

Howard Jones
DREAM INTO ACTION



This is the music
+ lyrics for "Dream
into Action". I hope
you enjoy it.

Love
Howard

Howard Jones

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Folio produced by Ron Fry and Mike Darling

This Songbook

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DREAM INTO ACTION

HUNGER FOR THE FLESH

Words and Music by
HOWARD JONES

Dm Bb(Dbass) C(Dbass) G(Dbass) Dm Bb(Dbass) C(Dbass) G(Dbass)

This system contains the first two measures of the piece. It features guitar chord diagrams for Dm, Bb(Dbass), C(Dbass), G(Dbass), Dm, Bb(Dbass), C(Dbass), and G(Dbass). The piano accompaniment is in the key of Bb major, 4/4 time, with a simple harmonic accompaniment.

Dm Bb(Dbass) C(Dbass) G(Dbass) Dm Bb(Dbass) C(Dbass) G(Dbass)

This system contains the next two measures of the piece, continuing the guitar chord progression and piano accompaniment from the first system.

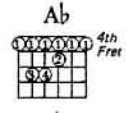
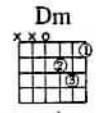
Dm Ab 4th Fret Dm Ab 4th Fret

This system contains the next two measures. The guitar part features a Dm chord followed by an Ab chord at the 4th fret, then another Dm and Ab at the 4th fret. The piano accompaniment continues with a steady bass line.

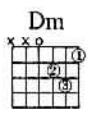
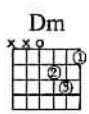
Dm Ab 4th Fret Dm

Spare a thought for the souls _____ who can - not leave this earth,

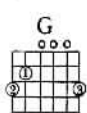
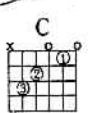
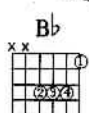
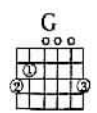
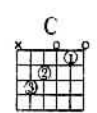
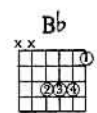
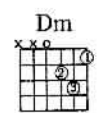
This system contains the final two measures of the piece. It includes guitar chord diagrams for Dm, Ab at the 4th fret, and Dm. A vocal line is written above the piano accompaniment, with the lyrics: "Spare a thought for the souls _____ who can - not leave this earth,". The piano accompaniment provides a simple harmonic support for the vocal line.



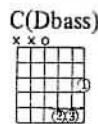
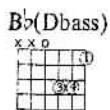
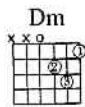
the at - tach - ments bind so tight - ly, not a



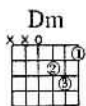
chance, not a chance of a new birth.

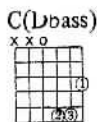
The



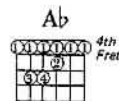
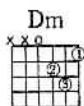
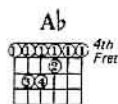
riv - er gent - ly beck - ons but the ans - wer is no, — grip - ping their il - lu - sions, they can -

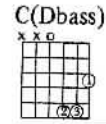
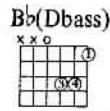
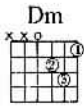


not let them go. — Hun - ger for the flesh leads them to a weak - er heart

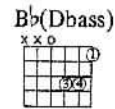
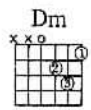
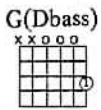


mor - tals who im - pris - oned them - selves, — let — them have a new start. —

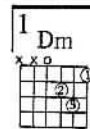
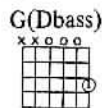
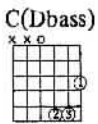




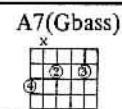
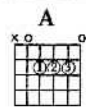
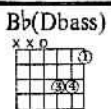
Wish-ing to hold on to life and all its games — sing-ing their la - ment song
riv - er gent - ly beck-ons but the ans-wer is no, — grip - ping their il - lu - sions, they can



hold - ing back the change, they came here for to dance, to learn — and not to cling,
not let them go. — Hun-ger for the flesh leads them to a weak-er heart



hold - ing on — to life — as if it were the im - por - tant thing.
mor-tals who im - pri - son them - selves, — let them have a



Hun-ger for the flesh, hun - ger for se - cur - i - ty,

D(F#bass)

F

A

caught up in the mesh, — caught — up for e - ter - ni - ty. Hun - ger for the flesh, hun -

A7(Gbass)

D(F#bass)

F

- ger for se - cur - i - ty, caught up in the mesh, — caught — up for e - ter - ni - ty. —

Dm

A^b

Dm

A^b

Caught — up for e - ter - ni - ty. —

Dm

B^b(Dbass)

C(Dbass)

G(Dbass)

Dm

B^b(Dbass)

C(Dbass)

G(Dbass)

Dm Bb(Dbass) C(Dbass) G(Dbass) Dm Bb(Dbass) C(Dbass) G(Dbass)

The

2.

Dm Bb(Dbass) C(Dbass)

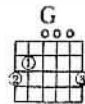
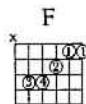
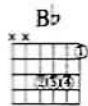
new start, let

G(Dbass) Dm Bb(Dbass)

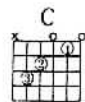
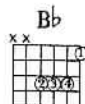
— them have a new — start.

C(Dbass) G(Dbass) Dm

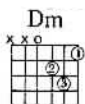
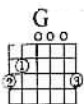
Hun-ger for the flesh, hun-



- ger for se - cur - i - ty, caught up in the mesh, caught — up for e - ter - ni - ty.



Hun-ger for the flesh, hun - ger for se - cur - i - ty, caught up in the mesh,



hold - ing back the change. _____

Ad lib.

LOOK MAMA

HONEY, I THINK AUDREY'S A LITTLE MATURE FOR YOU
NO I DON'T THINK SHE'S MATURE I THINK SHE'S NICE
HEY MOM WHEN ARE WE GOING
LOOK MAMA I LOVE YOU
BUT YOU GOTTA LET ME LIVE MY LIFE
LOOK MAMA I LOVE YOU
BUT YOU GOTTA LET ME LIVE MY LIFE

DON'T WRAP ME UP IN COTTON WOOL
YOU CAN'T TREAT ME LIKE A FOOL
ANYWAY IF I WAS, YOU GOTTA LET ME BE ONE
O.K. GIVE ME YOUR ADVICE
IT'S NOT MY FAULT IF I CAN'T BE WISE
SHOW ME A PERSON WHO HAS'NT BEEN DONE

LOOK MAMA I LOVE YOU
BUT YOU GOTTA LET ME LIVE MY LIFE
LOOK MAMA I LOVE YOU
BUT YOU GOTTA LET ME LIVE MY LIFE

DON'T TRY TO STICK YOUR RULES ON ME
I WASN'T BORN AS A CARBON COPY
I CAME OUT OF YOU
BUT DON'T THINK YOU OWN ME
I HAVE MY RESPECT FOR YOU
I WON'T TRY TO CHANGE THE THINGS YOU DO
GIVE ME A BREAK

LET ME LEARN IT MY WAY
YOU THINK YOU KNOW MORE THAN ME
EXPERIENCE HASN'T SET YOU FREE

LOOK MAMA I LOVE YOU
LOOK MAMA, LOOK, LOOK MAMA, LOOK
LOOK MAMA I LOVE YOU
LOOK MAMA, LOOK, LOOK MAMA, LOOK

I GOTTA MAKE MY OWN MISTAKES
WHY CAN'T YOU TREAT ME LIKE A FRIEND

LOOK MAMA I LOVE YOU
BUT YOU GOTTA LET ME LIVE MY LIFE
LOOK MAMA I LOVE YOU
BUT YOU GOTTA LET ME LIVE MY LIFE

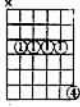
LOOK MAMA I LOVE YOU
LOOK MAMA, LOOK, LOOK MAMA, LOOK
LOOK MAMA, LOOK....



LOOK MAMA

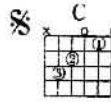
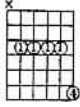
Words and Music by
HOWARD JONES

Bb(Cbass)



(Spoken) Honey, I think Audrey's a little mature for you; no I don't think she's mature, I think she's

Bb(Cbass)



Bb6(Cbass)



F(Cbass)



nice. Hey Mom, when are we going. Look Ma-ma I love — you — but you

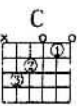
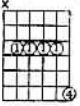
Bbadd9(Cbass)



C



Bb(Cbass)



Bb6(Cbass)



F(Cbass)



got-ta let me live my life. — Look Ma-ma I love — you — but you

Bass(Cbass)

C

Bb(Cbass)

To Coda ⊕ Eb(Fbass)

F

got - ta let me live my life. —

{ Don't wrap me up in
{ Don't try to stick your

[Eb(Fbass)

F

2nd time

Eb(Fbass)

F

cot - ton wool, —
rules on me, —

you can't treat me like a fool, —
I was-n't born as a car - bon cop - y,

Eb(Fbass)

F

[Eb(Fbass)

F

2nd time

[Eb(Fbass)

F

2nd time

an - y - way_ if I was — you got-ta let me be one —
I came out of you — but don't think you own — me. —

Eb(Fbass)

F

Eb(Fbass)

F

Eb(Fbass)

F

O. K. Give me your — ad-vice, —
I have my res - pect — for you, —

it's not my fault if I
I won't try to change the

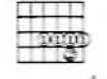
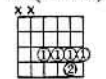
Eb(Fbass)

F

Eb(Fbass)

F

Gsus4



can't be wise, — show me a per-son who has - n't been done. —
 things you do, — give me a break, let me learn it my — way.

Eb

6th Fret

Dm



You think you — know more — than me, —
 I got - ta make my own — mis - takes. —

Ab

4th Fret

Gsus4



ex - per - i - ence has - n't set — you free.
 why can't you treat — me like — a friend?

1. G

C

Eb(Cbass)



Look Ma-ma I love — you — look Ma-ma look, look

Accompanying piano and bass lines for the final section.

F(Cbass) C Ab(Cbass)

Ma-ma look. Look Ma-ma I love — you,— look Ma-ma look, look

Bb(Cbass) 2. G D.%. al Coda CODA C

Ma-ma look. look). Look Ma-ma I love—

Bb6(Cbass) F(Cbass) Eb(Cbass) F(Cbass) C

— you,— look Ma-ma look, look Ma-ma look, look Ma-ma look. Look Ma-ma I love—

Bb6(Cbass) F(Cbass) Ab(Cbass) Bb(Cbass) Repeat to Fade

— you,— look Ma-ma look, look Ma-ma look, look Ma-ma

ASSAULT AND BATTERY

**THE LIVES WERE TAKEN
FOR FEASTS AT THE TABLE
A LIFE OF MISERY
ENDING WITH A SHOCK**

**BRUTAL MURDER (BRUTAL MURDER)
ALL HANDS TO THE SLAUGHTER
MASS TORTURE
ALL HANDS TO THE KNIFE**

**AND I CAN HEAR THE SCREAMS
WITH THE KNIFE, THE JOLT, THE WRING
THEY MUST FOLLOW IN OUR DREAMS
CARRYING A TWISTED STING**

**CHILDREN'S STORIES WITH THEIR FARMYARD FAVOURITES
AT THE TABLE IN A DIFFERENT DISGUISE**

**DON'T TALK TO ME OF HEALTH
OR SOMETHING SOMEONE ELSE WILL DO
WE'RE TALKING ABOUT THE ACT
OF TAKING LIFE FOR ME AND YOU
AND I HEAR THEIR SCREAMS....**



ASSAULT AND BATTERY

Words and Music by
HOWARD JONES

p tempo rubato

Chord diagrams: C, Bb(Cbass), Dm7(Cbass), Ab (4th Fret), Gm7 (3rd Fret)

Chord diagrams: C, Bb(Cbass), Dm7(Cbass), Ab (4th Fret), Gm7 (3rd Fret)

f a tempo

Chord diagram: C

f

C bass.

+ Bbsus4 Bb Fsus4 F

Chord diagrams: Bbsus4 (6th Fret), Bb, Fsus4 (6th Fret), F

+ Sections marked with this cross and having an overall C bass do not have the C bass in the chord since it is virtually impossible to play the arrangement this way.

C bass

+ Bb Bbadd9 C

Bb: x x 0 1 3 3
Bbadd9: x x 0 1 3 3
C: x 0 2 3 4 0

C bass

+ Bbsus4 Bb Fsus4 F

Bbsus4: x x 0 1 3 3 (6th Fret)
Bb: x x 0 1 3 3 (6th Fret)
Fsus4: x x 1 0 0 0
F: x x 0 2 3 3

C bass

+ Bb Bbadd9 C

Bb: x x 0 1 3 3
Bbadd9: x x 0 1 3 3
C: x 0 2 3 4 0

C bass

+ Bbsus4 Fsus4

Bbsus4: x x 1 0 0 0 (6th Fret)
Fsus4: x x 1 0 0 0

Bb(Cbass)

Bb(Cbass): x 0 0 0 0 4

C add9 add11

C add9 add11: x 0 2 3 4 5 7

The lives were tak-en
Don't talk to me of health

for feasts at the ta-ble.
or some-thing some-one else will do

C bass

+ Bbsus4 Fsus4

Bbsus4: x x 1 0 0 0 (6th Fret)
Fsus4: x x 1 0 0 0

A life of mis-er-ry,
we're talk-ing a-bout the act

of

Bb(Cbass) C add9
add11 + Bbsus4 ^{6th Fret} C bass Fsus4

To Coda ♪

end-ing with — a shock.
tak-ing life — for me and you.

Bru-tal mur-der,
And I can hear the screams

Bb(Cbass) C add9
add11

(Bru-tal mur-der) all hands to the slaugh-ter,
with the knife, the jolt, the wring.

C bass + Bbsus4 ^{6th Fret} Fsus4 Bb(Cbass) C add9
add11

Mass tor-ure all hands to the knife.
They must fol-low in our dreams, — car-ry-ing a twist-ed sting.

C bass

+ Bbsus4 Bb F#sus4 F

C bass

+ Bb Bbadd9 C

C bass

+ Bbsus4 Bb F#sus4 F

C bass

+ Bb Bbadd9 C

C Bb(Cbass) Dm7(Cbass)

Child-ren's stor-ies with their farm-yard fav - 'rites, at the ta - ble in a

p

Ab Gm7 C Bb(Cbass)

dif - fer - ent — dis - guise. — Child-ren's stor-ies with their farm - yard fav - 'rites,

Dm7(Cbass) Ab Gm C

at the ta - ble in a dif - fer - ent — dis - guise. —

D.%. al Coda

*

C bass

C bass

CODA

Chord diagrams for the first system:

- Bbsus4**: x x 0 0 0 0 (6th Fret)
- Bb**: x x 0 0 0 0 (6th Fret)
- Fsus4**: x x 0 0 0 0 (6th Fret)
- F**: x 0 2 3 4 0

Chord diagrams for the second system:

- Bb**: x x 0 0 0 0
- Bbadd9**: x x 0 0 0 0
- C**: x 0 2 3 4 0

Tacet 1^o & 2^o

hear _____ their screams _

1,2,3,4,5,6,7.

2^o

8.

and I

P tempo rubato

Chord diagram for Bb (6th Fret): x x 0 0 0 0

Chord diagram for Dm: x x 0 0 0 0

Chord diagram for Ab (4th Fret): x x 0 0 0 0

Chord diagram for Gm (2nd Fret): x x 0 0 0 0

Chord diagram for C: x 0 2 3 4 0

Chord diagram for Bb (6th Fret): x x 0 0 0 0

Chord diagram for Dm: x x 0 0 0 0

Chord diagram for Ab (4th Fret): x x 0 0 0 0

Chord diagram for Gm (2nd Fret): x x 0 0 0 0

Chord diagram for C: x 0 2 3 4 0

AUTOMATON

HE ARRIVED ON THE SCENE
WITH NO PAST AND NO FUTURE
HE SEEMED TO KNOW YOUR DREAMS
REPLACE TEARS WITH LAUGHTER

STREET CORNER WHISPERS
WOULD MENTION HIS NAME
SELFISH? BENEVOLENT?
WHAT WAS HIS GAME

SOME SAY HE'S PERFECT
SOME SAY A SPY
A HIDDEN POWER
THEY ALL WONDER WHY
THE RUMOURS MOUNTED
BUT STILL NO FACT?
I NEED TO FIND OUT
SOME SAY PERFECT HIDDEN POWER
WE ALL WONDER WHY

QUESTIONS UNANSWERED
SUSPICION ALERTED
I WENT ROUND TO HIS PLACE
IT FELT QUITE DESERTED
I CLIMBED THE STAIRS TO WHERE
HIS BODY LAY WITHOUT MOTION
NO SPIRIT LIVES IN THERE
THE CORD HAD BEEN BROKEN

HIS SKIN WAS REPTILE
NO LIFE IN THERE
NOT YOUNG NOT OLD
A LONG HOLLOW GLARE
HIS BREATH HAD STOPPED
NO HEARTS BEAT THERE
IS THIS A MAN
SHOULD I BELIEVE HIDDEN POWER
THEY ALL WONDERED WHY

MY ATTENTION WAS CAUGHT
BY A SOUND FROM THE DOOR
PANIC GRIPPED THE MIND
WHAT LAY IN STORE
A BEING STARED AT ME
BENEVOLENT, NOT COLD
AUTOMATON — HE IS CONTROLLED

HIS SKIN WAS REPTILE....

AUTOMATON — NO LIFE IN THERE
NO PAST AND NO FUTURE
IS THIS A MAN
AUTOMATON — NO LIFE IN THERE
NO PAST AND NO FUTURE
IS THIS A MAN



AUTOMATON

Words and Music by
HOWARD JONES

Cm 3rd Fret Eb 6th Fret

He ar - rived on the scene — with no past and no
Ques - tions un - ans - wered, — sus - pic - ion al -

Cm 3rd Fret Eb 6th Fret Gsus4 3rd Fret Cm 2nd Fret Eb 6th Fret

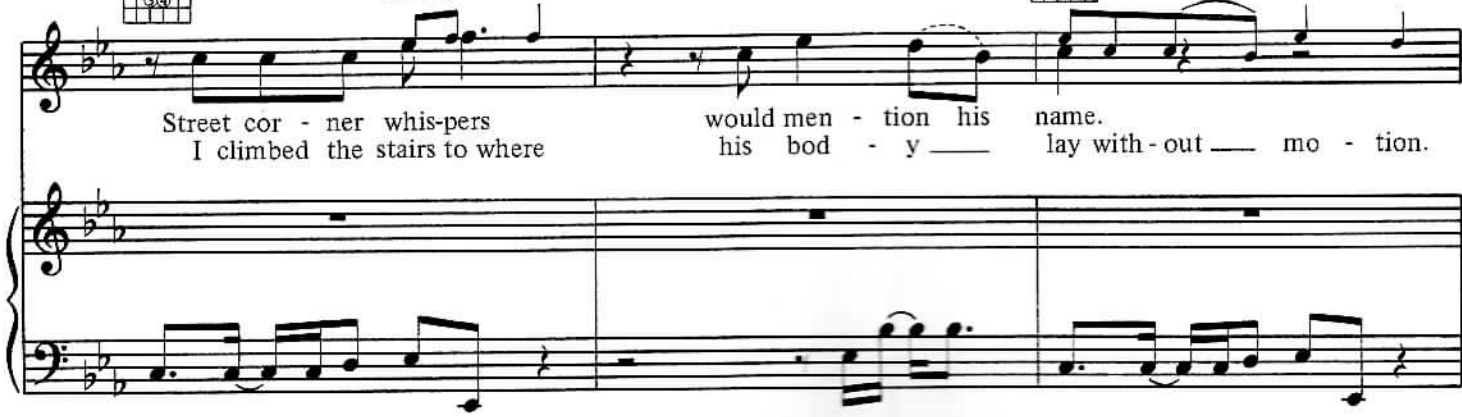
— fut - ure. — He seemed to know your dreams —
— ert - ed. — I went round to his place —

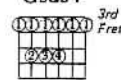
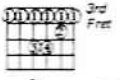

Cm 3rd Fret Eb 6th Fret

— re - place tears with laugh - ter. —
— it felt quite de - sert - ed. —

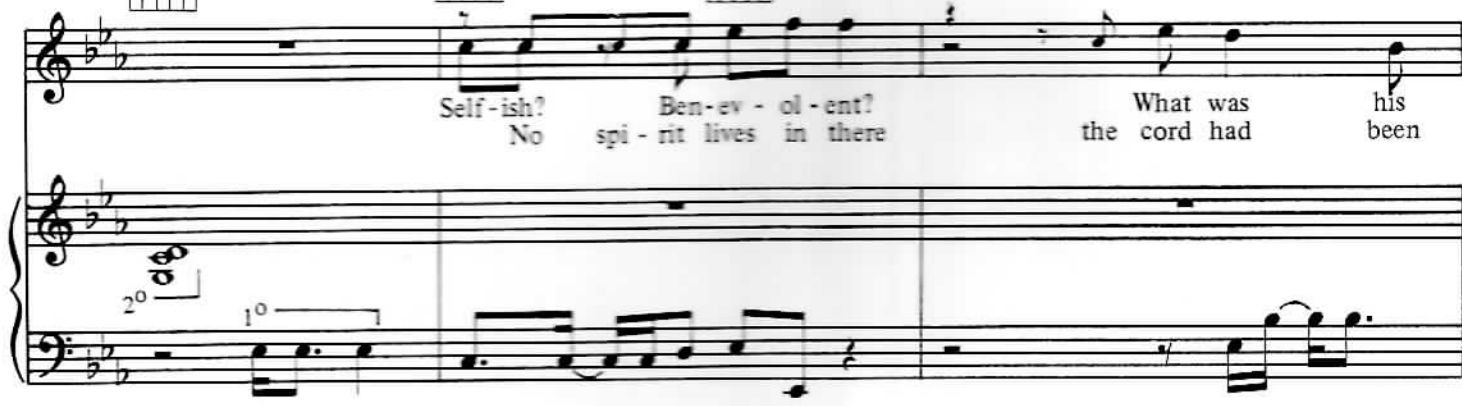
Cm 
Eb 
Cm 
Eb 

Street cor - ner whis-pers would men - tion his name.
 I climbed the stairs to where his bod - y _____ lay with - out _____ mo - tion.



Gsus4 
Cm 
Eb 

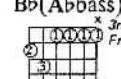
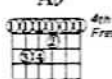
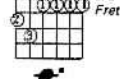
Self-ish? Ben-ev - ol - ent? What was his
 No spi - rit lives in there the cord had been



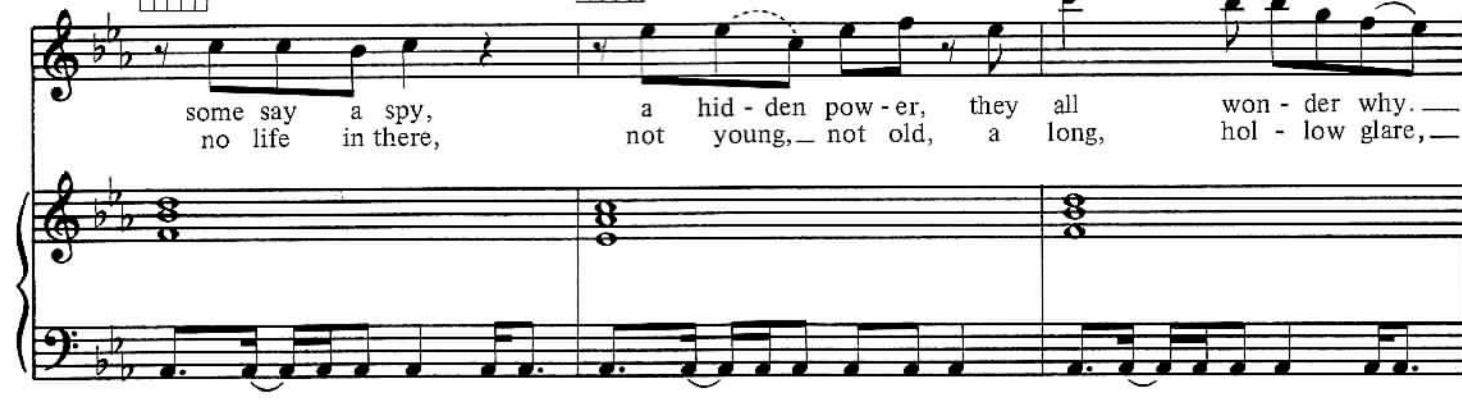
Cm 
Eb 
Ab 

game? 1. Some say he's per - fect,
 bro - ken. 2.3. His skin was rep - tile,

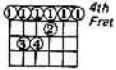


Bb(Abbass) 
Ab 
Bb(Abbass) 

some say a spy, a hid - den pow - er, they all won - der why. _____
 no life in there, not young, _____ not old, a long, hol - low glare, _____



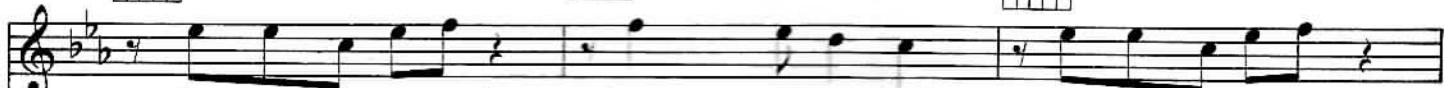
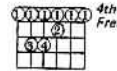
Ab



Bb(Abbass)



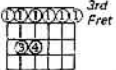
Ab



the ru - mours mount-ed. but still no fact? I need to find out,
his breath had stopped. no hearts beat there. is this a man,



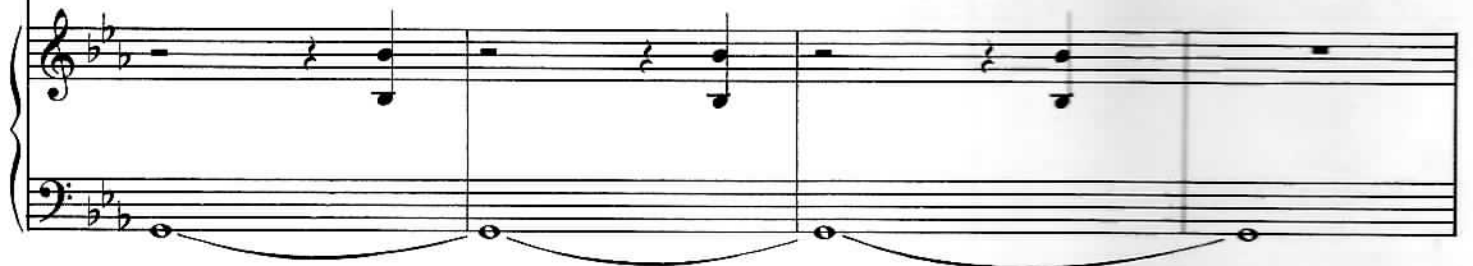
Gm



To Coda ♣

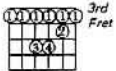


some say per - fect hid - den pow - er, we all won - der why. ___
should I be - lieve hid - den pow - er, they all won - dered why. ___



1.

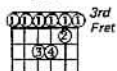
Cm



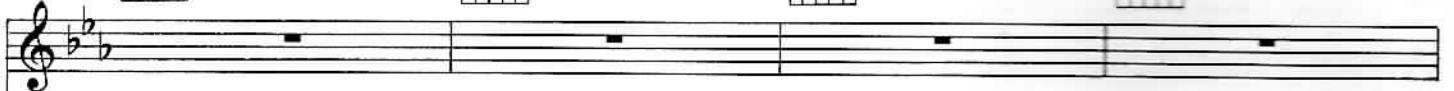
Bb

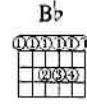
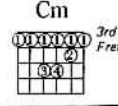
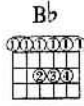
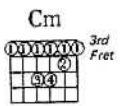


Cm



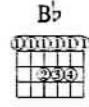
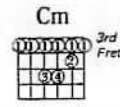
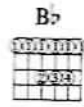
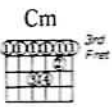
Bb



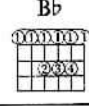
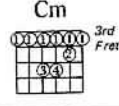
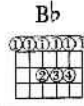
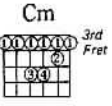


Musical notation for the first system, including treble and bass clefs, a grand staff, and a guitar staff with fretboard diagrams.

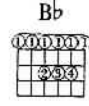
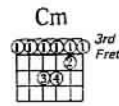
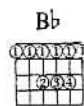
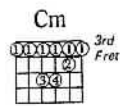
2.



Musical notation for the second system, including treble and bass clefs, a grand staff, and a guitar staff with fretboard diagrams. Includes the lyrics: *Spoken: My attention was caught by a sound from the door.*



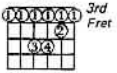
Musical notation for the third system, including treble and bass clefs, a grand staff, and a guitar staff with fretboard diagrams. Includes the lyrics: *Panic gripped the mind, What lay in store,*



Musical notation for the fourth system, including treble and bass clefs, a grand staff, and a guitar staff with fretboard diagrams. Includes the lyrics: *A being stared at me, Benevolent, not cold.*

D.S. al Coda

Cm



Bb



Cm



Bb

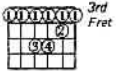


Automaton,

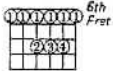
He is controlled.

♩ CODA

Cm

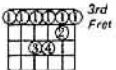


Eb

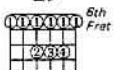


Aut - o - ma - ton.

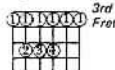
Cm



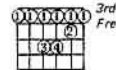
Eb



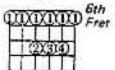
Gsus4



Cm

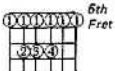


Eb



No life in there, — no past and no fu - ture. —
Is this a man?

Bbsus4



Au - to - ma - ton

Is this a man?

LIFE IN ONE DAY

**THE OLD MAN SAID TO ME
SAID DON'T ALWAYS TAKE LIFE SO SERIOUSLY.
PLAY THE FLUTE
AND DANCE AND SING YOUR SONG.**

**TRY AND ENJOY THE HERE AND NOW
THE FUTURE WILL TAKE CARE OF ITSELF SOMEHOW.
THE GRASS IS NEVER GREENER OVER THERE.
TIME WILL WEAR AWAY THE STONE.
GETS THE HEREDITARY BONE.**

**DON'T TRY TO LIVE YOUR LIFE IN ONE DAY.
DON'T GO SPEED YOUR TIME AWAY.
DON'T TRY TO LIVE YOUR LIFE IN ONE DAY.
DON'T GO SPEED YOUR TIME AWAY.**

**THE OLD MAN SAID TO ME
SAID YOU CAN'T CHANGE THE WORLD SINGLE-HANDEDLY
RAISE A GLASS ENJOY THE SCENERY
PRETEND THE WATER IS CHAMPAGNE
AND FILL MY GLASS AGAIN AND AGAIN
WHILE THE WOLVES ARE GATHERING ROUND YOUR DOOR
TIME WILL WEAR AWAY THE STONE
GETS THE HEREDITARY BONE**

DON'T TRY TO LIVE....

**THE OLD MAN SAID TO ME
SAID DON'T ALWAYS TAKE LIFE SO SERIOUSLY
PLAY THE FLUTE
AND DANCE AND SING YOUR SONG**

**TRY AND ENJOY THE HERE AND NOW
THE FUTURE WILL TAKE CARE OF ITSELF SOMEHOW
THE GRASS IS NEVER GREENER OVER THERE
TIME WILL WEAR AWAY THE STONE
GETS THE HEREDITARY BONE**

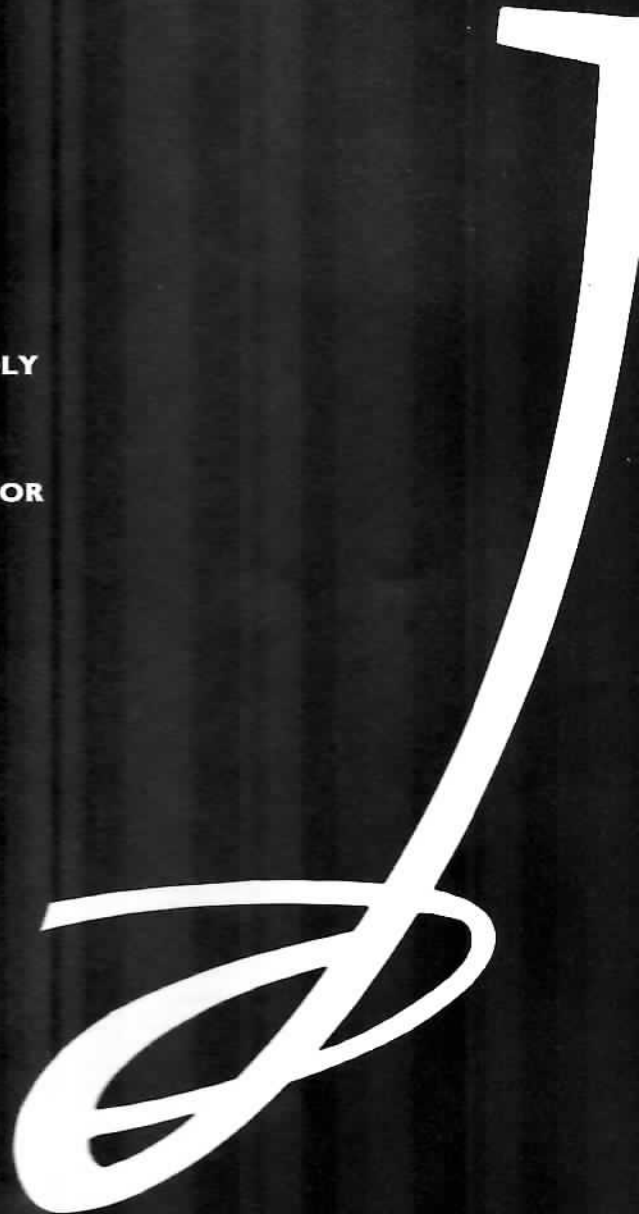
**I TRIED TO LIVE MY LIFE IN ONE DAY
DON'T GO SPEED YOUR TIME AWAY**

**I BIT OFF MORE THAN I CAN CHEW
ONLY SO MUCH YOU CAN DO**

**WOLVES ARE GATHERING ROUND MY DOOR
ASK THEM IN AND INVITE SOME MORE**

**I TRIED TO LIVE MY LIFE IN ONE DAY
DON'T GO SPEED YOUR TIME AWAY**

DON'T TRY TO LIVE YOUR LIFE IN ONE DAY....



LIFE IN ONE DAY

Words and Music by
HOWARD JONES

First system of musical notation for 'Life in One Day'. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, guitar chord diagrams are provided for G, D, Em, D, C, D, and G. The music is in the key of D major and 4/4 time.

Second system of musical notation. It continues the grand staff with guitar chord diagrams for G, D, Em, D, Em, C, D, and G. The notation includes a double bar line with repeat dots at the end of the system.

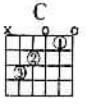
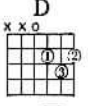
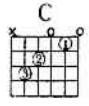
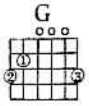
Third system of musical notation. It continues the grand staff with guitar chord diagrams for G, C, D, G, C, D, and G. The notation includes a double bar line with repeat dots at the end of the system.

Fourth system of musical notation, which includes the lyrics. Above the treble staff, guitar chord diagrams are provided for G, C, D, G, C, D, and C. The lyrics are:

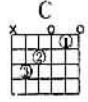
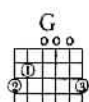
1. 3. The old - man said - to me, - said don't

2. The old - man said - to me, - said you

The system concludes with a double bar line and repeat dots.

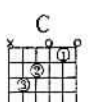
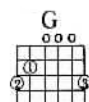


al - ways take life so ser - i - ous - ly — play the flute — and dance — and sing — your —
 can't change the world sin - gle - hand - ed - ly, — raise a glass — en - joy — the scen - er -

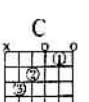
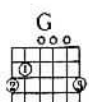


song.
 - y. Pre - tend the wat - er is — cham - pagne — and fill —

Try and en - joy the here — and now — the fut -

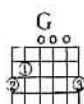
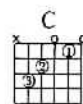
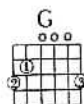
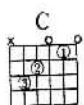
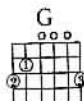


- ure will take care of it - self some - how, the grass is nev - er green - er ov - er —
 — my glass a - gain — and a - gain. while the wolves are gath - 'ring round — your —

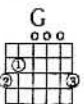
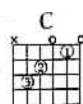
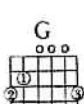
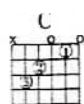
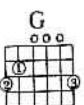


there. }
 door. }

Time will wear a - way the stone, —



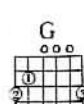
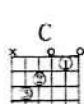
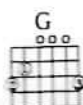
Don't try to live your life in one day, don't go speed your time a way —
 Wolves are gath er - ing round my door, ask them in — and in - vite some more —



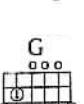
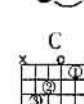
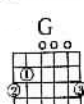
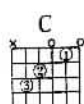
D.%. al Coda
To Coda ⊕

don't try to live your life in one day, don't go speed your time a way. —
 I tried to live my life in one day, don't go speed your time a way. —

⊕ CODA



(each time) Don't try to live your life in one day, don't go speed your time a way. —
 Don't try to live your life in one day, don't go speed your time a way. —



Fad

life in one day. Don't go speed your time a way. —
 don't try to live your life in one day. Don't go speed your time a way. —

DREAM INTO ACTION

BETWEEN EVERY MAN THERE IS A DIVISION
NOBODY EVER SEEMS TO GET IT RIGHT
EVEN BETWEEN FRIENDS THERE IS A LONG GAP
ONE OF THEM MAKES A MISTAKE, THERE IS A FIGHT
WHATEVER YOU DO YOU HAVE THE BENEFIT OF THE DOUBT
WHATEVER I DO PLEASE UNDERSTAND
WHATEVER WE DO LET'S MAKE A PLEDGE TO PUT IT RIGHT
SO WE CAN END THE RULE OF THE DIVISION

WHATEVER YOU LIKE TO DO THEN LET THAT BE MY PLEASURE
WHATEVER YOU LIKE TO SAY I'LL TRY TO UNDERSTAND
WHATEVER I DO PLEASE UNDERSTAND
WHATEVER WE DO LET'S MAKE A PLEDGE TO PUT IT RIGHT
SO WE CAN END THE RULE OF THE DIVISION

PUTTING THE DREAM INTO ACTION INTO ACTION
YOU ARE STRONG
YOU FEEL IT
WE FEEL IT
YOU ARE STRONG
WE ARE STRONG
YOU ARE ACTION

PUTTING THE DREAM INTO ACTION.....



DREAM INTO ACTION

Words and Music by
HOWARD JONES

Guitar chord diagrams for the first system:

- Gm 3rd Fret:
- Cm 3rd Fret:
- Gm 3rd Fret:

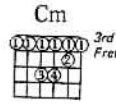
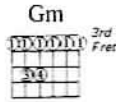
Guitar chord diagrams for the second system:

- Gm 3rd Fret:
- Cm 3rd Fret:
- Gm 3rd Fret:

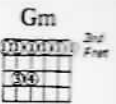
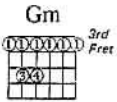
Guitar chord diagrams for the third system:

- Gm 3rd Fret:
- Cm 3rd Fret:
- Gm 3rd Fret:

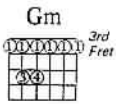
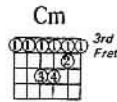
Be - tween ev - 'ry man — there is — a di - vis - ion



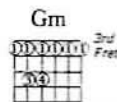
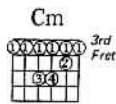
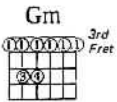
no - bo - dy ev - er seems — to get — it right...



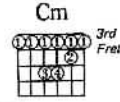
Ev - en be - tween friends
What - ev - er you like to do —



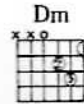
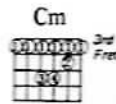
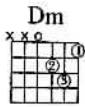
— there is — a long — gap. —
— then let that be my plea - sure. —



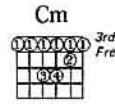
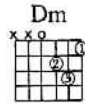
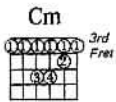
one of them makes a mis - take, there is a fight. —
what - ev - er you like to say — I'll try — to un - der - stand. }



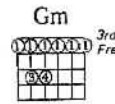
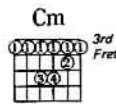
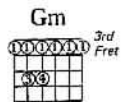
what - ev - er you do _____ you have the be - ne - fit of the doubt,



— what - ev - er I do, please un - der - stand. What - ev - er we do let's make

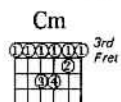
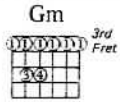


a pledge to put it right, so we can end the rule _____ of the _____ di - vis -



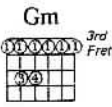
- ion. Put - ting the dream in - to ac - tion, in - to ac - tion.

1.

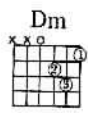
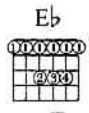
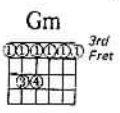
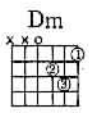
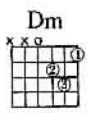
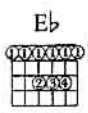


Put-ting the dream in - to ac-tion, in to ac -

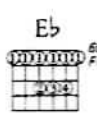
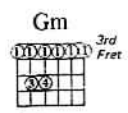
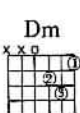
2.



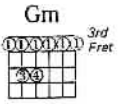
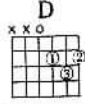
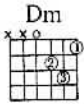
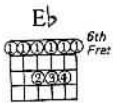
- tion.



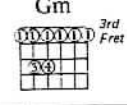
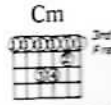
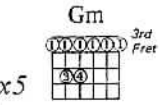
You are — strong, — we are — strong, — you — feel — it,



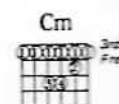
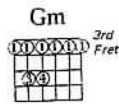
we feel — it. — You are — strong, — we are — strong, —



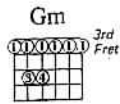
you are — ac-tion.



Put-ting the dream in - to ac-tion. in - to ac-tion. *Tacet 1^o*



Put-ting the dream in - to ac-tion, in - to ac-



- tion.



SPECIALTY

**DON'T CHOP OFF HIS HEAD
TO MAKE YOURSELF LOOK TALL
DON'T TEAR A STRIP OFF
TO MAKE YOURSELF FEEL WONDERFUL
WHO WANTS TO COMPARE
AS IF THIS WAS A COMPETITION
LEAVE THAT TO TEACHERS AT SCHOOL
MUST PRESERVE THEIR TRADITION**

**BOUT TIME YOU REALISED
YOU ARE A SPECIALTY
THERE IS NO ONE LIKE YOU
SPEND YOUR LIFE WORRYING
BOUT WHAT YOU COULD HAVE BEEN
CAN'T YOU LIKE BEING YOU**

**DON'T NEED A SCALP
DON'T NEED TO BE A JUROR
TAKE CARE OF YOURSELF
NO NEED TO FEEL SO INSECURE
WASTE OF ENERGY
TO PROVE A HOLIER THAN HIM
WASTE OF ENERGY
TO FIND OUT WHO COMMITS WHAT SIN**

**BOUT TIME YOU REALISED
YOU ARE A SPECIALTY
THERE IS NO ONE LIKE YOU
SPEND YOUR LIFE WORRYING
BOUT WHAT YOU COULD HAVE BEEN
CAN'T YOU LIKE BEING YOU**

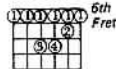
DONT'T CHOP OFF HIS HEAD

BOUT TIME YOU REALISED



SPECIALTY

Words and Music by
HOWARD JONES

E♭min  6th Fret

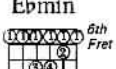
Ab  4th Fret

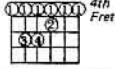
E♭min  6th Fret

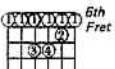
Ab  4th Fret

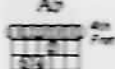
(2o) *a tempo primo*




E♭min  6th Fret

Ab  4th Fret

E♭min  6th Fret

Ab  4th Fret



1.3. Don't chop off his head — to —
2. Don't need a scalp — don't —

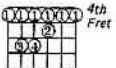
E♭min  6th Fret

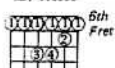
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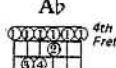
E♭min  6th Fret

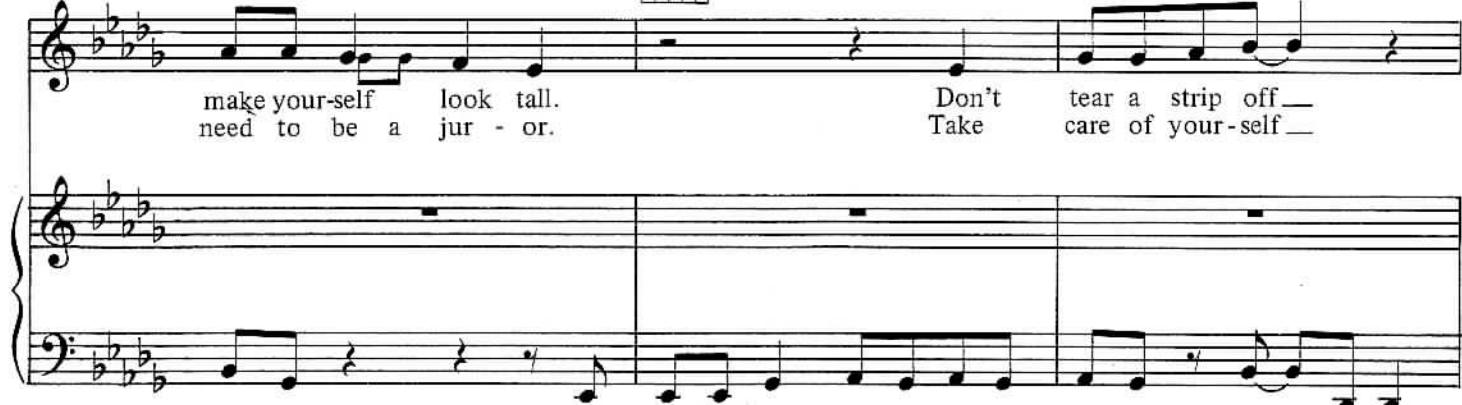


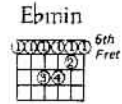
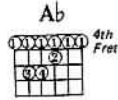
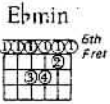
make your-self look tall. Don't tear a strip off —
need to be a jur - or. Take care of your-self —

Ab  4th Fret

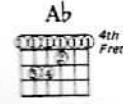
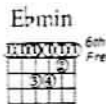
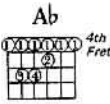
E♭min  6th Fret

Ab  4th Fret

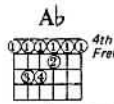
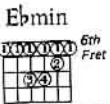




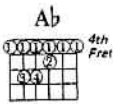
to make your-self feel won-der-ful. Who
no need to feel so in - se-cure. Waste



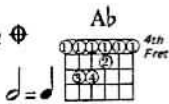
wants to com-pare — as if this was a com-pe-ti-tion.
of en-er-gy — to prove a ho-lier than him.



Leave that to teach-ers at school, — must pre-
Waste of — en-er-gy to find out

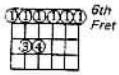


To Coda ⊕



serve their tra - di - tion. } 'Bout time you re - al-ised, you are a spec-
who com-mits what sin. }

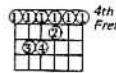
Bbmin



Ab

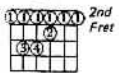


Ab



- ial - ity, there is no one — like — you, spend your life wor -

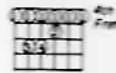
Gb



Bbmin

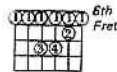


Ab



- ry - ing 'bout what you could — have been, can't you like be - ing — you. —

Ebmin

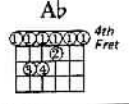
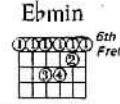
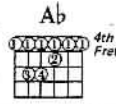
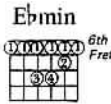
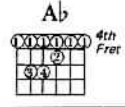
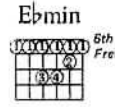
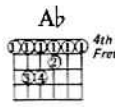
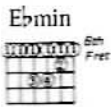
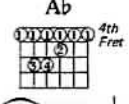
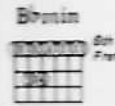
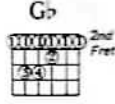
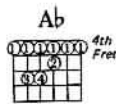


Oh, — oh, oh —

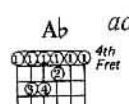
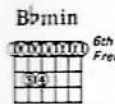
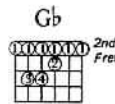
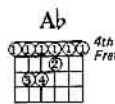
*D.%. al Coda
a tempo primo*

oh oh — oh — oh.

CODA

'Bout time you re - alised, you are a spec - ial - ty, there is no one - like - you,



spend your life wor - ry - ing 'bout what you could have been, can't you like be - ing - you...

WHY LOOK FOR THE KEY

**AND THEY MADE THE SECRET PACT
HIS KNOWLEDGE WOULD BE TAPPED
THE LINK WAS BASED ON A RESPECT
ON THEIR LIVES THEY WOULD REFLECT
A PERFECT STATE OF NON-ATTACHMENT
WAS STRIVEN FOR AND CLAIMED AS FACT
THE YOUNGER GREW AND LEARNT HIS LESSON WELL
ALL HIS IDEALS WERE INTACT**

**WHY LOOK FOR THE KEY IN ANOTHER
THE ANSWER LAY IN HIS OWN HEART
WON'T FIND YOURSELF IN SOME OTHER
IT ALWAYS WAS THERE RIGHT AT THE START**

**BUT POWER IT CORRUPTED
THAT'S WHERE ATTACHMENT STARTS
THE POWER HAD ERUPTED
THE SPELL WILL CRACK
AS EACH MENTAL BOND WAS BROKEN
STRENGTH GREW IN THE YOUNG MAN'S HEART
WHAT BEGAN AS LOVE NOT PASSION
HAD LEFT A SEED IN HIS HEART**

WHY LOOK FOR THE KEY IN ANOTHER....



WHY LOOK FOR THE KEY

Words and Music by
HOWARD JONES

Am

D(Abass)

Am

D(Abass)

Am

D(Abass)

Am

And they made the se-cret pact,
But pow-er, it cor-rupt-ed,

his know-ledge would be
that's where at-tach-ment

D(Abass)

Am

D(Abass)

tapped,
starts,

the link was based on a res-pect,
the pow-er had e-rup-ted

Am D(Abass) F

on their lives — the spell will they would re - flect, — a per - fect state of
As each men - tal bond was

G F G

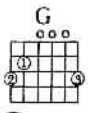
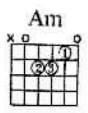
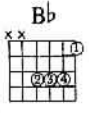
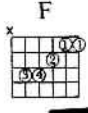
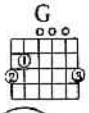
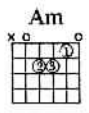
non at - tach - ment was stri - ven for and claimed as fact.
brok - en, strength grew in the young man's heart.

F G F Esus4

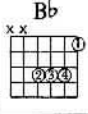
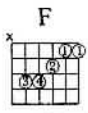
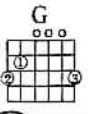
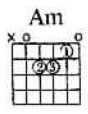
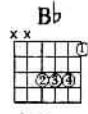
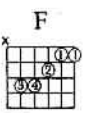
The young - er grew and learned his less - on well, all his i - deals
What be - gan as love, not pas - sion, had left a seed -

E Esus4 E Am G F Bb

— were — in - tact. — } Why look — for the key — in an - oth - er
in — his heart. — }



the ans - wer lay in his own heart, — won't find your - self —



To Coda

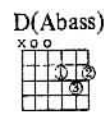
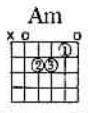
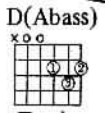
— in some oth - er, it al - ways was there — right — at — the start.

D.S. al Coda

⊕ CODA



Why look — for the key —
Won't find — your-self —



— in an - oth - er. —
— in some oth - er. —

NO ONE IS TO BLAME

YOU CAN LOOK AT THE MENU BUT YOU JUST CAN'T EAT
YOU CAN FEEL THE CUSHIONS BUT YOU CAN'T TAKE A SEAT
YOU CAN DIP YOUR FOOT IN THE POOL BUT YOU CAN'T HAVE A SWIM
YOU CAN FEEL THE PUNISHMENT BUT YOU CAN'T COMMIT THE SIN
AND YOU WANT HER AND SHE WANTS YOU
WE WANT EVERYONE
AND YOU WANT HER AND SHE WANTS YOU
NO ONE, NO ONE, NO ONE EVER IS TO BLAME
YOU CAN BUILD A MANSION BUT YOU JUST CAN'T LIVE IN IT
YOU'RE THE FASTEST RUNNER BUT YOU'RE NOT ALLOWED TO WIN
SOME BREAK THE RULES
AND LIVE TO COUNT THE COST
THE INSECURITY IS THE THING THAT WON'T BE LOST
AND YOU WANT HER AND SHE WANTS YOU
WE WANT EVERYONE
AND YOU WANT HER AND SHE WANTS YOU
NO ONE, NO ONE, NO ONE EVER IS TO BLAME
YOU CAN SEE THE SUMMIT BUT YOU CAN'T REACH IT
IT'S THE LAST PIECE OF THE PUZZLE BUT YOU JUST CAN'T MAKE IT FIT
DOCTOR SAYS YOU'RE CURED BUT YOU STILL FEEL THE PAIN
ASPIRATIONS IN THE CLOUDS BUT YOUR HOPES GO DOWN THE DRAIN
AND YOU WANT HER AND SHE WANTS YOU
WE WANT EVERYONE
AND YOU WANT HER AND SHE WANTS YOU
NO ONE, NO ONE, NO ONE EVER IS TO BLAME
NO ONE EVER IS TO BLAME
NO ONE EVER IS TO BLAME



NO ONE IS TO BLAME

Words and Music by
HOWARD JONES

A F#m E A F#m E

mf

A Esus4 E

You can look at the me - nu but you just can't eat. —
 You can build a man - sion but you just can't live in. —
 You can see the sum - mit but you can't reach it. — it's the



Dsus4 D A

You can feel the cush - ions but you can't have a seat. — You can dip your
 You're the fast - est run - ner but you're not al - lowed to win. Some break the
 last piece of the puz - zle but you just can't make it fit. Doc - tor says you're


A  **Esus4**  **E** 




foot in the pool but you can't have a swim
 rules and live to count the cost
 cured but you still feel the pain



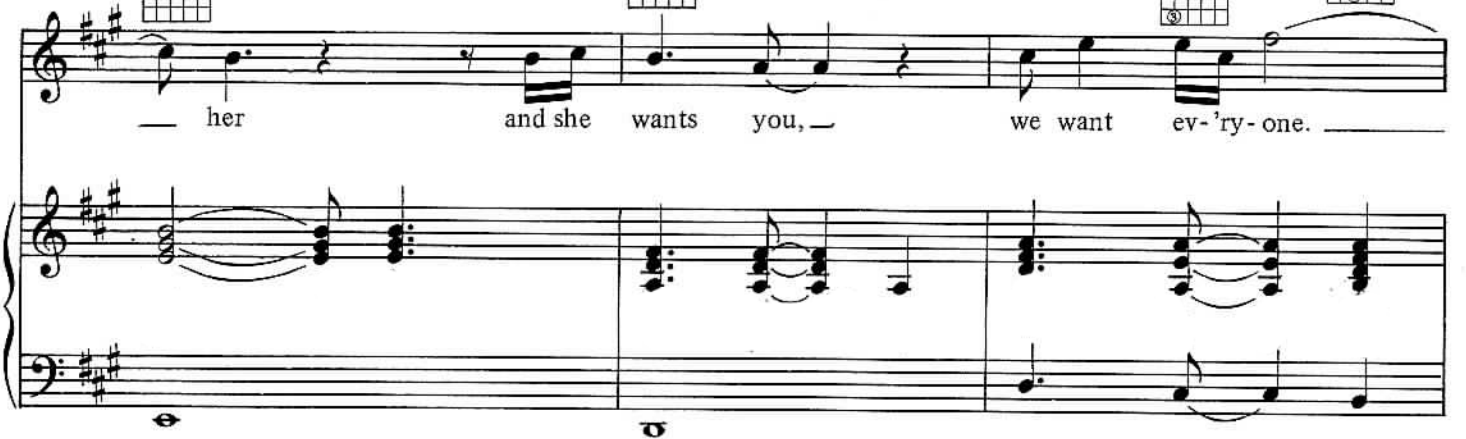
D  **A** 






you can feel the punishment but you can't — com-mit — the sin. — }
 the in - se - cur - i - ty is the thing — that won't get lost. — } And you want —
 as - pir - a - tions in the clouds, but your hopes go down — the drain. — }



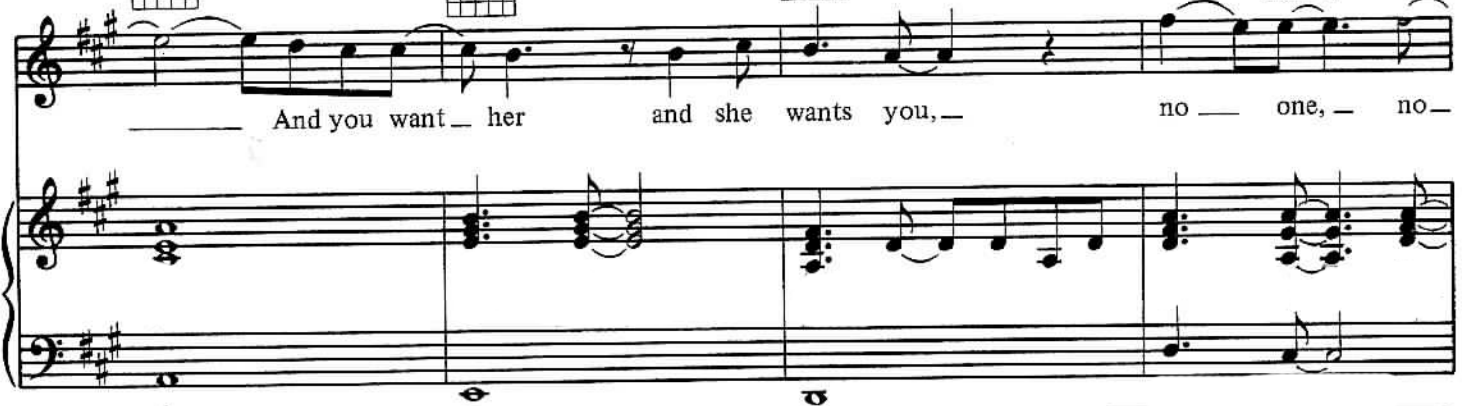
E  **D**  **A(C#bass)**  **Bm7** 







— her and she wants you, — we want ev-'ry-one. —



A  E  D  A(C#bass)  D 

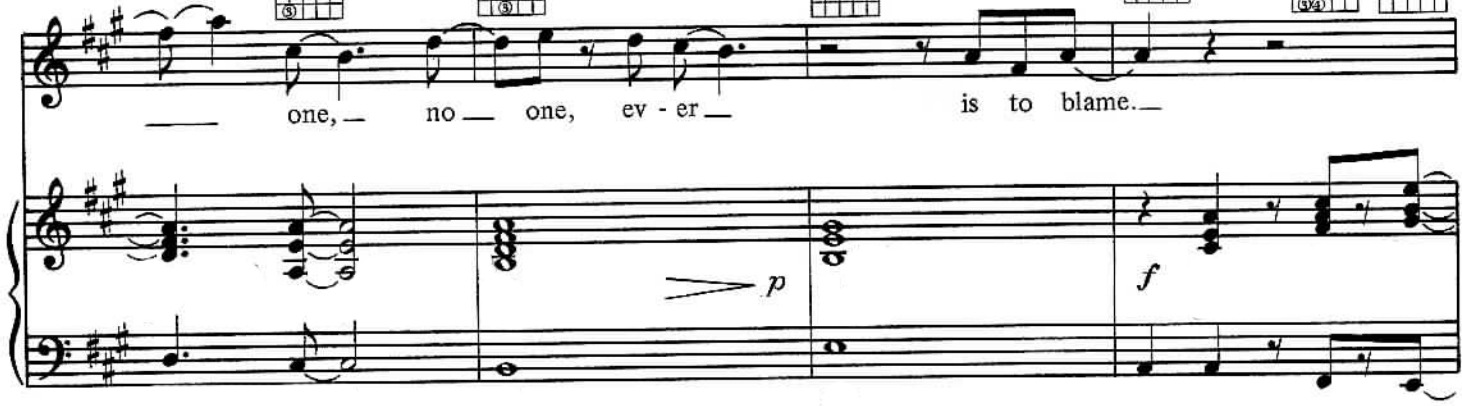
And you want her and she wants you, no one, no






A(C#bass)  Bm7  E  1. A  F#m  E 

one, no one, ever is to blame.

p *f*







A  F#m  E 



2. A  F#m  E  A  F#m  E 

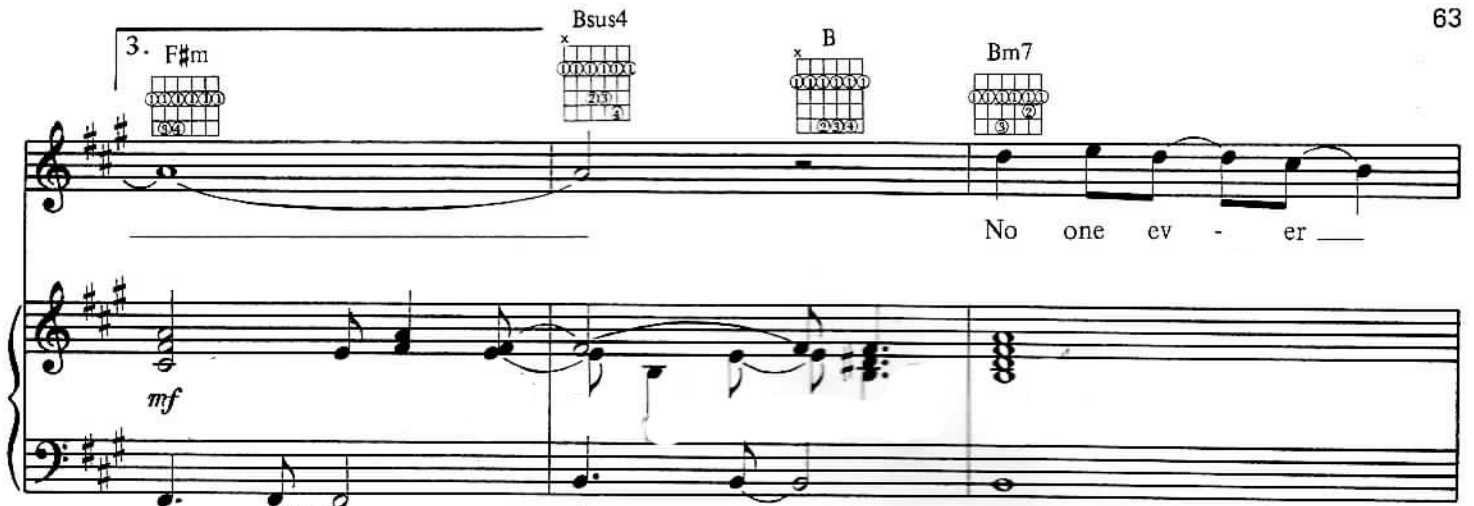
mf *p* *mf* *p*







3. F#m  Bsus4  B  Bm7 

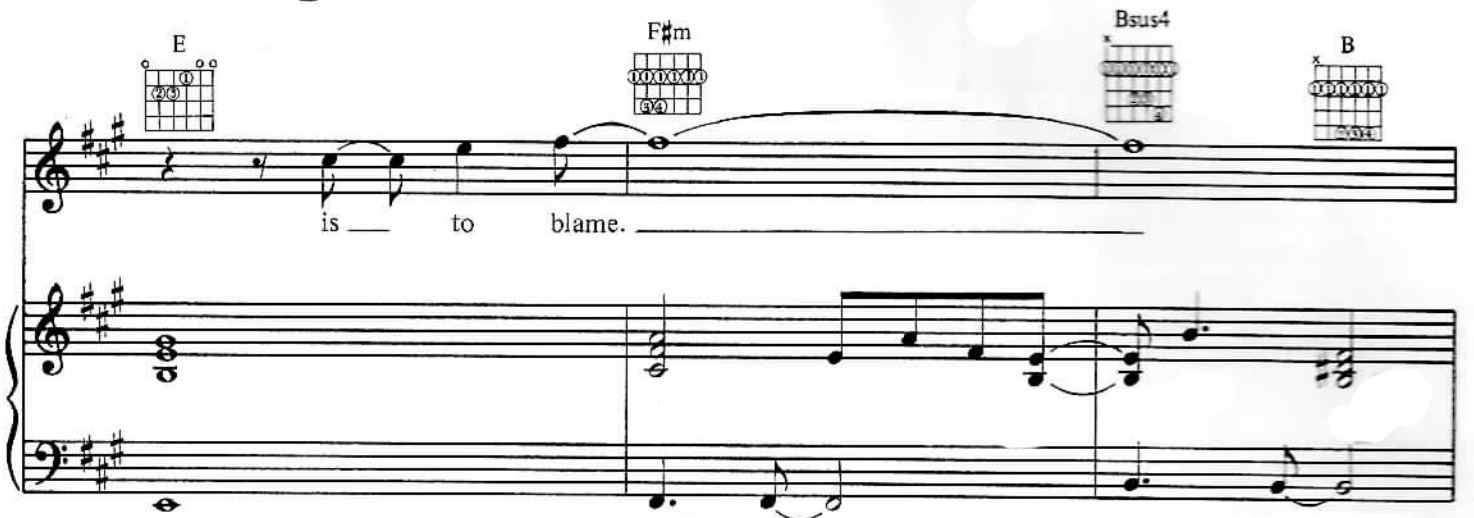
No one ev - er






mf



E  F#m  Bsus4  B 

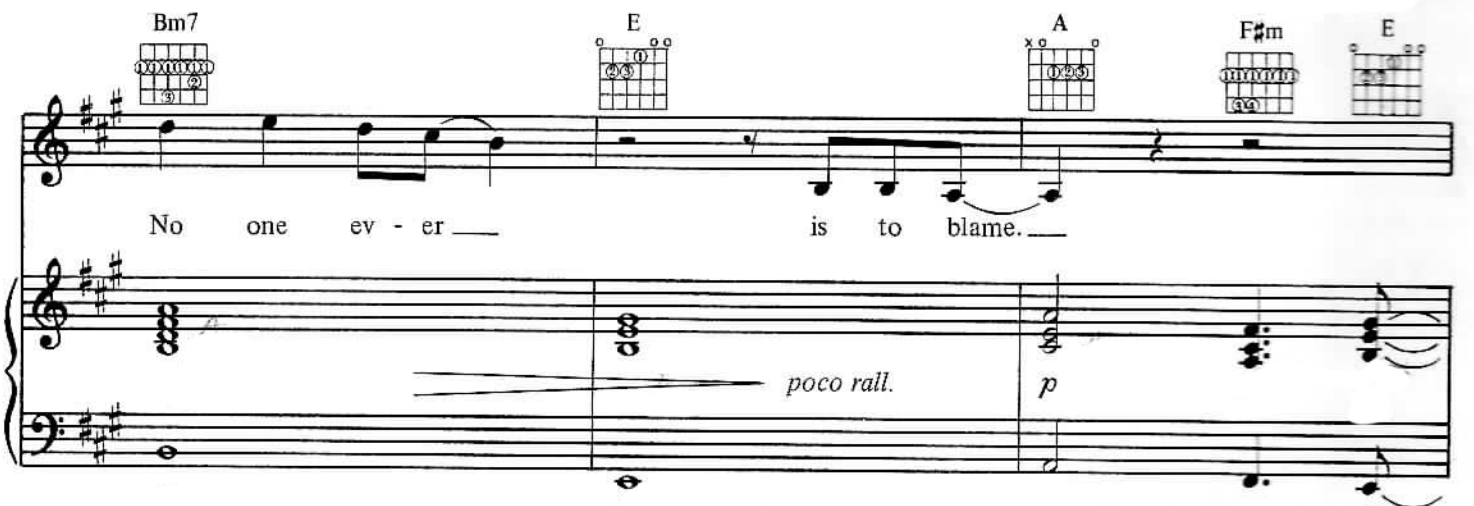
is to blame.







Bm7  E  A  F#m  E 

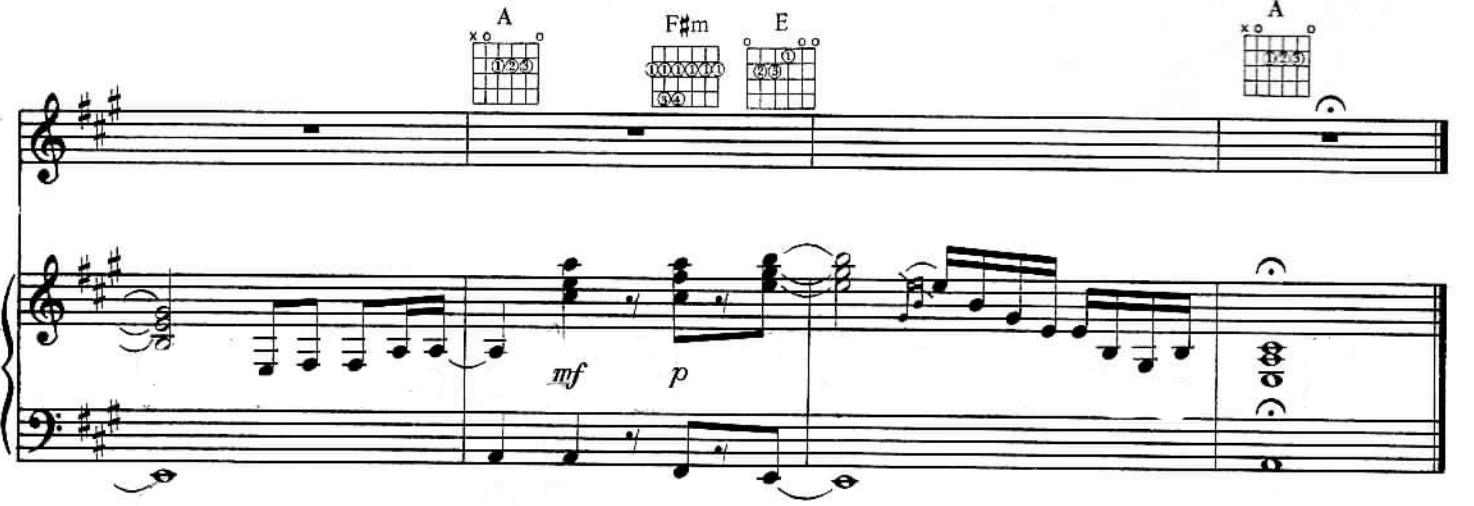
No one ev - er is to blame.

poco rall. *p*



A  F#m  E  A 

mf *p*



THINGS CAN ONLY GET BETTER

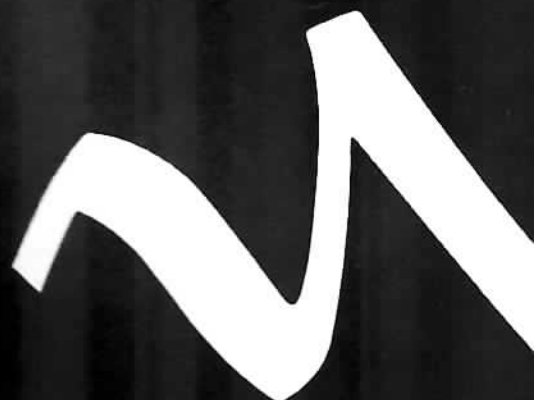
**WE'RE NOT SCARED TO LOSE IT ALL
SECURITY THROW THROUGH THE WALL
FUTURE DREAMS WE HAVE TO REALISE
A THOUSAND SCEPTIC HANDS
WON'T KEEP US FROM THE THINGS WE PLAN
UNLESS WE'RE CLINGING TO THE THINGS WE PRIZE**

**AND DO YOU FEEL SCARED — I DO
BUT I WON'T STOP AND FALTER
AND IF WE THREW IT ALL AWAY
THINGS CAN ONLY GET BETTER
WOW WOW WOW OH, WOW WOW WOW OH OH OH OH**

**TREATING TODAY AS THOUGH IT WAS
THE LAST, THE FINAL SHOW
GET TO SIXTY AND FEEL NO REGRET
IT MAY TAKE A LITTLE TIME
A LONELY PATH, AN UPHILL CLIMB
SUCCESS OR FAILURE WILL NOT ALTER IT**

**AND DO YOU FEEL....
WOW WOW WOW OH,....**

AND DO YOU FEEL....



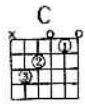
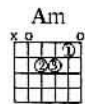
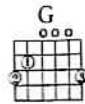
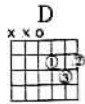
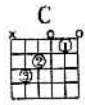
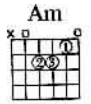
THINGS CAN ONLY GET BETTER

Words and Music by
HOWARD JONES

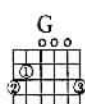
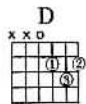
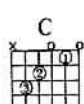
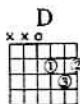
Tempo rubato

a tempo

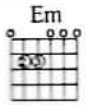
We're not scared to lose it all, — se - cur - i - ty — throw to — the wall —
— Treat - ing — to - day — as though it was — the last, the fin - al show, —



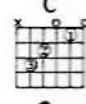
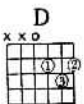
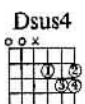
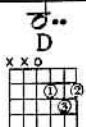
Fu - ture dreams_ we have to re - al - ise ___ A thou - sand scep - tic hands won't
 Get to six - ty and feel no ___ re - gret ___ It may take a lit - tle time, a



keep us from the things we've planned, _ un - less we're cling - ing to the things we prize. _ }
 lone - ly path, _ an up - hill climb, _ suc - cess or fail - ure will not al - ter it. _ }



And do you _ feel scared? _ I _ do, but I won't



_ stop and fal - ter. And if we threw it all _ a -

Em D Dsus4 *To Coda* D

way, things can on - ly get bet - ter.

Am C D F G Am C

Woh oh woh — woh — woh woh — woh oh woh — woh.

D F G Am C D F G

— woh woh — woh woh woh — woh woh —

Am C 1. D F G 2. D F G *D. al Coda*

— woh oh woh — woh — woh woh oh oh — woh woh oh oh —

⊕ CODA

Am C D F G Am C

Am: x02020
C: x32310
D: xx0232
F: xx0332
G: 020303
Am: x02020
C: x32310

Solo

D F G Am C D F G

D: xx0232
F: xx0332
G: 020303
Am: x02020
C: x32310
D: xx0232
F: xx0332
G: 020303

Am C D F G Am C

Am: x02020
C: x32310
D: xx0232
F: xx0332
G: 020303
Am: x02020
C: x32310

D G Am C D G

D: xx0232
G: 020303
Am: x02020
C: x32310
D: xx0232
G: 020303

Am C D G Am C D G

Am: x02020
C: x32310
D: xx0232
G: 020303
Am: x02020
C: x32310
D: xx0232
G: 020303

Am

C

D

F

G



(Not 1^o) Woh

oh

woh

woh

woh

woh

Am

C

D

F

G



woh

oh

woh

woh

woh

woh

Am

C

D

F

G



woh

woh

woh

woh

woh

woh

Am

C

D

F

G



Repeat to fade

woh

oh

woh

woh

woh

woh

oh

oh

IS THERE A DIFFERENCE?

**IS THERE A DIFFERENCE BETWEEN YES AND NO
IS THERE A DIFFERENCE BETWEEN UP AND DOWN
MUST I FEAR WHAT OTHERS FEAR
WHAT NONSENSE**

**SOME PEOPLE ARE CONTENT
ENJOYING THINGS THAT BELONG TO TRADITION
WITH THE SEASONS THEY CAST THEIR LOT
WITHOUT A QUESTION**

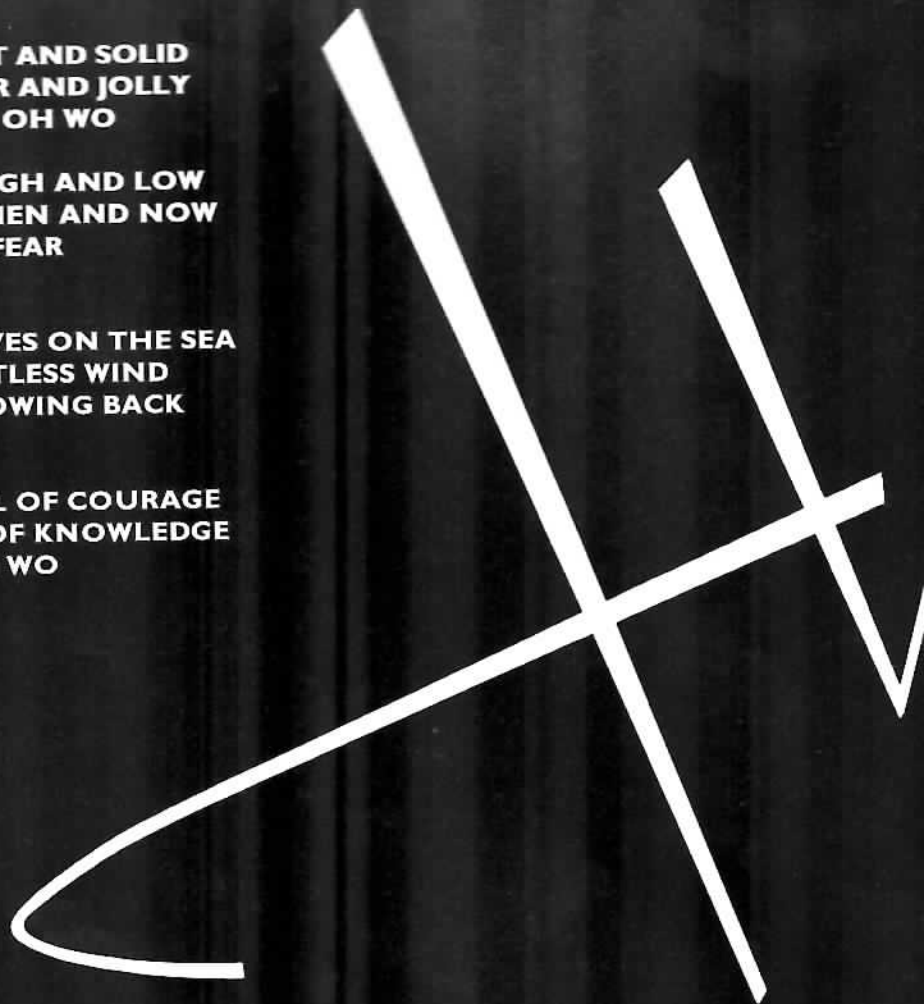
**OTHER MEN ARE CLEAR AND BRIGHT AND SOLID
OTHER MEN ARE SHARP AND CLEVER AND JOLLY
AND WE GO WO OH OH WO OH OH OH WO**

**IS THERE A DIFFERENCE BETWEEN HIGH AND LOW
IS THERE A DIFFERENCE BETWEEN THEN AND NOW
DO WE HAVE TO LIVE IN PAIN AND FEAR
WHAT NONSENSE**

**PEOPLE ARE DRIFTING LIKE THE WAVES ON THE SEA
WITHOUT DIRECTION LIKE THE RESTLESS WIND
NOT KNOWING FORWARD NOT KNOWING BACK
JUST EXISTING**

**OTHER MEN ARE STRONG AND FULL OF COURAGE
OTHER MEN ARE WITTY AND FULL OF KNOWLEDGE
AND WE GO WO OH OH WO OH OH WO**

**IS THERE A DIFFERENCE
IS THERE REALLY A DIFFERENCE
YES AND NO
IS THERE A DIFFERENCE
IS THERE REALLY A DIFFERENCE
UP AND DOWN
IS THERE A DIFFERENCE
HIGH AND LOW
IS THERE A DIFFERENCE
THEN AND NOW
IS THERE A DIFFERENCE
YES AND NO
IS THERE A DIFFERENCE
UP AND DOWN
IS THERE A DIFFERENCE**



IS THERE A DIFFERENCE

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Ab 4th Fret G C Ab 4th Fret G C

C

Is there a diff- 'rence be - tween yes and no, —
Is there a diff- 'rence be - tween high and low, —

Am

is there a diff - 'rence be - tween up and — down, —
is there a diff - 'rence be - tween then and — now, —

Dm



C(Ebass)



must I fear — what oth - ers fear? What non - sense. —
Do we have to live in pain — and fear? — What non - sense. —

F



G



(Instr. on 8)

Some peo - ple are — con - tent —
Peo - ple are drift - ing like the waves on the sea. —

Am



Dm

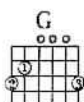


en-joy-ing things that be-long to tra - di - tion, — with the sea - sons they cast —
with-out di - rec - tion like the rest-less — wind, — not know-ing for-ward, not

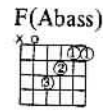
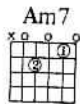
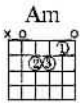
C(Ebass)



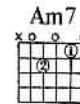
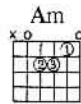
F



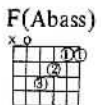
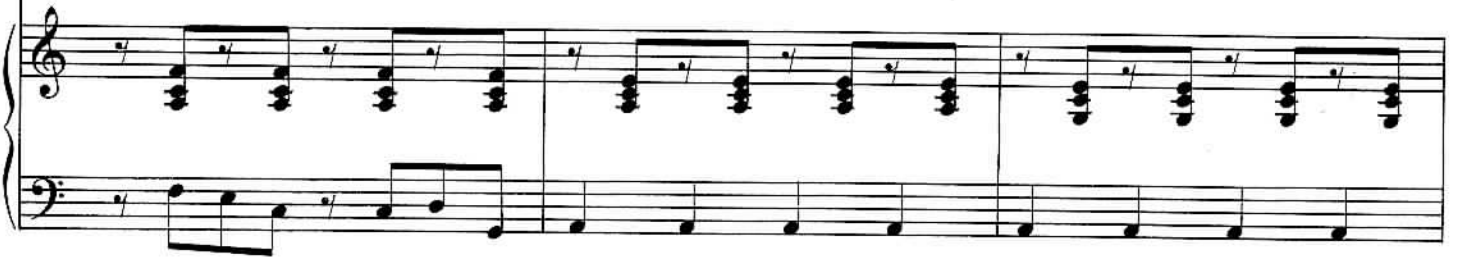
— their lot — with-out a ques - tion.
know-ing back, — just ex - ist - ing.



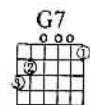
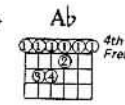
(1.3.) Oth - er men — are clear — and bright — and sol - id, —
 (2.) Oth - er men — are strong — and full — of cour - age, —
 (3) (I a - lone — am drift -



— ing on — the sea. —)
 oth - er men — are sharp — and cle - ver and jol -
 oth - er men — are wit - ty and full — of know -



To Coda ⊕


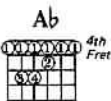
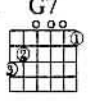



D% at Coda



— ly, —
 — ledge, —
 (3) (rest - less like — the wind. —) And we go woh — woh —

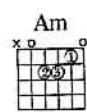


 CODA
  Ab
  G7
  C

Musical notation for the first system, including vocal line with lyrics "woh", "woh", "oh" and piano accompaniment.

 Ab
  G7
  C
  C

Musical notation for the second system, including vocal line with lyrics "woh", "woh", "oh" and "Is there a diff-'rence, is there" and piano accompaniment.

 Am

to Fade

Musical notation for the third system, including vocal line with lyrics "real - ly a diff-'rence." and "Yes and no", "Up and down", "High and low", "Then and now" and piano accompaniment.

Solo at %

Musical notation for the solo section, consisting of two staves of guitar melody.

ELEGY

**PLEASE DON'T LOOK AT ME THIS WAY
I AM FROM THE SAME SEED AS YOU
TAKE ME BACK TO THE WOMB
I AM WEARY OF THIS LIFE**

**DON'T BELIEVE IN MY EYES
DON'T BELIEVE IN MY MIND
DON'T BELIEVE IN RIGHT OR WRONG
DON'T BELIEVE IN CRUEL OR KIND**

**BUT ALL THIS TALK IS ONLY POETRY
ONLY AS TRUE AS WE WOULD BELIEVE
WE MUST LIVE TO FIGHT THE NEGATIVE
NOT TO COURT THE SELF IN DEFEAT OH OH OH OH
IN DEFEAT OH OH OH OH**

**OH THE PAIN OF LIFE IS SWEET
IS IT WRONG TO LONG FOR DEATH?
MUST I CLING TO THE THRILLS OF LIFE
ASH TO ASH AND DUST TO DUST**

**BUT ALL THIS TALK IS ONLY POETRY
ONLY AS TRUE AS WE WOULD BELIEVE
WE MUST LIVE TO FIGHT THE NEGATIVE
NOT TO COURT THE SELF IN DEFEAT OH OH OH OH
IN DEFEAT OH OH OH OH**

**YOU HAVE LOOKED AT ME THIS WAY
WE ARE ALL FROM THE SAME SEED
TAKE US FORWARD THROUGH THE TOMB
THERE IS NO FINISH TO A LIFE**

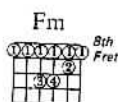
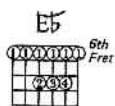
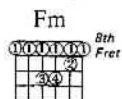


ELEGY

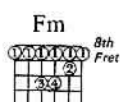
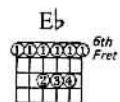
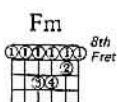
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The musical score is presented in four systems, each with a guitar chord diagram above the treble clef staff and piano accompaniment in both staves. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C).

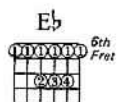
- System 1:** Chord diagrams for **D^b** (4th Fret) and **F^m** (8th Fret).
- System 2:** Chord diagrams for **D^b** (4th Fret) and **F^m** (8th Fret).
- System 3:** Chord diagrams for **D^b** (4th Fret) and **F^m** (8th Fret).
- System 4:** Chord diagrams for **B^bm** (6th Fret) and **F^m** (8th Fret). The lyrics "Please don't" are written below the treble clef staff.



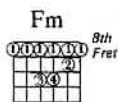
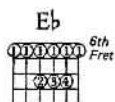
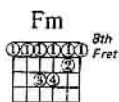
look _____ at me_ this way_ I am



from _____ the same seed as you. take_ me



back _ to_ the womb,_ I_ am



wear - y_ of_ this life... Don't be

Fm ^{8th Fret} Eb ^{6th Fret} Fm ^{8th Fret}

- lieve _____ in _____ my eyes,
 pain _____ of life _____ is sweet,
 looked _____ at me _____ this way,

Fm ^{8th Fret} Eb ^{6th Fret}

don't be - lieve _____ in _____ my _____
 is it wrong _____ to long for _____
 we are all _____ from the same _____

Em
 Fm ^{8th Fret} Eb ^{6th Fret}

mind. _____ Don't _____ be - lieve _____
 death? _____ Must _____ I cling _____
 seed. _____ Take _____ us for - ward _____

in right or wrong, — don't be —
 to the thrills of life ash to
 through the tomb there's no fin -

Fm 8th Fret Eb 6th Fret To Coda ♠ Fm 8th Fret

- lieve in cruel or kind.
 ash and dust to dust.
 - ish to a

Bbm 6th Fret Cm(Bbbass) 6th Fret Fm 8th Fret

But all this talk is on-ly po-e-try, on - ly as true - as we would - be - lieve -

Bbm 5th Fret 
Cm(Bbbass) 6th Fret 
Fm 8th Fret 
Eb 6th Fret 
Bbm 6th Fret 
Cm 3rd Fret 

we must live — to fight the ne-ga-tive not to court — the self in — de-feat,



Db 4th Fret 
Fm 8th Fret 

oh oh oh. In — de —



Db 4th Fret 
Fm 8th Fret 

feat, oh. } Oh the
You have

D. §. al Coda



CODA **Fm** 8th Fret 
F 

life.

