

# Stories Of Old

Words and Music by M. L. Gore

Moderately, with a steady beat

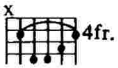
The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music, each with a vocal line, a piano accompaniment, and guitar chords.

**System 1:** The vocal line begins with the lyrics "Take a look at un - se - lect - ed cas - es, ——— You'll find". The piano accompaniment starts with a *mf* dynamic. The guitar part includes chords for F#m, G#sus4 (4fr.), and E (0 00).

**System 2:** The vocal line continues with "love has been — wrecked by both — sides com - pro - mis - ing, A -". The guitar part includes chords for B (x), A (x0 0), F#m, and G#sus4 (4fr.).

**System 3:** The vocal line concludes with "mount - ing to a dis - as - ter - ous — ef - fect. 1. You hear —". The guitar part includes chords for E (0 00), B (x), and A (x0 0), followed by a "To Coda" symbol. The piano accompaniment features a *mf* dynamic and concludes with a double bar line.

C#m

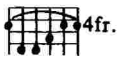


F#m



sto - ries of old \_\_\_\_\_ of princ - es \_\_\_\_\_ bold, \_\_\_\_\_ With  
real - ly like you, \_\_\_\_\_ I'm at - trac - ted to you, \_\_\_\_\_ The

G#



C#m



rich - es un - told, \_\_\_\_\_ Hap - py souls, \_\_\_\_\_  
way you move, \_\_\_\_\_ the things you do. \_\_\_\_\_ I'll

F#m



cast - ing it all a - side \_\_\_\_\_ to take some bride, \_\_\_\_\_ To have the  
prob - a - bly burn in hell \_\_\_\_\_ for say - ing this, \_\_\_\_\_ But I'm

G#



C#m



girl of their dreams \_\_\_\_\_ at their side. But not me, I  
real - ly in heav'n when ev - er we kiss. But oh no, you

F#m      E      C#m      D#  
 0 0 0 0      x 4fr.      x 3fr.

could - n't do that. Not You can me!  
 won't change me. You can try — for an I'm e -

G#      C#m      A  
 4fr.      4fr.      x0 0

not like that! I could - n't sac - ri - fice }  
 ter - ni - ty. I would - n't sac - ri - fice } an - y -

F#m6      E      C#m      E      A      B9sus4  
 x 4fr.      0 0 0 0      x 4fr.      0 0 0 0      x0 0      x x 0

thing at all — to love. —

C#m      E      1. A      B9sus4      2. A      B      D.C. al Coda  
 x 4fr.      0 0 0 0      x0 0      x x 0      x0 0      x      x x xx 4fr.

2. 1

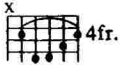
Coda

A



3. Now I've

C#m



F#m

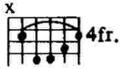


G#



got things to do, — you have, too. — And I've got to be me, — you've

C#m



got to be you. — So take my hand — and

F#m



G#



feel these lips, — And let's sa - vor a kiss — like we'd sa - vor a sip of

C#m F#m E C#m D#

x 4fr. 0 00 x 4fr. x 3fr.

vin - tage wine — one more time, Let's sur - ren - der to this

G# C# A

x 4fr. x 4fr. x0 0

love di - vine. But we won't sac - ri - fice an - y -

F#m6 E C#m E A B9sus4

x 0 00 x 4fr. 0 00 x0 0 x x 0

thing at all — to love. —

C#m E A B9sus4 A B C#bass

x 4fr. 0 00 x0 0 x x 0 x x 0 x x xx 4fr.