

Don't Speak

BOOGIEWOOGIE.RU

Words & Music by Eric Stefani & Gwen Stefani

♩ = 80



You and me — we

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note 'You' and a half note 'and me'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a single bass note in the left hand.



used to be — to - ge - ther, ev - 'ry day — to - ge - ther, al -

The second system continues the vocal line with 'used to be' and 'to - ge - ther, ev - 'ry day - to - ge - ther, al -'. The piano accompaniment features a more complex eighth-note pattern in the right hand and a steady bass line in the left hand.



- ways. I real-ly feel — that I'm los - ing my best - friend, I

The third system concludes the vocal line with '- ways. I real-ly feel - that I'm los - ing my best - friend, I'. The piano accompaniment continues with a similar eighth-note pattern in the right hand and a steady bass line in the left hand.

Gm7 Cm Fm7 B \flat

can't be - lieve — this could — be the — end. It looks —

Cm Gm7 Fm7 B \flat

— as though — you're — let - ting go — and
we die — both — you and I —

E \flat B \flat C

if it's real — then I — don't want — to know —
with my head in my hands — I'll soon — be cry - ing. }

Fm B \flat m6 E \flat C

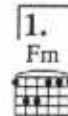
Don't speak, I know — just what — you're say - in', so — please stop — ex - plain -



ing, don't tell me 'cause— it hurts.—



Don't speak, I— know what you're think - in', I don't need— your rea -



sons, don't tell me 'cause— it hurts.— Old



me - mo - ries, — they can be — in - vit - ing but some are

B^b Gm⁷ Fm⁷ B^b Fm

all to - ge - ther might - y frighten - ing. As -

D^b A^b/C C^b G^b/B^b

It's all end - ing, we've got to stop pre - tend - ing who we

A A(b5) A^b Cm Gm⁷

are.

Fm⁷ B^b Cm Gm⁷ Fm⁷ B^b



Musical notation for the first system, including treble and bass staves with a key signature of two flats and a common time signature.



Ritardando

R. 4

You and me,—

Musical notation for the second system, including treble and bass staves with a key signature of two flats and a common time signature.

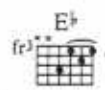
L.H



I can see — us dy - ing, aren't — we? —

Musical notation for the third system, including treble and bass staves with a key signature of two flats and a common time signature.

Repeat with ad lib. vocals - 4th fade



Don't speak, I know — just what you're say - in', so — please stop — ex - plain-
(hurts.)

Musical notation for the fourth system, including treble and bass staves with a key signature of two flats and a common time signature.

B^bm⁶ C Fm B^bm C

ing, don't tell me 'cause— it hurts.—

Fm B^bm⁶ E^b C

Don't speak, I— know what— you're think - in', I don't need— your rea -

1, 3.

B^bm⁶ C Fm B^bm C

sons, don't tell me 'cause— it hurts.— Don't tell me 'cause— it

2. Repeat ad lib. to fade

B^bm⁶ C Fm B^bm C

sons, I know you're good, I know you're good, I know you're real good.