

# You're Beautiful

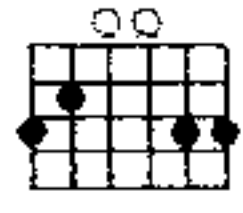
Words & Music by Sacha Skarbek, James Blunt & Amanda Ghost

♩ = 82

Guitar capo 8th fret

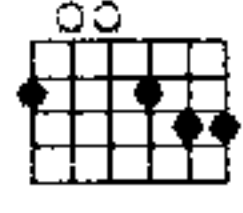
E<sup>b</sup>

(G)



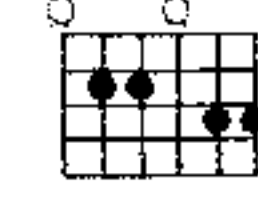
B<sup>b</sup>11/D

(D<sup>11</sup>/F<sup>#</sup>)



Cm<sup>7</sup>

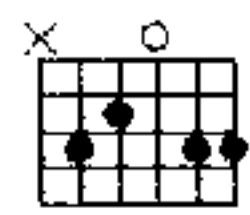
(Em<sup>7</sup>)



The first system of music consists of three measures. The top staff is a single treble clef line with a 4/4 time signature, containing rests for all three measures. The bottom staff is a grand staff (treble and bass clefs) with a 4/4 time signature. The piano part begins with a bass note in the first measure, followed by a series of chords and melodic lines in the right hand.

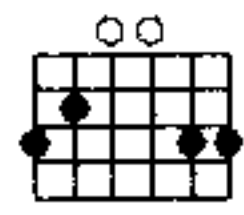
A<sup>b</sup>9

(C<sup>9</sup>)



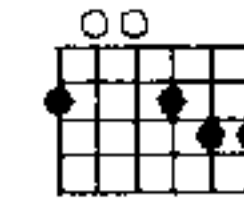
E<sup>b</sup>

(G)



B<sup>b</sup>11/D

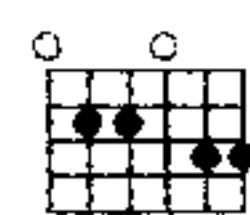
(D<sup>11</sup>/F<sup>#</sup>)



The second system of music consists of three measures. The top staff is a single treble clef line with a 4/4 time signature, containing rests for all three measures. The bottom staff is a grand staff with a 4/4 time signature. The piano part continues with complex chordal textures and melodic lines in the right hand.

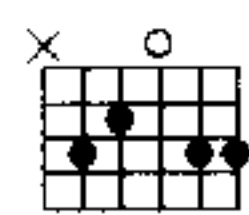
Cm<sup>7</sup>

(Em<sup>7</sup>)



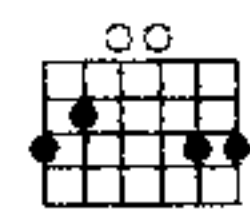
A<sup>b</sup>9

(C<sup>9</sup>)



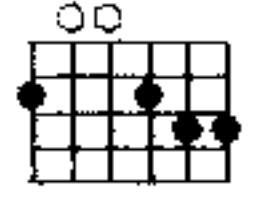
E<sup>b</sup>

(G)

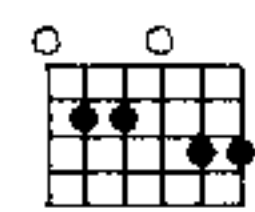


The third system of music consists of three measures. The top staff is a single treble clef line with a 4/4 time signature. The first two measures contain rests, and the third measure contains a melodic line starting with a grace note. Below the staff, the lyrics "My life is bril - liant." are written. The bottom staff is a grand staff with a 4/4 time signature, continuing the piano accompaniment.

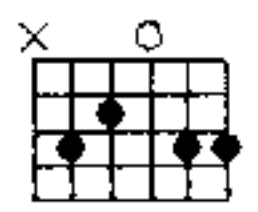
B<sup>b</sup>11/D  
(D<sup>11</sup>/F<sup>#</sup>)



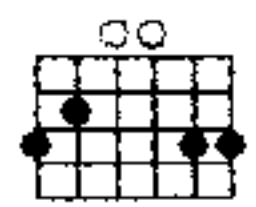
Cm<sup>7</sup>  
(Em<sup>7</sup>)



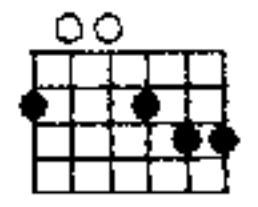
A<sup>b</sup>9  
(C<sup>9</sup>)



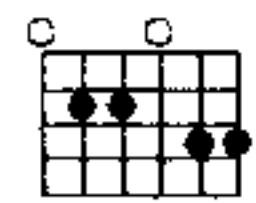
E<sup>b</sup>  
(G)



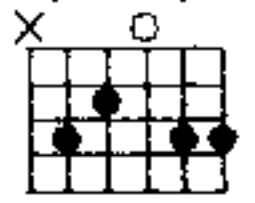
B<sup>b</sup>11/D  
(D<sup>11</sup>/F<sup>#</sup>)



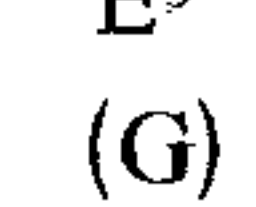
Cm<sup>7</sup>  
(Em<sup>7</sup>)



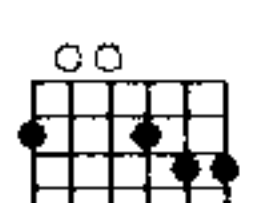
A<sup>b</sup>9  
(C<sup>9</sup>)



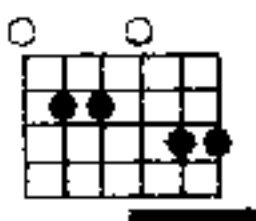
E<sup>b</sup>  
(G)



B<sup>b</sup>11/D  
(D<sup>11</sup>/F<sup>#</sup>)

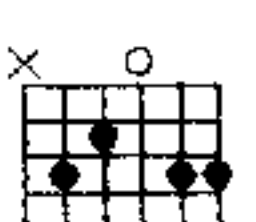


Cm7  
(Em7)

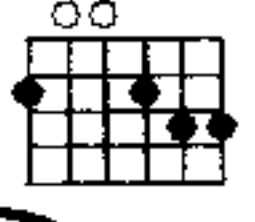


— won't lose no sleep all night, 'cos I've got a plan.

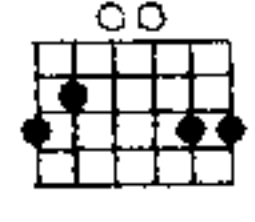
A<sup>b</sup>9  
(C9)



B<sup>b</sup>11/D  
(D11/F#)

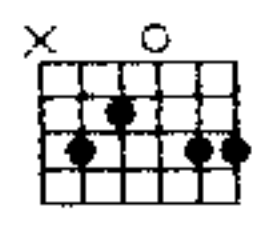


E<sup>b</sup>  
(G)

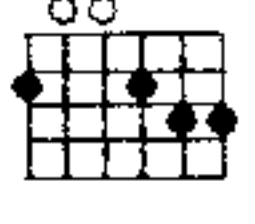


1, 2. You're beau - ti - ful. — You're beau - ti - ful. —  
3. You're beau - ti - ful. — You're beau - ti - ful. —

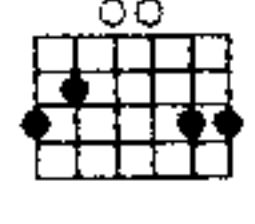
A<sup>b</sup>9  
(C9)



B<sup>b</sup>11/D  
(D11/F#)

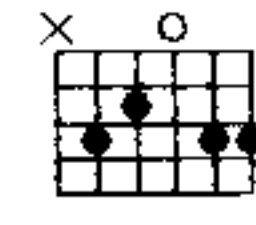


E<sup>b</sup>  
(G)

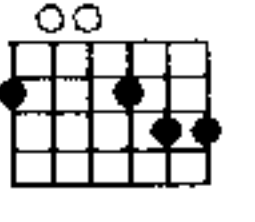


You're beau - ti - ful, — it's true. — I saw —  
You're beau - ti - ful, — it's true. — There must —

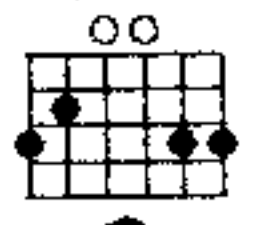
A<sup>b</sup>9  
(C9)



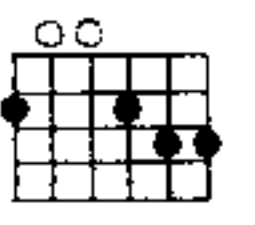
B<sup>b</sup>11/D  
(D11/F#)



E<sup>b</sup>  
(G)

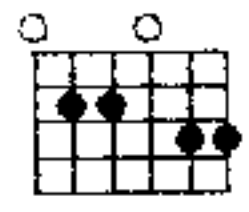


B<sup>b</sup>11/D  
(D11/F#)

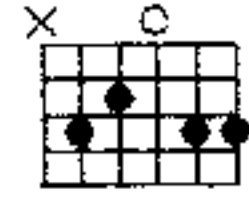


— your face in a crowd - ed — place, —  
— be an an - gel with a smile on her face —

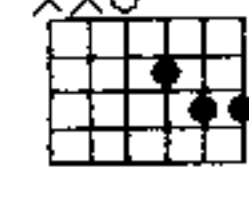
Cm7  
(Em7)



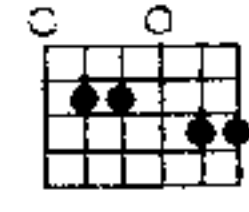
A<sup>b</sup>9  
(C<sup>9</sup>)



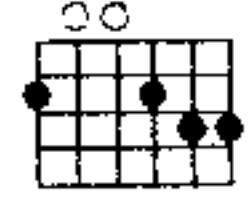
B<sup>b</sup>sus<sup>4</sup>  
(D<sup>b</sup>sus<sup>4</sup>)



Cm7  
(Em7)



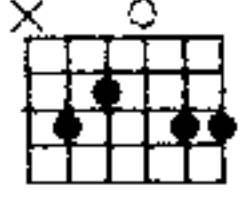
B<sup>b</sup>11/D  
(D<sup>11</sup>/F<sup>#</sup>)



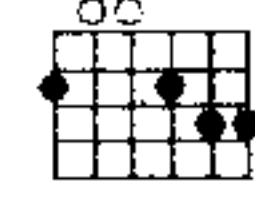
To Coda II

and I don't know what to do, 'cos I'll nev -  
when she

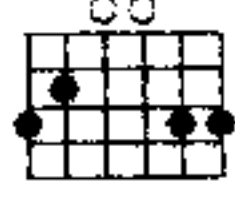
A<sup>b</sup>9  
(C<sup>9</sup>)



B<sup>b</sup>11/D  
(D<sup>11</sup>/F<sup>#</sup>)



E<sup>b</sup>  
(G)



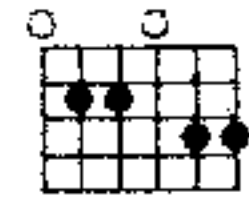
To Coda I

- er be with you.

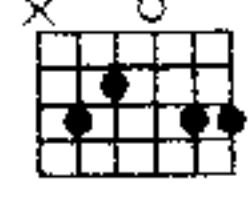
B<sup>b</sup>11/D  
(D<sup>11</sup>/F<sup>#</sup>)



Cm7  
(Em7)

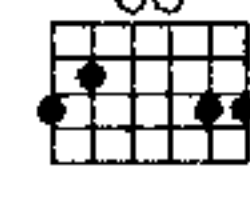


A<sup>b</sup>9  
(C<sup>9</sup>)

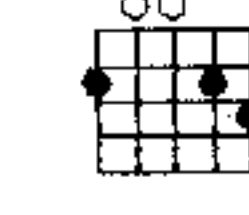


Yes, she caught

E<sup>b</sup>  
(G)

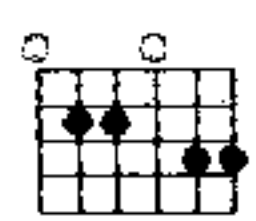


B<sup>b</sup>11/D  
(D<sup>11</sup>/F<sup>#</sup>)

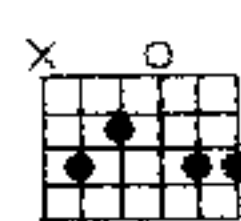


my eye as I walked on by. She could

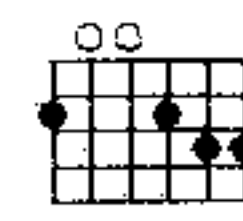
Cm<sup>7</sup>  
(Em<sup>7</sup>)



A<sup>b9</sup>  
(C<sup>9</sup>)

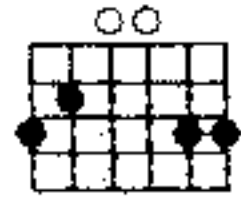


B<sup>b11</sup>/D  
(D<sup>11</sup>/F<sup>#</sup>)

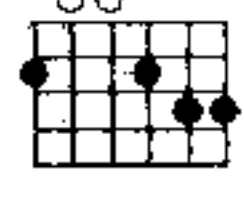


see from my face\_\_\_ that I was\_\_\_ fly - ing high\_\_\_ And I\_\_\_

E<sup>b</sup>  
(G)

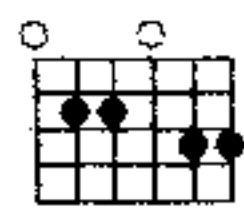


B<sup>b11</sup>/D  
(D<sup>11</sup>/F<sup>#</sup>)



\_\_\_ don't\_\_\_ think\_\_\_ that I'll\_\_\_ see her a - gain,\_\_\_ but

Cm<sup>7</sup>  
(Em<sup>7</sup>)

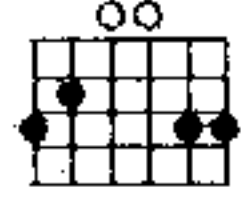


D.S. al Coda I

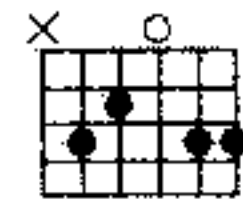
we shared a mo - ment that will last\_\_\_ till the end.\_\_\_

⊕ Coda I

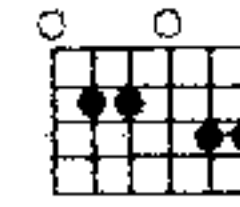
E<sup>b</sup>  
(G)



A<sup>b9</sup>  
(C<sup>9</sup>)



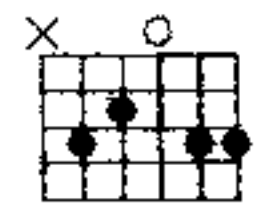
Cm<sup>7</sup>  
(Em<sup>7</sup>)



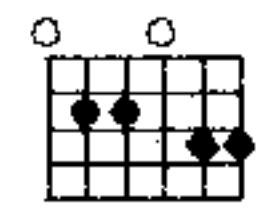
La la la\_\_\_ la.

D.S. al Coda II

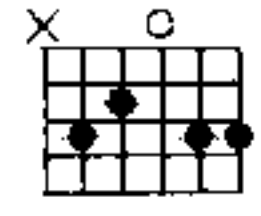
A<sup>b</sup>9  
(C<sup>9</sup>)



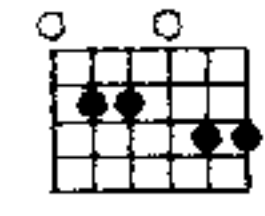
Cm<sup>7</sup>  
(Em<sup>7</sup>)



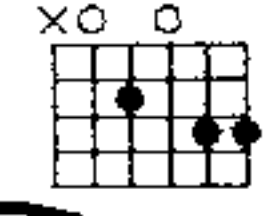
A<sup>b</sup>9  
(C<sup>9</sup>)



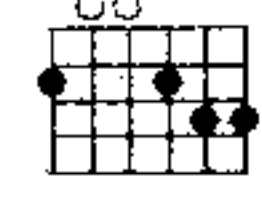
Cm<sup>7</sup>  
(Em<sup>7</sup>)



F<sup>7</sup>sus<sup>4</sup>  
(A<sup>7</sup>sus<sup>4</sup>)



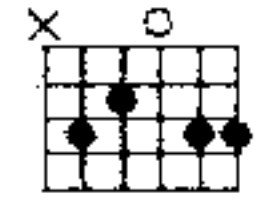
B<sup>b</sup>11/D  
(D<sup>11</sup>/F<sup>#</sup>)



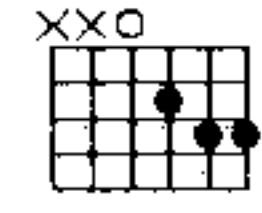
La la la\_\_ la. La la la\_\_ la la.\_\_\_\_

⊕ Coda II

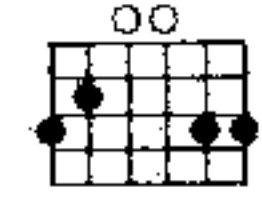
A<sup>b</sup>9  
(C<sup>9</sup>)



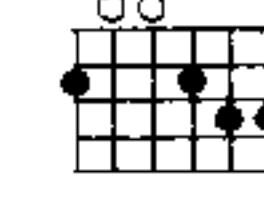
B<sup>b</sup>sus<sup>4</sup>  
(Dsus<sup>4</sup>)



E<sup>b</sup>  
(G)

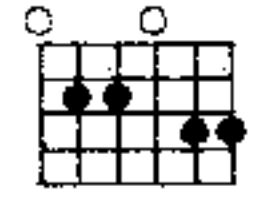


B<sup>b</sup>11/D  
(D<sup>11</sup>/F<sup>#</sup>)

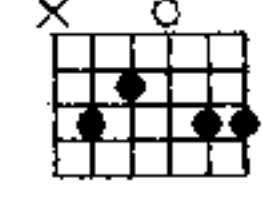


thought up that I should be with you.

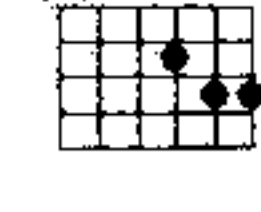
Cm<sup>7</sup>  
(Em<sup>7</sup>)



A<sup>b</sup>9  
(C<sup>9</sup>)

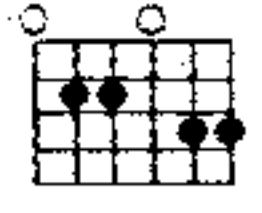


B<sup>b</sup>sus<sup>4</sup>  
(Dsus<sup>4</sup>)

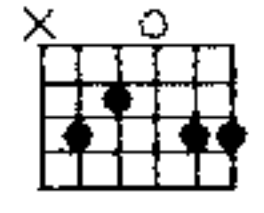


But it's time\_\_ to\_\_ face\_\_ the truth\_\_

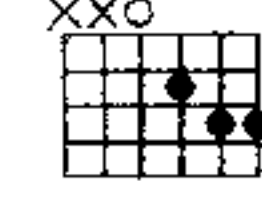
Cm<sup>7</sup>  
(Em<sup>7</sup>)



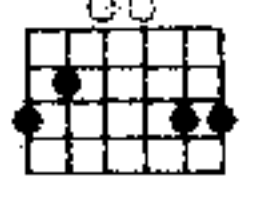
A<sup>b</sup>9  
(C<sup>9</sup>)



B<sup>b</sup>sus<sup>4</sup>  
(Dsus<sup>4</sup>)



E<sup>b</sup>  
(G)



I will nev - er\_\_ be\_\_ with you.\_\_\_\_