

sand in my shoes

Written by Dido Armstrong and Rick Nowels

♩ = 124

1.

C#m B F#

C#m B F#

2.

C#m G#m/C# F#/C# Esus2

1.

2.

Bsus2 Bsus2/A#

Eadd9



1. Two weeks a - way, - feels like the whole world should have changed, - but I'm
2. To - mor - row's back_ to work and down_ to sa - ni - ty, should run a

Badd9



home now. ——— And things still look the same.
 bath, and then clear up the mess I made be - fore I left here.

Eadd9



I think I'll leave_ it 'til to - mor - row to_ un - pack,_ try to for - get_
 Try to re - mind_ my - self that I_ was hap - py here_ be - fore I knew_

Badd9



— for one_ more night that I'm back_ in my flat on the road_
 — that I_ could get on a plane and fly a - way from the road_

Eadd9



— where the cars_ nev - er stop go - ing through_ the night,_ to a
 — where the cars_ nev - er stop go - ing through_ the night,_ to a

Badd9



C#m



life where I can't watch the sun - set. I don't have time.
 life where I can watch the sun - set and take my time.

G#m7



F#



I don't have time.
 Take all our time.



C#m



B



I've still got sand in my shoes, and I can't

F#



C#m



shake the thought of you. I should get on, forget you,



but why would I want to? I know we said



good - bye. A - ny - thing else would have been con - fused, but



To Coda ⊕ 1.

I wan - na see you a - gain.

2.



I wan - na see you a - gain.

C#m 

1.

2.



I



wan - na see you a - gain.---



Two weeks a - way, --- all it takes, --- to change and turn me a round, -



I've fall - en. --- I walked a - way, --- and nev - er said --- that

B/C#

F#7/C#

F#7

D. §. al Coda

I want - ed to see you a - gain.

⊕ Coda

C#m

B

I've still got sand in my shoes, and I can't

F#

C#m

shake the thought of you. I should get on, for - get you,

B

F#

C#m

but why would I want to? I know we said

B F#

— good - bye. — A - ny - thing else — would have been — con - fused, — but —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'good' and a half note 'bye.' followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for B and F# are shown above the staff.

Eadd9 B F#

I ————— wan - na see you a - gain. ———

Detailed description: This system contains the next two measures. The vocal line has a long note for 'I' followed by 'wan - na see you a - gain.' The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Eadd9, B, and F# are shown above the staff.

Eadd9 B F#

I ————— wan - na see you a - gain. ———

Detailed description: This system contains the next two measures. The vocal line has a long note for 'I' followed by 'wan - na see you a - gain.' The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Eadd9, B, and F# are shown above the staff.

Eadd9 B F#

I ————— wan - na see you a - gain. ———

Detailed description: This system contains the final two measures. The vocal line has a long note for 'I' followed by 'wan - na see you a - gain.' The piano accompaniment concludes with sustained chords. Chord diagrams for Eadd9, B, and F# are shown above the staff.