

Stories Of Old

Words and Music by M. L. Gore

Moderately, with a steady beat

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. Each system includes a vocal line, a piano accompaniment, and a guitar accompaniment. The guitar part features various chords and fretting techniques such as barre and natural harmonics.

System 1: The guitar part starts with an F#m chord, followed by a G#sus4 chord with a 4-fret barre, and an E chord with natural harmonics at the 0th fret. The vocal line begins with the lyrics "Take a look at un - se - lect - ed cas - es, ——— You'll find". The piano accompaniment is marked *mf* and includes a "D.C. only" instruction.

System 2: The guitar part features B, A, F#m, and G#sus4 chords. The vocal line continues with "love has been — wrecked by both — sides com - pro - mis - ing, A -".

System 3: The guitar part includes E, B, and A chords. The vocal line concludes with "mount - ing to a dis - as - ter - ous — ef - fect. 1. You hear —". A "To Coda" symbol is present between the B and A chords.

C#m F#m

x 4fr. x 4fr.

sto - ries of old ——— of princ - es ——— bold, ——— With
 real - ly like you, ——— I'm at - trac - ted to you, ——— The

G# C#m

x 4fr. x 4fr.

rich - es un - told, ——— Hap - py souls, ——— I'll
 way you move, ——— the things you do. ———


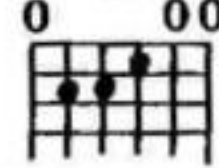
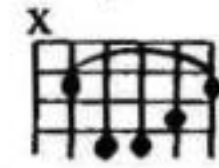
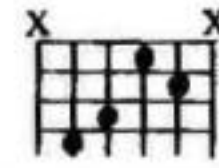
F#m

cast - ing it all a - side to take some bride, ——— To have the
 prob - a - bly burn in hell for say - ing this, ——— But I'm


G# C#m

x 4fr. x 4fr.

girl of their dreams ——— at their side. But not me, I
 real - ly in heav'n when ev - er we kiss. But oh no, you

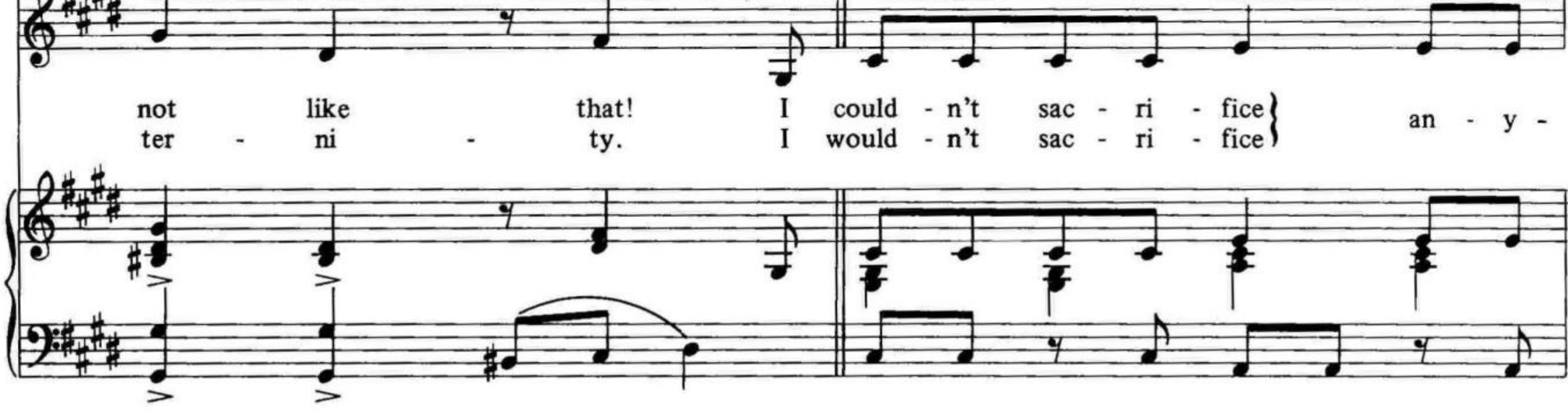
F#m  E  C#m  4fr. D#  3fr.


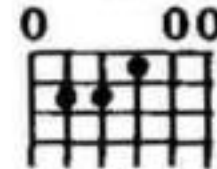

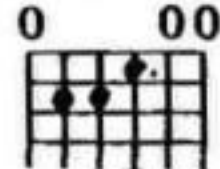
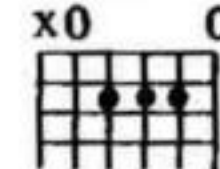
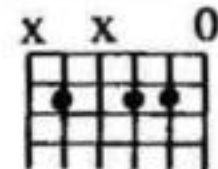
could - n't do that. Not I'm
 won't change me. You can me! try — for an e -



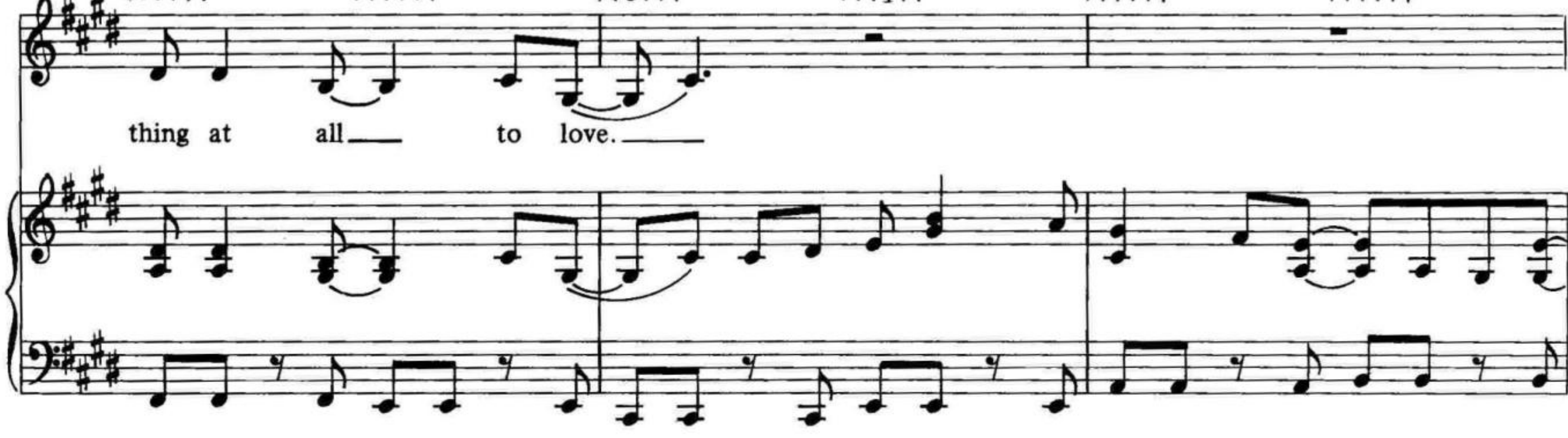
G#  4fr. C#m  4fr. A 

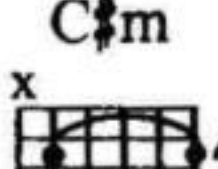
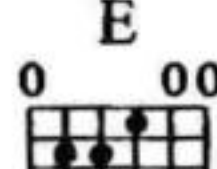
not like that! I could - n't sac - ri - fice } an - y -
 ter - ni - ty. I would - n't sac - ri - fice }

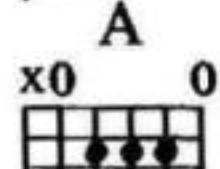
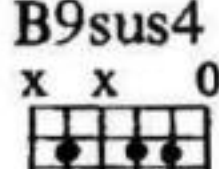
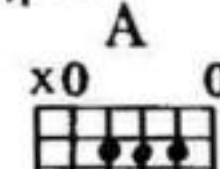
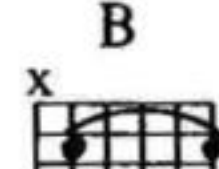
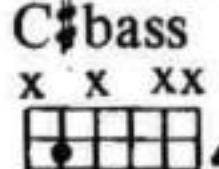


F#m6  E  C#m  4fr. E  A  B9sus4 


thing at all — to love. —



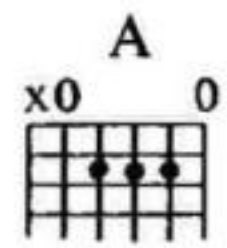
C#m  4fr. E 

1. A  B9sus4  2. A  B  D.C. al Coda  4fr.

2. I

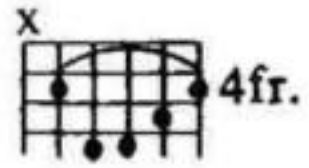


Coda



3. Now I've

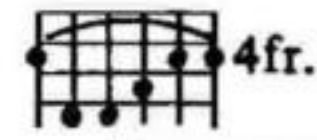
C#m



F#m

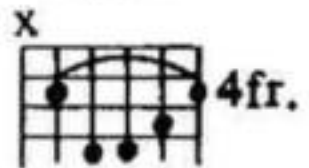


G#



got things to do, — you have, too. — And I've got to be me, — you've

C#m

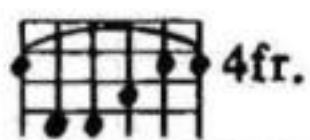


got to be you. — So take my hand — and

F#m



G#



feel these lips, — And let's sa - vor a kiss — like we'd sa - vor a sip of

C#m F#m E C#m D#

x 4fr. 0 00 x 4fr. x 3fr.

vin - tage wine — one more time, Let's sur - ren - der to this

G# C# A

x 4fr. x 4fr. x0 0

love di - vine. But we won't sac - ri - fice an - y -

F#m6 E C#m E A B9sus4

x 0 00 x 4fr. 0 00 x0 0 x x 0

thing at all — to love. —

C#m E A B9sus4 A B C#bass

x 4fr. 0 00 x0 0 x x 0 x x xx 4fr.