

# Don't Speak

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 begins 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 whole 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' followed by a half note rest, then 'to - ge - ther,'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a single whole note in the left hand.



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

The third system continues the vocal line with '- ways.' followed by a half note rest, then 'I real-ly feel' followed by a half note rest, then 'that I'm los - ing my best - friend, I'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a single whole note in the left hand.



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



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



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



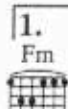
Don't speak, I know — just what — you're say - in', so — please stop — ex - plain -



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

2.

B<sup>b</sup> Gm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup> Fm

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

D<sup>b</sup> A<sup>b</sup>/C C<sup>b</sup> G<sup>b</sup>/B<sup>b</sup>

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

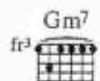
A A(b5) A<sup>b</sup> Cm Gm<sup>7</sup>

are.

Fm<sup>7</sup> B<sup>b</sup> Cm Gm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>



Musical notation for the first system, including treble and bass staves with chords Cm, Gm7, Fm7, and Bb.



Musical notation for the second system, including treble and bass staves with chords Gm7, Cm, Ab, Fm9, Cm, and Gm7. Includes handwritten annotations "R.H." and "L.H.".

*Ritardando*

R. H

You and me,—

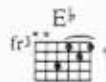
L. H



Musical notation for the third system, including treble and bass staves with chords Fm7, Bb, Fm7, and Bb. Includes the lyrics "I can see us dy - ing, aren't we?"

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

Repeat with ad lib. vocals - 4<sup>th</sup> fade



Musical notation for the fourth system, including treble and bass staves with chords Fm, Bbm6, Eb, and C. Includes the lyrics "Don't speak, I know just what you're say - in', so please stop - ex - plain- (hurts.)"

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



ing, don't tell me 'cause— it hurts.—



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

1, 3.



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

2.



Repeat ad lib. to fade

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