

# white flag

Written by Dido Armstrong, Richard Nowels and Rollo Armstrong

♩ = 90

F



Am



The first system of music features a guitar part with two chords: F (x02333) and Am (x02023). The piano accompaniment consists of a right-hand melody and a left-hand bass line in 4/4 time.

Dm



Am



The second system includes guitar chords Dm (xx0232) and Am (x02023). It features two vocal lines with lyrics and a piano accompaniment.

1. I know you think that I should-n't still love you, or tell you that.—  
2. I know I left too much mess and de-struction to come back a - gain.

Dm





The third system features a guitar chord Dm (xx0232) and includes two vocal lines with lyrics and a piano accompaniment.

But if I did - n't say it well I'd still have felt it,  
I caused noth-ing but trou-ble, I un - der - stand if you can't

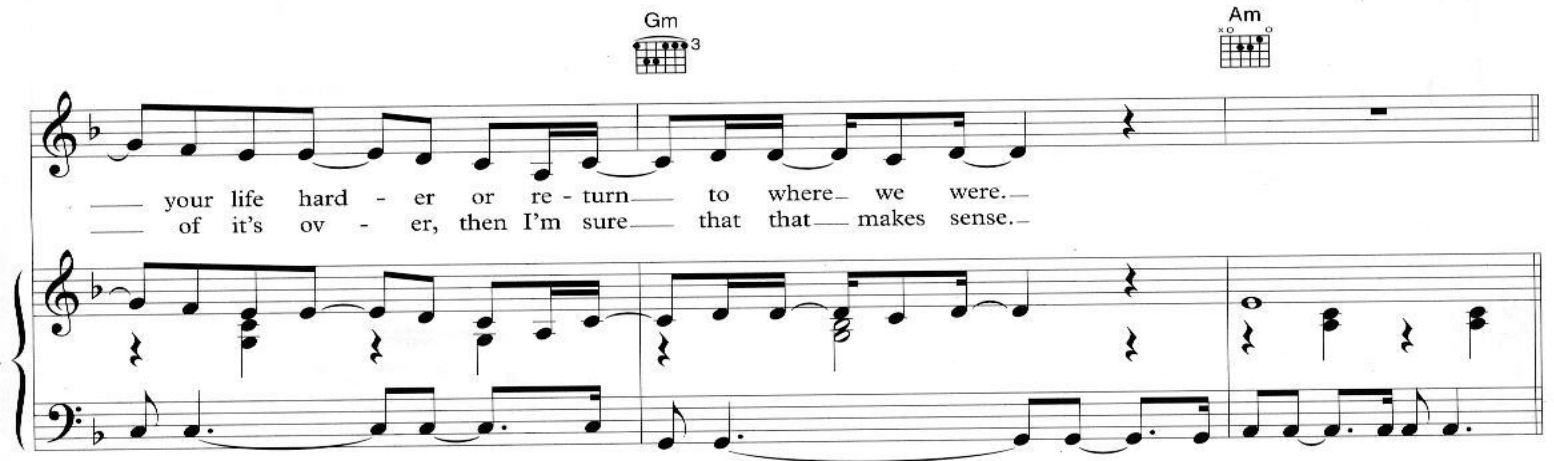
Am  C 




where's the sense in that? ——— I pro-mise I'm not try-ing to make—  
talk to me a - gain. ——— And if you live by the rules—



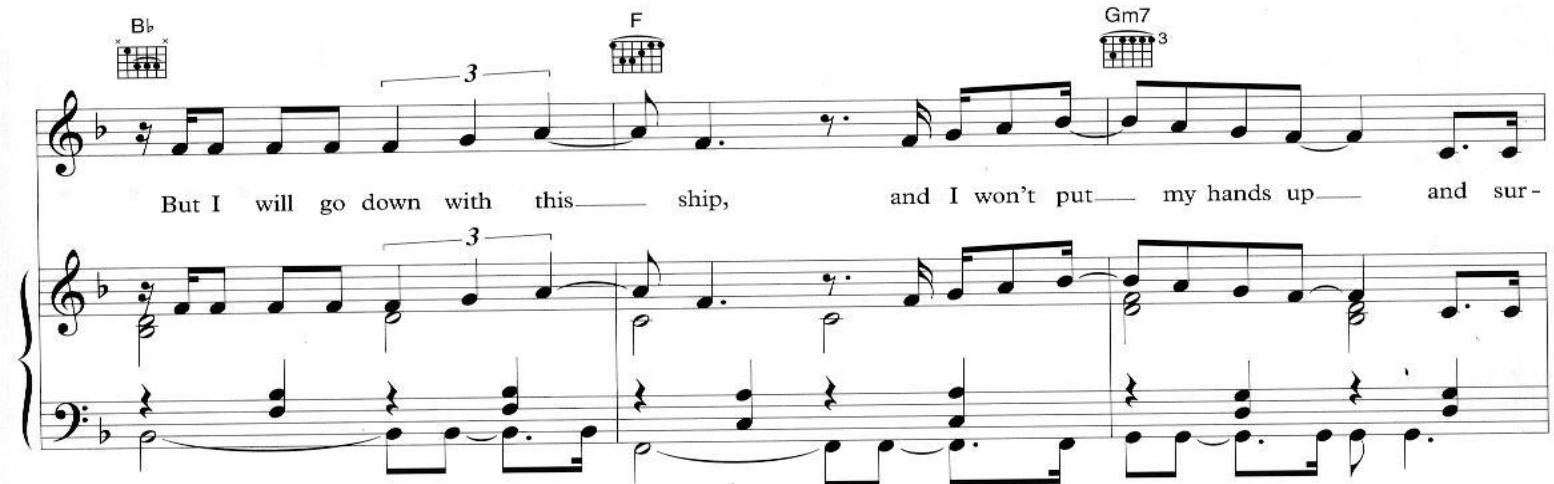
Gm  Am 




— your life hard - er or re - turn — to where we were. —  
— of it's ov - er, then I'm sure — that that — makes sense. —



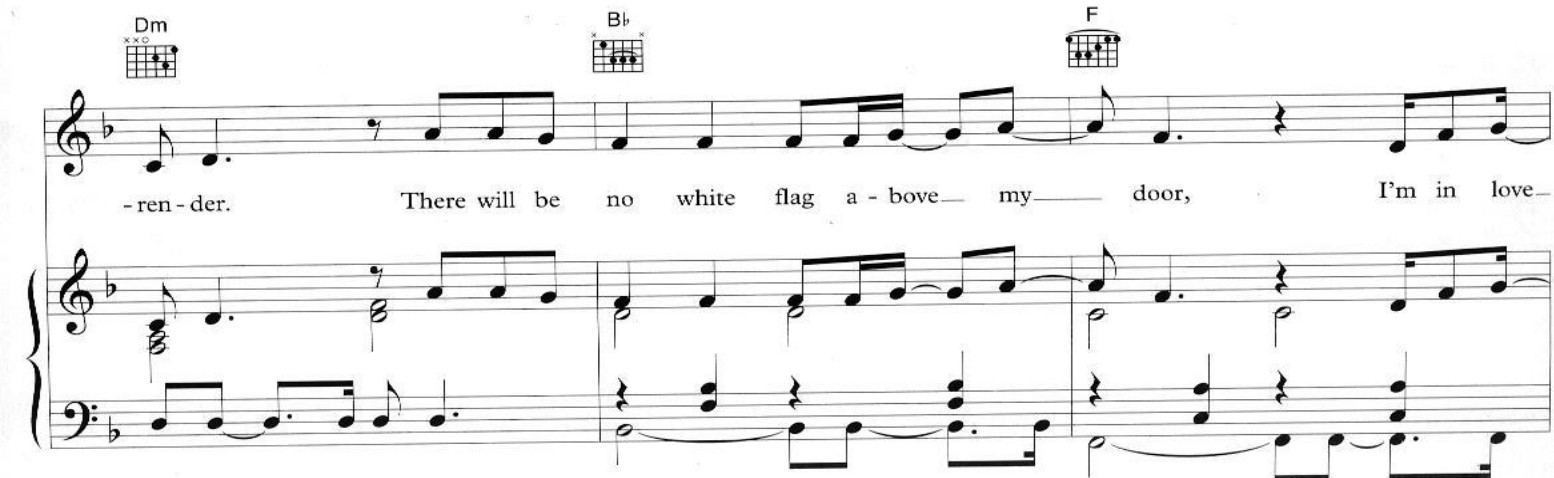
Bb  F  Gm7 

But I will go down with this — ship, and I won't put — my hands up — and sur-



Dm  Bb  F 

-ren - der. There will be no white flag a - bove — my — door, I'm in love —



1. **C** **Gm7** 3 **Gm7** 3

and al - ways will be. will be. And when we

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C and Gm7 (with a triplet of 3) are shown above the staff.

**F** **Am**

meet, which I'm sure we will. All that was there— will be there— still. I'll let it

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. Chord diagrams for F and Am are shown above the staff.

**Gm7** 3 **C**

pass— and hold my— tongue, and you will think— that I've moved. on.

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Gm7 (with a triplet of 3) and C are shown above the staff.

**Bb** **F** **Gm7** 3

— I will go down with this— ship and I won't put— my hands up— and sur-

Detailed description: This system contains measures 7 and 8. The vocal line features a triplet of eighth notes (G, A, B) followed by a quarter note C, a quarter note D, and a quarter note E. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Bb, F, and Gm7 (with a triplet of 3) are shown above the staff.



- ren - der.                      There will be    no    white    flag    a - bove — my — door,                      I'm in love —



—                      and al - ways —                      will                      be. —



I will go down with this — ship                      and I won't put — my hands up —                      and sur - ren - der.                      There will be



no white flag a - bove — my — door,                      I'm in love —                      and al - ways —                      will    be. —

# stoned

Written by Dido Armstrong, Rollo Armstrong and Lester Mendez

$\text{♩} = 120$



*Repeat ad lib.*

First system of musical notation. It features a guitar part with four chords: B $\flat$ , B $\flat$ /A $\flat$ , E $\flat$ /G (with a triplet), and G $\flat$ . Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 4/4. The first staff has a whole rest in each of the four measures.



1. When you're stoned, — ba - by, and I am drunk, —  
 2. When I feel loved, — ba - by. I join the road,

Second system of musical notation. It features a vocal line with two verses of lyrics. Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff. The guitar chords B $\flat$ , B $\flat$ /A $\flat$ , E $\flat$ /G (with a triplet), and G $\flat$  are indicated above the vocal line.



and we make love — it seems — a lit - tle de - so - late.  
 and the world — moves with me.

Third system of musical notation. It features a vocal line with lyrics. Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff. The guitar chords B $\flat$ , B $\flat$ /A $\flat$ , E $\flat$ /G (with a triplet), and G $\flat$  are indicated above the vocal line.

B♭ B♭/A♭ E♭/G G♭

It's hard some - times not to look a - way and think what's the point  
 When I feel lost, I just slip a - way si - lent - ly.

B♭ B♭/A♭ E♭/G G♭

when I'm hav - ing to hold this fi - re down. I think I'll ex - plode  
 qui - et - ly take my things and go. And think what's the point,

B♭ B♭/A♭ E♭/G G♭

if I can't feel this free - ly now. } 'Cause  
 think where's the hope we're com - ing home. }

♩ B♭ F Cm Gm F/A

if you won't let me fall for you, then you



won't see the best that I would love to do



for you. In - stead, you will be miss - ing me



when I go. 'Cause I'm bored of hang - ing out in your cold.

To Coda ⊕

1.

2.





And if you find, — one — day, find some free - dom and re - lief..



— And with this free - dom, may - be, may - be you — will find — some peace..



— And with this peace, — ba - by, I hope it brings — you back — to me..



*D.%. al Coda*

— Bring — you home, — take — me home. — 'Cause



⊕ Coda



Oh, \_\_\_\_\_ take me home. \_



Oh, \_\_\_\_\_ take me home. \_



When you're stoned, \_\_\_\_\_ ba - by,



take me home. \_\_\_\_\_ Oh. \_\_\_\_\_



First system of musical notation, including a vocal line and piano accompaniment.



Second system of musical notation, including a vocal line and piano accompaniment.

N.C.

Third system of musical notation, including a vocal line and piano accompaniment. The piano part features a melodic line in the right hand with an *8va* marking.

Fourth system of musical notation, including a vocal line and piano accompaniment. The piano part features a melodic line in the right hand with a *rit.* marking.

# life for rent

Written by Dido Armstrong and Rollo Armstrong

♩ = 80  
N.C.

Cm  
3

1. I have - n't ev - er real - ly found a place that I call  
2. Al - ways thought that I would love to live by the

Ab  
4

Cm  
3

— home.  
sea, —

I nev - er stick a - round quite long e - nough to make  
to tra - vel the world a - lone and live more sim -

Ab  
4

Cm  
3

— it.  
- ply.

I a - po - lo - gise, that once a - gain I'm not in  
I have no i - dea what's hap - pened to that



love, but it's not as if I mind that your heart ain't ex - act - ly break -  
 dream, 'cause there's real - ly no - thing left here to stop



- ing. } It's just a thought, on - ly a thought. (But) If my  
 me. }



life is for rent, and I don't learn to buy,



well I de - serve no - thing more than I

1.



get, 'cause no-thing I have is tru - ly mine.

2, 3.



And if my life is for



rent, And I don't learn to buy,



well I de - serve no - thing more than I



To Coda ⊕



— get, 'cause no-thing I have is tru - ly mine. While my —



— heart is a shield, and I won't let it down.



— While I am so a - fraid to fail, so I



won't ev - en try. Well how can I



say I'm a - live? If my

⊕ Coda



'Cause no - thing I have is tru - ly mine.



'Cause no - thing I have is tru - ly mine.




N.C.

'Cause no - thing I have is tru - ly mine.

# mary's in india

Written by Dido Armstrong and Rollo Armstrong

Capo 1 



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The key signature has two flats (Bb and Eb). The guitar part consists of four measures of whole rests. Below it, the piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part has a 4/4 time signature and a key signature of two flats. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes.







The second system of music features a guitar part with a treble clef and a 4/4 time signature. The key signature has two flats. The guitar part consists of four measures of music. Below it, the piano accompaniment is shown in grand staff notation. The piano part has a 4/4 time signature and a key signature of two flats. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes.

1. Dan - ny is lone - ly— 'cause Ma - ry's in In - dia now.—  
2. Dan - ny's not eat - ing,— he's drink - ing and sleep - ing in.—  
(Verse 3 see block lyric)



The third system of music features a guitar part with a treble clef and a 4/4 time signature. The key signature has two flats. The guitar part consists of four measures of music. Below it, the piano accompaniment is shown in grand staff notation. The piano part has a 4/4 time signature and a key signature of two flats. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes.





The fourth system of music features a guitar part with a treble clef and a 4/4 time signature. The key signature has two flats. The guitar part consists of four measures of music. Below it, the piano accompaniment is shown in grand staff notation. The piano part has a 4/4 time signature and a key signature of two flats. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes.

She said she'd call,— but that was three weeks— a - go.—  
I saw him last night— at a par - ty, he's def - 'nite - ly



The fifth system of music features a guitar part with a treble clef and a 4/4 time signature. The key signature has two flats. The guitar part consists of four measures of music. Below it, the piano accompaniment is shown in grand staff notation. The piano part has a 4/4 time signature and a key signature of two flats. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes.



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

thin. She left all her things,— well,— her  
He says he's hap - py,— he

E<sup>b</sup>

books and her let - ters from him. — And as the sun ris -  
looked pret - ty good,— but I think — that as the sun ris -

B<sup>b</sup> F E<sup>b</sup> E<sup>b</sup> sus2 E<sup>b</sup>

- es on Ma - ry it sets on him. — } And just dance,—  
- es on Ma - ry it sets on him. — }

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

— and just drink,— and just see — the things — I'll —



prob - 'ly nev - er get a chance to see.



3.

F



Don't wor - ry Ma - ry, 'cause I'm tak - ing care of Dan -



- ny,

And he's tak - ing care of me.



*Verse 3:*

Danny came over last night and I cooked for him  
 We talked about you Mary and how much we loved you still.  
 He told me he's packed up your books and your letters and things  
 As the sun sets on Mary, it's rising on him.

And we danced, and we drank  
 And I've seen some things  
 You probably never got a chance to see.

# see you when you're 40

Written by Dido Armstrong, Rollo Armstrong and Aubrey Nunn

♩ = 88

N.C.



1. I've driv - en 'round\_ in cir - cles for three\_ (2.) you are com - pli - ca - ted, deep mys -

*Drums*

Bm7



— hours, it was bound\_ to hap - pen that I'd end up\_ at yours. I  
- tery to all, well it's tak - en me a while to see you're\_ not so special. All

D



Bm7



G



tem - po - ra - ri - ly\_ for - got\_ there's bet - ter days\_ to come, I  
en - er - gy, no mean - ing, with a lot\_ of words, so



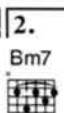
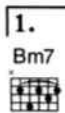
thought that I would give it just one more chance. 'Cause I  
 pa - per thin that one real feel - ing could knock you down. And I've



want seen to - night, what I've been wait - ing for.  
 to - night what I've been warned a - bout.



But I found to - night what I've been  
 I'm gonna leave to - night be - fore I



warned a - bout. 2. You think  
 change my mind.

D
Bm7
G
D
1.
Bm7
G

2. Bm7 G N.C.

So see you when you're for - ty, — lost and all — a - lone, be - ing

com - fort - ed — by stran - gers, you'll nev - er need — to know, — not

sad be - cause — you lost — me, but sad be - cause — you thought — it was

cool to be sad. — You think mi - se - ry — will make you stand a -

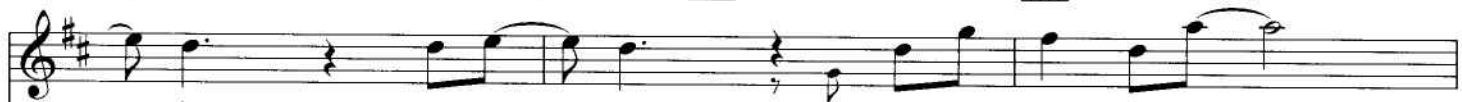
- part from the crowd, — well if you had walked — past me to - day, — I

would - n't have picked — you out, — I would - n't have picked — you out, —

would - n't have picked — you out. — 1. Now I've



(1.) seen to - night, how could I waste my time? And I'll  
 (2.) seen to - night, what I've been warned a - bout. You're just



— be on my way and I won't be back.  
 a boy, not a man, and I'm not coming back.



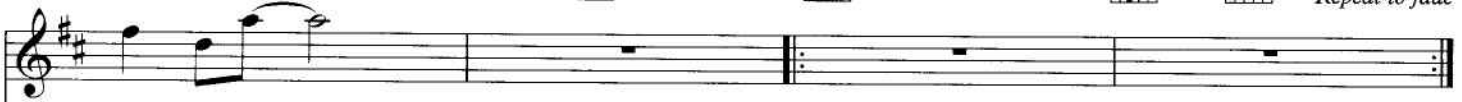
1. | 2.



'Cause I've And I'm not



*Repeat to fade*



com - ing back.



# don't leave home

Written by Dido Armstrong and Rollo Armstrong

$\text{♩} = 80$

B/F $\sharp$



F $\sharp$ 5



Like a ghost, don't need a key. — Your best —

B/F $\sharp$



F $\sharp$ 5



B/F $\sharp$



— friend, I've come to be. — Please don't think of get - ting up —

F $\sharp$ 5



B/F $\sharp$



F $\sharp$ 5



— for — me. — You don't ev - en need to speak.



B/F#

F#5



1. When I've been here for just one day. You'll al - rea - dy miss -  
 2. I ar - rived when you were weak. I'll make you



B/F#

F#5



me when I go a - way.  
 weak - er like a child.



B/F#

F#5



So close the blinds and shut the door. You won't need  
 Now all - your love you give to me. when your



B/F#

F#5



oth - er friends a - ny - more.  
 heart is all I need. }



B C# F# B C# G#m

Oh, \_\_\_\_\_ don't leave home. Oh \_\_\_\_\_ don't leave home. If you're

F# C# G#m F# C#

cold, \_\_\_\_\_ I'll keep you warm. \_\_\_\_\_ And if you're low, just hold

G#m C# F# C# D#m G#m

on. \_\_\_\_\_ 'Cause I \_\_\_\_\_ will be your safe - ty.

To Coda ⊕ 1. 2.

F# C# C#

Oh, \_\_\_\_\_ don't leave \_\_\_\_\_ home. \_\_\_\_\_ home.



Oh how quiet, — qui - et the world — can be —



when it's just — you and lit - tle me. —



ev' - ry - thing is clear — and ev' - ry - thing is new, —



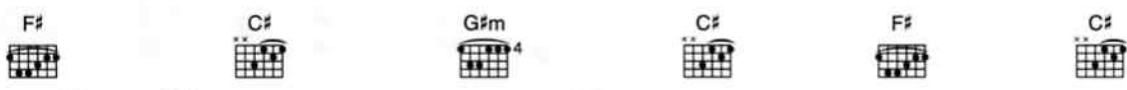
*D.%. al Coda*

so you won't — be — leav - ing will — you? And if you're

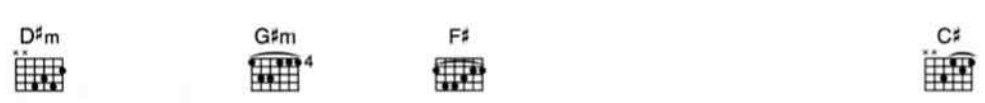
♢ Coda



— home. 'cause I — will be your — safe - ty. And



I — will — be your — safe - ty, I will be your —



— safe - ty. Oh — don't — leave — home.



# who makes you feel

Written by Dido Armstrong, John Harrison and Rollo Armstrong

$\text{♩} = 84$



First system of musical notation. It features a guitar part with chords Em, Bm, Em, Bm, and Em. Below it is a piano accompaniment with a treble and bass clef, showing a 4/4 time signature and a key signature of one sharp (F#).



1. I don't touch you the way I used \_\_\_ to, and I don't call \_\_\_ and write when  
2. I don't mind \_\_\_ if you come home \_\_\_ late, and I don't ev - er ask you where \_

Second system of musical notation. It features a guitar part with chords Em, Bm, Em, and Bm. Below it is a piano accompaniment with a treble and bass clef, showing a 4/4 time signature and a key signature of one sharp (F#).



I'm a - way. \_  
\_ you've been. \_

We don't make love \_\_\_ as of - ten  
I just as - sume if there's a prob - lem

Third system of musical notation. It features a guitar part with chords Em and Bm. Below it is a piano accompaniment with a treble and bass clef, showing a 4/4 time signature and a key signature of one sharp (F#).

Em Bm Em

as we did do. (What) Could - n't wait, now it waits and us - ually goes a - way. } But  
 you'd tell me.

(2°) (G) (A) (Bm) (G) (A) (Bm)

lis - ten and think when I say — Oh, — but lis - ten and think when I say, —

Em G A Bm

who makes you feel the way — that I make — you feel?

Em G A Bm

Who loves you and knows you the way — I do? —

Em

G

A

Bm

The first system features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The vocal line begins with a 7-measure rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

Who touch - es you and holds you quite like I do?

Em

G

A

Bm

To Coda ⊕

Em

The second system continues the vocal and piano parts. It includes a double bar line with repeat dots, indicating a repeat section. The piano accompaniment features a steady bass line with chords.

Who makes you feel like I make you feel? Who makes you feel like I

The third system shows the continuation of the vocal and piano parts. The piano accompaniment includes a consistent bass line with chords, and the vocal line continues with the lyrics.

The fourth system continues the vocal and piano parts. The piano accompaniment features a steady bass line with chords, and the vocal line continues with the lyrics.

The fifth system continues the vocal and piano parts. The piano accompaniment features a steady bass line with chords, and the vocal line continues with the lyrics.

The sixth system continues the vocal and piano parts. The piano accompaniment features a steady bass line with chords, and the vocal line continues with the lyrics.



Be - ing weak\_ when I am strong. Be - ing seen for



*D.%. al Coda*

who you are.\_ Be - ing sad\_ and lost,\_ but not a lone. But

⊕ Coda



Who makes you feel the way\_ that I make\_ you feel?



Who loves you and knows you the way\_ I do?\_





Who touch - es you and holds you quite like I do?



Who makes you feel like I make you feel?



Who makes you feel like I make you feel?

Who makes you feel like I make you feel?

# sand in my shoes

Written by Dido Armstrong and Rick Nowels

♩ = 124

1.

C#m B F#

C#m B F#

2.

C#m G#m/C# F#/C# Esus2

1.

2.

Bsus2 Bsus2/A#

Eadd9

Eadd9

1. Two weeks a - way, - feels like the whole world should have changed, - but I'm  
2. To - mor - row's back - to work and down - to sa - ni - ty, should run a

Badd9



home now. ——— And things still look the same.  
 bath, and then clear up the mess I made be - fore I left here.

Eadd9



I think I'll leave\_ it 'til to - mor - row to\_ un - pack,\_ try to for - get\_  
 Try to re - mind\_ my - self that I\_ was hap - py here\_ be - fore I knew\_

Badd9



— for one\_ more night that I'm back\_ in my flat on the road\_  
 — that I\_ could get on a plane and fly a - way from the road\_

Eadd9



— where the cars\_ nev - er stop go - ing through\_ the night,\_ to a  
 — where the cars\_ nev - er stop go - ing through\_ the night,\_ to a

Badd9



C#m



life where I can't watch the sun - set. I don't have time.  
 life where I can watch the sun - set and take my time.

G#m7



F#



I don't have time.  
 Take all our time.



C#m



B



I've still got sand in my shoes, and I can't

F#



C#m



shake the thought of you. I should get on, forget you,



but why would I want to? I know we said



good - bye. A - ny - thing else would have been con - fused, but



To Coda ⊕ 1.

I wan - na see you a - gain.

2.



I wan - na see you a - gain.

C#m 

1.

2.



I



wan - na see you a - gain.---



Two weeks a - way, --- all it takes, --- to change and turn me a round, -

B/C# 



I've fall - en. --- I walked a - way, --- and nev - er said --- that

F#C# 

C#m 

B/C#

F#7/C#

F#7

*D. §. al Coda*

I want - ed to see you a - gain.

⊕ Coda

C#m

B

I've still got sand in my shoes, and I can't

F#

C#m

shake the thought of you. I should get on, for - get you,

B

F#

C#m

but why would I want to? I know we said

B F#

— good - bye. — A - ny - thing else — would have been — con - fused, — but —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'good - bye.' followed by a quarter rest, then a melodic phrase for 'A - ny - thing else — would have been — con - fused, — but —'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Eadd9 B F#

I ————— wan - na see you a - gain. ———

Detailed description: This system contains the next two measures. The vocal line has a long note for 'I' followed by a quarter rest, then a melodic phrase for 'wan - na see you a - gain. ———'. The piano accompaniment continues with similar accompaniment patterns.

Eadd9 B F#

I ————— wan - na see you a - gain. ———

Detailed description: This system contains the next two measures, which are identical to the second system. The vocal line and piano accompaniment are repeated.

Eadd9 B F#

I ————— wan - na see you a - gain. ———

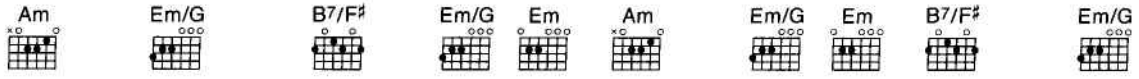
Detailed description: This system contains the final two measures of the piece, which are identical to the second and third systems. The piece concludes with a double bar line.



# do you have a little time

Written by Dido Armstrong, Rick Nowels and Mark Bates

♩ = 76




If you're feel - ing low\_ and lost to - day you're prob-'bly do - ing too much\_ a - gain.



You spend all\_ your ho - urs\_ just rush - ing\_ a - round\_ Do you

Am



Em/G



B7/F#



Em



have a lit - tle time, do you have a lit - tle time\_\_ for me?\_\_

Am



Em/G



B7/F#



Em/G



Em



1. Slow down\_\_ my love,\_\_ you're\_\_ con - fus - ing me.\_\_ And  
 2. Why do you still run\_\_ when you could walk with me?\_\_

Am



Em/G



B7/F#



Em



if you're feel - ing stressed just\_\_ try call - ing.\_\_ You  
 Life will pass\_\_ you by\_\_ when\_\_ you move this quick - ly.

Am



Em/G



B7/F#



Em/G



Em



spend your\_\_ time wait - ing\_\_ for an - y - one\_\_ to see.\_\_ } Do you  
 What can\_\_ you see when\_\_ you're spin - ning\_\_ a - round?\_ }



have a lit - tle time, do you have a lit - tle time\_ for me?\_ You should stop\_



\_ for a while.\_ You will find me stand - ing by,\_ ov - er here\_



\_ at the side\_ of your\_ life. I'd like to



hold you still,\_ re - mind you of all\_ you've missed.\_ If you

1. | 2.

Am Em/G B7/F# Em B7/F# Em

have a lit - tle time, do you have a lit - tle time, - that is? — If

Am Em/G B7/F# Em Am

3 3

you let me lis - ten I'll make you feel clear. -

Am Em/G

You spend your — time wait - ing — for

B7/F# Em/G Em Am Em/G Am/F#

an - y - one — to see. — You should stop —



— for a while. — You will find me stand - ing by, — ov - er here — at the side — of your —



— life. I'd like to hold you still, — re - mind you of all — you've missed. If you



have a lit - tle time, if you have a lit - tle time, — that is. —



# this land is mine

Written by Dido Armstrong, Rick Nowels and Rollo Armstrong

$\text{♩} = 116$



4/4

(2<sup>nd</sup>) (C)

(Am)

(Em)



4/4

1. From be - hind these walls I hear your song,  
2. Af - ter all the bat - tles and the wars,

(G)

(C)

(Am)



4/4

Oh, sweet words. The mu - sic that you play lights up my world,  
the scars and loss, I am still the queen of my do - main



the sweet - est that I've heard, could it be that  
and feel - ing strong - er now. The walls are down a



I've been touched and turned? Oh, Lord please,  
lit - tle more each day, since you came,



fi - nal - ly, fi - nally things are chang - ing. } This land is mine,  
fi - nal - ly, fi - nally times are chang - ing. }



but I'll let you rule, I'll let you na - vi - gate and de - mand, just as long



as you know this land is mine. So find your home



and settle in, oh, I'm ready to let you in, just as long



To Coda ⊕

as we know this land is mine.



For all the days I've travelled alone,



Dm



C



Am



Em



in this cold and colourless place 'til now,

Dm



N.C.

*D.%. al Coda*

it's what I had to pay. This land is mine,

**Coda**



this land is mine, but I'll let you rule, I'll let you navigate and demand,

G



C



Am



Em



just as long as you know this land is mine.

# see the sun

Written by Dido Armstrong

♩ = 80



1. I'm com-ing round\_



(1.) — to op-en\_ the blinds, — you can't hide\_ here\_ a-ny long - er.  
2. Come on take\_ my hand, — we're go-ing for a walk, I know you can.



My God you need to rinse those\_ puf - fy eyes, — you can't lie\_  
You can wear a-ny-thing as long as it's not\_ black, —

D<sup>5</sup>/7

G/D



still a - ny long - er.  
and please don't mourn for - ev - er,

she's not com - ing back.



D



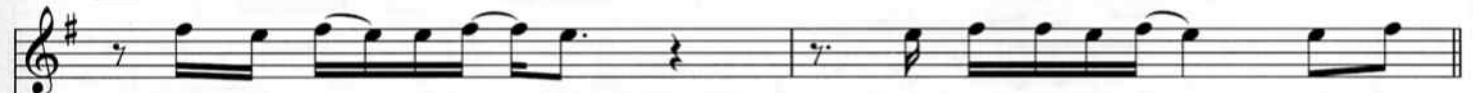
G/D



Yes they'll ask you where you've been,



D



and you'll have to tell them a - gain and a - gain. And you



Em

G



C



pro - bab - ly don't want to hear to - mor - row's a - no - ther day, but I



Am

C/G

D

pro - mise you — you'll see the sun — a - gain. — And you're

Em

G

C

ask - ing me why pain's the on - ly way — to hap - pi - ness, — and I

To Coda ⊕ 1.

Am

C/G

D

pro - mise you — you'll see the sun — a - gain. —

2.

D

Am

C/G

D

— and I pro - mise you — you'll see the sun — a - gain. —



Do you re - mem - ber tell - ing me you'd found the sweet - est thing of all?



You said one day of this was worth dy - ing for, so be thank -



*D.%. at Coda*

- ful you knew her at all, but it's no more.

⊕ *Coda*



And you pro - bab - ly don't want to hear to - mor - row's a - no - ther day, but I



pro-mise you\_ you'll see the sun\_ a - gain. — And you're ask - ing me why pain's the on - ly way\_



— to hap - pi - ness, — and I pro-mise you\_ you'll see the sun\_ a - gain. —



*Play 3 times*