

From: "The Girl In The Other Room"

I'm Coming Through

by

DIANA KRALL

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I'm Coming Through

Words by Elvis Costello & Diana Krall

Music by Diana Krall

Gentle Latin rock ♩ = 144

D/C



Musical notation for the first system. It includes a guitar staff with a D/C chord diagram, a piano staff with a cymbal part labeled "cymbal" and a piano part labeled "ped." with a "sim." dynamic marking. The piano part features a steady eighth-note accompaniment.

Musical notation for the second system. It includes a piano staff with a steady eighth-note accompaniment and a guitar staff with a melodic line. The piano part has a "ped." marking.

C6/9



D/E



C6/9



Bm11



Musical notation for the third system. It includes a vocal staff with the lyrics "looked down at a spark - l'ing band and on - ly saw my mo - ther's hand The" and a piano staff with a steady eighth-note accompaniment. The piano part has a "pedal on chord changes" marking. Above the piano staff are four guitar chord diagrams: C6/9, D/E, C6/9, and Bm11.

Am9



Em7



Dsus2/4



things I've _ earned _ they ne-ver came _ too cheap, but then the like -

C



E6/9



- ness on - ly goes _ so deep. _____

guitar cue

F#m7



F#m9



As clouds _ ap-proach _ the fac - ing shore, _____

and al - though _ two _ pairs _ of _ shoes _ sit by _

A#m7b5 Am7 Eadd9/G# Gm13 F#m7

the door, _ I can't pre - tend I _ don't de - scend. _ I

C6/9

know I _ should be joy - ful now, but time means _ noth - ing. _ On-

Em11



Em



Em7



Am(add9)



- ly the love - you gave _ to me _ will - save _ me. _ I

D/G



G6



D/G



Dadd9/G



think she _ knew _ I

cresc.

D/G



Gmaj9



Em11



raise my voice _ and shake _ the walls, but _ if _ I chance _ to cry _ at all _

f *mf*

A6/9 C/F

I hope you

F#m7 C6/9 D/E N.C. F6/9(#11)

hear me now I'm com-ing through —

I looked —

gva —

C6/9



Em7



D/C



C6/9



Bm/C



— down at — a twist — of lace — and on - ly saw — my fa -

Bm7



G/B



Am9



- ther's face. — The things we — shared — have

Em7



Em11



Dsus4



C



hurt us both — so — much — some - times — we each go pla - ces

Emaj7



guitar cue (8vb.)

love — can't touch. _____

F#m9



A cal - en - dar ___ marks days ___

E6/9



F#m9



— to keep. The moon shone down _

up - on — chilled wat - ers run - ning deep. The

A#m7b5 Am7 Eadd9/G# Gm13 F#m9

veil so thin — that light poured in. — The sight —

(gt.)

C6/9 D/C Bm7/C D/C

— was so as - ton - ish - ing — the time meant no thing. — On -

bass cue

Em11



Em7



Am11



- ly a kiss _ that felt ___ like this _ could _ move _____ me. I ___

D/G



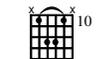
G6



D/G



A7sus4/G



D/G



G6



D/G



think she ___ knew. _____ I ___

cresc.

D/G



Gmaj9



Em11



raise my voice _ and shake ___ walls, but ___ if ___ I chance _ to cry ___ at all ___

f *mf*

(bs.)

A6/9  C/F 



I hope you

F#m7  C6/9  D/E 

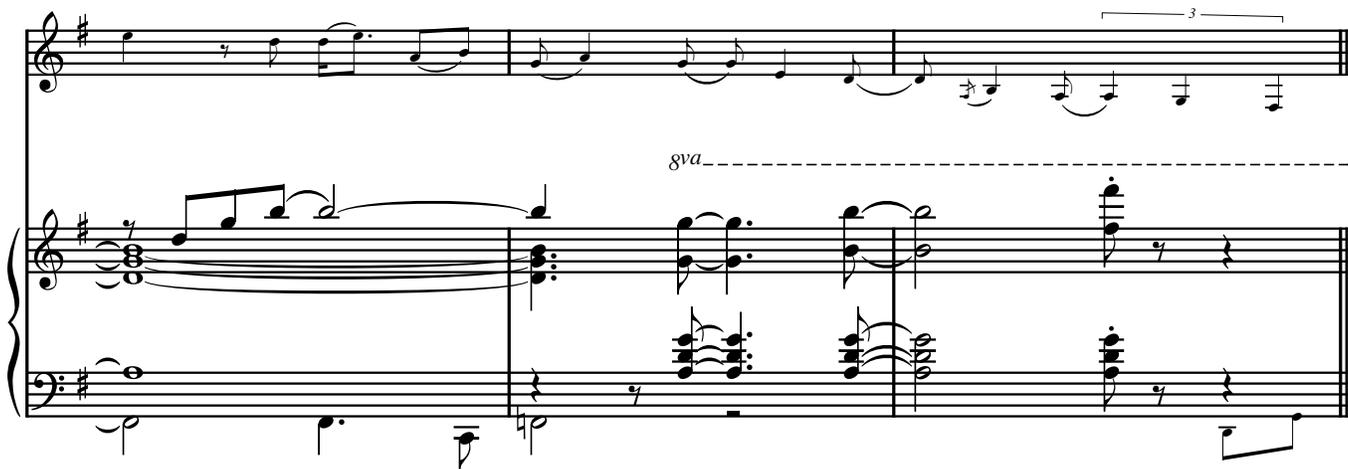
F6/9#11 

guitar solo

N.C.



hear me now I'm com-ing through.



gva

C6/9



Em9



C6/9



Bm(add9)



Musical score for the first system, measures 1-4. The system includes a vocal line and a piano accompaniment. The piano part features an 8va marking in the right hand. The key signature is one sharp (F#).

Am11



Em9



B7#5



D



Musical score for the second system, measures 5-8. The system includes a vocal line and a piano accompaniment. The piano part features triplets in both hands. The key signature is one sharp (F#).

D/C

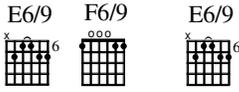


E6/9

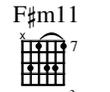


Musical score for the third system, measures 9-12. The system includes a vocal line and a piano accompaniment. The piano part features triplets in both hands. The key signature is one sharp (F#).

E6/9 F6/9 E6/9



F#m11



B



B/E



F#m11



A#dim



Am7



Eadd9/G#



Gm13



F#m7



C6/9



The first system of music features a guitar part with a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a triplet of eighth notes. The first measure is followed by a bar line. The second and third measures are connected by a brace. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Em



D/E



The second system continues the musical piece. The guitar part features a treble clef and a key signature of one sharp. It includes a series of eighth notes and rests. The piano accompaniment continues with two staves, showing more complex chordal textures and moving lines in both hands.

Am(add9)



G/A



Am7



The third system of music shows the guitar part with a treble clef and a key signature of one sharp. It features a triplet of eighth notes in the first measure, followed by a bar line. The piano accompaniment continues with two staves, showing a mix of chords and moving lines.

D/G

G

D/G



Musical notation for the first system, including vocal line and piano accompaniment.

Gmaj9

D/G

G6/9

Em11



raise my voice _ and shake _ the walls, but _ if _ I chance _ to cry _ at _

f *mf*

all _ I _

A6/9

C/F

F#m7

C6/9

D/E



N.C.

hope you hear me now I'm _ com-ing through. _

F6/9#11



ad lib. to fade

guitar and bass play ad lib. fills to fade

Red.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a half note followed by a quarter rest. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A guitar and bass part is indicated to play ad lib. fills to fade. A red line is drawn below the piano accompaniment.

The second system continues the piano accompaniment with more complex chordal textures and melodic lines in both hands.

The third system continues the piano accompaniment with more complex chordal textures and melodic lines in both hands.

The fourth system concludes the piano accompaniment with a final chord and melodic flourish.