

Piano · Vocal · Guitar



International Music Publications Ltd

HERE WITH ME

Words and Music by
Dido Armstrong, Paul Statkem
and Pascal Gabriel

J.84



The sheet music consists of six staves of musical notation. The top staff is for the piano, showing a treble clef and a bass clef. The vocal part starts on the second staff with a treble clef. The third staff is also for the piano. The fourth staff continues the vocal part. The fifth staff is for the piano. The sixth staff continues the vocal part. Chords are indicated above the staves: G/B for the first two staves, Bm for the third and fifth staves, and G/B again for the fourth and sixth staves. The vocal part includes lyrics:

1. I did - n't hear you my leave, —
2. I don't wan - na call friends, —

I won - der how am I still here.
they might wake me from this dream.

And I don't wan - na move a thing,
And I can't leave this bed,

Bm


it might change
risk for - get - ting all my_____ me-mo-ry.]
that's_____ been.

%

Em


Oh, I am what I am, I'll do_____ what I want. But

3

F#m
G


I_____ can't- hide. And I_____ won't- go, I_____ won't-

8
8
D
Dmaj7


sleep, I can't breathe- un - til you're rest - ing here with- me. And I_____

8
8


Bm

won't leave, and I can't hide, I can - not

3

1. A

be un - til you're rest - ing here - with me.

2,3.

A

be un - til you're rest - ing here. And I won't

D

go, and I won't sleep, and I can't breathe un - til you're

Dmaj7

Bm

rest - ing here with me. And I _____ won't leave, and I _____ can't

8

Asus4

A

To Coda ⊕

3

hide,— I — can-not be un - til you're rest-ing here— with me.

3

Em7

F#m

D. ♫. al Coda

Oh, I

⊕ Coda

Em7

F#m

DON'T THINK OF ME

Words and Music by
**Dido Armstrong, Rollo Armstrong,
 Pauline Taylor and Paul Herman**

J=92

1. So you're with her— and not with me, I hope she's

sweet— and so pret - ty. I hear she cooks— de - light - ful -

- ly, a lit-tle an - gel be-side— you. So you're with

G[#]m 4 D[#]m 6 G[#]m 4
 her— and not with me. Oh, how luck - y one man can—
 8 8

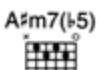
D[#]m 6 G[#]m 4 D[#]7sus4 D[#] 6
 be.— I hear your house— is smart and— clean.. Oh, how

B D[#]7sus4 D[#] 6 B A[#]m
 love - ly with your home-com-ing queen.— Oh, how love - ly it must—
 3 3

D[#] 6 G[#]m 4 C[#] 4 E
 be.— When you see— her sweet smile, ba - by,—



don't think of me. And when she lays in your



warm arms

don't think of me.



2. So you're with her and not with me I know she



spreads-

sweet- ho - ney.

In fact your best friend, I heard he

3



3

D[#]7sus4 D[#] B D[#]7sus4 D[#] B

spent— last night with her.— Now how do you feel?—

D[#]sus4/A[#] D[#]

— How do you feel?— When you

G[#]m C[#] E G[#]m C[#]m7

sec— her sweet smile, ba - by,— don't think of— me.—

Emaj7 G[#]m C[#] E

— And when she lays— in your warm arms—

The musical score consists of six staves of music. The top two staves are for the voice, with lyrics and chords (D[#]7sus4, D[#], B, D[#]7sus4, D[#], B) indicated above the staff. The middle two staves are for the piano/guitar, showing chords (D[#]sus4/A[#], D[#], G[#]m, C[#]m7) and bass lines. The bottom two staves are also for the piano/guitar, showing chords (Emaj7, G[#]m, C[#], E) and bass lines. The music is in common time, with various note values and rests.

B A[#]m7(=5) D[#] G[#]m C[#]

don't think of me. And it's too late and it's

E G[#]m C[#]m7 Emaj7

too bad, ah, don't think of me. And it's

G[#]m7 C[#] Emaj7 B A[#]m7(=5)

To Coda ♪

too late and it's too bad. Don't think of me.

D[#] G[#]m

Does it both-er you now all the mess I made?

x 8

C7 4 G#m 4 E6
 Does it both-er you— now the clothes you told me not to wear? Does it

G#m 4 C7 4 G#m 4
 both-er you— now all the an-gry games we— played?— Does it both-er you— now when I'm not— there?

D# 6 D. S. al Coda ♫ Coda D# 6
 When you

G#m 4 G#5
 Repeat 10 times ad lib.
 Vocal ad lib. Last time only Ooh— ooh.

HUNTER

Words and Music by
Dido Armstrong and
Rollo Armstrong

♩ = 92

N.C.

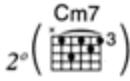
Cm7


F7


1. With one light on
(2.) book in one room,
and pain - ful look,
I know you're
the T. V.'s

up on, when I get home. With one small step,
the sound is down. One long pause, up - on the
then you be -

2°


Cm7


F7

stair,
- gin,

I know your look
oh, look what

when I get there.
the cat's brought in. } If you were a

Cm7 3 Amaj7 4 Gm 3 Cm7 3 Amaj7 4

king up there on— your throne,
would you be wise— e-nough to let me

Gm 3 Cm7 3 Amaj7 4 Gm 3 Ab 4

go. For this queen you think you— own— wants to—

Cm 3 Ab 4 Fm7 4 Ab 4 Cm 3 Ab 4

be a hun - ter a - gain. I want to see the world a - lone a - gain,

Fm7 4 Ab 4 Cm 3 Ab 4

to take— a chance— on— life— a - gain,

Fm7



1.

Cm



so let me go.

2. The un - read

2.

Cm



E♭



Gm



go.

Let me leave.

8

8

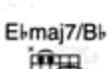
8



For the crown you've placed up - on - my head -

feels too hea-vy now -

And I



don't know what to say - to you - but I'll smile - an - y how -

And all the time - I'm - think -

- ing, think - ing. I want to

be a hun - ter a - gain. I want to see the

world a - lone a - gain, to take a chance on life a - gain,

1.

so let me go. I want to

2.

Cm 3 A^b-maj7 4 Fm7 A^b 4 Cm 3 A^b-maj7 4

go.

Let me leave.

Fm7 A^b 4 Cm 3 A^b-maj7 4 Fm7 A^b 4

Let me go.

Cm 3 A^b-maj7 4 Fm7 A^b 4 Cm 3 A^b-maj7 4

||:

Fm7 A^b 4 Cm 3 A^b-maj7 4 Fm7 A^b 4 Repeat ad lib. to fade

||:

THANKYOU

Words and Music by
Dido Armstrong and
Paul Herman

L=80



1. My tea's gone cold,
2. I drank too much, I'm last won - d'ring night,— why got



bills to pay,

got out of bed at all.

The morn-ing

rain— clouds

out— my win-

pain.

I missed the

bus— and

there'll— be

F#

B

F#/A#

G#m

Emaj7

- dow, hell to - day. and I can't see at all. And ev - en if I could - it - d all -
 I'm late for work a - gain. And ev - en if I'm there_ they'll all -

F#

B

F#/A#

G#m

Emaj7

— be grey. — But your pic - ture on my wall, — it re - minds me that it's
 — im - ply — that I might not last the day. And then you call me and it's

1.

G#m/D#

Emaj7

G#m

Emaj7

G#m

Emaj7

not so bad, — it's not so bad.

2.

G#m

Emaj7

B

not so bad, — it's not so bad. — And I want to

Emaj7



F#11



B



Emaj7



F#11



thank you—

for giv-ing me the best day——— of my life.—

And

oh,—

just to be with you—

is hav-ing the best day——— of my

life.—

Pipe

Emaj7



B

Emaj7

F#11

B

Emaj7



F#11



D#m7



C#m7



B



Emaj7



F#11



Push the door- I'm home- at last— and I'm soak - ing through-and through.

B



Emaj7



F#11



— And then you hand - ed me— a towel,— and all I see— is you.

B



Emaj7



F#11



— And ev - en if— my house- falls— down— now, I would-n't have— a clue,



be - cause_ you're near____ me. And



I_____ want to thank_ you_ for giv-ing me the best day_____ of my-



life._____

And oh,_____

just to be with you—

is hav-ing the



1.



2.



best day_____

of my life.

And life.



MY LOVER'S GONE

**Words and Music by
Dido Armstrong and
Jamie Catto**

J=108



1. My lov - er's gone,— his boots- no long - er by— my door.

{

Dm

G/B

He left— at dawn,— and as— I slept— I felt— him go—



Re - turns— no more,— I will— not watch— the o - cean.

{

Dm

G/B



My lov - er's gone,— no earth - ly— ships— will ev - er bring



him home a - gain.—



Bring him— home a - gain.—



2. My lov - er's gone,—
3. My lov - er's gone,—

I know— that kiss— will be— my last.
his boots— no long - er by— my door

To Coda ♫

F G6 Dm

Bring him— home a - gain.—

Dm C G/B Dm

Instrumental

C G/B F G Dm

F G Dm

Repeat ad lib. to fade

♪ Coda Dm G/D Dm G/D Dm G/B

Instrumental

ALL YOU WANT

Words and Music by
Dido Armstrong, Paul Herman
and Rollo Armstrong

J=76



1. I like to watch you sleep at night,— to hear you breathe,



— by— my— side. And al - though— sleep leaves me— be - hind,



— there's no-where I'd ra - ther be.—



2. And now our bed is oh,— so cold,
my hands feel emp-ty. No one to hold.—
3. It's been three years, one night a-part,—
but in that night— you tore my heart.



And I can sleep what side— I want,
If on - ly you had slept. a - lone, it's not the same—
with you gone.—
had not been



sown. Oh, if you'd come home— I'll let— you know— that
Oh, you could come home— and you would know— that



all— you— want is right here in this— room. All— you—
(there in that—)



want.

And all

you need

is sit - ting here with-
(% there)1, 3.
A♭To Coda ⊕
E♭

you,

all

you want.

2.



I hear your key—

turn - ing in — the — door.—



I won't be hear - ing

that sound a-ny - more..

And you - and your sin

can



D. & al Coda

leave the way - you just - came in - Send my re - gards to her - I hope - you've - found - that

Φ Coda



(All

You want.)



(All

I'd like to watch you sleep - at night)



rit.

to hear you breathe

by - my side.

HONESTLY OK

Words and Music by
Dido Armstrong,
Matthew Benbrook and
Rollo Armstrong

$\text{J}=88$



Instrumental ad lib.



Play 4 times ad lib.

A musical score for piano/vocal/guitar. The top staff is for the piano, showing a bass line and a treble line with eighth-note chords. The bottom staff is for the bass. Chords shown are Gm7, Dm7, Gm7, and Dm7. The tempo is indicated as J=88. The section is labeled "Instrumental ad lib." and "Play 4 times ad lib."



Repeat ad lib.

A continuation of the musical score. The top staff shows a bass line and a treble line with eighth-note chords. The bottom staff shows a bass line. Chords shown are Gm7, Dm7, Gm, and Dm7. The section is labeled "Repeat ad lib."



1. I just want to

A continuation of the musical score. The top staff shows a bass line and a treble line with eighth-note chords. The bottom staff shows a bass line. Chords shown are Gm7, Dm7, Gm7, and Dm7. The section is labeled "1. I just want to".



(1.) feel
(2.) day

safe in my own— skin.
if I was safe in my own— skin.

I just want to
Then I would-n't feel—

A continuation of the musical score. The top staff shows a bass line and a treble line with eighth-note chords. The bottom staff shows a bass line. Chords shown are Gm7, Dm7, Gm7, and Dm7. The section is labeled "(1.) feel", "(2.) day", "safe in my own— skin.", "if I was safe in my own— skin.", "I just want to", and "Then I would-n't feel—".



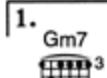
be

hap-py a - gain.
lost and so fright-ened.I just want to
But this is to -feel
- daydeep in my own world.
and I'm lost in my own skin.But I'm so
And I'm so

Accordion

lone - ly I don't ev - en wan-na be with my - self

a - ny - more.—



2. On a dif - f'rent





To Coda ♫

(I _____ am safe.)

(Oh _____)



Melodica

(How I feel)

(Oh _____)



D. ♫. al Coda

And I'm so

♪ Coda

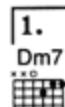


And I'm so (How lone - ly I don't even wan - na feel) be with my - self a - ny more.



Instrumental ad lib.

(Oh—————)



I just want to feel

safe in my own skin.

I just want to



be

hap - py a - gain.——

SLIDE

Words and Music by
Dido Armstrong and
Paul Herman

J=92



Play 4 times ad lib.



1. Ev-en on a day like this when you're crawl-ing on the floor,

8th-----

8th-----



reach-ing for the phone to ring a - ny - one who knows you a ny - more.

It's

8th-----

8th-----

Am7 D/F# Em Am Dm Em7

al - right to make mis - takes, you're on - ly hu - man. In - side, ev - 'ry- bo - dy's hid-ing some-thing.

Am7 Em9 Am7 Em9 Am7 Em9 Am7 Em9

2. Star-ing at the same_ four_ walls, have you tried to help_your - self.
 3. Ev - en at a time_ like_ this,_ when the morn - ing seems so far,

Am7 Em9 Am7 Em9 Am7 Em9 Am7 Em9

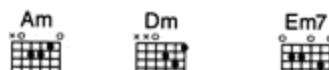
The rings a-round your eyes,_ they don't hide that you need to get_ some rest.
 You think that pain be - longs_ to you_ but it's hap - pened to_ us_ all. It's
 It's

Am7 D/F# Em Am Dm

al - right to make mis - takes,- you're on - ly hu - man. In - side,



ev - 'ry bo - dy's hid - ing some - thing.. Take time to catch your breath_ and choose your mo - ment.



Don't slide._____

Don't slide._____

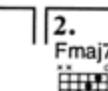
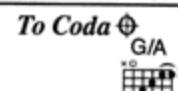


Don't

slide._____

Don't

slide._____



Slide,

slide._____

slide,

slide.____ You brought this_ on-

Em A C Em A C

— your - self— and it's high time— you— left it there.— Lie here— and— rest

Em A C Em

D. & al Coda

— your— head,— dream— of some - thing else— in - stead.—

Coda

G/A Am/E Am7 Em9 Am7 Em9

Vocal ad lib.

Don't

Am7 Em9 Am7 Em9 Am7 Em9 Am7

Play 3 times ad lib.

slide. Don't— slide.— Slide.—

ISOBEL

Words and Music by
Dido Armstrong and
Rollo Armstrong

$\text{♩} = 68$



8

3

3

Percussion

cont. sim.



8

8

8

8



1. I thought it was fun - ny when you missed the train..
2. And who he would be - come, all the things he'd have done,

Bm

A♭

E♭m7

been such hell I — wish you well, — I hope you're safe — to - night.. It's been a

long day — com - ing and long will it last — when it's

D♭/A♭

A♭

E♭m7

last

day —

leav - ing.

I'm help - ing it pass — by —

D♭/A♭

A♭

To Coda ♫ G♭

lov - - - ing

you — more.

1.

D♭

4



Harmonica ad lib.



D. & al Coda

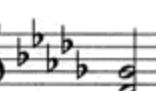
It's been a

Φ Coda



lov - - - - ing

you more.



I'M NO ANGEL

Words and Music by
Dido Armstrong, Paul Statham
and Pascal Gabriel

J=100

The musical score consists of six staves of music. The top staff is for the vocal part, starting in Am and moving through C, F, and Em chords. The second staff is for the guitar, also in Am, C, F/A, and Em/B chords. The third staff continues the vocal line in Am and G chords. The fourth staff continues the guitar line in Am and G chords. The fifth staff begins the lyrics with "1. If you gave me just a coin can't for ev - 'ry time we say good - bye,- night." The sixth staff continues the vocal line in Am and G chords.

Am C F Em

Am C F/A Em/B

Am G Am G Am G

1. If you gave me just a coin can't for ev - 'ry time we say good - bye,- night.
2. If you tell me that I can't I will, I will, I'll try all night.

Am G Am G Am G

well I'd be rich be - yond my dreams. I'm sor - ry for -
And if I say I'm com - ing home. I'll prob - ab - ly

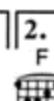
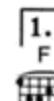


— my wea - ry life.
— be out — all night.

I know I'm not per - fect
I know I can be a-fraid
but I
but I'm



can a - smile. —
live. —
And I hope
And I hope
that you see — this
that they you trust — this
heart - heart.



be - hind my
be - hind my
tired - eyes.
tired - eyes.

Cos

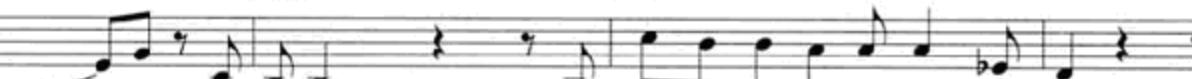


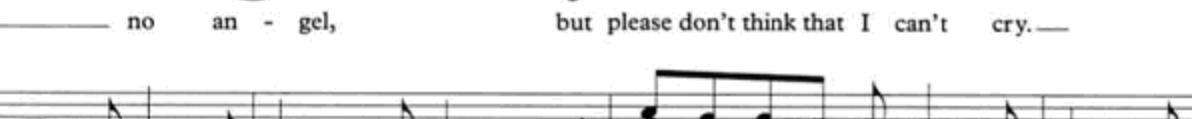
I'm — no an - gel,

but please don't think that I won't try — and try. —

A musical score for a vocal performance. The top staff shows a melody line with lyrics: "I'm no angel, but does that mean that I can live my life." The chords indicated above the staff are Am, Em/A, F, and Em. The bottom staff shows harmonic bass notes corresponding to the chords.

 Am  Em/A  F  Em





Am

Em/A

F

To Coda ♪

Em7

I'm no an - gel, but does that mean that I won't fly?

{

8

A musical score for 'Hotel California' featuring two staves. The top staff is a treble clef staff with a single note followed by a rest. Above it are four chord boxes: Am (with a guitar icon), C (with a guitar icon), F (with a guitar icon), and Em (with a guitar icon). The bottom staff is a bass clef staff with a continuous bass line consisting of eighth notes and sixteenth-note patterns.

Am C F Em

Am G Am G Am G Am G

I know I'm — not a - round each night. And I know I — al - ways think I'm right.

D. & al Coda

Am G Am G Am G Am G

And I can be - lieve— that you— might— look a-round. Cos

\oplus Coda

Em7 N.C. F/A E5/A Am

Harmonica

8

TAKE MY HAND

**Words and Music by
Dido Armstrong and
Richard Dekkard**

J=62



1. Touch my— skin and tell me what you're think-ing. Take my



— hand and show me where we're go - ing. Lie down next to me,— look in-to-

3

3

3

— my eyes—

and tell— me,

oh, tell me what you're see - ing.

So sit on

B♭ Cm7 E♭ Gm B♭

top of the world— and tell me how you're feel - ing. What you feel - is

Cm E♭ Gm B♭ Cm7

what I feel - for - you.. Take my hand — and if I'm ly - ing — to you,- I'll

E♭ Gm B♭ Cm7

al - ways be — a - lone,- if I'm ly-ing to you.—

N.C. 1, 2. Repeat ad lib.

Guitar ad lib.

3.

E♭ 6 Gm 3

2. See my— eyes, they car-ry your_ re - flec - tion. Watch my

E♭ 6 Gm 3

— lips— and hear the words_ I'm tell-ing you.— Give your

E♭ 6 Gm 3

trust to me— and look in - to— my— heart. And

E♭ 6 Gm 3

show— me,— and show— me what— you're— do - ing. So sit on

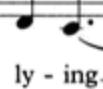


top of the world— and tell me how— you're feel - ing.



What you feel— is what I feel— for— you.—

Take my hand— and if I'm



ly - ing — to you,—

I'll al - ways be — a - lone,—

if I'm

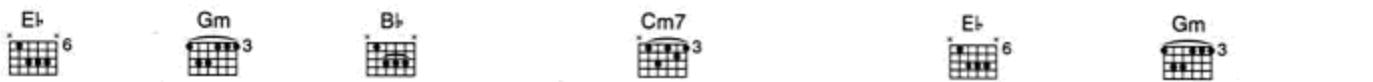


ly-ing to you.—

Take your time— and if I'm ly-ing

to you,—

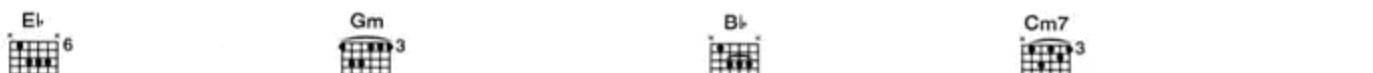
I



know you'll— find that you be - lieve - me, you be - lieve - me, you be - lieve - me.—



You be - lieve - me.—



Violins 8^{va}



1° Tacet



Repeat ad lib.

Feel the





— sun on your— face— and tell— me— what you're think-



- ing.

Catch the— snow—

on your— tongue—

and



show— me—

how it tastes.—





Take your time.



Take my hand and if I'm lying to you, I'll

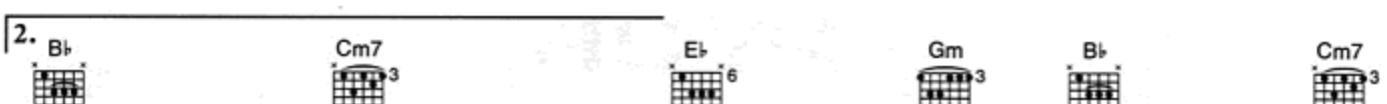


always be a - lone, if I'm lying to you. Take your time and if I'm



lying to you, I know you'll find that you be - lieve me.





2. Bb Cm7 Eb Gm Bb Cm7

you be - lieve_ me. You be - lieve_ me. You be - lieve_ me. You be - lieve_ me.

A musical score for voice and piano. The vocal part consists of eighth-note patterns. The piano part has bass notes and harmonic support. The lyrics "you be - lieve_ me." are repeated four times.

Eb Gm Bb Cm7 Eb Gm

You be - lieve_ me. You be - lieve_ me.

The vocal part continues with eighth-note patterns. The piano part provides harmonic support with sustained notes and bass lines.

Eb Gm Bb Cm7 Eb Gm

You be - lieve_ me. You be - lieve_ me.

The vocal part continues with eighth-note patterns. The piano part provides harmonic support with sustained notes and bass lines.

Bb Cm7 Eb Gm Bb Cm7

You be - lieve_ me. You be - lieve_ me.

The vocal part continues with eighth-note patterns. The piano part provides harmonic support with sustained notes and bass lines.

Bb Cm7 Eb Gm Bb Cm7

The vocal part rests. The piano part provides harmonic support with sustained notes and bass lines.

3 3 3 3 3 3

The vocal part enters with a rhythmic pattern of eighth-note groups of three. The piano part provides harmonic support with sustained notes and bass lines.

Eb Gm Bb Cm Eb Gm Bb Cm Cm7

The vocal part rests. The piano part provides harmonic support with sustained notes and bass lines.

Eb Gm Bb Cm Eb Gm Bb Cm Cm7

The vocal part rests. The piano part provides harmonic support with sustained notes and bass lines.

Dido

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