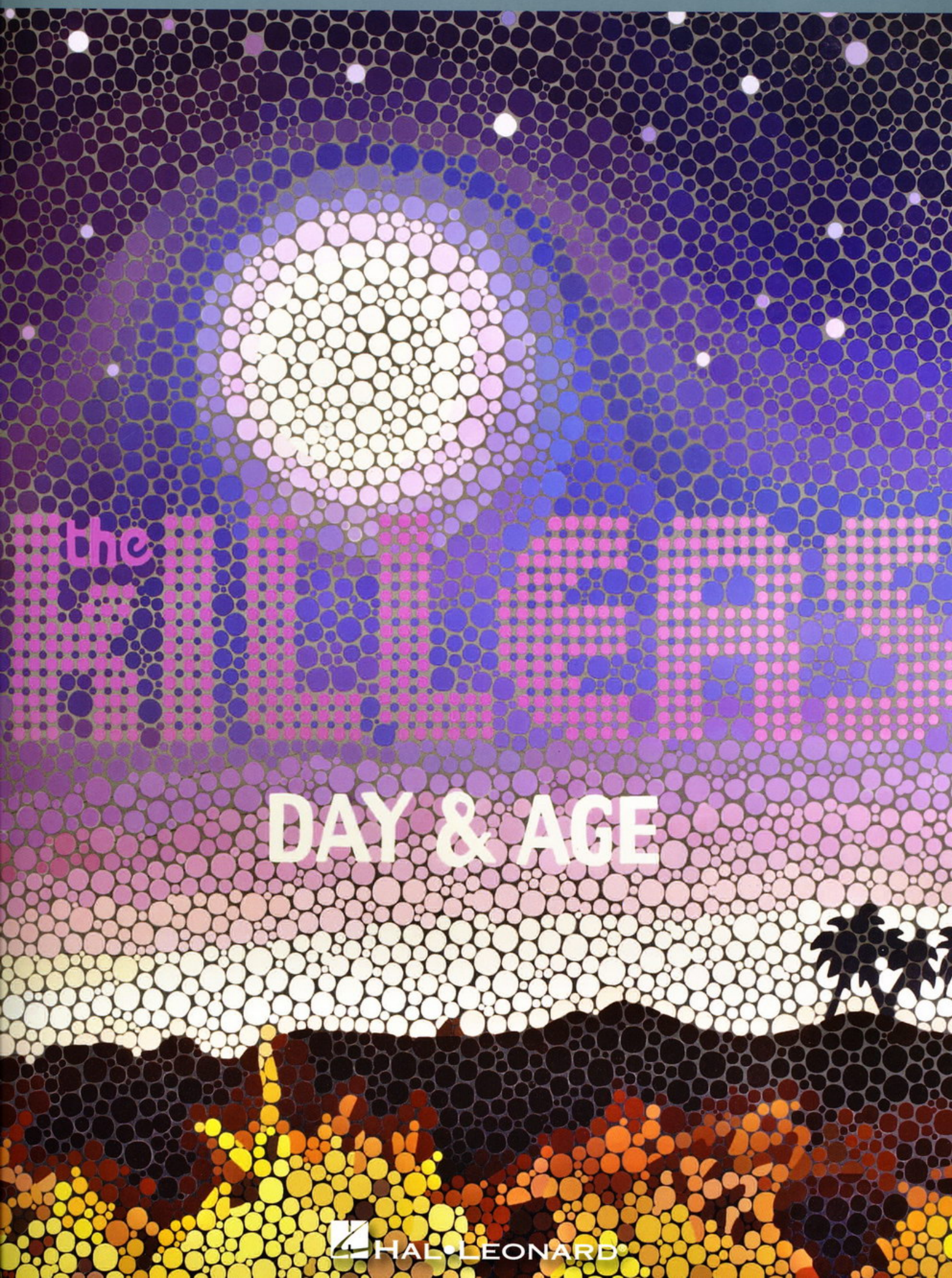


THE KILLERS DAY & AGE

PIANO / VOCAL / GUITAR



the

DAY & AGE



 HAL LEONARD

LOSING TOUCH 8
HUMAN 13
SPACEMAN 20
JOY RIDE 28
A DUSTLAND FAIRYTALE 34
THIS IS YOUR LIFE 41
I CAN'T STAY 49
NEON TIGER 54
THE WORLD WE LIVE IN 59
GOODNIGHT, TRAVEL WELL 66

LOSING TOUCH

Lyrics by Brandon Flowers

Music by Brandon Flowers, Dave Keuning,
Mark Stoermer & Ronnie Vannucci

Original key G# minor

♩ = 116

F



C



G



Am



F



C



G



A⁵



D⁵



A⁵



D⁵





1. Con-sole me in my dark - est hour, — con-vince me that the
 2. Con-sole me in my dark - est hour — then tell me that you



truth is al - ways grey. — Ca - ress me in your vel - vet chair, —
 al - ways hear — my cries. — I won - der what you've got con - spired, —



con-veal me from the ghost you cast — a - way. —) I ain't in no hur -
 I'm sure it dons a con - so - la - tion prize. —)



- ry, you go run — and tell — your friends — I'm los - ing touch. —

F C G

— { Fill their heads with ru - mours of im-pend-ing doom, —
 { Fill the night with sto - ries, the leg-end grows —

1. 2. C G

it must be true. — of how you got lost, but you made —

Dm Am Fadd9

— your way — back home. — You sold your

C G Dm Am Fadd9 Am G

soul — like a Ro - man vag - a - bond. — Yeah. —

Am



N.C.

I heard you found a wish - ing well_ in the ci - ty.

Con-sole me in my dark - est hour... Then you throw me down...

Fadd9



C



G



Am



I ain't in no hur - ry, you go run_ and tell you friends_ I'm los - ing touch...

F



C



G



G7



Fill your crown with ru - mours. Im - pend - ing doom...

1. **Fadd9** **C** **G** **Am**

It must be true.---

2° instr.

2. **Am** **C** **G** **Dm** **Am** **Fadd9**

But you made_ your way_ back home.---

(2°) lost.---

3° & 4° instr.

C **G** **Dm** **Am** **Fadd9**

You sold your soul_ like a Ro - man vag - a - bond.---

You went and sold your soul, an al - le - giance dead_ and gone.---

1, 3. 2. 4. **C**

rit.

And a-bout how you got I'm los-ing touch.

HUMAN

Lyrics by Brandon Flowers
Music by Brandon Flowers, Dave Keuning,
Mark Stoermer & Ronnie Vannucci

♩ = 136

B^b



B^b






Dm



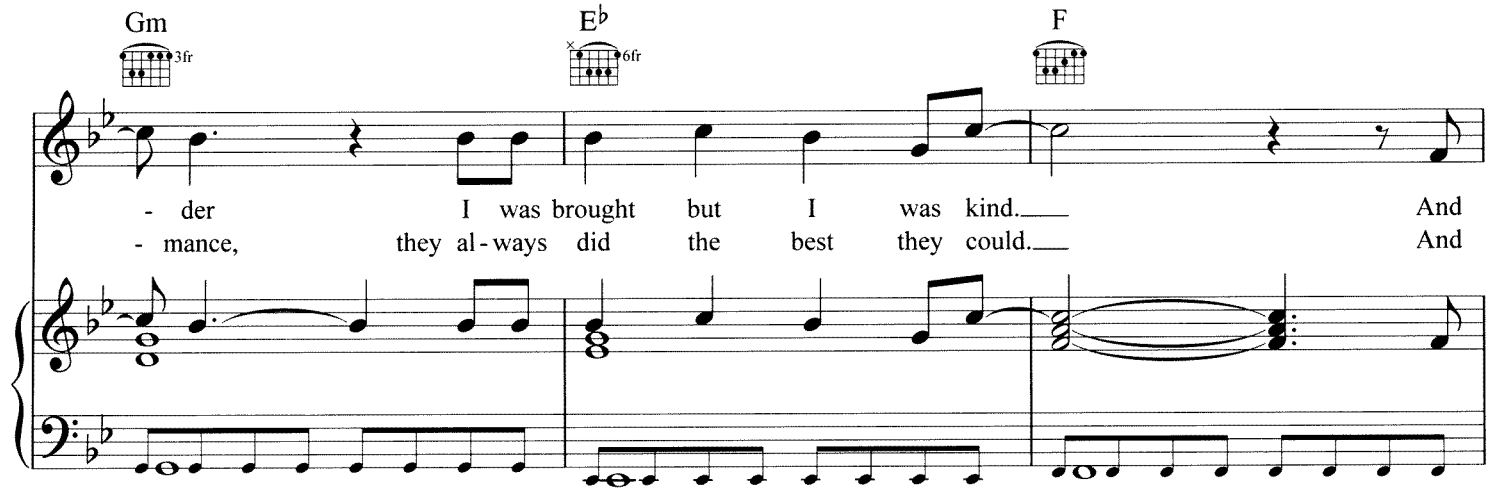
1. I did my best to no - tice when the
(2.) - spects to grace and vir - tue, send my con -






call came down the line. — Up to the plat - form of sur - ren -
- do - len - ces to good. — Give my re - gards to soul and ro -

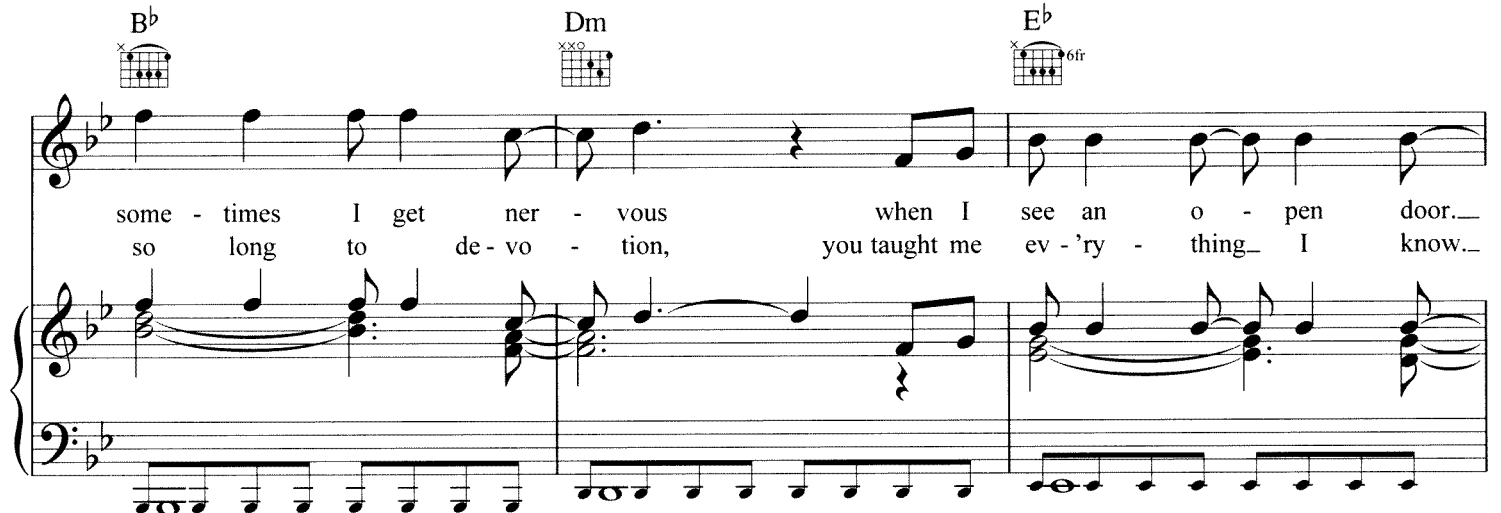
Gm  3fr E^b  6fr F 



- der I was brought but I was kind. — And
- mance, they al-ways did the best they could. — And



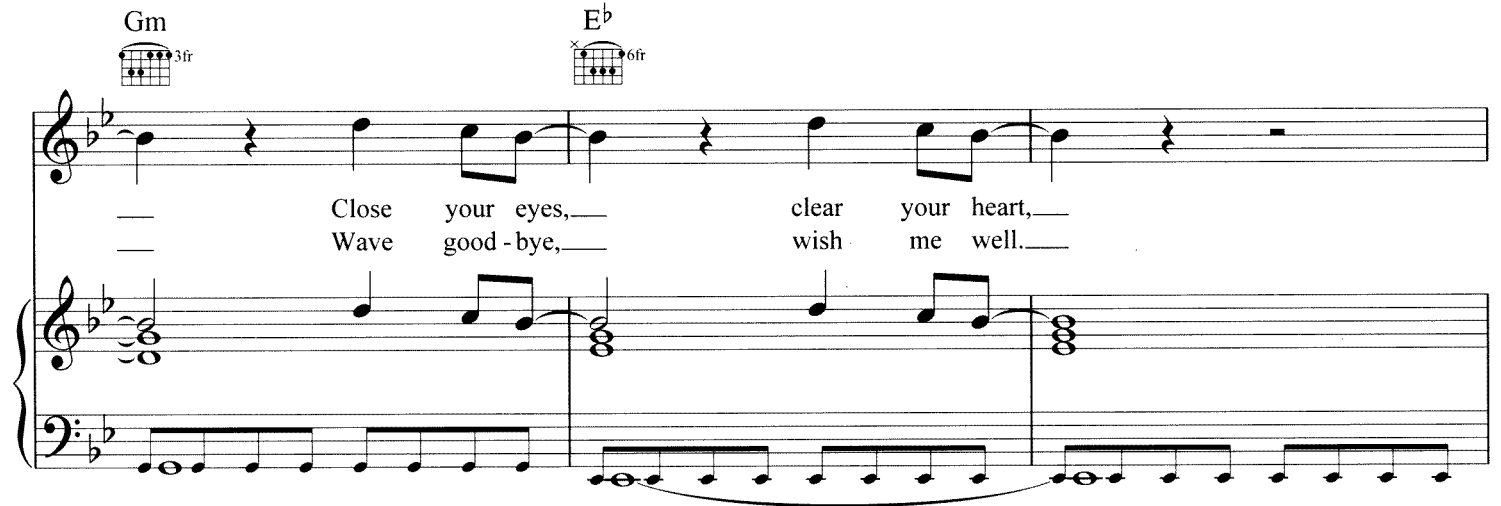
B^b  Dm  E^b  6fr


some - times I get ner - vous when I see an o - pen door. —
so long to de - vo - tion, you taught me ev - 'ry - thing - I know. —



Gm  3fr E^b  6fr





— Close your eyes, — clear your heart, —
— Wave good - bye, — wish me well. —



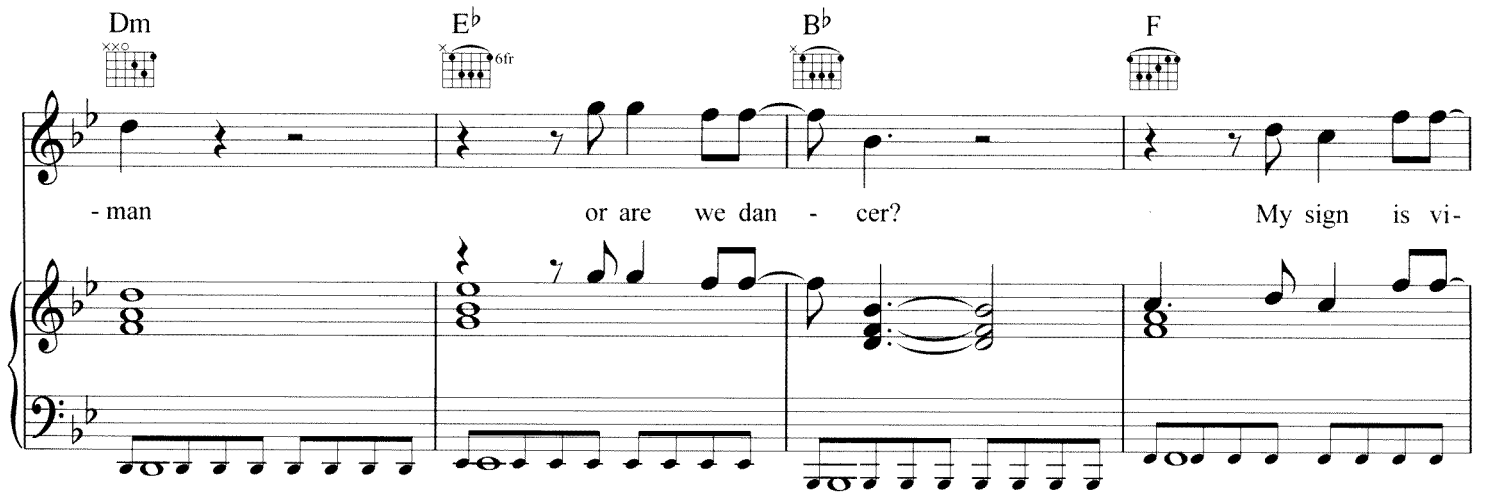
F  B^b 

You've got - ta let me go. — } Are we hu -
cut the cord. — }



Dm  Eb  6fr Bb  F 



- man or are we dan - cer? My sign is vi-



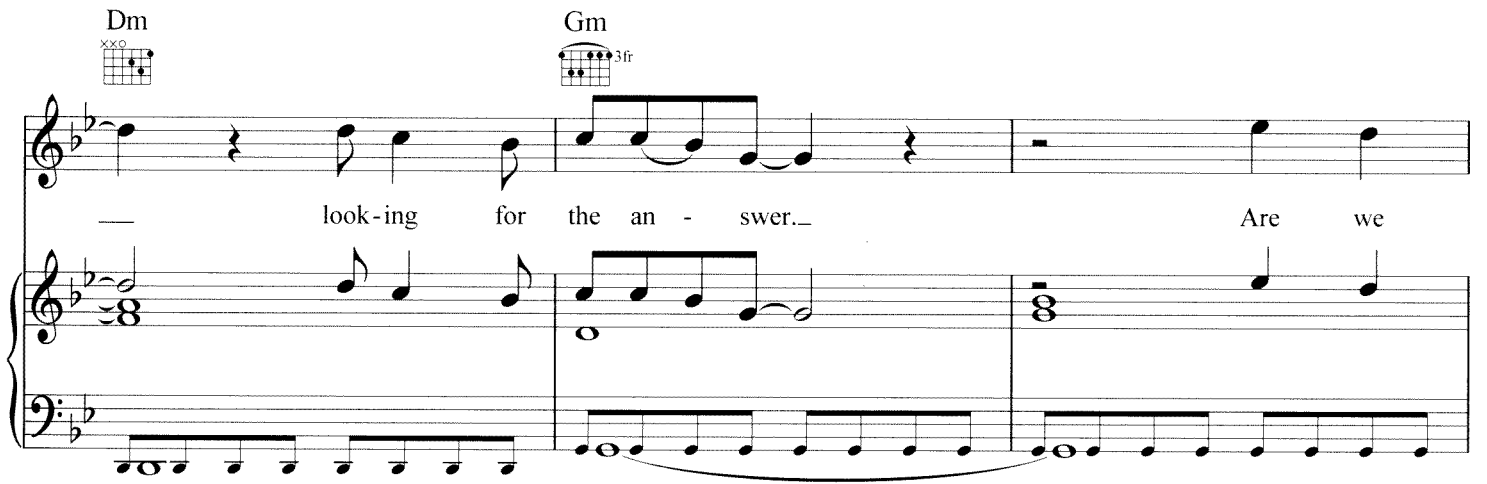
Gm  3fr Eb  6fr F  Bb 




- tal, my hands are cold. And I'm on my knees.



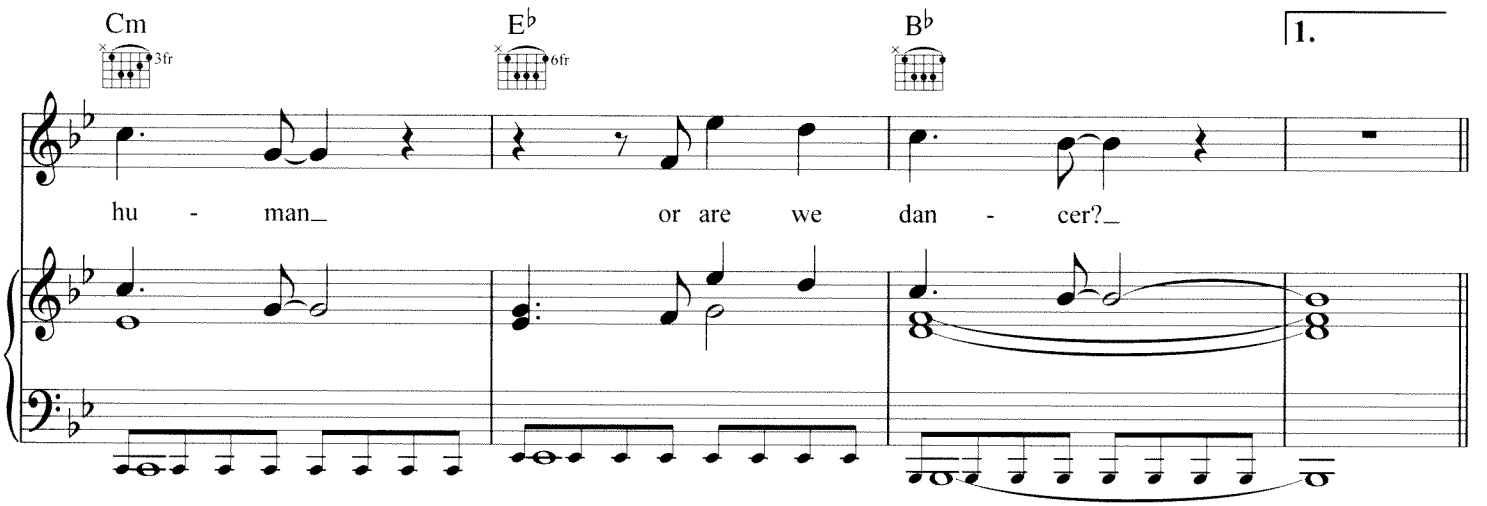
Dm  Gm  3fr

— look - ing for the an - swer. Are we



Cm  3fr Eb  6fr Bb  1.

hu - man or are we dan - cer?



B \flat Dm E \flat B \flat

This system contains four measures of music. Above the staff are guitar chord diagrams for B \flat , Dm, E \flat , and B \flat . The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F Gm E \flat maj 7 F

2. Pay my re -

This system contains four measures of music. Above the staff are guitar chord diagrams for F, Gm (3fr), E \flat maj 7 , and F. The piano accompaniment continues with a consistent bass line and chordal accompaniment.

2. Dm E \flat F F \sharp dim

Will your sys-tem be al - right when you dream of home to - night..

This system contains four measures of music. Above the staff are guitar chord diagrams for Dm, E \flat (6fr), F, and F \sharp dim. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gm E \flat maj 7 F 6

There is no mes-sage we're re - ceiv - ing. Let me know, is your heart..

This system contains four measures of music. Above the staff are guitar chord diagrams for Gm (3fr), E \flat maj 7 , and F 6 . The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

E^bmaj⁷

F⁶

Gm

— still beat - ing? Are we hu - man or are we dan -

Gm⁷

E^bmaj⁷

F

Dm

- cer? My sign is vi - tal, my hands are cold...

E^bmaj⁷

B^b

Dm

Gm

— And I'm on my knees — look - ing for the an - swer...

You've got-ta let me know

B \flat Dm E \flat B \flat

Are we hu - man or are we dan - cer?

F Gm E \flat F

My sign is vi - tal, my hands are cold. — And I'm

B \flat Dm Gm

on my knees — look - ing for the an - swer. — Are we

Cm E \flat E \flat 6 B \flat

hu - man. or are we danc - er? —

Dm



E^b



B^b



F



Gm



Instrumental ad lib.

E^b



F



B^b



Dm



E^b



Gm



E^b



Gm



F



Are we hu - man...

or are we dan - cer?...

Are we

E^b



Cm



B^b



Repeat and fade

hu - man...

or are we dan - cer?...

N.C.

1. It start-ed with a low - light. Next thing I knew they ripped_
2. Well, now I'm back at home___ and I'm look-ing for - ward to___

___ me from_ my bed___ and then they took my blood - type.
___ this life___ I live.___ You know it's gon-na harm___ me,

It left a strange im - pres - sion in___ my head. You know that I was hop -
so hes - i - ta - tion to___ this life___ I give. You think you might cross o -

- ing, that I could leave this star - crossed world___ be - hind,
- ver, you're caught be - tween the dev - il and the deep blue sea.---

— but when they cut me o - pen I guess I changed my mind...
 — You'd bet - ter look it o - ver. Be-fore you make that leap...

A B

— And you know I might have just
 — And you know I'm fine, but I

C#m G#m A B

flown too far from the floor this time. 'Cause they're
 hear those voices at night. Some - times they

C#m G# A

call-ing me by my name. And they're zip-ping white light beams,
 jus - ti - fy my claim. And the pub - lic don't dwell on

B G[#]/B[#] C[#]m

dis - re - gard - ing bombs and sat - el - lites.
my trans - mis - sion, 'cause it was - n't tel - e - vised.

B B⁷

That was the turn - ing point... That was one lone - ly night...
But it was a turn - ing point... Oh, what a lone - ly night...

(2°) Drums

E C[#]m E A

The star - mak - er says it ain't so bad. The dream - mak - er's gon - na make you mad...

A⁶ C[#]m G[#]m B

The space - man says ev - 'ry - bod - y look down. It's all in your mind.

E C#m E A

The star - mak - er says it ain't so bad. The dream - mak - er's gon - na make you mad...

A6 C#m G#m B




The space - man says ev - 'ry - bod - y look down. It's all in your... mind.

N.C.

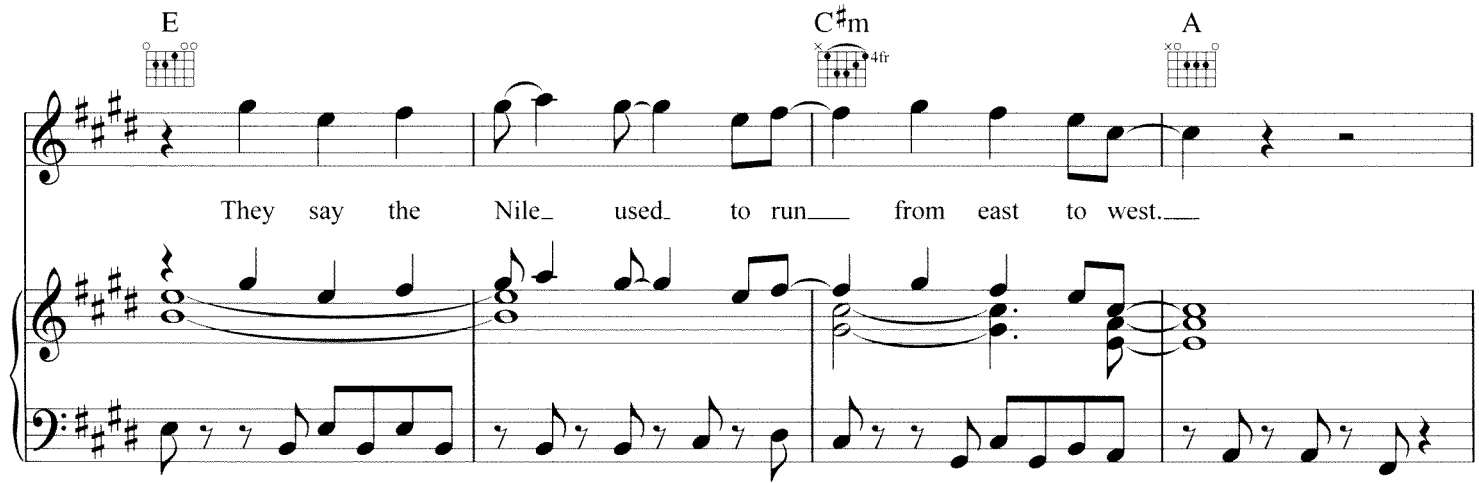
Effects



N.C.

My glo - bal pos - i - tion sys - tems are vo - cal - ly ad - dressed...

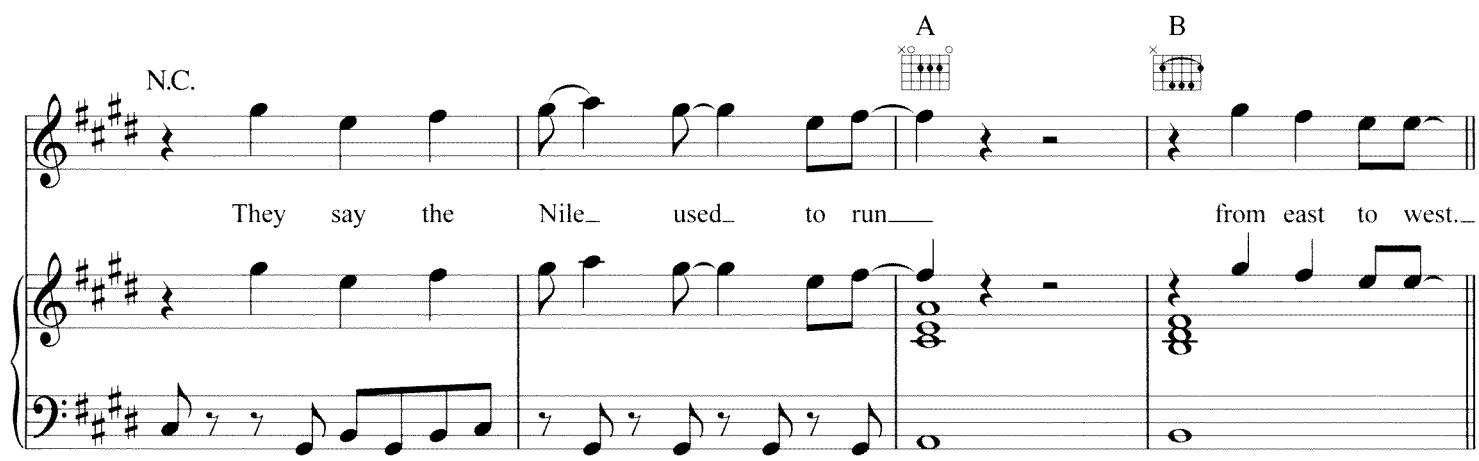
E  C#m  A 





They say the Nile_ used_ to run_ from east to west_



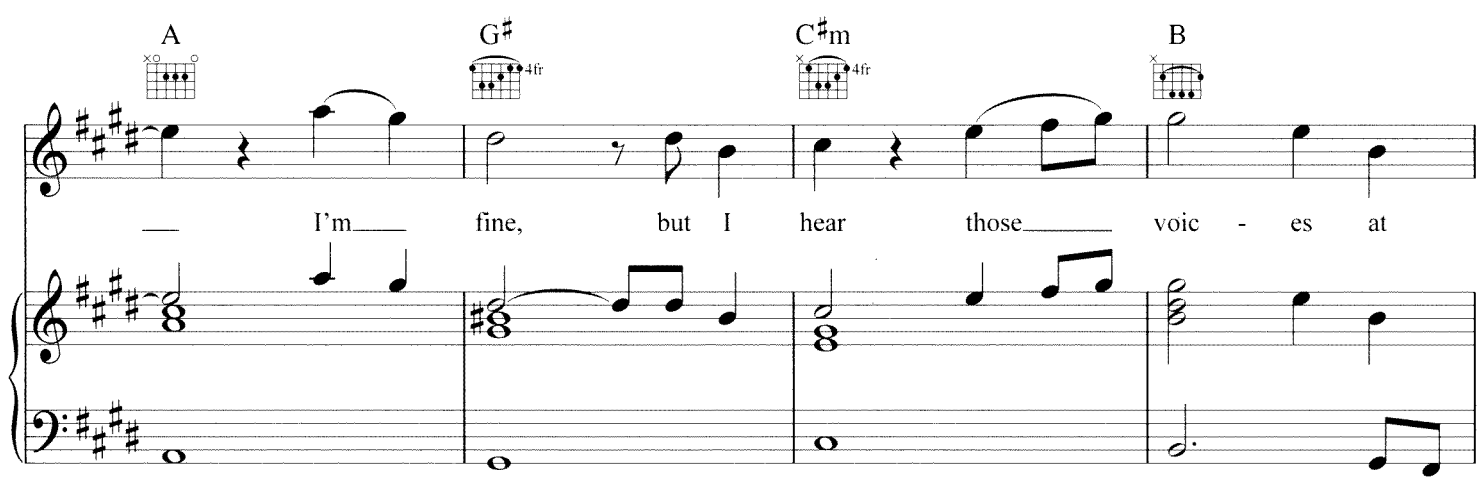
N.C.  B 





They say the Nile_ used_ to run_ from east to west_



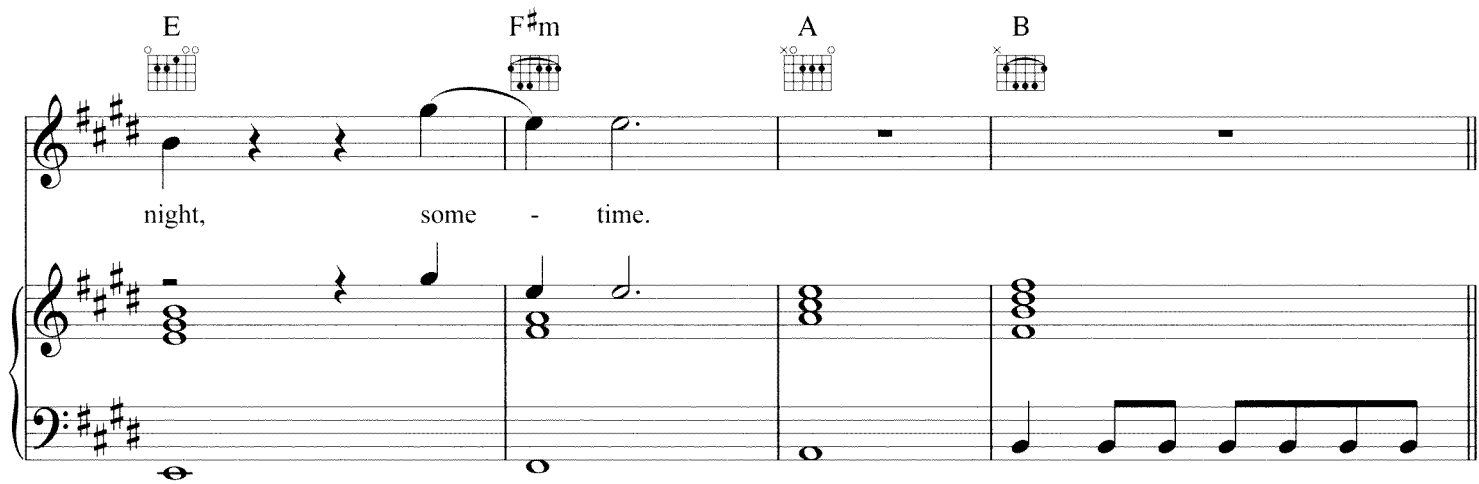
A  G#  C#m  B 




I'm_ fine, but I hear those_ voic - es at



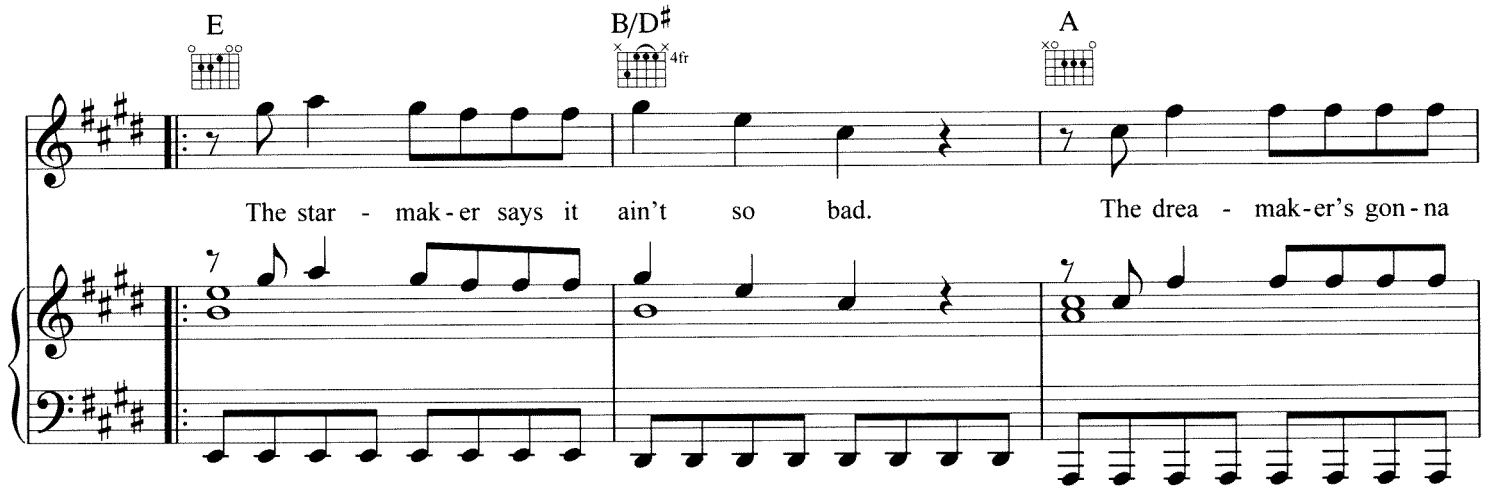
E  F#m  A  B 




night, some - time.



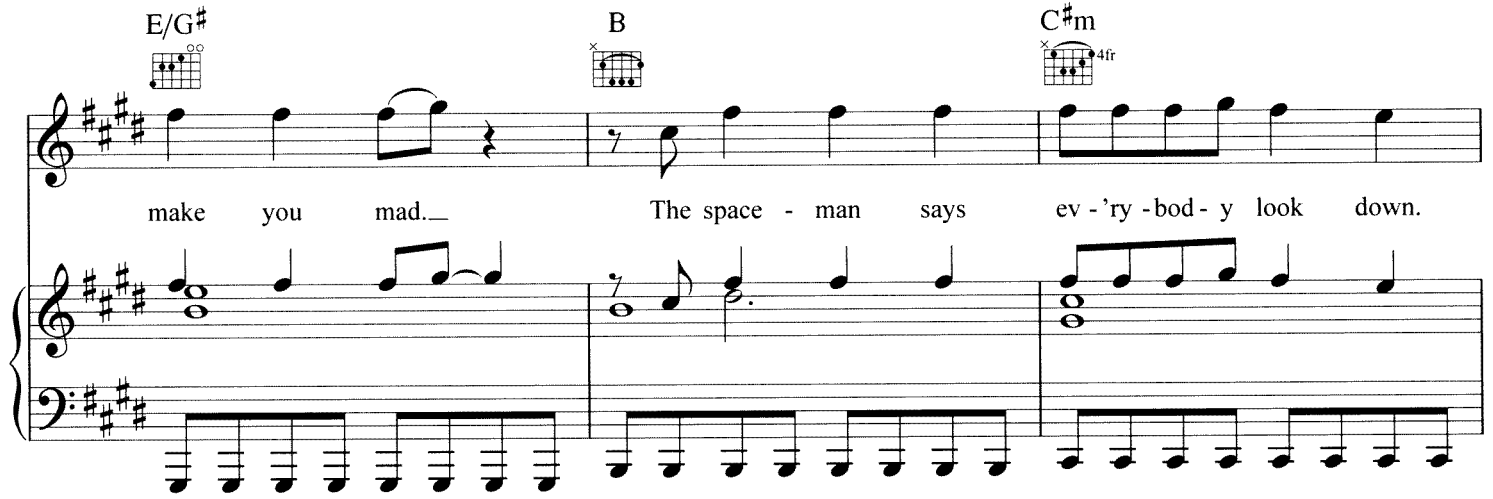
E  B/D#  4fr A 





The star - mak - er says it ain't so bad. The drea - mak - er's gon - na



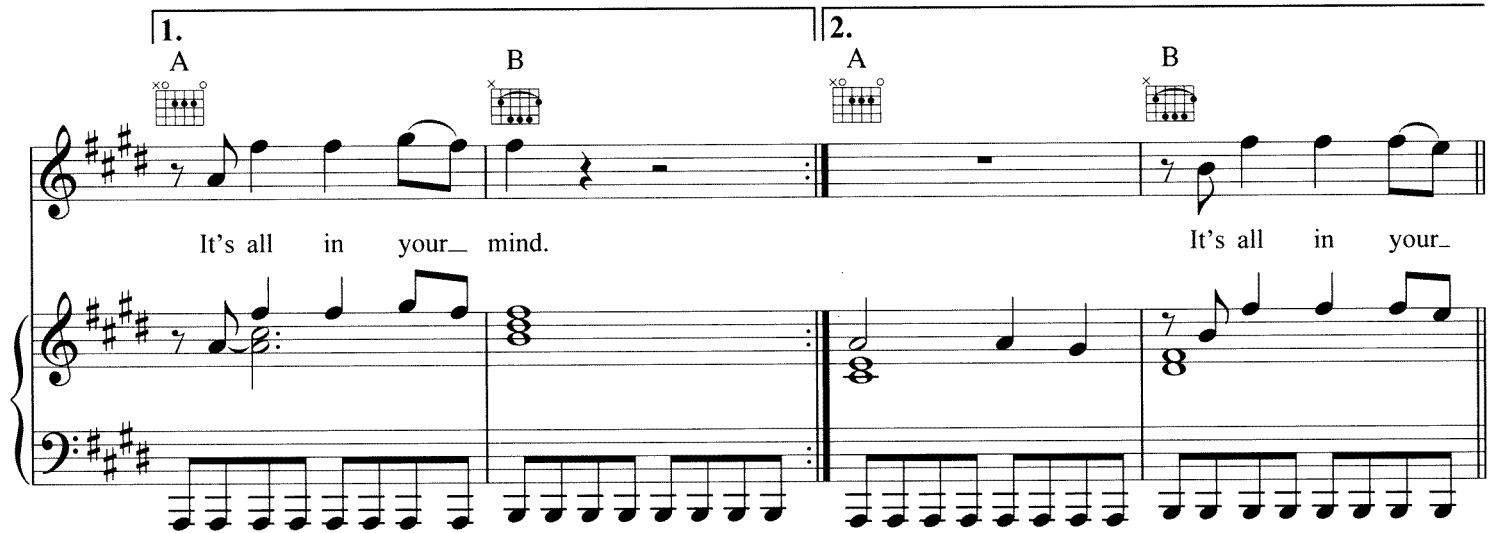
E/G#  B  C#m  4fr




make you mad. The space - man says ev - 'ry - bod - y look down.



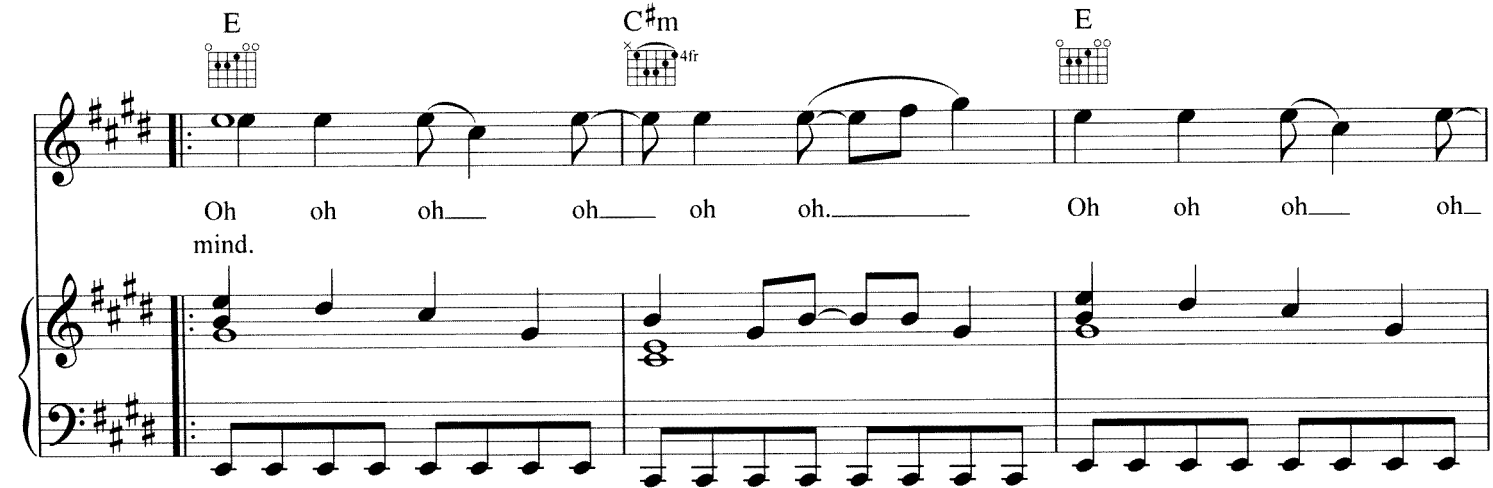
1. A  B  2. A  B 


It's all in your_ mind. It's all in your_



E  C#m  4fr E 



Oh oh oh_ oh_ oh oh. Oh oh oh_ oh_




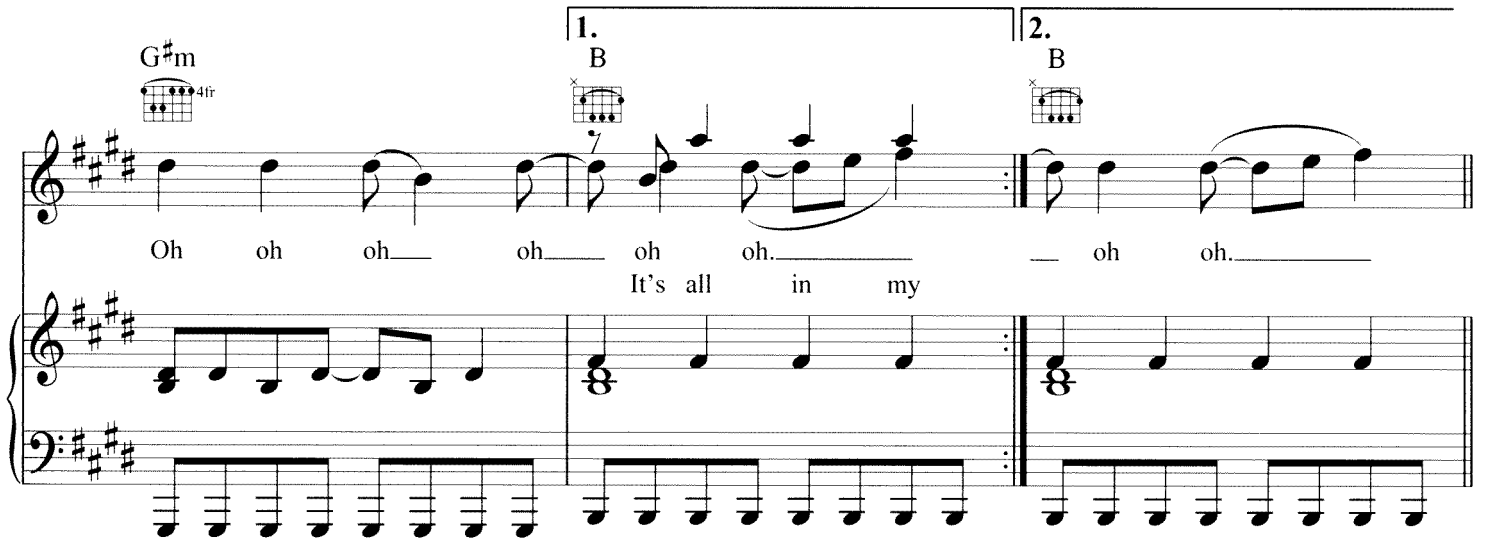
A  A⁶  C^{#m} 





oh oh. Oh oh oh oh oh oh.



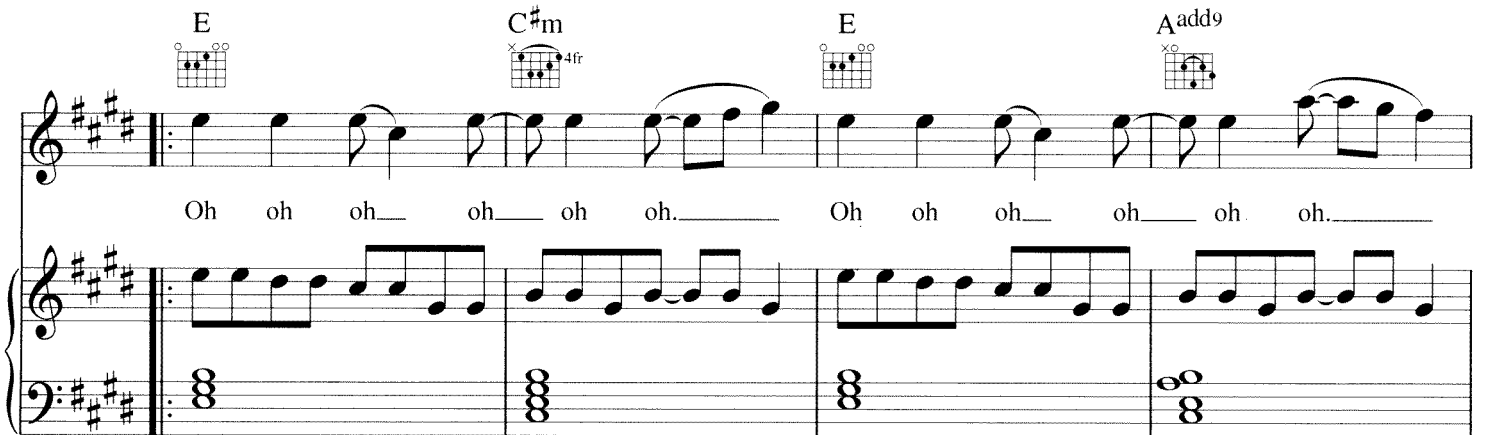
1.  2. 





G^{#m}  Oh oh oh oh oh oh. It's all in my oh oh.



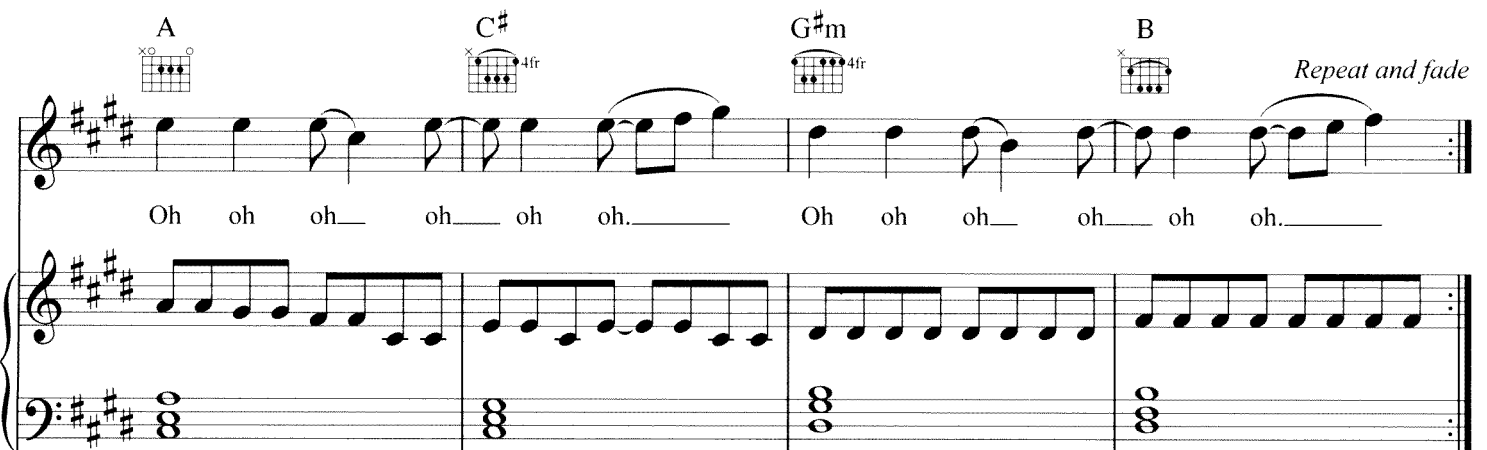
E  C^{#m}  E  A^{add9} 

Oh oh oh oh oh Oh oh oh oh oh.



A  C[#]  G^{#m}  B  Repeat and fade

Oh oh oh oh oh Oh oh oh oh oh.



JOY RIDE

Lyrics by Brandon Flowers
Music by Brandon Flowers, Dave Keuning,
Mark Stoermer & Ronnie Vannucci

♩ = 116

N.C.

Vocal ad lib.

Am⁷



Dm⁷



1. It's get-ting close to sun - down_ o - ver the si - er - ra.
2. Instr. till *

Am⁷



Dm⁷



Am⁷



Strand-ed on_ a heat - wave, burn-ing with de - sire. She was on_ the side - walk_

* Pull up to_ a mo - tel, _

Dm7



Am7



Dm7



look-ing for a night - life. We talked a - bout the real_ things_ and drove in - to the fire.
va - can - cy was buzz - ing. Pink and dirt - y ne - on, _ set - tle on the hood.

Am7



Dm7



Am7



Head-lights on the high - way, _ the des-ert wind is howl - ing. Rat - tle - snakes and ro - mance_ are
Wrapped her arms a - round me, _ come a lit - tle clo - ser. Stum - ble in _ the twi - light_ and

2° L.H. tacet till *

Dm7



Am7



Dm7



spill-ing with the rain. _ Can-dy ap - ple red _ dress, _ bleed-ing when she kissed me.
fell on - to the floor. _ Lov-ing Mo - na Li - sa, _ dream-ing of the free world.

Am7



Dm7



G



Heav-en in _ a rag - top, _ take a - way my pain. _ } When your chips are down, _
Lip-stick on _ the night stand, _ and de-mons at the door. _ }

Am⁷ F G Am

when your highs are low, joy ride. (Joy ride.) Move a-cross the night

Dm C F G 1. Am⁷

like a sep-rate wind. (Joy ride.)

2. G Am⁷ F

When your hopes and dreams lose the will to glow, joy ride. (Joy

G Am Dm C

ride.) Reach-ing for the light, wo-man, we can

F Em⁷ C/E

win. (Joy ride.) There's

G Am F

some-thing in the dis - tance, a glo - ri - ous ex - ist - ence

C/E G Am

A sim-ple cel - e - bra - tion, a

D⁷/F[#] Dm⁷

place you nev - er been be - fore. Tell me that you want it

Fm



G



more. _____ Oh oh oh oh.

Am⁷



F



Oh oh oh oh oh. Oh oh oh oh oh. Oh oh oh oh oh.

G



Am



Dm



C



F



G



Reach-ing for the light, wo-man, we can win.

Dm



G



Dm



When your chips are down. (When your chips are down.) When your highs are

Fm



C



Am⁷



F



low, joy ride. (Joy ride.)

E



Am



F



All your hopes and dreams,

Dm



G/B



C



all you need to know. Joy ride.

N.C.

Am



A DUSTLAND FAIRYTALE

Lyrics by Brandon Flowers

Music by Brandon Flowers, Dave Keuning,
Mark Stoermer & Ronnie Vannucci

♩ = 64
N.C.

D



A dust-land fair-y-tale be-gin-ning but just an-oth-er




Con pedale



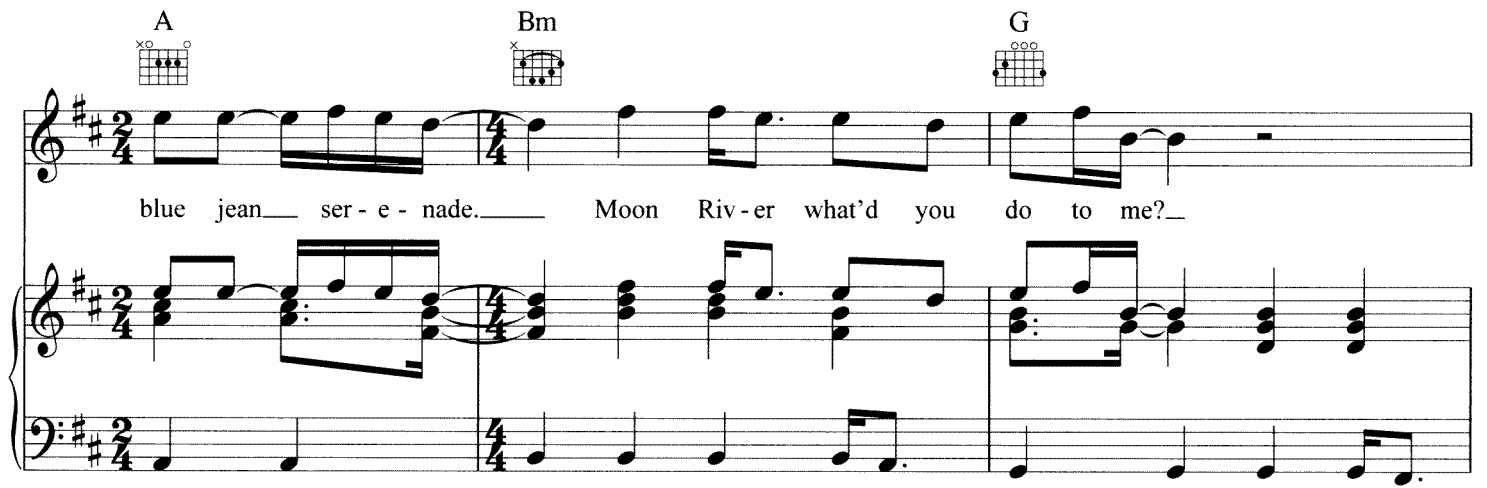
white trash coun-ty kiss... In six-ty-one,___ long brown hair_ and fool-ish eyes.---





He looked just like you'd want him to,___ some kind-a slick chrome A-me-ri-can prince... A

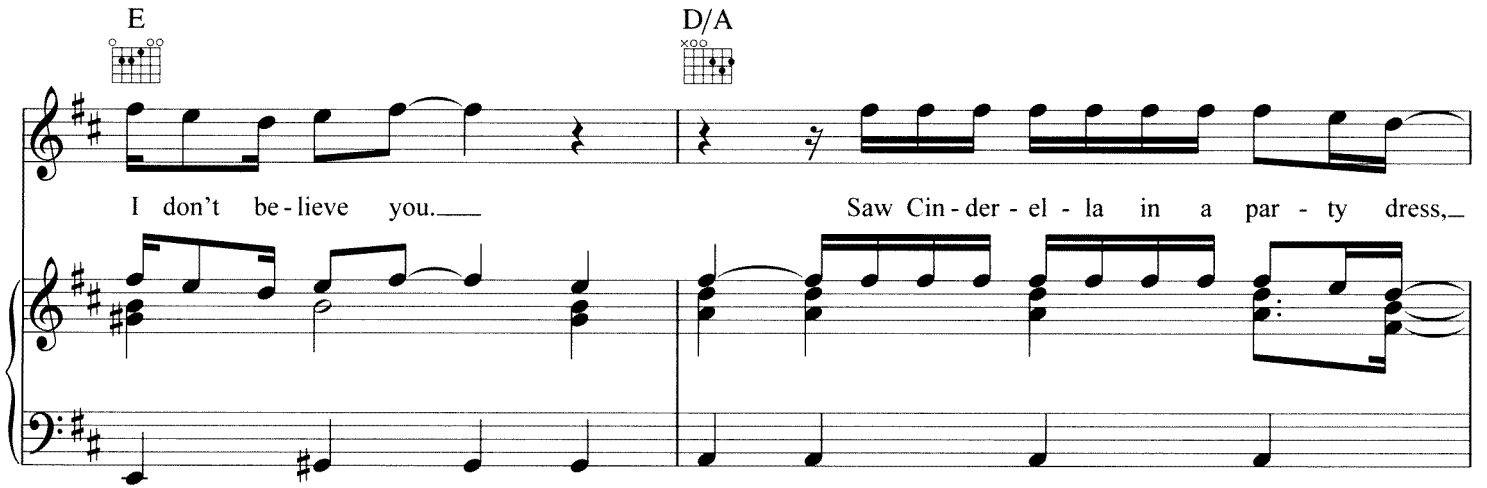
A  Bm  G 



blue jean ser - e - nade. Moon Riv - er what'd you do to me?_



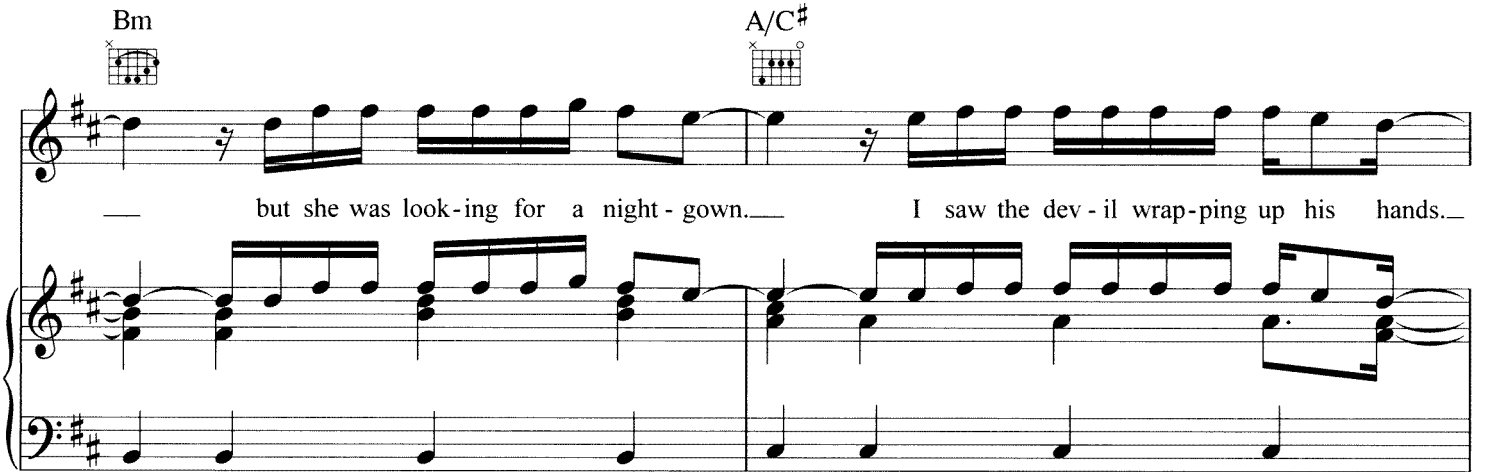
E  D/A 






I don't be - lieve you. Saw Cin - der - el - la in a par - ty dress, _



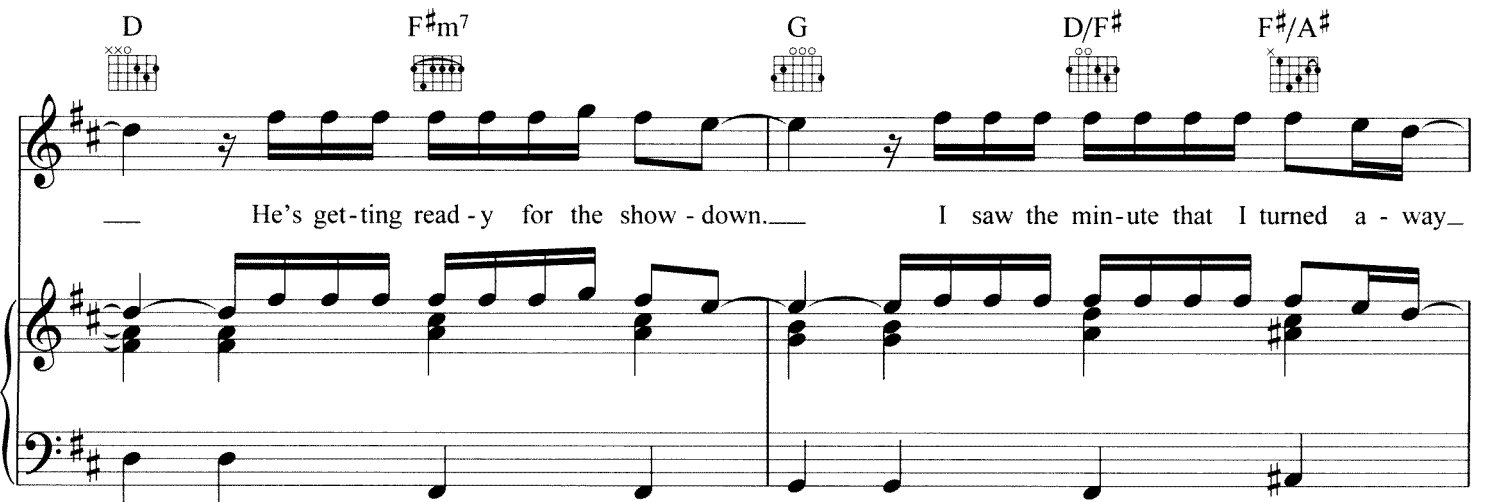
Bm  A/C# 

— but she was look - ing for a night - gown. I saw the dev - il wrap - ping up his hands. _



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

— He's get - ting read - y for the show - down. I saw the min - ute that I turned a - way _



Bm

A/C#

D



I got my mon - ey on a palm to - night. _____ A

♩ = 136

D

D/A



change came in dis - guise _____ of rev - e - la - tion, set _____ his soul _____

G

D/A

Bm

Gmaj7



_____ on fire. _____ She says she al - ways knew _____ he'd come a - round. _____

D



_____ And the dec - ades dis - ap - pear _____

Bm7



like sink - ing ships. But we per - se - vere. God gives us hope

Gmaj7



Bm



Gmaj7



D



but we still fear what we don't know. The mind is poi - son.

Bm



Gmaj7



Cas - tles in the sky sit strand - ed, van - dal - ised.

E7/G#



N.C.

My draw - bridge is clos - ing.

D/F#



Bm



die. Saw Cin-der - el - la in a par - ty dress — but she was
Now Cin-der - el - la don't you go to sleep; — it's such a

A/C#



look - ing for a night - gown. — I saw the dev - il wrap - ping up his hands. —
bit - ter form of re - fuge. — Oh, don't you know the king - dom's un - der siege —

D



D/F#



G



— He's get - ting read - y for the show - down. — I saw the
— and ev - 'ry - bod - y needs you? — Is there still

D/F#



F#7



Bm



A/C#



end - ing when they turned the page. — I took my mon - ey and I ran a - way, —
mag - ic in the mid - night sun, — or did you leave it back in six - ty - one? —

D F#m Asus⁴ Em⁷

To Coda ☉

straight to the val - ley of the great di - vide. Out where the dreams are
 In the ca - dence of a young man's eyes.

D A G D/F#

high. Out where the wind don't blow. Out here the good girls_

Bm A D F#m

die. And the sky won't snow. Out here the bird don't

Gmaj⁷ A G

sing. Out here the field don't grow.

A/C#



Bm



B7



Out here the bell don't ring.

Out here the bell don't

Em



G



D.S. al Coda

N.C.

ring.

Out here the good girls.

⊕ *Coda*



Out where the dreams are high.

1.

2.

THIS IS YOUR LIFE

Lyrics by Brandon Flowers

Music by Brandon Flowers, Dave Keuning,
Mark Stoermer & Ronnie Vannucci

♩ = 100

N.C.

Vocal ad lib.

The first system of music features a vocal line in 4/4 time with a tempo of 100. The vocal line consists of a series of eighth notes with a dotted quarter note, starting on a G4 and moving up stepwise. The piano accompaniment is in 4/4 time, with the right hand playing a series of chords (F, Dm7, F/A) and the left hand playing a steady eighth-note bass line.

The second system continues the vocal line and piano accompaniment from the first system. The vocal line remains consistent, and the piano accompaniment continues with the same chord progression and bass line.

The third system includes guitar chord diagrams for F, Dm7, and F/A. The F chord diagram shows a barre on the first fret. The Dm7 chord diagram shows a barre on the second fret. The F/A chord diagram shows a barre on the first fret. The piano accompaniment continues with the same chord progression and bass line.

B^bsus² C F D⁷sus⁴

Fmaj⁷/A B^bsus² Cadd⁹



sim. cont.

F Dm⁷

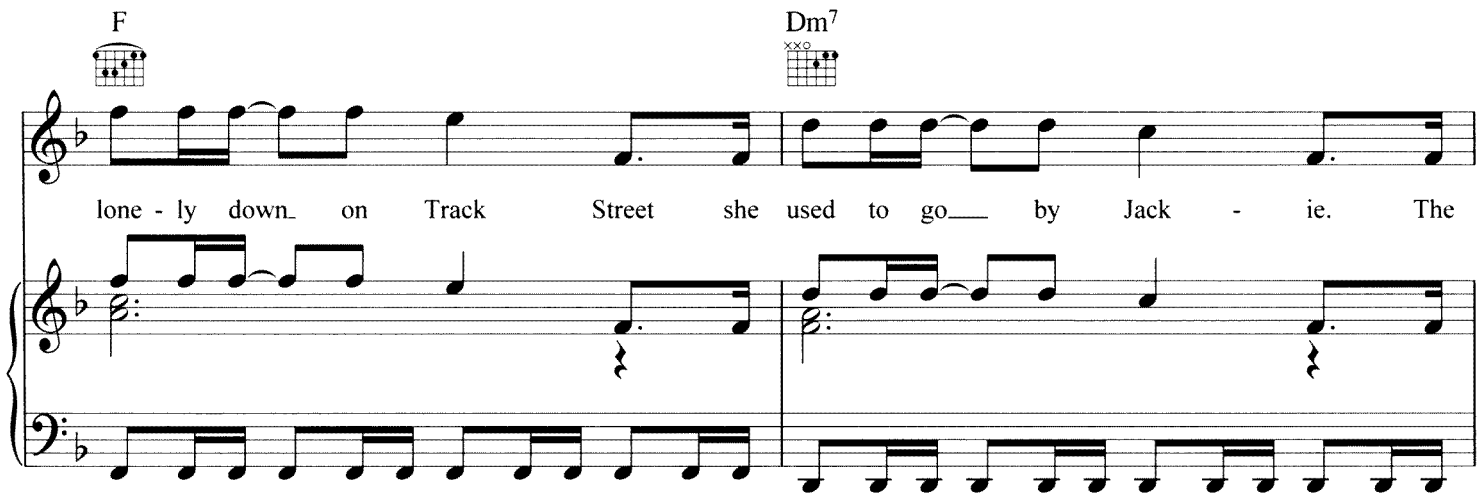
Can - dy talks_ to stran - gers. Thinks her life's_ in dan - ger.



F/A B^bsus² C

No - one gives a damn_ a - bout_ her hair. It's

F  Dm7 



lone - ly down_ on Track Street she used to go_ by Jack - ie. The



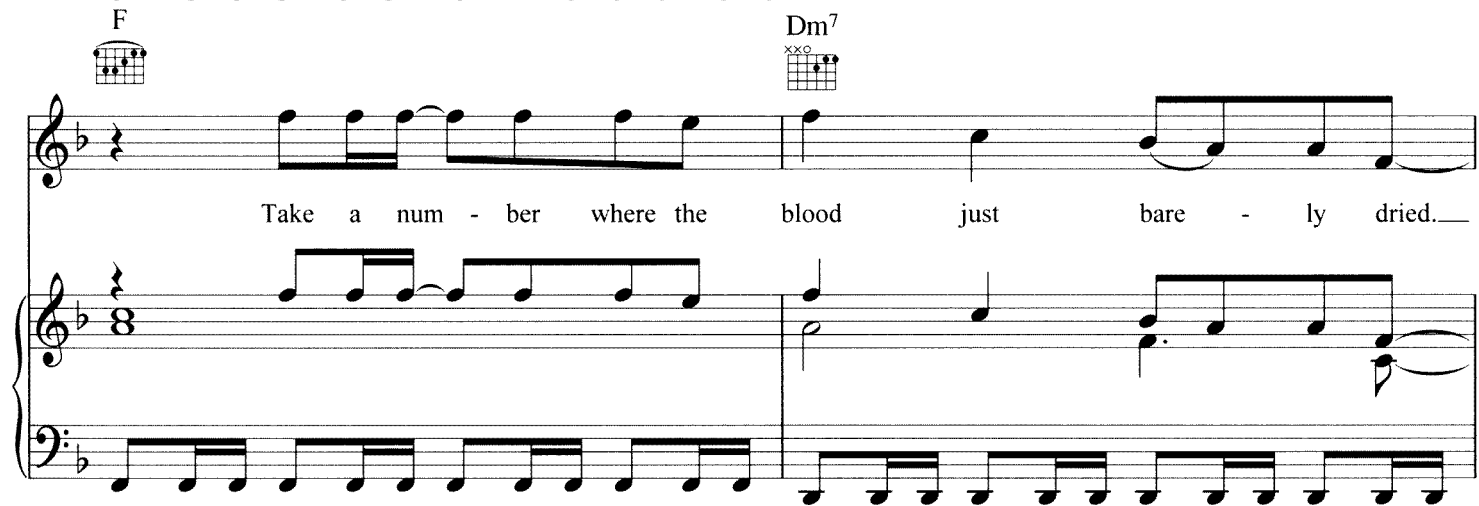
F/A  B^bsus²  C 




cops, they'll steal your dreams_ and they'll kill your prayers.---

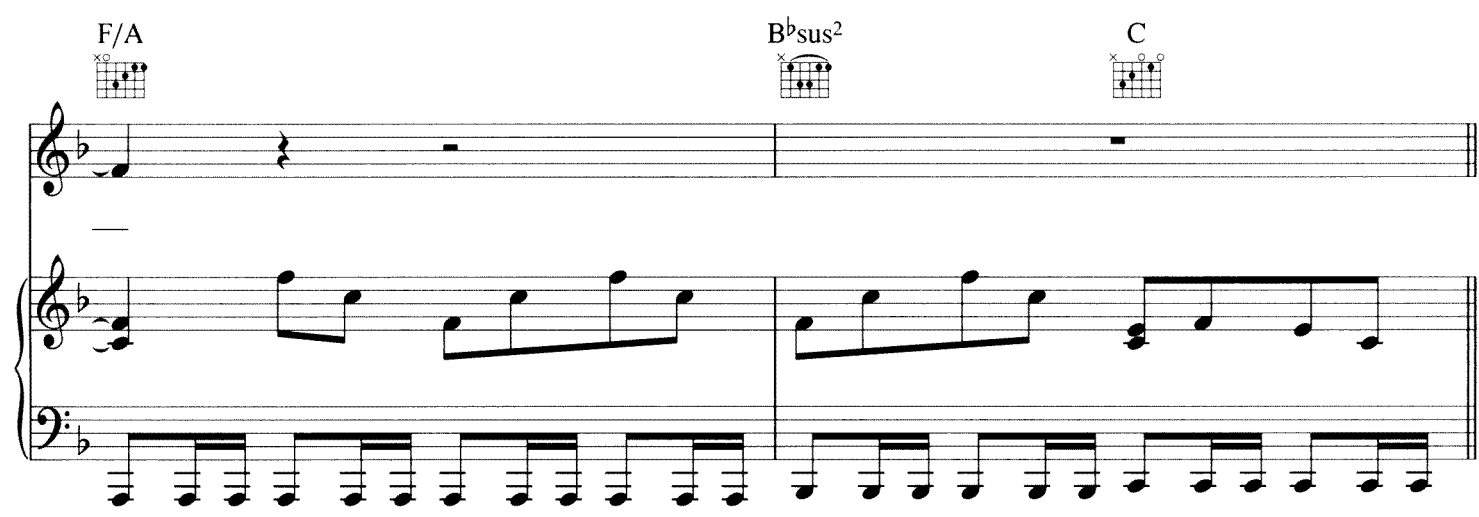


F  Dm7 

Take a num - ber where the blood just bare - ly dried.---



F/A  B^bsus²  C 



F Dm⁷

Wait for some - thing bet - ter. No - one be - hind__



Fmaj⁷/A B^bsus² C

— you watch - ing your shad - ows. This feel - ing won't

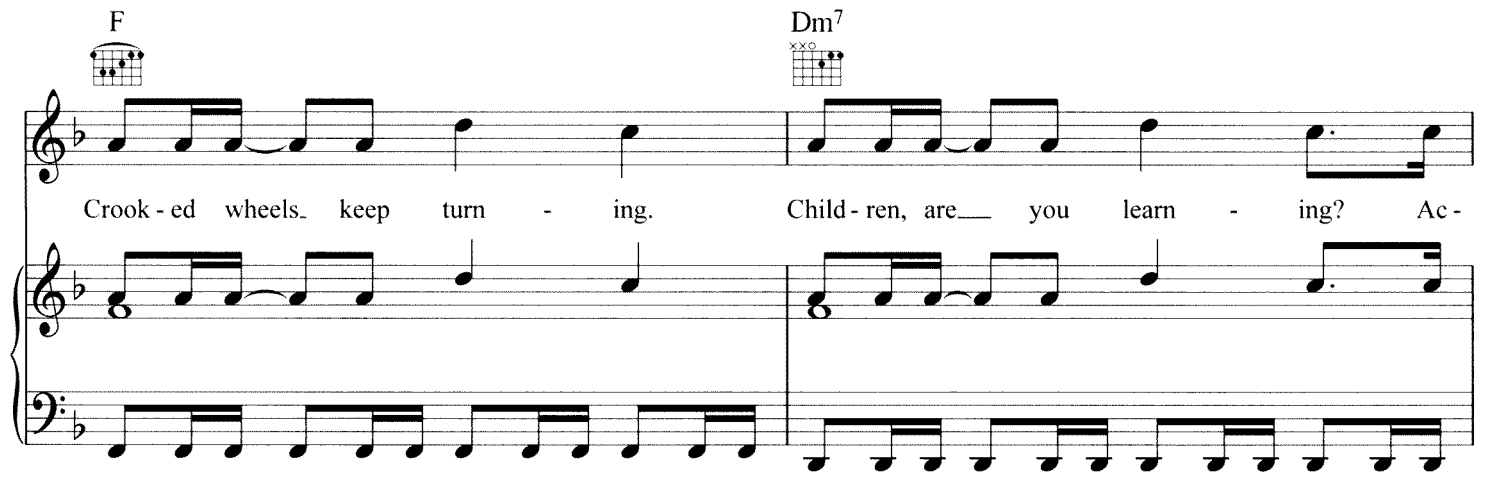
F Dm⁷




go.

F/A B^bsus² C

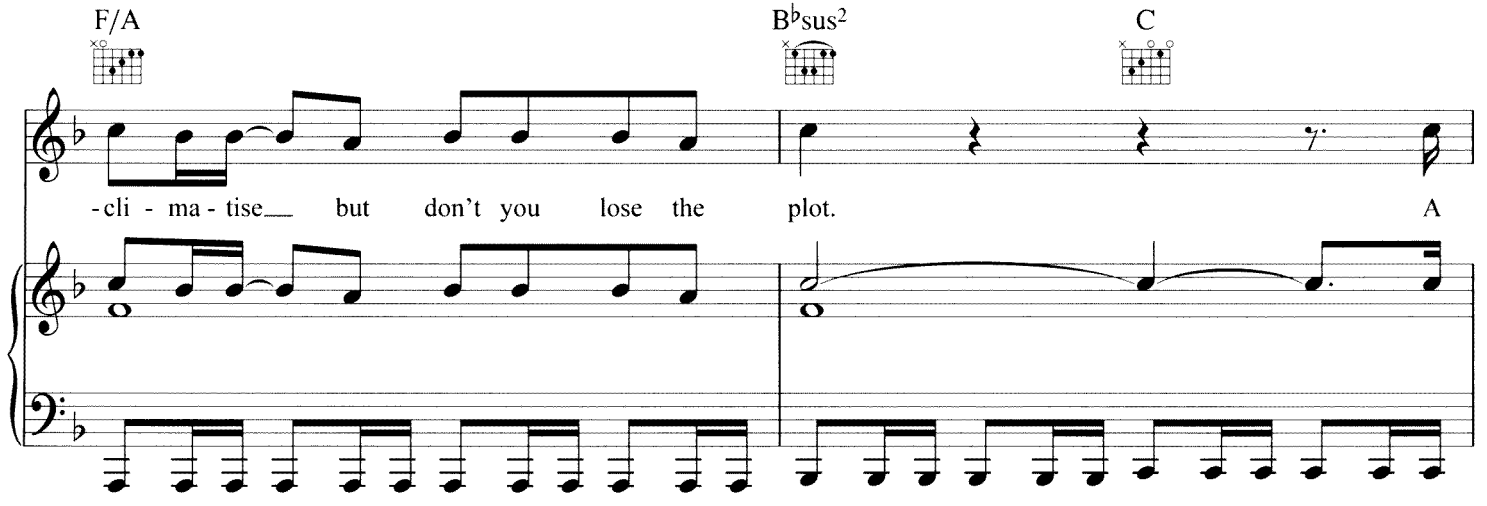
F  Dm7 



Crook - ed wheels. keep turn - ing. Child - ren, are you learn - ing? Ac -



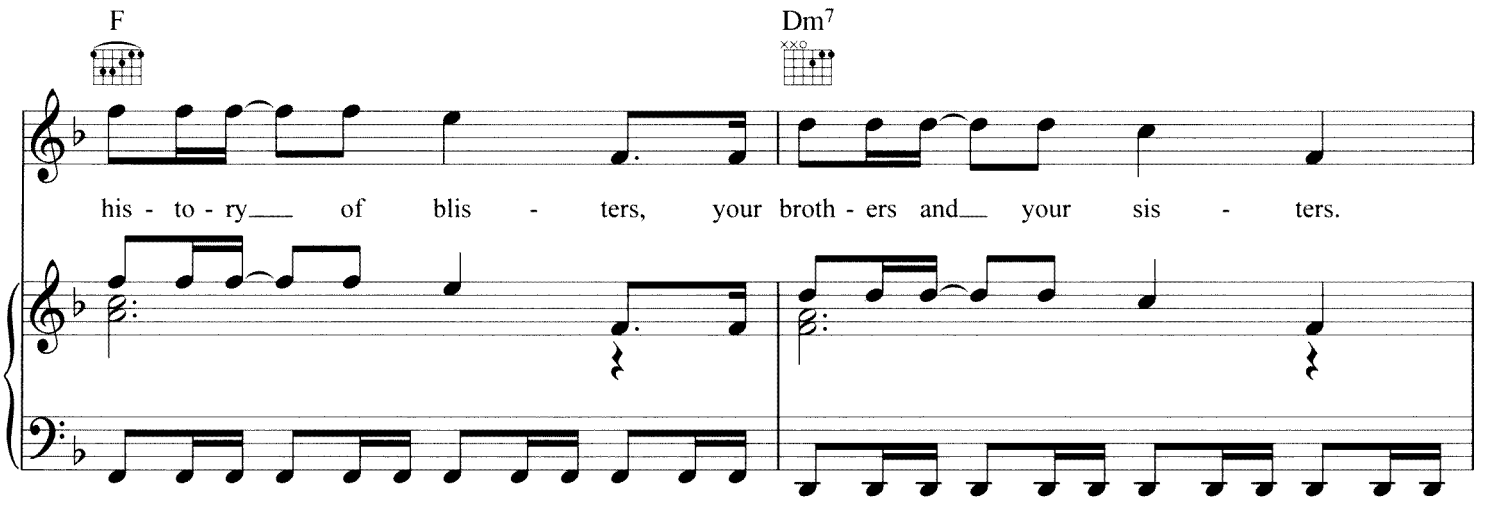
F/A  B^bsus²  C 




-cli - ma - tise but don't you lose the plot. A



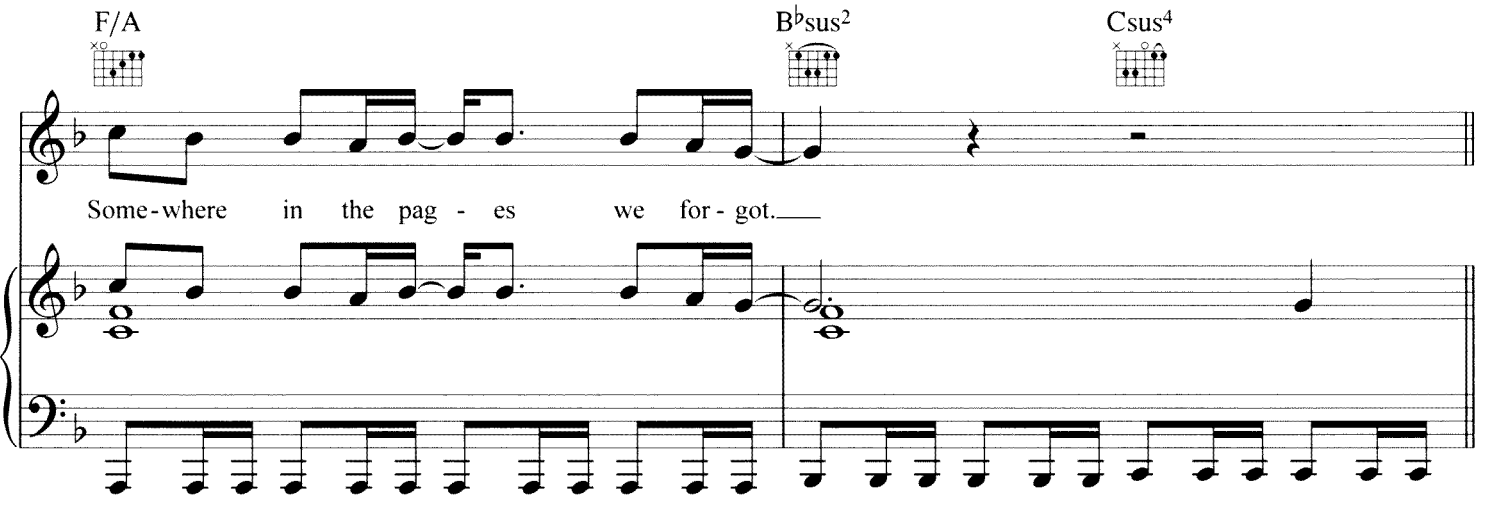
F  Dm7 

his - to - ry of blis - ters, your broth - ers and your sis - ters.



F/A  B^bsus²  Csus⁴ 

Some-where in the pag - es we for - got.



B^b F B^b

Take a num-ber Jack - ie where the blood just bare - ly dried. — You

E^b C

know I'm on your_ side. —

Drums

F Dm⁷ Fmaj⁷/A

Wait for some - thing bet - ter. No-one be - hind — you watch - ing your shad -

B^bsus² C F

- ows. You got - ta be strong - er than — the sto -

Dm⁷
Fmaj⁷/A
B^bsus²
C

- ry. Don't let it blind___ you. Riv-ers are shal - low. This feel-ing won't go.

F/A
B^b
C

— And the sky is full of dreams, — but you don't know how_ to fly..

Dm
G⁷/B
Gm

— I don't have a sim - ple an - swer, —

B^b
C⁷

but I know that I___ could an - swer with some - thing bet -

F Dm Am B^b Csus⁴

- ter. *cont. sim.*
Vocal ad lib.

Detailed description: This system contains five measures of music. The top staff shows guitar chords: F, Dm, Am, B^b, and Csus⁴. The vocal line consists of eighth notes with lyrics '- ter.' and 'cont. sim.'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F Dm⁷ Fmaj⁷/A

go.

Detailed description: This system contains three measures of music. The top staff shows guitar chords: F, Dm⁷, and Fmaj⁷/A. The vocal line has the lyric 'go.'. The piano accompaniment has a rhythmic eighth-note bass line in the left hand and chords in the right hand.

B^bsus² Csus² F

Play 4 times ad lib.

This feel-ing won't *Vocal ad lib.*

Detailed description: This system contains three measures of music. The top staff shows guitar chords: B^bsus², Csus², and F. The vocal line has the lyrics 'This feel-ing won't' and 'Vocal ad lib.'. The piano accompaniment features a rhythmic eighth-note bass line in the left hand and chords in the right hand.

Detailed description: This system contains three measures of music, primarily piano accompaniment. The left hand continues with a rhythmic eighth-note bass line, and the right hand plays chords. The vocal line is mostly silent, with a few notes at the end of the system.

I CAN'T STAY

Lyrics by Brandon Flowers

Music by Brandon Flowers, Dave Keuning,
Mark Stoermer & Ronnie Vannucci

♩ = 92

N.C.

The e-mo-tion, it was e - lec - tric. And the stars, they all a-

C



N.C.

-lign. I nev-er had to make my de - ci - sion,

E^b



but I nev - er made the time.

6 6 6 6 8^{va}

N.C. E^b
x 6fr

No, I nev-er made the time. In the dark.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a treble clef with a melody of eighth notes (G4, A4, B4, A4, G4) and a bass clef with a steady eighth-note accompaniment. Chord diagrams for N.C. and E^b (6fr) are shown above the staff.

B^b F Gm

for a while now. I can't stay so

Detailed description: This system contains measures 3-5. The vocal line has a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note accompaniment in the bass and a melody of eighth notes in the treble. Chord diagrams for B^b, F, and Gm (3fr) are shown above the staff.

E^b B^b Gm

far. I can't stay much long - er.

Detailed description: This system contains measures 6-8. The vocal line has a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note accompaniment in the bass and a melody of eighth notes in the treble. Chord diagrams for E^b (6fr), B^b, and Gm (3fr) are shown above the staff.

A^b Cm F B^b

Rid - ing my de - ci - sion home.

Detailed description: This system contains measures 9-11. The vocal line has a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note accompaniment in the bass and a melody of eighth notes in the treble. Chord diagrams for A^b (4fr), Cm (3fr), F, and B^b are shown above the staff.

B^b Gm A^b

Ex-on-er-a-tion lost_ its e - ra - ser, but my for-giv-er found a

C F B^b Gm

son. An there are twist-ed days_ that I_____ take com - fort

A^b E^b A^b

'cause I'm not the on - ly one. No, I'm not the on - ly

E^b B^b

one. In the dark_____ for a while_

F Gm Eb

now. I can't stay ver- y far. I can't

Bb Gm Ab

stay much long - er. Rid - ing my de -

Cm F Bb

-ci - sion home.

Gb Db Ab Gb

Now there's a maj-es-ty at my door- step. And there's a lit-tle boy in

her arms. I will pa-rade a-round with-out game-plans,

ob-li-ga-tion or a-larm. In the dark...

— for a while now. I can't stay ver-y far. I can't

— stay much long-er. Rid-ing my de-ci-sion home. In the dark

Repeat and fade

NEON TIGER

Lyrics by Brandon Flowers

Music by Brandon Flowers, Dave Keuning,
Mark Stoermer & Ronnie Vannucci

♩ = 88

N.C.

B



1. Far from the ev - er - green_ of
2. You took to the spot-light like_ a

old As - sam._
dia - mond ring._

Far from the rain - fall on the trails_
They came from the wood - work in the hopes_

E



_ of old_ Sai - gon._ Straight from the pos - ter town of scorn and ritz_
_ they might re - deem_ them - selves for poor_ de - ci - sions. To win big._

B



We bring you the wild - er side__ of gold and glitz__



Run, ne - on ti - ger, there's a lot on your__ mind__
 Run, ne - on ti - ger, there's a lot on your__ mind__
 § Run, ne - on ti - ger, there's a price on your__ head__



They pro-mised just to pet__ you,__ but don't you let 'em get__ you,__ A -
 They stra - te - gise and name_ you,__ but don't you let 'em tame_ you,__ You're
 They'll hunt you down and gut__ you,__ I'll nev - er let 'em touch_ you,__ A -



To Coda ◊

- way, a - way oh, one. Un - der the heat__
 far too pure and bold to suf - fer the strain__
 - way, a - way, oh, one. I'm beg - ging you ne -

1.

E F# B

of the south - west sun.

2.

E D#m7 F#

of the hang - man's hold...

B Baug(add9) B6 B7

I don't wan-na be kept, I don't wan-ne be caged, I don't wan-na be damned, oh hell.



B Baug(add9) B6 B7

I don't wan-na be broke, I don't wan-na be saved, I don't wan-na be S. O. L.

E  E⁶  E⁷ 

Give me roll - ing hills_ and to-night could be the night that I stand a-mong the thou-sand thrills.



B  Baug  B⁶  B⁷ 







Mis-ter, cut me some slack.'cause I don't wan-na go back.I want a new day and age._

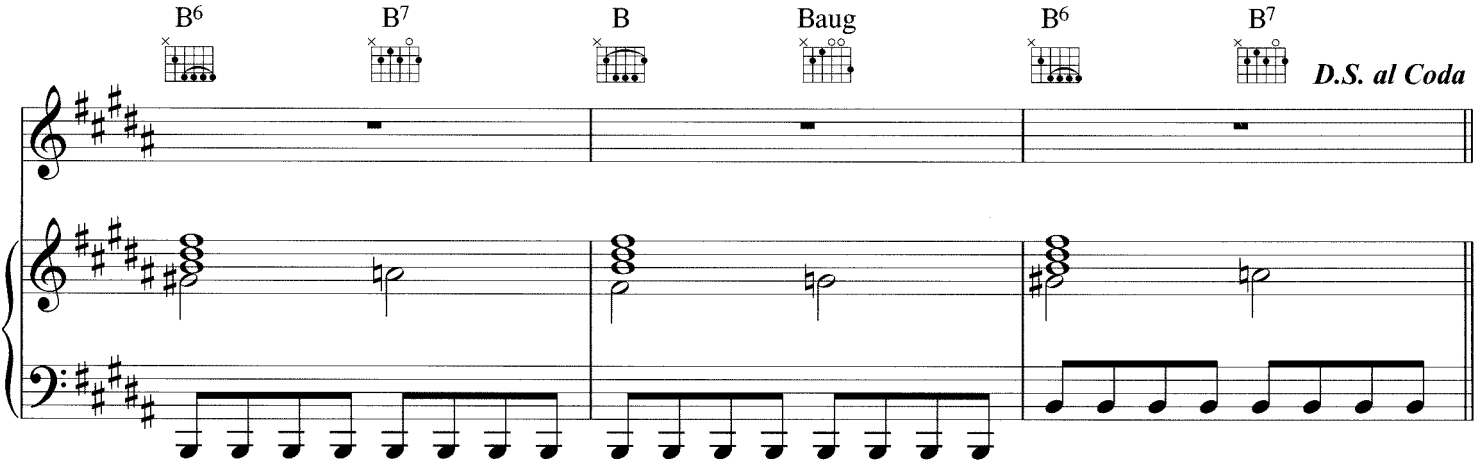


F#  E  B  Baug 

Come on girls_ and boys,_ ev-'ry-one make some noise._____



B⁶  B⁷  B  Baug  B⁶  B⁷  *D.S. al Coda*



♩ Coda



- on ti - ger, run. Un-der the heat



of, un-der the heat of, un-der the heat of the south - west



sun. Ne-on ti - ger, there's a lot on your mind



THE WORLD WE LIVE IN

Lyrics by Brandon Flowers
Music by Brandon Flowers, Dave Keuning,
Mark Stoermer & Ronnie Vannucci

♩ = 104

Fmaj7

G

C/E

This is the world — that we live in. I feel my - self get

F

G

Cm

tired... This is the world — that we live in. *Vocal ad lib. cont. sim.*

C

Well,

Cm Adim

may - be I was mis - tak - en. I heard a ru - mour that you

Ab



quit this day and age. Well, may - be I was mis - tak -

C F G

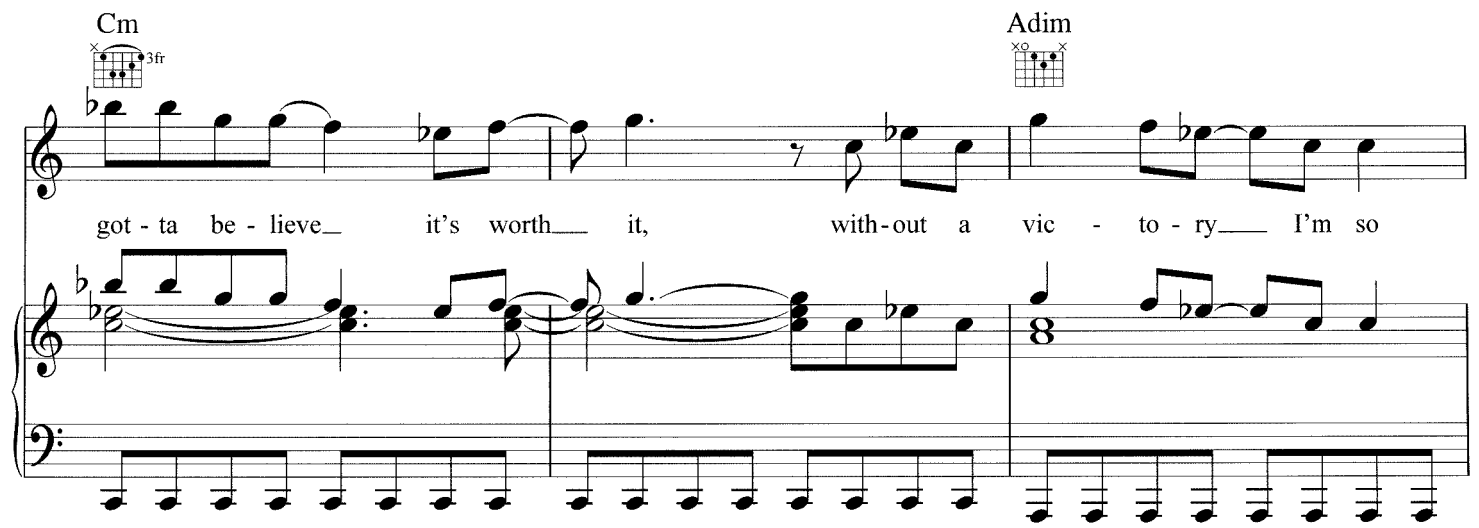
- en. Bless your bod - y, bless your soul,


Am Bb C

pray for peace and self - con - trol. I

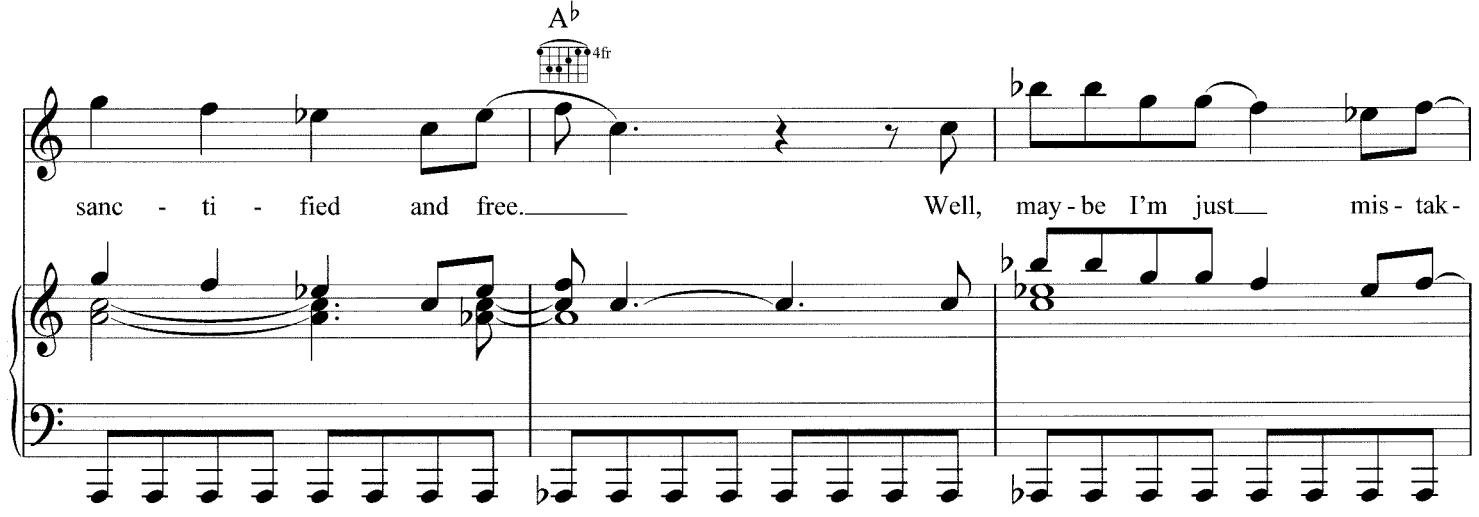
Cm  3fr  Adim

got - ta be - lieve_ it's worth_ it, with - out a vic - to - ry_ I'm so



A^b  4fr



sanc - ti - fied and free. Well, may - be I'm just_ mis - tak -



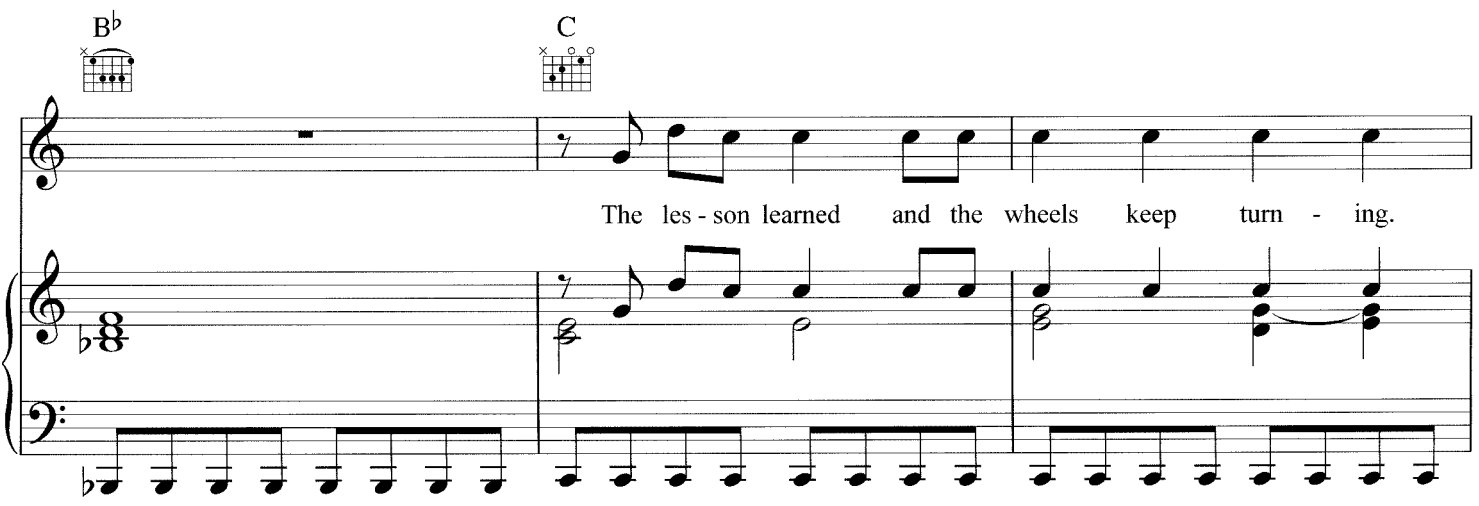
C  Em⁷ 

- en. *cont. sim.*



B^b  C 

The les - son learned and the wheels keep turn - ing.



C/E B^b6 C

— — — — This is the world_

Fmaj⁷ G C/E F

— that we live in. I can't take blame for two... This is the world_

G Em⁷ F G

— that we live in. And may-be we'll make it through... Ah.....

Cm Am

— — — —



Piano accompaniment for the first system, featuring a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. The music consists of chords and a steady eighth-note bass line.



Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "Bless your bod - y, bless your soul, reel me in and cut my throat. Un - der-neath the wa - ter - fall, ba - by, we're still in this boat,". The piano accompaniment continues with chords and a bass line.

1.

2.



Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "yeah... This is the world... that we live". The piano accompaniment features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat.



Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics: "in. I feel my - self get tired... This is the world...". The piano accompaniment continues with chords and a bass line.



that we live in. I had a dream and I was fall-



- ing down.



There's no next time a-lone. A storm wastes it's wa-ter on me.



But my life was

C C/E Fmaj7

free. I guess it's the world that we live
that we live

3° Instrumental

G C/E F

in. It's not too late for that... This is the world that we live
in. I still want some - thing real... This is the world that we live

1. G Em7 F

in. And no, we can't go back. This is the world

2. G Em F

in. I know that we can heal o - ver time.

D.S. repeat and fade

GOODNIGHT, TRAVEL WELL

Lyrics by Brandon Flowers
Music by Brandon Flowers, Dave Keuning,
Mark Stoermer & Ronnie Vannucci

$\text{♩} = 64$

N.C.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of whole rests. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It contains four measures of music: the first measure has a whole note G4 in the bass clef; the second measure has a whole note G4 in the bass clef; the third measure has a whole note G4 in the bass clef; the fourth measure has a whole note G4 in the bass clef.

*L.H. 8vb till **

N.C.

The second system of musical notation includes a vocal line and piano accompaniment. The vocal line is on a treble clef with a key signature of one sharp and a 4/4 time signature. It contains two measures of music: the first measure is a quarter rest, and the second measure is a quarter note G4. The piano accompaniment is on a grand staff with the same key signature and time signature. It contains two measures of music: the first measure has a quarter note G4 in the bass clef, and the second measure has a quarter note G4 in the bass clef.

The un-known dis-tance to the great— be-yond— stares back at my griev-ing frame—

The third system of musical notation includes a vocal line and piano accompaniment. The vocal line is on a treble clef with a key signature of one sharp and a 4/4 time signature. It contains two measures of music: the first measure is a quarter rest, and the second measure is a quarter note G4. The piano accompaniment is on a grand staff with the same key signature and time signature. It contains two measures of music: the first measure has a quarter note G4 in the bass clef, and the second measure has a quarter note G4 in the bass clef.

To cast my shad-ow by the ho - ly sun,— my spi-rit moans—

with a sa - cred pain. — And it's qui - et now. The

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "with a sa - cred pain. — And it's qui - et now. The". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

u - ni - verse_ is stand - ing still. — And there is noth - ing I can say.

G

The second system continues the vocal line with the lyrics "u - ni - verse_ is stand - ing still. — And there is noth - ing I can say." A guitar chord diagram for G major is shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern as the first system.

Em Bm G

There's noth - ing we can do now. There's noth - ing I can say.

The third system features the lyrics "There's noth - ing we can do now. There's noth - ing I can say." Above the vocal line, guitar chord diagrams for Em, Bm, and G are provided. The piano accompaniment includes some sustained chords in the right hand.

Em Bm G

There's noth - ing we can do now.

The fourth system concludes with the lyrics "There's noth - ing we can do now." It includes guitar chord diagrams for Em, Bm, and G. The piano accompaniment continues with sustained chords in the right hand.

N.C.

Ooh._____ Ooh._____

N.C.

And all that stands be-tween_ the soul's___ re-lease,_ this tem-po-ra - ry flesh and bone...

G Em⁹ Bsus⁴

— You know that it's o - ver now. I feel my fad-ed mind_ be-gin to roam...

G Em⁹ Bm

— Ev-'ry time you fall and ev-'ry time you try. Ev-'ry fool-ish dream and ev-'ry com-pro-

G Em⁹

- mise. Ev - 'ry word you've spo - ken, ev - 'ry - thing you said. Ev - 'ry - thing you

Bm G G

left me, ram-bles in my head. — And there's noth-ing I can say.

Em⁹ Bm G

There's noth-ing I can do now. There's

Em⁷ Bm G

noth-ing I can say. There's noth-ing I can do now.

G Em⁹ Bm⁷/F[#] Bm Em⁷

Up a - bove the world so high.

D/F[#] G Em⁹

Ev - 'ry - thing you love dear, ev - 'ry time you try. Ev - 'ry - bod - y's

Bm G

watch - ing, ev - 'ry - bod - y cry. Stay, don't leave me, the

Em Bm G

stars can wait for your sign. Don't sig - nal now. And there's

G Em Bm G

noth-ing I can say. _____ There's noth-ing I can do now. _____ There's

Em⁷ Bm G

noth-ing I can say. _____ There's noth-ing we can do now. Good -

D/F# G D/A G/B

- night. _____ Tra - - - vel well. _____ Good -

*
(loco)

D/F# G D/A G/B

- night. _____ Tra - - - vel well. _____ And there's

D/F# G D/A

noth-ing I can say. Noth-ing I can do now.

G/B D/F# G

Go, tra - vel well.

1, 2. D/A Gmaj7/B D/F# G Repeat ad lib.

Tra - vel well.

3. D/F# G D/A G/B Repeat and fade

All the songs from the album arranged for piano, voice and guitar,
complete with full lyrics.

LOSING TOUCH
HUMAN
SPACEMAN
JOY RIDE
A DUSTLAND FAIRYTALE
THIS IS YOUR LIFE
I CAN'T STAY
NEON TIGER
THE WORLD WE LIVE IN
GOODNIGHT, TRAVEL WELL

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