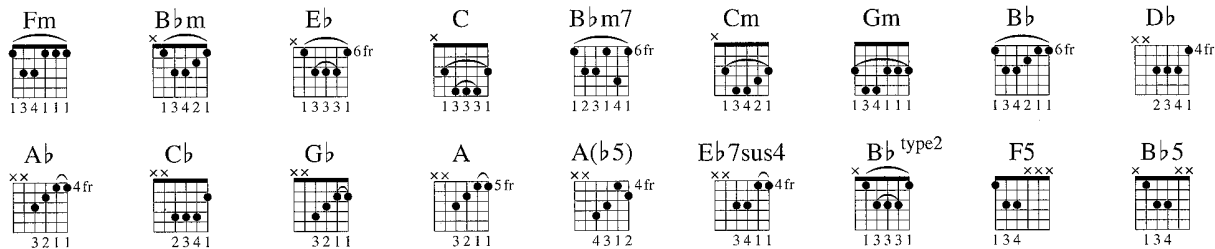


# Don't Speak

Words and Music by Eric Stefani and Gwen Stefani



**Intro**  
Slowly ♩ = 76  
Cm

**Verse**

1. You and me, \_\_\_\_\_ we

*\*Gtr. 1 (slight dist.)*  
*mf* let ring throughout w/ pick & fingers

Rhy. Fig. 1

T 4  
A 5  
B 5

\*two gtrs. arr. for one

Gm Fm Bb Gm Fm Bb

used to be \_\_\_\_\_ togeth - er, ev-'ry day \_\_\_\_\_ togeth - er, al - ways.

I

End Rhy. Fig. 1

3 3 1 3 3 3 3 3 1 1 3 3 3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Cm Gm Fm Bb Gm Cm

real-ly feel \_\_\_\_\_ that I'm los - ing my best - friend. I can't be - lieve \_\_\_\_\_ this could - be the \_\_\_\_\_

4 4 3 3 1 1 3 3 3 3 3 3 4 4 4 4 4 4 4 4

5 5 5 5 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Fm Bb Cm Gm Fm Bb

end. It looks as though you're let - ting go. And

Gtr. 1

Bass

*mf*

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest, then sings "It looks as though you're let - ting go. And". The guitar 1 part features a melodic line with a capo on the 3rd fret. The bass part provides a simple accompaniment. Chord symbols Fm, Bb, Cm, Gm, Fm, and Bb are placed above the vocal line.

Eb Bb C

if it's real, well, I don't want to know.

Detailed description: This system contains the next three measures. The vocal line continues with "if it's real, well, I don't want to know." The guitar 1 part continues its melodic line. The bass part continues its accompaniment. Chord symbols Eb, Bb, and C are placed above the vocal line.

**Chorus**

Gtr. 1 tacet  
Fm  
Rhy. Fig. 2

Bbm Eb C

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

Gtr. 2 (acous.)

*mf*

Rhy. Fig. 2A

Gtr. 3 (acous.)

*mf*

Bass

Bass Fig. 1

*f*

Detailed description: This system contains the chorus. The vocal line starts with "Don't speak. I know just what you're say - ing, so please stop ex - plain -". The guitar 2 part plays a rhythmic pattern of eighth notes. The guitar 3 part plays a complex rhythmic pattern with many 'x' marks. The bass part plays a rhythmic pattern. Chord symbols Bbm, Eb, and C are placed above the vocal line. The guitar 2 part is marked *mf* and the bass part is marked *f*.

Bbm7

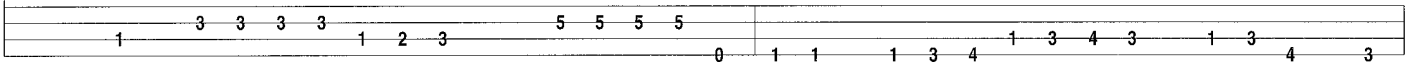
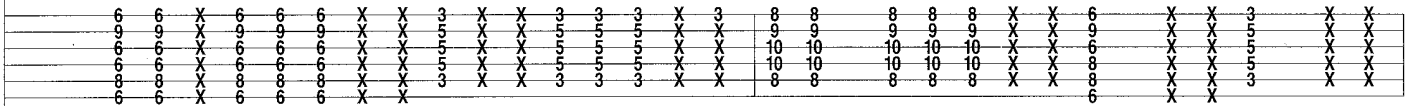
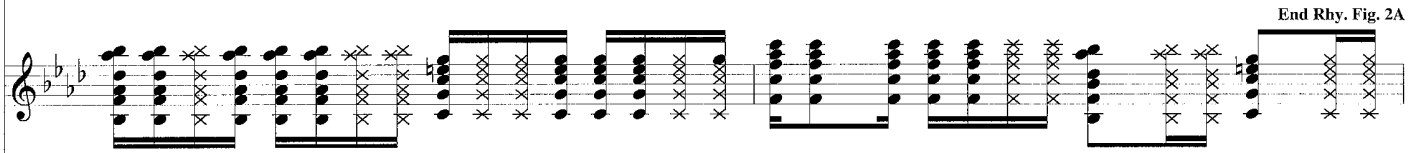
C

Fm

Bbm7

C

End Rhy. Fig. 2

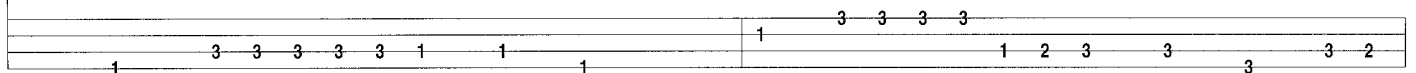
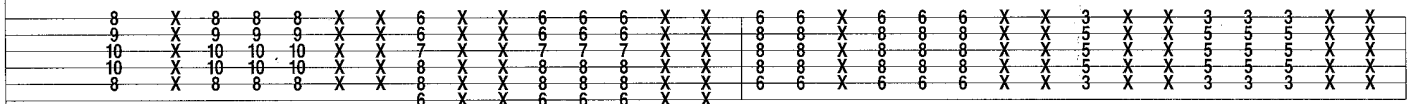
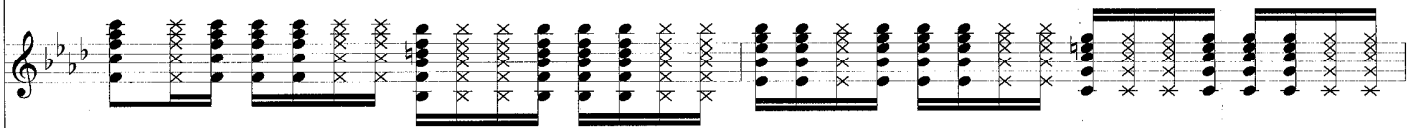
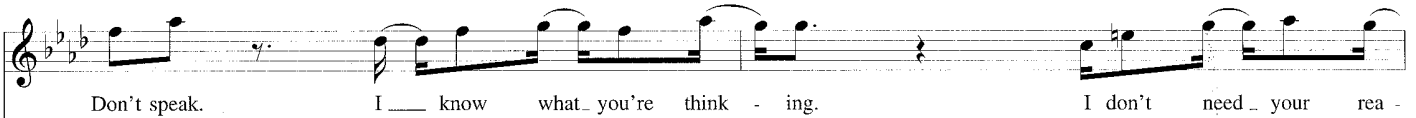


Fm

Bbm

Eb

C



Bbm7 C Fm Bbm7 Eb

sons. Don't tell me 'cause it hurts. 2. Our

(cont. in slash)

6 6 X 6 6 6 X X 3 X X 3 3 3 X X 8 8 8 8 8 X X 6 6  
 6 6 X 6 6 6 X X 3 X X 3 3 3 X X 8 8 8 8 8 X X 6 6  
 6 6 X 6 6 6 X X 3 X X 3 3 3 X X 8 8 8 8 8 X X 6 6

End Bass Fig. 1

1 3 3 3 3 1 2 3 5 5 5 5 0 1 3 3 3 3 2 4 6

Verse

Gtr. 1: w/ Rhy. Fig. 1  
 Cm

Gtrs. 2 & 3 tacet  
 Gm

Fm

Gtrs. 2 & 3

mem - o - ries, they can be in - vit - ing. But some are

Bass  
 3 3 1

Bb

Gm

Fm

Bb

al - to - geth - er might - y fright - 'ning. As

6 3 1 6 6 18

Gtrs. 2 & 3 Cm Gm Fm Bb

we die, both you and I,

Gtr. 1 w/ dist.

Bass

3 3 1 3 3 3 3 5 3 0 8 8 6 5 6 6 6 7 7 8 8

Eb Bb C

with my head in my hands I sit and cry.

Gtr. 1

Bass

6 6 3 4 6 6 5 8 5 8 5 3 3 3 3 3 10

**Chorus**

Gtrs. 2 & 3: w/ Rhy. Fig. 2 & 2A, 1 3/4 times  
 Bass: w/ Bass Fig. 1, simile  
 Fm

Bbm Eb C

Don't speak. I know just what you're saying, so please stop explaining.

Rhy. Fig. 3

Bbm7 C Fm Bbm7 C

ing. Don't tell me 'cause it hurts. No, no, no,

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3, 1st 3 meas.  
Fm Bbm Eb C

don't speak. I know what you're think - ing and I don't need your rea -

Bbm7 C N.C.(Fm)

sons. Don't tell me 'cause it hurts.

Gtrs. 1, 2 & 3

(Gtrs. 2 & 3 cont. in slash)

Bass

**Bridge**

Db Ab Cb Gb

Gtrs. 2 & 3

Gtr. 1

Bass

It's all end - ing. I got - ta stop pre - tend - ing who we

A A(b5) Eb7sus4 Ab

(Gtr. 3 cont. in notation)

are.

6 6 6 6 6 5  
0 7 4 6 6 4

5 4 6 4 6 6 6 4 13

**Guitar Solo**

Gtr. 1 tacet  
Cm

Gm

Fm

Bb type2

End Rhy. Fig. 4

Gtr. 2

Gtr. 4 (nylon str. acous.)

*mf*

5 4 6 8 6 3 3 3 5 6 5 8 6 8 8

Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtr. 3

8	8	8	8	X	10	10	X	10	10	10	8	8	8	8	X	6	6	X	6	6	X	X
8	8	8	8	X	11	11	X	11	11	11	8	8	8	8	X	6	6	X	6	6	X	X
10	10	10	10	X	12	12	X	12	12	12	10	10	10	10	X	7	7	X	7	7	X	X
10	10	10	10	X	12	12	X	12	12	12	10	10	10	10	X	8	8	X	8	8	X	X
8	8	8	8	X	10	10	X	10	10	10	8	8	8	8	X	8	8	X	8	8	X	X
8	8	8	8	X	10	10	X	10	10	10	8	8	8	8	X	6	6	X	6	6	X	X

Bass

3 3 5 6 5 5 5 5 6 1 1 3 4 1 1 1 1 2

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 2 times

Gtr. 4

Cm Gm Fm Bb Cm Gm

5 8 6 8 6 3 3 5 6 (X)10 8 9 8 9 11 9 8 10 8 10 11 10 11 10 8 10 11 8 11

Bass

3 3 5 6 5 5 1 1 0 1 1 1 2 3 3 4 6 3 5 6

Fm Bb Gm Cm Fm

Gtrs. 2 & 3

Gtr. 4

10 8 8 10 8 9 11 9 11 9 8 3 5 6 3 5 6 3 5 6 3 5 3 6 5 6 5

Bass

1 1 3 4 1 1 2 3 6 5 3 4 3 1

### Verse

Gtrs. 2, 3 & 4 tacet

Cm Gm Fm Bb F5 Bb5

Gtr. 5 (dist.)

*mf*

3. You and me, — I can see — us dy - ing. Are — we?

Gtr. 1

w/ slight dist.

Bass

*mf*

4 4 3 3 1 1 3 3 3 3 1 3 1 3 3 3 3 1 3 1 3 3 3 3

5 5 5 5 5 5 1 3 1 3 3 3 3 1 3 1 3 3 3 3 1 3 1 3 3 3 3

1 1



**Chorus**

Gr. 1: w/ Rhy. Fig. 3, 2 times  
 Grs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 2 times  
 Gr. 5 tacet  
 Fm

B♭m Eb C

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

Bass Bass Fig. 2

B♭m7 C Fm B♭m7 C

ing. Don't tell me 'cause it hurts. No, no, don't

End Bass Fig. 2

Bass: w/ Bass Fig. 2, 1st 3 meas.  
 Fm B♭m Eb C

— speak — I know what you're think - ing and I don't need your rea -

B♭m7 C Bass: w/ Bass Fill 1 Fm B♭m7 C

— sions. Don't tell me 'cause it hurts. Don't tell me 'cause it hurts.

**Outro**

Gr. 1: w/ Rhy. Fig. 3, till fade  
 Grs. 2 & 3: w/ Rhy. Figs. 2 & 2A, till fade  
 Bass: w/ Bass Fig. 2, simile, till fade  
 Fm  
 Voc. Fig. 1

B♭m Eb C

(La, la, la, la, la, la, la, la. I know what you're say - ing, so please stop ex - plain -

B♭m7 C Fm B♭m7 C End Voc. Fig. 1

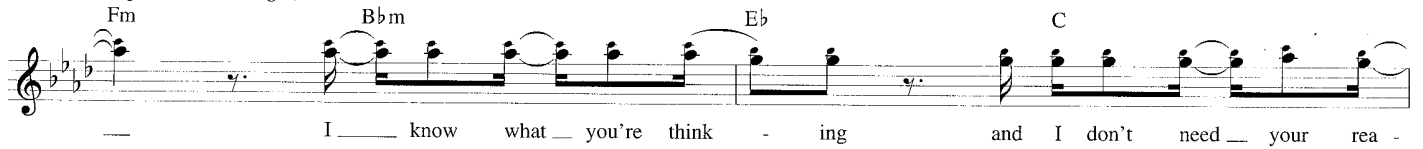
ing. Don't speak, don't speak, don't speak, no.

la. La, la, la, la, la.)

**Bass Fill 1**  
 Bass

Bkgd. Voc.: w/ Voc. Fig. 1, till fade

Fm Bbm Eb C



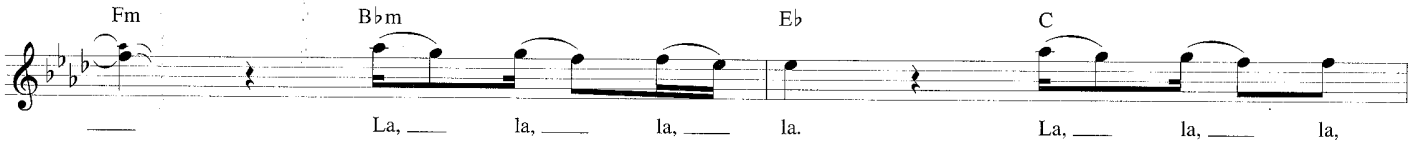
I know what you're thinking and I don't need your rea -

Bbm7 C Fm Bbm7 C



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

Fm Bbm Eb C



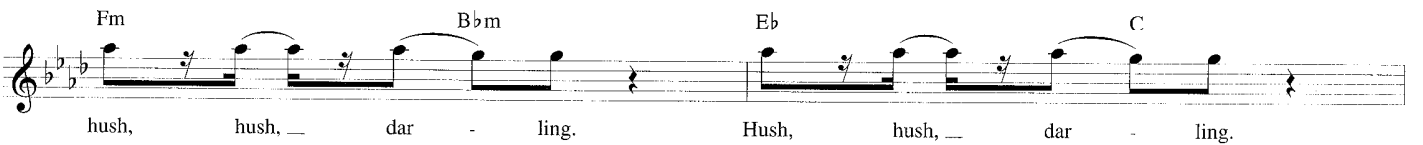
La, la, la, la.

Bbm7 C Fm Bbm7 C



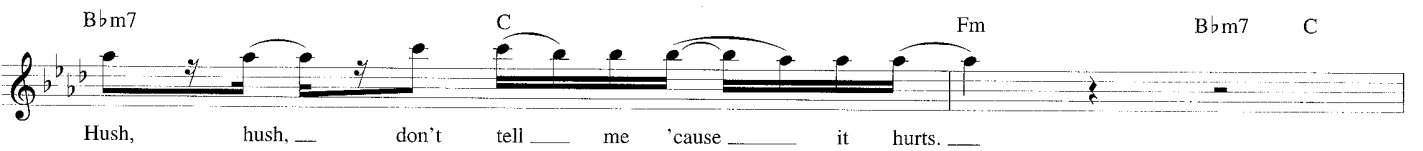
la. Don't! Don't! Ooh, ooh,

Fm Bbm Eb C



hush, hush, darling. Hush, hush, darling.

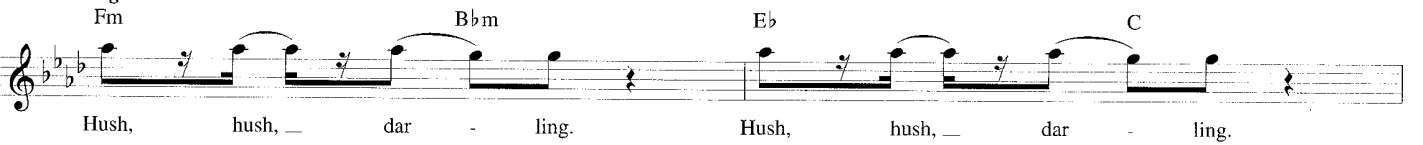
Bbm7 C Fm Bbm7 C



Hush, hush, don't tell me 'cause it hurts.

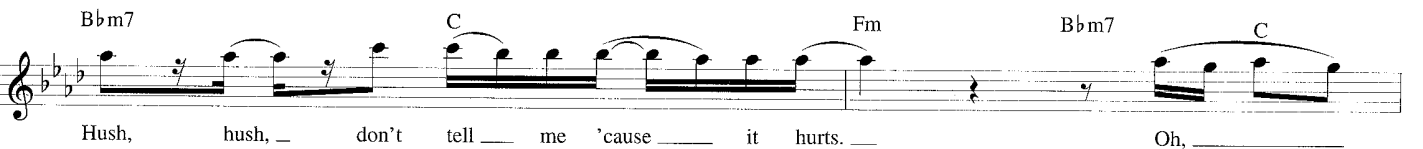
*Begin Fade*

Fm Bbm Eb C



Hush, hush, darling. Hush, hush, darling.

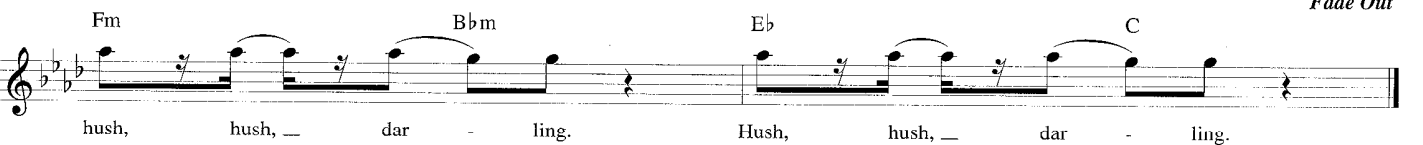
Bbm7 C Fm Bbm7 C



Hush, hush, don't tell me 'cause it hurts. Oh,

*Fade Out*

Fm Bbm Eb C



hush, hush, darling. Hush, hush, darling.