



to cut a long story short



words & music by gary kemp

Am Em Dm Am Em Dm

Sol-dier is turn - ing see him through white light
 Quest-ions, quest - ions, give me no ans - wers, that's

run-ning from stran - gers see you in the val - ley,
 all they ev - er give me quest - ions, quest - ions, oh

war up - on war, heat up - on heat,
 look at that strange boy he finds it hard ex - ist - ing To

Am Em Dm Am Em Dm

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Am Em Dm Am To Coda Em Dm

cut a long sto - ry short, I lost my mind.

Am Em Dm Am Em Dm

Sit - ting on a park bench

Am Em Dm Am Em Dm

years a - way from fight - ing to cut a long sto - ry short, I lost my

Am Em Dm Am Em Dm Am

mind.

Em Dm Am Em Dm E

Stand-ing in the dark— oh, I was

F G

wait-ing for the man to come, I am beau-ti-ful— and clean, and so ve-ry ve-ry

C E F

young to be stand-ing in the street, to be tak-en by— some— one.

Am Em Dm Am Em Dm

one.

2

D.S.

♣ CODA

Em Dm Am Em Dm Am

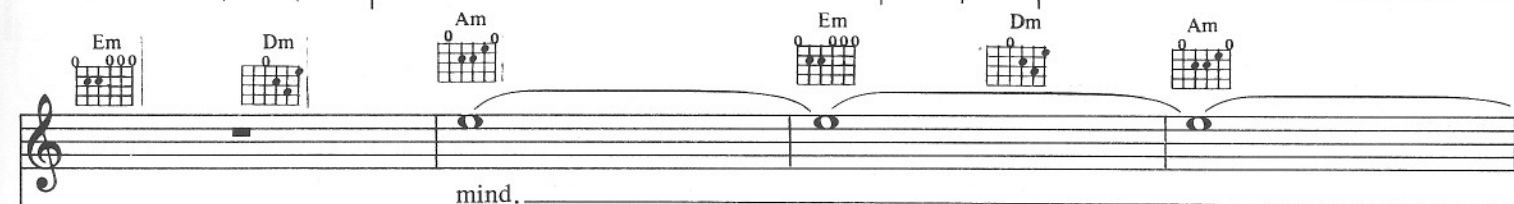


To cut a long sto - ry short, I lost my



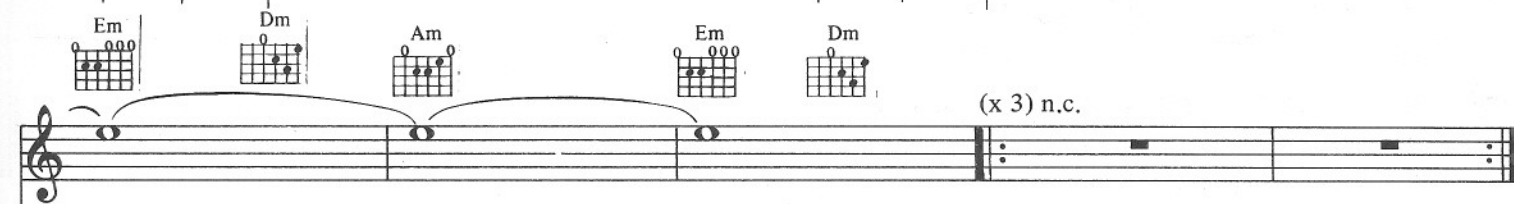
Em Dm Am Em Dm Am

mind.

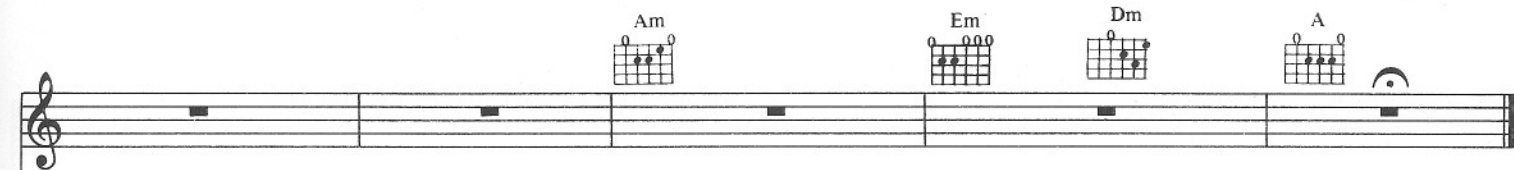


Em Dm Am Em Dm

(x 3) n.c.



Am Em Dm A





musclebound



words & music by gary kemp

Am E7 Am E7 Am

R.H. tacet 1^o

Am E7 Am E7

1.3. We're build-ing fires that_ will burn un - til morn - ing the smell of books and_ hot
 2. We feel the steam as_ it ris - es_ a - round_ us up from the soil that_ is
 4. To hear a puls - ing_ from chant - er_ to mount-ain down through the vein_ and

Am E7 Am

stone_ sur - rounds_ us. Tough is_ the lea - ther_ that's strapped to_ my skin,
 crack - ing_ its back. Tough is_ the lea - ther_ that's strapped to_ my skin,
 in - to_ the grain. Strong is_ the shoul - der_ that moves to_ the time

1

Am E7 Am E7

strong are_ the bonds that_ we make.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'strong', followed by eighth notes 'are_ the bonds that_ we', and ends with a quarter note 'make.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Am and E7 are provided above the staff.

Am E7 Am

Detailed description: This system contains the piano accompaniment for the second and third measures. The right hand plays chords in Am and E7, while the left hand continues with a rhythmic bass line. Chord diagrams for Am, E7, and Am are shown above the staff.

2

Am G F# Am E7 Am

strong are_ the bonds that_ we sing. } Work till you're mus-cle-bound all night long.
 here is_ the land it_ can break. }

Detailed description: This system contains the third and fourth measures. The vocal line continues with 'strong are_ the bonds that_ we sing.' and 'here is_ the land it_ can break.' (grouped by a brace), followed by 'Work till you're mus-cle-bound all night long.'. The piano accompaniment includes a key signature change to F# in the third measure. Chord diagrams for Am, G, F#, Am, E7, and Am are provided above the staff.

Am E7 Am E7

Work till you're mus-cle-bound all night long. Got-ta work till you're mus-cle-bound

Am E7 Am To Coda

all night long. Got-ta work till you're mus-cle-bound all night long.

D.S. (with rpts)

CODA Am E7 Am

Strong is__ the lea - ther__ that's strapped to__ my skin,

G F#

strong are__ the bonds that__ we sing.

Am E7 Am E7

Work till you're mus-cle - bound all night long. Work till you're mus - cle - bound

Am E7 Am

all night long. Got - ta work till you're mus - cle - bound all night long, got - ta

E7 Am Am E7

work till you're mus - cle - bound all night long.

Am E7 Am

(Ad lib. to Fade)



glow



words & music by gary kemp

Em

Em

Em

Glow, take out this for - eign heart, wash off the sand that seeps
 Out, out is the win - ter pale, gold ris - ing June in the




C9 D9 Em Em

out through my eyes, I've still sleep in my eyes. Cold, cold's how we
 blue of my eye, I've still sleep in my eyes. Glow, this is my

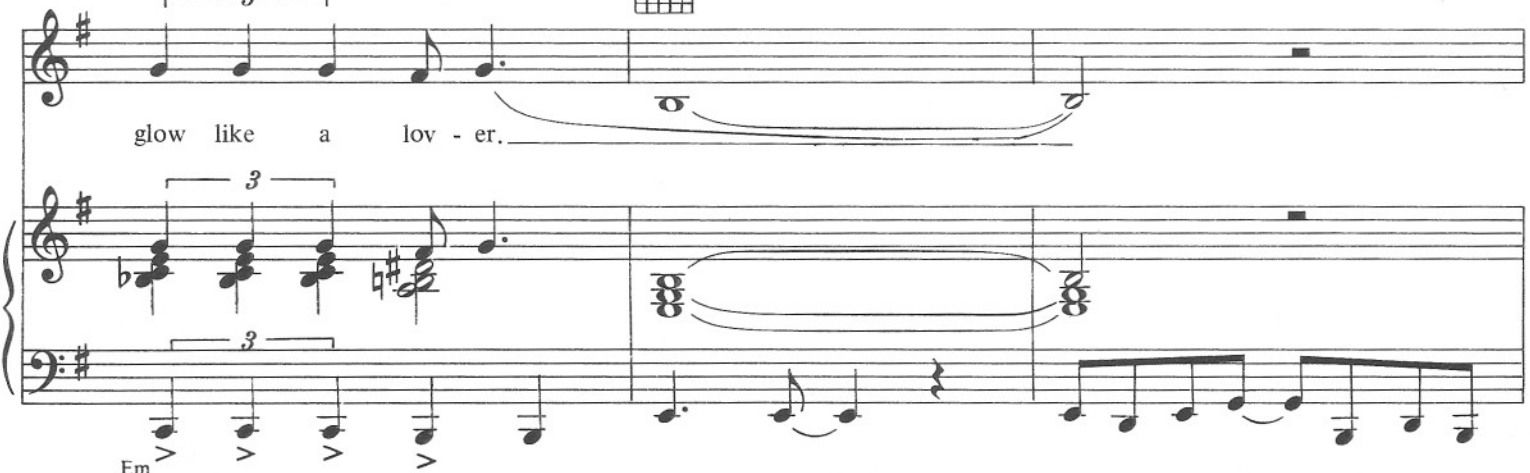
felt so long, ac - cuse me of cry - ing and speak - ing of lies.
 fam - il - y, send for the soul you can soon re - al - ise.


C9 D9 Em C9 D9 Em


I've still sleep in my eyes, I've still sleep in my eyes,
 I've still sleep in my eyes, I've still sleep in my eyes,}

C7  B7  Em 

glow like a lov - er.

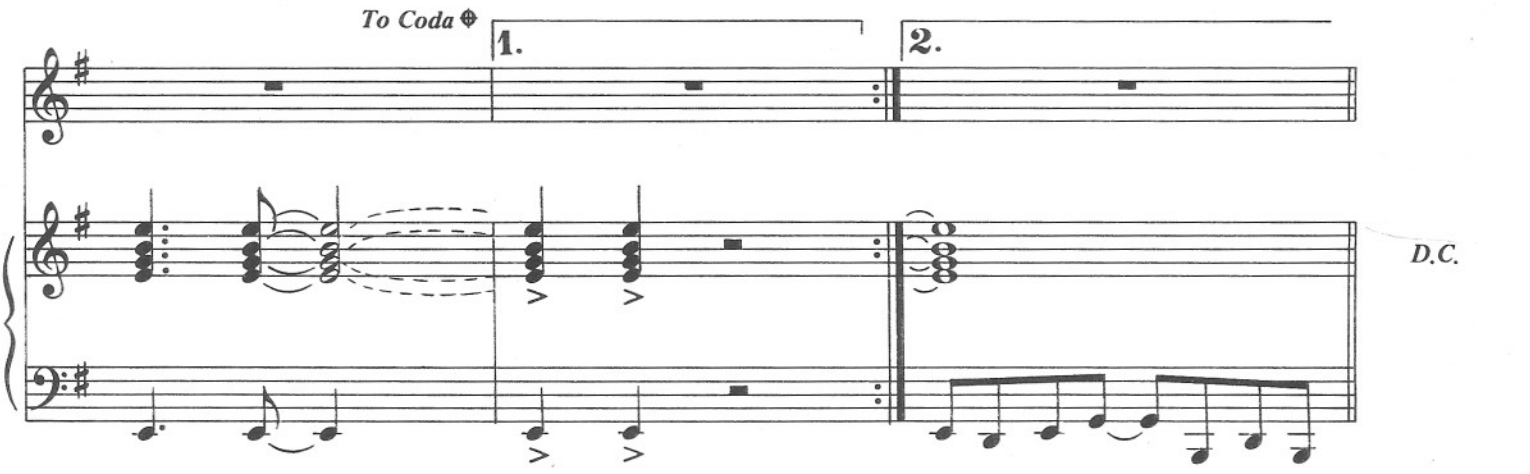



Em 



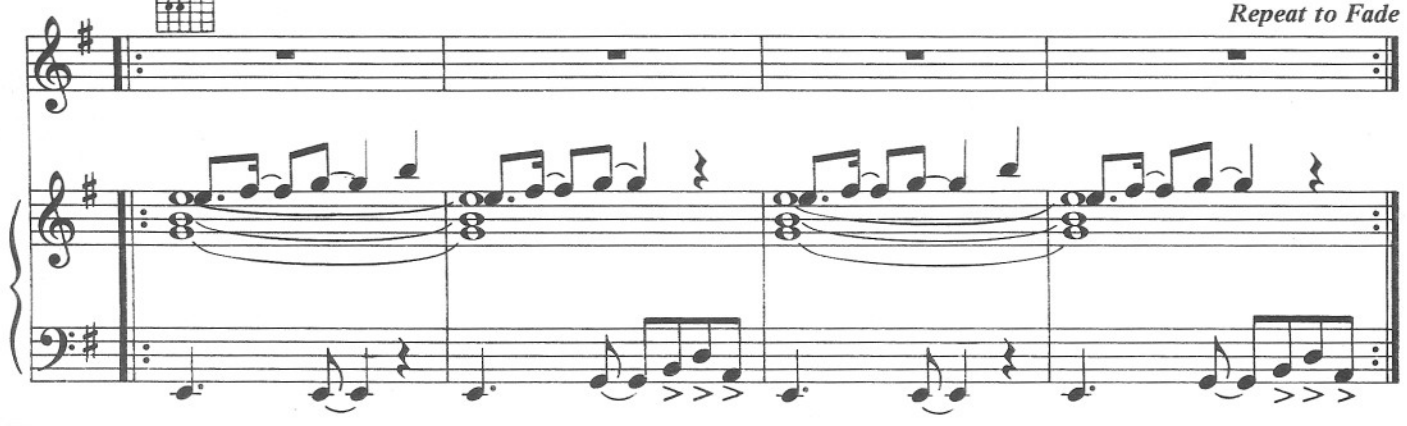
To Coda \diamond 1. 2.

D.C.



\diamond CODA Em 

Repeat to Fade





toys



words & music by gary kemp

B



We are the night, we'll tempt you and

turn you on. Live in our hearts and play with your man.

Oh these are your toys— hold them and they'll o -
 This is your game— in hea-ven in your bed -


bey, from blood in - to life— they still be - come your
 room, your chi - val - rous knight— will save you to -

toys.

B A G#m G B



A G#m G

night.

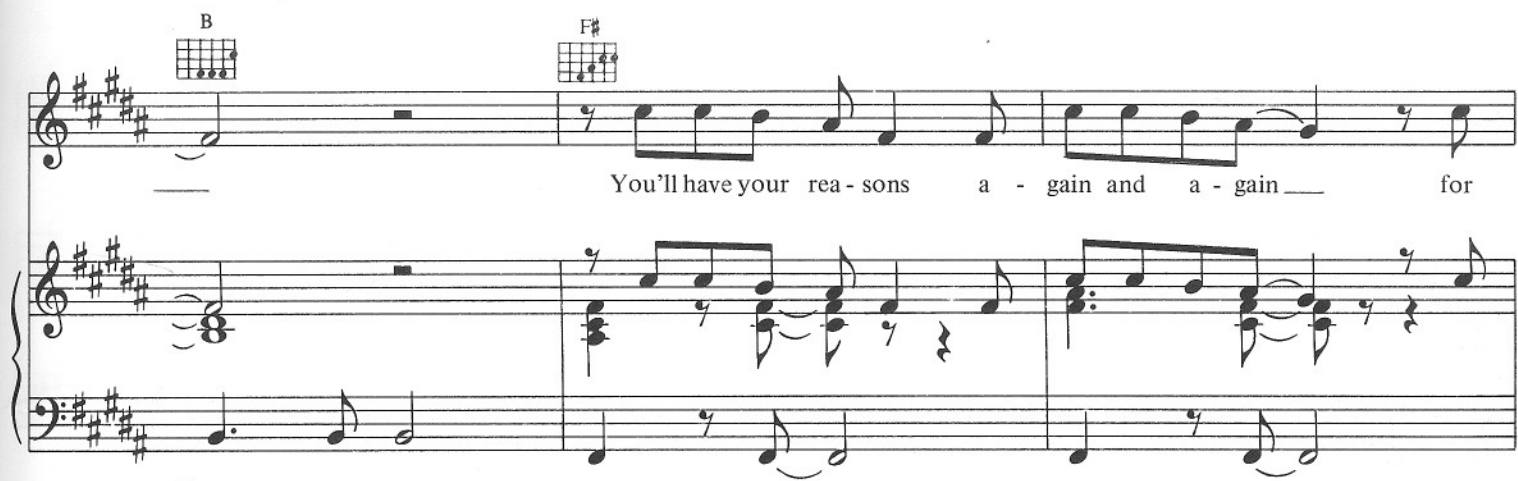
F#  G 

They'll look for rea-sons a - gain and a - gain__ let them go, let them go, let them go.__



B  F# 

You'll have your rea-sons a - gain and a - gain__ for

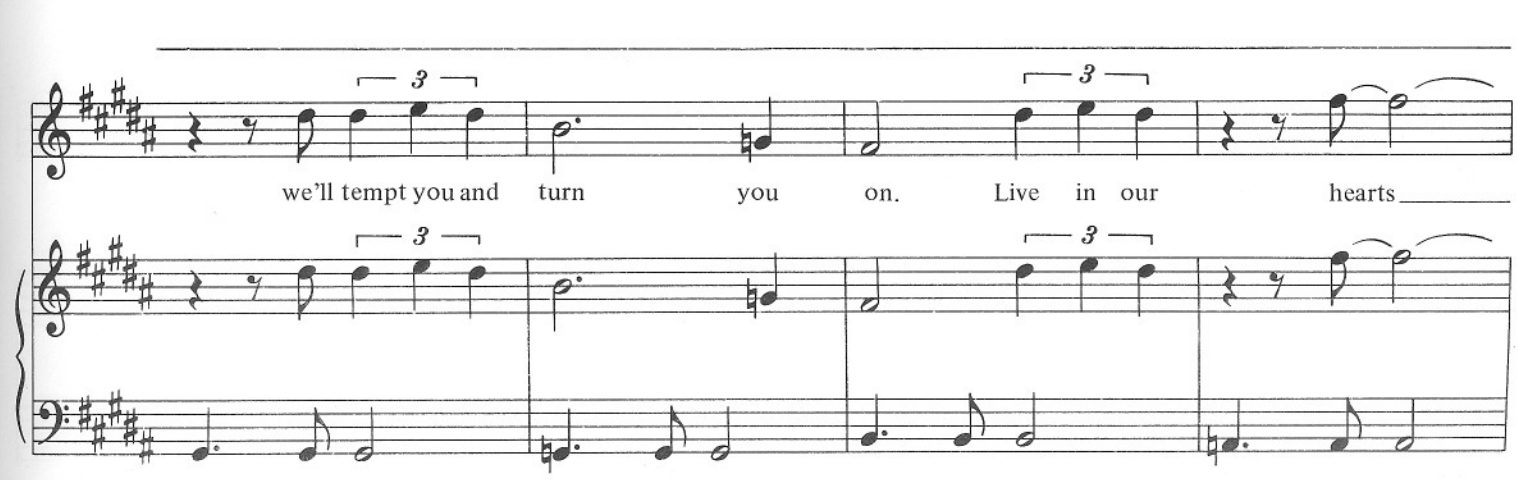


G  1 (n.c.)

let - ting them go, for let - ting them go. We are the night,



we'll tempt you and turn you on. Live in our hearts__



and play with your man.

Oh

stand by the wall, watch as they shoot you

C Bb Am Ab

down, from blood to _____ stone _____ they still be - come _____ your

C Bb Am Ab

toys. _____ Your

C Bb Am Ab

toys _____ your
toys _____

C Bb Am Ab

Repeat to Fade

the freeze

words & music by gary kemp

Chord diagrams: G, D, C, Em, Bm, F#, D, F#, Bm, D To Coda, F#

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Bm D F# Bm D

Blue sing La Lune, sing La - goon, the vi - sions are mak - ing me stay, -

F# Bm D F# Bm D

the art is pre - tend - ing it's art, the ques - tion is where do you

12. F# Bm D F#

pay? Un - pack my case one more — time, I'll

Bm D F# Bm D F#

can - cel my train once — a - gain, des - ti - ny give me a day, e -

Bm D F# 3 F# Bm D

ro - gen - ous zones win a - gain. do you pay?

F# Bm D F#

*D.C.
at Coda*

♩ CODA

F# G

D C Em

Repeat to fade.

chant no.1

words & music by gary kemp



I checked the time, it was al-most time, a cur-i-ous smell, an in - tan - gi - ble crime.

I'm washing my clothes, but the stain still grows, co-ver your eyes, the stain still shows.

I feel the graze a - gainst my skin, I feel the graze a - gainst my
Oh, I should quest-ion not ig - nore, oh, I should quest-ion not ig -

skin, _____
 no-re, _____

I know this feel - ing is a lie
 songs are al - ways bur - ied deep

I know this feel - ing is a lie.
 songs are al - ways bur - ied deep.

There's a guilt with - in my
 There's a li - on in my

mind, _____
 arms, _____

there's a guilt with - in my mind.
 there is mo - tion in my arms.

I know this feel - ing is a lie
 Oh, I should quest - ion, not ig - nore,

I know this feel - ing is a
 I should be - lieve and not ig -

lie. }
nore. }

The first system of music features a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "lie. } nore. }" are written below the staff. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The piano part includes chords and a rhythmic pattern of eighth notes.

I don't need this pres-sure on_ I don't need this pres-sure on_ I don't need this pres-sure on_

The second system of music continues the vocal line with the lyrics "I don't need this pres-sure on_". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

I don't need this pres-sure on_ I don't need this pres-sure on_

The third system of music continues the vocal line with the lyrics "I don't need this pres-sure on_". The piano accompaniment continues with the same rhythmic and harmonic structure.

I don't need this pres-sure on_

Dmaj7 Cmaj7

The fourth system of music concludes the vocal line with the lyrics "I don't need this pres-sure on_". The piano accompaniment features a final chord progression. Above the piano part, two guitar chord diagrams are provided: one for Dmaj7 and one for Cmaj7.

Bbmaj7

Abmaj7

1.

2.

Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of three staves: a top staff with guitar chords (Bbmaj7 and Abmaj7) and a treble clef, and two lower staves for piano accompaniment in G major. The piano part features a rhythmic bass line and chords in the right hand.

Tacet 1^o, 2^o, 3^o

down, pass The Talk Of Town, you go down Greek Street, then it's un - der ground. Well it's
 I don't need this press - ure on, — I don't need this press - ure on, —

Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of three staves: a top staff with guitar chords (Em) and a treble clef, and two lower staves for piano accompaniment. The piano part continues with a rhythmic bass line and chords in the right hand.

1.2.3.4.

5.

Dmaj7

So-ho life for this mo-bile knife, it's the place to shoot Fri-day night 'Beat Route'

I don't need this press - ure on. — 4. You go down —

Musical notation for the third system, including guitar chords and piano accompaniment. The system consists of three staves: a top staff with guitar chords (Dmaj7) and a treble clef, and two lower staves for piano accompaniment. The piano part continues with a rhythmic bass line and chords in the right hand.

Cmaj7

Bbmaj7

Abmaj7

Gmaj9

Musical notation for the fourth system, including guitar chords and piano accompaniment. The system consists of three staves: a top staff with guitar chords (Cmaj7, Bbmaj7, Abmaj7, Gmaj9) and a treble clef, and two lower staves for piano accompaniment. The piano part continues with a rhythmic bass line and chords in the right hand.

paint me down

words & music by gary kemp

Gm Eb Cm Gm

Paint me down, paint me down, paint me down.
(Vocal tacet 20)

Gm Eb Cm 1. Gm. 2.

Paint me down, paint me down, paint me down. I'm

Gm Eb Cm

walk-ing in - to stu - di - o, con - si - der strange ap - peal, paint me in the
soak-ing up the sur-face, con - cei-ving new i - dea, paint me in the

Gm Eb

home. I'm brush-ing up on sketch-book de - signs for love un - real,
home. She's oil - ing up her sub - ject but all still - life is here,

Cm Gm

paint me in the_ home. Oil and skin you'll need to buy it,
paint me in the_ home. All the boys with framed di - men - sion

Eb Cm Gm

con - si - der what I mean,_ she sinks be - neath the mov - ing pic - tures, _____ pre -
a cov - er up on lust,_ he'll take his pain and paint it ov - er, _____ pre -

Gm Eb Cm Gm

pare the brush for me. I'm crav - ing with this need.)
pare the brush for me. I'm crav - ing with this need.)

Gm Eb Cm Gm

Paint me down, paint me down, paint me down. Paint me down, paint

Eb Cm 1. Gm 2.

me down, paint me down. I'm

Gm Eb Cm Gm

Paint me down, paint me down, paint me down.

Gm Eb Cm Gm Repeat to Fade

Paint me down, paint me down, paint me down.

she loved like diamond

words & music by gary kemp

Chord diagrams: C (x32010), Am (x02010), Bb (x21233).

Chord diagrams: C (x32010), Bb (x21233).

She ran the risk from un - it - y
 A pas - sion course that leads to pain
 An - oth - er path I've run them all





Chord diagrams: C (x32010), Bb (x21233).

ob - ses - sion dies a - lone with trag - ed - y
 an ac - id taste that laced her soul a - gain
 the rain has cleared the stains no trace at all


F  Em 




She loved like dia - mond, she loved like

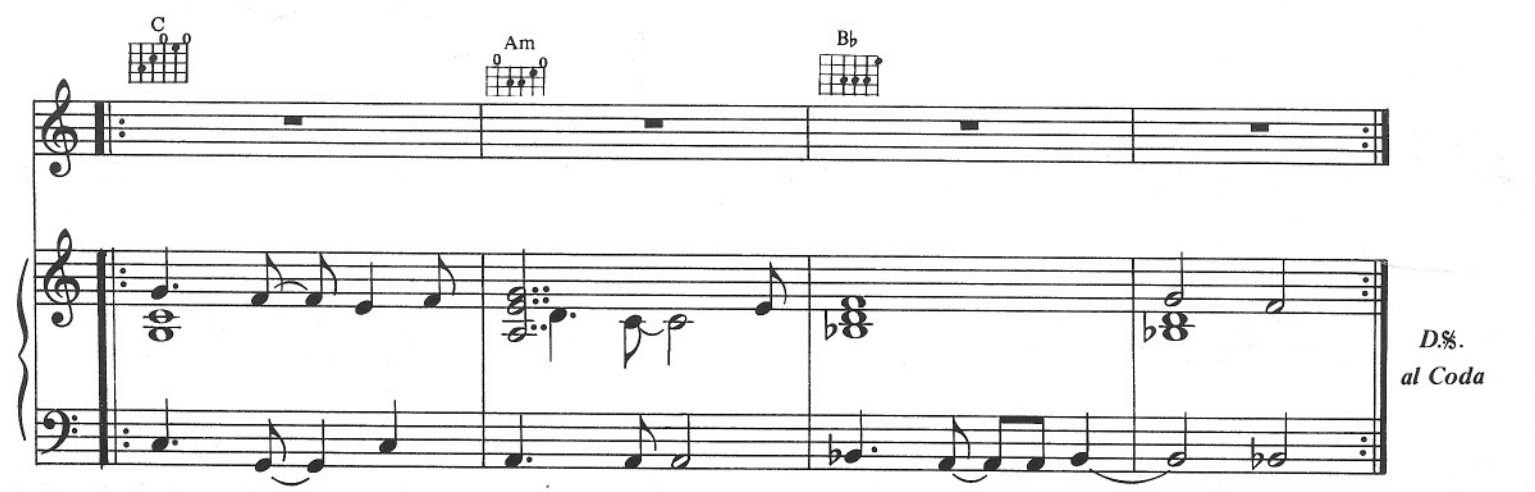


Am  F  To Coda  Ab 


dia - mond, and cut so hard she died.



C  Am  Bb 



D.S.
at Coda

 CODA  Ab  Db 

Oh



Chords: Db, C, Am, Bb, F, Em, Am, F, Ab, C, Am, Bb

Lyrics: Oh
 She loved like dia - mond, she loved like
 dia - mond, and cut so hard she died.

to Fade

instinction

words & music by gary kemp

Dm7/G



/F

Bbmaj9



Dm7/G



/F

Bbmaj9



G



G



Cheap bed in the red_ sleep the words_ out of your head,_ cold floor, nice and raw,
 You cry, jus - ti - fy_ but deep be - neath_ the feel - ings lie,_ pho - to, look - ing old,

eat the meat_ that's on the floor. Hide tide, some dis - guise lov - ing makes the cream taste nice,
 mem - ry makes_ the day feel cold. They've gone, sing your song walk the flow, ah too slow.

new shore, fi - nal score, fresh de - mand, I'm want - ing more... } This might not last too long,
 post room, se - cond doom, steal - ing cake to eat the moon... }

so al - ways take it. This might not last too long,

Bb

so take it. Rea-sons, rea-sons were here from the start, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A Bb chord diagram is shown above the second measure. Trills are indicated over the final notes of the second and third measures.

Eb Dm Bb

it's my ins - tinc - tion, it's my ins - tinc - tion. Rea - sons, rea - sons are

Detailed description: This system contains the next two measures. The vocal line continues with eighth-note trills. The piano accompaniment provides harmonic support with chords in the right hand and a consistent bass line. Chord diagrams for Eb, Dm, and Bb are provided above the vocal line. Trills are marked over the final notes of each measure.

Eb Dm

part of the art, — it's my ins - tinc - tion, it's my ins - tinc - tion. —

Detailed description: This system contains the next two measures. The vocal line concludes with a final trill. The piano accompaniment ends with sustained chords. Chord diagrams for Eb and Dm are shown above the vocal line. Trills are marked over the final notes of each measure.

G

Detailed description: This system contains the final two measures of the piece. The vocal line has whole rests. The piano accompaniment features a rhythmic eighth-note pattern in the left hand and chords in the right hand. A G chord diagram is shown above the first measure.

(x 4)



Reas-ons, reas- ons were here from the start, — it's my ins- tinc- tion it's my ins- tinc- tion,



It's my ins- tinc - tion. Oh _____

Steal - ing cake to eat the moon.

Ad lib. to Fade



lifeline



words & music by gary kemp

Steady Rock Beat



(Ooh, _____)

mf *mp*



(Ooh, _____)

3



(Ooh, _____)

3

A D E A

Ooh a Chang - ing her col - our she's
 Chang - ing their let - ters their

off to the shore. She rides the soul train and he fights the law. There's
 ex - it's be - gun. With death - less pre - ci - sion he's aim - ing his gun, a de -

pow - er in his voice and it makes her feel so sure. So live and let live in love.
 mo - cra - cy of sorts that jus - ti - fies the sum. So live and let die in love.

One day he'll build a stat - ue with his hands, so
 Nei - ther has a ghost of a chance, those de -

D E7

A D D/E A

D E F#m D E

F#m

D

E

F#m

D



gen - tle when he tries_ to un - der - stand, this sub - ter - fuge he nev - er real - ly planned
ci - sions on - ly can be made_ once, you nev - er real - ly know just what you're

E

A

D

E



giv - ing now you're liv - ing in the } life line, we're mov - ing in the
till you're liv - ing in the }

mf

A

D

E

A

To Coda ⊕

life line, we're walk - ing in the life line, we're

D

E

F#m

D

1 A



throw - ing, so live and let live in love

mp

D **D/E** **A** **D** **E**
 (Ooh, _____) Ex -

F#m **D** **E** **D.S. al Coda** **CODA** **D** **E**
) Woa he throw - ing to

F#m **D** **E** **A**
 you and I'm not leav - ing

D **D/E** **A** **D** **D/E** Repeat and Fade
 (Ooh, _____) (Ooh, _____)

Detailed description: This is a musical score for guitar and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into several systems. The first system includes a vocal line with a triplet of eighth notes and a piano accompaniment. The second system contains a piano solo section with a 'D.S. al Coda' instruction, followed by a 'CODA' section. The third system is a vocal line with lyrics. The fourth system is a piano accompaniment section. The fifth system includes a vocal line with lyrics and a piano accompaniment. The sixth system is a piano accompaniment section with a 'Repeat and Fade' instruction. The score includes various chord diagrams for guitar and musical notation for piano and voice.



communication



words & music by gary kemp

Fast Rock

mf

Em Am Dsus Em

Ooh, ooh, ooh, ooh.

Am Dsus Em Am Dsus Em

Ooh, ooh, ooh, ooh.

Am Dsus Em7 Am7 Dsus Em7

Com - mu - ni - ca - tion al - ways leaves me in - com -
Tel - ex or tell me but its al - ways sec - ond -

mp

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Am Dsus Em Am7 Dsus Em7

plete_ hand_ The grass_ is green - er but_ it's grown_ be - neath_ my feet._
I'm in - cog - ni - to but_ no ren - dez - vous_ been planned._

Am7 D Em7 Am7 Dsus Em7

Love in - spi - ra - tion is_ a mes - sage on_ a_
Dic - tate_ or re - late I_ could send_ it to_ your_

Am Dsus Em7 Am7 D Em

wing_ but I_ have left_ it in_ the words_ you'll nev - er sing_
home_ :re - turn_ to send - er: I_ could sing it down the pho -

Am7 Dsus G Gmaj7 C

one. } Com - mu - ni - ca - tion let me down_ and I'm

mf

F **C** **G** **Gmaj7** **C**

left here. Com - mu - ni - ca - tion let me down and I'm

1 F **2 F**

left here. I'm left here a - gain. Ooh left here I'm left here I

cresc.

Em **Am** **Dsus**

ooh, ooh, ooh, ooh.

f *mp*

Em **Am** **Dsus** **Em** **Am** **Dsus**

Dic - tatel Ooh, ooh, ooh, ooh.



Re - late!

Ooh, _____ ooh, _____ ooh, _____ ooh, _____



I'm sit - ting and wait - ing by the tel - e - phone

wait - ing for the bell to



ring. _____

Short _____ change fum-ble, dial _____ a heart trou-ble and I ain't got time for search -



- ing through the rub - ble oh no. _____

Well I know _____



Am D G Gmaj7 C

Com - mu - ni - ca - tion let me down and I'm

mf

F C G Gmaj7 C

left here. Com - mu - ni - ca - tion let me down and I'm

F

left here I'm left here I I I I'm a left a

f

Em Am7 D Em Am D

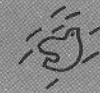
here oh oh. I'm a left a here oh oh.

Play 7 Times

p



true



words & music by gary kemp

Relaxed 4

G

Em7

Cmaj9

Bm

(Huh huh huh huh huh.)

Fmaj9

Guitar Tacet

G

Bm

So true... With a thrill in my head... fun-ny how it seems... and a pill on my...

al - ways in time, but nev er in line for dreams... Head o - ver heels, tongue dis - solve the nerves... that have just be - gun. List - 'ning to Mar -

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Bm **C** **Em9** **Cmaj7**

when vin toe to toe. This is the sound of my soul,
 (all night long.) This is the sound of my soul,

this is the sound. I bought a tick - et to the world,
 this is the sound. Al - ways slip - ping from my hands,

but now I've come back a - gain.
 sand's a time of its own.

Why do I find it hard to write the next line? Oh I want the truth to be
 Take your sea - side arms and write the next line. Oh I want the truth to be

Fmaj9 **G** **Em7** **Cmaj9**

said. }
known. } (Huh huh huh huh — huh) — I know this —

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'said.' followed by a half note 'known.' and then a series of 'Huh' syllables. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include a piano (*p*) marking.

Bm **G** **Em7** **Cmaj9**

much is — true. — (Huh huh huh huh — huh) — I know this —

Detailed description: This system contains the next four measures. The vocal line continues with 'much is — true. —' and another series of 'Huh' syllables. The piano accompaniment maintains the same rhythmic pattern. Dynamics include a mezzo-forte (*mf*) marking.

Bm **Am7** **1 Fmaj9** **2 Fmaj9**

much is — true.

Guitar Tacet

Detailed description: This system contains the final two measures of the page. The vocal line ends with 'much is — true.' The piano accompaniment features a sustained chord in the right hand. A 'Guitar Tacet' instruction is present for the final two measures. Dynamics include a mezzo-forte (*mf*) marking.

Dm7 **G** **C**

I bought a tick-et to the world,

Detailed description: This system contains the final two measures of the page. The vocal line begins with 'I bought a tick-et to the world,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include a mezzo-forte (*mf*) marking.

G **C** **G**
Guitar Tacet

but now I've come back a - gain.

Why do I find it hard to write the next line? — Oh I want the truth to be

Fmaj9 **G** **Em7** **Cmaj9**
Guitar Tacet

said. (Huh huh huh huh — huh) — I know this —

f *mp*

Bm **G** **Em7** **Cmaj9**

much is — true. — (Huh huh huh huh — huh) — I know this —

Bm **Am7** **Em** **Am7**

much is true.

mf

Em **Am7** **Fmaj9**

This much is true.

G **Em7** **Cmaj7** **Bm7**

(This much is true,— this much is true.)— I know, I know, I know this much is

mp

G **Em7** **Cmaj7** **Bm7** Repeat and Fade

true. (This much is true,— this much is true.)—



gold



words & music by gary kemp

Brightly

ppp cresc. poco a poco mp

Cm



Thank you for com - ing home. I'm
Af - ter the rush has gone I

Gm7

Abmaj7

Gm7

Abmaj7

sor - ry that the chairs are all worn I left them here I could have sworn
hope you find a lit - tle more time. Re - mem - ber we were part - ners in crime.

Cm

Gm7

Abmaj7

These are my sal - ad days slow - ly be - ing eat - en a way.
It's on - ly two years a - go the man with the suit and the pace. You

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Gm7 **Abmaj7** **Fm** **G**

Just an - oth - er play for to - day. Oh but I'm proud of you_ but I'm proud of you_
 knew that he was there on the case. Now he's in love with you_ he's in love with you_ My

cresc. *mf*

Abmaj7 **Eb/G** **Abmaj7** **Eb/G**

Noth - ing left to make me feel small_ Luck has left me stand - ing so tall,
 love is like a high pri - son wall_ and you could leave me stand - ing so tall,

p *cresc.*

Ebmaj7 **Eb7** **Abmaj7** **Bb** **Cm**

all. _____ } Gold (gold.)_

mf *f*

Fm **Gm7** **Cm** **Fm** **Gm7** **Fm7**

Al - ways be - lieve in your soul. You've got the pow - er to know you're in - des -

Bb **G** **Abmaj7** **Bb** **Cm**

truc - ti - ble. _____ Al - ways be - lieve in _____ 'cause you are gold (gold...)

Fm **Gm7** **Cm** **Fm** **Gm7** **Fm7**

Glad that you're bound to re - turn _____ there's some - thing I could have learned. You're in - des -

Bb **G** **Abmaj7** **Bb** **C**
Guitar Tacet

truc - ti - ble, _____ al - ways be - lieve in. _____

mf

1 2 **Abmaj7**

My love is like a high

E_b **Abmaj7** **E_b** **E_bmaj7**

pri - son wall_ but you could leave me stand - ing so tall, _____

E_b7 **Abmaj7** **B_b** **Cm** **Fm** **Gm7**

all. _____ Gold (gold_) Al - ways be - lieve in your

Cm **Fm** **Gm7** **Fm** **B_b**

soul. _____ You've got the pow - er to know you're in - des - truc - ti - ble. _____

G7 **Abmaj7** **B_b** **Cm** **Fm** **Gm7**

Al - ways be - lieve in _____ 'cause you are gold (gold_) glad that you're bound to re -

Cm **Fm** **Gm7** **Fm7** **Bb**

turn there's some-thing I could have learned. You're in - des - truc - ti - ble,

G **Abmaj7** **Abmaj7** **Bb** **Cm** **Fm** **Gm7**

al - ways be - lieve in You are (gold...)

Cm **Fm** **Gm7** **Fm7** **Bb** **G**

Abmaj7 **Bb** **C** **Guitar Tacet**



only when you leave



words & music by gary kemp

Gm



Vocal 2nd time only

F



Ebmaj7



Dm7



Cm7



Gm



F



Ebmaj7



I on - ly want to
I on - ly want to

Lay - ing in the aft - er - glow,
make things - last,

I on - ly want to
So how could this have

Dm7



Cm7



learn - what you know,
gone - so fast,

But now you're leav - ing.
And now you're leav - ing.

Gm



F



Ebmaj7



Dm7



How ma - ny hearts - must you break?
How ma - ny calls - must I make?

How ma - ny times - must I learn,
It's on - ly when you've gone - that I burn.

Cm7 Bb

But now you're leav - ing. In this world, all that I
And now you're leav - ing. In the end, all that is

Bb7 Eb Ebm

choose has come un - bear - a - ble, But love is in your
left has come un - bear - a - ble, It's hard to change your

Dm7 Cm7 Dsus4 D

touch, Oh it's kill - ing me so much. }
mind, so leave it all be - hind. } On - ly when you

Gm F Ebmaj7

(1 2 3) leave I'll need to love you, And when the act - ion has all gone.
(%) -way. (Instrumental on D.S.)

Dm7 Cm7 Dsus4

I'm just a lit-tle fool e - nough to need _ you, Fool e - nough too long.

D Gm F Ebmaj7

(fade on D.S.)

On-ly when you leave, You'll leave in dan - ger, Oh I'll make sure that you pay.
(vocal each time)

Dm7 Cm7 Dsus4

1 2

So give a lit-tle pass - ion to a strang - er, And take this soul a - way.

D Dsus4 D

3

- er, And take this soul a -

D.S. to fade



i'll fly for you



words & music by gary kemp

Bbm Eb/Bb Db/Bb Bbm Eb/Bb Db/Bb

Bbm Eb/Bb Db/Bb Bbm Eb/Bb Db/Bb *ad lib.*

Pas - sion take _ the

Bbm Eb/Bb Db/Bb Bbm

a tempo

wind the wind_ } And break me from _ this tie, _



we're mor-tals on _____ the earth, — oh but God's up in _____



— the sky. _____ I have-n't got _____ a clue, —
— my time, —



I have - n't got _____ a thing, — but what I give _____
that's ev - 'ry - thing _____ to me, — you know my on -

Bbm Eb/Bb Db/Bb Bbm

to you — is all that I — could bring. —
 ly crime — is this flight of fan — ta — sy. —

Eb/Bb Db/Bb Gb Ab

Oh — oh — oh —

Bbm Eb/Bb Db/Bb Bbm Eb/Bb Db/Bb

I'll give you all —

2 Bbm Gb

Be-cause I've no-thing else here for — you,.

Ab Db Gb

— and just be-cause it's eas - ier than the truth, — oh if there's no-thing

Gb Ab Bbm

else that I — can do — I'll fly — for you. — Be-cause I've no-thing

Gb Ab Db

else here for — you — and just be-cause it's eas - ier than the truth, —

Gb Gb Ab

— oh if there's no-thing else that I can do — I'll fly — for —

To Coda ♠

Bbm Eb/Bb Db/Bb Bbm Eb/Bb Db/Bb

you. —

Bbm Eb/Bb Db/Bb Bbm Eb/Bb Db/Bb D.%.
al Coda

Pas-sion takes —

♩ CODA Gb Ab Gb Ab

— you, — I'll fly — for — you, I'll fly.

Eb Gb Ab Eb

I'm just an aver-age boy, you're more than aver-age, girl, — and when you sing to me the

G \flat A \flat E \flat G \flat A \flat

'shoo be doos' you sing so well, oh don't you know that when I'm un-der you I'm ov - er - joyed.

C \flat G \flat A \flat B \flat m E \flat /B \flat D \flat /B \flat

B \flat m E \flat /B \flat D \flat /B \flat G \flat

Be-cause I've no-thing else here for — you, —

A \flat D \flat G \flat

— and just be-cause it's eas - ier than the truth, — oh if there's no-thing

G \flat Ab B \flat m

else that I ___ can do ___ I'll fly ___ for you. ___ Be-cause I've no-thing

G \flat Ab Db

else here for ___ you ___ and just be-cause it's eas - ier than the truth, _

G \flat G \flat Ab

oh if there's no-thing else that I can do ___ I'll fly ___ for ___

G \flat Ab G \flat Ab B \flat m *Repeat to fade*

___ you, _ I'll fly ___ for ___ you, I'll ___ fly ___



highly strung



words & music by gary kemp

Am G F G

This is the song of lit - tle Jo,
She's step - ping out up - on the ledge,

Am G Em7 Fmaj7 Am G

she's not the girl I used to know for - ev - er scream - ing all
she's got a gun a - gainst her head, she's wir - ed up to blow

F G Dm Em7

the day and night.
the power line.

Am G F G Am G

She used to be a dip - lo - mat but now she's down the laun -
She's walk - ing out up - on the knife she'll take you to the edge.

Em7 Fmaj7 Am G F G

dro - mat, they washed her mind and now she finds it hard.
of life, just like the song, the pres - sure's on a - gain.

Dm7 Em7 Am

I know her name.

G Em F G

but now she ne - ver seems the same,

Am G F

she don't talk to me, 'cause she can't take no

G Am G F G

sym - pa - thy be - cause she's high - ly strung, oh.

Am G Em7 Fmaj7 Am G

High - ly strung, she's un - done, high - ly strung

F G Am G Em7 Fmaj7

Oh high - ly strung, she's un - done.

G

To Coda ♦

Dm9

Em /

D.% al Coda



Musical staff with treble clef, showing a melodic line with two triplets of eighth notes.

No no no no

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

Ⓢ CODA Fmaj7



Musical staff with treble clef, showing a melodic line with a long note.

Piano accompaniment for the CODA section, including treble and bass staves.



Musical staff with treble clef, showing a melodic line with lyrics.

This is the song of lit - tle Jo she's not the girl I used

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



Musical staff with treble clef, showing a melodic line with lyrics.

to know.

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

round and round

words & music by gary kemp

G
0000
Bm
2233
Em
0000

(Vocal tacet on D.S.)
(Vocal 1st time on D.S.)

I don't have to be so wise you're just my fan - ta - sy
 No-thing's ev - er been so wild all that I get to do

Am7
0223
D
0232
G
0000
Bm
2233

(Vocal tacet on D.S.)

and I will fan - ta - size. Some-thing more or less to make things start - ed,
 is what I give to you. This is all a - bout the cir - cles we've found.

Em Am7 D C
 (Vocal 1st time on D.S.)

we're the ar - ti - sans — and we've been craft - ed. — I wan - na be your
 and through the ups and downs it goes round. — Oh I was just be -

Cm G Em To Coda ♠

ma - gi - cal mys - tery, — I wan - na be your fi - nal his - to - ry,
 gin - ning to grow — strong, — she was on - ly eight - een sum - mers long -

Am F 1 G3 Bm

this is the news. —
 we were the news. —

Em Am7 D 2 G4

Round and round it goes —

Gmaj7 G7 C

and oh don't you know — this is the game — that we came here — for.

G Gmaj7 G7 C

4th time segue il * Round and round it goes, — and oh don't you know.

C Bm Em Am7 D

G7 C G

4th time *(continued) This is the game — that we came here for. — Round and round it goes.

Gmaj7 G7 C

and oh don't you know — this is the game — that we came here — for. —

G Gmaj7 G7 C

— Round and round it goes — and oh don't you know —

D.%. al Coda

⊕ CODA Am D G G7

This is the news — of — my life —

C Cm G

oh I was just be - gin - ning to grow — strong — she was on - ly

Em Am Bm7

eight - een sum-mers long, we were the news, we were the news,

Cmaj7 Fadd9 G

we were the news. Round and round it goes

Gmaj7 G7 C

and oh don't you know this is the game that we came here for.

G Gmaj7 G7 C

Round and round it goes and oh don't you know.

*Repeat ad lib.
to Fade*