

AFFIRMATION

Words and Music by Darren Hayes and Daniel Jones

Presto

♩ = 168



The first system of musical notation consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of three flats (Bb, Eb, Ab). It contains three measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of three flats. It contains three measures of chords: Ab major triad, Eb major triad, and Db major triad. The bottom staff is a bass clef line with a 4/4 time signature and a key signature of three flats, containing a continuous eighth-note bass line.

E^bsus



E^b



A^b



E^b



D^b



The second system of musical notation consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of three flats. It contains three measures of whole rests. The middle staff is a grand staff with a 4/4 time signature and a key signature of three flats, containing three measures of chords: Eb sus, Eb, Ab, Eb, and Db. The bottom staff is a bass clef line with a 4/4 time signature and a key signature of three flats, containing a continuous eighth-note bass line.

E^b



A^b



E^b



The third system of musical notation consists of three staves. The top staff is a single treble clef line with a 4/4 time signature and a key signature of three flats. It contains three measures: a whole rest, a quarter rest, and a half note G4. The middle staff is a grand staff with a 4/4 time signature and a key signature of three flats, containing three measures: a whole rest, a quarter rest, and a half note G4. The bottom staff is a bass clef line with a 4/4 time signature and a key signature of three flats, containing a continuous eighth-note bass line. The lyrics "I be - lieve the sun should ne - ver" are written below the top staff.

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D^b



E^bsus



E^b



A^b



set up - on an ar - gu - ment I be - lieve we

E^b



D^b



E^b



place our hap - pi - ness in oth - er peo - ple's hands

S

A^b



E^b



D^b



I be - lieve that junk food tastes so good be - cause it's

E^bsus



E^b



A^b



E^b



D^b



bad for you I be - lieve your par - ents did the best job they knew

E^b



Gm



E^b



how to do I be - lieve that beau - ty ma - ga - zines

F



Gm



pro - mote low self est - eem I be - lieve I'm

E^b



F



To ⊕

loved when I'm com - plete - ly by my - self a - lone

B^b



E^b



F



I be - lieve in Kar - ma what you give is what you

F 8fr B^b 6fr F 8fr

get re - turned I be - lieve you can't ap - pre - ci -

E^b 6fr F 8fr B^b 6fr


ate real love_ 'til you've been burned_ I be - lieve the


E^b 6fr F 8fr F 8fr B^b 6fr

grass is no more green - er on the oth - er side I be - lieve you

F 8fr E^b 6fr F 8fr

don't know what you've got un - til you say good - bye







D.  al Coda



 Coda



I be - lieve in Kar - ma what_ you give is what_ you





get re - turned I be - lieve you can't ap - pre - ci -



E^b 6fr F 8fr B^b 6fr

ate real love_ 'til you've been burned_ I be - lieve the

E^b 6fr F 8fr F 8fr

grass is no__ more green - er on__ the oth - er side

B^b 6fr F 8fr E^b 6fr

I be - lieve you don't know what_ you've got un - til__ you

F 8fr B^b 6fr E^b 6fr F 8fr

say good- bye__

Chord diagrams for the first system:
 Measure 1: F (8fr)
 Measure 2: B^b (6fr)
 Measure 3: F (8fr)

Chord diagrams for the second system:
 Measure 4: E^b (6fr)
 Measure 5: F (8fr)

Repeat to fade finish

I believe the sun should never set upon an argument
 I believe we place our happiness in other people's hands
 I believe that junk food tastes so good because it's bad for you
 I believe your parents did the best job they know how to do
 I believe that beauty magazines promote low esteem
 I believe I'm loved when I'm completely by myself alone

I believe in Karma what you give is what you get returned
 I believe you can't appreciate real love until you've been burned
 I believe the grass is no more greener on the other side
 I believe you don't know what you've got until you say goodbye

I believe you can't control or choose your sexuality
 I believe that trust is more important than monogamy
 I believe your most attractive features are your heart and soul
 I believe that family is worth more than money or gold

I believe the struggle for financial freedom is unfair
 I believe the only ones who disagree are millionaires

I believe forgiveness is the key to your unhappiness
 I believe that wedded bliss negates the need to be undressed
 I believe that God does not endorse TV evangelists
 I believe in love surviving death into eternity

HOLD ME

Words and Music by Darren Hayes and Daniel Jones



Presto

$\text{♩} = 179$

Hey Hey

If we can't find a way out of these problems

Then maybe we don't need this standing face to face

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En-em-ies at war we build def-en - ses And sec-ret hid - ing plac-es



I might need you to hold me to - night I might need you to



To



say it's al - right I might need you to make the first stand



Be - cause to - night I'm find - ing it hard to

To C G Am F

be your man
Hold me to - night

C G Am F

say it's al - right

D. al Coda

C G Am F

Pray - ing kind But late - ly I've been down up - on my knees Not look - ing for a

C G Eb G

mi - ra - cle Just a rea - son to be - lieve I might need you to



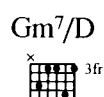
Hold me to- night _____ I might need you to say it's al- right_



I might need you to make the first_ stand _____



'Cause to- night I'm find- ing it hard to be your



man Do you re- mem-ber not long a- go? When we used to live_ for the night_

E^b 6fr F 8fr B^b

time Cher-ish each mo-ment Now we don't live we ex-ist

Gm⁷/D 3fr E^b 6fr G 3fr

we just run through our lives So a-lone

C 3fr G 3fr

That's why you've got to hold me

Am 5fr G 3fr

al

man
hold me to- night

I might need you to say it's al- right

I might need you to make the first stand

Be-cause to - night I'm find - ing it hard to be your

Repeat fade to finish

Hey
 If we can't find a way out of these problems
 Then maybe we don't need this
 Standing face to face
 Enemies at war we build defenses
 And secret hiding places
 I might need you to hold me tonight
 I might need you to say it's alright
 I might need you to make the first stand
 Because tonight I'm finding it hard to be your man
 Hey
 More than angry words I hate this silence
 It's getting so loud
 Well I want to scream
 But bitterness has silenced these emotions
 It's getting hard to breathe
 So tell me isn't happiness
 Worth more than a gold a diamond ring?

I'm willing to do anything
 To calm the storm in my heart
 I've never been the praying kind
 But lately I've been down upon my knees
 Not looking for a miracle
 Just a reason to believe

Do you remember not long ago?
 When we used to live for the night time
 Cherish each moment
 Now we don't live we exist
 We just run through our lives
 So alone
 That's why you've got to hold me

I KNEW I LOVED YOU

Words and Music by Darren Hayes and Daniel Jones

Andante
♩ = 86




May-be it's in-tu - i - tion _____ But some things you just don't



ques - tion Like in your eyes I see my fut - ure in an in - stant _____ And

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A

Bm7

D

E

Bm7

C#m7

there it goes I think I've found my best friend I know that it might sound more

D

E

Bm7

C#m7

D2

than a little crazy but I believe I know I loved

A

Bm7

D

E

A

Bm7

you before I met you I think I dreamed you in to

D

E

A

Bm7

D

E

life I knew I loved you before I met you I have been wait

A Bm7 D² A Bm7 C#m7 D

- ing all of my life _____ There's just no rhyme or rea - son _____

A Bm7 C#m7 D A Bm7

On - ly this sense of com - ple - tion_ And in your eyes I see the mis - sing pie

C#m7 D A Bm7 D E

- ces I'm search - ing for I think I've found my way_ home_ I know_

Bm7 C#m7 D E Bm7 C#m7

_ that it might_ sound more_ than a lit - tle cra - zy but I_ be -

D/E



A



Bm7



D



E



lieve_ I know I loved_ you be - fore_ I met_ you I think I dreamed_

A



Bm7



D



E



A



Bm7



_ you in - to life_ I knew I loved_ you be - fore_ I met_

D



E



A



Bm7



D



E



D



C#m7



F#m



_ you I have been wait - ing all of my life_ Ooh_ ooh_

D



A



F#m



D



A



E



D



C#m7



F#m



_ Aah_ A thous - and ang - els dance a - round you_ Ooh

D

A

F#m

F#m/E

D



ooh aah I am com - plete now that I've found you

Bb

Cm7

Eb

F



I knew I loved you be - fore I met you I think I dreamed

Bb

Cm7

Eb

F

Bb

Cm7



you in - to life I knew I loved you be - fore I met

Eb

F

Bb

Cm7

Eb

F



you I have been wait - ing all my life I knew I loved

B^b Cm⁷ E^b F

— you be - fore I met you I knew I loved

B^b Cm⁷ E^b F

— you I knew I loved

Repeat fade to finish

Maybe it's intuition
 But some things you just don't question
 Like in your eyes
 I see my future in an instant
 And there it goes
 I think I've found my best friend
 I know that it might sound more than a little crazy
 But I believe

I knew I loved you before I met you
 I think I dreamed you into life
 I knew I loved you before I met you
 I have been waiting all my life

There's just no rhyme or reason
 Only this sense of completion
 And in your eyes
 I see the missing pieces
 I'm searching for
 I think I've found my way home

I know that it might sound more than a little crazy
 But I believe

I knew I loved you...

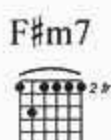
A thousand angels dance around you
 I am complete now that I've found you

I knew I loved you...

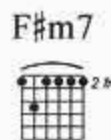
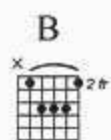
THE BEST THING

Words and Music by DARREN HAYES and DANIEL JONES

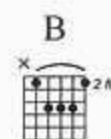
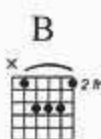
Allegro
♩ = 130



Nev - er want to fly nev - er want to leave. — Nev - er want to say —



— what you mean to me. Nev - er want to run fright - ened to be - lieve. — You're the best thing



a - bout me.

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N.C.

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains whole rests. The grand staff below it contains piano accompaniment with eighth and quarter notes.

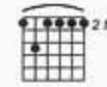
F#m7



A



F#m7



Second system of musical notation. The top staff has lyrics: "Some - times I feel like this is on - ly chem - is - try stuck in a maze _". The grand staff below it contains piano accompaniment.

A



F#m7



A



Third system of musical notation. The top staff has lyrics: "search - ing for a way to shut down turn a - round feel the ground be - neath me.". The grand staff below it contains piano accompaniment.

F#m7



A



F#m7



A



Fourth system of musical notation. The top staff has lyrics: "You're so close where do you _ end where do I be - gin? Al - ways". The grand staff below it contains piano accompaniment.

F#m7



A



push - ing and — pul - ling. Some - times san - i - ty takes va - ca - tion time on me.

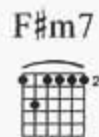
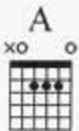
F#m7



F#m7



I'm in a daze — stumb - 'ling be - wil - dered. North of gra - vi - ty

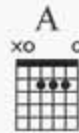
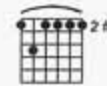


head up in the strat - os - phere. You and I — rol - ler coast - er rid - ing

F#m7



F#m7



love. You're the cen - tre of ad - ren - al - ine. And I'm be -

E



F#m7



A



gin-ning to un - der-stand. Nev-er want to fly nev - er want to leave. — Nev-er want to say —

B



E



F#m7

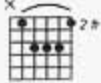


what you mean to me. Nev - er want to run fright - ened to be - lieve. —

A



B



N.C.

— You're the best thing a - bout me.

F#m7


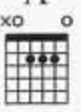



Walk on bro - ken glass

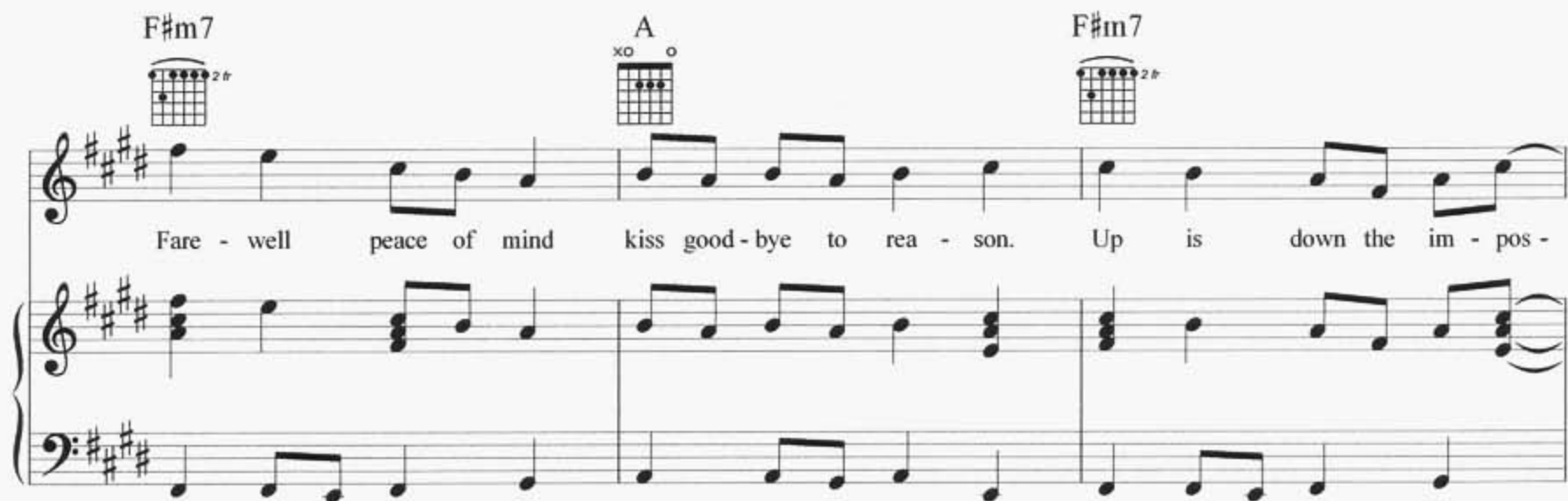
A  F#m7  A 

make my way through fi - re. These are the things _ I would do for love. _



F#m7  A  F#m7 

Fare - well peace of mind kiss good - bye to rea - son. Up is down the im - pos -



A  F#m7  A 

- si - ble o - ccurs each day. This in - tox - i - ca - tion thrills me.



F#m7  A  E 

I on - ly pray it does - n't kill me. Nev - er want to



F#m7



A



B

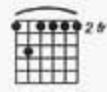


fly nev - er want to leave. Nev - er want to say what you mean to me.

E



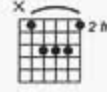
F#m7



A



B



Nev - er want to run - frightened to be - lieve. You're the best thing a - bout me.

E



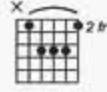
F#m7



A



B



F#m7



A



You're the

F#m7



A



E



cen - tre of a - dren - a - line. And I'm be - gin - ning to un - der - stand.

F#m7 A B E

And you could be the best thing a - bout _

F#m7 A B



me oh.

E F#m7 A


Nev - er want to fly nev - er want to leave. Nev - er want to say

B E

what you mean to me. Nev - er want to

F#m7  A  B 

Repeat to fade finish



run fright-ened to be - lieve. You're the best thing a - bout me.

Never want to fly
 Never want to leave.
 Never want to say what you mean to me.
 Never want to run
 Frightened to believe.
 You're the best thing about me.

Sometimes I feel like this is only chemistry
 Stuck in a maze searching for a way to
 Shut down turn around feel the ground beneath me.
 You're so close where do you end where do I begin?
 Always pushing and pulling.
 Sometimes sanity takes vacation time on me.
 I'm in a daze stumbling bewildered.
 North of gravity head up in the stratosphere.
 You and I roller coaster riding love.
 You're the centre of adrenaline.
 And I'm beginning to understand.

Walk on broken glass make my way through fire.
 These are the things I would do for love.
 Farewell peace of mind kiss goodbye to reason.
 Up is down the impossible occurs each day.
 This intoxication thrills me.
 I only pray it doesn't kill me...

CRASH AND BURN

Words and Music by Darren Hayes and Daniel Jones

Andante

♩ = 100

N.C.

E



B



C#m



A²



1.

A²



E



B





C#m



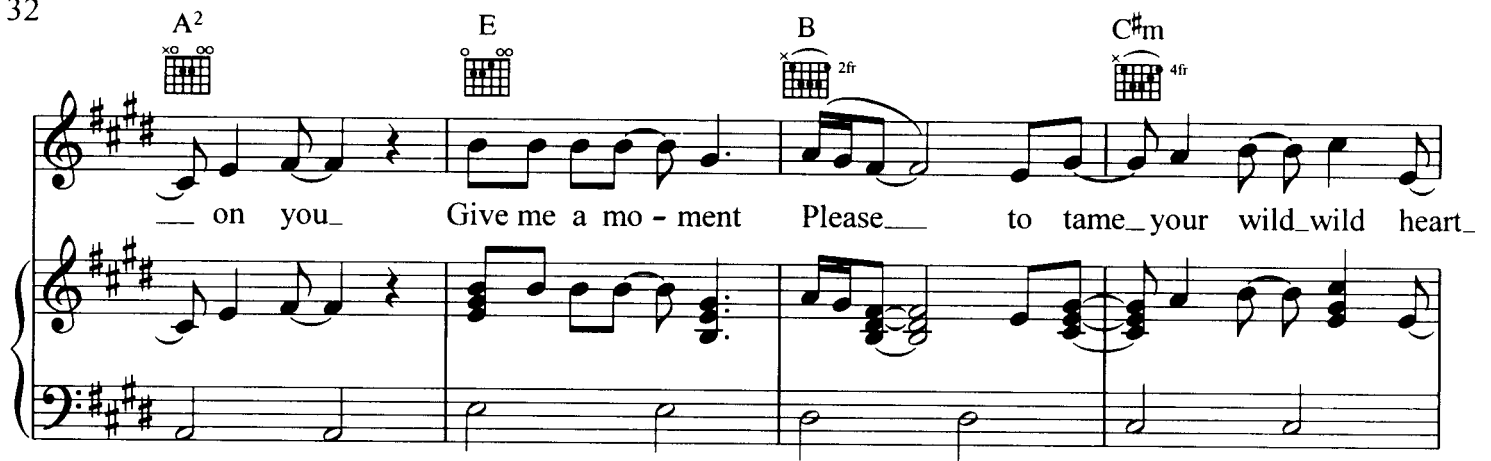
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



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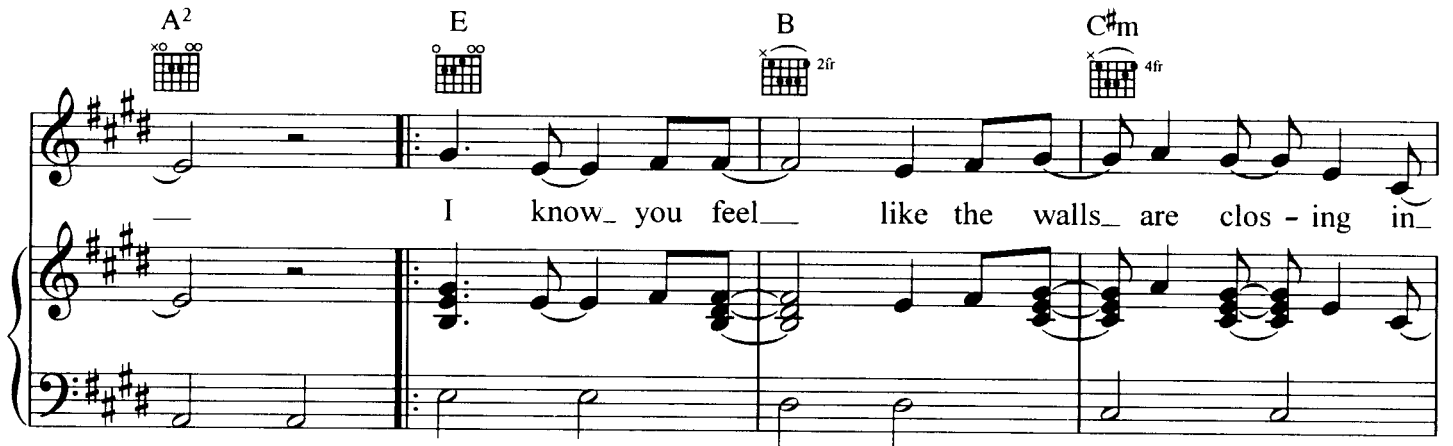







— on you_ Give me a mo - ment Please_ to tame_ your wild_ wild heart_



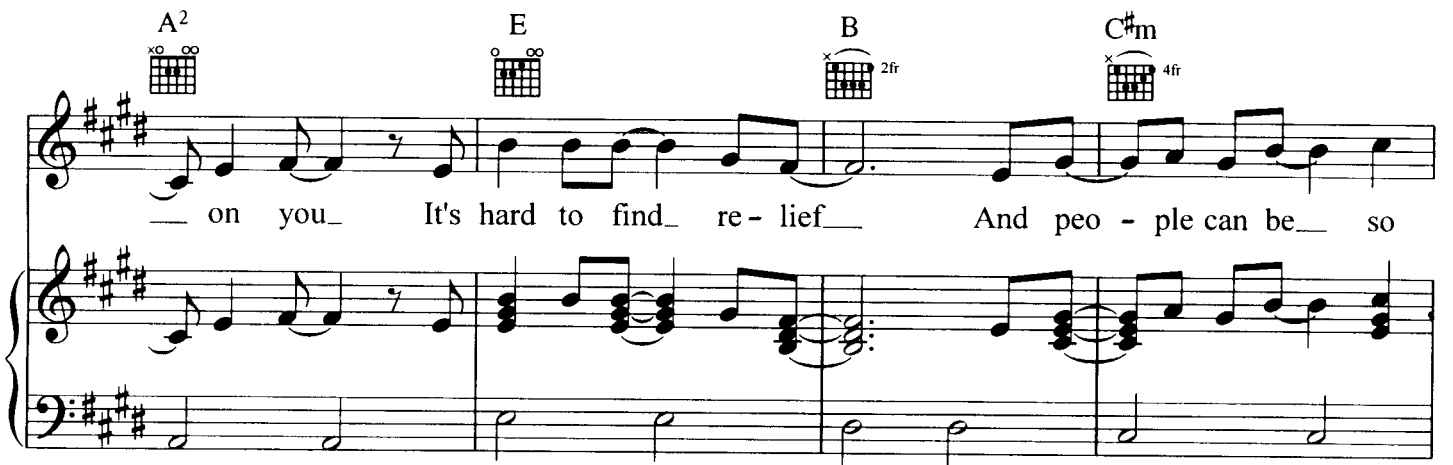










— I know_ you feel_ like the walls_ are clos - ing in_



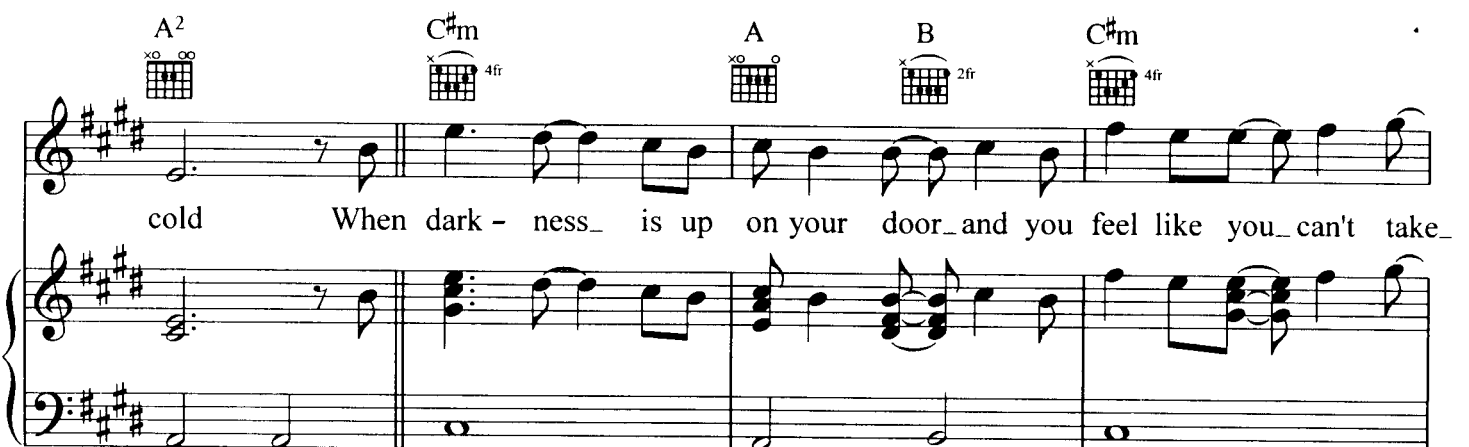








— on you_ It's hard to find_ re - lief_ And peo - ple can be_ so













cold When dark - ness_ is up on your door_ and you feel like you_ can't take_




D  A  E 




an - y - more Let me be the one you call




B  2fr A  E 

If you jump I'll break your fall Lift you up and fly a -



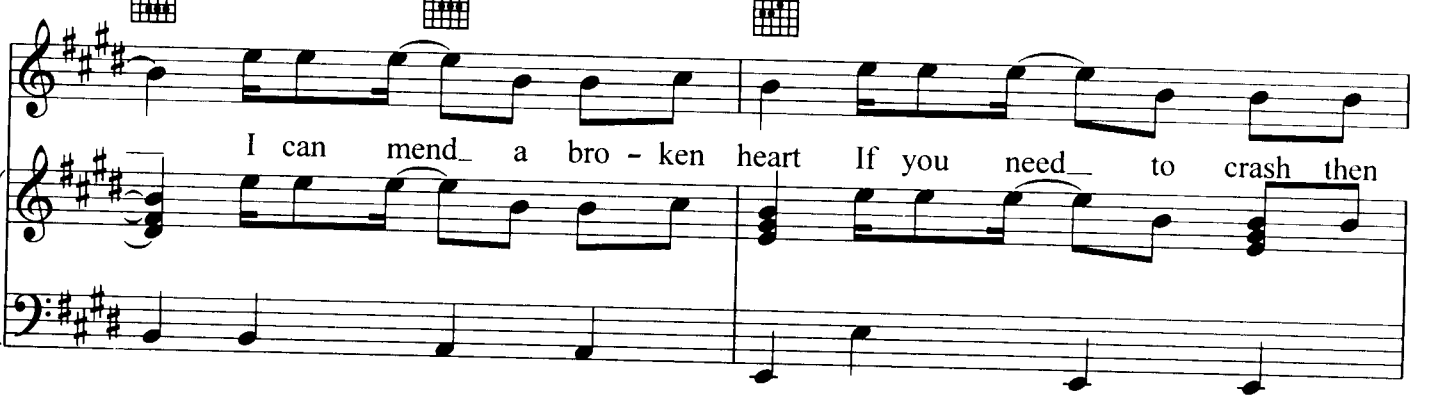
C#m  4fr B  2fr E 

way with you in - to the night If you need to fall a - part



B  2fr A  E 

I can mend a bro - ken heart If you need to crash then



C#m



B



E



B



C#m



1.

crash and burn you're not a- lone_____

A



C#m



A



B



2.

When you_____ Cause there has al- ways been heart - ache and pain_

C#m



D



A



E



_____ And when it's o - ver you'll breathe_ a - gain_

B



C#m







A²



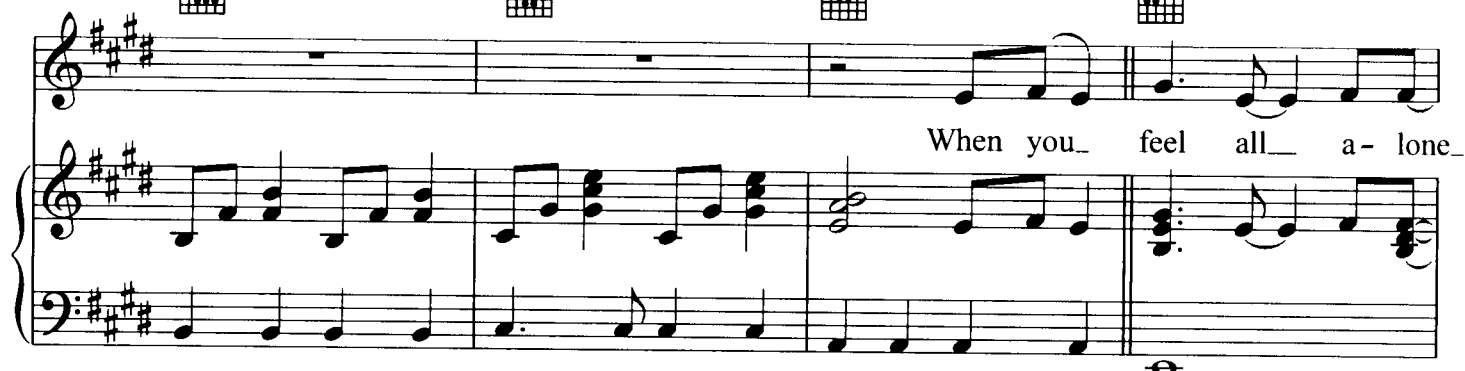
E






You'll breathe a - gain_

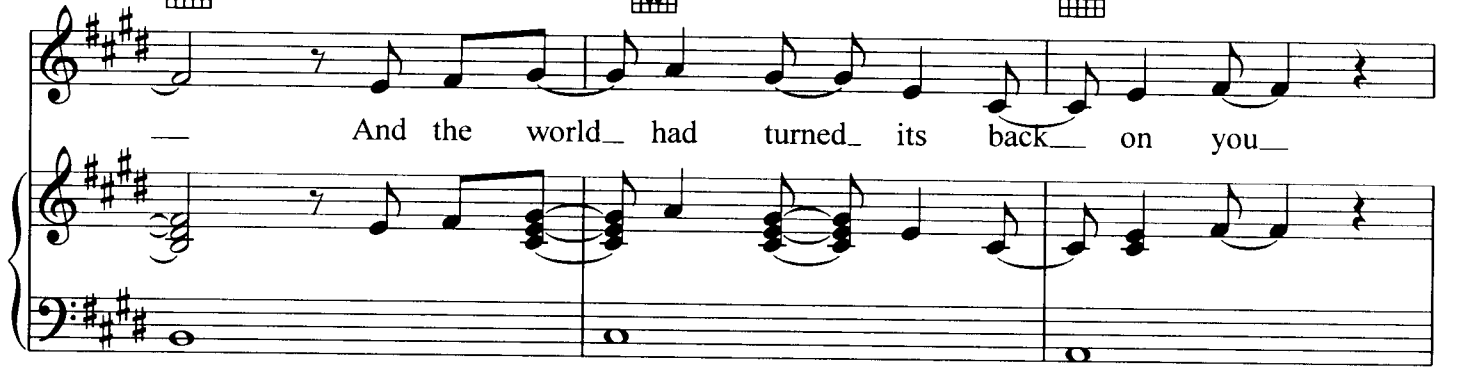
B  2fr C#m  4fr A²  E 




When you_ feel all_ a- lone_



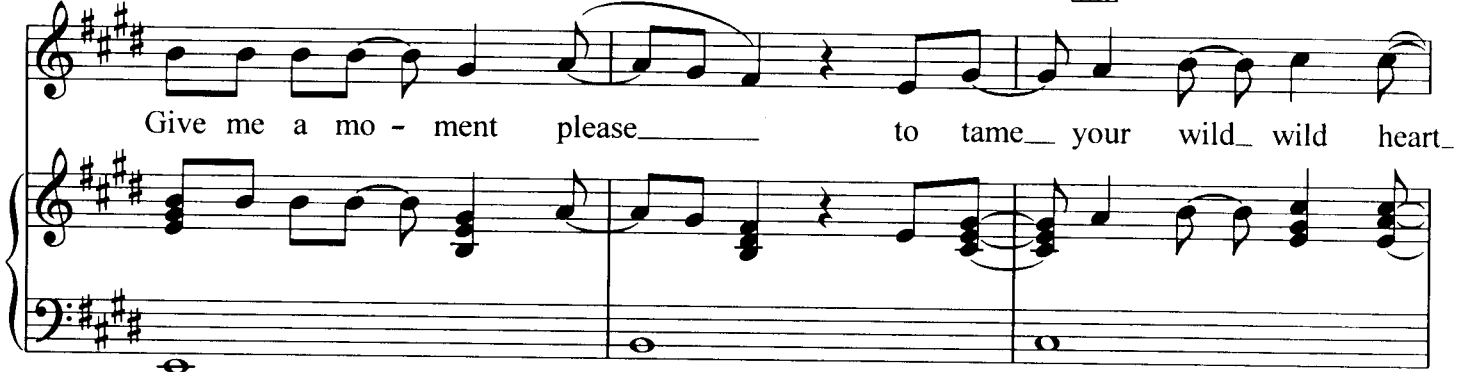
B  2fr C#m  4fr A² 




And the world_ had turned_ its back_ on you_




E  B  2fr C#m  4fr

Give me a mo - ment please_ to tame_ your wild_ wild heart_



A  A²  E 

— Let me be_ the one you call_



B A E C#m B

If you jump_ I'll break your fall_ Lift you up and fly a - way with you in - to the night_

E B A

If you need_ to fall a - part_ I can mend_ a bro - ken

E C#m B Repeat to fade finish

heart If you need_ to crash then crash and burn you're not a - lone_

When you feel all alone
 And the world has turned its back on you
 Give me a moment please to tame your wild wild heart
 I know you feel like the walls are closing in on you
 It's hard to find relief and people can be so cold
 When darkness is upon your door and you feel like you can't take any more

Let me be the one you call
 If you jump I'll break your fall
 Lift you up and fly away with you into the night
 If you need to fall apart
 I can mend a broken heart
 If you need to crash then crash and burn
 You're not alone

When you feel all alone
 And a loyal friend is hard to find
 You're caught in a one way street with the monsters in your head
 When hopes and dreams are far away and
 You feel like you can't face the day

Because there has always been heartache and pain
 and when it's over you'll breathe again
 You'll breathe again

CHAINED TO YOU

Words and Music by Darren Hayes and Daniel Jones

Allegro

♩ = 134

A 5fr Bm 7fr D 5fr E 7fr A 5fr Bm 7fr D 5fr

The first system of music features a guitar part with seven chord diagrams: A (5fr), Bm (7fr), D (5fr), E (7fr), A (5fr), Bm (7fr), and D (5fr). Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff with a 4/4 time signature. The piano part includes a series of chords and melodic lines.

E 7fr A 5fr G 3fr

We were stand - ing all a - lone you were lean - ing in to

The second system of music features a guitar part with three chord diagrams: E (7fr), A (5fr), and G (3fr). Below the guitar part is a piano accompaniment. The lyrics "We were stand - ing all a - lone you were lean - ing in to" are written under the vocal line.

Bm 7fr G 3fr

speak to me _____ Act - ing like a mov - er shak - er

The third system of music features a guitar part with two chord diagrams: Bm (7fr) and G (3fr). Below the guitar part is a piano accompaniment. The lyrics "speak to me _____ Act - ing like a mov - er shak - er" are written under the vocal line.

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Bm



danc - ing to Ma - don - na then you kissed me And I think

 The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

a - bout it all the time Sweet temp - ta - tion rush all

 The second system continues the music. It includes four guitar chord diagrams above the vocal line: A (5fr), G (3fr), D (5fr), and A (5fr). The piano accompaniment continues with the same rhythmic pattern.

o - ver me And I think a - bout it all the time

 The third system continues the music. It includes two guitar chord diagrams above the vocal line: Bm (7fr) and G (3fr). The piano accompaniment continues with the same rhythmic pattern.

Pas - sion des - ire so in - tense I can't take a - ny - more be - cause

 The fourth system concludes the music. It includes four guitar chord diagrams above the vocal line: D (5fr), A (5fr), Bm (7fr), and A (5fr). The piano accompaniment continues with the same rhythmic pattern.

Bm 7fr D 5fr E 7fr A 5fr Bm 7fr D 5fr

I feel the ma - gic all a - round you It's bring - ing me

E 7fr A 5fr Bm 7fr D 5fr E 7fr A 5fr Bm 7fr D 5fr

to my knees like a wan-na be I've got-ta be chained to you

E 7fr Bm 7fr D 5fr E 7fr A 5fr

— feel the ma - gic build - ing a - round you

Bm 7fr D 5fr E 7fr A 5fr Bm 7fr D 5fr

I feel the ma - gic all a - round you It's bring - ing me



to my knees like a wan-na be I've got-ta be chained to you





And I think a-bout you all the time And I think

Bm



A



G



— a-bout it all the time _____ I bare-ly know you We were stand-ing all a-
 Tell me it's mad-ness

Bm



lone You were lean - ing in to speak to me _____ Ten steps back you're still a

G



Bm



mys - te - ry _____ danc - ing to Ma - don - na then you kissed me I can't take
 Act - ing like a mov - er shak - er

Bm



D



E



A



— an - y - more_ be - cause I feel the ma - gic all a - round you

Bm 7fr D 5fr E 7fr A 5fr Bm 7fr D 5fr

It's bring - ing me to my knees Like a wan - na be I've

Detailed description: This system contains the first six measures of the piece. The guitar part features a sequence of chords: Bm (7fr), D (5fr), E (7fr), A (5fr), Bm (7fr), and D (5fr). The vocal line begins with the lyrics 'It's bring - ing me to my knees Like a wan - na be I've'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

E 7fr A 5fr Bm 7fr D 5fr E 7fr A 5fr

got to be chained to you

Detailed description: This system contains the next six measures. The guitar part continues with chords: E (7fr), A (5fr), Bm (7fr), D (5fr), E (7fr), and A (5fr). The vocal line continues with the lyrics 'got to be chained to you'. The piano accompaniment maintains the same rhythmic pattern as the first system.

Bm 7fr D 5fr E 7fr A 5fr Bm 7fr D 5fr

I feel the ma - gic all a - round you It's bring - ing me

Detailed description: This system contains the next six measures. The guitar part features chords: Bm (7fr), D (5fr), E (7fr), A (5fr), Bm (7fr), and D (5fr). The vocal line begins with the lyrics 'I feel the ma - gic all a - round you It's bring - ing me'. The piano accompaniment continues with the same rhythmic pattern.

E 7fr A 5fr Bm 7fr D 5fr

to my knees Like a wan - na be I've

Detailed description: This system contains the final six measures. The guitar part features chords: E (7fr), A (5fr), Bm (7fr), and D (5fr). The vocal line continues with the lyrics 'to my knees Like a wan - na be I've'. The piano accompaniment concludes with the same rhythmic pattern.

E A Bm D E A

x 7fr 5fr 7fr 5fr x 7fr 5fr

Repeat fade to finish

got to be chained to you

We were standing all alone you were leaning in to speak to me
 Acting like a mover shaker dancing to Madonna then you kissed me
 And I think about it all the time
 Sweet temptation rush all over me
 And I think about it all the time
 Passion desire so intense I can't take anymore because

I feel the magic all around you
 It's bringing me to my knees
 Like a wannabe
 I've got to be chained to you

And when you looked into my eyes I felt a sudden sense of urgency
 Fascination casts a spell and you became more than just a mystery
 And I think about you all the time
 Is this fate is it my destiny
 That I think about you all the time
 I no longer pretend to have my hand on the wheel because

I feel the magic...

And I think about you all the time
 And I think about it all the time
 Tell me it's madness I barely know you
 We were standing all alone you were leaning in to speak to me
 Ten steps back you're still a mystery
 Acting like a mover shaker dancing to Madonna then you kissed me
 I can't take anymore because

I feel the magic all around you...

THE ANIMAL SONG

Words and Music by Daniel Jones and Darren Hayes

Moderato

♩ = 119

(Drums) 8

F# F#sus G#m C# F# F#sus G#m C#

When

Detailed description: This system shows the beginning of the song. It includes a drum part with a bass drum and snare pattern, guitar chords for F#, F#sus, G#m, C#, F#, F#sus, G#m, and C# (with 4fr notation), and piano accompaniment in treble and bass clefs. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has four sharps (F#, C#, G#, D#) and the time signature is common time (C).

F# F#sus G#m C#

sup - er - stars_ and can - on - balls_ are run - ning through your head And

Detailed description: This system contains the first line of lyrics. The guitar chords are F#, F#sus, G#m, and C# (4fr). The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "sup - er - stars_ and can - on - balls_ are run - ning through your head And".

F# F#sus G#m C#

tel - e - vis - ion freak show cops and rob - bers eve - ry - where

Detailed description: This system contains the second line of lyrics. The guitar chords are F#, F#sus, G#m, and C# (4fr). The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "tel - e - vis - ion freak show cops and rob - bers eve - ry - where".

F# F#sus G#m C#

Sub - way makes me ner - vus peo - ple push ing me too far I've

F# F#sus G#m C#

got to break a - way so take my hand now 'cause I want to

F# B G#m C# F# B

live like an - i - mals care-less and free Like

G#m C# F# G#m C#

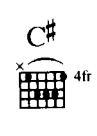
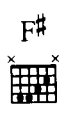
an - i - mals I want to live I want to run through the jun - gle the

wind in my hair and the sand at my feet

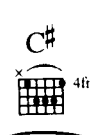
Uh uh uh uh uh uh

uh uh I've been hav-ing diff-i - cult - ies keep ing to myself

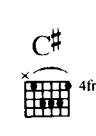
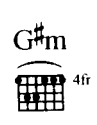
Feel-ings and e - mo - tions bet-ter left up - on the shelf



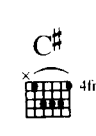
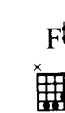
An - i - mals and child - ren tell the truth they nev - er lie__



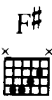
Which one is more hum - an? There's a thought now you de - cide



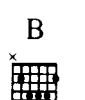
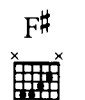
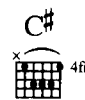
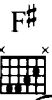
Com - pass - ion in the jun - gle Com - pass - ion in your hands__



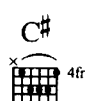
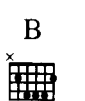
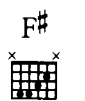
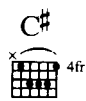
Yeah__ yeah



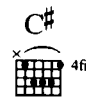
Would you like to make a run_ for it? Would you like to take my



hand?_ Yeah yeah_ 'Cause I want to live like

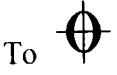


an - i - mals Careless and free_ Like an - i - mals I want_ to



live I want to run through the jun - gle the

D# 6fr B G#m 4fr C# 4fr



wind in my hair and the sand at my feet

D# 6fr C# 4fr D# 6fr C# 4fr F#

Some times this life can get you

D# 6fr C# 4fr D# 6fr C# 4fr

down It's so con - fus - ing There's so many

F# D# 6fr C# 4fr

rules to fol - low And I am feel ing 'Cause I just

D#
C#
F#

run a - way in my mind

D al CODA

Uh uh uh uh uh uh uh uh

CODA
F#
B
G#m
C#
F#
B

Like an - i - mals care-less and free_ Like

G#m
C#
F#
G#m
C#

an - i - mals I want to live I want to run through the jun - gle the

D# 6fr B G#m 4fr C# 4fr F# B G#m 4fr C# 4fr F# B

wind in_ my hair_ Yeah_ uh uh uh uh uh uh

G#m 4fr C# 4fr F# G#m 4fr C# 4fr

uh I want to live_ uh uh uh I want_ to

F# G#m 4fr C# 4fr F# B

live_ uh uh uh I want_ to live Like

G#m 4fr C# 4fr F# B G#m 4fr C# 4fr F# B

an - i mals I want to live_ Like an - i mals_ Like

G#m C# F# B G#m C#

an - i - mals Like an - i - mals

Repeat fade to finish

When superstars and canon balls are running through your head
 And television freak show cops and robbers everywhere
 Subway makes me nervous people pushing me too far
 I've got to break away so take my hand now 'cause

I want to live like animals careless and free
 Like animals I want to live
 I want to run through the jungle
 The wind in my hair and the sand at my feet

Uh uh uh uh

I've been having difficulties keeping to myself
 Feelings and emotions better left upon the shelf
 Animals and children tell the truth they never lie
 Which one is more human? There's a thought now you decide

Compassion in the jungle
 Compassion in your hands
 Yeah yeah
 Would you like to make a run for it?
 Would you like to take my hand?
 Yeah yeah

'Coz I want to live...

Sometimes this life can get you down
 It's so confusing
 There's so many rules to follow
 And I am feeling
 'Coz I just run away in my mind

Uh uh uh uh

I want to live...

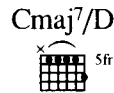
THE LOVER AFTER ME

Words and Music by Darren Hayes and Daniel Jones

Presto $\frac{1}{2}$ feel
♩ = 197



Repeat 3 times



(3 times)



Here I go a-gain I prom-ised my-self I would-n't

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G



Bm7



C2



Steel and gran-ite rem - ind - ers the ci - ty calls_ your name and I

C



D



C2



can't move on_ Ev - er since you've been gone_

D



C2



D



The lights go out the same_ The on - ly diff - erence is_ You call a -

C/E



D/F#



noth - er name_ To_ your love To_ your lov - er_ now_

C² 3fr

To \emptyset G 3fr 1.

To your love The lov-er af-ter me

Bm⁷ 2fr

C² 3fr

C 3fr

D 5fr

C 3fr

D 5fr

C 3fr

2.

me And time goes by so slow - ly

D 5fr

C 3fr

The nights are cold and lone - ly I should-n't be

D



C



hold - ing on But I'm still hold - ing on

for you

G



Bm⁷



C²



C

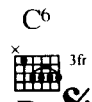
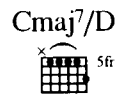


D

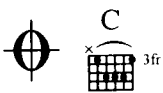


G





D. ~~S.~~ al Coda




me _____ The lights go out the same The on - ly
 (Ever since you've been gone)





diff-erence is _____ you call a - noth-er name_ To__your love To__your



lov - er now _____ To__your love _____ The

G  3fr

Bm⁷  2fr



lov-er af-ter me The lov-er af-ter

C²  3fr

G  3fr



me

Here I go again I promised myself I wouldn't think of you today
 It's been seven months and counting
 You've moved on
 I still feel exactly the same
 It's just that everywhere I go all of the buildings know your name
 Like photographs and memories of love
 Steel and granite reminders
 The city calls your name and I can't move on

Ever since you've been gone
 The lights go out the same
 The only difference is
 You call another name
 To your love
 To your lover now
 To your love
 The lover after me

Am I all alone in the universe?
 There's no love on these streets
 I have given mine away to a world that didn't want it anyway
 So this is my new freedom
 It's funny
 I don't remember being chained
 But nothing seems to make sense anymore

Without you I'm always twenty minutes late

Ever since you've been gone...

And time goes by so slowly
 The nights are cold and lonely
 I shouldn't be holding on
 But I'm still holding on for you

Here I go again I promised myself I wouldn't think of you today
 But I'm standing at your doorway
 I'm calling out your name because I can't move on

Ever since you've been gone...

TWO BEDS AND A COFFEE MACHINE

Words and Music by Darren Hayes and Daniel Jones

Andante

$\text{♩} = 106$

N.C.

A

D/F#

E/G#

D

And she takes a-noth-er step Slow-ly she o - pens the door

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D E A D/F# E/G#

Check that he is sleep - ing Pick up all the brok - en glass and fur - ni - ture on the

This system contains the first two staves of music. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. Above the vocal staff are five guitar chord diagrams: D, E, A, D/F# (2fr), and E/G# (4fr).

D D E A

floor_ Been up half the night_ scream - ing now it's time to get a - way

This system contains the second two staves of music. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. Above the vocal staff are four guitar chord diagrams: D, D, E, and A.

D/F# E/G# D D

Pack up the kids_ in the car_ A - noth - er bruise to try and hide A - noth - er

This system contains the third two staves of music. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. Above the vocal staff are four guitar chord diagrams: D/F# (2fr), E/G# (4fr), D, and D.

E A D/F# E/G#

al - i - bi to write A - noth - er ditch in the road_ you keep mov - ing

This system contains the final two staves of music. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. Above the vocal staff are four guitar chord diagrams: E, A, D/F# (2fr), and E/G# (4fr).

A D/F# E/G# F#m7 D E

A-noth-er stop sign You keep mov-ing on And the years go by so

F#m7 D E A D/F# E/G#

fast Won-der how I ev-er made it through

A D/F# E/G# F#m7 D E

(and there are)

F#m7 D E D

A-noth-er bruise to try and hide A-noth-er

E D/F# E/G#

a - li - bi to write A - noth - er lone - ly high - way in the black of night But there's hope.

D E A

— in the dark - ness You know you're going to make it A - noth - er ditch in the road.

D/F# E/G# A D/F# E/G# F#m7

— you keep mov - ing A - noth - er stop sign you keep mov - ing on And the

D E F#m7 D E F#m7

years go by so fast Sil - ent for - tress built to last Won - der

D E A D E

how I ev - er made it

Detailed description: This system shows the first two measures of a musical piece. It features a guitar part with chords D, E, A, D, and E. The vocal line starts with the lyrics 'how I ev - er made it' and continues with a melodic line. The piano accompaniment is in the bass clef, providing harmonic support.

A D E A

rall.

Detailed description: This system shows the continuation of the musical piece. It features guitar chords A, D, E, and A. The word 'rall.' (rallentando) is written above the staff, indicating a change in tempo. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support.

And she takes another step
 Slowly she opens the door
 Check that he is sleeping
 Pick up all the broken glass and furniture on the floor
 Been up half the night screaming now it's time to get away
 Pack up the kids in the car
 Another bruise to try and hide
 Another alibi to write

Another ditch in the road
 You keep moving
 Another stop sign
 You keep moving on
 And the years go by so fast
 Wonder how I ever made it through

And there are children to think of
 Baby's asleep in the back seat
 Wonder how they'll ever make it through this living nightmare
 But the mind is an amazing thing
 Full of candy dreams and new toys and another cheap hotel
 Two beds and a coffee machine
 But there are groceries to buy
 And she knows she'll have to go home

Another ditch in the road...

Another bruise to try and hide
 Another alibi to write
 Another lonely highway in the black of night
 But there's hope in the darkness
 You know you're going to make it

Another ditch in the road...

YOU CAN STILL BE FREE

Words and Music by Darren Hayes and Daniel Jones

Moderato

Lightly

♩ = 120

Dm



Am



Dm



Cool breeze and au - tumn leaves_

Am



Dm



Slow mo - tion day_ light_ A - lone pair of watch - ful eyes_

Am



Dm



Ov - er - see the liv - ing_ File the pres - ence all_ a - round_ the tor

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Am



Dm



- tured soul_ A wound_ un - heal - ing No reg - rets or prom

Am



F



- is - es_ The past is gone_ But you can still_ be free

C



Am



C



_ If time_ will set_ you free

Dm



Am



Time now to spread your wings_ to take_ to flight_ The life

Dm



en - deav - our Aim for the burn - ing sun You're trapped

Am



F



C



in - side But you can still be free If

Am



C



1.

time will set you free But it's a

G



C



2.

Dm



long long way to go Sail through the wind

Am



Dm



— and rain_ to- night _____ You're free to fly_ to -

Am



F



C



night_ And you can still_ be free _____ If

Am



C



time will set_ you free _____

F



C



— And go - ing high - er than moun - tain tops_ And go high_ let the wind_

Am



— don't stop— And go high

C



F



Ooh

C



Am



Free to fly— to night

C



F C

Free to fly to night

Repeat to fade finish

Cool breeze and autumn leaves
 Slow motion daylight
 A lone pair of watchful eyes
 Oversee the living
 Feel the presence all around
 The tortured soul
 A wound unhealing
 No regrets or promises
 The past is gone
 But you can still be free
 If time will set you free

Time now to spread your wings
 To take to flight
 The life endeavour
 Aim for the burning sun
 You're trapped inside
 But you can still be free
 If time will set you free
 But it's a long long way to go

Keep moving way up high
 You see the light
 It shines forever
 Sail through the crimson skies
 The purest light
 The light that sets you free
 If time will set you free

Sail through the wind and rain tonight
 You're free to fly tonight
 And you can still be free
 If time will set you free
 And going higher than mountain tops
 And go high the wind don't stop
 And go high
 Free to fly tonight
 Free to fly tonight

GUNNING DOWN ROMANCE

Words and Music by Darren Hayes and Daniel Jones

Allegro

♩ = 123



Love and oth - er mo



- ments are just chem - i - cal re - ac - tions in your brain



In your brain And feel-ings of ag- gre - ssion are the

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B \flat Gm Dm F B \flat

ab-sense of the love drug in your veins In your veins

Detailed description: This system contains the first four measures of the piece. The guitar part features chords B \flat , Gm (3fr), Dm, F, and B \flat . The vocal line begins with the lyrics 'ab-sense of the love drug in your veins In your veins'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Gm(sus) Dm F B \flat Gm

Love come quick - ly Be-cause I feel my self es- teem

Detailed description: This system contains measures 5-8. The guitar part features chords Gm(sus) (3fr), Dm (xx0), F, B \flat , and Gm (3fr). The vocal line continues with 'Love come quick - ly Be-cause I feel my self es- teem'. The piano accompaniment continues with chords and moving lines.

Dm F B \flat Gm(sus) Dm

is cav - ing in It's on the brink Love come quick

Detailed description: This system contains measures 9-12. The guitar part features chords Dm (xx0), F, B \flat , Gm(sus) (3fr), and Dm (xx0). The vocal line continues with 'is cav - ing in It's on the brink Love come quick'. The piano accompaniment continues with chords and moving lines.

F B \flat Gm

- ly Be - cause I don't think I can keep

Detailed description: This system contains measures 13-16. The guitar part features chords F, B \flat , and Gm (3fr). The vocal line continues with '- ly Be - cause I don't think I can keep'. The piano accompaniment continues with chords and moving lines.

Dm F B^b Gm(sus) 3fr

D.C. al fine

this mon - ster in It's in my skin_

Detailed description: This system contains the first four measures of the piece. The guitar part features chords Dm, F, Bb, and Gm(sus) with a 3-finger fretting diagram. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The lyrics 'this monster in It's in my skin_' are written below the vocal line.

Dm F B^b Gm 3fr Dm F B^b

Detailed description: This system contains measures 5 through 10. The guitar part features chords Dm, F, Bb, Gm (3-finger fretting), Dm, F, and Bb. The piano accompaniment continues with a consistent melodic and harmonic structure. There are no lyrics in this system.

Gm(sus) 3fr Dm F B^b

I'm gun - ning down ro - mance It nev - er did a thing for me_

Detailed description: This system contains measures 11 through 14. The guitar part features chords Gm(sus) (3-finger fretting), Dm, F, and Bb. The piano accompaniment includes a double bar line at the start of measure 11. The lyrics 'I'm gun - ning down ro - mance It nev - er did a thing for me_' are written below the vocal line.

Gm 3fr Dm F

but heart - ache and mi - se - ry Ain't

Detailed description: This system contains measures 15 through 18. The guitar part features chords Gm (3-finger fretting), Dm, and F. The piano accompaniment continues with a consistent melodic and harmonic structure. The lyrics 'but heart - ache and mi - se - ry Ain't' are written below the vocal line.

B \flat Gm(sus) Gm(sus) Dm

noth- ing but a tra - ge - dy _____ I'm gun - ning down _____ Love don't_ leave_

F B \flat Gm Dm F B \flat

_____ me _____ Take these bro - ken wings_

Gm(sus) Dm F B \flat Gm

I'm going to take these bro - ken wings_ And learn to fly_

Dm F B \flat Gm(sus)

_____ And learn to fly_ a - way _____ I'm gun - ning down

15

Dm F B^b Gm

Repeat to fade finish

ro - mance And learn to fly — a - way — I'm gun - ning down

Love and other moments are just chemical reactions in your brain
 And feelings of aggression are the absence of the love drug in your veins
 In your veins
 Love come quickly
 Because I feel my self esteem is caving in
 It's on the brink
 Love come quickly
 Because I don't think I can keep this monster in
 It's in my skin

Love and other socially acceptable emotions are morphine
 They're morphine
 Cleverly concealing primal urges often felt but rarely seen
 Rarely seen
 Love I beg you
 Lift me up into that privileged point of view
 The world of two
 Love don't leave me
 Because I console myself that Hallmark cards are true
 I really do

I'm gunning down romance
 It never did a thing for me
 But heartache and misery
 Ain't nothing but a tragedy

Love don't leave me

Take these broken wings
 I'm going to take these broken wings
 And learn to fly
 And learn to fly away
 And learn to fly away

I'm gunning down romance

I DON'T KNOW YOU ANYMORE

Words and Music by Darren Hayes and Daniel Jones

**Allegro
freely**

♩ = 132



I would like to vis - it_ you_ for a

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A E A

while Get a - way and out of this ci - ty May - be I should - n't have called_

Detailed description: This system contains the first three measures of the piece. The guitar part features chords A, E, and A. The vocal line begins with the lyrics 'while Get a - way and out of this ci - ty May - be I should - n't have called_'. The piano accompaniment consists of a treble and bass clef with a key signature of three sharps (F#, C#, G#).

E F#m7 A

— but some - one had to be the first to break — We can go sit_ on your back_

Detailed description: This system contains measures 4-6. The guitar part features chords E, F#m7, and A. The vocal line continues with '— but some - one had to be the first to break — We can go sit_ on your back_'. The piano accompaniment continues with the same key signature and includes a '2fr' marking for the F#m7 chord.

E A E

— porch re - lax Talk a - bout an - y - thing it don't mat - ter

Detailed description: This system contains measures 7-9. The guitar part features chords E, A, and E. The vocal line continues with '— porch re - lax Talk a - bout an - y - thing it don't mat - ter'. The piano accompaniment continues with the same key signature.

A E F#m7

I'll be cour - a - geous if you_ can pre - tend_ that you've for - gi - ven me_

Detailed description: This system contains measures 10-12. The guitar part features chords A, E, and F#m7. The vocal line concludes with 'I'll be cour - a - geous if you_ can pre - tend_ that you've for - gi - ven me_'. The piano accompaniment continues with the same key signature and includes a '2fr' marking for the F#m7 chord.



'Cause I don't know you a-ny- more_ I don't re-cog- nise_ this place_








The pic - ture frames_ have changed_ and so has your



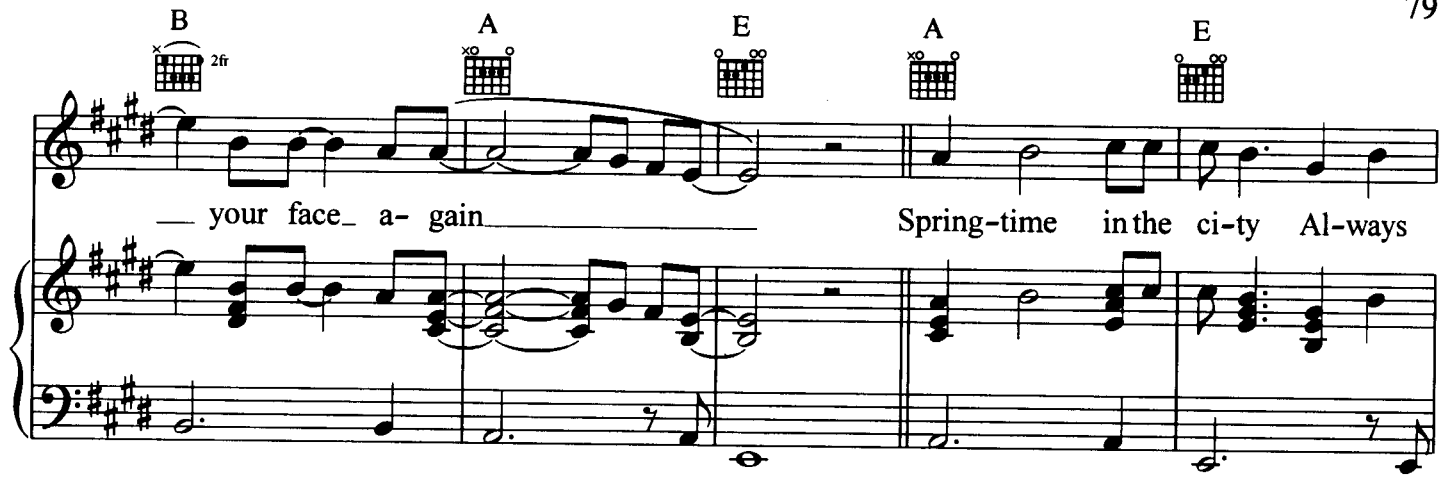
name We don't talk much_ an - y - more_ We keep



run - ning from_ the pain_ But what I would - n't give to see_

B  2fr A  E  A  E 



— your face_ a- gain_ Spring-time in the ci-ty Al-ways



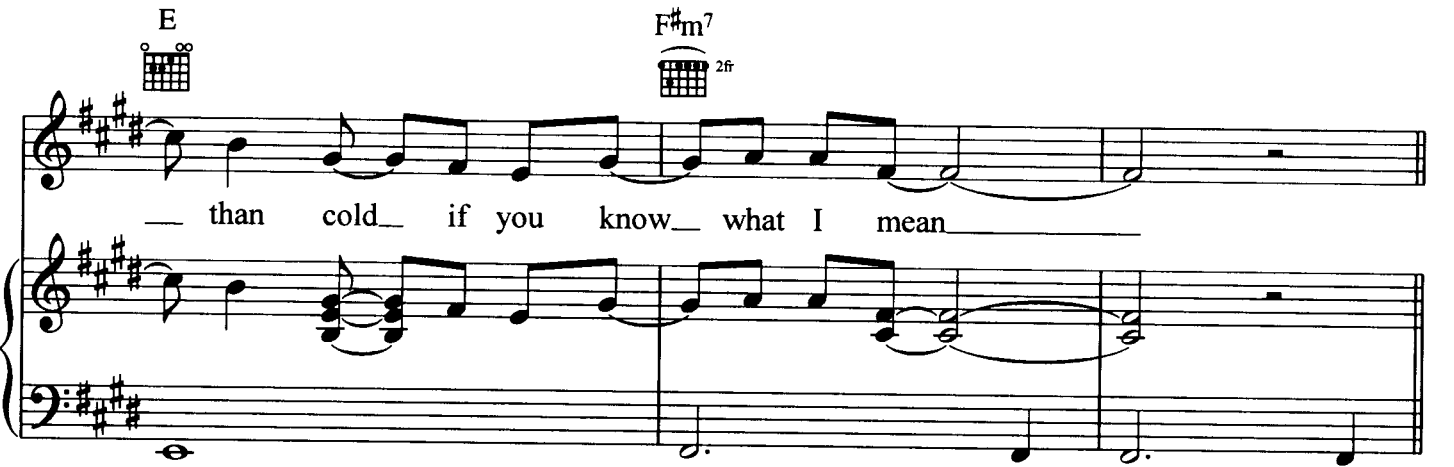
A  E  A 




such re - lief_ from the win - ter freeze_ The snow was more_ lone - ly_



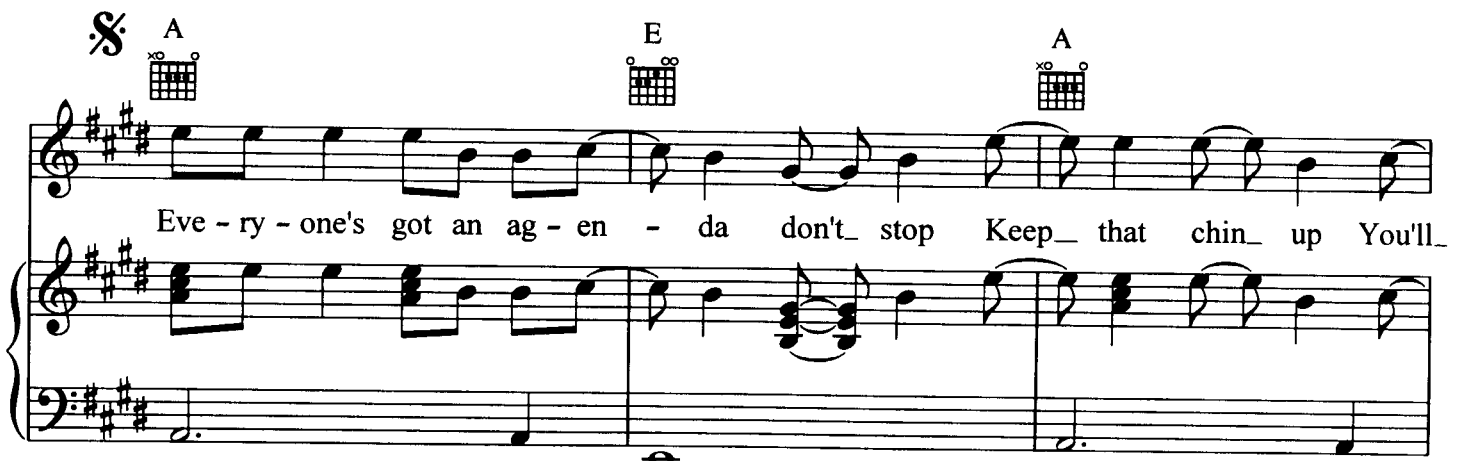
E  F#m7  2fr

— than cold_ if you know_ what I mean_



§ A  E  A 

Eve - ry - one's got an ag - en - da don't_ stop Keep_ that chin_ up You'll_





— be al - right Can you be - lieve_ what a year it's been_ are you



still the same Has your o - pin - ion changed_ 'Cause I don't



know you_ a - ny - more_ I don't re - cog - nise_ this place_ The



To

pic - ture frames_ have changed_ and so has your name We don't

A E A

talk much an - y - more We keep run - ning from these

E F#m7 B

sen - ten - ces But what I would - n't give to see your face a -

E E/D# A

gain I know I let you down A - gain and a -

E E/D# A

gain I know I nev - er real - ly treat - ed you right I've

F#m7 **B**

paid the price I'm still pay - ing for it ev - e - ry

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

A **E** **D. §. al Coda**

day

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

A **E** **A**

talk much an - y - more We keep run - ning from the pain

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

E **F#m7** **B** **A** **E**

But what I would - n't give to see your face a - gain

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

A E A

I see your face

E A E

I see your face

I would like to visit you for a while
 Get away and out of this city
 Maybe I shouldn't have called but someone had to be the first to break
 We can go sit on your back porch
 Relax
 Talk about anything
 It don't matter
 I'll be courageous if you can pretend that you've forgiven me

Because I don't know you anymore
 I don't recognise this place
 The picture frames have changed and so has your name
 We don't talk much anymore
 We keep running from the pain
 But what I wouldn't give to see your face again

Springtime in the city
 Always such relief from the winter freeze
 The snow was more lonely than cold if you know what I mean
 Everyone's got an agenda
 Don't stop keep that chin up you'll be alright
 Can you believe what a year it's been
 Are you still the same?
 Has your opinion changed?

Because I don't know you anymore...

I know I let you down
 Again and again
 I know I never really treated you right
 I've paid the price
 I'm still paying for it every day

So maybe I should have called
 Was it too soon to tell?
 Oh what the hell
 It doesn't really matter
 How do you redefine something that never had a name?
 Has your opinion changed?

Because I don't know you anymore...

I see your face
 I see your face