

PIANO · VOCAL · GUITAR



SEAL HUMAN BEING \$33.95
6701A
400000113579

HUMAN BEINGS STATE OF
GRACE LATEST CRAZE JUST
LIKE YOU SAID PRINCESS
LOST MY FAITH EXCERPT
FROM WHEN A MAN IS
WRONG COLOUR STILL LOVE
REMAINS NO EASY WAY
HUMAN BEINGS REPRISE

PERFECT SONGS
Published by



International
MUSIC
Publications

WARNER BROS.
PUBLICATIONS
\$18.95



Order Ref. 6701A

International Music Publications Limited
Griffin House 161 Hammersmith Road London W6 8BS England

ISBN 1-85909-640-9
9 781859 096406

COLOUR

Tuning for
Guitar boxes

E \flat	A \flat	D \flat	G \flat	B \flat	E \flat
-1	-1	-1	-1	-1	-1

Words and Music by Seal

$\text{♩} = 57$

N.C.

E \flat m/A \flat



A \flat



E \flat m/A \flat



A \flat



Uh. —

E \flat m/A \flat



A \flat



E \flat m/A \flat



A \flat



E \flat m/A \flat



A \flat



E \flat m/A \flat



A \flat



1. Col - our _____ fades _____ a - way, _____ with the
 2. Col - our _____ fades _____ a - way, _____ tell me

Ebm/Ab



Ab



light de - scend - ing on the day.
who are you for a - ny - way?

Mid - night sees your friend, or could you
Mid - night is your friend, but we

call his name, would you know his name?
see a be - gin - ning in the end?

I come here for your love, but
God on - ly knows what we've put in that bed.

Fbmaj7



Cbmaj7



1st time

Eb



2nd time

Ab



F7maj7



C7maj7



E7maj7



A7m7



C7maj7



D7



God on - ly knows.
God on - ly knows.

Col - our _____ fades _____ a - way,

E7maj7



A7m7



C7maj7



D7



E7maj7



A7m7



good times _____ here _____ to - day, al - most ev - ery day.

Mean - while _____ you _____

C7maj7



D7



1.

E7m/Ab



Ab



E7m/Ab



Ab



_____ would say 'I close _____ my eyes'.

E7m/Ab



Ab



E7m/Ab



Ab



2. **Ebmaj7** **Abm7** **Cbmaj7** **Db**

— my eyes, — and dream of on - ly yes - ter - day? —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Chord diagrams are provided above the vocal line for Ebmaj7, Abm7, Cbmaj7, and Db. A '4' is written above the vocal line in the second measure, indicating a four-measure rest.

Ebmaj7 **Abm7** **Cbmaj7** **Db** **Ebmaj7** **Abm7**

Col - our — fades — a - way, — good times — here —

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams are provided above the vocal line for Ebmaj7, Abm7, Cbmaj7, Db, Ebmaj7, and Abm7.

Cbmaj7 **Db** **Ebmaj7** **Abm7**

— to - day, — al - most ev - ery day. — Mean - while — you —

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams are provided above the vocal line for Cbmaj7, Db, Ebmaj7, and Abm7. A '4' is written above the vocal line in the first measure, indicating a four-measure rest.

Cbmaj7 **Db** **Ebm/Ab** **Abm** **Ebm/Ab** **Abm** **Ebm/Ab** **Abm** **Ab**

— would say — that I close — my eyes. —

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams are provided above the vocal line for Cbmaj7, Db, Ebm/Ab, Abm, Ebm/Ab, Abm, Ebm/Ab, Abm, and Ab. The piano accompaniment in the final measure features a complex chordal texture with multiple notes per hand.

Ebm/Ab Abm Ebm/Ab Abm Ebm/Ab Abm Ab Ebm/Ab Abm Ebm/Ab Abm Ebm/Ab Abm Ab

X0 000 X0 000 X0 000 X0 000 X0 000 X0 000 X0 000 X0 000 X0 000 X0 000 X0 000 X0 000

Ebm/Ab Abm Ebm/Ab Abm Ebm/Ab Abm Ab Ebm/Ab

X0 000 X0 000 X0 000 X0 000 X0 000 X0 000 X0 000

Col - our _____

Abm9 5fr Fbmaj7 Cbmaj7

X0 000 5fr XX 000 X 000

fades _____ to grey. _____ I dream _____ so ex -

Ab Fbmaj7 Cbmaj7

X0 000 XX 000 X 000

- cit - ing. _____ But I, _____ I feel so _____

Ebm/Ab



Ab



Ebm/Ab



Ab



bold.

N.C.

Ebm/Ab



Ab



Ebm/Ab



Ab



Ebm/Ab



Ab



Ebm/Ab



Ab



N.C.

EXCERPT FROM

Words and Music by Seal

♩ = 126

N.C.

Piano introduction in 4/4 time, N.C. (No Chords). The music consists of chords in the right hand and a bass line in the left hand.

Gmaj7/A



Piano accompaniment for the first system of the vocal line. The right hand plays chords and the left hand plays a bass line.

Piano accompaniment for the second system of the vocal line. The right hand plays chords and the left hand plays a bass line.

Gmaj7/B



Gmaj7/A



Gmaj7



My e - mo - tions drift a - way, — I think a - bout it but it's

Piano accompaniment for the third system of the vocal line. The right hand plays chords and the left hand plays a bass line.

Gmaj7/A



al-right, it's al-right, it's al-right, it's al-right,

it's al-right now.

Gmaj7/B



Gmaj7/A



Gmaj7



My e-mo-tions drift a-way, I think a-bout it ev-

Gmaj7/A



-ery-sin-gle day. Do I re-gret it? Well I'd say that it's

al-right, it's al-right, it's al-right, I'm in space. — There's a feel-

- ing that grows through your veins, — one that has — no time, — no space.

Gmaj7/B Gmaj7/A

— Tak - ing you high, — so — that you can't — de - ny — it, that's when you're in — love.

Gmaj7/B Gmaj7/A Gmaj7 Gmaj7/A

— Tak - ing you high, — so — that you can't — de - ny — it, that's — when you're in — love.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter rest, and then a series of whole notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The right hand plays chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4, G4-A4, G4. The left hand plays a steady eighth-note accompaniment: G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4.

The second system of music continues the vocal line and piano accompaniment. The vocal line has whole notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same chords and eighth-note accompaniment as the first system.

The third system of music includes lyrics under the vocal line. The vocal line has whole notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "Tak - ing you high, — so — that you can't — de - ny — it, that's — when you're in, that's". The piano accompaniment continues with the same chords and eighth-note accompaniment.

The fourth system of music includes lyrics under the vocal line. The vocal line has whole notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "— when you're in — love. —". The piano accompaniment continues with the same chords and eighth-note accompaniment.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has whole notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same chords and eighth-note accompaniment.

Gmaj7/A



Tak - ing you high, — so — that you can't — de - ny — it, that's_ when you're in — love.

— Tak - ing you high, — so — that you can't — de - ny — it, that's_ when you're in — love.

N.C.

— Tak - ing you high, — so — that you can't — de - ny — it, that's_ when you're in — love.

A11



Am6



That's when you're in — love.

repeat ad lib. to fade

HUMAN BEINGS

Words and Music by Seal

♩ = 98

N.C.






Em Dadd9 Em Dadd9

Em Dadd9 Em

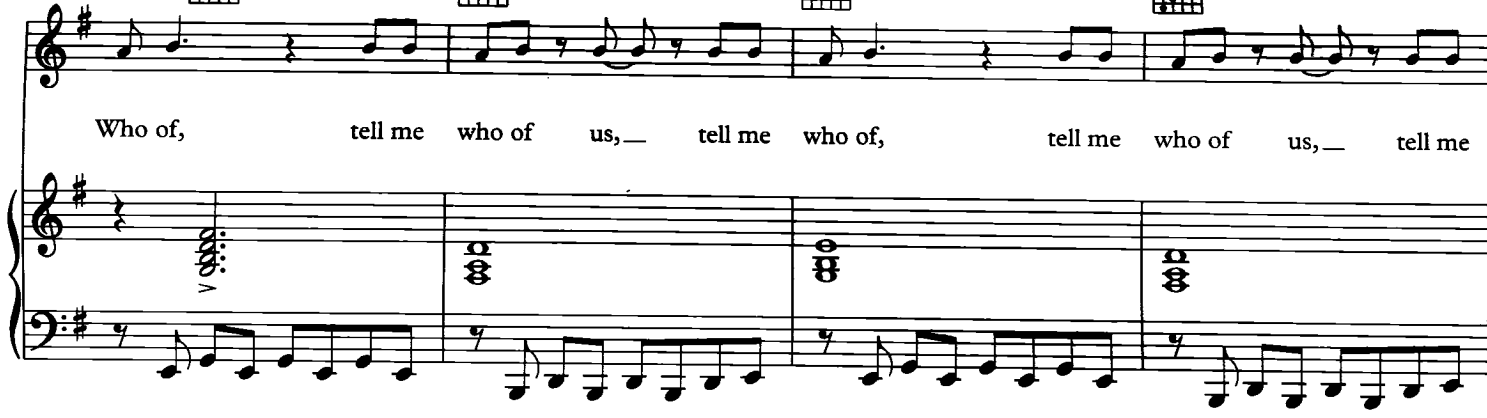
1. It is on - ly love —
2. Tell me is it death




Dadd9 Em Dadd9

— I feel, — that will give us peace of heart.
— you feel, — that will bring you peace of life. —

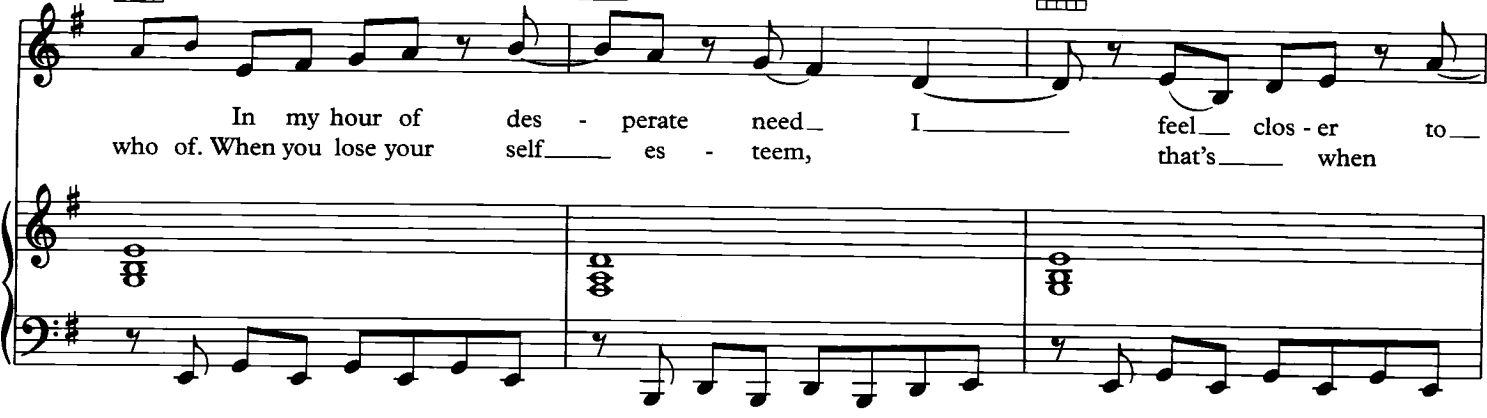
N.C.  Em9  D5  Em  Dadd9  2fr






Who of, tell me who of us, — tell me who of, tell me who of us, — tell me




Em  Dadd9  2fr Em 





In my hour of desper-ate need, I feel clos-er to who of. When you lose your self es - teem, that's when




omit 2nd time
 Dadd9  2fr N.C.  Em9  D5  Em 




— the one.



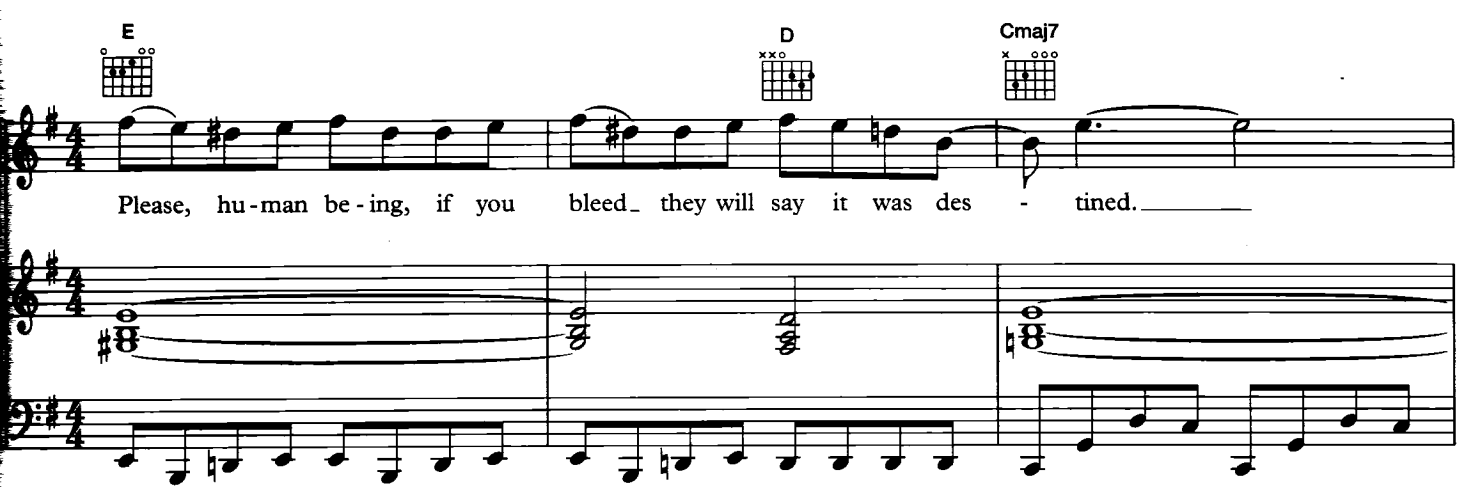
Dadd9  C  Cmaj7  omit 2nd time D5 




love Oh but why? oh. dies, oh.



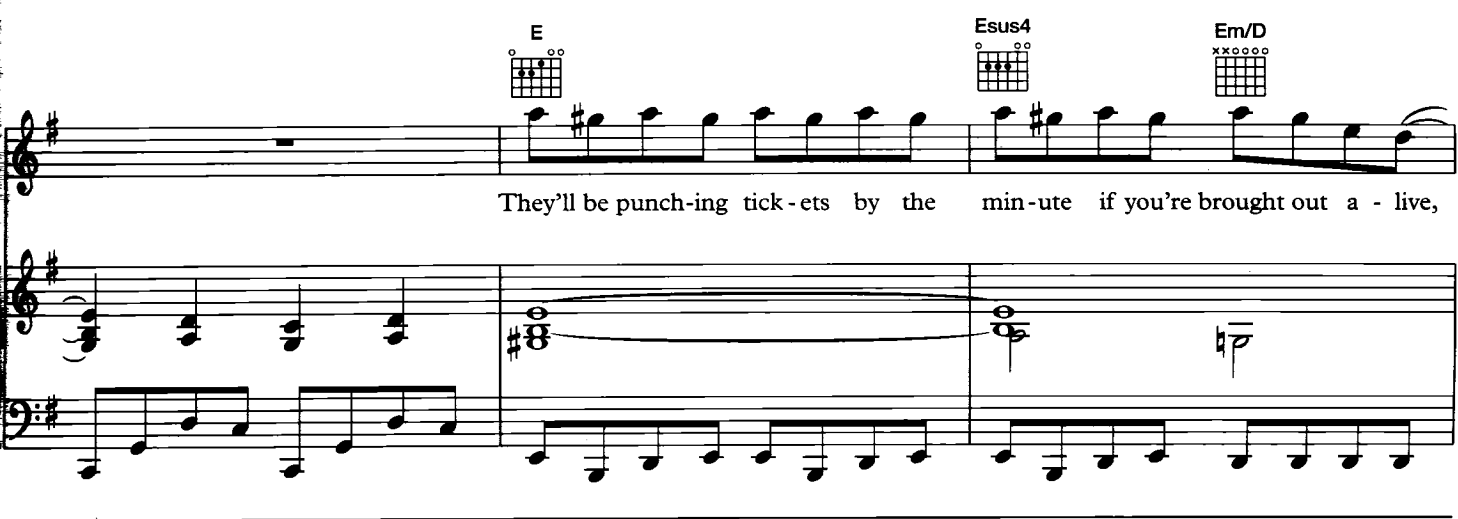
E  D  Cmaj7 




Please, hu-man be-ing, if you bleed_ they will say it was des - tined.



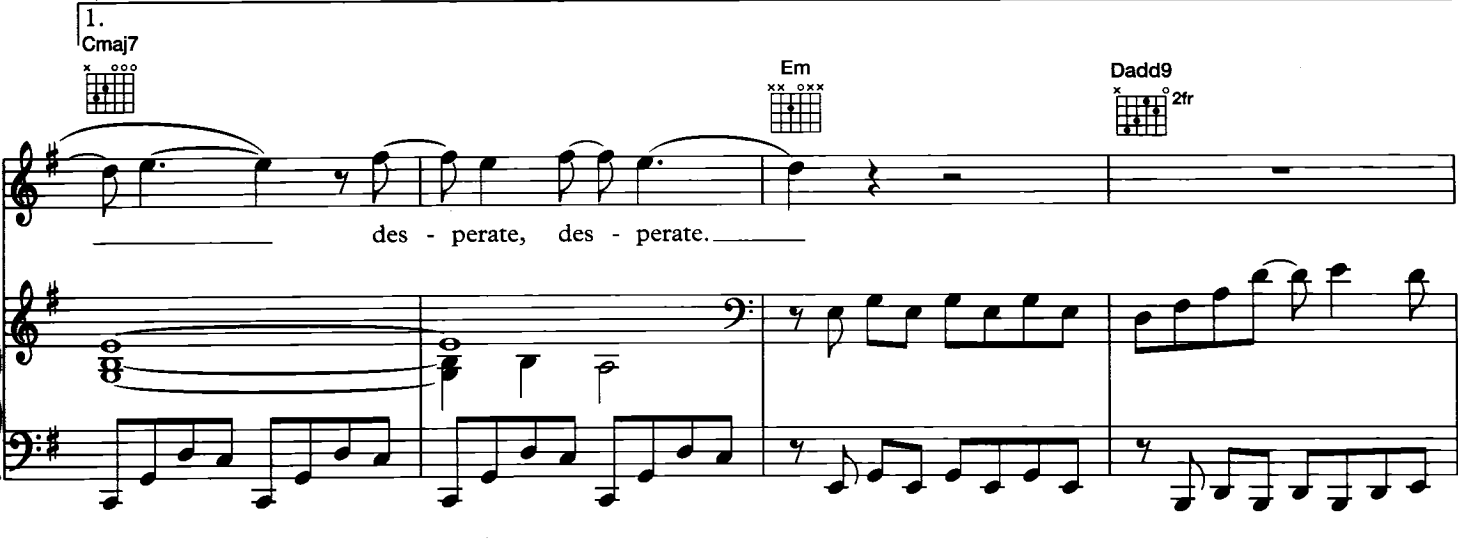
E  Esus4  Em/D 




They'll be punch-ing tick-ets by the min-ute if you're brought out a - live,



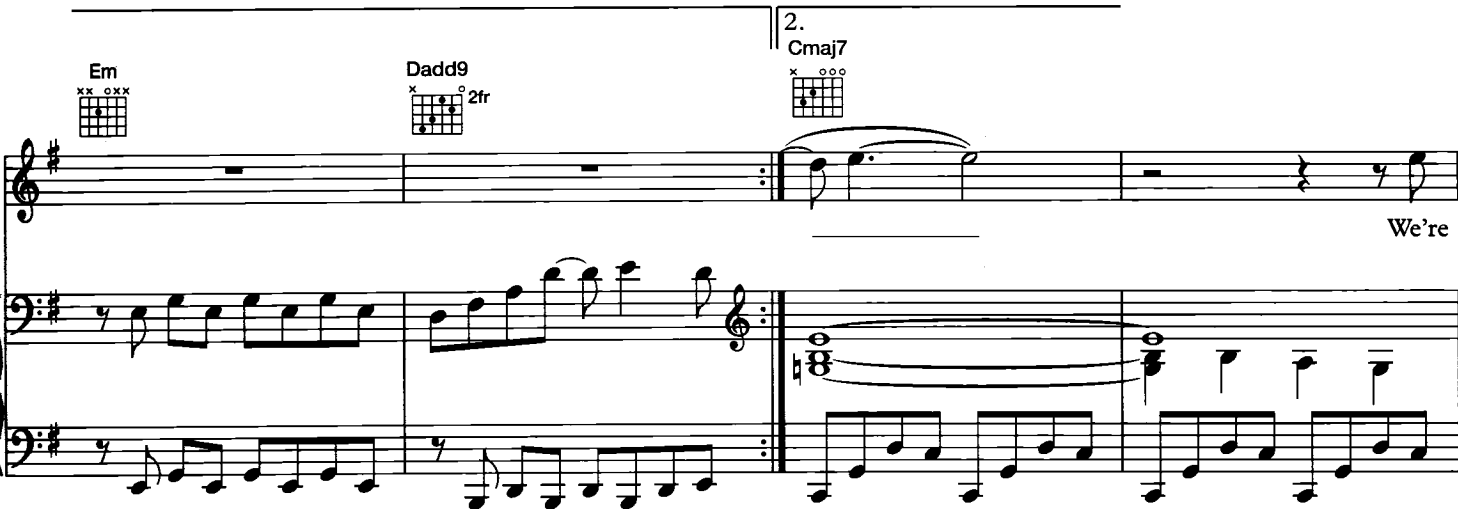
1. Cmaj7  Em  Dadd9  2fr

des - perate, des - perate.



2. Em  Dadd9  2fr Cmaj7 

We're



E



G13sus4



Cmaj7



mere hu-man be-ings we die,

des -

-tined, des - tined.

Em9



Cmaj7/E



D/E



Em9



Well I

feel

when you reach num-ber one,

look

Cmaj7/E



D/E



E



D



— like you're puf-fin' but

real-ly you'll be block -ing the sun, —

block-ing the sun,

Esus4



Dm9



G/C



3fr

min-ute you fall out of life.

We're mere hu-man be-ings, we die,

E



Dm9



Cmaj7



des - perate,

it's des - tined.

We're

E



G13sus4



Cmaj7



mere hu-man be-ings, we die,

des-perate, it's des - tined, des - tined.

E



Dm9



Cmaj7



repeat to fade

HUMAN BEINGS REPRISE

Words and Music by Seal

♩ = 98

C(#11)



D



C(#11)/E



Cadd9#11/E



E



Dm9



Cmaj7



Dsus2



C



Dsus2



E



Esus4



Dm11



Cmaj9



E



Dm9



Cmaj7



E



Musical notation for the first system, including treble and bass staves.

Esus4



G13sus4



G/C



Musical notation for the second system, including treble and bass staves.

E



Dm9



Cmaj7



Musical notation for the third system, including treble and bass staves.

Uh, love

Musical notation for the fourth system, including treble and bass staves.

E



1st time only

Dm9



Cmaj7



dies.

Musical notation for the fifth system, including treble and bass staves.

E Esus4 G13sus4 Cmaj7

This system contains the first four measures of the piece. The guitar part features chords E, Esus4, G13sus4, and Cmaj7. The piano accompaniment consists of a steady eighth-note bass line in the left hand and sustained chords in the right hand.

Em9 Cmaj7/E Em11 2fr

This system contains measures 5 through 7. The guitar part uses Em9, Cmaj7/E, and Em11 2fr. The piano accompaniment continues with the same rhythmic pattern as the first system.

Em9 Cmaj7/E

Chas-ing a - way, feels like I'm chas-ing no - where.

This system contains measures 8 through 10. It includes the vocal line with lyrics: "Chas-ing a - way, feels like I'm chas-ing no - where." The piano accompaniment continues with the same rhythmic pattern.

Em11 2fr Em9

Do-ing what -

This system contains measures 11 through 13. The guitar part uses Em11 2fr and Em9. The piano accompaniment continues with the same rhythmic pattern.

Cmaj7/E



Em11



Em9



-ev-er I feel..

I

Cmaj7/E



Em11



Em9



just keep fall - ing down. —

Cmaj7/E



Em11



You know in ev - er - y - way. —

Em9



Cmaj7/E



Em11



repeat ad lib. to fade

JUST LIKE YOU SAID

Tuning for
Guitar boxes

E \flat	A \flat	D \flat	G \flat	B \flat	E \flat
-1	-1	-1	-1	-1	-1

Words and Music by
Seal and Christopher Bruce

$\text{♩} = 52$

Fm Fm/G E \flat maj7 A \flat maj7 A \flat maj9 G \flat maj7

Mm.

D \flat D \flat maj9 D \flat ⁶₉ Fm Fm/G E \flat maj7

1. I, — I am so un - sure. Ev - ery
 2. Now, now my days be - come long. O -

A \flat maj7 A \flat maj9 G \flat maj7 D \flat D \flat maj9 D \flat ⁶₉

min - ute that waits, — ev - ery se - cond that I'm — a - way from you. And
 - kay, I — know I'll nev - er feel — the same a - gain. So

Fm



Fm/G



Ebmaj7



love please don't let is a way that my lows has no _____ rules. Know that bring you down, al-ways know that

Abmaj7



Abmaj9



Gbmaj7



Db



Dbmaj9



Eb



Ebmaj7



I'm lov-ing you ev-en if it's a fool_____ that waits in vain, waits in vain. I need you,_____ yes I do.

Csus2



4fr

(8vb 2nd time) - - -

Eb



Ebsus4



Eb



Yes-ter-day it hit me, I felt we were slip-ping a-way._____ Say if you can_ it's o -

Bbm



Ab



Abmsus2



Eb



Ebsus4



Eb



- kay, - just like you said way_____ then.

Csus2
x 4fr

E \flat

E \flat sus4

E \flat

Some-times I fall and I feel like I don't know the way. —

Say if you can_ it's o -

B \flat m

Fm

to Coda \oplus

1.
G \flat maj7

A \flat maj7

- kay, just like you said then,

just like you — said. —

2.
G \flat maj7

A \flat maj7

just like you _____ said, _____ oh.

G \flat maj7

B \flat m

F \flat maj7

A \flat maj7

Oh, _____ my, _____

E \flat E \flat m B \flat m A \flat E \flat E \flat sus4 E \flat

— my, my, my, my, my — a - gain. —

⊕ CODA

G \flat maj7 A \flat maj7

just like you — said, — oh.

B \flat m Fm G \flat maj7 A \flat maj7

Just like you said then, just like you — said, — oh. —

B \flat m Fm G \flat maj7 A \flat maj7 rit.

— Just like you said — way — back then, just like you — said. —

LATEST CRAZE

Tuning for
Guitar boxes

E \flat	A \flat	D \flat	G \flat	B \flat	E \flat
-1	-1	-1	-1	-1	-1

Words and Music by
Seal and Earl Harvin

$\text{♩} = 116$

E \flat maj7



N.C.

Warmth,

se - cu - ri - ty,

and all that comes with it.

Still you're won-d'ring how it ev - er felt this good.

When you do it by day - light, in com -

Fm7

- pa - ny, or ev - en by your

Ebm7

Ebmaj7



Musical staff with treble clef, key signature of two flats, and a whole note chord.

- self.

Musical staff with treble clef and bass clef, featuring a piano accompaniment with eighth notes and a melodic line with a slur.

Musical staff with treble clef, key signature of two flats, and a whole note chord.

If they

Musical staff with treble clef and bass clef, featuring a piano accompaniment with eighth notes and a melodic line with a slur.

Ebmaj7



Musical staff with treble clef, key signature of two flats, and a whole note chord. Includes a repeat sign and a triplet of eighth notes.

(8va 2nd time) - - -

tell you it gets hard - er

Musical staff with treble clef and bass clef, featuring a piano accompaniment with eighth notes and a melodic line with a slur.

Cb⁶₉



Musical staff with treble clef, key signature of three flats, and a whole note chord.

then some - thing's right. But trust

Musical staff with treble clef and bass clef, featuring a piano accompaniment with eighth notes and a melodic line with a slur.

Ebmaj7



me if you're feel - ing it, it gets

ea - si - er by the night. When you do it in day -

Fm7



- light, or ev - en some - times

Ebm7



Gb



in com - pa - ny, that's o - kay.

F♭maj7



G♭



G



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The staff contains a few notes in the final measure.

But if it felt the

Musical staff with treble clef and bass clef. The treble clef staff has a long sustained chord. The bass clef staff has a rhythmic accompaniment.

E♭maj7



Fm7



E♭maj7



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The staff contains a few notes in the final measure.

same,

a lit-tle su-per - fi - cial.

Musical staff with treble clef and bass clef. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment.

Fm7



E♭maj7



Fm7



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The staff contains a few notes in the final measure.

I fi-gure if it's new to me, _____

it's the lat-est craze,

Musical staff with treble clef and bass clef. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment.

E♭maj7



to Coda ⊕

Fm7



E♭maj7



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The staff contains a few notes in the final measure.

the lat-est craze. _____

Musical staff with treble clef and bass clef. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment.

Ebm7
xx 3fr

Fm7

Tell_

Ebmaj7

me, fa - ther, say that it's no

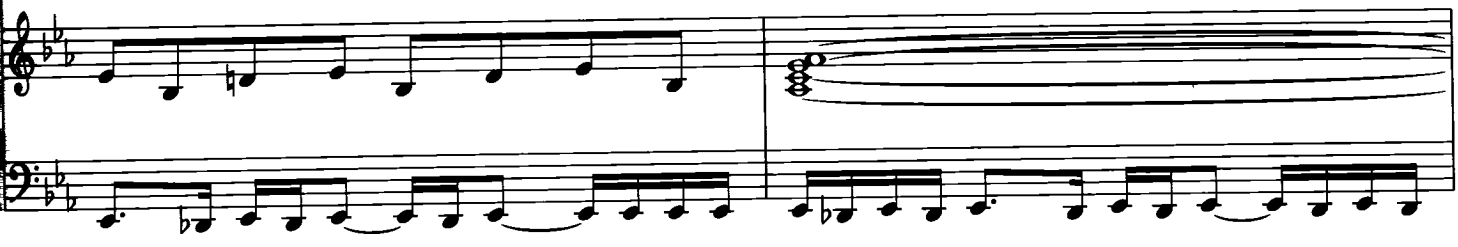
good. I'm do - ing some-thing,

frank - ly, I don't think that I should.

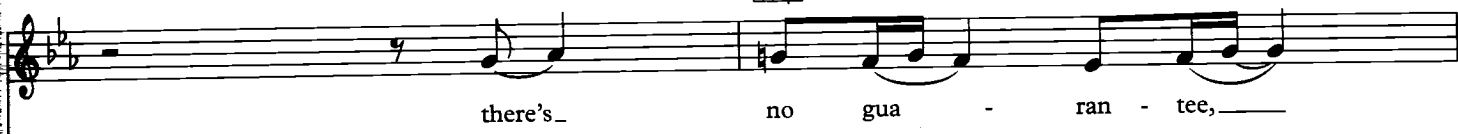
Fm7
xx0321



An - y fool can see



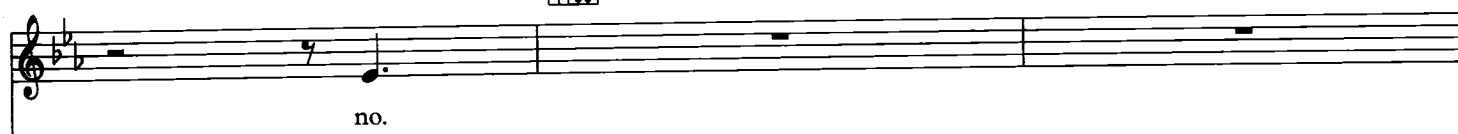
Ebm7
xx0321 3fr



there's no guarantee,



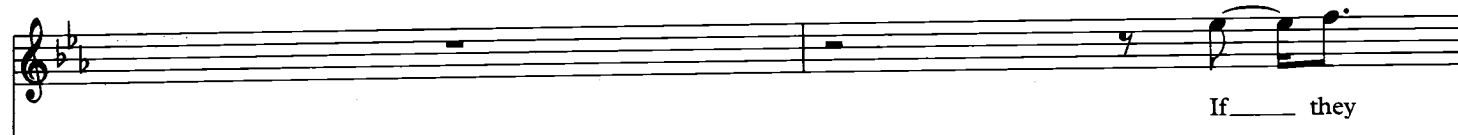
Ebmaj7
xx0321



no.



D. al Coda



If they



CODA

Fm7



Ebmaj7



Fm7



And if it felt the same, _____ yet _____ slight - ly _____

Ebmaj7



Fm7



Ebmaj7



_____ su - per - fi - cial. I fi - gure it's all new to me, _____

Fm7



Ebmaj7



Fm7



_____ it's just the lat - est craze, _____ just the lat - est craze.

Ebmaj7



Fm7



Ebmaj7





What does this mean



to me? — An - y fool can see.



It's just a fan - ta - sy, ah



yeah. It's just the lat - est craze.

Ebmaj7



Fm7



It's the lat - est craze.

Ebmaj7



Fm7



It's the lat - est craze.

Ebmaj7



Fm7



Ebmaj7



Fm7



N.C.

An-y fool can see

rit.

free time

I'm do-ing some-thing, frank - ly I don't think that I should.





LOST MY FAITH

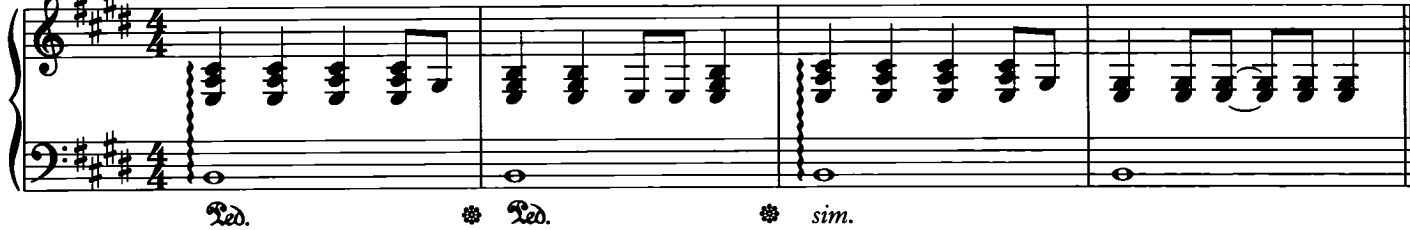
Tuning for
Guitar boxes

E \flat	A \flat	D \flat	G \flat	B \flat	E \flat
-1	-1	-1	-1	-1	-1



Words and Music by
Seal and Reggie Hamilton

$\text{♩} = 82$

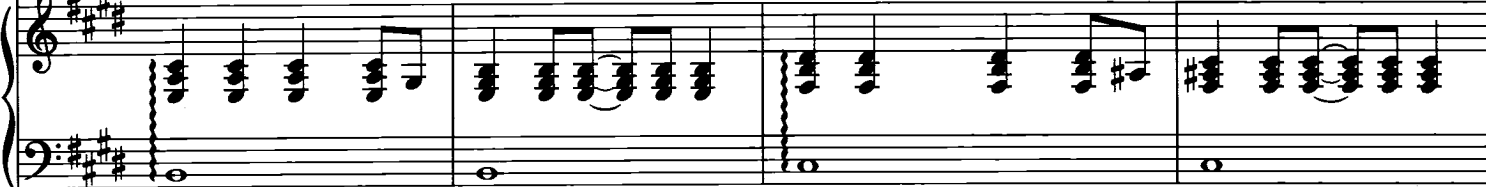
A/B  E/B  A/B  E/B 



Led. *sim.*

A/B  E/B  B/C#  F#/C# 

We both know — that the hard-er we — try. —



A/B  E/B  B/C#  F#/C# 

Can't un-der-stand — it, we're so caught up in the rea-sons why. —



A  E  B/F# 

Sta-tion to sta - tion, — and we could-n't ev - en say their names.



F#add9



C#m



B/E



G#add9



I re - a - lised it was just a game.

G#



G#11



Emaj7/G#



F#



G#



I had lost my faith long a-go.

G#11



Emaj7



F#



I had lost my faith long a-go.

A



E



B/F#



F#



I can't see that if I stay close to your side.

A



E



B/F#



All of my pres - sures now,

I know they will sub - side.

F#



F#sus4



F#



A



E



If ev - er you need me, yeah,

B



F#



C#m



all you got - ta do is fall.

I hear you say

B/E



G#sus2



that you got it all.

G# G#11 Emaj9/G# F# G# G#sus4

I _____ had lost my__ faith____ long a-go. ____

G# G#11 Emaj7 F#





I _____ had lost my__ faith____ long a-go. ____

Bmaj7 C#6 Bmaj7

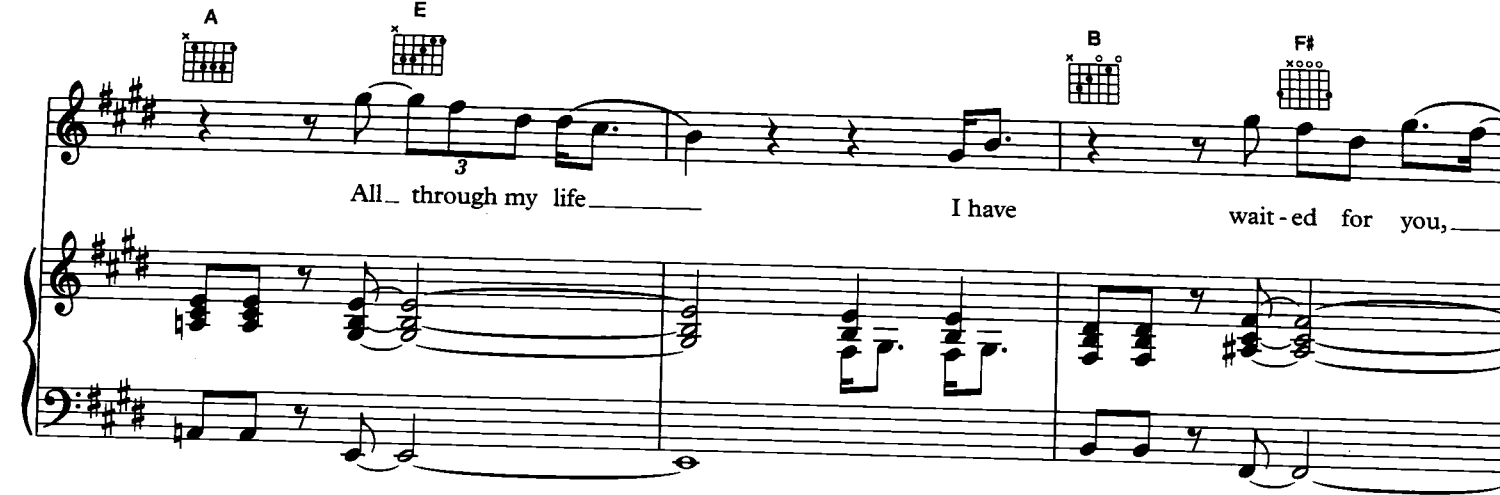
— A stran-ger so it seems,____ I lie here for your touch.____ But what I'd like to know

C#6 Bmaj7 C#6

— is why do I want you so__ much? You say that's all the same. ____

A  E  B  F# 





All_ through my life_ I have wait-ed for you,



F#sus4  F#  A  E 

_ well. Ah, have



B  F#  C#m  E  Emaj7 

you wait-ed too, oh? Have, oh, ah.



G#  G#add9  G#  G#11  B/E  F#6 

_ La, la, la, la, la, la, la, la, la.



G#



G#7sus4



I _____ had lost my _____ faith _____

Emaj7/G#



G#11



3fr

G#



G#sus2



G#



long a - go. _____

I _____

G#7sus4



E



F#



F#sus4



F#



had lost my _____ faith _____

long a - go. _____

G#



G#sus4



G#



B/E



F#



C#/F#



Lead vocal ad lib.

repeat ad lib. to fade

Da, da, da, da, da, da, do, _____

do. _____

NO EASY WAY

Tuning for
Guitar boxes

D#	G#	C#	F#	A#	D#
-1	-1	-1	-1	-1	-1

Words and Music by Seal

♩ = 71



1. Close your heart, close your eyes. Fake a kiss and



say good - bye, _ when you know _ it's not the way, and you're leav -



- ing home to-day. _ An - ger ris - es, _ the deed is done.



Just to say — you can't go on — when you know — that's not the way,



yet you're leav - ing home to - day. —



If I see a — tear in your eye, — it's an ea - sy way to say —



— good-bye.

B Bmaj7 B

2. You're a-fraid, so ___ you lie. Some-times this will

Bmaj7 Emaj7 Emaj9

get you by, ___ but you know ___ that's not the way, ___ and I trust

Emaj7 Emaj9 B Bmaj7

___ you an-y-way. Har-mo-ny, but not_ for long.

B Bmaj7

Plain to see ___ we were do-ing some-thing wrong, ev - en though

Emaj7



Emaj9



Emaj7



Emaj9



- you've gone a - way, —

I still — love you.

G#m



D#m



Emaj7



But if I see

a — tear in your eye, —

it's an

ea - sy way

to say —

E#m11



Emaj7#11



- good-bye, —

oh, —

woh.

To say —

E#m11



Emaj7#11



good-bye, —

oh, —

woh, good-bye.

To say —

G#m9
x0 00 5fr

B
x 0 0 0

- good-bye. _____

B
x 0 0 0

Bmaj7
x 0 0 0

B
x 0 0 0

Badd2
x 0 0 0

3. Sent you Ril - ke by_ hand, hop-ing you would un-der-stand, don't you know

Emaj7
xx 0 0

Emaj9
xx 0 0

Emaj7
xx 0 0

— that's not my way, I was miss - ing you__ to-day. _____

Emaj9
xx 0 0

B
x 0 0 0

Bmaj7
x 0 0 0

Mm, _____ an - ger ris - es, _____ the deed_ is done. _____



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes with some slurs.

Just to say ___ that you can't go on _____ and you know ___ that's not my way,

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

'cause I still ___ love you. Af - ter all ___ we've ___ said and done, _

Piano accompaniment for the second system, featuring chords in the right hand and a bass line in the left hand.



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

can't you see ___ we can't go on _____ 'cause God knows there's no ea - sy way

Piano accompaniment for the third system, featuring chords in the right hand and a bass line in the left hand.



rit.



Musical staff with treble clef and key signature of two sharps. The melody is sparse, with a long note and a final phrase.

to say _____ good-bye. _

Piano accompaniment for the fourth system, featuring chords in the right hand and a bass line in the left hand.

PRINCESS

Words and Music by Seal

Tuning for
Guitar boxes

E \flat	A \flat	E \flat	G \flat	B \flat	E \flat
-1	-1	+1	-1	-1	-1

$\text{♩} = 116$

E \flat add9



E \flat sus $_2^4$



E \flat add9



E \flat sus $_2^4$



E \flat add9



E \flat sus $_2^4$



1,3. The prin - cess and the li - ar,
2. The prin - cess and the li - ar,

E \flat add9



E \flat sus $_2^4$



her dress is catch - ing _____ fire. _____
her dress is catch - ing _____ fire. _____

E♭add9



E♭sus⁴₂



to Coda ⊕

Dad - dy's lit - tle le - mon ain't all she's meant_
 Dad - dy's lit - tle le - mon ain't all she seems_

E♭add9



E♭sus⁴₂



E♭add9



Eadd9



— to be. I al - most made you
 — to me. Mm. You're head - ing for the

G♭add9



E♭add9



Eadd9



G♭add9



jump, the trust you so de - si - re.
 crash, it'll be right here to - mor - row.

E♭add9



Eadd9



G♭add9



My love is tast - ing bit - ter 'cause it al -
 I'll ev - en pay for gas if you wreck_

E♭add9



E♭sus⁴₂



- most set you free.
us grace - ful - ly.

1.
E♭sus⁴₂



2.
E♭sus⁴₂



D.♯ al Coda

⊕ CODA

E♭add9



— to be. Mm. —

E♭sus⁴₂



E♭add9



E♭sus⁴₂



E♭add9



E♭sus⁴₂



repeat to fade

STATE OF GRACE

Tuning for
Guitar boxes

E \flat	A \flat	D \flat	G \flat	B \flat	E \flat
-1	-1	-1	-1	-1	-1

Words and Music by
Seal and Christopher Bruce

$\text{♩} = 62$

N.C.



N.C.

So strange, it's fun-ny how we came to meet. Those eyes, un-can-ny, were



my in - vi - ta - tion. I could-n't wait, I could-n't wait to

D♭m



N.C.

hold you like a ba - by. Is this what it feels like, you are here now. Oh but I_

E♭m9



G♭maj7



D♭m



A♭madd9



can't seem_ to find_ my state_ of grace.

E♭m9



G♭maj7



D♭m



A♭madd9



Who knows, to - mor - row may nev - er come.

E♭m9



G♭maj7



D♭m



A♭madd9



One touch, one_ look, that is all_ it takes.

Ebm9



Gbmaj7



Abm7



Fbmaj9



These things for - ev - er change us, —

N.C.

oh why, — hey. —

This is the sound of a feeling that's caught in my head. — Makes me think a-bout some-thing you said

to take a-way my — fear, oh ah. — This is the sound of the wok -

D♭m 5fr

A♭madd9

E♭

G♭maj7 2fr

- en man. Why don't you tell me it's you babe, I found you, you

D♭m 5fr

A♭madd9

C♭

G♭

C♭

G♭

- babe. Yeah oh but I,

A♭m

C♭

G♭

C♭

D♭

G♭/B♭

I can't seem to find that state of grace.

A♭m

C♭

G♭

C♭

G♭

Who knows, to - mor - row may nev - er come.

A♭m



C♭



G♭



C♭



D♭



G♭/B♭



One touch, one look, that is all — it takes. —

A♭m



F♭maj9



E♭



G♭maj7



These things for - ev - er change — us. — Look at the

D♭m



A♭madd9



E♭



G♭maj7



D♭m



A♭madd9



past, — no sa-voir faire, no, that's not us. —

E♭m9



G♭maj7



D♭m



A♭madd9



Oh. —

Ebm9
x 0 0 0 7fr

Gbmaj7
xx 0 0 2fr

Dbm
x 0 0 5fr

Abmadd9
x 0 0 0

Ebm9
x 0 0 7fr

Gbmaj7
xx 0 0 2fr

Dbm
x 0 0 5fr

Abmadd9
x 0 0 0

Ebm9
x 0 0 7fr

Gbmaj7
xx 0 0 2fr

Dbm
x 0 0 5fr

Abmadd9
x 0 0 0

Cb
x 0 0 0

Gb
x 0 0 0 0

Cb
x 0 0 0

Gb
x 0 0 0 0

Abmadd9
x 0 0 0

Cb
x 0 0 0

Gb
x 0 0 0 0

Cb
x 0 0 0

Db
x 0 0 0

Gb/Bb
x x 0 0

Abmadd9
x 0 0 0

Cb
x 0 0 0

Gb
x 0 0 0 0

Cb
x 0 0 0

Gb
x 0 0 0 0

A♭madd9



C♭



G♭



C♭



D♭



G♭/B♭



One touch, one look that is all it takes.

A♭m



N.C.

These things for-ev - er change us. These things for-ev - er change us.

A♭madd9



F♭maj9



G♭



A♭madd9



F♭maj9



G♭



These things, look at the past, these things, no sa-voir faire.

A♭madd9



F♭maj9



G♭



A♭madd9



F♭maj9



G♭



These things, I know they're not us, these things, look at the past.

A♭madd9



F♭maj9



G♭



A♭madd9



F♭maj9



G♭



Oh, _____ oh, _____ oh, _____ oh, _____ oh, _____ oh, _____

A♭madd9



F♭maj9



G♭



A♭madd9



F♭maj9



G♭



Oh, _____ oh, _____ oh, _____ oh, _____ oh, _____ oh, _____

A♭madd9



fade

F♭maj9



G♭



A♭madd9



F♭maj9



G♭



ah. ³ _____

A♭madd9



F♭maj9



G♭



A♭madd9



F♭maj9



G♭



These things, look at the past. _____

STILL LOVE REMAINS

Tuning for
Guitar boxes

E \flat	A \flat	D \flat	G \flat	B \flat	E \flat
-1	-1	-1	-1	-1	-1

Words and Music by Seal

$\text{♩} = 77$

B \flat m11/E \flat



Cm9/E \flat



B \flat m11/E \flat



Cm9/E \flat



B \flat m11/E \flat



Cm9



B \flat m11



Cm9



B \flat m11



Cm9



B \flat m11



Cm9



B \flat m11



Cm9



1. How _____ will I stand if you turn _____ out the
 2. How _____ will I love if you take _____ all the

Bbm11

Cm9

Bbm11



— light — that shines — ov - er me, — that shines
— life — from out of me, right from —

Cm9

Bbm11

Cm9



— ov - er me? — And how _____ will I —
— out — of me? — Tell me how _____ will I —

Bbm11

Cm9

Bbm11



— live, if you take _____ all _____ the give that you
— live, if you take _____ all _____ the guilt that you

omit 2nd time

Cm9

Bbm11

Cm9



have from me, that you have from me? _____
gave to me. _____

Bbm11



Cm9



Bbm11



We burned so bright - ly, we

Cm9



Bbm7



Eb9



Fm9



Bbm11



loved so fast, yet still we re -

1.

Cm9



Bbm11



Cm9



- main.

2.

Bbm11



Dbm9



Bbm7



- main.

D \flat m9
x x x 3fr

B \flat m11
x x x 5fr

N.C.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note chord in the key of B \flat major (D \flat m9), followed by a 2/4 measure and a 4/4 measure. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords. The key signature has three flats (B \flat , E \flat , A \flat).

Cm9
x x x 0

The second system continues the vocal line with the lyrics "Oh, oh." and the piano accompaniment. The vocal line has a melodic line with a slur over the first two notes. The piano accompaniment continues with a bass line and chords. The key signature remains three flats.

B \flat m11
x x x 0

Cm9
x x x 0

B \flat m11
x x x 0

The third system features the vocal line with the lyrics "Oh. 'Cause" and the piano accompaniment. The vocal line has a slur over the first two notes. The piano accompaniment continues with a bass line and chords. The key signature remains three flats.

Fm9
x x x 7fr

B \flat m7
x x x 7fr

Fm9
x x x 7fr

The fourth system features the vocal line with the lyrics "we'll live and we" and the piano accompaniment. The vocal line has a slur over the first two notes. The piano accompaniment continues with a bass line and chords. The key signature remains three flats.

Bbm7

Dbm9

Eb11

give to - day.

(♩ = 67)

Bb7sus4

Cm7

Gm7b13

Fm11

Bb7sus4

Cm7

Gm7b13

Fm11

Bb7sus4

Cm7

Gm7b13

Fm11

I'll be there, but don't you know,

Bb7sus4



Cm7



1,2.
Gm7b13



Fm11



you know, you know, you know, I know — you know,

and I said:

(♩ = 77)

3.
Gm7b13



Fm11



Dbb9



Cm9



— you know,

Bbbm11



Cm9



Bbbm11



Cm9



Bbbm11



Cm9



Bbbm11



Tell me

Cm9



Bbm11



Cm9



how _____ will I live _____ with an-y - one _____ but you, _____ babe. _____

Bbm11



Cm9



Bbm11



An-y-one _____ but you _____ babe. _____ With an-y - one

Cm9



Bbm11



_____ but you. _____ With an-y - one

Cm9



Bbm11



N.C.

but you. _____ An-y-one _____ but you.

fade

WHEN A MAN IS WRONG

Words and Music by Seal

♩ = 73

Eadd9

A

Aadd9#11

1. The per-ils of lone-li-ness, the
 (2.) I was a ho-ly man, and

Red. * *Red.* * *Red.* * *Red.* * *sim. throughout*

A

Aadd9#11

E5

E5maj7

1st time only
 E5 E5maj7

plea-sures of love that we find. — The
 you were the de - vil's son. — And if

A

Aadd9#11

A

Aadd9#11

ar - gu - ments im - mi - nent, the look on her face as we cried. —
 I liked — what you played, does that mean you're right and I'm wrong?

E5  7fr E5maj7  7fr

1st time only
E5  7fr E5maj7  7fr

There's

And there's



A  5fr Aadd9#11  7fr

A  5fr Aadd9#11  7fr

no - thing ___ when you fall ___ a - lone, ___ there's hate when you fall ___ by the side. ___
dan-ger in a se - re - nade, ___ my friend, _ there's ev - en love if you find ___ what you want. ___





E5  7fr E5maj7  7fr



1st time only
E5  7fr E5maj7  7fr

You know I

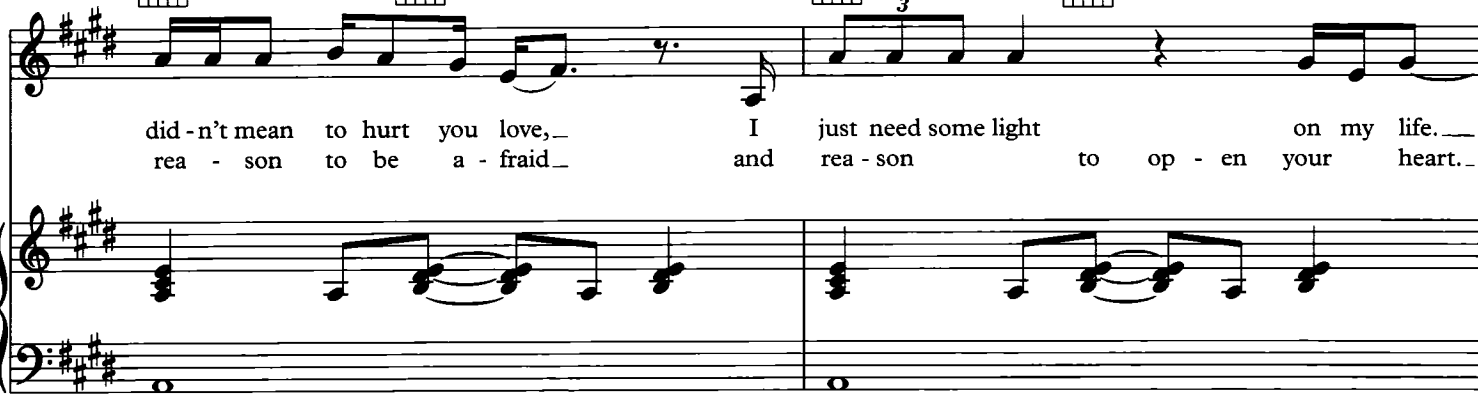
And ___ there's



A  5fr Aadd9#11  7fr

A  5fr Aadd9#11  7fr

did - n't mean to hurt you love, ___ I just need some light on my life. ___
rea - son to be a - fraid ___ and rea - son to op - en your heart. ___



E5



Aadd9#11



Aadd9



Aadd9#11



Aadd9



E5



Aadd9#11



Aadd9



3. Oh my friend, I

Aadd9#11



Aadd9



E5



some-times get things wrong to get things right. Oh my

Aadd9#11



Aadd9




Aadd9#11



Aadd9

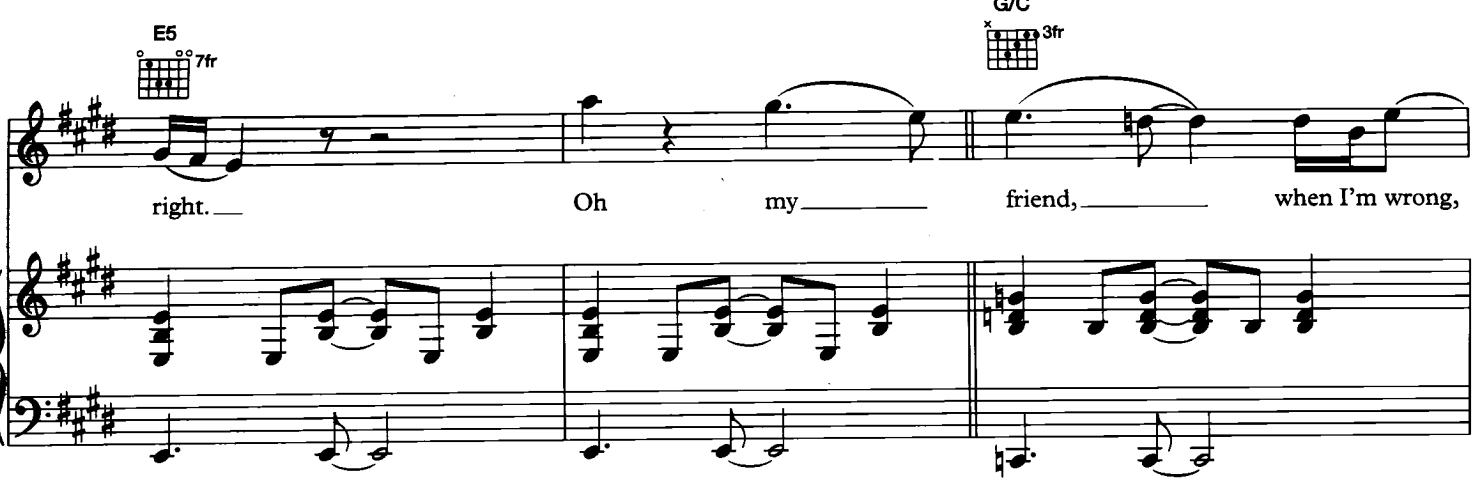


friend, you know I some-times get things wrong to get things

E5  7fr

G/C  3fr

right. — Oh my — friend, — when I'm wrong,




D/G  x0


G/C  3fr


D/G  x0


— fac - ing all the mis - takes — that are done. — When a



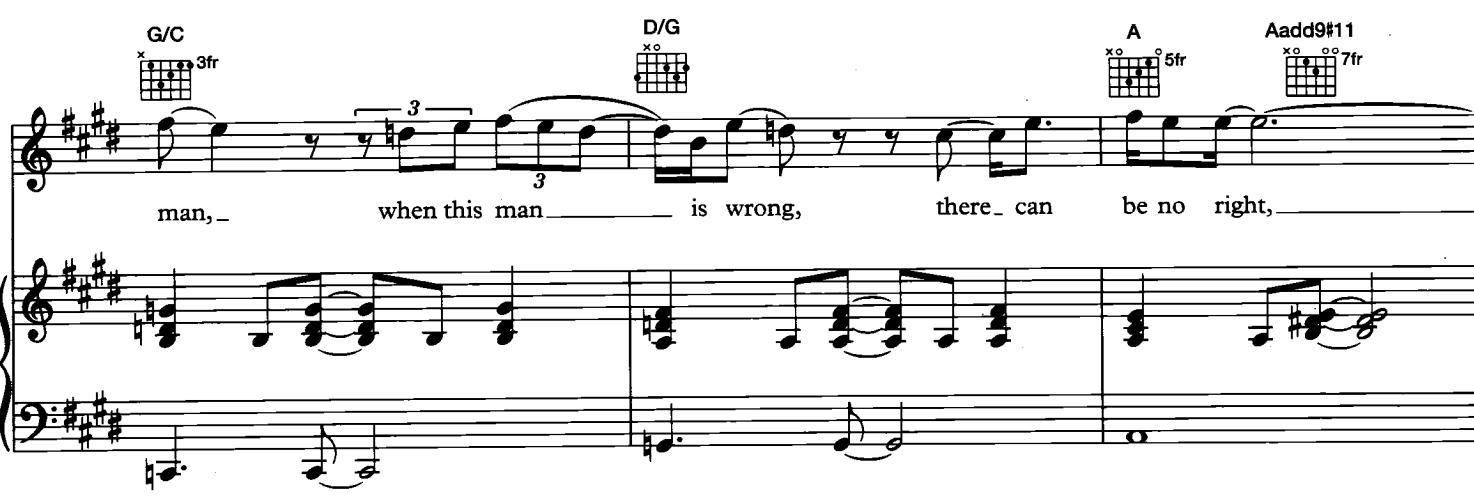
G/C  3fr

D/G  x0

A  5fr

Aadd9#11  7fr

man, — when this man — is wrong, there can be no right, —



A  5fr

Eadd9  020202

Emaj7  020200

Eadd9  020202

E  022100

— there can be no right.

