


# World in My Eyes

by  
M.L. Gore

Moderately, with a steady beat

No chord

E5  
xx 00



Let me

*mf*

take you on a trip

a - round the world and back,

And you won't have to move, you just sit still.

Now let your mind do the walk - ing, —

A5



E5  
xx 00



And let my bod - y do the talk - ing. — Let me

C/E  
xx 0



show you the world\_ in my eyes.

*Instrumental solo*

E5  
xx 00



I'll take you to the high - est moun - tain,

to the depth of the deep - est sea,

And we won't need a map, be - lieve me.

Cmaj7/E  
xx

Now let my bod - y do the mov - ing,

E5  
xx 00

A5  
x0

E5  
xx 00

And let my hands do the sooth - ing. ——— Let me

C/E  
xx 0

show you the world\_ in my eyes.

C#bass  
x x xx  
4fr.

C bass  
x x xx

A5  
x0

That's all there —

B5  
x xx

E5  
xx 00

A5  
x0

is, Noth - ing more\_ than you\_ can feel\_ now, That's —

Instrumental solo



— all there is.

1. | 2.



Let me put you on a ship on a

*melody*

*optional*



long, long trip. Your lips close to my

lips. \_\_\_\_\_ All the

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 "lips." are written below the first measure, followed by a long horizontal line. The vocal line continues with a few notes and rests. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The bass line has a steady eighth-note accompaniment. The treble line has chords and some melodic movement.

is - lands in the o - cean, \_\_\_\_\_ All the heav - ens in the mo - tion. \_\_\_\_\_

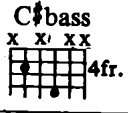
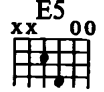
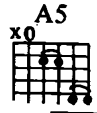
The second system continues the vocal line with the lyrics "is - lands in the o - cean," followed by a long horizontal line. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the treble.

Let me show you the world \_\_\_\_\_ in my eyes. \_\_\_\_\_

The third system features the vocal line with the lyrics "Let me show you the world" followed by a long horizontal line, and "in my eyes." at the end. The piano accompaniment continues with the same rhythmic pattern.

(my eyes.)

The fourth system shows the vocal line with the lyrics "(my eyes.)" and a long horizontal line. The piano accompaniment concludes with a final chord in the bass line and a sustained chord in the treble line.



C bass



A5



B5



That's all there is,

E5



A5



B5



Noth - ing more than you can touch now, That's all there is.

Em



Let me show you the world in my

*melody*

A



Am



eyes.

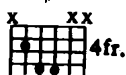
*Repeat and fade*

# Sweetest Perfection

by  
M.L. Gore

Slowly, with a steady beat (in 4)

C#5



A5



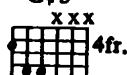
The sweet - est per - fec - tion to call - my own.

*mf*

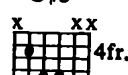
F#5



G#5



C#5



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

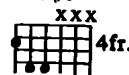
A5



F#5

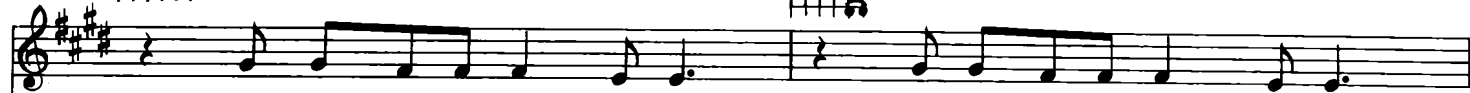
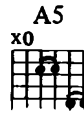
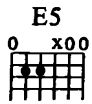


G#5



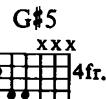
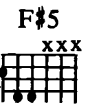
of bod - y and mind, Sweet - est in - jec - tion of an - y kind.





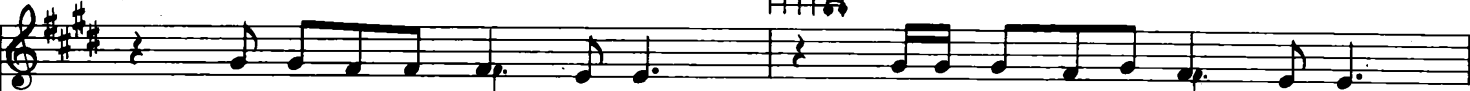
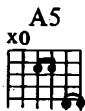
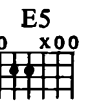
1. I stop and I stare too much,  
2. And things you'd expect to be,

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



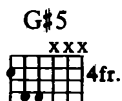
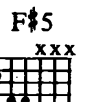
And I hard - ly dare to touch  
Pass un - de - tect - ed - ly

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

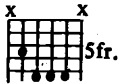
Ebm



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The vocal line begins with a whole note G4, followed by a half note A4, and a dotted half note B4. The piano accompaniment continues through the first measure.

D

B



The second system continues the musical piece. The vocal line has a whole note D5, followed by a half note E5, and a dotted half note F#5. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

G

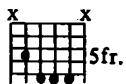
Ebm



The third system contains the first line of lyrics. The vocal line has a whole note G4, followed by a half note A4, and a dotted half note B4. The piano accompaniment continues. The lyrics are: "Sweet - est per - fec - tion, An of - fer was made,". The system concludes with a double bar line.

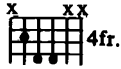
D

B



The fourth system contains the second line of lyrics. The vocal line has a whole note D5, followed by a half note E5, and a dotted half note F#5. The piano accompaniment continues. The lyrics are: "An as - sort - ed col - lec - tion, But I would - n't trade." The system concludes with a double bar line.

C#5



The sweet - est per - fec - tion

A5

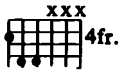


F#5



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

G#5



C#5



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

A5



F#5



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

Gdim.



C#m



of an - y kind.

A



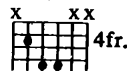
F#m



G#



C#5



(second time stop me,

The sweet - est per - fec - tion

Takes me com-

A5



F#5



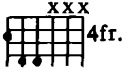
plete - ly, to call my own.

Touch-es so sweet

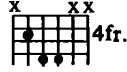
ly, The slight - est cor-rec - tion

Reach-es so

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

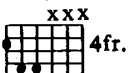


F#5

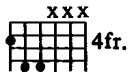


plete - ly, Touch - es so sweet - ly, Reach - es so  
of bod - y and mind, Sweet - est in - jec - tion

1. G#5




2. G#5



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

# Personal Jesus

by  
M.L. Gore

Moderate rock, with a  feel



Reach out, touch faith!

*mf*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a G5 chord (x00) in the right hand. The vocal line starts with the lyrics 'Reach out, touch faith!'.

(optional 8va throughout)

Your own — per - son - al Je - sus.

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a 'db' (double bass) section in the right hand. The lyrics are 'Your own — per - son - al Je - sus.'.

Some-one to hear\_ your prayers, Some-one who cares. —

C5

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a 'db' (double bass) section in the right hand. The lyrics are 'Some-one to hear\_ your prayers, Some-one who cares. —'. A C5 chord diagram is shown above the piano part.

Bb A5 G5

Your own per - son - al

This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature, starting with a whole rest followed by quarter notes G4, A4, Bb4, and A4. The second line is a piano accompaniment with a treble clef and a bass clef. The treble clef part has a whole rest followed by a half note chord (F4, A4) and a quarter note chord (G4, Bb4). The bass clef part has a whole note chord (F4, A4) and a half note chord (G4, Bb4). Above the first three measures are guitar chord diagrams: Bb (x02321), A5 (x02220), and G5 (x00232).

Je - sus. Some - one to hear your

This system contains the next two lines of music. The top line is a vocal melody with a whole rest, followed by quarter notes G4, A4, Bb4, and A4. The second line is a piano accompaniment. The treble clef part has a whole rest, followed by a half note chord (F4, A4) and a quarter note chord (G4, Bb4). The bass clef part has a whole note chord (F4, A4) and a half note chord (G4, Bb4).

C5 Bb5 A5

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

This system contains the next two lines of music. The top line is a vocal melody with a whole rest, followed by quarter notes G4, A4, Bb4, and A4. The second line is a piano accompaniment. The treble clef part has a whole rest, followed by a half note chord (F4, A4) and a quarter note chord (G4, Bb4). The bass clef part has a whole note chord (F4, A4) and a half note chord (G4, Bb4). Above the first three measures are guitar chord diagrams: C5 (x02321), Bb5 (x02321), and A5 (x02220).

G5

Musical notation for the final system, including piano accompaniment.

This system contains the final two lines of music. The top line is a vocal melody with a whole rest. The second line is a piano accompaniment. The treble clef part has a whole rest, followed by a half note chord (F4, A4) and a quarter note chord (G4, Bb4). The bass clef part has a whole note chord (F4, A4) and a half note chord (G4, Bb4). Above the first measure is a guitar chord diagram: G5 (x00232).

Feel - ing un - known\_ and you're all a - lone,

Bb F Cm

Flesh and bone by the tel - e - phone. Pick - 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

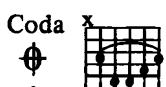


D.S. al Coda



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



A $\flat$ 5



G5



Reach out, touch your own

C5



B $\flat$ 5



A5



per - son - al Je - sus.

A $\flat$ 5



G5



1., 2., 3.



Reach out, touch faith!

A $\flat$ 5



4. A5



A $\flat$ 5



Csus2



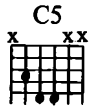
Reach out, touch faith!

Reach out, touch faith!

# Waiting for the Night

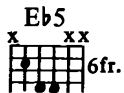
by M.L. Gore

Moderately

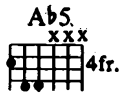
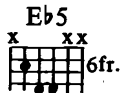


I'm wait - ing for the night to fall, I know that it will

*mp*



save us all. When ev - ery - thing's dark, keeps us from the stark

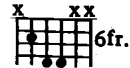


re - al - i - ty. I'm wait - ing for the

C5



Eb5



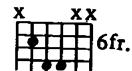
night to fall,

When ev - ery - thing is bear - a - ble,

Cb5



Eb5

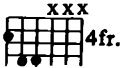


And there in the still,—

all that you feel—

is tran -

Ab5



Bb5



quil - li - ty.

Cb5



There is a star in the sky,  
 There is a sound in the calm,

Bb5

Gb5

Guid - ing my way with its light,  
 Some - one is com - ing to harm,

Cb5

Ab5  
 4fr.

And in the glow of the moon,  
 I press my hands to my ears,

It's

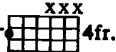
Bb5

1.

know my de - liv - er - ance will come soon.  
 eas - i - er here just to for - get fear.

I'm wait - ing for the

Ab5



2.

Musical notation for the first system, including a treble clef staff with a melody line and a grand staff (treble and bass clefs) with piano accompaniment. The melody features triplet eighth notes.

And when I squint-ed, the world seemed rose - tint - ed, And

Musical notation for the second system, including a treble clef staff with a melody line and a grand staff with piano accompaniment. The melody features triplet eighth notes.

Bb5



Eb5



Ab5



Musical notation for the third system, including a treble clef staff with a melody line and a grand staff with piano accompaniment. The melody features triplet eighth notes.

an - gels ap - peared to des - cend.

To my sur - prise,

Musical notation for the fourth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment. The melody features triplet eighth notes.

Bb5



Musical notation for the fifth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment. The melody features triplet eighth notes.

with half - closed eyes,

Things looked e - ven bet - ter than

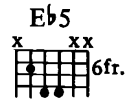
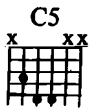
Musical notation for the sixth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment. The melody features triplet eighth notes.

Musical notation for the seventh system, including a treble clef staff with a melody line and a grand staff with piano accompaniment. The melody features triplet eighth notes.

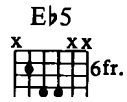
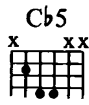
when they were o - pened.

Been wait - ing for the

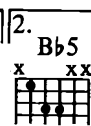
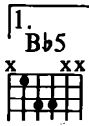
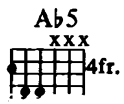
Musical notation for the eighth system, including a treble clef staff with a melody line and a grand staff with piano accompaniment. The melody features triplet eighth notes.



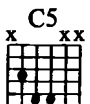
night to fall, I knew that it would save us all.  
 night to fall, Now ev - ery - thing is bear - a - ble.



Now ev - ery - thing's dark, — keeps us from the stark — re -  
 And here in the still, — all that you feel — is tran -



a - li - ty. Been wait - ing for the  
 quil - li - ty.



Repeat and fade

# Halo

by  
M.L. Gore

Moderately, with a beat  
No chord

Em



You wear guilt — like  
(I can feel —) the dis -

*mf*

shack - les on your feet, — Like a ha - lo in head re -  
com - fort in your seat, — And in your head it's

Cm



verse.  
worse.

1.


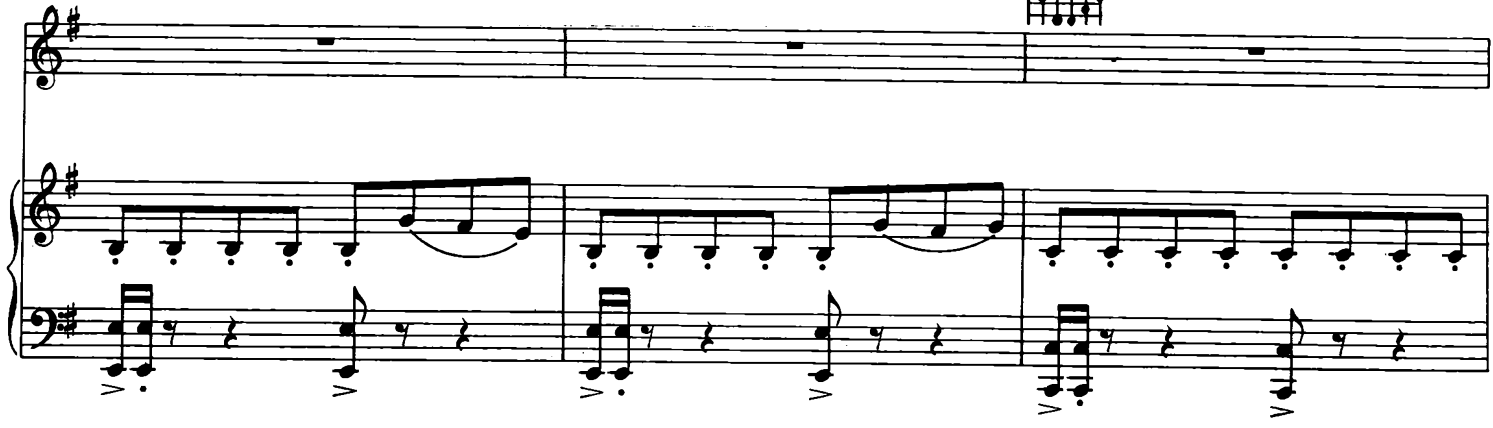
I can feel —




2. **Em**  
 0 000





**Cm**

**D**  
xx0


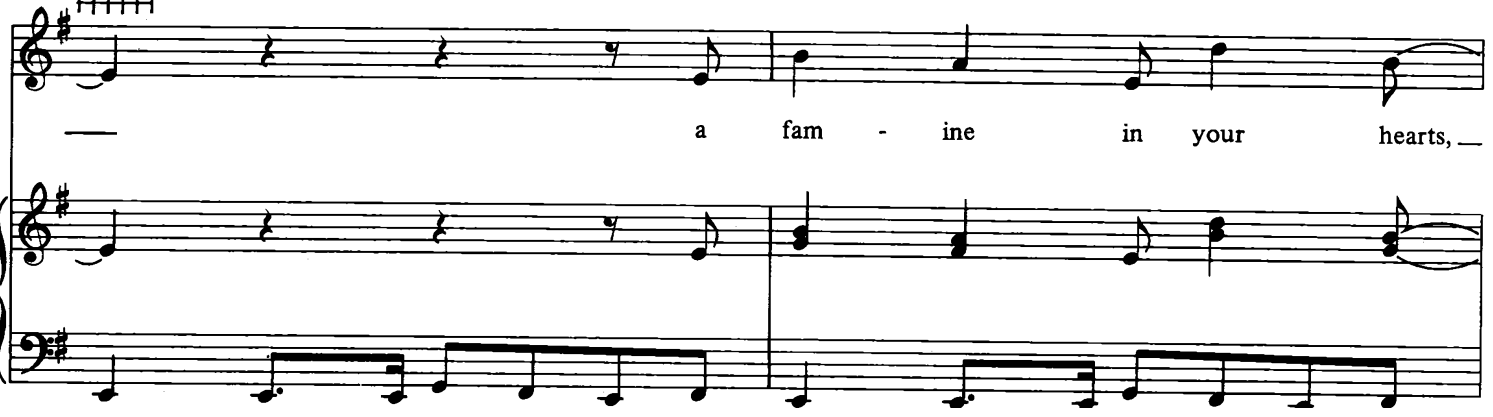


**B**




There's a pain,

**Em**  
0 000

a fam - ine in your hearts,

Cm



An ach - ing to be free. —

Can't you see —  
(Bring your chains, —)

Em



your all love's lux - u - ries — are  
lips of trag - e - dy, — And

Cm



here fall in - to you and my me. —  
arms. —

Em  
0 000

And when our

worlds, they fall a - part, — When the walls come tum - bling in, —

Cm

D

— Though we may de - serve it, —

D

B

Em

It will be worth it. —

1. | 2.

Bring your chains, -

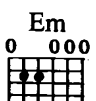
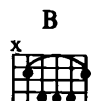
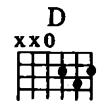
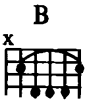
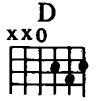
And when our worlds, they fall a - part, - When the

walls come tum - bling in, - Though we may de - serve it, -

Cm



It will be worth it. - And when our



Repeat and fade

# Policy of Truth

by  
M.L. Gore

Moderately, with a steady beat

The musical score is divided into three systems, each with a guitar part (top staff) and a piano part (bottom staff). The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is three sharps (F#, C#, G#). The tempo is 'Moderately, with a steady beat'. The score includes chord diagrams for C#m, F#m/A, and F#m/A x0. The piano part includes a dynamic marking of 'mf'.

**System 1:** Guitar part starts with a C#m chord diagram (x 4fr.) and an F#m/A chord diagram (x0). The piano part begins with a dynamic marking of *mf*.

**System 2:** Guitar part features an F#m/A chord diagram (x0) and a C#m chord diagram (x 4fr.).

**System 3:** Guitar part includes an F#m/A chord diagram (x0), a C#m chord diagram (x 4fr.), another F#m/A chord diagram (x0), and a final C#m chord diagram (x 4fr.).

C#m



F#m/A



C#m



1. You had some - thing to hide, - Should have hid - den it, should - n't you. -

F#m/A



C#m



F#m/A



C#m



Now you're not sat - is - fied. - with

F#m/A



C#m



A



what you're be - ing put through. - It's just time. - to pay. -




optional

F#m

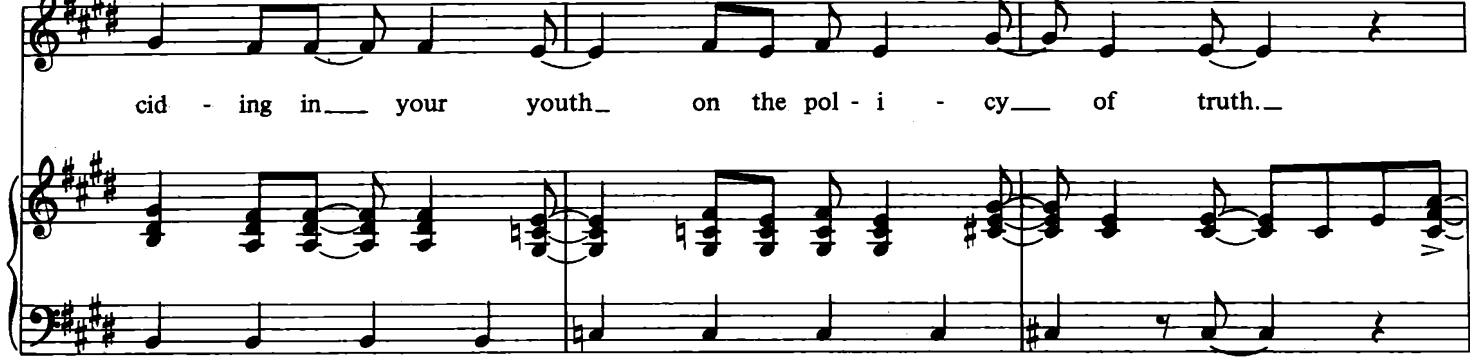





the price. - for not. - lis - ten - ing to. - ad - vice, - And de -

etc.


B7  C+  C#m 




cid - ing in\_\_ your youth\_ on the pol - i - cy\_\_ of truth\_\_




F#m/A  C#m  *as written* F#m/A  C#m 



2. Things could



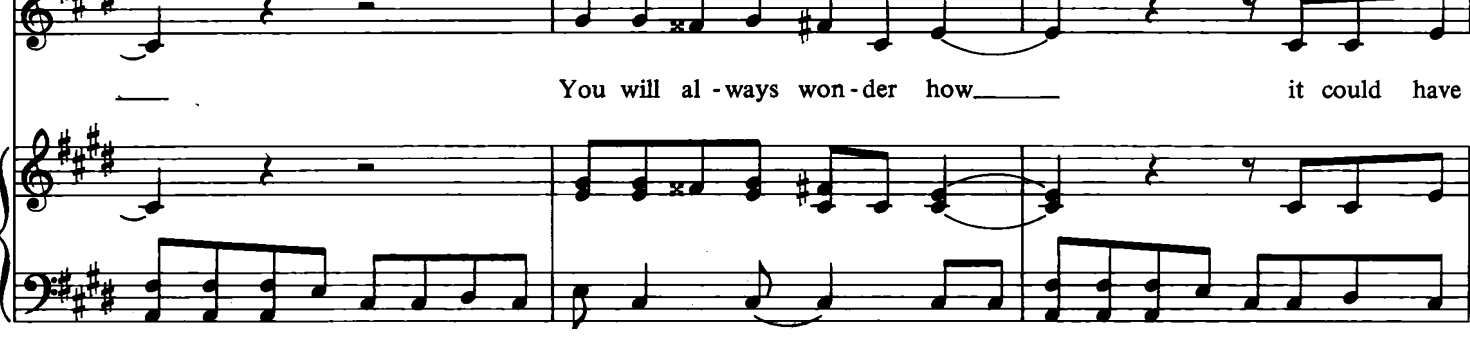
C#m  F#m/A  C#m 

be so dif - f'rent now,\_\_\_\_\_ It used to be so civ - i - lized.\_\_\_\_\_



F#m/A  C#m  F#m/A  C#m 

\_\_\_\_\_ You will al - ways won - der how\_\_\_\_\_ it could have



F#m/A



C#m



A



been if you'd on - ly lied.

It's too late to change.

*optional*

F#m



e - vents, it's time to face the con - se - quence for de -

*etc.*

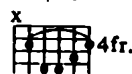
B7



C+



C#m

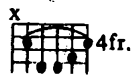


liv - er - ing the proof in the pol - i - cy of truth.

F#m/A



C#m



*as written*

F#m/A



C#m





E 0 0 0 0 0 0  
 F#m  
 C#m x 4fr.

"Nev - er a - gain," is what\_ you swore\_ the time\_ be - fore.

F#m/A x0  
 C#m x 4fr.  
 E 0 0 0 0 0 0  
 F#m

"Nev - er a - gain," is what\_ you swore\_ the time\_

C#m x 4fr.  
 F#m/A x0  
 C#m x 4fr.

\_ be - fore.

F#m/A x0  
 C#m x 4fr.

3. Now you're

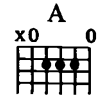
*mp*

C#m



stand - ing there tongue - tied.\_\_\_\_\_ You'd bet - ter learn your les - son well.\_\_\_\_\_

\_\_\_\_\_ Hide what you have to hide,\_\_\_\_\_ And



tell what you have to tell.\_\_\_\_\_ You'll see\_\_\_\_\_ your prob - lems mul -

F#m



- ti - plied\_\_\_\_\_ if you\_\_\_\_\_ con - tin - ual - ly\_\_\_\_\_ de - cide\_\_\_\_\_ To

B7 C+ C#m

faith - ful - ly pur - sue the pol - i - cy of truth.

F#m/A C#m E F#m

"Nev - er a - gain," is what you swore the time

C#m F#m/A C#m E

— be - fore. "Nev - er a - gain," is what

F#m C#m F#m/A C#m

— you swore the time be - fore.

*Repeat and fade*

# Enjoy the Silence

by  
M.L. Gore

Moderately, with a steady beat

The musical score is arranged in three systems, each with three staves. The top staff is for guitar, the middle for piano right hand, and the bottom for piano left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is 'Moderately, with a steady beat'. The piano part is marked *mf*. The guitar part includes chord diagrams for C#m and E, with fret numbers (4fr., 0, 00) and an 'x' indicating a muted string. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with slurs and accents.

**System 1:**  
Guitar: C#m (4fr.), E (0, 00)  
Piano: *mf*

**System 2:**  
Guitar: C#m (4fr.), E (0, 00), C#m (4fr.)  
Piano: *mf*

**System 3:**  
Guitar: E (0, 00), C#m (4fr.), E (0, 00)  
Piano: *mf*

C#m  
x 4fr.

Em  
0 000

Words like vio - lence\_ break the si - lence\_ -  
Vows are spo - ken\_ to be bro - ken\_ -

A  
x0

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  
x 4fr.

Em  
0 000

Pain - ful to me\_ pierce right through me\_ -  
Plea - sures re - main\_ so does the pain\_ -

A  
x0

Can't you un - der - stand\_ oh, my lit - tle girl\_ -  
Words are mean - ing - less\_ and for - get - ta - ble\_ -

F#m

A

Chord diagrams: F#m (x02321), A (x02220)

All I ev-er want - ed, all I ev-er need - ed is

C#m

E/B

F#m

Chord diagrams: C#m (x02321), E/B (x00232), F#m (x02321)

here in my arms. Words are ve - ry

A

C#m

C

Chord diagrams: A (x02220), C#m (x02321), C (x02321)

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

To Coda

⊕ No chord

D.C. al ⊕

(rhythm)

Coda

F♯m

A

C♯m

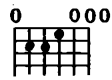
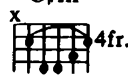


First system of musical notation, including treble and bass clefs, with chord diagrams for F♯m, A, and C♯m.

E/B

C♯m

E



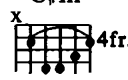
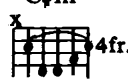
second time, repeat and fade

Second system of musical notation, including treble and bass clefs, with chord diagrams for E/B, C♯m, and E. Includes the instruction "second time, repeat and fade".

C♯m

E

C♯m

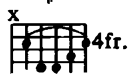


Third system of musical notation, including treble and bass clefs, with chord diagrams for C♯m, E, and C♯m.

E

C♯m

E



Fourth system of musical notation, including treble and bass clefs, with chord diagrams for E, C♯m, and E. Ends with the instruction "D.S. al Coda".

D.S. al Coda

# Blue Dress

by  
M.L. Gore

Moderately, with a steady beat

Ebbass



Fbass



Cbass



*mf*

Fbass



Ebbass



Fbass



1. Put it on, \_\_\_\_\_ and  
2. Put it on, \_\_\_\_\_

*optional*

Cbass



Fbass



Ebbass



don't say a word. Put it on, \_\_\_\_\_  
I can feel so much. 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 here 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



Be - cause when you learn, you'll know

as written

Cb



F



what makes the world \_\_\_\_\_ turn. \_\_\_\_\_ turn.

Repeat and fade

Ebbass



Fbass



Cbass



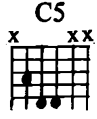
Fbass



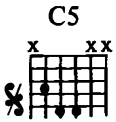
# Clean

by  
M.L. Gore

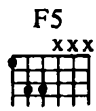
Moderately slow, in 2



The first system of music is a piano introduction. It consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melody in the treble and a bass line in the bass. The melody is marked with a mezzo-forte (*mf*) dynamic. The bass line features a steady eighth-note accompaniment.



The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is in a treble clef with lyrics underneath. The piano accompaniment is in a grand staff. The lyrics are: "Clean, the clean - est I've been. An end to the".



The third system contains the second line of the vocal melody and its piano accompaniment. The vocal line is in a treble clef with lyrics underneath. The piano accompaniment is in a grand staff. The lyrics are: "tears, and the in - be - tween years, and the trou - ble I've seen."

Eb5                      C5

x    xx    6fr.                      x    xx

Now that I'm clean, \_\_\_\_\_ you know what I mean.

I've brok - en my fall,                      put an end                      to it all, — I've changed \_\_\_\_\_

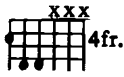
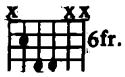
\_\_\_\_\_ my                      rou -                      tine,                      Now I'm clean. \_\_\_\_\_

To Coda 1st time only

Eb5

Ab5

C5

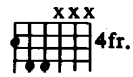
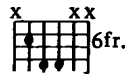


don't un - der - stand what des - ti - ny's planned. I'm start - ing to grasp what is  
2. As years go by, all the feel - ings in - side — twist, And they turn as they

Ab5

Eb5

Ab5

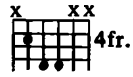
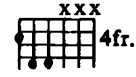


in my own — hands. I don't claim to know where my ho - li - ness goes. I just  
ride with the — tide. I don't ad - vise, and I don't crit - i - cise. I just

C5

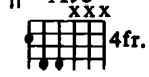
1. Ab5

Db5

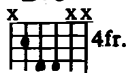


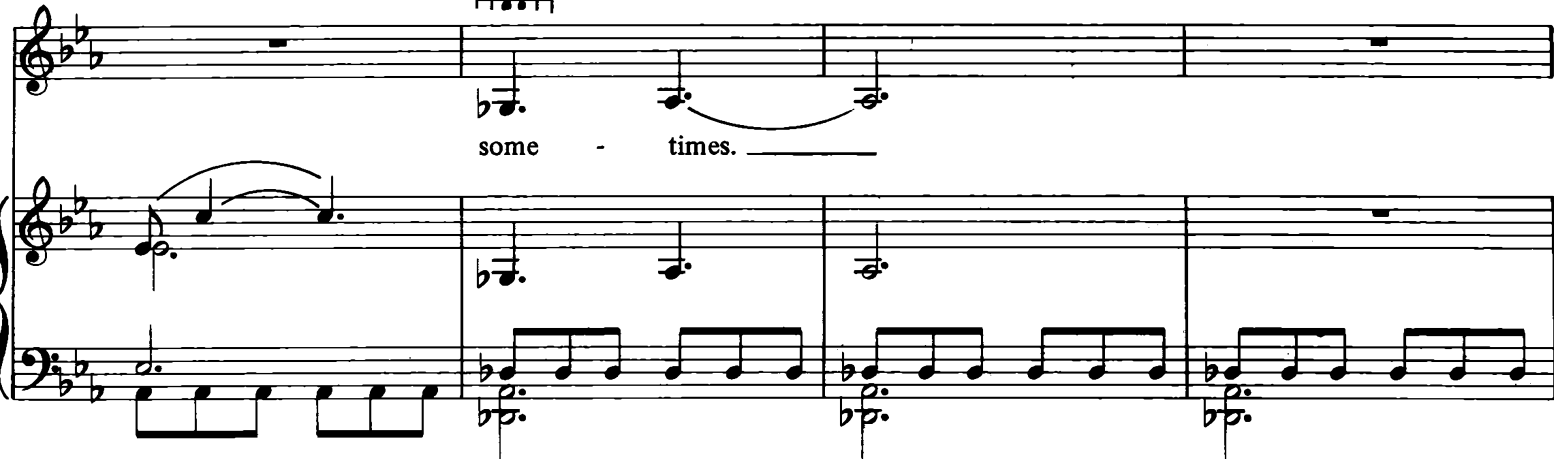
know that I like what is start - ing to — show ... some - times. —  
know what I like with my

2. Ab5




own eyes ... —

Db5  





some - times.

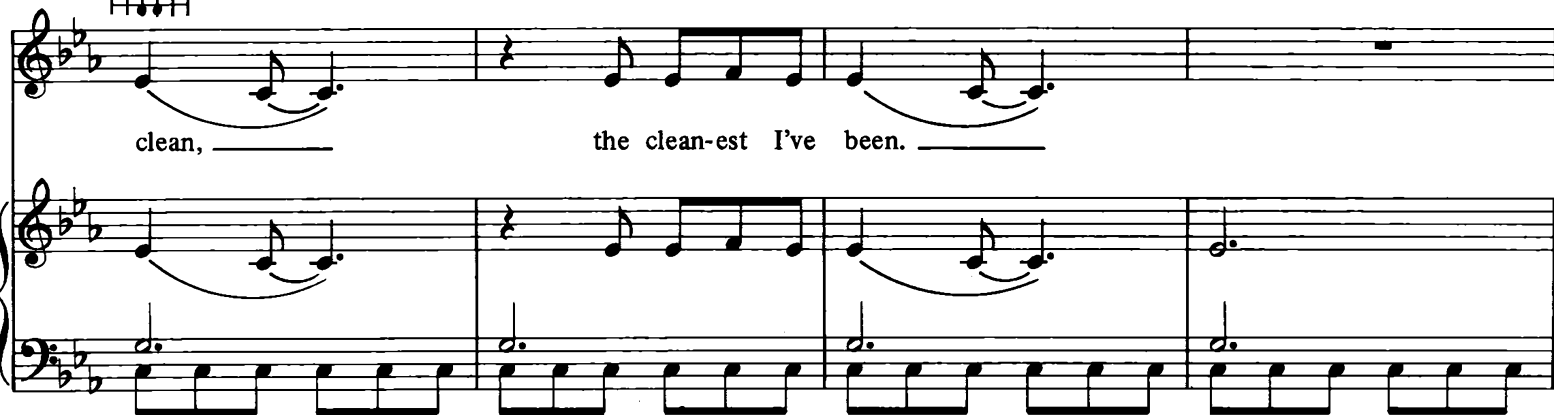
*D.S. al Coda*  $\text{Coda}$

Coda F5  




some - times. — Now I'm

C5  




clean, — the clean-est I've been. —

F5  


C5  
