

katie melua / pictures

ARRANGED FOR PIANO, VOICE & GUITAR.



It's All In My Head

Words & Music by Katie Melua / Mike Batt

Sultry ♩ = 66

A m



Guitar solo

The first system of the score consists of three staves. The top staff is a single treble clef line for guitar, starting with a whole rest followed by a melodic line with a triplet of eighth notes. The middle and bottom staves are a grand staff for piano, with a treble and bass clef. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, marked *mp legato*.

The second system continues the piano accompaniment from the first system, maintaining the eighth-note rhythmic pattern in both hands.

A m



G



The third system includes a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, with lyrics written below it. The piano accompaniment continues on the grand staff. The lyrics are: "Ev - ery night we fall in - to bed, But it's all in my head. Ev - ery night you whis - per to me, 'This al - ways will be.'" The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a 'p' (piano).

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F



G



A m



Ev - ery night we fall in a heap, And you kiss me to sleep. And ba -
 Ev - ery night you smooth down my hair, But you're not real - ly there. And dar -

D m7



C



- - by all the slee - py things you say, Blow me a - way.
 - - ling, It seems as if we know. Our love will grow.

G



F



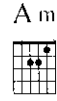
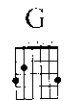
C



Till the next day, When I find what we did and we said,
 Then the next day, I find what we did and we said,

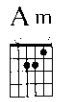
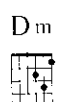


was all in my head.
It was all in my head.



Drow - sy. — drin - king, — I keep thin - king. —

mf



We're not far ap - art. —

F



G



E7/G#



A m



Scared of wak - ing, Lone ly, ach - ing.

F



G



Guitar solo

Just me and my hope - less heart.

A m



G



3 3

F



C



G



A m



Musical staff with treble clef and a melodic line.

Piano accompaniment for the first system, including treble and bass staves.

F

G

A m



Musical staff with treble clef and a melodic line.

Sleep - ing — sound - ly, — Your — arms 'round me. —

Piano accompaniment for the second system, including treble and bass staves.

D m

G

A m



Musical staff with treble clef and a melodic line.

Through the night — we cruise. —

Piano accompaniment for the third system, including treble and bass staves.

F

G

E7/G#

A m



Musical staff with treble clef and a melodic line.

Then I — find — it's in my — mind, —

Piano accompaniment for the fourth system, including treble and bass staves.

F



G



That you stroke a - way — my blues. —

A m



G



Ev - ery night we fall in - to bed, But it's all in my head. Ev -

F



G



A m



- ery night — we fall — in a heap. — And you kiss me to sleep. — And ba -

D m7



C



- by — all the sleep - y things — you say. — Blow me aw - ay.



Till the next day. When I find what we did and we said.

G

A m

It was all in my head.

F

It was all in my head.

A m

rit.

It was all in my head.

dim.

mp

If The Lights Go Out

Words & Music by Mike Batt

♩ = 131

Musical score for the first system. The vocal line is in 4/4 time, starting with a whole rest followed by a half note G4 and a quarter note A4. The piano accompaniment is in 4/4 time, starting with a half note G3 and a half note F3, then moving to a quarter note G3 and a quarter note F3, and finally a quarter note G3 and a quarter note F3. Dynamics include *p* and *mp*.

They —

B \flat

E \flat

F

B \flat



Musical score for the second system. The vocal line is in 4/4 time, starting with a half note G4 and a quarter note A4, then a half note B4 and a quarter note C5, and finally a half note D5 and a quarter note E5. The piano accompaniment is in 4/4 time, starting with a half note G3 and a half note F3, then moving to a quarter note G3 and a quarter note F3, and finally a quarter note G3 and a quarter note F3. Dynamics include *mf* and *sub. mp*. The piano part includes a *con ped.* marking.

say the world must end some - how. They —
I'm gon-na try for all I'm worth. To —

B \flat

E \flat

F

G m



Musical score for the third system. The vocal line is in 4/4 time, starting with a half note G4 and a quarter note A4, then a half note B4 and a quarter note C5, and finally a half note D5 and a quarter note E5. The piano accompaniment is in 4/4 time, starting with a half note G3 and a half note F3, then moving to a quarter note G3 and a quarter note F3, and finally a quarter note G3 and a quarter note F3. Dynamics include *mf* and *sub. mp*.

say the end's not far from now. I think they're wrong,
stay with you till the end of the earth. Don't let me down,

Don't wor - ry your life a - way. Don't Start
 Don't let your feel - ings win. give out,

mf

liv - ing and for to - day, Don't think a - bout to - mor -
 and don't give in.

G m

row. And if the lights
 'Cos if the lights

F *G m*

go out on all of us, in just a year or two,
 go out on all of us,

E b

B^b

B^bsus2

B^bsus4

B^b2

Gm



And if the sky

E^b

falls down like pouring rain, then I'll be here with you.

B^b

B^bsus2

B^bsus4

B^b2

Gm

E^b



I'll go down with you.

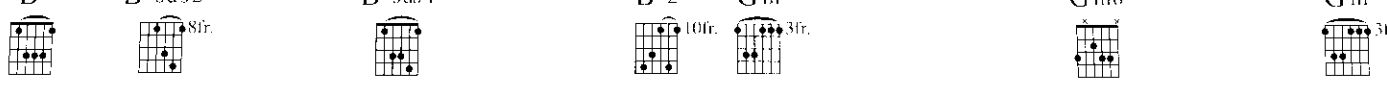
mf

B^b

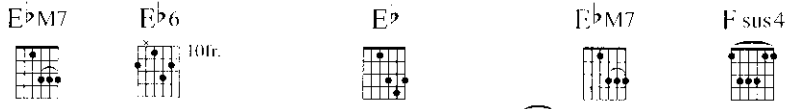
1.

2.

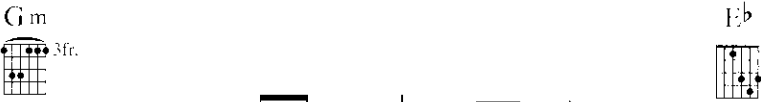
Well,



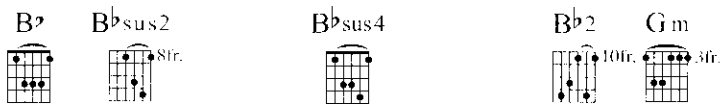
Musical notation for the first system, including a vocal line and a piano accompaniment with a forte (*f*) dynamic marking.



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



Musical notation for the third system, including a vocal line with lyrics and a piano accompaniment with a forte (*f*) dynamic marking.



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

E \flat B \flat B \flat sus2 B \flat sus4 B \flat 2

ing rain. — then I'll be here — with you. —

Gm E \flat B \flat B \flat sus2 B \flat sus4 B \flat 2

I'll go down — with you. —

Gm7 E \flat

I'll go down — with — you.

B \flat B \flat sus2 B \flat sus4 B \flat 2

What I Miss About You

Words & Music by Katie Melua / Andrea McEwan

$\text{♩} = 70$

F D m F D m

p legato

con ped.

The piano introduction is in 4/4 time, starting with a bass clef and a key signature of one flat (Bb). It features a series of chords: F major, D minor, F major, and D minor. The right hand plays a melodic line with eighth notes, while the left hand provides a simple harmonic accompaniment with quarter notes. The tempo is marked as quarter note = 70. The dynamics are *p legato* and *con ped.* (with pedal).

F D m

Mis - sing the train — ev - ery morn - ing at eight fif - ty two.

mp

The first system of the vocal and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a bass clef. The key signature remains one flat. The lyrics are: "Mis - sing the train — ev - ery morn - ing at eight fif - ty two." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mp*.

F G m

Sip - ping cof - fee from the same — cup as you.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "Sip - ping cof - fee from the same — cup as you." The piano accompaniment continues with the same melodic and harmonic structure. The dynamics are *mp*.

A m



B \flat



D m



C



shar-ing of sec - rets we thought no - one else knew. That's what I

B \flat



F



miss a - bout you. The new

F



D m



way that love had made me see. Your

F



G m



bash - ful grin when you asked if I would like your key. The

A m



B \flat



D m



C



know - ing way you used to car - ess me.

That's what I

mf

B \flat



F



C



B \flat



miss a - bout you

You

D m



A m



B \flat



F



B \flat



F



stole in with your star - ry smile, ex - ci - ting me.

Driv - ing with you in your new car.

3

C



D m



A m



B \flat



F



feel ing free. And if it's true that love is blind, then I was blind wil - ling - ly. You made

B \flat F C

— me feel — we had a fut - ure that could be and would — be. The

F Dm

way you said — I'd be no one on — my own. — Your

mp

F Gm

hab - it of soak - ing your - self — in ov - er - priced — col - ogne. — The

A m B \flat D m C

way you turned the lights out when I knew you were home. That's what I —

mf

B \flat



F



C



B \flat



don't miss a-bout you. I bet

Dm



A m



B \flat



F



B \flat



F



you're us - ing your wear-y mag - ic like it's new. Driv - ing so fast with a new fool be-side

C



Dm



A m



B \flat



F



— you. Pre - sum-ab-ly be-liev - ing she's the last of the luck-y few. I won

B \flat



F



C



F



B \flat



3

- der if she knows she's be - ing lied to like I do? The way I on - ly doubted my self when I

Dm



F



Bb



Dm



C



— was with you. Like I was wrong — for ex-pect ing some - thing from — life — too. — Your

Bb



C



Dm



C



skill of put-ting me down — in front of ev - ery - one — we knew.

Bb



Dm



C



Bb



F



That's what I — don't miss a-bout you. —

Dm



F



rit.

Dm



F



Spellbound

Words & Music by Katie Melua

♩ = 131

B \flat E \flat B \flat E \flat A \flat E \flat G m E \flat

mf
con ped.

A \flat E \flat G m E \flat C m

I heard — that late

F 2 B \flat 2 E \flat

ly. you've gone through a mys - ter - i - ous change. —

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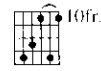
C m



F 2



Bb2



Peo-ple say — you're sec - ret - ive and you've — been act - ing strange.

Fb



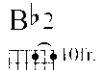
C m



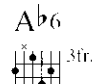
F 2



They say — there's mag - ic af - oot. — "Stay aw - ay."



— they — all warn. — But to me you were



mag - ic - al from the day — that you — were born. —

I have be-come — Spell - bound, — spell - bound —

— You lift-ed me up, — high. — Now I don't know how — to get

down, — No I don't know how — to get down. —

to Coda

— You're ver - y diff

F2



Bb2



Eb



- erent, You are — so rare.

Cm



F2



Bb2



Some kind — of witch - craft, is fly - ing through — the air.

Eb



Cm



F2



Bb2



— I'll ad-mit I can't — ex-plain — why I feel — how — I do.

E2



Am



F2



— So you must have cast — a spell. — that's why

E^b2

D^b2

A^b6

G^b

DS al Coda



— my life — feels new.

Coda C

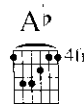
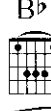
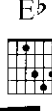
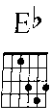
Mandolin solo

G m E^b B^b E^b B^b E^b A^b E^b

G m E^b A^b B^b E^b A^b A^b E^b

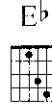
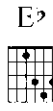
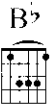
G m E^b A^b E^b G m E^b A^b E^b

I have be-come — Spell - bound, — spell - bound —



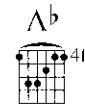
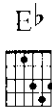
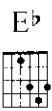
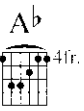
Musical staff with lyrics: You lift-ed me up, high. Now I don't know how to get

Piano accompaniment for the first system, including treble and bass clefs.



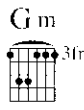
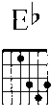
Musical staff with lyrics: down, No I don't know how to get down. No I

Piano accompaniment for the second system, including treble and bass clefs.



Musical staff with lyrics: don't know how to get down. No I don't know how to get

Piano accompaniment for the third system, including treble and bass clefs.



Musical staff with lyrics: down.

Piano accompaniment for the fourth system, including treble and bass clefs.

Mary Pickford

Words & Music by Mike Batt

A



Lively ♩ = 132



1. 3. Ma - ry Pick - ford _____ used to eat ro - ses _____
2. Da - vie Griff - ith _____ worked as an ex - tra, _____

DMaj7



E6



A



Thought that they'd make _____ her _____ beau - ti - ful and _____ they _____ did, _____
Then as a stage - hand, _____ Un - til _____ they let him _____ be _____



Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

One sup-pos-es. Doug - las Fair - banks, he was so hand - some,
A di-rec-tor. Dave was brave, a mov - er and shak - er, A

Musical staff with bass clef, accompaniment line.

DMaj7



E 6



A



Musical staff with treble clef, melody line.

He wore a mous - tache, Must - a had much cash, too,
true pi - o - neer, He seemed to show no fear, A

Musical staff with bass clef, accompaniment line.

Em



D



D/A



A



Musical staff with treble clef, melody line.

Worth a king's ran-som, Char - lie Chap - lin, he was in - vi - ted,
real film - ma - ker Just like Chap - lin, he was in - vi - ted,

Musical staff with bass clef, accompaniment line. Includes dynamic marking *mf*.

B m



F#m



Em



A



Musical staff with treble clef, melody line.

When these ar - tists be - came u - ni - ted.

Musical staff with bass clef, accompaniment line. Includes dynamic marking *mp*.

B m



A/C#



D



A sus4/E



When these ar - tists be - came u - ni - ted.

A



TO CODA ⊕

C



F



G



C



A m



D m



They tied the knot to - ge - ther, Groom and bride could-n't

mf

G sus4



G



C



F



hide their plea - sure. They tried to

G

C

A m

D m

E +

E 7



pick fair wea - ther, But love died, and did - n't last for - ev - er.

A

Guitar solo



D

E

A



A



D E A

Musical score for the first system, featuring a treble clef staff with a melody and a bass clef staff with accompaniment. Chord diagrams for D, E, and A are shown above the staff.

DS AL CODA Φ

Φ CODA

Bm7

A/C#



When these ar - tists be -

D

A sus4/E

A

rit.

- came u - ni - ted.

Scary Films

Words & Music by Mike Batt

$\text{♩} = 91$ $C\sharp m$

mp

mf

$C\sharp m$

Scar - y films — don't scare me now — that
Scar - y films — just make me smile — when

mp

F#m

B

E



you're ar - ound, _____
 you are here, _____

Since you've _____ been ar - ound, _____
 When you _____ are _____ here, _____

F#m

A m



Now - a - days _____ I nev - er _____ cry, _____
 In your arms _____ I'm not af - raid, _____
 Zom - bies march - ing through the _____ mist _____

mp (last time *mf*)

C#m

F#/A#

E



when the mon - ster _____ kills _____ the guy. And the _____ psy - cho
 when the al - i - ens _____ in - vade. And the _____ vam - pire's
 makes me think _____ of _____ be - ing kissed. And I don't _____ care _____ when

C#m
4fr.

F#m

B7sus4

B7

path - ic — wife — kills the hus - band — with a knife. —
just a — joke — 'Cos I know he's — just a bloke. —
peo - ple's — heads — end up be - ing — torn to shreds. —

E

C#m
4fr.

F#m

Hey bab - y, — thanks for clear - ing — my — dreams of

mf (last time *f*)

B7

E

C#m
4fr.

To Coda

all those hor - ror — scenes, — Which crept in un - in - vit - ed. —

A

F#

E

C#m
4fr.

I'm in — love — and I'm so — ex - cit - ed. — Hey bab - y, —

F#m7

A/B

B7

E



thanks for clear - ing my dreams.

C#m

Eb

E°7



Dm(maj7)/F

Dm6

C#m

Amaj7

DS al Coda



Coda

A

F#

E

C#m



I'm in — love — and I'm so — ex - cit - ed. — Hey bab - y. —

F#m7

B7

E

C#m



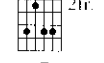
thanks for clear - ing my dreams.

E

C#m

C#m7(9)

C#m9



Thanks for clear - ing my dreams.

Perfect Circle

Words & Music by Katie Melua / Molly McQueen

♩ = 115

A m B m/A A m7 B m/A A m B m/A A m B m/A

A m C G F

mask is eas-ily placed _____ on a bet - rayed and brok - en face. _____ A dis -
 fight ing, what's _____ it for? _____ Must let my mask drop _____ to the floor. _____ My _____ scars

2x
1x

2nd x *mf*

D m A m G F

guise to hide the past, when you mapped out my skin _____ and made the mem-or-ies last. _____ Some
 _____ I should n't hide from _____ the peop - le who are on my side. _____ Rol -

A m



C



G



F



things are never erased, — And I have run when — I've been chased. — By rec - c
 - ling up my sleeves to fight — against — all — the things I locked — up all the things I fenced. — But it

mf

Dm



A m



G



F



lec-tions of you and me — fal-ling off our home made cast - le. — And
 time to let it out, — so we can build a brand — new cast - le. —

C



E



A m



F



ev-en when I'm walk ing straight, — I al ways end up in — a per-fect cir - cle. Oh I

f

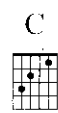
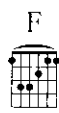
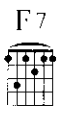
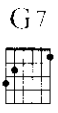


try but I just can't wait, _____ To break _____ out of _____ this per-fect cir - cle. _____

1x 2x

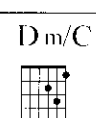
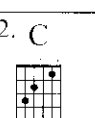
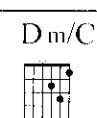
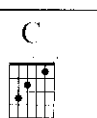
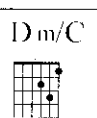
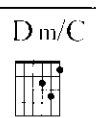
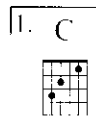


giv-ing in to old temp - tat - ion, Is like that com-mon twitch. _____ Oh, _____ th



sil-ly stup-id re - al - is-at - ion. The more you scratch, _____ the more you itch. _____

mp



Why am I

Gtr. Solo

D F# B m G

3 3 3

D F# B m G

3 3

And

D F# B m G

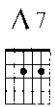
ev-en when I'm walk ing straight, ——— I al ways end up in ——— a per-fect cir - cle. Oh I

D F# B m G

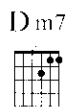
try but I just can't wait, ——— To break ——— out of ——— this per-fect cir - cle. 'Cos



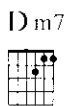
giv-ing in to old temp - tat - ion, Is like that com-mon twitch. Oh, the



sil - ly stup-id re - al - is - at - ion. The more you scratch, the more you itch.



Gtr. & Vocal ad libs



Ghost Town

Words & Music by Mike Batt

♩ = 87

G#m

E

C#m

G#m

E

C#m



(Drum Pickup)

The thing

mp

G#m

E

C#m



you that makes me feel the most down Is the
ar - riv - ing at the stat - ion. But it's

G#m

E

C#m

E



feel-ing that I'm liv-ing in a ghost town. Barn door bang-in' in my face.
on - ly in my im - ag - in-at - ion. So I'm beg-ging on my knees.

mf

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F#

E

F#



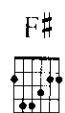
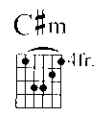
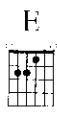
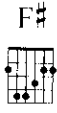
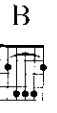
Like tum - ble - weed, _____ I'm rol - ling round this
 Turn ar - ound, _____ And save me, ba - by,

1. G#

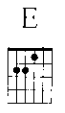
2. E



place. I see please. From this



Ghost town I feel like giv - ing in, _____ Since you left _____ I'm living in _____ and old



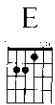
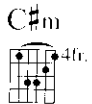
To Coda

ghost town. Hey kid,



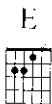
I remember all the laugh - ter. Es pec - ial ly when we woke the morning a

mp



ter. Why did you have to go a - way?

mf



Leav - ing me to wan - der ev - ery day.

DS $\frac{\text{S}}{\text{C}}$ at Coda $\text{\textcircled{O}}$

In this

Coda



town. We _____ were born _____ to ride,

A

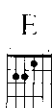
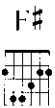
G#m

A

E



Side by side. We are al - ways reach - ing for the



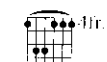
stars, and they can still be ours. If you free me from this

B

F#7

E

G#m



Ghost town I feel like giv - ing in.

C#m 4fr. F# E F#sus4 B

Since you left — I'm liv-ing in — an old — ghost town.

F#7 E G#m 4fr. C#m 4fr. F#

I feel like giv-ing in, — Since you left — I'm liv-ing in — and old —

E F#sus4 G#m 4fr. G#m 4fr. E

ghost town. *fpt.* *mf*

C#m 4fr. G#m 4fr. E C#m 4fr. G#m 4fr.

I'm liv-ing in — an old — ghost town.

If You Were A Sailboat

Words & Music by Mike Batt

♩ = 87



p

C#m



A 6



If you were a cow - boy I _____ would trail _____ you.
If you were a riv - er I _____ would swim _____ you.
If I was in jail _____ I know _____ you'd spring _____ me.

C#m



A 6



If you were a piece _____ of wood _____ I'd nail _____ you _____ to the floor.
If you were a house _____ I would live in you _____ all my days. _
If I was a tel - e - phone _____ you'd ring _____ me _____ all day long. _

E F#m D sus4 B B2 B

If you were a sail - boat I would sail you to the
 If you were a preach - er I'd beg - in to change my
 If I was in pain — I know you'd sing me sooth - ing

E C#m

shore. Some-times I be lieve — in fate,
 ways. songs.

A B A

— but the chan - ces we create, — always seem — to ring — more true. —

F#m B

You took a chance — on lov - ing me, — I — took a chance — on lov - ing you.

To Coda

E E2/D 4fr. A/C# B sus4 B E E2/D 4fr. A/C# B

Vln. solo 3

DS al Coda (no repeat)

mp

Coda Celeste Solo

E E2/D 4fr. A/C#

you.

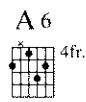
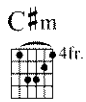
mp

B sus4 B E E2/D 4fr.

A/C# B sus4 B E



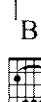
If I was hun - gry you would feed me.
If you were a cow - boy I would trail you.



If I was in dark - ness you would lead me to the light.
If you were a piece of wood I'd nail you to the floor.



If I was a book I know you'd
If you were a sail - boat I would



read me ev - ery night.
sail you to the shore.

1 2 3 4

If you were a sail - boat I would

B E

sail you to the shore. —

E

Dirty Dice

Words & Music by Katie Melua / Andrea McEwan

♩ = 118

Dm



A



C



Got a

ang - el

on one

shoul - der

and a

dev - il

on the

real - ly

think you're

lead - ing

when we

oth - er.

floor. —

And it's

It's

his on - ly

good ad - vice

'cos my

feet —

are out

of sight.

take. —

B \flat



G



E



oth - er.
floor. —

And it's
It's

his on - ly

good ad - vice
'cos my

feet —

are out
of sight.

take. —

A



B \flat



I live
Mine

with a sprin -
is the hand. —

C Dm

- kle of a lit - tle sin. When the world -
that spins you round. Then

G E A

pushes you is as - leep, out I'm aw-ake. With a roll
in-to the night.

p *p* *mf*

Dm C2 Bb C

of my dir - ty dice, I'm on - ly fol - lowing the devil's advice. I'll take

f

To Coda



your love and leave my kind regards, but I

A

Dm



nev - er cheat at cards.

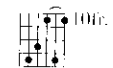
mf

Bb

Bb2

Bb

Dm



So you

Dm

Bb maj 7



f

3

This system contains three staves of music. The top staff is a single melodic line with a triplet of eighth notes. The middle and bottom staves are a piano accompaniment with chords and moving lines. Above the system are two chord diagrams: one for a C major chord and another for an A7 chord.

C A7 Dm

This system contains three staves of music. The top staff has a melodic line with some rests. The middle and bottom staves are piano accompaniment. Above the system are three chord diagrams: C major, A7, and D minor.

B⁷maj7 G

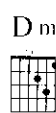
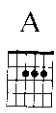
This system contains three staves of music. The top staff has a melodic line with a slur. The middle and bottom staves are piano accompaniment. Above the system are two chord diagrams: B7 major 7 and G major.

Gm C A7 DS $\frac{\text{C}}{\text{C}}$ al Coda C

With a roll

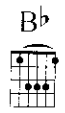
This system contains three staves of music. The top staff has a melodic line with a flourish. The middle and bottom staves are piano accompaniment. Above the system are three chord diagrams: G minor, C major, and A7. The text 'DS $\frac{\text{C}}{\text{C}}$ al Coda C ' is written above the top staff, and 'With a roll' is written below the middle staff.

Coda



nev - er cheat at cards.

mf



Repeat and fade

Tpt. and Vocal ad libs

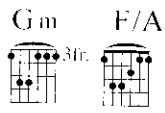
mp



In My Secret Life

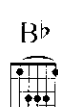
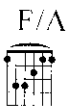
Words & Music by Leonard Cohen & Sharon Robinson

♩ = 84



mf

(Bass)



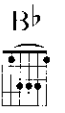
I saw you this morn-ing, you were mov-ing so fast. Can't seem to

mp

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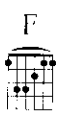
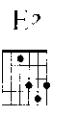


loos - en my grip — on the past. — And I



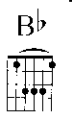
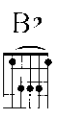
miss you — so much, there's no-one in sight. And we're stil

mf



mak - ing love — In my sec - ret life. —

mp



In my sec - ret life. — I smile — when I'm an - gry. — I cheat and I lie.



I do what I have to do, To get

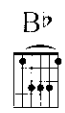
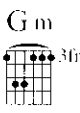
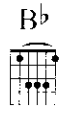
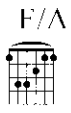


by. But I know what is wrong, And I know what is

mf



right. And I'd die for the truth



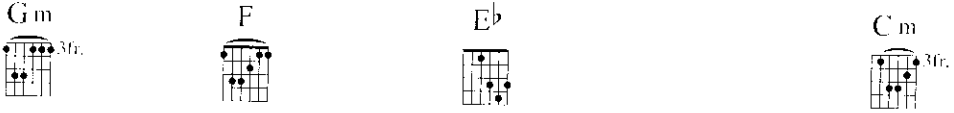
In my sec - ret life. In my sec - ret life. Hold on,

mp



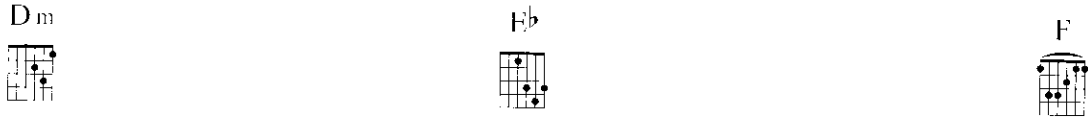
hold — on, my brot — her. My sis — ter, — hold — on tight. — I fi

mf



- nally got my or — ders. I'll be mar — ching through the morn — ing.

p



Mar — ching through the night. Mov — ing cross the bor — ders of my — sec — ret life. —

p *p* *f*



I looked — through the — pa per, — makes — you wan na cry. — No — bod

mp

cares — if the peop - le live or die. And the deal -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one flat (B-flat major/D minor). The vocal line contains the lyrics "cares — if the peop - le live or die. And the deal -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Above the system, two guitar chord diagrams are shown: a B-flat major chord and a G minor chord.

- er wants you — think-ing, that it's eith-er black or white. Thank God —

mf

The second system continues the musical score. The vocal line has the lyrics "- er wants you — think-ing, that it's eith-er black or white. Thank God —". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). Above the system, two guitar chord diagrams are shown: a B-flat major chord and a G minor chord.

it's not — that sim - ple in my — secret life. I bite my — lip, — I buy — what I'm

mp

The third system of the musical score. The vocal line contains the lyrics "it's not — that sim - ple in my — secret life. I bite my — lip, — I buy — what I'm". The piano accompaniment has a dynamic marking of *mp* (mezzo-piano). Above the system, three guitar chord diagrams are shown: E-flat major, F major, and B-flat major.

told. From the lat - est hit, to the wis - dom — of old.

The fourth system of the musical score. The vocal line has the lyrics "told. From the lat - est hit, to the wis - dom — of old.". The piano accompaniment continues with chords and a bass line. Above the system, two guitar chord diagrams are shown: G minor and E-flat major.

But I'm al - ways al-one, _____ and my heart is l

mf

ice. And it's crow - - - - ded and cold.

In my sec - ret life, _____ in my sec - ret life, _____

mp

In my sec - ret life, _____ in my sec - ret life, _____