



oward jones to one

INCLUDES  
\* **FREE** \*  
POSTER

**howard jones**

*one to one*

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**you know i love you . . . don't you?**

*you got the socket and i got the plug  
i am the floor and you are the rug  
i got the rhythm you got the beat  
we feel it shake us from our souls to our feet*

*and you know i love you  
you know i love you... don't you?*

*you got the metal and i got the die  
we make a structure that no one can deny  
i need you and you need me  
i need your honey like a flower needs a bee*

*you know i love you  
you know i love you... don't you?*

*no one is an island on that you can depend  
a person on his own is a sinking ship  
it will be that way til the time will end*

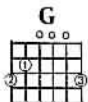
*now don't you worry when things get tough  
we'll stick together through the smooth and the rough  
your the steam engine and i am the tracks  
roll over me i'll be rolling right back 'cos*

*you know i love you  
you know i love you... don't you?*



# you know i love you . . . don't you?

Words and Music by  
HOWARD JONES


**G**




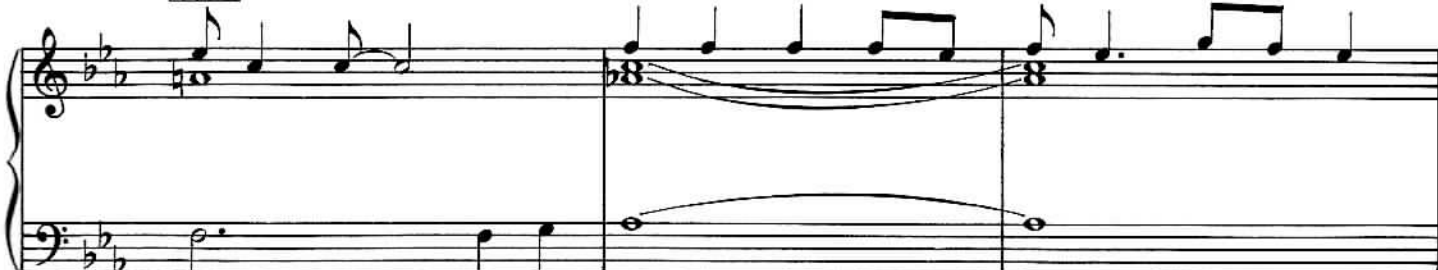
**Bb**


**F**




**Abmaj7**


**Fm**





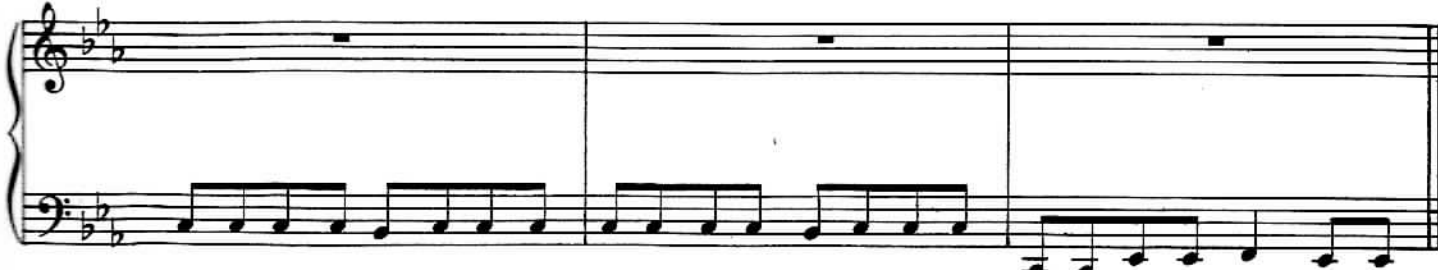
**Dm7**

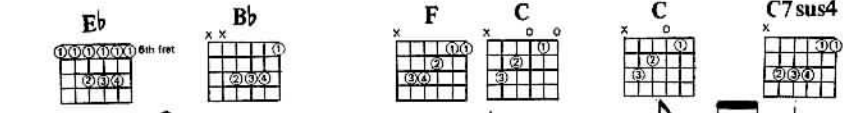



**G**

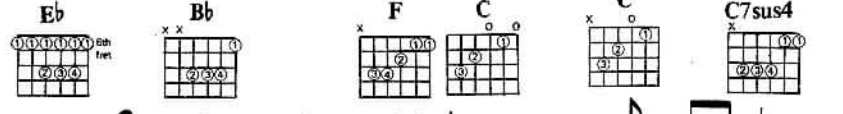



**Cm**

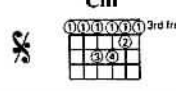




**E<sub>b</sub>** **B<sub>b</sub>** **F** **C** **C** **C7sus4**  


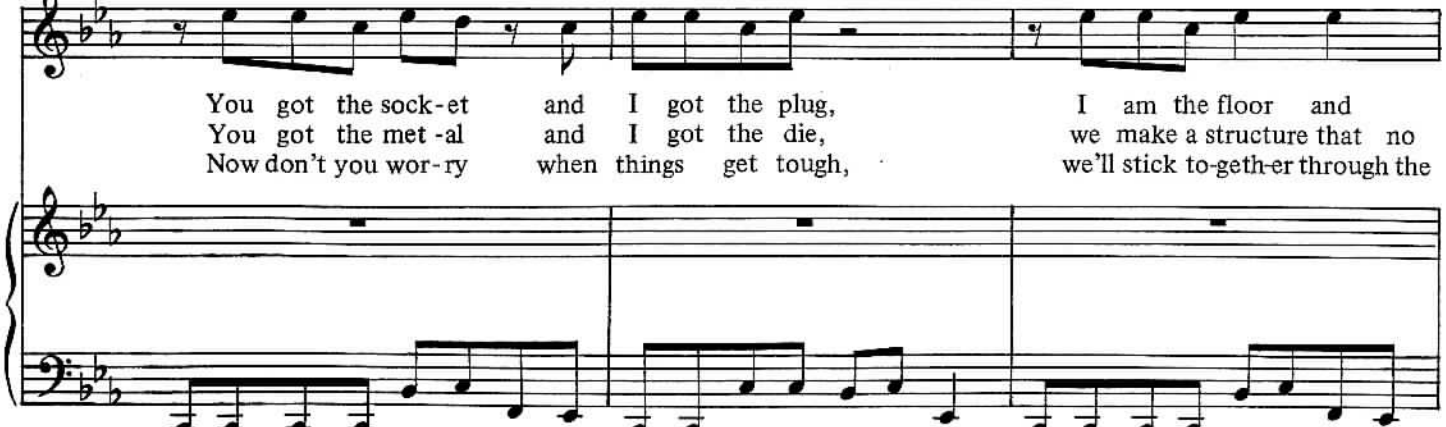


**E<sub>b</sub>** **B<sub>b</sub>** **F** **C** **C** **C7sus4**  




**C<sub>m</sub>**  


You got the sock-et and I got the plug, I am the floor and  
 You got the met-al and I got the die, we make a structure that no  
 Now don't you wor-ry when things get tough, we'll stick to-geth-er through the



you are the rug, — I got the rhy-thm and you got the beat, —  
 one can de-ny, — I need you and you need me, —  
 smooth and the rough, — you're the steam en-gine and I am the tracks, —



All over F bass

**E<sub>b</sub>**

we feel it shake us from our souls to our feet, and }  
 I need your ho-ney like a flower needs a bee, and } you  
 roll ov - er me I'll be roll - ing right back, 'cause }

**Dm** **Cm** **B<sub>b</sub>** **F** **E<sub>b</sub>**

know I love you. You

**Dm** **Cm** **B<sub>b</sub>** **1. G** **2. G**

know I love you (don't you?) you (don't you?)

*To Coda*

**G** **B<sub>b</sub>** **F**

No one is an is - land on — that you can de-pend, — a

Abmaj7



Fm



per-son on his own is a sink-ing ship,— it will be — that — way till the

Dm7



G



*D.% al Coda*

**⊕ CODA**

G



Cm



time — will end. —

you (don't you?)

*Rhythm*

Cm



Eb



F



Eb



**E<sub>b</sub>** **Dm** **Cm** **B<sub>b</sub>** **F**

You know I love you,

**E<sub>b</sub>** **Dm** **Cm** **B<sub>b</sub>** **F**

you know I love you.

**E<sub>b</sub>** **B<sub>b</sub>** **F** **C** **C** **C7sus4**

**E<sub>b</sub>** **B<sub>b</sub>** **F** **C** **C** **C7sus4**

*Repeat to FADE*

You know I love — you, don't you.



## **where are we going?**

*restraints were hoisted on at such an early age  
straps were tightened in the class  
scripts by the school sage  
putting out the spark  
left us in the dark*

*possibilities shut right down  
the cleaver of the uniform was handed down  
treated like a clown*

*where are we going  
where are we going  
what are we doing  
what are we doing  
throwing it away like that  
what are you doing  
throwing it away  
all that potential  
all that potential  
trickling away like that*

*we will refuse to be your clones or  
work in someone's scheme  
let a person find themselves not be part  
of a machine that worships power and wealth  
we need our sanity  
a day will come when everyone will have  
their due respect  
hate will no longer be a twisted form of love*

*where are we going  
what are we doing  
throwing it away like that  
what are you doing  
all that potential  
trickling away like that*

*tell me where are we going  
what are we doing  
throwing it away like that  
what are you doing  
all that potential  
trickling away like that*

*play the good guy play the bad  
here's the victim, here's the saint  
here's the canvas and here's the paint*

*good luck, good  
good luck bad luck who knows  
good luck bad luck who knows?*

# where are we going?

Words and Music by  
HOWARD JONES

The first system of the musical score consists of three staves. The top staff is in 12/8 time with a key signature of two sharps (F# and C#). It contains a vocal line with a few notes and rests, and the lyrics "Da da da da" are written below it. The middle staff is a treble clef piano accompaniment with a melody of eighth notes. The bottom staff is a grand staff (treble and bass clefs) with mostly rests.

The second system of the musical score continues with three staves. The top staff has a vocal line with the lyrics "da da da da da da da da da da da da da da" written below it. The middle staff is a treble clef piano accompaniment with a melody of eighth notes. The bottom staff is a grand staff with a bass line that includes some eighth and sixteenth notes.

**Dm**

x	x	o			
		(2)			(1)
		(3)			

da da da da da da da da da da da

**C(Dbass)**

x	x	o	o	o	o

**Bb**

x	x				
		(2)	(3)	(4)	

da da da da da da da da da da da da da da da da

**Am**

x	o				o
	(2)				(1)
	(3)				

**Gm**

o	x	x	x	x	x

and fret

**Am**

x	o				o
	(2)				(1)
	(3)				

To Coda

da da da da da da da da da da da

**D**  
 x x 0  
 0 2 3

**A(Dbass)**  
 x x 0  
 0 2 5th fret

**G(Dbass)**  
 x x 0  
 0 2 3rd fret

Re- straits\_ were hoi - sted on\_ at such\_ an ear - ly age.\_  
 Re- fuse\_ to be\_ your clones\_ or work\_ in some - one's scheme.

**D**  
 x x 0  
 0 2 3

**A(Dbass)**  
 x x 0  
 0 2 5th fret

Straps were tight - ened in\_ the class\_  
 Let a per - son find\_ them - selves\_ not be

**G(Dbass)**  
 x x 0  
 0 2 3rd fret

**D**  
 x x 0  
 0 2 3

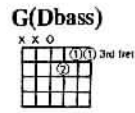
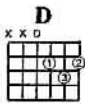
**Bm**  
 0 0 0 x 0 0 0  
 2 4

scripts by the\_ school sage,\_ put - ting out the spark  
 part of a\_ mach - ine,\_ that wor - ship power and wealth,

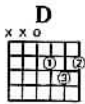
**Gmaj7**  
 0 0 0  
 2 3 4

**Asus4**  
 x 0  
 0 2 2 3

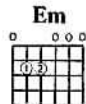
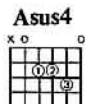
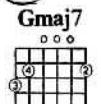
we need\_ left us in\_ the dark.\_  
 our san - i - ty.\_ **A**



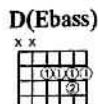
Pos - si - bil - i - ty sat right down, the clea - ver of the un -  
 day will come when ev - 'ry one will have their due res - spect,



- i - form was hand - ed down,  
 - hate will no long - er be a



treat - ed like a clown.  
 twist - ed form of love. } Where are we go - ing



what are we do - ing

Am7



Bm



Em



throw-ing it a - way \_\_\_\_\_ like \_\_\_\_\_ that.

Em



What are you do - ing, \_\_\_\_\_ (throwing it a - way \_\_\_\_\_)

D(Ebass)



Am7



all that po - ten - tial, trick - ling \_\_\_\_\_ a - way \_\_\_\_\_

Bm



Cmaj7



1. Eb9



\_\_\_\_\_ like that oh. \_\_\_\_\_

2.  
Eb9

We will \_ \_ \_

SOLO

F

G(Fbass)

C(Ebass)

Am7

Dm7

G

Gm7

C

F

Em 7

Em (Abass)



A



Dm



Musical notation for the first system, including vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The system consists of three staves: a vocal line, a piano right-hand part, and a piano left-hand part.

Bbmaj7



D.C. al Coda

⊕ CODA

Musical notation for the second system, including vocal line and piano accompaniment. The system consists of three staves: a vocal line, a piano right-hand part, and a piano left-hand part.

Musical notation for the CODA section, including vocal line and piano accompaniment. The system consists of three staves: a vocal line, a piano right-hand part, and a piano left-hand part. The lyrics "Tell me" are written below the vocal line.

Em



Musical notation for the third system, including vocal line and piano accompaniment. The system consists of three staves: a vocal line, a piano right-hand part, and a piano left-hand part. The lyrics "where are we go - ing" are written below the vocal line.

D(Ebass)





Am7

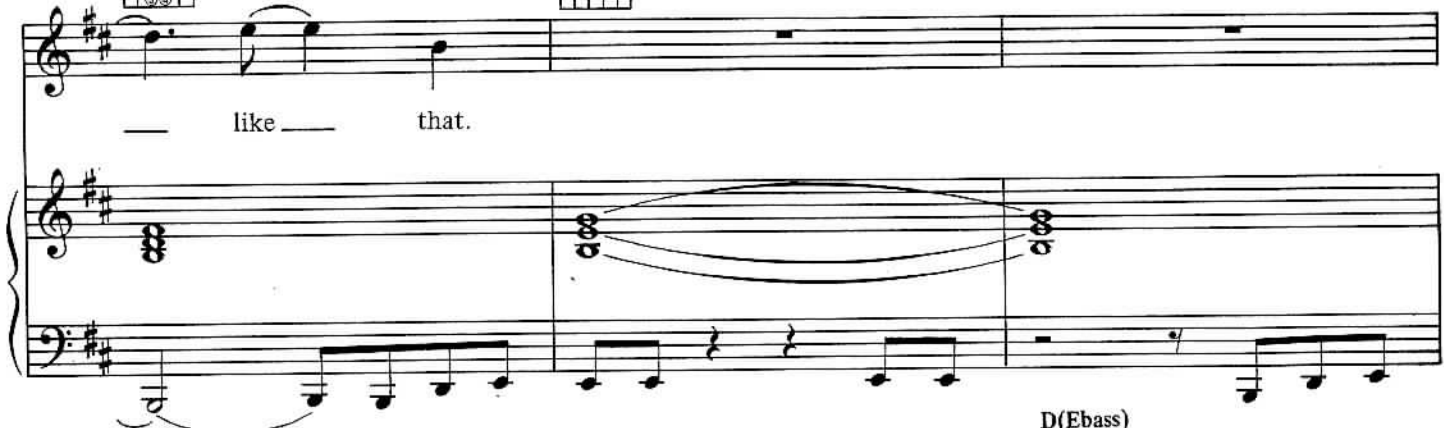



Musical notation for the fourth system, including vocal line and piano accompaniment. The system consists of three staves: a vocal line, a piano right-hand part, and a piano left-hand part. The lyrics "what are we do - ing" and "throwing it a - way" are written below the vocal line.




**Bm**  **Em** 



— like — that.



**Em**  **D(Ebass)** 



What are you do - ing — (throwing it a - way —) all that po - ten -



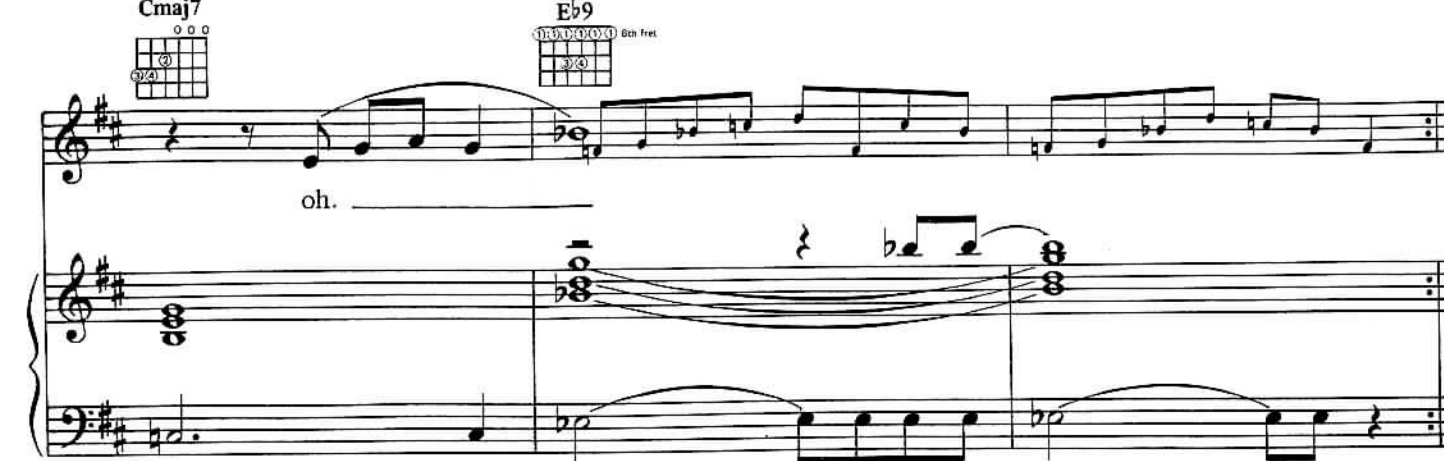
**Am7**  **Bm** 

— tial, trick - ling — a - way — like — that



**Cmaj7**  **Eb9**  Bott fret

oh. —





## **all i want**

*ride the wild one cowboy in the rodeo  
love like crazy juliet and romeo  
living only to consume  
bruising hearts collecting gloom  
seems no place to hide away  
from the hammer and caress  
dress with passion  
fashion for the parking lot  
make some action  
pushing time out of the clock  
take away identity  
parcel up what's left of me  
water down the youthful drop  
call the sane insanity*

*all i want is to live with you  
all i want is to cry with you*

*dance til sunrise  
reggae til the cows come home  
fight the bigot  
champion you're not alone  
i can sort of work things out  
juggling the fear and doubt  
even when it's watertight  
in the end i have to say*

*all i want is to live with you  
all i want is to cry with you*

*i can sort of work things out  
juggling the fear and doubt  
even when it's watertight  
in the end i have to say i have to say*

*all i want is to live with you  
all i want is to cry with you  
all i want is to live with you  
all i want is to cry with you*

*ride the wild one cowboy in the rodeo  
love like crazy juliet and romeo*

# all i want

Words and Music by  
HOWARD JONES

Ride the wild one, cow-boy in the  
 Dress with pas-sion fash-ion for the  
 Dance till sun-rise reg-gae till the

ro-de-o. Love like cra-zy  
 park-ing lot. Make some ac-tion  
 cows come home. Fight the big ot,

**Gm**

**Eb**

**Ebmaj7**

Ju - li - et \_\_\_\_\_ and \_\_\_\_\_ Ro - me - o. \_\_\_\_\_ Liv - ing on - ly to \_\_\_\_\_  
 push - ing time \_\_\_\_\_ out \_\_\_\_\_ of the clock. \_\_\_\_\_ Take a - way \_\_\_\_\_ id - en -  
 cham - pi - on \_\_\_\_\_ you're not a - lone. \_\_\_\_\_ I can sort \_\_\_\_\_ of work

**Dm7**

**Ebmaj7**

**Dm7**

**Gm9**

**Dm**

\_\_\_\_\_ con - sume \_\_\_\_\_ bru - is - ing hearts \_\_\_\_\_ col - lect - ing \_\_\_\_\_ gloom. \_\_\_\_\_  
 - ti - ty, \_\_\_\_\_ par - cel up \_\_\_\_\_ what's left \_\_\_\_\_ of \_\_\_\_\_ me. \_\_\_\_\_  
 - things \_\_\_\_\_ out, \_\_\_\_\_ jug - gling the fear \_\_\_\_\_ and \_\_\_\_\_ doubt. \_\_\_\_\_

**Ebmaj7**

**Dm7**

**Cm7(Ebbass)**

Seems no place \_\_\_\_\_ to hide \_\_\_\_\_ a - way \_\_\_\_\_ from the ham - mer and \_\_\_\_\_  
 Wat - er down the youth - ful \_\_\_\_\_ drop \_\_\_\_\_ call the sane \_\_\_\_\_ in - san -  
 Ev - en when \_\_\_\_\_ it's wat - er \_\_\_\_\_ tight, \_\_\_\_\_ in the end \_\_\_\_\_ I have.

1. **Dsus4**

2,3. **Dsus4**

**Gm**

car - ess - i - ty. } All I

to say. }

**Eb**

**Gm**

**Eb**

want is to live with you.

**Gm**

**Eb**

**Gm**

All I want is to cry with

**Eb**

*(3<sup>o</sup> segue)* **Eb**

**Dm7**

you. I can sort of work things out,

**Ebmaj7** 6th fret 

0	0	0	0	1	1
1	2				
3	4				

**Dm7** 5th fret 

0	0	0	0	0	2
2	3	4			

**Gm9** 3rd fret 

x	x				
0	0	0	2		
2	3	4			

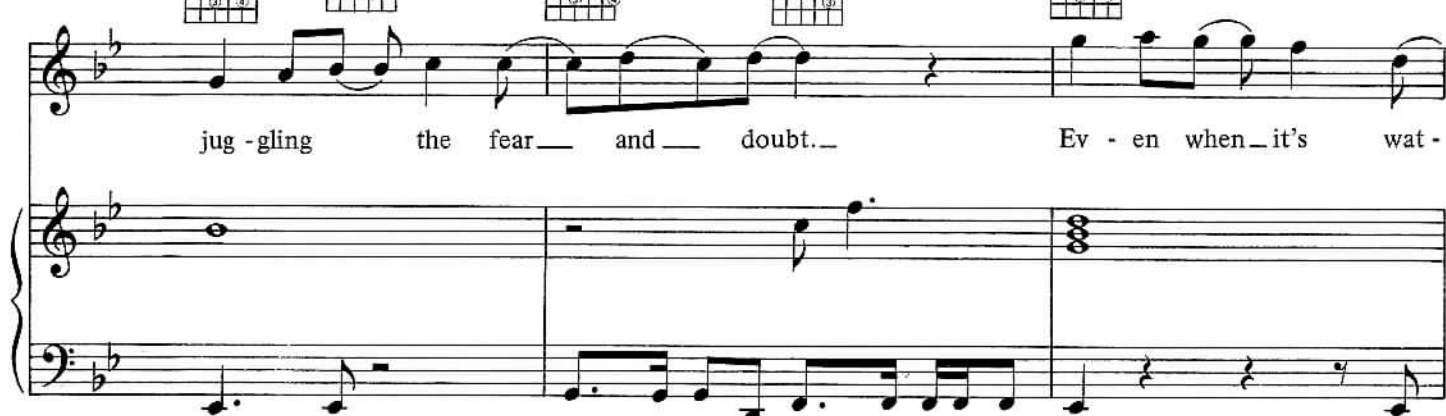
**Dm**

x	x	0			
		2	3		
		3	4		

**Ebmaj7** 6th fret 

0	0	0	0	1	1
1	2				
3	4				

jug - gling the fear and doubt. Ev - en when it's wat -



**Dm7** 5th fret 

0	0	0	0	0	2
2	3	4			

**Cm7(Ebbass)** 3rd fret 

0	0	0	0	0	2
2	3	4			

**Dsus4**

x	x	0			
		3	4		

- er - tight, in the end I have to say, I have to say.



**Gm** 3rd fret 

0	0	0	0	0	2
2	3	4			

**Eb** 6th fret 


0	0	0	0	0	2
2	3	4			

**Gm** 3rd fret 

0	0	0	0	0	2
2	3	4			

**Eb** 6th fret 

0	0	0	0	0	2
2	3	4			



**Gm** 3rd fret 

0	0	0	0	0	2
2	3	4			

**Eb** 6th fret 


0	0	0	0	0	2
2	3	4			

**Gm** 3rd fret 

0	0	0	0	0	2
2	3	4			

**Eb** 6th fret 

0	0	0	0	0	2
2	3	4			



Gm Eb Gm Eb

All I want is to be with you.

Gm Eb Gm Eb

All I want is to cry with you.

Gm Eb Gm Eb

Ride the wild one, cowboy in the rodeo,

All I want is to be with you.

Gm Eb Gm Eb

love like crazy, Juliet and Romeo.

All I want is to cry with you.

*Repeat to FADE*



## **good luck, bad luck**

*the film script lies ahead  
change the future, change the past  
choose the players, choose the role  
cast of thousands, cast of few  
imagination decides the plot  
play the good guy, play the bad  
here's the victim, here's the saint  
here's the canvas, here's the paint*

*good luck bad luck who knows  
good luck bad luck who knows*

*the world is peopled by many minds  
whirling faster than the wind  
solving a dilemma of life and death  
trying to make some sense of it all  
no good blaming the outside world  
pleasure and pain are in the mind  
whether we like it or whether we don't  
we found as much as we wanted to find*

*good luck, bad luck who knows  
good luck, bad luck  
good luck, bad luck who knows  
good luck, bad luck  
good luck, bad luck who knows  
good luck, bad luck*

*we can make it horror we can make it blue  
we can make it slow time, make it move  
the director sits behind those eyes  
play it straight or in disguise  
imagination decides the plot*

# good luck, bad luck

Words and Music by  
HOWARD JONES

Em G6

*Bass tacet 1<sup>o</sup>*

Asus4 Em

G6 Asus4

Em G6 Asus4

The film\_ script lies a - head, change the fu - ture, change.  
The world is peopled by ma - ny minds, whirl - ing fast - er than -  
We can make it hor - ror we can make it blue, we can make it slow time, make.



the past. Choose the play - ers and choose the role  
 the wind. Sol - ving a di - lem - ma of life and death  
 it move. The di - rec - tor sits be - hind those eyes



cast of thou - sands, cast of few. (1.3.) Im - a - gin - a - tion de  
 trying to make some sense of it all (2.) No good blam - ing the  
 play it straight or in dis - guise.



cides the plot, play the good guy play the bad  
 out - side world, plea - sure and pain are in the mind

**G** **D(F#bass)** **A(C#bass)** *To Coda* ♣

here's the vic - tim and here's the saint here's the can - vas and here's  
 whe - ther we like it or whe - ther we don't we found as much - as we want -

**Em** **G6**

- ed the paint. - } Good luck, bad luck, - who knows?  
 - ed to find. - }

**Asus4** **Em**

- Good luck,

**G6** **Asus4**

bad luck, - who knows? -

1. Em G6 Asus4

This system contains the first three measures of the piece. It features guitar chord diagrams for Em (E minor), G6 (G major with 6th), and Asus4 (A major with suspended 4th). The piano accompaniment consists of a treble and bass staff with a melody in the treble and a bass line in the bass.

Em G6 Asus4

This system contains the next three measures. It continues the piano accompaniment with the same chord diagrams as the first system.

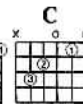
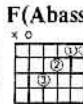
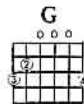
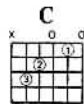
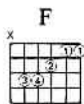
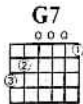
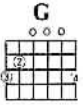
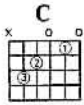
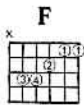
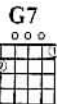
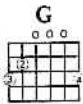
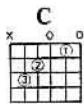
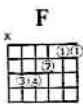
2. Em G6 Asus4

good luck, bad luck, — who knows? —

This system contains the next three measures, which include the vocal line. The lyrics are "good luck, bad luck, — who knows? —". The piano accompaniment continues with the same chord diagrams.

G7

This system contains the final three measures of the piece. It features a guitar chord diagram for G7 (G dominant 7th) and concludes the piano accompaniment.



Dsus4



*D.% al Coda*

**♩ CODA**

Em



Em



G6



Asus4



Em



G6



Asus4



Am C Dsus4 D

This system contains four measures of music. Above the staff are four guitar chord diagrams: Am (x02210), C (x32010), Dsus4 (xx032), and D (xx0232). The piano accompaniment features a treble clef with eighth-note chords and a bass clef with a steady eighth-note bass line.

Dsus4 D Am C

This system contains four measures of music. Above the staff are four guitar chord diagrams: Dsus4 (xx032), D (xx0232), Am (x02210), and C (x32010). The piano accompaniment continues with eighth-note chords in the treble and a bass line in the bass.

Dsus4 D Dsus4 D Em

This system contains five measures of music. Above the staff are five guitar chord diagrams: Dsus4 (xx032), D (xx0232), Dsus4 (xx032), D (xx0232), and Em (02230). The piano accompaniment features eighth-note chords in the treble and a bass line in the bass.

G6 Asus4

This system contains three measures of music. Above the staff are two guitar chord diagrams: G6 (000032) and Asus4 (x02320). The piano accompaniment features eighth-note chords in the treble and a bass line in the bass.



Em G6 Asus4

The first system of music features three guitar chord diagrams: Em (E minor), G6 (G major with a natural 6th), and Asus4 (A major with a suspended 4th). The piano accompaniment consists of a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature. The melody is primarily in the treble clef.

Em G6

Good luck, bad luck— who knows?

The second system continues the piece with two guitar chord diagrams: Em and G6. The lyrics "Good luck, bad luck— who knows?" are written below the vocal line. The piano accompaniment provides harmonic support for the vocal melody.

Asus4 Em

Good luck,

The third system features two guitar chord diagrams: Asus4 and Em. The lyrics "Good luck," are written below the vocal line. The piano accompaniment continues with a steady rhythm.

G6 Asus4

bad luck,— who knows?—

Repeat to FADE

The final system includes two guitar chord diagrams: G6 and Asus4. The lyrics "bad luck,— who knows?—" are written below the vocal line. The system concludes with a double bar line and the instruction "Repeat to FADE".



## **don't want to fight anymore**

*don't want to fight anymore oh no  
don't want to cry anymore no more  
don't want to fight anymore oh no  
don't want to cry anymore no more*

*one nation  
one family  
no limitation  
no enemy*

*no i don't want to fight anymore  
no i don't, i don't, no i don't  
no i don't want to cry anymore  
don't want to cry  
no i don't, i don't,  
no i don't, oh no*

*don't want to fight anymore oh no  
don't want to cry anymore no more  
don't want to fight anymore oh no  
don't want to cry anymore no more*

*no weapons  
no secrecy  
all slogans  
blind loyalty*

*no i don't want to fight anymore  
no i don't, i don't, no I don't, no i don't  
no i don't want to cry anymore  
no i don't, i don't, no i don't, no i don't*

*you know i don't you know i don't  
you know i don't, you know i don't want to cry  
you know i don't, you know i don't  
you know i don't, you know i don't  
you know i don't, you know i don't  
you know i don't, you know i don't want to fight  
you know i don't, you know i don't*

*no righteous  
no cruelty  
no weapons  
no self-defence  
no quarrel  
no arrogance  
no hurt you  
rise above revenge*

*no i don't want to fight anymore  
no i don't, no i don't don't don't  
no i don't want to cry anymore  
no i don't no i don't*

*do i want to fight anymore oh no  
don't want to cry anymore no more  
i don't no i don't  
no i don't want to fight anymore  
i don't no i don't*

*don't want to fight anymore oh no  
don't want to cry anymore no more  
no i don't want to fight anymore  
no i don't no i don't  
no i don't want to cry anymore  
no i don't no i don't no i don't!*

# don't want to fight anymore

Words and Music by  
HOWARD JONES

Don't want to fight an - y - more, oh \_ no.

*Rhythm*

This system contains the first vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature (C). The piano part is labeled 'Rhythm' and features a steady eighth-note accompaniment in the bass clef.

Don't want to cry \_ an - y - more, no more.

This system contains the second vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature (C). The piano part continues the eighth-note accompaniment from the first system.

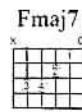
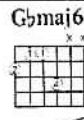
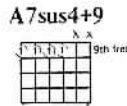
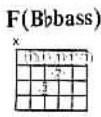
Don't want to fight an - y - more, oh \_ no.

This system contains the third vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature (C). The piano part continues the eighth-note accompaniment from the previous systems.

Don't want to cry — an - y - more, no more.

No, no, no, no, no.

One na - tion, — one  
wea - pons, — no



Fmaj7



G



fam - i - ly — no i - mi - ta - tion —  
 se - cre - cy — all slo - gans —

Em



no — e - ne - my — No I  
 blind. loy - al - ty —

Am



don't want to fight an - y - more, — no I don't —

no I don't — No I



don't want to cry an - y - more, — no I don't.

This system contains the first line of music. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The lyrics are "don't want to cry an - y - more, — no I don't." The music is in a key with one sharp (F#) and a 4/4 time signature.



no I don't. —

This system contains the second line of music. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The lyrics are "no I don't. —". The music continues with the same instrumental accompaniment.

1.



This system contains the third line of music. It features a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The vocal line is mostly silent, indicated by a long horizontal line. The piano and bass parts continue with their respective parts.




Don't want to fight an-y-more, oh — no.

This system contains the fourth line of music. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The lyrics are "Don't want to fight an-y-more, oh — no." The music concludes with a final chord in the piano part.

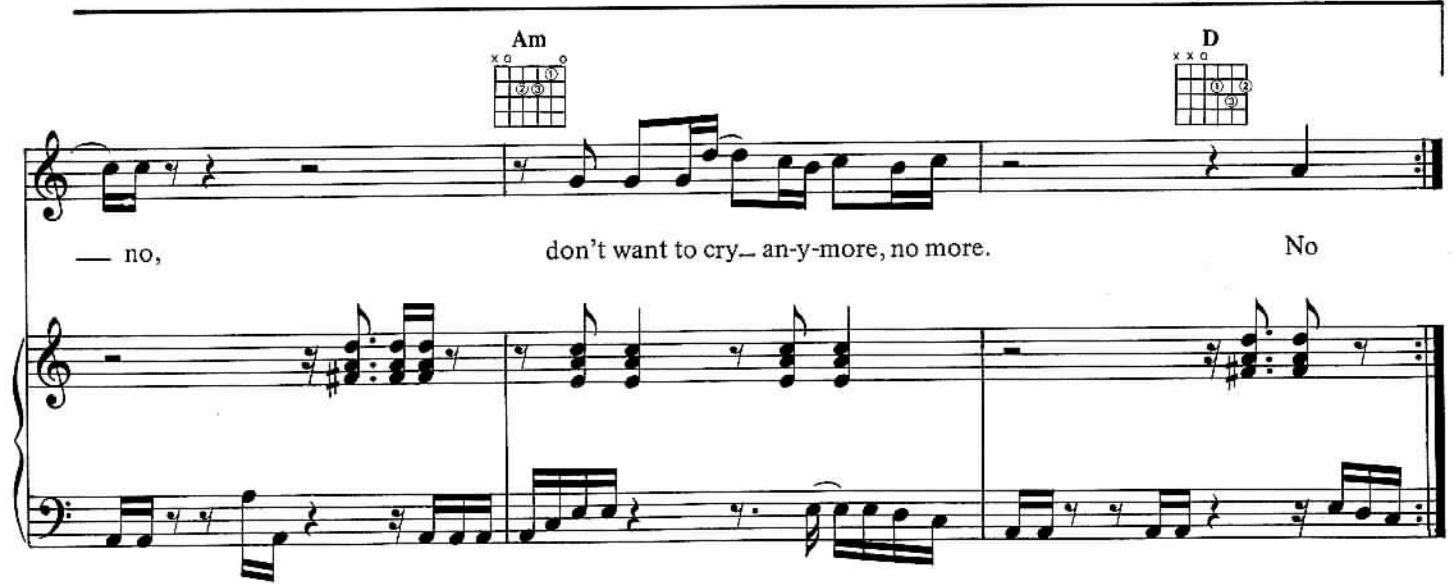
Am  D 

Don't want to cry\_ an- y-more, no more. Don't want to fight any-more, oh\_



Am  D 

— no, don't want to cry\_ an-y-more, no more. No

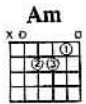


Am  D 

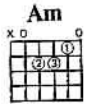
*1<sup>o</sup> only*  
*2<sup>o</sup> only*  
 — I don't, you know I don't, you know— I don't you know I don't, you know







The first system of music consists of three staves. The top staff is a treble clef with a melody of eighth notes. The middle staff is a vocal line with lyrics: "— I don't\_you know I don't you know— I don't\_you know—I don't you know". The bottom staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.



The second system of music consists of three staves. The top staff is a treble clef with a melody of eighth notes, including a triplet of eighth notes marked with a '3' above them. The middle staff is a vocal line with lyrics: "— I don't\_you know I don't you know— I don't\_you know I don't you know". The bottom staff is a grand staff with piano accompaniment, similar to the first system.



The third system of music consists of three staves. The top staff is a treble clef with a melody of eighth notes. The middle staff is a vocal line with lyrics: "— I don't\_you know I don't You know". The bottom staff is a grand staff with piano accompaniment. A first ending bracket labeled '1.' spans the end of the piano part, with the instruction "(Start 1<sup>o</sup>)" below it.

2. **G♭maj6**  
**F(B♭bass)A7sus4+9** **Am**

**E♭** **B♭(E♭bass)** **F** **G** **Am**

No, no, — no. — No right — eous, — no

**Fmaj7**

cru - el - ty, no wea - pons, — no self de-fence. No

**G** **Em**

quar - rel, — no — ar - ro - gance, — no — hurt — you, — rise a - bove —

**Am**

— re - venge — no I don't want to fight an - y-more, — no I don't.

no I d - don't don't don't no I don't want to cry a - nymore,

no I don't\_ no I don't. \_

Do I\_ want to fight an-y-more, oh \_ no don't want to cry\_ an-y-more, no more.

No I don't want to fight an - y-more..

No I don't. \_\_\_\_\_

Don't want to fight an - y - more, oh — no

don't want to cry — an - y - more no more. No I

don't want to fight an - y - more, — no I

don't — no I don't. — No I

don't want to cry an - y - more, — no I

don't — no I don't no I don't.



## **will you still be there?**

*how many lives have been shaken  
cos a few simple actions were not taken  
there will be a time, time for the next world  
can't let the feelings be left unsaid*

*will you still be there when the night comes  
the glory's over and the chill comes  
when the night comes, will you still be there  
will you still be there when the night comes  
will you still be there?*

*when the world seems to fall apart for us  
when all the hope has turned to desperation  
how can we torture, torture the ones that we love  
can't let the feelings be left unsaid*

*will you still be there when the night comes  
the glory's over and the chill comes  
when the night comes will you still be there  
will you still be there when the night comes  
will you still be there?*

*how many hearts have been broken  
how many have been broken in two  
cos a few simple words had not been spoken  
not been spoken, no, no, no  
there's a need to know that we're wanted  
that we're wanted yeah, yeah, yeah  
there's a need to know you care  
need to know who cares for you yes we do*

*will you still be there when the night comes  
the glory's over and the chill comes  
when the night comes, will you still be there  
will you still be there when the night comes  
will you still be there?*

# will you still be there?

Words and Music by  
HOWARD JONES

**B $\flat$**

**A $\flat$ (B $\flat$ bass)**

**B $\flat$**

**A $\flat$ (B $\flat$ bass)**

**B $\flat$**

**A $\flat$ (B $\flat$ bass)**

**B $\flat$**

**A $\flat$ (B $\flat$ bass)**

**B $\flat$**

**E $\flat$**

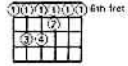
**B $\flat$**



Ab(B♭bass)



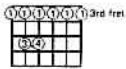
B♭



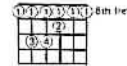
How ma - ny lives \_\_\_\_\_ have \_\_\_\_\_ been \_\_\_\_\_  
 When the world \_\_\_\_\_ seems to fall a -

The first system of the musical score. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (Bb). The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a single bass note in the left hand.

Gm



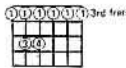
B♭



sha - ken, \_\_\_\_\_ be - cause a few sim - ple ac - tions \_\_\_\_\_  
 part for us, \_\_\_\_\_ when all the hope has

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment remains consistent with the eighth-note chordal pattern.

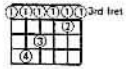
Gm



\_\_\_\_\_ were \_\_\_\_\_ not ta - ken. \_\_\_\_\_ There will be a  
 turned \_\_\_\_\_ to des - per - a - tion. \_\_\_\_\_ How can we

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment is consistent with the previous systems.

E♭



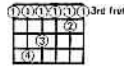
Cm



time, \_\_\_\_\_ time \_\_\_\_\_ for the next world, \_\_\_\_\_  
 tor - ture, \_\_\_\_\_ tor - ture the ones that we love, \_\_\_\_\_

The fourth system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment is consistent with the previous systems.

E<sub>b</sub>



can't let the feel - ings be left un - said.  
can't let the feel - ings be left un - said.

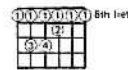
E<sub>b</sub>(F<sub>b</sub>ass)



F

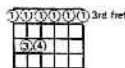


B<sub>b</sub>



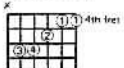
Will you still be there when the

G<sub>m</sub>



night comes, the glo- ry's ov - er and the chill comes when the night

A<sub>b</sub>(E<sub>b</sub>bass)



E<sub>b</sub>



B<sub>b</sub>



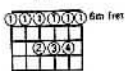
comes will you still be there.

C

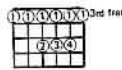


How ma - ny hearts have\_ been

E<sup>b</sup>

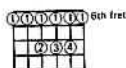


C



bro - ken, \_ 'cause a few sim-ple words had

E<sup>b</sup>

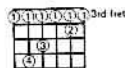


C



not been\_ spo - ken there's a need\_

E<sup>b</sup>



F(E<sup>b</sup>bass)



\_ to know\_ that we're want - ed. \_

**C**

**E<sub>b</sub>(F<sub>bass</sub>)**

There's a need — to know — you care, —

**F**

**B<sub>b</sub>**

Will you still be there when the night comes, —

**G<sub>m</sub>**

**A<sub>b</sub>(E<sub>b</sub>bass)**

**E<sub>b</sub>**

the glo - ry's ov - er and the chill — comes when the night — comes, —

**B<sub>b</sub>**

will you still — be there. —

*Repeat to FADE*

## **give me strength**

*i'm not one to complain  
but things get heavy now and again  
these obstacles leave  
little scars on the brain*

*give me strength to carry on  
give me strength to carry on*

*i know this worrying  
makes my body ill  
stops me reaching the heights  
where we all belong*

*give me strength to carry on  
give me strength i must feel strong  
give me strength to carry on  
give me strength i must feel strong*

*i will relax in your arms  
feel like a new born babe  
i'll be floating in space  
watching the world turn round*

*give me strength to carry on  
give me strength i must feel strong  
give me strength to carry on  
feels like all my hope is gone*

*relax in your arms  
like a newborn babe  
float in space  
and watch the world turn  
problems seem to fade  
weightless in the air  
no need to worry  
leave it behind*

*i'm not one to complain  
but things get heavy now and again  
getting through these obstacles  
leave scars on the brain  
you make me feel  
there is no need to worry  
it will be fine  
given some time*

# give me strength

Words and Music by  
HOWARD JONES

**F**

**Bb(Fbass)**

Do— do do do do do do do—

**Bbsus4 (Fbass)**

**Bb(Fbass)**

**G**

**Asus4**

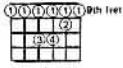
— do do do do do— do— oh. —


**Dm**

**Gm**


**Dm**

**Gm**

**Dm**  


**Gm**  


I will re-lax in your arms  
 I'm not one to com-plain  
 I know this wor-ry-ing  
 but things get makes me  
 feel like a



**Dm**  


hea-vy now and a-gain  
 bo-dy ill.  
 new born babe.

These ob-sta-cles leave,  
 Stops me reach-ing the heights,  
 I'll be float-ing in space,



**Gm**  


**Bb**  


lit-tle scars on the brain,  
 where we all be-long. } Give me  
 watch-ing the world turn round. }



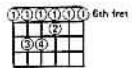
Am7



Dm



Bb



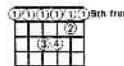
strength to car - ry on. —

Give me

1. Am7



Dm



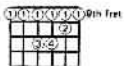
2. Am7



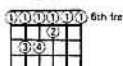
strength to car - ry on. —

strength, I must feel

Dm



Bb



Am7



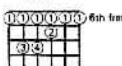
strong. —

Give me strength to car - ry

Dm



Bb



Am7



on. —

Give me strength, I must feel  
Feels like all my hope is



Dm



F



strong. \_\_\_\_\_  
gone. \_\_\_\_\_

Do — do do do do

Bb(Fbass)



Bbsus4  
(Fbass)



1. Bb(Fbass)



do do

do — do do do do do do — do —

F



2. Bb(Fbass)



G

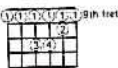


do do — do — oh —

Asus4



Dm



To Coda

Gm



Solo

**Dm** **Gm** **Am7**

This system contains the first three measures of the piece. It features a vocal line, a piano accompaniment, and three guitar chord diagrams: Dm (with a 'Ben fret' instruction), Gm, and Am7.

**CODA**

**F** **Bb(Fbass)**

Do — do do do do do,

(1.) Re- lax — in your arms like a  
 (2.) I'm not one to com - plain but things get

The CODA section consists of three measures. It includes a vocal line with lyrics, a piano accompaniment, and two guitar chord diagrams: F and Bb(Fbass).

**Bbsus4 (Fbass)** **Bb(Fbass)**

do — do do do do do do — do —

new born babe. — Get - ting Float in space,  
 hea- vy now and a- gain. — through these ob - sta - cles

The final system contains three measures. It features a vocal line with lyrics, a piano accompaniment, and two guitar chord diagrams: Bbsus4 (Fbass) and Bb(Fbass).

F



do—

watch the world turn  
leave scars on my brain

pro-blems

Bb(Fbass)



do do do do do,

do—

seem to fade  
you make me feel

weight-less in the air.  
there is no need to wor-ry.

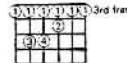
Bbsus4 (Fbass)



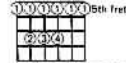
Bb(Fbass)



G



Asus4



Ad lib. to FADE

do do do do do do do.

No need to wor-ry  
It will be fine

leave it be-hind.  
giv-en some time..



## **little bit of snow**

*please don't throw you away we need you to stay  
when you die a part of us dies  
not the body but part of the soul  
you have a light for us we need every glimmer  
don't destroy yourself in a little bit of snow  
when there is no feeling and no pain  
it only lasts a little while  
when one light goes out a part of all of us cries*

*please hang on for us  
please give you to us  
don't destroy yourself in a little bit of snow*

*please don't throw you away we need you to stay  
when you die a part of us dies  
not the body but part of the soul  
drink the sunshine warm to the rain  
keep the glimmer alive for all of us  
and a million matches in the night  
will help to light the way  
when one light goes out  
a part of all of us cries*

*please hang on for us  
please give you to us  
don't destroy yourself in a little bit of snow*

*drink the sunshine, warm to the rain  
keep the glimmer alive for all of us  
and a million matches in the night  
will help to light the way  
when one light goes out  
a part of all of us cries*

# little bit of snow

Words and Music by  
HOWARD JONES

C(Ebass)



Dm(Fbass)



Em7-5  
add10



Em7-5



Dm



C(Ebass)



Dm(Fbass)



when you die — a part — of us dies,

Em7-5  
add10



Em7-5



Dm



Dsus4



not the bo - dy, but part of the soul.

Dm



C(Ebass)



Ped.  
F



G



1. You have — a light — for us — we need —  
2.3. Drink the sun - shine warm — to — the rain, —

Asus4



A



Dm



C(Ebass)



— ev - 'ry glim - mer. Don't de-destroy your  
Keep the glim - mer a -

**F** **G** **Asus4**

self in a lit - tle bit of snow, \_\_\_\_\_ when there is \_\_\_\_\_  
 live for all of us, \_\_\_\_\_ and a mil -

**Dm** **C** **Bbmaj7** **To Coda** **Dm** **C6**

— no feel - ing and no pain, \_\_\_\_\_ it on - ly lasts a lit - tle while. \_\_\_\_\_  
 - lion match - es in the night will help to light the way. \_\_\_\_\_

**1. Bb(Ebbass)** **F(Bbbass)** **Gm7** **Bb(Ebbass)** **F(Bbbass)** **Gm6 (Abass)** **Dm**

When — one light —

**C(Ebbass)** **Dm(Fbass)** **Em7-5 add10** **Em7-5**

goes out a part of all of us



Gm6  
(Abass)



cries, please hang

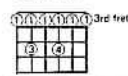
C(Dbass)



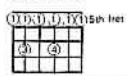
Dm



G7sus4



A7sus4



on for us, — please give you to us, —

Gm9(no3)



Am9(no3)



Bbadd9



don't de - stroy your - self — in a lit - tle bit of

Dm



Bb(Ebbass)



Bb



F(Ebbass)



F(Bbbass)



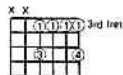
snow.

F(Bbass)

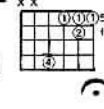
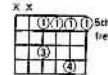
Dm7



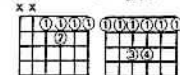
Gm9



Am7



F(Ebbass) Bb9



Musical notation for the first system, including treble and bass staves with chords and triplets.

Dm



C(Ebass)



Dm(Fbass)



Musical notation for the second system, including treble and bass staves with chords and a 2/4 time signature change.

Em7-5 add10



2. Bb(Ebbass)F(Bbass) Gm7



Musical notation for the third system, including treble and bass staves with chords and a repeat sign.

Dm



C(Ebass)



Dm(Fbass)



Musical notation for the fourth system, including treble and bass staves with lyrics and a 2/4 time signature change.

When one light goes out

a

Em7-5  
add10



Gm6  
(Abass)



part of all of us cries.

The first system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat (B-flat). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "part of all of us cries."

C(Dbass)



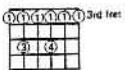
Dm



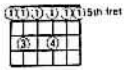
Please hang on for us, — please give

The second system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff. The lyrics are: "Please hang on for us, — please give"

G7sus4



A7sus4



Gm9(no3)



Am9(no3)



Bbadd9



you to us, — don't des - troy your - self —

The third system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff. The lyrics are: "you to us, — don't des - troy your - self —"

*D.%, al Coda*

in a lit - tle bit of snow.

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff. The lyrics are: "in a lit - tle bit of snow."

**CODA** Dm C6 Bb(Ebbass) F(Bbbass) Gm7 Eb(Abbass) Bb(Ebbass) F(Bbbass) Gm7 Eb(Abbass)

help to light the way.

Bb(Ebbass) Gm6 (Abass) Dm

When one light

C(Ebbass) Dm(Fbass) Em7-5 add10

goes out a part of all of us

Dm add9

cries.

8 Ped.

## **step into these shoes**

*step into these shoes feel this heart*

*step into these shoes they might fit you  
see through these eyes might be the same view  
if i'd lived through the same things as you  
i'd share the laughs, and cry the tears that you do*

*step into these shoes and feel this heart  
step into these shoes no reason to fight*

*look into my mind it might fit you  
act out this part is it so different to you  
even if we don't ever agree  
the only difference is cosmetically*

*step into these shoes and feel this heart  
step into these shoes no reason to fight*

*step into these shoes no reason to fight  
step in step into these shoes and feel this heart*

*just feel my heart it beats with you  
we float downstream in the same canoe  
you might find the ocean faster than me  
but i'll see you there eventually*

*step into these shoes and feel this heart  
step into these shoes no reason to fight  
step into these shoes and feel this heart  
oh feel this heart please feel it*

*step into these shoes and feel this heart oh feel  
this heart please feel it*

*step into these shoes and feel this heart  
step in step into these shoes no reason to fight  
step in step into these shoes and feel this heart  
step in step into these shoes no reason to fight anymore*

*feel this heart oh feel it  
step in step into these shoes no reason to fight*

# step into these shoes

Words and Music by  
HOWARD JONES

Chord diagrams: C, B $\flat$ , G, B $\flat$ , G, C, B $\flat$

First system of musical notation, including guitar chord diagrams for C, B $\flat$ , G, B $\flat$ , G, C, and B $\flat$ .

Chord diagrams: G, C, B $\flat$ , G

Second system of musical notation, including guitar chord diagrams for G, C, B $\flat$ , and G.

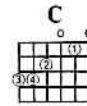
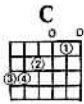
Chord diagrams: C, B $\flat$ , G, C, B $\flat$

Third system of musical notation, including guitar chord diagrams for C, B $\flat$ , G, C, and B $\flat$ .

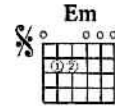
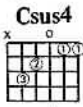
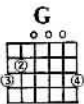
Chord diagrams: G, C $^9$ , B $\flat$ , G

Fourth system of musical notation, including guitar chord diagrams for G, C $^9$ , B $\flat$ , and G.

Step in - to these shoes \_\_\_\_\_ they might fit you.  
Look in - to my mind \_\_\_\_\_ it might fit you.

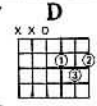
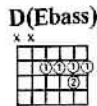


See through these eyes \_\_\_\_\_ might be the  
 Act out the part, \_\_\_\_\_ is it

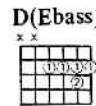
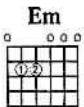


same \_\_\_\_\_ view. \_\_\_\_\_  
 so diff - er - ent to you. \_\_\_\_\_



If \_\_\_\_\_ I'd  
 Ev - en  
 You \_\_\_\_\_ might




lived through the same \_\_\_\_\_ things \_\_\_\_\_ as you \_\_\_\_\_  
 if we \_\_\_\_\_ don't ev - er \_\_\_\_\_ a gree \_\_\_\_\_  
 find the o - cean fast - er \_\_\_\_\_ than me \_\_\_\_\_






I'd shape the ly \_\_\_\_\_ laughs and cry \_\_\_\_\_ the tears \_\_\_\_\_  
 the on - ly \_\_\_\_\_ see you there \_\_\_\_\_ ev - ent -


**C**  **D** 








that you do. Oh \_\_\_\_\_  
 met ical ly. \_\_\_\_\_  
 u al




**G**  **C**  **G** 





step in - to these shoes \_\_\_\_\_ and




**G**  **C**  **G**  **G7sus4**  **To Coda**  **C**  **G** 

feel this heart. — Step in - to these

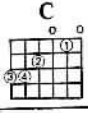
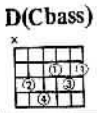
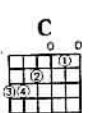


**G**  **C**  **G**  **G7sus4** 

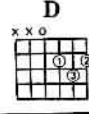
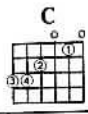
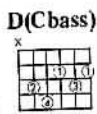
shoes, — no rea-son to fight. —



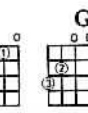
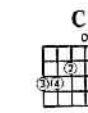
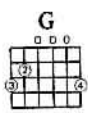
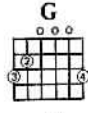
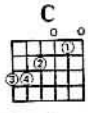
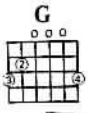




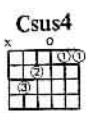
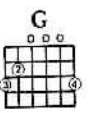
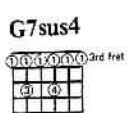
First system of musical notation including treble and bass staves with chords and a melodic line.



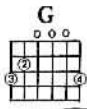
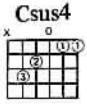
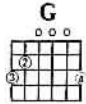
Second system of musical notation including treble and bass staves with chords and a melodic line.




Third system of musical notation including treble and bass staves with lyrics: "Step in, step in - to these shoes and feel this heart." and piano accompaniment.


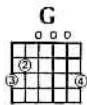



Fourth system of musical notation including treble and bass staves with lyrics: "Just feel my heart it beats" and piano accompaniment.

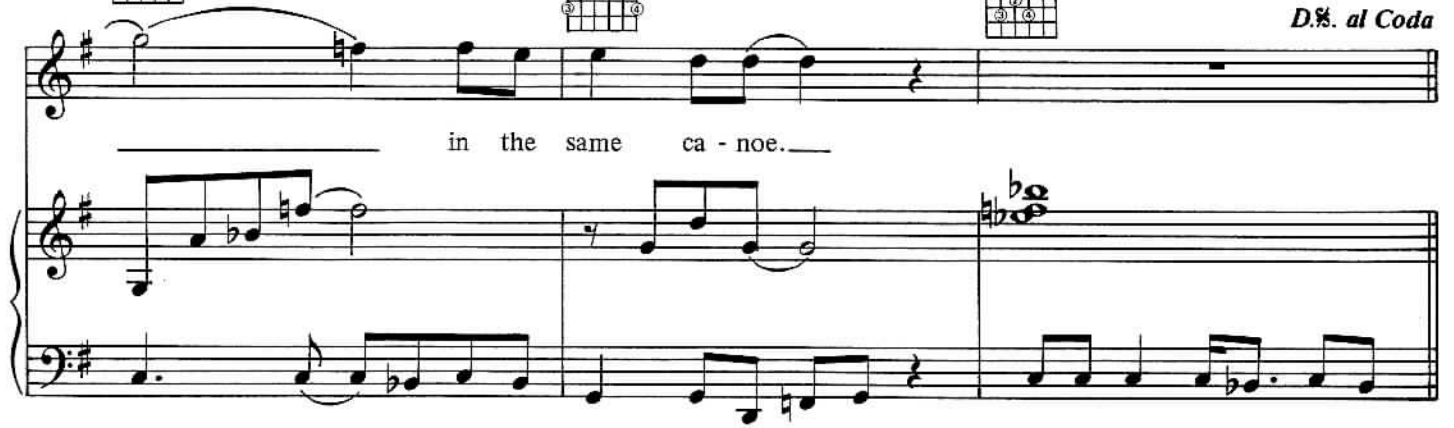
G  Csus4  G 

with — you. — We float down - stream\_



Csus4  G  C7sus4  *D. al Coda*

in the same ca - noe. —



**♩ CODA** G  F(Gbass) 

Step in - to — these shoes — and feel — this heart, — oh feel — this heart —



1. 2. G  C  G 

— please feel — it. — please feel — it. Step in - to these



F(Gbass)



G



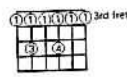
C



G



G7sus4



shoes — and feel this heart. —

G



C



G



F(Gbass)



G



C

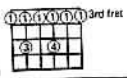


G



Step in, step in - to these shoes, — no rea - son to fight. —

G7sus4



G



C



G



F(Gbass)



Step in, step in - to these shoes — and

G



C



G



F(Gbass)



G



C



G



feel this heart, —

step in, step in -

F(G bass)



G



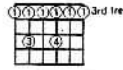
C



G



G7sus4



Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody includes a triplet of eighth notes. Lyrics: "to these shoes, no rea - son to fight an - y -"

- to these shoes, no rea - son to fight an - y -

Piano accompaniment for the first system, showing the left and right hands with chords and a steady bass line.

G



C



G



F(G bass)



G



C



G

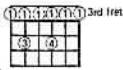


Musical staff with treble clef, key signature of one sharp (F#), and a melody line. Lyrics: "more, feel this heart,"

more, feel this heart,

Piano accompaniment for the second system, showing the left and right hands with chords and a steady bass line.

G7sus4



G



C



G



F(G bass)



Musical staff with treble clef, key signature of one sharp (F#), and a melody line. Lyrics: "feel it. Step in, step in - to these shoes, no"

feel it. Step in, step in - to these shoes, no

Piano accompaniment for the third system, showing the left and right hands with chords and a steady bass line.

G



C



G



G7sus4



C



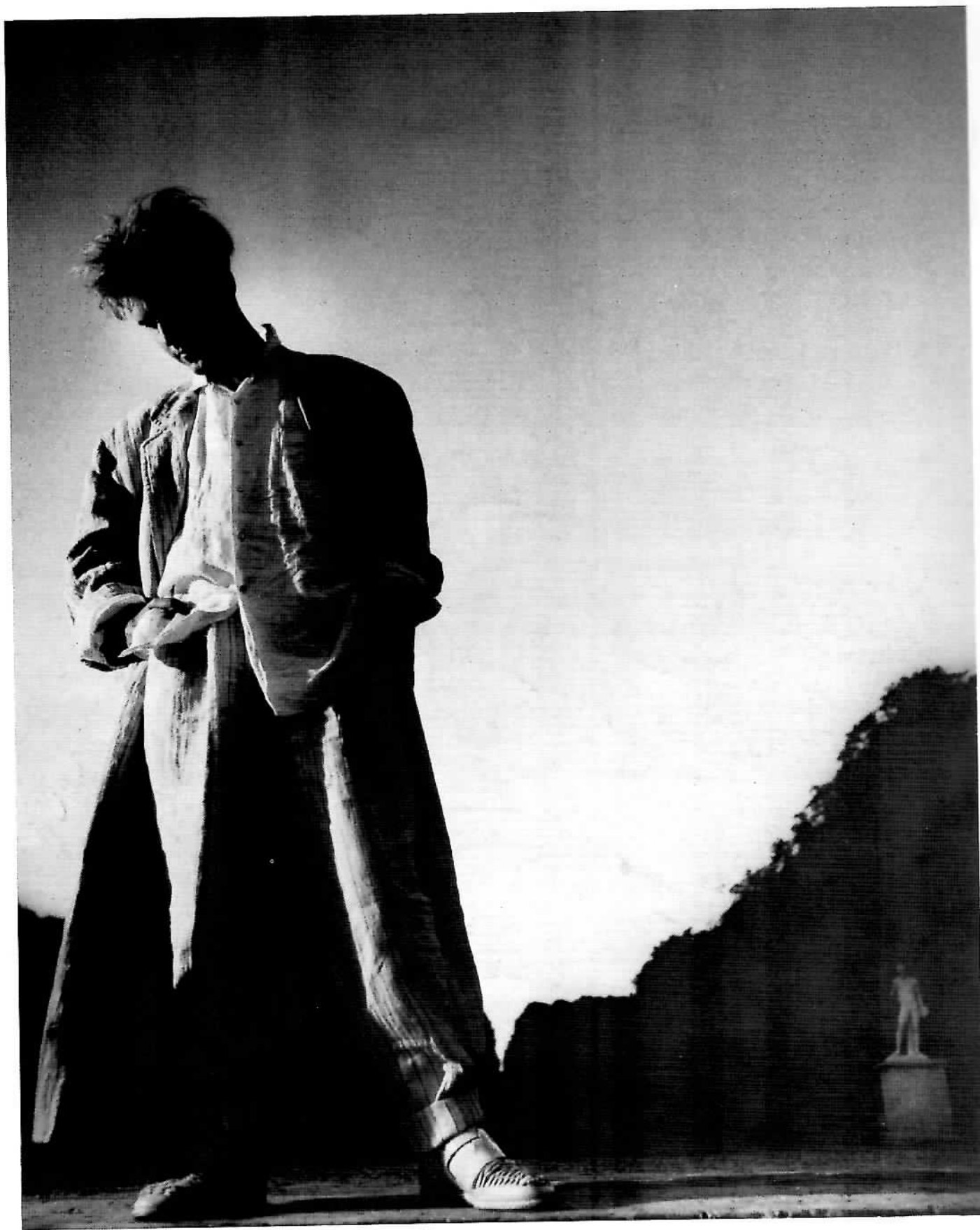
Repeat to finish



Musical staff with treble clef, key signature of one sharp (F#), and a melody line. Lyrics: "rea - son to fight." A repeat sign is present at the end of the staff.

rea - son to fight.

Piano accompaniment for the fourth system, showing the left and right hands with chords and a steady bass line. A repeat sign is present at the end of the system.





## **the balance of love (give and take)**

*price of your love's too much to pay  
i'll save myself for another day  
you want my love but you don't want me  
you sell your goods with no guarantee  
you're taxing me at your highest rate  
you want my heart served on a plate  
the balance of love is in the red  
there's more to me than this double bed*

*the balance of love is now in the red  
i'm fed up of empty promises  
i won't let the grass grow under my feet  
i've done my best to make our song complete*

*your interest rate is much too low  
you think that i've no life of my own  
the days have gone for your macho values  
i won't be walking in your shadows  
you're taxing me at your highest rate  
you want my heart served on a plate  
the balance of love is in the red  
there's more to me than this double bed*

*plenty of fish are left in the sea  
i seem to have picked a shark for me  
the balance of love is now in the red  
i'm fed up with the empty things you said*

*it's as if you've never heard of give and take  
must stop messing up my life make no mistake  
it's as if you've never heard of give and take  
make no mistake  
give and take*

*price of your kiss too much to pay  
i'll save myself for another day  
you want my love but you don't want me  
you say it's a gift but it's just a loan  
you think that i've no life of my own  
the balance of love is in the red*

*plenty of fish are left in the sea  
i seem to have picked a shark for me  
the balance of love is now in the red  
i'm fed up with the empty things you said*

*it's as if you've never heard of give and take  
must stop messing up my life make no mistake  
it's as if you've never heard of give and take*

# the balance of love (give and take)

Words and Music by  
HOWARD JONES

Chord diagrams for the first system:

- Gsus4**:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  3rd fret
- Fsus4**:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- Gsus4**:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  3rd fret
- Fsus4**:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$

Chord diagrams for the second system:

- Gsus4**:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  3rd fret
- Fsus4**:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- Gm**:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  3rd fret
- Gsus4**:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$  3rd fret

Price\_ Your\_

⌘

— of your love's too much to pay — I'll save my - self — for an - oth - er day you want  
 — inte - rest rate is much too low — you think that I've — no life of my own the days.  
 Price of your kiss, too much to pay, — I'll save my - self — for an - oth - er day you\_



— my love\_ but you don't want me you sell your goods\_ with no guar - an - tee. You're tax-  
 — have gone\_ for your ma - cho val - ues I won't be\_ walking in your shadows. You're tax-  
 — want my\_ love but you don't want me, \_\_\_\_\_ you say

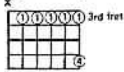
- ing me\_ at your high - est rate, you want my heart, served on\_ a plate, — the  
 - ing me\_ at your high - est rate, you want my heart, served on\_ a plate, — the  
 — it's a\_ gift but it's just a loan, you think that I've no life of\_ my own, — the

bal-ance of love is in the red, — there's more to me\_ than this dou - ble\_ bed. —  
 bal-ance of love is in the red, — there's more to me\_ than this dou - ble\_ bed. —  
 bal-ance of love is in the red, — *3<sup>o</sup> tacet*

C Bb(Cbass) Ab(Cbass)

— The bal-ance of love\_ is now in the red — I'm fed up of emp -  
 — Plen-ty of fish\_ are left in the sea — I seem to have picked.  
 — Plen-ty of fish\_ are left in the sea — I seem to have picked.

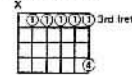
Bb(Cbass)



C

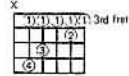


Bb(Cbass)



- ty pro - mis-es I won't let the grass grow un - der my feet -  
 - a shark for me the bal-ance of love is now in the red -  
 - a shark for me the bal-ance of love is now in the red -

Eb

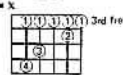


1. Gsus4



I've done my best to make our song complete -  
 I'm fed up with the emp-  
 I'm fed up with the emp-

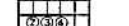
Eb



F

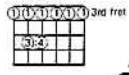


2. Gsus4



- ty things you said. It's as if you've nev - er heard of -

Gm



Eb



F



Gm



give and take, must stop mess-ing up my life make no mis-take. It's as

**E $\flat$**

**F**

**C**

To Coda  $\diamond$

of you've nev - er heard of — give and — take. —

**Gm**

**F**

**Gm**

Make no mis - take — oh give and take. —

**F**

D.% al Coda

$\diamond$  CODA

**Gm**

**Fsus4**

It's as if you've nev - er heard of —

**Gm**

**Fsus4**

Repeat to FADE

give and — take, — well stop mess - ing up my life, make — no mis - take. — It's as