

# HERE WITHOUT YOU

Gtr. tuned down 1/2 step:

⑥ = F $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Words and Music by  
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Moderately slow  $\text{♩} = 72$

Guitar → Bm



G



A



Piano → B $\flat$ m

G $\flat$

A $\flat$

1. A hun - dred

*mf*

Verse:

Bm



B $\flat$ m

A



A $\flat$

days have made me old - er since the last time that I saw your pret - ty face  
miles just keep roll - in' as the peo - ple leave their way to say hel - lo.

Bm



B $\flat$ m

G



G $\flat$

A



A $\flat$

A thou - sand  
I've heard this



Bbm



Ab

lies have made me cold - er, and I don't think I can look at this the same.  
 life is o - ver - rat - ed, but I hope that it gets bet - ter as we go.

Bm

Bbm

I.

G

Gb

A

Ab

Bm

Bbm

A

Ab

But all the miles that sep - ar - ate,

Bm

Bbm

G

Gb

A

Ab

To Next Strain

they dis - ap - pear now when I'm dream - in' of your face.

G



G<sub>b</sub>

A



A<sub>b</sub>

*∞* D



D<sub>b</sub>

Musical staff with treble clef, key signature of three flats, and a whole rest.

I'm here with - out — you, ba - by,

Piano accompaniment for the first system, including treble and bass staves.

A



A<sub>b</sub>

B<sub>m</sub>



B<sub>bm</sub>

Musical staff with treble clef and lyrics.

but you're still on — my lone - ly mind. — I think a - bout — you, ba - by,

Piano accompaniment for the second system, including treble and bass staves.

G



G<sub>b</sub>

A



A<sub>b</sub>

D



D<sub>b</sub>

Musical staff with treble clef and lyrics.

and I dream a - bout — you all — the time. — I'm here with - out — you, ba - by,

Piano accompaniment for the third system, including treble and bass staves.

A



A<sub>b</sub>

B<sub>m</sub>



B<sub>bm</sub>

Musical staff with treble clef and lyrics.

but you're still with — me in — my dreams. — And to - night.

Piano accompaniment for the fourth system, including treble and bass staves.

1. *G* *A* *Bm*  
  
*Gb* *Ab* *Bbm*

there's on - ly you and me, yeah.



*A* *Bm*  
  
*Ab* *Bbm*



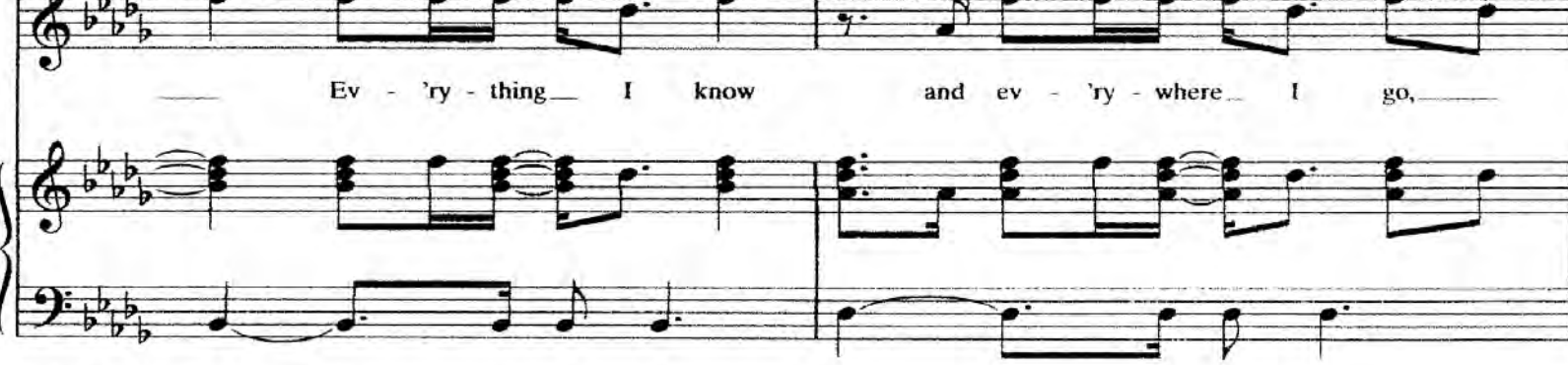
*G* *A* | 2. *G* *A*  
  
*Gb* *Ab* *Gb* *Ab*

2. The girl, there's on - ly you and me.



Bridge: *Bm* *D*  
  
*Bbm* *Db*

Ev - 'ry - thing I know and ev - 'ry - where I go,





Ab



Gbmaj7

it gets hard, but it won't take a - way my love.



Bm



D

And when the last one falls, when it's all said and done,



A



Gmaj7

it gets hard but it won't take a - way my love.



D



A

Whoa, whoa.

Bm  
Bbm

G  
Gb

A  
Ab

D.S.  $\text{al Coda}$

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has three flats (Bb, Eb, Ab). The vocal line begins with a whole note rest, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Coda

G  
Gb

A  
Ab

D  
Db

Second system of musical notation. It includes a vocal line with lyrics: "girl, there's on - ly you and me. .... yeah,". The piano accompaniment continues with similar rhythmic patterns. The key signature remains three flats.

A  
Ab

Bm  
Bbm

Third system of musical notation. The vocal line includes the lyrics: "oh. .... yeah. .... Oh,". The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

G  
Gb

A  
Ab

Bm  
Bbm

Fourth system of musical notation. The vocal line includes the lyrics: "oh. .... oh,". The piano accompaniment concludes with sustained chords in the right hand and a final bass note. The key signature remains three flats.