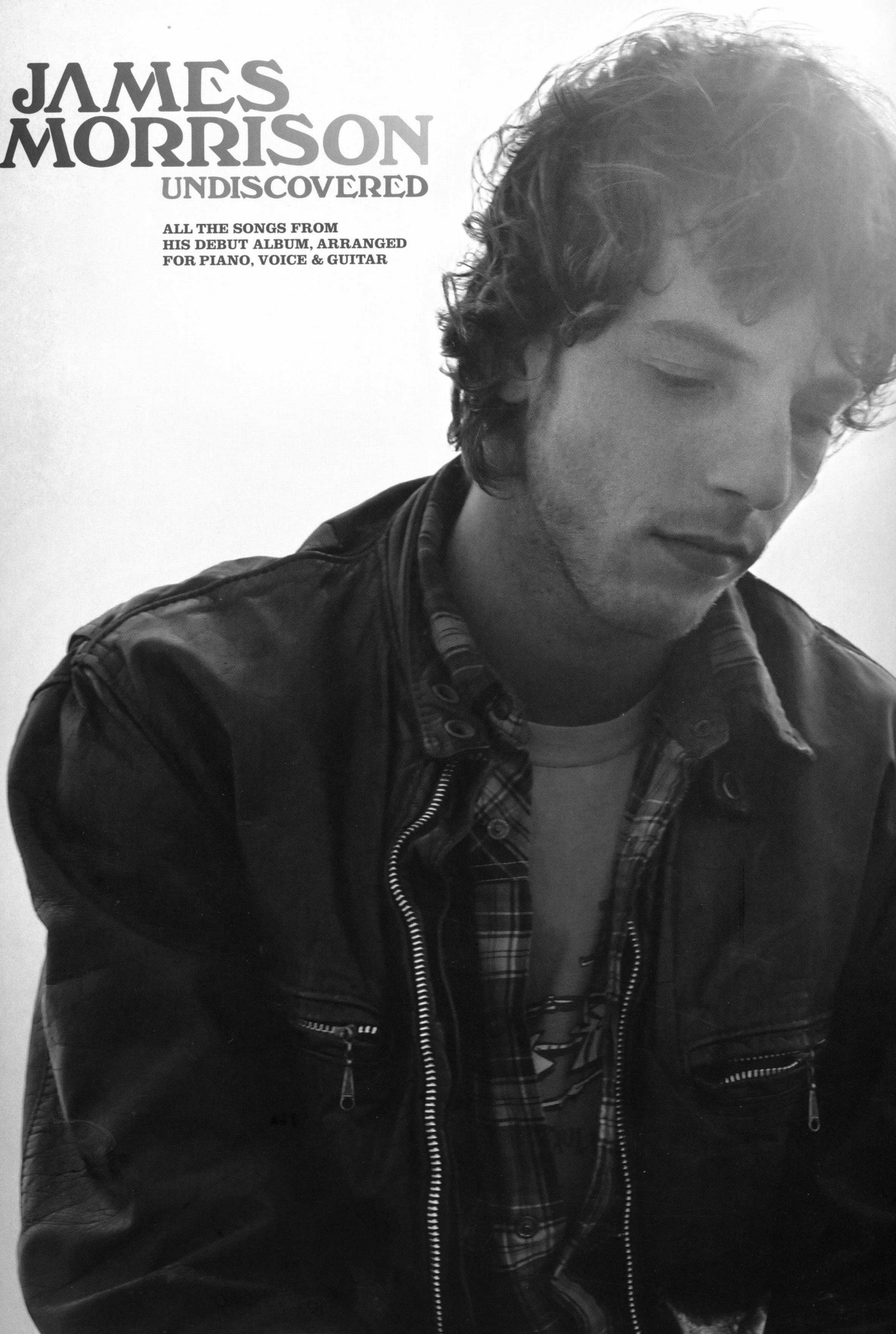


JAMES MORRISON

UNDISCOVERED

ALL THE SONGS FROM
HIS DEBUT ALBUM, ARRANGED
FOR PIANO, VOICE & GUITAR



UNDER THE INFLUENCE 8
YOU GIVE ME SOMETHING 13
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THIS BOY 48
IF THE RAIN MUST FALL 54
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THE LAST GOODBYE 63
BETTER MAN 68

Under The Influence

Words & Music by James Morrison, Steve McEwan & Jimmy Hogarth

♩ = 104



Drums



Vocal/Instrumental ad lib.



1. I was

A G A D

sure _____ I was born and raised to be _____ my own man. _____
 (2.) driv - ing _____ too close to the edge and liv - ing dan - gerous - ly.

A G

I was so sure _____ I was nev - er gon - na need a help - ing -
 I felt strange, _____ a warm sen - sa - tion ris - ing up in -

A D A G

_____ hand. _____ And she said, "Trust in your heart _____
 -side of _____ me. Oh, _____ like a ti - dal wave,

Gsus² G A D

and there's no need to un - der - stand." _____
 came from no - where, swept me off _____ my feet.

A

G

D/F#

G

Well, just when I thought I had_ it planned out. } What-
 Oh,_ but some-how mak-ing me come clean_ now.

A

G

D/F#

G

A

G

-ev - er I do_ I'm un - der the in - flu-ence of you._

D/F#

G

A

G

D/F#

G

What - ev - er I do_ I'm un - der the in - flu-ence of

1.

A

G

D/F#

G

A

you._

2, 3.

A

G



2. I was you._____

D/F#

G

A

G

D/F#

G



What - ev - er I do I'm un - der the in - flu-ence of

A

G

D/F#

G

A

G



you._____

What - ev - er I do I'm un -

D/F#

G

A

G

D/F#

G



To Coda ◊

- der the in - flu-ence of you._____

A G A

Once you've had a taste_ of it there's no go-ing back... Once you've had a taste_ of it there's

1. G 2. G Em7

no go - ing back... no go - ing back...

D.S. al Coda

What -

Drums

⊕ Coda A G D

A G 1. D 2. Em7

You Give Me Something

Words & Music by James Morrison & Eg White

♩ = 80




1. You on - ly stay ___ with me ___ in the morn - ing, ___
 2. You on - ly wait - ed up ___ for hours, ___



you on - ly hold ___ me when ___ I sleep. ___
 just to spend a lit - tle time a - lone with me. ___

Am7 C/G

I was meant_ to tread_ the wa - ter,
 And I can say I've nev - er bought you flow - ers,

F G

but now I've got - ten_ in_ too deep._
 I can't work_ out_ what_ they mean._

Am C/G

For ev - 'ry piece_ of me_ that wants_ you
 I nev - er thought that I'd_ love some - one,

F D/F# G G/F

a - no - ther piece_ backs_ a - way. } 'Cause
 that was some - one els - es dream. }

Em7

Am

Dm7

F6

G/F

Em7

Am



you give me some - thing that makes me scared al - right. This could be no -

Dm7

G7

Em7

Am



- thing but I'm will - ing to give it a try. Please give me some -

1.

Dm7

G7

A^b

Fm⁶

C



- thing 'cause some - day I might know my heart.

2.

Dm7

G

E^bmaj⁷

Dm7

G

B^b/F

F



- thing 'cause some - day I might call you from my heart. But it might be a se - cond too

C⁷ E^bmaj⁷ B^bmaj⁹

late. And the words that I could nev - er say.

N.C. Em⁷ Am Dm⁷ F⁶ G/F

gon-na come out a - ny way, oh.

Em⁷ Am Dm⁷ G⁷ Em⁷ Am

'Cause you give me some -

Dm⁷ F⁶ G/F Em⁷ Am

- thing that makes me scared al - right. This could be no -

Dm7



G7



Em7



Am



- thing, but I'm will-ing to give it a try. Please give me some

1.

Dm7



G7



2.

Dm7



G7



A^b



Fm⁶



C



- thing. 'Cause - thing 'cause some-day I might know my heart.

A^bmaj⁷



Fm⁶



C



Know my heart, know my heart, know my heart.

A^bmaj⁷



Fm⁶



C



A^bmaj⁷



Fm⁶



C




Wonderful World

Words & Music by James Morrison & Eg White

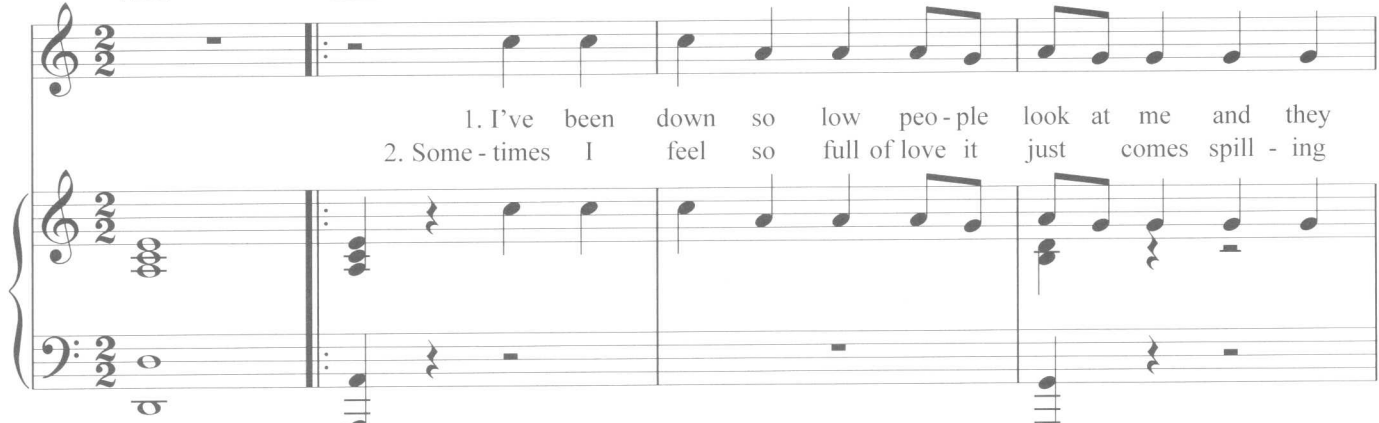
Original key D \flat major.

$\text{♩} = 80$ $\text{♪} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Dm⁹


Am
 N.C.

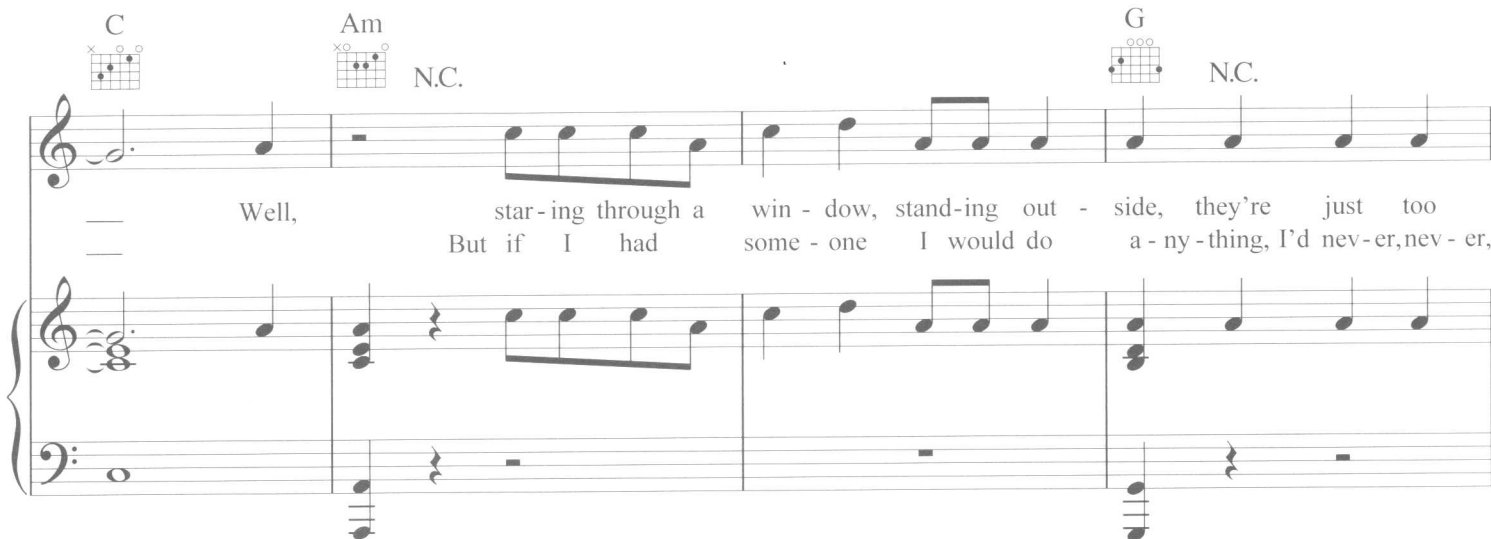
G
 N.C.



1. I've been down so low peo-ple look at me and they
 2. Some-times I feel so full of love it just comes spill - ing



know. They can tell some-thing is wrong, like I don't be - long.
 out. It's un - com - fort - able to see, I give it a - way so ea - si - ly.



Well, star-ing through a win - dow, stand-ing out - side, they're just too
 But if I had some - one I would do a - ny-thing, I'd nev-er,nev - er,



hap - py to care to - night. Wan - na be like them but I'll
nev - er let you feel a - lone. I won't I won't



mess it up a - gain. I tripped on my way
leave you on your own. But who am I to dream?



in and got kicked out - side, ev - 'ry - bo - dy saw. And I }
Dreams are for fools, they let you down. Well, I }



know that it's a won - der - ful world but I can't feel it right now.

F C

Well, I thought that I was do - ing well but I just wan - na

G Dm





cry now. Well, I know that it's a won - der - ful world

Am⁷ Dm D[#]m Em⁷

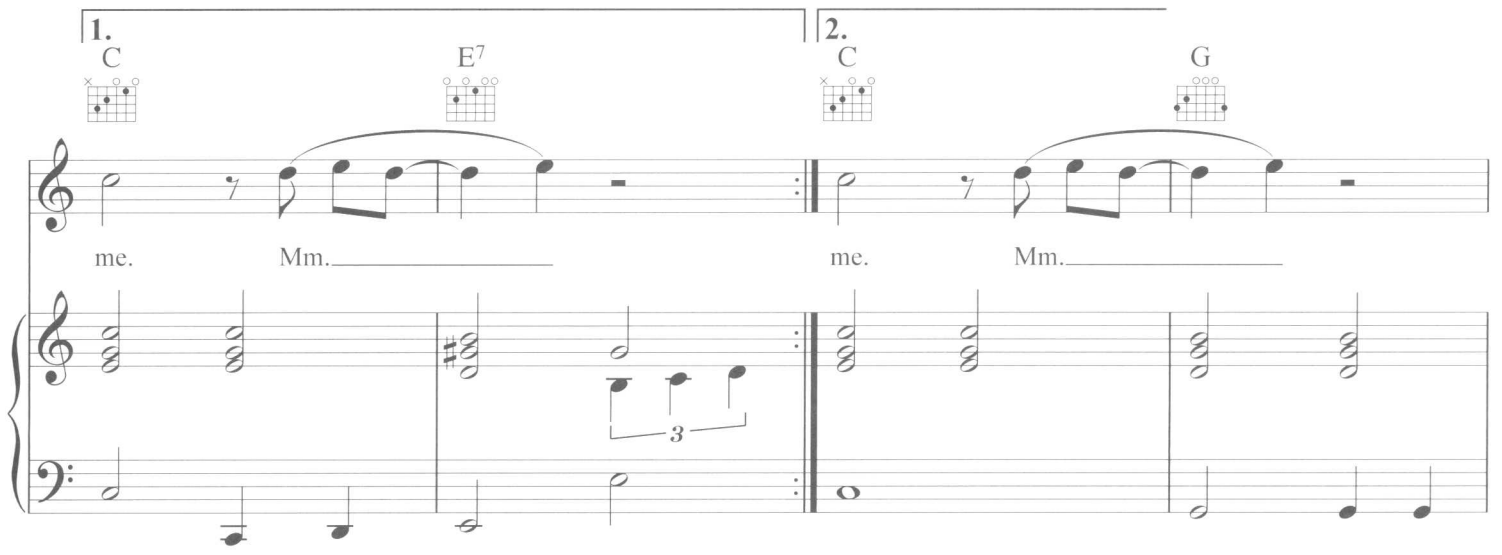
from the sky down to the sea. But I can

Am G F To Coda ☺

on - ly see it when you're here, here with

1.   2.  

me. Mm. me. Mm.





And I wish that I could make it bet - ter. I'd give



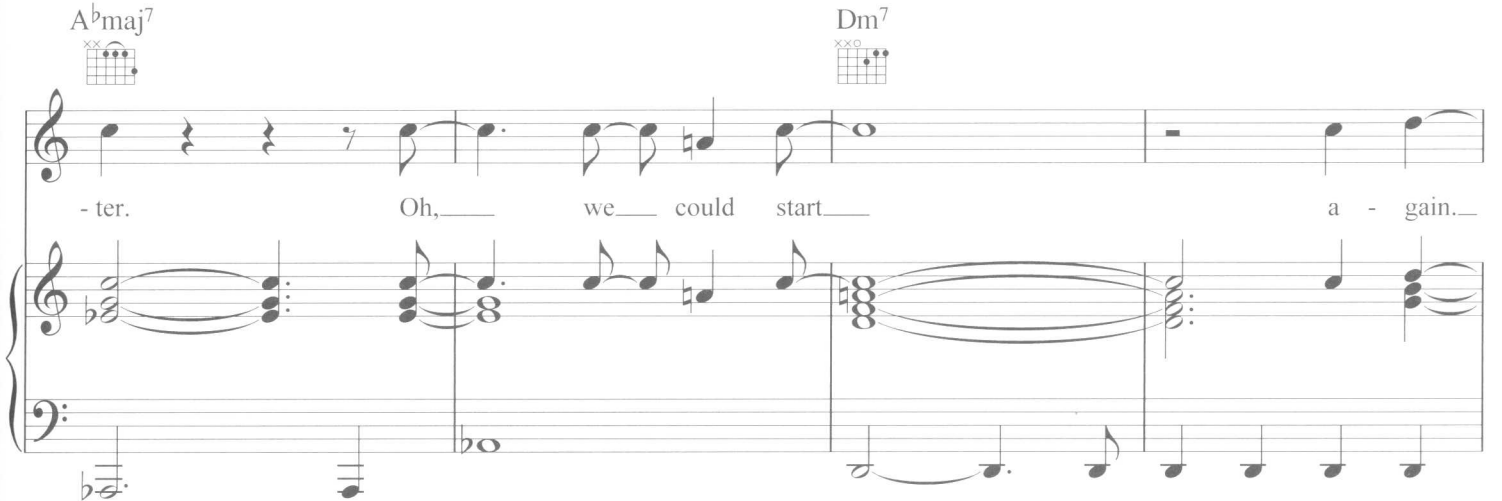
   

a - ny - thing for you to call me. May-be just a lit - tle let -



- ter. Oh, we could start a - gain.



G 

D.S. al Coda

Well, I





⊕ *Coda*


C  E7  F 

me. Oh. And I know that it's a won - der - ful world,



C  G 

I can't feel it right now. I got



F  C  G 

all the right clothes to wear, I just wan - na cry now, cry now. Well, I



Dm Am⁷ Dm D^{#m}

know that it's a won - der - ful world _____ from the sky down to the

Em⁷ Am G F

sea. _____ But I can on - ly see it when you're here, _____

C E⁷ Am G

here _____ with me. _____ Mm. _____ And I know that it's a won - der - ful world _____

Free time

F B^b C

when you're with me.

The Pieces Don't Fit Anymore

Words & Music by James Morrison, Martin Brammer & Steve Robson

Original key D \flat major.

$\text{♩} = 48$

C



Mm, mm. Mm, mm. 1. I've been



twist - ing and turn - ing in a space that's too small. I've been
2. You pulled me un - der so I had to give in. Such a



draw - ing a line and watch - ing it fall. You've been
beau - ti - ful mess that's break - ing my skin. Well, I



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

clos-ing me in, clos-ing the space in my heart.
hide all the bru-is-es, I hide all the da-mage that's done.

But I



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

Watch-ing us fad-ing and watch-ing it all fall a-part.
show how I'm feel-ing un-til all the feel-ing has gone.

Well, I



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

can't ex-plain why it's not e-nough 'cause I gave it all to you. And if you



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

leave me now, oh, just leave me now, it's the bet-ter thing to do. It's

F Dm7 Am

time to sur - ren - der, it's been too long pre - tend - ing. There's no use in try - ing when the

C7 F Dm7 To Coda ◊

pie - ces don't fit a - ny - more. The pie - ces don't fit here a - ny -

C7 G E7/G#

- more. Oh, don't mis - un - der - stand how I

Am D9 F

feel 'cause I've tried, yes, I've tried. But still I don't know why, no, I

E7



D.S. al Coda

don't know why... I don't know why, why I

Coda

C



F



- more. The

Dm7



C



pie - ces don't fit a - ny - more. Mm. Mm.

rit.

Mm.

One Last Chance

Words & Music by James Morrison, Tim Kellett & Kevin Andrews

$\text{♩} = 64$

Am C Dm E7sus4 E7

No. _____

Am C Dm E7sus4 E7 Am C

1. In my life_ I don't_ mean much_ to a -
 2. Time has come for me_ to change_ a -

Dm E7sus4 E7 Am C

- ny - one. _____ I lost my way, _ can't_ go back_ a - ny - more. _____
 - gain. _____ I can't car - ry on like_ this, I will lose my friends. _____

The musical score is written in 4/4 time with a tempo of 64 beats per minute. It features a guitar part with chords and a piano accompaniment. The chords are: Am (x02020), C (x32010), Dm (xx0232), E7sus4 (022000), and E7 (022010). The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: 'No. _____', '1. In my life_ I don't_ mean much_ to a -', '2. Time has come for me_ to change_ a -', '- ny - one. _____ I lost my way, _ can't_ go back_ a - ny - more. _____', '- gain. _____ I can't car - ry on like_ this, I will lose my friends. _____'.

Dm

E7sus4

E7

Am

C



Once I had e - ve - ry - thing, now it's gone. —
 Don't say _____ that you have giv - en

Dm

E7sus4

E7

Am

C



up on me. Don't tell me a - gain_ 'cause I've heard it all_ be - fore. —
 Just give me the time_ and space to_ heal my_ head. —

Dm

E7sus4

E7

Dm

G



Some peo-ple say that I'm_ not worth_ it.

Dm

G

Dm7

G

E7/G#



I've made mis-takes but no - bo-dy's per - fect. Guess I'll give it a try. _____ I've got

Am7 C Dm E7sus4 E7

one last chance to get my - self to - geth - er. I

Am7 C Dm E7sus4 E7

can lose no more time, it's now or nev - er. And I try -

C Am7 Dm7 G E7/G#

_____ to re - mem - ber who I _____ used _____ to _____ be. I've got

Am7 C **To Coda** Dm E7sus4 E7 1. Dm E7sus4 E7 2. Dm E7sus4 E7

one last chance to get my - self to - geth - er. - er. And I

F Esus⁴ E7/G[#]

don't wan-na be mis - un - der - stood. I've got to take

Am Am7/G A7/C[#] A7

this chance and make it in to some - thing good.

Dm G/D Dm⁷ G

Some peo-ple say that I'm not worth it. I've made mis-takes but no - bo-dy's per - fect.

Dm⁷ G E7/G[#] Am⁷ C

Guess I'll give it a try. I've got one last chance to get my - self to-geth -

Chord diagrams: Dm, E7sus4, E7, Am7, C, Dm, E7sus4, E7

er. _____ No, I can lose no more time. _____ Yeah, it's now or nev - er. _____ I've got

⊕ Coda

Chord diagrams: Dm, E7sus4, E7, Am, C, Dm, E7sus4, E7

- er. _____ I've got one last chance. _____ *Vocal ad lib.*

Chord diagrams: Am, C, Dm, E7sus4, E7, Am, C

Instrumental ad lib.

Chord diagrams: Dm, E7sus4, E7, Am, C, Dm, E7sus4, E7

Repeat ad lib. to fade

Undiscovered

Words & Music by James Morrison, Martin Brammer & Steve Robson



♩ = 80



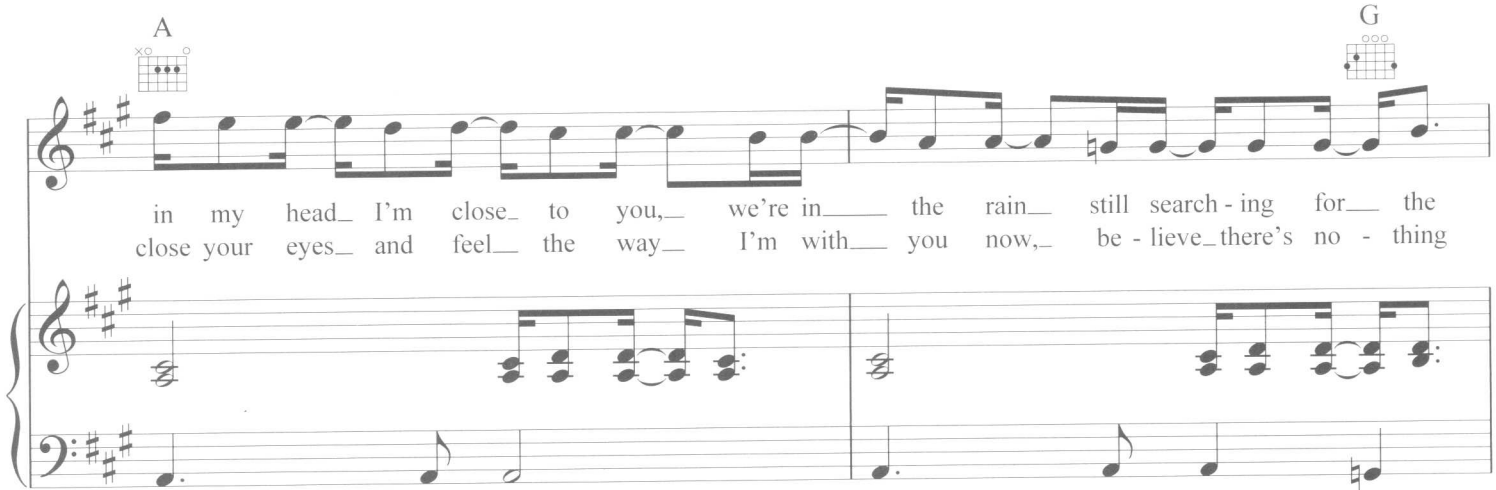
1. I look at you, you bite your tongue, you don't
(2.) time it takes to know some-one, it all



— know why or where I'm coming from. But
— can change before you know it's gone. So

A  

in my head_ I'm close_ to you, we're in the rain_ still search - ing for the
close your eyes_ and feel the way_ I'm with you now, be - lieve there's no - thing








D  Bm  A/C# 

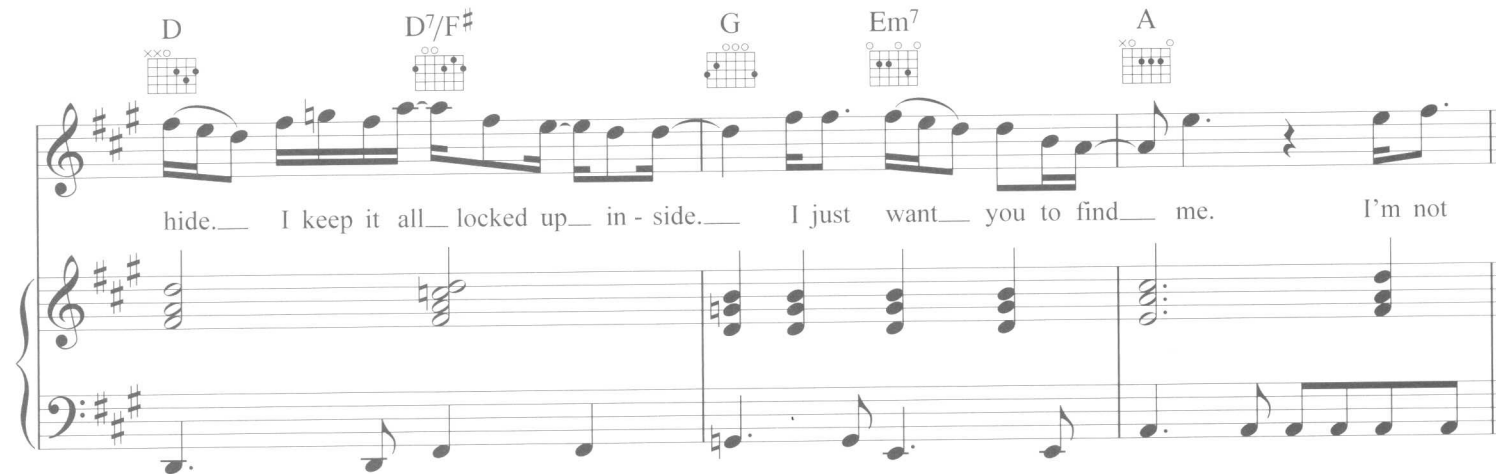
sun. }
wrong. }




You think that I wan-na run_ and



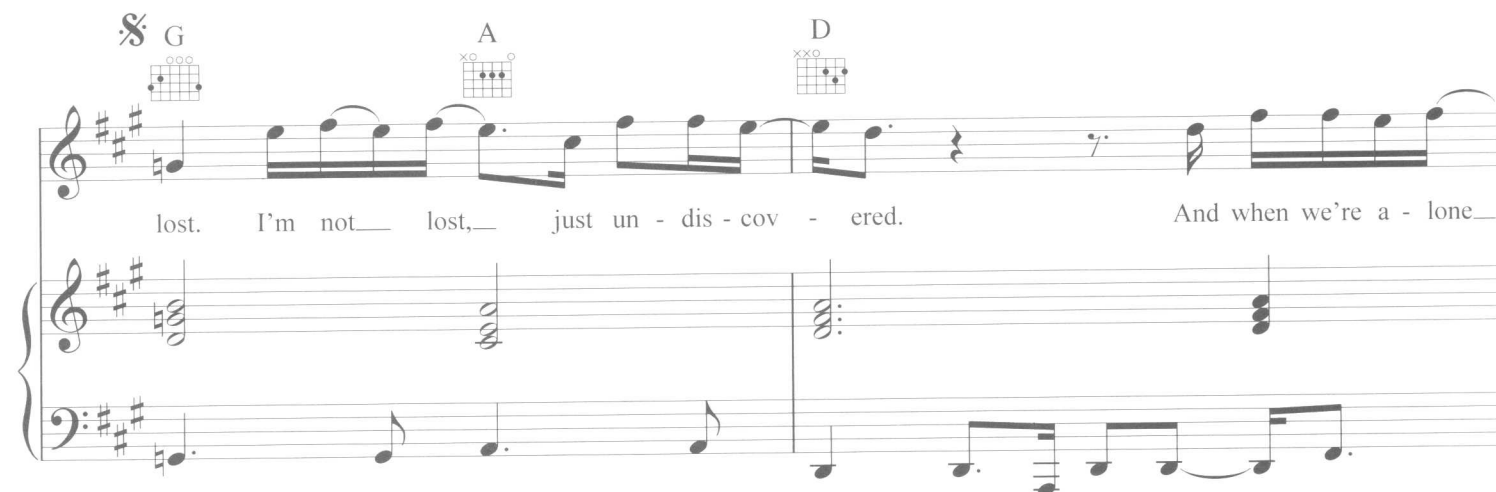
D  D7/F#  G  Em7  A 

hide. I keep it all locked up in - side. I just want you to find me. I'm not



G  A  D 

lost. I'm not lost, just un - dis - cov - ered. And when we're a - lone



G A Bm

we're all the same as each other. You

G A Bm

see the look that's on my face, you might think that I'm out

E G A

To Coda

of place. I'm not lost, no, no, just un-dis-cov-

G D G A

ered. 2. Well, the no, no, just un-dis-cov-

G D A

- ered. I'm not run - ning, I'm not

3 8^{vb} 3

hid - ing, if you dig a lit - tle deep - er you will find

D.S. al Coda

me. I'm not

3 8^{vb} 3 3 3

⊕ Coda

G A

no, no un - dis -

G D G A

-cov - ered. (I'm not lost, not lost, un - dis - cov

3 3

D



G



A



- ered.)

(When we're a - lone we're all the same as each -

Bm⁷



G



A



- oth - er.)

You see the look that's on my face.

Bm



E



You might think that I'm out of place.

G



A



G



D



I'm not lost, no, just un - dis - cov - ered.

3

The Letter

Words & Music by James Morrison, David Frank & Wayne Hector

♩ = 76

Em

D

G

C



Drums

Em

D

A7



Em

D

G

C



1. It's got my name_ on it and it's just wait - ing there_ for me...
 2. There must be a name for it, what - ev - er this is you've done_ to me...

Em

D

A7



I feel the cold run through my veins.
I'm all twist - ed up in - side.

Em

D

G

C



And it's got her shame on it, she could-n't say it to my face.
Well, who's gon - na pay for it? If it's not you I guess it's me.

Em

D

A7



But I won't waste time plac - ing blame. } I know that
You left with your life and took mine. }

C

G

B7

Em

D

C

G



I'll move on. I tell my-self I'll find me some-thing bet-ter. I'll let go and just for-

B7 C G B7 Em D

get her. She was no good for me. Deep down I know that's the way it has to be, so

C G To Coda B7

how come I still can't op - en this let - ter? I can't for -

1. Em D G Em D

-get her. Real - ly wish I could.

A7 Cmaj7 G D

- get her. Oh, I real-ly wish I

Cmaj7



Em



D



C



G



could...

Real-ly wish I could..



D.S. al Coda

And I know that

⊕ *Coda*



let - ter?_____

It's got my name__ on it



and it's just wait - ing there__ for me._____

Call The Police

Words & Music by James Morrison & Eg White

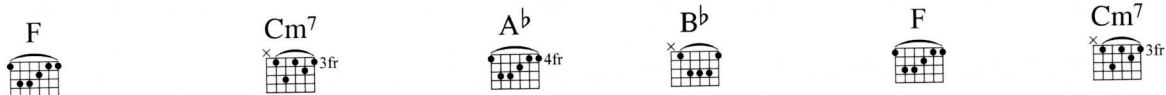
♩ = 80

F Cm7 Ab Bb



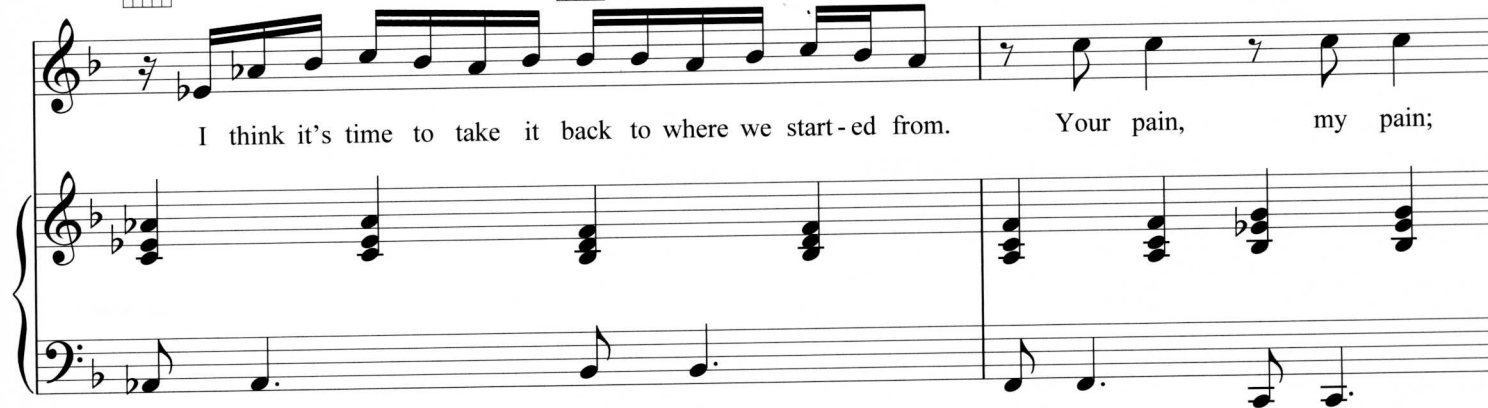
Snare

F Cm7 Ab Bb F Cm7



1. I'm done, shoot your gun,—

Ab Bb F Cm7







I think it's time to take it back to where we start-ed from. Your pain, my pain;

I write it down and tell you ex-act-ly how I feel a-gain. And all I see_____ is a




mass of con-fu-sion, who I am and what I got-ta be._____

2. Closed eyes, big— lines.. I get so tempt-ed just to let it ride some-times.
 3. I'm a-wake, why wait?.. I don't need some-one to tell me who to be to-day.

Looks good, tastes bad,— it makes me won-der where I bur-ied all the dreams I had. }
 I'm quite sure, like be-fore, came off the road and I for-got what I was look-ing for. }

All I see _____ is a less - good_ ver - sion of a man_ I don't wan-na be._

_____ All I feel _____ is you ty - ing me down to some - thing that just is - n't real._






_____ All I need_ _____ is some truth, god help me be - fore_ the de - vil bur - ies me._








_____ I can't do no-thing if I can't do some-thing my way. Well, I

B^b7 A⁷ F B⁷

must be cra - zy if I fol - low ev - 'ry word_ you say._____ When the

B^b7 A⁷ D^b A^b *To Coda* ⊕

shit comes down you'll be_____ the first to walk_ a - way._____ Call the po - lice_____ 'cause I've

1.
Cm⁷ Gm F⁷

lost con - trol and I real - ly wan - na see_ you bleed._____

2.
Cm⁷ Gm F B⁷

lost con - trol and I real - ly wan - na see_ you bleed._____

B^b7

A⁷

F

B⁷

B^b7

A⁷



Vocal ad lib.

N.C.

You can't just hack at me, you know. You might just have to let me go.

Closed in, I need some room to grow. You don't know what you think you know.

Hid - ing be - hind your pop mach - ine - so you can break some - one el - se's dream.

D.S. al Coda

D^b

A^b

Cm⁷

Gm

call the po - lice _____ 'cause I've lost con - trol and I real - ly wan - na see _____ you bleed.

Coda

Cm⁷

Gm

D^b

A^b

lost con - trol. I real - ly wan - na see you bleed. _____ All I _____ feel _____ is you

Cm⁷

Gm

D^b

A^b

tie me down to some - thing that just is - n't real. _____ All I need _____ is some

Cm⁷

Gm

N.C.

truth, god help me be - fore _____ the de - vil bur - ies me. _____ Yeah!

This Boy

Words & Music by James Morrison & Tim Kellett

♩ = 120



The first system of music features a guitar part with a treble clef and a 4/4 time signature. It consists of four measures of whole rests, corresponding to the chord diagrams Gm, E♭, B♭, and F. Below the guitar part is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a 7-measure rest, followed by a melodic line in the right hand and a bass line in the left hand.





The second system of music continues the guitar part with four measures of whole rests for Gm, E♭, B♭, and F. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

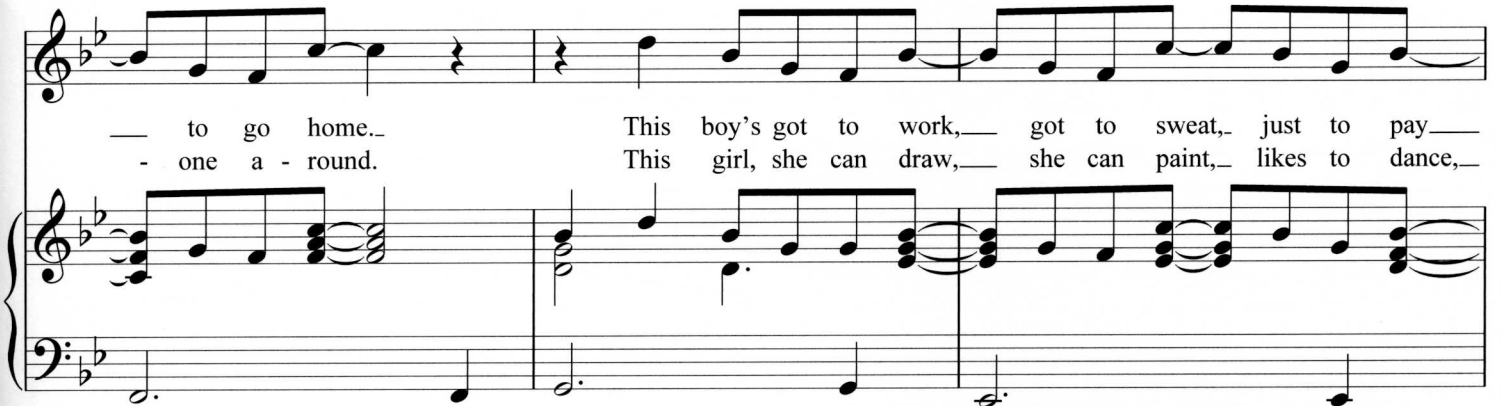


The third system of music features a guitar part with a treble clef and a 4/4 time signature. It consists of three measures of whole notes for Gm, E♭, and B♭, followed by a double bar line. Below the guitar part is a piano accompaniment with a grand staff. The lyrics are written below the piano part.

1. This boy wants to play, there's no time left to - day. It's a shame 'cause he has.
2. This girl tries her best, ev - 'ry day, but it's all gone to waste 'cause there's no -

F  Gm  Eb 

— to go home... This boy's got to work, got to sweat, just to pay —
 - one a - round. This girl, she can draw, she can paint, likes to dance, —



Bb  F  Cm 

— what he gets to get left all a - lone. — But let's step out - side, —
 — she can skate; now she don't make a sound. — We'll play in the park —



Eb  Bb  F 




— let's go for a ride just for a while. —
 — till it's too dark for us to see. —



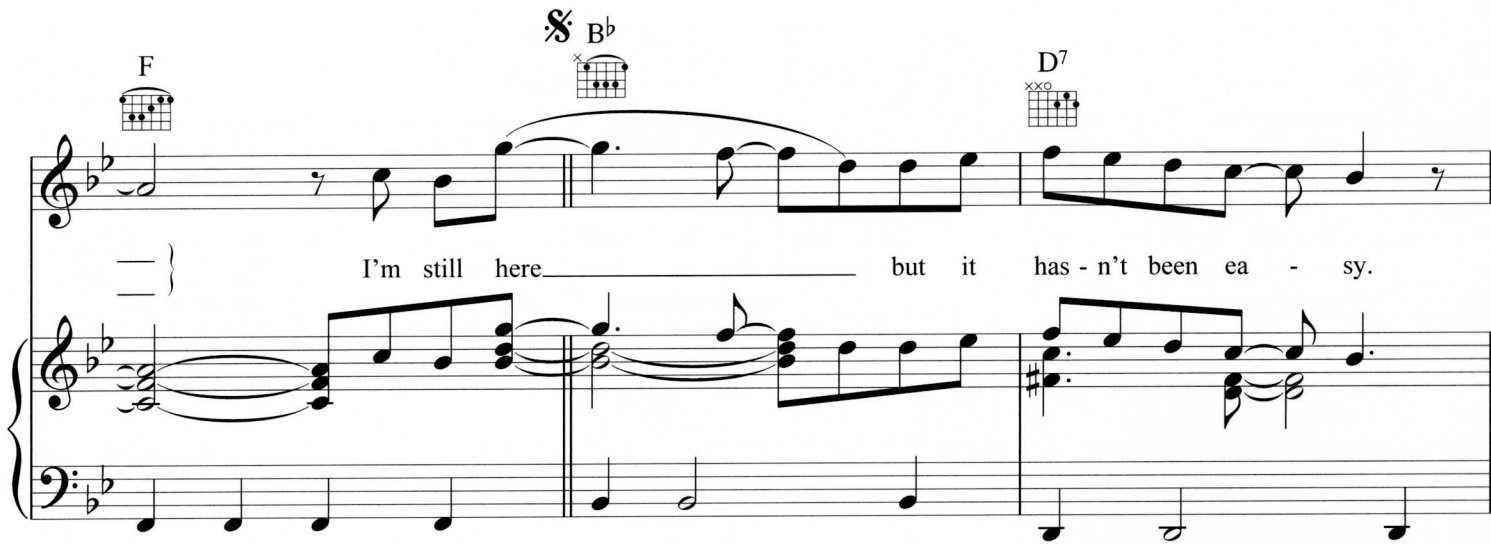
Cm  Eb  Bb 

No, we won't get caught. — Well, that's what I thought un - til we cried. —
 Well, we'll make our way home — with mud on our clothes, she won't be pleased. —




F  B \flat  D 7 

I'm still here _____ but it has - n't been ea - sy.



G m  3fr E $\flat m$  6fr B \flat 

I'm sure _____ that you had your rea - sons. I'm scared _____ of



D 7  1. G m  3fr C 7  3fr


all this e - mo - tion. For years I've been hold - ing it down. _____ For





E $\flat m$  6fr 2. E \flat  6fr

years I've been hold - ing it down. _____ years I've been hold - ing it down. _____

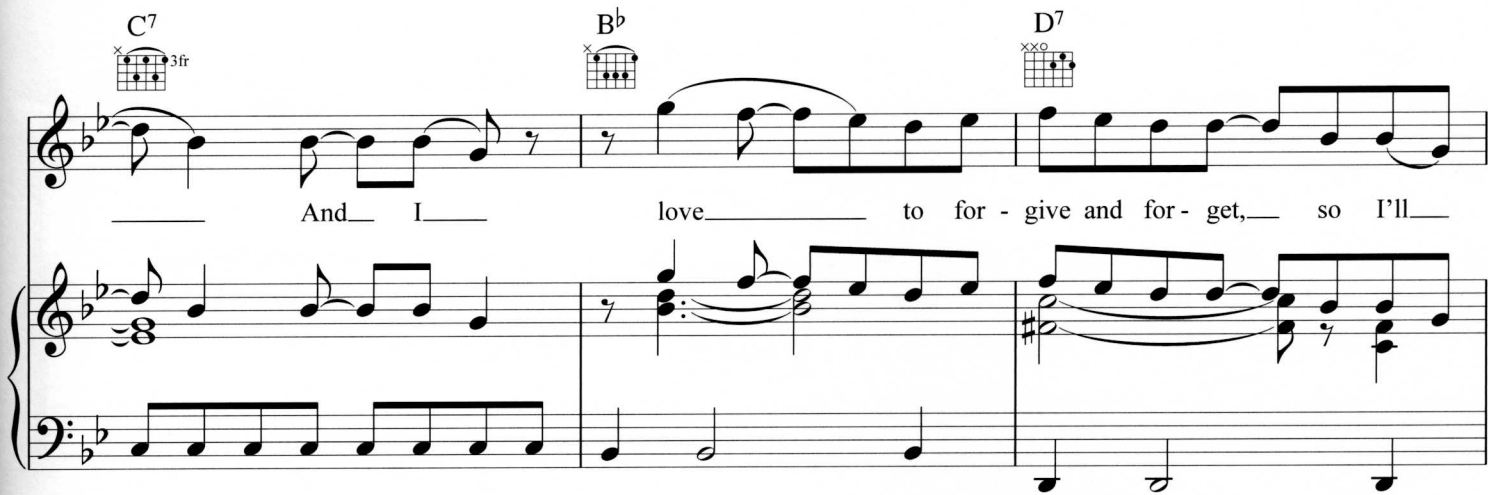


C7  3fr

B^b 


D7 

And I love to for - give and for - get, so I'll



Gm  3fr

E^bm  6fr

B^b 

try to put all this be - hind us. Just know that my



D7  3fr


E^b  6fr

C7  3fr

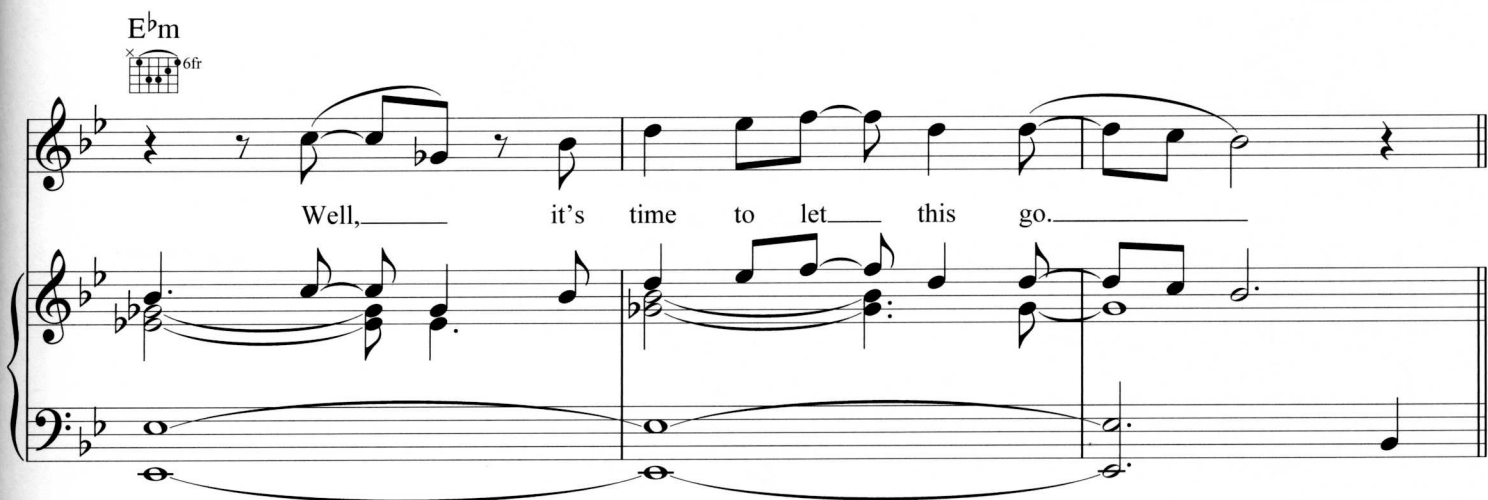
arms are wide op - en. The old - er I get the more that I know.

To Coda ☉



E^bm  6fr

Well, it's time to let this go.



F7



I got to let it go.

I got to let it go. I got to let it go.

I got to let it go. I'm still here.

D.S. al Coda

⊕ Coda

E^bm



B^b



And I love to for -

D7



Gm



Ebm



give and for - get___ so I'll___ try to put all this be - hind___ us. Just

Bb



D7



Eb



know___ that my arms are wide op - en. The old - er I get___ the more_

Free time

C7



Ebm



___ that I know. Well,___ it's time to let___ this go.---

Bb



If The Rain Must Fall

Words & Music by James Morrison & Martin Terefe

Original key B major.

♩. = 60

C7  **Bb7** 

1. Oh, life can be strange... Good and
 (2.) dreams can come true... if you know in -




Drums




C7  **Bb7**  **C**  **C/B** 

bad in so ma - ny ways. And in time you will find that
 - side you real - ly want them to. You can sit, you can wait, you can



Am  **D7**  **G** 





things aren't al - ways what they seem. No. Well, I've
 leave your fate in some - one else's_ hands. Oh, but



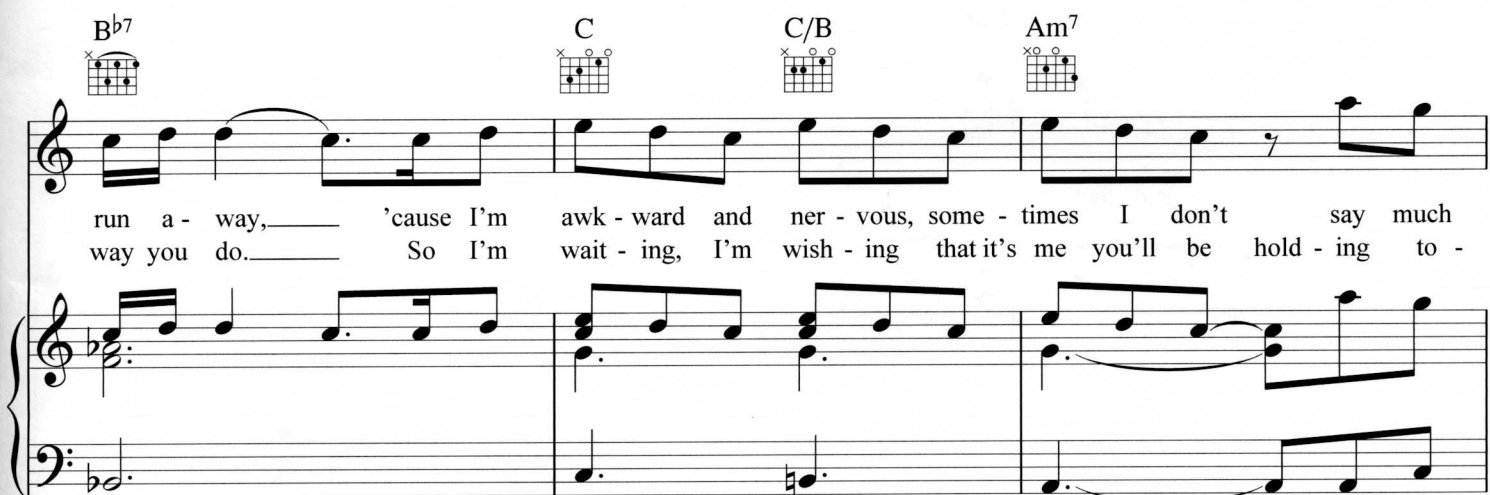
C7  3fr Bb7  C7  3fr

got some - thing to say, but you might laugh, joke or
I, I want you, and no - thing else can make me feel the



Bb7  C  C/B  Am7 

run a - way, _____ 'cause I'm awk - ward and ner - vous, some - times I don't say much
way you do. _____ So I'm wait - ing, I'm wish - ing that it's me you'll be hold - ing to -



D7  G7  F 

at all. _____ But if the rain _____ must fall, _____ if I
night, _____ every night.



Am/E  B7/D# 

lose it all, _____ if the world _____ comes down _____ and



E



E/D



F



takes my soul, if the sky turns

Am/E



black and there's no way back, it won't

B7/D#



E



mat-ter much to me if I had you.

E/D



Fmaj7



To Coda

Oh. And all I need

Cmaj7



Dm7



is your love.

That's all I need.

All I need is

Am7



1.

G6



2.

G6



Dm7



your love.

2. Oh, well,

Your love.

Vocal ad lib.

Am9



G



Dm7



Am9



Bb/C



Dm7



Am⁹



G



Dm⁷



Am



B^b/C



D.S. al Coda

If the

⊕ *Coda*
Am/C



Bm⁷



Yeah.

Fmaj⁷



rit.

Cmaj⁹



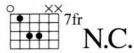
'Cause all I need is your love.

How Come

Words & Music by James Morrison, Jimmy Hogarth & Steve McEwan

♩ = 80

E⁵



Bm⁹



1. How come you al-ways wind up chang-ing your di - rect - ion? _____
 2. How come you al-ways end up chang-ing your in - ten - tions? _____

A⁵

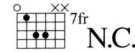


How come you al - ways end up dan - cing through the room? _
 How come you al - ways wind up blow - ing hot and cold? _

Gmaj⁹



E⁵



How come you al-ways nev - er
 One min - ute hon-est then you're

Bm⁹



want to use pro - tec - tion?
full of false pre - ten - sion.

A⁵



N.C.

How come you're float - ing like a he - li - um bal - loon?_
Head in the clouds but still you're des - perate to con - trol, —

Gmaj⁹



A



E



F#7



to con - trol. § I can't keep up, —
I just don't know —

F#m^{7b5}/C



E



F#7



you're mov - ing too fast. I got to know —
what to be - lieve. You build me up and then you bring me

F#m7b5/C

E

F#7



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. It features a melodic line with triplets and slurs.

is this gon-na last?
down on my knees.

'Cause I can't tell whe-ther you're
You say you want me then you're

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

F#m7b5/C

E

F#7

F#m7b5/C

E



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It features a melodic line with triplets and slurs.

up or you're down.
up and you're gone.

This whole si-tu-a-tion is spin-ning me round.
I got to know just where you're com-ing from.

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

1, 3.
F#7

A7



To Coda ◊

Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It features a melodic line with slurs.

Spin-ning me round.

Spin-ning me round.

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.

2.
G7

A7

B7





Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It features a melodic line with slurs.


Com-ing from,

where you're com-ing from.

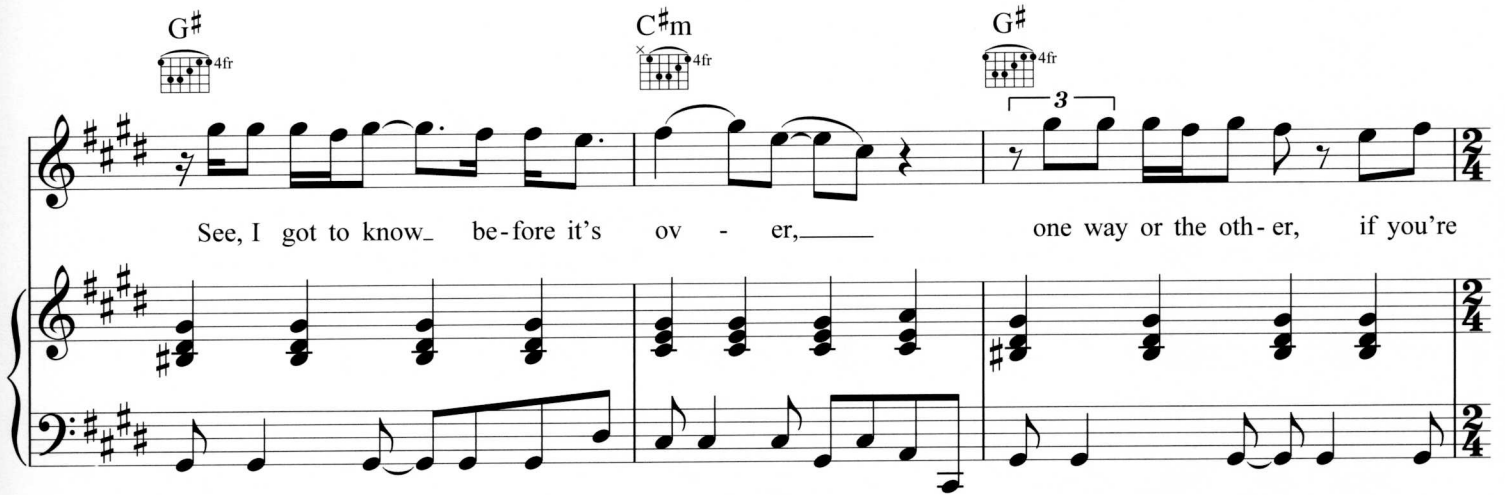
Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.

G#  4fr

C#m  4fr

G#  4fr

See, I got to know_ be-fore it's ov - er, one way or the oth-er, if you're



C#m  4fr

B  4fr

A  4fr

D.S. al Coda

string - ing me a - long.




⊕ *Coda*

B7  4fr


D7  4fr

How come? How come?

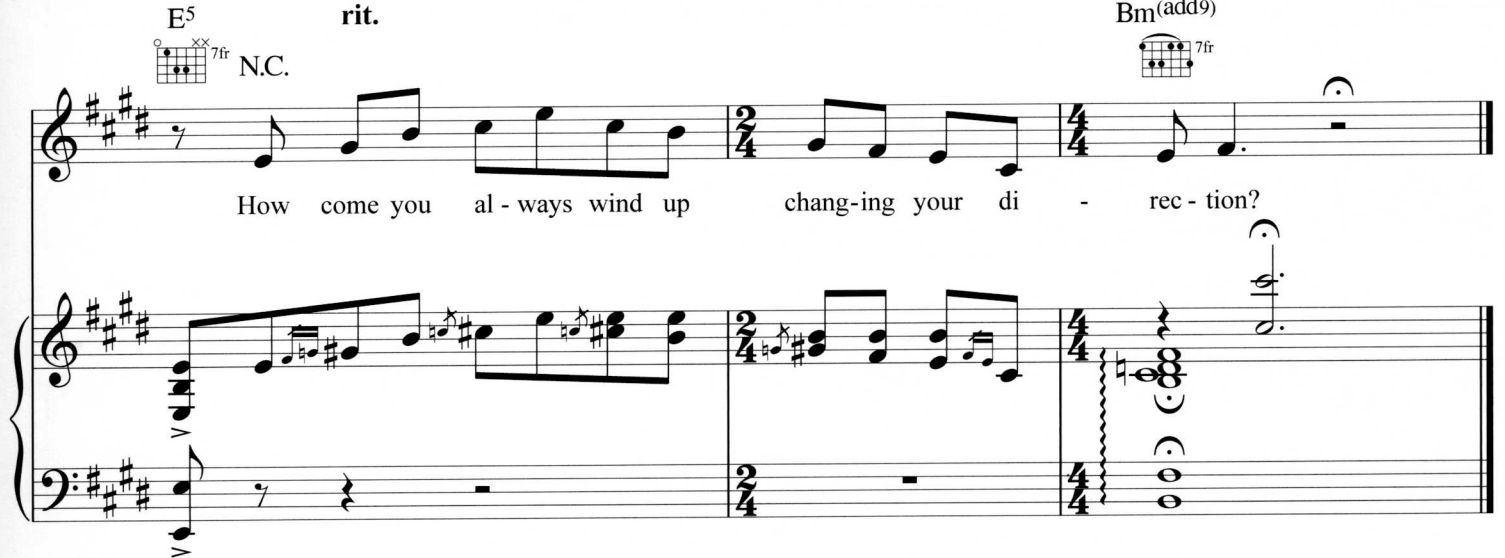


E5  7fr N.C.

rit.

Bm(add9)  7fr

How come you al - ways wind up chang-ing your di - rec - tion?



The Last Goodbye

Words & Music by James Morrison, Jimmy Hogarth & Steve McEwan

♩ = 48

N.C.

Drums

cont. sim.

C#m11

1.

2.

E

1, (3.) And I don't be - lieve you and I nev - er will.
(2.) you but may - be I nev - er did



And oh, I can't live by your side_ with the lies_ —
 It's like ev - 'ry e - mo - tion you showed_ —

F#m7 B⁹sus⁴ C#m C#m/B

— you've tried to in - stil. I can't
 — me you kept well hid - den. And ev - 'ry

A E/G# F#m7 B⁹sus⁴ C#m

take a - ny - more, — I don't have to give you a rea - son_ —
 true word that you ev - er spoke was real - ly de - ceiv - ing. —

F#m7 B⁹sus⁴

for leav - ing this time, — 'cause this is my last — good -
 Now I'm leav - ing this time, — 'cause this is my last — good -

E



1.

2, 3.

bye. 2. It's like I hard - ly know_ I've got - ta

Em



A



Asus⁴



turn and walk a - way. I don't have a - ny-thing left to say I have-n't

D



Em



al - rea - dy said be - fore. I've grown tired of be - ing used



A



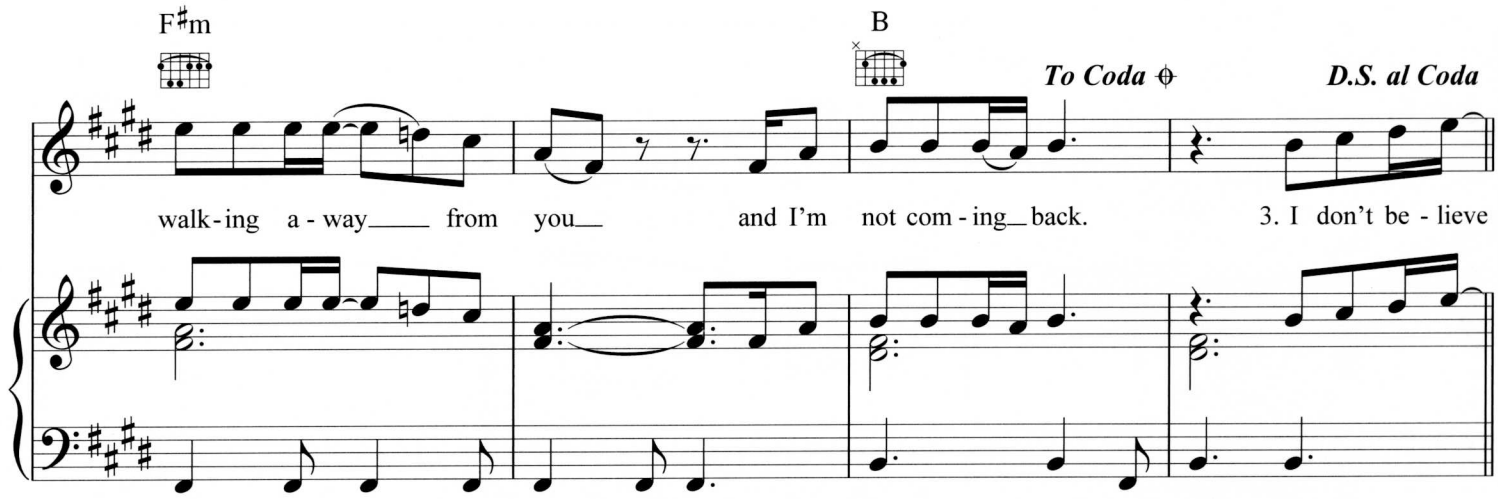
Asus⁴



and I'm sick and tired of be - ing ac - cused. Now I'm

F#m  B  *To Coda* \oplus *D.S. al Coda*

walk-ing a-way from you and I'm not com-ing back. 3. I don't be-lieve



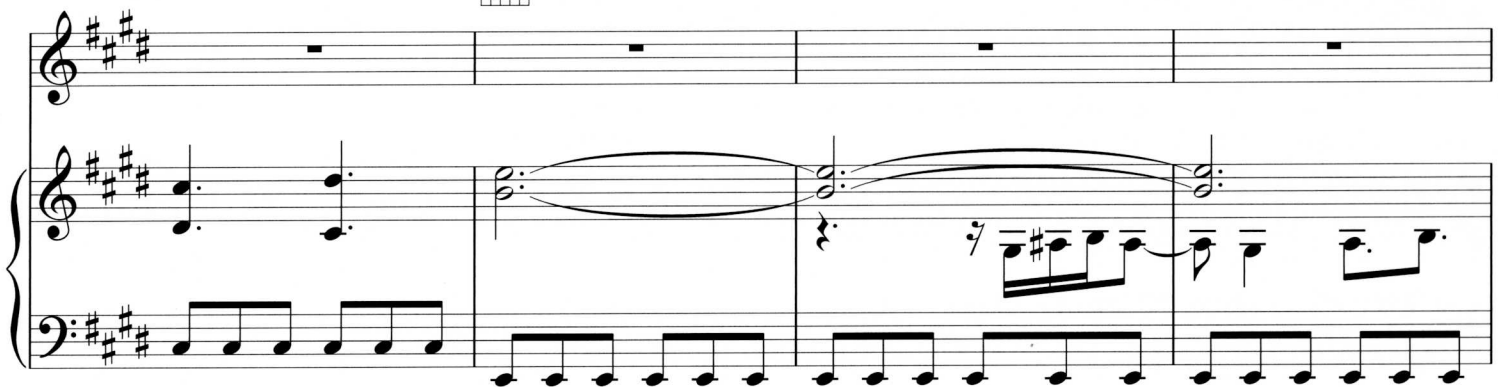
\oplus *Coda*

C#m 

Vocal ad lib.




E 



E



And I don't be - lieve you and I nev - er will.

A



E/G#



F#m7



B⁹sus4



Oh, I can't take a - ny more, I don't have to give you a

C#m



F#m7



B⁹sus4



rea - son for leav - ing this time. This is my last good -

Emaj⁹



- bye. My last good - bye.

Better Man

Words & Music by James Morrison, Julian Gallagher & Kim Richie

♩. = 52



1. There was a time — I had no-thing to give...
2. Un - der the stars — at the edge of the sea, —



And I need-ed shel-ter from the storm I was
there's no one a - round, no - one but

C Gsus⁴ Am

in. _____ And when it all got too hea - vy _____
 you and me. We'd talk for hours _____

Gsus⁴ F Fm⁷

you car - ried my weight... And I want to hold _____ you
 as time drifts a - way. I could stay here for ev - er

D⁷

and I want to say... _____ That
 and hold you this way. _____ 'Cause

C C⁷ E⁷

you are all that I need. _____ For

F D7

you I give my soul to

C C7

keep. You see me, love me,

E7 F

just the way I am. I said for you

D7 C

I am a bet-ter man. I said you are the

