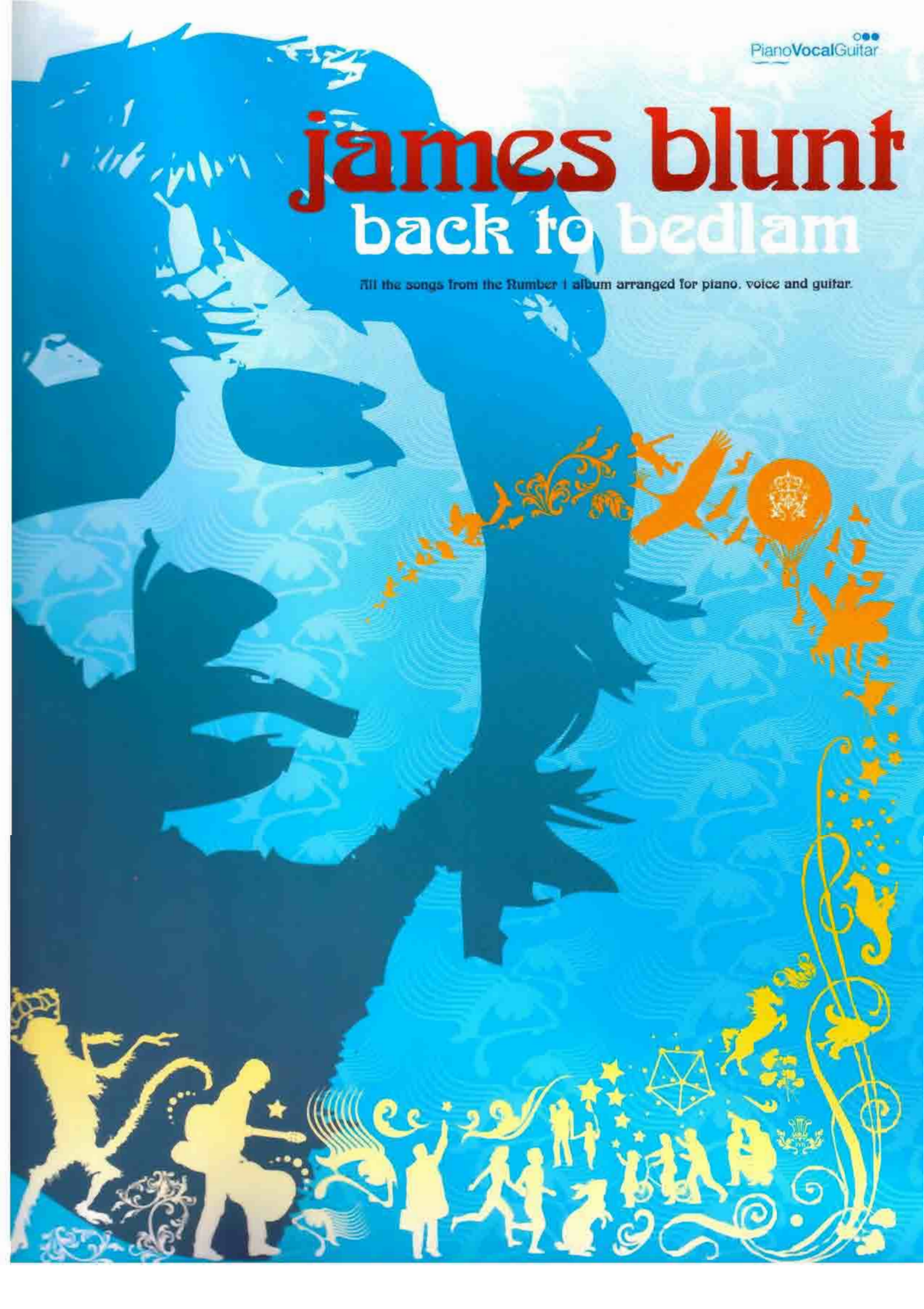


james blunt

back to bedlam

All the songs from the Number 1 album arranged for piano, voice and guitar.



High

Words and Music by James Blunt and Ricky Ross

♩ = 82

Guitar: Capo 3rd fret




1. Beau - ti - ful_ dawn, _____ lights up the shore _____
 2. Beau - ti - ful_ dawn, _____ melt with the stars _____



_____ for me. There is no - thing_ else _____ in the world, _____
 _____ a - gain. Do you re - mem - ber the day _____ when my_ jour - ney be - gan?



I'd rath - er wake up and see (with you) —
 Will you re - mem - ber the end of time? —



Beau - ti - ful dawn, I'm just chas -
 Beau - ti - ful dawn, you're just blow -



ing time a - gain. Thought I would die —
 ing my mind a - gain. Thought I was born —



a lone - ly man, in end - less night — But now I'm high —
 to end - less night, un - til you shine — High —




run - ning wild — a - mong all the stars — a - bove. Some - times,







it's — hard — to be - lieve — you re - mem - ber me —



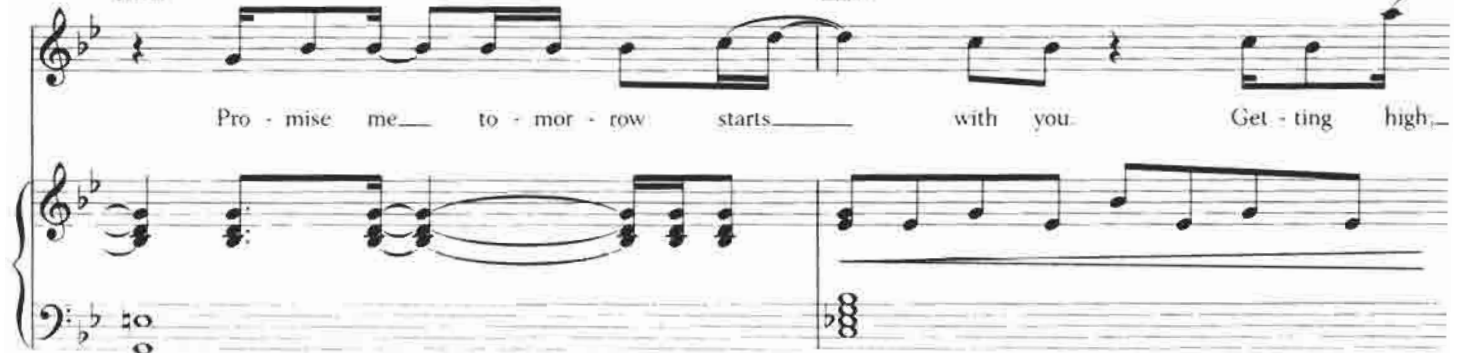


Will you be — my should - er when I'm grey — and old - er?





Pro - mise me — to - mor - row starts — with you. Get - ting high —



E^b F Gm E^b

run-ning wild a-mong all the stars a-bove. Some-times,

F Gm E^b

it's hard to be-lieve you re-mem-ber me.

2. E^b B^b

ber me.

You're Beautiful

Words and Music by James Blunt, Sacha Scarbek and Amanda Ghost

$\text{♩} = 83$

Guitar: Capo 8th fret

Chord diagrams for the first system:

- E^\flat
- $B^\flat(11)/D$
- $Cm7$
- $A^\flat(9)$

(*tacet 1st*) My life is bril - li - ant.

Chord diagrams for the second system:

- E^\flat
- $B^\flat(11)/D$

Chord diagrams for the third system:

- $Cm7$
- 1. $A^\flat(9)$
- 2. $A^\flat(9)$

E⁷ B⁹/D Cm⁷

1. My life is bril - li - ant. My love is pure. I saw an an - gel.
 (2.) my eye, as we walked on by. She could see from my face that I was,

A^b(9) E⁷

Of that I'm sure. She smiled at me on the sub - way, she was
 fuck - ing high, and I don't think that I'll

B⁹/D Cm⁷

with an - oth - er man. But I won't lose no sleep on that 'cause I've got a plan.
 see her a - gain but we shared a mo - ment that will last till the end.

A^b B⁹ B⁹sus⁴ E⁷ A^b B⁹ B⁹sus⁴ E⁷

You're beau - ti - ful. You're beau - ti - ful. You're beau - ti - ful. It's true. I saw.

— your face. in a crowd-ed place. and I don't know what to do.

I. — cause I'll nev - er be with you.

2. Yeah, she caught - er be with you.

La, la, la, la. La, la, la, la. La, la, la, la.



You're beau-ti-ful... You're beau-ti-ful... You're beau-ti-ful... it's true...



There must be an an-gel with a smile on her face... when she



thought up that I should be with you.



But it's time to face the truth... I will never be with you.

Wisemen

Words and Music by James Blunt, Jimmy Hogarth and Sacha Scarbek

♩ = 76

Guitar: Capo 3rd fret

Guitar chords: Gm, Dm, F, C, Gm, Dm, F, C. *Play three time.*

The first system of the score features a guitar part with a capo on the 3rd fret. The chords are Gm, Dm, F, C, Gm, Dm, F, and C, each with a diagram and a '2fr' marking. The piano accompaniment consists of a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a bass line of chords and eighth notes. The tempo is marked as quarter note = 76. The instruction 'Play three time.' is written at the end of the guitar line.

Guitar chords: Gm⁷, Dm⁷, Fsus², C.

1. She said to me, "Go steady on me. Won't you tell me what the Wise Men said? When they
 2. Really sorry now, they weren't to know, they got caught up in your talent show, with you per-

tacet 1^o

The second system continues the piano accompaniment with the same chord progression: Gm⁷, Dm⁷, Fsus², and C. The lyrics are written below the treble clef staff. The piano part includes a 'tacet 1^o' marking in both the treble and bass staves.

Guitar chords: Gm⁷, Dm⁷, Fsus², C.

came down from Heaven, smoked nine til seven. all the shit that they could find, but they
 -nicky little bastards in your fancy dress, who just judge each other and try to impress,

The third system continues the piano accompaniment with the same chord progression: Gm⁷, Dm⁷, Fsus², and C. The lyrics continue below the treble clef staff.



could - n't es - cape from you, could - n't be free of you, and now they know - there's no - way out, - and they're



real - ly sor - ry now for what they've done, - they were three Wise Men just try - ing to have some fun. -



Look who's a - lone now, it's not me, - It's not me, - Those three Wise Men, they've got a



se - mi by the sea, - Got to ask your - self the ques - tion, where are - you now? -

To Coda \oplus 1.

2.

Chord diagrams: Cm, A⁹, B^b, F, B^b, F

Got to ask your - self the ques - tion, where are_ you now?_ where are_ you now?_

Chord diagrams: Gm⁷ 7fr, Dm⁷ 2fr, Gm⁷ 7fr, Dm⁷ 2fr, Gm⁷ 7fr, Dm⁷ 2fr, F, C

Chord diagrams: Cm, E^b, B^b, F, Cm, E^b

Chord diagrams: B^b, F, Cm, E^b, B^b, F



D. & al Coda

CODA



where are you now?—

Where are you now?—



Where are you now?—

Got to ask your - self the ques - tion.



rit.

where are you now?—

Got to ask your - self the ques - tion.

where are you now?—

Goodbye My Lover

Words and Music by James Blunt and Sacha Scarbek

♩ = 100 Soft Ballad

Chord diagrams: E, C[#]m, A, E/B

Con pedale

Chord diagrams: E, C[#]m, A, E/B

Chord diagrams: E, C[#]m, A

I Did I dis - ap - point you — or let you down? — Should I be feel - ing guil - ty

Chord diagrams: E/B, E, C[#]m

or let the jud - ges frown? — Cause I saw the end — be - fore we'd be - gun. yes I

G^m A E/B

saw you were blind - ed and I knew I had won. — 2. So I

E C^m A

(2) took what's — mine — by e - ter - nal right. — took your soul out
3. I am a dream - er but when I wake, you can't break my spi - rit.

E/B E

in - to the night — It may be ov - er er but it
it's my dreams you take. And as you move — on,

C^m G^m A E/B

won't — stop — there. I am here for — you — if you'd on - ly care — You
re - mem - ber me, re - mem - ber us, and all we used to be. I've

E  C^m 


touched my heart, you touched my soul, changed my life and all my goals. And
seen you cry, I've seen you smile, I've watched you sleep - ing for a while. I'd




A  E/B 

love is blind, and that I knew when, my heart was blind - ed by you. I've
be the fath - er of your child, I'd spend a life - time with you. I



E  C^m 

kissed your lips and held your head, shared your dreams and shared your bed, I
know your fears and you know mine, we've had our doubts but now we're fine. And I



G^m  A  E/B 

know you well, I know your smell, I've been ad - dict - ed to you
love you, I swear that's true, I can - not live with - out



you. } Good-bye_ my lov-er. Good-bye_ my friend. You have been_ the one,

you have been_ the one for_ me. Good-bye_ my lov - er. Good-bye_ my friend_

You have been_ the one_ you have been_ the one for_ me_

1. E A 2. E A E B

A B C[#]m G[#]m

And I still — hold your — hand — in mine — in mine — when I'm a - sleep.

A C[#]m G[#]m A B *D. & al Cod*

And I will — bear my — soul in time, — when I'm kneel - ing at — your — feet.

♩ CODA E C[#]m G[#]m A E/B

— I'm so — hol - low ba - by — I'm so — hol - low — I'm so — I'm so — I'm so — hol - low.

E C[#]m A *rall.* E/B E

Tears And Rain

Words and Music by Guy Chambers and James Blunt

♩ = 100

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, five guitar chord diagrams are provided: G, Bm, Em, Em7, and Em. The music is in 4/4 time and features a melody in the treble clef and a bass line in the bass clef.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, five guitar chord diagrams are provided: C, G, D, Dsus2, and D. The music continues with a melody in the treble clef and a bass line in the bass clef.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, two guitar chord diagrams are provided: G and Bm. Below the treble staff, two lines of lyrics are written: "1. How I wish I could sur - ren - der my soul;" and "2. How I wish I could walk through the doors of my mind;". The music continues with a melody in the treble clef and a bass line in the bass clef.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, two guitar chord diagrams are provided: Em and C. Below the treble staff, two lines of lyrics are written: "shed the clothes that be - come my skin;" and "hold me - mo - ry close at hand;". The music continues with a melody in the treble clef and a bass line in the bass clef.

G D

see the liar_ that burns_ with - in_ my need - ing.
 help_ me_ un - der - stand_ the years_

G Bm Em

How I wish I'd_ cho - sen the dark-ness from_ cold_
 How I wish I could choose be - tween_ Hea-ven and_ Hell_

C

How I wish I'd_ screamed_ out loud_
 How I wish I would save_ my soul_

G D

in - stead I've found_ no mean - ing_ } I guess it's time I_ run_
 I'm so_ cold_ from fear_ }

G D Em

far; far a - way; find com - fort in pain. All plea - sure's the same;

C G D

it just keeps me from trou - ble. Hides my true shape, like Do - ri - an Gray.

I. Em C G

I've heard what they say, but I'm not here for trou - ble. It's more than just words;

D G D

it's just tears and rain.

2.

C G D/F#

but I'm not here for trou - ble. Far, far a - way, find com - fort in pain.

Em C G

All plea - sure's the same — it just keeps me from trou - ble. It's more than just words:

D G D

it's just tears and rain.

G D Em

Ah, tears and rain.

C G Bm
 Ah, tears and rain.

Em C G
 Far, far a way,

D/F# Em C
 find comfort in pain. All pleasure's the same, it just keeps me from trouble. It's

G D G
 more than just words, it's just tears and rain.

Out Of My Mind

Words and Music by James Blunt

♩ = 100

Guitar: Capo 3rd fret

Guitar chords: Gm, Asus⁴, A, Dm, B⁷, Gm, Asus⁴, A, Dm, B⁷

Judg -

Guitar chords: Gm, Asus⁴, A, Dm, B⁷

ing by the look on the or - gan - grind - er, he'll judge - me by the fact that my face - don't fit - It's touch -

Guitar chords: Gm, Asus⁴, A, Dm, B⁷

ing that the mon - key sits on - my shoul - der, he's wait - ing for the day when he gets me, 1. but I don't need -
2. but I won't be -

F Am Dm B^b

no a - ll - bi, I'm a pup - pet on a string. I just need
 your con - cu - bine. I'm a pup - pet. not a whore. I just need

F Am Dm B^b

this stage to be seen. We all need
 this stage to be seen. Won't you be

F Am Dm B^b

a pan - to - mime to re - mind us what is real. Hold my eye
 a friend of mine to re - mind me what is real? Hold my heart

F Am Dm B^b

and know what it means. } 'Cause I'm
 and see that it bleeds. }

Gm B^b F Am

— out of my mind, I'm out of my mind.

This system contains the first two measures of the piece. The guitar part features chords Gm, B^b, F, and Am. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Gm B^b F Am

I'm out of my mind, I'm out of my mind.

This system contains the next two measures. The guitar part continues with chords Gm, B^b, F, and Am. The piano accompaniment maintains the same rhythmic pattern as the first system.

I. Gm B^b F Am Gm B^b

— I'm out of my mind, I'm out of my mind, I'm out of my mind.

This system contains the next three measures, marked with a first ending bracket. The guitar part uses chords Gm, B^b, F, Am, Gm, and B^b. The piano accompaniment continues with the eighth-note bass line and melodic line.

F C

I'm out of my mind. And judg -

This system contains the final two measures. The guitar part uses chords F and C. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

2. Gm B^b F Am Gm B^b F Am

'Cause I'm

1. Gm B^b F Am Gm B^b F Am

out of my mind, I'm out of my mind. I'm out of my mind, I'm out of my mind.

2. F C

I'm out of my mind.

Gm B^b F Am

Repeat to fade

Da, da, da, da, da, Da, da, da, da, da.

So Long, Jimmy

Words and Music by James Blunt and Jimmy Hogarth

♩ = 100



Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The treble clef contains a series of chords, while the bass clef contains a simple bass line.

Am

C

Musical notation for the second system, continuing the piano accompaniment with the same structure as the first system.

F

Em

B^b

Musical notation for the third system, continuing the piano accompaniment with the same structure as the first system.

Am

Vocal melody and piano accompaniment for the final system. The vocal line includes two verses of lyrics:

1. I just can't be - lieve that it's ov - er.

2. I'm just so re - lieved that it's ov - er.

The piano accompaniment continues with chords and a bass line.



We were chill - ing out on the so fa, dig - ging
 We were hang - ing out go - ing no where dig - ging



how the gui - tar goes, in a song that no - one knows. Did you
 how the gui - tar goes, in a song that no - one knows. Did you



lick that line your - self, or did the voo - doo ma - gic help? Does ev -
 burn that bridge your - self, or did the voo - doo ma - gic help? Does ev -



- ry - one have a dif - frent take? Do you seem real but I seem fake? Does ev -
 - ry - one have a dif - frent take? Are you just cool and I'm just baked? Does ev -

Em Em7

ry - one — get hyp - no - tized — by your fire? —
 ry - one — get mes - mer - ised — by your fire? —

C Em

So long, — Jim - my, — so long, — though — you

Am C F

on - ly stayed — a mo - ment we all know — that you're the one. — Sing - ing,

C Em

So long, — Jim - my, — so long, — Sure, — we're

Am C D

glad for the ex - per - i - ence... we miss you now you've gone... We're just

F G Am

swim - ming in your soul 'cause we all wish we wrote this song. Life goes on...

2. Am

Repeat with organ solo ad lib. to fade

on...

Billy

Words and Music by James Blunt, Sacha Scarbek and Amanda Ghost

♩ = 80 (swung semiquavers)

Guitar: Capo 4th fret



The first system of music features a guitar part with a capo on the 4th fret. The guitar part consists of two measures of rests, with chord diagrams for G#m and B above them. The piano accompaniment is in 4/4 time and begins with a series of eighth notes in the right hand and a bass line in the left hand.



The second system continues the piano accompaniment. The guitar part has four measures of rests, with chord diagrams for F#, G#m, B, and F# above them. The piano part features a more complex texture with sustained chords and moving lines in both hands.



The third system contains the vocal melody and piano accompaniment for the lyrics. The guitar part has five measures of rests, with chord diagrams for G#m, B, F#, G#m, and B above them. The piano accompaniment provides a steady accompaniment for the vocal line.



1. Bil - ly's leav - ing to - day, (don't know where_ he's go - ing). Holds his head in dis - grace,
2. Bil - ly's leav - ing to - day, (don't know where_ he's go - ing). He's got lines on his face,







— (he can't es-cape the truth). He knows the price that he's paid.
 — (they tell the sto - ry of his pain). — He ac - cepts it's his fate.






He ad-mits that it's too late — to ad - mit that he's a - fraid. — } To - mor - row
 He ad-mits it took too long — to ad - mit that he was wrong. — }









comes. Sor-row be-comes his soul_ mate. The da-mage is done. The pro-di-gal son is too_ late...







Old doors_ are closed but he's_ al - ways_ op -



en. to re-live time in his mind. Oh Bil-ly.

To Coda ⊕

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line contains the lyrics: "en. to re-live time in his mind. Oh Bil-ly." Above the vocal line, four guitar chord diagrams are provided: F# (x02321), E (x02210), F# (x02321), and D# (x02210). The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand.

1. G#m B F#

The first piano variation is marked with a first ending bracket. It features a treble clef staff with a key signature of three sharps and a 4/4 time signature. Above the staff, three guitar chord diagrams are shown: G#m (x02321), B (x02210), and F# (x02321). The piano accompaniment continues with a similar rhythmic and melodic structure to the first system.

G#m B F#

The second piano variation is identical to the first, featuring a treble clef staff with a key signature of three sharps and a 4/4 time signature. It includes the same three guitar chord diagrams: G#m (x02321), B (x02210), and F# (x02321). The piano accompaniment remains consistent with the previous variation.

2. G#m B F#

The second piano variation is identical to the first, featuring a treble clef staff with a key signature of three sharps and a 4/4 time signature. It includes the same three guitar chord diagrams: G#m (x02321), B (x02210), and F# (x02321). The piano accompaniment remains consistent with the previous variation.

G^m B F[#]

Once

E G^m B F[#]

— he was a lov-er sleep-ing with an-oth-er. Now — he's just known as a cheat. — And he wish —

E G^m B F[#]

— he'd had a mir-ror, looked — a lit-tle clear-er, seen — in - to the eyes of the weak. — Yeah, and once.

E G^m B F[#]

— he was a lov-er, sleep-ing with an-oth-er, now — he's just known as a cheat. — And he wish —

D.S. al Coda

E F#m F#

— he'd had a mir - tor, looked a lit - tle clear - er, seen in - to the eyes of the weak. To - mor - row

CODA



Oh, Bil - ly,




Cry

Words and Music by James Blunt and Sacha Scarbek

♩ = 76

Em

Bm

Am

D

Em

Am

D

1. I have seen peace...

Em

Bm

Am

(1.) — I have seen pain... rest - ing on the shoul - ders... of _ your name.
 (2.) birth. I have seen death... Lived — to see a lov - er's — fi - nal breath.

D Em

Do you see the truth— through all— their lies?—
Do you see my guilt?— Should I— feel fright?

Am D

Do you see the world— through trou-bled eyes?—
Is the fire— of he-si-ta-tion burn-ing bright?—

G Bm

And if you want— to talk— a - bout— it— an - y - more,—
And if you want— to talk— a - bout— it— once a - gain,—

Em C

lie— here— on the floor,— cry—
on— you— I de-pend.— I'll cry—

G D

on my shoul-
on your shoul-

1. C G G/F#

- der. I'm a friend. 2. I have seen

2. C G

- der. You're a friend.

D B Em

You and I have been through many things. I'll hold on to your heart.

C D G

I would-n't cry— for— an-y - thing—

This system contains the first three measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a quarter rest, then a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams for C, D, and G are shown above the staff.

B

but don't go— tear-ing your life— a - part— I have— seen—

This system contains measures 4 through 6. The vocal line continues with eighth and quarter notes, including a half note in the final measure. The piano accompaniment maintains its rhythmic pattern. A chord diagram for B is shown above the staff.

Em Am

— fear— I have— seen faith—

This system contains measures 7 through 9. The vocal line has a quarter rest in the first measure, followed by eighth and quarter notes. The piano accompaniment continues. Chord diagrams for Em and Am are shown above the staff.

D



Seen— the look of an - ger— on— your face—

This system contains the final three measures of the piece. The vocal line features a quarter rest in the first measure, followed by eighth and quarter notes. The piano accompaniment concludes with a final chord. A chord diagram for D is shown above the staff.

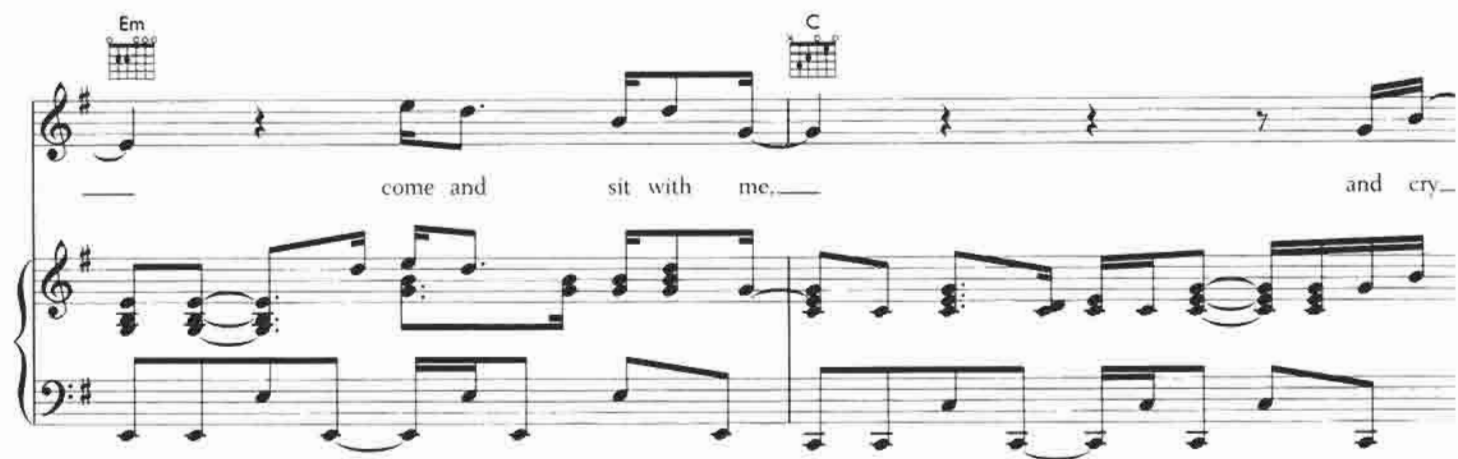
G  Bm 

And if you want_ to_ talk_ a - bout_ what will be.



Em  C 

come and sit with me, and cry.



G  D  C 

on my shoul - der, I'm_ a friend.



G 

And if you want_ to_



Bm Em

talk a - bout it an - y - more, lie here on the floor

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'talk a - bout it an - y - more, lie here on the floor'. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for Bm and Em are shown above the vocal line. A fermata is placed over the final note of the vocal line.

C G D

Cry on my shoul -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'Cry on my shoul -'. A long slur covers the vocal line across both lines. The piano accompaniment continues. Chord diagrams for C, G, and D are shown above the vocal line.

C G

- der. Once a - gain, Cry

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with '- der. Once a - gain, Cry'. A long slur covers the vocal line across both lines. The piano accompaniment continues. Chord diagrams for C and G are shown above the vocal line.

D C G rall.









on my shoul - der. I'm a friend,


Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'on my shoul - der. I'm a friend,'. A long slur covers the vocal line across both lines. The piano accompaniment continues. Chord diagrams for D, C, and G are shown above the vocal line. The word 'rall.' is written above the piano accompaniment.









No Bravery

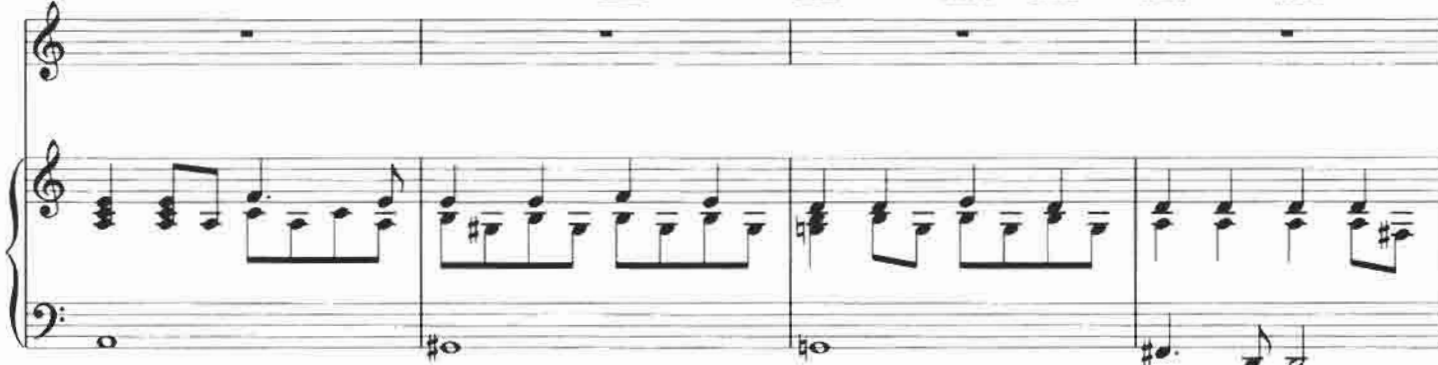
Words and Music by James Blunt and Sacha Scarbek

♩ = c.89 Freely

Am  E/G[♯]  4fr E  4fr G  3fr G⁶  3fr G  3fr D/F[♯]  D  2fr



Am  E/G[♯]  4fr E  4fr G  3fr G⁶  3fr G  3fr D/F[♯]  D  2fr



Am  E/G[♯]  4fr

1. There are chil - dren stand - ing here, arms out - stretched in - to the sky. —
 2. Hous - es burnt be - yond re - pair, the smell of death is in the air. —
 3. There are chil - dren stand - ing here, arms out - stretched in - to the sky. —



G  3fr

D/F# 

tears dry - ing on their face,
 A wo - man weep - ing in des - pair says. he has been here
 but no - one asks the ques - tion why, he has been here
 he has been here



Am 

E/G#  4fr

Broth - ers lie in shal - low graves Fath - ers lost with - out a trace
 Tra - cer light - ing up the sky. It's an - oth - er family's turn to die
 Old men kneel and ac - cept their fate. Wives and daugh - ters cut and raped



G  3fr

D/F# 

A na - tion blind to their dis - grace, since he's been here
 A child a - fraid to ev - en cry out says, he has been here
 A ge - ne - ra - tion drenched in hate. Yes, he has been here



Am 

E/G#  4fr

E  4fr

G  3fr

G#  3fr

G  3fr

And I see no bra - ve - ry, no bra - ve - ry, in your



eyes — an - y - more. On - ly sad - ness. — And I see no bra - ve - ry. — no bra -

To Coda ◊

- ve - ry, in your eyes — an - y - more. On - ly sad - ness —

1.

On - ly sad - ness. —

2.

D.S. al Coda

⊕ CODA

D/F# Am E/G# E

eyes — an - y - more

G G6 G D/F# D Am

E/G# E G G6 G D/F# D

Am E/G# E G G6 G

And I see no bra - ve - ry — no bra - ve - ry in your

D/F# **D** **Am**

eyes an - y - more. On - ly sad - ness. And I see no bra -

Detailed description: This system contains the first two lines of music. The vocal line starts with a melodic phrase over the lyrics 'eyes an - y - more. On - ly sad - ness.' followed by a rest and then 'And I see no bra -'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for D/F# (x02321), D (x02321), and Am (x02231) are provided above the staff.

E/G# **E** **G** **G6** **G**

- ve - ry. no bra - ve - ry in your

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with '- ve - ry. no bra - ve - ry in your'. The piano accompaniment continues with similar accompaniment. Chord diagrams for E/G# (x02321), E (x02321), G (x02321), G6 (x02321), and G (x02321) are provided above the staff.

D/F# **D** **rit.** **F** **F6** **F** **D/F#** **D9/F#**

eyes an - y - more. On - ly sad - ness, on - ly sad -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line repeats 'eyes an - y - more. On - ly sad - ness,' followed by a rest and then 'on - ly sad -'. The piano accompaniment features a steady eighth-note bass line. A 'rit.' (ritardando) marking is placed above the staff. Chord diagrams for D/F# (x02321), D (x02321), F (x02321), F6 (x02321), F (x02321), D/F# (x02321), and D9/F# (x02321) are provided above the staff.

F **F6** **F** **D/F#** **E/G#** **Am**

- ness.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line ends with '- ness.'. The piano accompaniment concludes with a final chord. Chord diagrams for F (x02321), F6 (x02321), F (x02321), D/F# (x02321), E/G# (x02321), and Am (x02231) are provided above the staff.