

# WHY DO I FEEL SO SAD

Words and Music by ALICIA KEYS  
and WARRYN CAMPBELL

Moderately slow

N.C.  
\* Friends we've been \_\_\_\_\_ for

Amaj7 B

*mp*

Detailed description: This system contains the first two measures of the song. The vocal line starts with a whole note 'Friends' and a half note 'we've' followed by a long line for 'been'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chords shown are N.C. (with an asterisk), Amaj7, and B.

C#m B Amaj7 B

so long. Now true col - ors are \_\_\_ show -





Detailed description: This system contains the next two measures. The vocal line continues with 'so long.', 'Now true', and 'col - ors are \_\_\_ show -'. The piano accompaniment continues with the same rhythmic pattern. Chords shown are C#m, B, Amaj7, and B.

C#m E B/D# Amaj7 B


- ing. Makes \_\_\_\_\_ me wan - na cry, oh \_\_\_\_\_






Detailed description: This system contains the final two measures. The vocal line ends with '- ing.', 'Makes \_\_\_\_\_ me wan - na cry, oh \_\_\_\_\_'. The piano accompaniment concludes with the same rhythmic pattern. Chords shown are C#m, E, B/D#, Amaj7, and B.

\*Vocals written one octave higher than recorded.











— yes it does, — — — — — 'cause I have to say — — — — — good - bye. —















— — — — — By now I should know —













— — — — — that in time, — — — — — things — — — — — must — — — — — change. —



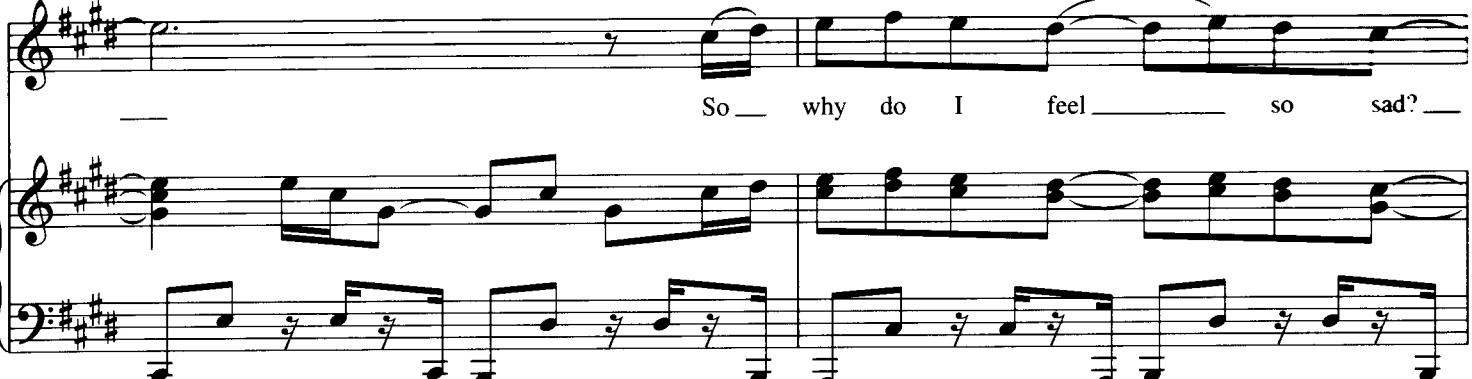











— — — — — So it should - n't be — — — — — so — — — — — bad. —













So — why do I feel — — — so sad? —















How can I ad — — — just —









to the way — — — that things are — — — go —



— ing? It's — — — kill — — — ing me — — — slow — — — ly. —





Oh, \_\_\_\_\_ I just want it to be \_\_\_\_\_ how \_ it



used to be, \_\_\_\_\_ yeah, \_\_\_ 'cause I wish that I could stay. \_\_\_\_\_



\_\_\_\_\_ But in time, \_\_\_\_\_ things \_\_\_\_\_ must \_\_\_\_\_ change. \_\_\_\_\_



So it should - n't be so bad.



So why do I feel so sad?



You can not hide



the way you feel in - side, I re -

C#m D#dim

al - ize. — Your ac - tions speak —

C#m G#7

— much loud - er than words, — so tell —

C#m Amaj7 B

— me why. — By now I should — know —

C#m B Amaj7 B

— that in time, — things must — change. —

So it should - n't be so bad.

So why do I feel so sad?

1-3

By now (Repeats ad lib.)

4

(Lead vocal ad lib.)

Amaj7

B

C#m

B

(Why do I feel \_\_\_\_\_ so sad?) \_\_\_\_\_

Amaj7

B

C#m

E

B/D#

(Why do I feel \_\_\_\_\_ so sad?) \_\_\_\_\_

Amaj7

B

C#m

B

Just be \_\_\_\_\_ clear with me; just be truth - ful. Take a rest, \_\_\_\_\_ I'm giv - in' up to

Amaj7

B

C#m

E

B/D#

this one. \_\_\_\_\_

Why \_\_\_\_\_ does it



Amaj

B

C#m

B

feel \_\_\_\_\_ so bad\_\_ in - side\_\_ when I re - al - ize\_\_ that you've

Amaj7

B

C#m

E

B/D#

got to be left be - hind?

A

B

C#m

B

Slower

Amaj7

B

C#m