

# 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 musical notation consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature, containing three measures of whole rests. The middle and bottom staves are a grand staff (treble and bass clefs) containing piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with chords corresponding to the guitar chords listed above.

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 musical notation consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature, containing three measures of whole rests. The middle and bottom staves are a grand staff containing piano accompaniment. The piano part continues the melodic and bass lines from the first system, with chords corresponding to the guitar chords listed above.

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 musical notation consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature, containing three measures of whole rests. The middle and bottom staves are a grand staff containing piano accompaniment. The piano part continues the melodic and bass lines from the previous systems, with chords corresponding to the guitar chords listed above. The lyrics "My life is bril - liant." are written below the piano part in the third measure.

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>)

The first system of the piano accompaniment consists of three measures. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The key signature is B-flat major (two flats).

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

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

The second system features a vocal line with lyrics and piano accompaniment. The vocal line has two measures of music with lyrics. The piano accompaniment consists of two measures of chords. The lyrics are: "My life is bril - liant, my love is pure. —"

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

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

The third system continues the vocal line and piano accompaniment. The vocal line has two measures of music with lyrics. The piano accompaniment consists of two measures of chords. The lyrics are: "I saw an an - gel, of that I'm sure. — She smiled"

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

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

The fourth system features a vocal line with lyrics and piano accompaniment. The vocal line has two measures of music with lyrics. The piano accompaniment consists of two measures of chords. The lyrics are: "at me on the sub - way, she was with a - no - ther man. — But I —"

Cm7  
(Em7)

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

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

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

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

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

You're beau - ti - ful.  
You're beau - ti - ful.

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

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

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

You're beau - ti - ful, it's true.  
You're beau - ti - ful, it's true.

I saw  
There must

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

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

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

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

— 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>9sus<sup>4</sup>  
(Dsus<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

Cm7  
(Em7)



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

Cm7  
(Em7)



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>)



Cm7  
(Em7)



La la la la.

D.S. al Coda II

A <sup>b9</sup> (C <sup>9</sup> )	Cm <sup>7</sup> (Em <sup>7</sup> )	A <sup>b9</sup> (C <sup>9</sup> )	Cm <sup>7</sup> (Em <sup>7</sup> )	F <sup>7sus4</sup> (A <sup>7sus4</sup> )	B <sup>b11</sup> /D (D <sup>11</sup> /F <sup>#</sup> )

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

⊕ Coda II

A <sup>b9</sup> (C <sup>9</sup> )	B <sup>b</sup> sus <sup>4</sup> (Dsus <sup>4</sup> )	E <sup>b</sup> (G)	B <sup>b11</sup> /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>b9</sup> (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>b9</sup> (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.