

# Nothing Compares 2 U

Irish Whistle - high D  
Arranged by Sasani

(Popularized by Sinead O'Connor)

Composed by Prince

$\text{♩} = 60$  Swing 16ths

*mp* It's been se - ven hours and\_\_ fif - teen days

*p mp* since U took your love a-way. *p mp* I go out ev-'ry night and\_\_ sleep all day\_\_

*p mp* since U took your love a-way *mp* Since U been gone I can do what - ev -

*mf mp* - er I want\_\_ *p mp mf* I can see whom-ev-er I choose

*mp mf* I can eat my din-ner in a fan-cy res-tau-rant\_\_ *mf* but no-thing, I said no-thing can take a-way

*f mf* these blues 'Cause no-thing com-pares *p* no-thing com-pares 2 U.\_\_

*mp* It's been so\_\_ lone-ly with - out U here.\_\_ *p* Like a bird with-out a song. Ah\_\_

*mp mf* \_\_ No-thing can stop these lone-ly\_\_ tears from fall-ing *mf* Tell me, ba-by\_\_ where did I go



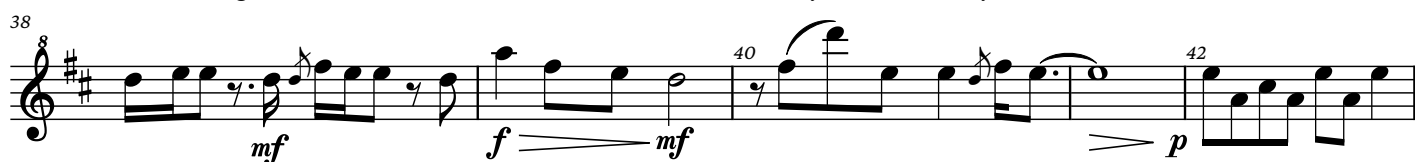
wrong?— I could put my arms a-round ev-'ry boy I see,—



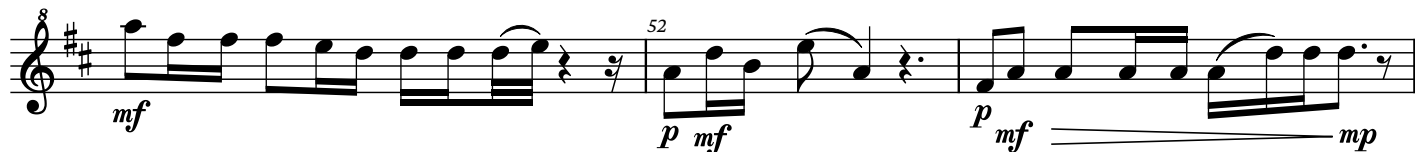
but they'd on-ly re-mind me of U— Ah— I went to the doc-tor and guess what he



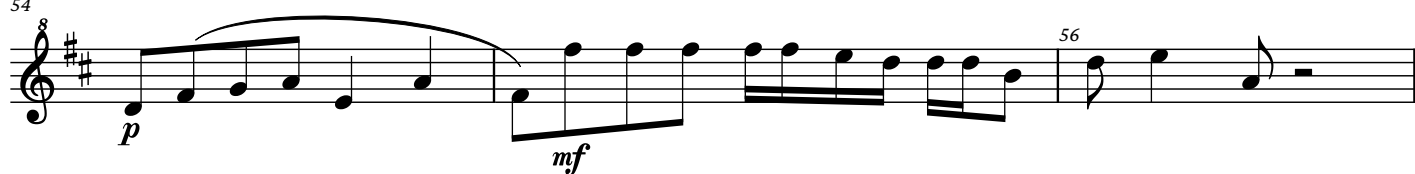
told me, guess what he told me. He said "Girl you bet-ter try to have fun, don't mat-ter



what U do." but he's a fool. 'Cause no-thing com-pares no-thing com-pares 2 U.—



All the flow-ers that U plan-ted ma-ma in the back-yard all died when U went— a-way



Ah— I know that liv-ing with U ba-by was some-times hard,



but I'm wil-ling to give it a-noth-er try.— No-thing com-pares no-thing com-pares 2 U.



— No-thing com-pares No-thing com-pares 2 U.— No-thing com-pares—

66 8

No-thing com-pares 2 U.\_\_\_\_\_

68 *p* *mf*

no-thing com-pares 2 U.

70 *p*

Detailed description: This is a musical score for a vocal line, spanning measures 66 to 70. The key signature is D major (two sharps). Measure 66 starts with a treble clef and a key signature of two sharps. It contains a sequence of eighth and quarter notes, mostly beamed together. Measure 67 continues the melodic line. Measure 68 begins with a dynamic marking of *p* (piano) followed by *mf* (mezzo-forte). The melody continues with beamed eighth notes. Measure 69 features a crescendo hairpin leading to a dynamic marking of *p*. The melody consists of a half note followed by a quarter note. Measure 70 concludes the phrase with a half note and a final quarter rest, ending with a double bar line.