

Piano · Vocal · Guitar

# Didi



no angel

International Music Publications Ltd

# HERE WITH ME

Words and Music by  
Dido Armstrong, Paul Statham  
and Pascal Gabriel

J. 84



The first system of the piano introduction features a treble clef with a G/B chord (G3, B3, D4) and a bass clef with a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.



The second system includes a vocal line with two verses and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a treble and bass clef with a rhythmic pattern of eighth notes.

1. I did - n't hear you leave,  
2. I don't wan - na call my friends,



The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics: "I won - der how am I still here. / they might wake me from this dream." The piano accompaniment continues with the same rhythmic pattern.

I won - der how am I still here.  
they might wake me from this dream.



The fourth system concludes the vocal and piano accompaniment. The vocal line includes the lyrics: "And I don't wan - na move a thing, / And I can't leave this bed,". The piano accompaniment continues with the same rhythmic pattern.

And I don't wan - na move a thing,  
And I can't leave this bed,

Bm



it might change my me-mo-ry.  
risk for - get - ting all that's been.

§



Oh, I am what I am, I'll do what I want. But



I can't hide. And I won't go, I won't



sleep, I can't breathe - un - til you're rest - ing here with - me. And I

Bm



won't. leave, and I can't hide, I can - not

1.

A



be un - til you're rest - ing here with me.

2,3.

A



be un - til you're rest - ing here. And I won't

G



D



go, and I won't sleep, and I can't breathe un - til you're

**Dmaj7** **Bm**

rest - ing here with me. And I \_\_\_\_\_ won't... leave, and I \_\_\_\_\_ can't

**Asus4** **A** *To Coda* ⊕

hide, — I \_\_\_\_\_ can-not be un - til you're rest-ing here — with me..

**Em7** **F#m** *D.S. al Coda*

Oh, I

⊕ *Coda*

**Em7** **F#m**

# DON'T THINK OF ME

Words and Music by  
Dido Armstrong, Rollo Armstrong,  
Pauline Taylor and Paul Herman

$\text{♩} = 92$

**G<sup>♯</sup>m**  **D<sup>♯</sup>m** 

1. So you're with her— and not with me, I hope she's



**G<sup>♯</sup>m**  **D<sup>♯</sup>m**  **G<sup>♯</sup>m** 

sweet— and so pret - ty. I hear she cooks— de - light - ful -



**D<sup>♯</sup>sus4**  **D<sup>♯</sup>**  **B**  **D<sup>♯</sup>7sus4**  **D<sup>♯</sup>** 

- ly, a lit - tle an - gel be - side— you. So you're with



G#m  4

D#m  6


G#m  4



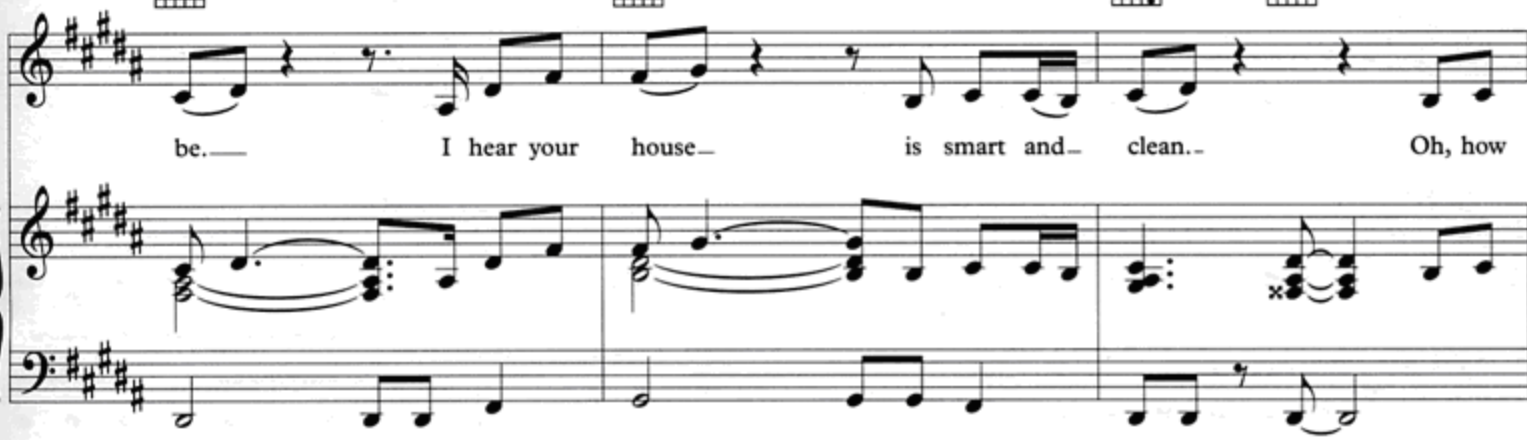
her— and not with me. Oh, how luck - y one man can—

D#m  6

G#m  4

D#7sus4 

D#  6



be.— I hear your house— is smart and— clean.— Oh, how

B 

D#7sus4 

D#  6

B 

A#m 



love - ly with your home-com-ing queen.— Oh, how love - ly it must—

D#  6

G#m  4

C#  4

E 



be.— When you see— her sweet smile, ba - by,—



don't think of me. And when she lays in your



warm arms don't think of me.



2. So you're with her and not with me I know she



spreads sweet honey. In fact your best friend, I heard he



D<sup>7</sup>sus4D<sup>7</sup>

B

D<sup>7</sup>sus4D<sup>7</sup>

B



spent—

last night with her.—

Now how do you feel?—

D<sup>7</sup>sus4/A<sup>7</sup>D<sup>7</sup>

How do you feel?—

When you

see—

her sweet smile,

ba - by,— don't

think of— me.—

E<sup>maj</sup>7G<sup>m</sup>C<sup>7</sup>

E



And when she

lays—

in your warm

arms—

B A $\sharp$ m7(b5) D $\sharp$  G $\sharp$ m C $\sharp$

don't think of me. And it's too late and it's

E G $\sharp$ m C $\sharp$ m7 Emaj7

too bad, ah, don't think of me. And it's

G $\sharp$ m7 C $\sharp$  Emaj7 B A $\sharp$ m7(b5) To Coda  $\oplus$

too late and it's too bad. Don't think of me.

D $\sharp$  G $\sharp$ m

Does it both-er you— now all the mess I made?



Does it both-er you— now the clothes you told me not to wear? Does it



both-er you— now all the an-gry games we— played?— Does it both-er you- now when I'm not— there?.



*D.%. al Coda*

*⊕ Coda*



When you



*Repeat 10 times ad lib.*

*Vocal ad lib.* *Last time only* Ooh— ooh.

# HUNTER

Words and Music by  
Dido Armstrong and  
Rollo Armstrong

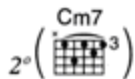
♩ = 92  
N.C.



1. With one light on in one room, I know you're  
(2.) book and pain-ful look, the T. V's



up when I get home. With one small step up - on the  
on, the sound is down. One long pause, then you be-



stair, I know your look when I get there... } If you were a  
- gin, oh, look what the cat's brought in... }



king up there on— your throne, would you be wise— e-nough to let me



go. For this queen you think you— own— wants to—



be a hun - ter a - gain. I want to see the world a - lone a - gain,



to take— a chance— on— life— a - gain,

1. **Fm7** **Cm**<sup>3</sup>

so let me go. 2. The un - read

2. **Cm**<sup>3</sup> **E♭**<sup>6</sup> **Gm**<sup>3</sup>



go. Let me leave.

**A♭**<sup>4</sup> **Cmadd9** **E♭maj7/B♭** **F**

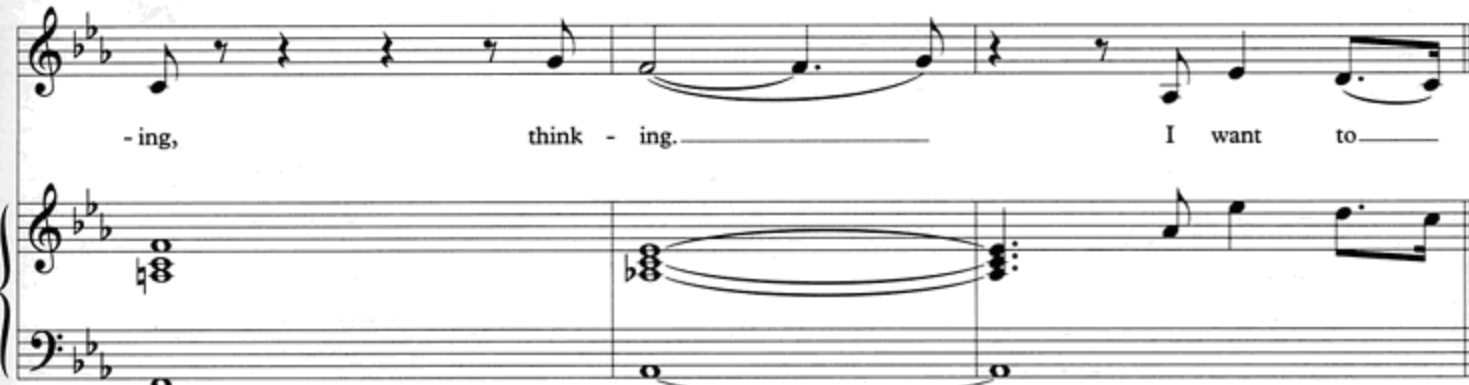
For the crown you've placed up - on my head feels too hea - vy now. And I

**Cmadd9** **E♭maj7/B♭** **F** **Cmadd9** **E♭maj7/B♭**

don't know what to say - to you - but I'll smile - an - y how. And all the time - I'm - think -

F  A $\flat$  

-ing, think - ing. I want to



Cm  A $\flat$   Fm7  A $\flat$  






be a hun - ter a - gain. I want to see the




Cm  A $\flat$   Fm7  A $\flat$   Cm  A $\flat$  

world a - lone a - gain, to take a chance on life a - gain,



1. Fm7  A $\flat$   Cm  A $\flat$ ma $\flat$ 7  Fm7 

so let me go. I want to



2.



go. ————— Let me — leave. —————



— Let me — go. —————



—————



—————

*Repeat ad lib. to fade*



# THANKYOU

Words and Music by  
Dido Armstrong and  
Paul Herman

♩ = 80

G<sup>♯</sup>m



E<sup>m</sup>aj7



G<sup>♯</sup>m



E<sup>m</sup>aj7



G<sup>♯</sup>m



E<sup>m</sup>aj7



G<sup>♯</sup>m



E<sup>m</sup>aj7



G<sup>♯</sup>m



E<sup>m</sup>aj7



1. My tea's gone cold, I'm won - d'ring why -  
2. I drank too much last night, - got

F<sup>♯</sup>



B



F<sup>♯</sup>/A<sup>♯</sup>



G<sup>♯</sup>m



E<sup>m</sup>aj7



I got out of bed at all. The morn - ing rain - clouds out - my win -  
bills to pay, my head just feels in pain. I missed the bus - and there'll - be

F#

B

F#A#

G#m

Emaj7



- dow, and I can't see at all. And ev - en if I could - it - 'd all -  
hell to - day. I'm late for work a - gain. And ev - en if I'm there - they - 'll all -

F#

B

F#A#

G#m

Emaj7



— be grey. — But your pic - ture on — my — wall, — it re - minds — me that it's  
im - ply — that I might not last — the — day. — And then you — call - me and it's

1.

G#m/D#

Emaj7

G#m

Emaj7

G#m

Emaj7



not so bad, — it's not so bad. —

2.

G#m

Emaj7

B



not so bad, — it's not so bad. — And I — want to

Emaj7



F#11



B



Emaj7



F#11



B



Emaj7



F#11



D#m7



C#m7



B



Emaj7



F#11



B



Emaj7



F#11



B



Emaj7



F#11



D#m7



C#m7



First system of musical notation. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

B



Emaj7



F#11



Second system of musical notation. The vocal line continues with the lyrics: "Push the door- I'm home- at last— and I'm soak - ing through. and through." The piano accompaniment provides harmonic support with chords and a moving bass line.

B



Emaj7



F#11



Third system of musical notation. The vocal line continues with the lyrics: "— And then you hand - ed me— a towel,— and all I see— is you." The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

B



Emaj7



F#11







Fourth system of musical notation. The vocal line concludes with the lyrics: "— And ev - en if— my house— falls— down— now, I would-n't have— a clue,—". The piano accompaniment provides a final harmonic resolution.

D#m7  6


C#m7  4

be - cause - you're near me. And



B  Emaj7  F#11  4 B 

I want to thank you for giving me the best day of my



Emaj7  F#11  4 B  Emaj7  F#11  4

life. And oh, just to be with you is having the



1. D#m7  6 C#m7  4

2. C#m7  4

best day of my life. And life.



# MY LOVER'S GONE

Words and Music by  
Dido Armstrong and  
Jamie Catto

$\text{♩} = 108$



1. My lov - er's gone, — his boots - no long - er by — my door.



— He left — at dawn, — and as — I slept — I felt — him go —



— Re - turns — no more, — I will — not watch — the o - cean.



My lov - er's gone, — no earth - ly — ships — will ev - er bring



— him home a - gain. —



Bring him — home a - gain. —



2. My lov - er's gone, — I know — that kiss — will be — my last.  
 3. My lov - er's gone, — his boots — no long - er by — my door

Dm C G/B

No more his song, — the tune up - on his lips has passed.  
 He left at dawn, — and as I slept I felt him go. —

Dm C G/B

I sing a - lone, — while I watch the o - cean.  
 Re - turns no more, — I will not watch the o - cean.

Dm C G/B

My lov - er's gone. — no earth - ly ships will ev - er bring

F G6 Dm

him home a - gain. —



F G6 Dm

Bring him— home a - gain.—

To Coda ⊕

Dm

Instrumental

C G/B Dm

C G/B F G Dm

F G Dm

D.Œ. al Coda

⊕ Coda Dm G/D Dm G/D Dm G/B

Instrumental

Repeat ad lib. to fade

# ALL YOU WANT

Words and Music by  
Dido Armstrong, Paul Herman  
and Rollo Armstrong

$\text{♩} = 76$



1. I like to watch you sleep— at night,— to hear you breathe,



— by— my— side. And al - though— sleep leaves me— be - hind,



— there's no-where I'd ra - ther be.—



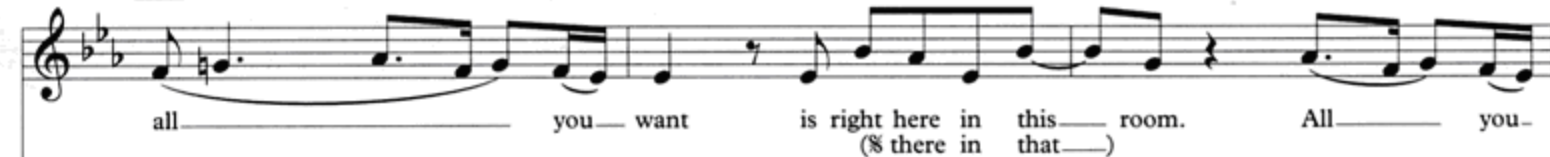
2. And now our-bed is oh,— so cold, my hands feel emp-ty. No one to hold.—  
 3. It's been three years, one night a-part,— but in that night— you tore my heart.



And I can sleep what side— I want, it's not the same— with you gone.—  
 If on - ly you had slept a - lone, if those seeds had not been



sown. Oh, ——— if you'd come home ——— I'll let— you know ——— that  
 Oh, ——— you could come home ——— and you— would know ——— that




all ——— you — want is right here in this — room. All ——— you—  
 (§ there in that —)






want. And all you need is sit-ting here with-  
 (§ there)





1, 3. *To Coda* ⊕

you, all you want.



2.



I hear your key— turn-ing in— the— door.—





I won't be hear-ing that sound a-ny - more.— And you— and your sin can



*D. S. al Coda*

leave the way-you just-came in.— Send my re-gards to her— I hope- you've- found—— that

⊕ *Coda*

(All———) You want.———

(All———) I'd like to watch you sleep- at night,

*rit.*

to hear you breathe by— my side.

# HONESTLY OK

Words and Music by  
Dido Armstrong,  
Matthew Benbrook and  
Rollo Armstrong

♩ = 88

Gm7



Dm7



Gm7



Dm7



*Instrumental ad lib.*

*Play 4 times ad lib.*

Gm7



Dm7



Gm



Dm7



*Repeat ad lib.*

Gm7



Dm7



Gm7



Dm7



1. I just want to

Gm7



Dm7



Gm7



Dm7



(1.) feel  
(2.) day

safe in my own— skin.  
if I was safe in my own— skin.

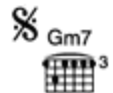
I just want to  
Then I would-n't feel—



be hap-py a - gain. I just want to  
lost and so fright-ened. But this is to -



feel deep in my own world. But I'm so  
- day and I'm lost in my own skin. And I'm so



lone - ly I don't ev - en wan-na be with my-self a - ny - more. —



1. 2. On a dif - f'rent

2. Gm7

Dm7

Cm7

To Coda ⊕

(I am safe.) (Oh)

Gm7

Dm7

Cm7

Melodica

(How I feel) (Oh)

Gm7

Dm7

Gm7

Dm7

D.S. al Coda

And I'm so

⊕ Coda

Gm7

Dm7

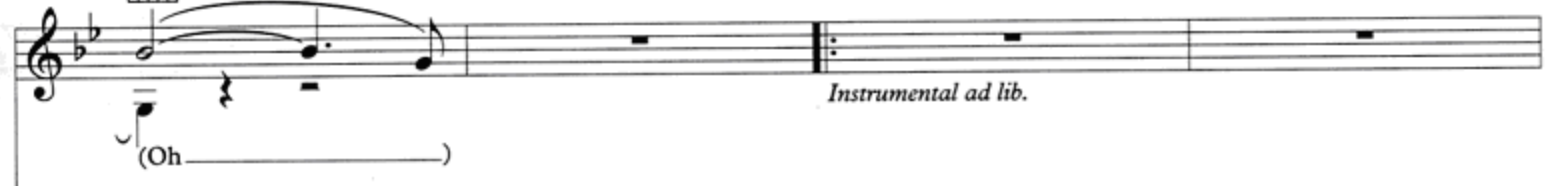
And I'm so (How I don't ev - en wan - na be with my - self a - ny more.



Cm7  


Gm7  


Dm7  

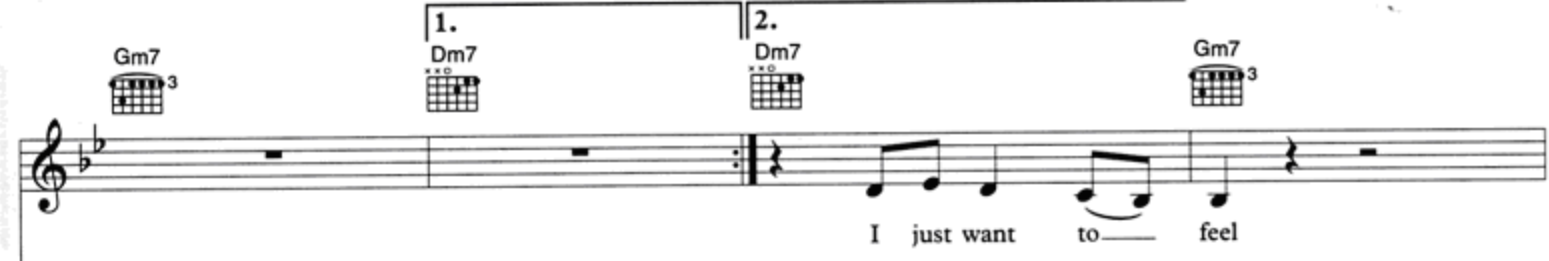
(Oh \_\_\_\_\_)

*Instrumental ad lib.*

1.  
Dm7  


2.  
Dm7  


Gm7  

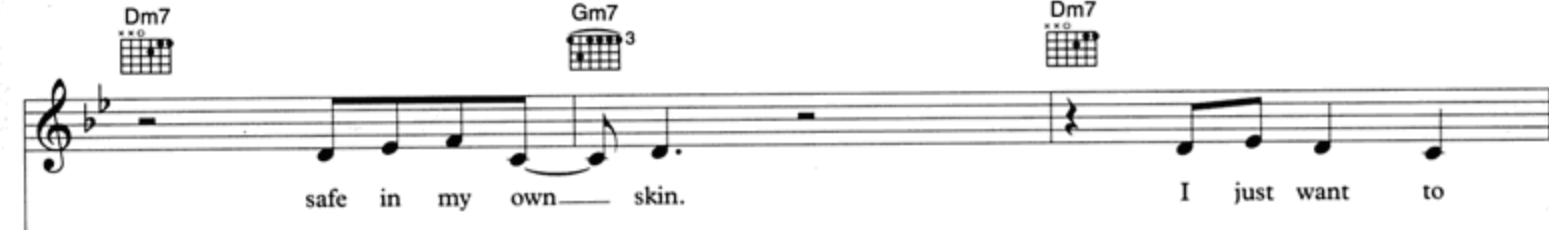
I just want to feel



Dm7  


Gm7  


Dm7  

safe in my own skin. I just want to



Gm7  


Dm7  


Gm7  




be hap - py a - gain.



# SLIDE

Words and Music by  
Dido Armstrong and  
Paul Herman

$\text{♩} = 92$



Play 4 times ad lib.

First system of musical notation. It features a guitar staff with a treble clef and a 4/4 time signature. Above the staff are eight guitar chord diagrams: Am7, Em9, Am7, Em9, Am7, Em9, Am7, and Em9. Below the guitar staff is a piano accompaniment consisting of a grand staff (treble and bass clefs). The piano part includes a melodic line in the right hand and a bass line in the left hand. The bass line features an 8va (octave) marking with a dashed line indicating the octave shift.



1. Ev-en on a day— like this— when you're crawl - ing on— the floor,——

Second system of musical notation. It features a guitar staff with a treble clef and a 4/4 time signature. Above the staff are eight guitar chord diagrams: Am7, Em9, Am7, Em9, Am7, Em9, Am7, and Em9. Below the guitar staff is a piano accompaniment consisting of a grand staff (treble and bass clefs). The piano part includes a melodic line in the right hand and a bass line in the left hand. The bass line features an 8va (octave) marking with a dashed line indicating the octave shift.



reach-ing for the phone— to— ring— a - ny - one— who knows - you— a - ny - more.—— It's

Third system of musical notation. It features a guitar staff with a treble clef and a 4/4 time signature. Above the staff are eight guitar chord diagrams: Am7, Em9, Am7, Em9, Am7, Em9, Am7, and Em9. Below the guitar staff is a piano accompaniment consisting of a grand staff (treble and bass clefs). The piano part includes a melodic line in the right hand and a bass line in the left hand. The bass line features an 8va (octave) marking with a dashed line indicating the octave shift.

Am7 D/F# Em Am Dm Em7

al - right to make mis - takes, you're on - ly hu - man. In - side, ev - 'ry - bo - dy's hid - ing some - thing.

Am7 Em9 Am7 Em9 Am7 Em9 Am7 Em9

2. Star - ing at the same — four — walls, have you tried to help — your — self. —  
3. Ev - en at a time — like — this, — when the morn - ing seems so far, —

Am7 Em9 Am7 Em9 Am7 Em9 Am7 Em9

The rings a - round your eyes, — they don't hide that you need to get — some — rest. — It's  
You think that pain be - longs — to you — but it's hap - pened to — us — all. — It's

Am7 D/F# Em Am Dm

al - right to make mis - takes, — you're on - ly hu - man. In - side,

Em7 Am7 D/F# Em

ev - 'ry bo - dy's hid - ing some - thing.. Take time to catch your breath.. and choose your mo - ment.

Am Dm Em7 Fmaj7 Amadd9 Am

Don't slide. Don't slide.

Fmaj7 Amadd9 Am Am/E Fmaj7

Don't slide. Don't slide.

1. Am Am/E To Coda G/A Am/E 2. Fmaj7 A C

Slide, slide. slide, slide. You brought this on.

Em A C Em A C

— your - self— and it's high time— you— left it there. Lie here— and— rest

Em A C Em

— your— head,— dream— of some - thing else— in - stead..

*D.%. al Coda*

♠ Coda

G/A Am/E Am7 Em9 Am7 Em9

*Vocal ad lib.*

Don't

Am7 Em9 Am7 Em9 Am7 Em9 Am7

slide. Don't— slide.— Slide.—

*Play 3 times ad lib.*

# ISOBEL

Words and Music by  
Dido Armstrong and  
Rollo Armstrong

♩ = 68



4/4

Percussion

3

3

cont. sim.



1. I thought it was fun - ny when you missed the train...  
2. And who he would be - come, all the things he'd have done,

B♭m E♭m B♭m F7(♭9)

When I rang you at home— they said you'd left yes - ter - day.—  
would he— have— loved you and not let you down?

B♭m E♭m B♭m E♭m

I thought it was strange— when your car was found  
And would he be strong - er than his fa - ther?

B♭m E♭m B♭m F7

by the tree— in En - nis where we used to hang— a - round.— Dear—  
Don't pun - ish your - self, leave it well a - lone.— Dear—

B♭m A♭ E♭m7

I - so - bel,— I hope you're well— and what you've done— is right.— Oh, it's

Bbm

Ab

Ebm7

been such hell I— wish you well, I hope you're safe— to - night.. It's been a



Db

Ab

Ebm7

long day— com - ing and long will it last— when it's

D♭/A♭

A♭

E♭m7

last day— leav - ing. I'm help - ing it pass— by—

D♭/A♭

A♭

To Coda ⊕ G♭

1.

D♭

lov - - - ing you— more.



2.



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

*Harmonica ad lib.*

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



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

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



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

*D.S. al Coda*

It's been a

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

**Coda**



Musical staff with treble clef, key signature of three flats, and lyrics: "lov - - - - ing you more." A triplet of eighth notes is marked with a '3' above it.

Piano accompaniment for the Coda section, including treble and bass staves with notes and chords.



# I'M NO ANGEL

Words and Music by  
Dido Armstrong, Paul Statham  
and Pascal Gabriel

$\text{♩} = 100$





1. If you gave me just a coin for ev - 'ry time we say good - bye,  
2. If you tell me that I can't I will, I will, I'll try all - night.



well I'd be rich be - yond my dreams. I'm sor - ry for -  
And if I say I'm com - ing home I'll prob - ab - ly

Am

G

Am

G

Am

Em/B

— my wea - ry life. I know I'm not per - fect but I —  
 — be out — all night. I know I can be a - fraid but I'm —

D/F#

F

Am

— can smile. — And I hope that you see — this heart —  
 — a - live. — And I hope thay you trust — this heart —

Em/G

D/F#

1.  
F2.  
F

— be - hind my tired — eyes. —  
 — be - hind my tired — eyes. — Cos

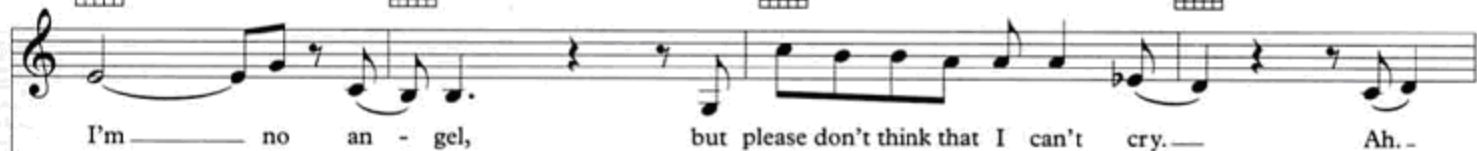
Am

Em/A

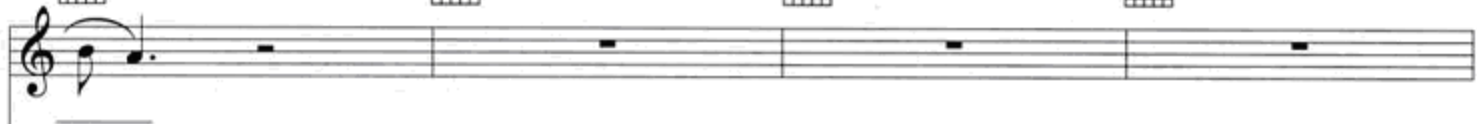
F

Em

I'm — no an - gel, but please don't think that I won't try — and try. —



To Coda ⊕



Am C F Em

Am: C: F: Em:

Am G Am G Am G Am G

Am: G: Am:

I know I'm — not a — round each night. And I know I — al — ways think — I'm right.

Am G Am G Am G Am G

Am: G: Am:

And I can be — lieve — that you — might — look a-round. Cos

*D.%. al Coda*

⊕ Coda

Em7 N.C. F/A E5/A Am

Em7: N.C.: F/A: E5/A: Am:

Harmonica

# TAKE MY HAND

Words and Music by  
Dido Armstrong and  
Richard Dekkard

♩ = 62



1. Touch my— skin and tell me what you're think-ing. Take my



— hand and show me where we're go - ing. Lie down next to me,— look in-to-



— my eyes— and tell— me, oh, tell me what you're see - ing. So sit on

B $\flat$  Cm7 E $\flat$  Gm B $\flat$

top of the world— and tell me how you're feel - ing. What you feel— is

Cm E $\flat$  Gm B $\flat$  Cm7

what I feel— for— you.— Take my hand— and if I'm ly - ing— to you,— I'll

E $\flat$  Gm B $\flat$  Cm7

al-ways be— a - lone,— if I'm ly - ing to you.—

1, 2.

N.C.

Repeat ad lib.

Guitar ad lib.

3.



2. See my— eyes, they car-ry your- re - flec - tion. Watch my



lips— and hear the words- I'm tell-ing you.— Give your



trust to me— and look in - to— my— heart.— And



show— me, — and show- me what— you're- do - ing. So sit on





top of the world— and tell me how— you're feel - ing.



What you feel— is what I feel— for— you.— Take my hand— and if I'm



ly - ing — to you,— I'll al - ways be — a - lone,— if I'm



ly - ing to you.— Take your time— and if I'm ly - ing to you,— I

E $\flat$  6 Gm 3 B $\flat$  Cm7 3 E $\flat$  6 Gm 3

know you'll find that you be-lieve-me, you be-lieve-me, you be-lieve-me.—

B $\flat$  Cm7 3 E $\flat$  6 Gm 3 B $\flat$  Cm7 3

You be-lieve-me.—

E $\flat$  6 Gm 3 B $\flat$  Cm7 3

*Violins 8<sup>va</sup>*

*1<sup>o</sup> Tacet*

1. B $\flat$  Cm7 3 Repeat ad lib. 2. B $\flat$  Cm7 3

Feel the

E $\flat$ -add9  3      Gm9  3      E $\flat$   6

— sun                      on your— face—                      and tell— me—                      what you're think-



Gmadd9  3      E $\flat$   6      Gmadd9  3

- ing.                      Catch the— snow—                      on your— tongue—                      and



E $\flat$   6      Gmadd9  3      E $\flat$   6      Gm  3

show— me—                      how it tastes.—



B $\flat$        Cm  3      E $\flat$   6      Gm  3      B $\flat$        Cm  3



E $\flat$  6 Gm 3 B $\flat$  Cm 3 E $\flat$  6 Gm 3 B $\flat$  Cm 3

Take your time.

This system contains the first four measures of the piece. The guitar chords are E $\flat$  6, Gm 3, B $\flat$ , Cm 3, E $\flat$  6, Gm 3, B $\flat$ , and Cm 3. The vocal line begins with the lyrics 'Take your time.' and features a melodic line with a triplet of eighth notes.

E $\flat$  6 Gm 3 B $\flat$  Cm7 3

Take my hand and if I'm ly - ing to you, I'll

This system contains measures 5-8. The guitar chords are E $\flat$  6, Gm 3, B $\flat$ , and Cm7 3. The vocal line continues with 'Take my hand and if I'm ly - ing to you, I'll'.

E $\flat$  6 Gm 3 B $\flat$  Cm7 3 E $\flat$  6 Gm 3

al-ways be - a - lone, - if I'm ly - ing to you. - Take your time and if I'm

This system contains measures 9-12. The guitar chords are E $\flat$  6, Gm 3, B $\flat$ , Cm7 3, E $\flat$  6, and Gm 3. The vocal line continues with 'al-ways be - a - lone, - if I'm ly - ing to you. - Take your time and if I'm'.

B $\flat$  Cm7 3 E $\flat$  6 Gm 3 1. B $\flat$  Cm7 3

ly - ing to you, - I know you'll - find that you be - lieve - me.

This system contains measures 13-16. The guitar chords are B $\flat$ , Cm7 3, E $\flat$  6, Gm 3, and B $\flat$ . A first ending bracket labeled '1.' covers the final two measures, with chords B $\flat$  and Cm7 3. The vocal line concludes with 'ly - ing to you, - I know you'll - find that you be - lieve - me.'

2. **B $\flat$**  **Cm7** **E $\flat$**  **Gm** **B $\flat$**  **Cm7**

you be - lieve - me. You be - lieve - me. You be - lieve - me. — You be lieve - me. —

**E $\flat$**  **Gm** **B $\flat$**  **Cm7** **E $\flat$**  **Gm**

You be - lieve - me. — You be - lieve - me. —

**B $\flat$**  **Cm7** **E $\flat$**  **Gm** **B $\flat$**  **Cm7**

**E $\flat$**  **Gm** **B $\flat$**  **Cm** **E $\flat$**  **Gm** **B $\flat$**  **Cm** **Cm7**

Piano · Vocal · Guitar

**Dido**

**NO ANGEL**

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