

I Can't Be With You

The Cranberries

Standard tuning

♩ = 129

S-Gt

T
A
B

8

ff *f* *ff* *f* *ff* *f* *ff* *f*

T
A
B

10

mf *f* *mf* *f* *mf* *f* *mf* *f*

T
A
B

11

mf *f* *mf* *f* *mf*

T
A
B

12

f *mf* *f* *mf* *f* *mf* *f*

T
A
B

14

mf *f* *mf* *f* *mf*

T
A
B

3 3 3 3 3

15

f *mf* *f* *mf*

T
A
B

1 3 1 3 3 3

16

f *mf* *f* *mf* *f* *mf*

T
A
B

1 1 3 2 0

17

f *mf*

T
A
B

(0) 4 4 3

18

f *mf* *f* *mf*

T
A
B

(3) 4 4 3 3 1

19

f *mf* *f* *mf* *f* *mf*

T
A
B

(1) 1 1 4 3

20

f *mf* *f* *mf* *f* *mf*

TAB (3) 4 3 1 3

21

f *mf*

TAB (3) 3 3 3 3 3 3 1

23

f *mf*

TAB (1) 1 3 1 1 4 3

24

f *mf* *f* *mf* *f* *mf*

TAB (3) 1 3 2 0

25

$\text{♩} = 129$ $\text{♩} = 129$ $\text{♩} = 129$

f *mf* *f* *mf*

TAB (0) 1 1 1

♩ = 122

26

f *mf* *f* *mf*

TAB

3 — 1 — 1 — 1 — 1

27

f *mf* *f* *mf*

TAB

3 — 1 — 3 — 3 — 4

28

f *mf* *f* *mf* *f* *mf* *f* *mf*

TAB

(4) — 3 — 1 — 3 — 3

29

f *mf* *f* *mf*

TAB

(3) — 1 — 1 — 1

30

f *mf* *f* *mf*

TAB

3 — 1 — 1 — 1 — 1

31

f *mf* *f* *mf*

TAB 3 1 3 1 4

32

f *mf* *f* *mf* *f* *mf* *f*

TAB (4) 3 1 3 3 (3)

34

$\text{♩} = 129$ $\text{♩} = 129$ $\text{♩} = 129$ $\text{♩} = 129$ $\text{♩} = 129$

mf *f* *mf* *f* *mf*

TAB 3 3 3 3

35

f *mf* *f* *mf* *f* *mf*

TAB 1 3 1 4 1

36

f *mf* *f* *mf* *f* *mf* *f* *mf*

TAB 3 1 3 3 0 (0) 2

38

f *mf* *f* *mf* *f* *mf*

T
A
B 3 3 3 3 3

39

f *mf*

T
A
B 1 3 1 1 1 4 1

40

f *mf* *f* *mf* *f* *mf*

T
A
B 3 3 3 1 3

41

f *mf*

T
A
B (3) 4 4 3

42

f *mf* *f* *mf*

T
A
B (3) 4 4 3 3 1

43

f *mf* *f* *mf* *f* *mf*

T (1) 1 1 4 3
A
B

44

f *mf* *f* *mf* *f* *mf*

T (3) 1 3 2 0
A
B

45

f *mf* *f* *mf*

T (0) 3 3 3 3 3
A
B

47

f *mf* *f* *mf*

T 1 1 3 1 4 1
A
B

48

f *mf* *f* *mf* *f* *mf*

T 3 1 3 2 4 0
A
B

49

f *mf* *f* *mf*

TAB (4) (0)

50

f *mf* *f* *mf*

TAB 3 1 1 1

51

f *mf* *f* *mf*

TAB 3 1 3 3 4

52

f *mf* *f* *mf* *f* *mf* *f* *mf*

TAB (4) 3 1 3 3

53

f *mf* *f* *mf*

TAB (3)

54

f *mf* *f* *mf*

T
A
B

3 1 1 1 1 1

55

f *mf* *f* *mf*

T
A
B

3 1 3 4

56

f *mf* *f* *mf* *f* *mf*

T
A
B

(4) 3 1 3 3

57

f *mf* *f* *mf*

T
A
B

(3) 1 1 1 6

58

f *mf* *f* *mf*

T
A
B

3 1 1 1 6

59 $\text{♩} = 129$ $\text{♩} = 129$ $\text{♩} = 129$ $\text{♩} = 129$ $\text{♩} = 129$

T
A
B

60

T
A
B

61

T
A
B

62

T
A
B

63

T
A
B

64

T
A
B

65

f *mf*

TAB (3) 3 4 3

70

f *mf* *f* *mf*

TAB 3 3 3 3 3

71

f *mf* *f* *mf* *f*

TAB 1 1 4

72

mf *f* *mf* *f* *mf* *f* *mf*

TAB 3 4 3 1 1

73

f *mf* *f* *mf* *f* *mf* *f* *mf*

TAB (1) 3 4 3 3

74

f *mf* *f* *mf*

TAB (3) 4 3 1 (1) 1 3 3

76

f *mf* *f* *mf* *f*

T
A
B

1 3 2 0 (0)

78

mf *f* *mf* *f* *mf*

T
A
B

3 3 3 3 3

79

f *mf* *f* *mf* *f*

T
A
B

1 1 4

80

mf *f* *mf* *f* *mf* *f* *mf*

T
A
B

3 4 3 1 1

81

f *mf* *f* *mf* *f* *mf* *f* *mf*

T
A
B

(1) 3 4 3 3

82

f *mf* *f* *mf*

T
A
B

(3) 4 3 1 (1) 1 3 3

84

f *mf* *f* *mf* *f*

TAB 1 3 2 0 (0)

86

mf *f* *mf* *f* *mf*

TAB 3 3 3 3 3

87

f *mf* *f* *mf* *f*

TAB 1 1 4

88

mf *f* *mf* *f* *mf* *f* *mf*

TAB 3 4 3 1 1

89

f *mf* *f* *mf* *f* *mf* *f* *mf*

TAB (1) 3 4 3 3

90

f *mf* *f* *mf*

TAB (3) 4 3 1 (1) 1 3 3

92

Musical notation for measure 92, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a quarter rest, followed by a dotted quarter note (F#4), an eighth note (F#5), a quarter note (F#6), a quarter note (F#7), a quarter rest, a quarter note (F#4), a dotted quarter note (F#5), an eighth note (F#6), and a quarter note (F#7). The dynamics are marked as *f* for the first half and *mf* for the second half. A bracket groups the notes F#5, F#6, and F#7 in the first half, and another bracket groups F#6 and F#7 in the second half.

TAB

1 3 2 0

93

Musical notation for measure 93, featuring a treble clef and a 4/4 time signature. The melody starts with a dotted quarter note (F#4), followed by a quarter rest, a quarter note (F#5), a quarter note (F#6), a quarter note (F#7), a quarter rest, a quarter note (F#4), a dotted quarter note (F#5), an eighth note (F#6), and a quarter note (F#7). The dynamic is marked as *f*. A bracket groups the notes F#5, F#6, and F#7 in the first half.

TAB

(0)

95

Musical notation for measure 95, featuring a treble clef and a 4/4 time signature. The melody consists of a quarter rest, a quarter note (F#5), a quarter note (F#6), a quarter note (F#7), a quarter rest, a quarter note (F#5), a quarter note (F#6), a quarter note (F#7), and a quarter rest. A bracket groups the notes F#5, F#6, and F#7 in the first half.

TAB

97

Musical notation for measure 97, featuring a treble clef and a 4/4 time signature. The melody consists of a quarter rest, a quarter note (F#5), a quarter note (F#6), a quarter note (F#7), a quarter rest, a quarter note (F#5), a quarter note (F#6), a quarter note (F#7), and a quarter rest. A bracket groups the notes F#5, F#6, and F#7 in the first half.

TAB

99

Musical notation for measure 99, featuring a treble clef and a 4/4 time signature. The melody consists of a quarter rest, a quarter note (F#5), a quarter note (F#6), a quarter note (F#7), a quarter rest, a quarter note (F#5), a quarter note (F#6), a quarter note (F#7), and a quarter rest. A bracket groups the notes F#5, F#6, and F#7 in the first half.

TAB

101

Musical notation for measure 101, featuring a treble clef and a 4/4 time signature. The melody consists of a quarter rest, a quarter note (F#5), a quarter note (F#6), a quarter note (F#7), a quarter rest, a quarter note (F#5), a quarter note (F#6), a quarter note (F#7), and a quarter rest. A bracket groups the notes F#5, F#6, and F#7 in the first half. The measure ends with a double bar line.

TAB