

THE HUMAN

LEAGUE

DARE . . . HIGHLIGHTS

**LOVE ACTION
SECONDS**

**THINGS THAT DREAMS ARE MADE OF
DON'T YOU WANT ME**

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LOVE ACTION

PHIL OAKEY/IAN BURDEN

F Dm G 4 times Dm

When you're in love you
I've had my hard times

mf 4 times

G Dm G

know you're in love no mat - ter what you try to do.
in the past I've been a hus - band and a lov - er too.

Dm G Dm G

You might as well re - sign your - self to what you're go - ing through,
I've lain a - lone and cried at night over what love made me do,

Dm G Dm

if you're a hard man or if you're a child it still might get to you.
and the loved ones who let me down and could - n't share my point of view.

1

G Dm G Dm

Don't kid your-self you've seen it all be - fore, a mil-lion mouths have said that too.

G Dm G

(Inst.)

Dm G Dm

G Dm G

2 Dm G Dm

But this is Phil talk-ing I want to tell— you what I've found to be true.—

CHORUS

G F/G G

I love— your— love act - ion—

F/G G F/G

lust's just— a— dis - trac - ion— no talk - ing—




G F/G G

just look - ing— watch - ing— your— love act - ion.—





(Inst.)



1 and fade | 2

I be -



Drums only

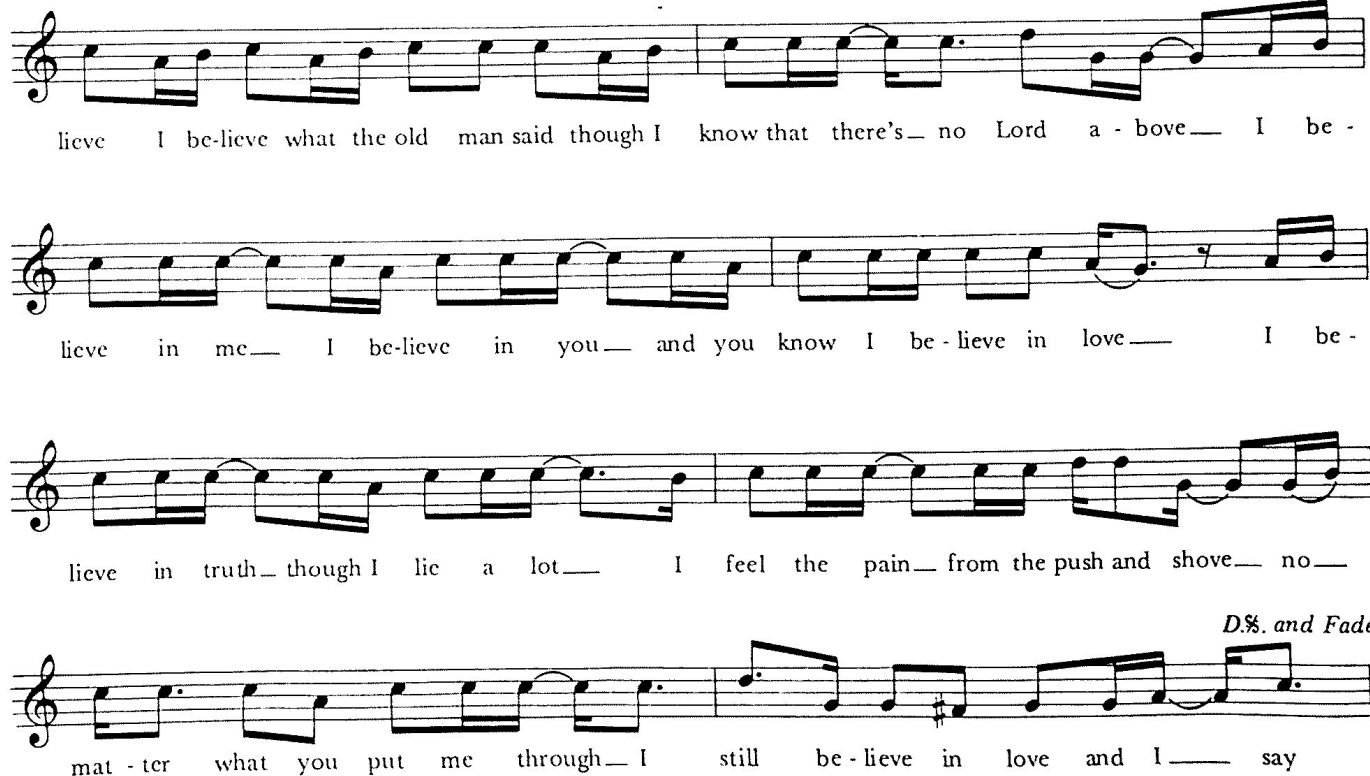
lieve I be-lieve what the old man said though I know that there's— no Lord a - bove— I be -

lieve in me— I be-lieve in you— and you know I be - lieve in love— I be -

lieve in truth— though I lie a lot— I feel the pain— from the push and shove— no—

mat - ter what you put me through— I still be - lieve in love and I — say

D.% and Fade



SECONDS

PHIL OAKLEY/ADRIAN WRIGHT/JO CALLIS

INTRO.

1.2.3

The introductory section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features two measures of whole notes, each with a guitar chord diagram above it: a G major chord (G-B-D) and an A major chord (A-C#-E). The bottom staff is in bass clef and contains two measures of whole notes, each with a single bass note (G and A respectively).

The first line of the song begins with a treble staff containing a measure of a whole note followed by a measure of a half note. Above the first measure is a guitar chord diagram for G major. The lyrics "1. All day" are written below the first measure, and "hid - ing from the sun" are written below the second measure. The piano accompaniment continues with the same bass notes as the intro.

The second line of the song continues the melody. The treble staff has two measures of half notes, each with a guitar chord diagram above it: G major and A major. The lyrics "wait - ing for the gold - en one" are written below the first measure, and "one" is written below the second measure. The piano accompaniment continues with the same bass notes.

The third line of the song continues the melody. The treble staff has two measures of half notes, each with a guitar chord diagram above it: G major and A major. The lyrics "wait - ing for your fame" are written below the first measure, and "fame" is written below the second measure. The piano accompaniment continues with the same bass notes.

af - ter the pa - rade has

Chord diagrams: G (measure 1), A (measure 4)

This system contains the first four measures of the piece. The vocal line begins with the lyrics 'af - ter the pa - rade has'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chord diagrams for G and A are shown above the staff in measures 1 and 4 respectively.

gone

Chord diagrams: G (measure 5), A (measure 6), G (measure 7), A (measure 8)

This system contains measures 5 through 8. The vocal line continues with the word 'gone'. The piano accompaniment continues with its melody and bass line. Chord diagrams for G, A, G, and A are shown above the staff in measures 5, 6, 7, and 8 respectively.

MIDDLE
Bm7

Chord diagrams: Bm7 (measure 9), D/C (measure 12)

This system contains measures 9 through 12. The section is labeled 'MIDDLE' and 'Bm7'. The piano accompaniment features a more active melody in the right hand. Chord diagrams for Bm7 and D/C are shown above the staff in measures 9 and 12 respectively.

(2. out)

Chord diagrams: G (measure 13), G/F (measure 14), G (measure 15), G/F (measure 16)

This system contains measures 13 through 16. The piano accompaniment continues with its melody and bass line. Chord diagrams for G, G/F, G, and G/F are shown above the staff in measures 13, 14, 15, and 16 respectively. The system ends with the instruction '(2. out)'.

VERSE 2: Outside was a happy place
Every face had a smile like a golden face
For a second.

VERSE 3: Your knuckles white as your fingers curled
The shot that was heard around the world
For a second.

G A

(sec - ond) it took

CHORUS

G

sec - onds of your time to take his life — it took

A

1 2

sec - onds it took it took




sec - onds of your time to take his life — sec - onds of your time to




take his life — sec - onds





sec - onds it took

CHORUS: (Repeat)

(Use last 8 bars of verse 1)

MIDDLE: (Repeat) + C / D

INTRO: (Repeat)

CHORUS: (Repeat) + For a second.

THE THINGS THAT DREAMS ARE MADE OF

PHIL OAKLEY/ADRIAN WRIGHT

Bm

1. Take time to see the won-
life the way you

- ders of the world -
think it ought to be to see



see the things you've on - ly ev - er heard
things you thought you'd nev - er ev - er



of dream see 2. Take a



cruise to Chi - na or a train to Spain go round the world a -



- gain and a - gain meet a girl on a boat meet a boy on a train and

MIDDLE

Bm

fall in love with - out the pain ever - y - bo - dy needs love and ad -

- ven - ture — ever - y - bo - dy needs cash to spend — ever - y -

gliss.

A

- bo - dy needs love and a - fect - ion — ever - y - bo - dy needs two or three

gliss.

CHORUS

B

friends these are the things these — are the things the things —

gliss.

Bm/D

D/F# (No Chord)

— that dreams — are — made — of — made — of —

gliss.

INTRO: (Instr.)

VERSE 3: Take a lift to the top of the Empire State
 Take a drive across the Golden Gate
 March, march, march across Red Square
 Do all the things you ever dared.

(Bm / A Chords 2 bars each)

MIDDLE + CHORUS: (Repeat)

Like fun and money and food and love
 And things you never thought of.

CHORUS: (Repeat) + Instr.

(No Chord) (No Chord)

(Drums) New York ice cream

T. V. tra - vel good — times — Nor - man Wis - dom

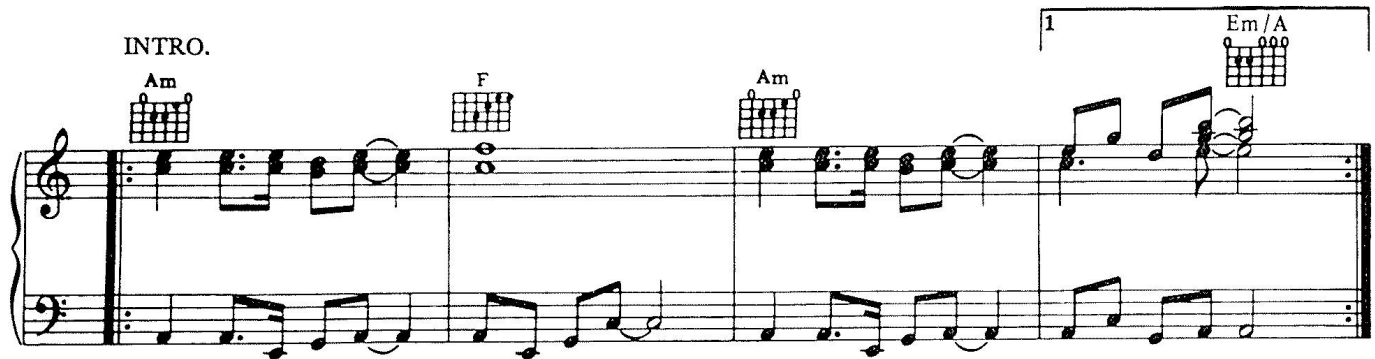
John - ny Jo - ey Dee dee good times — (CHORUS-Repeat)

DON'T YOU WANT ME

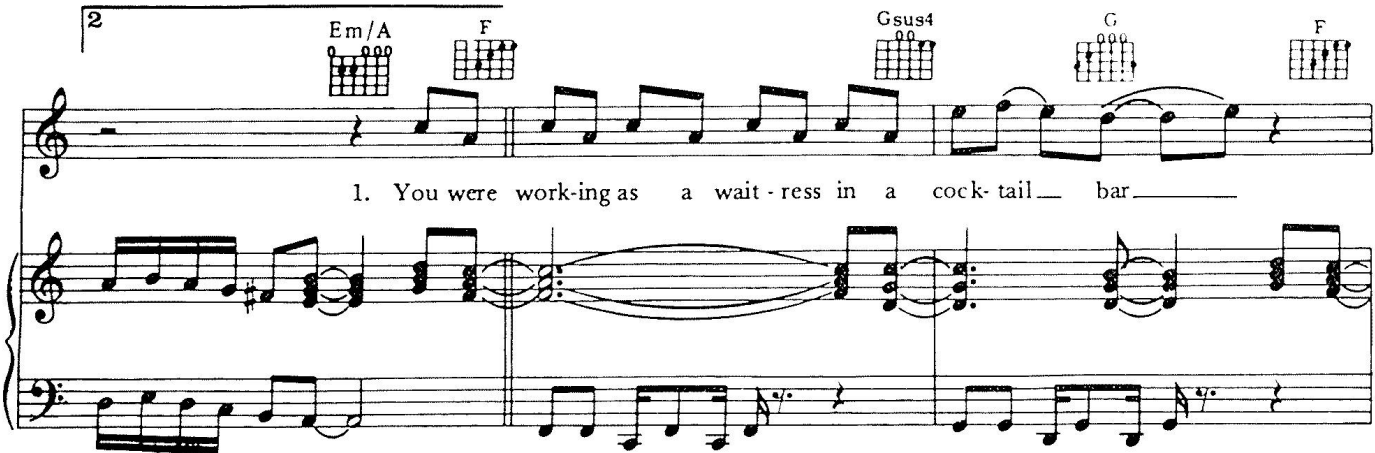
PHIL OAKEY/ADRIAN WRIGHT/JO CALLIS



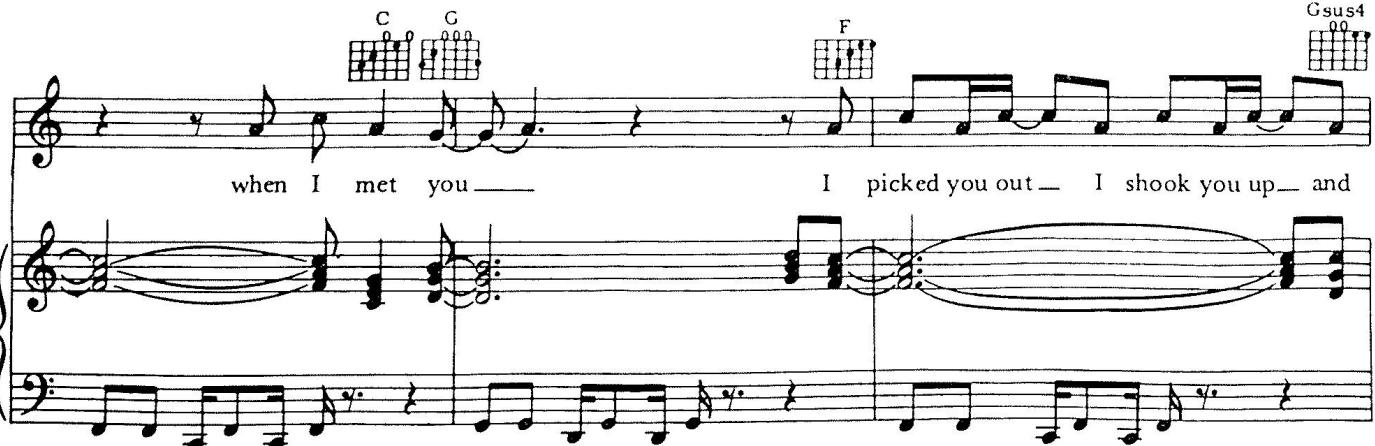
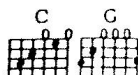
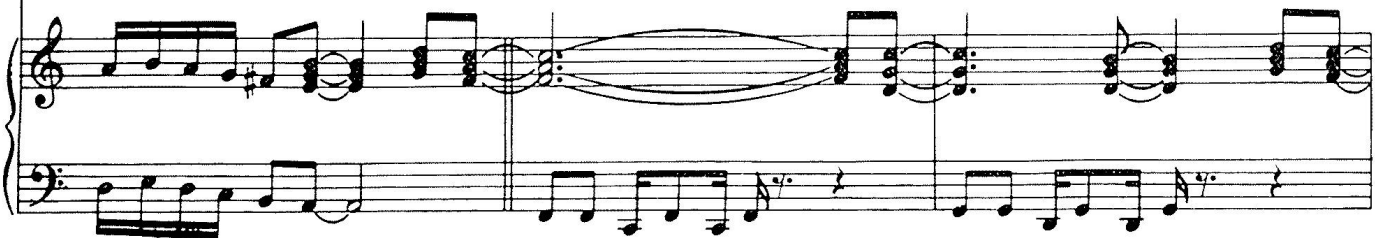
INTRO.



2



1. You were work-ing as a wait-ress in a cock-tail bar_____



when I met you_____

I picked you out_____ I shook you up_____ and

G F C G C

turned you a - round ——— turned you in - to some - one new ——— (2. Now)

VERSE 2: Now five years later on you've got the
World at your feet
Success has been so easy for you
But don't forget it's me who put you
Where you are now
And I can put you back down too.

MIDDLE

G Am Em F

(Too) Don't don't you want me you

1 2

Dm Gsus4 G Gsus4 G

know I can't be-lieve_ it when I hear that you won't see me say that you don't need me it's
don't be-lieve_ you when you

much too late__ to find when you think you've changed your mind you'd bet-ter change it back or we will

CHORUS

both be so - rry Don't you want me ba - by

don't you want me Oh _____ Oh _____ (3. I was)

VERSE 3: I was working as a waitress in a cocktail bar
That much is true
But even then I knew I'd find a much better place
Either with or without you.

VERSE 4: The five years we have had have been such good times
I still love you
But now I think it's time I live my life on my own
I guess it's just what I must do.

MIDDLE + CHORUS + INTRO + CHORUS: (Repeat)

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