

# The Emblem of My Emptiness

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## Verse, freely

Musical score for the verse, featuring a treble clef, a key signature of three flats (B-flat major), and a common time signature. The score consists of seven lines of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "So man-y times I think of you, so man-y times I long to do, so man-y things we used to do way back when it was that way. Way back was in was that way... Oh, that was a love - ly day! But so man-y nights have passed since then. So man-y times I've tried get-ting you on my side a - gain, for what? I won der... I see in you my heav en's bright - est star, but here, I guess, is what you real - ly are..."

So man-y times I think of you, so man-y times I long to do,  
5 so man-y things we used to do way back when it was that way. Way  
9 back was in was that way... Oh, that was a love - ly day! But  
13 so man-y nights have passed since then. So man-y times I've tried  
17 get-ting you on my side a - gain, for what? I won der... I  
21 see in you my heav en's bright - est star, but  
25 here, I guess, is what you real - ly are...

## Chorus, slowly and freely

Musical score for the chorus, featuring a treble clef, a key signature of three flats (B-flat major), and a 4/4 time signature. The score consists of one line of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "You are the em-blem of my emp-ti-ness. You are the song I'll nev-er"

29 You are the em-blem of my emp-ti-ness. You are the song I'll nev-er

32 Fm<sup>7</sup> Bbm<sup>7</sup> B<sup>o</sup> Ab/C D<sup>b</sup>maj<sup>7</sup>

sing. You are no-thing but a way\_\_\_ for a per son like me to stay in-side his

35 Dm<sup>7</sup>(b5) G<sup>7</sup>(#9) Cmaj<sup>7</sup> C<sup>7</sup>

shell, his lit - tle hell on earth to - day.\_\_\_\_\_

39 Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Ab<sup>9</sup>

You are a mas-cot for a mas-o-chist. One thing I nev-er thought I'd be! But

43 D<sup>b</sup>maj<sup>7</sup> Eb/D<sup>b</sup> Ab/C Fm<sup>7</sup> Bb<sup>7</sup> Bbm<sup>7</sup> A<sup>o</sup>

when I see you clear-ly, as I once in a while can do, there is no real good rea-son why I'm

46 Bbm<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>6 Eb<sup>7</sup> D<sup>b</sup>/F C/E Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup>

still in love with you.\_\_\_\_\_ You are the em-blem of my emp-ti-ness,

51 Bbm<sup>7</sup> C<sup>7</sup>(#9) Fm<sup>7</sup> Ab<sup>9</sup> D<sup>b</sup>maj<sup>7</sup> Eb/D<sup>b</sup>

not what I ev-er thought\_you'd be! But now I see you clear-ly, and I

54 Ab/C Fm<sup>7</sup> Bb<sup>7</sup> Bbm<sup>7</sup> A<sup>o</sup>

know what I ought to do,\_\_\_ but there's no ap- peal\_\_\_ to rea-son when I'm

56 Bbm<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>6 Eb<sup>7</sup> D<sup>b</sup>/F G<sup>b</sup>maj<sup>7</sup> Ab<sup>6</sup>

so in love with you.