

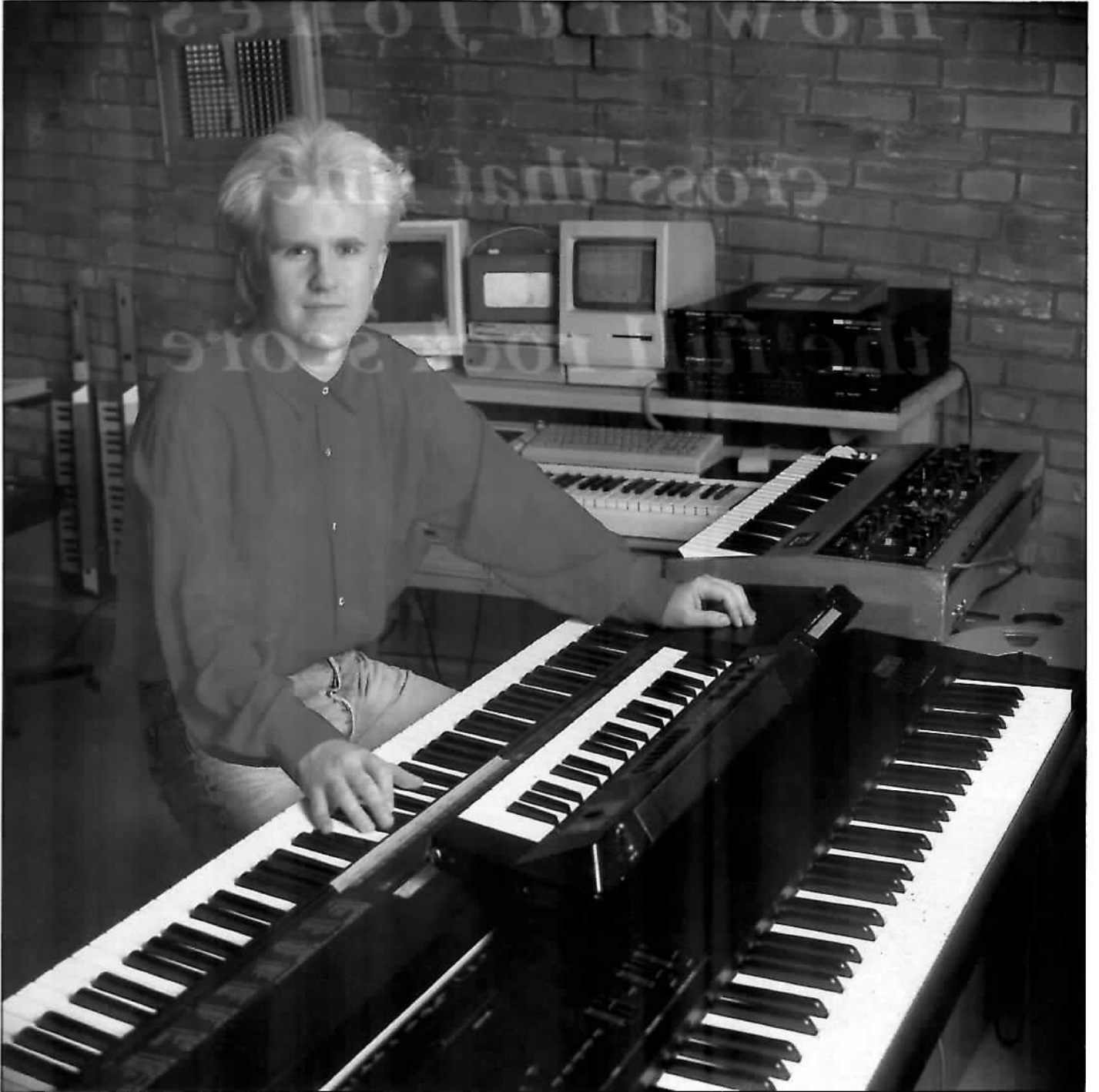
Howard Jones

cross that line



Howard Jones
cross that line
the full rock score

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Photography Simon Fowler

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the prisoner

You have watched me, safe in your anonymity
I have dreamed you, held in your security
Some people believe a photograph traps your mortal soul
Your eyes were the camera
and you've taken hold
and you captured me
I need you to take control
I am a prisoner of no confidence
You've entered me now make me whole

Every place I go I feel your lenses trained on me
This distant concentration takes away my energy
Your image burns its negative
Behind my waking eyes
Then the night comes and you stalk your prize
and you captured me
I need you to take control
I am a prisoner of no confidence
You've entered me now make me whole

Some people believe a photograph traps your mortal soul
Your eyes were the camera
and you've taken hold
and you captured me
I need you to take control
I am a prisoner of no confidence
You've entered me now make me whole

the prisoner

Words and Music by
HOWARD JONES

Voice

Keyboard/
Strings

Guitar/
Strings

Piano/
Marimba

Cello

Bass/
Cello

Drums

Tempo (♩ = 124)

Vt

Kbd
Str

Strings

Gr.
Str

Pno.
Mba

Bs.
Bass Synth

Dr.

The first system of the score includes a vocal line (Vt) which is silent. The keyboard strings (Kbd Str) and guitar strings (Gr Str) play a melodic line in the treble clef. The bass synth (Bs Bass Synth) and drums (Dr) play a rhythmic pattern in the bass clef. The percussion/marimba (Pno Mba) part is also silent.

Vx

Do do_ do do_ do do_ do_ do do

Kbd
Str

Gr.
Str

Bs.

Dr.

The second system features a vocal line (Vx) with the lyrics "Do do_ do do_ do do_ do_ do do". The keyboard strings (Kbd Str) and guitar strings (Gr Str) continue the melodic line. The bass synth (Bs) and drums (Dr) continue the rhythmic pattern.

Vx

_ do do do_ You have watched me, safe in_ your a - no - ni -

Gr.
Str

Guitar

Marimba

Pno.
Mba

Bs.

Dr.

The third system features a vocal line (Vx) with the lyrics "_ do do do_ You have watched me, safe in_ your a - no - ni -". The guitar (Gr Str) and marimba (Pno Mba) play a melodic line in the treble clef. The bass synth (Bs) and drums (Dr) continue the rhythmic pattern.

Vr
mi - ty. — I have dreamed you, held in — your se - cu -

Keyboards

Heavy Guitar (8vb) Guitar

Prd
Mba

Dr

Vr
ri - ty. — Some peo - ple be - lieve — a pho - to - graph traps your mor -

Heavy Guitar (8vb) Guitar

Bass Synth

Prd
Mba

Dr

Vr
tal — soul. Your eyes were the cam - era and you've tak - en

Glock (8va)

Prd
Mba

Dr

Vx hold _____ and you cap - tured me. I ___ need you ___ to take con - trol.

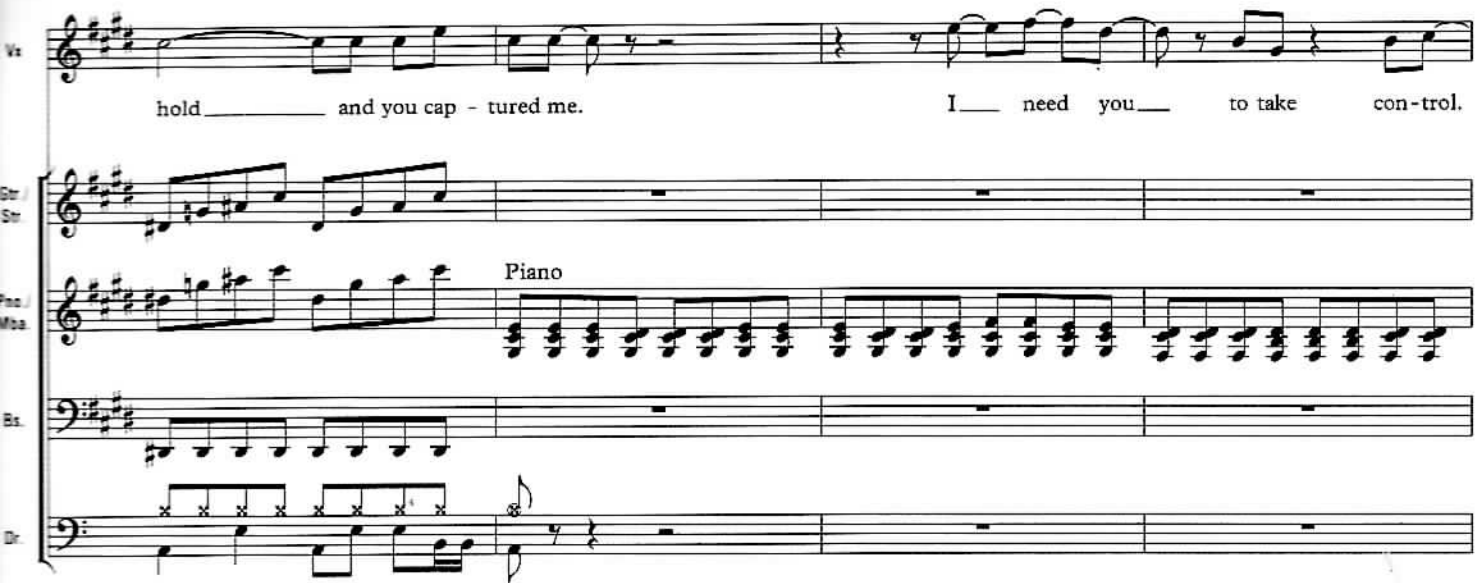
Dr / Str

Pno / Mba

Piano

Bs

Dr



Vx I am a pri-son-er of no con - fi-dence. You've en - tered me ___ now make

Pno / Mba

Dr



Vx me ___ whole.

Strs

Strs

Pno / Mba

Bs Synth

Dr



Ev' ry place I go, I feel your len - ses trained

Keyboards

Guitar

Marimba

on me. This dis - tant con - cen - tra - tion takes a - way my en - er - gy.

Heavy Guitar(8vb) Guitar

Heavy Guitar(8vb)

Your im - age burns its neg - a - tive be - hind my wak - ing eyes.

Guitar

Bass Synth

Vx

Then the_ night_ comes and you_ stalk your prize and you cap -

Kbd./ Str.

Gtr./ Str.

Pno./ Mba.

Glock (8va)

Bs.

Dr.

Vx

- tured me. I_ need you_ to take con-trol._ I am a

Piano

Pno./ Mba.

Dr.

Vx

pri-son-er of no con-fi-dence. You've en-tered me_ now_ make

Pno./ Mba.

Dr.

Vx — me whole.

Guitar

Solo Guitar

Pno./Mba. Keyboard

Organ

Bs.

Dr.

Vx Do do_ do do_

Gtr./Str.

Pno./Mba. Keyboard

Bs.

Dr.

Vx do do_ do_ do do_ do do do_ Do do_ do do_

Kbd./Str. Keyboards

Gtr./Str.

Pno./Mba.

Bs.

Dr.

Vx
do do do do do do do Do do do do

Kbd./ Str.
Str.

Gtr./ Str.

Bs.

Dr.

Vx
do do do do do do do Some peo-ple be-lieve a pho - to-graph traps your

Kbd./ Str.
Str. Keyboards

Gtr./ Str.
Str. Guitar

Pno./ Mba.
Mba. Bass Synth

Bs.

Dr.

Vx
mor - tal soul. Your eyes were the ca-me-ra. You've tak - en hold

Kbd./ Str.
Str.

Gtr./ Str.
Str.

Pno./ Mba.
Mba. Glock (8va)

Bs.

Dr.

Vx
hold _____ and you've cap-tured me. I ___ need you ___ to take con-trol.

Kbd./ Str.

Gtr./ Str. Heavy Guitar

Pno./ Mba. Piano

Bs.

Dr.

Vx
I am a pri-son-er of no con-fi-dence. You've en-tered me_ now make

Kbd./ Str.

Gtr./ Str.

Pno./ Mba.

Bs.

Dr.

Vx
_ me whole. Do do_ do do_ do do_ do do_ do do do_

Kbd./ Str.

Gtr./ Str. Guitar

Pno./ Mba.

Bs.

Dr.

Vx
Do do_ do do_ do do_ do_ do do_ do do do_

Gtr./ Str. Heavy Guitar (8vb)

Bs.

Dr.

Detailed description: This system contains the first four staves of a musical score. The vocal line (Vx) is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are 'Do do_ do do_ do do_ do_ do do_ do do do_'. The guitar (Gtr./ Str.) part is in treble clef, featuring a 'Heavy Guitar (8vb)' line. The bass (Bs.) part is in bass clef. The drum (Dr.) part is in bass clef, showing a consistent rhythmic pattern of eighth notes.

Vx
Do do_ do do_ do do_ do_ do do_ do do do_

Kbd./ Str. Keyboards

Gtr./ Str. Guitar Heavy Guitar (8vb)

Pno./ Mba. Marimba

Bs.

Dr.

Detailed description: This system contains the next four staves of the musical score. The vocal line (Vx) continues with the same lyrics and melody. The keyboard (Kbd./ Str.) part is in treble clef and is labeled 'Keyboards'. The guitar (Gtr./ Str.) part is in treble clef, featuring a 'Guitar' line and a 'Heavy Guitar (8vb)' line. The marimba (Pno./ Mba.) part is in bass clef. The bass (Bs.) part is in bass clef. The drum (Dr.) part is in bass clef, showing a consistent rhythmic pattern of eighth notes.

Vx
Do do_ do do_ do do_ do_ do do_ do do do_ Repeat to fade

Kbd./ Str. Keyboards

Gtr./ Str. Guitar Heavy Guitar (8vb)

Pno./ Mba. Marimba

Bs.

Dr.

Detailed description: This system contains the final four staves of the musical score. The vocal line (Vx) continues with the same lyrics and melody, ending with 'Repeat to fade'. The keyboard (Kbd./ Str.) part is in treble clef and is labeled 'Keyboards'. The guitar (Gtr./ Str.) part is in treble clef, featuring a 'Guitar' line and a 'Heavy Guitar (8vb)' line. The marimba (Pno./ Mba.) part is in bass clef. The bass (Bs.) part is in bass clef. The drum (Dr.) part is in bass clef, showing a consistent rhythmic pattern of eighth notes.

everlasting love

He wasn't looking for a pretty face
She wasn't searching for the latest style
He didn't want someone who walked straight off the TV
She needed someone with an interior smile

She wasn't looking for a cuddle in the back seat
He wasn't looking for a five minute thrill
She wasn't thinking of tomorrow or of next week
This vacancy he meant to permanently fill

I need an everlasting love
I need a friend and a lover divine
An everlasting precious love
Wait for it, wait for it, give it some time

Back in the world of disposable emotion
In the climate of temporary dreams
He wasn't looking for a notch on his bedpost
A love to push, pull and burst at the seams

I need an everlasting love
I need a friend and a lover divine
An everlasting precious love
Wait for it, wait for it, give it some time

Is this love worth waiting for
Something special, something pure

I need an everlasting love
I need a friend and a lover divine
An everlasting precious love
Wait for it, wait for it, give it some time
Wait for it, wait for it, give it some time

Is this love worth waiting for
Bitterness will die for sure
Something special, something pure
Is this love worth waiting for

I need an everlasting love
I need a friend and a lover divine
An everlasting precious love
Wait for it, wait for it, give it some time

everlasting love

Words and Music by
HOWARD JONES

Musical score for the first system of "everlasting love". The score is in 4/4 time and features the following parts:

- Voice/ (Guitar):** Treble clef, playing a melodic line with eighth notes.
- Keyboard/ Bell:** Treble clef, playing a high bell sound with eighth notes, marked "High Bell 8va.....".
- Piano:** Grand staff (treble and bass clefs), playing a complex accompaniment with chords and moving lines.
- Bass:** Bass clef, playing a simple bass line with quarter notes.
- Drums:** Bass clef, playing a steady drum pattern with quarter notes.

Musical score for the second system of "everlasting love". The score continues with the following parts:

- Vx:** Treble clef, playing the vocal line.
- Vocal:** Lyrics: "He was-n't look-ing for a pret-ty face".
- Kbd.:** Treble clef, playing a keyboard accompaniment.
- Piano:** Grand staff, playing the piano accompaniment.
- Keyboard (8vb):** Treble clef, playing a keyboard accompaniment marked "Keyboard (8vb)".
- Bs.:** Bass clef, playing a bass line marked "8vb".
- Dr.:** Bass clef, playing the drum pattern.

Vx
 She was - n't search-ing for the lat - est style He did - n't want some-one who

Kbd.3

Bs.

Dr.

Vx
 walked straight off the T. V. She nee - ded some-one with an in - ter - ior smile

Kbd.2

Guitar

Kbd.3

Bs.

Dr.

Vx
 Keyboard She was - n't look-ing for a cud-dle in the back seat He was - n't look-ing for a

Kbd.1

Kbd.2

Kbd.3

8vb

Bs.

Dr.

Vx
 five min-ute thrill She was - n't think - ing of to - mor - row or of next week

Kbd.1

Kbd.2

Kbd.3

Bs.

Dr.

Vx
 This va - can - cy he meant to per - man - ent - ly fill I need an ev - er - last -

Kbd.1

Kbd.2

Kbd.3

Bs.

Dr.

Vx
 - ing_ love I need a friend and a lov - er div - ine_ An ev - er - last - ing

Kbd.1

Kbd.3

Bs.

Dr.

Vx
pre - cious love Wait for it, wait for it give it some time

Kbd.1

Kbd.2

Kbd.3 Piano

Bs.

Dr.

Vx
Back in the world of dis - pos-a - ble e - mo - tion

Kbd.1

Kbd.2

Kbd.3 Keyboard (8vb) 8vb

Bs.

Dr.

Vx
In the cli - mate of tem-po-ra-ry dreams He was-n't look-ing for a notch on his bed - post

Kbd.1

Kbd.2

Kbd.3

Bs.

Dr.

Vx
A love to push, pull and burst at the seams I need an ev - er - last -

Kbd.1

Kbd.2

Kbd.3

Bs.

Dr.

Vx
- ing_ love I need a friend and a lov-er div-ine_ An ev-er-last - ing

Kbd.1

Kbd.3

Bs.

Dr.

Vx
pre - cious love Wait for it, wait for it give it some time_ Is this love

Kbd.1
Voices (Ooh)

Kbd.2

Kbd.3
Piano

Bs.

Dr.

Vx
 worth wait - ing for _____ Some-thing spe - cial some-thing pure

Kbd.1

Kbd.2

Kbd.3

Bs.

Dr.

Vx
 I need an ev - er - last - ing love

Keyboard

Kbd.1

Kbd.2

Kbd.3

Bs.

Dr.

Vx
 I need a friend and a lov - er div - ine _____ An ev - er - last - ing pre - cious love

Kbd.1

Kbd.3

Bs.

Dr.

Vx
 Wait for it, wait for it give it some time Wait for it, wait for it give it some time

Kbd.1

Kbd.3

Bs.

Dr.

Vx
 Is this love worth wait-ing for? Bit-ter - ness will die for sure Some-thing spe - cial some-thing pure

Kbd.3

Dr.

Vx
 Is this love worth wait-ing for? Is this love worth wait-ing for? Bit-ter - ness will die for sure

Keyboard

Kbd.3

Dr.

7

Vx
Some-thing spe - cial some-thing pure Is this love worth wait - ing for?

Kbd.1

Kbd.3

Dr.

Vx
I need an ev - er - last - ing love I need a friend and a lov - er div - ine

Kbd.1

Kbd.2 *minimoog solo*

Kbd.3

Bs. *8vb*

Dr.

Vx
An ev - er - last - ing pre - cious love... Wait for it, wait for it give it some time *Repeat to fade*

Kbd.1

Kbd.2

Kbd.3

Bs.

Dr.

powerhouse

You have been a healer, makin' me well
You have been my talker, givin' my ego hell
You came and settled me down, when my lights were so dim
You made me go on when I felt like givin' in

You have been my fire to warm this heart of stone
You stopped me from feelin' lost and on my own
You must have been through college, got a lovin' degree
You ripped away my mental chains and set this poor boy free

You are a powerhouse of energy
You are a powerhouse of love
Dealin' with what's right in front of you
You are a powerhouse of love

When I was in pain, lyin' in my troubled bed
You would be my jester, makin' me laugh instead
You've been my guiding light and you have turned
the switch on
You made me see positive when my whole damn world
went wrong

You are a powerhouse of energy
You are a powerhouse of love
Dealin' with what's right in front of you
You are a powerhouse of love

powerhouse

Words and Music by
HOWARD JONES

Voices

Backing voices

Pow - er-house,

Organ

Brass

Guitar

Bass

Drums

Vx

Org.

Br.

Gtr.

Bs.

Dr.

pow - er-house of love pow - er-house,

Bass Synth

Vx
pow - er-house of love You are a

Gtr.

Bs.

Dr.

Vx
pow - er - house of love Ha

Gtr.

Bs.

Dr.

Vx
You have been a heal - er, a mak - in' me well You have been my talk - er,

Bs.

Dr.

Vx
giv-in' my e - go hell You came and set - tled me down, when my lights were so dim

Bs.

Dr.

Vt
You made me go on when I felt like giv-in' in—

Br

Brass

Ba

Dr

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics 'You made me go on when I felt like giv-in' in—'. The piano accompaniment consists of a bass clef staff with a steady eighth-note bass line and a treble clef staff with chords and eighth-note patterns. A 'Brass' section is indicated with a short melodic phrase in the second measure.

Pow - er-house

Ha—

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has lyrics 'Pow - er-house' and 'Ha—'. The piano accompaniment continues with similar rhythmic patterns. A '3' (triple) is marked in the piano part.

You have been my fire— to warm this heart of stone

You stopped me from feel - in'

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has lyrics 'You have been my fire— to warm this heart of stone' and 'You stopped me from feel - in''. The piano accompaniment continues with similar rhythmic patterns.

less and on my own

You must have been through col - lege, got a lov - in' de - gree—

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line has lyrics 'less and on my own' and 'You must have been through col - lege, got a lov - in' de - gree—'. The piano accompaniment continues with similar rhythmic patterns.

Backing voices

You ripped a-way my men - tal chains and set this poor boy_ free_____ You are a pow - er-house of

Guitar

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "You ripped a-way my men - tal chains and set this poor boy_ free_____ You are a pow - er-house of". A triplet of eighth notes is marked above the first three notes of the second measure. The second staff is a guitar line in treble clef with a few chords. The third staff is a bass line in bass clef with a steady eighth-note pattern. The fourth staff is a drum part with a consistent eighth-note pattern.

en - er - gy_____ You are a pow - er - house_____ of love

Brass

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "en - er - gy_____ You are a pow - er - house_____ of love". The second staff is a brass line in treble clef with a few notes. The third staff is a guitar line in treble clef with a few chords. The fourth staff is a bass line in bass clef with a steady eighth-note pattern. The fifth staff is a drum part with a consistent eighth-note pattern.

Deal - in' with what's right in front of you_____ You are a pow - er - house_____

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "Deal - in' with what's right in front of you_____ You are a pow - er - house_____". The second staff is a guitar line in treble clef with a few chords. The third staff is a bass line in bass clef with a steady eighth-note pattern. The fourth staff is a drum part with a consistent eighth-note pattern.

Vx — of love Ooh ——— When I was in pain, ly - in' in my trou-bled bed

Gtr.

Bs.

Dr.

Vx You would be my jes - ter, mak - in' me laugh in - stead You've been my guid - ing light and you have

Bs.

Dr.

Vx turned the switch on ——— You made me see po - si - tive when the whole damn world went wrong

Br. Brass

Bs.

Dr.

You are a pow - er - house of en - er - gy — You are a pow - er - house —

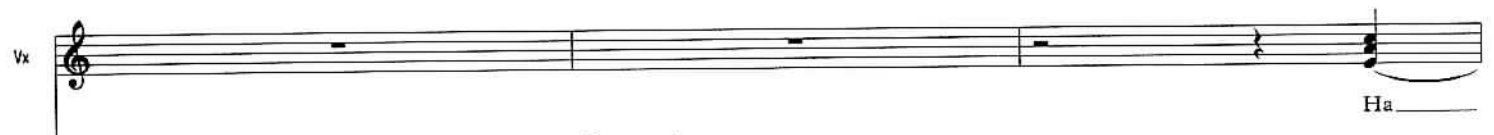

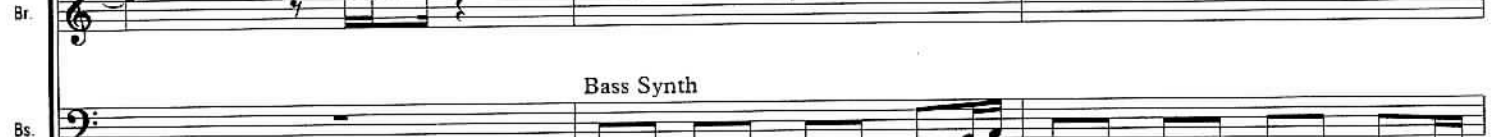


Brass

— of love Deal - in' with what's right in front of you —

You are a pow - er - house — of love

Brass

Br. 
Dr. 

Vx 
Org. 
Br. 
Bs. 
Dr. 

Vx 
Org. 
Bs. 
Dr. 

Vx 
Org. 
Gtr. 
Bs. 
Dr. 

en - er - gy — You are a pow - er - house — of love

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'en - er - gy' followed by a quarter rest, then a quarter note 'You' and a quarter note 'are', followed by a quarter note 'a', a quarter note 'pow - er - house', a quarter rest, and finally a quarter note 'of' and a quarter note 'love'. The piano accompaniment consists of a steady eighth-note pattern in the bass line and chords in the right hand.

Deal - in' with what's right in front of you — You are a pow - er - house —

The second system continues the vocal line with 'Deal - in' with what's right in front of you' followed by a quarter rest, then 'You are a pow - er - house' followed by a quarter rest. The piano accompaniment remains consistent with the first system.

Lead and backing voices
— of love You are a pow - er - house of en - er - gy —

Brass

Bass Synth

The third system introduces a 'Lead and backing voices' section. The vocal line continues with '— of love' followed by a quarter rest, then 'You are a pow - er - house of en - er - gy' followed by a quarter rest. A 'Brass' part is added in the second staff, and a 'Bass Synth' part is added in the third staff. The piano accompaniment continues in the bottom two staves.

You are a pow - er - house — of love Deal - in' with what's right in

The fourth system features the vocal line with 'You are a pow - er - house — of love' followed by a quarter rest, then 'Deal - in' with what's right in' followed by a quarter rest. The piano accompaniment continues in the lower staves.

Vx front of you — You are a pow - er - house _____ of love

Br.

Gtr.

Bs.

Dr.

Vx **Lead voice**
You are a pow-er-house of en - er - gy — You are a pow-er-house _____ of love

Backing voices
You are a pow - er - house of love _____

Br.

Bs.

Dr.

Vx deal-in' with what's right in front of you — You are a pow-er-house _____ of love

Repeat to fade

Br.

Bs.

Dr.

last supper

This is our last supper together
the last time we share in this intimacy
We have created a suffering circle that threatens to tighten
and destroy you and me

Yesterday I flicked through the snapshots we kept to
remember the tender times
Each little picture and each little memory should bring back
a smile
but now brings back a tear of regret

Letting go is so hard
Letting go is so hard
So let us love tonight, thinking now of our greatest moments
before we release from this death in life
drink the wine and take my hand
Is it a crime to live this lie?
I know that we will never share, share this love again

But we both must be starting again, each one of us too strong
in these chains to remain
This tug of war has weakened our purpose and pulled us apart
from beginning to end

Letting go is so hard
Letting go is so hard
so let us love tonight, thinking now of our greatest moments
before we release from this death in life
drink the wine and take my hand
Is it a crime to live this lie?

Letting go is so hard
Letting go is so hard
so let us love tonight, thinking now of our greatest moments
before we release from this death in life
drink the wine and take my hand
Is it a crime to live this lie?
Letting go is so hard
Letting go is so hard

last supper

Words and Music by
HOWARD JONES

Music score for the first system, featuring:

- Voice
- Ocarina/Voice 2
- Guitar/Strings
- Piano (Elec. Piano (8vb))
- Bass
- Drums

Music score for the second system, featuring:

- Vx
- Oc./Vx.2 (Ocarina)
- Gtr./Str.
- Pno.
- Bs.
- Dr. (Tamb.)

Dec./
Vx. 2

Str./
Str.

Pno.

Dr.



Dec./
Vx. 2

Str./
Str.

Pno.

Dr.



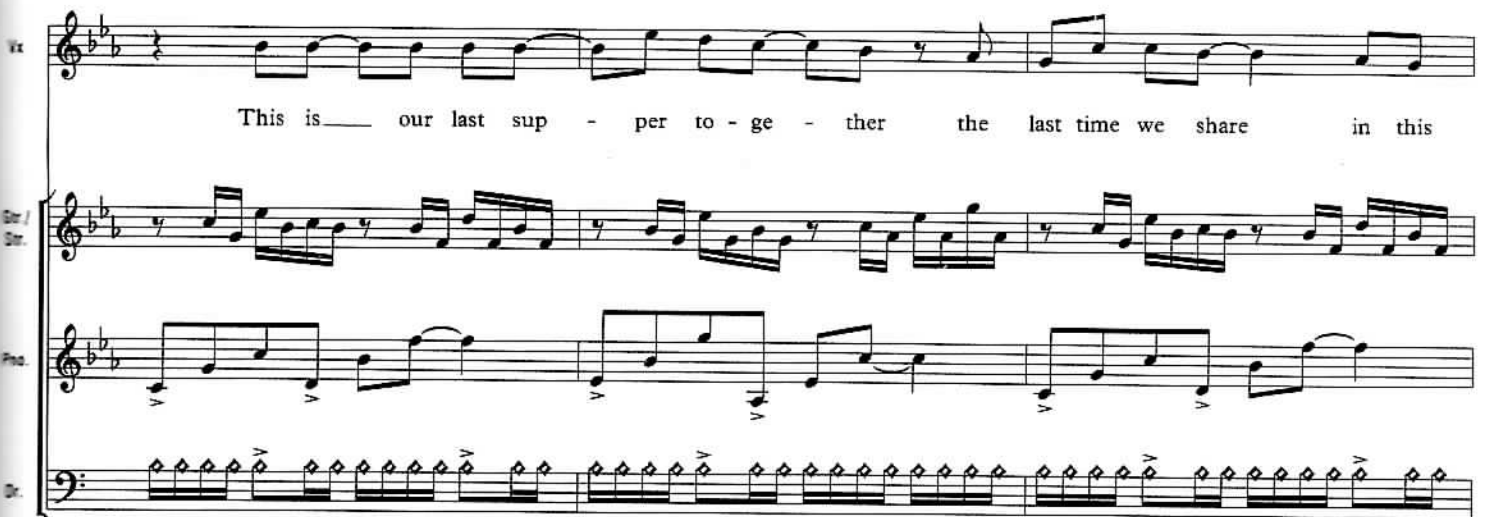
Vx.

This is — our last sup - per to - ge - ther the last time we share in this

Str./
Str.

Pno.

Dr.



Vx
in - ti - ma - cy _____ We have cre - a - ted a suf - fer - ing cir - cle _____ that

Gtr./ Str.

Pno.

Dr.

Vx
threat - ens to tight - en and des - troy you and me

Oc./ Vx.2

Gtr./ Str.

Pno.

Dr.

Vx
Yes - ter - day _____ I flicked through the snap - shots we

Oc./ Vx.2
Voices (8vb)

Gtr./ Str.

Pno.

Bs.
Bass Synth 8vb

Dr.

Vx

kept to re - mem - ber — the ten - der times Each lit - tle pic - ture and

Oc./ Vx.2

Gtr./ Str.

Pno.

Bs.

Dr.

Vx

each lit - tle me - mo - ry should bring back a smile but now brings back a —

Oc./ Vx.2

Gtr./ Str.

Pno.

Bs.

Dr.

Vx
 tear of re - gret Let - ting go is so —

Oc./
 Vx.2

Gtr./
 Str. Strings

Pno.

Bs.

Dr. Side stick

Vx
 hard Let - ting go is so — hard

Oc./
 Vx.2

Gtr./
 Str.

Pno.

Bs.

Dr.

Vx
So let us love — to — night, think-ing now of —

Gtr./
Str.

Pno.

Bs.

Dr.

Detailed description: This system contains the first line of music. The vocal line (Vx) is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "So let us love — to — night, think-ing now of —". The guitar (Gtr./Str.) part features a series of chords, some with long notes. The piano (Pno.) part has a melodic line with eighth and sixteenth notes. The bass (Bs.) part has a simple bass line. The drums (Dr.) play a steady eighth-note pattern.

Vx
— our great - est mo - ments be - fore we re - lease from this death in life

Gtr./
Str.

Pno.

Bs.

Dr.

Detailed description: This system contains the second line of music. The vocal line (Vx) continues with the lyrics "— our great - est mo - ments be - fore we re - lease from this death in life". The instrumental parts (Gtr./Str., Pno., Bs., Dr.) continue with their respective parts from the first system.

Vx
drink the wine and take my hand Is — it a

Gtr./
Str.

Pno.

Bs.

Dr.

Detailed description: This system contains the third line of music. The vocal line (Vx) continues with the lyrics "drink the wine and take my hand Is — it a". The instrumental parts (Gtr./Str., Pno., Bs., Dr.) continue with their respective parts from the first system.

Vx
crime to live this lie? I know that we will ne-ver share,

Gtr./Str.

Pno.

Bs.

Dr.

Vx
share this love a - gain

Oc./Vx.2
Ocarina

Pno.
8va.....

Dr.

Vx
But we both must be start -

Oc./Vx.2
Voices (8vb)

Guitar

Pno.

Bs.

Dr.

- ing a - gain, each one of us too strong in these chains to re-main

The first system of the musical score consists of six staves. The top staff is the vocal line, with lyrics: "- ing a - gain, each one of us too strong in these chains to re-main". The second staff is a piano accompaniment with chords. The third and fourth staves are melodic lines for other instruments. The fifth staff is a bass line. The sixth staff is a rhythmic accompaniment with a repeating eighth-note pattern.

This tug of war has weak - ened our pur - pose and pulled us a-part from be -

The second system of the musical score consists of six staves. The top staff is the vocal line, with lyrics: "This tug of war has weak - ened our pur - pose and pulled us a-part from be -". The second staff is a piano accompaniment with chords. The third and fourth staves are melodic lines for other instruments. The fifth staff is a bass line. The sixth staff is a rhythmic accompaniment with a repeating eighth-note pattern.

Vx
- gin-ning to end

Oc./
Vx.2

Gtr./
Str.

Pno.

Bs.

Dr.

Detailed description: This system contains the first six staves of a musical score. The vocal line (Vx) is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with the lyrics '- gin-ning to end'. The instrumental parts include Ocarina/Flute 2 (Oc./Vx.2) in treble clef, Guitar/Strings (Gtr./Str.) in treble clef, Piano (Pno.) in treble clef, Bass (Bs.) in bass clef, and Drums (Dr.) in bass clef. The piano part features a melodic line with slurs and accents. The drums play a steady eighth-note pattern.

Vx
Let-ting go is so hard Let-ting go is so

Oc./
Vx.2

Gtr./
Str.
Strings

Pno.

Bs.

Dr.

Detailed description: This system contains the next six staves of the musical score. The vocal line (Vx) continues with the lyrics 'Let-ting go is so hard Let-ting go is so'. The instrumental parts include Ocarina/Flute 2 (Oc./Vx.2) in treble clef, Guitar/Strings (Gtr./Str.) in treble clef with the label 'Strings', Piano (Pno.) in treble clef, Bass (Bs.) in bass clef, and Drums (Dr.) in bass clef. The piano part continues its melodic line with slurs and accents. The drums maintain their eighth-note pattern.

Vx
 hard So let us love to - night, think-ing now of

Oc./
 Vx.2

Gtr./
 Str.

Pno.

Bs.

Dr.

Vx
 - our great - est mo - ments be - fore we re - lease from this death in life

Gtr./
 Str.

Pno.

Bs.

Dr.

Vx
 drink the wine and take my hand Is it a

Gtr./
 Str.

Pno.

Bs.

Dr.

Vx
crime to live this lie? Let - ting go is so —

Gtr./ Str.

Pno.

Bs.

Dr.

Vx
hard — Let - ting go is so — hard

Gtr./ Str.

Pno.

Bs.

Dr.

Vx
So let us love to - night, think - ing now of —

Gtr./ Str.

Pno.

Bs.

Dr.

Vx
 — our great - est mo - ments be - fore we re - lease from this death in life

Gtr./Str.

Pno.

Bs.

Dr.

Vx
 drink the wine and take my hand Is it a crime to live this lie?

Gtr./Str.

Pno.

Bs.

Dr.

1st time only

Vx
 Let-ting go is so hard Let-ting go is so

Gtr./Str.

Pno.

Bs.

Dr.

Vx

hard

Gtr./ Str.

Pno.

Bs.

Dr.

Vx

Gtr./ Str.

Pno.

Bs.

Dr.

Vx

Repeat to fade

Gtr./ Str.

Pno.

Bs.

Dr.

cross that line

It's not my fault if you didn't live out your youthful dreams
Now you want to backtrack, how different it all seems
Love seems to be like alcohol, evaporates before your eyes
The bonds that once were welcome, become the chains
we despise
When you cross that line, there's no turning back
When you cross that line, don't come knocking at my door

Everyone has got to take some responsibility
The grass is rarely bluer, but you wouldn't take it from me
Finding out the hard way can be an endless affair
I'd stop you if I could, but then again, I wouldn't dare
When you cross that line, there's no turning back
When you cross that line, don't come knocking at my door

I'm telling you when I say these words, that they're not
spoken in bitterness
That destructive emotion has long ago left
and these tears that I'm crying are not the tears of regret
they're tears that cleanse the soul and let me start afresh
When you cross that line, there's no turning back
When you cross that line, don't come knocking at my door
When you cross that line, what more can I say
When you cross that line, we are no more
We are no more

cross that line

Words and Music by
HOWARD JONES

Score for the first system of the song "Cross That Line". The instruments listed are Voice, Keyboard, Brass, Guitar, Fretless Bass, and Drums. The music is in 4/4 time with a key signature of one sharp (F#).



Score for the second system of the song "Cross That Line". The instruments listed are Voice (Vx), Keyboard (8vb), Brass (Br.), Guitar (Gtr.), Bass (Bs.), and Drums (Dr.). The lyrics are: "It's not my fault if you did-n't live out your youth - ful dreams". The music is in 4/4 time with a key signature of one sharp (F#).



Vx
It's not my fault if you did-n't live out your youth - ful dreams

Keyboard (8vb)

Br.

Gtr.

Bs.

Dr.

Vx

Now you want to back-track, how dif-fer-ent it all seems Love seems to be like al-co-hol

Kbd

Gr.

Bs.

Dr.

Vx

e-vap-or-ates be-fore your eyes— The bonds that once were wel-come be-come the chains we des-pise

Kbd

Gr.

Bs.

Dr.

Vx

When you cross that line, there's no turn-ing back When you cross that

Kbd

Gr.

Bs.

Dr.

Vx line, don't go knock-ing at my door

Kbd.

Br.

Gtr.

Bs.

Dr.

Vx Ev-ery - one has got to take some re -

Kbd.

Br.

Gtr.

Bs.

Dr.

Vx - spons-ib-il - it-y The grass is rare-ly blu-er but you would-n't take it from me

Kbd.

Gtr.

Bs.

Dr.

Find-ing out the hard way can be an end - less af-fair — I'd stop you if I could but then a-gain

The first system of the musical score features a vocal line in treble clef with lyrics: "Find-ing out the hard way can be an end - less af-fair — I'd stop you if I could but then a-gain". The piano accompaniment consists of a right-hand part in treble clef with sustained chords and a left-hand part in bass clef with a rhythmic pattern of eighth notes marked with accents.

I would-n't dare When you cross that line, there's no turn-ing

The second system continues the vocal line with lyrics: "I would-n't dare When you cross that line, there's no turn-ing". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes marked with accents. A dynamic marking of *sfp* is present in the right-hand piano part.

back When you cross that line, don't go knock-ing at my door

The third system concludes the vocal line with lyrics: "back When you cross that line, don't go knock-ing at my door". The piano accompaniment continues with a rhythmic pattern of eighth notes marked with accents. A dynamic marking of *mf* is present in the right-hand piano part. A "Flute solo" section begins in the right-hand piano part, featuring a melodic line in treble clef.

Kbd.

Gtr.

Bs.

Dr.

The first system of the score consists of four staves. The keyboard part (Kbd.) is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It features block chords and rests. The guitar part (Gtr.) is in treble clef and plays a complex, fast-moving melodic line with many sixteenth notes and slurs. The bass part (Bs.) is in bass clef and plays a slower, more melodic line with slurs. The drum part (Dr.) is in bass clef and features a consistent rhythmic pattern of eighth notes with accents.

Kbd.

Gtr.

Bs.

Dr.

The second system continues the instrumental arrangement. The keyboard part (Kbd.) maintains its harmonic support with block chords. The guitar part (Gtr.) continues its intricate melodic line. The bass part (Bs.) provides a steady, melodic accompaniment. The drum part (Dr.) maintains its rhythmic pattern.

Vx

I'm tel-ling you when I say these words, that they're not

Kbd.

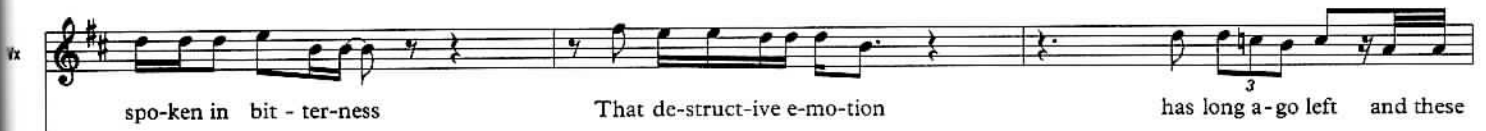
Gtr.

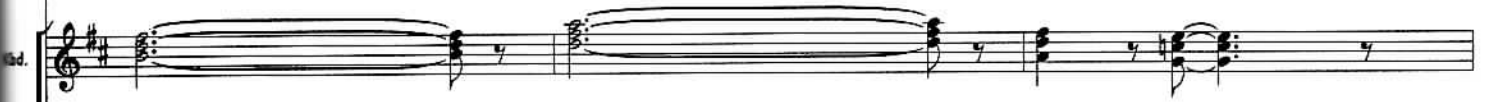
Bs.

Dr.

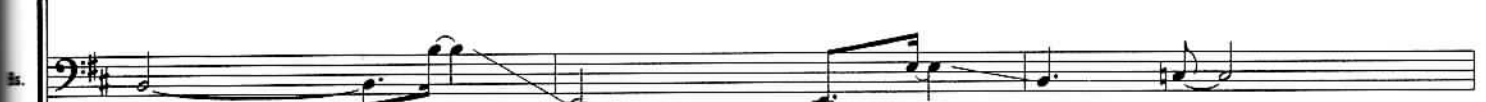
8va.....

The third system introduces a vocal line (Vx) in treble clef. The lyrics "I'm tel-ling you when I say these words, that they're not" are written below the staff. The instrumental parts (Kbd., Gtr., Bs., Dr.) continue from the previous systems. The keyboard part (Kbd.) has a long, sustained chord in the final measure. The guitar part (Gtr.) has a triplet of eighth notes in the final measure. The bass part (Bs.) has a melodic line with an "8va....." marking above it, indicating an octave shift. The drum part (Dr.) continues its rhythmic pattern.

vx 
 spo-ken in bit - ter-ness That de-struct-ive e-mo-tion has long a-go left and these

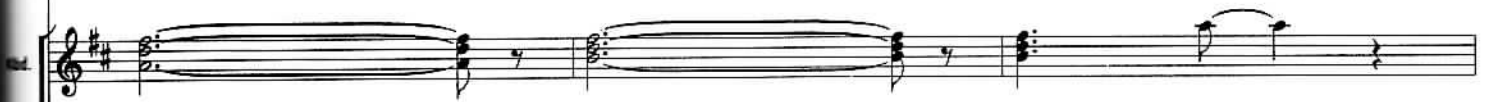
vd 

vr 

vb 

vc 


vx 
 tears that I'm cry - ing are not the tears of re - gret — they're tears that cleanse the soul

vd 

vr 

vb 

vc 

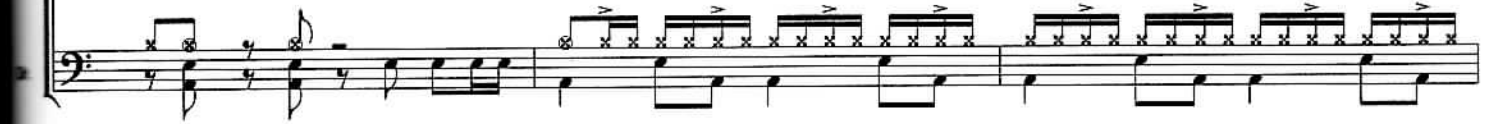
vx 
 and let me start a - fresh When you cross that line, there's no turn - ing

vd 

vr 

vb 

vc 

vx 

Vx
back When you cross that line, don't go knock-ing at my door — When you cross that

Kbd.

Br.
mf

Gtr.

Bs.

Dr.

Vx
line, what more can I say When you cross that line, ooh — we are

Kbd.

Br.
sfp *mf*

Gtr.

Bs.

Dr.

Vx
no more — we are no — more —

Br.
Muted Trumpet

Bs.

Dr.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass staff contains a rhythmic accompaniment of eighth notes with 'x' marks above them, and a lower melodic line.

Second system of musical notation. It features a grand staff with a treble clef and a bass clef. A label "Guitar" is positioned above the first treble staff. The second treble staff contains a melodic line with triplet markings. The bass staff continues the rhythmic accompaniment with eighth notes and 'x' marks.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and a flat symbol. The bass staff continues the rhythmic accompaniment with eighth notes and 'x' marks.

Fourth system of musical notation. It features a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and a flat symbol. The bass staff continues the rhythmic accompaniment with eighth notes and 'x' marks. A label "8va." is placed above the bass staff.

Female Vocals

Vx

Kbd.

Br.

Gtr.

Bs.

Dr.

Cross _____ cross that line

Vx

Kbd.

Br.

Gtr.

Bs.

Dr.

cross _____ that line Cross _____ cross that

Vx repeat to fade

line cross _____ that line

Cbd.

Br.

Str.

Bs.

Dr.

out of thin air

Music by
HOWARD JONES

Expressively (♩ = 128)

mp *mf* *mp*

mf *p*

mf *p* *sua*

mp *p* *pp* *mp*

mp *mf* *f* *mp*

8va
3
ff
mf

8va
rall.
p
p
mf
f

mp
mf
mp

mf
mp
f

8va
mp
mf
f
8va

rall.
Tempo 1
mf
mf

mp

guardians of the breath

They were guardians of the breath
Trusted with those precious chances
Keeping Gaia from the fear of death
Balances must be defended

To take only what they must
(Borrowed from the future)
Live in lovers of a global home
(Our children will remember)

Guardians slept while comfort came
The vapours poison, the acid rain fell
The spirit cut from earthly bounds
The creature stirred the pain

How much abuse can she take
(Awake from your dreamtime)
The lines are drawn our justice awaits
(Will the guardians surrender)

The forest bare, a desert born
The life pushed out
They sold her cheaply
All for a shilling for next weeks treat
A marvel that had taken ten thousand years

To take only what they must
(Borrowed from the future)
Live in lovers of a global home
(Our children will remember)

They are guardians of the breath
Trusted with those precious chances
They are guardians of the breath
Balances must be defended

guardians of the breath

Words and Music by
HOWARD JONES

Musical score for the first system of "guardians of the breath". The score is in 4/4 time with a key signature of one sharp (F#). The instruments and parts are:

- Voice:** A single staff with a whole rest.
- Guitar/Piano:** A single staff with a whole rest.
- Choir (8vb):** A staff with piano (pp) dynamics, playing sustained chords.
- Bells (8va):** A staff with a melodic line of eighth notes.
- Bass:** A single staff with a whole rest.
- Drums:** A single staff with a whole rest.

Musical score for the second system of "guardians of the breath". The score is in 4/4 time with a key signature of one sharp (F#). The instruments and parts are:

- Vz:** A staff with a melodic line of eighth notes.
- Lyrics:** "They were guard - ians of the breath" (with a blank space under "ians").
- Ch.:** A staff with piano (mp) dynamics, playing sustained chords.
- Bl.:** A staff with a melodic line of eighth notes.
- Bs.:** A single staff with a whole rest.
- Dr.:** A single staff with a whole rest.

'Guardians of the Breath'

Trust-ed with those pre - cious chan - ces

Keep-ing Gaia from the fear

of death

Bal-an - ces must be de-fen - ded

To take on-ly what they must

(Bor-rowed from the fu - ture)

Live in lov-ers of a

Bells *8va*.....

Bells *8va*.....

Fretless Bass (*8vb*)

glo-bal home (Our child-ren will re-mem-ber)

E. Bow Guitar

Triangle

Bongos

Gt.
 Ch.
 Bl.
 Bs.
 Dr.

Vx
 Gt./Pn.
 Ch.
 Bl.
 Bs.
 Dr.

Vx
 Gt./Pn.
 Ch.
 Bl.
 Bs.
 Dr.

Vx

from earth - ly bounds _____ The crea-ture stirred _____

Gt./ Pn.

Ch.

Bl.

Bs.

Dr.

Vx

the pain _____ How much a-buse can she take (A - wake from your dream - time)

Gt./ Pn.

Ch.

Bl.

Bs.

Dr.

8vb

Vx

The lines are drawn our just-ice a - waits (Will the guar-di-ans sur-ren - der) _____

Gt./ Pn.

Ch.

Bl.

Bs.

Dr.

'Guardians of the Breath'

First system of the musical score. It consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The second staff is labeled "E. Bow Guitar" and contains a melodic line. The third staff contains a sustained chordal accompaniment with the dynamic marking "pp cresc.". The fourth and fifth staves contain a rhythmic accompaniment with a steady eighth-note pattern.

Second system of the musical score. It consists of five staves. The top staff contains the vocal line with the lyrics "The for-est bare,". The second staff is labeled "Piano" and contains a melodic line. The third staff contains a sustained chordal accompaniment with dynamic markings "p", "mp", and "mf". The fourth and fifth staves contain a rhythmic accompaniment.

Third system of the musical score. It consists of five staves. The top staff contains the vocal line with the lyrics "a des-ert born" and "The life pushed out". The second staff contains a melodic line. The third staff contains a sustained chordal accompaniment. The fourth and fifth staves contain a rhythmic accompaniment.

Vx

They sold her cheap-ly All for a shil-ling for _____ next weeks treat

St./ Pn.

Ch.

Bl.

Bs.

Dr.

A mar-vel that had ta - ken ten thou - sand years

Dr.

To take on-ly what they must (Bor-rowed from the fu - ture)

E.Bow Gtr.

8vb

Live in lov-ers of a glo-bal home (Our child-ren will re-mem - ber)

Gt./ Pn. Solo

Ch.

Bl.

Bs.

Dr. *Orb*

The first system of the musical score includes a vocal line with the lyrics "Live in lov-ers of a glo-bal home (Our child-ren will re-mem - ber)". The instrumental parts consist of guitar/piano (Gt./ Pn.), chords (Ch.), brass (Bl.), bass (Bs.), and drums (Dr.). The drums part features a consistent pattern of eighth notes marked with 'x' and includes a section labeled "Orb". The guitar/piano part has a "Solo" marking at the end of the system.

Gt./ Pn. ³

Ch.

Bl.

Bs.

Dr.

The second system continues the instrumental accompaniment. The guitar/piano part features a triplet of eighth notes marked with a "3" above the notes. The chords, brass, bass, and drums parts continue their respective parts from the first system.

Gt./ Pn.

Ch.

Bl.

Bs.

Dr.

The third system concludes the instrumental accompaniment. It features the same instrumental parts as the previous systems: guitar/piano, chords, brass, bass, and drums.

I.
 II.
 Bs.
 Dr.
 Bells

This system contains the first five staves of the score. The vocal line (I.) begins with a melodic phrase. The piano accompaniment (II.) features a steady eighth-note pattern. The bass line (Bs.) provides a harmonic foundation. The drum line (Dr.) has a consistent rhythmic pattern. The bells (Bells) play a melodic line in the final measure.

Vx
 Gt./Pn.
 Ch.
 Bl.
 Bs.
 Dr.

They are guard - ians of the breath

Piano

This system contains the next five staves. The vocal line (I.) continues with the lyrics "They are guard - ians of the breath". The piano accompaniment (II.) is marked "Piano" and features a steady eighth-note pattern. The bass line (Bs.) continues its harmonic support. The drum line (Dr.) maintains its rhythmic pattern. The saxophone (Vx) and guitar/piano (Gt./Pn.) parts are also present.

Vx
 Gt./Pn.
 Ch.
 Bl.
 Bs.
 Dr.

Trust-ed with those pre - cious chan - ces - They are guard -

This system contains the final five staves of the score. The vocal line (I.) continues with the lyrics "Trust-ed with those pre - cious chan - ces - They are guard -". The piano accompaniment (II.) continues with its steady eighth-note pattern. The bass line (Bs.) and drum line (Dr.) also continue their respective parts. The saxophone (Vx) and guitar/piano (Gt./Pn.) parts are also present.

Vx
ians of the breath Bal-an - ces must be de-fen -

Dr.

Ch.

Bl.

Bs.

Dr.

Detailed description: This system contains the first five staves of a musical score. The vocal line (Vx) is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ians of the breath Bal-an - ces must be de-fen -". The piano (Pr.) part is in treble clef with a key signature of one sharp and a common time signature, featuring a complex rhythmic pattern with many sixteenth notes. The clarinet (Ch.) part is in treble clef with a key signature of one sharp, playing sustained chords. The saxophone (Bl.) part is in treble clef with a key signature of one sharp, playing a rhythmic pattern of eighth notes. The bass (Bs.) part is in bass clef with a key signature of one sharp, playing a melodic line. The drum (Dr.) part is in bass clef with a key signature of one sharp, playing a steady bass drum pattern.

Vx
- ded They are guard - ians of the breath

Gt./ Pr.

Ch.

Bl.

Bs.

Dr.

Detailed description: This system contains the next five staves of the musical score. The vocal line (Vx) continues with the lyrics "- ded They are guard - ians of the breath". The guitar/piano (Gt./ Pr.) part is in treble clef with a key signature of one sharp and a common time signature, playing a rhythmic pattern. The clarinet (Ch.) part is in treble clef with a key signature of one sharp, playing sustained chords. The saxophone (Bl.) part is in treble clef with a key signature of one sharp, playing a rhythmic pattern. The bass (Bs.) part is in bass clef with a key signature of one sharp, playing a melodic line. The drum (Dr.) part is in bass clef with a key signature of one sharp, playing a steady bass drum pattern.

Vx

Trust-ed with those pre - cious chan - ces...

Gt./Pn.

Ch.

Bl.

Bs.

Dr.

Vx

They are guard - ians of the breath Bal-an - ces

Gt./Pn.

Ch.

Bl.

Bs.

Dr.

Vx

— must be de-fen - ded —

fade to nothing

pp

8vb

Gt./Pn.

Ch.

Bl.

Bs.

Dr.

fresh air waltz

Looking at you now, you seem just a shadow
You had the energy to recharge our batteries
I suppose your success became your security
Darkness is not what you need

You were the one who refused to give up
You were the one who lifted us, lifted us off our knees
Now it's our turn to give you some help
Fresh air that's just what you need

Not the stale bread from the failing bitter table
It's so hard
Where's the justice we cry
It's there and will follow us 'til the day we die, 'til the day
that we die

Looking at you now, you seem just a shadow
You had the energy and you recharged our batteries
Now it's our turn to give you some help
Fresh air that's just what you need

Now it's our turn to give you some help
Fresh air that's just what you need
That's just what you need

fresh air waltz

Words and Music by
HOWARD JONES

Musical score for the first system of "fresh air waltz". The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). The instruments and parts are:

- Voice: A single staff with a whole rest.
- Piano/Organ: Labeled "Organ", it plays a simple harmonic accompaniment.
- Guitar/Strings: Labeled "Pizz. Strings (Also 2 octaves below)", it plays a rhythmic pattern of eighth notes.
- Strings: Labeled "Strings", it plays a melodic line with some chords.
- Fretless Bass: A single staff with a whole rest.
- Drums: A single staff with a rhythmic pattern of eighth notes.

Musical score for the second system of "fresh air waltz". The score continues with the same instruments and parts as the first system. The lyrics "Look - ing at you now," are written under the voice staff. The voice part begins with the lyrics. The instrumental parts continue with their respective parts.

Look - ing at you now,

' Fresh Air Waltz '.

you seem just a sha - dow _____ You had the en -

- er-gy _____ to re - charge our bat - ter-ies _____ I sup -

- pose your suc - cess be - came your se - cur - it - y Dark - ness is not what you

Strings

Vx

need Oh

Pn./ Org.

Gtr./ Str.

Str.

Bs.

Dr.

Vx

Piano

You were the one who re -

Pn./ Org.

Gtr./ Str.

Str.

Bs.

Dr.

Vx

- fused to give up You were the one who

Pn./ Org.

Gtr./ Str.

Bs.

Dr.

Vx lift-ed us, lift-ed us off our knees Now it's our Organ

Pn./ Org.

Gtr./ Str.

Str.

Bs.

Dr.

Vx turn to give you some help — Fresh air that's just what you need

Pn./ Org.

Gtr./ Str.

Str.

Bs.

Dr.

Vx Oh Not the stale bread from the fail - ing bit - ter

Pn./ Org.

Gtr./ Str.

Str.

Bs.

Dr.

Vx ta - ble It's so hard_ Where's the jus - tice we cry It's

Pn./ Org.

Str.

Bs.

Dr.

The first system of the musical score includes a vocal line (Vx) and piano accompaniment (Pn./ Org., Str., Bs., Dr.). The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "ta - ble It's so hard_ Where's the jus - tice we cry It's". The piano accompaniment consists of a right-hand part (Pn./ Org.) with chords and a left-hand part (Str., Bs., Dr.) with a steady eighth-note bass line.

Vx there and will fol-low us 'til_ the day we die, 'til the

Pn./ Org.

Str.

Bs.

Dr.

The second system continues the musical score. The vocal line (Vx) has the lyrics "there and will fol-low us 'til_ the day we die, 'til the". The piano accompaniment (Pn./ Org., Str., Bs., Dr.) maintains the same instrumental texture as the first system.

Vx day that we die

Pn./ Org. Piano

Str./ Str. Guitar

Str.

Bs.

Dr.

The third system concludes the musical score. The vocal line (Vx) has the lyrics "day that we die". The piano accompaniment (Pn./ Org., Str./ Str., Str., Bs., Dr.) includes a "Piano" dynamic marking and a "Guitar" section. The vocal line ends with a long note and a fermata.

Vx

Look - ing at you — now, you seem — just a

Pn./
Org.

Organ

Gtr./
Str.

Pizz.

Str.

Bs.

Dr.

Vx

sha-dow (seem just a sha-dow) You had the en - er-gy

Pn./
Org.

Gtr./
Str.

Str.

Bs.

Dr.

Vx

and you re-charged our bat-ter-ies Now it's our — turn to

Pn./
Org.

Gtr./
Str.

Str.

Bs.

Dr.

Vx
 give you some help Fresh air that's just what we need _____ Oh _____

Pn./
 Org.

Gtr./
 Str.

Str.

Bs.

Dr.

Vx
 _____ Now it's our _____ turn to give you some help Fresh air that's just what you

Pn./
 Org.

Gtr./
 Str.

Str.

Bs.

Dr.

Vx
 need Oh _____ Spoken (That's just what you need)

Str.

Dr.

Rall.

wanders to you

It's been so long since I slept
The good book at bedtime no longer suffices
The bottle of whisky just one of my vices
It might help me to sleep
There you are with your golden brown skin
The sparkling pacifico catching your chin
The salt on your marguerita will stick to your lips
Lips that I'd die for a fleeting stolen kiss

My mind wanders to you and things that we might do
But you're just another illusion
My mind wanders to you

You couldn't live with someone in dreamland
Toothpaste from Harrods when the corner shop will do
A friend giving a lift becomes a chauffeur for two
The grandest illusions to hang on to
There you are with your golden brown skin
The sparkling pacifico catching your chin
The salt on your marguerita will stick to your lips
Lips that I'd die for a fleeting stolen kiss

My mind wanders to you and things that we might do
But you're just another illusion
My mind wanders to you
Wanders to you and things that we might do
But you're just another illusion
My mind wanders to you

(Come with me)
(Wander with me)

There you are with your London grey skin
The light from the streetlamp corrupting your chin
The cream from a guinness lingers on your lips
Lips that would beg for a meaningful kiss

My mind wanders to you and all that we might do
But you're just another illusion
My mind wanders to you
Wanders to you and all that we might do
But you're just another illusion
My mind wanders to you
Wanders to you
Wanders to you

wanders to you

Words and Music by
HOWARD JONES

Voice

Guitar/
Piano

Horns 1

Horns 2

Bass

Drums

Guitar 8vb
pp

Horns 8vb throughout

Horns

Bass 8vb

Vx.

It's been so long since I slept

Gtr./Pn. *8va* Piano 8vb

Hn.1 Sax/Flute

Hn.2

Bs.

Dr.

Vx.

The good book at bed-time no long - er_ suf-fi - ces_

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

Vx.

The bot-tle of whis-ky just one of my vic - es It might help me to sleep

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

Vx. There you are with your gold-en brown skin

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

Vx. The spar-kl-ing pa-ci-fi-co catch-ing your chin The

Gtr./Pn.

Hn.2

Bs.

Dr.

Vx. salt on your mar - guer-i - ta will stick to your lips

Hn.2

Bs.

Dr.

Vx. Lips that I'd die for a fleet-ing sto - len kiss My mind wand-ers

Gtr./ Pn.

Hn.2

Bs.

Dr.

Vx. to you and things that we might do_ But you're just an - oth - er il - lu - sion My

Gtr./ Pn.

Hn.2

Bs.

Dr.

Vx. mind wand - ers to you

Gtr./ Pn. Guitar 8vb

Hn.1 Horns

Hn.2

Bs.

Dr.

Vx. You could-n't live with some - one -

Gtr./Pn. *8va* Piano 8vb

Hn.1 Sax/Flute

Hn.2

Bs.

Dr.

Vx. in dream - land Tooth-paste from Har- rods when the corn - er shop will do

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

Vx. A friend giv-ing a lift be-comes a chauf - fer for two The grand-est il - lu - sions to hang

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

Vx. on to There you are with your gold-en brown skin

Gtr./Pn.

Hn.1 Flute

Hn.2

Bs.

Dr.

Vx. The spar-kl-ing pa-ci-fi-co catch-ing your chin The

Gtr./Pn.

Hn.2

Bs.

Dr.

Vx. salt on your mar - guer-i - ta will stick to your lips

Hn.2

Bs.

Dr.

'Wanders to You'

Lips that I'd die for a fleet-ing sto - len kiss My mind wand-ers

The first system of the musical score features a vocal line in treble clef with lyrics. Below it are three staves: a piano accompaniment in treble clef, a bass line in bass clef, and a double bass line in bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

to you and things that we might do... But you're just an -

The second system continues the musical score with the same vocal line and accompaniment. The lyrics are "to you and things that we might do... But you're just an -". The musical notation includes various notes, rests, and dynamic markings.

- oth - er il - lu - sion My mind wand - ers to you Wand-ers to you and

The third system concludes the musical score with the lyrics "- oth - er il - lu - sion My mind wand - ers to you Wand-ers to you and". The musical notation includes various notes, rests, and dynamic markings.

Vx. things that we might do_ But you're just an - oth - er il - lu - sion My mind wand - ers to_____

Gtr./ Pn.

Hn.2

Bs.

Dr.

Vx. — you

Gtr./ Pn. Guitar 8vb

Hn.1 Horns

Hn.2

Bs.

Dr.

Vx. (Come with me)

Gtr./ Pn.

Hn.1 Sax solo

Hn.2

Bs.

Dr.

8va

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

Vx.

(Wander with me)

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

8va

Vx.

There you are with your Lon-don grey skin The

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

Piano

Vx. light from the street - lamp cor-rupt - ing your chin The

Gtr./ Pn.

Hn.2

Bs.

Dr.

Vx. cream from a Guin-ess ling-ers on your lips

Hn.2

Bs.

Dr.

Vx. Lips that would beg for a mean-ing - ful kiss My mind wand-ers

Gtr./ Pn.

Hn.2

Bs.

Dr.

Vx. to you and all that we might do_ But you're just an -

Gtr./Pn.

Hn.2

Bs.

Dr.

Vx. - oth - er il - lu - sion My mind wand - ers to you Wand-ers to you and

Gtr./Pn.

Hn.2

Bs.

Dr.

Vx. all that we might do_ But you're just an - oth - er il - lu - sion My mind wand - ers to_

Gtr./Pn.

Hn.2

Bs.

Dr.

Vx. *you*

Gtr./Pn. *Guitar 8vb*

Hn.1 *Horns*

Hn.2

Bs.

Dr.

Vx. *Wand - ers to you*

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

Vx. *Wand - ers to you*

Gtr./Pn.

Hn.1

Hn.2

Bs.

Dr.

those who move clouds

The throwing of your mental clothes wasn't ever your
intention

The malady within your heart has no cure and prevention

There are those who move clouds

Those who move clouds

Heard it murmured in a far off crowd

Those who move clouds

I wish that I could offer you a chance to change direction

But you know that pathways must be followed to near destruction

There are those who move clouds

Those who move clouds

Heard it murmured in a far off crowd

Those who move clouds

There are those who will patronise and compromise your
position

They can't feel the forceful hand of predetermined
destination

There are those who move clouds

Those who move clouds

Heard it murmured in a far off crowd

Those who move clouds

I can feel the forceful hand

And it won't let me change direction no

And there's this hunger inside of me

And it won't and it won't no it won't stop its aching

And I can feel it inside of my head the forceful hand

And it won't let me change direction

And there's this hunger and it won't let me

And it won't let me stop and it won't let me stop this aching no

those who move clouds

Words and Music by
HOWARD JONES

Voices

Synth with long delay (*8vb*)

Synths/
Strings

Marimba

Moog cello

Drums

The first system of the score is in 4/4 time and B-flat major. It features six staves: Voices (empty), Synth with long delay (8vb) (quarter notes), Synths/Strings (sustained chords), Marimba (empty), Moog cello (empty), and Drums (a consistent rhythmic pattern of eighth notes).

Vx

Syn.

Syn.
Str.

Mba.

Moog Cello

Dr.

The second system continues the 4/4 B-flat major arrangement. It features seven staves: Vx (empty), Syn. (melodic line), Syn. Str. (sustained chords), Mba. (empty), Moog Cello (sustained notes), and Dr. (consistent rhythmic pattern).

Syn.
Syn. Str.
Moog
Dr.

This system contains four staves. The top staff is for Synthesizer (Syn.), the second for Synthesizer Strings (Syn. Str.), the third for Moog, and the fourth for Drums (Dr.). The music is in a key with one flat and a 4/4 time signature. The Syn. staff has a melodic line with some rests. The Syn. Str. staff has a sustained chord with some movement. The Moog staff has a simple bass line. The Dr. staff has a consistent rhythmic pattern of eighth notes.

Vx
Syn. Str.
Moog
Dr.

The throw - ing of_ your men - tal clothes was-n't

This system contains four staves. The top staff is for Voice (Vx), the second for Synthesizer Strings (Syn. Str.), the third for Moog, and the fourth for Drums (Dr.). The lyrics "The throw - ing of_ your men - tal clothes was-n't" are written below the voice staff. The Vx staff has a melodic line with some rests. The Syn. Str. staff has a sustained chord. The Moog staff has a simple bass line. The Dr. staff has a consistent rhythmic pattern of eighth notes.

Vx
Syn.
Syn. Str.
Moog
Dr.

ev - er your in - ten - tion The ma - la-dy with - in your heart has

This system contains five staves. The top staff is for Voice (Vx), the second for Synthesizer (Syn.), the third for Synthesizer Strings (Syn. Str.), the fourth for Moog, and the fifth for Drums (Dr.). The lyrics "ev - er your in - ten - tion The ma - la-dy with - in your heart has" are written below the voice staff. The Vx staff has a melodic line with some rests. The Syn. staff has a melodic line with some rests. The Syn. Str. staff has a sustained chord. The Moog staff has a simple bass line. The Dr. staff has a consistent rhythmic pattern of eighth notes.

Vx
no cure and pre-ven - tion There are those _____ who move clouds

Syn.

Syn. Str.

Mba. Marimba

Moog

Dr.

Vx
Those _____ who move clouds Heard it mur-mured in far off crowd

Syn.

Syn. Str.

Mba.

Moog

Dr.

Vx
Those _____ who move clouds

Syn.

Syn. Str.

Mba.

Moog

Dr.

Vx I wish that I could offer you a chance to change di -

Syn.

Syn. Str.

Moog

Dr.

Vx - rec - tion But you know that path - ways must be fol - lowed to near de - stru -

Syn.

Syn. Str.

Moog

Dr.

Vx - tion There are those who move clouds Those who move

Syn.

Syn. Str.

Mba. Marimba

Moog

Dr.

Vx
clouds Heard it mur-mured in far off crowd Those _____ who move

Syn.

Syn. Str.

Mba.

Dr.

Vx
clouds

Syn. Guitar solo (8vb)

Syn. Str.

Mba.

Dr.

Vx
There are those who wil pat - ron-ise and com - pro-mise your po-si -

Syn. Synth

Syn. Str.

Moog

Dr.

Vx

- tion They can't feel _____ the force-ful hand of pre - de - ter - mined des-ti-na -

Syn.

Syn. Str.

Moog

Dr.

Vx

- tion There are those _____ who move clouds Those _____ who move

Syn.

Syn. Str.

Mba. Marimba

Moog

Dr.

Vx

clouds

Syn. Guitar solo (8vb)

Syn. Str.

Mba.

Dr.

Guitar ad lib

Syn.  Syn. Str.  Dr. 

Vx  There are those _____ who move clouds
Solo voice 
Syn.  I can feel the force - ful hand
Syn. Str.  Marimba  Moog  Dr. 

Vx  Those _____ who move clouds Heard it mur - mured in far off
Syn.  And it won't let me change di - rec - tion no And there's this hun -
Syn. Str.  Mba  Moog  Dr. 

Vx
 crowd Those _____ who move clouds There are

Syn.
 - ger in-side of me And it won't and it won't no it won't stop it's ach - ing

Syn. Str.

Mba.

Moog

Dr.

Vx
 those _____ who move clouds Those _____ who move

Syn.
 And I can feel it in-side of my head the force-ful hand

Syn. Str.

Mba.

Moog

Dr.

Vx
clouds Heard it mur-mured in far off crowd

Syn.
And it won't let me change di-rec - tion And there's this hun-ger and it won't let me

Syn. Str.

Mba.

Moog

Dr.

Vx
Those _____ who move clouds There are those _____ who move

Syn.
And it won't let me stop and it won't let me stop this ach-ing nō

Syn. Str.

Mba.

Moog

Dr.

Vx
clouds Those _____ who move clouds Heard it mur-mured in far off

Syn. Str.

Mba.

Moog

Dr.

Guitar (8vb)

Vx
crowd Those _____ who move clouds There are those _____ who move

Syn.

Syn. Str.

Mba.

Moog

Dr.

This system contains the first four measures of the score. The vocal line (Vx) has lyrics: "crowd", "Those _____ who move", "clouds", "There are", "those _____ who move". The synthesizer (Syn.) and strings (Syn. Str.) parts are present. The maracas (Mba.) play a steady eighth-note pattern. The Moog part consists of sustained notes. The drums (Dr.) play a complex rhythmic pattern with many accents.

Vx
clouds Those _____ who move clouds Heard it mur-mured in far off

Syn.

Syn. Str.

Mba.

Moog

Dr.

This system contains the next four measures of the score. The vocal line (Vx) has lyrics: "clouds", "Those _____ who move", "clouds", "Heard it", "mur-mured", "in far off". The synthesizer (Syn.) and strings (Syn. Str.) parts continue. The maracas (Mba.) maintain their eighth-note pattern. The Moog part continues with sustained notes. The drums (Dr.) continue their complex rhythmic pattern.

Vx
crowd Those _____ who move clouds

Syn.

Syn. Str.

Mba.

Muog

Dr.

The musical score consists of six staves. The top staff is for the vocal line (Vx) in a treble clef with a key signature of one flat. The lyrics are 'crowd' followed by a long line, then 'Those' followed by a long line, 'who move', and 'clouds'. The second staff is for a synthesizer (Syn.) in a treble clef. The third staff is for a string section (Syn. Str.) in a treble clef, showing sustained chords. The fourth staff is for maracas (Mba.) in a treble clef, featuring a rhythmic pattern of eighth notes. The fifth staff is for mung (Muog) in a bass clef, showing sustained notes. The sixth staff is for drums (Dr.) in a bass clef, showing a complex rhythmic pattern with many notes and rests.

