

INXS

THE GREATEST HITS



ALL THE SONGS FROM THE ALBUM IN PIANO,
VOICE AND GUITAR ARRANGEMENTS.
COMPLETE WITH LYRICS AND GUITAR CHORD BOXES.

8. **JUST KEEP WALKING**
11. **THE LOVED ONE**
16. **DON'T CHANGE**
22. **ORIGINAL SIN**
27. **I SEND A MESSAGE**
32. **BURN FOR YOU**
38. **WHAT YOU NEED**
43. **THIS TIME**
48. **KISS THE DIRT**
(FALLING DOWN THE MOUNTAIN)
58. **LISTEN LIKE THIEVES**
64. **NEED YOU TONIGHT**
70. **MEDIATE**
76. **DEVIL INSIDE**
82. **NEW SENSATION**
53. **NEVER TEAR US APART**
88. **SUICIDE BLONDE**
94. **DISAPPEAR**
100. **HEAVEN SENT**
105. **THE GIFT**
116. **THE STRANGEST PARTY**
(THESE ARE THE TIMES)
110. **DELIVER ME**



JUST KEEP WALKING

WORDS & MUSIC BY INXS

♩ = 90

E A B E A







B E A B E A

B E A B E

1. 3. Green fields, — grass and earth, — bro-ken bot-tles,
 2. Ci-ty pent-house, the kit-chen liv-ing — a coun-try home, it's a

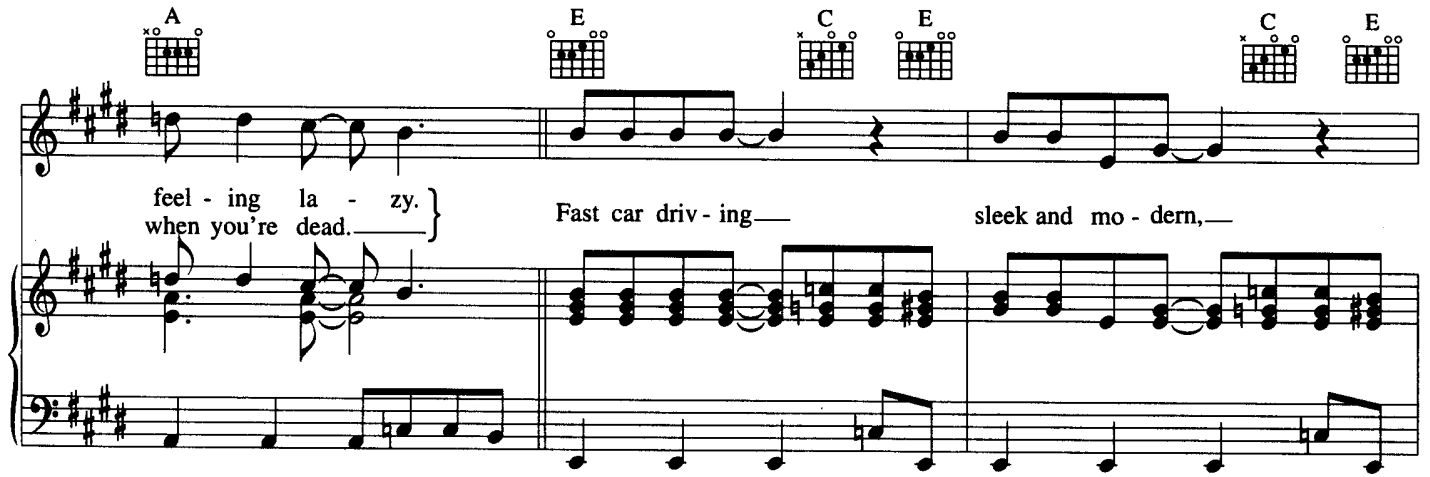
A B E A B E







bricks and dirt. — Sun-shine sooth-ing clouds are ha - zy, dark street cor-ners
 kitch liv-ing. — mo - ney can buy al-most a - ny - thing, - but a - ny-thing's no - thing

A  E  C  E  C  E 

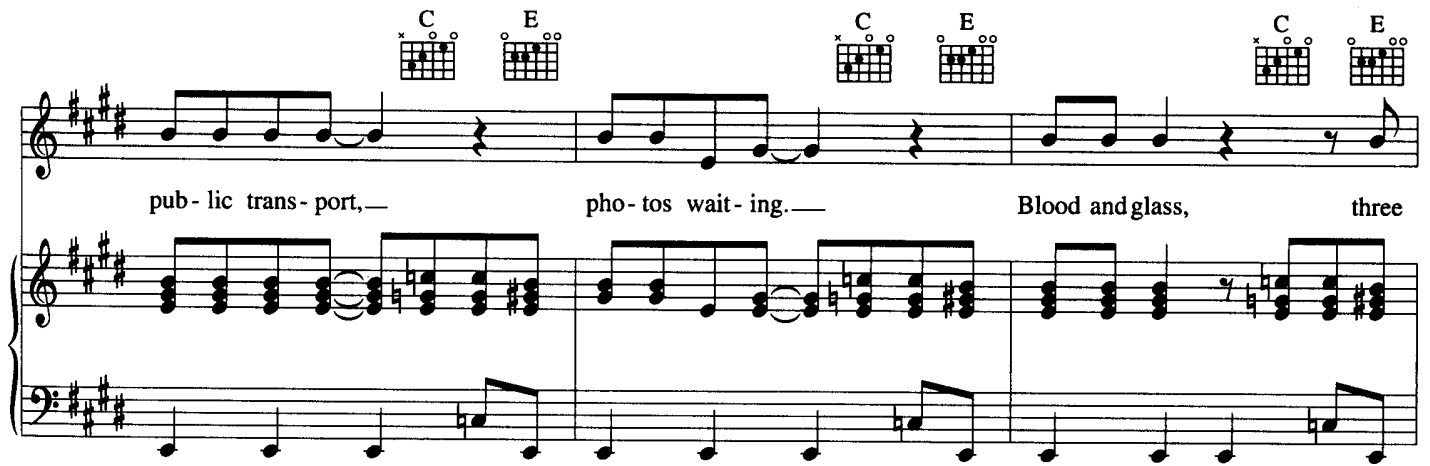
feel - ing la - zy. }
when you're dead. —







Fast car driv - ing — sleek and mo - dern, —



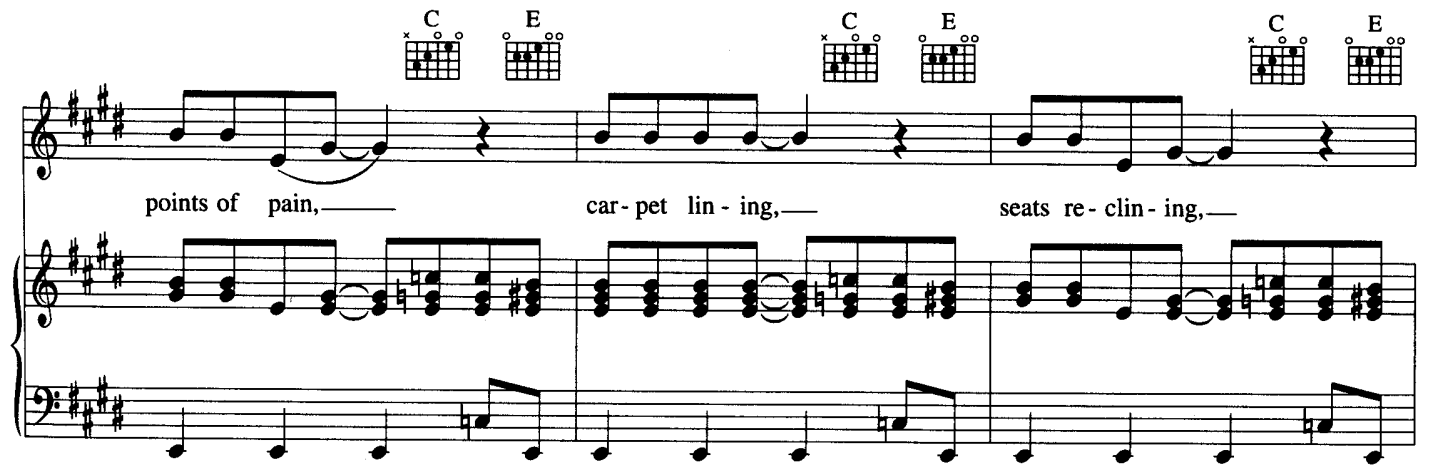
C  E  C  E  C  E 

pub - lic trans - port, — pho - tos wait - ing. — Blood and glass, three







C  E  C  E  C  E 

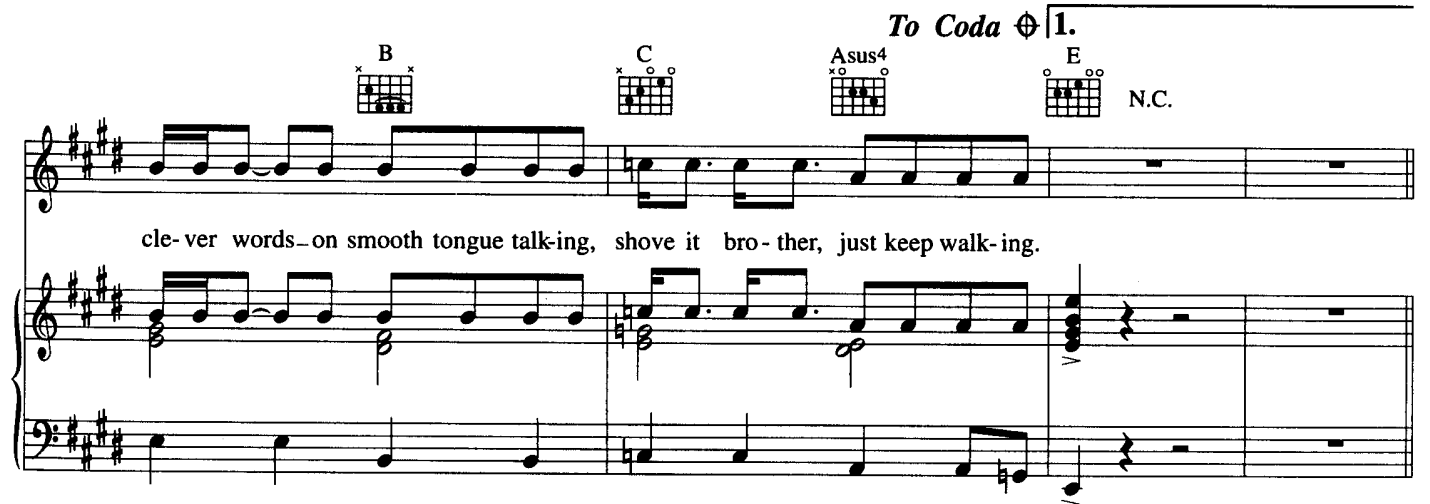
points of pain, — car - pet lin - ing, — seats re - clin - ing, —



To Coda ⊕ 1.

B  C  Asus4  E  N.C.

cle - ver words - on smooth tongue talk - ing, shove it bro - ther, just keep walk - ing.



2. Chords ad lib.

D.% al Coda

⊕ Coda

E

B

C

Asus4

E

Cle-ver words— on smooth tongue talk-ing, shove it bro-ther, just keep walk-ing.

THE LOVED ONE

WORDS & MUSIC BY LOVETT, HUMPHRIES & CLYNE

$\text{♩} = 69$ N.C.

R.H. tacet 1^o

B

D

1. Yon - der she's walk - ing,
(Verse 2 see block lyric)

B D B D

she comes my way.— Her red dress on,—

B A D B D

her long black hair, walk - ing like—

B D B D

and talk - ing like,— want - ing like—

B D G C D

she comes to me.— Oh ba - by I love you



so, I need you now, I want you back, I can't go on.

Musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part consists of chords in the right hand and a moving bass line in the left hand.

1.



N.C.

Help-less ba-by,

Musical notation for the second system, featuring a vocal line and piano accompaniment. The piano part continues with chords and a bass line.

e-vil child, I've known you well,— and if you want to stay

Musical notation for the third system, featuring a vocal line and piano accompaniment. The piano part continues with chords and a bass line.

that's al-right. You want me a-gain, and then you

Musical notation for the fourth system, featuring a vocal line and piano accompaniment. The piano part continues with chords and a bass line.

come run - ning to me, that's al -

right, that's al - right, that's al -

right. Oh ba - by I

2.

love you so, I need you now, I

C D G C D

want you back, I can't go on.

G

Verse 2:
 And now she's gone
 She's walking away
 Red dress on
 Her long black hair.
 I love her so
 And now she'll come running
 Anytime I say now,
 Anytime I say.

DON'T CHANGE

WORDS & MUSIC BY INXS

$\text{♩} = 168$

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the treble clef and a bass line in the bass clef. The melody starts with a half note, followed by quarter notes, and ends with a half note. The bass line consists of a series of half notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the treble clef and a bass line in the bass clef. The melody starts with a half note, followed by quarter notes, and ends with a half note. The bass line consists of a series of half notes. A guitar chord diagram labeled 'A' is shown above the second staff, indicating a barre on the first fret.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the treble clef and a bass line in the bass clef. The melody starts with a half note, followed by quarter notes, and ends with a half note. The bass line consists of a series of half notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the treble clef and a bass line in the bass clef. The melody starts with a half note, followed by quarter notes, and ends with a half note. The bass line consists of a series of half notes.



1. I'm stand - ing here — on the ground —
(Verses 2 & 3 see block lyric)



the sky a - bove — won't fall



down, see no e - vil —



— in all di - rec - tion, —



re - so - lu - tion — of hap - pi - ness, —



things have been dark — for too long. —



Don't change — for you, —



don't change — a thing — for me, —

To Coda ⊕ Bm



don't change— for you,—



1.



don't change— a thing— for me.—



2.

D.C. al Coda



for me.

Coda



don't change— for you, — don't change— a thing—

1.



for me. —

2.



F#m

Don't

Esus4

D

change.

A

Verse 2:

I found a love I had lost,
 It was gone for too long
 Hear no evil in all directions,
 Execution of bitterness
 Message received loud and clear.

Verse 3:

I'm standing here on the ground,
 The sky above won't fall down
 See no evil in all directions,
 Resolution of happiness
 Things have been dark for too long.



ORIGINAL SIN

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

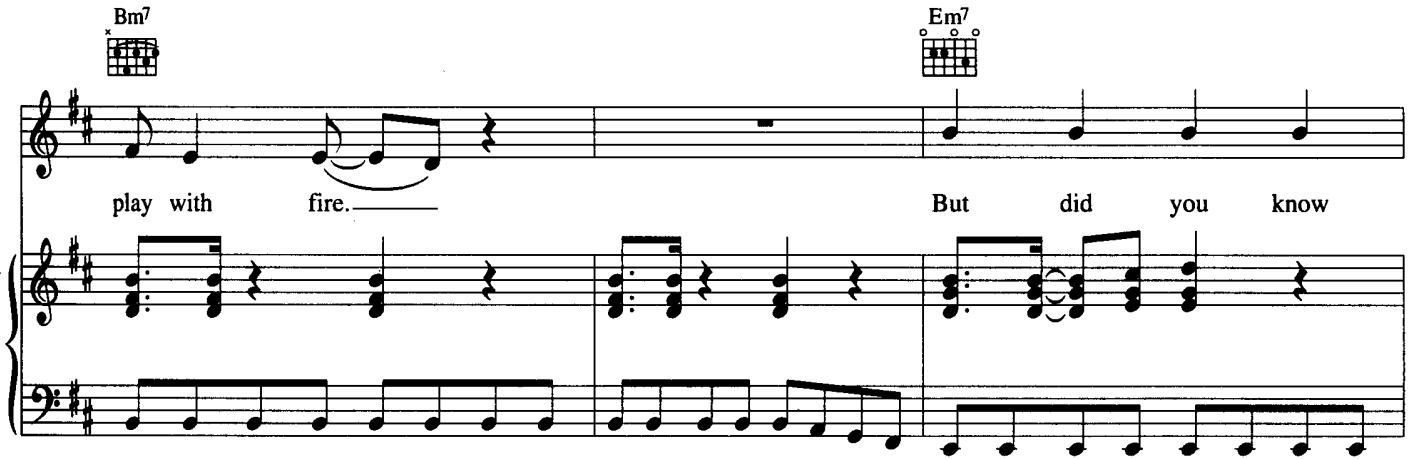
♩ = 132




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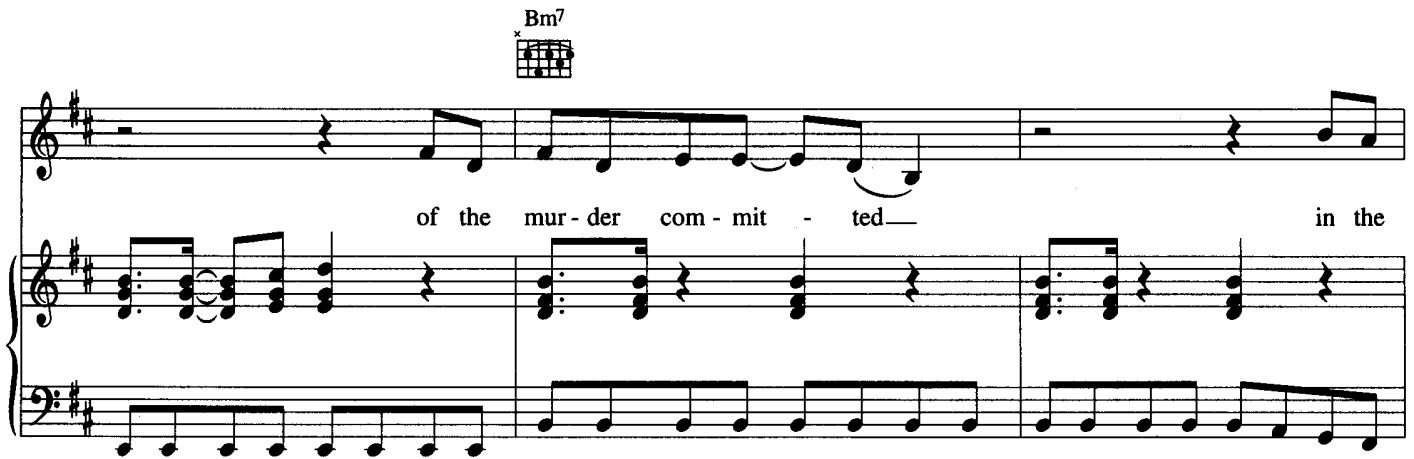
Bm7  Em7 



play with fire. But did you know



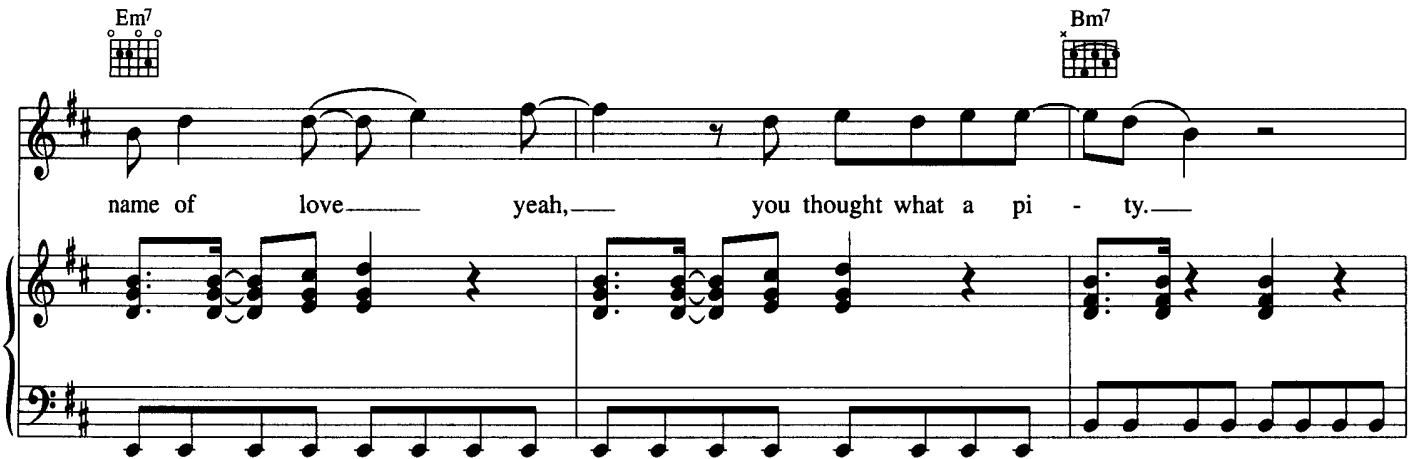
Bm7 



of the mur-der com-mit-ted in the



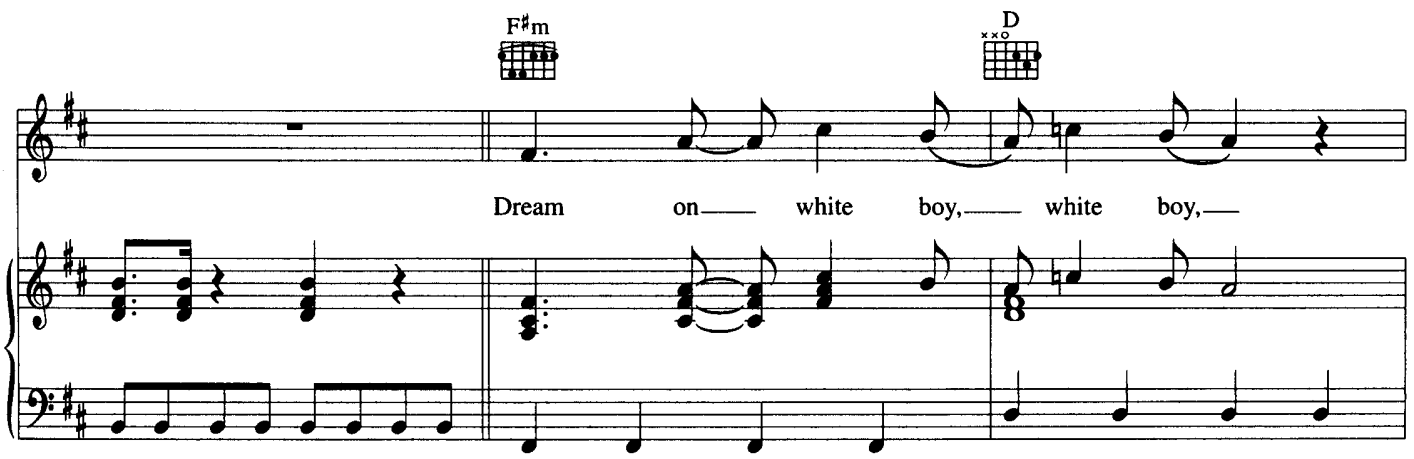
Em7  Bm7 




name of love— yeah,— you thought what a pi-ty.—



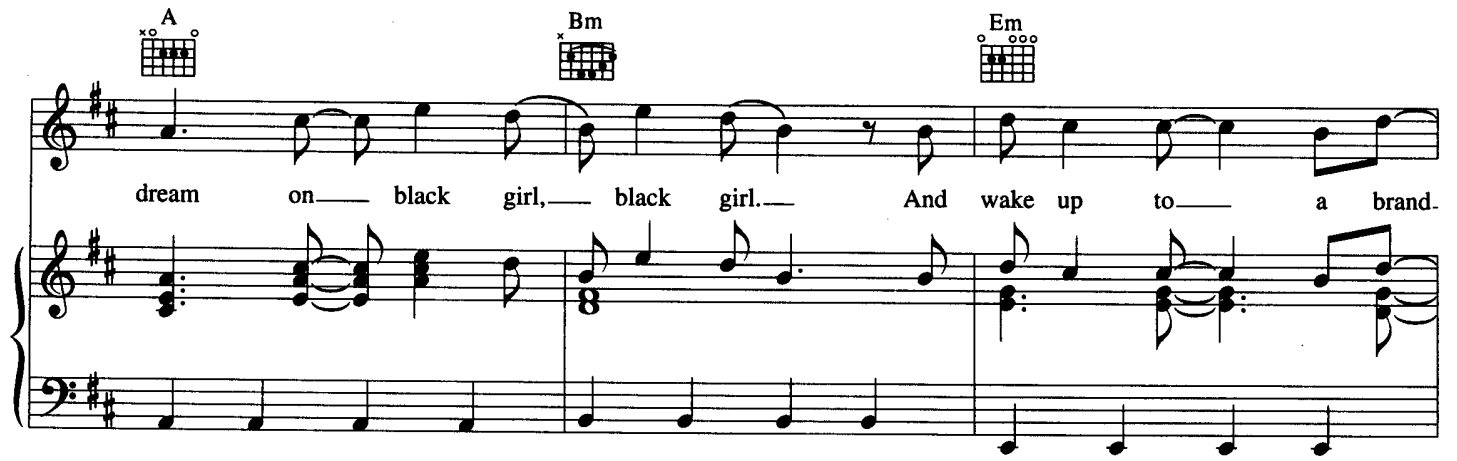
F#m  D 



Dream on— white boy,— white boy,—



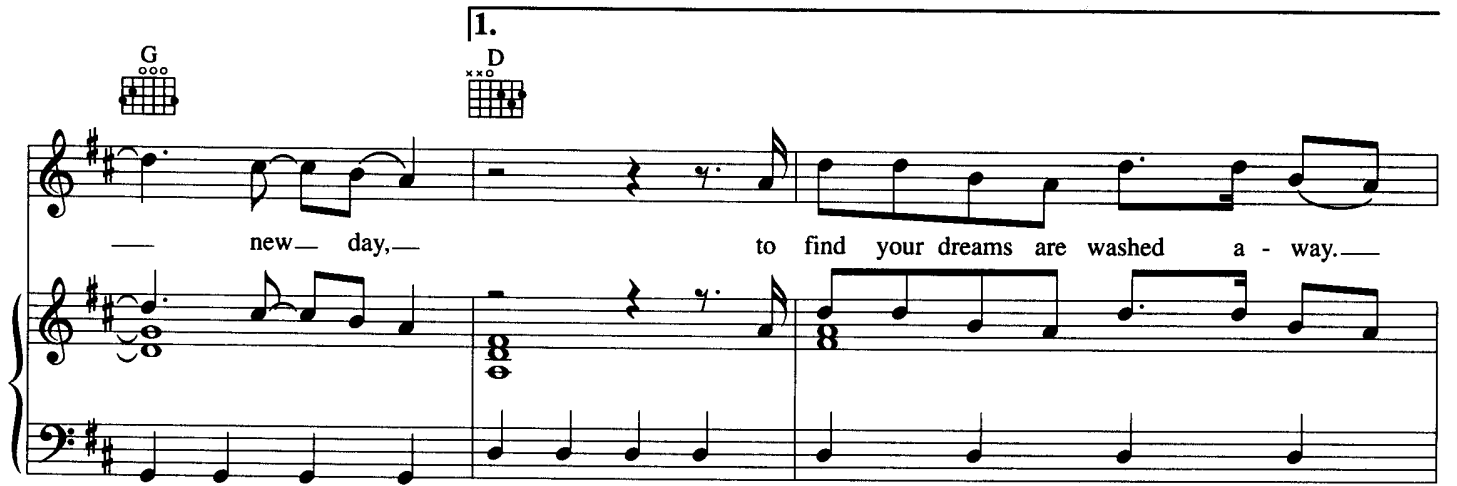
A  Bm  Em 




dream on— black girl,— black girl.— And wake up to— a brand.

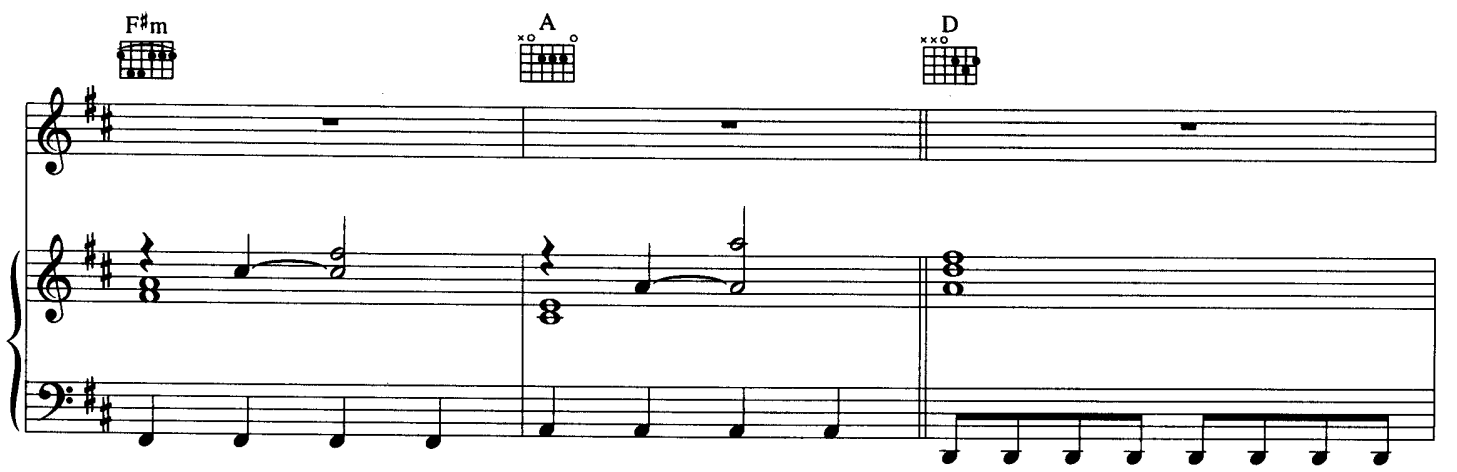




1.  

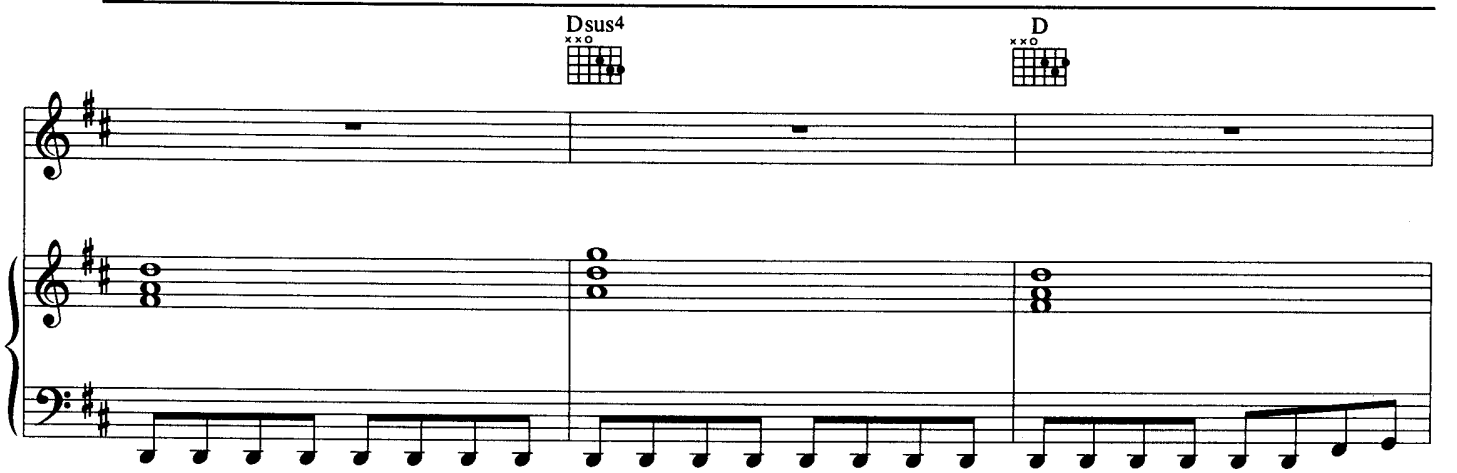
new— day,— to find your dreams are washed a - way.—

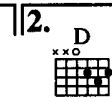


F#m  A  D 



Dsus4  D 





2.



Dream on— black boy,— black boy,— dream on— white girl,—



— white girl.— And wake up to— a brand— new— day,—



to find your dreams are washed a - way.—

E5
fr7°

The first system of music features a guitar chord diagram for E5 (fr7°) at the top left. The notation consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature, and a piano accompaniment in bass clef. The piano part has a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Em7

The second system of music includes a guitar chord diagram for Em7 at the top right. The notation continues with the vocal and piano parts. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a consistent eighth-note pattern.

Bm7

Repeat vocals ad lib. to fade

The third system of music features a guitar chord diagram for Bm7 at the top left. The notation concludes with the vocal and piano parts. The piano accompaniment has a final melodic flourish in the right hand. The instruction "Repeat vocals ad lib. to fade" is placed to the right of the vocal staff.

Verse 2:

There was a time when I did not care
 And there was a time when the facts did stare.
 There is a dream and it's held by many
 Well I'm sure you had to see its open arms.

Dream on white boy, white boy
 Dream on black girl, black girl
 And wake up to a brand new day.

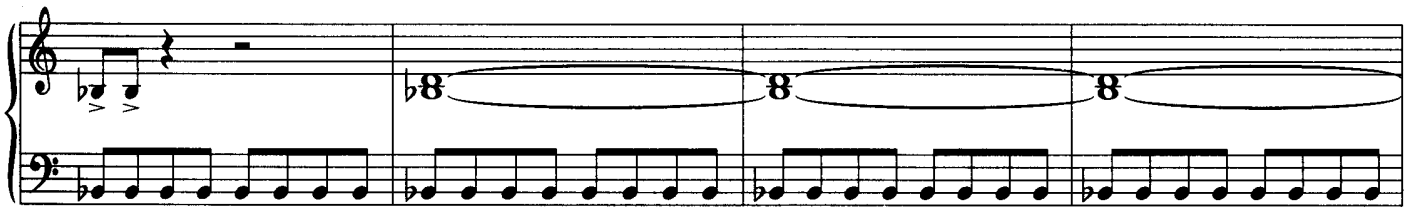
I SEND A MESSAGE

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

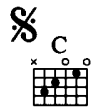
♩=136



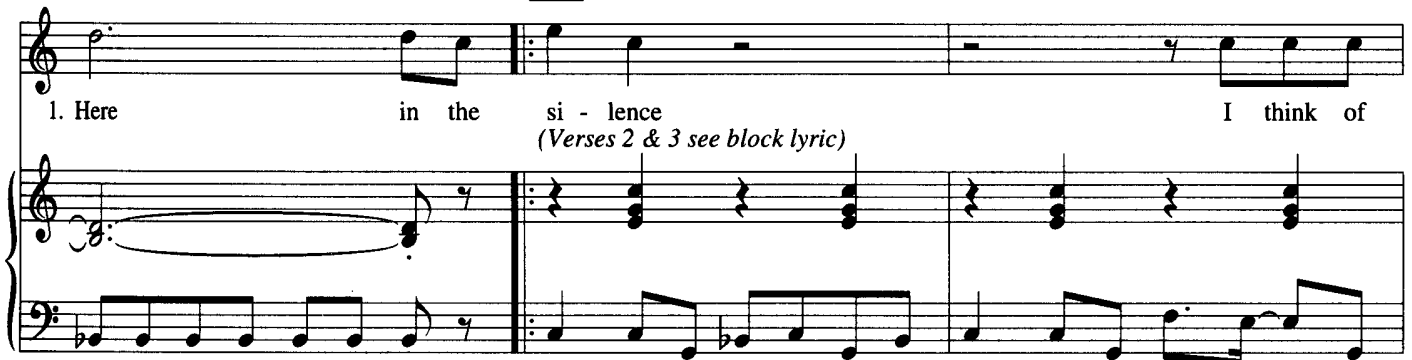
Piano introduction musical notation in 4/4 time, featuring a treble and bass clef. The treble clef has a key signature of one flat (Bb) and a common time signature (C). The bass clef has a key signature of one flat (Bb). The music consists of a steady eighth-note bass line and a treble line with chords and rests.



Piano accompaniment musical notation in 4/4 time, featuring a treble and bass clef. The treble clef has a key signature of one flat (Bb) and a common time signature (C). The bass clef has a key signature of one flat (Bb). The music consists of a steady eighth-note bass line and a treble line with chords and rests.



Guitar chord diagram for a C major chord: $\begin{matrix} \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \\ \text{C} \end{matrix}$



Vocal and piano musical notation in 4/4 time, featuring a treble and bass clef. The treble clef has a key signature of one flat (Bb) and a common time signature (C). The bass clef has a key signature of one flat (Bb). The music consists of a steady eighth-note bass line and a treble line with chords and rests. The lyrics are: "1. Here in the si - lence I think of". Below the lyrics, it says "(Verses 2 & 3 see block lyric)".



Vocal and piano musical notation in 4/4 time, featuring a treble and bass clef. The treble clef has a key signature of one flat (Bb) and a common time signature (C). The bass clef has a key signature of one flat (Bb). The music consists of a steady eighth-note bass line and a treble line with chords and rests. The lyrics are: "you, — I send a mes - sage".

(Cm)

hope it gets through. Think of the

dis - tance, think of the miles.—

O - ver the val - leys, could take a

(Cm)



while. I miss the peo -

ple, I miss the fun, —

you're my ap - pa - ri - tion, she's my on - ly one. —

1. | 2. Gm
fr³

— 2. And I im - —

Dm Gm Dm To Coda ⊕ C

Guitar solo ad lib.



First system of musical notation with treble and bass clefs.

Second system of musical notation with treble and bass clefs.

D.S. al Coda (without repeat)

Third system of musical notation with treble and bass clefs.

3. Here in the

Coda



Fourth system of musical notation for the Coda section with treble and bass clefs.



I miss the peo - ple, you miss the fun, —

you're my ap - pa - ri - tion. She's my on - ly one. —



Verse 2:

And I imagine you standing there
 Like some animal, so inspirational
 Mad at the world for all the good reasons
 Take away the pain and drink the wine.

Verse 3:

Here in the silence, I think of you
 I send a message and hope it gets through
 Think of the distance, think of the miles
 Over the valleys could take a while.

BURN FOR YOU

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 115$

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as 115 beats per minute. The guitar part includes the following chords: G, C, G, G, C, G, A, E, D, Dsus4, and G. The piano accompaniment features a steady bass line and chords that support the melody. The lyrics are: "1. It's no use pre - tend - ing, — (Verse 2 see block lyric) that I un - der - stand. The".

G G C G C G A E D Dsus4 G

1. It's no use pre - tend - ing, —
(Verse 2 see block lyric)

that I un - der - stand. The

hide and seek we play with facts,— it

chan - ges on de - mand. Tilt my hat




A D

E D

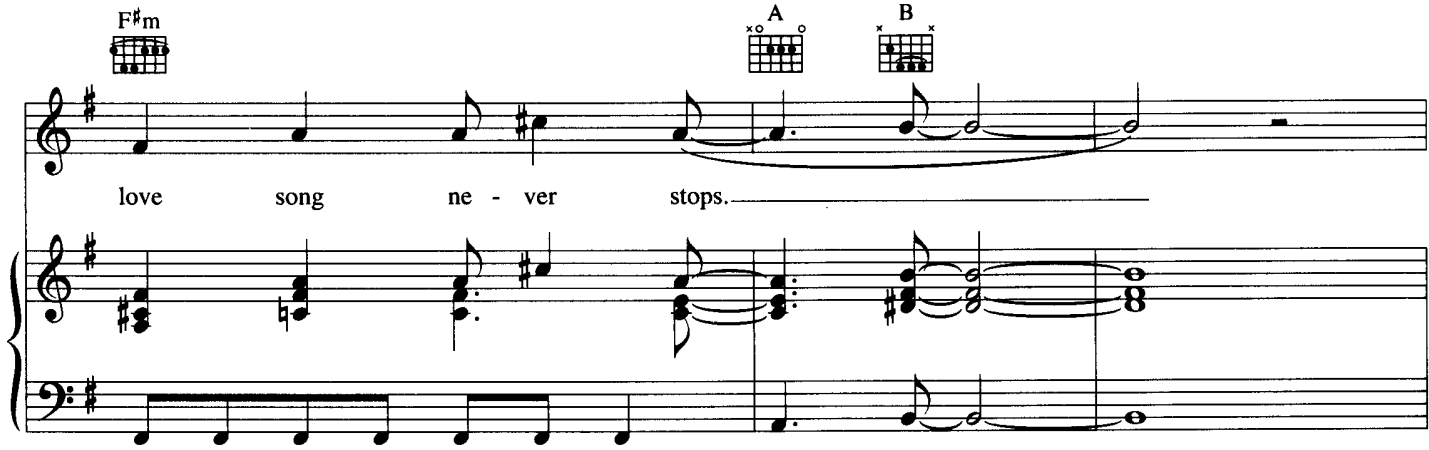
at the sun and the sha - dows they burn dark.—

Dsus4 A D E

Light me and I'll burn for you and the

F#m  A  B 

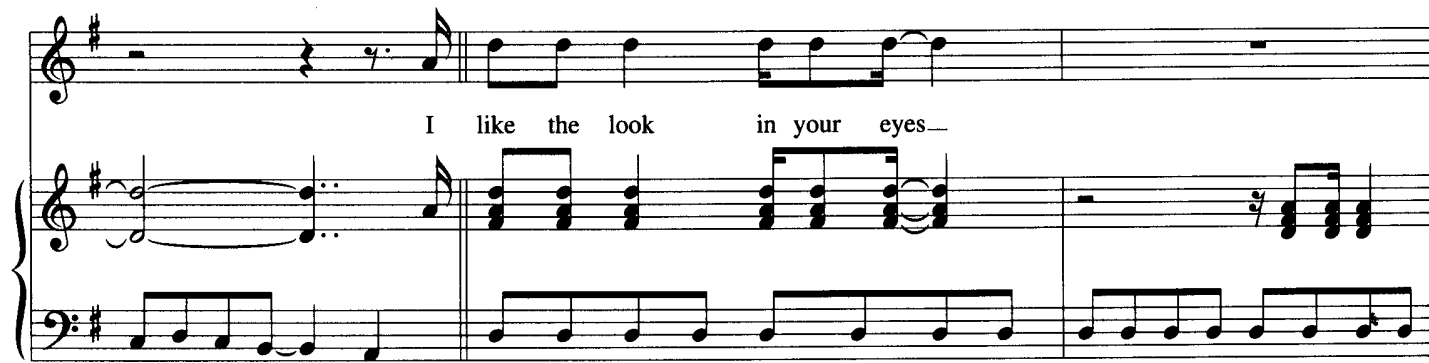
love song ne - ver stops.



D 



I like the look in your eyes—






when you talk that cer - tain way, — I




A  G  F  Em 

love the day — in the life, —




D  Em  F 

when you know that lo - vers' way. —



1. 



Am/G  G  2.









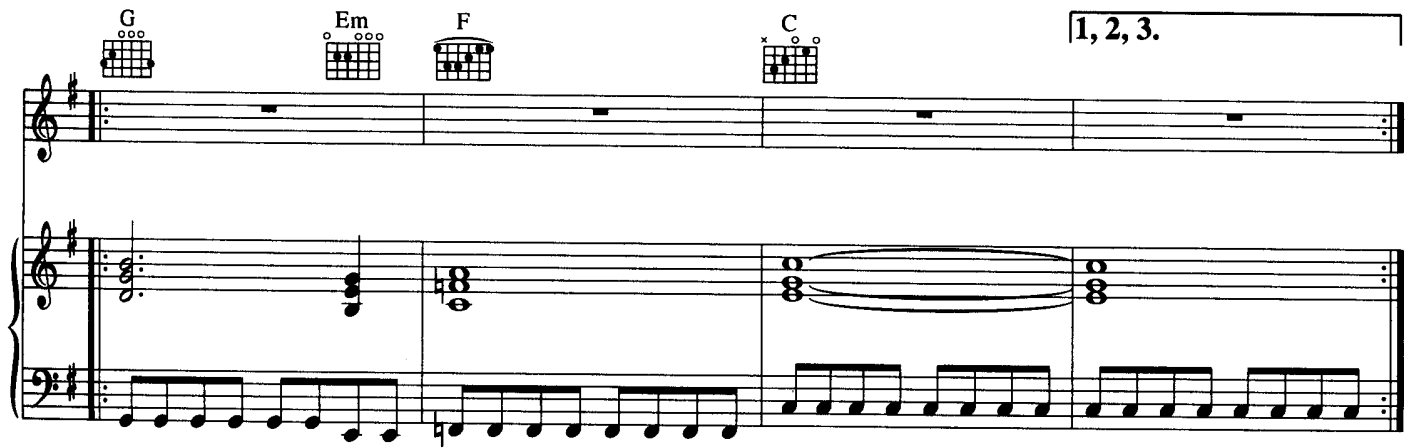
When we're not to - ge - ther— it does-n't feel— so bad
 It's no use pre-tend - ing— 'cause I un - der-stand

we could be so far a - part—
 the hide and seek we play with facts it

To Coda ⊕

but our love's— not sad.
 chan-ges on— de - mand.

G  Em  F  C  1, 2, 3.



4. *D.S. al Coda* ⊕ *Coda* G 



Repeat ad lib.



Verse 2:

Minding my own business
 When you came along,
 Temperatures were running hot
 Fever was so strong.
 Tilt my hat at the sun
 And the shadows they burn dark.
 Light me and I'll burn for you
 And the love song never stops.

It's always an adventure
 The fantasies we make a fact
 You're the secret I desire
 I can't keep that to myself.

WHAT YOU NEED

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩=118

F#



♩

F#



F#



1. Hey,
(Verses 2 & 3 see block lyric)

here is the sto - ry,

for -

get a-bout your trou-ble in life.— Don't you know it's not

ea - sy when you got - ta walk— up - on— that

To Coda ⊕

F# E F# E F#

line.— That's why—

F# E F# E F#

you need,

E F# E F# F#

oooh ————— that's why, this is

1. F#

what you need, — I'll give you what you need. —

B

2.

N.C.

This is what you need,- I'll give you what you need,- this is

what you need- I'll give you what you need,- what you need,- this is what you need,- I'll give you

what you need.-

D.%. al Coda

⊕ Coda



Repeat to fade

Vocals ad lib.

Verse 2:

Don't you get sad and lonely
You need a change from what you do all day
Ain't no sense in all your crying
Just pick it up and throw it into shape.

Verse 3:

Hey you, won't you listen
This is not the end of it all
Don't you see there is a rhythm
I'll take you where you really want to be.

THIS TIME

WORDS & MUSIC BY ANDREW FARRISS

$\text{♩} = 134$



I will be - lieve you—

if you say it's true, — girl, you know — I need —

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— you more than a - ny word spo - ken.

§ D

Em/D

1. I've seen you be - fore, — turn and walk a - way, —
(Verses 2 & 3 (§) see block lyrics)

— you say you won't come back, — it's just a game —

D

— a - ny - way. —

Em A Asus4 A Em

We are hop - ing, yes — and we're pray - ing,

A Asus4 A G/B D Dsus4 D

this time — will be the

G/B D Dsus4 D C6

last time — that we will fight — like this, —

Gadd9 G/B D Dsus4 D

this time — will be the



last time _____ that we will fight like this.

1.

To Coda ⊕



Em G D

The first system of music features three measures. Above the staff are guitar chord diagrams for Em, G, and D. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. The vocal line is mostly rests.

2. *D.%. al Coda* \oplus Coda

Gadd9 Asus4

3. You This time

The second system contains two musical systems. The first system has two measures with guitar chord diagrams for Gadd9 and Asus4. The piano accompaniment features a rhythmic bass line and chords. The vocal line has lyrics "3. You" and "This time". The second system continues the piano accompaniment and vocal line.

G D

will be the last time.

The third system consists of two measures. Above the staff are guitar chord diagrams for G and D. The piano accompaniment has a steady bass line and chords. The vocal line has the lyrics "will be the last time." and ends with a fermata.

Verse 2:
 We are always wanting
 Things we cannot find
 You know that we are always
 Wasting time.

Verse 3:
 You know I can forget
 We have fought before
 I've seen inside your heart
 And I know it's breaking.

KISS THE DIRT (FALLING DOWN THE MOUNTAIN)

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 116$



Musical notation for the first system, including treble and bass clefs and a piano accompaniment.



Musical notation for the second system, including lyrics: "1. Play - ing in the dirt, — (Verse 2 see block lyric)"



Musical notation for the third system, including lyrics: "we find — the seeds of doubt, — don't wa -"



Musical notation for the fourth system, including lyrics: "- ter them with your tears, don't think — a - bout all the years,"

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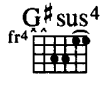
you'd ra - ther be with - out.



Not 2^e



E - den lets me in, —



I find — the seeds of love, — and climb.

G#sus4 fr4^x F# G#sus4 fr4^x

— u - pon the high - wire, — I kiss — and tell — all my fears. —

C#sus4 C# D#m C#sus4 C# D#m

— Fall - ing down the moun-tain end — up kiss - ing dirt, —

C#sus4 C# D#m C#sus4 C#

look — a lit - tle clo - ser, some times.

To Coda ⊕ 1. D#m F# D#m

— it would - n't hurt. —

2.



You know it would-n't hurt.—



(2^o ad lib.)

Fall - ing down the moun - tain,



end up kiss - ing dirt, —



look a lit-tle clo - ser, some-times it would - n't hurt.—

1.

B E F# B E

Get up, get up, get up, — get up to the top.—

2.

F# B E F#

D.%. al Coda

⊕ *Coda*

F# F#6

Verse 2:

Playing in the dirt
 We find the seeds of fun
 And we scream like alley cats
 Tearing down what we attack
 To prove that we are one.

Cutting through the night
 And we find the seeds of lust
 And lose our minds on one intent
 These passions never seem to end.

D.%.

Cutting through the night
 And we find the seeds of lust
 And lose our minds on one intent
 These passions never seem to end.

NEVER TEAR US APART

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩ = 65



Don't



ask me— what you know is true,— don't have to



tell you— I love your— pre-cious heart.—

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C F C F

I, I was stand-ing, you were

C F C F

there, two worlds co - li - ded— and they could

G6

ne - ver tear us a - part.

Am

We could



live for a thousand years,— but if I



hurt you,— I'd make wine— from your tears,— I



told— you— that we could fly— 'cause we



all have wings, but some of us— don't know why,—

C F C F

I was stand - ing, — you were

C F C F

there. Two worlds col - li - ded — and they could

G6 Am

ne - ver, ev - er tear us a - part.

Am7 Fmaj9

Dm



F



C



F



1. 2. Don't ask me,

1. I. I was
2. You, you were

you know it's true,— worlds col - li - ded,

stand - ing,— you were there, two worlds col -
stand - ing,— I was there, two worlds col -

Repeat to fade

we're— shin - ing through.

li - - ded— and they could ne - ver tear us a - part.
li - - ded— and they could ne - ver tear us a - part.

LISTEN LIKE THIEVES

WORDS & MUSIC BY ANDREW FARRISS, MICHAEL HUTCHENCE & GARRY BEERS

♩ = 115

Bm



Bm



1. On the talk back show,—
take it down—

on the ra - di - o, — at the
to the end of town, — where they

lo - cal bar, — in the hot traf - fic by the
have con - trol — but they're los - ing touch when the



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Bm



red tail lights. go out.



Ev-'ry-bo-dy's— down on their knees, lis-ten like thieves—



but who needs that— when it's all in your hands.—

1.

Bm



2. And we

2.



Ev - 'ry - bo - dy's down on their knees, lis - ten like thieves for the



an - - - swers, — but who needs that, — when you've



got it all in your hands, — it's all in your hands, it's all in your



hands. —



(3.) You are

Bm







all you need,— you are all you need,—

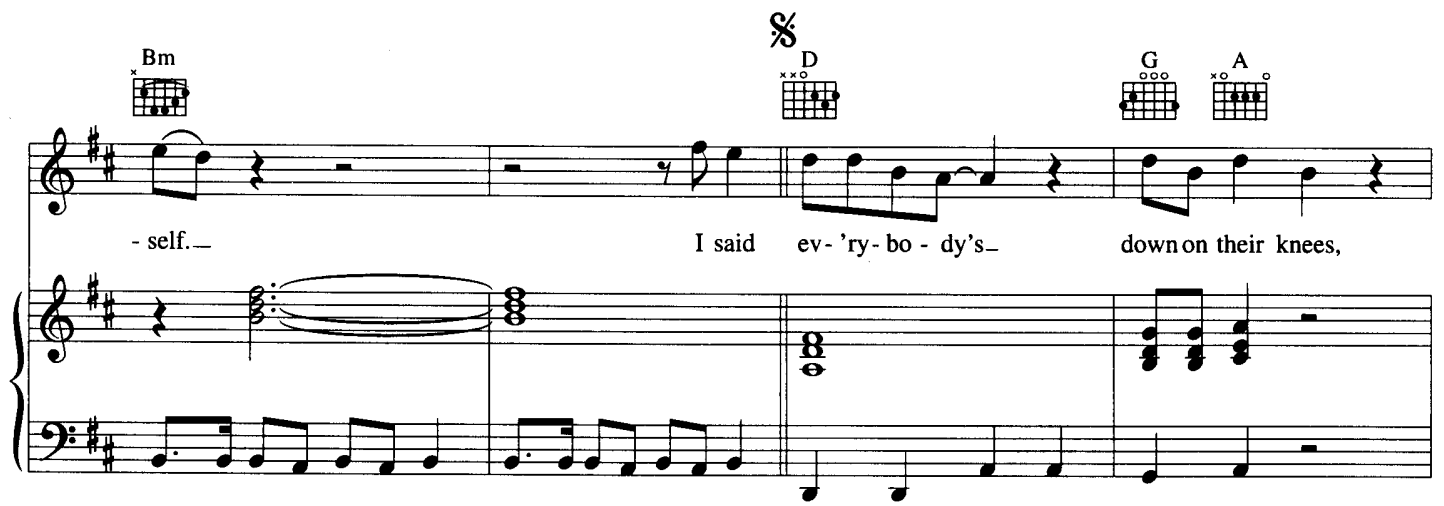
and that is ev - 'ry - thing— so don't



he - si - tate,— there's no time to waste, you just do it for your

Bm  $\text{\$}$ D  G  A 

- self. — I said ev- 'ry- bo - dy's — down on their knees,



D  G  A  D  G  A 

lis - ten like thieves — but who needs that —





To Coda $\text{\$}$

D  G  A  D  G  A 

when it's all in your hands. — You get it all, —



D  G  A  D  G  A 

you got it all, — it's all in your — hands, —



(Solo ad lib: 1^o tenor sax; 2^o guitar)



you got it all, you got it all.



1.

2. *D.% al Coda*

⊕ *Coda*



I said

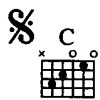
all in your hands.—

NEED YOU TONIGHT

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩=109





1. All you got is this mo -
(Verses 2 & 3 see block lyric)



ment, — the twen - ty first cen - tury's

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yes - ter - day, — you can care all you want —



— ev - 'ry - bo - dy does, yeah



that's O. K. So

1.



slide o - ver here — and give me a mo - ment, your

C Eb Dm C

moves are so raw, I've got to let— you know, I've

C Eb Dm C

got to let— you know. You're one of my— kind.—

C Eb Dm C

2. C F7

How do you feel? I'm lone - ly.—

C F7

What do you think? Can't think at all.

C F7

To Coda ⊕





What cha gon-na do? Gon-na live my life, so

C Eb Dm C


slide o - ver here— and give me a mo - ment, your





C Eb Dm C

moves are so raw, I've got to let— you know, I've







got to let— you know. You're one of my— kind.









D.%. al Coda
(without repeat)

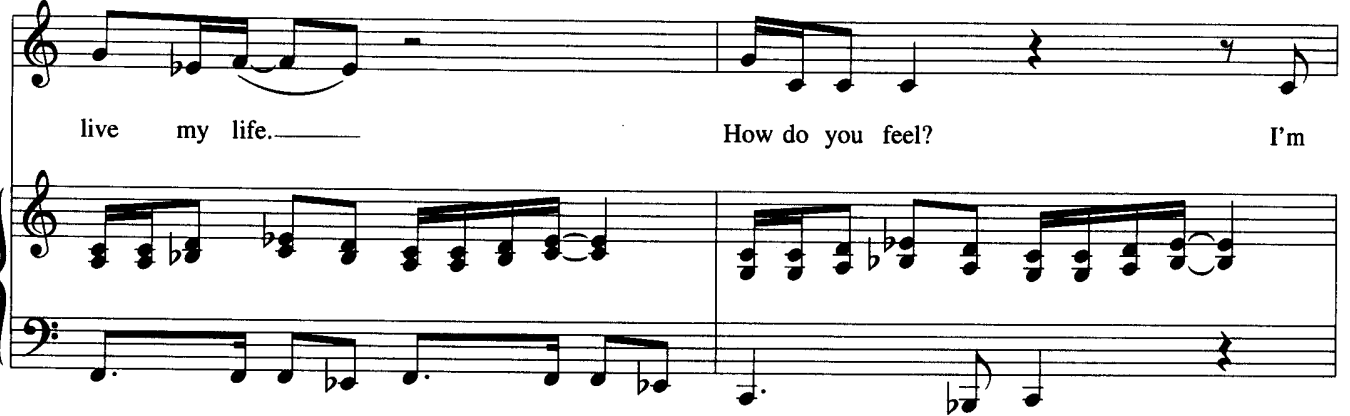


⊕ *Coda*





live my life.—— How do you feel? I'm









lone - ly.—— What do you think? Can't think at all.——



C F7

What cha gon-na do? Gon-na live my life. — So

C F7 C

slide o-ver here— and give me a mo-ment, your moves are so raw, I've

1. F7 Eb Dm C 2. F7

got to let— you know, I've got to let— you know, so got to let— you know.

Verses 2 & 3:

I need you tonight
 'Cause I'm not sleeping
 There's something about you girl
 That makes me sweat.

MEDIATE

WORDS & MUSIC BY ANDREW FARRISS

♩ = 110



Hal - lu - ci - nate, - de - se - gre - gate, - me - di - ate, - al - le - vi - ate, - try



not to hate, - love your mate, don't suf - fo - cate - on your own hate, -



de - sig - nate - your love as fate, - a one world state as hu - man freight, - the

Dm⁹
fr3^x

num - ber eight, a white black state a gen - tle trait - the bro - ken crate. - A

F

hea - vy weight or just too late like pret - ty Kate - as sex or - nate, now

Dm⁹
fr3^x

de - va - state, - ap - pre - ci - ate, - de - pre - ci - ate, - fab - ri - cate, -

F

e - mu - late, - the truth di - late, spe - cial date, - the an - i - mal we ate,



guilt de - bate— the edge ser - rate, a bet - ter rate,— the youth i - rate, de -



li - be - rate,— fas - ci - nate,— de - vi - ate,— re - in - state,—



li - ber - ate— too mo - der - ate,— re - cre - ate— or de - to - nate, an -



ni - hil - ate— a - to - mic fate,— me - di - ate,— clear the state,—



ac - ti - vate— now ra - di - ate,— a per - fect state,— food on plate,—



gra - vi - tate— the earth's own weight, de - sig - nate— the lo - vers' fate,— at



nine - ty eight,— we all ro - tate. Hal - lu - ci - nate,— de - se - gre - gate,—



me - di - ate,— al - le - vi - ate,— try not to hate,— love your mate, don't



suf-fo - cate- on your own hate,- de-sig-nate- your love as fate,- a one world state as hu-man freight,- the



num - ber eight, a white black state a gen - tle trait— the bro-ken crate.— A



hea- vy weight or just too late like pret-ty Kate- has sex or-nate, now de-va-state,- ap-pre-ci-ate,- de-



pre - ci- ate,- fab- ri-cate,- e - mu-late,- the truth di-late, spe-cial date,- the a - ni-mal we ate,



guilt de - bate— the edge ser - rate, a bet - ter rate,— the youth i - rate, de -



li - be - rate,- fas - ci - nate,- de - vi - ate,- re - in - state,- li - be - rate,- too li - be - rate,-



li - be - rate,— too li - be - rate.—



Repeat ad lib. to fade

Repeat ad lib. to fade

DEVIL INSIDE

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 150$



N.C.



Here come the wo - man with the look in her eye, —



raised on leath - er with flesh on my



mind. — Words as wea - pons,



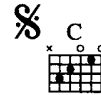
shar - per than knives, — makes you won - der how the oth - er half — die, —



oth - er half die, —



makes you won - der.



1. But here come the man—
(Verses 2 & 3 see block lyrics)



with the look in his eye,— fed on no-thing



but full of pride.— Look at them— go,—

F



look at them— kick,— makes you won - der how the oth-er half— live.—

Not on %



The

CHORUS



de - vil in - side,— the de - vil in - side,— ev - 'ry sin - gle one of us,— the



de - vil in - side.— De - vil in - side,— the de - vil in - side,—

F/C



To Coda ⊕ 1.

N.C.

ev - 'ry sin - gle one of us, — the de - vil in - side. —

2.




G Em G

1. C 2. D.% repeat chorus

But

⊕ Coda Repeat to fade

C F/C C F/C C F/C F B^b/F F B^b/F F B^b/F

Verse 2:
 Here come the world
 With the look in its eye
 Future uncertain
 But certainly slight
 Look at the faces, listen to the bells
 It's hard to believe we need a place called hell.
 A place called hell.

Verse 3:
 Here comes the woman
 With the look in her eye
 She's raised on leather
 With flesh on her mind
 Words are weapons, sharper than knives
 Makes you wonder how the other half die.

NEW SENSATION

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩=116

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 116.

System 1: Features guitar chord diagrams for E and A. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

System 2: Includes guitar chord diagrams for E, A, E, A, and a section marked with a double bar line and a percentage sign (%). The lyrics are: "1. Live ba-by live,— (Verses 2 & 3 (%)) see block lyric".

System 3: Includes guitar chord diagrams for E, A, E, and A. The lyrics are: "now that the day— is ov - er."

System 4: Includes guitar chord diagrams for E, A, Bsus4, and A/B. The lyrics are: "I got - ta new sen - sa tion".

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Bsus4



A/B



A



in - per - fect mo - ments.

E



A



Im - pos - - - si - ble to re -

Not on D.%.

E



A



A



fuse.

E



E



A



Sleep ba - by sleep -



now that the night— is ov - er.



And the sun comes like a god—



in - to our room.—



All per - fect light and pro - mi - ses.—



Got - ta hold on to you
A new sen - sa - tion, a

To Coda ⊕

new sen - sa - tion. right now. It's gon - na take you ov - A

1. 2.

- er
new sen - sa - tion, a new sen - sa - tion. new sen - sa - tion.



A new sen - sa - tion.

(New sen - sa - tion.)

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics "(New sen - sa - tion.)" and consists of a few notes followed by rests. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

D.%. al Coda

A new sen - - sa - - tion.

The second system continues the piece with the instruction "D.%. al Coda". The vocal line has the lyrics "A new sen - - sa - - tion." and includes a fermata over the final note. The piano accompaniment continues with similar harmonic support.

⊕ *Coda*



new sen - sa - tion, a new sen - sa - tion, a

The third system is the beginning of the Coda section. The vocal line has the lyrics "new sen - sa - tion, a new sen - sa - tion, a". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

new sen - sa - tion, a new sen - sa - tion.

The fourth system concludes the Coda section with the lyrics "new sen - sa - tion, a new sen - sa - tion." The piano accompaniment continues with the same rhythmic pattern as the previous system.



A new sen - sa - tion.

Verse 2:

Dream baby dream
Of all that's come and going
And you will find out in the end
There really is, there really is no difference.

Cry baby cry
When you got to get it out
I'll be your shoulder, you can tell me all
Don't keep it in you.
Well that's the reason why I'm here.

Are you ready for a new sensation,
New sensation
Right now.
Gonna take you on a new sensation
New sensation.

Verse 3:

Hate baby hate
When there's nothing left for you
You're only human, what can you do
It'll soon be over,
Don't let your pain take over you.

Love baby love
It's written all over your face
There's nothing better we could do
Than live forever
Well that's all we've got to do.

Hey now, I'm gonna take you over,
New sensation
Right now,
Gotta hold on you, a new sensation
New sensation.

DISAPPEAR



WORDS & MUSIC BY JON FARRISS & MICHAEL HUTCHENCE

Steady rock tempo

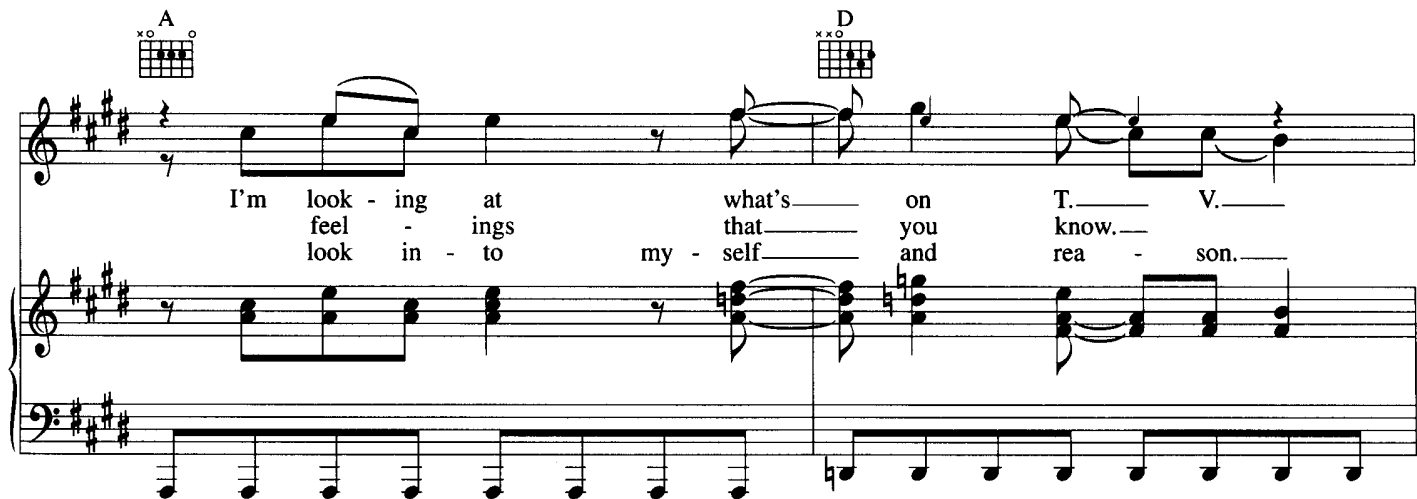
Doo doot- n doo doot- n doot- n doo doo doo doo doot- n doo doo
 Doo doot- n doo doot- n doo doo doo doo doo doot- n doo doo


doo doo doo doo doo doo doo doo. Say, I'm cry - in'.
 doo doo doo doo doo doo doo doo. Say you're mine, and give your-self to the
 doo. Say if I could

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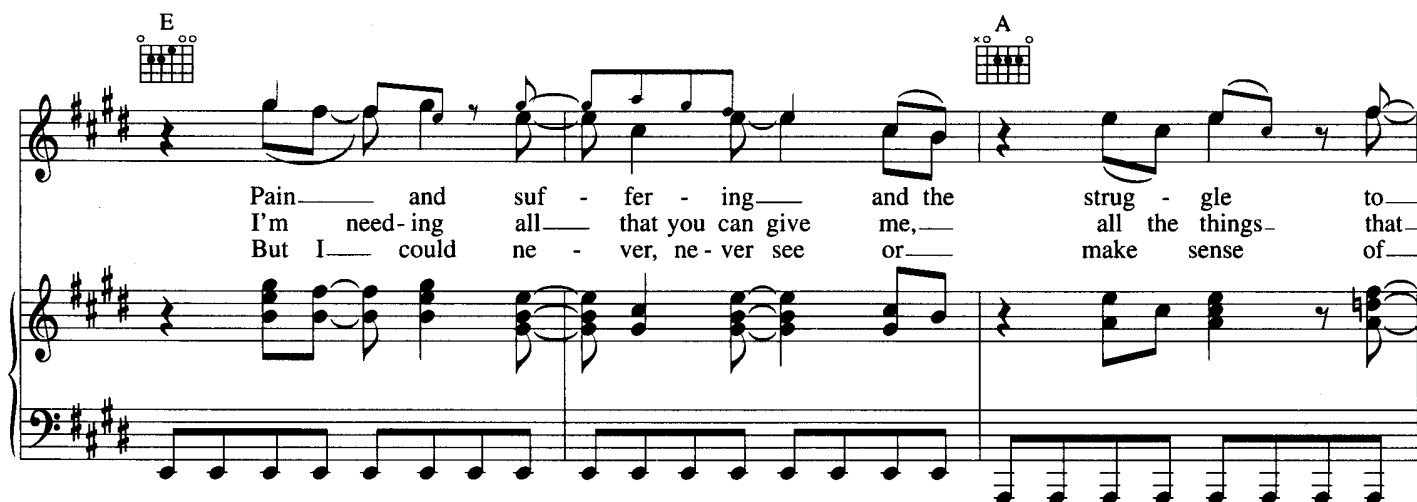
A  



I'm look - ing at what's on T. V.
 feel - ings that you know.
 look in - to my - self and rea - son.



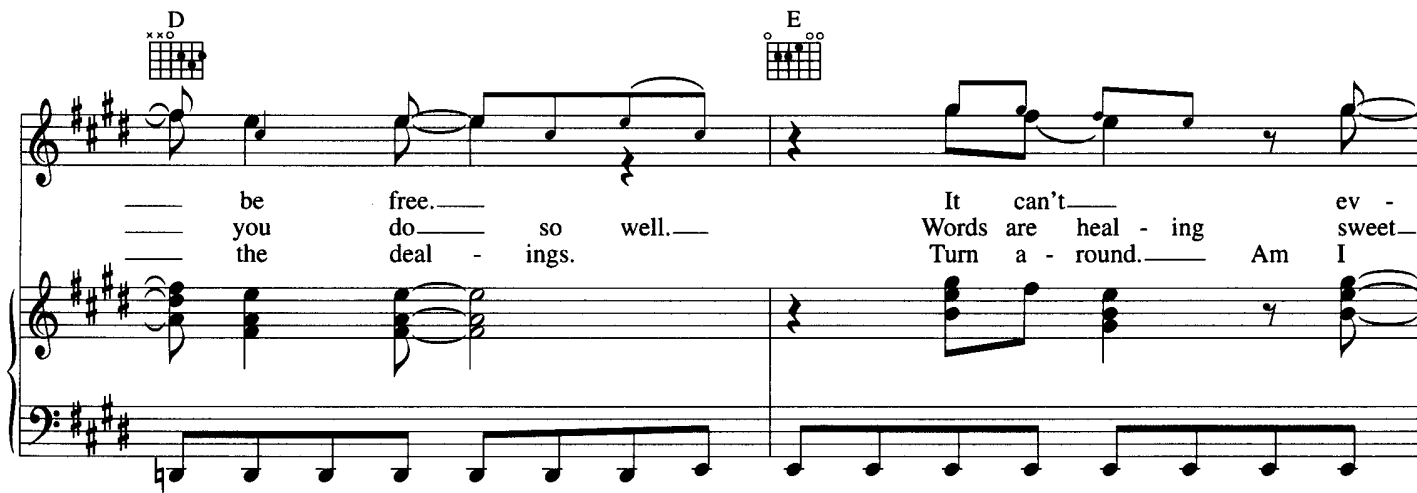
E  


Pain and suf - fer - ing and the strug - gle to
 I'm need - ing all that you can give me, all the things that
 But I could ne - ver, ne - ver see or make sense of



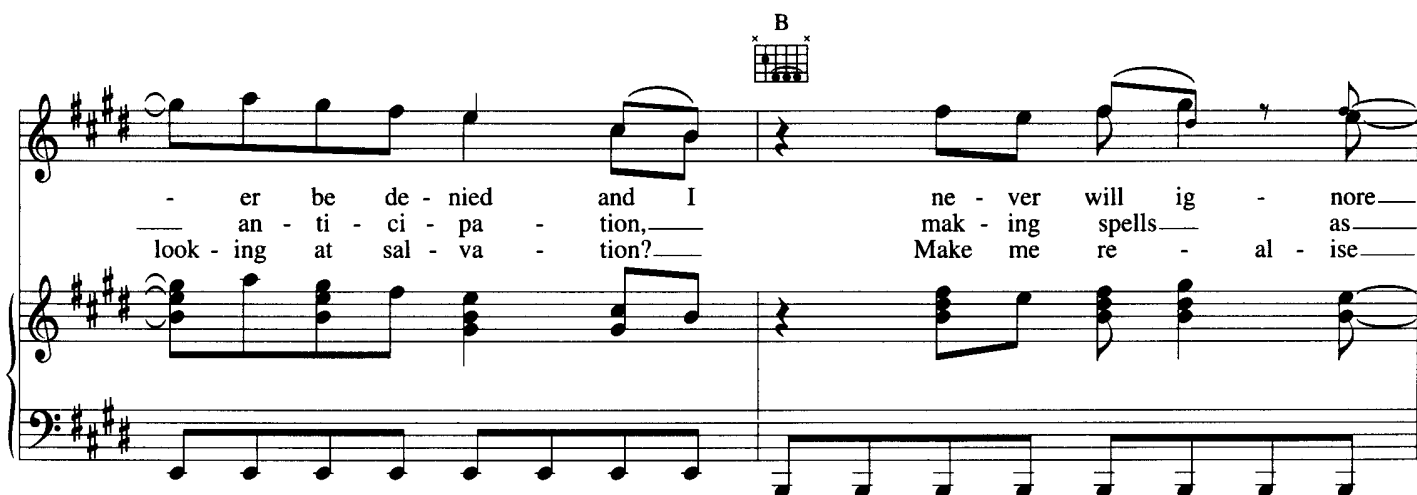
D  

be free. It can't ev -
 you do so well. Words are heal - ing sweet -
 the deal - ings. Turn a - round. Am I



B 

er be de - nied and I ne - ver will ig - nore
 an - ti - ci - pa - tion, mak - ing spells as
 look - ing at sal - va - tion? Make me re - al - ise



E

the sha-dows close— in. but when I see you com - ing I— can take it all.
 all that I am. You Fall a - cross all— our yes - ter - days.
 You put the light in - side— this man.

D E D E D

You're so fine,— lose my mind,— and the world—

E D E D E D

— seems to dis - ap - pear.— All the prob - lems,— all the fears,—

E D E D 1. E

To Coda ⊕

— and the world— seems to dis - ap - pear.— Doo doo doo doo



doot- n doo— doo doo— doo doo doo doo doo doo doo doo— doo doo doo



doo doot - n doo doot - n doot doo— doo doo doo doo doo



2.



doo doo doo doo— doo doo doo — You're so fine,— lose my mind,—



— and the world— seems to dis - ap - pear.— All the prob -

E D E D E D

lems, all the fears, and the world seems to dis - ap - pear,

E A

dis - ap - pear, dis - ap - pear, dis - ap - pear,

D E

dis - ap - pear. Doo doo doo doot - n doot doo doo

A D E

doo doo doo doo doo doo doo doo doo doot - n doo doot - n

D.%. al Coda

A musical score for a guitar and voice. The system consists of three staves: a vocal line, a guitar line, and a bass line. The key signature has three sharps (F#, C#, G#). The guitar line includes two chord diagrams: A (x02220) and D (xx0232). The lyrics are: doot- n doo— doo doo doot- n doo doo doo doo doo doo— doo doo doo

⊕ *Coda*

A musical score for a guitar and voice. The system consists of three staves. The guitar line includes two chord diagrams: E (022100) and D (xx0232). The lyrics are: — You're so fine, — lose my mind, —

A musical score for a guitar and voice. The system consists of three staves. The guitar line includes two chord diagrams: E (022100) and D (xx0232). The lyrics are: — and the world — seems to dis - ap - pear. — All the prob-

A musical score for a guitar and voice. The system consists of three staves. The guitar line includes two chord diagrams: E (022100) and D (xx0232). The lyrics are: - lems, — all the fears — and the world — seems to dis - ap - pear. — *Repeat and fade*

SUICIDE BLONDE

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

Steady rock beat

Chord diagrams: E, G, A, E, G, A, E, G, A. The system shows a steady rock beat with piano accompaniment in the bass clef and guitar chords in the treble clef.

Chord diagrams: Em7, A, Em7, A. The system includes an instrumental solo section in the treble clef, with the text "Instrumental solo" written below the staff.

Chord diagrams: Em7, A, Em7, A. The system includes a solo ending section in the treble clef, with the text "Solo ends" written below the staff.

Chord diagrams: Em7, A, Em7. The system includes a vocal line in the treble clef with the lyrics "Su - i - cide blonde..." and piano accompaniment in the bass clef.

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Su - i - cide blonde... Su - i - cide blonde... was the
 Got some re - ve - la - tion



co - lour of her hair, like a cheap dis - trac - tion for a
 put in - to your hands to save you from your mi - se - ry like



new af - fair. She knew it would fi - nish be -
 rain a - cross the land. But don't you see the



fore it be - gan. Well some - thing tells me you
 co - lour of de - cep - tion, turn - ing your world a -

E G A Em7 A

lost the plan. — }
 round a - gain? — } You want to make — her, su - i - cide blonde. —

Em7

Love de - va - sta - tion, — su - i - cide blonde. — You want to make — her,

A Em7

To Coda ⊕

su - i - cide blonde. — Love de - va - sta - tion, — su - i - cide blonde. — She

E G A E G A E G A

stripped to the beat, — but her clothes stay on. — White light ev - 'ry - where, — but

E G A E G A E G A

you can't see a thing. — Such a squeeze, — a mad, sad mo - ment. —

E G A E G A Em7

Glo - ry to — you, — glo - ry to — you — take me there. —

A Em7 A

Ooh, take me there. — *Instrumental solo*

D.%. al Coda

Em7 A Em7 A

Solo ends

⊕ Coda



su - i - cide blonde,- take me! (You want to make.-)



(You want to make.-) You want to make- her,



N.C.



su - i - cide blonde.- You want to make.-



That's the sto-ry. Ev - 'ry-thing you wan - na be,

A Em7 A Em7

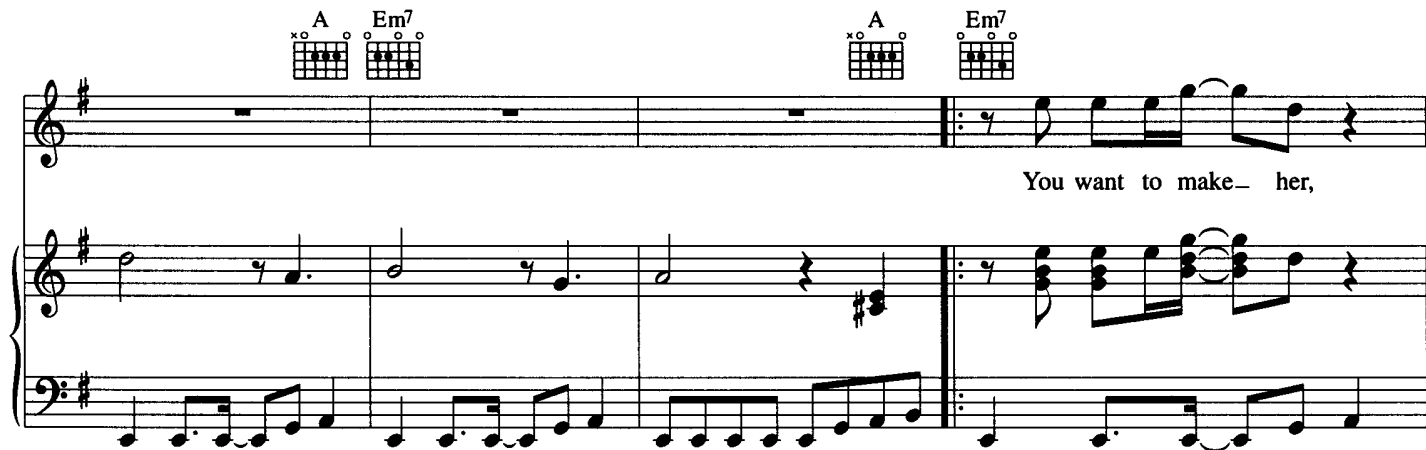


ev-'ry- thing- you are— are.

A Em7 A Em7



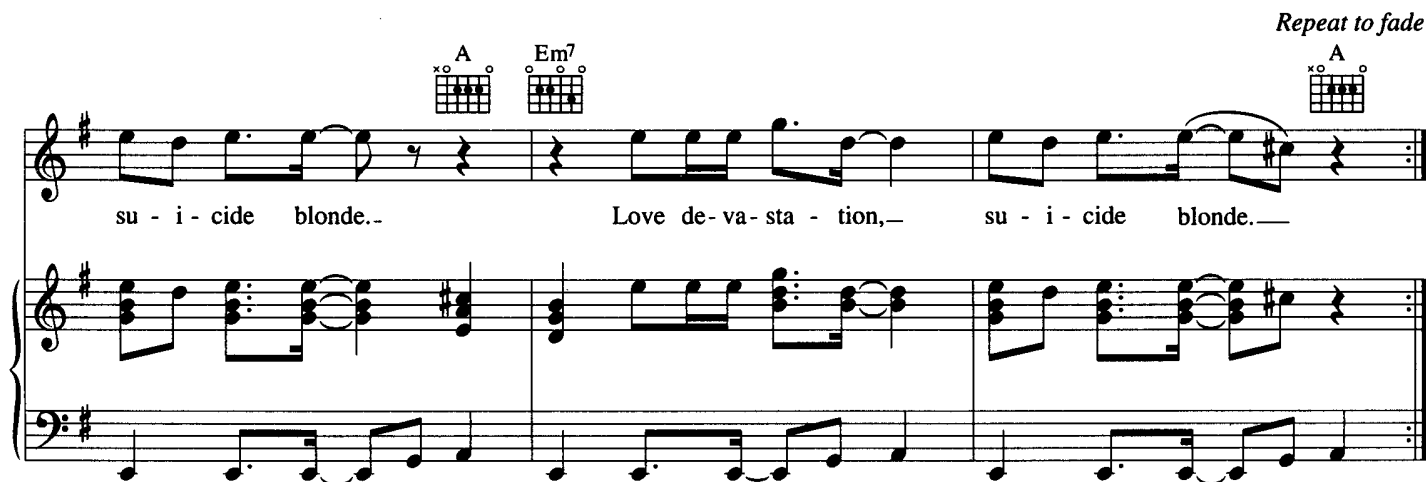
A Em7 A Em7



You want to make— her,

A Em7 A

Repeat to fade



su - i - cide blonde.— Love de-va- sta - tion,— su - i - cide blonde.—

HEAVEN SENT

WORDS & MUSIC BY ANDREW FARRISS

$\text{♩} = 139$

G A C

The first system of music features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth-note chords. Above the staff, guitar chord diagrams are provided for G (x00032), A (x02220), and C (x32010).

G D G A C

The second system continues the musical notation with guitar chords G, D, G, A, and C. The chord diagrams for D (xx0232) and A (x02220) are shown above the staff.

G D G G A

§

Your eyes — are like —
(% see block lyric)

The third system includes a section symbol (§) above the staff. The lyrics "Your eyes — are like —" are written below the treble clef staff, with a note that "(% see block lyric)". The guitar chords G, D, G, G, and A are indicated above the staff.

C D G

deep — wells of de - si - re. Once in your arms —

The fourth system continues the lyrics "deep — wells of de - si - re. Once in your arms —" below the treble clef staff. The guitar chords C, D, and G are indicated above the staff.

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A C Dsus4 D G

I'm on fire. You were sent-
(2^o see block lyric)

A C D G

— girl, so — per-fect - ly true. Chang-ing my

A C Dsus4 D Em

life— now I'm a sur - vi - vor. Hea-ven sent,

G Em G Em

that's what I call — you, hea-ven sent.

To Coda ⊕

G Em G Bm

that's what I call— you. One day you'll

Em Bm Em

see,— what an - gels can see,—

A C

dressed in black if she comes back,— I think I'll lose— my mind.

D Dsus4

D.%. al Coda

♣ Coda



— you. Hea - ven sent,



that's what I call— you. Hea-ven sent—



that's what I call— you. Hea-ven sent,



hea-ven sent, hea-ven sent,

Em G A7/G

hea - ven sent.

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics "hea - ven sent." are written below the vocal line. Above the vocal staff are three guitar chord diagrams: Em (E minor), G (G major), and A7/G (A7 with G bass). Below the vocal staff is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

C/G G

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff, which is mostly empty. Above the vocal staff are two guitar chord diagrams: C/G (C major with G bass) and G (G major). Below the vocal staff is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part continues with a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

A7/G C G Em

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff, which is mostly empty. Above the vocal staff are four guitar chord diagrams: A7/G (A7 with G bass), C (C major), G (G major), and Em (E minor). Below the vocal staff is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part continues with a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

Verse 2:

Late at night
 When the evening fire has died
 There's a look in your eye
 Seductive images fly.

Verse 3. D.%.

Tuesday she works
 In the library uptown
 Some useful knowledge
 Can always be found.
 Don't burn the library
 Till you've read all the books
 Sometimes in life
 You get a second look.

THE GIFT

WORDS & MUSIC BY JON FARRISS & MICHAEL HUTCHENCE

$\text{♩} = 98$





1. Oh — so fine, — we — were try - ing
(Verse 2 see block lyric)



out — of no - where, just — in time. —

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Let — you take me deep down the ri - ver,



kiss the chan - ges that shape my life. —

Not 2^o



Al - ways left — be - hind —



all — the tracks that I — could find. —



Do — do do do do, do — do do do



do, all — these scars are mine.

CHORUS



I — was think - ing, got — the feel - ing,



the gift you gave is gon - na last for - e - ver.

1.



All the lies you find, all the truth you



see, rise and fall but I know what's mine.

2.



I was think - ing, got the feel - ing,



the gift you gave is gon - na last for - e - ver.




Do— do do do



do, do— do do do do, all— these scars are mine.

D.%: repeat chorus to fade

Verse 2:
 Here we lie
 Looking up to
 Empty sky
 And the promises we find.
 I'm not the first one
 To ask why.

Do do do do do
 Do do do do do
 All we ever try.

DELIVER ME

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩=120

Em7



Em7



1. Deep down in the mys -
(Verses 2, 3, 4 & 5 see block lyric)

- te - ry, — all I wan-na know — is why —

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your ways are tak - ing hold — of the ap - ple in my eye.

1, 2, 3.

4, 5.

To Coda ⊕



De - li - ver me



from your spell, — or give me, give me more of the same, —



de - li - ver me from your spell, — give me



more, give me more, give me more of the same. —



De - li - ver me, de -

li - ver me, de - li - ver me,

D.%. al Coda

de - li - ver me.

♠ Coda



li - ver me from your spell — or



give me, give me more of the same. — De -



li - ver me from your spell, — give me



more, give me more, give me more of the same. — De -

A7 Em A7

li - ver me from your spell, — or give me, give me more of the same..

Em A7 Em

— De - li - ver me from your spell — give me

G A 1. E

more, give me more, give me more of the same. — De -

2. E Em7

— Give me, give me, give me, give me, give me, give me, give me, give me,

Em A/E

give me, give me, give me, give me, give me, give me more of the same.—

The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment includes chords and moving lines in both hands.

Repeat ad lib. to fade

Em7 A/E Em A/E Em7 A/E

The second system of music continues the piano accompaniment from the first system. It features six measures of music with chords indicated above the staff: Em7, A/E, Em, A/E, Em7, and A/E. The piano accompaniment continues with chords and moving lines in both hands.

Verse 2:
 I'm in a crowded room
 Can't hear a single word they say
 They're just talking faces
 I don't believe I know your name.

Verse 3:
 Smell ya on my fingertips
 I hear ya whispering
 I feel ya all over me
 I'm never gonna be the same.

Verse 4:
 What ya trying to do to me
 Please tell me the rules of the game
 Can you see me shaking right through
 It's no surprise I'm looking this way.

Verse 5:
 What ya try to do to me
 Just tell me the rules of the game
 I'm just out of my skin
 With the bones of the questions that remain.

THE STRANGEST PARTY (THESE ARE THE TIMES)

WORDS & MUSIC BY ANDREW FARRISS & MICHAEL HUTCHENCE

♩ = 116



1. Wel - come to the stran - gest par -
(2. See block lyric)

- ty ba - by, it's like we're star - ing at the sun.—

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Ev - 'ry - bo - dy's got their in - vi - ta - tions, and we're hop - ing that you're gon - na come..



These are the times,



these are the crimes, what are we wait -



- ing for, - what are we hat - ing for. - Here comes -



— the rain, ———— yeah, here ———— comes the rain.

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a whole note 'the' and a half note 'rain,' followed by a whole rest. The piano accompaniment consists of a treble clef staff with a melody and a bass clef staff with a bass line. The key signature has three flats (B-flat major/D-flat minor).



The second system of the score shows the piano accompaniment continuing. The treble clef staff has a melody with some slurs, and the bass clef staff has a bass line with some slurs. The key signature remains three flats.

The third system of the score continues the piano accompaniment. The treble clef staff has a melody with some slurs, and the bass clef staff has a bass line with some slurs. The key signature remains three flats.



The fourth system of the score continues the piano accompaniment. The treble clef staff has a melody with some slurs, and the bass clef staff has a bass line with some slurs. The key signature remains three flats.

E^b fr³x^x A^b/E^b fr⁴x^x E^b fr³x^x

These are the times, ————— these are the crimes, —

A^b/E^b fr⁴x^x E^b fr³x^x A^b/E^b fr⁴x^x

what are we wait - ing for, —

E^b fr³x^x 1. A^b/E^b fr⁴x^x 2, 3. A^b/E^b fr⁴x^x

what are we hat - ing for. — — — — — ing for. —

B^bsus⁴ A^b B^bsus⁴

Wash a - way the rain in - to

C^b D^b 3^o segue E^b C^b D^b

the blue sea. These are the times,

E^b C^b D^b E^b

these are the times.

Verse 2:
 You're part of the solution or part of the problem
 You're gonna have to dance with one
 If you're giving up on your future honey
 I'll count you out of having some.