

DREAMING OF ME

Words & music by Vincent Clarke

n.c.

A

G

1. D

2. D

A

Light - switch, - Man switch, -
so we left - un - der - stand - ing
Quick - ly - I re - mem - ber

G

D

A

film was brok - en on - ly then. - All the night, -
clean cut, some were sound - ing fast. - Talked of sad, - I
views that saw a face - be - fore. - Tim - ing, reas - on,


G D



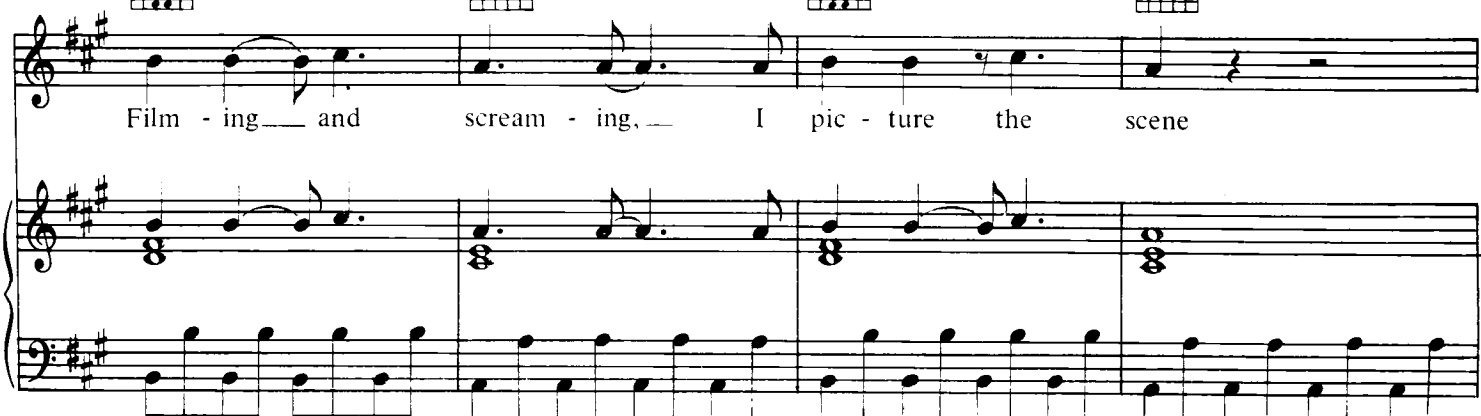
fuse to - mor - row, I danc - ing with a dis - tant friend. —
 talked of war — I laughed and climbed the ris - ing cast. —
 un - der - stand - ing like As - so - ci - a - tion Hall. —



Bm A Bm A



Film - ing — and scream - ing, — I pic - ture the scene



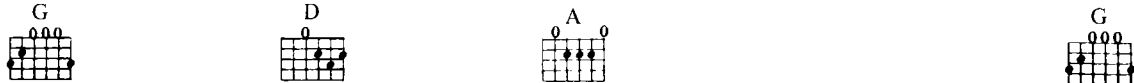
Bm D A




film - ing — and dream - ing — dream - ing of me. —



G D A G



To Coda ◊



1. D

2. D

C

And

n.c. *D.% al Coda*

⊕ CODA D

Dream-ing of me

A G D *To Fade.*

Just dream-ing of me

NEW LIFE

Words & music by Vincent Clarke

Slowly

mf

The piano introduction consists of two staves. The right hand plays a melodic line with a slur over the first four measures, followed by a repeat sign. The left hand plays a rhythmic accompaniment of eighth notes in the second and fourth measures.

(Double tempo)

f


The piano introduction continues at double tempo. The right hand plays a melodic line with a slur over the first four measures, followed by a first ending bracket. The left hand plays a rhythmic accompaniment of eighth notes.

2


C G D


(1)(4) I stand still step-ping on the sha - dy streets_ and I
(2) Tran - sit - ions to an - oth - er place_ so the
(3) Your face is hid - den and we're out of sight_ and the

The vocal line begins with a second ending bracket. Above the first measure of the vocal line are three guitar chord diagrams: C, G, and D. The piano accompaniment continues with a rhythmic accompaniment of eighth notes.

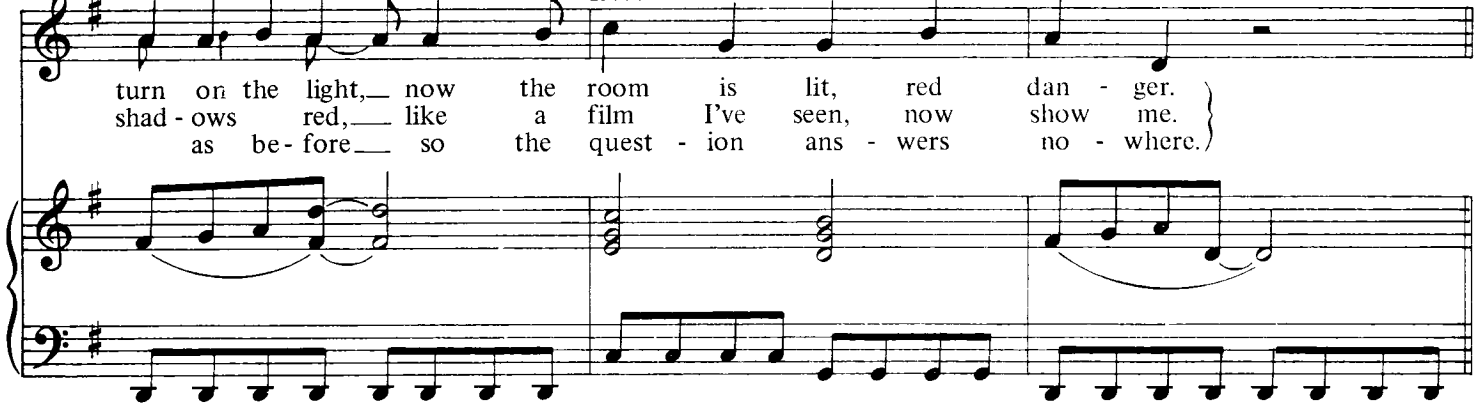



 watched that man to a stran - ger. You think you on - ly know me when you
 time will pass more slow - ly. Fea - tures fuse and your
 road just leads to no - where. A stran-ger in the door is the same







 turn on the light, now the room is lit, red dan - ger.
 shad - ows red, like a film I've seen, now show me.
 as be - fore so the quest - ion ans - wers no - where.






 Com - pli - cat - ing, cir - cu - lat - ing new life,





 new life, Op - er - a - ting, gen - er - a - ting



1-3

(S) 4



new life, — new life. — new life. —




Ah

2



Repeat to fade

JUST CAN'T GET ENOUGH

Words & music by Vincent Clarke

Moderately

G C

G

(1) When I'm with you, ba - by, I go out— of my head,
(2) We walk to - geth - er, walk - ing down the street,— and I
(3) and when it rains,— you're shin - ing down for me,—

C G

just can't get e - nough,— and I just can't get e-nough.—
all the things you do to me— and
Ev-'ry time I think of you— I
Just like a rain-bow you

ev - 'ry - thing you said, —
 know we have to meet, — and I } just can't get e-nough, — I just can't get e-nough...
 know you set me free, — and I }

We slip and slide as we fall in love, — and I }
 It's get - ting hard - er, it's a burn - ing love, — and I } just can't seem to
 you're like an an - gel and you give me your love, — and I }

get e - nough of

1 2

A  D  A 



CHORUS

D  Em7  Fdim  D7/F#  G 

I just can't get e-nough, - I just can't get e-nough, - I



C  G7 

just can't get e-nough, - I just can't get e-nough, - I just can't get e-nough, - I



C 

just can't get e-nough, - I just can't get e-nough, - I just can't get e-nough, - (I)

(omit on D.S.)

D. S. and fade ad lib. on Chorus



SEE YOU

Words & music by Martin L. Gore

Moderately

Am F G

All I want to do is see you a - gain, is that too much to ask for? —
mem-ber the days — when we walked through the woods, — we'd sit on a bench — for a while.
wat - er's still flow - ing we can go for a swim — and do the things we used to do. —

C E Am

I just want to see your sweet smile, smiled —
I trea - sure the way — we used to laugh and play, — and
and if I'm re - luc - tant you can pull me in and

F G C E F

— the way it was be - fore. — Well, I'll try not to hold — you and I'll
look in each oth - er's eyes. — You can keep me at a dis - tance if you
we can re - live — our youth. — Ah, but we'll just stay friend - ly like

Em

Am

F

D7

try not to kiss you,
don't trust my re-sis-tance,
sis-ter and bro-ther,

and I won't ev-en touch
but I swear I won't touch
though I think I still love

CHORUS

you.
you.
you.

All I want to do is see you,

don't you know that it's true.

(2) I re-

Well, I know five years is a long time

Em Am F C/G

and that times — change. — But I think that you'll — find

A Dm

peo - ple — are bas - ic - ally the same.

D.% al Coda

⊕ CODA

G Am

If the

C E

All I want to do is

Am F Dm G C G

see you, don't you know that it's true. —

Am Am

All I want to do — is see — you.

Repeat to fade

The Meaning Of Love

Words and Music by M. L. Gore

Moderately bright

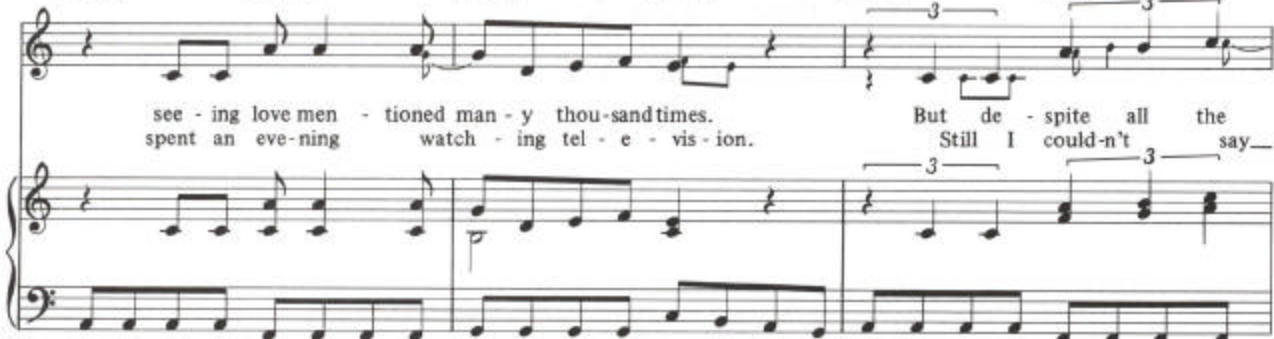
Cbass



I've read more than a hundred books,
Not - ed down all my ob - ser - va - tions,

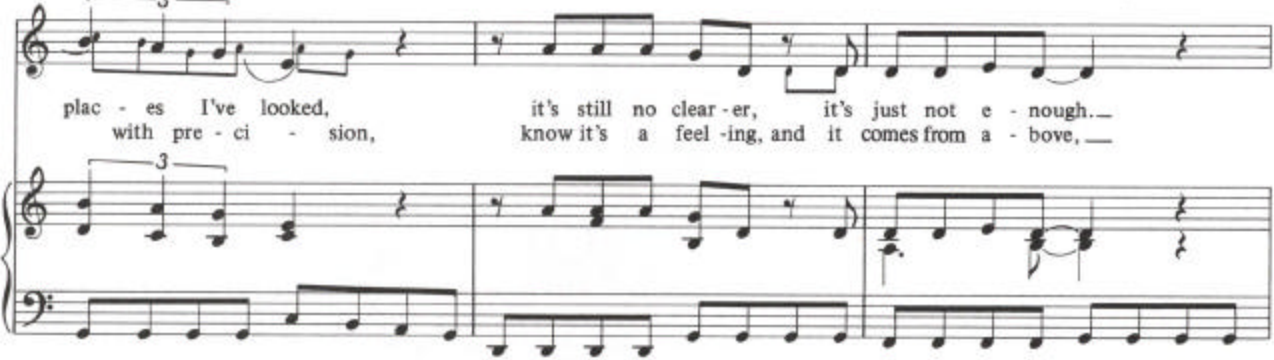
Am  F  G  C  Am  F 


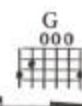

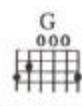
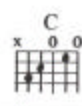
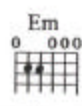
see - ing love men - tioned man - y thou - sand times. But de - spite all the
 spent an eve - ning watch - ing tel - e - vis - ion. Still I could - n't say -



G  C  Dm  G  F  G 

plac - es I've looked, it's still no clear - er, it's just not e - nough -
 with pre - ci - sion, know it's a feel - ing, and it comes from a - bove, -



Dm  G  F  G  C  Em 

I'm still no near - er } the mean - ing of love, _____ The
 But what's the mean - ing, }



Eb  G  C  Em  Eb  G 

mean - ing of love, - (2nd time: Tell me.) the mean - ing of love. -



1.

Am F G C Am F

This system contains the first six measures of the piece. It features guitar chord diagrams for Am (x02010), F (223233), G (320033), C (x02230), Am (x02010), and F (223233). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand with some phrasing slurs.

2.

G C Cm Ab

From the notes that I've made— so— far, love—

This system contains measures 7-10. It features guitar chord diagrams for G (320033), C (x02230), Cm (x32033), and Ab (x30033). The vocal line begins in measure 8 with the lyrics "From the notes that I've made— so— far, love—". The piano accompaniment continues with the same rhythmic pattern.

Ab/Gb Fm7 Cm

— seems some-thing like want-ing a— scar. Well, I could be wrong,—

This system contains measures 11-14. It features guitar chord diagrams for Ab/Gb (x30033), Fm7 (320033), and Cm (x32033). The vocal line continues with the lyrics "— seems some-thing like want-ing a— scar. Well, I could be wrong,—".

Ab Ab/Gb C7

— I'm just not sure,— you see,— I've nev-er been in love be-fore.—

This system contains measures 15-18. It features guitar chord diagrams for Ab (x30033), Ab/Gb (x30033), and C7 (x32033). The vocal line concludes with the lyrics "— I'm just not sure,— you see,— I've nev-er been in love be-fore.—".

(Nev-er been in love be - fore, nev-er been in love be - fore. —)

Dm Bb C F Dm Bb

C F Dm Bb C F

Next I asked sev-ral friends of mine

Dm Bb C F Dm Bb

if they could spare a few min-utes of their time, their looks sug-gest-ed that I'd

C F Gm C Bb C

lost my mind. — Tell me the ans-wer, my Lord high a - bove, —

Gm C Bb C F Am

Tell me the mean-ing, the mean-ing of love. — (The

Ab C F Am Ab C

mean-ing of love. —) Tell me, (The mean-ing of love. —) tell

F Am Ab C F

me, the mean-ing of love, — tell me.

LEAVE IN SILENCE

Words & music by Martin L. Gore



4 times



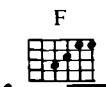
Oh woh — woh — oh oh woh — woh — oh



F



I've told my-self so man-y times — be-fore — but this time I think I
We've been running round in cir-cles all year. Do-ing this and that and



mean it for sure, — we have reached a full — stop,
get-ting no - where, — this will be the last — time,



nothing's going to save us from the big drop. — Reached our natu-ral con-clu - sion, —
I think I said that last time. — 2nd time—Instrumental

Am F Am G C

out - lived the il - lu - sion, _____ I hate be-ing in these si - tu - at - ions

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by a half note 'out', a quarter note 'lived', a quarter note 'the', a quarter note 'il', a quarter note 'lu', a quarter note 'sion', a half note rest, a quarter note 'I', a quarter note 'hate', a quarter note 'be-', a quarter note 'ing', a quarter note 'in', a quarter note 'these', a quarter note 'si', a quarter note 'tu', a quarter note 'at', a quarter note 'ions'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand corresponding to the Am, F, Am, G, and C chords indicated above the staff.

D D-10 D-10/C Dm

that call_ for dip - lo - ma - tic re - la - tions. 1. If I on - ly knew the ans-
2. If I on - ly had a pot-

Detailed description: This system contains the next two measures. The vocal line continues with 'that call_ for dip - lo - ma - tic re - la - tions.' followed by two alternative endings: '1. If I on - ly knew the ans-' and '2. If I on - ly had a pot-'. The piano accompaniment continues with eighth-note bass lines and chords in the right hand for D, D-10, D-10/C, and Dm.

- wer or I thought we had a chance or I could stop this, I would stop this thing from spread-ing like a
- ion, some ma - gic - al lo-tion that could stop this, I would stop this, I would set the wheels in

Detailed description: This system contains the next two measures. The vocal line continues with '- wer or I thought we had a chance or I could stop this, I would stop this thing from spread-ing like a' and '- ion, some ma - gic - al lo-tion that could stop this, I would stop this, I would set the wheels in'. The piano accompaniment features sustained chords in the right hand and eighth-note bass lines in the left hand.

Am

can - cer. }
mo - tion. }

Detailed description: This system contains the final two measures. The vocal line has 'can - cer. }' and 'mo - tion. }' with a closing brace. The piano accompaniment features sustained chords in the right hand and eighth-note bass lines in the left hand, ending with a final Am chord.

Am Adim Dm

What can I say, — I don't want to play an-y-more, what can I say, — I'm head - ing for the door,

Em Am Adim

I can't stand this e - mo-tion-al vio - lence; leave in si - lence, —

Dm Em Am Am Adim Dm Em

leave in si - lence —

Am Am Adim Dm Em Am

Leave in si - lence. — *Repeat to fade*

GET THE BALANCE RIGHT

Words & music by Martin L. Gore

First system of piano introduction, featuring a treble clef staff with a complex rhythmic pattern of eighth notes and a bass clef staff with a simple accompaniment.

Second system of piano introduction, continuing the rhythmic pattern from the first system.

Third system of piano introduction, including guitar chord diagrams for Cm, /Bb, /A, Cm, /Bb, and /A. The bass clef staff continues the accompaniment.

There's

First system of the vocal and piano accompaniment. The vocal line includes the lyrics: "more be - sides the joy - rides; a lit - tle house in the coun - try - side. Con - pon - si - ble res - pect - a - ble, sta - ble but gull - i - ble. Don't tend this way don't tend that way, straight down the mid - dle un - til next Thurs - day." The piano accompaniment features a treble clef staff with chords and a bass clef staff with a simple accompaniment.

Second system of the vocal and piano accompaniment. The vocal line includes the lyrics: "Un - der - stand, learned and car - ing First to the left, learn to de - mand, help the help - less back to the right, com - pro - mise and some - times lie, ul - ti - mate - ly sel - fish, twist and turn till you've got it right." The piano accompaniment continues with chords and accompaniment.

E♭ D Cm

Get the bal - ance

/Bb /A Cm

right. get the bal - ance right.

1 To Coda

Cm /Bb /A Cm

/Bb /A /Bb /A F

Be res - right. When you think you've got a hold of it all,

2

Fb Gm Eb

you have - n't got a hold t all (all when you

F Eb Gm

reach the top, get rea - dy to drop, pre - pare your - self for the fall

Eb F Gm

(fall you're gon - na fall. It's al - most pre - dict -

Cm /Bb /A Cm

a - ble. (al - most.

/Bb /A D%. at Coda

Vocal tacet 1st and 2nd time

⊕ CODA Cm

get the bal - ance

Repeat to FADE

/Bb /A Cm /Bb /A

right, get the bal - ance right,

EVERYTHING COUNTS

Words & music by Martin L. Gore

(Tacet 1^o)

1-2

(Play 1^o)

Am

G

F

Am

G

F



3

G

F

Am



The hand - shake seals the con - tract, from the
The glass on the wall tells the

E



con - tract there's no turn ing back, the turn - ing point of a car -
stor - y of it all. Pic - ture it now_

Dm



Am



eer_ in car - eer_ be - ing in - sin - cere.
see just how_ the lies and de - ceit gained a lit - tle more power...

The hol - i - day was fun packed, the
 Con - fi - dence ta - ken in by a

con - tract and still in tact. } The grab-bing hands_

sun - tan and a grin.

grab all they can, — all for them-selves af - ter all. — The grab-bing hands_

grab all they can, — all for them-selves af - ter all — it's a com-

D.C.
al Coda

Am

G

F

Dm

F

G

Ab

pe - ti - tive world, ev - 'ry - thing counts in large a - mounts.

CODA

Am

C

G

F

Dm

F

Ev - 'ry - thing counts in large

G

Ab

Am

G

F

C

G

a - mounts. (2°) The grab-bing hands.

(1°)

(2°)

F

Am

Dm

F

G

Ab

Ad lib to fade

grab all they can, ev - 'ry thing counts in large a - mounts. The

PEOPLE ARE PEOPLE

Words & music by Martin L. Gore

Am

Peo - ple are peo - ple so why should it be ___

This system contains the first system of music. It features a guitar chord diagram for Am (0 2 2 0 0 0) above the first staff. The vocal melody is written in the first staff, and the piano accompaniment is in the second and third staves. The lyrics are "Peo - ple are peo - ple so why should it be ___".

/F /D Am

you and I ___ should get a - long so aw - ful - ly? ___ Peo - ple are peo - ple so

This system contains the second system of music. It features guitar chord diagrams for F, D, and Am above the first staff. The vocal melody is in the first staff, and the piano accompaniment is in the second and third staves. The lyrics are "you and I ___ should get a - long so aw - ful - ly? ___ Peo - ple are peo - ple so".

/F /D

why should it be ___ you and I ___ should get a - long so aw - ful - ly? ___

This system contains the third system of music. It features guitar chord diagrams for F and D above the first staff. The vocal melody is in the first staff, and the piano accompaniment is in the second and third staves. The lyrics are "why should it be ___ you and I ___ should get a - long so aw - ful - ly? ___".

To Coda ◆

This system contains the fourth system of music. It starts with the instruction "To Coda ◆" above the first staff. The piano accompaniment continues in the second and third staves.



{ So we're dif - fer - ent col - ours and we're dif - fer - ent creeds, and
Now you're punch-ing and you're kick-ing and you're shout-ing at me,—

dif - fer - ent peo - ple have dif - fer - ent needs. It's ob - vi - ous you hate me though I've
I'm re - ly - ing on your common de - cen - cy.— So far it has - n't sur - faced but I'm

done no-thing wrong, I've nev - er ev - en met you so what could I have done.)
sure it ex - ists,— it just takes a while to tra - vel from your head to your fists.)



I can't un - der - stand _____ what _____ makes a man _____



D.C. al Coda

_____ hate an - oth - er man, _____ help me un - der - stand.

♩ CODA



I can't un - der - stand _____ what _____ makes a man _____



_____ hate an - oth - er man, _____ help me un - der - stand.

LOVE IN ITSELF

Words & music by Martin L. Gore

Dm

G G/D Dm G/D Dm

G/D Dm Gm G/D Dm

G/D Dm G/D Dm Gm

Dm

All of these in-sur-mount-a-ble tasks that lay — be-fore me
 Con-se-quent-ly I've a tend-en-cy to be — un-hap-py you — see, the

all of the firsts and the de - fin - ite lasts that lay in store for me.
 thoughts in my head, all the words that were said, all the blues and the reds get to me.

F Bb F G/D Dm G/D Dm

There was a time when all on my mind was love.

F Bb F A7+

Now I find that most of the time love's not e - nough in it -

1 Dm G To Coda

self.

G/D Dm G/D Dm G/D Dm Gm

2 G/D Dm G/D Dm G/D Dm Gm

self.

G/D Dm G/D Dm G/D Dm Gm

Dm Em

All of these ab-surd-i-ties — that lay — be-fore us all of the doubts and the

F#m A /G C D.S. al Coda

cer-tain-ties — that lay — in store for — us.

♣ CODA G/D Dm G/D Dm G/D Dm Gm Repeat to fade

MASTER AND SERVANT

Words & music by Martin L. Gore

echo *echo*

It's a lot it's a lot it's a lot it's a lot it's a lot it's a lot like life

B(no3rd)

B(no3rd) E(no3rd) D(no3rd) F#m/C# B(no3rd)

E(no3rd) D(no3rd) B(no3rd) E(no3rd) D(no3rd)

There's a new game— we like to play you see— a

B(no3rd) D(no3rd) F#(no3rd) B(no3rd)

game with ad - ded re - al - i - ty.— You treat me like a dog get me

E(no3rd) B(no3rd) E(no3rd) D(no3rd)
 down on my knees_ we call it mas - ter_ and ser - vant

B(no3rd) E(no3rd) D(no3rd) B(no3rd) Bm
 we call it mas - ter_ and ser - vant. (2nd time only)

E(no3rd) D(no3rd) F#m/C# B(no3rd) E(no3rd) D(no3rd)
 It's a See Verse 3. . .

Bm E(no3rd) Bm/D Bm
 lot like_ life_ this play be - tween the sheets with you on_ top_ and

D F#(no3rd) Bm E Em
 me un - der - neath_ for - get all a - bout_ e - qual - i - ty_

B(no3rd)



E(no3rd)



D(no3rd)



B(no3rd)



let's play
let's play

mas - ter_ and ser - vant
mas - ter_ and ser - vant

let's play
let's play

E(no3rd)



D(no3rd)



To Coda



mas - ter_ and ser - vant.
mas - ter_ and ser - vant.

It's a

E(no3rd)



B(no3rd)



E(no3rd)



lot like_ life

and that's what's ap - peal - ing if you des - pise_ that

E(no3rd)



F#(no3rd)



E(no3rd)



throw a - way feel - ing from dis - pos - a - ble fun_

then

F#(no3rd)



D.% al Coda

CODA

B(no3rd)



this is the one._

C#(no3rd) F#(no3rd) E(no3rd)

First system of musical notation with guitar chord diagrams for C#(no3rd), F#(no3rd), and E(no3rd).

C#(no3rd) F#(no3rd) E(no3rd) C#(no3rd)

123. 4

Mas - ter and ser - vant

Second system of musical notation with guitar chord diagrams for C#(no3rd), F#(no3rd), E(no3rd), and C#(no3rd). Includes the lyrics "Mas - ter and ser - vant".

NO CHORD

It's a lot It's a lot , it's a lot it's a lot it's a lot

Third system of musical notation with guitar chord diagrams for C#(no3rd), F#(no3rd), E(no3rd), and C#(no3rd). Includes the lyrics "It's a lot It's a lot , it's a lot it's a lot it's a lot".

F#(no3rd) C#(no3rd)

it's a lot like life It's a lot like life and that's what's ap - pe - al - ing if

Fourth system of musical notation with guitar chord diagrams for F#(no3rd) and C#(no3rd). Includes the lyrics "it's a lot like life It's a lot like life and that's what's ap - pe - al - ing if".

F#(no3rd) F# G#(no3rd) F#(no3rd)

you des - pise that throw a - way feel - ing from dis - pos - a - ble fun.

Fifth system of musical notation with guitar chord diagrams for F#(no3rd), F#, G#(no3rd), and F#(no3rd). Includes the lyrics "you des - pise that throw a - way feel - ing from dis - pos - a - ble fun."

F#m G#(no3rd)

then this is the one—

C#(no3rd) F#(no3rd) E(no3rd) G#m/D C#(no3rd)

F#(no3rd) E(no3rd) C#(no3rd) F#(no3rd)

(Come on —) Let's play mas - ter and ser - vant (come on —

C#(no3rd) F#(no3rd) E(no3rd) C#(no3rd) C#(no3rd) E(no3rd) C#(no3rd)

come on — mas - ter and ser - vant (Come on — mas - ter and ser - vant

Verse 3
 Domination's the name of the game
 In bed or in life
 They're both just the same
 Except in one you're fulfilled
 At the end of the day.
 Let's play master and servant
 Let's play master and servant.

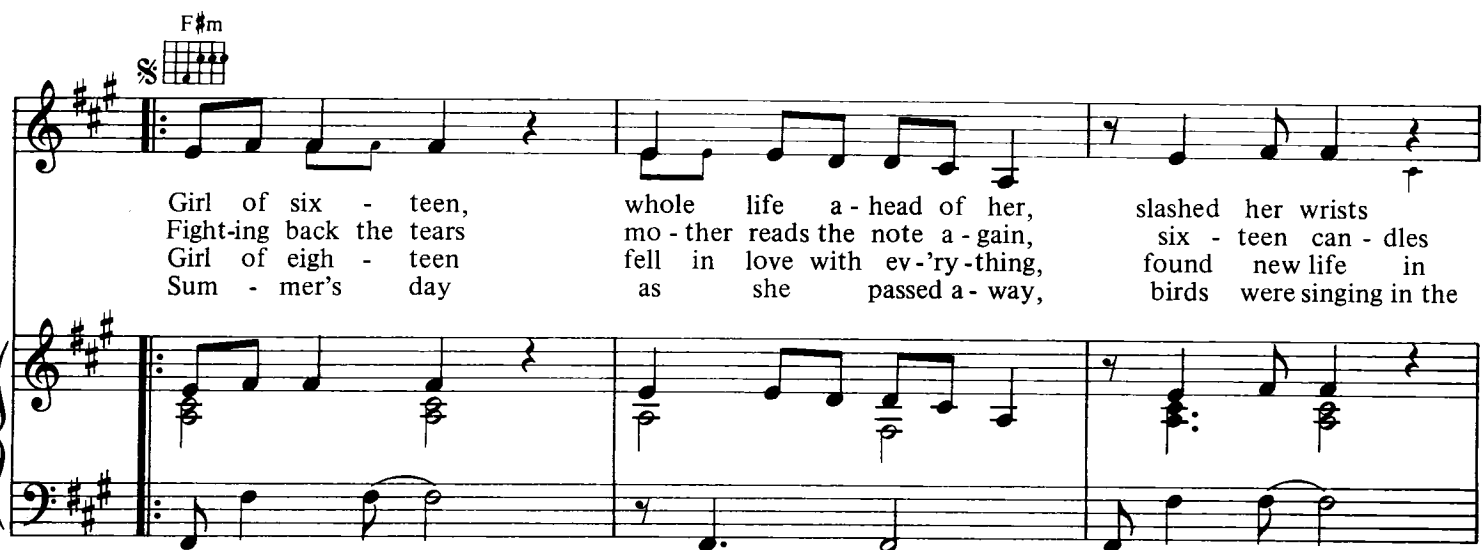
BLASPHEMOUS RUMOURS

Words & music by Martin L. Gore

F#m



F#m



Girl of six - teen, whole life a - head of her, slashed her wrists
Fight-ing back the tears, mo - ther reads the note a - gain, six - teen can - dles
Girl of eigh - teen day, fell in love with ev - 'ry - thing, found new life in
Sum - mer's day, as she passed a - way, birds were singing in the



bored with _ life. Did - n't suc - ceed thank the Lord _
burn in her mind. She takes the blame, it's al - ways the same _ she
Je - sus _ Christ. Hit by a car end - ed up _
sum - mer _ sky. Then came the rain and once a - gain _ a

1 Bm C# F#m

for small mer - cies.
on a life sup - port ma - chine.

2 Bm C#

goes down on her knees and prays
tear fell from her mo - ther's eye

F#m

I



CHORUS D A/C# Bm7

don't want to start an - y blas - phe - mous rum - ours but I think that God's got a

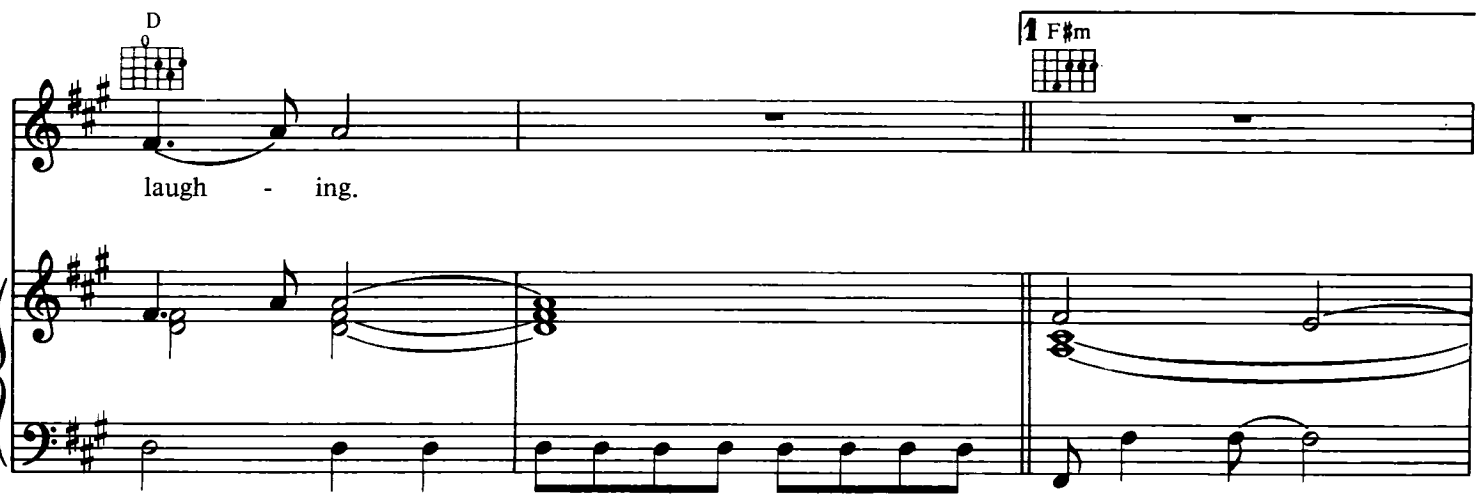
D  E11 

sick sense of hu - mour, and when I die ___ I ex - pect to find ___ Him



D  1 F#m 

laugh - ing.



I



2 F#m 

Dal segno
repeat chorus to fade



SHAKE THE DISEASE

Words & music by Martin L. Gore

Dm

Db

Bb

Dm

Dm

C

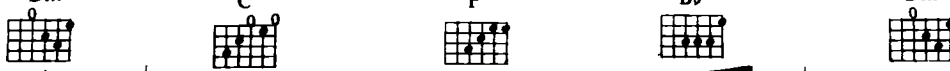
I'm not go - ing down on my knees —
Some peo - ple have to be —

F

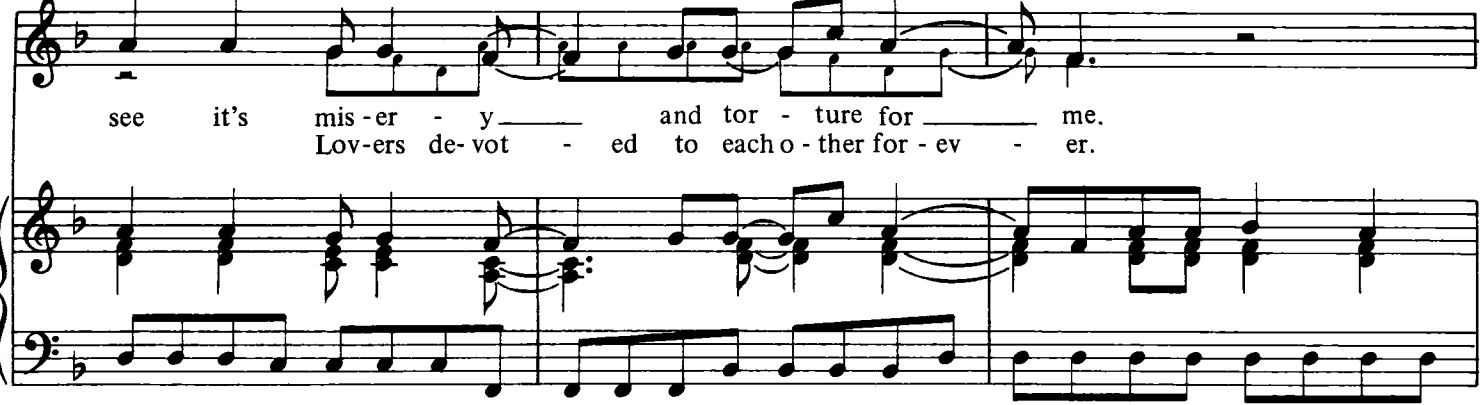
Bb

Dm

— begging you to a - dore — me Can't you
— per-man-ent-ly to - geth - er?




see it's mis-er - y _____ and tor - ture for _____ me.
 Lov-ers de-vot - ed to each o - ther for - ev - er.







When I'm mis - un - der - stood try as
 Now I've got things to do do and



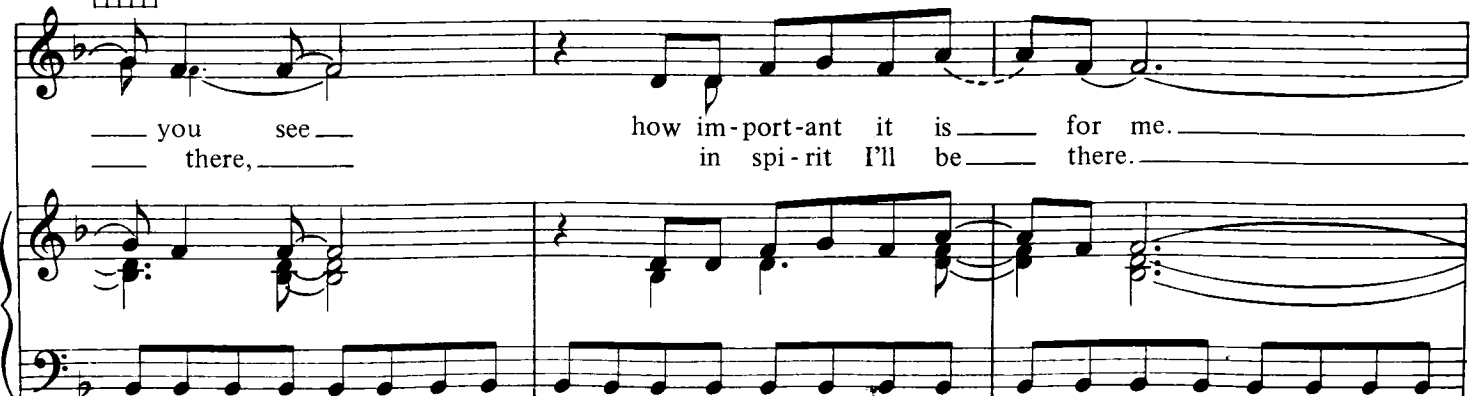


hard as you can, _____ I've tried as hard as I could _____ to make _____
 I've said be - fore _____ that I know _____ you have too, _____ when I'm not _____





_____ you see _____ how im-port-ant it is _____ for me. _____
 _____ there, _____ in spi-rit I'll be _____ there. _____



Here is a plea — from my heart to you — no-bo - dy knows.

Chords: Dm, Fm

— me as well as you do. — You know how hard —

Chords: Db, Bb

— it is for me to shake — the dis - ease — that takes hold —

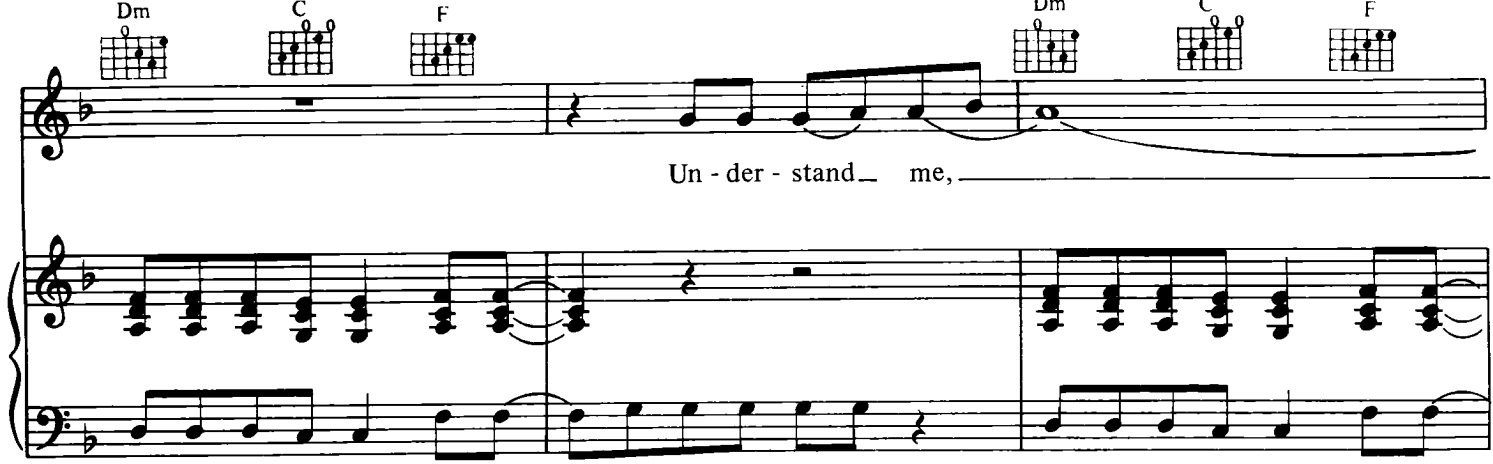
Chords: Dm, Fm


— of my tongue — in sit - u - a - tions like these. —

Chords: Db, Bb

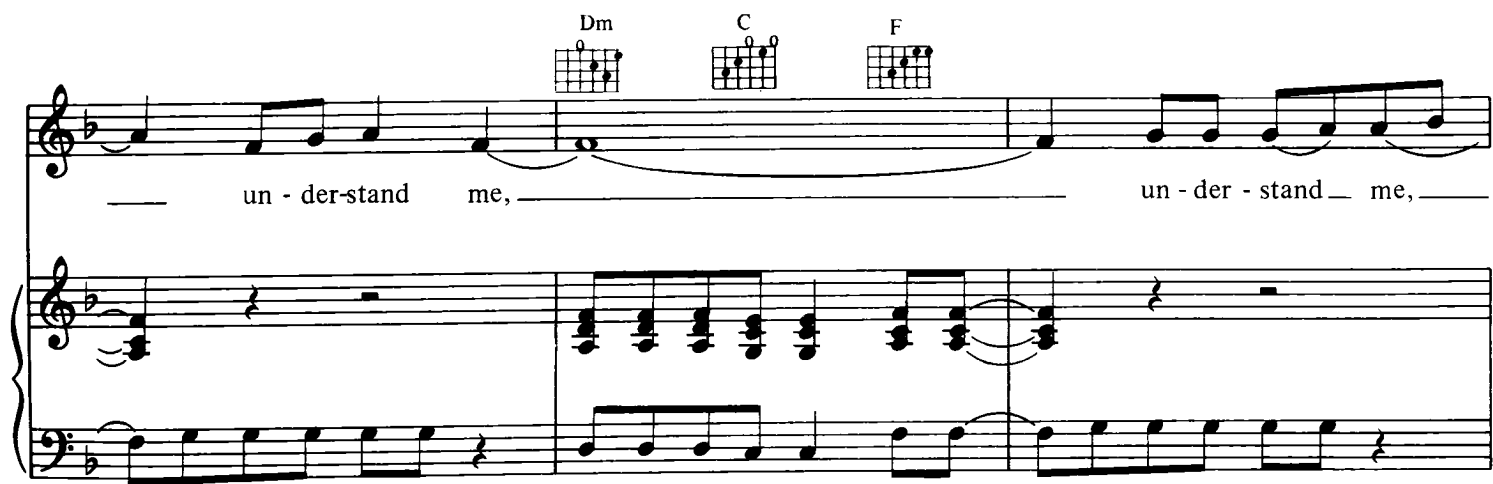

 Dm C F


Un - der - stand me,



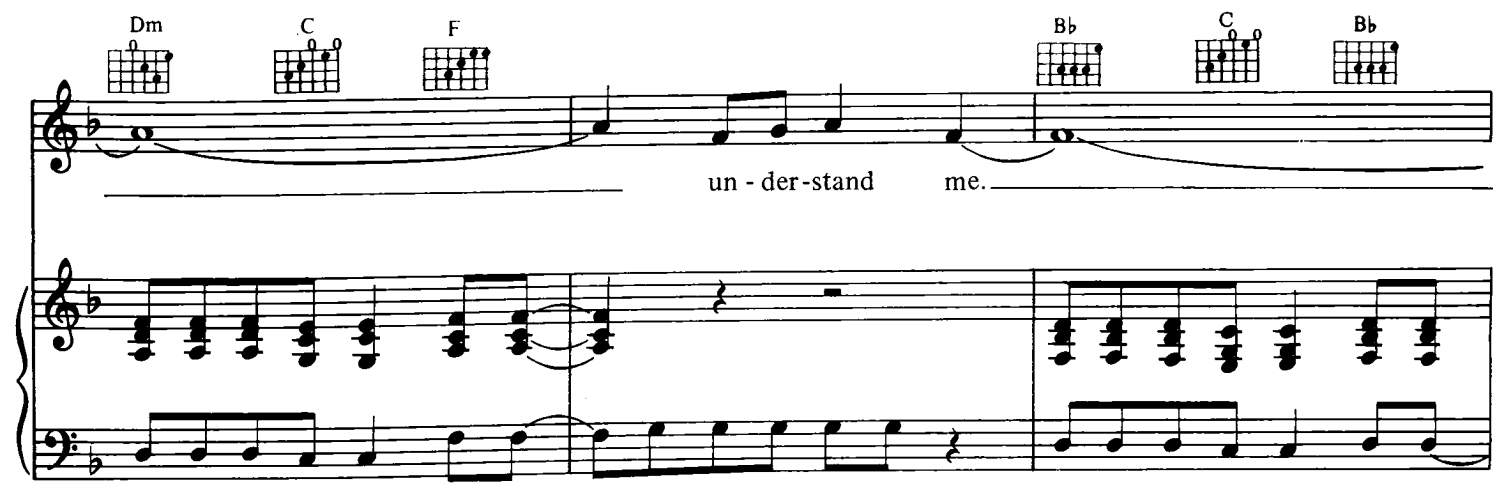

 Dm C F

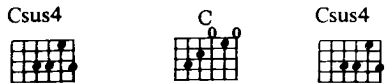
un - der - stand me, un - der - stand me,

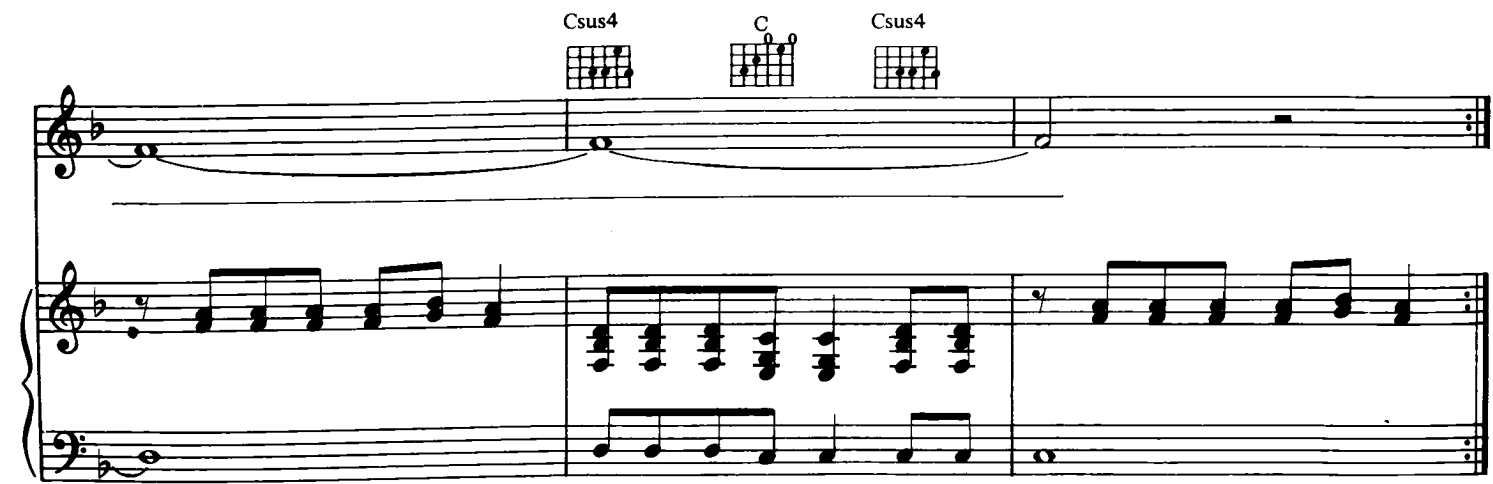



 Dm C F Bb C Bb

un - der - stand me.




 Csus4 C Csus4



Chord diagrams: Dm, C, F, Bb

The first system of music features a guitar part with four chord diagrams: Dm, C, F, and Bb. The piano accompaniment consists of a treble and bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a steady eighth-note accompaniment.

Chord diagrams: Dm, Dm, C

The second system continues the musical piece. The guitar part includes chord diagrams for Dm, Dm, and C. The piano accompaniment maintains the same rhythmic pattern, with the treble staff featuring a melodic line and the bass staff providing accompaniment.

Chord diagrams: F, Bb, Dm

The third system of music includes guitar chord diagrams for F, Bb, and Dm. The piano accompaniment continues with a consistent eighth-note bass line and a melodic treble line.

Chord diagrams: Dm, F, Db, Bb

D.S. to fade

Oh _____ oh _____ oh _____ Here is a plea_

The final system on the page includes guitar chord diagrams for Dm, F, Db, and Bb. It features a vocal line with the lyrics "Oh _____ oh _____ oh _____ Here is a plea_". The piano accompaniment concludes with a final chord in the bass staff.

IT'S CALLED A HEART

Words & music by Martin L. Gore

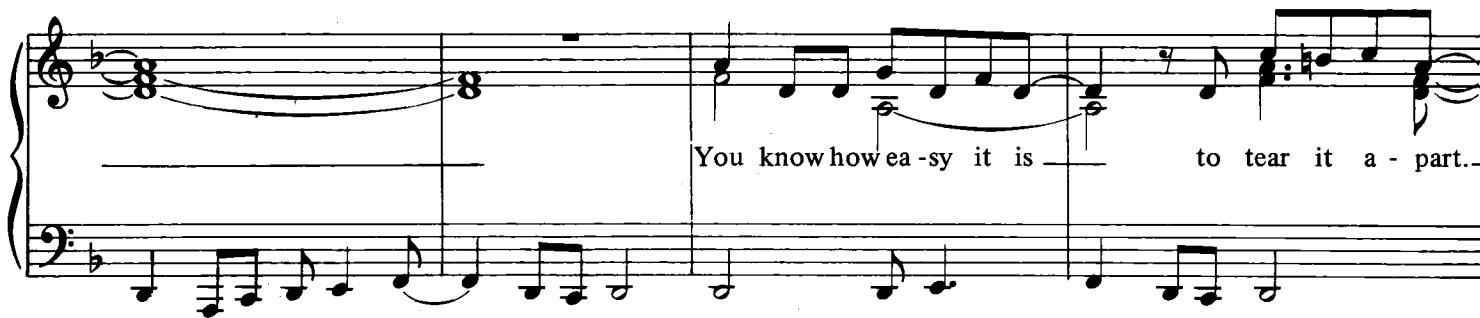
Dm




There's some-thing beat-ing here in-side my bo-dy and it's called — a heart..




You know how ea-sy it is — to tear it a-part..




Dm



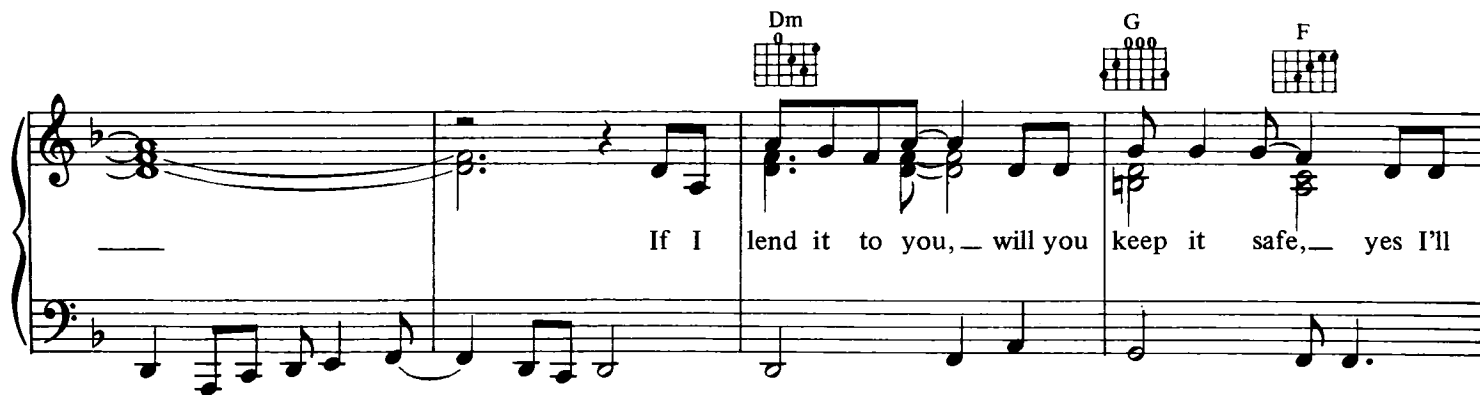
G




F




If I lend it to you, — will you keep it safe, — yes I'll




Dm




G



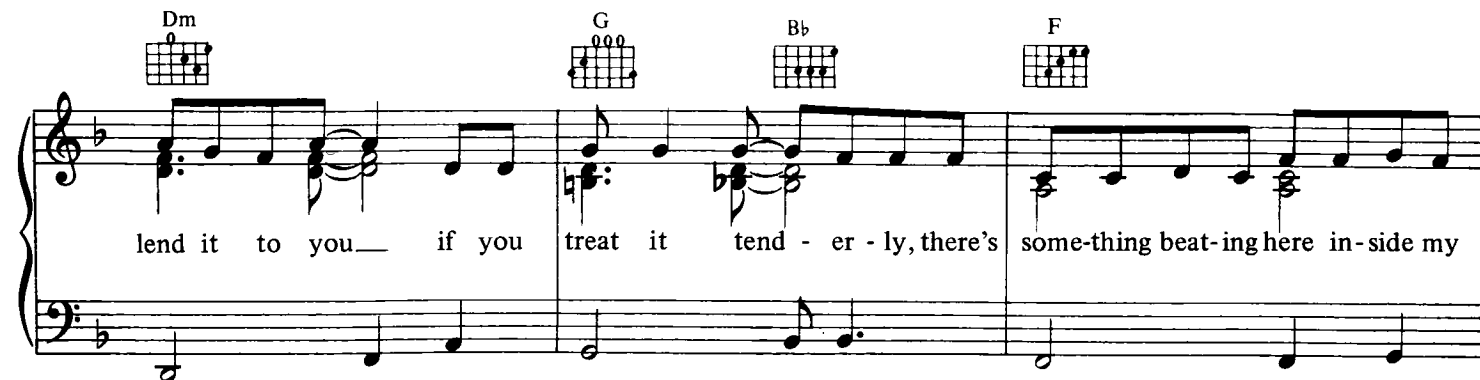
Bb





F

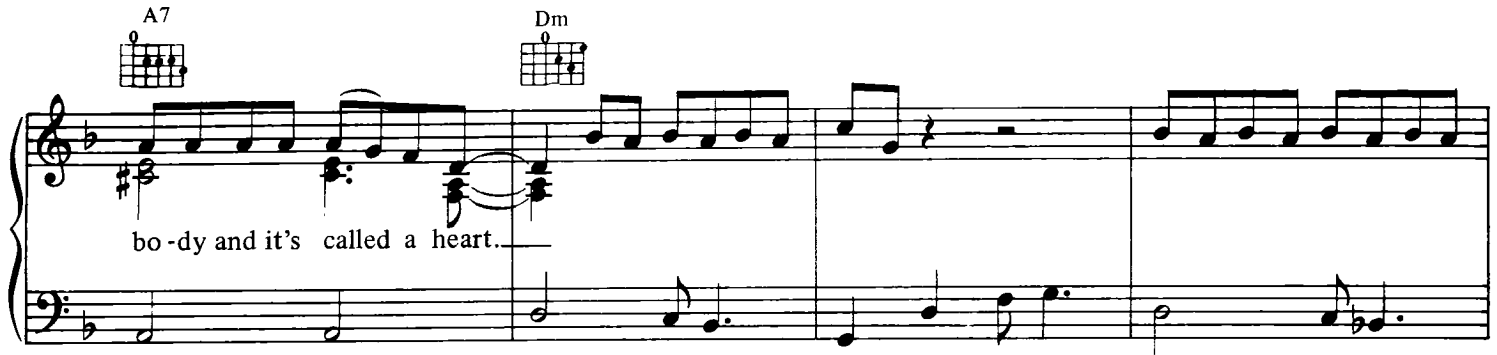


lend it to you — if you treat it tend-er-ly, there's some-thing beat-ing here in-side my



A7  Dm 

bo-dy and it's called a heart.





VERSE

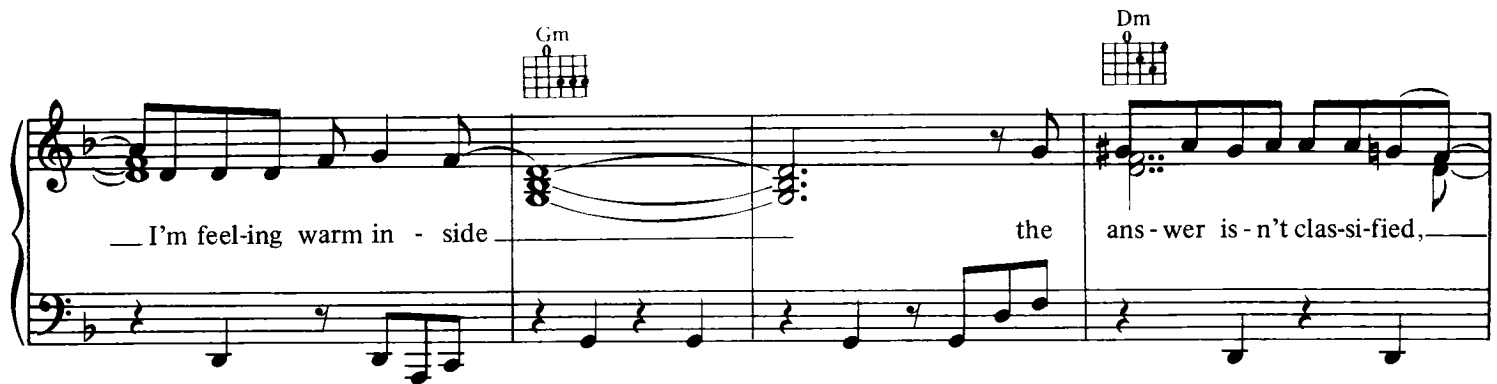
Gm  Dm 


There's a sun shin-ing in the sky but that's not the rea-son why



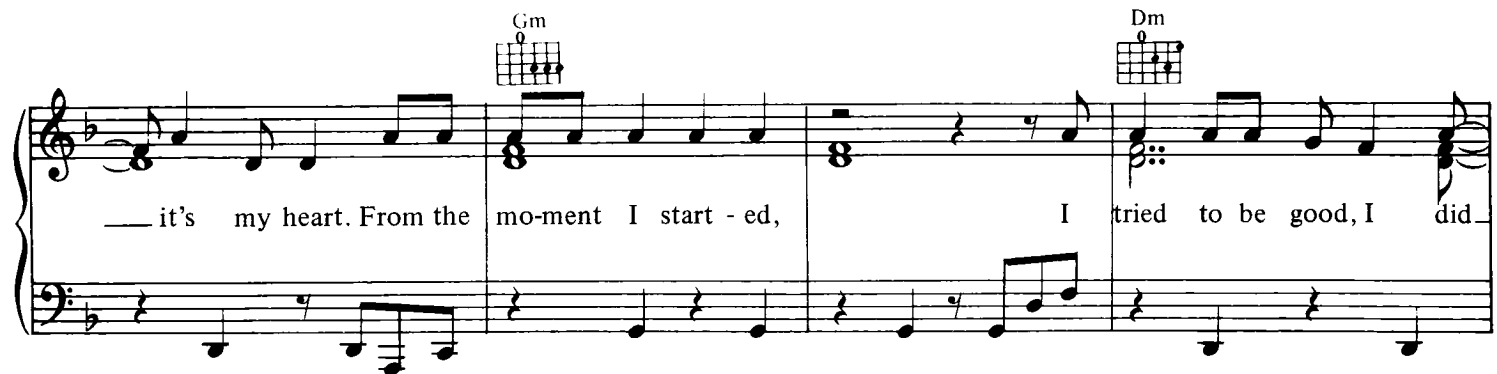
Gm  Dm 


I'm feel-ing warm in - side the ans-wer is - n't clas-si-fied,



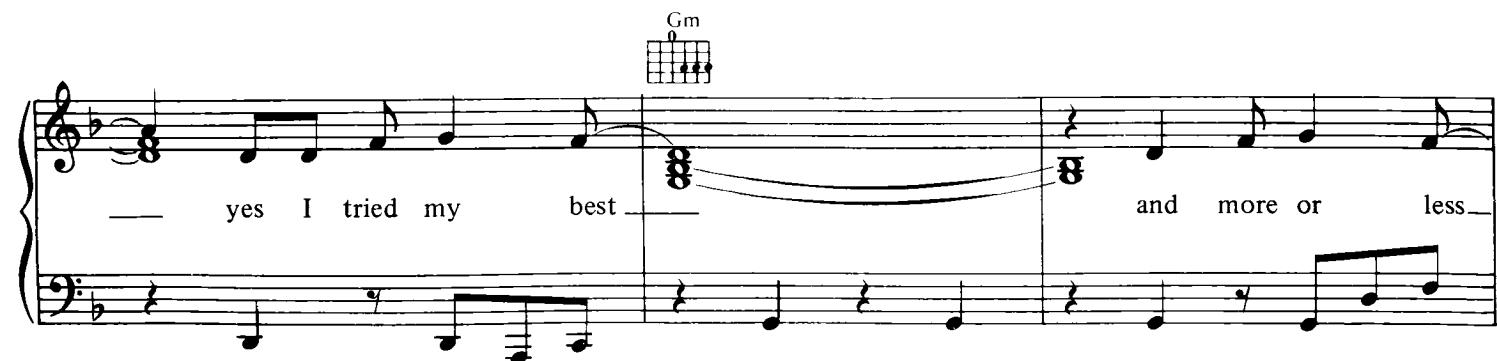
Gm  Dm 

it's my heart. From the mo-ment I start - ed, I tried to be good, I did



Gm 

yes I tried my best and more or less



Dm

I spoke from my heart. — There's a lot — to be

Bb

C

1. Bb

learnt — and you learn when your heart gets burnt. — There's

2. Bb

C

Bb

burnt. — There's a lot — to be learnt — and you

C

1. Bb

2. Bb

D.S. to fade

learn when your heart gets burnt. — burnt. — There's

Verse 2.

Hearts could never be owned
 Hearts only come on loan
 If I want it back
 I will take it back, I'll take my heart.
 But I will try my best and more or less
 I will speak from my heart,
 Yes I will speak from my heart
 Speak from my heart.