

Book • Vocal • CD-ROM

R.E.M.

OUT OF TIME

R.E.M.

OUT OF TIME



LOW

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately
no chord

Asus2

Asus2/G

Bsus



Dusk is dawn is day.

Asus2

Asus2/G

Bsus

Asus2

Asus2/G

Bsus

Where did it go?

I've been laugh-

Asus2

Asus2/G

Bsus



2fr

ing,

fast and

slow. _

Asus2

Asus2/G

Bsus

Asus2

Asus2/G

Bsus



2fr

Mov-ing in _ a still frame,

howl - ing at the moon. _

Asus2

Asus2/G

Bsus



2fr

Morn-ing found me laugh - ing,

Asus2

Asus2/G

Bsus

Asus2

Asus2/G

Bsus



2fr

up and down, _

down.

Low,

low,

low. _

Asus2



Asus2/G



Bsus



Night suits me fine and
I said the morn- ing,

Asus2



Asus2/G



Bsus



Asus2



Asus2/G



Bsus



morn- ing suits me fine. I've been so hap-
it is n't your time. Bare foot na-

Asus2



Asus2/G



Bsus



py, hap- py, high, high,
ked, I can see your lines.

Asus2



Asus2/G



Bsus



Asus2



Asus2/G



Bsus



in be - tween, down be - low.
It does - n't both - er me if you are right.

Asus2

Asus2/G

Bsus



2fr

Low, low, low. —
Your grass is gras - sy wet. — You're light, white

Asus2

Asus2/G

Bsus

B

C

G



2fr

Low, low, low. —
is bright, light white light. } I skipped the part _

Em



a - bout love.

C

G

Em



It seemed _ so { sil - ly }
 { shal - low }
 { shal - low } and low. —

Asus2

Asus2/G

Bsus

Asus2

Asus2/G

Bsus

2fr

2fr

Low,

low,

low. —

Low,

low,

low. —

To Coda

Asus2

Asus2/G

Bsus

You and

me, —

Asus2

Asus2/G

Bsus

Asus2

Asus2/G

Bsus

2fr

2fr

We know a-bout time. —

We know how things —

A

G

B

go.

They come and go. —

They live —

and grow. — They pass —



and go and glow and glow. Up and down,



high, and low. Low, low, low.



Low, low, low. I skipped the part



a - bout love.

D.S. al Coda
(no repeat)

C G Em

It seemed _ so sil - ly and low. _

This system contains the first three measures of the piece. The guitar part features chords C, G, and Em. The vocal line has lyrics "It seemed _ so sil - ly and low. _". The piano accompaniment consists of a treble and bass staff with various notes and rests.

CODA Asus2 Asus2/G Bsus

I like your hands, _

This system contains measures 4-6. The guitar part features chords CODA, Asus2, Asus2/G, and Bsus. The vocal line has lyrics "I like your hands, _". The piano accompaniment continues with a treble and bass staff.

Asus2 Asus2/G Bsus Asus2 Asus2/G Bsus

all full _ of glo - ry, all full _ of glo -

This system contains measures 7-9. The guitar part features chords Asus2, Asus2/G, Bsus, and 2fr variants. The vocal line has lyrics "all full _ of glo - ry, all full _ of glo -". The piano accompaniment continues with a treble and bass staff.

Asus2 Asus2/G B

ry.

rit.

This system contains measures 10-12. The guitar part features chords Asus2, Asus2/G, and B. The vocal line has lyrics "ry.". The piano accompaniment includes a *rit.* marking. The system concludes with a double bar line.

With pedal

RADIO SONG



Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately

Ab



Ab sus



Ab



Ab sus



Ab



The world is col-laps -

Db/Ab



Ab



Db/Ab



- ing a - round our ears. I turned up the ra -

Ab



Db/Ab



Ab



Db/Ab



di - o, but I can't hear it. When I

F7



got to the house — and I called you out — I could tell that you had been cry - ing.
 got to the show, — yo, ho, ho, — I could tell that you had been cry - ing.

It's that same, sing song — on the ra-di - o. — It
 It's that same, sing song, — and the D. J. sucks. — It

Bb7



makes me sad. I meant to turn — it off, —
 makes me sad. I tried to turn — it off, —

to say — good - bye, — to leave — in qui - et, that ra-di - o
 to say — good - bye, my love, that ra-di - o

F7



To Coda ⊕

song.
song.

Hey, hey, hey. —
Hey, hey, hey. —

Ab



Dbm/Ab



I've ev - er - y - thing - to show. — I've

Ab



Db/Ab



Ab



ev - ery - thing - to hide. — Look in - to my eyes. —

Dbm/Ab



Bbm



Eb



D.S. al Coda

Lis-ten.

When I

CODA

Ab

Dbm/Ab



The world is col-laps - ing a -

Ab

Db/Ab

Ab



round our ears. _ I turned up _ the ra - di - o, but

Dbm/Ab

Bbm

Eb



I can't hear it. Yeah.

F7



1

2

Bb7

I tried to sing a - long,

but damn that ra - di - o song. Hey, hey, hey.

F7

Hey, hey, hey.

Ab



Dbm/Ab



I've ev - er - y - thing - to show. — I've

Ab



Db/Ab



Ab



ev - ery - thing - to hide. — Look in - to my eyes. —

Dbm/Ab



Ab



Dbm/Ab



Lis - ten to — the ra - di - o. I turned up — the ra -

Ab



Dbm/Ab



Ab



di - o, but I can't hear it. No,

Dbm/Ab



Bbm



Eb



no chord

I can't hear it.

F7



Hey, hey, hey, — hey. Hey, hey, hey. —

1,2

3

Hey, hey, hey. —

What are you say-ing? What are you play-ing? Who are you o-bey - ing day out day in?

Huh! Ba - by, ba - by, ba - by, ba - by, that stuff is driv-ing me cra - zy.

D. J.'s com-mu-ni-cate to the mass - es, sex and vio-lence class - es.

Now our chil-dren grow up pri-son-ers, all of their life ra-di-o list-eners!

Repeat and Fade

LOSING MY RELIGION

Words and Music by BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately Fast
no chord





Oh, _____ life _____ is big - ger. _____ per _____ of ev - ery wak - ing hour, _____



It's big - ger than you and you are not me. The
I'm choos - ing my con - fes - sions

lengths that I will go to, the dis-tance in your eyes.
 try - ing to keep an eye on you like a hurt,

Em

lost and blind - ed fool, fool. Oh no, I've
 Oh no, I've

Am Em

said too much. I set it up.
 said too much. I set it up.

Dm

1.,3. That's me in the cor - ner.
 2. Con - sid - er this, con -

G Am

Em

That's me in the spot light los - ing my re - lig -
sid - er this the hint of the cen - tu - ry. Con - sid - er this.

Am Em

ion the slip try - ing to keep up with you
that brought me to my knees.

Am

and I don't know if I can do it.
failed. What if all these fan - ta - sies come

Em Dm

Oh no, I've said too much. I
flail - ing a - round? And now, I've said

G

have - n't said _{too} e - nough. _{much.} I thought that I heard you laugh -

F G Am

ing. I thought that I heard you sing. —

F Dm7 G To Coda ⊕

I think I thought I saw you try. —

Am G 1 2

Ev - er - y whis -

Am Am/G Fmaj7

Am Am/G Fmaj7

Am/G C Dm

But that was just a dream...

Am/G C Dm

C Dm

D.S. al Coda

That was just a dream... That's me in the cor-

C Dm

CODA Am

CODA Am

F Dm7 G Am

But that was just a dream... Tr

F Dm7 G Am

F

Cry... Why? Try... That was just a dream,

This system contains the first two staves of music. The top staff is the vocal line with lyrics: "Cry... Why? Try... That was just a dream,". The bottom staff is the piano accompaniment. A guitar chord diagram for F is shown above the vocal staff.

Dm7 G Am G

just a dream, just a dream, dream.

This system contains the next two staves of music. The top staff is the vocal line with lyrics: "just a dream, just a dream, dream.". The bottom staff is the piano accompaniment. Guitar chord diagrams for Dm7, G, Am, and G are shown above the vocal staff.

Am

This system contains two staves of piano accompaniment. A guitar chord diagram for Am is shown above the top staff.

1 2

rit.

This system contains two staves of piano accompaniment. It features a first ending (marked '1') and a second ending (marked '2'). A *rit.* (ritardando) marking is present in the bottom staff.

NEAR WILD HEAVEN

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE



Moderately fast

D



A



mf

Em



1

2

A



When - ev - er we hold _
What - ev - er it takes, _

G



A



G



each oth - er,
I'm giv - ing. It's just we a hold each oth - er.
I'm giv - en.

F#m G F#m

There's a feel - ing that's gone. — Some - thing has — gone wrong —
 Try to live — in - side, — try - ing to move — in - side. —

G A G

— and I don't — know how much long - er I — can take
 And I al - ways thought that it would make — me smart -

A G F#m

it. House made of heart — break it. Take my head —
 er, but it's on - ly made — me hard - er, my heart —

G F#m G

— in your hands — and shake it, } in this near wild heav - en
 — thrown o - pen wide, }

D A

not near e - nough. Liv - ing in - side, liv - ing in -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'not near e - nough. Liv - ing in - side, liv - ing in -'. The bottom two lines are the piano accompaniment in grand staff (treble and bass clefs). Chord diagrams for D and A are shown above the vocal line.

Em D

side. Liv - ing in - side, liv - ing in -
Near wild heav - en.

Detailed description: This system contains the next two lines of music. The vocal line continues with 'side. Liv - ing in - side, liv - ing in -' and 'Near wild heav - en.'. The piano accompaniment continues. Chord diagrams for Em and D are shown above the vocal line.

A Em

side, liv - ing in - side. Near wild heav - en.

Detailed description: This system contains the third and fourth lines of music. The vocal line has 'side, liv - ing in - side. Near wild heav - en.'. A first ending bracket labeled '1' spans the end of the system. The piano accompaniment continues. Chord diagrams for A and Em are shown above the vocal line.

D A

2 Liv - ing in - side, liv - ing in - side, liv - ing in -

Detailed description: This system contains the final two lines of music. The vocal line starts with a second ending bracket labeled '2' and continues with 'Liv - ing in - side, liv - ing in - side, liv - ing in -'. The piano accompaniment continues. Chord diagrams for D and A are shown above the vocal line.

Em D

side. Liv - ing in - side, liv - ing in -
 Near wild heav - en. _____

A Em

side, liv - ing in - side. Near wild heav - en. _____

A G A

I'm hold - ing my hands _ to - geth - er, I'm hold - ing my feet _

G A G

_ to - geth - er, I'm hold - ing my - self _ to - geth - er

A G

in this near wild heav - en not near e - nough.

D A Em

Ba ba ba ba ba ba. Near wild heav - en.

L.H. 2nd time only

1 2 D

Liv - ing in - side, liv - ing in -

A Em

side, liv - ing in - side. Near wild heav - en. Liv - ing in -

Repeat and Fade

JAS SHINY HAPPY PEOPLE

Words and Music by BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately

G Em Bm C6

mf

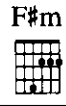
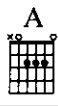
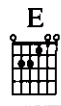
Bright Rock

G Em Bm C

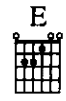
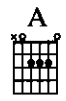
B E A B E

A B E A

Shi - ny hap - py peo - ple laugh - ing.

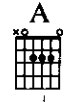


Meet me in the crowd,
Ev - ery - one a - round,



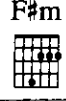
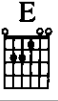
peo - ple, —
love them, —

peo - ple. —
love them. —



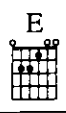
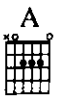
Throw your love a - round. —
Put it in your hands, —

Love me, —
take it, —

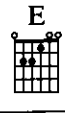
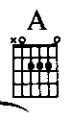


love me. —
take it. —

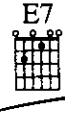
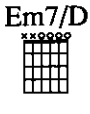
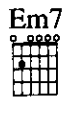
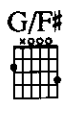
Take it in - to town. —
There's no time to cry. —



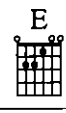
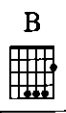
Hap - py, — hap - py. — Put it in — the ground.
 Hap - py, — hap - py. — Put it in — your heart —



— where the flow - ers — grow. — }
 — where to - mor - row — shines. — }



Gold and sil - ver shine. —



B E A B E

Shi - ny hap - py peo - ple hold - ing hands. Shi - ny hap - py peo -

A B E 1 A

- ple hold - ing hands. Shi - ny hap - py peo - ple laugh - ing.

Moderately

2 A G Em Bm C6

- ple laugh - ing.

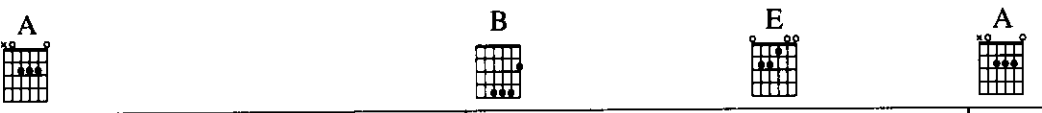
Bright Rock

G Em Bm C

Oh! Here we go!



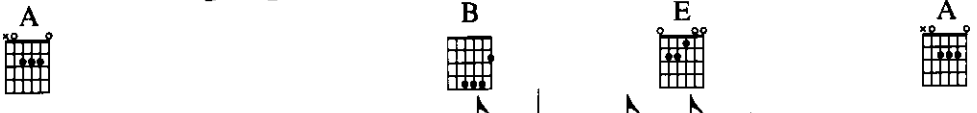
Musical notation for the first system, including treble and bass clefs with notes and rests.



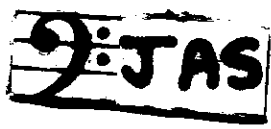
Musical notation for the second system, including treble and bass clefs with notes and rests.



Musical notation for the third system, including lyrics: Shi - ny hap - py peo - ple hold - ing hands. Shi - ny hap - py peo -



Musical notation for the fourth system, including lyrics: - ple hold - ing hands. Shi - ny hap - py peo - ple laugh - ing. Repeat ad lib. and Fade



ENDGAME

By BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately slow



mf



3



(D.S.) Instrumental solo



E7 A C D E7 A

First system of musical notation with guitar chord diagrams (E7, A, C, D, E7, A) and a repeat sign.

D Bm/A A To Coda 1 D

Second system of musical notation with guitar chord diagrams (D, Bm/A, A, D) and a 'To Coda' instruction.

Bm/A A 2 D E D.S. al Coda

Third system of musical notation with guitar chord diagrams (Bm/A, A, D, E) and a 'D.S. al Coda' instruction.

CODA D Bm/A A D Bm/A A

Fourth system of musical notation, labeled 'CODA', with guitar chord diagrams (D, Bm/A, A, D, Bm/A, A).

D F#7/C# F#7 G

E D F#7/C# F#7

G E

C D E7 A C D

1,2 E7 A 3 E7 A D

Bm/A A D Bm/A A

D Bm/A A D

E D(no 3rd)

HALF A WORLD AWAY



Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Lively

Am7



mf

Em



Am



G



D



This could be ___ the sad-dest dusk _ I've ev-er seen ___

Em



Am



C/D



G



D



turn to a mir-a - cle, ___

high a - live. ___

Em Am C/D G D

My mind is rac - ing, — as it al - ways will. My

Em Am G D

hands tired, my heart aches. I'm half a world - a - way — here. My

Em F G F G

head sworn to go it a - lone — and hold it a - long, —

D F G

haul it a - long — and hold it, go it a - lone — and

F G D

hold it a - long _____ and hold, _____ hold. This lone -

G D Em

- ly deep sit hol - low, I'm half a world, -
- ly world is wast - ed. Pa - thet - ic eyes, -

Am Am/D G D Em

half a world _ a - way. _ My shoes are gone, _ my life spent.
high _____ a - live, _ blind to the tide that turns the sea.

Am G D Em

I've had too much _ to drink. _ I did - n't think and I
This storm it came _ up strong. It shook the trees and

Am Am/D G D Em

did - n't think of you. — I guess that's all — I need - ed }
 blew a - way — our fear. — I could - n't e - ven hear } to

F G F G D

go it a - lone — and hold it a - long, — haul it a - long, — and

1 F G F G

hold it. Black-birds, back-wards for - wards and fall — and

D F G

hold — hold. This lone - Go it a - lone — and

F G D

hold it a - long _____ and hold. _____

F G F G D

Go it a - lone _____ and hold it a - long, _____ haul it a - long _____ and

F G F G

hold it. Black-birds, back-wards for - wards and fall _____ and

D G D

hold, _____ hold. _____ This could be _____ the sad - dest dusk _____ I've

Em Am C G D

ev - er seen — turn to a mir - a - cle, — high a - live. —

Em Am G D

My mind is rac - ing, — as it

Em Am C G D

al - ways will. — My hands tired, my heart aches. I'm half a world — a - way —

Em Am D G

and go. —

rit.

TEXARKANA



Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately fast

no chord

mf

Em

G

Bm

Em

A

G

Em

Twen - ty thou - sand miles
Walk - ing through the woods,
For - ty thou - sand stars




to an o - a - sis. —
 I have faced it, —
 in the eve ning. —



Twen - ty thou - sand years — will I burn. —
 look - ing for some - thing to learn. —
 Look at them fall from the sky. —





Twen - ty thou - sand chanc - es I wast -
 Thir - ty thou - sand thoughts have re - placed —
 For - ty thou - sand rea - sons for liv -


Bm  Em 


ed, — wait - ing for — the mo -
 it, — nev - er in — my time —
 ing. — For - ty thou - sand tears —



A  G 



ment to turn. —
 to re - turn. —
 in your eye. —




C/G  D  Bm 

I would give — my life — to find — it. I would give — it all. —



C/G  Am 

Catch me if — I fall. —





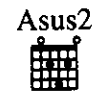
To Coda ⊕



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

1

2



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



1

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

2



All a lone

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

G D

wait - ing ___ to fall. ___

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lyrics "wait - ing ___ to fall. ___" are written below the notes. The piano accompaniment consists of two staves. The right hand starts with a G chord, followed by a series of chords and moving lines. The left hand plays a steady eighth-note bass line.

Esus E D.S. al Coda

Detailed description: This system contains the piano accompaniment for the second system. It features two staves. The right hand has a series of chords and moving lines, including a prominent Esus chord. The left hand continues with a steady eighth-note bass line. The instruction "D.S. al Coda" is written at the end of the system.

CODA Em D Em D

Catch _ me if ___ I fall. ___

Detailed description: This system contains the first two staves of the CODA section. The top staff is a vocal line in treble clef. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lyrics "Catch _ me if ___ I fall. ___" are written below the notes. The piano accompaniment consists of two staves. The right hand starts with an Em chord, followed by a series of chords and moving lines. The left hand plays a steady eighth-note bass line.

Em D

Catch _ me if ___ I fall.

Detailed description: This system contains the piano accompaniment for the CODA section. It features two staves. The right hand has a series of chords and moving lines, including a prominent Em chord. The left hand continues with a steady eighth-note bass line. The lyrics "Catch _ me if ___ I fall." are written below the piano part.

Em D Em D

Catch me if I fall. — Catch me if I fall. —

Em D

— me if — I fall. — Catch me if I fall. —

Em D Em D

Catch me if I fall. — Catch me if I fall. —

Em D

— Catch me if I fall. —

COUNTRY FEEDBACK



Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately slow



mf



This flow - er is scorched, - this film -



is on, - on a mad - dening loop. - These clothes, - these

Em G D C G D

clothes don't fit us right _ and I'm to blame. _ It's all the same. _ It's all _ the same. _

Cmaj7 Em G

You come to me _ with a bone _ in your hand. _ You

D C G D

come to me _ with your hair _ curled tight. You come to me _ with pos - i - tions. _

Cmaj7 Em G

You come to me _ with ex - cus - es,

D C G D

ducked out in a row. — You wear me out. — You wear — me out. —

Cmaj7 Em G

We've been through fake - a - break - down, self - hurt,

D C G D

plas - tics, col - lec - tions, self - help, self - pain, EST, psy - chics, — fuck all.

Cmaj7 Em G

I was cen - tral. I had con - trol. — I

D C G D Cmaj7

lost my head. I need _ this. I need _ this. A

Em G D C

pa-per-weight, a junk ga-rage, a win-ter rain, a hon-ey pot.

G D Cmaj7

Cra - zy, all the lov - ers have _ been tagged. _ A

Em G D C

hot - line, a want-ed ad. It's cra - zy what _ you could-'ve had.



It's cra - zy what you could-'ve had. It's
cra - zy what you could-'ve had. It's



cra - zy what you could-'ve had. I need this. I need — this. —
cra - zy what you could-'ve had. I need this. I,



I, It's cra - zy what you could-'ve had. It's
I, need this. It's



cra - zy what you could-'ve had. I need this. I need this.
cra - zy what you could-'ve had. I need this. I need this.

Cmaj7 Em G

It's cra - zy what - you could-'ve had,
It's

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics "It's cra - zy what - you could-'ve had," are written below. The second line of the vocal staff begins with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The lyrics "It's" are written below. The piano accompaniment consists of two staves. The right hand plays chords: Cmaj7 (C4-E4-G4-Bb4), Em (E3-G3-Bb3), and G (G3-B3-D4). The left hand plays a simple bass line: C3, E3, G3, Bb3, C4, E4, G4, Bb4.

D C G D

cra - zy what - you could-'ve had. I need — this. I need this.

Detailed description: This system contains the next two lines of music. The top staff is the vocal line, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics "cra - zy what - you could-'ve had." are written below. The second line of the vocal staff begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics "I need — this. I need this." are written below. The piano accompaniment consists of two staves. The right hand plays chords: D (D3-F#3-A3), C (C3-E3-G3), G (G3-B3-D4), and D (D3-F#3-A3). The left hand plays a simple bass line: D2, F#2, A2, C3, D3, F#3, A3, C4.

Cmaj7 Em G D C

cra - zy what - you could-'ve had,
Vocal tacet 1st time

Detailed description: This system contains the next two lines of music. The top staff is the vocal line, starting with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics "cra - zy what - you could-'ve had," are written below. The second line of the vocal staff is empty, with the instruction "*Vocal tacet 1st time*" written below. The piano accompaniment consists of two staves. The right hand plays chords: Cmaj7 (C4-E4-G4-Bb4), Em (E3-G3-Bb3), G (G3-B3-D4), D (D3-F#3-A3), and C (C3-E3-G3). The left hand plays a simple bass line: C3, E3, G3, Bb3, C4, E4, G4, Bb4.

G D 1,2 Cmaj7 3 Cmaj7

It's

Detailed description: This system contains the final two lines of music. The top staff is the vocal line, starting with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics "It's" are written below. The piano accompaniment consists of two staves. The right hand plays chords: G (G3-B3-D4), D (D3-F#3-A3), Cmaj7 (C4-E4-G4-Bb4), and Cmaj7 (C4-E4-G4-Bb4). The left hand plays a simple bass line: G2, B2, D3, F#3, G3, B3, D4, F#4. The instruction "rit." is written below the piano staff.

JAS ME IN HONEY

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately fast



I sat there look-ing ug - ly, look - ing
Knocked sil - ly, knocked flat,

ug - ly and mean. — I knew what you were say - ing, you were say - ing to me. —
side-ways down. — These things, they pick you up and they turn you a - round. —

Ba-by's got some new rules. — Ba - by said she's had it with me. —
Say your piece. Say you're sweet — for me. —

It
It's

seems a shame _ to waste _ your time _ on me. _
all the same _ to share _ the pain _ with me. _

It seems a lot _ to waste _ your time _ for me. _
It's all the same. _ Save _ the shame _ for me. _

Left me _ to love, _

G

what it's do - ing _ to me. _

C



There's a lot

of hon - ey in this world. Ba - by, this hon - ey's from me. —
 Ba - by's got some new rules. Ba - by said she's had it with me. —

You've
There's a

got to do what you do. Do it with me. —
 fly in the hon - ey and ba - by's got a ba - by with me. —

It

seems a shame to waste your time for me. —
 That's a part, that's a part of me. — }



Left me to love,



what it's do - ing _ to me. _

To Coda ⊕

D.S. al Coda

CODA



Left me _____ to love, _____



what it's do - ing _____ to me. _____

What a - bout _ me? _

What a - bout _ me? _

System 1: Treble clef staff with whole rests. Middle staff with treble clef, containing a melodic line with a slur and a fermata, and a bass line with eighth notes. A double bar line with repeat dots is present. A measure contains the symbol 'ॐ'. The system ends with a double bar line.

System 2: Treble clef staff with whole rests. Middle staff with treble clef, containing a melodic line with a slur and a fermata, and a bass line with eighth notes. A double bar line with repeat dots is present. A measure contains the symbol 'ॐ'. The system ends with a double bar line.

System 3: Treble clef staff with whole rests. Middle staff with treble clef, containing a melodic line with a slur and a fermata, and a bass line with eighth notes. A double bar line with repeat dots is present. A measure contains the symbol 'ॐ'. The system ends with a double bar line.

System 4: Treble clef staff with whole rests. Middle staff with treble clef, containing a melodic line with a slur and a fermata, and a bass line with eighth notes. A double bar line with repeat dots is present. A measure contains the symbol 'ॐ'. The system ends with a double bar line.



BELONG

Words and Music by
BILL BERRY, PETER BUCK,
MIKE MILLS and MICHAEL STIPE

Moderately



mf

§

*Her world collapsed early Sunday morning.
Those creatures jumped the barricades*

Gsus



G



*She got up from the kitchen table,
and have headed for the sea.
(D.S.) She stood and whispered to the child, belong.*

*folded the newspaper
She began to breathe,*

*and silenced the radio.
to breathe;*

at the thought of such freedom, stood and whispered

to her child,

Those creatures jumped the
belong.
She held the child

Gsus

G

barricades and have headed for the sea,

She held the child and
calm;

whispered with calm,
belong.

sea.
calm; belong.

Oh.

C

G



Oh.

1

2,3

To Coda ⊕



Oh.

1

2

D.S. al Coda
(Take 2nd ending)

CODA



Oh.

1

2

Those barricades can only hold for

Gsus

G

so long. Her world collapsed early Sunday morning. She took the child, held tight, opened the window;

Gsus

G

a breath, this song, how long and knew, knew; belong.

C

Oh.

G

1-3

4

Gsus

G

1

2