

# Barrel of a gun.

Words and Music by  
Martin Gore

♩ = 84

Em7sus4

Em



Musical notation for the first system, including piano accompaniment and guitar chords.

2nd time only.....

Musical notation for the second system, including piano accompaniment and guitar chords.

Do you  
A

Musical notation for the third system, including piano accompaniment and guitar chords.

mean this hor - ny creep, set up - on wea - ry feet who looks in need of  
vis - cious ap - pe - tite vi - sits me each night and won't be sa - tis -

Musical notation for the fourth system, including piano accompaniment and guitar chords.

sleep that does-n't come?  
-fied, won't be de - nied.

Mm. \_\_\_\_\_  
Mm. \_\_\_\_\_

Mm. \_\_\_\_\_  
Mm. \_\_\_\_\_

This  
An

twist - ed, tor - tured mess, this bed of sin - ful - ness who's long - ing for some  
un - bear - a - ble pain, a beat-ing in \_\_\_\_\_ my brain that leaves the mark of

rest and feel-ing numb.  
Cain right here in - side. \_

Em7



What do you ex - pect \_\_\_ of me, what is it you want?  
What am I sup - posed \_\_\_ to do? When ev - ery - thing that I've done \_

What - ev - er you've planned \_\_\_ for me,  
Is lead - ing me to \_\_\_ con - clude

1. A G F Em



I'm not\_ the one. \_\_\_  
I'm not\_ the one. \_\_\_

2. G F Em



What - ev - er I've done,

A G F

I've been star-ing down the bar - rel of a gun. —

C B Em A G

What-ev - er I've done, —

F C B Em

I've been star-ing down the bar-rel of a gun. — What-ev - er I've done.

A G F C

(What-ev - er, what-ev - er)

Em



Is there some-thing you need \_\_\_ from me?

Are you hav-ing your fun? —

I ne-ver a-greed \_\_\_ to be

A



G



F



Em



your ho - ly one. —

What-ev - er I've done,

A



G



F



C



3fr

B



I've been star-ing down the bar-rel of a gun. —

Em A G F

What-ev - er I've done, — (what-ev - er, what-ev - er) I've been star-ing down the bar-rel of a gun. —

C B Em A G

What-ev - er I've done, — (what-ev - er, what-ev -

F C B

I've been star-ing down the bar - rel of a gun. —  
- er)

Em A G F C B

*repeat to fade*

# The love thieves.

Words and Music by  
Martin Gore

♩ = 98  
N.C.

**Dm7**  
x x 0

**B♭maj7**  
x

1. 3.

2. 4.

**B♭maj7**  
x

**B♭m(maj7)**  
x

Oh the tears that you weep — for the poor tor - tured souls —  
 Alms for the poor, — for the wretch - ed dis - ci - ples —  
 You're hold - ing court — with your lips and your smile,

**Dm**  
x x 0

**B♭m6/D♭**  
x

— who fall at your feet — with their love beg - ging bowls,  
 — and the love that they swore — with their hearts on the bi -  
 — your bo - dy's a ha - lo their minds are on trial —

Dm



— all the clerks and the tail - ors, — the  
 - ble be - seech-ing the hon - our — to  
 — sure as A - dam is Eve, — sure as

C



Bb



sharks and the sail - ors, — all good at their trades but  
 sit at your ta - ble — and feast on your ho - li - ness  
 Jo - nah turned whal - er, — they're crook-ed love — thieves

Gm7



1. they'll al-ways be fail - ures. —  
 as long as they're a - ble. —  
 and you are their jail - or. —

2.3.



Bbm(maj7)



G7/F



Love needs its mar - tyrs,

needs \_\_\_ its sac - ri - fi - ces, \_

8vb

Bbm6/F



they live for your beau - ty \_\_\_

and

8vb

Fm6



Bbm(maj7)



pay for their vi - ces. \_

Love \_\_\_ will be the death of \_\_\_

8vb

G7/F



my lone - ly soul bro - thers,

but their

8vb

Bbm6/F



Fm6



1.

D. 8

spi-rit shall live on in

the hearts of all lov - ers.

8vb.....

Bbm(maj7)



2.

Love \_\_\_\_\_ will be the death of \_\_\_\_\_

my

8vb.....

G7/F



Bbm6/F



lone - ly soul bro - thers,

but their spi - rit shall live on in

8vb.....

Fm6



the hearts of all lov - ers. \_

8vb.....

*Instrumental ad lib.*

Bbm(maj7)



G7/F



Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and slurs, while the bass clef contains a steady eighth-note accompaniment. Chord symbols Bbm(maj7) and G7/F are placed above the treble staff.

8vb.....

Bbm6/F



Musical notation for the second system, continuing the melodic and accompaniment patterns from the first system. The chord symbol Bbm6/F is placed above the treble staff.

8vb.....

Fm6



Bbm(maj7)



*repeat 4 times ad lib.*

Musical notation for the third system, including a repeat sign and a section with a fermata over the treble staff. The chord symbols Fm6 and Bbm(maj7) are placed above the treble staff.

8vb.....

8vb.....

G7/F



Musical notation for the fourth system, featuring a fermata over the treble staff. The chord symbol G7/F is placed above the treble staff.

8vb.....

Bbm6/F



Fm6



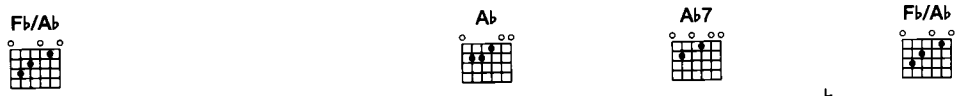
Musical notation for the fifth system, featuring a fermata over the treble staff. The chord symbols Bbm6/F and Fm6 are placed above the treble staff.

8vb.....

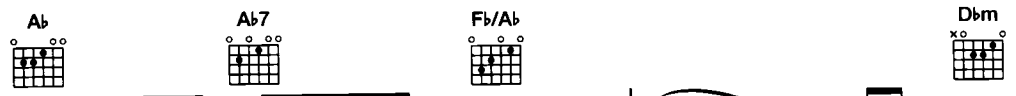




Here is a page from the emp -  
and the sick - li - est sweet



- ti - est stage      a cage      or the hea - vi - est cross      ev - er made      a gauge -  
smell-ing sheets      that cling      to the backs      of my knees      and my feet,      well I'm down -



— of the dead - li - est trap      ev - er laid.      And I      thank you      for  
- ing in time      to a des - per-ate beat.      And I



bring-ing me here,      for show-ing me home,      for sing-ing these tears,      fin -

1.

$D\flat$ 
 $B\flat 7/D$ 
 $D\flat m$ 
 $A\flat$ 
 $A\flat 7$

- al - ly I've found that I be - long here.

$F\flat/A\flat$ 
 $A\flat$ 
 $A\flat 7$ 
 $F\flat/A\flat$

The heat

2.

$B\flat m$ 
 $B\flat m 7/A\flat$ 
 $G\flat$ 
 $B\flat m/F$ 
 $F 7/E\flat$

Feels like home, I should have known

$G\flat$ 
 $B\flat m/F$ 
 $B\flat m 7\flat 5$ 
 $A\flat$ 
 $A\flat 7$

from my first breath.

F $\flat$       A $\flat$       A $\flat$ 9      F $\flat$ /A $\flat$

First system of musical notation with guitar chord diagrams above the staff.

A $\flat$       A $\flat$ 7      F $\flat$ /A $\flat$       A $\flat$       A $\flat$ 7

God send the on - ly true friend I call mine, pre-tend that I'll make a - mends

Second system of musical notation with guitar chord diagrams above the staff and lyrics below.

F $\flat$ /A $\flat$       A $\flat$       A $\flat$ 7      F $\flat$ /A $\flat$

the next time, be - friend the glo - ri - ous end of the line. And I

Third system of musical notation with guitar chord diagrams above the staff and lyrics below.

D $\flat$ m      Fm      A $\flat$       B $\flat$ m      D $\flat$

thank you for bring-ing me here, for show-ing me home, for

Fourth system of musical notation with guitar chord diagrams above the staff and lyrics below.

Fm 4fr      Ab      Db      Bb7/D      Dbm

sing - ing these tears, \_\_\_\_\_ fi - nal - ly I've found that I \_\_\_\_\_ be - long \_\_\_\_\_

Fm 4fr      Ab      Bbm      Db      Fm 4fr      Ab

here. \_

Db      Bb7/D      Dbm

1.  
Bbm7b5

2.  
Bbm      Db      Fm 4fr      Bbm      Db      Fm 4fr

*repeat ad lib. to fade*



# It's no good.

Words and Music by  
Martin Gore

♩ = 100

Capo 3 N.C.

Cm

Cm7/Bb

I'm going to take my time, I have all  
I'll be wait-

A♭maj7

A♭/B♭

Cm

Cm7sus4/B♭

the time in the world - ing pa - tient - ly, to make you mine. till you see the signs, It is writ- and come run-

A♭maj7



A♭/B♭



Cm



- ten in the stars a - bove, —  
- ing to my o - pen arms, —

the Gods de - cree  
when will you re-al-ise, —

Cm7sus4/B♭



A♭maj7



A♭/B♭



you'll be right — here by — my side, —  
do we have to wait till our worlds col - lide, —

right next to me. —  
o - pen up your eyes.

Cm



Cm7/B♭



A♭maj9



You can run — but you can-not hide.  
You can't turn back the tide —

A♭/B♭



Cm



Don't say you want — me,

don't say you need — me,

don't say you love

— me, it's un-der - stood. Don't say you're hap - py out there with-out

— me, I know you can't be 'cause it's no good.

Cm7  
 x0 0 0  
 3 2 1 0

1. Cm Cm7/Bb Ab Cm/Bb

Cm



Cm7/Bb



Ab



Cm/Bb



I'll be fine

2.

*Instrumental ad lib.*

Cm



I'm going to take my

Cm



Ab/C



Adim/C



time,

I have all the time in the world

Ab/C



Cm



Ab/C



to make you mine. —

It is writ-

Adim/C



Ab/C



Cm



- ten in the stars a - bove. —

Cm7/Bb



Ab



Cm/Bb



Cm



Cm7/Bb



Ab



Cm/Bb



Don't say you want

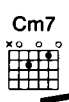


— me, don't say you need — me, don't say you love — me, it's

un-der - stood... Don't say you're hap - py out there with-out — me, I know you can't

— be 'cause it's no good... Don't say you want it's no good.

1. 2.



*repeat ad lib. to fade*

# Uselink.

Music by  
Martin Gore

♩ = 94

N.C.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat) and the time signature is 4/4. The music begins with a whole note chord in the treble and a whole note chord in the bass. A double bar line with repeat dots follows. The piece then continues with a melodic line in the treble and a bass line in the bass, featuring eighth and quarter notes.

The second system of musical notation continues the piece with two staves. The treble staff features a melodic line with eighth and quarter notes, and the bass staff provides a rhythmic accompaniment with eighth and quarter notes.

The third system of musical notation continues the piece with two staves. The treble staff features a melodic line with eighth and quarter notes, and the bass staff provides a rhythmic accompaniment with eighth and quarter notes. The system concludes with a double bar line and repeat dots. The instruction *repeat 3 times ad lib.* is written above the final measure.

The fourth system of musical notation continues the piece with two staves. The treble staff features a melodic line with eighth and quarter notes, and the bass staff provides a rhythmic accompaniment with eighth and quarter notes.

System 1: Treble clef (single staff) and Grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The treble staff contains a melodic line with eighth and quarter notes. The grand staff features a piano accompaniment with a bass line in the bass clef and a treble line in the treble clef, including a long melodic line in the treble.

System 2: Treble clef (single staff) and Grand staff (treble and bass clefs). The key signature has four flats. The treble staff continues the melodic line. The grand staff accompaniment continues with a bass line and a treble line, including a long melodic line in the treble.

System 3: Treble clef (single staff) and Grand staff (treble and bass clefs). The key signature has four flats. The treble staff continues the melodic line. The grand staff accompaniment continues with a bass line and a treble line, including a long melodic line in the treble.

System 4: Treble clef (single staff) and Grand staff (treble and bass clefs). The key signature has four flats. The treble staff concludes with a final melodic phrase. The grand staff accompaniment concludes with a bass line and a treble line, including a final melodic line in the treble.



# Useless.

Words and Music by  
Martin Gore

♩ = 94

Capo 1

**Ebm**



**Gb**



**Cbmaj7**




**Ebm/Bb**



**Ebm**



**Gb**




**Cbmaj7**



**Ebm/Bb**



**Ebm**




**Gb**



**Cbmaj7**



**Ebm/Bb**



Well it's a - bout \_\_\_\_\_ time  
 Watch the clock on the \_\_\_\_\_ wall  
 Here I stand the ac - cused





it's be - gin - ning to \_\_\_\_\_ hurt,  
 feel the slow - ing of \_\_\_\_\_ time,  
 with your fist in my \_\_\_\_\_ face,



time you made up your \_\_\_\_\_ mind  
 hear a voice in the \_\_\_\_\_ hall  
 feel - ing ti - red and \_\_\_\_\_ bruised



just what is it all \_\_\_\_\_ worth.  
 e - cho - ing in my \_\_\_\_\_ mind.  
 with the bit - ter - est \_\_\_\_\_ taste.



Musical staff with treble clef, key signature of three flats, and a whole rest.

§ All my use-less ad - vice, \_\_\_\_\_  
All your stu - pid i - deals, \_\_\_\_\_

Musical staff with treble clef and piano accompaniment with bass clef.



Musical staff with treble clef, key signature of three flats, and a whole rest.

all my hang - ing a - round, \_\_\_\_\_  
got your head in the clouds, \_\_\_\_\_

all your cut - ting down to size,  
you should see how it feels

Musical staff with treble clef and piano accompaniment with bass clef.

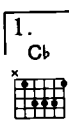


Musical staff with treble clef, key signature of three flats, and a whole rest.

to Coda ⊕

all my bring - ing you down. —  
with your feet on the ground.

Musical staff with treble clef and piano accompaniment with bass clef.



Musical staff with treble clef, key signature of three flats, and a whole rest.

Musical staff with treble clef and piano accompaniment with bass clef.

B $\flat$



C $\flat$




B $\flat$



C $\flat$



B $\flat$




C $\flat$



D $\flat$




C $\flat$



B $\flat$



E $\flat$ m



*D.  $\text{\textcircled{S}}$  al Coda*



$\text{\textcircled{C}}$  CODA

C $\flat$



B $\flat$



All your stu-pid i - deals,



Cb



Bb



Cb



got your head in the clouds, \_\_\_\_\_

Bb



Cb



Db



you should see how it feels \_\_\_\_\_

Cb



Bb



with your feet on the ground. \_\_\_\_\_

Ebm



Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

# Sister of night.

Words and Music by  
Martin Gore

♩ = 90  
N.C.

The first system of music shows the beginning of the piece. The treble clef staff contains a melody starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a half note B4. The bass clef staff contains a bass line of eighth notes, starting with G2 and moving up stepwise to C4.

The second system continues the melody and bass line. The treble clef staff has a half note B4, followed by eighth notes C5, D5, E5, and a half note D5. The bass clef staff continues with eighth notes, moving up to F4.

The third system includes guitar chord diagrams. The first diagram is for Em (E minor), and the second is for Em7/D (E minor 7th over D). The treble clef staff has a whole rest, and the bass clef staff continues with eighth notes.

Sis - ter of night  
Sis - ter of night

The fourth system features a double bar line and repeat sign. The treble clef staff has a whole rest, and the bass clef staff continues with eighth notes.

Cmaj7

Em

Em7/D

Cmaj7

The fifth system includes lyrics. The treble clef staff has a whole rest, and the bass clef staff continues with eighth notes. The lyrics are: "when the hun - ger des - cends" and "when the long - ing re - turns".

when the hun - ger des - cends  
when the long - ing re - turns

The sixth system concludes the piece. The treble clef staff has a whole rest, and the bass clef staff continues with eighth notes.

Em Em7/D Cmaj7 Em Em7/D

and your bo - dy's a fire, \_\_\_\_\_ an in - fer - no that ne -  
 giv - ing voice to the flame, \_\_\_\_\_ call - ing you through flesh \_

Cmaj7 Dsus4 D

- ver ends, \_\_\_\_\_ an e - ter - nal flame \_\_\_\_\_ that  
 - that burns, \_\_\_\_\_ break - ing down your will \_\_\_\_\_ to

B7/D# 4fr 1. B7 2. B7

burns in de - sire's \_\_\_\_\_ name. \_\_\_\_\_  
 move in for \_\_\_\_\_ the kill. \_\_\_\_\_

Am7 Em B7#5 2fr B7 G

Oh sis - ter \_\_\_\_\_ come for \_\_\_\_\_ me, \_\_\_\_\_ em - brace me, \_\_\_\_\_ as - sure \_\_\_\_\_ me.

Am7



Em



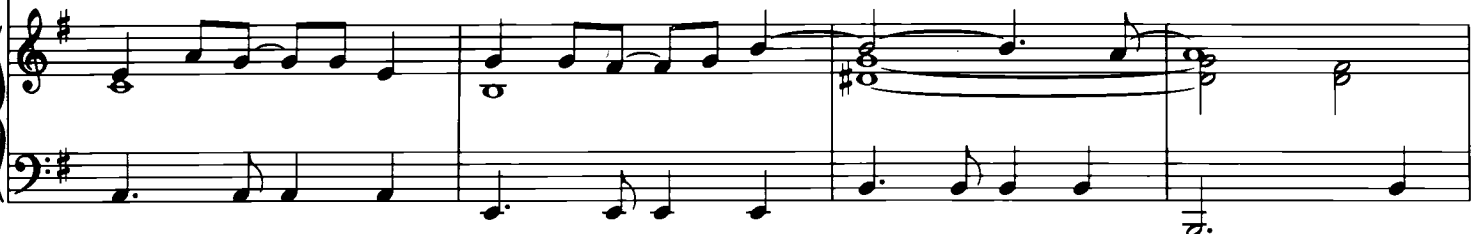
B7#5



B7



Hey sis - ter, — I feel — it too. —



Am7



Em



B7#5



B7



G



Sweet sis - ter, — just feel — me, I'm trem - bling, you heal — me.



Am7



Em



B7#5



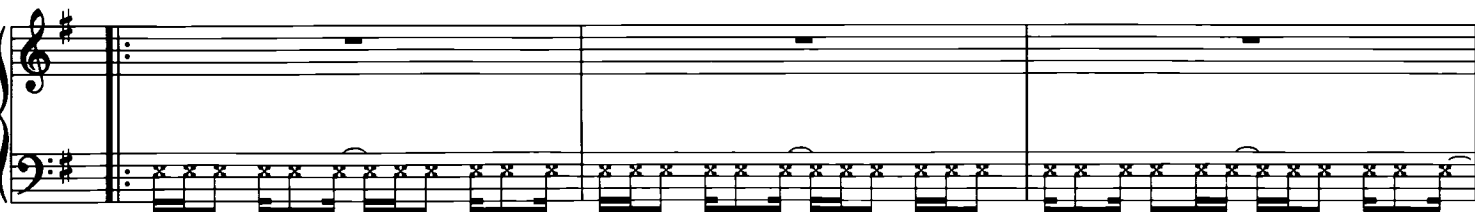
B7



Hey sis - ter, — I feel — it too. —



N.C.





N.C.

Em

Em7/D

Sis - ter of night  
Sis - ter of night

Cmaj7

Em

Em7/D

Cmaj7

in your sad - dest dress  
with the lone - li - est eyes

Em

Em7/D

Cmaj7

Em

Em7/D

as you walk through the light,  
tell your-self it's al - right,

you're des - per - ate to  
he'll make such a per -

Cmaj7



Dsus4



D



im - press, so you slide to the floor  
fect prize, but the cold light of day will

B7/D#



1.



2.



feel - ing in - se - cure.  
give the game a - way.

Am7



Em



B7#5



B7



G



Oh sis - ter come for me, em - brace me, as - sure me.

Am7



Em



B7#5



B7



Hey sis - ter, I feel it too.

Am7 Em B7#5 B7 G

Sweet sis - ter, — just feel — me. I'm trem - bling, you heal — me.

First system of music with vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). Chord diagrams are shown above the staff.

Am7 Em B7#5 B7

Hey sis - ter, — I feel — it too. —

Second system of music with vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. Chord diagrams are shown above the staff.

*Instrumental ad lib.*

Am7 Em B7#5 B7 G

Third system of music, instrumental section. The piano accompaniment is in grand staff. Chord diagrams are shown above the staff.

Am7 Em B7#5 B7

repeat ad lib. to fade

Fourth system of music, instrumental section. The piano accompaniment is in grand staff. Chord diagrams are shown above the staff. The text 'repeat ad lib. to fade' is written below the staff.

# Jazz thieves.

Music by  
Martin Gore

♩ = 74

*Instrumental ad lib.*

The first system of musical notation is in 4/4 time. The bass clef part features a steady eighth-note accompaniment in the left hand, while the treble clef part is mostly silent, with a few notes in the first measure.

The second system continues the accompaniment. The bass clef part remains consistent with eighth notes. The treble clef part begins to play chords in the second and fourth measures.

The third system introduces more activity in the treble clef. It features a melodic line with eighth notes and some chords, while the bass clef part continues its accompaniment.

The fourth system shows further development of the treble clef melody, with more complex rhythmic patterns and chordal accompaniment. The bass clef part remains steady.

The fifth system concludes the piece with a final melodic flourish in the treble clef and a steady accompaniment in the bass clef.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with eighth notes and rests.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a triplet of eighth notes and a sixteenth note. The lower staff continues the bass line with eighth notes and rests.

The third system of musical notation consists of two staves. The upper staff includes a triplet of eighth notes and a sixteenth note. The lower staff continues the bass line with eighth notes and rests.

The fourth system of musical notation consists of two staves. The upper staff features a triplet of eighth notes and a sixteenth note. The lower staff continues the bass line with eighth notes and rests.

*repeat to fade*

The fifth system of musical notation consists of two staves. The upper staff contains a series of chords and rests, with repeat signs at the beginning and end. The lower staff continues the bass line with eighth notes and rests, also featuring repeat signs.

# Freestate.

Words and Music by  
Martin Gore

♩ = 96

F#5



F#m



F#m



F#m(maj7)



I can hear your soul cry - ing,                      lis - ten to your spi - rit sigh -  
Pick - ing up the con - ver - sa - tions,                      deep in your im - a - gi - na -  
I can taste the tears fall - ing,                      the                      bit - ter - ness in - side you call -

F#m



- ing, I can feel your des - pe - ra - tion, e -  
 - tion, tune in to the lone - ly voi - ces, e -  
 - ing, yearn - ing for a li - be - ra - tion, e -

F#m(maj7)



- mo - tion - al de - pri - va - tion. Let your - self go, —  
 talk - ing of their on - ly choi - ces. Let your - self go, —  
 - mo - tion - al e - man - ci - pa - tion. Let your - self go, —

B



— let your - self go, —  
 — let your - self go, —  
 — let your - self go, —



repeat 1st time only

let your feel - ings show. \_\_\_\_\_  
 let your spi - rit grow. \_\_\_\_\_  
 let your sen - ses ov - er - flow. \_\_\_\_\_



Step out of your cage, \_\_\_\_\_ out on - to the stage, \_\_\_\_\_



it's time to start, \_\_\_\_\_ play - ing your part.



Free - dom a - waits, \_\_\_\_\_ o - pen the gates,



F G Am

o - pen your mind,

This system contains the first three measures of the piece. The guitar part has chords F, G, and Am. The vocal line has the lyrics 'o - pen your mind,'. The piano accompaniment is in the left hand.

D/A F G

free-dom's a state.

This system contains the next three measures. The guitar part has chords D/A, F, and G. The vocal line has the lyrics 'free-dom's a state.'. The piano accompaniment continues in the left hand.

*Instrumental*

Am D F Gadd9

This system is an instrumental section. It features guitar chords Am, D, F, and Gadd9. The piano accompaniment continues in the left hand.

Am D F Gadd9

to Coda ⊕

to Coda ⊕

This system contains the final three measures of the piece. It features guitar chords Am, D, F, and Gadd9. The piano accompaniment continues in the left hand, ending with a Coda symbol.

F#m



1.

⊕ CODA

2. *D. § al Coda*

Am D

F Gadd9 Am D

1. F Gadd9 Am

2. Gadd9 Am

# The bottom line.

Words and Music by  
Martin Gore

♩ = 68

Capo 1

N.C.

Like a

A#m

C#

A#m

C#

cat dragged in from the rain,  
pawn on the e - ter - nal board,

who goes\_ straight back out to do it all ov - er a - gain,  
who's ne - ver quite sure what he's moved to - wards, —

F#maj7

A#m

I'll be back for more. —  
I walk blind - ly on.

It's  
And



some-thing that is out of our hands,  
hea-ven is in front of me, —

some-thing we — will ne-ver un-der-stand, —  
your hea-ven bec-kons me en-ti-cing —

F#maj7



A#m



— ly,

when I it's a hid-den law, —  
ar-rive, — it's gone,

the ap-ple —  
the ri-ver —

G#



F#



— falls,  
— flows,

des-ti-ny calls, —  
the wise man knows,

I fol-  
I fol-

C#



- low you.  
- low you.

1.

2.

Like a

G# F# G# F#

I'm yearn - ing, I'm burn - ing, I feel love's wheels turn - ing.

Musical notation for the first system, including vocal line and piano accompaniment.

G# A#m C#

Like a moth on love's bright light,

Musical notation for the second system, including vocal line and piano accompaniment.

A#m C# F#maj7

I will get burned each and every night, I'm dy - ing

Musical notation for the third system, including vocal line and piano accompaniment.

A#m G# F#

to(o). The sun will shine, the bot - tom line, I fol -

Musical notation for the fourth system, including vocal line and piano accompaniment.

1.

C#



2.

C#



G#



- low you. - low you. The sun will shine, the bot - tom

F#



C#



G#



line, I fol - low you. The sun will shine, the bot - tom

F#



C#



G#



line, I fol - low you. The sun will shine, the bot - tom

F#



C#



G#



F#



C#



line, I fol - low you.

# Insight.

Words and Music by  
Martin Gore

♩ = 86

C 3fr   
 C(b5) 3fr   
 C 3fr   
 Am6   
 B   
 Bsus4 2fr   
 B   
 G7

C 3fr   
 C(b5) 3fr   
 C 3fr   
 Am6   
 B   
 Bsus4 2fr   
 B   
 G7

This is

C 3fr   
 C(b5) 3fr   
 C 3fr   
 Am6   
 B   
 Bsus4 2fr   
 B   
 G7

an in - sight

in - to my\_ life, \_

this is

C 3fr   
 C(b5) 3fr   
 C 3fr   
 Am6   
 B   
 Bsus4 2fr   
 B   
 G7

a strange\_ flight

I'm tak - ing,

my

F

Am



true\_ will\_ car-ries me\_\_\_\_\_ a-long. This is

C

C(b5)

C

Am6

B

Bsus4

B

G7

a soul dance em - brac - ing me, - this is  
of a - ges rush ov - er\_ me, - height-en

C

C(b5)

C

Am6

B

Bsus4

B

G7

the first chance to put things right, mov -  
my sen - ses, en - light - en me, - lead

F

Am



- ing\_ on\_ guid-ed by\_\_\_\_\_ the light. And the spi-rit of love  
me\_ on, - e - ter - nal - ly.



E $\flat$

F

A $\flat$



is ris - ing with - in me, talk - ing to you now, tell - ing you clear -

B $\flat$

1. C

C( $\flat$ 5)

C

Am6

B

Bsus4



- ly the fire still burns.

B

G7

C

C( $\flat$ 5)

C

Am6

B

Bsus4

B

G7



Wis - dom

2.

C

Am6

Fm7/A $\flat$

G7

C

Am6

Fm/A $\flat$



burns.

G7#5

E♭

F

And the spi - rit of love \_\_\_\_\_ is ris - ing with - in \_\_\_\_\_ me, talk - ing to you \_\_\_\_\_

A♭

B♭

E♭

\_\_\_\_\_ now, tell - ing you clear - ly the fire \_\_\_\_\_ still \_\_\_\_\_ burns.

F

A♭

B♭

E♭

I'm talk - ing to you \_\_\_\_\_ now, the fire \_\_\_\_\_ still \_\_\_\_\_ burns,

F

A♭

B♭

E♭

*repeat ad lib. to fade*

what - ev - er you do \_\_\_\_\_ now, the world still \_\_\_\_\_ turns.