

# james blunt

## back to bedlam

The tracks from the album arranged for guitar  
and voice, in standard notation and tablature

# james blunt

## back to bedlam



- High 5  
You're Beautiful 12  
Wisemen 20  
Goodbye My Lover 26  
TEARS AND RAIN 34  
OUT OF MY MIND 42  
SO LONG, JIMMY 48  
DILLY 64  
CRY 53  
No Bravery 68

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# GUITAR TAB GLOSSARY\*\*

## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



## BENDING NOTES



**HALF STEP:** Play the note and bend string one half step.\*



**WHOLE STEP:** Play the note and bend string one whole step.



**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.



**QUARTER-TONE BEND:** Play the note and bend string slightly to the equivalent of half a fret.



**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.



**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.



**REVERSE BEND:** Play the already bent string, then immediately drop it down to the fretted note.



**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.



**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.



**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string while playing

an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until release begins

(indicated at the point where line becomes solid).

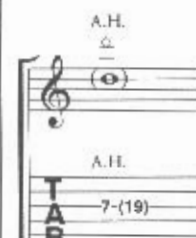


**UNSPECIFIED INTERVAL:** The pitch of a note or a chord is lowered to an unspecified interval.

## HARMONICS



**NATURAL HARMONIC:** A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



**ARTIFICIAL HARMONIC:** The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

## TREMOLO BAR



**SPECIFIED INTERVAL:** The pitch of a note or chord is lowered to a specified interval and then may or may not return to the

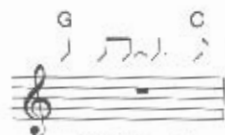
original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



**ARTIFICIAL "PINCH" HARMONIC:** A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

## RHYTHM SLASHES



**STRUM INDICATIONS:**  
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



**SINGLE NOTES IN SLASH NOTATION:**  
A regular notehead

Indicates a single note. The circled number below the note indicates which string of the chord to strike. If the note is not in the chord, the fret number will be indicated above the note(s).



**FRETBOARD TAPPING:**  
"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



**SHORT GLISSANDO:** Play note for its full value and slide in specified direction at the last possible moment.



**PICK SLIDE:**  
Slide the edge of the pick in specified direction across the length of the string(s).



**TRILL:**  
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



**ACCENT:**  
Notes or chords are to be played with added emphasis.

## ARTICULATIONS



**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.



low mid, high strgs. strgs. strgs.  
**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings)



**STACCATO (Detached Notes):**  
Notes or chords are to be played roughly half their actual value and with separation.



**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.



**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



**DOWN STROKES AND UPSTROKES:**  
Notes or chords are to be played with either a downstroke (▼) or upstroke (↗) of the pick.



**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



**LONG GLISSANDO:**  
Play note and slide in specified direction for the full value of the note.



**TREMOLO PICKING:**  
The note or notes are picked as fast as possible.



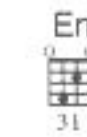
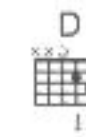
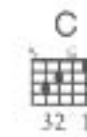
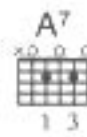
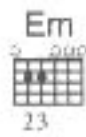
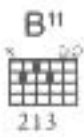
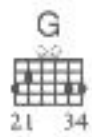
**VIBRATO:**  
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.



# High

Words and Music by James Blunt and Ricky Ross

All gtrs. capo 3rd fret



$\text{♩} = 82$

Acous. Gtr. 1

G

Acoustic guitar 1 part with treble and bass staves. Treble staff shows a G major chord and a melodic line. Bass staff shows a G major chord and a bass line. Dynamics: *mf*.

Verse

Vocal line for the verse. Treble staff shows the melody. Lyrics: 1. Beau - ti - ful\_ dawn, lights up the shore; 2. Beau - ti - ful\_ dawn, melts with the stars.

Elec. Gtr. 4

2° only

Electric guitar 4 part with treble and bass staves. Treble staff shows a melodic line. Bass staff shows a bass line. Dynamics: *mf*.

Elec. Gtr. 5

2° only

Electric guitar 5 part with treble and bass staves. Treble staff shows a melodic line. Bass staff shows a bass line. Dynamics: *mf*.

Acous. Gtr. 1

Acoustic guitar 1 part with treble and bass staves. Treble staff shows a G major chord and a melodic line. Bass staff shows a G major chord and a bass line. Dynamics: *mf*.

Em

— for me. There is no - thing else — in the world, —  
 — a - gain. Do you re - mem - ber the day, — when my jour - ney be - gan?

TAB

A7 G

I'd rath - er wake up and — see — with — you. — Beau - ti - ful — dawn, —  
 Will you re - mem - ber the — end — of — time? — Beau - ti - ful — dawn, —

Gtrs. 2+3 dbl.

TAB

Em

I'm just chas - ing time — a - gain.  
 you're just blow - ing my mind a - gain.

TAB

Am7

Thought I would die — a — lone - ly man, —  
 Thought I was born — to — end - less — night, —

TAB





[illegible]

To Coda ⊕

1.

Em C C

— to be - lieve — you re - mem - ber me, — - ber me. —

TAB

4 — 4 — 4 — 4 — 4 — 4 — 4 — 0 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

V

TAB

0 0 0 0 0 0 0 0 | 1 0 0 1 0 1 0 1 | 1 0 0 1 0 1 0 1

Bridge

Em Em<sup>b</sup>6

Will you be my shoul - der, when I'm grey and old - er?

1/2 4

Gtr. 4 tacet

TAB

8

TAB

TAB

Em<sup>6</sup> Am<sup>7</sup> D.S. al Coda

Pro - mise me to - mor - row starts with you. Get - ting high

Gtr. 4

TAB

TAB

⊕ *Coda*

[illegible][illegible]



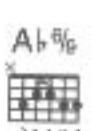
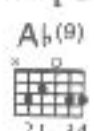
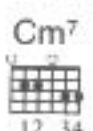
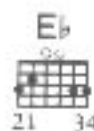


# You're Beautiful

Words and Music by James Blunt, Sacha Scarbek and Amanda Ghost

♩ = 83

All gtrs. capo 8th fret



Acous. Gtr. 1 Capo 8th fret

Eb

Bb(11)/D

Cm7

Ab(9)

*rhythm cont. sim.*

Elec. Gtr. 2

*mf w/slight dist.*

Fig. 1...

...Fig. 1 ends

*bottom note ad lib.*

Acous. Gtr. 3

*f*

Eb

*tacet 1'*

Bb(11)/D

Cm7

1. Ab(9)

2. Ab(9)

My life is bril - li - lant.

Elec. Gtr. 2 plays Fig. 1

Verse

Eb

Bb(11)/D

1. My life is bril - li - lant,  
my eye,

as I walked on my love is pure...  
by...

She could

Acous. Gtr. 1  
(1' only)

Gtrs. 2+3 *tacet*

**Cm<sup>7</sup>** **A<sup>b</sup>191**

I saw an an - gel, of that I'm sure. — She smiled —  
 see from my face — that I was fuck - ing high. And I —

TAB

**E<sup>b</sup>** **B<sup>b</sup>111/D**

— at me on the sub - way, she was with an - oth - er man. — But I —  
 — don't think — that I'll — see her a - gain — but,

TAB

**Cm<sup>7</sup>** **A<sup>b</sup>191**

— won't lose no sleep all night, 'cos I've — got a plan. —  
 we shared a mo - ment that will last — 'til the end. —

TAB



**S**  
Chorus

**Cm<sup>7</sup>** **B<sup>b</sup>(11)/D** **E<sup>b</sup>**

You're beau - ti - ful, — you're beau - ti - ful, —

**2° only**

**TAB**

**1°+2° time**

**TAB**

**Cm<sup>7</sup>** **B<sup>b</sup>(11)/D** **E<sup>b</sup>**

you're beau - ti - ful — it's — true. — I saw —

**TAB**

**TAB**



1. E<sub>b</sub> B<sub>b</sub>(11)/D Cm<sup>7</sup> A<sub>b</sub>(9)

Gtr. 1

2. Yes she caught—

TAB

2. A<sub>b</sub>(9) A<sub>b</sub>(9) A<sub>b</sub>(9) A<sub>b</sub>(9) A<sub>b</sub>(9)

Bridge

la, la, la, la. La, la, la, la.

Elec. Gtr. 2

TAB

A<sub>b</sub> A<sub>b</sub>(9) F<sup>7</sup>sus<sup>4</sup> B<sub>b</sub>(11)/D

La, la, la, la, la.

TAB



*Chorus*

Chorus

Cm<sup>7</sup> B $\flat$ 11/D E $\flat$

You're beau-ti-ful, — you're beau-ti-ful, —

TAB

1 3 3 5 5 6 3 5 6 5 3 5 6 6

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked 'Allegretto'. The notation begins with a first ending bracket labeled '1.+2.' above the staff. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system ends with a double bar line.

TAB

you're beau-ti-ful it's true. There must

T  
A  
B

1 3 5 5 5 3 5 3 5 6

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line.

[illegible]

[illegible]

thought up that I should be with you.

But it's time to face the truth,

TAB

TAB

I will nev - er be with you.

TAB

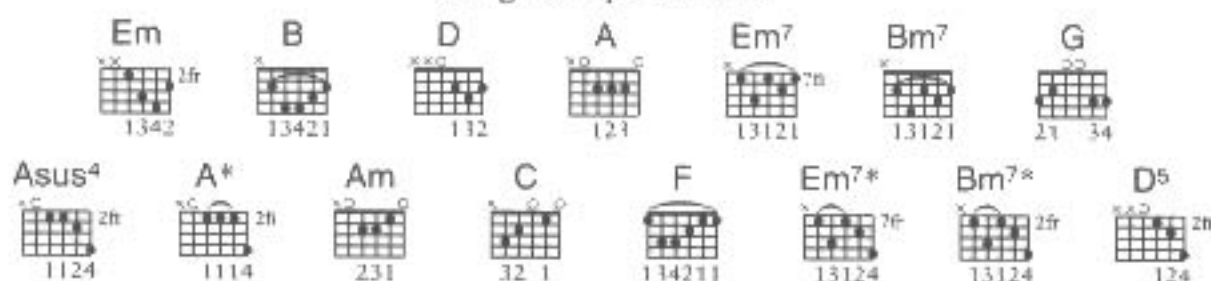
TAB



# Wisemen

Words and Music by James Blunt, Jimmy Hogarth and Sacha Scarbek

All gtrs. capo 3rd fret



$\text{♩} = 76$

Acous. Gtr. 1

Em

Bm

1.

D

A

2.

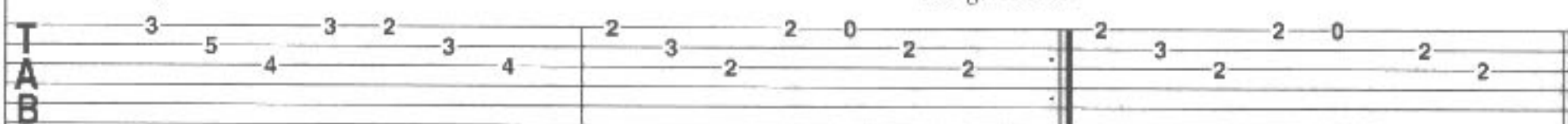
D

A

*mf* let ring...

Fig. 1...

...Fig. 1 ends



Acous. Gtrs. 2+3



Em7

Bm7

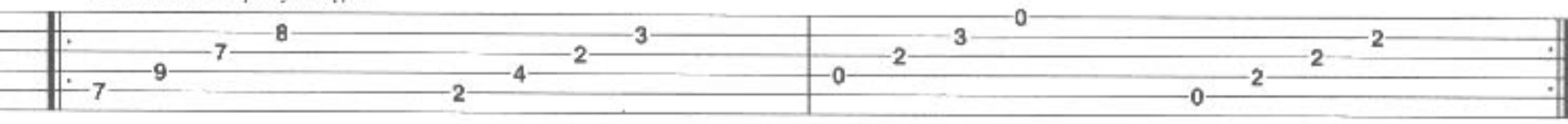
1.

Dsus2

A

let ring

Acous Gtr. 1 plays Fig. 1



2.

Dsus2

A

Verse

Em7

Bm7



1. She said to me, go steady on me.

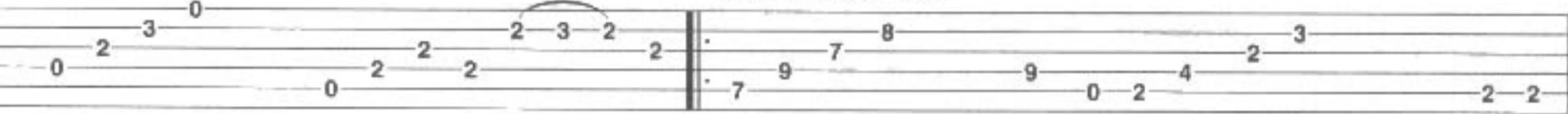
2. Real-ly sor-ry now, they weren't to know, they got

tacet 1"

Gtr. 2



Gtr. 3 dbls, ad lib.





**S**  
*Chorus*  
Am

Am C G D

Look who's a - lone\_ know, it's not me, it's not me.\_

1' + 2' tacet

TAB 10

TAB

Those three Wise Men, they've got a se - mi by the sea.

Am F G D

Got - ta ask your - self the ques - tion, where are you now? \_\_\_\_\_

TAB



To Coda 1.

Am F G D

Gor - ta ask your - self the ques - tion, where are you now?

TAB

2.

G D

where are you now?

TAB

## Interlude

Em<sup>7</sup> Em<sup>7</sup>\* Bm<sup>7</sup>\* Em<sup>7</sup> Em<sup>7</sup>\* Bm<sup>7</sup>\*

TAB

Em<sup>7</sup> Em<sup>7</sup>\* Bm<sup>7</sup>\* D A\*

TAB

cont. in slashes

Gtr. Solo  
Am

C

Gtrs 2+3

rhythm cont. sim.

Acous. Gtr. 4

musical notation for Acous. Gtr. 4, first system, including a treble clef staff and a guitar tablature staff with fret numbers and a "rake" instruction.

musical notation for Acous. Gtr. 4, second system, including a treble clef staff and a guitar tablature staff with fret numbers and a "sim." instruction.

musical notation for Acous. Gtr. 4, third system, including a treble clef staff and a guitar tablature staff with fret numbers and a "tull" instruction.

D.S. al Coda

musical notation for Acous. Gtr. 4, fourth system, including a treble clef staff and a guitar tablature staff with fret numbers and a "tull" instruction.

## Coda

G D Am F

where are you now?

TAB

G D Am F G D

Where are you now? Where are you now?

TAB

Am F G D

Got - ta ask your - self the ques - tion, where are you now?

Gtr. 1

let ring...  
Gtrs 2+3 tacet

TAB

Am F G Am

Got - ta ask your - self the ques - tion, where are you now?

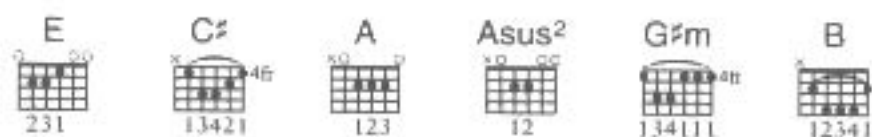
rall.

TAB



# Goodbye My Lover

Words and Music by James Blunt and Sacha Scarbek



$\text{♩} = 100$

Piano arr.  
for Gtr

Chords: E, C#m, A, E/B

let ring...

Tablature for E, C#m, A, E/B.

Chords: E, C#m, A, E/B

Tablature for E, C#m, A, E/B.

Verse

Chords: E, C#m, A

1. Did I dis-ap-point\_ you, \_ or let you down? \_ Should I be feel - ing guilt - y,

Tablature for Verse.

E/B

E

or let the judg - es frown? — 'Cos I saw the end, — be -

TAB: 5 5 4 2 7 5 5

B: 0 2 4 5 4 0

C#m

G#m

A

E/B

- fore we'd be - gun. Yes I saw you were blind - ed, and I knew I had won. — 2. So I

TAB: 4 4 4 5 5 4 2

B: 4 6 4 6 0 2

## Verse

E

C#m

took what's mine, — by e - ter - nal right. —  
2. I'm a dream - er, but when I wake. —

Gtr. 3 (tacet 1')

TAB: 13 13 13 13

B: 4 5 4 5 6 4

**A** **E/B** **E**

Took your soul out in - to the night. — It may be ov - er, but it  
 You can't break my spi - rit, it's my dreams you take. — And as you move on,

TAB

5 5 5 6 5 4 2 5 4 5 4

0 0 2 0

**C#m** **G#m** **A** **E/B**

won't stop there. I am here for you, if you'd on - ly care. — You  
 re - mem - ber me. — Re - mem - ber us — and all we used to be. — I've

TAB

6 6 7 4 5 4 5 5 4 2 5

4 4 4 0 2

**E** **C#m**

touched my heart, — you touched my soul. — Changed my life and all my goals. — And  
 seen you cry, — I've seen you smile. — I've watched you sleep - ing for a while. — I'd

TAB

4 5 4 4 5 4

0 4

**A** **E/B**

love is blind — and that I knew when My heart was blind - ed by — you. I've  
 be the fa - ther of your child, — I'd spend a life - time with — you. I

TAB

5 7 5 5 4 2 5

0 0 2



E C#m

Kissed your lips\_\_\_ and held\_\_\_ your head,\_\_\_ shared your dreams. and shared your bed.\_\_\_ I  
 know your fears,\_\_\_ and you\_\_\_ know mine,\_\_\_ We've had our doubts\_\_\_ but now\_\_\_ we're fine.\_\_\_ And I\_\_\_

TAB

4 5 4 5 4 5 4 4 5 6 5 4 5 4

0 4

G#m A E/B

know you well, I know\_\_\_ your smell,\_\_\_ I've been ad - dict - ed to\_\_\_ you.  
 \_\_\_ love you,\_\_\_ I swear\_\_\_ that's true.\_\_\_ I can-not live\_\_\_ with-out\_\_\_

TAB

4 4 4 5 4 5 5 4 5 2 5

4 0 2

Chorus

E C#m

you. Good - bye\_\_\_ my lov - er, good - bye\_\_\_ my friend.\_\_\_

Elec. Gtr. 3 (tacet 1')

*mp* let ring...  
 w/slight dist.+octaver

TAB

9 9 9 10 9 9 9 9 10 9-10-9 9

Elec. Gtr. 1

w/clean tone+echo  
 Fig. 1...

TAB

6 6 6 6 6 6 6 7 6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

TAB

4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5

0 0

**A** **E/B**

You have been the one, you have been the one for me.

...Fig. 1 ends

**TAB**

9 9 9 11 9 9 10 9

**TAB**

7 7 7 7 7 7 7 7

**TAB**

5 5 4 2 5 0 5 2

**E** **C#m**

Good-bye my lov - er, good-bye my friend.

3 3

9 9 9 9 10 9 10 9 9 9 9 10 9 10 9 9

**TAB**

4 5 4 0 4 5 0 4

**TAB**

4 5 4 0 4 5 0 4

1.

A E/B To Coda  $\Phi$  E A

You have been the one, — you have been the one for me. —

TAB

9 9 11 9 10 9

Elec. Gtr. 2

*mp* let ring...  
clean tone w/echo

TAB

12 13 13

TAB

5 5 2 5 4 2 5 4 5 5 5

0 0 2 0 0

2.

E C#m A E/B

TAB

9

TAB

4 5 5 5 4 5 4 5 4 2

0 0 0 0 0 0 0 0 0 0



## Bridge A

And I still hold your hand in mine, in mine when I'm a-sleep.

*Chords: A, B, C#m, G#m*

*TAB*

D.S. al Coda

And I will bear my soul in time, When I'm kneel-ing at your feet.

*Chords: A, C#m, G#m, A, B*

*TAB*

## Coda

I'm so hol-low ba-by, I'm so hol-low.

*Chords: E, C#m*

*TAB*

## Gtr. 1 (tacet 1')

*TAB*

G#m A E/B  
 I'm so, I'm so, I'm so hol - low.

TAB

9 9 11 9 9 10 9

TAB

9 9 9 9 9 9 9 9 9 9 9 9 9 9

TAB

4 4 5 4 5 5 2 4 2 5

TAB

4 4 0 2

Gtr. 2 E C#m A E/B E  
 let ring... rall.

TAB

9 5 7 5 7 9 5 7 9

TAB

4 5 4 4 6 5 5 4 2 5 4 5 4

TAB

0 4 0 2 0

# Tears And Rain

Words and Music by Guy Chambers and James Blunt

G

Bm

Em

Em7

C

D

Dsus2

♩ = 85

Gtr. 1

G Bm Em Em7 Em

*mf*

TAB

C G D Dsus2 D

TAB

Verse

G Bm Em

1. I wish I could sur - ren - der my soul.  
2. How I wish I could walk through the doors of my mind.

Gtr. 3 (tacet 1')

w/sustaining device  
Fig. 1...

TAB

9 12 5

TAB



C

Shed the clothes that be - come my skin,  
All me - mo - ry close at hand,

TAB 5 10

G D

see a light that burns with - in my need - ing.  
help me un - der - stand the years.

...Fig 1 ends

TAB 9 7

How I wish I could choose between heaven and hell.

Elec. Gtr. 2

*mf* let ring...  
w/clean tone

TAB	3	3	3	2	3	2	3	5

[illegible]

How I wish I'd screamed out loud, in- stead I found no mean -  
 How I wish I would save my soul, I'm so cold from fear.

TAB		

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line.

[illegible]

## Chorus

ing. — I guess it's time I — run — far, — far — a - way. —

Gtr. 3

*mf* w/clean tone + sustaining device w/dist.

TAB 7 9

TAB

TAB

— find — com - fort in — pain. — All — plea - sure's the same — it just keeps me from trou - ble. —

TAB 7 5

TAB

TAB



G D Em

— Hides my true shame, — like Do - ri - an — Gray, — I've heard what they say. —

TAB 9 12 14

1.

C G D

— but I'm not here for trou - ble. It's more than — just — words, — it's just tears — and — rain. —

TAB 9 7

G D

Gtr. 2

Gtr. 3 tacet

TAB

2.  
C G D(F#bass)

but I'm not here for trou-ble. Far, — far — a - way, — find — com - fort in — pain. —

TAB

9 12

Em C G

All pleasure's the same it just keeps me from trouble. It's more than just words,

TAB 14 9

TAB

The musical score for "Tears and Rain" by The Police is presented in a multi-staff format. The top staff shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics "it's just tears and rain" are written below the notes. Above the staff, the chords D, G, and D are indicated. The second staff is for guitar, with a treble clef and a key signature of one sharp. It includes a "Gtr. 3" part labeled "racer" and a "Gtr. 4" part labeled "mf w/clean tone + echo". The third staff is a guitar tablature (TAB) corresponding to the guitar parts. The fourth staff shows the bass line in treble clef with a key signature of one sharp. The fifth staff is a bass guitar tablature (TAB) corresponding to the bass line. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or chords.

Bridge

G D Em

Ah, tears and rain.

Gtrs. 3 + 4 play ad. lib.

TAB






# Out Of My Mind

Words and Music by James Blunt


All gtrs. capo 3rd fret

E




23

F#sus4




1234

F#




1342

Bm




13421

G




21 34

D




132

F#m



134111

A



123

♩ = 82 (swung semiquavers)

Em



F#sus4 F# Bm G



Em F#sus4 F# Bm G



1. Judg -



Keyboards arr. for Gtr



let ring



## Verse

Em



F#sus4 F# Bm G



- ing by the look on the or - gan grind - er, he'll judge\_ me by the fact that my face\_ don't fit.\_ It's touch-



Acous. Gtr. 2 (tacet 1')



TAB





TAB



Em F#sus<sup>4</sup> 3 F# Bm G

- ing that the mon-key sits on my shoul-der, he's wait-ing for the day when he gets me. } But I don't need.  
 } But I won't be\_\_

TAB

TAB

Pre-Chorus

D F#m Bm G

— no — al — i — bi, — I'm a pup — pet on a string. I just need\_\_  
 — your — con — cu — bine, — I'm a pup — pet, not a whore. I just need\_\_

TAB

TAB



D F#m Bm G

this stage to be seen. We all need  
this stage to be seen. Will you be

TAB

D F#m Bm G

a pan - to - mime to re - mind us what is real. Hold my heart  
a friend of mine to re - mind me what is real. Hold my heart

TAB

D F#m Bm G

and know what it means. 'Cos I'm  
and see that it bleeds.

*cont. in slashes*

TAB

## Chorus

Gtr. 2 (tacet 1')

Em G D F#m

out of my mind, I'm out of my mind.

*rhy. cont. sim.*

Elec. Gtr. 1

*f w/dist.*

TAB

Em G D F#m

I'm out of my mind, I'm out of my mind.

TAB

1.  
Em

G

D

F#m

I'm out of my mind,

I'm out of my mind.

Em

G

D

A

I'm out of my mind,

I'm out of my mind.

2. And judg -

## Interlude

2.  
Em

G

D

F#m

Em

G

## Chorus

D

F#m

Em

G

D

F#m

'Cos I'm out of my mind,

I'm out of my mind.



A

G

D

 $F \approx m$ 

*Repeat to fade*

# So Long, Jimmy

Words and Music by James Blunt and Jimmy Hogarth

$\text{♩} = 93$



Acous. Gtr. 1

\*Am

*mf*

\*chords implied by harmony

C

Em

B♭

Verse

Am

C

1. I just can't be - lieve that it's ov - er. We were chill - ing out.  
2. I'm just so re - lieved that it's ov - er. We were hang - ing out.

on the so - fa, dig - ging how the gui - tar goes, in a song that no - one knows. Did you  
go - ing no - where, dig - ging how the gui - rar goes, in a song that no - one knows. Did you

lick that line\_\_ your-self, formed in the voo-doo ma-gic hell. Does eve - ry-one have a diff-'rent take, do you.  
burn that bridge your-self, formed in the voo-doo ma-gic hell. Does eve - ry-one have a diff-'rent take, are you.

seem real\_ but I\_ seem fake?\_ Does eve - ry-one\_ get hyp - no - tized\_ by your fire?\_ }  
 just cool\_ and I'm\_ just baked?. Does eve - ry-one\_ get mes-mer-ised\_ by your fire?\_ }

*Chorus*

Acous. Gtr. 2

Acous. Gtr. 2

C

Em

Am

C

*rhy. cont. sim.*

So long ——— Jim-my, — So long ——— though you on - ly stayed a mo - ment we all

Elec. Gtr. 3

*mf* *w/dist.* *Gtr. 1 tacet* *cont. sim.*

	5	9	5	4	9	7	2	4	5
A	X	X	X				2		
B	3	7	3	2	7	5	0	2	3



8 know that you're the one... Sing-ing, So long — Jim-my, — So long — sure — we're

**T**  
**A** 3 14 — 12 5 9 5 4 9 7  
**B** 1 12 — 10 3 7 3 2 7 5

Am C D

glad for the ex - per - i - ence, we'll miss you now you're gone. We're just

TAB

2 2 4 5 7  
0 2 3 7  
5

1. Am

swim-ming in your soul, 'cos we all wish we'd wrote the song. Life goes on.

Gtr. 1

Gtrs. 2+3 tacet

TAB

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Gtr. 1 and Gtr. 2) and a bass part (TAB). The guitar part features a melodic line with eighth and sixteenth notes, while the bass part provides a steady accompaniment with eighth and sixteenth notes. The score is written in standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The guitar part includes a section labeled "2. Am" and "Gtr. 2 tacet". The bass part includes a section labeled "Gtr. 1".

Gtr 3 tacet

## Interlude

Organ arr. for Gtr.

Bass arr. for Gtr. Gtr. 1

Gtr. Solo  
Acous. Gtr. 4

*mf w/slide 2' ad lib.*

TAB: 5 7 7 5 5 7 7 7 5 7 5 7 5 7

TAB: 0 2 2 0 2 2 0 2 2 0 2 2

let ring


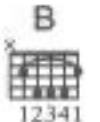

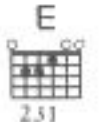
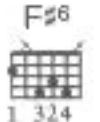


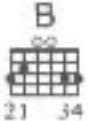
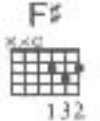
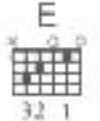
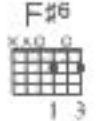
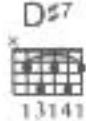
Repeat to fade

TAB: 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2



Words and Music by James Blunt, Sacha Scarbek and Amanda Ghost

Alternative Gtr. shapes (Capo 4th fret)

					
134111	12341	134211	231	1 324	213
					
23	21 34	132	32 1	1 3	13141

♩ = 80 (swung semiquavers)

Keyboards arr. for Gtr.

\*G#m

B

F#



\*chords implied by harmony

G#m

B

F#



Verse

G#m

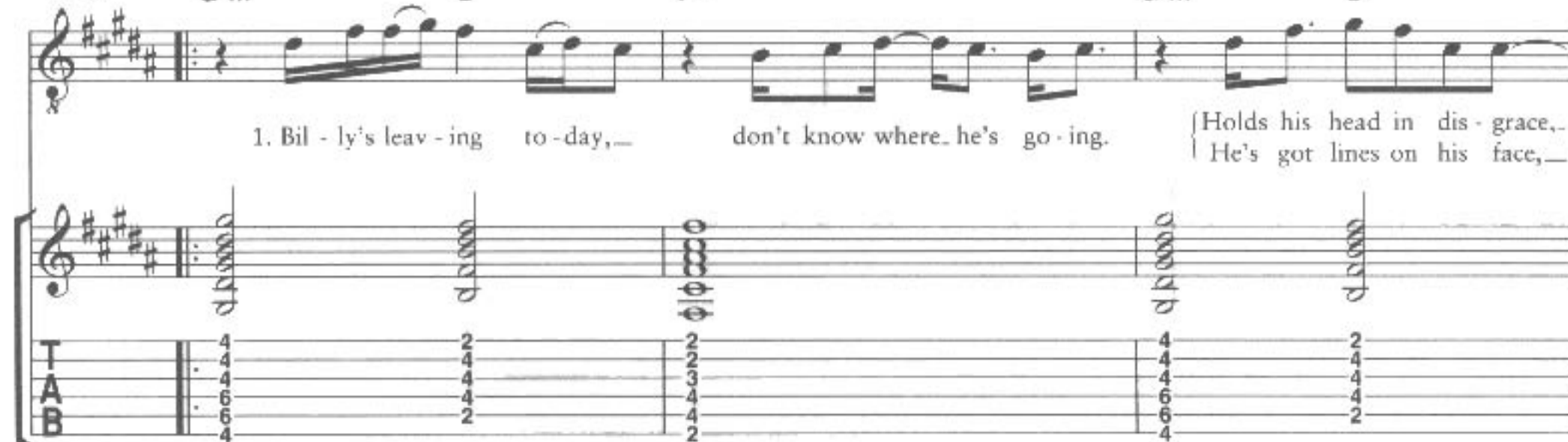
B

F#

G#m

B

1. Bil - ly's leav - ing to - day, — don't know where he's go - ing. { Holds his head in dis - grace, —  
He's got lines on his face, —



F#

G#m

B

— he can't es - cape the truth... He knows the price that he's — paid,  
— they tell a sto - ry of his pain. — He ac - cepts it's his — fate,



Chorus

B G#m F# B G#m

comes, sor-row be-comes his soul-mate, The da-mage is done, the pro-di-gal son is too late.

TAB

9 9 7 7 6 6 4 4 4 4 2 2 4 4 4 2 2 2 2 2 9 9 6 6 4 4

F# G#m B F#

All the doors close but he's al - ways o - pen, — to re - live time, —

P.M. --- 4

sim.

TAB

2 2 2 2 4 4 4 4 6 6 9 9 11 11 11 11 13 13 13 13 13/15 15 15 15 15 15

4 4 4 4 6 6 9 9 11 11 11 11 13 13 13 13 13

2 2 2 2 4 4 6 6 8 8 9 9 11 11 11 11 13 13 13 13 13

To Coda 1.

in his mind. Oh, Bil-ly.

TAB

13	11	11-11	11-12	4	7	2	2
11	9	9-9	9-10	4	7	2	2
				4	8	3	3
				6	9	4	4

### Interlude

[illegible]

*Bridge*

— he had a mur-ror, looked a lit-tle clear-er, seen— in-to the eyes of the weak.— Yeah, and once—



E G#m B F#

— he was a lov-er, sleep-ing with an-oth-er, now— he's just known as a cheat... And he wished—

TAB

13	13	13	13	13	13	13	13	13	13	11	11	11	11	11	11	11	11	11	11
11	11	11	11	11	11	11	11	11	11	9	9	9	9	9	9	9	9	9	9

E F#6 D#7 D.S. al Coda

— he had a mir-ror, looked a lit-tle clear-er, seen— in-to the eyes of the weak... To-mor-row

Keyboards arr. for Gtr.

Gtr. 1 tacet

TAB

0	0	0	0	0	0	0	0	0	0	4	3	4	2	3	4	2	3	4	2
0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

## ⊕ Coda

G#m B\* F# G#m B\* F#

Oh, Bil-ly—

P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. -4

TAB

4	4	7	2	2	4	7	2	2	4	7	2	2	4	7	2	2	4	7	2
6	6	9	4	4	6	9	4	4	6	9	4	4	6	9	4	4	6	9	4

G#m B\* F# G#m B\* F#

P.M. -4 P.M. -4 P.M. -4

TAB

4	4	7	2	2	4	7	2	2	4	7	2	2	4	7	2	2	4	7	2
6	6	9	4	4	6	9	4	4	6	9	4	4	6	9	4	4	6	9	4

## Cry

Words and Music by James Blunt and Sacha Scarbek

Em Bm Am D G C G/F# B

♩ = 76

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It features a melodic line with a capo on the 7th fret, indicated by the "Em" and "Am" chord symbols. The bass part is written in bass clef and provides a harmonic foundation with chords and single notes. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff includes a TAB (Tape Automated Bass) line with fret numbers. The bass staff includes a TAB line with fret numbers. The guitar part starts with a melodic line in the first system, followed by a chordal progression in the second system. The bass part provides a steady accompaniment throughout.

The image shows a musical score for the song "I Have Seen Peace". It includes a guitar part, a vocal line, and a guitar part with a complex rhythm. The score is written in G major (one sharp) and 4/4 time. The guitar part features a D chord, a vocal line with lyrics "1. I have seen peace,", and a guitar part with a P.M. marking. The bottom section shows a guitar part with a complex rhythm and a corresponding TAB with fret numbers.

[illegible]





the world of hes - i - ta - tion through trou - bled eyes? burn - ing bright?

P.M.

*Chorus*

G

Bm

Gtr. 3 *II*

*mf* w/clean tone + amp trem.

cont. sim.

And if you want\_ to\_ talk\_ a - bout\_ it\_ an - y - more,  
And if you want\_ to\_ talk\_ a - bout\_ it\_ once a - gain,

Em C

lie here on the floor. Cry  
on you I de - pend. I'll cry -

Elec. Gtr. 4 *mf* w/clean tone + slide

TAB

TAB

G D

on my shoul-  
on your shoul-

TAB

TAB

1. C G G/F#

- der. I'm a friend. 2. I have seen  
- der. You're a friend

Gtr. 4 tacet

TAB

TAB



[illegible]

*Bridge*

[illegible][illegible]

B

Gtr. 3

But don't go tear - ing your life a - part.

TAB

2 4 4 4 2 2 4 4 4 2

**Verse**

Em Am

3. I have seen fear, I have seen faith.

Gtr. 4

w/slide

TAB

TAB

And if you want, to\_\_\_

talk\_\_ a - bout\_\_ what will be, \_\_ come and sit with me.

And cry \_\_\_\_\_ on my \_\_\_\_\_ should \_\_\_\_\_



C G *rhy. cont. sim.*

- der. I'm a friend.

TAB

G Bm

And if you want to talk about it any more,

TAB

Em C

he here on the floor. Cry.

TAB

[illegible]

8 Cry \_\_\_\_\_ on my shoul -

(8)

TAB

15 14 15 12 15 12 15 14 15 14 15 14

C rall. G

- der. I'm a friend.

(8)

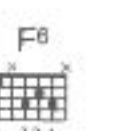
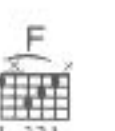
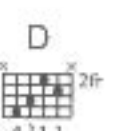
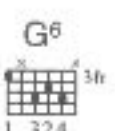
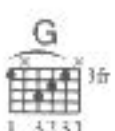
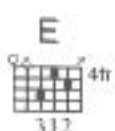
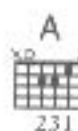
TAB

15 14 17 17 15 14 17 17 15



# No Bravery

Words and Music by James Blunt and Sacha Scarbek



♩ = c.89 Freely

Piano arr. for Gtr.

Am

E/G#

E

G

G6

G

D/F#

D

*mf* let ring

TAB

0	0	0	0	5	5	5	5	3	3	5	3	3	3	3	3
1	1	1	1	4	4	4	4	4	4	4	4	2	2	2	2
2	2	2	2	6	6	6	6	5	5	5	5	4	4	4	4
0				0				3				2			4

TAB

0	0	1	0	5	5	6	5	3	3	5	3	3	3	3	3
1	1	1	1	4	4	4	4	4	4	4	4	2	2	2	2
2	2	2	2	6	6	6	6	5	5	5	5	4	4	4	4
0				4				3				2			5



Verse Am

E/G#

TAB

0	0	0	0	5	5	5	5	5	5	5	5	5	5	5	5
1	1	1	1	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	6	6	6	6	6	6	6	6	6	6	6	6
0				4				4				4			4

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
3				2				2				2			2

Am E/G#

Bro - thers lost in shal - low graves, fath - ers lost with - out a trace.  
 Trac - er light - ing up the sky, it's an - oth - er fam - ly's turn to die.  
 Old men kneel to ac - cept their fate, wives and daugh - ters cut and raped.

TAB

0 0 0 0 5 5 5 5  
 1 1 1 1 4 4 4 4  
 2 2 2 2 6 6 6 6  
 0 4 4

G D/F# D

A na - tion blind to their dis - grace, since he's been here.  
 A child a - fraid to ev - en cry out says he has been here.  
 A ge - ne - ra - tion drenched in hate, says he has been here.

TAB

3 3 3 3 3 3 3 3 3 3  
 4 4 4 4 2 2 2 2 4 4  
 5 5 5 5 4 4 4 4 5 5  
 3 2 2 2 5 5

## Chorus

Am E/G# E G

And I see no bra - ve - ry, no bra - ve - ry, in your

TAB

0 0 0 0 5 5 5 5 3 3 5 3  
 1 1 1 1 4 4 4 4 4 4 5 4  
 2 2 2 2 6 6 6 6 5 4 4 4  
 0 4 0 3

D/F# D Am E/G# E

eyes an - y - more, on - ly sad - ness. And I see no bra - ve - ry, no bra -

TAB

3 3 3 3 0 0 0 0 5 5 5 5  
 4 4 4 4 1 1 1 1 4 4 4 4  
 5 5 5 5 2 2 2 2 6 6 6 6  
 2 0 0 0 4 0

*To Coda* ⊕

1. F F<sup>6</sup> F

- ve - ry, in your eyes an - y - more, on - ly sad - ness.

**TAB**

3 3 5 3 3 3 3 1 1 3 1  
4 4 4 4 2 2 2 2 2 2 2  
5 5 4 4 4 4 4 3 2 3 3  
3 2 4 5 1

2. poco a poco accel. al fine

D/F# D(9)/F# F F# F D/F# E/G# F F# F

On-ly sad-ness.

TAB

3 3 5 3 1 1 3 1 3 3 5 5 1 1 3 1  
2 2 2 2 2 2 2 2 2 2 4 4 2 2 2 2  
4 4 4 4 3 3 3 3 4 4 6 6 3 3 3 3  
2 1 2 4 1 4 1

D/F# D(9)/F# F F6 F D/F# E/G# D% al Coda

3 3 5 3 1 1 3 1 3 3 3 3 3 3 5 5 5 5  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4

⊕ *Coda*

8  
eyes an - y - more, —

Elec. Gtr. 1  
*mf* w/ fuzz + echo  
w/ sustaining device

TAB 14 17 19 (19) 16

TAB 3 3 3 3 0 0 0 0 5 5 5 5  
2 2 2 2 1 1 1 1 4 4 4 4  
4 4 4 4 2 2 2 2 6 6 6 6  
2 2 2 2 0 0 0 0 4 0 0 0



G G<sup>6</sup> G D/F<sup>♯</sup> D Am

TAB

3 4 5 3 5 2 4 2 5 4 5 0 1 2 0 1 2

3 3 3 2 5 5 5 0 0

E/G<sup>♯</sup> E G G<sup>6</sup> G D/F<sup>♯</sup> D

TAB

5 4 6 5 4 5 3 4 5 3 4 5 3 4 5 3 4 5

4 0 0 0 3 3 3 2 4 5 4 5 5

## Chorus

Am E/G<sup>♯</sup> E G G<sup>6</sup> G D/F<sup>♯</sup> D

And I see no bra - ve - ry, — no bra - ve - ry in your eyes — an - y - more, on - ly sad - ness. —

TAB

0 1 2 0 1 2 5 4 6 5 4 6 5 3 4 5 3 4 5 3 4 5

0 0 2 2 4 6 4 5 3 3 3 2 4 5 5 5

Am E/G# E G G6 G D/F# D *rit.*

And I see no bra - ve - ry, — no bra - ve - ry — in your eyes — an - y - more, on - ly — sad -

17 19 16 (16) (16) 14 (14)

0 0 0 0 5 5 5 5 3 3 5 3 3 3 3 3 3 3  
1 1 1 1 4 4 4 4 4 4 4 4 2 2 2 2 2 2  
2 2 2 2 6 4 6 6 5 5 4 4 4 4 5 4 5 4  
0 0 4 0 0 0 3 3 3 2 5 5 5

F F6 F D/F# D(9)/F# F F6 F D/F# E/G# Am\*

-ness, on - ly — sad - ness. —

full

1 1 3 1 3 3 5 3 1 1 3 1 3 3 5 5 8  
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 10  
3 3 3 3 4 4 4 4 3 3 3 3 4 4 4 9  
1 2 1 2 1 1 2 2 2 2 2 2 2 2 2 2 0



# back to bedlam



High  
You're Beautiful  
Wisemen  
Goodbye My Lover  
TEARS AND RAIN  
OUT OF MY MIND  
SO LONG, JIMMY  
DILLY  
CRY  
No Bravery

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