harold Arlen

♩ = 66

Dm/F

C/E

Adim/C

Gm/B<sup>b</sup>

Fm

G<sup>7</sup>

E<sup>b</sup>

A<sup>7</sup>

My

D

Gm/E<sup>b</sup>

D

Gm

D

Gm/E<sup>b</sup>

D

Gm

D

Gm/E<sup>b</sup>

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

D

Gm/E<sup>b</sup>

D

Gm

G

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."

D<sup>7</sup>



G<sup>9</sup>



Now the rains a fall - in', hear the trains a - call - in':  
 § Harmonica solo

D7



G9



"Whoo - ee!"

Hear\_ that lone-some whis-tle

Bb7



A7



D



D7



D



D7



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

"A -

A7



Bb7



Am7



whoo - whoo - ee, —

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

D



To Coda ◊

blues in the night.



D<sup>7</sup>



G



From Nat-chez to Mo - bile, —

from Mem-phis to Saint Joe, —

D<sup>7</sup>



G



where-ev-er the four winds\_ blow, —

I've been in some big towns\_ and

D



C/E



D/F#



Fm



D



D<sup>7</sup>



heard me some big talk, —

but there is one\_ thing I know. 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 will leave you to sing the

D



D.S. al Coda

blues in the night.

♩ Coda

D

A<sup>7</sup>

D

Gm/E<sup>b</sup>

D



Gm



My ma - ma done told me, when

D

Gm/E<sup>b</sup>

D



Gm



D

Gm/E<sup>b</sup>

D

Gm/E<sup>b</sup>

D

Gm/E<sup>b</sup>

D



Gm



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

G

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

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



D



A7



and when the sweet talk - ing's done.\_\_\_\_\_ A man is a two - face,\_\_\_\_\_ a

G7



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



G7



E<sup>b</sup>



A7



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,

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

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E

B



bul - ly \_\_\_\_\_ is the vic - tim they \_\_\_\_\_ say. \_\_\_\_\_ By some  
 I know \_\_\_\_\_ which is right? \_\_\_\_\_ And I

C<sup>7</sup>m

F<sup>7</sup>



sense, \_\_\_\_\_ they're all \_\_\_\_\_ the \_\_\_\_\_ same. } 'Cos the  
 hope he does when he sends you \_\_\_\_\_ to fight. }

G<sup>7</sup>m

D<sup>7</sup>



line be - tween wrong and right \_\_\_\_\_ is the



E

B

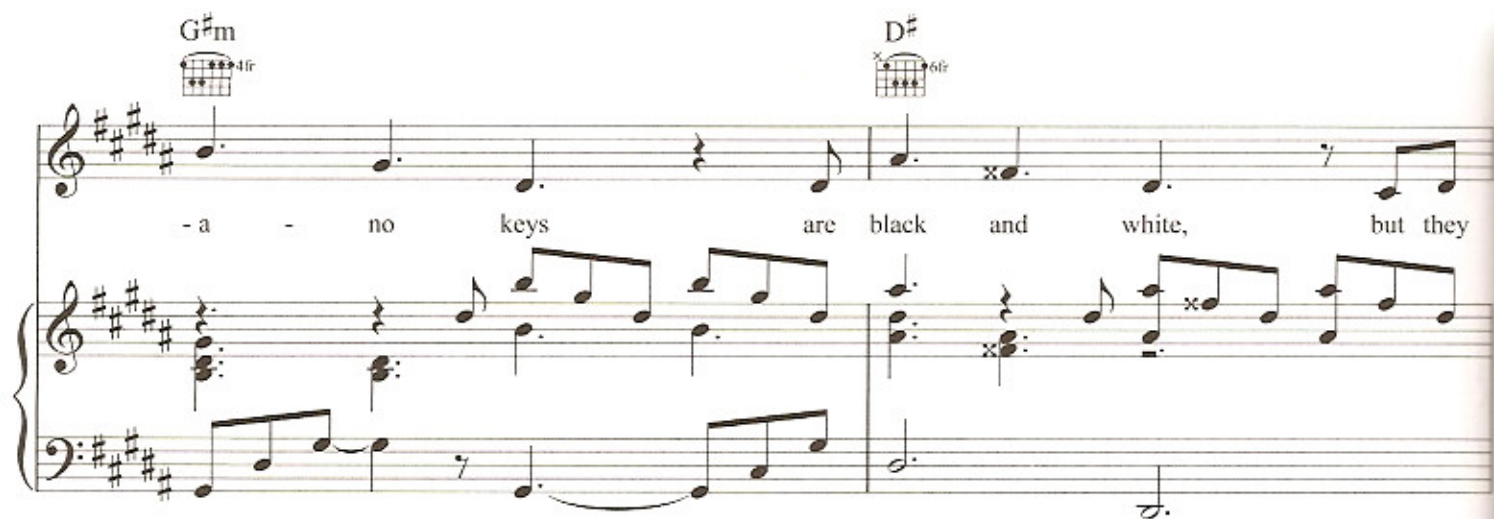
C<sup>7</sup>



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  1. 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#

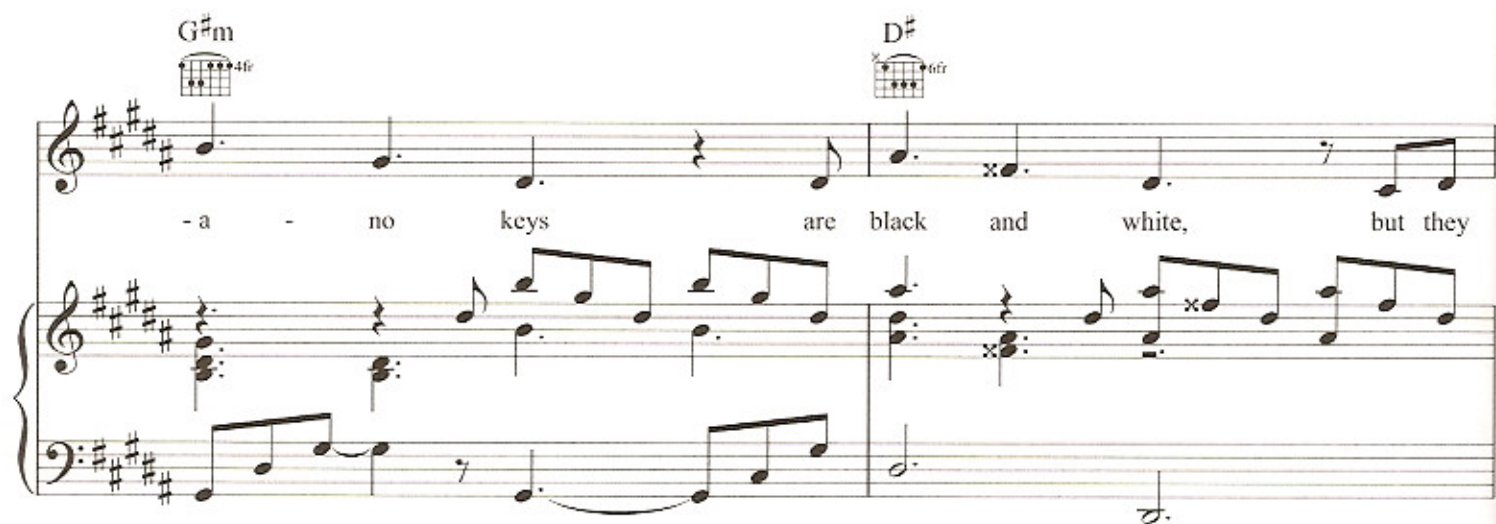
line be - tween wrong and right is the




E B C#

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

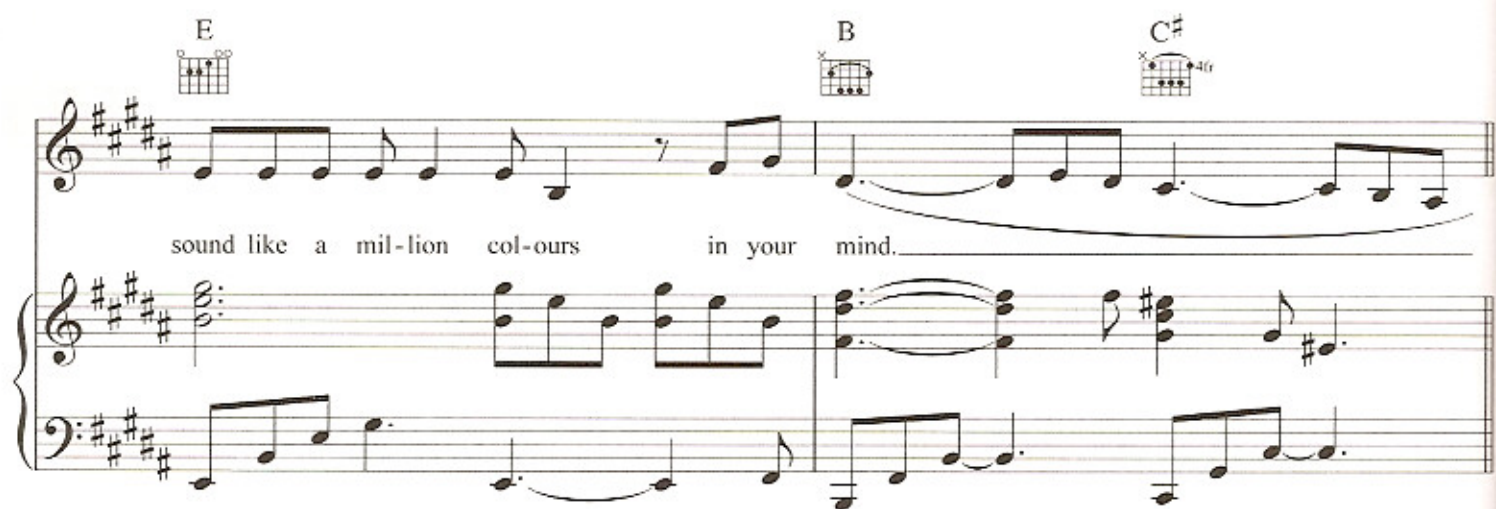
G#m  D# 

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



E  B  C# 

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



G#m  D# 



E  B  C# 

The pi -





G#m D#

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

E B C#

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

G#m D#

they

E B C# G#m

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

# Blue Shoes

Words & Music by Mike Batt

♩ = 64

Dm



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



Dm



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



The first system of piano accompaniment consists of a grand staff with treble and bass clefs. The music is in 4/4 time and features a steady accompaniment of chords and single notes. The chords are Dm, Bbm7, Dm, and Bbm7, corresponding to the guitar chord diagrams above.

♩ Dm<sup>7</sup>



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



8<sup>va</sup>-----J

Am



Dm<sup>7</sup>



The second system features a vocal line with three verses and piano accompaniment. The vocal line is in 4/4 time and includes lyrics. The piano accompaniment continues with chords and single notes. The chords are Dm7, Bbm7, Am, and Dm7, corresponding to the guitar chord diagrams above.

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

Gm<sup>7</sup>



C<sup>7</sup>



Dm



Fmaj<sup>7</sup>/C



Gm



The third system features a vocal line and piano accompaniment. The vocal line includes lyrics and a triplet of eighth notes. The piano accompaniment continues with chords and single notes. The chords are Gm7, C7, Dm, Fmaj7/C, and Gm, corresponding to the guitar chord diagrams above.

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



Caug  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>)  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

1.



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>7</sup>b<sup>5</sup>  D<sup>b</sup>6 

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



Fm(maj7) 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> E<sup>b</sup>m<sup>6</sup>

blue shoes. *Guitar*

Dm<sup>9</sup> G



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

This system contains the first two measures of music. The treble clef staff features a melodic line with triplets in measures 2 and 3. The piano accompaniment is shown in grand staff notation (treble and bass clefs).

Gm<sup>7</sup>                      C<sup>7</sup>b<sup>9</sup>                      *D.S. al Coda II*

This system contains the next two measures. Measure 4 includes the instruction *D.S. al Coda II*. The piano accompaniment continues in grand staff notation.

**◊ Coda II**  
F<sup>#</sup>m(maj<sup>7</sup>)                      Em(maj<sup>7</sup>)                      Fmaj<sup>9</sup>

I've been wear - ing my blue shoes.

This system contains the Coda II section. It features a vocal line with lyrics and a piano accompaniment. Measure 5 includes the instruction **◊ Coda II**. The piano accompaniment is in grand staff notation.

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

This system contains the final two measures of music. The piano accompaniment concludes with a wavy line in the right hand and a final chord in the left hand.

# On The Road Again

Words and Music by Alan Wilson and Floyd Jones

♩ = 124

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

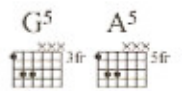
1. Well I'm so \_\_\_\_\_ tired of cry - ing but I'm out  
 (2.) first time I tra - velled out \_\_\_\_\_  
 (Verses 4 & 5 see block lyric)

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

\_\_\_\_\_ 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,



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.

1, 4.

2, 5.

To Coda (last time) ⊕

2. You know the  
 5. No 1

1.

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

Em



Instrumental

Em<sup>7</sup>



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>



7fr

Guitar

Em





The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Bm<sup>7</sup>



Em



The second system continues the musical piece. The vocal line has a melodic phrase. The piano accompaniment includes some chords with a fermata, indicating a sustained sound.

The third system shows the vocal line with a long rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

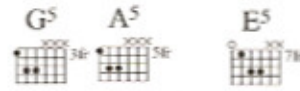
E<sup>5</sup>



The fourth system contains the lyrics: "Well, I'm so tired of cry - ing but I'm out". The vocal line includes a trill (tr) and a long note. The piano accompaniment continues with chords and a bass line.



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 - bo - dy just to



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

call my spe - cial friend.



E<sup>5</sup>  G<sup>5</sup>  A<sup>5</sup>  E<sup>5</sup>  N.C.  Em 

*Drums ad lib.*

*ad lib.*



*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>

Some call\_ it faith, some call it love. Some call\_ it gui - dance from a - bove.

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

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

You are\_ the rea - son we found ours, so

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B<sup>b</sup>add9



thank - you... stars.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The vocal line begins with a half note G3, followed by quarter notes A3 and Bb3, then a half note C4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

B<sup>b</sup>add9



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



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

The second system continues the musical piece. The vocal line starts with a half note G3, followed by quarter notes A3 and Bb3, then a half note C4. The piano accompaniment maintains the same rhythmic pattern as the first system.

B<sup>b</sup>add9



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



— You are\_ the rea - son we found ours, so

The third system features a vocal line that begins with a half rest, followed by quarter notes G3 and A3, then a half note Bb3. The piano accompaniment continues with the established rhythmic pattern.

B<sup>b</sup>add9



thank - you... stars.

The fourth system concludes the page with a vocal line starting on a half note G3, followed by quarter notes A3 and Bb3, and a final half note C4. The piano accompaniment remains consistent throughout.

Gm<sup>add9</sup> E<sup>b</sup>add<sup>9</sup> B<sup>b</sup> F

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

E<sup>b</sup> B<sup>b</sup>/F E<sup>b</sup>/G B<sup>b</sup>/F Cm

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

Fsus<sup>4</sup> F B<sup>b</sup>add<sup>9</sup> E<sup>b</sup>/B<sup>b</sup>

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

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

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 always be there.

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

Some call it faith, some call it love,

Cadd9

some call it guidance from above. You are the reason we found



F/C  Cadd9 

ours, So thank you\_ stars\_



B<sup>b</sup>maj7  Cadd9  B<sup>b</sup>maj7  F/A 

so thank - you\_ stars, so



Cadd9  C  B<sup>b</sup>maj7 

thank - you\_ stars\_



Cadd9  B<sup>b</sup>maj7  rit. F/A  Cadd9 



# Just Like Heaven

Words by Robert Smith

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

♩ = 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 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  $\phi$  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

♩ = 60



G<sup>b</sup>



D<sup>b</sup>



E<sup>b</sup>



*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  
treas - ure, a se - cret for me to hold. In ma - ny years they may for - get this

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

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.

A<sup>b</sup>B<sup>b</sup>mE<sup>b</sup>D<sup>b</sup>/FE<sup>b</sup>7

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

A<sup>b</sup>B<sup>b</sup>maj<sup>9</sup>

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

E<sup>b</sup>D<sup>b</sup>/FE<sup>b</sup>7A<sup>b</sup>

To Coda ◊



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





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

**G#m** **Em7**

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

**C#** **F#** **E/B**

**a tempo** ♩ = 60

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

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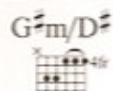
G<sup>7</sup>m



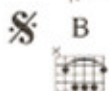
Em<sup>7</sup>



- 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#m



You might think it's strange, for all my wild ideas, but I

Em7



D#



G#m/D#



C#



F#



*D.S. al Coda*

do not believe that change, can ever happen without tears. But I

*Coda*

B



Fdim7



E



D#sus4



D#



but loving you.

G#m7



G#



F#



E



rit.

D6



B



Ooh.