

Depeche Mode

Anthology

Amsco Publications
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LS 14.9

Arrangements by Frank Metis

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Personal Jesus

by M.L. Gore

Moderate rock, with a  feel



Reach out, and touch faith

mf

(optional 8va throughout)

Your_ own — per - son - al Je - sus.

Some - one to hear_ your prayers, Some - one who cares. —

Bb A5 G5

Your own per - son - al

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Above the first measure of the vocal line are three guitar chord diagrams: Bb (x02333), A5 (x02222), and G5 (x00232). The lyrics "Your own per - son - al" are written below the vocal line.

Je - sus. Some - one to hear your

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics "Je - sus. Some - one to hear your" are written below the vocal line.

C5 Bb5 A5

prayers, Some - one who's there...

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Above the first measure of the vocal line are three guitar chord diagrams: C5 (x02323), Bb5 (x02333), and A5 (x02222). The lyrics "prayers, Some - one who's there..." are written below the vocal line.

G5

Musical notation for the final system, including piano accompaniment.

This system contains the final two staves of music. The top staff is empty, and the bottom two staves are the piano accompaniment. Above the first measure of the top staff is a guitar chord diagram for G5 (x00232). The piano accompaniment features long, sustained chords in the right hand and a moving bass line in the left hand.

Feel - ing un - known_ and you're all a - lone,

Bb F Cm

Flesh and bone by the tel - e - phone. lift up the re - ceiv - er, I'll make_

Dsus4 Ebmaj7 G5

— you a be - liev - er. —

To Coda ♯

G5 Bb

Take sec - ond best, — put me to — the test, things on your chest_ you need_

F



Cm



Dsus4



Ebmaj7



— to con- fess. — I will de- liv - er, you know_ I'm a for- giv - er. —

G5



A5



1. Ab5



Reach out, touch faith

2. Ab5



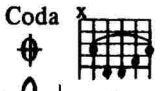
G5



D.S. al Coda

Reach out, touch faith Your_ own_

Cm



Dsus4



Ebmaj7



G5



Coda

I will de- liv - er, you know_ I'm a for- giv - er. —

A5
x0

A \flat 5
xx

G5
x00

Reach out, touch your own

C5
x

B \flat 5
xx

A5
x0

per - son - al Je - sus.

A \flat 5
xx

G5
x00

1., 2., 3.
A5
x0

Reach out, touch faith

A \flat 5
xx

4. A5
x0

A \flat 5
xx

Csus2
x

Reach out, touch faith Reach out, touch faith

Strangelove

Words and Music by M. L. Gore

Moderately, with a beat

Em 0 000

C x 0 0

1. Am x0 0

The first system of music features a guitar part with three chords: Em (0 000), C (x 0 0), and 1. Am (x0 0). Below the guitar part is a piano accompaniment in 4/4 time, marked *mf*. The piano part consists of a steady eighth-note bass line and a treble line with eighth-note chords.

Verse:

2. Am x0 0

Em 0 000

1. There'll be times... when my crimes... will seem...

The second system continues the verse. It features guitar chords for 2. Am (x0 0) and Em (0 000). The lyrics are: "1. There'll be times... when my crimes... will seem...". The piano accompaniment continues with the same rhythmic pattern.

C x 0 0

D xx0

Em 0 000

... al - most un - for - give - a - ble, I give in ... to sin, ... be - cause you

The third system concludes the verse. It features guitar chords for C (x 0 0), D (xx0), and Em (0 000). The lyrics are: "... al - most un - for - give - a - ble, I give in ... to sin, ... be - cause you". The piano accompaniment continues with the same rhythmic pattern.

C D Em

x 0 0 0 xx0 0 0 0 0

have to make this life liv - a - ble, — But when you think I've had e - nough from your

C D

x 0 0 0 xx0

sea of love, — I'll take — more than an - oth - er riv - er full, — yes, and

Em D Em C D

0 0 0 0 xx0 0 0 0 0 x 0 0 0 xx0

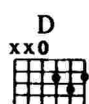
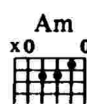
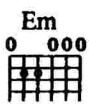
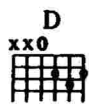
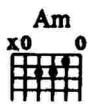
I'll make it all worth - while, I'll make your heart smile. —

Chorus:

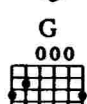
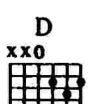
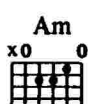
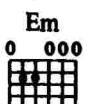
Em Am D Em

0 0 0 0 x0 0 xx0 0 0 0 0

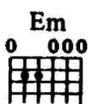
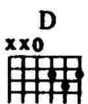
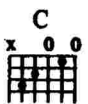
Strange love, strange highs and strange lows, — Strange love,



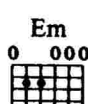
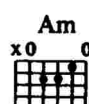
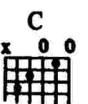
that's how my love goes. — Strange love, will you give it to me —



— will you take the pain — I will give to you — a - gain — and a - gain, —

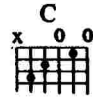


— and will you re - turn it —



Verse:

2. There'll be days — when I'll stray, —



I may ap - pear to be con - stant - ly

D



Em



out of reach. I give in to sin be - cause I

C



D



Em



like to prac - tice what I preach. I'm not try - ing to say I'll have it



all my way, I'm al - ways wil - ling to learn when you've got some - thing to teach. Oh, and

Em 0 000 D xx0 Em 0 000 C x 0 0 D xx0

I'll make it all worth - while. I'll make your heart smile...

Em 0 000 C x 0 0 Am x0 0

Pain, will you re - turn it, I'll say it a - gain, - Pain..

Em 0 000 Am x0 0 D xx0 Em 0 000

Strange love, strange highs and strange lows, - Strange love,

Am x0 0 D xx0 Em 0 000 Am x0 0 D xx0 *Repeat and fade*

that's how my love goes, - Strange love, will you give it to me?

Somebody

Words and Music by M.L. Gore.

G
000

I want some - bo - dy to share, — share the rest of my life, — share my
- bo - dy who cares — for me pas - sion - ate - ly — with

Am
x0 0

in - ner most — thoughts, — know my in - ti - mate de - tails. Some - one who'll stand by my side — and
ev - e - ry — thought — and with ev - e - ry breath, — some - one who'll help me see things — in a

D7
xx0

give me sup - port — and in re - turn — she'll get my sup - port, — she will
dif - fer - ent light — all the things I de - test — I will all - most like, — I don't

Am
x0 0

D7
xx0

The musical score consists of three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The guitar part features chords G, Am, and D7. The piano part provides harmonic support with chords and arpeggios.

Cmaj7
x 000

G/B
x 000

Am7
x0

lis - ten to me — when I want to speak — a - bout the world we live in and
want to be tied — to an - y - one's strings — I'm care ful - ly trying to steer clear of

C
x 0 0 0

life in - gen - eral, though my views may be wrong, — they may
those things. But when I'm a - sleep, — I

G/B
x 000

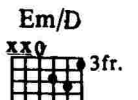
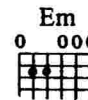
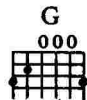
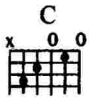
Am7
x0

ev - en be per - vert - ed, she will hear me out, — and won't
want some bo - dy — who will put their arms a - round me and kiss me

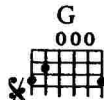
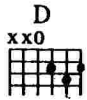
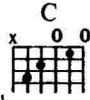
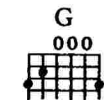
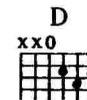
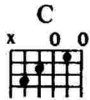
C
x 0 0 0

G
x 000

eas - i - ly be con - vert - ed, to my way of think - ing, in fact she'll
ten - der - ly. Though things like this —



of - ten dis - a - gree, — but at the end of it all — she will un - der - stand me. — }
 make me sick, — in a case like — this — I'll get a - way with — it. — } Ah —

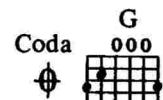
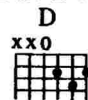
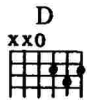
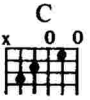



Ooh —

1.

2.

D.S. al Coda



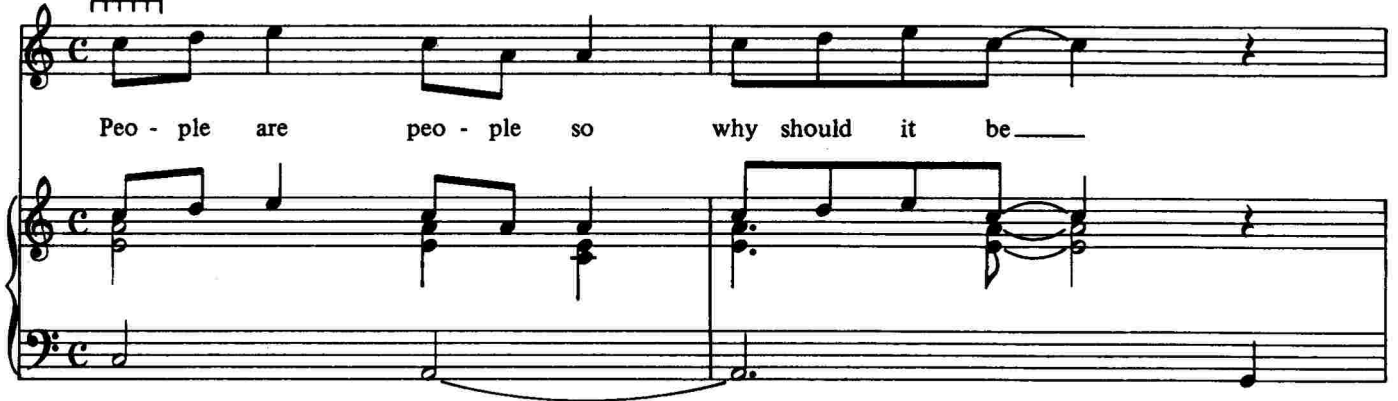
I want some -

People are People

Words and Music by M.L. Gore



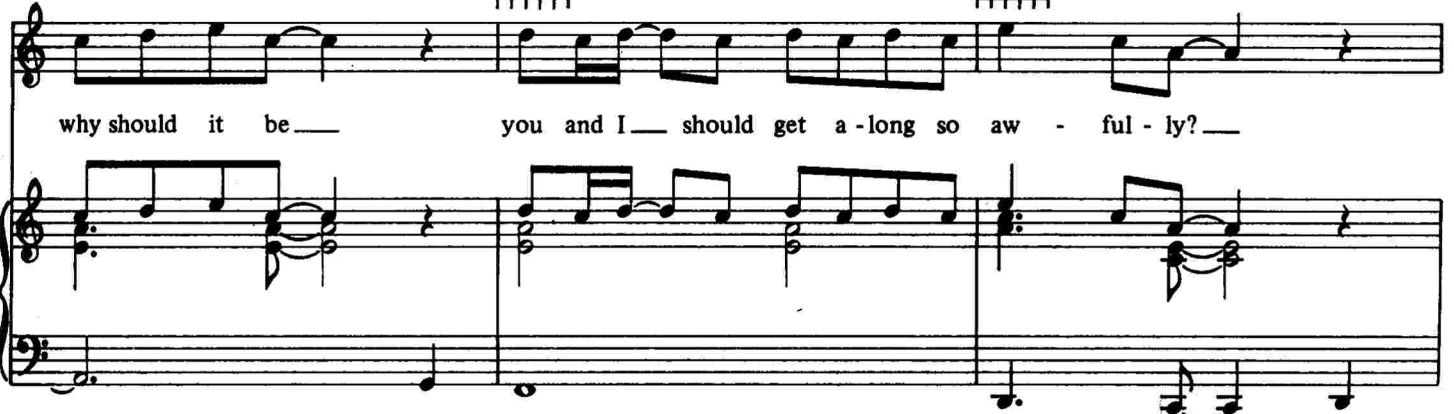
Peo - ple are peo - ple so why should it be _____



you and I _____ should get a - long so aw - ful - ly? _____ Peo - ple are peo - ple so



why should it be _____ you and I _____ should get a - long so aw - ful - ly? _____



To Coda

No chord

So we're
Now you're

Am



dif - fer - ent col - ours and we're dif - fer - ent creeds, — and
punch - ing and you're kick - ing and you're shout - ing at me, —

dif - fer - ent peo - ple have dif - fer - ent needs. — It's ob - vi - ous — you hate me though I've
I'm re - ly - ing on your com - mon de - cen - cy. — So far it has - n't sur - faced but I'm

done no - thing wrong, — I've nev - er ev - en met you so what could I have done. —
sure it ex - ists, — it just takes a while to trav - el from your head to your fists. —

Fmaj7



Dm9



I can't un - der - stand — what — makes a man —

F



G



D.C. al Coda

— hate an - oth - er man, — help me un - der - stand.

Coda

Fmaj7



Dm9



I can't un - der - stand — what — makes a man —

F



G



— hate an - oth - er man, — help me un - der - stand.

Blasphemous Rumours

Words and Music by M.L. Gore

F#m



Girl of six - teen, whole life a - head of her, slashed her wrists
 Fight - ing back the tears mo - ther reads the note a - gain, six - teen can - dles
 Girl of eigh - teen fell in love with ev - 'ry - thing, found new life in
 Sum - mer's day as she passed a - way, birds were singing in the

bored with — life. Did - n't suc - ceed thank the Lord —
 burn in her mind. She takes the blame, it's al - ways the same — she
 Je - sus — Christ. Hit by a car end - ed up —
 sum - mer — sky. Then came the rain and once a - gain — a

1. Bm C# F#m

Bm: x24432
 C#: x343834fr.
 F#m: xx3432

for small mer - cies.
 on a life sup - port ma - chine...

2. Bm

Bm: x24432

goes down on her knees and prays -
 tear fell from her mo - ther's eye

F#m

F#m: xx3432

I

Chorus

D

D: xx0232

A/C#

A/C#: x02023

Bm7

Bm7: x24432

don't want to start an - y blas - phe - mous rum - ours but I think that God's got a

D



E9sus4



sick sense of hu - mour, and when I die — I ex - pect to find — Him

D



1. F#m



laugh - ing.

2. F#m



D.S. repeat chorus to fade

Black Celebration

Words and Music by M.L. Gore.

No chord

The first system of music consists of a vocal line and piano accompaniment. The vocal line is a single note, a whole rest, and then a melodic phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Dm

xx0

F

xx

The second system includes a guitar chord diagram for Dm (xx0) and F (xx). The piano accompaniment continues with the eighth-note bass line and melodic lines. A section of the piano accompaniment is marked "(optional pattern continued)".

8vb

B \flat /G

x x x

F

xx

1. F/E

0x

2. F/E

0x

The third system features a vocal line with the lyrics "Let's have a" and piano accompaniment. The piano accompaniment includes a section with a double bar line and repeat signs.

Let's have a

Dm
xx0

F
xx

Bb/G
x x x

black cel - e - bra - tion, Black cel - e -

F
xx

F/E
0x

Dm
xx0

bra - tion, to - night, -

F
xx

Bb/G
0x x

F
xx

F/E
xx

Dm
xx0

F
xx

to cel - e - brate the fact that we're seen the back,

Bb/G

Bb



— of an - oth - er — black — day.

Dm

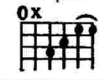
F



Bb/G

F

F/E



I
I

Dm

F



look to — you, — how you car - ry on when all
look to you, and your strong be - lief me I

Bb/G



F



F/E



hope is gone can't you see night your
won't be-lieve to night

Dm



F



op-ti - mis - tic_ eyes, — seem like par - a - dise to
con - sol - a - tion_ I want so — much_ want to

Bb/G



F



F/E



some - one like touch_ me. — I want to
feel your — touch_ to - night. —

Bb



C



take you in my arms, for - get - ting all I could - n't — do to - day. —
take you in my arms,

Dm
xx0

F
xx

Black cel - e - bra - tion

Bb/G
x x x

(I'll drink to Black that) cel - e - bra - tion

F
xx

F/E
0x

No chord

to - night.

Repeat and fade

Just Can't Get Enough

Words and Music by Vincent Clarke

Moderately

The first system of music consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below it is a grand staff with a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system includes guitar chord diagrams for G (000) and C (x00). The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system features a guitar chord diagram for G (000) and the vocal melody line. The lyrics are as follows:

1. When I'm with you ba - by,	I go out - of my head,	} and I
2. We walk to - geth - er,	walk - ing down the street, -	
3. and when it rains, -	you're shin - ing down for me, -	

The fourth system shows the piano accompaniment for the vocal line, continuing the rhythmic pattern from the previous systems.



just can't get e - nough, — and I just can't get e - nough. —

{ all the things — you do to me — and
Ev - 'ry time I think of you — I
Just like a rain - bow you



ev - 'ry - thing you said, — and I }
know we have to meet, — and I } just can't get e - nough, — I just can't get e - nough. —
know you set me free, — and I }



We slip and slide as we fall in love, — and I }
It's get - ting hard - er, it's a burn - ing love, — and I } just can't seem to get e - nough of ...
you're like an an - gel and you give me your love, — and I }



1. []



2.   





Chorus

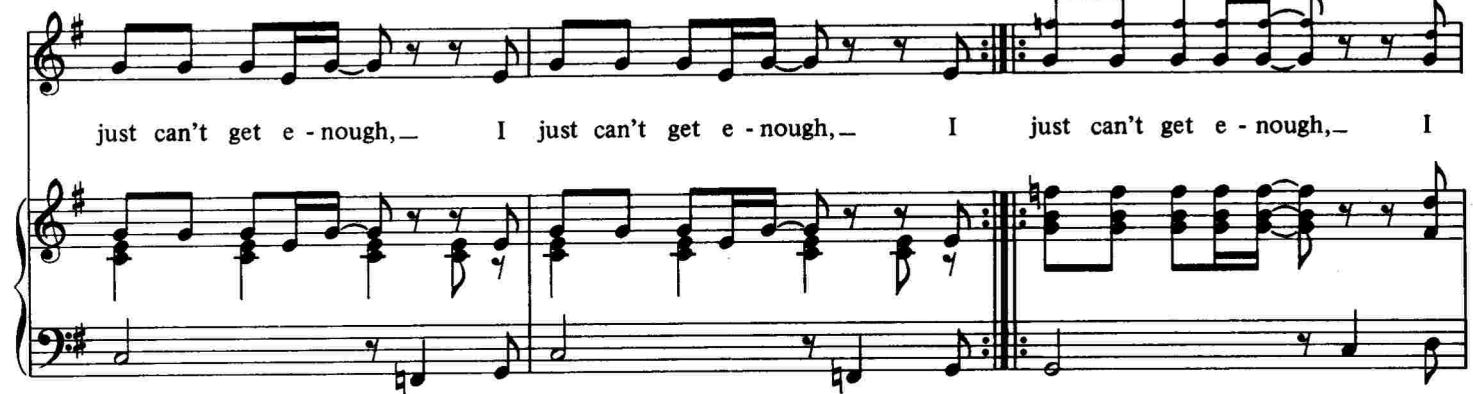
    

I just can't get e - nough, - I just can't get e - nough, - I



just can't get e - nough, - I just can't get e - nough, - I just can't get e - nough, - I





just can't get e - nough, - I just can't get e - nough, - I just can't get e - nough, - (I)
(omit on D.S.)

D.S. and fade ad lib on Chorus



A Question Of Lust

Words and Music by M. L. Gore






Moderately slow, with a beat

E  F#m  B/E 


Frag - ile — like a ba - by in your arms, —

mf



C#m  F#m  E  F#m  E 

Be gen - tle with me, I'd nev - er will - ing - ly



G#m  E 

do you harm. — A - pol - o - gies —



F#m

B/E

C#m



are all you seem to get from me. _____

But



F#m

E

F#m

E

G#m



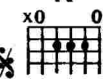
just like a child, _____ you make me smile when you care for me.

And you know.



A

B



_____ it's a ques-tion of lust, _____ it's a ques-tion of trust, _____ It's a ques-tion of not_



G#m

A

C#m

B

A

G



_____ let-ting what we've built _____ up crum-ble to dust. _____ It is all of these things_



C Am Em/B

x 0 0 0 x0 0 0 x 0 0 0

To Coda

— and more — that keep us to - geth - er.

Em E

0 0 0 0 0 0 0

In - de - pend - ence

F#m B/E C#m

xx x

is still im - por - tant for us, Though (we re - a - lize) it's

F#m E F#m E G#m

0 0 0 0 0 0 0 0 x 0 0 0 0 x

eas - y to make — the stu - pid mis - take — of let - ting you go. (Do you

E F#m

0 0 0 0 0 0 0 0 0 0 0 0

know what I mean?)_ My weak-ness - es, you know each and ev - 'ry

B/E C#m F#m E

xx x 4fr. 3 0 0 0 0 0 0

one. (It fright - ens me.) But I need to drink more than

F#m E G#m D.S. al Coda

3 0 0 0 0 0 0 4fr.

you seem to think be - fore I'm an - y - one's. And you know_ it's a ques-tion of lust_

Coda Em/B A E



⊕ x 0 0 0 x 0 0 0 0 0 0 0 0 0

kiss me good - bye _ when I'm on my own, _ But


A  B  No chord







you know that I'd rath - er be home. — It's a ques - tion of lust, —



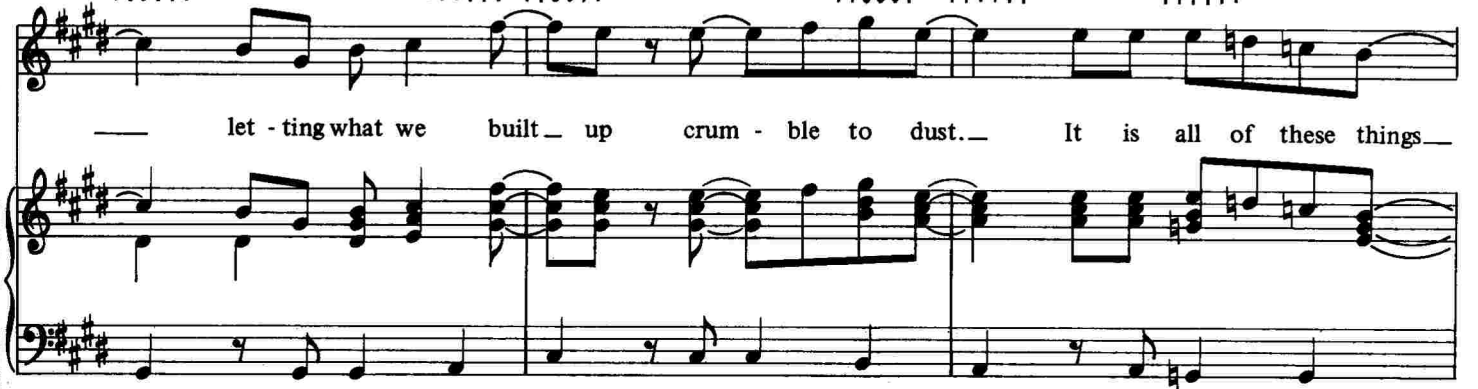
A  B 

— it's a ques - tion of trust, — It's a ques - tion of not —



G#m  A  C#m  B  A  G 

— let - ting what we built — up crum - ble to dust. — It is all of these things —



C  Am  Em/B  B  *repeat and fade*

— and more — that keep us to - geth - er. It's a ques - tion of lust, —



Enjoy the Silence

by M.L. Gore

Moderately, with a steady beat

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and guitar chord diagrams above the treble clef. The key signature is D major (two sharps) and the time signature is 4/4. The tempo/mood is 'Moderately, with a steady beat'. The dynamic marking *mf* is present in the first system.

System 1:

- Chord 1: C#m (x 2 3 4 3 2 1 4fr.)
- Chord 2: E (0 2 2 0 0)

System 2:

- Chord 1: C#m (x 2 3 4 3 2 1 4fr.)
- Chord 2: E (0 2 2 0 0)
- Chord 3: C#m (x 2 3 4 3 2 1 4fr.)

System 3:

- Chord 1: E (0 2 2 0 0)
- Chord 2: C#m (x 2 3 4 3 2 1 4fr.)
- Chord 3: E (0 2 2 0 0)

C#m



Em



Words like vio - lence_ break the si - lence,_
Vows are spo - ken_ to be bro - ken_

A



Feel - ings are in - tense, Come crash - ing in in - to_ my lit - tle world_ -
are in - tense, words_ are triv - i - al_ -

C#m



Em



Pain - ful to me_ pierce right through me_ -
Plea - sures re - main_ so does the pain_ -

A



Can't you un - der - stand_ oh, my lit - tle girl_ -
Words are mean - ing - less_ and for - get - ta - ble_ -

F#m

A

All I ev-er want - ed,

all I ev-er need - ed is

C#m

E/B

F#m

here in my arms.

Words are ve - ry

A

C#m

C

un - nec - es - sar - y, they can on - ly do - harm.

To Coda

⊕ No chord

D.C. al ⊕

(rhythm)

Coda $\text{F}\sharp\text{m}$ A $\text{C}\sharp\text{m}$

This system contains the first three measures of the piece. The guitar part has a Coda symbol in the first measure, followed by $\text{F}\sharp\text{m}$ in the second and A in the third. The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The piano part consists of a steady eighth-note accompaniment in the bass and a melodic line in the treble.

E/B $\text{C}\sharp\text{m}$ E

second time, repeat and fade

This system contains measures 4-6. The guitar part has E/B in measure 4, $\text{C}\sharp\text{m}$ in measure 5, and E in measure 6. The piano accompaniment continues with the same rhythmic pattern, but the melodic line in the treble clef is repeated from the previous system.

$\text{C}\sharp\text{m}$ E $\text{C}\sharp\text{m}$

This system contains measures 7-9. The guitar part has $\text{C}\sharp\text{m}$ in measure 7, E in measure 8, and $\text{C}\sharp\text{m}$ in measure 9. The piano accompaniment continues with the same rhythmic pattern, and the melodic line in the treble clef is repeated.

E $\text{C}\sharp\text{m}$ E

D.S. al

This system contains the final three measures (10-12). The guitar part has E in measure 10, $\text{C}\sharp\text{m}$ in measure 11, and E in measure 12. The piano accompaniment continues with the same rhythmic pattern, and the melodic line in the treble clef is repeated. The system ends with a *D.S. al* marking and a Coda symbol.

Sweetest Perfection

by M.L. Gore

Slowly, with a steady beat (in 4)

C#5
x . . . x x
4fr.

A5
x0

The sweet - est per - fec - tion to call - my own.

mf

F#5
x x x x

G#5
x x x x
4fr.

C#5
x . . . x x
4fr.

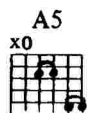
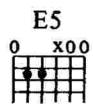
The slight - est cor - rec - tion could - n't fine - ly hone, The sweet - est in - fec - tion

A5
x0

F#5
x x x x

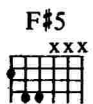
G#5
x x x x
4fr.

of bod - y and mind, Sweet - est in - jec - tion of an - y kind.



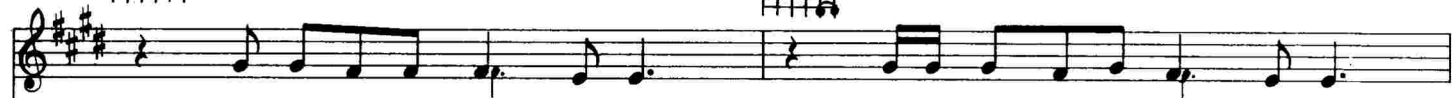
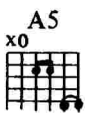
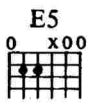
1. I stop and I stare too much,
2. And things you'd expect to be,

A-fraid that I care too much
Hav - ing ef - fect on me,



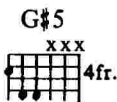
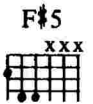
And I hard - ly dare to touch
Pass un - de - tect - ed - ly

For fear that the spell may be bro - ken.
But ev - ery - one knows what has got me.



When I need a drug in me,
Takes me com - plete - ly,

And it brings out the thug in me,
Touch - es so sweet - ly,



Feel some - thing tug - ging me,
Reach - es so deep - ly,

Then I want the real thing, not to - kens.
I know that noth - ing can stop me.



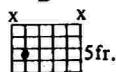
G

Ebm



D

B



G

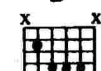
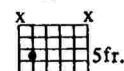
Ebm



Sweet - est per - fec - tion, An of - fer was made,

D

B



An as - sort - ed col - lec - tion, But I would - n't trade.

C#5
 4fr.

The sweet - est per - fec - tion

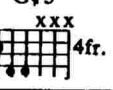


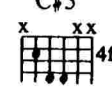
A5
 x0

F#5
 xxx


to call — my own, The slight - est cor - rec - tion



G#5
 xxx 4fr.

C#5
 xxx 4fr.

could - n't fine - ly hone, The sweet - est in - fec - tion



A5
 x0

F#5
 xxx

of bod - y and mind, Sweet - est in - jec - tion



Gdim.

C#m 4fr.

of an - y kind.

A x0 0

F#m

G# 4fr.

C#5 x xx 4fr.

(second time stop only) me, Takes me com-
 The sweet - est per - fec - tion

A5 x0

F#5 xxx

plete - ly, Touch - es so sweet - ly, Reach - es so
 to call - my own. The slight - est cor - rec - tion

G#5  C#5 

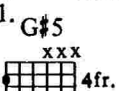
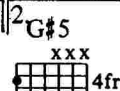
deep - ly. [Each time:] Noth- ing can stop me, Takes me com-
 could - n't fine - ly hone. The sweet - est in - fec - tion



A5  F#5 

plete - ly, Touch-es so sweet - ly, Reach - es so
 of bod - y and mind, Sweet - est in - jec - tion



1. G#5  2. G#5 

deep - ly. Noth- ing can deep - ly.
 of an - y kind. of an - y kind.



Behind The Wheel

Words and Music by M. L. Gore

Moderately, with a beat

Bm


Dm


Gm7


Gm6


Bb


Bb (b5)


Bm


Dm




The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of guitar chords and piano accompaniment. The piano part includes a melody in the right hand and a bass line in the left hand. The first system starts with a Bm chord and a Dm chord. The second system features Gm7, Gm6, Bb, and Bb(b5) chords. The third system returns to Bm and Dm chords. The piano accompaniment begins with a mezzo-forte (mf) dynamic. The guitar part is indicated by chord diagrams above the staff.

Gm7



Gm6



B



The first system of music features a guitar staff at the top with three chord diagrams: Gm7, Gm6, and B. Below it is a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano accompaniment consists of a steady eighth-note bass line and a more melodic treble line.

Bb(b5)



Bm



The second system of music includes guitar chord diagrams for Bb(b5) and Bm. The vocal line begins with the lyrics "1. My lit - tle girl, — drive an - y - where, —". The piano accompaniment continues with the same rhythmic pattern as the first system.

1. My lit - tle girl, —

drive an - y - where, —

Dm



Gm7



The third system of music features guitar chord diagrams for Dm and Gm7. The vocal line continues with the lyrics "Do what you want, —". The piano accompaniment remains consistent.

Do what you want, —

Bb



The fourth system of music includes a guitar chord diagram for Bb. The vocal line concludes with the lyrics "I — don't care. — To - night —". The piano accompaniment continues to the end of the system.

I — don't care. —

To - night —

Bm **Dm**

I'm in the hands of fate, — I hand my - self —

First system of musical notation with vocal line and piano accompaniment.

Gm **Bb**

o - ver on — a plate —

Second system of musical notation with vocal line and piano accompaniment.

Bm **Dm**

now.

Third system of musical notation with vocal line and piano accompaniment.

Gm7 **Gm6** **Bb** **Bb(b5)**

Oh, lit - tle girl, —

1.2.

Fourth system of musical notation with vocal line and piano accompaniment.

3. **Bb** **Bm**

You're be - hind the wheel to - night.

Dm **Gm** 3fr.

Bb

You're be - hind the wheel to - night.

Repeat and fade

Additional Lyrics

2. Oh, little girl, there are times when I feel
 I'd rather not be the one behind the wheel.
 Come, pull my strings, watch me move,
 I do anything, please.

3. Sweet little girl, I prefer you behind the wheel
 And me the passenger.
 Drive; I'm yours to keep, do what you want,
 I'm going cheap tonight.

You're behind the wheel tonight.

Stripped

Words and Music by M.L. Gore

(Rhythm)

3 times

first time tacet

Dm xx0

Dm xx0 A x0 0

Dm xx0 A x0 0

Come with me — in - to the trees, — we'll lay on the grass — and let the hours pass —

simile

Dm xx0

Dm xx0 A x0 0

Dm xx0 A x0 0

Take my hand — come back to the land, — let's get a - way — just for one day —

Dm/C



Gm



Bb



Dm



Let me see you stripped_ down to the bone,—

Dm/C



Gm



Bb



Let me see you stripped_ down to the bone.—

Dm

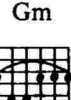
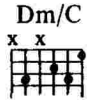
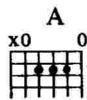
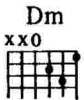


Me - trop - o - lis — has

no - thing on this, — you're breath - ing in fumes, — I taste when we kiss. —

Take my hand, — come back to the land — where ev - 'ry things ours, —

for a few hours. — Let me see you stripped — down to the bone, —



B \flat Dm Dm/C

Let me see you stripped—

Gm B \flat Dm

— down to the bone,—

Dm/C Gm B \flat

Let me hear you make— de - ci - sions — with - out your

Dm Dm/C Gm

te - le - vi - sion. — Let me hear you speak - ing just for me,—

Bb

Dm

Dm/C

Gm



First system of musical notation including guitar chord diagrams and piano accompaniment.

Bb

Dm

Dm/C

Gm



Second system of musical notation including guitar chord diagrams and piano accompaniment.

Bb

Dm

Dm/C

Gm



Third system of musical notation including guitar chord diagrams and piano accompaniment.

Let me see you stripped down to the bone,—

Bb

Dm

Dm/C

Gm



Fourth system of musical notation including guitar chord diagrams and piano accompaniment.

— (Let me hear you speak - ing just for me), Let me see you stripped down to the bone,—

Bb

Dm

Dm/C

Gm



— (Let me hear you cry - ing just for me) Let me see you stripped_ down to the bone, —

Bb

Dm

No chord



— (Let me hear you speak - ing just for me).

Repeat and fade

Rhythm

Blue Dress

by M.L. Gore

Moderately, with a steady beat




1. Put it on, _____ and
 2. Put it on, _____

optional



don't say a word.
 I can feel so much. —

Put it on, _____
 Put it on, _____

sim.

Fbass



Cbass



Fbass



the one that I pre - fer. —
I don't need to touch. —

Ebbass



Fbass



Cbass



Put it on, _____ and stand be - fore my eyes. —
Put it on, _____ here be - fore my eyes. —

Fbass



Ebbass



Fbass



Put it on, _____ be -
Put it on, _____

Cbass



Fbass



Eb



please don't ques - tion why. — Can — you be - lieve —
cause you re - al ize. — And — you be - lieve —

Eb/Bb

Eb

Gm



some - thing so sim - ple,
some - thing so worth - less



Eb

Gm

Cm



some - thing serves so a triv - i - al makes me a
a pur - pose, makes me a

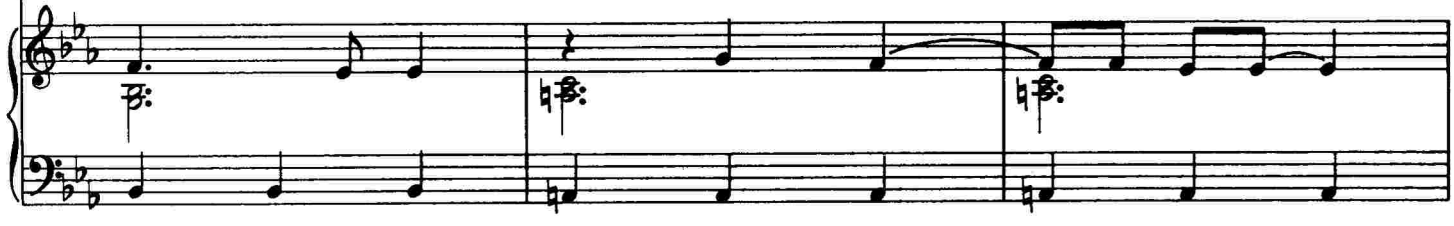


Eb/Bb

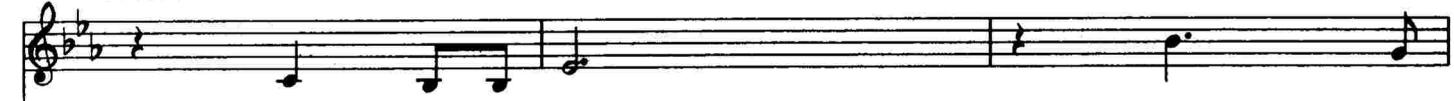
F/A



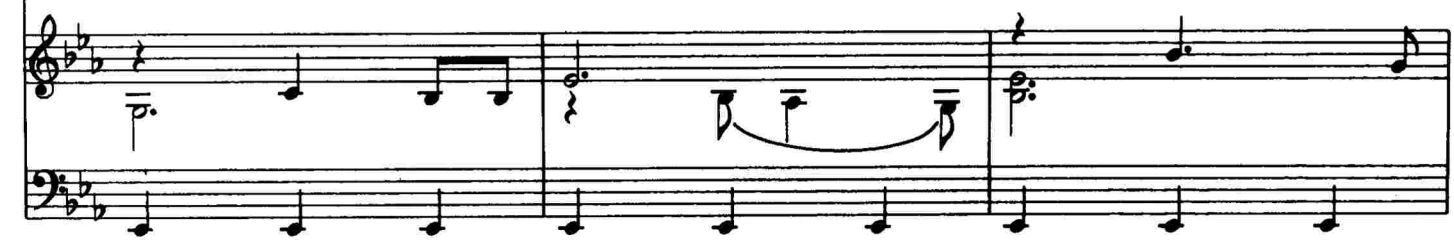
hap - py man.) Can't you un - der - stand,
hap - py man.)



Eb



Say you be - lieve just how



Gm

Eb

Gm



eas - y it is to please me,

C7

F

Ab



4fr.

Be - cause when you learn, you'll know

as written

Cb

F



what makes the world turn. turn.

Ebbass

Fbass

Cbass

Repeat and fade

Fbass



Sacred

Words and Music by M. L. Gore

Freely

Comit3rd



Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part is marked *mp*. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line consists of a single note with a fermata. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with long notes and fermatas.

Moderately, with a beat

Cm



Fm



Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part is marked *mf*. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line includes the lyrics "Sa - cred, _____ Ho - ly, _____". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with long notes and fermatas.

Ab



Cm



Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line includes the lyrics "_____ To put it in _____ words, to write it down, _____". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with long notes and fermatas.

Fm

Ab

Cm



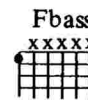
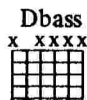
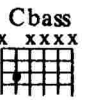
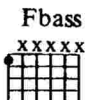
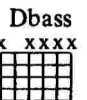
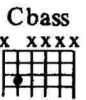
that is walk - ing on hal - lowed ground, - But it's my du - ty, -

Fm

Ab



I'm a mis - sion - ar - y. -



F/A

Cm

So here is my— con - fes - sion, it's an ob - ses -
 Spread - ing the news— a - round— the world, tak - ing the word—

(optional pattern continued)

F/A

— sion. I'm— a firm be - liev - er and a
 to boys— and girls, I'm a firm be - liev - er and a

Cm

F/A

warm re - ceiv - er,
 warm re - ceiv - er,
 And I've— made my—
 And I— will go—

Cm

— de - cis - ion,
 — down on— my knees This is re - li - gion, there's— no doubt,—
 When I — see beau - ty, there's— no doubt,—

F/A



Cm



I'm one of the devout,

(as written)

Fm7



Try - ing to sell the sto - ry of love's

Abmaj7



1. No chord

2. No chord

e - ter - nal glo - ry. - ry

Cbass



Dbass



Fbass



Repeat and fade

Sa - cred. Ho - ly.

Everything Counts

Words and Music by M.L. Gore

Moderately, with a beat



First system of musical notation. It consists of a guitar staff with a treble clef and a piano staff with a grand staff (treble and bass clefs). The guitar staff has a 4/4 time signature and a key signature of one flat. The piano staff starts with a mezzo-forte (*mf*) dynamic marking. The music is in 4/4 time and features a steady bass line in the piano part and a melodic line in the guitar part.



Second system of musical notation, continuing the guitar and piano parts from the first system. It maintains the same 4/4 time signature and key signature.



Third system of musical notation, including the final part of the piano accompaniment and the vocal melody. The piano part concludes with a final chord. The vocal melody is written in a single treble clef staff.

1. The hand - shake seals the
2. The graph on the



con - tract, from the con - tract there's no turn - ing back The
 wall tells the sto - ry of it all.




turn - ing point of a ca - reer in Ko - re - a be - ing in - sin -
 Pic - ture it now, see just how the lies and de - ceit gained a



cere. The hol - i - day was
 lit - tle more power. Con - fi - dence tak - en



fun packed, the con - tract still in - fact. The
 in by a sun - tan and a grin.

C  G  F  Am  C  G 

grab - bing_ hands_ grab all they can, — all for them - selves



F  Dm  C  G  F  Am 


af - ter all. — The grab - bing_ hands_ grab all they can, —



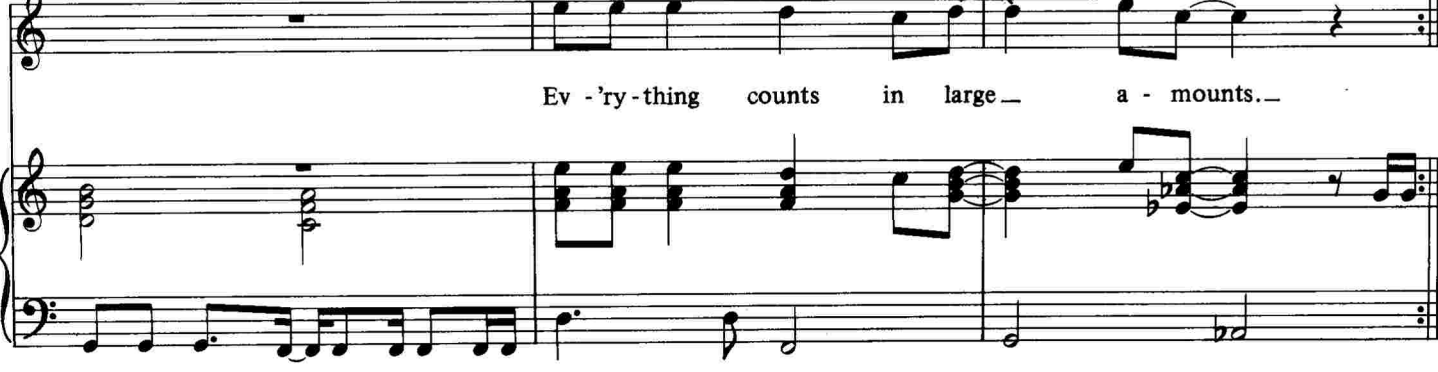
C  G  F  Dm  Am 

all for them - selves af - ter all, — it's a com - pe - ti - tive_ world,



G  F  Dm  F  1. G  Ab 

Ev - 'ry - thing counts in large_ a - mounds. —



2.

G 000 Ab x Am x0 0 C x 0 0 G 000 F

a - mounts. —

Dm xx0 F G 000 Ab x Am x0 0

Ev -'ry - thing counts in large — a - mounts. —

1. 2.

G 000 F G 000 F C x 0 0 G 000

The grab - bing hands —

F Am x0 0 Dm xx0 F G 000 Ab x

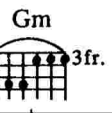
grab all they can, — Ev -'ry - thing counts in large — a - mounts. — The

repeat and fade

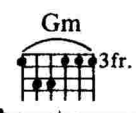
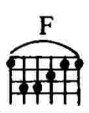
A Question of Time

Words and Music by M.L. Gore

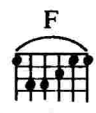
With a steady, driving beat



I've got to get to you first — be - fore they do. —
and you look good, —



It's just a ques-tion of time —
I'll take you un - der my wing. —



be - fore they lay their hands — on you, — They make you just like the rest, —
some - bod - y should, — They've per - sua - sive ways, —

Cm

Ab



I've got to get to you first, —
And you'll be - lieve what they say, —

1. Gm/Bb

Gm



It's just a ques-tion of time. —

Instrumental solo

F

Gm



Well now, you're on - ly fif - teen, —

2. **Gm/Bb** **Cm**

x x x x 3fr.

It's just a question of time, _____ And it's

Ab7 **Fm**

4fr.

run-ning out___ for you. ___ It won't be long___ un - til___

Eb/G **Ab** **Bb**

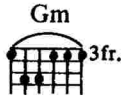
x x x 4fr.

___ you'll do___ ex - act - ly what___ they want you to. ___

No chord **Gm** **F**

3fr.

sfz Instrumental solo

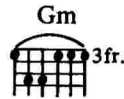


Musical notation for the first system, including piano accompaniment and guitar chord diagrams for Gm and F.



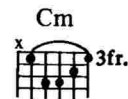
I can see them now, — hang - ing a - round —

Musical notation for the second system, including lyrics and piano accompaniment.



To mess you up, — to strip —

Musical notation for the third system, including lyrics and piano accompaniment.



— you down, — And have their fun, —

Musical notation for the fourth system, including lyrics and piano accompaniment.

Ab 4fr. Gm/Bb

D.S. al Coda

with my lit - tle one. — It's just a ques - tion of

Coda F Gm 3fr.


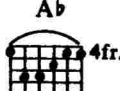
Some - times I don't blame — them for want - ing you, —

F Gm 3fr.


— You look good, —


F

they need some - thing to do, — Un - til I look at you, —


Cm  3fr. Ab  4fr.

And then I con-demn them. —



Cm  3fr.

I know my kind, — what goes on in our minds. —



Ab  4fr. Gm/Bb  3fr. Gm  3fr.

It's just a ques-tion of time. —



F  3fr. Gm  3fr. *Repeat and fade*

(It should be bet - ter.) It's just a ques-tion of time —



Get The Balance Right

Words and Music by M. L. Gore

Moderately, with a steady beat

Cm  | 1. Bb  F/A  | 2. Bb  F/A 

There's

mf



Cm  Cm7  Ab/C 

more be - sides the joy - rides, a
spon - si - ble, re - spect - a - ble, and



Cm 

lit - tle house in but the coun - try - side. Con -
sta - ble ble but gull - i - ble.



Cm7



Ab/C



Un - der - stand, — learn to de - mand, —
 cerned and car - ing, help - the help - less, but

Cm



com - pro - mise — and some - times lie. —
 al - ways re - main ul - ti - mate - ly self - ish.

Cm



No chord

Ab/C



Bb6



F7/A



Cm



Ab/C



Get the bal - ance right. — Get the bal - ance

1. Bb6 F7/A Cm Bb6 F/A

right. _____

Cm Bb6 F/A 2. Bb6 F7/A

Be re - right. _____ When you

F Eb

think you've got a hold of it all, _____ you

Gm F7/Eb Bb/F

have -n't got a hold at all. _____ When you reach the top, _____ get

F7/Eb

Gm

F7/Eb



read - y to drop, — Pre - pare — your - self — for the fall. — You're gon - na fall. —



Bb/F

Gm

Cm



It's al - most pre - dict - a - ble.



Bb6

F/A

Cm

Bb6

F/A



(Al - most. ———)

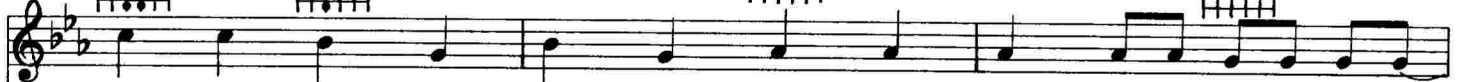


Cm

Gm/C

Fm/C

Cm7



Don't tend this way, don't tend that way, Straight down the mid - dle un - til —



Cm



Gm/C



Fm/C



— next Thurs - day. First to the left, — and back to the right, — and

Cm7



Cm



No chord

twist and turn — till you've got it right. —

Cm



Ab/C



Bb6



F7/A



Get the bal - ance right. —

Cm



A /C



Bb6



F7/A



Cm



Get the bal - ance right. —

Bb6

F/A

Cm

Bb6

F/A



Musical notation for the first system, including a treble clef staff with a key signature of two flats and a piano accompaniment with treble and bass clefs.

Cm

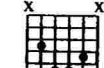
Ab/C

Bb6

F7/A

Cm

Ab/C



Musical notation for the second system, including a treble clef staff with a key signature of two flats and a piano accompaniment with treble and bass clefs.

Get the bal-ance

right. _____

Get the bal-ance

Musical notation for the third system, including a treble clef staff with a key signature of two flats and a piano accompaniment with treble and bass clefs.

Bb6

F7/A

Cm

Bb6

F/A



Musical notation for the fourth system, including a treble clef staff with a key signature of two flats and a piano accompaniment with treble and bass clefs.

right. _____

Musical notation for the fifth system, including a treble clef staff with a key signature of two flats and a piano accompaniment with treble and bass clefs.

Cm

Cm/Bb

F/A



repeat and fade

Musical notation for the sixth system, including a treble clef staff with a key signature of two flats and a piano accompaniment with treble and bass clefs.

Pleasure Little Treasure

Words and Music by M.L. Gore

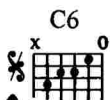
Moderately, with a steady beat



1st time *Tacet* Pleas- ure, lit - tle treas - ure.

R.H. 1st time *Tacet*

mf



Ev - 'ry - bod - y's look - ing for a rea - son to live.—

Steady L.H. throughout

(Simplified left hand: omit small notes) *simile sempre*

It you're look - ing for a rea - son, I've a rea - son to give.—



Pleas - ure, lit - tle treas - ure.

C6
 x 0 2 3 3 0

Ev - 'ry - bod - y's look - ing for a new sen - sa - tion, ev - 'ry - bod - y's talk - ing a - bout the

state of the na - tion, Ev - 'ry - bod - y's search - ing for a prom - ised land, -

ev - 'ry - bod - y's fail - ing to un - der - stand, - Pleas - ure, lit - tle



treas - ure.

Coda

E 0 0 0

D x x 0

A x 0 0

C6

x 0 0 0 0 0

Ev - 'ry - bod - y's look - ing for some - one to fol - low, Find - ing the whole thing

hard to swal - low. Ev - 'ry - bod - y's look - ing for a

C6



rea - son to live, — If you're look - ing for a rea - son, I've a

rea - son to give — Pleas - ure, lit - tle treas - ure.

C6



No chord

Ma - ter - ni - ty frocks — and pa -

ter - ni - ty suits, — If that's — what you want, — they're wait -



ing for you. — Ev - 'ry - bod - y needs some rea - son or oth - er,

You'll find a rea - son when you dis - cov - er Pleas - ure, lit - tle

No chord

treas - ure.



Ev - 'ry - bod - y's look - ing for a rea - son to live. —

C7



No chord

If you're look - ing for a rea - son, I've a

No chord

rea - son to give —

C6



No chord

Pleas - ure, lit - tle treas - ure.

C6



Repeat and fade

Pleas - ure, lit - tle treas - ure.

I Want You Now

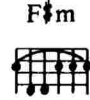
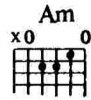
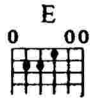
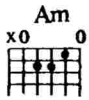
Words and Music by M. L. Gore

Moderately



I want you— now,— to - mor - row won't do.— There's a year - ing in - side—

mf

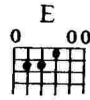
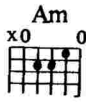


— and it's show - ing through.— Reach out your— hands— and ac - cept my— love,—



— We've wait - ed for too— long, e - nough is e - nough.—

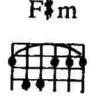
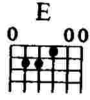
No chord



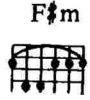
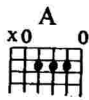
I want you now!



My heart is ach - ing, my bod - y is burn - ing. My hands_ are shak -

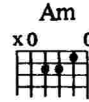
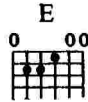
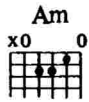


ing, my head_ is turn - ing._ You un - der - stand_ it's so eas - y to choose, -



— We've got time_ to kill, — we've got noth - ing to lose. —

No chord



I want you now!



And I don't mean to sound like one of the boys,— That's



not what I'm try - ing to do.—

I don't want to be like



one of the boys,—

I just want you—

now.

No chord

Am  E 

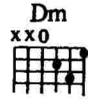
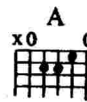
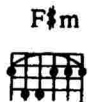
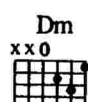
'Cause I've got a love, — a love that won't wait, — A love that is grow -



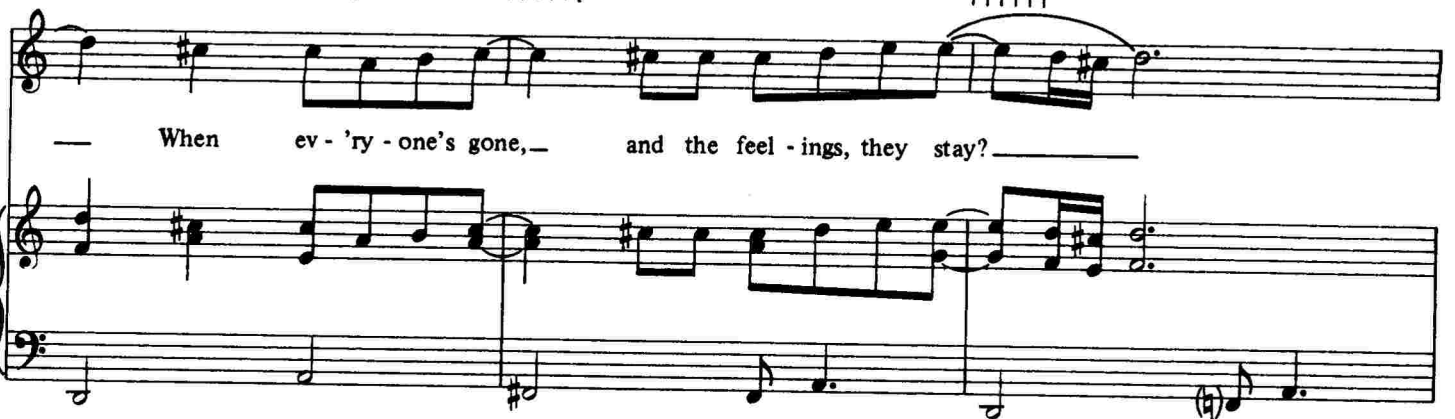
Am  E  Am  F#m 

ing, and it's get - ting late. — Do you know what it means — to be left this — way —



Dm  A  F#m  Dm 

— When ev - 'ry - one's gone, — and the feel - ings, they stay? —



No chord

Am  E 

I want you now.

Repeat and fade



Pipeline

Words and Music by M. L. Gore

Moderately slow and steady (quasi "work song")

D5 E5

xx0 x0 xxx

D5 E5

xx0 x0 xxx

D5 E5

xx0 x0 xxx

D5

0 x

Get out the crane, con - struc -

E5

0 xxx

D5 E5

xx0 x0 xxx

D5 E5

xx0 x0 xxx

D5

xx0 x

ion time a - gain. What is it this time? We're

E5

0 xxx

D5 E5

xx0 x0 xxx

D5 E5

xx0 x0 xxx

D5

xx0 x

lay - ing a pipe - line. Let the beads of sweat flow un -

E5
0 xxx

D5 E5
xx0 x0 xxx

D5 E5
xx0 x0 xxx

D5
xx0 x

til the ends_ have met, though could take a long time. _____

E5
0 xxx

D5 E5
xx0 x0 xxx

D5 E5
xx0 x0 xxx

D5
xx0 x

Work-ing on the pipe - line. _____ Tak - ing from the greed - y, _____

E5
0 xxx

D5 E5
xx0 x0 xxx

D5 E5
xx0 x0 xxx

D5
xx0 x

giv - ing to the need - y. _____

E5
0 xxx

D5 E5
xx0 x0 xxx

1., 2., 3.

D5 E5
xx0 x0 xxx

4.

D5
xx0 x

p Ooh, (optional) ooh. _____ On this

E5 0 xxx
 D5 xx0 x0 E5 xxx
 D5 xx0 x0 E5 xxx
 D5 xx0 x

gold - en day, work's been sent our way that could last a life - time,

(optional background figure) (simile sempre)

E5 0 xxx
 D5 xx0 x0 E5 xxx
 D5 xx0 x0 E5 xxx
 D5 xx0 x

Work-ing on the pipe - line. From the

E5 0 xxx
 D5 xx0 x0 E5 xxx
 D5 xx0 x0 E5 xxx
 D5 xx0 x

heart of our land to the mouth of the man, must reach him some - time,

E5 0 xxx
 D5 xx0 x0 E5 xxx
 D5 xx0 x0 E5 xxx
 D5 xx0 x

we're lay - ing a pipe - line.

E5 0 xxx

D5 xx0 x0 E5 xxx

D5 xx0 x0 E5 xxx

D5 xx0 x

Tak - ing from the greed - y, — giv - ing to the need - y. —

E5 0 xxx

D5 xx0 x0 E5 xxx

D5 xx0 x0 E5 xxx

D5 xx0 x

(optional) Ooh, ooh, —

E5 0 xxx

D5 xx0 x0 E5 xxx

D5 xx0 x 0 E5 xxx

D5 xx0 x

ooh. Tak - ing from the greed - y, —

repeat and fade

E5 0 xxx

D5 xx0 x0 E5 xxx

D5 xx0 x0 E5 xxx

D5 xx0 x

giv - ing to the need - y. —

Leave In Silence

Words and Music by M. L. Gore

Moderately, with a beat



Oh woh — woh — oh. Oh woh —

mf

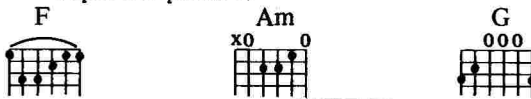


woh — oh.

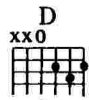
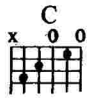
1. I've told my - self so man - y times — be - fore, —
2. We've been run - ning round in cir - cles all year,

(optional pattern)

(continued)



But this time I think I mean it for sure. — We have reached a full —
Do - ing this and that and get - ting no - where. — This will be the last —



— stop,
— time,

Noth - ing's going to save us from the
I think I said us that

D7b9

C°7

Am

F

Am



big last drop. _____ Reached our nat-ural con - clu - sion, —
time. _____ (Instrumental)

F

Am

G

out - lived the il - lu - sion. _____ I hate be - ing in these



sit - u - a - tions that call — for dip - lo - mat - ic re - la - tions.

Dm



1. If I on - ly knew the an - swer or I thought we had a chance -
 2. If I on - ly had a po - tion, some mag - ic - - al

or I could stop this, I would stop this thing from spread - ing like a
 lo - tion that could stop this, I would stop this, I would set the wheels in

Am



can - cer.
 mo - tion.

(as written) simile

Am



A⁰7



What can I say, — I don't want to play an - y - more. What can I say, — I'm head -

(optional pattern) (continued)

Dm
xx0

Em
0 000

— ing for the door. — I can't stand this e - mo - tion - al vio - lence.

Am
x0 0

A⁰7
xx

Dm/A
x0

Em/A
x0

Am
x0 0

Leave in si - lence. —

melody

(as written)

A⁰7
xx

Dm/A
x0

Em/A
x0

Am
x0 0

Leave in si - lence. —

A⁰7
xx

Dm/A
x0

Em/A
x0

Am
x0 0

repeat and fade

Leave in si - lence. —

Nothing

Words and Music by M. L. Gore

Moderate beat

F Eb Cm F Eb Cm

F Eb Cm F Eb Cm

1. Sit - ting tar - get, _____ sit - ting wait - ing, _____ an -

F Eb Cm F Eb Cm

tic - i - pa - ting _____ noth - ing, _____ noth - ing. _____

F Eb Cm F Eb

cantabile

Cm F Eb Cm

F Eb Cm F Eb

2. Life _____ is full of sur - pris - es, _____

Cm F Eb Cm

_____ it ad - ver - tis - es _____ noth - ing. _____

F

E_b

C_m

F

E_b

noth - ing.

C_m

A_b

C_m/G

What am I try - ing to do, what am I try - ing to say, — I'm not try -

C_m

E_b

ing to tell you an - y - thing you did - n't know when you woke up -

F

E_b

C_m

F

E_b

To Coda

— to day.

Cm F Eb Cm

cantabile

Detailed description: This system contains the first system of music. At the top, four guitar chord diagrams are shown: Cm (x03213), F (xx0233), Eb (xx0213), and Cm (x03213). Below these are three staves of music. The top staff is a single melodic line. The middle staff is the piano right hand, starting with a *cantabile* marking. The bottom staff is the piano left hand, playing a steady eighth-note accompaniment.

F Eb 1. Cm 2. Cm

D.S. al Coda

Detailed description: This system contains the second system of music. It features four guitar chord diagrams: F (xx0233), Eb (xx0213), Cm (x03213), and Cm (x03213). The music continues on three staves. The piano right hand has a first ending (1.) and a second ending (2.). The system concludes with the instruction *D.S. al Coda*.

Coda Cm F Eb Cm

Repeat and fade

Noth - ing, — noth - ing, — noth - ing. —

Detailed description: This system contains the final system of music. It includes four guitar chord diagrams: Coda (diamond symbol), Cm (x03213), F (xx0233), Eb (xx0213), and Cm (x03213). The music is on three staves. The piano right hand has a melodic line with lyrics. The system ends with the instruction *Repeat and fade*.

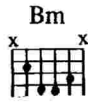
Additional Lyrics

- 3. Sitting target, sitting praying,
God is saying nothing, nothing.
 - 4. Always knows the prospects,
Learned to expect nothing, nothing.
- What am I trying to do ... (etc.)

Lie To Me

Words and Music by M. L. Gore

Moderate disco beat



1. G



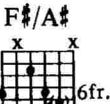
F#/A#



6fr.

The first system of music features a guitar part with a Bm chord and a piano part with a melody in the right hand and a bass line in the left hand. The piano part is marked *mf*. The key signature has two sharps (F# and C#) and the time signature is 4/4.

2. G



G



F#/A#



6fr.

Come on and lay with me, — Come on and lie to me, — Tell me you

The second system continues the guitar and piano accompaniment. The piano part provides harmonic support for the vocal line. The key signature and time signature remain consistent.

Bm



1. G



F#/A#



6fr.

2. G



F#/A#



6fr.

love me, Say I'm the on - ly one. Come on and on - ly one.

The third system concludes the piece with the final vocal line and piano accompaniment. The guitar part features the Bm, G, and F#/A# chords as indicated.

Bm



1.

To Coda

2.

Ex -

G

F#+/A#

Bm



6fr.

pe - ri - enc - es — have a last - ing im - pres - sion.

G

F#+/A#

Bm

G

F#+/A#



6fr.

6fr.

But words once spo - ken don't mean a lot now.

Bm

G

F#+/A#

Bm



6fr.

Be - lief is the way,

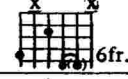
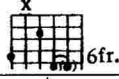
G

F#+/A#

Bm

G

F#+/A#



the way of the in - no - cent, —

And

Bm

G

F#+/A#

Bm



when I say in - no - cent, —

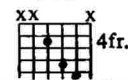
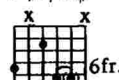
I should say na - ive.

G

F#+/A#

E5

F#5



So lie to me, —

but do it with sin -

melody

E5

F#5

E5



cer - i - ty. —

Make me lis - ten

F#5

E5

F#5

D.S. al Coda

just for a min-ute.

Make me think there's some truth in it. Come on and

melody

Coda

Prom - is - es —

G

F#+/A#

Bm

G

F#+/A#

made for con - ven - i - ence

Bm

G

F#+/A#

Bm

aren't nec - es - sar - i - ly

what we need.

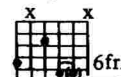
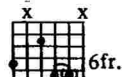
G

F#+/A#

Bm

G

F#+/A#



Musical staff with treble clef, key signature of two sharps, and a 3-measure triplet ending.

Truth is a word

that's lost its

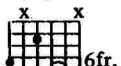
Piano accompaniment for the first system, including treble and bass staves.

Bm

G

F#+/A#

Bm



Musical staff with treble clef, key signature of two sharps, and a 3-measure triplet ending.

mean - ing,

The truth has be - come

Piano accompaniment for the second system, including treble and bass staves.

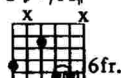
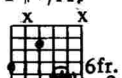
G

F#+/A#

Bm

G

F#+/A#



Musical staff with treble clef, key signature of two sharps, and a 3-measure triplet ending.

mere - ly half - truth.

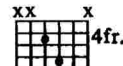
So

Piano accompaniment for the third system, including treble and bass staves.

E5

F#5

E5



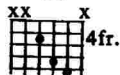
Musical staff with treble clef, key signature of two sharps, and a 3-measure triplet ending.

lie to me —

like they do it in the fac - to - ry. —

Piano accompaniment for the fourth system, including treble and bass staves. The word 'melody' is written in the bass staff.

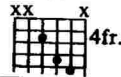
F#5



E5



F#5

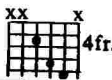


Make me think that at the end of the day— some

E5



F#5



great re - ward — will be com - ing my way. — Come on and
melody

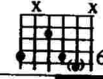
Bm



G



F#/A#



lay with me, — Come on and lie to me, — Tell me you

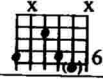
Bm



G



F#/A#



repeat and fade

love me, Say I'm the on - ly one. Come on and

New Life

Words and Music by Vince Clarke

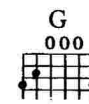
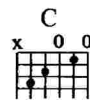
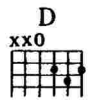
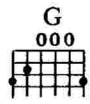
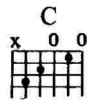
Moderately bright, with a steady beat

Dbass
xx0xxx

C G D

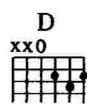
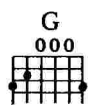
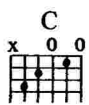
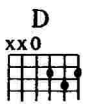
x 0 0 0 0 0 0 xx0

1.,4. I stand still step - ping on the sha - dy streets, - and I
 2. Tran - si - tions to an - oth - er place - - so the
 3. Your face is hid - den and we're out of sight, - and the

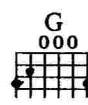
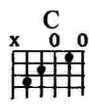
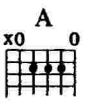


watched that man to a stran - ger.
time will pass more slow - ly.
road just leads to no - where.

You think you on - ly know me when you
Fea - tures fuse_ and your
A stran - ger in the door is the same

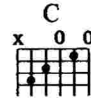
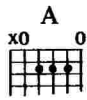


turn on the light, — now the room is lit, red dan - ger.
shad - ows red, — like a film I've seen, now show me.
as be - fore, — so the ques - tion an - swers no - where.

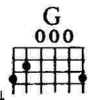


Com - pli - cat - ing, cir - cu - lat - ing new life, —





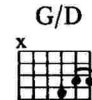
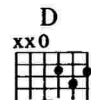
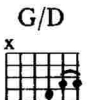
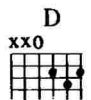
new life. — Op - er - at - ing, gen - er - at - ing



1.,2.,3.

4.

new life, — new life. — new life. —



(optional fill)

2. D
xx0

Ah.

(Ah.) (Ah.)

(Ah.) gliss.

C G D

repeat and fade

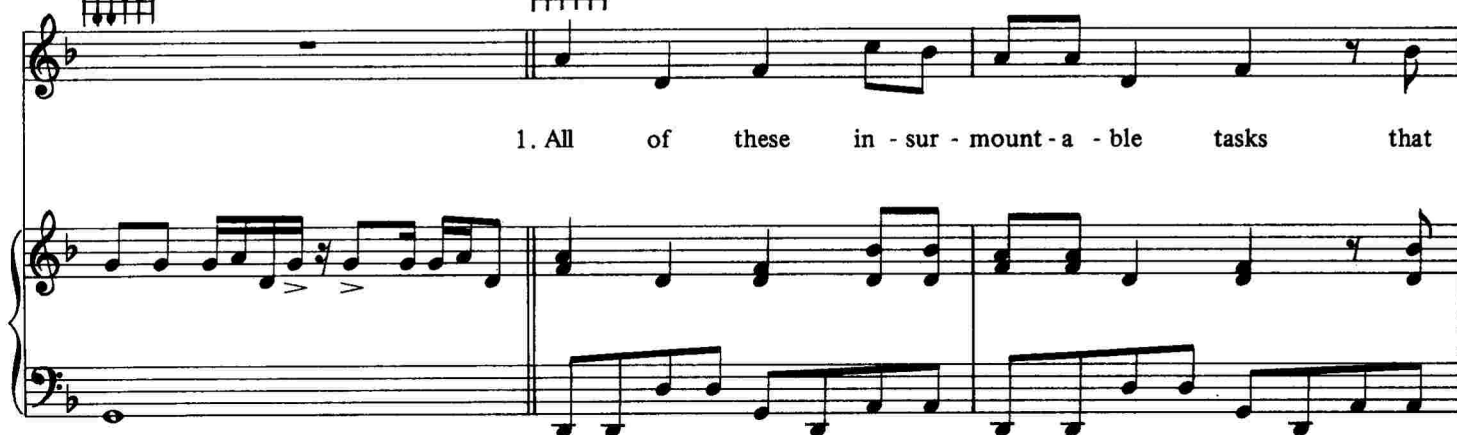
Love, In Itself

Words and Music by M. L. Gore

Moderately, with a steady beat




Gm

1. All of these in-sur-mount-a-ble tasks that



lay be-fore me, All of the firsts and the

def - i - nite lasts that lay — in store for — me,



There was a time when all on my mind was love.



Now I find that most of the time



Instrumental

love's not e - nough in it - self.

First system of musical notation. The top staff is a treble clef with a whole rest. The piano accompaniment consists of a right-hand part with eighth-note patterns and accents, and a left-hand part with a simple eighth-note bass line.

Gm

Dm

Second system of musical notation. It includes guitar chord diagrams for Gm and Dm. The piano accompaniment continues with similar eighth-note patterns and accents.

Gm

Third system of musical notation. It includes a guitar chord diagram for Gm. The piano accompaniment continues with similar eighth-note patterns and accents.

Dm

Con - se - quent - ly I've a ten - den - cy to be un - hap - py,

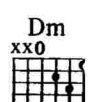
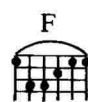
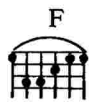
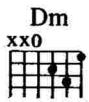
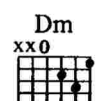
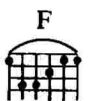
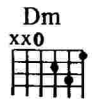
Fourth system of musical notation. It includes a guitar chord diagram for Dm and the vocal line with lyrics. The piano accompaniment continues with similar eighth-note patterns and accents.

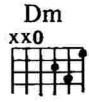
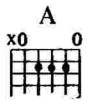
You — see, the thoughts in my head, all the words that were said, all the

blues and the reds get to — me. There was a time when

all on my mind was love.

Now I find that most of the time 'love's not e - nough

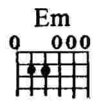




in it - self.

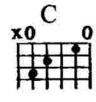
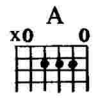
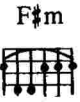


All of these ab - surd - i - ties — that lay — be - fore us.



All of the doubts and the cer - tain - ties — that

gliss.



lay — in store for — us.

F Dm F Dm

There was a time when all on my mind was love.

F Dm F Dm

Now I find that most of the time

F Dm A Dm

love's not e-nough in it - self.

Gm

repeat and fade

Never Let Me Down Again

Words and Music by M. L. Gore

Moderately, with a beat

The musical score is presented in three systems, each with a guitar chord diagram above the treble clef staff and a piano accompaniment below. The piano part consists of a right-hand melody and a left-hand bass line. The first system features a G chord (000) and a Dm chord (xx0). The second system features C (x00), F (xx), and F/Eb (xx) chords. The third system features Dm (xx0), C (x00), and G (000) chords. The tempo is marked 'Moderately, with a beat'.

System 1:

- Guitar Chord: G (000)
- Guitar Chord: Dm (xx0)

System 2:

- Guitar Chord: C (x00)
- Guitar Chord: F (xx)
- Guitar Chord: F/Eb (xx)

System 3:

- Guitar Chord: Dm (xx0)
- Guitar Chord: C (x00)
- Guitar Chord: G (000)

Verse:

Dm



C



G



I'm tak - ing a ride — with my best friend.

Dm



C



G



I hope he nev - er lets me down a - gain.

Dm



C



G



B♭maj7



He knows where — he's tak - ing me, — tak - ing me — where I want to be. —

Dm



C



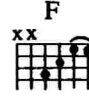
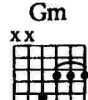
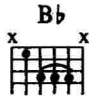
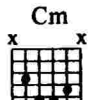
G



I'm tak - ing a ride — with my best friend.



Chorus:



We're fly - ing high, — we're watch - ing the world — pass us by. —

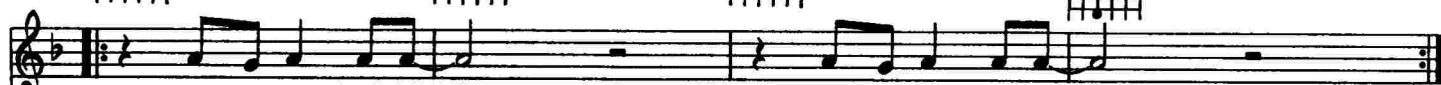
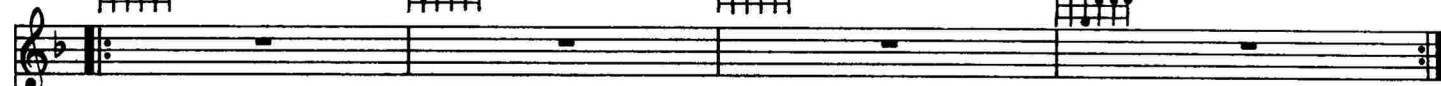


Nev - er want to come down, — nev - er want to put my feet back down on the ground. —

1.

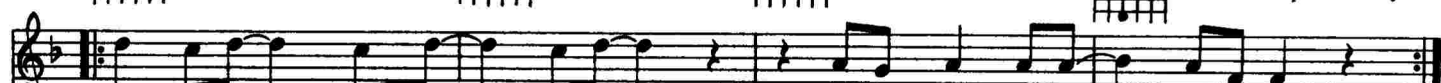


2. Dm C Am Gm



Nev - er let me down...

Nev - er let me down...



See the stars, - they're shin - ing bright, -

ev - 'ry - thing's al - right - to - night...

Repeat and fade



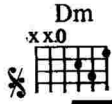
Additional Lyrics

2. I'm taking a ride
 With my best friend,
 I hope he never lets me down again.
 Promises me I'm as safe as houses,
 As long as I remember who's wearing the trousers.
 I hope he never lets me down again.

It's Called A Heart

Words and Music by M. L. Gore

Moderately bright, with drive



There's some-thing beat - ing here in - side my bod - y and it's called_ a heart_

mf

You know how eas - y it is_

to tear it a - part_ If I

G 000 Dm xx0

lend it to you, — will you keep it safe? — Yes, I'll

G 000 Bb x

lend it to you — if you treat it ten - der - ly. There's

F A x0 0

some - thing beat - ing here in - side my bod - y and it's called — a heart —

Dm xx0 A9sus4 x x Dm xx0

To Coda



Musical staff with treble clef and notes.

1. There's a sun shin-ing in the sky, — But

Piano accompaniment for the first system, including grand staff and bass clef.



Musical staff with treble clef and notes.

that's not the rea-son why — I'm feel-ing warm in - side. —

Piano accompaniment for the second system, including grand staff and bass clef.



Musical staff with treble clef and notes.

The ans-ber is - n't clas - si - fied, — it's my heart. From the

Piano accompaniment for the third system, including grand staff and bass clef.



Musical staff with treble clef and notes.

mo-ment I start - ed, — I tried to be good, I did, —

Piano accompaniment for the fourth system, including grand staff and bass clef.

Gm



— yes, I tried my best, — And more or less —

Dm



— I spoke from my heart... There's a lot — to be

Bb



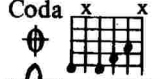
Bbm



D.S. al Coda

learned, — And you learn when your heart gets burned. — There's

A9sus4



Gm



2. Hearts could nev - er be owned, —



Hear - ts on - ly come on loan. ——— If I want it back, —



— I will take it back, — I'll



take my heart. — But I will try my best, —



And more or less, — I will speak from my heart. —

Gm



Yes, I will speak from my heart, —

Dm



C



Speak from my heart. — There's a lot — to be

Bb



Bbm



learned, — And you learn when your heart gets burned. —

Dm



A9sus4



repeat and fade

Master and Servant

Words and Music by M.L. Gore

Vocal line with lyrics: "It's a lot it's a lot it's a lot it's a lot it's a lot it's a lot like life". The lyrics are repeated four times. The piano accompaniment consists of a treble and bass clef staff with a 4/4 time signature and a key signature of two sharps (D major). The vocal line features a melody with eighth notes and rests, with "echo" markings above the second and fourth repetitions.

B(no3rd)

Guitar chord diagram for B(no3rd): x 0 2 2 2 2.

Piano accompaniment for the second system, featuring a treble and bass clef staff. The bass line has a rhythmic pattern of eighth notes with accents (>). The treble staff is mostly empty.

B(no3rd)

Guitar chord diagram for B(no3rd): x 0 2 2 2 2.

E(no3rd)

Guitar chord diagram for E(no3rd): 0 2 2 2 2 2.

D(no3rd) F#m/C# B(no3rd)

Guitar chord diagram for D(no3rd): x 0 2 2 2 2.

Guitar chord diagram for F#m/C#: x 2 2 3 3 3.

Guitar chord diagram for B(no3rd): x 0 2 2 2 2.

E(no3rd)

Guitar chord diagram for E(no3rd): 0 2 2 2 2 2.

D(no3rd)

Guitar chord diagram for D(no3rd): x 0 2 2 2 2.

Piano accompaniment for the third system, featuring a treble and bass clef staff. The bass line continues with eighth notes and accents. The treble staff has a melody with eighth notes and rests.

B(no3rd)



E(no3rd)



D(no3rd)



B(no3rd)



D(no3rd)



F (no3rd)



There's a new game_ we like to play you see_ a game with ad - ded re - al - i - ty_ You

B(no3rd)



E(no3rd)



B(no3rd)



E(no3rd)



D(no3rd)



treat me like a dog get me down on my knees_ we call it mas - ter_ and ser - vant

B(no3rd)



E(no3rd)



D(no3rd)



B(no3rd) Bm



E(no3rd)



D(no3rd) F#m/C#



we call it mas - ter_ and ser - vant.

B(no3rd)



E(no3rd)



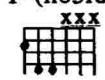
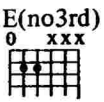
D(no3rd)



Bm



It's a lot like_ life_ this
3. See additional lyrics.



play be - tween the sheets with you on top and me un - der - neath for -



get all a - bout e - qual - i - ty let's play



To Coda

mas - ter and ser - vant let's play mas - ter and ser - vant.



It's a lot like life and

B(no3rd)



E(no3rd)



E(no3rd)



F#(no3rd)



that's what's ap - peal - ing if you des - pise — that throw a - way feel - ing from dis -

E(no3rd)



F#(no3rd)



D.S. al Coda

pos - a - ble fun — then this is the one. —

Coda B(no3rd)



C#(no3rd)



F#(no3rd)



E(no3rd)



C#(no3rd)



F#(no3rd)



E(no3rd)



C#(no3rd)



Mas - ter — and ser - vant

No chord

It's a lot It's a lot it's a lot it's a lot it's a lot it's a lot

F#(no3rd)

C#(no3rd)

it's a lot like life It's a lot like — life — and that's what's ap - pe - al - ing if

F#(no3rd)

F#

G#(no3rd)

F#(no3rd)

you des - pise — that throw a - way feel - ing from dis - pos - a - ble fun. —

F#m

G#(no3rd)

then this is the one —

C#(no3rd) **F#(no3rd)** **E(no3rd)** **G#m/D C#(no3rd)**
 x xx 3fr. xxx 0 xxx x xxx 3fr.

F#(no3rd) **E(no3rd)** **C#(no3rd)** **F#(no3rd)**
 xxx 0 xxx x xx 3fr. xxx

C#(no3rd) **F#(no3rd)** **E(no3rd)** **C#(no3rd)** **E(no3rd)** **C#(no3rd)**
 x xx 3fr. 1,2,3 xxx 0 xxx 4 x xx 3fr. 0 xxx x xx 3fr.

(Come on) — Let's play mas - ter_ and ser - vant (come on —
 come on mas - ter_ and ser - vant (Come on — mas - ter_ and ser - vant

Additional Lyrics

3. Domination's the name of the game
 In bed or in life
 They're both just the same
 Except in one you're fulfilled
 At the end of the day.
 Let's play master and servant
 Let's play master and servant.

See You

Words and Music by M. L. Gore

Moderately bright



The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The guitar part begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano part starts with a mezzo-forte (*mf*) dynamic, playing a steady eighth-note bass line in the left hand and a melody in the right hand. A slur covers the first two measures of the piano melody.

F

G

All I want to do is see — you a - gain, — is that too much to ask for? —
mem-ber the days — when we walked - through the woods, — we'd sit on a bench — for a while. —

The second system continues the guitar and piano parts. The guitar part has a treble clef and includes lyrics. Above the staff, guitar chord diagrams for F and G are provided. The piano accompaniment continues with the same rhythmic pattern.

C

E

Am

I just want to see your sweet smile, smiled —
I trea - sure the way — we used to laugh and play, and

The third system continues the guitar and piano parts. The guitar part has a treble clef and includes lyrics. Above the staff, guitar chord diagrams for C, E, and Am are provided. The piano accompaniment continues with the same rhythmic pattern.

F G C F

— the way it was be - fore. — Well, I'll try not to hold — you and I'll
look in each oth - er's eyes. — You can keep me at a dis - tance if you

Em Am F D7

try not to kiss — you, and I won't e - ven touch
don't trust my re - sis - tance, but I swear I won't touch

Chorus:

G C Em Am F

you. — } All I want to do is see you,
you. — }

Dm G C G Am

don't you know that it's true. — I re -

To Coda

2.

C $x000$ Am $x000$ Dm $xx00$ G 0000

The first system of music features a guitar part with four chords: C, Am, Dm, and G. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note bass line.

C $x000$ F 0000 C/G 0000

Well, I know five years is a long time

The second system continues the guitar part with chords C, F, and C/G. The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note bass line.

Em 0000 Am $x000$ F 0000

and that times— change.— But I think that you'll—

The third system continues the guitar part with chords Em, Am, and F. The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note bass line.

C/G 0000 A $x000$

— find peo - ple — are bas - ic - ally the

The fourth system continues the guitar part with chords C/G and A. The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note bass line.

Dm



G



Am



same.

If the

wa - ter's still flow - ing, we can go for a swim, —

and do the things we used to do. —

— And if I'm re - luc - tant, you can pull me in, and

F



G



C



we can re - live our youth. —

Ah, but

F Em Am

we'll just stay friend - ly like sis - ter and broth - er

F D7 G

though I think I still love you. _____

D.S. al Coda

Coda C E Am F Dm G

All I want to do is see you, don't you know that it's true. _____

C G Am Am

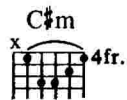
_____ All I want to do is see you.

repeat and fade

Now This Is Fun

Words and Music by M. L. Gore

Bright disco beat


First system of musical notation. The treble clef staff contains a key signature of three sharps (F#, C#, G#) and a series of rests. The grand staff below it features piano accompaniment with a bass line of eighth notes and a treble line of chords.

C#m
x 4fr.

Second system of musical notation. The treble clef staff contains a key signature of three sharps and a series of rests. The grand staff below it features piano accompaniment with a bass line of eighth notes and a treble line of chords.

E
0 00

Third system of musical notation. The treble clef staff contains a key signature of three sharps and a series of rests. The grand staff below it features piano accompaniment with a bass line of eighth notes and a treble line of chords.

Here ——— speaks ——— the
Here ——— comes ——— an -

C#m
x 4fr.

Fourth system of musical notation. The treble clef staff contains a key signature of three sharps and a series of rests. The grand staff below it features piano accompaniment with a bass line of eighth notes and a treble line of chords.

voice of rea - son, It's talk - ing to -
oth - er sen - tence, It is re - lent -

me less. It loud drives and my clear pa - ly, And But
 - tience,

A

ob - vi - ous - ly, it's
 nev - er - the - less, it's

C#m

some - thing to say.
 more - our con - cern.

1. 2.

Instrumental

142

C#m



E

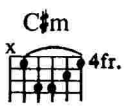


C#m

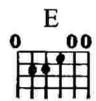




The first system of music features a vocal line in the treble clef with a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note A4 in the third measure. The piano accompaniment consists of a bass line in the bass clef with a steady eighth-note pattern and a treble line with chords in the first and second measures, connected by a slur.



The second system continues the vocal line with a whole rest in the first measure, followed by a half note B4 in the second measure, and a half note C#5 in the third measure. The piano accompaniment features a bass line with eighth notes and a treble line with chords and a melodic line in the third measure.



The third system shows the vocal line with a whole rest in the first measure, followed by a half note D5 in the second measure, and a half note E5 in the third measure. The lyrics "We can't see" are written below the notes. The piano accompaniment includes a bass line and a treble line with chords and a melodic line.

The fourth system continues the vocal line with a whole rest in the first measure, followed by a half note F#5 in the second measure, and a half note G5 in the third measure. The lyrics "the ben - e - fit, So" are written below the notes. The piano accompaniment features a bass line and a treble line with chords and a melodic line.

C#m



we'll ig - nore — it or dis - o - bey —

A



— it, And then we'll say — that

C#m



this is fun.

This is real —

E



— fun.

C#m



This is fun. —

A



This is real —

repeat and fade

fun. This is fun. —

Fly On The Windscreen

Words and Music by M. L. Gore

Moderately slow, with a steady beat



1. Death is ev - 'ry - where, _____ there are
 2. Death is ev - 'ry - where, _____ there are

(optional ostinato continues)

flies on the wind - screen for a start, — Re -
 lambs for the slaugh - ter wait - ing to die, — And

mind - ing us
I can sense

we could be torn a - part
the hours slip - ping by to - night.

F#m

(Ah.)

1. Instrumental

Em

0 000

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests. A guitar accompaniment is shown in the middle staff, consisting of eighth notes and rests.

2.
Em/G
x 000

A guitar chord diagram for Em/G, showing an open E string, an open G string, and open D, C, and B strings. The low E string is muted with an 'x'.

G#
4fr.

A guitar chord diagram for G#4fr, showing a barre on the fourth fret with notes G#, A, B, C, D, and E.

Come here, kiss me now..

(end optional ostinato)

The second system includes vocal lines in the treble clef and guitar accompaniment in the bass clef. The lyrics are "Come here, kiss me now..". A note in the vocal line is marked "(end optional ostinato)".

C#m
x 4fr.

A guitar chord diagram for C#m4fr, showing a barre on the fourth fret with notes C#, D, E, F#, G, and A.

C
x

A guitar chord diagram for C, showing an open C string, an open G string, and open D, E, and B strings. The low E string is muted with an 'x'.

The third system continues the musical notation with treble and bass staves. It features a melodic line in the treble clef and a bass line in the bass clef.

Instrumental
Em
0 000

A guitar chord diagram for Em, showing an open E string, an open G string, and open D, C, and B strings. The low E string is muted with a '0'.

The fourth system concludes the piece with treble and bass staves. It features a melodic line in the treble clef and a bass line in the bass clef, ending with a final chord.

First system of musical notation, including a vocal line and piano accompaniment. The key signature is one sharp (F#).

1.

First ending of the musical score, marked with a bracket and the number '1.'. It includes a vocal line and piano accompaniment.

2.

Second ending of the musical score, marked with a bracket and the number '2.'. It includes a vocal line and piano accompaniment.

Death is ev - 'ry - where, _____

(optional ostinato continues)

Final system of musical notation, including a vocal line and piano accompaniment.

the more I look the more I see, _____ the

more I feel _____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "more I feel" are written below the notes, with a long horizontal line extending from the end of the phrase. The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes with a slash through each note.

a sense of ur - gen - cy _____ to - night. —

The second system continues the vocal line with the lyrics "a sense of ur - gen - cy" followed by a long horizontal line, and "to - night." followed by a short horizontal line. The piano accompaniment continues with the same rhythmic pattern in the left hand and harmonic support in the right hand.

F#m

The third system begins with a guitar chord diagram for F#m (F# on the 1st fret, m on the 2nd fret, x on the 3rd, 4th, and 5th frets, and x on the 6th). The vocal line features a long, sustained note with a slur underneath, and the lyrics "(Ah.)" are written below it. The piano accompaniment continues with the rhythmic pattern.

Em/G x 000 G# 4fr.

Come here, (Touch me, kiss me touch me, now. —

The fourth system contains two guitar chord diagrams: Em/G (x 000) and G# (4fr.). The vocal line includes the lyrics "Come here," followed by "(Touch me," "kiss me touch me," and "now. —". The piano accompaniment continues with the rhythmic pattern, and the right hand plays chords corresponding to the guitar diagrams.

C#m

C



touch me, touch me.)

Instrumental

Em



There are

flies on the wind - screen.
lamb for the slaugh - ter.

There are
There are

second time:

F#m

flies on the wind - screen.

Em/G
x 000

G#

Come here, (Touch me, kiss me touch me, now...

C#m

C

touch me, touch me.)

repeat and fade

Stories Of Old

Words and Music by M. L. Gore

Moderately, with a steady beat

F#m **G#sus4** **E**

Take a look at un - se - lect - ed cas - es, ——— You'll find

B **A** **F#m** **G#sus4**

love has been — wrecked by both — sides com - pro - mis - ing, A -

E **B** **A** *To Coda*

mount - ing to a dis - as - ter - ous — ef - fect. 1. You hear —

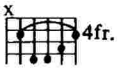
D.C. only

mf

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. Each system includes a vocal line, a piano accompaniment (right and left hands), and guitar chord diagrams. The first system features chords F#m, G#sus4 (4fr.), and E. The second system features chords B, A, F#m, and G#sus4 (4fr.). The third system features chords E, B, and A, and includes a 'To Coda' section. The piano accompaniment includes a 'D.C. only' section and a dynamic marking of 'mf'. The guitar part includes chord diagrams for F#m, G#sus4 (4fr.), B, A, and E.

C#m

F#m



sto - ries of old _____ of princ - es _____ bold, _____ With
 real - ly like you, _____ I'm at - trac - ted to you, _____ The

G#

C#m



rich - es un - told, _____ Hap - py souls, _____
 way you move, _____ the things you do. _____ I'll

F#m



cast - ing it all a - side _____ to take some bride, _____ To have the
 prob - a - bly burn in hell _____ for say - ing this, _____ But I'm

G#

C#m



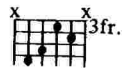
girl of their dreams _____ at their side. _____ But not me, _____ I
 real - ly in heav'n when ev - er we kiss. _____ But oh no, _____ you

F#m

E

C#m

D#



could - n't do that. Not You can me! I'm
won't change me. You can try — for an e -

G#

C#m

A



not like that! I could - n't sac - ri - fice }
ter - ni - ty. I would - n't sac - ri - fice } an - y -

F#m6

E

C#m

E

A

B9sus4



thing at all — to love. —

C#m

E

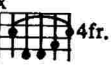
A

B9sus4

A

B

D.C. al Coda



2. 1

Coda

A



3. Now I've

C#m



F#m



G#



got things to do, — you have, too. — And I've got to be me, — you've

C#m



got to be you. — So take my hand — and

F#m



G#



feel these lips, — And let's sa - vor a kiss — like we'd sa - vor a sip of

C#m F#m E C#m D#

x 4fr. 0 00 x 4fr. x 3fr.

vin - tage wine — one more time, Let's sur - ren - der to this

G# C# A

x 4fr. x 4fr. x0 0

love di - vine. But we won't sac - ri - fice an - y -

F#m6 E C#m E A B9sus4

x 0 00 x 4fr. 0 00 x0 0 x x 0

thing at all — to love. —

C#m E A B9sus4 A B C#bass

x 4fr. 0 00 x0 0 x x 0 x0 0 x B x x xx 4fr.

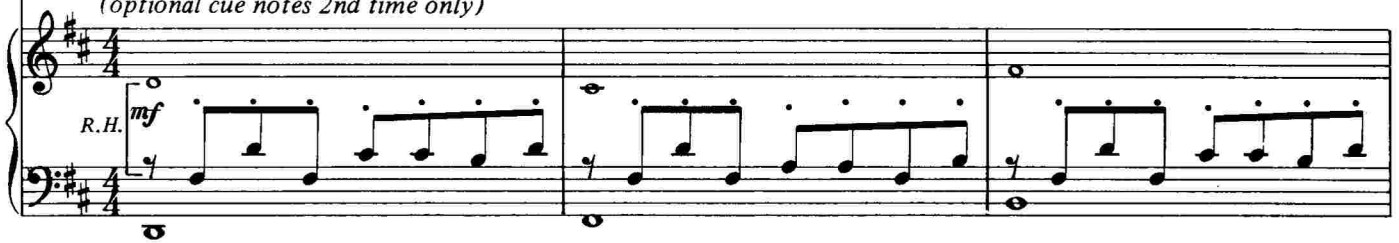
But Not Tonight

Words and Music by M. L. Gore

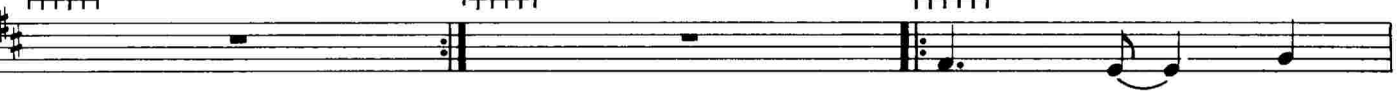
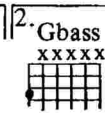
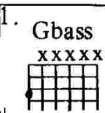
Moderately



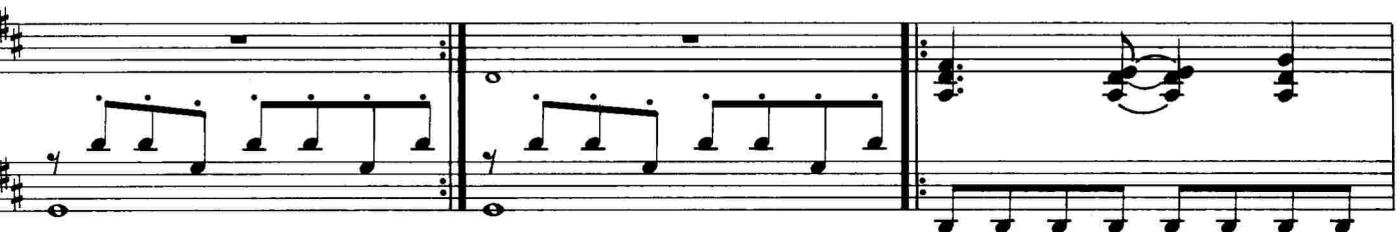
(optional cue notes 2nd time only)



Moderately bright, with a steady beat



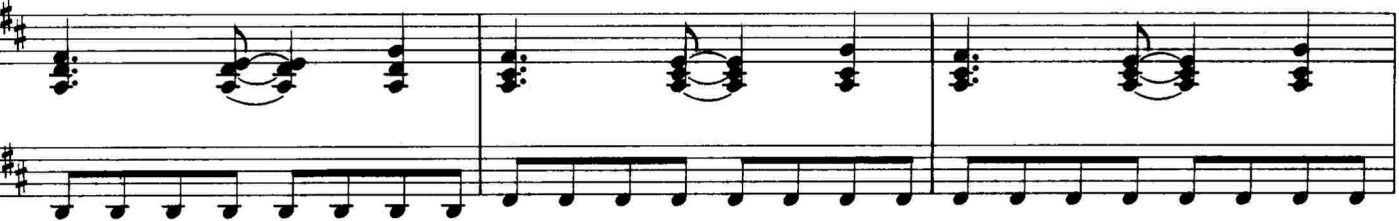
1. Oh, God, — it's
2. Just for — a



F#m



rain - ing, — but I'm not — com - plain - ing, — It's
day, on — a day like — to - day, I'll — get a -



Bm

G



fill - ing me up with new life.
 way from this con - stant de - bauch - er - y.

D

F#m



The stars in the sky bring
 The wind in my hair makes

D

F#m

Bm



tears to my eyes, They're light - ing my
 me so a - ware, How good it is

G



way to live to - night. } And I
 to live to - night. }

A
x0 0

G
000

1.
Dbass
xx0xxx

have - n't felt so a - live — in years... (Years,

F#bass
xxxxxx

Bbass
x xxxxx

Gbass
xxxxxx

years, years, years, years.)

Dbass
xx0xxx




F#bass
xxxxxx

Bbass
x xxxxx

Gbass
xxxxxx

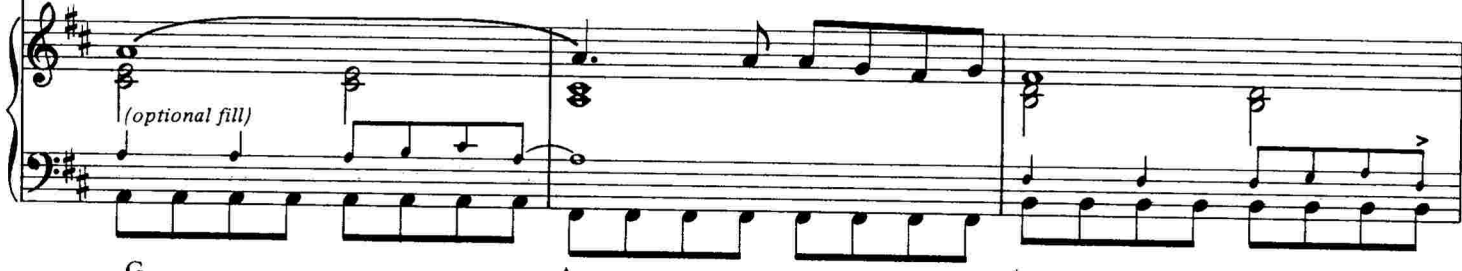
2.
D
xx0


The

A  F#m  Bm 

moon _____ is shin - ing in the sky,




(optional fill)



G  A  F#m 




Re - mind - ing me of so man - y oth - er




Bm  G  No chord 

nights, But they're not ___ like to - night.



F#m  Bm  G 



D

F#m



3. Oh, God, it's rain - ing, and I'm not con -

Bm



tain - ing my pleas - ure at be - ing so

Gmaj7

G

D



wet. Here on my



F#m

D

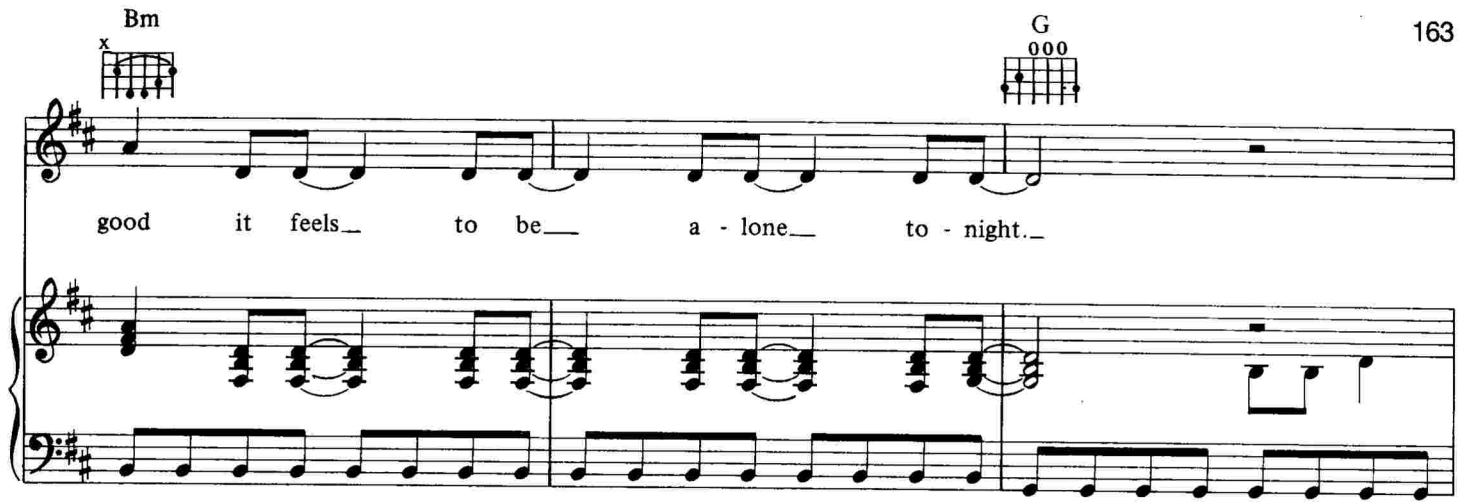
F#m





own, all on my own, How

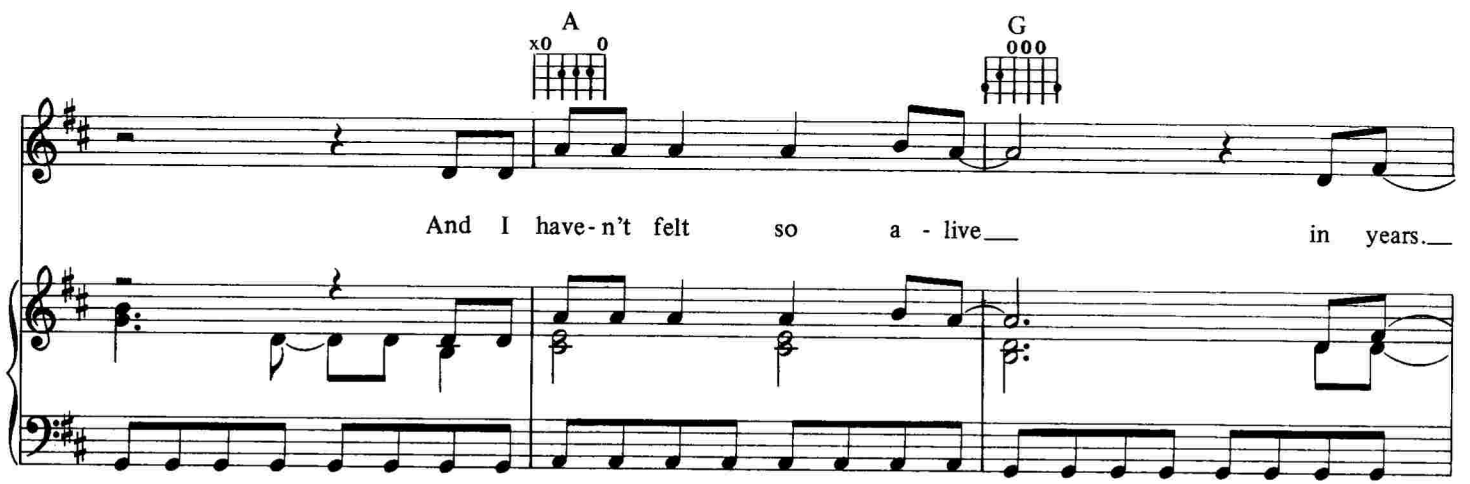
Bm  G 

good it feels_ to be_ a - lone_ to - night_



A  G 




And I have-n't felt so a - live_ in years_




D  A 

The moon_



F#m  Bm  G 

is shin - ing in the sky, Re -



A F#m Bm

mind - ing me of so man - y oth - er nights.

G A F#m

Well, my eyes have been so red, I've

Bm G D No chord

been mis - tak - en for dead, — But not to - night.

(optional) Ooh.

F#m Bm G

repeat and fade

Ooh.

Something to Do

Words and Music by M.L. Gore

Moderately bright, with a driving beat

No chord

The musical score is written for piano and includes three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part is marked *mf marcato*. The first system shows the beginning of the piece with a vocal line of whole rests and a piano accompaniment starting with a rhythmic pattern of eighth and sixteenth notes. The second system continues the piano accompaniment with more complex rhythmic patterns. The third system concludes the piece with a final flourish in the piano accompaniment.

Verse



Musical staff with treble clef, key signature of two flats, and a common time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

1. My lit - tle girl, _____ won't you come with me? _____
2. I'm go - ing cra - zy with bore - dom. _____

Musical staff with treble clef and bass clef. The bass line consists of a steady eighth-note accompaniment. The treble staff continues the melody with some notes tied across measures.

Bbm



Musical staff with treble clef. A long note is held across several measures, indicated by a slur and a fermata.

Come _____ with

Musical staff with treble clef and bass clef. The bass line continues with eighth notes. The treble staff features a long note with a slur and fermata, similar to the previous section.

F



Chorus:

Musical staff with treble clef. The melody starts with a quarter rest followed by a series of eighth notes.

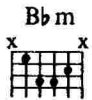
me, _____ And tell me, _____ Is there some - thing to do? _____

Musical staff with treble clef and bass clef. The bass line continues with eighth notes. The treble staff features a long note with a slur and fermata.

Musical staff with treble clef. The melody continues with eighth notes.

Is there some - thing to do? _____ Is there some - thing to do? _____

Musical staff with treble clef and bass clef. The bass line continues with eighth notes. The treble staff features a long note with a slur and fermata.



Is there some - thing to do?



1. | 2.

Verse:



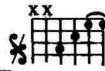
3. Grey sky o - ver a black town,
4. I can't stand an - oth - er drink,



It's sur - pris - ing this de - press - ion town.

Chorus

F



all does - a - round. } You've got your leath-er boots on. — Is there some-thing to do? —
 n't — sink. }

— Is there some-thing to do? — Is there some-thing to do? —

Bbm



Bbm7



— Is there some-thing to do? —

Bbm



To Coda 1.2.3.



4.

D.S. al Coda



I'd put your pret-ty dress on. —

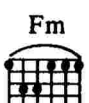
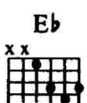
Coda



Is there some - thing to do?



Is there some - thing to do? Is there some - thing to do?



Is there some - thing to do?__

Additional Lyrics

- 5. Your pretty dress is oil-stained
from working too hard for too little.
You've got your leather boots on.
Is there something to do? (*etc.*)
- 6. You're feeling the boredom too,
I'd gladly go with you.
I'd put your leather boots on.
Is there something to do? (*etc. to 4th ending*)

I'd put your pretty dress on. (*To Coda*)

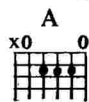
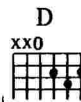
Dreaming Of Me

Words and Music by Vince Clarke

Moderately bright



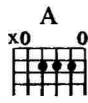
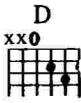
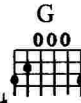
Musical notation for the first system, including piano accompaniment and guitar chords.



Musical notation for the second system, including guitar chords and the start of the vocal line.

Light switch, _ man switch, _
 So we left _ un - der stand - ing,

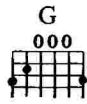
Musical notation for the third system, including piano accompaniment and vocal line.



Musical notation for the fourth system, including guitar chords and the start of the vocal line.

film was brok - en on - ly then... All the night, _
 clean cut some were sound - ing fast... Talked of sad, _ I

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



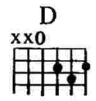
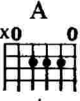
fuse to - mor - row, danc - ing and with a dis - tant friend...
 talked of war, I laughed and climbed the ris - ing cast. }

Bm

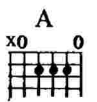


Bm

Film - ing and screen - ing, I pic - ture the



scene. Film - ing and dream - ing,



dream - ing of me.

G

D

A



Musical staff with treble clef, key signature of two sharps, and a whole note chord.

Musical staff with treble and bass clefs, featuring a melodic line in the treble and a bass line in the bass.

G

1. D

To Coda



Musical staff with treble clef, ending with a double bar line and repeat sign.

A

Musical staff with treble and bass clefs, continuing the instrumental piece.

2.

Instrumental

C



Musical staff with treble clef, ending with a double bar line and repeat sign.

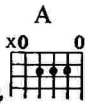
Musical staff with treble and bass clefs, continuing the instrumental piece.

1.

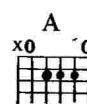
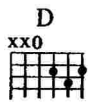
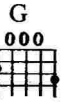
2.

Musical staff with treble clef, showing first and second endings.

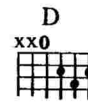
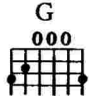
Musical staff with treble and bass clefs, concluding the piece.



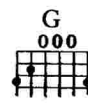
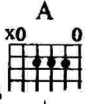
First system of musical notation, including a single treble clef staff and a grand staff (treble and bass clefs).



Second system of musical notation, including a single treble clef staff and a grand staff.



Third system of musical notation, including a single treble clef staff and a grand staff.



Fourth system of musical notation, including a single treble clef staff with lyrics and a grand staff.

Quick - ly I re - mem - ber views that saw a face

D

A



— be - fore. — Tim - ing rea - son, un - der - stand - ing,

G

D



D.S. al Coda

like as - so - ci - a - tion hall. —

Coda

D

A



Dream - ing of me. —

(optional)

G

D



repeat and fade

Just dream - ing of me. —

Shame

Words and Music by M. L. Gore

Moderately, with a beat

The musical score is written in 4/4 time and consists of three systems. Each system includes a guitar part with chord diagrams, a piano accompaniment, and a vocal line. The guitar chords are: A5 (x0 xx), G5 (x00 x), D5 (xx0 x), and A5 (x0 xx). The piano accompaniment features a steady bass line with eighth-note patterns in the right hand. The vocal line includes the following lyrics:

1. Do you ev - er get that feel - ing when the guilt be - gins to hurt,
 See - ing - all the chil - dren wal - low - ing in dirt. Cry - ing out - with hun - ger

G5
x00 x

D5
0

A5
x0 xx

G5
x00 x

D5
xx0 x

cry - ing out in pain, At least the dirt will wash off when it starts to — rain.

A
x0 0

D5
xx0 x

A
x0 0

D5
xx0 x

A
x0 0

D5
xx0 x

A
x0 0

D5
0 x

Soap won't — wash a - way your shame.

Instrumental

A5
x0 xx

1., 2., 3.
G5
x00 x

D5
xx0 x

4.
G5
x00 x

D5
xx0 x

2. Do you

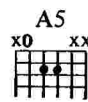
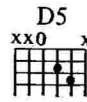
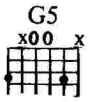
A5
0 xx

G5
x00 x

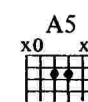
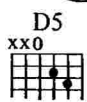
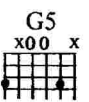
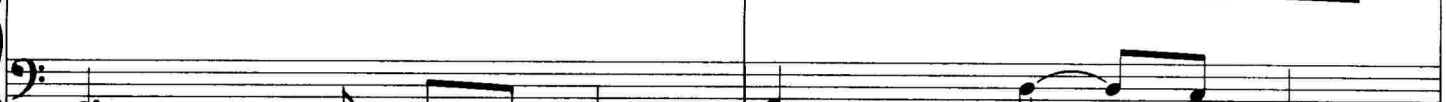
D5
xx0 x

A5
x0 xx

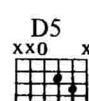
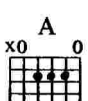
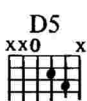
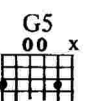
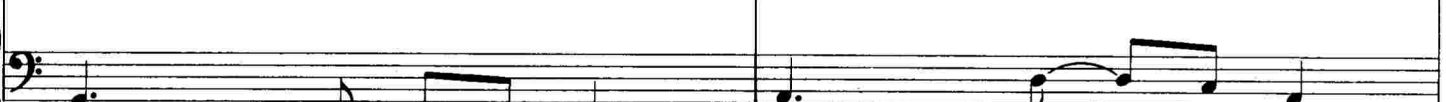
ev - er get the feel - ing that some - thing is - n't right, See - ing your broth - er's fists clenched



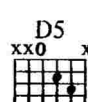
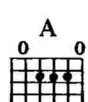
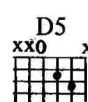
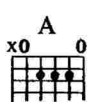
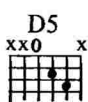
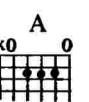
read - y for the fight. Soon the fight - ing turns to weap - ons and the



weap - ons turn to wounds, So the doc - tors stitch and stitch and stitch and



stitch and stitch and stitch and stitch. Sur ger



y won't_ im - prove_ your pain.



A5
x0 xx

G5
x00 x

D5
xx0 x

A5
x0 xx

G5
x00 x

D5
xx0 x

A5
0 xx

G5
00

D5
xx0 x

It all seems so stu - pid, it makes me want to give up. But

A5
x0 xx

G5
x00 x

D5
xx0 x

To Coda

why should I give up when it all — seems so — stu - pid. —

A5
x0 xx

G5
x00 x

D5
xx0 x

D.S. al Coda

Instrumental

Coda

A5 x0 xx

G5 x00 x

D5 xx0 x

The first system of music features a guitar part in the upper staff and a piano accompaniment in the lower staff. The guitar part begins with a Coda symbol and a whole note chord. Above the staff are three chord diagrams: A5 (x0 xx), G5 (x00 x), and D5 (xx0 x). The piano part consists of a melodic line in the right hand and a bass line in the left hand, with a fermata over the final note.

A5 x0 xx

G5 x00 x

D5 xx0 x

repeat and fade

The second system of music continues the guitar and piano parts. It includes the same three chord diagrams: A5 (x0 xx), G5 (x00 x), and D5 (xx0 x). The piano part concludes with a fermata and an 8va marking below the final note. The instruction "repeat and fade" is written at the end of the system.

Additional Lyrics

3. Do you ever get the feeling that something can be done
To eradicate these problems and make the people one.
Do you ever get that feeling, something like a nagging itch,
And all the while the doctors stitch and stitch and stitch and
stitch and stitch.
Hope alone won't remove the stains. Shame!

Instrumental

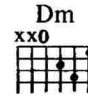
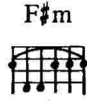
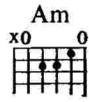
It all seems so stupid, it makes me want to give up,
But why should I give up when it all seems so stupid.

Instrumental fade

World Full Of Nothing

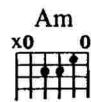
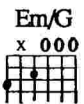
Words and Music by M. L. Gore

Moderately

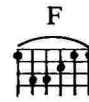
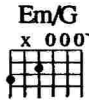
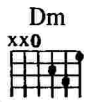


Close, Nak - ed, _____ Skin on skin,

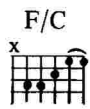
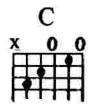
mf



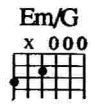
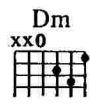
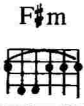
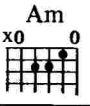
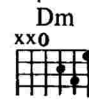
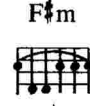
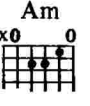
Tears are fall - ing. — Tears of joy, — Her first boy,



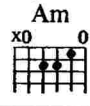
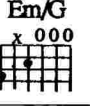
His first girl, Makes a change In a world full of noth-ing.



Though it's not love, It means — some - thing.

She's lone - ly, — And he says



It's for her on - ly — That he lusts. She does - n't trust him,

Dm

Em/G

F



Musical staff with treble clef, key signature of one flat, and a triplet of eighth notes.

Noth - ing is true, But he will do In a world full of noth - ing.

Musical staff with bass clef, accompaniment for the first system.



Musical staff with treble clef, accompaniment for the second system.

Though it's not love, It means — some - thing.

Musical staff with bass clef, accompaniment for the second system.

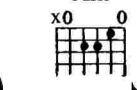
Am

1., 2., 3.
Fm

Cm

4. F

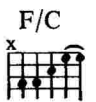
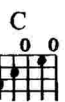
F7



Musical staff with treble clef, key signature change to two flats, and a triplet of eighth notes.

It's eas - y to slip a - way, — And be - lieve it all. — And be - lieve it all. —

Musical staff with bass clef, accompaniment for the third system.



Musical staff with treble clef, key signature change to one flat, and a triplet of eighth notes.

repeat and fade

Though it's not love, It means — some - thing.

Musical staff with bass clef, accompaniment for the fourth system.

Flexible

Words and Music by M. L. Gore

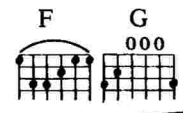
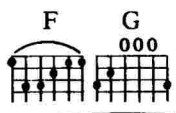
Moderately, with a steady beat

The musical score is arranged in three systems. Each system includes a guitar part with chord diagrams, a piano accompaniment with treble and bass staves, and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Moderately, with a steady beat'. The piano part is marked *mf*. The guitar part uses chords G, F, and G. The vocal line includes two verses of lyrics.

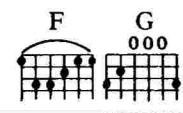
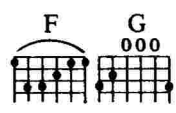
Verse:

1. Fame _____ can have a strange ef -
2. Fame _____ can al - ter

fect.
you.



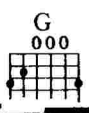
Mon - ey _____ can have a strange ef -
 Girls _____ can have a strange ef -



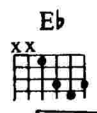
Chorus:

fect
fect

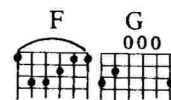
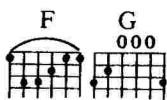
too.} I



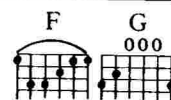
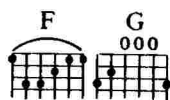
ask my - self, _____ is it a sin _____ to be flex - i - ble _____ when the



boat comes in? _____ O - pen the win - dow and out go my ideals Ooh. _____

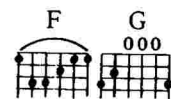
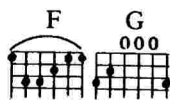
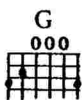
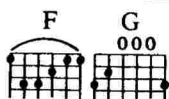


To Coda \oplus



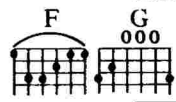
2.

Instrumental



Verse:

2.



3. We all know _____

The first system of music features a vocal line with a whole note followed by a half note, then a long rest. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

cars go fast.

The second system continues the vocal line with a half note, a quarter note, and a quarter note. The piano accompaniment remains consistent with the first system.

We all know _____ boats don't

The third system shows the vocal line with a half note, a quarter note, a quarter note, and a half note. The piano accompaniment continues with the same rhythmic pattern.

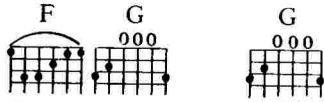
last. I

D.S. al Coda

The final system of music on the page. The vocal line has a quarter note, a quarter note, and a half note. The piano accompaniment concludes with the same eighth-note pattern.

Chorus:

Coda



I ask my - self, — is

The first system of the chorus features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

it a — sin — to be flex - i - ble — when the

The second system continues the chorus. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns.

1.



boat comes — in? — O - pen the win - dow and

The first ending of the chorus. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features triplets in the treble line.

2.

out go my tears. I boat comes — in. —

The second ending of the chorus. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features triplets in the treble line.

Shake the Disease

Words and Music by M. L. Gore.

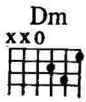
Dm
xx0
Db
x x x 4fr.
Bb
x

Dm
xx0

I'm not
Some

Dm
xx0
C
x 0 0
F
xx
Bb
x
Dm
xx0

go - ing down on my knees— beg-ging you to a - dore— me. Can't you
 peo - ple have to be — per-man-ent - ly to - geth - er?



see it's mis - er - y and tor - ture for me.
Lov - ers de - vot - ed to each oth - er for - ev - er.



When I'm mis - un - der - stood try as
Now I've got things to do and



F



C



hard as you can, I've tried as hard as I could to make
I've said be - fore that I know you have too, when I'm not



Bb



you see how im - por - tant it is for me.
there, in spir - it I'll be there.



Dm
xx0

Fm
xx

Here is a plea — from my heart to you — no - bo - dy knows —

Db
x4fr.

Bb
x

— me as well as you do. — You know how hard —

Dm
xx0

Fm
xx

— it is for me to shake — the dis - ease — that takes hold —

Db
x4fr.

Bb
xx

— of my tongue — in sit - u - a - tions like these. —

Dm

C

F

Dm

C

F



Un - der - stand me,

Dm

C

F



un - der - stand me,

un - der - stand me,

Dm

C

F

Bb

C

Bb








un - der - stand me.

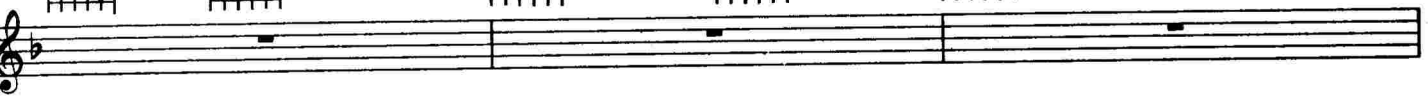
Csus4




C

Csus4




Dm 
 C 
 F 
 Bb 
 Dm 



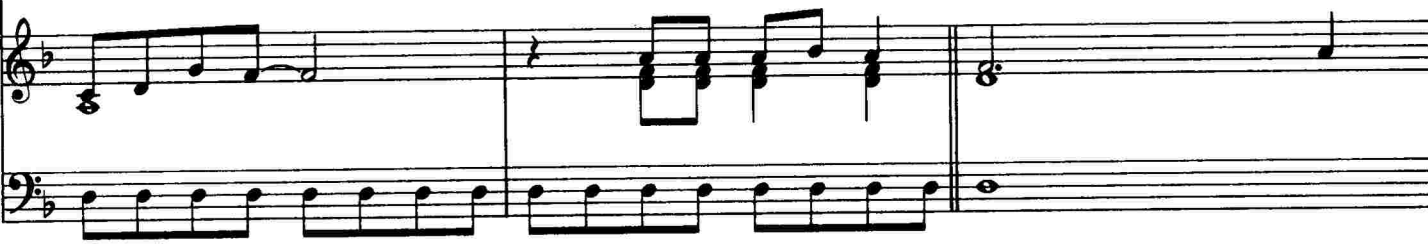

C 
 F 
 Bb 







Dm 



Oh _____



F 
 Db 
 Bb 

D.S. to fade

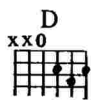
oh _____ oh _____ Here is a plea _____



It Doesn't Matter

Words and Music by M. L. Gore

Moderately slow, in 2



1. I am hap - py that I
2. (I am) warmed by you

have you, E - ven though you're
friend - ship, E - ven when you're

not here now. I know
far a way. And I'm

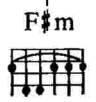
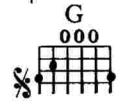
mf

some - where _____ you are dream - ing,
 hap - py _____ in the know - ledge _____

Though it's def - i - nite - ly not of the me. _____
 We may nev - er see the day. _____

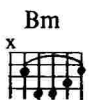
(1., $\frac{3}{4}$) It does - n't mat - ter you
 (2.) When I kiss you

if this all shat - ters. _____
 and you kiss me, _____

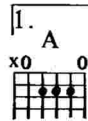
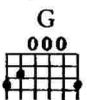




Noth - ing pre - lasts for ev - er.
 Don't tend you miss me.



But I'm pray - ing that we're
 The worst kind of dis -



To Coda


stay - ing to - geth - er.
 eased mind is

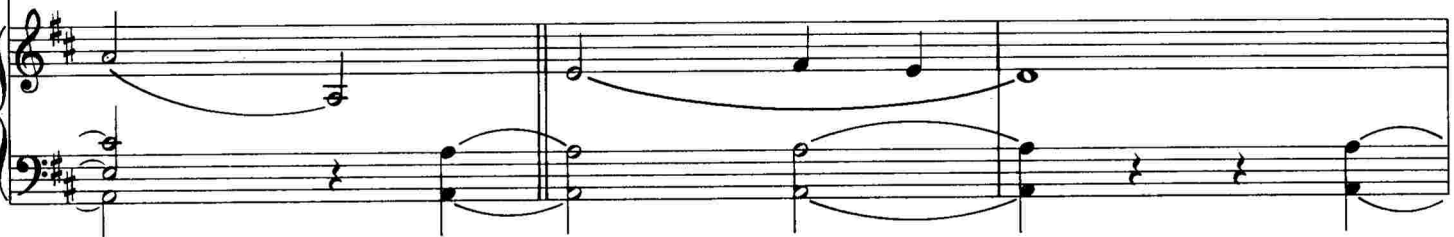
2. I am


2. G  A 

one filled with jeal - ous - y. ———

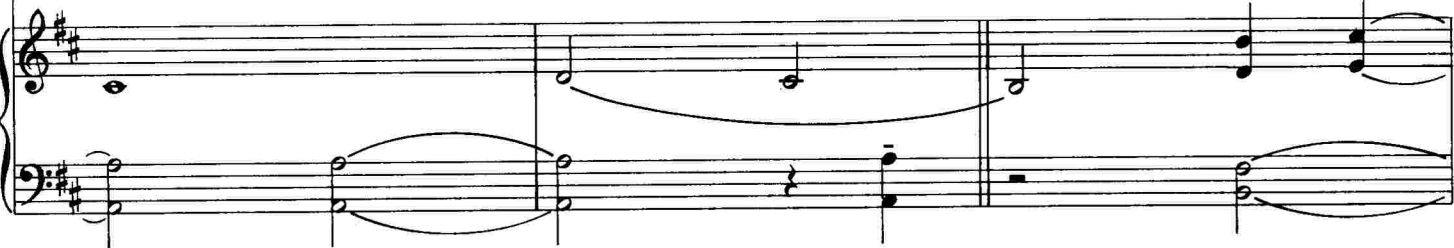



Abass  5fr.

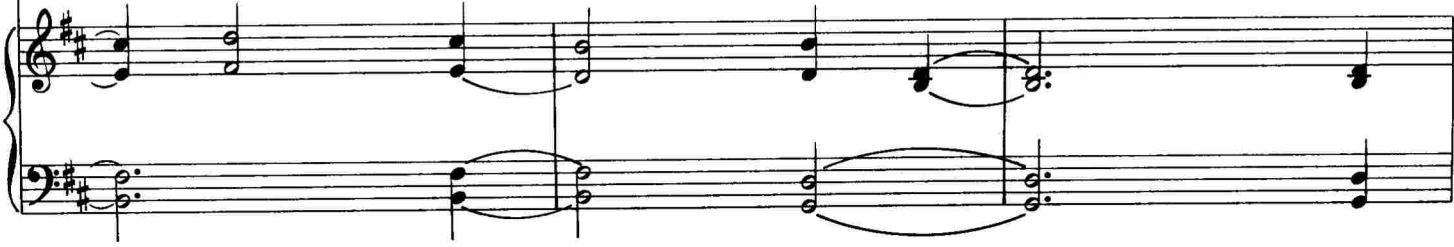
Bm 

— — — — — If we ———



G 

— should meet — a - gain, — Don't



F#m



Em7



try to solve _____ the puz - zle.

Bm



Just lay _____ down next _____

G



F#m



to me, _____ And please don't

F



move a mus cle. _____



I will thank you

most of all for the re

spect you have for me.

I'm em - bar - rassed, it o - ver

whelms me, ————— Be - cause I don't de -

D.S. al Coda

serve an - y. ————— It does - n't

Coda

geth - er. —————

D
xx0

repeat and fade

The Meaning Of Love

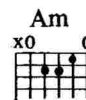
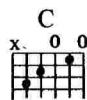
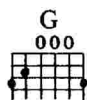
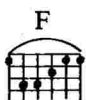
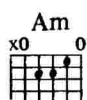
Words and Music by M. L. Gore

Moderately bright

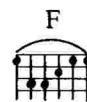
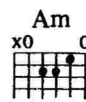
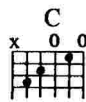
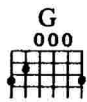
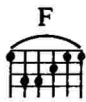
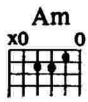
Cbass



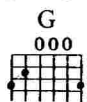
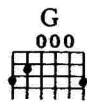
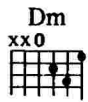
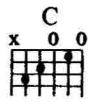
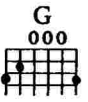
mf



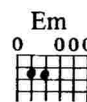
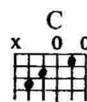
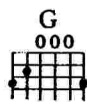
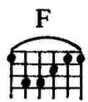
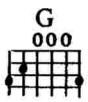
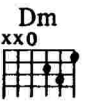

I've read more than a hun - dred books,
Not - ed down all my ob - ser - va - tions,



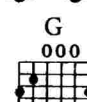
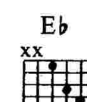
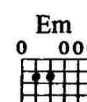
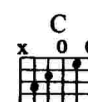
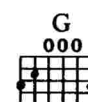
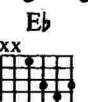
see - ing love men - tioned man - y thou - sand times. But de - spite all the
 spent an eve - ning watch - ing tel - e - vis - ion. Still I could - n't say -



plac - es I've looked, it's still no clear - er, it's just not e - nough. -
 with pre - ci - sion, know it's a feel - ing, and it comes from a - bove, -



I'm still no near - er } the mean - ing of love, _____ The
 But what's the mean - ing, }



mean - ing of love, - (2nd time: Tell me.) the mean - ing of love. -

1.

Am $x0$ $\overset{0}{}$ F G $\overset{000}{}$ C x $\overset{0}{}$ $\overset{0}{}$ Am $x0$ $\overset{0}{}$ F

2.

G $\overset{000}{}$ C x $\overset{0}{}$ $\overset{0}{}$ Cm x Ab x x x

From the notes that I've made — so — far, love —

Ab/Gb x x x Fm7 x x x Cm x

— seems some - thing like want - ing a — scar. Well, I could be wrong, —

Ab x x x Ab/Gb x x x C7 x $\overset{0}{}$

— I'm just not sure, — you see, — I've nev - er been in love be - fore. —

(Nev - er been in love be - fore, nev - er been in love be - fore. —)

Dm xx0
Bb x
C x 0 0
F
Dm xx0
Bb x

C x 0 0
F
Dm xx0
Bb x
C x 0 0
F

Next I asked sev - 'ral friends of mine

Dm xx0
Bb x
C x 0 0
F
Dm xx0
Bb

if they could spare a few min - utes of their time, their looks sug - gest - ed that I'd

C F Gm C Bb C

Diagram 1: C (x00033) Diagram 2: F (223333) Diagram 3: Gm (320033) Diagram 4: C (x00033) Diagram 5: Bb (x11233) Diagram 6: C (x00033)

lost my mind. — Tell me the ans-wer, my Lord high a - bove, —

Gm C Bb C F Am

Diagram 1: Gm (320033) Diagram 2: C (x00033) Diagram 3: Bb (x11233) Diagram 4: C (x00033) Diagram 5: F (223333) Diagram 6: Am (x02033)

Tell me the mean-ing, the mean-ing of love. — (The

Ab C F Am Ab C

Diagram 1: Ab (x02033) Diagram 2: C (x00033) Diagram 3: F (223333) Diagram 4: Am (x02033) Diagram 5: Ab (x02033) Diagram 6: C (x00033)

mean-ing of love. —) Tell me, (The mean-ing of love. —) tell

F Am Ab C F

Diagram 1: F (223333) Diagram 2: Am (x02033) Diagram 3: Ab (x02033) Diagram 4: C (x00033) Diagram 5: F (223333)

me, the mean-ing of love, — tell me.

Little 15

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Moderately

Em



B/D#



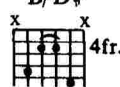
— — — — — Lit - tle Fif - teen, —

mf *melody*

Em



B/D#

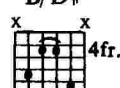


— — — — — you help her for - get — — — — — The world out - side, —

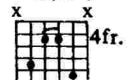
Em



B/D#



— — — — — you're not part of it yet — — — — — And if you could drive, —



Musical staff with treble clef and key signature of one sharp (F#).

you could drive her a - way—

Piano accompaniment for the first system, including treble and bass staves.

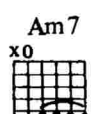
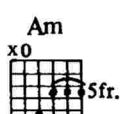
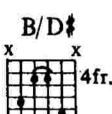


Musical staff with treble clef and key signature of one sharp (F#).

to a hap - pi - er place,—

to a hap - pi - er day—

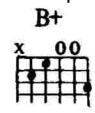
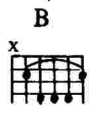
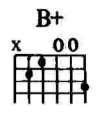
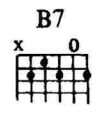
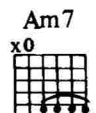
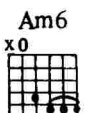
Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and key signature of one sharp (F#).

That ex - ists in your mind—

Piano accompaniment for the third system, including treble and bass staves. The word "melody" is written in the bass staff.



Musical staff with treble clef and key signature of one sharp (F#).

and in your smile,—

She could es - cape—

Piano accompaniment for the fourth system, including treble and bass staves.

Am *x0* 5fr. Am7 *x0* Am6 *x0* Am7 *x0* B7 *x0* B+ *x00*

B *x* No chord 1. 2. Em *xx00*

Lit - tle Fif - teen _

B/D# *x* 4fr. 3. Em *xx00* Em *0000*

Lit - tle Fif - teen.. _

melody *sfz*

Additional Lyrics

2. Little Fifteen, why take the smooth with the rough.
 When things run smooth, it's already more than enough.
 She knows your mind is not yet in league
 With the rest of the world and its little intrigues.
 Do you understand, do you know what she means,
 As time goes by, and when you've seen what she's seen.
 You will ... Little Fifteen.

3. Little Fifteen, why does she have to defend
 Her feelings inside. Why pretend.
 She's not had a life, a life of near misses,
 Now all that she wants is three little wishes.
 She wants to see with your eyes, she wants to smile with your smile,
 She wants a nice surprise ev'ry once in a while.
 Little Fifteen.