

Broken Strings

Words & Music by Nina Woodford, James Morrison
& Fraser Thorneycroft-Smith

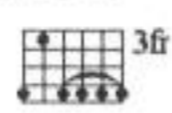
Original key B \flat minor

$\text{♩} = 112$

A \sharp m⁷



A \sharp m⁹

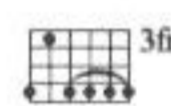


(Male) 1. Let me hold you for the last time. It's the last
(F.) (2.) we do - ing? We are turn

F \sharp maj⁹



A \sharp m⁹



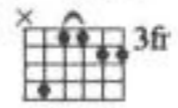
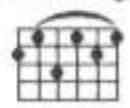
— chance to feel a - gain. — But you broke me, — now I can't
- ing in - to dust. — Play - ing house — in the ru -



F#maj9

D#9sus4

A#m



— feel — an - y — thing —

When I love — you — rings so un-

(M.)

(F.)

- ins of — us. —

Run-ning back — through the fire, —

F#maj7



- true, I can't — e - ven con-vince my - self. —

When I'm speak

— when there's noth - ing left to save. —

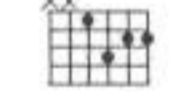
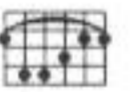
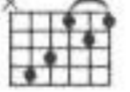
It's like chas-

A#m

C#

F#

D#m7



- ing, — it's the voice — of some-one else. —

Oh, — it

- ing the ver-y last — train when it's { too — late. Too late. — } Oh, — it

{ too — late. Yeah. — }



F# G# A#m F# G# Fm

tears me up. I try to hold on, but it hurts too much. I

tears me up. I try to hold on, but it hurts too much. I

F# G# Fm F# C#/F

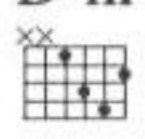
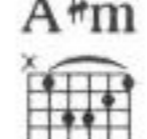
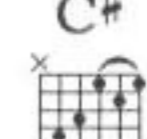
try to for-give, but it's not enough to make it all O. K. You can't play

try to for-give, but it's not enough to make it all O. K. You can't play

D#m A#m C# G#


on broken strings. You can't feel anything that your heart

(*) on broken strings. You can't feel anything that your heart

D#m  **A#m**  **C#** 

— don't want to feel. I can't tell you some-thing that ain't real.

— don't want to feel. I can't tell you some-thing that ain't real.

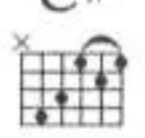
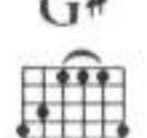



G#  **F#maj7**  **A#m** 

— Oh, the truth hurts, a lie's worse.

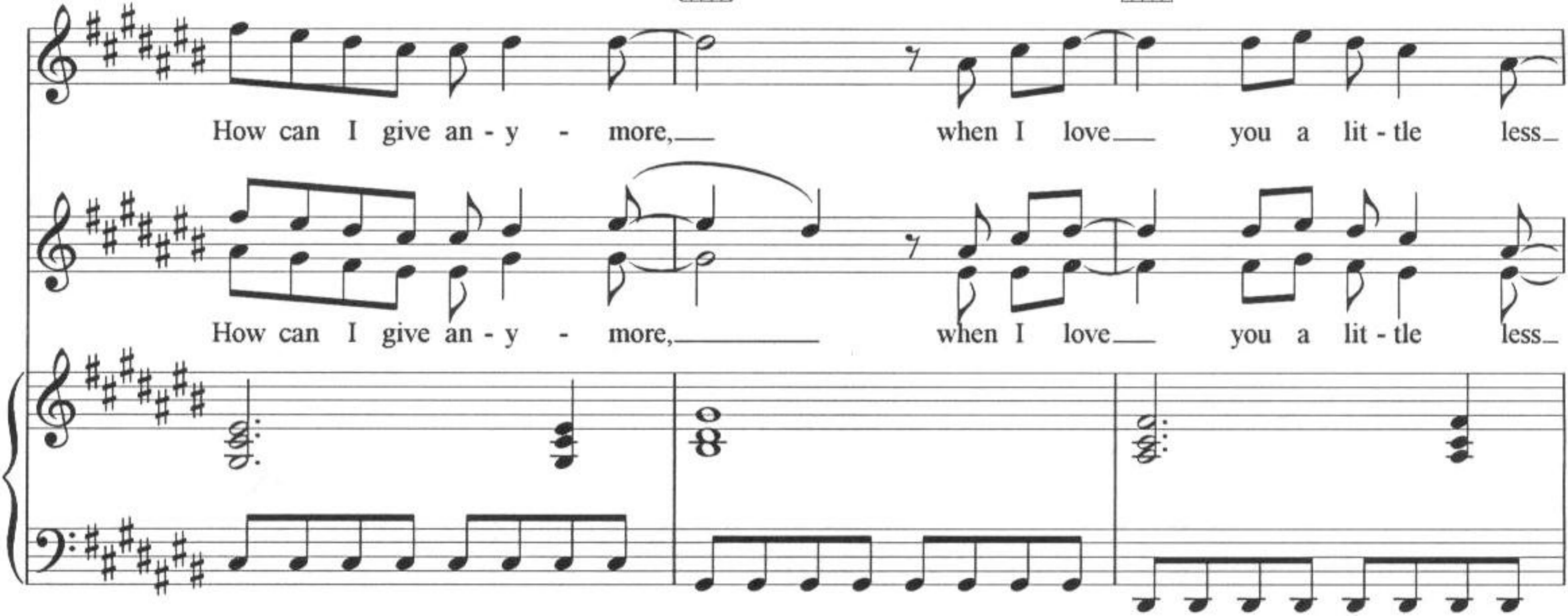
— Oh, the truth hurts, a lie's worse.



C#  **G#**  **D#m7** 

How can I give an - y - more, when I love you a lit - tle less.

How can I give an - y - more, when I love you a lit - tle less.



A#m *To Coda* G#

1. 2.

than be-fore? (Female) Oh, what are_

than be-fore? Oh, we're run

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'than be-fore?' and '(Female) Oh, what are_'. Above the staff are guitar chord diagrams for A#m and G#. A 'To Coda' symbol is placed between the chords. A first ending bracket labeled '1.' spans the first two measures, and a second ending bracket labeled '2.' spans the last two measures. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note accompaniment.

F#maj9 A#m7 C#

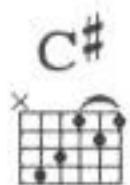
- ning through the fire, when there's noth - ing, left to save.

Detailed description: This system contains the second system of music. The top system features a vocal line with lyrics '- ning through the fire, when there's noth - ing, left to save.'. Above the staff are guitar chord diagrams for F#maj9, A#m7, and C#. The piano accompaniment continues with chords in the treble clef and eighth-note accompaniment in the bass clef.

F#sus2 F#maj9 A#m7

It's like chas - ing the ver - y last train when we both

Detailed description: This system contains the third system of music. The top system features a vocal line with lyrics 'It's like chas - ing the ver - y last train when we both'. Above the staff are guitar chord diagrams for F#sus2, F#maj9, and A#m7. The piano accompaniment continues with chords in the treble clef and eighth-note accompaniment in the bass clef.



D.S. al Coda

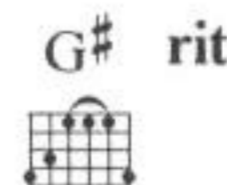
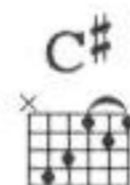
— know it's too late. — Too late. — You can't play. —



Oh, — oh, Oh, you know that I love — you a lit-tle less —
A lit-tle less, —



— than be - fore. — } (Both) Let me hold
— a lit - tle less than be - fore. —



— you for the last — time. It's the last — chance to feel a - gain.

