

Piano/Vocal/Guitar. Includes lyrics and guitar chord boxes.

# Filthy/Gorgeous + 9 Smash Hits



Hits from... Scissor Sisters • Keane • Athlete • Stereophonics  
The Bravery • U2 • The Killers • Kaiser Chiefs ...and more!



# Filthy/Gorgeous + 9 Smash Hits

Published by  
**Wise Publications**  
8/9 Frith Street, London W1D 3JB, England.

Exclusive Distributors:  
**Music Sales Limited**  
Distribution Centre, Newmarket Road,  
Bury St Edmunds, Suffolk, IP33 3YB, England.  
**Music Sales Pty Limited**  
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. AM92013  
ISBN 0-7119-4120-3  
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Compiled by Nick Crispin.  
Front cover picture courtesy Perou / Camera Press.  
All other photos courtesy of London Features International.  
Printed in the United Kingdom.

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# Filthy/Gorgeous

Words & Music by Jason Sellards, Scott Hoffman & Ana Lynch

♩ = 134

N.C.



Piano introduction in 4/4 time, starting with a non-chordal (N.C.) bass line. The melody is mostly rests in the treble clef.

1. 2. 3.

4.



Vocal line for the first measure of the verse, starting with a rest.

1. When you're walk-ing down the street and a  
(2.) run-ning from a trick and you



Piano accompaniment for the first measure of the verse, featuring a steady bass line and chords in the treble clef.



Vocal line for the second measure of the verse.

man tries to get your bus - i - ness; and the  
trip on a hit of a - cid; you got - ta



Piano accompaniment for the second measure of the verse, continuing the bass line and chords.

peo - ple that you meet\_ want to op - en you up\_\_\_ like Christ - mas;\_  
 work\_ for the man,\_\_\_ but your big - gest mon - ey - mak - er's flac - cid;\_\_

you got - ta wrap your\_ fuz - zy with a big red bow, ain't  
 you got - ta keep your shit to - ge - ther with your feet on the ground, there ain't

no some bitch gon - na treat me like a ho. I'm a class - y hon - ey, kiss - y hug - gy,  
 no one gon - na lis - ten if you have - n't made a sound. You're an a - cid junk - ie, col - lege flunk - y,



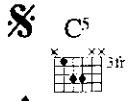
N.C.



N.C.

love - y dove - y ghet - to prin - cess! }  
 dirt - y pup - py dad - dy bast - ard! }

'Cause you're



filth - y. ooh, and I'm gor - geous.

'Cause you're filth - y. ooh, and I'm



gor - geous. You're dis - gust - ing,

A<sup>b5</sup>

F<sup>5</sup>

C<sup>5</sup>

B<sup>b5</sup>

A<sup>b5</sup>

F<sup>5</sup>



ooh, — and you're nas - ty; and you can



To Coda ⊕

grab me, ooh, — 'cause you're nas - ty.

1.



2.

N.C.

2. When you're

(Vocoder) 'Cause you're

C<sup>5</sup>



filth - y ooh... and I'm gor - geous.

'Cause you're filth - y ooh... and I'm

gor - geous. You're dis - gust - ing,

and you're nas - ty.

You can grab me, ooh, 'cause you're

nas - ty.

N.C. *D.S. al Coda*

'Cause you're

$\oplus$  Coda

C<sup>5</sup>      B<sup>b5</sup>      A<sup>b5</sup>      F<sup>5</sup>

N.C.

nas - ty.



# Dakota

Words & Music by Kelly Jones

♩ = 148

E<sup>5</sup>



C#5



A<sup>5</sup>



E<sup>5</sup>



E



Emaj<sup>7</sup>



C#m<sup>7</sup>



Amaj<sup>9</sup>



E



B/D#



**E**

**C#m**

1. Think - ing 'bout think - ing of you, \_\_\_  
 2. Drink - ing back, drink - ing for two, \_\_\_  
 3. Wake up, cold cof - fee and juice, \_\_\_

**Amaj<sup>7</sup>**

sum - mer - time, think it was June. \_\_\_  
 drink - ing with you \_\_\_  
 re - mem - ber - ing you. \_\_\_

Yeah, think it was June. \_\_\_  
 when drink - ing was new. \_\_\_  
 What hap - pened to you? \_\_\_

**E**

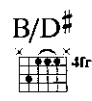
**B/D#**

**E**

Lay - ing back, head on the grass. \_\_\_  
 Sleep - ing in the back of my car, \_\_\_  
 I won - der if we'll meet a - gain. \_\_\_



chew - in' gum, hav - ing some laughs.\_\_\_\_  
 we nev - er went far.\_\_\_\_  
 talk a - bout us in - stead.\_\_\_\_



Yeah, hav - ing some laughs.\_\_\_\_  
 We did - n't need to go far.\_\_\_\_  
 Talk a - bout why did it end.\_\_\_\_



You made me feel\_\_\_\_ like\_\_\_\_ the one,\_\_\_\_ you made me feel\_\_\_\_



like\_\_\_\_ the one.\_\_\_\_ The one.\_\_\_\_





You made me feel like the one.



you made me feel like the one.



The one.



I don't know where we are going now.

A add9



Amaj9



The first system of music features a vocal line with a whole note chord and a piano accompaniment consisting of a steady eighth-note bass line and a treble line with chords.

B



E



The second system includes the vocal line with the lyrics "I don't know where" and piano accompaniment.

B



A add9

To Coda



The third system includes the vocal line with the lyrics "we are going now." and piano accompaniment.

D.S. al Coda

B

Amaj9



The fourth system shows the piano accompaniment for the final section of the piece, featuring a steady eighth-note bass line and a treble line with chords.

⊕ Coda Aadd9



E



So take a look at me now. So take a look at me

B



Aadd9



now. So take a look at me now.

*Repeat ad lib. to fade*

So take a look at me now. So take a look at me



# California

Words & Music by Alex Greenwald & Jason Schwartzman

♩ = 80

C#m



A



E



A



E



A



E



C#m



A



E



1. We've been on the run, driv - ing in the sun, look - ing out for num - ber one... Ca - li - for -  
 2. On the ste - re - o, lis - ten as we go, no - thing's gon - na stop me now... Ca - li - for -

A E A E

- nia here we come, right back where we start - ed from. Oh  
 - nia here we come, right back where we start - ed from. The

C#m A E

hust-lers grab your guns, your sha - dow weighs a ton driv - ing down the One O One. Ca - li - for -  
 pe - dal to the floor, think - ing of the roar, got - ta get us to the show, Ca - li - for -

A E A E A

- nia here we come, right back where we start - ed from. Ca - li - for - nia.  
 - nia here we come, right back where we start - ed from.

E A/E 1. Emaj7

Here we come.

2.

A/E



Emaj7



A/E



Ca - li - for -

E



A/E



Emaj7



- nia,

Ca - li - for - nia,

here we come.

A/E



C#m



A



E



Oh.

A



E



A



C#m



2/4

4/4

4/4



A E A E A

2/4 4/4

E A/E Emaj7 A/E

Ca - li - for -

E F#7 A

- nia, Ca - li - for - nia, here we come.

NC. E A/E

Ca - li - for - nia, Ca - li - for - nia, here we come.

Emaj7



A/E



E



Ca - li - for -

nia. Ca - li - for -

A/E



Emaj7



A/E



- nia,

here we come.

Ca - li - for -

E



F#7



- nia,

Ca - li - for - nia,

here we come.

Aadd9



C#m



dir

# Honest Mistake

Words & Music by Samuel Endicott, Anthony Bulrulcich,  
John Conway, Michael Zakarin, & Mike Hindert

♩ = 136



First system of musical notation. It features a guitar staff with a treble clef and a 4/4 time signature. Above the staff are four chord diagrams: D<sup>5</sup>, F<sup>5</sup>, C<sup>5</sup>, and G<sup>5</sup>. Below the guitar staff is a piano accompaniment consisting of a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand part is labeled "R.H. 2° only". The piano part features a steady eighth-note bass line in the left hand and a melodic line in the right hand.



Second system of musical notation. It features a guitar staff with a treble clef and a 4/4 time signature. Above the staff are three chord diagrams: D<sup>5</sup>, F<sup>5</sup>, and C<sup>5</sup>. Below the guitar staff is a piano accompaniment consisting of a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand part features a melodic line with a long note held over two measures. The piano part continues with a steady eighth-note bass line in the left hand and a melodic line in the right hand.



Third system of musical notation. It features a guitar staff with a treble clef and a 4/4 time signature. Above the staff are three chord diagrams: D<sup>5</sup>, F<sup>5</sup>, and C<sup>5</sup>. Below the guitar staff is a piano accompaniment consisting of a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand part includes lyrics: "1. Peo - ple they don't mean a thing to you." The piano part continues with a steady eighth-note bass line in the left hand and a melodic line in the right hand.





They move right through you.



just like your breath. But



some - times I still think of you.  
2. Some - times I for - get I'm still a - wake.



And I just want - ed to, just  
I fuck up and

F5

C5



want-ed you to know. My old  
say these things out loud.

Dm

F

G



friend... I swear I nev - er meant for this.

Dm

F

G



I nev - er meant....

Dm

Bb

F

G

F



Don't look at me that way.

Dm



B<sup>b</sup>



F



G



F



It was an hon - est mis - take.

Dm



B<sup>b</sup>



F



Don't look at me that way. It was an

G<sup>7</sup>



1.

To Coda ⊕

hon - est mis - take. An hon - est mis - take.

D<sup>5</sup>



F<sup>5</sup>




C<sup>5</sup>




2.








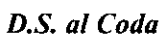



hon...

Drums *cont. sim.*



⊕ Coda




hon - est - mis - take.

# Oh My God

Words & Music by Nicholas Hodgson, Richard Wilson,  
Andrew White, James Rix & Nicholas Baines

$\text{♩} = 90$

N.C.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 2/2. The upper staff contains a series of chords, each with a note above it, forming a melodic line. The lower staff contains a bass line with notes and rests.

The second system of musical notation continues the grand staff from the first system. It features the same treble and bass clefs, key signature, and time signature. The melodic line in the upper staff and the bass line in the lower staff are further developed.

Dm

Dm/A

G

The third system of musical notation features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff shows chords with guitar chord diagrams above them. The lower staff continues the bass line.

Dm

G

The fourth system of musical notation features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff shows chords with guitar chord diagrams above them. The lower staff continues the bass line.

**Dm**

**Dm/A**

**G**

1. Time on your side that will nev - er end, the most beau - ti - ful thing you can  
 2. Too much time spent drag - ging the past up. I did - n't see you not  
 3. Great ruins make\_ for great - er glo - ries, the on - ly thing grow - ing is

**Dm**

**Dm/A**

ev - er spend. But you work in a shirt with your name tag on it,  
 look - ing when I messed up. Set - tling down in your ear - ly twen - ties,  
 our his - to - ry. Knock me down, I get right back up a - gain,

**G**

drift - ing a - part like a plate tec - ton - ic. } It don't mat - ter to me -  
 sucked more blood than a back - street den - tist. }  
 come back strong - er than a pow - ered up Pac - Man. }



Dm
C
B<sup>b</sup>
G

'cos all I want-ed to be was a mil - lion miles from here

Dm
C
B<sup>b</sup>

some - where more fa - mil - iar.

D<sup>5</sup>

Oh, my God, I can't be - lieve it, I've nev - er been this far a -

B<sup>b</sup>5



C<sup>5</sup>



D<sup>5</sup>



way from home. And oh, my God, I can't be - lieve\_ it, I've nev - er been this far a -

B<sup>b</sup>5



C<sup>5</sup>



D<sup>5</sup>



- way from home. And oh, my God, I can't be - lieve\_ it, I've

B<sup>b</sup>5



C<sup>5</sup>



D<sup>5</sup>



nev - er been this far a - way from home. And oh, my God, I

B<sup>b</sup>5



C<sup>5</sup>



To Coda ⊕

D.S.

can't be - lieve\_ it. I've nev - er been this far a - way from home.



First system of musical notation, including a vocal line and piano accompaniment.



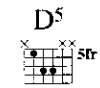
Second system of musical notation, including a vocal line and piano accompaniment.

Third system of musical notation, including a vocal line and piano accompaniment.

*D.S.S. al Coda*

Fourth system of musical notation, including a vocal line and piano accompaniment.

*Coda*



Fifth system of musical notation, including a vocal line and piano accompaniment. The vocal line contains the lyrics: *- way from home.*

# Sometimes You Can't Make It On Your Own

Words by Bono  
Music by U2

♩ = 96

A Asus<sup>+</sup> A Asus<sup>+</sup> A A/G Asus<sup>+</sup>/G A/G Asus<sup>+</sup>/G A

A/F# Asus<sup>+</sup>/F# A/F# A/D Asus<sup>+</sup>/D A/D A Asus<sup>+</sup> A Asus<sup>+</sup> A

A Asus<sup>+</sup> A Asus<sup>+</sup> A A/G Asus<sup>+</sup>/G A/G Asus<sup>+</sup>/G A

1. Tough,  
(2.) fight

you think you've got the stuff...  
all the time.

You're  
You and I...

A/F#    Asus<sup>+</sup>/F#    A/F#    A/D    Asus<sup>+</sup>/D    A/D    A    Asus<sup>+</sup>    A

tell - ing me and a - ny - one you're hard e - nough...  
that's al - right. We're the same soul.

A    Asus<sup>+</sup>    A    Asus<sup>+</sup>    A    Asus<sup>+</sup>    A

You don't have to put up a fight... you  
I don't need... I don't

A/G    Asus<sup>+</sup>/G    A/G    Asus<sup>+</sup>/G    A    A/F#    Asus<sup>+</sup>/F#    A/F#

don't have to al - ways be right... Let me take some of the  
need to hear you say that if we weren't so a - like

A/D    Asus<sup>+</sup>/D    A/D    A    Asus<sup>+</sup>    A

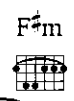
punch - es for you to - night.  
you'd like me a whole lot more.



Lis - ten to me now. I



need to let you know. you don't have to go it a - lone.



And it's you when I look in the mir -



and it's you when I don't pick up the phone. Some -



F#m C#m/E Dmaj7

- times you can't make it on your own.

1. 2. F C

2. We

Dm F C Am

I know that we don't talk I'm sick of it all.



F C Dm

Can you hear me when I

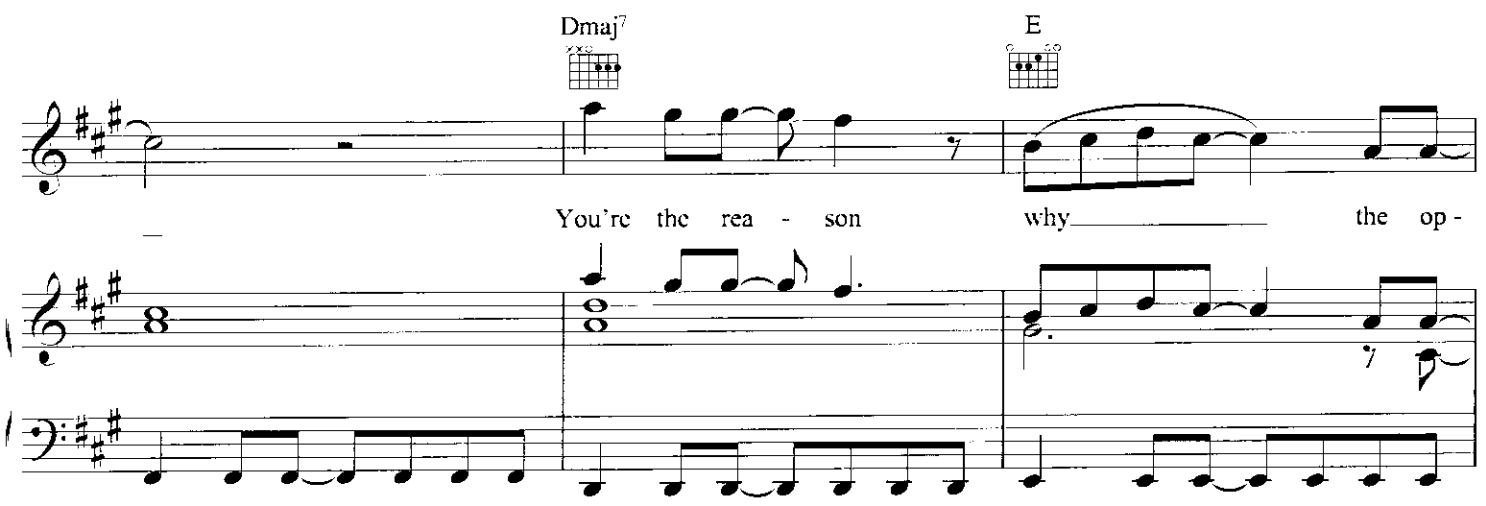
A  F#m 

sing, you're the rea - son I sing.



Dmaj7  E 


You're the rea - son why the op -



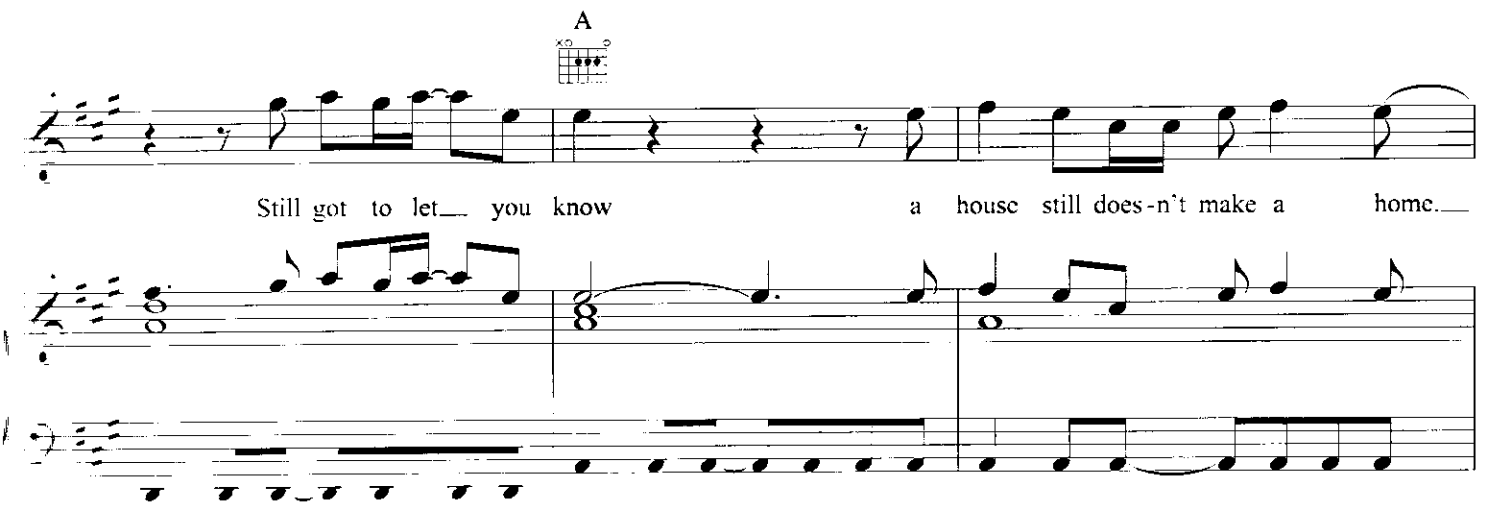
A  Dmaj7 

- era is in me... Where are we now?



A 

Still got to let you know a house still does-n't make a home.



F#m Dadd9

Don't leave me here a - lone...

F#m C#m/E



And it's you when I look in the mir - ror, and it's you

Dmaj7 F#m

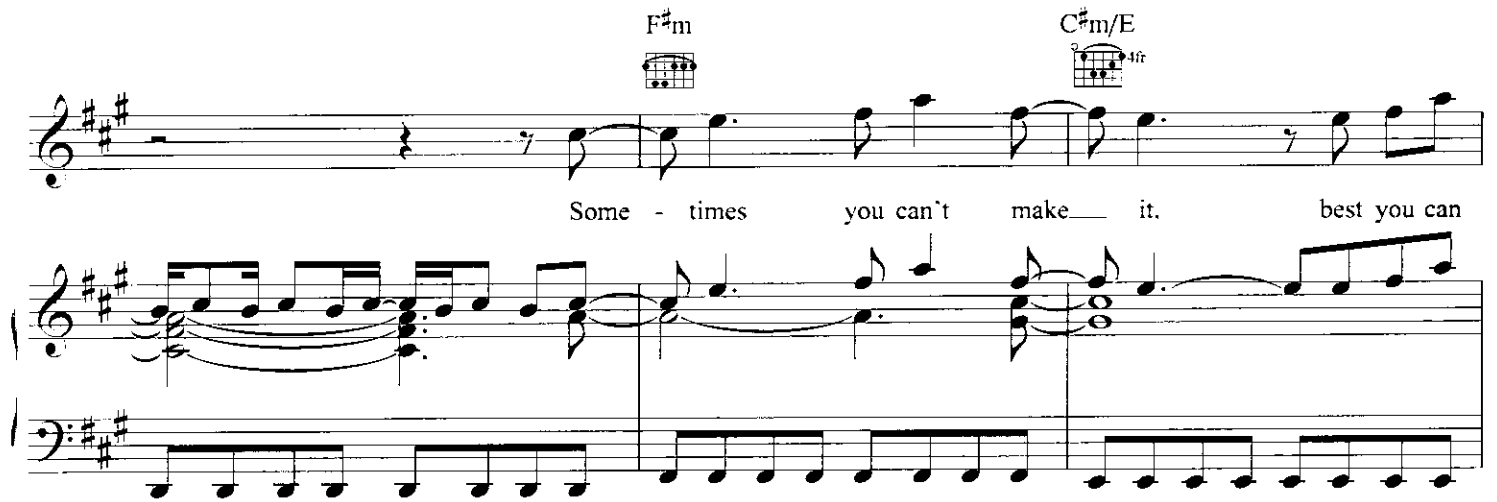
that makes it hard to let go. Some - times you can't make

C#m/E Dmaj7

it on your own.

F#m  C#m/E 

Some - times you can't make it. best you can



Dmaj7  F#m 


do is to fake it. Some - times you can't make



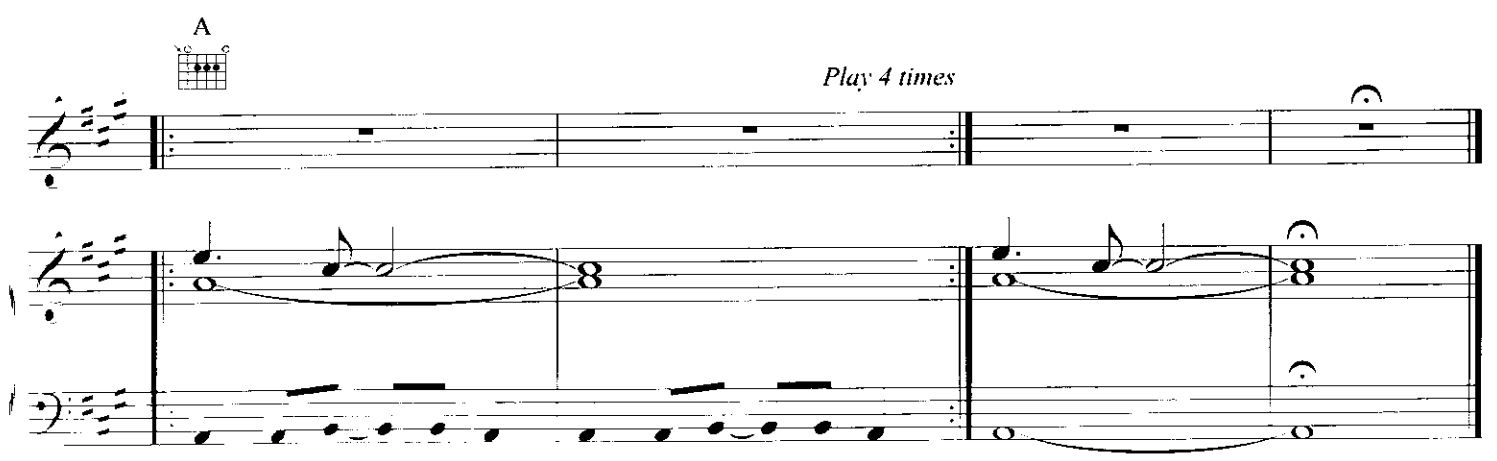
C#m/E  Dmaj7 

it on your own.



A 

Play 4 times



# Somebody Told Me

Words & Music by Brandon Flowers, Dave Keuning, Mark Stoermer & Ronnie Van Nucci

Original Key: B<sup>b</sup>minor

♩ = 138

Am



D<sup>5</sup>/A



A<sup>5</sup>



F/A



Am



D<sup>5</sup>/A



A<sup>5</sup>



F/A



A<sup>5</sup>



F/A



A<sup>7</sup>(omit 3/5)



F/A



A<sup>5</sup>



F/A



A<sup>5</sup>



A<sup>5</sup>

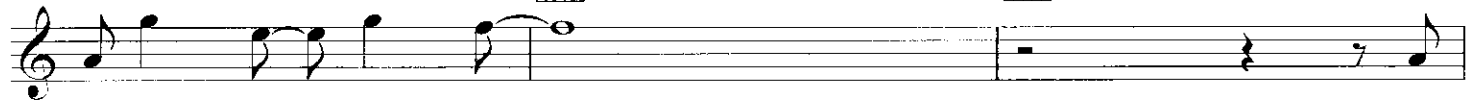


1. Break-ing my back just to know your name... Se - ven-teen tracks, and I've

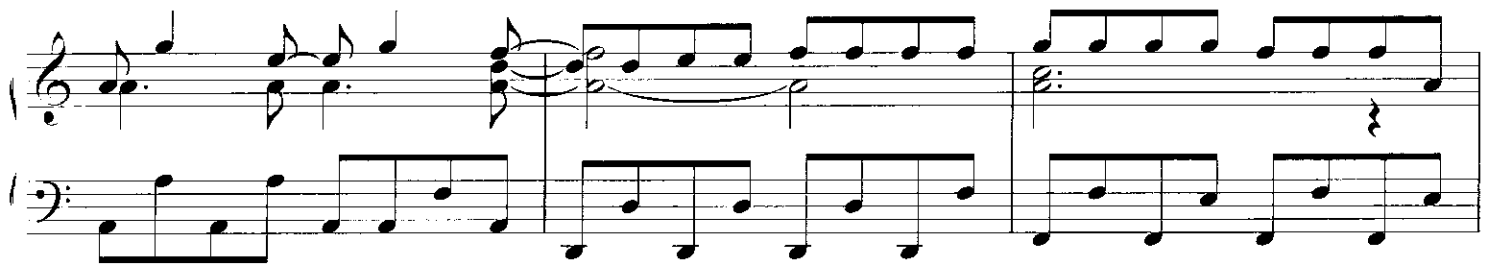
Dm



F



had it with this game. I'm



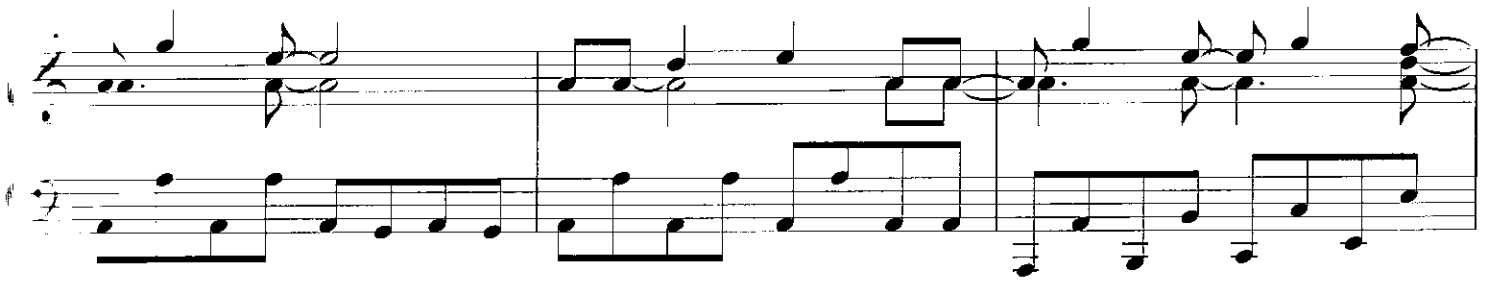
A5



break-ing my back just to know your name; but hea-ven ain't close in a



place like this. A - ny-thing goes. but don't blink, you might miss.



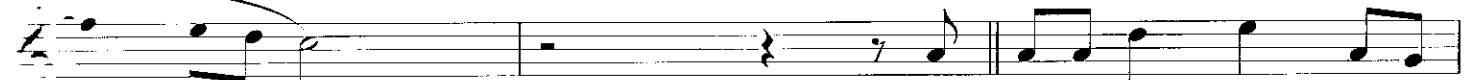
Dm7



F



A5



'Cause hea-ven ain't close in a





place like this; I said - a hea - ven ain't close in a place like this.



Bring it back down, bring it back down to - night.



Nev - er thought I'd let a ru - mour ru - in my -



N.C.



moon - light. Well, some - bo - dy told me you had a boy -

F G E

- friend who looked like a girl - friend that I had in Feb - ru - a - ry of last -

Am F To Coda ⊕ G

- year. It's not con - fi - den - tial. I've got po - ten - tial.

Esus<sup>4</sup> N.C. A<sup>5</sup>

2. Rea - dy? Let's roll on - to some - thing new... Tak - ing it's toll, then I'm

Dm F D.S. al Coda

leav - ing with - out you... 'Cause

⊕ Coda



- tial, a - rush - ing, a - rush - ing a - round. Pace your -



- self for me. I said may - be



ba - by, please; but I just don't know now,






(May - be ba - by) when all I wan-na do is try...


G<sup>5</sup>  N.C. 

But some-bo - dy told me you had a boy-



F  G  E 




- friend who looked like a girl - friend that I had in Feb - ru - a - ry of last-




Am  F  G 

- year. It's not con - fi - den - tial. I've got po - ten - tial, a - rush - ing, a - rush -



1, 2. E  3. E  Am  N.C.

-ing a - round. Some-bo - dy told - ing a - round.



# Somewhere Only We Know

Words & Music by Tim Rice-Oxley, Tom Chaplin & Richard Hughes

Moderately ♩ = 87

The musical score is presented in a piano arrangement with guitar chords indicated above the treble clef. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 87 beats per minute. The score is divided into four systems, each with a treble and bass clef staff. The guitar chords are: A, A/G#, Asus<sup>+</sup>/G#, A/G#, Bm<sup>7</sup>, Esus<sup>+</sup>, E, Esus<sup>+</sup>, A, A/G#, Asus<sup>+</sup>/G#, A/G#, Bm<sup>7</sup>, Esus<sup>+</sup>, E, Esus<sup>+</sup>, A, A/G#, Asus<sup>+</sup>/G#, A/G#, Bm. The lyrics are: 1. I walked a - cross an emp - ty land, I knew the path - way like the

Esus<sup>4</sup> E A A/G<sup>#</sup> Asus<sup>4</sup>/G<sup>#</sup> A/G<sup>#</sup>

back of my hand. I felt the earth be - neath my feet.

Bm Esus<sup>4</sup> E F<sup>#</sup>m

sat by the ri - ver and it made me com - plete. Oh sim - ple thing.

C<sup>#</sup>m A/C<sup>#</sup> C<sup>#</sup>m D D<sup>6</sup> E<sup>7</sup>/sus<sup>4</sup> E<sup>7</sup>

where have you gone? I'm get - ting old and I need some - thing to re - ly on,

F<sup>#</sup>m C<sup>#</sup>m A/C<sup>#</sup> C<sup>#</sup>m D

So tell me when you're gon - na let me in, I'm get - ting tired and I need

D<sup>6</sup> E<sup>7</sup>sus<sup>4</sup> E<sup>7</sup> A A/G<sup>#</sup> Asus<sup>4</sup>/G<sup>#</sup> A/G<sup>#</sup>

some-where to be - gin. 2. I came a - cross a fall - en tree,

Bm<sup>7</sup> E<sup>7</sup>sus<sup>4</sup> E<sup>7</sup> E<sup>7</sup>sus<sup>4</sup> A

I felt the branch - es of it look - ing at me. Is this the place.

A/G<sup>#</sup> Asus<sup>4</sup>/G<sup>#</sup> A/G<sup>#</sup> Bm<sup>7</sup> E<sup>7</sup>sus<sup>4</sup> E<sup>7</sup> E<sup>7</sup>sus<sup>4</sup>

we used to love? Is this the place that I've been dream - ing of?

F<sup>#5</sup> C<sup>#5</sup> A/C<sup>#</sup> C<sup>#5</sup> D






Oh sim - ple thing. where have you gone? I'm get - ting old and I need



D<sup>6</sup>  5fr   
 E<sup>7sus4</sup>    
 E<sup>7</sup>    
 F<sup>#5</sup>    
 C<sup>#5</sup>  4fr   
 A/C<sup>#</sup>  4fr   
 C<sup>#5</sup>  4fr

some-thing to re-ly on.    So tell me when—    you're gon-na let me in,—



D  5fr   
 D<sup>6</sup>  5fr   
 E<sup>7sus4</sup>    
 E<sup>7</sup>    
 Bm<sup>7</sup> 






I'm get -ting tired and I need some-where to be - gin.——    And if—— you have a



Aadd<sup>9</sup>/C<sup>#</sup>    
 Esus<sup>4</sup>    
 E    
 Bm<sup>7</sup>    
 Aadd<sup>9</sup>/C<sup>#</sup>    
 Esus<sup>4</sup>    
 E 

min - ute why don't we go.——    talk a - bout it some-where on - ly we know,—



Bm<sup>7</sup>    
 Aadd<sup>9</sup>/C<sup>#</sup>    
 Esus<sup>4</sup>    
 E    
 D<sup>6</sup>  5fr

this— could be the end of ev -'ry - thing.——    So why don't we go

*To Coda* ☉



E<sup>6</sup> 7fr      Aadd<sup>9</sup>      A      D<sup>6</sup> 5fr      E<sup>6</sup> 7fr

some-where on - ly we know. —      Some - where on - ly we know. —

*D.S. al Coda*

D<sup>6</sup> 5fr      E<sup>6</sup> 7fr      D<sup>6</sup>/E 5fr      E<sup>6</sup> 7fr      D<sup>6</sup>/E 5fr

⊕ *Coda*      D<sup>6</sup> 5fr      E<sup>6</sup> 7fr      Bm<sup>7</sup>

so why don't we go. —      Ooh —

Aadd<sup>9</sup>/C<sup>#</sup>      Esus<sup>4</sup>      E      Bm<sup>7</sup>

aah, —      oh. —

Aadd9/C#

Esus4

E

Bm7

Aadd9/C#

Esus4

E



This could be the end of ev - 'ry - thing.

D6

E6

Aadd9

A



So why don't we go some - where on - ly we know.

D6

E6

Eb6



Some - where on - ly we know?

rall.

E6

D6

D

A

D6



Some - where on - ly we know.

# Wires

Words & Music by Joel Pott, Carey Willetts, Steve Roberts & Tim Wanstall

Original key D<sup>♭</sup> minor

♩ = 67



1. You got



(1.) wires go-ing in, you got wires com-ing out of your skin... You got  
(2.) wires go-ing in, you got wires com-ing out of your skin... There's dry



tears mak-ing tracks, I got tears that are scared of the facts... Run-ning  
blood on your wrist, your dry blood on my fin - ger tip... Run-ning

Gm7



Dm



down cor-ri - dors, through au - to - ma - tic doors: got to get to you,  
down cor-ri - dors, through au - to - ma - tic doors; got to get to you,



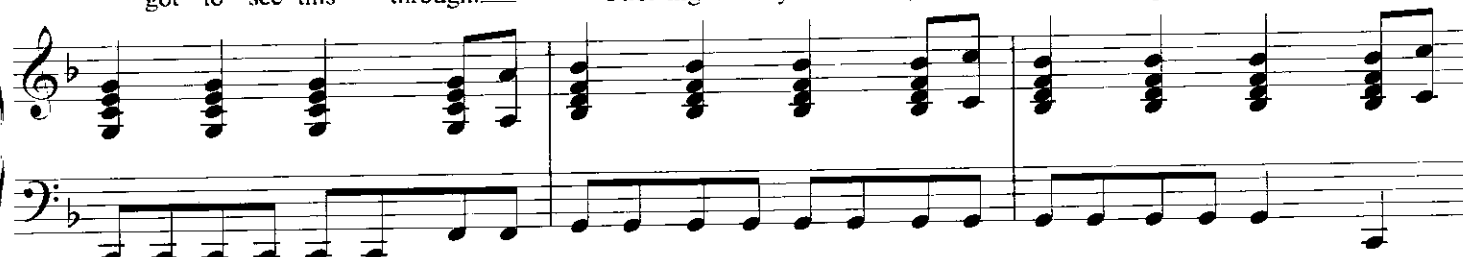
C



Gm7



got to see this through. I see hope is here in a plas - tic box.  
got to see this through. First night of your life, curled up on your own;



Dm



C



To Coda ◊



I've seen Christ - mas lights re - flect in your eyes.  
look - ing at you now, you would nev - er know.



D5



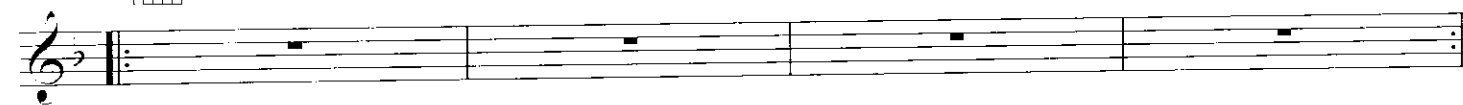
Dm



C



1.



2.

*D.S. al Coda*

$\oplus$  *Coda*

C7

Gm7



2. You got

I see it in your eyes, I see it in your

Dm

F

C

Gm7



eyes; you'll be al - right. I see it in your eyes, I see it in your

Dm

F

C

E<sup>b</sup>maj7



eyes; you'll be al - right. Al -

Dsus<sup>4</sup>

D

Cm



- right. Run-ning down cor-ri - dors through au - to - ma - tic doors.

(Guitar)

Gm F Cm<sup>7</sup>

Got to get to you, got to see this through. I see hope is here.

Gm F Cm<sup>7</sup>

in a plas-tic box. I've seen Christ-mas lights re-flect in your eyes. Down cor-ri-dors, through

Gm F

au-to-ma-tic doors. Got to get to you, got to see this through.

Cm<sup>7</sup> Gm F

First night of your life curled up on your own: look-ing at you now. you would nev-er know.

# Tumble And Fall

Words & Music by Nicholas Grant

♩ = 80

D<sup>b</sup>



B<sup>b</sup>m



D<sup>b</sup>



B<sup>b</sup>m




1. All this for no - thing. Yeah... yeah, yeah... Pray - ing and hop -  
 2. Hea - ven's a - bove us. Yeah... yeah, yeah... Liv - ing in sol -

B<sup>b</sup>m



E<sup>b</sup>m



G<sup>b</sup>/D<sup>b</sup>



- ing, fool - ing your - self... You know that you can give love a rea -  
 - ace, I'd give you it all... Just for a day, just for a sec -



E<sup>b</sup>m



G<sup>b</sup>/D<sup>b</sup>



- son, give love a chance. We tum - ble and fall,  
 - ond, just for the way... We tum - ble and fall,

D<sup>b</sup>



B<sup>b</sup>m



to - geth - er we crawl.

G<sup>b</sup>



A<sup>b</sup>sus<sup>+</sup>



For - ev - er will be. tum - ble and fall.

D<sup>b</sup>



1.

2.

Life's not the

**B<sup>b</sup>m** **E<sup>b</sup>m** **G<sup>b</sup>** **A<sup>b</sup>**

same — since that day you went a - way —

**B<sup>b</sup>m** **E<sup>b</sup>m** **G<sup>b</sup>** **A<sup>b</sup>**

I re - call, — like the drops of sum - mer rain —

**B<sup>b</sup>m** **E<sup>b</sup>m** **G<sup>b</sup>**

that fell — on — me. — Come

**E<sup>b</sup>m** **G<sup>b</sup>** **D<sup>b</sup>**

back to me. — Come back to me. —



Yeah, yeah, yeah. Yeah, yeah, yeah.



Yeah, yeah. yeah.



We tum-ble and fall, to-geth-er we crawl.



For-ev-er will be,

A<sup>b</sup>sus<sup>4</sup>



D<sup>b</sup>



Musical staff with treble clef and key signature of three flats. The melody consists of a sequence of eighth notes: G<sup>4</sup>, F<sup>4</sup>, E<sup>4</sup>, D<sup>4</sup>, C<sup>4</sup>, B<sup>3</sup>, A<sup>3</sup>, G<sup>3</sup>. There is a repeat sign after the first measure.

tum-ble and fall.

Piano accompaniment for the first system, featuring a steady eighth-note bass line and chords in the right hand.

D<sup>b</sup>



B<sup>b</sup>m



D<sup>b</sup>



Musical staff with treble clef. The melody starts with a whole rest, followed by eighth notes: G<sup>4</sup>, F<sup>4</sup>, E<sup>4</sup>, D<sup>4</sup>, C<sup>4</sup>, B<sup>3</sup>, A<sup>3</sup>, G<sup>3</sup>. There is a repeat sign after the first measure.

Yeah, yeah, yeah.

Piano accompaniment for the second system, continuing the eighth-note bass line and chord accompaniment.

B<sup>b</sup>m



D<sup>b</sup>



B<sup>b</sup>m



Musical staff with treble clef. The melody starts with a whole rest, followed by eighth notes: G<sup>4</sup>, F<sup>4</sup>, E<sup>4</sup>, D<sup>4</sup>, C<sup>4</sup>, B<sup>3</sup>, A<sup>3</sup>, G<sup>3</sup>. There is a repeat sign after the first measure.

Yeah, yeah, yeah.

Yeah, yeah, yeah.

Piano accompaniment for the third system, continuing the eighth-note bass line and chord accompaniment.

D<sup>b</sup>



B<sup>b</sup>m



D<sup>b</sup>



Musical staff with treble clef. The melody starts with a whole rest, followed by eighth notes: G<sup>4</sup>, F<sup>4</sup>, E<sup>4</sup>, D<sup>4</sup>, C<sup>4</sup>, B<sup>3</sup>, A<sup>3</sup>, G<sup>3</sup>. There is a repeat sign after the first measure.

Yeah, yeah, yeah.

Piano accompaniment for the fourth system, concluding with a final chord in the right hand and a sustained bass line.



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**THE BRAVERY  
OH MY GOD  
KAISER CHIEFS**

**SOMEBODY TOLD ME  
THE KILLERS**

**SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN  
U2**

**SOMEWHERE ONLY WE KNOW  
KEANE**

**TUMBLE AND FALL  
FEEDER**

**WIRES  
ATHLETE**

