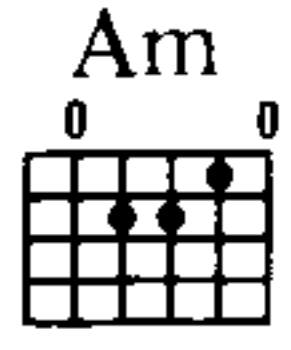
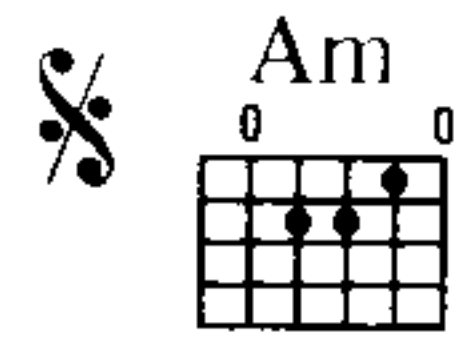


I FEEL YOU

Words and Music by
MARTIN GORE

Moderate beat

(1.) I feel _____
 feel _____
 feel _____

you, your sun it shines. ____
 you, your heart it sings. ____
 you, each move you make. ____

I feel _____
 I feel _____
 I feel _____

you, with - in my mind. _____
 you, the joy it brings. _____
 you, each breath you take. _____

You take me there _____ you take me where _____ the king-dom
 Where hea - ven waits, _____ those gol - den gates _____ and back a -
 Where an - gels sing _____ and spread their wings, _____ my love's on

comes. You take me to _____ and lead me through _____ Ba - by - lon. -
 gain. You take me to _____ and lead me through _____ ob - li - vi - on. -
 high. You take me home _____ to glo - ry's throne _____ by and by. -

Am Dm F G C

This is the morn-ing of our love.

Am Dm F G C

It's just the dawn-ing of our love. —

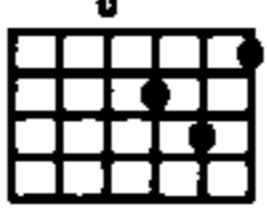
Am To Coda 1. 2.

(2.) I I

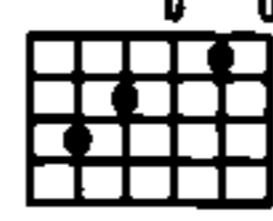
Dm C F#m F Am

feel ——— you, — your pre-cious soul and I am whole.

Dm



C



F#m

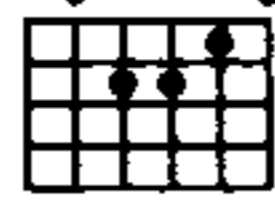


I feel _____ you, _ your ris - ing sun, my king-dom

F



Am



comes, my king-dom comes.

R.H. R.H. R.H. *sim.*

(3.) I

Dm F G C

This is the morn-ing of our love.

Am

Dm F G C

It's just the dawn-ing of our love.

Am

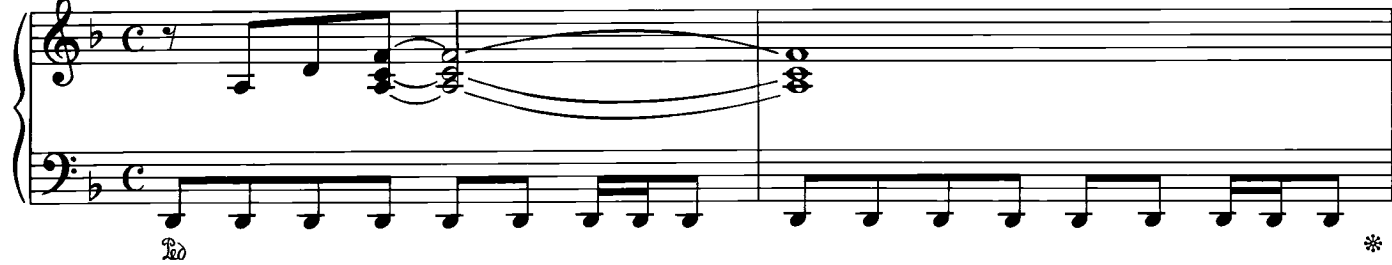

Am

Repeat to Fade

WALKING IN MY SHOES


Words and Music by
MARTIN GORE

Dm7

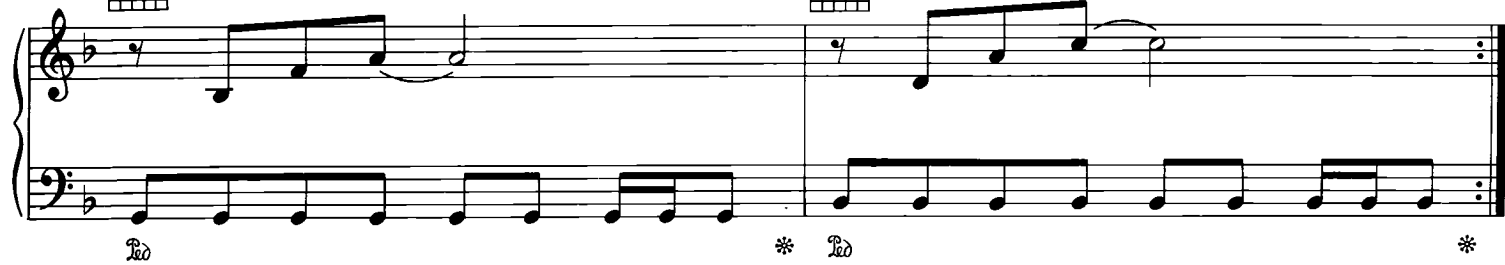



♯

Gm9

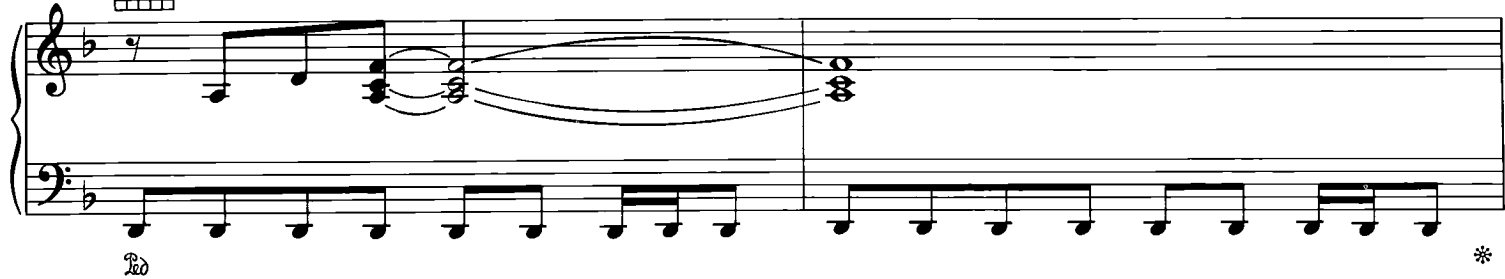



Bbmaj9



♯

Dm7



♯



(1.) I would



tell you 'bout the things they put me through, the pain I've been subject - ed to,



but the Lord him-self would blush. The count-less feasts laid at my feet, for-



bid - den fruits for me to eat, but I think your pulse would start to rush.



Now I'm not look-ing for ab - so - lu - tion,



for - give-ness for the things I — do, — but be - fore you come to



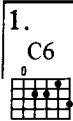
a - ny con - clu - sions try walk - ing in my — shoes,



try walk - ing in my — shoes. You'll stum - ble in my foot steps,

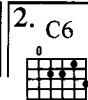


keep the same ap - point - ments I kept, if you try walk - ing in my —



1.

— shoes, if you try walk-ing in my — shoes.

2.

(2.) Mor - if you try walk-ing in my —



— shoes, try walk-ing in my — shoes.

A/C#

Bbmaj7

Gm9

C

Dm

C

Dm

C

Dm

Now I'm not look- ing for ab - so - lu - tion,

C

Dm

C

for - give - ness for the things I — do, — but be - fore you come to



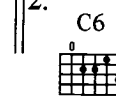
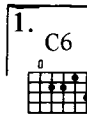
a - ny con - clu - sions try walk - ing in my — shoes,



try walk - ing in my — shoes. You'llstum - ble in my foot - steps,



keep the same ap - point - ments I kept, if you try walk - ing in my —



— shoes. You'llstum - ble in my Try walk - ing in my —

Bbmaj7 C6 Bbmaj7

— shoes, if you try walk-ing in my — shoes,

C6 Dm A/C#

try walk-ing in my — shoes.

Bbmaj7 Gm9 Bbmaj7 C6

Repeat to Fade

VERSE 2:
 Morality would frown upon,
 Decency look down upon
 The scapegoat fate's made of me.
 But I promise now my judge and jurors,
 My intentions couldn't have been purer,
 My case is easy to see.

I'm not looking for a clearer conscience,
 Peace of mind after what I've been through.
 And before we talk of any repentance,
 Try walking in my shoes,
 Try walking in my shoes.

CONDEMNATION

Words and Music by
MARTIN GORE

Slowly

B E B E B E B

E B B E B B+

(1.) Con-dem - na - tion, — tried, —
- na - tion, — why, —

E E° B E B

here on the stand with the book in my hand and truth on my side — Ac - cu - sa - tions, —
be-cause my du - ty was al-ways to beau-ty that was my crime. — Feel e - la - tion, —

B+ E E°

lies, — hand me my sen-tence, I'll show no re-pen-tance, I'll suf-fer with pride. —
high — to know I can trust this fix of in-jus-tice, time af-ter time. —

E G#m B+

If for ho - nest - y you want a - po - lo - gies I don't sym - pa - thise
 If you see pu - ri - ty, as im - ma - tu - ri - ty, well it's no sur - prise

E G#m B+

if for kind - ness you sub - sti - tute blind - ness, please o - pen your eyes.

Em6

1. B E B E B

F#7 B E B E B

(2.) Con-dem- Ah ah ah ah. *Repeat to Fade*

JUDAS

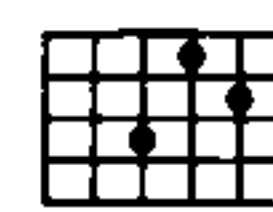
Words and Music by
MARTIN GORE

Slowly, ad lib.

Piano introduction in C minor, 4/4 time. The music is marked 'Slowly, ad lib.' and features a melodic line in the right hand and a bass line in the left hand, both with long, sweeping phrases.

a tempo

Db



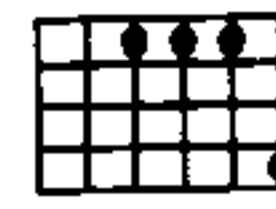
3 3

Vocal line starting with a rest, followed by the lyrics '(1.) Is sim - pli - ci - ty best'. The melody features triplet rhythms.

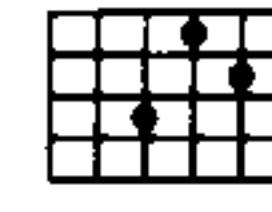
(1.) Is sim - pli - ci - ty best

Piano accompaniment for the first vocal line, featuring a bass line and a treble line with chords and triplets.

Ab



Db



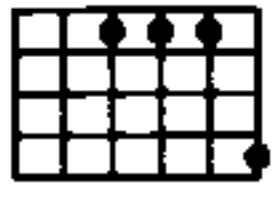
3 3

or sim - ply the ea - si - est? The nar - row - est path

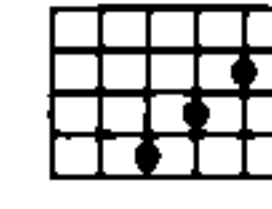
Vocal line with lyrics 'or sim - ply the ea - si - est? The nar - row - est path'. The melody continues with triplet rhythms.

Piano accompaniment for the second vocal line, featuring a bass line and a treble line with chords and triplets.

Ab



Gb



is al - ways the ho - li - est. So walk on bare - foot for me, —

Vocal line with lyrics 'is al - ways the ho - li - est. So walk on bare - foot for me, —'. The melody concludes with a triplet.

Piano accompaniment for the third vocal line, featuring a bass line and a treble line with chords and triplets.

/G Bbm /A /Ab

suf - fer some mi - se - ry if you want my love,

/G Gbmaj7 F-10 Ab

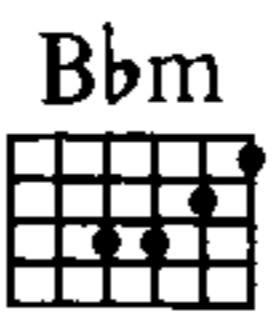
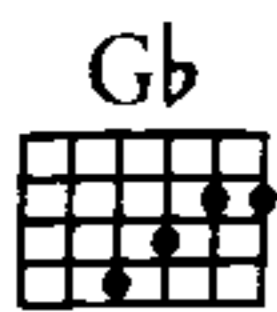
if you want my love. (2.) Man will sur -

Db Ab

vive the hard - est con - di - tions and stay a -
 - fil - your wild - est am - bi - tions, and I'm sure you

Db Ab

live through dif - fi - cult de - ci - sions. So make up your
 will lose your in - hi - bi - tions. So o - pen your -



mind for me, —
self for me, —

walk the line for me, —
risk your health for me, —

if you want my

Chords: Gb, /G, Bbm, /A

Triplet: 3

/Ab

/G

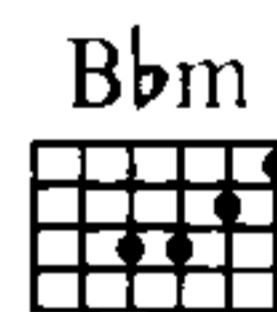
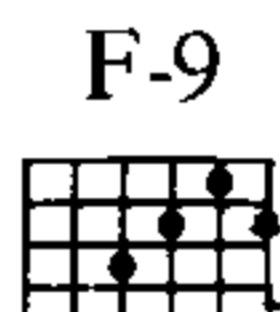
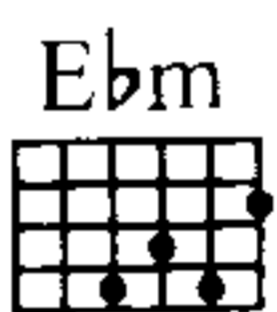
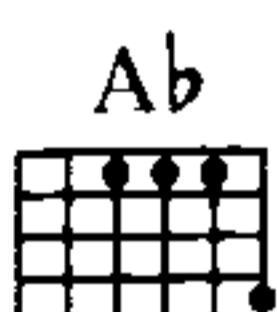
Gbmaj7

F-10

love,

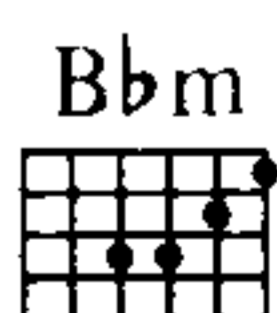
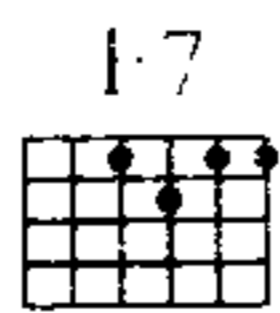
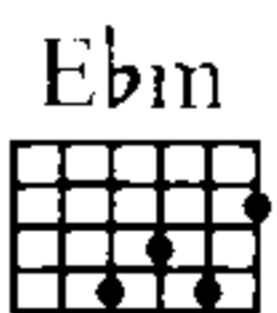
if you want my love.

To Coda ♠



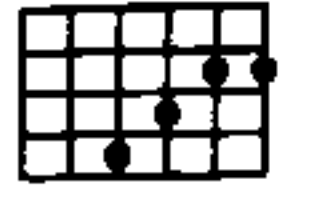
I - dle talk and hol - low

Gb/Bb



pro-mi - ses; cheat - ing Ju - das - es, — doubt - ing

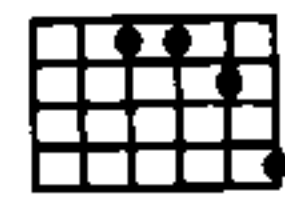
G \flat /B \flat



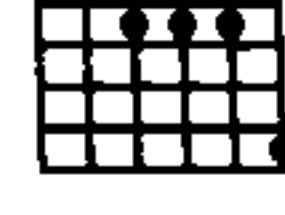
E \flat m



Absus4

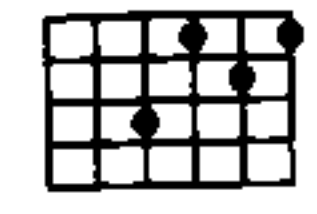


A \flat

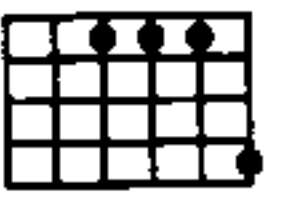


Thom-as - es don't just stand there and shout it, do some-thing a -

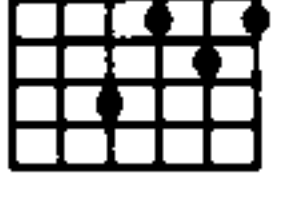
D \flat



A \flat

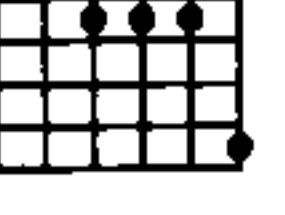


D \flat



bout it.

A \flat



D.%. al Coda

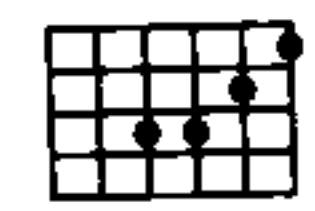
\oplus CODA

/G

(%) You can ful -

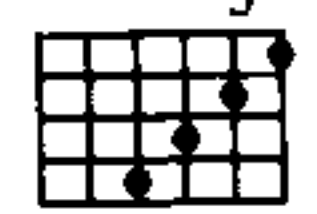
If you want my

B \flat m/A \flat

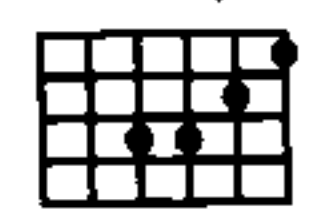


/G

G \flat maj7



B \flat m/G



Repeat ad lib

love, if you want my love, — if you want my

IN YOUR ROOM

Words and Music by
MARTIN GORE

Em/C#

D#m/C#

D/C#

C#m

C#m

C#m

(1.) In your — room,

where time stands — still or moves at your

G#m/C#



will, will you, let the morn-ing come soon,

A/C#



or will you leave me ly- ing here

C#m



in your fa - vour-ite dark - ness, your

E#m



A



fa - vour-ite half - light, your fa-vour-ite con - scious-ness,

F#m

your fa - vour-ite slave? _____

1. C#m

C#sus2

4th Fret

F#m/C#

C#m

C#sus2

F#m/C#

2. C#m

(2.) In your _____ I'm hang-ing on your wo

C#sus2
4th Fret

F#m

F#m7

liv - ing on_ your breath, feel - ing with your skin will I al - ways_

Repeat on %

C#m

C#sus2
4th Fret

— be here? I'm hang - ing on_ your words, liv - ing on_ your breath,

F#m

F#m7

feel - ing with your skin. Will I al - ways_

C#m

C#sus2
4th Fret

F#m

— be here? Hang - ing on your words, liv - ing on_ your breath, feel - ing with your



skin.

Will I al - ways _____ be here?

D/B



C#m



Em/C#



D#m/C#



D/B



C#m



*D.S. (verse
ad lib. to Fa*

To Fade on %.

VERSE 2:

In your room,
Where souls disappear,
Only you exit here.
Will you lead me to your armchair
Or leave me lying here:
Your favourite innocence,
Your favourite prize.
Your favourite smile.
Your favourite slave?

VERSE 3:

In your room,
Your burning eyes
Cause flames to arise;
Will you let the fire die down soon
Or will I always be here,
Your favourite passion,
Your favourite game,
Your favourite mirror,
Your favourite slave?

GET RIGHT WITH ME

Words and Music by
MARTIN GORE

(1.) I will have faith in man, that is

hard to understand. Some show hu-

mi-li - ty, you have the a - bi - li - ty, get right with

To Coda ◊ /E

1. **A** **D/A** **A** **A**

2. **A**

me.

Detailed description: This system contains the first two measures of the piece. It features a vocal line starting with the word 'me.' and a piano accompaniment. Above the first staff, four guitar chord diagrams are shown: A, D/A, A, and A. The piano accompaniment consists of a treble and bass clef with various notes and rests.

A **Bm/A** **A** **F#m** **E**

Life is such a short thing

Detailed description: This system contains measures 3 through 7. The vocal line continues with the lyrics 'Life is such a short thing'. Above the first staff, five guitar chord diagrams are shown: A, Bm/A, A, F#m, and E. A triplet of eighth notes is indicated over the 'A' chord in measure 5. The piano accompaniment continues with a treble and bass clef.

B/D# **D** **A** **F#m**

that I can - not com - pre - hend_ but if this_

*

Detailed description: This system contains measures 8 through 11. The vocal line continues with the lyrics 'that I can - not com - pre - hend_ but if this_'. Above the first staff, four guitar chord diagrams are shown: B/D#, D, A, and F#m. A double bar line with an asterisk (*) is placed below the piano accompaniment between measures 9 and 10. The piano accompaniment continues with a treble and bass clef.

E **B7/D#** **B7**

_ life were a bought_ thing, there are ways I know we'd

Detailed description: This system contains measures 12 through 15. The vocal line continues with the lyrics '_ life were a bought_ thing, there are ways I know we'd'. Above the first staff, three guitar chord diagrams are shown: E, B7/D#, and B7. The piano accompaniment continues with a treble and bass clef.

E

mend. _____

/E

Get right with

musical score for the first system, including vocal line and piano accompaniment.

D

C

A

D

C

me.

musical score for the second system, including vocal line and piano accompaniment.

A

D

C

A

musical score for the third system, including vocal line and piano accompaniment.

VERSE 2:

Friends, if you've lost your way
 You will find it again some day.
 Come down from your pedestal
 And open your mouth, that's all.
 Get right with me.

VERSE 3:

People, take my advice,
 Already told you once, once or twice.
 Don't waste your energy
 Making apologies,
 Get right with me.

RUSH

Words and Music by
MARTIN GORE

♩ = 108

Piano accompaniment for the first system, featuring a treble clef with a whole rest and a bass clef with a rhythmic pattern of eighth notes.

Piano accompaniment for the second system, identical to the first system.

(Bm)

Guitar chord diagram for B minor (Bm).

(1.) Walk with me, (2°)

(2. - see block lyrics)

Piano accompaniment for the third system, including a guitar chord diagram for B minor.

o - pen your sen - si - tive mouth and talk to me. (2°)

Piano accompaniment for the fourth system, including a guitar chord diagram for B minor.

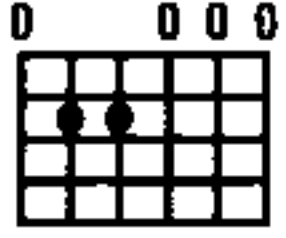
Hold out your de - li - cate hands — and feel — me,

(2^o)

could - n't make a - ny plans — to con - ceal — me.

(2^o)

Em

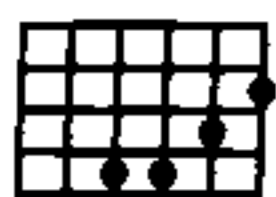


O - pen your sen - si - tive mouth, — hold out your de - li - cate hands, —

Guitar backing lines

— with such a sen - si - tive mouth — I'm ea - sy to see —

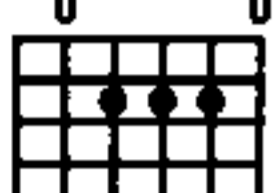
Bm



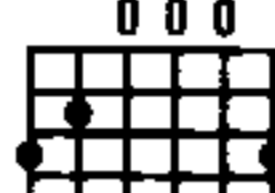
— through. When I come up,—

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The vocal line begins with a whole note rest, followed by a half note G4, and then a half note A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

A



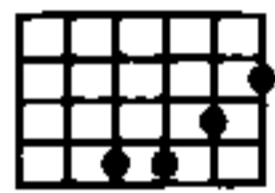
G



— when I rush,— I rush for you.—

The second system continues the musical piece. The vocal line has a whole note rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment maintains the eighth-note bass line and right-hand melody.

Bm



The third system shows the vocal line with a whole note rest, followed by a half note G4, and then a half note A4. The piano accompaniment continues with the same rhythmic pattern.

The fourth system shows the vocal line with a whole note rest, followed by a half note G4, and then a half note A4. The piano accompaniment continues with the same rhythmic pattern.

1.

2.

Em

0	0	0	0	0
•	•			

I come up to meet you,

up there some - where. When I rush to greet you

my soul is bared. —

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "my soul is bared. —". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand features a sustained chord with a melodic line, while the left hand plays a simple bass line.

(Bm)

A guitar chord diagram for Bm (B minor) is shown, indicating the fretting pattern for the chord on a guitar.

The second system continues the piano accompaniment. The right hand has a sustained chord with a melodic line. The left hand plays a rhythmic pattern of eighth notes. Dynamics markings include *p* (piano) and *mf* (mezzo-forte).

(3.) Gave more for you, —

The third system includes a vocal line and piano accompaniment. The vocal line has the lyrics "(3.) Gave more for you, —". The piano accompaniment continues with the same melodic and rhythmic patterns as the previous system.

dropped my crutch - es and crawled — on the floor — for you.

The fourth system includes a vocal line and piano accompaniment. The vocal line has the lyrics "dropped my crutch - es and crawled — on the floor — for you.". The piano accompaniment continues with the same melodic and rhythmic patterns.

Went look - ing be - hind _____ ev - 'ry door _ for you

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Went look - ing be - hind _____ ev - 'ry door _ for you". The piano accompaniment consists of a right hand with a long, sustained chord in the upper register and a left hand with a rhythmic pattern of eighth notes. A piano dynamic marking 'p' is present below the bass line.

and be - cause of the things _____ that I saw _ for you,

The second system continues the vocal line with the lyrics "and be - cause of the things _____ that I saw _ for you,". The piano accompaniment remains consistent with the first system, featuring a sustained chord in the right hand and a rhythmic pattern in the left hand. A piano dynamic marking 'p' is present below the bass line.

Em

Em

A guitar chord diagram for the Em chord, showing the fretboard with dots indicating finger positions on the strings.

Bm

Bm

A guitar chord diagram for the Bm chord, showing the fretboard with dots indicating finger positions on the strings.

I spi - ritu - al - ly grew.

The third system features a vocal line with the lyrics "I spi - ritu - al - ly grew.". The piano accompaniment includes a right hand with a melodic line and a left hand with a rhythmic pattern. A piano dynamic marking 'p' is present below the bass line.

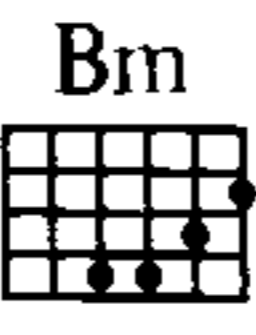
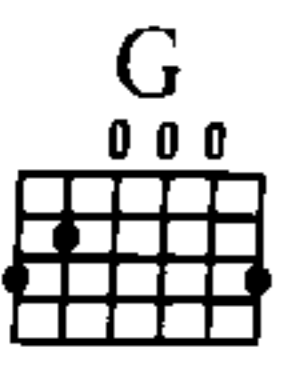
A

A

A guitar chord diagram for the A chord, showing the fretboard with dots indicating finger positions on the strings.

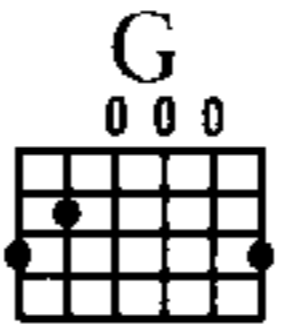
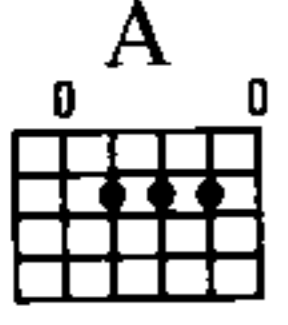
When I come up, _____ when I

The fourth system features a vocal line with the lyrics "When I come up, _____ when I". The piano accompaniment includes a right hand with a melodic line and a left hand with a rhythmic pattern. A piano dynamic marking 'p' is present below the bass line.

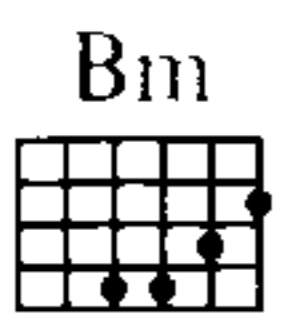


rush, I rush for you. —

When I come up, —



— when I rush, I rush for you. —



When I come up, ——— when I rush, —

I rush for you, — I rush for you, —

I rush for you, —

Ad lib. to Fade

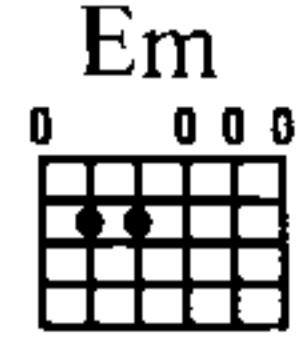
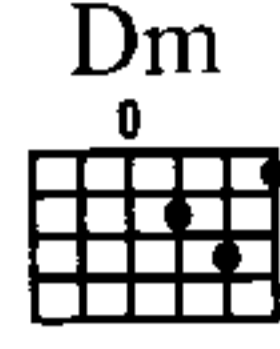
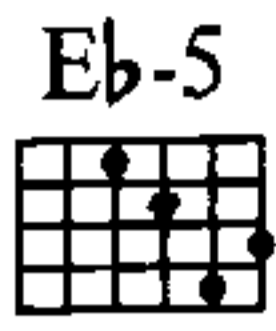
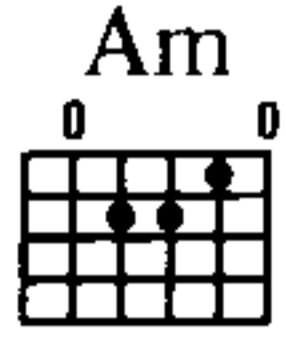
VERSE 2:

Cry for you,
 Seen the tears
 Roll down from my eyes for you.
 Heard my truth,
 Distorting to lies for you.
 Watched my love
 Becoming a prize for you.
 Seen the tears in my eyes,
 Heard my truth turn to lies,
 Seen the tears in my eyes,
 I'm not proud of what I do.

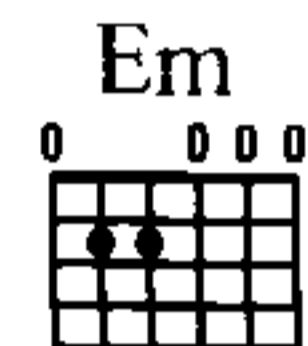
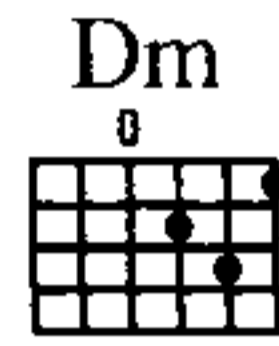
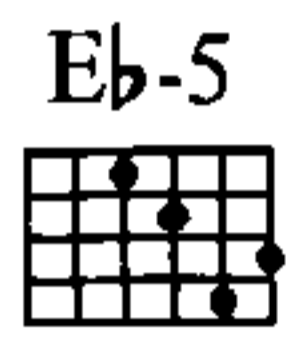
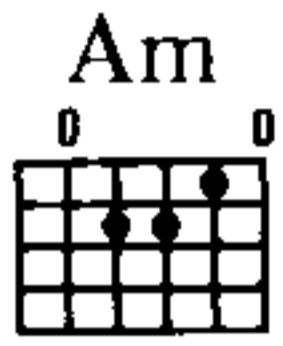
ONE CARESS

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MARTIN GORE

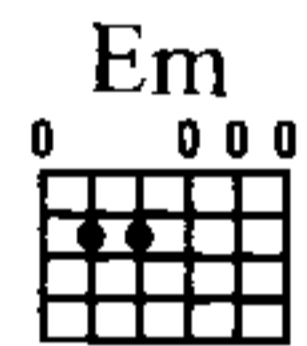
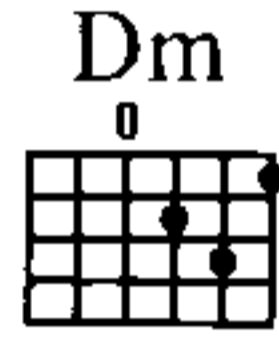
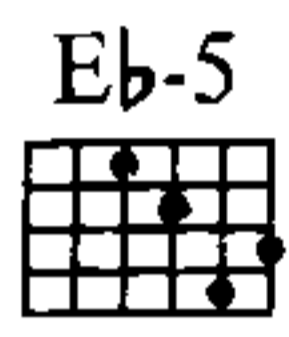
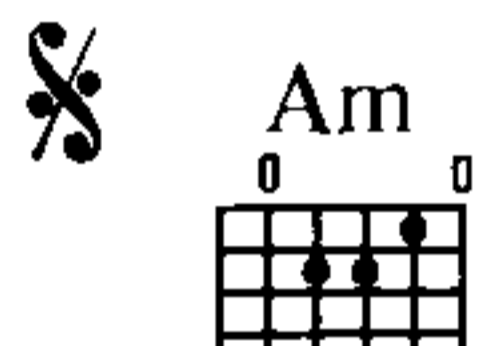
♩. = 67



The first system of piano accompaniment consists of two staves. The right hand plays a sequence of chords: Am, Eb-5, Dm, and Em. The left hand plays a simple bass line with quarter notes.



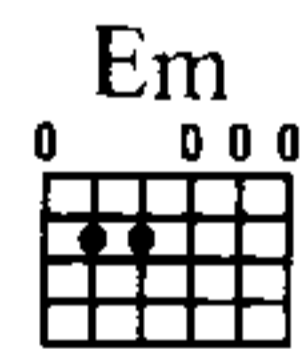
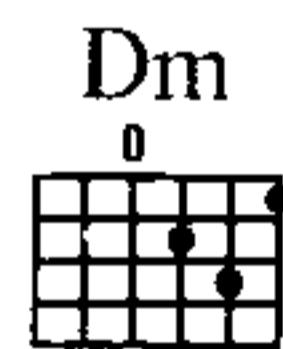
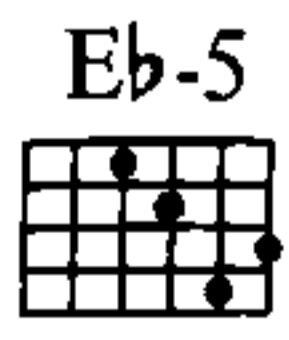
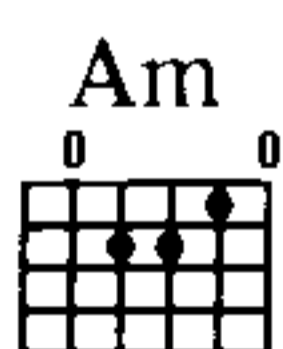
The second system of piano accompaniment continues the chord sequence from the first system: Am, Eb-5, Dm, and Em.



The first system of the vocal line features a melody with eighth and quarter notes, corresponding to the lyrics below.

(1.) Well I'm down on my knees a - gain _____ and I pray to the on - ly one
 (2. 3. - see block lyric)

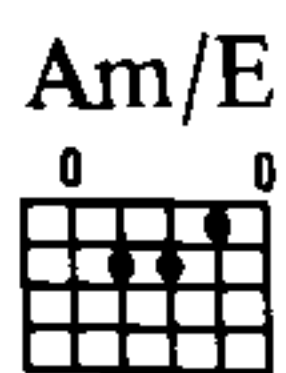
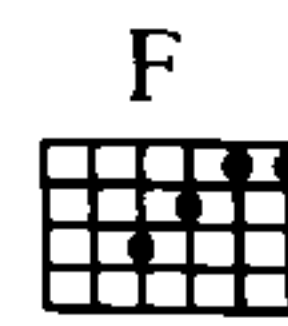
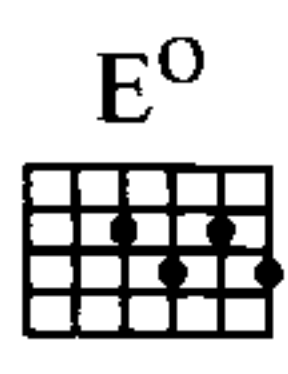
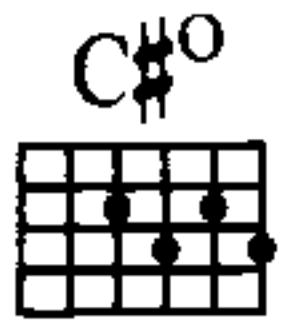
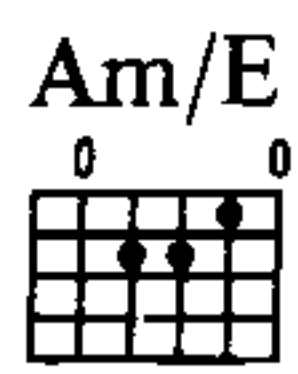
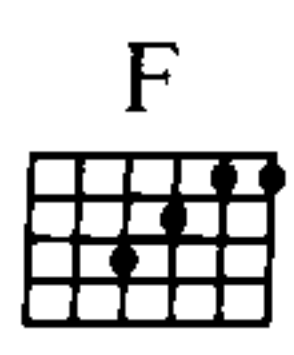
The third system of piano accompaniment continues the chord sequence: Am, Eb-5, Dm, and Em.



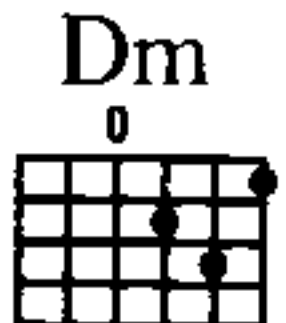
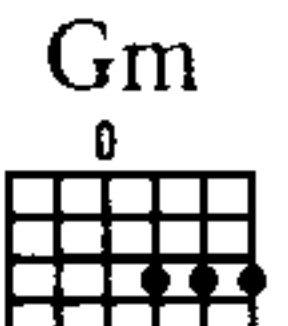
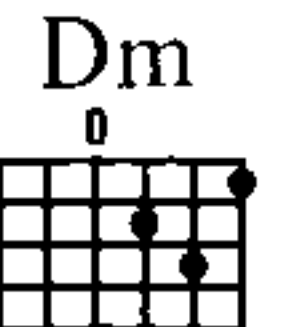
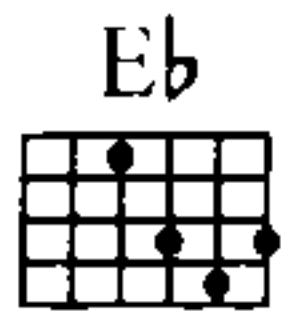
The second system of the vocal line continues the melody with lyrics.

who has the strength_ to bear the pain, _____ to for give all the things that I've_

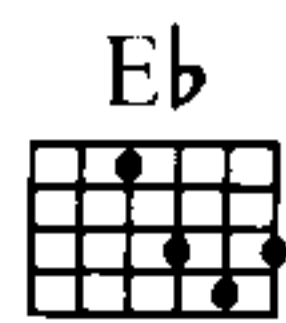
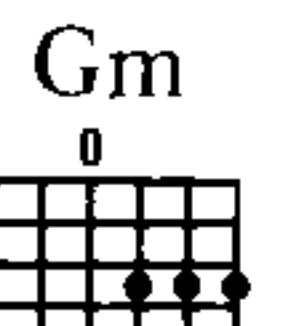
The fourth system of piano accompaniment concludes the chord sequence: Am, Eb-5, Dm, and Em.



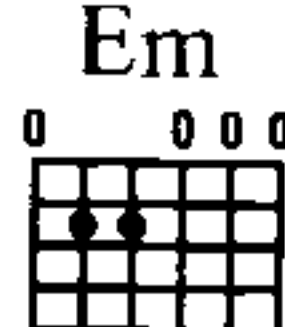
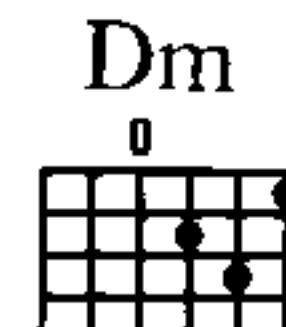
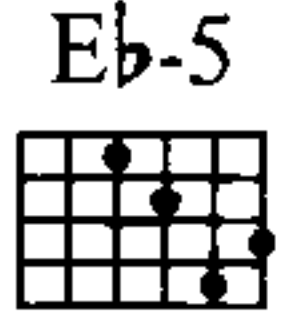
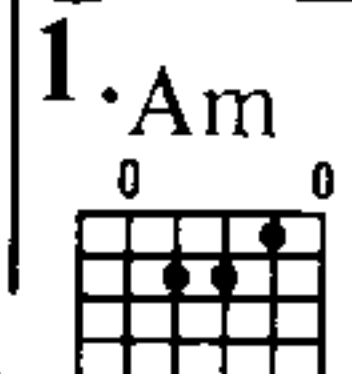
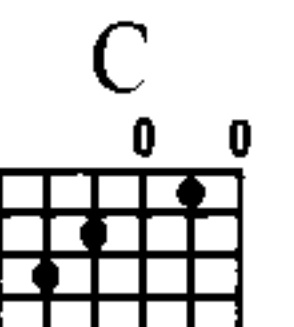
done. Oh girl, — lead me in-to your dark-ness, — when this world — is try-ing its



hard - est — to leave me un - im - pressed. — Just one ca - ress —



— from you and I'm — blessed. —



To Coda

2.

Bb

Dm/F

Bb

Dm/F

I'm shy - ing from the light, _____ I al - ways loved the night, -

Bb

Dm/F

Bb

Dm/F

and now you of - fer me _____ e - ter - nal

Am

Eb-5

Dm

Em

D.%. al Coda

dark - ness.

⊕ CODA

F

Am/E

C#°

E°

Oh girl, _____ lead me in - to your dark-ness, _____

F **Am/E** **E_b** **Dm**

when this world — is try - ing its hard - est — to leave me un - im - pressed..

Gm **Dm** **Gm** **E_b**

— Just one ca - ress — from you and I'm —

C *rall.* **F**

— blessed. —

p

VERSE 2:

When you think you've tried every road,
 Every avenue,
 Take one more look at what you've found old,
 And in it you'll find something new.

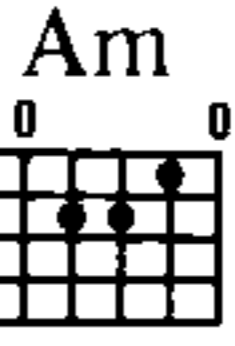
VERSE 3:

I have to believe that sin
 Can make a better man.
 It's the mood that I am in
 That's left us back where we began.

HIGHER LOVE

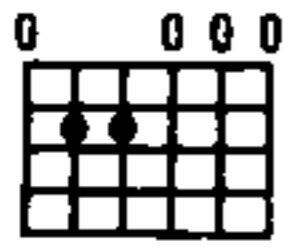
Words and Music by
MARTIN GORE

♩ = 98



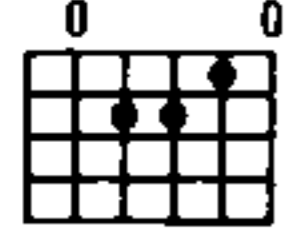
Piano accompaniment for the first system, featuring a treble clef with a whole chord and a bass clef with a rhythmic pattern of eighth notes.

Em

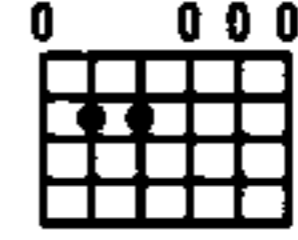


Piano accompaniment for the second system, featuring a treble clef with a whole chord and a bass clef with a rhythmic pattern of eighth notes.

Am



Em

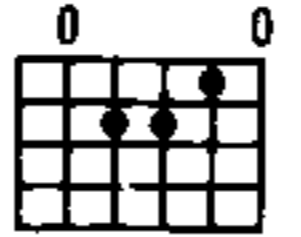


Vocal line and piano accompaniment for the first line of lyrics. The vocal line includes two versions of the lyrics: (1.) and (2. - see block lyric).

(1.) I can taste more than feel, this burn - ing in - side

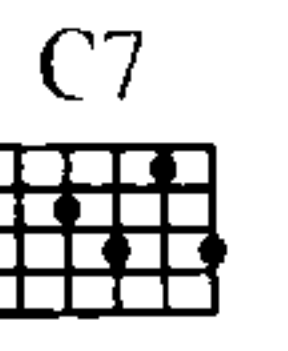
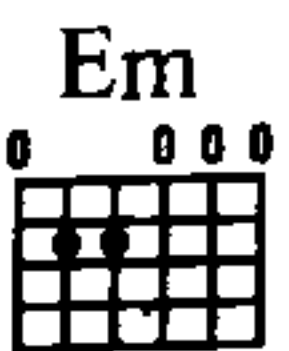
(2. - see block lyric)

Am

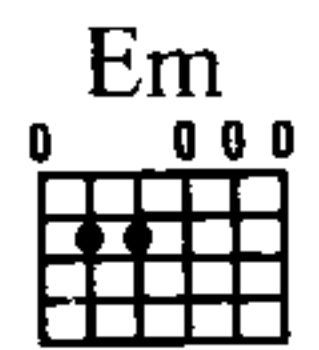


Vocal line and piano accompaniment for the second line of lyrics.

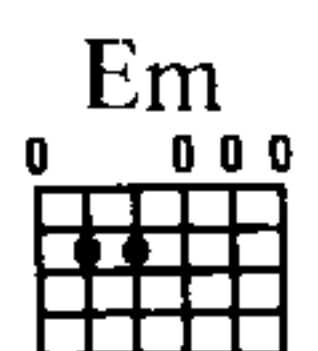
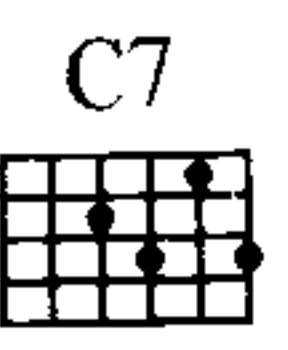
is so real. I can al - most lay my hands u - pon



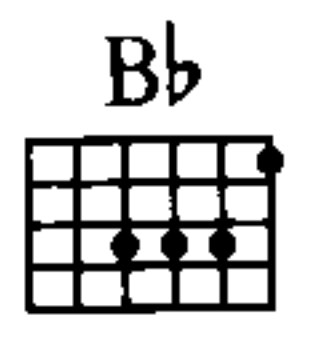
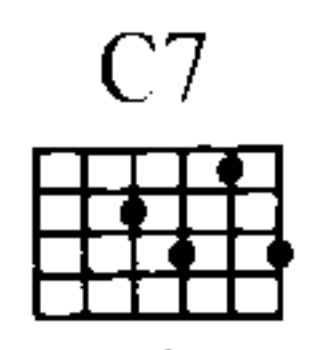
the warm glow that lin - gers on. _____ Moved, _____



lift - ed high - er. _____

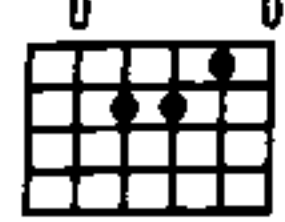


Moved, _____ my soul's on fi - re. _____

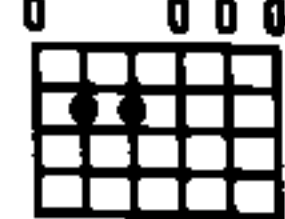


Moved _____ by a high -

Am

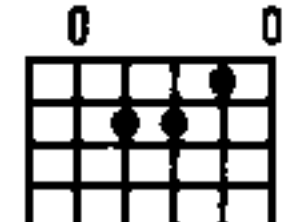


Em

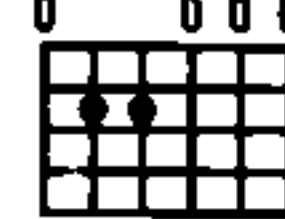


er love.

Am



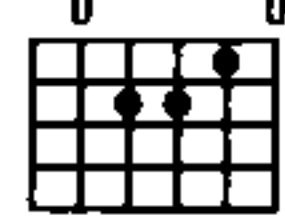
Em



(2^o) By a high - er love.

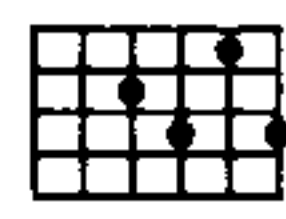
1.

Am



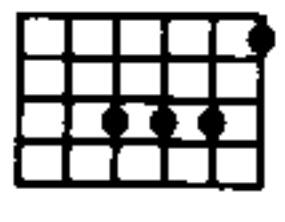
2.

C7

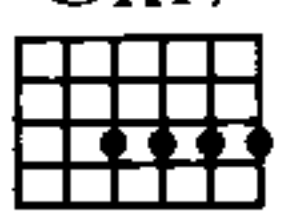


Hea - ven bound on the

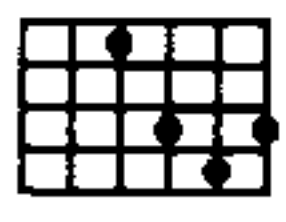
Bb



Gm7



Eb



wings of love, there's so much that you can rise a - bove.

Eb7

Gm

Moved, _____ lift - ed high - er. _____

Eb7

Db6

Bbm

Gbmaj7

Moved, _____ moved, _____ by a high-

Cm

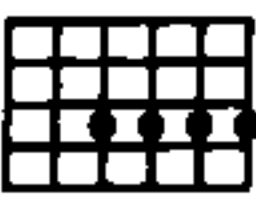
Gm

er love.

Cm

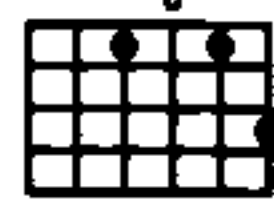
By a high - er love.

Gm7



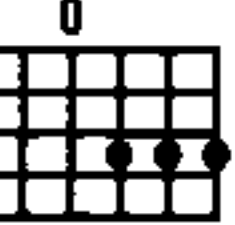
1.

Cm



(3.) I sur-ren-der heart and soul, _____

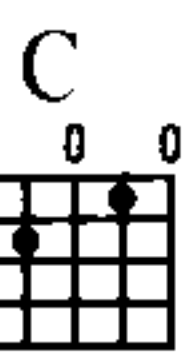
Gm



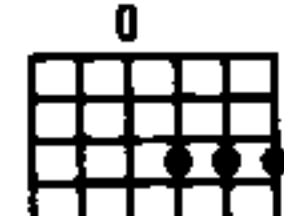
2.

sac - ri - ficed to a high - er goal. _____

By a high -



Gm

*Repeat to Fade*

er love, _____

by a high -

VERSE 2:

I surrender all control
 To the desire that consumes me whole
 And leads me by the hand to infinity
 That lies in wait at the heart of me.