

# KATIE MELUA

## CALL OFF THE SEARCH

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MY APHRODISIAC IS YOU  
LEARNIN' THE BLUES  
BLAME IT ON THE MOON  
BELFAST (PENGUINS AND CATS)  
I THINK IT'S GOING TO RAIN TODAY  
MOCKINGBIRD SONG  
TIGER IN THE NIGHT  
FARAWAY VOICE  
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# Call Off The Search

Words & Music by Mike Batt

♩ = 60

N.C.

D

E

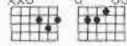
§

A

F#m<sup>9</sup>

Bm<sup>7</sup>

E<sup>7</sup>



1. I won't spend my life\_ wait - ing\_ for an an - gel\_ to de -  
 (3.) end my days\_ wish - ing\_ that love would\_ come a -

F#m

A<sup>7</sup>

D

C<sup>#7</sup>/E<sup>#</sup>

F#m

A<sup>7</sup>



-scend, search - ing\_ for a rain - bow\_ with an end.  
 - long, 'cause you\_ are in my life\_ where you be - long.

D

Bm

E<sup>6</sup>

A<sup>major</sup>7

F#m



Now that I've found\_ you\_ I'll call off the search.\_  
 Now that I've found\_ you\_ I'll call off the search.\_

Bm B<sup>b</sup>7 A<sup>b</sup>6 A<sup>6</sup> F<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

2. And I won't spend my nights gaz - ing at the stars up in the

3° Instrumental

F<sup>#</sup>m<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup> C<sup>#</sup>7 4fr F<sup>#</sup>m A<sup>7</sup>

sky, won - der - ing if love will pass me by. Now

D Bm<sup>7</sup> E<sup>6</sup> 7fr To Coda A Dmaj<sup>7</sup>

Now that I've found you I'll call off the search.

Now that I've found you I'll call off the

Bm<sup>7</sup> B<sup>b</sup> 6fr A<sup>b</sup> 4fr Dmaj<sup>7</sup> C<sup>#</sup>m<sup>7</sup> 4fr A<sup>7</sup>

Out on my own I would nev - er have known this

2° Instrumental

D E6 Aadd9 A Amaj7 A7 C#7 F#m

world that I see to - day. And I've got a feel - ing

D C#m A F#m Bm7 E6 Eaug

it won't fade a - way. 3. And I won't

*D.S. al Coda*

Coda F#m A/E D#m7b5 Free time Bm7

search. Now that I've found you I'll

E13 Fmaj7 Amaj13

call off the search.

# Crawling Up A Hill

Words & Music by John Mayall

♩ = 130

Chord diagrams: G#m (4fr), F#6, Emaj7, D#m7, G#m (4fr), F#6

Muted Trumpet

Chord diagrams: Emaj7, D#m7, G#m (4fr), F#6, Emaj7, D#m7

Chord diagrams: G#s (4fr), N.C., D#m7, G#m (4fr), F#6

1. Ev - 'ry morn - ing 'bout

Emaj7

D#m7

G#m

F#6

Emaj7

D#m7



half past eight my

Ma - ma wakes me, says "don't be late."

G#m

F#6

Emaj7

D#m7

G#5

N.C.



Get to the of - fice, try'n' to

con - cen - trate. My

life is just a slow train

G#m

F#6

Emaj7

D#m7



crawl - ing up a hill.

2. So I stop one day to figure it out. I'll

G#m

F#6

Emaj7

D#m7

G#m

F#6



quit my job with - out a sha - dow of a doubt to

sing the blues that I

Emaj7



D#m7



G#5



N.C.

— know a - bout. My life is just a slow train crawl - ing up a hill.



Min - ute aft - er min - ute, sec - ond af - ter sec - ond, hour af - ter hour goes



by. Work - ing for a rich girl, stay - ing just a poor girl,



nev - er stop to won - der why. 3. So here I am in Lon -



Emaj<sup>7</sup>

D<sup>#</sup>m<sup>7</sup>

G<sup>#</sup>m

F<sup>#</sup>6

Emaj<sup>7</sup>

D<sup>#</sup>m<sup>7</sup>



- don town... A bet - ter scene I'm gon - na be... a - round... The kind...

G<sup>#</sup>m

F<sup>#</sup>6

Emaj<sup>7</sup>

D<sup>#</sup>m<sup>7</sup>

G<sup>#</sup>5

N.C.



... of mus - sic... that won't bring... me down. My life... is just a slow... train

Am

G<sup>6</sup>

Fmaj<sup>7</sup>

Em<sup>7</sup>



crawl - ing up a hill.

Am

G<sup>6</sup>

Fmaj<sup>7</sup>

Em<sup>7</sup>

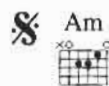
Am

G<sup>6</sup>





N.C.



4. Ev - 'ry morn - ing 'bout half past eight my Mam - ma wakes me, says  
6. So here I am in Lon - don town. A bet - ter scene I'm gon - na be



"don't be late." I get to the off - ice, try'n' to con - cen - trate. My life  
a - round. The kind of mus - ic that won't bring me down.



N.C.



Life is just a slow train crawl - ing up a hill. 5. So I stop one day to  
Life is just a slow train. 2° vocal ad lib.

Fmaj7



Em7



Am



G6



Fmaj7



Em7



fi - gure it out...

Quit my job with - out a sha - dow of a doubt to sing

Am



G6



Fmaj7



Em7



A5



N.C.

the blues that I know a - bout

My life is just a slow train

To Coda

D



G



C#



F#



crawl - ing up a hill

Min - ute aft - er min - ute,

sec - ond aft - er sec - ond, hour

2° So

B



E



A



D



G



aft - er hour goes by

Work - ing for a rich girl,



*D.S. al Coda*

stay - ing just a poor girl. Nev - er stop to won - der why.

**Coda**



— here I am — in Lon - don town. — A bet - ter scene I'm gon - na be —



— a - round. — The kind — of mus - ic that won't bring — me — down. — My

**Free time**



life is just a slow — train crawl - ing up a hill.

# The Closest Thing To Crazy

Words & Music By Mike Batt

♩ = 64




1. How can I think I'm stand - ing strong yet  
 2. How can you make me fall a - part then



feel the air be - neath my feet?  
 break my fall with lov - ing lies?

How can hap - pi - ness feel so wrong?  
 It's so ea - sy to break a heart.

How can mi - se - ry feel so sweet?  
 It's so ea - sy to close your eyes.

How can you let me watch you sleep then  
 How can you treat me like a child yet

break my dreams the way you do?  
 like a child I yearn for you?

C#m 4fr C#m/B A

How can I have got in so deep?  
How can any-one feel so wild?

G#m 4fr B9 E B7 3


Why did I fall in love with you? } This is the  
How can any-one feel so blue? }

E C#m9


clos - est thing\_ to cra - zy I have ev - er been... Feel - ing



F#m6 B6 B 3

twen - ty two, act - ing sev - en - teen... This is the


E  C#m9 

near - est thing\_ to cra - zy I have ev - er known... I was



F#m7  Am(maj7) 

nev - er cra - zy on my own\_ and



E  C#m  4fr 

now I know\_ that there's a link be - tween\_ the two... <sup>3</sup>



C  E  C#m  4fr

Be - ing close\_ to cra - zi - ness\_ and





1.

B

E

B7/F#

be - ing close\_ to you\_

E/G#

Asus4

Am

2.

E

E

C#m

A

Bsus4

And be - ing close\_ to

E

C#m7

rit.  
Aadd9

Bsus4

E

you\_ And be - ing close\_ to you\_

8vb

# My Aphrodisiac Is You

Words & Music by Mike Batt

♩ = 88

D<sup>7</sup>



G<sup>7</sup>



D



A<sup>7</sup>



D



D/F#



G



G/G#

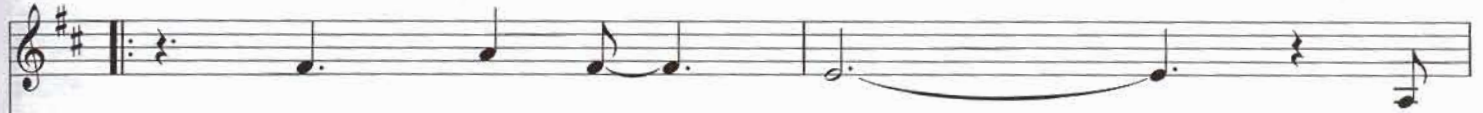


A<sup>7</sup>sus<sup>4</sup>

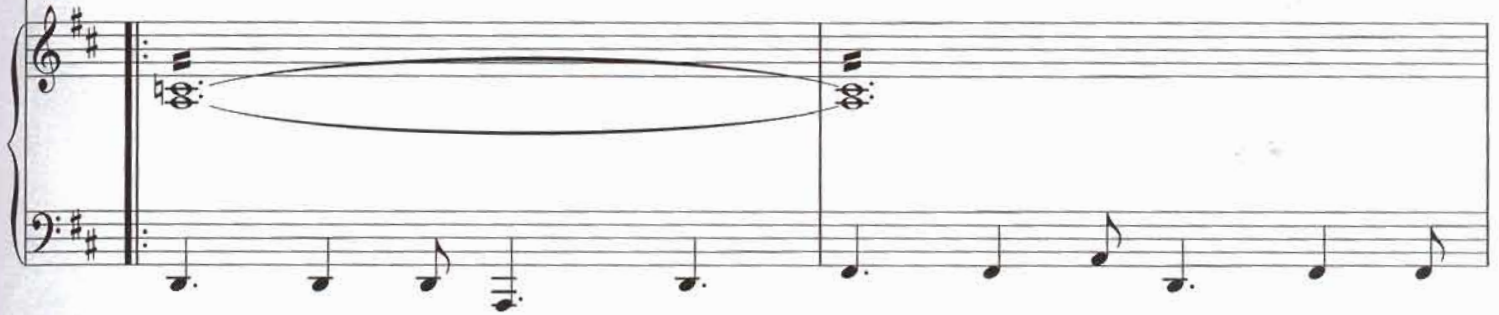


A<sup>7</sup>





1. Some peo - ple \_\_\_\_\_ say \_\_\_\_\_ that  
 2. Don't smoke no \_\_\_\_\_ grass or  
 3. Some peo - ple \_\_\_\_\_ like \_\_\_\_\_ to










oys - ters make you come on \_\_\_\_\_ strong. \_\_\_\_\_ But I don't  
 o - pi - um from old Hong \_\_\_\_\_ Kong. \_\_\_\_\_ That hub - ble  
 read the Kha - ma Su - tra \_\_\_\_\_ first. \_\_\_\_\_ But I don't



buy it, I don't be - lieve my di - et turns \_\_\_\_\_ me \_\_\_\_\_ on. \_\_\_\_\_  
 bub - ble, just makes me see you dou - ble all \_\_\_\_\_ night \_\_\_\_\_ long. \_\_\_\_\_  
 need it, I think if I should read it I'd \_\_\_\_\_ be \_\_\_\_\_ worse. \_\_\_\_\_





D 
 D/F# 
 G 
 G#dim 
 A7sus4 
 A7 
 D 

Won't take no pills,  
 Don't waste my time  
 Don't ask me why







D7/F# 
 G 

To Coda 

that's the last thing that I need to do  
 with spanish fly and roots to chew  
 'cause baby I ain't got a clue

Bb7 
 D 

I can't deny it, my  
 They cause me trouble, be-cause my

A7 
 D 
 D/F# 
 G 
 G#dim 
 D7 

5  
 A - phro - di - si - ac is you  
 A - phro - di - si - ac is you

G  B<sup>b</sup> 

Al - right, I could sniff some pow - dered rhi - no horn



D  F<sup>#</sup>  Bm  4

and go to bed in rub - ber gloves. But I don't



G  B<sup>b</sup> 

need no sti - mu - la - tion, po - tions, balms or em - bro - ca - tion.



D  G/A  D  I. Aug 

I'm in love in o - ther words...



2.

Aaug



*D.S. al Coda*

o - ther words.



- cede it, my A - phro - di - si - ac is - a

*a tempo*



you.



N.C.



Free time

*Coda*

B<sup>b</sup>6



I just con -



When you're out in a crowd the blues will taunt you constant-

-ly. When you're out in a crowd the blues

will haunt your memory. *D.S. at Coda* 3. The night when you

blues.

# Learnin' The Blues

Words & Music by Dolores Vicki Silvers

♩ = 70 ♩ = ♩ = ♩



B<sup>b</sup>9

E<sup>b</sup>7

1. The ta - bles are emp - ty \_\_\_\_\_ the dance - floor de -  
 light, \_\_\_\_\_ one af - ter the  
 don't sleep \_\_\_\_\_ the whole night you're

A<sup>b</sup>

*Con pedale*

G<sup>b</sup>dim

B<sup>b</sup>m7

- sert - ed. You play the same love song,  
 oth - er, won't help you for - get him  
 cry - ing. But you can - not for - get him,

E<sup>b</sup>7

A

E

A<sup>b</sup>

A<sup>b</sup>aug

— it's the tenth time you've heard it. \_\_\_\_\_ That's the be -  
 — when you're los - ing your lov - er. \_\_\_\_\_ You're on - ly  
 — soon you ev - en stop try - ing. \_\_\_\_\_ You'll walk the





- gin - ning, just one of the clues.  
 burn - ing a torch you can't lose.  
 floor and wear out your shoes.



To Coda ◊



You've had your first les - son in learn - in' the  
 But you're on the right track for learn - in' the  
 When you feel your heart break you're learn - in' the



1.



2.



blues. 2. The ci - gar - ettes\_ you blues.



When you're out in a crowd the blues will taunt you con - stant -

-ly. When you're out in a crowd the blues

*D.S. al Coda*

will haunt your me - mo - ry. 3. The night when you

♣ *Coda*

blues.

# Blame It On The Moon

Words & Music by Mike Batt

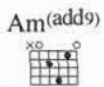
♩ = 80



*Con pedale*



1. Gon - na blame it on the\_ moon.  
 2. I was hap - py to be\_ free.



Did - n't want to fall in love\_ a - gain so  
 Did - n't think I'd give my - self\_ so ea - si -

Am



F6



Am(add9)



soon.  
-ly.

I was fine,  
Guil - ty feel - ings

Fmaj7



Am



Bbmaj7



feel - ing strong,  
in the night,

did - n't want to fall in love  
as I won - der is it wrong

Am



with a - ny - one. }  
to feel so right? }

F



Em



Dm



C



Now that it's gone too far to call for a halt I'll

Fmaj7



G



Am



blame it on the moon 'cause it's not my fault.

F



Em



Dm



C



I did - n't think that this would hap - pen so soon

F



Em7



To Coda

Am



1.  
Am(add9)



so I'll blame it on the moon.

2.

Am



Fmaj7



Am



Musical notation for the first system, including a treble clef staff with a whole rest, and piano accompaniment in grand staff with a 6-measure slur.

F



Am



*D.S. al Coda*

Musical notation for the second system, including a treble clef staff with a 3-measure slur and piano accompaniment.

⊕ *Coda*

Am



F



rit.

Em<sup>7</sup>



moon.

So I'll blame it on the moon.

Musical notation for the third system, including a vocal line and piano accompaniment.

Asus<sup>2</sup>



Musical notation for the fourth system, including a treble clef staff with a whole rest and piano accompaniment.

# Belfast (Penguins And Cats)

Words & Music by Katie Melua

♩ = 76

Eadd9



G#m



Eadd9



*Con pedale*

G#m



E



B



1. I got a tick - et to the fast ci - ty where the  
 (2.) Broad - way go - ing up to Falls where the

C#m7



B



bells don't real - ly ring. Get - ting  
 old man I used to know. The

E



B



G#m7



off the plane, the cold air rush - es like bull - ets through my  
paint - ings on the walls of re - lease are co - lour - ful but they are no Ma -

C#m7



F#



E



brain. } And I'm di - vi - ded be - tween  
- tisse. }

G#m



E



pen - guins and cats. But it's not a - bout what

B



G#m7



C#m7






F#

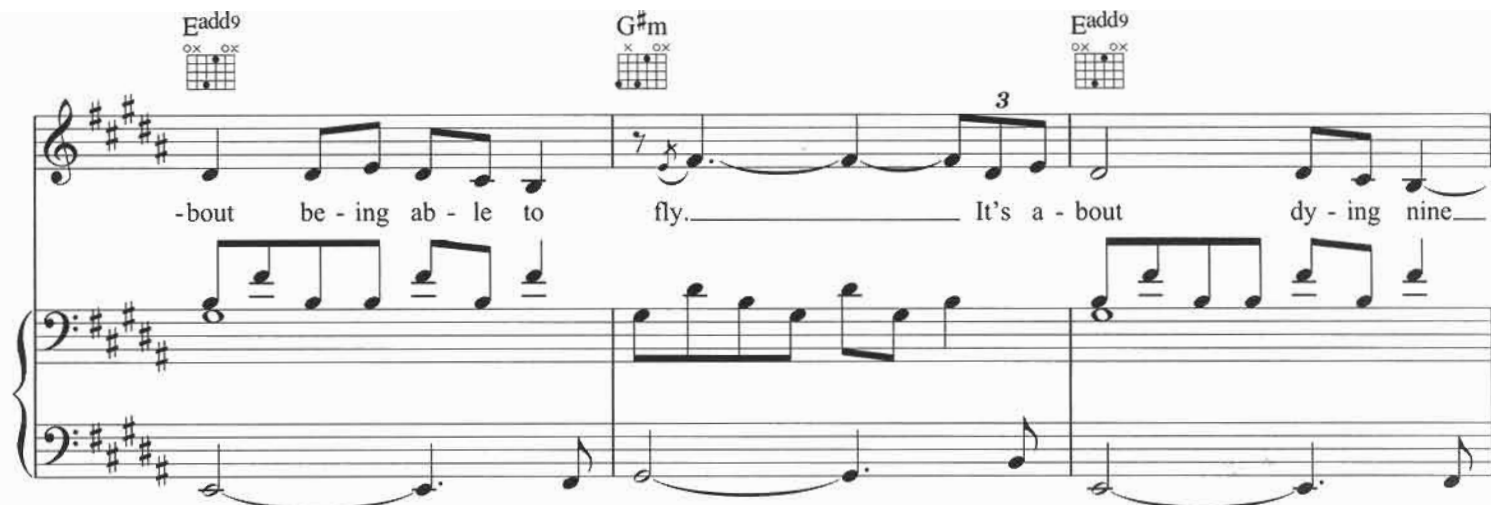






a - ni - mal you've got. It's a -



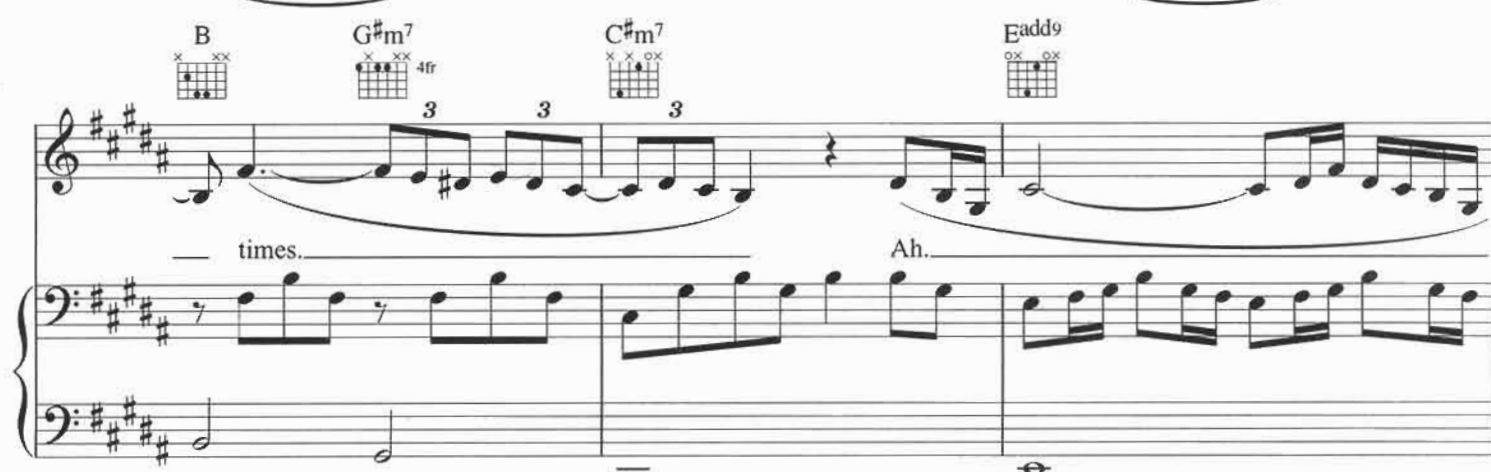
Eadd9  G#m  Eadd9 




-bout be - ing ab - le to fly. It's a - bout dy - ing nine



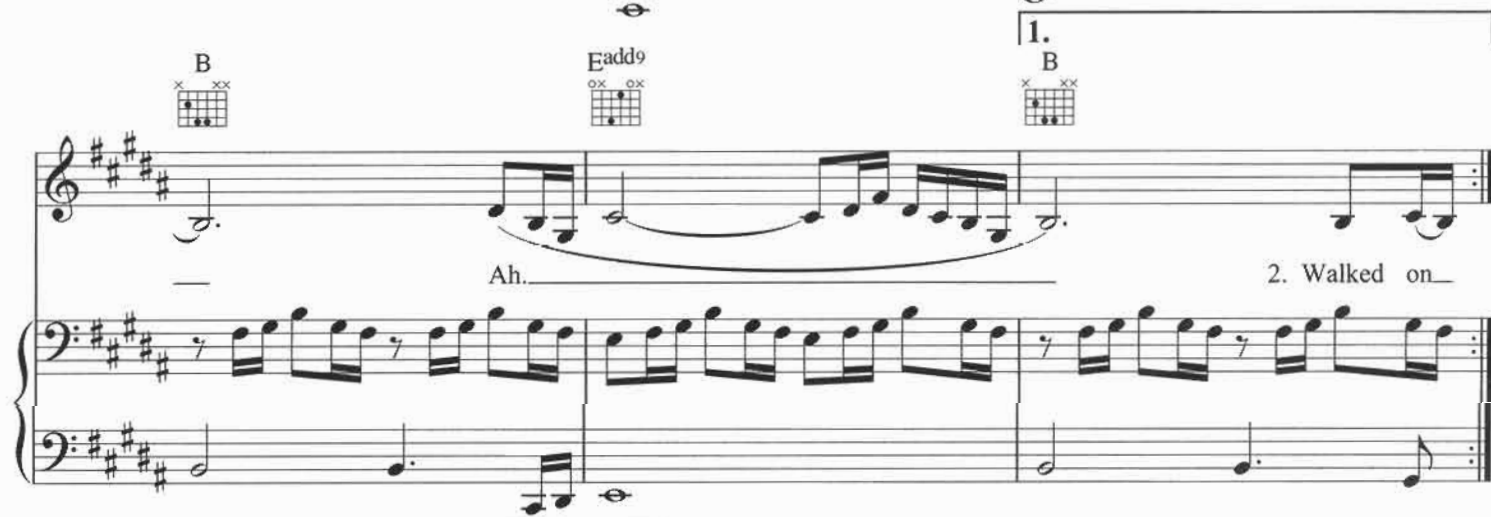
B  G#m7  4fr C#m7  Eadd9 




times. Ah.



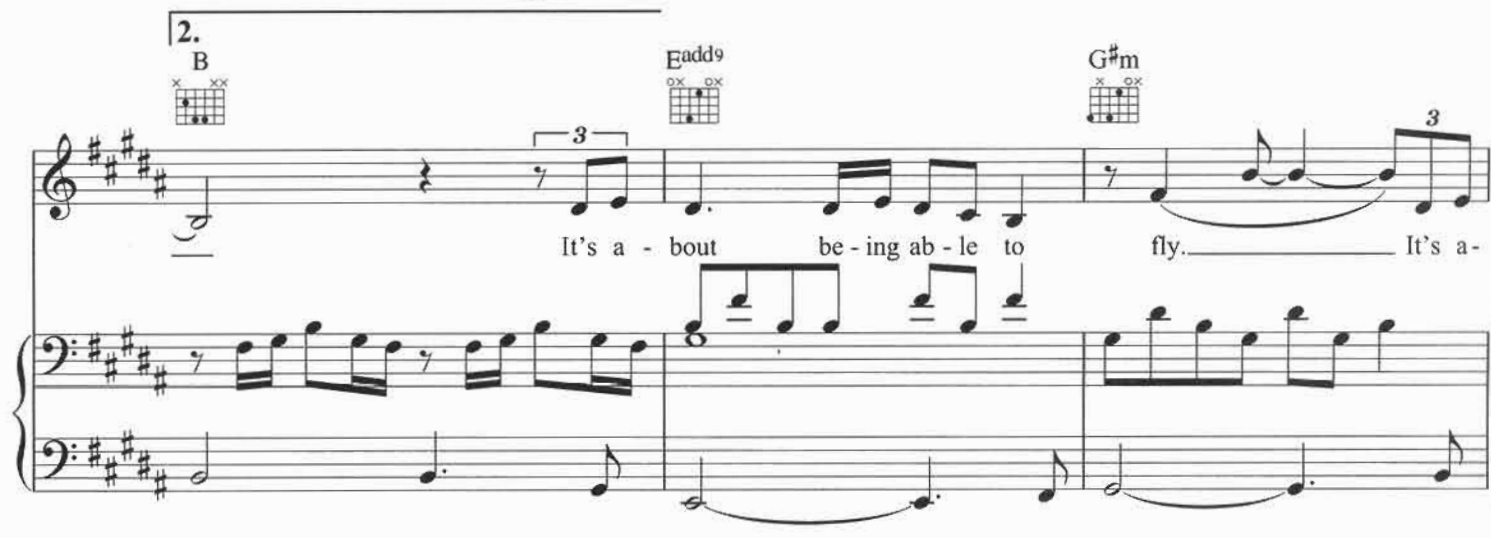
B  Eadd9  1. B 

Ah. 2. Walked on



2. B  Eadd9  G#m 

It's a - bout be - ing ab - le to fly. It's a -



Eadd9



B



G#m7



4fr

C#m7



-bout dy - ing nine times. Ah.

Eadd9



B



Eadd9



Ah.

Eadd9



rit.

G#m7



4fr

# I Think It's Going To Rain Today

Words & Music by Randy Newman

♩ = 70

B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>sus<sup>2</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>add<sup>9</sup> B<sup>b</sup>

*Con pedale*

B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup>/D

Bro - ken win - dows and emp - ty hall - ways. A pale dead moon in a  
 Bright be - fore me the signs im - plore me. Help the need - y and

*To Coda* ⊕

E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>add<sup>9</sup> B<sup>b</sup>6 Dm Gm B<sup>b</sup>7 B<sup>b</sup>9 E<sup>b</sup> C<sup>7</sup>/E

sky streaked with grey. } Hu - man kind - ness is ov - er flow - ing and I  
 show them the way. }

Gm 3fr C F7sus4 B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> F<sup>9</sup>sus4 E<sup>b</sup>/F

think it's go - ing to rain to - day.

B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D

Scare - crows dressed in the la - test styles with fro - zen smiles to

E<sup>b</sup> F7 B<sup>b</sup>add9 B<sup>b</sup> Dm Gm/D 3fr B<sup>b</sup>7 E<sup>b</sup> C<sup>7</sup>/E

chase love a - way. Hu - man kind - ness is ov - er flow - ing and I

Gm 3fr C E<sup>b</sup>/F B<sup>b</sup> N.C.

think it's go - ing to rain to - day. Lone - ly.

Lone - ly.

B<sup>b</sup>m(add9)  
6fr

G<sup>b</sup>maj7

Tin can at my feet, think I'll kick it down the street.

3

G<sup>b</sup>/D<sup>b</sup>

D<sup>b</sup>/A<sup>b</sup>  
4fr

E<sup>b</sup>

B<sup>b</sup>

E<sup>b</sup>

G<sup>b</sup>

*D.S. al Coda*

That's the way to treat a friend.

**Coda**

Gm  
3fr

rit.  
C<sup>7</sup>  
3fr

E<sup>b</sup>/F

B<sup>b</sup>

E<sup>b</sup>badd9  
6fr

B<sup>b</sup>badd9


8<sup>vb</sup>

think it's going to rain to-day.

8<sup>vb</sup>

# Mockingbird Song

Words & Music by Mike Batt  
(Based on a traditional lullaby)

♩ = 92  G<sup>5</sup> 3fr

2° vocal ad lib.



I. Now



 C<sup>6</sup>

 G<sup>7</sup>



(1.) hush now Hon - ey, — here's the word, — my Ba - by's gon - na buy me a  
 2. To this man that — I have found, — I'm gon - na sing the  
 3. When that man and — I are wed, — I'm gon - na keep him



mock - ing - bird. And if that mock - ing - bird don't sing,  
 sweet - est sound. And if that sweet - est sound won't rock,  
 warm in bed. And when my man's no long - er hot,

Ba - by's gon - na buy me a dia - mond ring. And if that  
 I'm gon - na buy him a mu - sic box. And if that  
 I'm gon - na bring him a vod - ka shot. And when that

dia - mond ring won't shine, we'll still have a real good time.  
 mu - sic box don't play, he's gon - na stay with me a - ny - way.  
 spi - rit's made him strong, I'm gon - na stay with him all night long.

G7 F6 To Coda G7

So I'm sit - ting right here. \_\_\_\_\_  
 So I'm mak - ing it clear. \_\_\_\_\_ } Woah, \_\_\_\_\_  
 I'll be hold - ing on tight - ly. \_\_\_\_\_

1. 2. C6

oh. \_\_\_\_\_ oh. \_\_\_\_\_ Guitar

F6



G7



Musical notation for the first system, including vocal line and piano accompaniment.

*D.S. al Coda*

$\Phi$  Coda

G9



Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line with lyrics "Woah" and piano accompaniment.

G6



Musical notation for the third system, including vocal line with lyrics "oh..." and "Ooh..." and piano accompaniment.

Musical notation for the fourth system, including vocal line with lyrics "He's gon - na buy me a mock - ing - bird..." and piano accompaniment.

# Tiger In The Night

Words & Music by Mike Batt

♩ = 56

D



Guitar



1. You are the ti - ger burn - ing bright,  
(2.) lived like a wild and lone - ly soul,



deep in the for - est of my night,  
lost in a dream be - yond con - trol.

Em      Em/D      A      Asus<sup>4</sup>      A      D

you are the one who keeps me strong in this world. You  
 You are the one who brought me home, down to earth. For

D      Gmaj<sup>7</sup>      A      Asus<sup>4</sup>      A

sleep by the si - lent cool - ing streams,  
 you are the ti - ger burn - ing bright,

Bm      Bm/A      G

down in the dark - ness of my dreams.  
 deep in the for - est of my night.

A      A/G      D      Em<sup>7</sup>      D      G      Gm      D      A/E      D/F<sup>#</sup>

All of my life I nev - er knew you were the dream I'd see come true...

G G#dim7 D/A A To Coda D

You are the ti - ger burn - ing bright.

G D G D

I was the one who looked so hard I could not see.

G D Bm Gmaj9 Asus4 A D

*D.S. al Coda*

And now I could nev - er live with - out the love you give to me. 2. 1

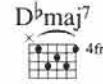
⊕ Coda Bb D

3

# Faraway Voice

Words & Music by Katie Melua

♩ = 70

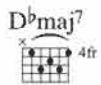


Ooh

*Con pedale*



1. Far - a - way voice, we can



hear you voice. What's it like to be

— heard? But from you \_\_\_\_\_ not a word. Are you

ov - er \_\_\_\_\_ those \_\_\_\_\_ hills? \_\_\_\_\_ Do you still hum the old me - lo -

- dies? Do you wish \_\_\_\_\_ peo - ple \_\_\_\_\_ lis - ten \_\_\_\_\_ ov - er

here \_\_\_\_\_ with me? Ooh. \_\_\_\_\_

*To Coda*

♩ Coda  $A^b$   
4fr

$E^b7$

me? Ov - er here with

$A^b$   
4fr

$E^b7$

me. Ov - er here with

$A^b$   
4fr

$D^b\text{maj}7$   
4fr

$A^b$   
4fr

me. Ooh... Ooh...

$D^b\text{m}^9$  rit.  
2fr

$A^b$   
4fr

me. Ooh... Ooh...

D<sup>b</sup>maj<sup>7</sup>  
x 4fr

A<sup>b</sup>  
4fr

-ceive me, voice. And I will



E<sup>7</sup>

E

G<sup>#</sup>m<sup>7</sup>  
4fr

G<sup>#</sup>m  
4fr

walk with you on a Sum - mer's day. And I will



E<sup>7</sup>

E

G<sup>#</sup>m<sup>7</sup>  
4fr

G<sup>#</sup>m  
4fr

talk to you though you're far - a - way. And we'll



E

A<sup>b</sup>  
4fr

*D.S. al Coda*

sing through the years. Are you





♩ Coda



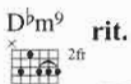
me? Ov - er here with



me. Ov - er here with



me. Ooh. Ooh.



rit.



# Lilac Wine

Words & Music by James Shelton

Free time

G<sup>#</sup>m



I lost my - self on a cool, damp night. I

E



D<sup>#</sup>



C<sup>#</sup>m



gave my - self in the mis - ty light. Was hyo - no - tised by a strange de - light

D<sup>#</sup>7



G<sup>#</sup>m



un - der a li - lac tree. I made wine from the li - lac tree,

Emaj7



D#7



C#m



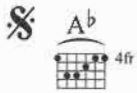
lost my heart in it's re - ci - pe. It made me see what I want to see and

be what I want to be. But I think more than I ought to think, I

do things I nev - er should do. I drink much more than I ought to drink be -

-cause it brings me back you.

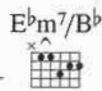
♩ = 68 a tempo



Li - lac wine \_\_\_\_\_ is sweet and  
 Li - lac wine \_\_\_\_\_ is sweet and  
 Li - lac wine, \_\_\_\_\_ I feel I'm



head - y \_\_\_\_\_ like my love. \_\_\_\_\_  
 head - y. \_\_\_\_\_ Where's my love? \_\_\_\_\_  
 read - y \_\_\_\_\_ for my love. \_\_\_\_\_ Feel I'm



Oh, \_\_\_\_\_ li - lac wine. I feel \_\_\_\_\_ un -  
 Li - lac wine. I feel \_\_\_\_\_ un -  
 rea - dy \_\_\_\_\_

*To Coda* ⊕

E<sup>b</sup>m<sup>7</sup>/B<sup>b</sup>

B<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>7

D<sup>b</sup>

-stea - dy \_\_\_\_\_ like my love.  
-stea - dy, \_\_\_\_\_ where's my love?

Free time

E

E<sup>b</sup>

N.C.

Lis - ten to me, I can - not see clear - ly. Is - n't that he,  
Lis - ten to me, why is ev - 'ry - thing so ha - zy? Is - n't that he,

a tempo

2° D.S. al Coda

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>

E<sup>b</sup>7/G

com - ing to me? Near - ly here.  
or am I go - ing cra - zy?

rit.

♠ Coda

E

E<sup>b</sup>

A<sup>b</sup>

A<sup>b</sup>/C

D<sup>b</sup>

D<sup>b</sup>/E<sup>b</sup>

A<sup>b</sup>

for \_\_\_\_\_ my \_\_\_\_\_ love.