

# AFFIRMATION

Words and Music by Darren Hayes and Daniel Jones

**Presto**

♩ = 168



The first system of musical notation consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of three flats (Bb, Eb, Ab). It contains three measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of three flats. It contains three measures of chords: the first measure has a triad of Ab, Cb, and Eb; the second measure has a triad of Ab, Cb, and Eb; the third measure has a triad of Ab, Cb, and Eb. The bottom staff is a single bass clef line with a 4/4 time signature and a key signature of three flats. It contains three measures of eighth-note patterns: the first measure has a descending eighth-note pattern (G2, F2, E2, D2); the second measure has an ascending eighth-note pattern (D2, E2, F2, G2); the third measure has an ascending eighth-note pattern (D2, E2, F2, G2).

E<sup>b</sup>sus



E<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>



D<sup>b</sup>



The second system of musical notation consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of three flats. It contains three measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of three flats. It contains three measures of chords: the first measure has a triad of Eb, Ab, and Cb; the second measure has a triad of Eb, Ab, and Cb; the third measure has a triad of Eb, Ab, and Cb. The bottom staff is a single bass clef line with a 4/4 time signature and a key signature of three flats. It contains three measures of eighth-note patterns: the first measure has a descending eighth-note pattern (G2, F2, E2, D2); the second measure has an ascending eighth-note pattern (D2, E2, F2, G2); the third measure has an ascending eighth-note pattern (D2, E2, F2, G2).

E<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>



The third system of musical notation consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of three flats. It contains three measures: the first measure is a whole rest; the second measure has a quarter note G3; the third measure has a quarter note F3. The lyrics "I be - lieve the sun should ne - ver" are written below the notes. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of three flats. It contains three measures of chords: the first measure has a triad of Eb, Ab, and Cb; the second measure has a triad of Eb, Ab, and Cb; the third measure has a triad of Eb, Ab, and Cb. The bottom staff is a single bass clef line with a 4/4 time signature and a key signature of three flats. It contains three measures of eighth-note patterns: the first measure has a descending eighth-note pattern (G2, F2, E2, D2); the second measure has an ascending eighth-note pattern (D2, E2, F2, G2); the third measure has an ascending eighth-note pattern (D2, E2, F2, G2).

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D<sup>b</sup>



E<sup>b</sup>sus



E<sup>b</sup>



A<sup>b</sup>



set up - on an ar - gu - ment I be - lieve we

E<sup>b</sup>



D<sup>b</sup>



E<sup>b</sup>



place our hap - pi - ness in oth - er peo - ple's hands

S

A<sup>b</sup>



E<sup>b</sup>



D<sup>b</sup>



I be - lieve that junk food tastes so good be - cause it's

E<sup>b</sup>sus



E<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>



D<sup>b</sup>



bad for you I be - lieve your par - ents did the best job they knew

E<sup>b</sup>



Gm



E<sup>b</sup>



how to do I be - lieve that beau - ty ma - ga - zines

F



Gm



pro - mote low self est - eem I be - lieve I'm

E<sup>b</sup>



F



To ⊕

loved when I'm com - plete - ly by my - self a - lone

B<sup>b</sup>



E<sup>b</sup>



F



I be - lieve in Kar - ma what you give is what you

F 8fr      B<sup>b</sup> 6fr      F 8fr

get re - turned I be - lieve you can't ap - pre - ci -

E<sup>b</sup> 6fr      F 8fr      B<sup>b</sup> 6fr

ate real love\_ 'til you've been burned\_ I be - lieve the

E<sup>b</sup> 6fr      F 8fr      F 8fr      B<sup>b</sup> 6fr

grass is no more green - er on the oth - er side I be - lieve you

F 8fr      E<sup>b</sup> 6fr      F 8fr

don't know what you've got un - til you say good - bye

A<sup>b</sup> 4fr      E<sup>b</sup> 6fr      D<sup>b</sup> 4fr      E<sup>b</sup>sus 6fr      E<sup>b</sup> 6fr

This system contains five measures of music. Above the staff, guitar chord diagrams are provided for A<sup>b</sup> (4fr), E<sup>b</sup> (6fr), D<sup>b</sup> (4fr), E<sup>b</sup>sus (6fr), and E<sup>b</sup> (6fr). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

A<sup>b</sup> 4fr

D. al Coda

This system contains five measures of music. Above the staff, a guitar chord diagram for A<sup>b</sup> (4fr) is shown. The piano accompaniment features a steady eighth-note bass line in the left hand and a long, sustained chord in the right hand that spans across the first two measures. The system concludes with a double bar line and a Coda symbol.

Coda

B<sup>b</sup> 6fr      E<sup>b</sup> 6fr      F 8fr

I be - lieve in Kar - ma what\_ you give is what\_ you

This system contains three measures of music. Above the staff, guitar chord diagrams are provided for B<sup>b</sup> (6fr), E<sup>b</sup> (6fr), and F (8fr). The lyrics are: "I be - lieve in Kar - ma what\_ you give is what\_ you". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F 8fr      B<sup>b</sup> 6fr      F 8fr

get re - turned I be - lieve you can't ap - pre - ci -

This system contains three measures of music. Above the staff, guitar chord diagrams are provided for F (8fr), B<sup>b</sup> (6fr), and F (8fr). The lyrics are: "get re - turned I be - lieve you can't ap - pre - ci -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E<sup>b</sup> 6fr F 8fr B<sup>b</sup> 6fr

ate real love\_ 'til you've been burned\_ I be - lieve the

E<sup>b</sup> 6fr F 8fr F 8fr

grass is no\_\_ more green - er on\_\_ the oth - er side

B<sup>b</sup> 6fr F 8fr E<sup>b</sup> 6fr

I be - lieve you don't know what\_ you've got un - til\_\_ you

F 8fr B<sup>b</sup> 6fr E<sup>b</sup> 6fr F 8fr

say good- bye\_\_

Chord diagrams for F (8fr), B<sup>b</sup> (6fr), and F (8fr) are shown above the guitar staff.

Chord diagrams for E<sup>b</sup> (6fr) and F (8fr) are shown above the guitar staff.

Repeat to fade finish

I believe the sun should never set upon an argument  
 I believe we place our happiness in other people's hands  
 I believe that junk food tastes so good because it's bad for you  
 I believe your parents did the best job they know how to do  
 I believe that beauty magazines promote low esteem  
 I believe I'm loved when I'm completely by myself alone

I believe in Karma what you give is what you get returned  
 I believe you can't appreciate real love until you've been burned  
 I believe the grass is no more greener on the other side  
 I believe you don't know what you've got until you say goodbye

I believe you can't control or choose your sexuality  
 I believe that trust is more important than monogamy  
 I believe your most attractive features are your heart and soul  
 I believe that family is worth more than money or gold

I believe the struggle for financial freedom is unfair  
 I believe the only ones who disagree are millionaires

I believe forgiveness is the key to your unhappiness  
 I believe that wedded bliss negates the need to be undressed  
 I believe that God does not endorse TV evangelists  
 I believe in love surviving death into eternity

# HOLD ME

Words and Music by Darren Hayes and Daniel Jones



**Presto**

$\text{♩} = 179$

Hey Hey

If we can't find a way out of these problems

Then maybe we don't need this standing face to face

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En-em-ies at war we build def-en - ses And sec-ret hid - ing plac-es



I might need you to hold me to - night I might need you to



say it's al - right I might need you to make the first stand



Be - cause to - night I'm find - ing it hard to

To C G Am F

be your man  
Hold me to - night

C G Am F

say it's al - right

D. al Coda

C G Am F

Pray - ing kind But late - ly I've been down up - on my knees Not look - ing for a

C G Eb G

mi - ra - cle Just a rea - son to be - lieve I might need you to



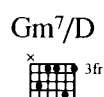
Hold me to- night \_\_\_\_\_ I might need you to say it's al- right\_



I might need you to make the first\_ stand \_\_\_\_\_



'Cause to- night I'm find- ing it hard to be your



man Do you re- mem-ber not long a- go? When we used to live\_ for the night\_

E<sup>b</sup> 6fr      F 8fr      B<sup>b</sup>

time Cher-ish each mo-ment Now we don't live we ex-ist

Gm<sup>7</sup>/D 3fr      E<sup>b</sup> 6fr      G 3fr

we just run through our lives So a-lone

C 3fr      G 3fr

That's why you've got to hold me

Am 5fr      G 3fr

al

man  
hold me to- night

I might need you to say it's al- right

I might need you to make the first stand

Be-cause to - night I'm find - ing it hard to be your

Repeat fade to finish

Hey  
 If we can't find a way out of these problems  
 Then maybe we don't need this  
 Standing face to face  
 Enemies at war we build defenses  
 And secret hiding places  
 I might need you to hold me tonight  
 I might need you to say it's alright  
 I might need you to make the first stand  
 Because tonight I'm finding it hard to be your man  
 Hey  
 More than angry words I hate this silence  
 It's getting so loud  
 Well I want to scream  
 But bitterness has silenced these emotions  
 It's getting hard to breathe  
 So tell me isn't happiness  
 Worth more than a gold a diamond ring?

I'm willing to do anything  
 To calm the storm in my heart  
 I've never been the praying kind  
 But lately I've been down upon my knees  
 Not looking for a miracle  
 Just a reason to believe

Do you remember not long ago?  
 When we used to live for the night time  
 Cherish each moment  
 Now we don't live we exist  
 We just run through our lives  
 So alone  
 That's why you've got to hold me

# I KNEW I LOVED YOU

Words and Music by Darren Hayes and Daniel Jones

Andante

♩ = 86

A



Bm<sup>7</sup>



C<sup>#</sup>m<sup>7</sup>



D



F<sup>#</sup>m



F<sup>#</sup>m/E



D<sup>2</sup>



A



Bm<sup>7</sup>



C<sup>#</sup>m<sup>7</sup>



D



A



Bm<sup>7</sup>



May-be it's in-tu - i - tion But some things you just don't

C<sup>#</sup>m<sup>7</sup>



D



A



Bm<sup>7</sup>



C<sup>#</sup>m<sup>7</sup>



D



ques - tion Like in your eyes I see my fut - ure in an in - stant And

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A Bm7 D E Bm7 C#m7

there it goes I think I've found my best friend I know that it might sound more

D E Bm7 C#m7 D2

than a lit - tle cra - zy but I be - lieve I know I loved

A Bm7 D E A Bm7

you be - fore I met you I think I dreamed you in - to

D E A Bm7 D E

life I knew I loved you be - fore I met you I have been wait

A Bm7 D<sup>2</sup> A Bm7 C#m7 D

- ing all of my life \_\_\_\_\_ There's just no rhyme or rea - son \_\_\_\_\_

A Bm7 C#m7 D A Bm7

On - ly this sense of com - ple - tion\_ And in your eyes I see the mis - sing pie

C#m7 D A Bm7 D E

- ces I'm search - ing for I think I've found my way\_ home\_ I know\_

Bm7 C#m7 D E Bm7 C#m7

\_ that it might\_ sound more\_ than a lit - tle cra - zy but I\_ be -



D/E



A



Bm7



D



E



lieve\_ I know I loved\_ you be - fore\_ I met\_ you I think I dreamed\_

A



Bm7



D



E



A



Bm7



\_ you in - to life\_ I knew I loved\_ you be - fore\_ I met\_

D



E



A



Bm7



D



E



D



C#m7



F#m



\_ you I have been wait - ing all of my life\_ Ooh\_ ooh\_

D



A



F#m



D



A



E



D



C#m7



F#m



\_ Aah\_ A thous - and ang - els dance a - round you\_ Ooh

D A F#m F#m/E D

ooh aah I am com - plete now that I've found you

B<sup>b</sup> Cm<sup>7</sup> E<sup>b</sup> F

I knew I loved you be - fore I met you I think I dreamed

B<sup>b</sup> Cm<sup>7</sup> E<sup>b</sup> F B<sup>b</sup> Cm<sup>7</sup>

you in - to life I knew I loved you be - fore I met

E<sup>b</sup> F B<sup>b</sup> Cm<sup>7</sup> E<sup>b</sup> F

you I have been wait - ing all my life I knew I loved

B<sup>b</sup> Cm<sup>7</sup> E<sup>b</sup> F

— you be - fore I met you I knew I loved

B<sup>b</sup> Cm<sup>7</sup> E<sup>b</sup> F

— you I knew I loved

Repeat fade to finish

Maybe it's intuition  
 But some things you just don't question  
 Like in your eyes  
 I see my future in an instant  
 And there it goes  
 I think I've found my best friend  
 I know that it might sound more than a little crazy  
 But I believe

I knew I loved you before I met you  
 I think I dreamed you into life  
 I knew I loved you before I met you  
 I have been waiting all my life

There's just no rhyme or reason  
 Only this sense of completion  
 And in your eyes  
 I see the missing pieces  
 I'm searching for  
 I think I've found my way home

I know that it might sound more than a little crazy  
 But I believe

I knew I loved you...

A thousand angels dance around you  
 I am complete now that I've found you

I knew I loved you...

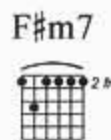
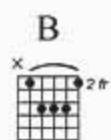
# THE BEST THING

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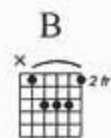
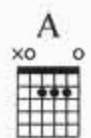
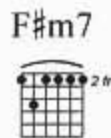
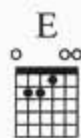
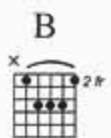
**Allegro**  
♩ = 130



Nev - er want to fly nev - er want to leave. — Nev - er want to say —



— what you mean to me. Nev - er want to run fright - ened to be - lieve. — You're the best thing



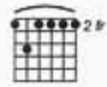
a - bout me.

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N.C.

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains whole rests. The grand staff below it contains piano accompaniment with eighth and sixteenth notes.

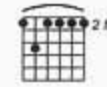
F#m7



A



F#m7

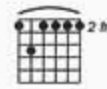


Second system of musical notation. The top staff is a treble clef with lyrics: "Some - times I feel like this is on - ly chem - is - try stuck in a maze \_". The grand staff below it contains piano accompaniment.

A



F#m7

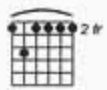


A



Third system of musical notation. The top staff is a treble clef with lyrics: "search - ing for a way to shut down turn a - round feel the ground be - neath me.". The grand staff below it contains piano accompaniment.

F#m7



A



F#m7



A



Fourth system of musical notation. The top staff is a treble clef with lyrics: "You're so close where do you \_ end where do I be - gin? Al - ways". The grand staff below it contains piano accompaniment.

F#m7



A



push - ing and — pul - ling. Some - times san - i - ty takes va - ca - tion time on me.

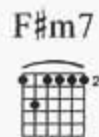
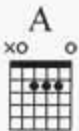
F#m7



F#m7



I'm in a daze — stumb - 'ling be - wil - dered. North of gra - vi - ty

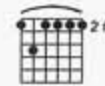


head up in the strat - os - phere. You and I — rol - ler coast - er rid - ing

F#m7



F#m7



love. You're the cen - tre of ad - ren - al - ine. And I'm be -

E



F#m7



A



gin-ning to un - der-stand. Nev-er want to fly nev - er want to leave. — Nev-er want to say —

B



E



F#m7

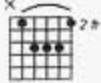


what you mean to me. Nev - er want to run fright - ened to be - lieve. —

A



B



N.C.

— You're the best thing a - bout me.

F#m7




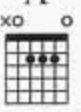

Walk on bro - ken glass



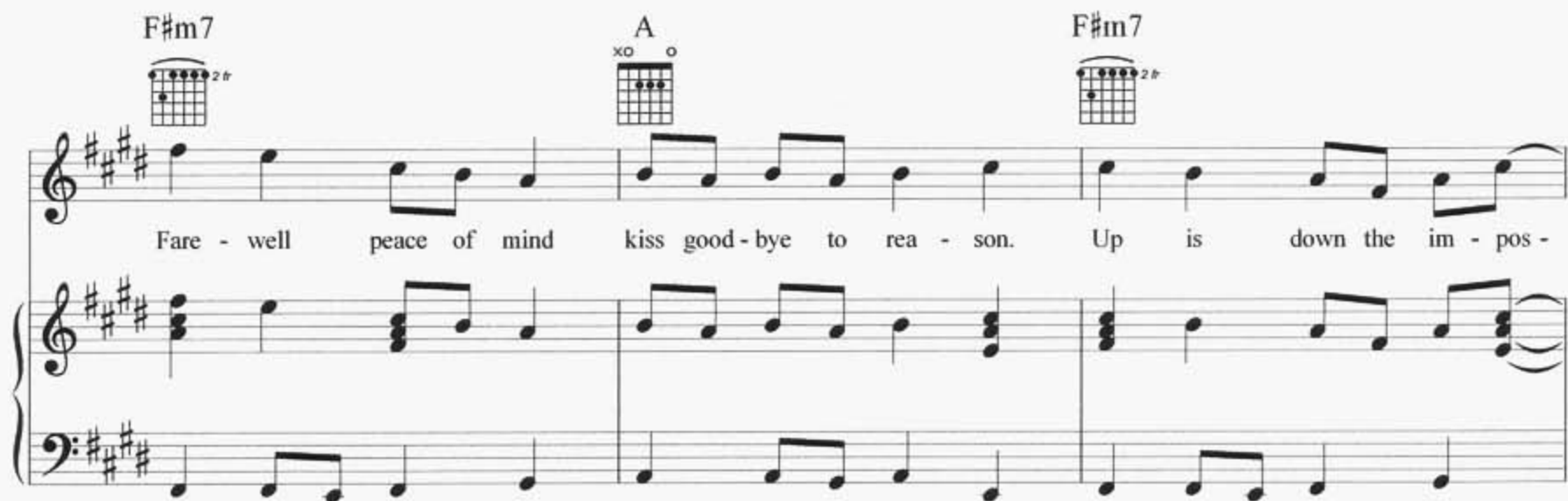
A  F#m7  A 

make my way through fi - re. These are the things \_ I would do for love. \_



F#m7  A  F#m7 

Fare - well peace of mind kiss good - bye to rea - son. Up is down the im - pos -



A  F#m7  A 

- si - ble o - ccurs each day. This in - tox - i - ca - tion thrills me.



F#m7  A  E 

I on - ly pray it does - n't kill me. Nev - er want to





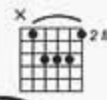
F#m7



A



B

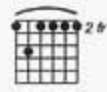


fly nev - er want to leave. Nev - er want to say what you mean to me.

E



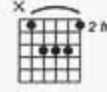
F#m7



A



B



Nev - er want to run - frightened to be - lieve. You're the best thing a - bout me.

E



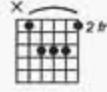
F#m7



A



B



F#m7



A



You're the

F#m7



A



E



cen - tre of a - dren - a - line. And I'm be - gin - ning to un - der - stand.

F#m7                      A                      B                      E

And you could be the best thing a - bout \_

F#m7                      A                      B

me oh.

E                      F#m7                      A

Nev - er want to fly nev - er want to leave. Nev - er want to say

B                      E

what you mean to me. Nev - er want to

F#m7

A

B

*Repeat to fade finish*

run fright-ened to be - lieve. — You're the best thing a - bout me.

Never want to fly  
 Never want to leave.  
 Never want to say what you mean to me.  
 Never want to run  
 Frightened to believe.  
 You're the best thing about me.

Sometimes I feel like this is only chemistry  
 Stuck in a maze searching for a way to  
 Shut down turn around feel the ground beneath me.  
 You're so close where do you end where do I begin?  
 Always pushing and pulling.  
 Sometimes sanity takes vacation time on me.  
 I'm in a daze stumbling bewildered.  
 North of gravity head up in the stratosphere.  
 You and I roller coaster riding love.  
 You're the centre of adrenaline.  
 And I'm beginning to understand.

Walk on broken glass make my way through fire.  
 These are the things I would do for love.  
 Farewell peace of mind kiss goodbye to reason.  
 Up is down the impossible occurs each day.  
 This intoxication thrills me.  
 I only pray it doesn't kill me...

# CRASH AND BURN

Words and Music by Darren Hayes and Daniel Jones

Andante

♩ = 100

N.C.

E



B



C#m



A<sup>2</sup>



1.

A<sup>2</sup>



E



B




C#m





2.

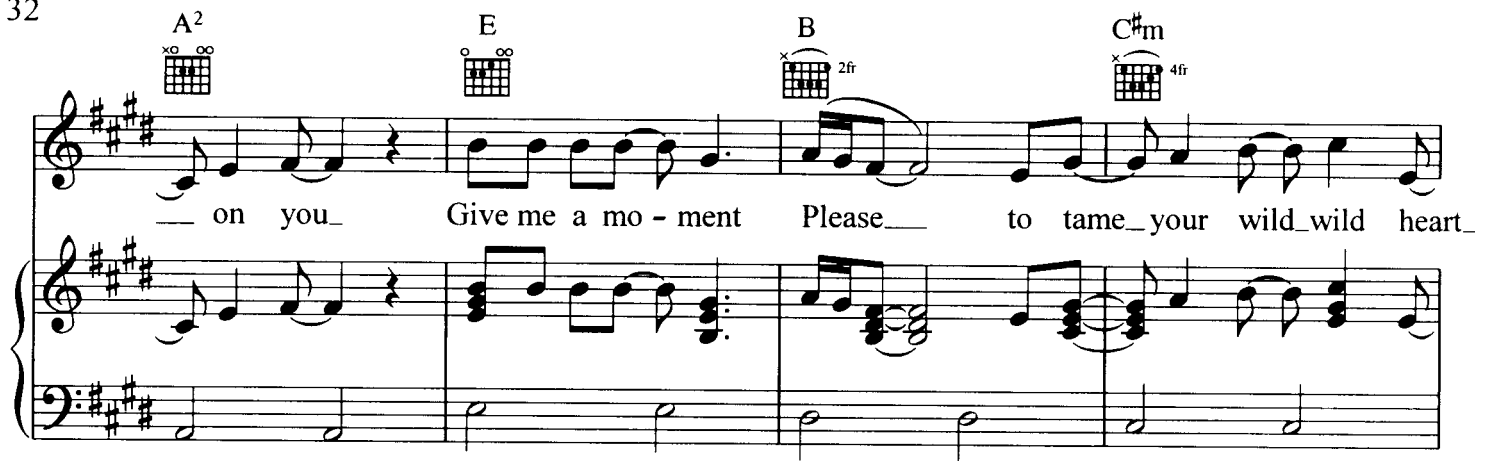
When you\_ feel all\_ a- lone\_ And the world\_ has turned\_ its back\_





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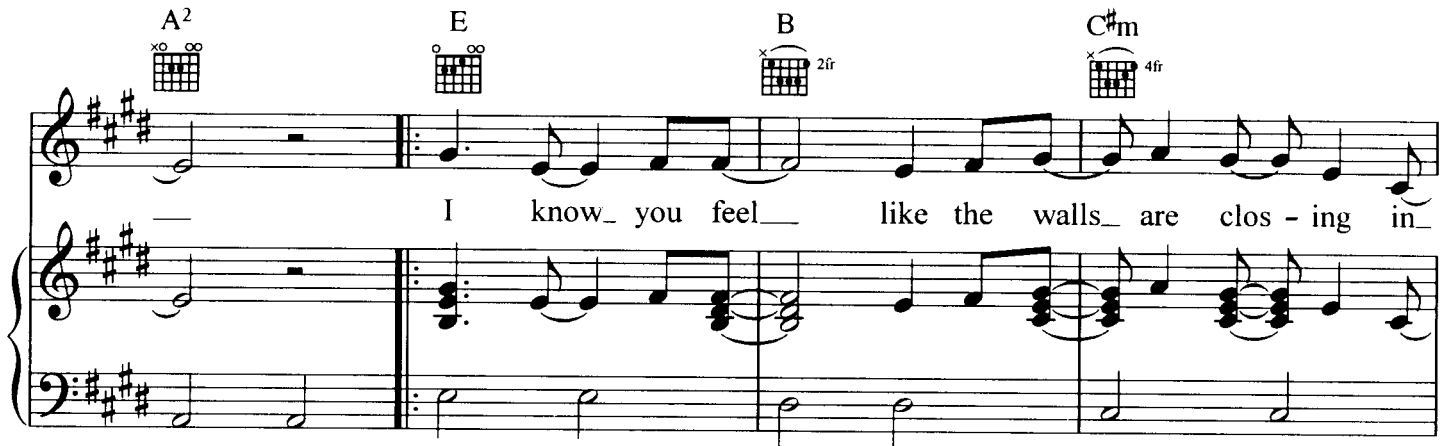







— on you\_ Give me a mo - ment Please\_ to tame\_ your wild\_ wild heart\_



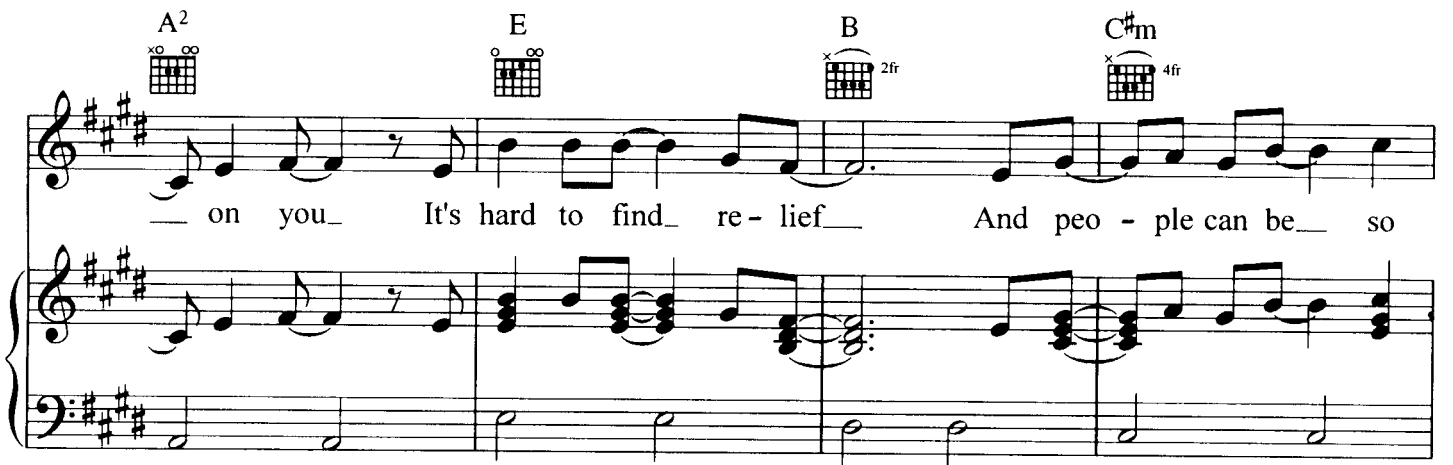










— I know\_ you feel\_ like the walls\_ are clos - ing in\_



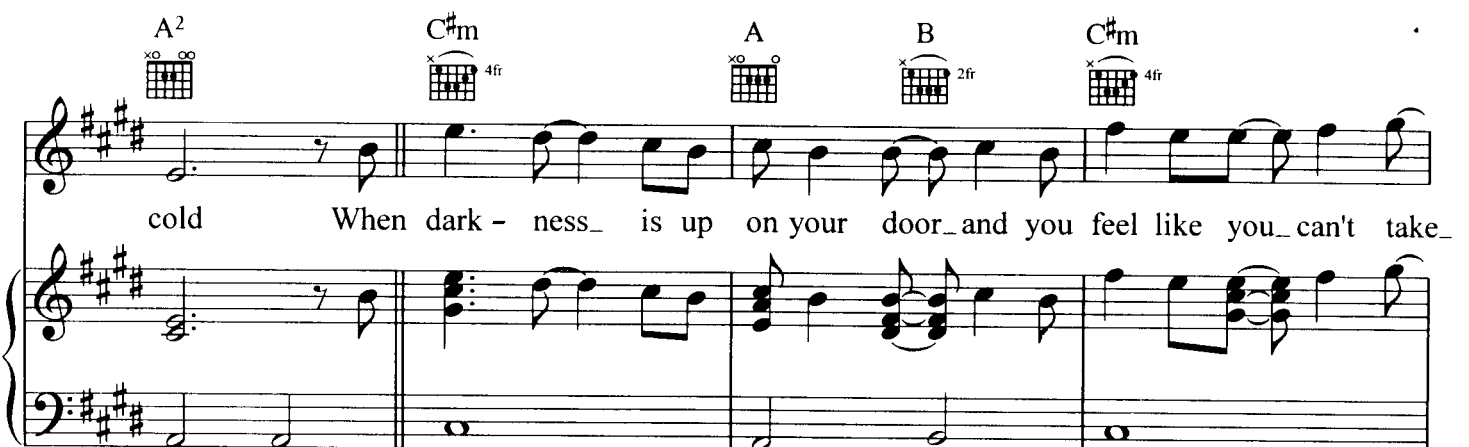





— on you\_ It's hard to find\_ re - lief\_ And peo - ple can be\_ so



cold When dark - ness\_ is up on your door\_ and you feel like you\_ can't take\_



D A E

an - y - more Let me be the one you call

B A E

If you jump I'll break your fall Lift you up and fly a -

C#m B E

way with you in - to the night If you need to fall a - part

B A E

I can mend a bro - ken heart If you need to crash then

C#m



B



E



B



C#m



1.

crash and burn you're not a- lone\_\_\_\_\_

A



C#m



A



B



2.

When you\_\_\_\_\_ Cause there has al- ways been heart - ache and pain\_

C#m



D



A



E



And when it's o - ver you'll breathe\_ a - gain\_

B



C#m







A<sup>2</sup>




E






You'll breathe a - gain\_


B  2fr      C#m  4fr      A<sup>2</sup>       E 




When you\_ feel all\_ a- lone\_



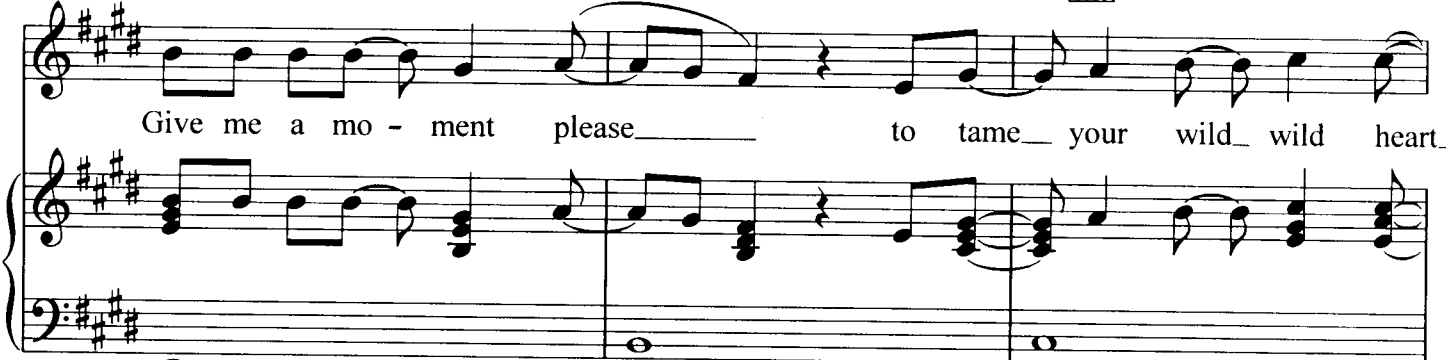
B  2fr      C#m  4fr      A<sup>2</sup> 




And the world\_ had turned\_ its back\_ on you\_




E       B  2fr      C#m  4fr

Give me a mo - ment please\_ to tame\_ your wild\_ wild heart\_



A       A<sup>2</sup>       E 

Let me be\_ the one you call\_









B  2fr    A     E     C#m  4fr    B  2fr






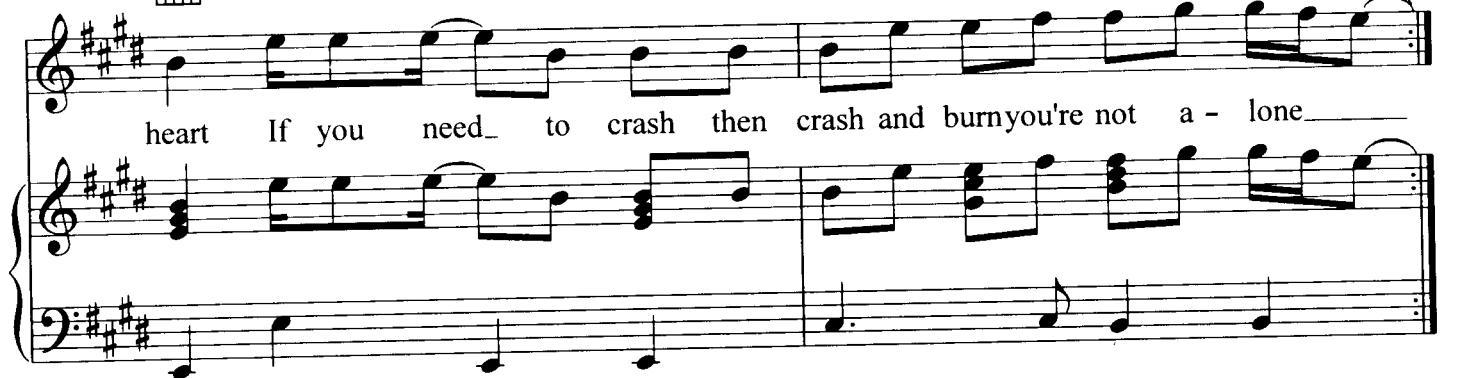
If you jump\_ I'll break your fall\_ Lift you up and fly a - way with you in - to the night\_

E     B  2fr    A 



If you need\_ to fall a - part\_ I can mend\_ a bro - ken

E     C#m  4fr    B  2fr    Repeat to fade finish



heart If you need\_ to crash then crash and burn you're not a - lone\_

When you feel all alone  
 And the world has turned its back on you  
 Give me a moment please to tame your wild wild heart  
 I know you feel like the walls are closing in on you  
 It's hard to find relief and people can be so cold  
 When darkness is upon your door and you feel like you can't take any more

Let me be the one you call  
 If you jump I'll break your fall  
 Lift you up and fly away with you into the night  
 If you need to fall apart  
 I can mend a broken heart  
 If you need to crash then crash and burn  
 You're not alone

When you feel all alone  
 And a loyal friend is hard to find  
 You're caught in a one way street with the monsters in your head  
 When hopes and dreams are far away and  
 You feel like you can't face the day

Because there has always been heartache and pain  
 and when it's over you'll breathe again  
 You'll breathe again

# CHAINED TO YOU

Words and Music by Darren Hayes and Daniel Jones

**Allegro**

♩ = 134

A 5fr   Bm 7fr   D 5fr   E 7fr   A 5fr   Bm 7fr   D 5fr

The first system of music features a guitar part with seven chord diagrams: A (5fr), Bm (7fr), D (5fr), E (7fr), A (5fr), Bm (7fr), and D (5fr). Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

E 7fr   A 5fr   G 3fr

We were stand - ing all a - lone   you were lean - ing in to

The second system continues the guitar part with three chord diagrams: E (7fr), A (5fr), and G (3fr). The vocal line begins with the lyrics "We were stand - ing all a - lone   you were lean - ing in to". The piano accompaniment continues with the same rhythmic pattern as the first system.

Bm 7fr   G 3fr

speak to me \_\_\_\_\_   Act - ing like a mov - er shak - er

The third system features two chord diagrams: Bm (7fr) and G (3fr). The vocal line continues with the lyrics "speak to me \_\_\_\_\_   Act - ing like a mov - er shak - er". The piano accompaniment remains consistent with the previous systems.

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Bm



danc - ing to Ma - don - na then you kissed me And I think



a - bout it all the time Sweet temp - ta - tion rush all

Bm



G



o - ver me And I think a - bout it all the time



Pas - sion des - ire so in - tense I can't take a - ny - more be - cause

Bm 7fr    D 5fr    E 7fr    A 5fr    Bm 7fr    D 5fr

I feel the ma - gic all a - round you      It's bring - ing me

E 7fr    A 5fr    Bm 7fr    D 5fr    E 7fr    A 5fr    Bm 7fr    D 5fr

to my knees like a wan-na be      I've got-ta be chained to you

E 7fr    Bm 7fr    D 5fr    E 7fr    A 5fr

— feel the ma - gic      build - ing a - round you

Bm 7fr    D 5fr    E 7fr    A 5fr    Bm 7fr    D 5fr

I feel the ma - gic all a - round you      It's bring - ing me



to my knees like a wan-na be I've got-ta be chained to you





And I think a-bout you all the time And I think

Bm 7fr      A 5fr      G 3fr

a - bout it all the time \_\_\_\_\_ I bare - ly know you      We were stand - ing all a -  
 Tell me it's mad - ness

Bm 7fr

lone You were lean - ing in to speak to me \_\_\_\_\_ Ten steps back you're still a

G 3fr      Bm 7fr

mys - te - ry \_\_\_\_\_ danc - ing to Ma - don - na then you kissed me      I can't take  
 Act - ing like a mov - er shak - er

Bm 7fr      D 5fr      E 7fr      A 5fr

\_\_\_\_\_ an - y - more be - cause I feel the ma - gic all a - round you

Bm 7fr    D 5fr    E 7fr    A 5fr    Bm 7fr    D 5fr

It's bring - ing me    to\_\_ my knees\_\_    Like a wan - na be    I've

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. Above the vocal line, six guitar chord diagrams are shown: Bm (7fr), D (5fr), E (7fr), A (5fr), Bm (7fr), and D (5fr). The lyrics are: "It's bring - ing me to\_\_ my knees\_\_ Like a wan - na be I've".

E 7fr    A 5fr    Bm 7fr    D 5fr    E 7fr    A 5fr

got to be chained to you\_\_

Detailed description: This system contains the second two lines of music. The top line is a vocal line in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. Above the vocal line, six guitar chord diagrams are shown: E (7fr), A (5fr), Bm (7fr), D (5fr), E (7fr), and A (5fr). The lyrics are: "got to be chained to you\_\_".

Bm 7fr    D 5fr    E 7fr    A 5fr    Bm 7fr    D 5fr

I feel\_\_ the ma - gic all a - round you    It's bring - ing me

Detailed description: This system contains the third two lines of music. The top line is a vocal line in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. Above the vocal line, six guitar chord diagrams are shown: Bm (7fr), D (5fr), E (7fr), A (5fr), Bm (7fr), and D (5fr). The lyrics are: "I feel\_\_ the ma - gic all a - round you It's bring - ing me".

E 7fr    A 5fr    Bm 7fr    D 5fr

to\_\_ my knees\_\_    Like a wan - na be    I've

Detailed description: This system contains the fourth two lines of music. The top line is a vocal line in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. Above the vocal line, four guitar chord diagrams are shown: E (7fr), A (5fr), Bm (7fr), and D (5fr). The lyrics are: "to\_\_ my knees\_\_ Like a wan - na be I've".

E A Bm D E A

x 7fr 5fr 7fr 5fr x 7fr 5fr

Repeat fade to finish

got to be chained to you

We were standing all alone you were leaning in to speak to me  
 Acting like a mover shaker dancing to Madonna then you kissed me  
 And I think about it all the time  
 Sweet temptation rush all over me  
 And I think about it all the time  
 Passion desire so intense I can't take anymore because

I feel the magic all around you  
 It's bringing me to my knees  
 Like a wannabe  
 I've got to be chained to you

And when you looked into my eyes I felt a sudden sense of urgency  
 Fascination casts a spell and you became more than just a mystery  
 And I think about you all the time  
 Is this fate is it my destiny  
 That I think about you all the time  
 I no longer pretend to have my hand on the wheel because

I feel the magic...

And I think about you all the time  
 And I think about it all the time  
 Tell me it's madness I barely know you  
 We were standing all alone you were leaning in to speak to me  
 Ten steps back you're still a mystery  
 Acting like a mover shaker dancing to Madonna then you kissed me  
 I can't take anymore because

I feel the magic all around you...



# THE ANIMAL SONG

Words and Music by Daniel Jones and Darren Hayes

Moderato

♩ = 119

(Drums) 8

F# F#sus G#m C# F# F#sus G#m C#

When

Detailed description: This system shows the beginning of the song. It includes a drum part with a bass drum and snare pattern. Above the piano part, guitar chords are indicated with fretboard diagrams: F# (x02333), F#sus (x02333), G#m (x23202), C# (x23202), F# (x02333), F#sus (x02333), G#m (x23202), and C# (x23202). The piano part consists of a treble and bass clef with a common time signature. The treble clef has a '4fr' marking above the G#m and C# chords. The bass clef has an '8' marking above the first two measures.

F# F#sus G#m C#

sup - er - stars\_ and can - on - balls\_ are run - ning through your head And

Detailed description: This system contains the first line of lyrics. The guitar chords are F# (x02333), F#sus (x02333), G#m (x23202), and C# (x23202). The piano accompaniment continues with the same rhythmic pattern as the first system.

F# F#sus G#m C#

tel - e - vis - ion freak show cops and rob - bers eve - ry - where

Detailed description: This system contains the second line of lyrics. The guitar chords are F# (x02333), F#sus (x02333), G#m (x23202), and C# (x23202). The piano accompaniment continues with the same rhythmic pattern.

F# F#sus G#m C#

Sub - way makes me ner - vous peo - ple push ing me too far I've

F# F#sus G#m C#

got to break a - way so take my hand now 'cause I want to

F# B G#m C# F# B

live like an - i - mals care-less and free Like

G#m C# F# G#m C#

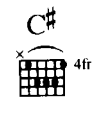
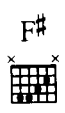
an - i - mals I want to live I want to run through the jun - gle the

wind in my hair and the sand at my feet

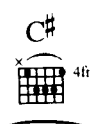
Uh uh uh uh uh uh

uh uh I've been hav-ing diff-i - cult - ies keep ing to myself

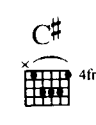
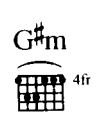
Feel-ings and e - mo - tions bet-ter left up - on the shelf



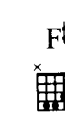
An - i - mals and child - ren tell the truth they nev - er lie\_\_



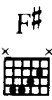
Which one is more hum - an? There's a thought now you de - cide



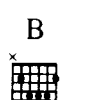
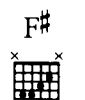
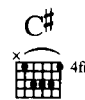
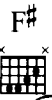
Com - pass - ion in the jun - gle Com - pass - ion in your hands\_\_



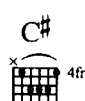
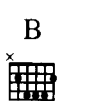
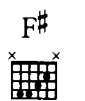
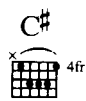
Yeah\_\_ yeah



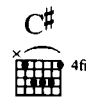
Would you like to make a run\_ for it? Would you like to take my



hand?\_ Yeah yeah\_ 'Cause I want to live like

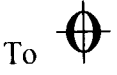


an - i - mals Careless and free\_ Like an - i - mals I want\_ to



live I want to run through the jun - gle the

D# 6fr      B      G#m 4fr      C# 4fr



wind in my hair and the sand at my feet

D# 6fr      C# 4fr      D# 6fr      C# 4fr      F#

Some times this life can get you

D# 6fr      C# 4fr      D# 6fr      C# 4fr

down It's so con - fus - ing There's so many

F#      D# 6fr      C# 4fr

rules to fol - low And I am feel ing 'Cause I just

D#
C#
F#

run a - way in my mind

D al CODA

Uh uh uh uh uh uh uh uh

CODA

F#
B
G#m
C#
F#
B

Like an - i - mals care-less and free\_ Like

G#m
C#
F#
G#m
C#

an - i - mals I want to live I want to run through the jun - gle the

D# 6fr    B    G#m 4fr    C# 4fr    F#    B    G#m 4fr    C# 4fr    F#    B

wind in\_ my hair\_    Yeah\_ uh uh uh uh    uh uh

G#m 4fr    C# 4fr    F#    G#m 4fr    C# 4fr

uh    I want to live\_    uh uh uh    I want\_ to

F#    G#m 4fr    C# 4fr    F#    B

live\_    uh uh uh    I want\_ to live    Like

G#m 4fr    C# 4fr    F#    B    G#m 4fr    C# 4fr    F#    B

an - i mals I want to live\_ Like    an - i mals\_    Like



G#m C# F# B G#m C#

an - i - mals Like an - i - mals

Repeat fade to finish

When superstars and canon balls are running through your head  
 And television freak show cops and robbers everywhere  
 Subway makes me nervous people pushing me too far  
 I've got to break away so take my hand now 'cause

I want to live like animals careless and free  
 Like animals I want to live  
 I want to run through the jungle  
 The wind in my hair and the sand at my feet

Uh uh uh uh

I've been having difficulties keeping to myself  
 Feelings and emotions better left upon the shelf  
 Animals and children tell the truth they never lie  
 Which one is more human? There's a thought now you decide

Compassion in the jungle  
 Compassion in your hands  
 Yeah yeah  
 Would you like to make a run for it?  
 Would you like to take my hand?  
 Yeah yeah

'Coz I want to live...

Sometimes this life can get you down  
 It's so confusing  
 There's so many rules to follow  
 And I am feeling  
 'Coz I just run away in my mind

Uh uh uh uh

I want to live...

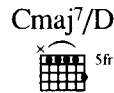
# THE LOVER AFTER ME

Words and Music by Darren Hayes and Daniel Jones

Presto  $\frac{1}{2}$  feel  
♩ = 197



Repeat 3 times



(3 times)



Here I go a-gain I prom-ised my-self I would-n't

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C<sup>2</sup>  
3fr
Cmaj<sup>7</sup>  
5fr
C<sup>6</sup>  
3fr
G  
3fr

think of you\_ to - day It's been sev - en months\_ and

Bm<sup>7</sup>  
2fr
C<sup>2</sup>  
3fr

count - ing You've moved on\_ I still feel ex - act - ly the same

Cmaj<sup>7</sup>  
5fr
C<sup>6</sup>  
3fr
G  
3fr
Bm<sup>7</sup>  
2fr

It's just that eve - ry - where\_ I go\_ all the build - ings know your

C<sup>2</sup>  
3fr
C  
3fr
D  
5fr

name like Pho - to - graphs\_ and mem - or - ies\_ of love

G



Bm7



C2



Steel and granite rem-inders the ci-ty calls\_ your name and I

C



D



C2



can't move on\_ Ev - er since you've been gone\_

D



C2



D



The lights go out the same\_ The on - ly diff-erence is\_ You call a -

C/E



D/F#



noth - er name\_ To\_ your love To\_ your lov - er\_ now\_

C<sup>2</sup> 3fr

To  $\emptyset$  G 3fr 1.

To your love The lov-er af-ter me

Bm<sup>7</sup> 2fr

C<sup>2</sup> 3fr

C 3fr

D 5fr

C 3fr

D 5fr

C 3fr

2.

me And time goes by so slow - ly

D 5fr

C 3fr

The nights are cold and lone - ly I should-n't be

D



C



hold - ing on But I'm still hold - ing on

for you

G



Bm<sup>7</sup>



C<sup>2</sup>



C

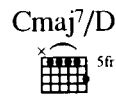


D

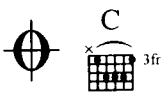


G





D. ~~S.~~ al Coda




me \_\_\_\_\_ The lights go out the same The on - ly  
 (Ever since you've been gone)





diff-erence is \_\_\_\_\_ you call a - noth-er name\_ To\_\_your love To\_\_your



lov - er\_ now \_\_\_\_\_ To\_\_your love \_\_\_\_\_ The

G  3fr

Bm<sup>7</sup>  2fr



lov-er af-ter me The lov-er af-ter

C<sup>2</sup>  3fr

G  3fr



me

Here I go again I promised myself I wouldn't think of you today  
 It's been seven months and counting  
 You've moved on  
 I still feel exactly the same  
 It's just that everywhere I go all of the buildings know your name  
 Like photographs and memories of love  
 Steel and granite reminders  
 The city calls your name and I can't move on

Ever since you've been gone  
 The lights go out the same  
 The only difference is  
 You call another name  
 To your love  
 To your lover now  
 To your love  
 The lover after me

Am I all alone in the universe?  
 There's no love on these streets  
 I have given mine away to a world that didn't want it anyway  
 So this is my new freedom  
 It's funny  
 I don't remember being chained  
 But nothing seems to make sense anymore

Without you I'm always twenty minutes late

Ever since you've been gone...

And time goes by so slowly  
 The nights are cold and lonely  
 I shouldn't be holding on  
 But I'm still holding on for you

Here I go again I promised myself I wouldn't think of you today  
 But I'm standing at your doorway  
 I'm calling out your name because I can't move on

Ever since you've been gone...



# TWO BEDS AND A COFFEE MACHINE

Words and Music by Darren Hayes and Daniel Jones

Andante

♩ = 106

N.C.

A

D/F#

E/G#

D

And she takes a-noth-er step Slow-ly she o-pens the door

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D E A D E

how I ev - er made it

Detailed description: This system shows the first two measures of a musical piece. It includes a guitar part with chords D, E, A, D, and E, and a vocal melody line. The lyrics 'how I ev - er made it' are written below the vocal line.

A D E A

rall.

Detailed description: This system shows the next two measures. It includes guitar chords A, D, E, and A, and piano accompaniment for both the right and left hands. The tempo marking 'rall.' is placed above the second measure.

And she takes another step  
 Slowly she opens the door  
 Check that he is sleeping  
 Pick up all the broken glass and furniture on the floor  
 Been up half the night screaming now it's time to get away  
 Pack up the kids in the car  
 Another bruise to try and hide  
 Another alibi to write

Another ditch in the road  
 You keep moving  
 Another stop sign  
 You keep moving on  
 And the years go by so fast  
 Wonder how I ever made it through

And there are children to think of  
 Baby's asleep in the back seat  
 Wonder how they'll ever make it through this living nightmare  
 But the mind is an amazing thing  
 Full of candy dreams and new toys and another cheap hotel  
 Two beds and a coffee machine  
 But there are groceries to buy  
 And she knows she'll have to go home

Another ditch in the road...

Another bruise to try and hide  
 Another alibi to write  
 Another lonely highway in the black of night  
 But there's hope in the darkness  
 You know you're going to make it

Another ditch in the road...

E D/F# E/G#

a - li - bi to write A - noth - er lone - ly high - way in the black of night. But there's hope.

D E A

— in the dark - ness You know you're going to make it A - noth - er ditch in the road.

D/F# E/G# A D/F# E/G# F#m7

— you keep mov - ing A - noth - er stop sign you keep mov - ing on And the

D E F#m7 D E F#m7

years go by so fast. Sil - ent for - tress built to last. Won - der

A D/F# E/G# F#m7 D E

A-noth-er stop sign You keep mov-ing on And the years go by so

F#m7 D E A D/F# E/G#

fast\_ Won-der how I ev-er made it through\_

A D/F# E/G# F#m7 D E

(and there are)

F#m7 D E D

A-noth-er bruise to try and hide A-noth-er

D E A D/F# E/G#

Check that he is sleep - ing Pick up all the brok - en glass and fur - ni - ture on the

D D E A

floor\_ Been up half the night\_ scream - ing now it's time to get a - way

D/F# E/G# D D

Pack up the kids\_ in the car\_ A - noth - er bruise to try and hide A - noth - er

E A D/F# E/G#

al - i - bi to write A - noth - er ditch in the road\_ you keep mov - ing



# YOU CAN STILL BE FREE

Words and Music by Darren Hayes and Daniel Jones

Moderato

Lightly

♩ = 120

Dm



Am



Dm



Cool breeze and au - tumn leaves\_

Am



Dm



Slow mo - tion day\_ light\_ A - lone pair of watch - ful eyes\_

Am



Dm



Ov - er - see the liv - ing\_ File the pres - ence all\_ a - round\_ the tor

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Am



Dm



- tured soul\_ A wound\_ un - heal - ing No reg - rets or prom

Am



F



- is - es\_ The past is gone\_ But you can still\_ be free

C



Am



C



\_ If time\_ will set\_ you free

Dm



Am



Time now to spread your wings\_ to take\_ to flight\_ The life

Dm



en - deav - our Aim for the burn - ing sun You're trapped

Am



F



C



in - side But you can still be free If

Am



C



1.

time will set you free But it's a

G



C



2.

Dm



long long way to go Sail through the wind



Am



Dm



— and rain\_ to- night\_ You're free to fly\_ to -

Am



F



C



night\_ And you can still\_ be free\_ If

Am



C



time will set\_ you free\_

F



C



— And go - ing high - er than moun - tain tops\_ And go high\_ let the wind\_

Am



— don't stop— And go high

C



F



Ooh

C



Am



Free to fly— to night

C



F C

Free to fly to night

Repeat to fade finish

Cool breeze and autumn leaves  
 Slow motion daylight  
 A lone pair of watchful eyes  
 Oversee the living  
 Feel the presence all around  
 The tortured soul  
 A wound unhealing  
 No regrets or promises  
 The past is gone  
 But you can still be free  
 If time will set you free

Time now to spread your wings  
 To take to flight  
 The life endeavour  
 Aim for the burning sun  
 You're trapped inside  
 But you can still be free  
 If time will set you free  
 But it's a long long way to go

Keep moving way up high  
 You see the light  
 It shines forever  
 Sail through the crimson skies  
 The purest light  
 The light that sets you free  
 If time will set you free

Sail through the wind and rain tonight  
 You're free to fly tonight  
 And you can still be free  
 If time will set you free  
 And going higher than mountain tops  
 And go high the wind don't stop  
 And go high  
 Free to fly tonight  
 Free to fly tonight

# GUNNING DOWN ROMANCE

Words and Music by Darren Hayes and Daniel Jones

**Allegro**

♩ = 123



Love and oth - er mo



- ments are just chem - i - cal re - ac - tions in your brain



In your brain And feel-ings of ag- gre - ssion are the

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B $\flat$  Gm Dm F B $\flat$

ab-sense of the love drug in your veins In your veins

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics 'ab-sense of the love drug in your veins In your veins'. Above the staff are guitar chord diagrams for B $\flat$ , Gm (3fr), Dm, F, and B $\flat$ . The bottom two staves show a piano accompaniment with chords and a bass line.

Gm(sus) Dm F B $\flat$  Gm

Love come quick - ly Be-cause I feel my self es- teem

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'Love come quick - ly Be-cause I feel my self es- teem'. Above the staff are guitar chord diagrams for Gm(sus) (3fr), Dm, F, B $\flat$ , and Gm (3fr). The bottom two staves show a piano accompaniment.

Dm F B $\flat$  Gm(sus) Dm

is cav - ing in It's on the brink Love come quick

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'is cav - ing in It's on the brink Love come quick'. Above the staff are guitar chord diagrams for Dm, F, B $\flat$ , Gm(sus) (3fr), and Dm. The bottom two staves show a piano accompaniment.

F B $\flat$  Gm

- ly Be - cause I don't think I can keep

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics '- ly Be - cause I don't think I can keep'. Above the staff are guitar chord diagrams for F, B $\flat$ , and Gm (3fr). The bottom two staves show a piano accompaniment.

Dm F B<sup>b</sup> Gm(sus) 3fr

D.C. al fine

this mon - ster in It's in my skin\_

Detailed description: This system contains the first four measures of the piece. The guitar part is written in a single line with chord diagrams for Dm, F, Bb, and Gm(sus) 3fr. The piano accompaniment is in a grand staff (treble and bass clefs). The melody is in the treble clef, and the lyrics are placed below the notes.

Dm F B<sup>b</sup> Gm 3fr Dm F B<sup>b</sup>

Detailed description: This system contains measures 5 through 10. The guitar part continues with chords Dm, F, Bb, Gm 3fr, Dm, F, and Bb. The piano accompaniment features a steady bass line and chords in the right hand.

Gm(sus) 3fr Dm F B<sup>b</sup>





I'm gun - ning down ro - mance It nev - er did a thing for me\_

Detailed description: This system contains measures 11 through 14. The guitar part uses chords Gm(sus) 3fr, Dm, F, and Bb. The piano accompaniment includes a double bar line in measure 12. The lyrics are: "I'm gun - ning down ro - mance It nev - er did a thing for me\_".

Gm 3fr Dm F


but heart - ache and mi - se - ry Ain't

Detailed description: This system contains measures 15 through 18. The guitar part uses chords Gm 3fr, Dm, and F. The piano accompaniment continues with a consistent bass line and chords. The lyrics are: "but heart - ache and mi - se - ry Ain't".

 **B $\flat$** 
 **Gm(sus)** 3fr
  **Gm(sus)** 3fr
  **Dm**

1. 2.






noth-ing but a tra - ge - dy \_\_\_\_\_ I'm gun - ning down \_\_\_\_\_ Love don't\_ leave\_




 **F**
 **B $\flat$** 
 **Gm** 3fr
  **Dm**
 **F**
 **B $\flat$**




me \_\_\_\_\_ Take these bro - ken wings\_




 **Gm(sus)** 3fr
  **Dm**
 **F**
 **B $\flat$** 
 **Gm** 3fr

I'm going to take these bro - ken wings\_ And learn to fly\_



 **Dm**
 **F**
 **B $\flat$** 
 **Gm(sus)** 3fr

And learn to fly\_ a - way\_ I'm gun - ning down



15

Dm F B<sup>b</sup> Gm

ro - mance                      And learn to fly — a - way —                      I'm gun - ning down

Repeat to fade finish

Love and other moments are just chemical reactions in your brain  
 And feelings of aggression are the absence of the love drug in your veins  
 In your veins  
 Love come quickly  
 Because I feel my self esteem is caving in  
 It's on the brink  
 Love come quickly  
 Because I don't think I can keep this monster in  
 It's in my skin

Love and other socially acceptable emotions are morphine  
 They're morphine  
 Cleverly concealing primal urges often felt but rarely seen  
 Rarely seen  
 Love I beg you  
 Lift me up into that privileged point of view  
 The world of two  
 Love don't leave me  
 Because I console myself that Hallmark cards are true  
 I really do

I'm gunning down romance  
 It never did a thing for me  
 But heartache and misery  
 Ain't nothing but a tragedy

Love don't leave me

Take these broken wings  
 I'm going to take these broken wings  
 And learn to fly  
 And learn to fly away  
 And learn to fly away

I'm gunning down romance



# I DON'T KNOW YOU ANYMORE

Words and Music by Darren Hayes and Daniel Jones

**Allegro  
freely**

♩ = 132



I would like to vis - it\_ you\_ for a

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A E A

while Get a - way and out of this ci - ty May - be I should - n't have called\_

This system contains three measures of music. The first measure has a guitar chord diagram for A (x02232) above the staff. The second measure has a guitar chord diagram for E (x22022) above the staff. The third measure has a guitar chord diagram for A (x02232) above the staff. The lyrics are: "while Get a - way and out of this ci - ty May - be I should - n't have called\_".

E F#m7 A

— but some - one had to be the first to break ————— We can go sit\_ on your back\_

This system contains three measures of music. The first measure has a guitar chord diagram for E (x22022) above the staff. The second measure has a guitar chord diagram for F#m7 (x23212) with "2fr" below it above the staff. The third measure has a guitar chord diagram for A (x02232) above the staff. The lyrics are: "— but some - one had to be the first to break ————— We can go sit\_ on your back\_".

E A E

— porch re - lax Talk a - bout an - y - thing it don't mat - ter

This system contains three measures of music. The first measure has a guitar chord diagram for E (x22022) above the staff. The second measure has a guitar chord diagram for A (x02232) above the staff. The third measure has a guitar chord diagram for E (x22022) above the staff. The lyrics are: "— porch re - lax Talk a - bout an - y - thing it don't mat - ter".

A E F#m7

I'll be cour - a - geous if you\_ can pre - tend\_ that you've for - gi - ven me\_

This system contains three measures of music. The first measure has a guitar chord diagram for A (x02232) above the staff. The second measure has a guitar chord diagram for E (x22022) above the staff. The third measure has a guitar chord diagram for F#m7 (x23212) with "2fr" below it above the staff. The lyrics are: "I'll be cour - a - geous if you\_ can pre - tend\_ that you've for - gi - ven me\_".



'Cause I don't know you a-ny- more\_ I don't re-cog- nise\_ this place\_








The pic - ture frames\_ have changed\_ and so has your



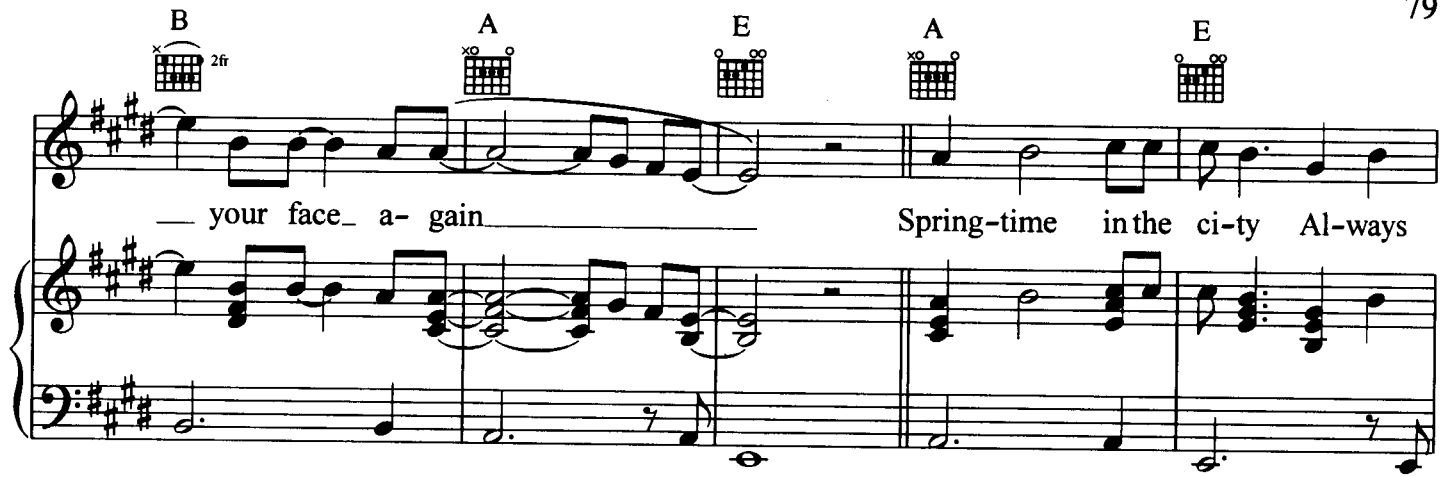
name We don't talk much\_ an - y - more\_ We keep



run - ning from\_ the pain\_ But what I would - n't give to see\_

B  2fr      A       E       A       E 



— your face\_ a- gain\_      Spring-time in the ci-ty Al-ways



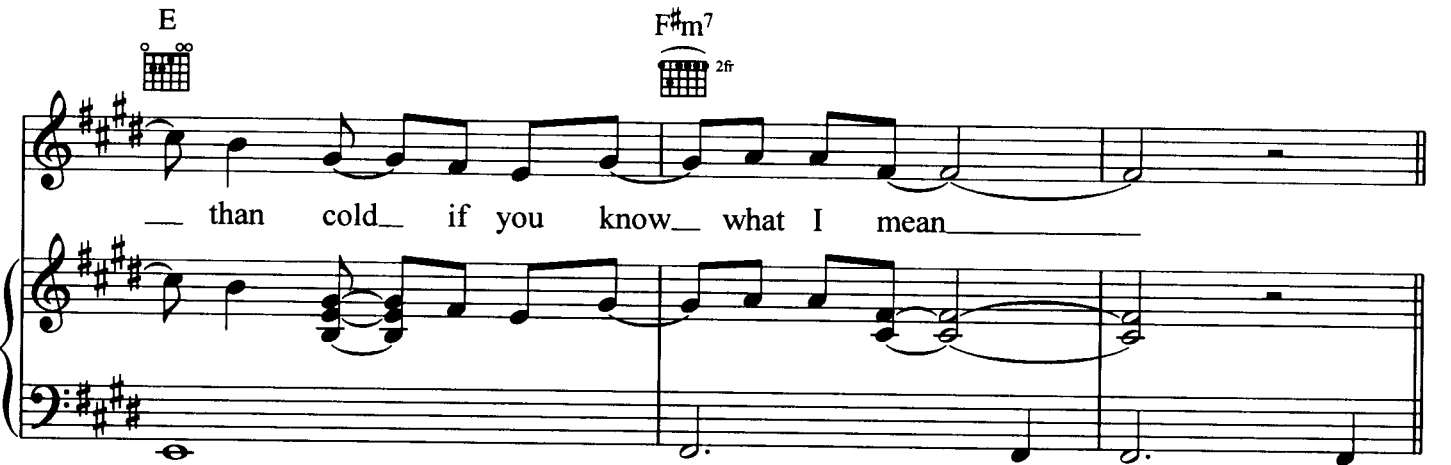
A       E       A 




such re - lief\_ from the win - ter freeze\_      The snow was more\_ lone - ly\_



E       F#m7  2fr

— than cold\_ if you know\_ what I mean\_



§ A       E       A 

Eve - ry - one's got an ag - en - da don't\_ stop Keep\_ that chin\_ up You'll\_





— be al - right Can you be - lieve\_ what a year it's been\_ are you



still the same\_\_\_\_\_ Has your o - pin - ion changed\_\_\_\_\_ 'Cause I don't



know you\_ a - ny - more\_ I don't re - cog - nise\_ this place\_ The



To

pic - ture frames\_ have changed\_ and so has your name We don't

A E A

talk much an - y - more We keep run - ning from these

E F#m7 B

sen - ten - ces But what I would - n't give to see your face a -

E E/D# A

gain I know I let you down A - gain and a -

E E/D# A

gain I know I nev - er real - ly treat - ed you right I've

F#m7 2fr      B 2fr

paid the price I'm still pay - ing for it ev - e - ry

A      E

day

D. §. al Coda

♩      A      E      A

talk much an - y - more We keep run - ning from the pain

E      F#m7 2fr      B 2fr      A      E

But what I would - n't give to see your face a - gain

A E A

I see your face

E A E

I see your face

I would like to visit you for a while  
 Get away and out of this city  
 Maybe I shouldn't have called but someone had to be the first to break  
 We can go sit on your back porch  
 Relax  
 Talk about anything  
 It don't matter  
 I'll be courageous if you can pretend that you've forgiven me

Because I don't know you anymore  
 I don't recognise this place  
 The picture frames have changed and so has your name  
 We don't talk much anymore  
 We keep running from the pain  
 But what I wouldn't give to see your face again

Springtime in the city  
 Always such relief from the winter freeze  
 The snow was more lonely than cold if you know what I mean  
 Everyone's got an agenda  
 Don't stop keep that chin up you'll be alright  
 Can you believe what a year it's been  
 Are you still the same?  
 Has your opinion changed?

Because I don't know you anymore...

I know I let you down  
 Again and again  
 I know I never really treated you right  
 I've paid the price  
 I'm still paying for it every day

So maybe I should have called  
 Was it too soon to tell?  
 Oh what the hell  
 It doesn't really matter  
 How do you redefine something that never had a name?  
 Has your opinion changed?

Because I don't know you anymore...

I see your face  
 I see your face