

From Warner Bros. Pictures' *CORPSE BRIDE*
ACCORDING TO PLAN

Lyrics by
 JOHN AUGUST and DANNY ELFMAN

Music by
 DANNY ELFMAN

$\text{♩} = 92$
 N.C.

mf

F Fdim F Fdim F Bbm/F

F Bbm F Gb D \flat /F F Bbm Dbm

Gb F Bbm N.C. MRS. VANDORT Bbm F/A

It's a beau-ti-ful day. _____ A

MR. VANDORT

It's a rath-er nice day.

F Bbm Gb Cb

day for a glo-ri-ous wed-ding. _____ A re -

A re - hears - al, my dear, to be per-fect-ly clear.

Bbm F Bbm Gb Cb F7/A Bbm

hears-al for a glo-ri-ous wed - ding... That
As - sum-ing noth-ing hap-pens that we don't real-ly know,

R.H.

Bbm/Db Ebm F Bbm Bbm F7 Bbm F7

noth-ing un-ex-pect-ed in - ter - feres with the show. And that's why eve-ry-thing, eve-ry last lit - tle thing,
And that's why eve-ry-thing, eve-ry last lit - tle thing,

Db Cdim Db Cdim F F7

eve-ry sin-gle ti-ny mi-cro - scop-ic lit-tle thing must go... Ac -
eve-ry sin-gle ti-ny mi-cro - scop-ic lit-tle thing must go...

D \flat G \flat m A \flat D \flat B \flat m G \flat m/B $\flat\flat$ A \flat G \flat

cord-ing to plan. Ac - cord-ing to plan. We'll go
 Our son will be mar-ried. Our fam-i - ly car-ried.

A \flat m D \flat G \flat C \flat A \flat /C D \flat A \flat /C D \flat

right in-to the heights of so-ci - e - ty... To the cos-tume balls. Rub-bing
 right in-to the heights of so-ci - e - ty... In the hal-lowed halls.

E \flat /B \flat Fm Em/B Fm/C

cl - bows with the fin - est. We'll be
 To hav-ing crum-pets with Her High-ness. We'll be

B E B C#m A F#m

there, we'll be seen, Hav-ing tea with the queen. We'll for - get eve-ry-thing... that we've ev-er ev-er been.

there, we'll be seen, Hav-ing tea with the queen. We'll for - get eve-ry-thing... that we've ev-er ev-er been.

The first system features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

C#m Bm Bm/D Bm/F# Em7/G C Em/B

The second system consists of piano accompaniment. The key signature changes to two sharps (F#, C#). The time signature changes from 4/4 to 3/4. The piano part features a melodic line in the right hand and a bass line in the left hand.

Slightly slower $\text{♩} = 84$

Am Am E

MRS. EVERGLOT

It's a ter-ri-ble day. It's a

MR. EVERGLOT

Now don't be that way.

The third system features a vocal line and a piano accompaniment. The key signature is two sharps (F#, C#). The time signature is 4/4. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line includes the lyrics: "MRS. EVERGLOT It's a ter-ri-ble day. It's a MR. EVERGLOT Now don't be that way."

Am E Am F/C Bb/Db Am E

ter-ri-ble day for a wed-ding. That has led to this om-i-nous

It's a sad, sad state of af-fairs _____ we're in.

Am F Bb/D E Am/E F Bb/D E Am

wed-ding. _ To mar-ry off our daugh-ter to the nouv-eaux-rich. They're so

How could our fam-ly have come to this? To mar-ry off our daugh-ter to the nouv-eaux-rich.

F C/E F E N.C.

com-mon, Oh, it couldn't be worse!

so coarse. *Could-n't be worse? I'm af - raid I dis - a - gree. It could be*

Dm E F E

land-rich bank-rupt ar-is-toc-ra-cy, with-out a pen-ny to their name... just like you... and me.

Am E7 Am E7

Oh, — dear. — And that's why eve-ry-thing, eve-ry last lit-tle thing,
And that's why eve-ry-thing, eve-ry last lit-tle thing,

C Bdim C Bdim E7 E(b13)E(11)E7 Am F E/G# Am

eve-ry sin-gle ti-ny mi-cro-scop-ic lit-tle thing must go... Ac - cord-ing to plan; — Ac -
eve-ry sin-gle ti-ny mi-cro-scop-ic lit-tle thing must go... our daugh-ter will wed.

Am Fm G F G/D E F Bbm Bbm/F

cord-ing to *plan*; _____ from the depths of deep - est pov - er - ty. _____

our fam-i - ly lead from the depths of deep - est pov - er - ty. _____

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (Bb). The piano accompaniment is written for both hands in a grand staff. The music is divided into three measures with time signatures of 3/4, 3/4, and 2/4. The lyrics are: "cord-ing to *plan*; _____ from the depths of deep - est pov - er - ty. _____" for the vocal line and "our fam-i - ly lead from the depths of deep - est pov - er - ty. _____" for the piano line. A triplet of eighth notes is marked in the piano line of the first measure.

Bbm/Db Bbm/F G C G C Bm Em Bm Em

To the no - ble realm And who'd have guessed in a mil-lion years that our

_____ of our an - ces - tors. And who'd have guessed in a mil-lion years that our

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff. The music is divided into four measures with time signatures of 3/4, 3/4, 3/4, and 3/4. The lyrics are: "To the no - ble realm And who'd have guessed in a mil-lion years that our" for the vocal line and "_____ of our an - ces - tors. And who'd have guessed in a mil-lion years that our" for the piano line.

E Am E Am E F G

daugh-ter, with the face would pro - vide our tick-et to our right - ful

daugh-ter, with the face of an ot - ter in dis-grace, would pro - vide our tick-et to our right - ful

The third system concludes the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff. The music is divided into four measures with time signatures of 3/4, 3/4, 3/4, and 4/4. The lyrics are: "daugh-ter, with the face would pro - vide our tick-et to our right - ful" for the vocal line and "daugh-ter, with the face of an ot - ter in dis-grace, would pro - vide our tick-et to our right - ful" for the piano line.

Fm Bbm Fm Dbmaj7 Dbmaj9 Bbm Db

place?

EMILY (Spoken):
What if Victor and I don't...like each other?

place?

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the word "place?" and then a spoken line by Emily: "What if Victor and I don't...like each other?". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The key signature has three flats (B-flat major/D-flat minor) and the time signature is 4/4.

A bit faster ♩ = 84

C Cm G Ab Db F+ E/B D G Gm

MRS. EVERGLOT (Spoken):
Do you suppose your father
and I like each other?

MR. & MRS. :
Of course not!

MRS. :
Get those corsets laced properly...
I can hear you speak without gasping.

EMILY:
Surely you must...a little...

The second system of music features three vocal lines and a piano accompaniment. Mrs. Everglot asks, "Do you suppose your father and I like each other?". Mr. & Mrs. reply, "Of course not!". Mrs. then says, "Get those corsets laced properly... I can hear you speak without gasping.". Emily replies, "Surely you must...a little...". The piano accompaniment includes chords and a rhythmic pattern. The key signature has three flats and the time signature is 4/4.

Bb Adim Gm D7 Eb Abm Eb

Marriage is a partnership.
A little tit-for-tat. You'd think a lifetime watching us might have taught her that. Might have taught her

accel.

The third system of music features a vocal line and a piano accompaniment. The vocal line contains the text: "Marriage is a partnership. A little tit-for-tat. You'd think a lifetime watching us might have taught her that. Might have taught her". The piano accompaniment includes chords and a rhythmic pattern. The key signature has three flats and the time signature is 4/4. The word "accel." is written below the piano part.

Tempo I (♩ = 92)

Abm

Eb

Abm

Eb7

MRS. VANDORT & MRS. EVERGLOT:

that. Eve-ry-thing must be per - fect per-fect, per-fect, That's why eve-ry-thing,

MR. VANDORT & MR. EVERGLOT:

Eve-ry-thing must be per - fect eve-ry-thing must be per-fect per-fect, That's why eve-ry-thing,

Abm

Eb7

Cb

Bbdim

Cb

Bbdim

Eb

eve-ry last lit-tle thing, eve-ry sin-gle ti-ny mi-cro - scop-ic lit-tle thing must go...

eve-ry last lit-tle thing, eve-ry sin-gle ti-ny mi-cro - scop-ic lit-tle thing must go...

Eb7

Abm

Eb

Abm

Ac - cord-ing to plan! _____

Ac - cord-ing to plan! _____

CORPSE BRIDE (MAIN TITLE)

Music by
DANNY ELFMAN

Moderately ♩ = 104

The first system of music is written for piano in a 2/4 time signature. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderately' with a quarter note equal to 104 beats per minute. The music starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a double bar line.

(with pedal)

The second system continues the piece. It features a *poco rit.* (poco ritardando) marking, indicating a slight slowing down of the tempo. The melodic lines in both hands continue, with the right hand showing some chromatic movement. The system ends with a double bar line.

meno mosso

The third system is marked *meno mosso* (less motion), indicating a further decrease in tempo. The music becomes more sparse, with the right hand playing chords and the left hand continuing with a steady eighth-note accompaniment. A *rit.* (ritardando) marking is present towards the end of the system, accompanied by a hairpin decrescendo symbol. The system concludes with a double bar line.

Slower ♩ = 84

The fourth system is marked 'Slower' with a quarter note equal to 84 beats per minute. The tempo is significantly reduced. The music is written in a 2/4 time signature and begins with a mezzo-piano (*mp*) dynamic. The right hand plays a series of chords, and the left hand plays a simple eighth-note accompaniment. The system ends with a double bar line.

First system of a piano score. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The time signature starts as 2/4 and changes to 4/4. The music features a mix of chords and moving lines in both hands.

a little faster

Second system of a piano score. It consists of two staves, treble and bass. The key signature has two flats. The time signature starts as 2/4 and changes to 4/4. A dynamic marking of *p* (piano) is present. The music continues with melodic and harmonic development.

Third system of a piano score. It consists of two staves, treble and bass. The key signature has two flats. The time signature starts as 2/4 and changes to 4/4. A dynamic marking of *mp* (mezzo-piano) is present. The music features some complex chordal textures.

Fourth system of a piano score. It consists of two staves, treble and bass. The key signature has two flats. The time signature starts as 2/4 and changes to 4/4. A dynamic marking of *p* (piano) is present. An *accel.* (accelerando) marking is also present. The music shows a transition in tempo.

Moderately ♩ = 104

Fifth system of a piano score. It consists of two staves, treble and bass. The key signature has two flats. The time signature is 4/4. A tempo marking of "Moderately ♩ = 104" is present. Dynamic markings of *l.h.* and *simile* are present. The music features a steady, moderate pace.

The image shows a five-system musical score for piano. The first system includes a treble clef with a key signature change to two flats (B-flat and E-flat) and a common time signature. The second system continues the melodic lines. The third system features a mezzo-piano (*mp*) dynamic marking. The fourth system shows more complex textures with triplets in the bass line. The fifth system concludes with a piano (*pp*) dynamic marking and a fermata over the final chord.

Corpse Bride (Main Title) - 3 - 3
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Moon Dance

Music by
DANNY ELFMAN

Flowing $\text{♩} = 112$

The musical score for "Moon Dance" is presented in four systems. Each system consists of a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo is marked "Flowing" with a quarter note equal to 112 beats per minute. The score includes various musical notations such as slurs, ties, and glissandos. Chord symbols are placed above the piano staves: Gm, Eb/G, Dm7/F, Cm/G, and D/F#. The vocal line includes the syllable "Aah." and a glissando. The piano accompaniment features a steady eighth-note pattern in the bass line and more complex figures in the treble line. The piece concludes with a final cadence in 2/4 time.

Gm

Cm/Eb

Dm/F

Cm/Eb

(Do, do do do do do do). Aah. _____

The first system features a vocal line in 2/4 time with lyrics "(Do, do do do do do do). Aah. _____". The piano accompaniment consists of a right-hand melody with a long note followed by eighth notes, and a left-hand bass line with eighth notes.

Gm

Dm/F

D/F#

The second system continues the piano accompaniment. The right hand has chords and eighth notes, while the left hand has a steady eighth-note bass line. The system concludes with a 2/4 time signature change.

Ew/G

Gm

D

The third system shows a change in the piano accompaniment. The right hand features chords and eighth notes, and the left hand has a bass line with eighth notes. The system ends with a key signature change to D major.

Am

(Aah.) _____

The fourth system features a vocal line with the lyric "(Aah.) _____". The piano accompaniment includes a right-hand melody with a glissando effect and a left-hand bass line with eighth notes.

Chords: Dm/F, Am, G, Dm/F

Chords: C, Dm, D

Vocal: Aah.

Chords: F#m, D/G#, A, E/B

Chord: C#/E#

From: "Tim Burton's Corpse Bride"

The Piano Duet

From Warner Bros. Pictures "Corpse Bride"

by

DANNY ELFMAN

Arranged by MUSICNOTES.COM

for **Piano**

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From Warner Bros. Pictures' CORPSE BRIDE

THE PIANO DUET

(condensed for solo piano*)

Music by
DANNY ELFMAN

Quasi rubato ♩ = 120

N.C.

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in common time (4/4) and begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features a treble and bass clef. Above the staff, the chords **F*, *Em*, *D7*, and *C* are indicated. The right hand continues with a melodic line, and the left hand plays chords and single notes. A note with a fermata is present in the right hand. The system ends with a double bar line.

**Implied harmony*

The third system of musical notation continues the piece. It features a treble and bass clef. Above the staff, the chords *C*, *D7*, *E*, *F*, *E7*, and *Am* are indicated. The right hand continues with a melodic line, and the left hand plays chords and single notes. A second ending bracket with a '2' is shown in the right hand. The system ends with a double bar line.

The fourth system of musical notation continues the piece. It features a treble and bass clef. Above the staff, the chords *B♭*, *Dm*, *B♭*, and *D* are indicated. The right hand continues with a melodic line, and the left hand plays chords and single notes. The system ends with a double bar line.

Quickly ♩ = 84

The fifth system of musical notation continues the piece. It features a treble and bass clef. Above the staff, the chords *C*, *B♭*, *G*, *D*, and *Gm* are indicated. The right hand continues with a melodic line, and the left hand plays chords and single notes. A mezzo-piano (*mp*) dynamic is marked. The system ends with a double bar line.

*This version includes all notes as played in the duet (reduced pitches), though a solo performance will require omission or octave substitution.

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F B \flat Cm Gm E \flat

cresc.

Gm Am7 D Dm

mf *p*

V.

Dm/A Dm Am/E

Sub. mf
Theme (stems up)

(performance pitch)

F Gm F Gm B \flat /D

Theme (stems down)

3

B \flat C N.C.

tr

From the WB Motion Picture CORPSE BRIDE
REMAINS OF THE DAY

Additional Lyrics by
JOHN AUGUST

Music and Lyrics by
DANNY ELFMAN

Moderately bright ♩ = 160 (♩ = $\overset{3}{\text{♩}}$)
N.C.

Piano introduction in 4/4 time, key of B-flat major. The music features a melody in the right hand with triplets and a steady accompaniment in the left hand. Chords Gm and N.C. are indicated.

Piano accompaniment for the first system, including the vocal line. The vocal line begins with the lyrics "1. Hey, _". Chords D7, Gm, and Bone Jangles: D7 are indicated.

Piano accompaniment for the second system, including the vocal line. The vocal line continues with the lyrics "give me a lis - ten, you corp-ses of cheer, _ at least those of you who". Chords Gm, D7, and Gm are indicated.

Piano accompaniment for the third system, including the vocal line. The vocal line continues with the lyrics "still got an ear. _ I'll tell you a sto - ry, make a skel - e - ton cry, _ of our". Chords D7, Gm, Cm, and C#dim7 are indicated.

own ju - bi - li - cious - ly love - ly corpse bride.

Chorus:

B \flat m

F7

B \flat m

Everybody:

Die, die, we all pass a - way, _ but don't wear a frown _ 'cause it's

F7

G \flat

F

G \flat

F

real - ly o - kay, _ You might try and hide, _ and you might try and pray, _ but we

F7

B \flat mB \flat m(maj7)

all end up the re - mains of the day, _ Yeah, yeah,

Bbm7

Gb

F

Bbm

Bbm(maj7)

Bbm7

E7(#5)

Bone Jangles:

yeah, yeah, yeah. Yeah, yeah, yeah. 2. Well, _ our

Verse 2:

F#m D C#7 F#m

girl was a beau - ty, known for mi - les a - round, when a mys - ter - i - ous stran - ger

D C#7 Bm7 F#m/C# Bm7 C#

came to town. _ He was plen - ty good look - in', but down on his cash. _ and our

F#m

poor lit - tle ba - by, she fell hard and fast. _ When 'er dad - dy said no, she

Bm

Cdim7

C#7

just could-n't cope, _ so our lov-ers came up with a plan to e - lope.

Chorus:

Am

E7

Am

Everybody:

Die, die, we all pass a - way, _ but don't wear a frown _ 'cause it's

E7

F6

E7

F

E7

real - ly o - kay, _ You might try and hide, _ and you might try and pray, _ but we

Am

Am(maj7)

Am7

F

E7

all end up the re - mains of the day, _ Yeah, yeah, yeah, yeah, _ yeah.

Am Am(maj7) Am7 F E7 Bbm Bbm(maj7) Bbm7 F# F

Yeah, yeah, yeah, yeah. Yeah, yeah, yeah, yeah.

Slower ♩ = 116 (♩ = ♩)
 Instrumental:
 N.C.

Bb Bbm(maj7) Bbm7 E

Yeah, yeah, yeah.

(Temple blocks) (Toms)

1.-6. 7. A little slower ♩ = 112

C#m Ab

Instrumental solos

rit.

C#m Ab C#m Ab C#m Bone Jangles: Ab

Yeah, so they

rit.

Moderately ♩ = 92

Bridge:

B♭m G♭7 F7 B♭m G♭7 F7

con-jured up a plan to meet late at night. They told not a soul, kept the whole thing tight. Now her

Detailed description: This system contains the first two measures of the bridge. The vocal line is written in a single treble clef staff. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The tempo is marked 'Moderately' with a quarter note equal to 92 beats per minute.

Bm Fdim7 Bm Fdim7

moth-er's wed-ding dress fit like a glove. You don't need much when you're real-ly in love, ex -

Detailed description: This system contains the next two measures of the bridge. The vocal line continues in the same treble clef staff. The piano accompaniment continues in the same two-staff format. The key signature remains two flats, and the time signature is 3/4.

Cm A♭7 G7 Cm A♭7 G7

cept for a few things, or so I'm told, like the fam - i - ly jewels and a satch-el of gold. Then

Detailed description: This system contains the next two measures of the bridge. The vocal line continues in the same treble clef staff. The piano accompaniment continues in the same two-staff format. The key signature remains two flats, and the time signature is 3/4.

C♯m A7 C♯m A7

next to the grave-yard by the old oak tree, on a dark fog-gy night at a quar-ter to three, she was

Detailed description: This system contains the final two measures of the bridge. The vocal line continues in the same treble clef staff. The piano accompaniment continues in the same two-staff format. The key signature changes to two sharps (F# and C#), and the time signature changes to 3/4. The tempo is marked 'Moderately' with a quarter note equal to 92 beats per minute.

C#m

Cdim7

F#m

Bone Jangles: *She wait - ed.*

read-y to go, but where was he? ——— Group: And then? And

Am There in the shad-dows, was it the man? G#m Her lit-tle heart beat so loud! _
then? And then? And

N.C.
then? And then, ba-by, ev-'ry-thin' went black. 3. Now when she

Tempo I ♩ = 160 (♩ = $\overset{3}{\text{♩}}$)

Verse 3:

Gm D7 Gm6
o - pened her eyes, she was dead as dust. Her jewels were miss-ing and her

A7(b9)

D7

Gm

Gm7

Cm7

C#dim7

heart was bust. _ So she made a vow, ly - ing un - der the tree: *That she'd*

Gm

Gm7

Cm7

C#dim7

Gm

Gm7

wait for her true love to come set her free. Al - ways wait - ing for some - one to

Cm7

C#dim7

Gm

Gm7

Cm7

C#dim7

ask for her hand. _ When out of the blue *comes this groov - y young man,* _ who

D7

vows for - ev - er to be by her side. _ And that's the sto - ry of our corpse

Chorus:

Bm
Everybody:

F#7

Bm

Die, die, we all pass a - way, but don't wear a frown 'cause it's

F#7

G

F#

G

F#

real - ly o - kay. You might try and hide, and you might try and pray, but we

F#7

Bm Bm(maj7)

Bm7

G

F#7

Bm

all end up the re - mains *ad lib.* Yeah!
all end up the re - mains of the day.

From Warner Bros. Pictures' CORPSE BRIDE

TEARS TO SHED

Words and Music by
DANNY ELFMAN
Additional Lyrics by
JOHN AUGUST

♩ = 76

N.C.

Dm

A

BLACK WIDOW:



"Oh, those girls are 10-a-penny. You've got so much more. You've got...
you've got... you've got a wonderful personality."

Dm

MAGGOT:

Cm

B.W.



What does that wisp-y lit-tle brat have that you don't have dou-ble? She

Dm

D♭m

Cm

Dm

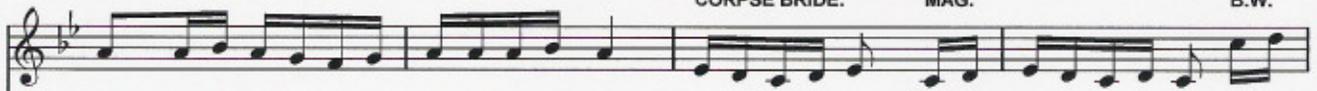
Cm

N.C.

CORPSE BRIDE:

MAG.

B.W.



can't hold a can-dle to the beau-ty of your smile. How a-bout a pulse? O-ver - rat-ed by a mile. O-ver-

F MAG. Fm MAG. & B.W. Db/Ab Fm Eb D G B.W.

val-ued. O-ver-blown. If he on-ly knew the you that we know. And that

Fm Fm/Ab C7 Fm MAG. C/E MAG. & B.W. MAG. w/B.W.

sil-ly lit-tle crea-ture is-n't wear-ing his ring. And she does-n't play pi-an-o. Or dance... or sing. No she

Dm Gm/A C.B. Db Ab Gm C7 Gm Ab MAG. & B.W. MAG. B.W. MAG. MAG. & B.W.

does-n't com-pare. *But she* still breathes air. Who cares? Un-im-por-tant. *O-ver - rat-ed.* O-ver-blown. If

Gm Bb D/F# Gm Bb D7 D/F#

on-ly he could see how spe-cial you can be. If he on-ly knew the you that we

Gm Dm Gm Dm Gm Dm Dm7
C.B.

know. If I touch a burn-ing can-dle, I can feel no pain. If you

Gm Dm Gm D Eb Bb

cut me with a knife it's still the same. And I know her heart is beat-ing, and I

Eb Bb F# C#/E# F#/A# F#/C# C#/E# C#/G#

know that I am dead. Yet the pain here that I feel, try and tell me it's not real, and it

F#m D C# F#m Em Em/G B7 MAG.

seems that I still have a tear to shed. The

Em Em/F# Em/G B7sus Dm F B.W. C.B. B.W.

sole re-deem-ing fea-ture from that lit-tle crea-ture is that she's a-live. O-ver - rat-ed. O-ver - blown. Eve-ry-

Fm Fm/Ab C Fm Fm/C C7 Fm/Ab MAG.

bod-y know that's just a tem-por-ar-y state which is cured ver-y quick-ly when we meet our fate. Who

Gm Adim Bb Eb Gm D7 B.W. MAG. B.W. MAG. & B.W.

cares? _ Un-im-por-tant. O-ver - rat-ed. O-ver-blown. If on-ly he could see how spe-cial you can be. If he

Gm D7/A D7/F# Gm Dm

on - ly knew the you that we _____ know.

mp

E \flat D Am C.B. Em/B Am Em/B

If I touch a burn-ing can-dle I can feel no pain. In the

Am Em/B Am E Dm/F Am/E

ice or in the sun it's all the same. Yet I feel my heart is ache-ing. Though it

Dm Am G# B#m/F* G# G#/B# B#m/F*

does-n't beat, it's break-ing. And the pain here that I feel, try and tell me it's not real. I

E B E/B E D# G#m

know that I am dead, yet it seems that I still have some tears to shed.