

HUMAN NATURE

Words and Music by
JOHN BETTIS and STEVE PORCARO

Moderately

G(addA)



A



Fmaj7



Em7



G(addA)



A



Fmaj7



Em7



G



A



G

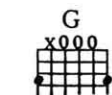


A





time, the cit - y winks a sleep - less eye.







Hear her voice shake my win -




dow: sweet, se - duc - ing sighs.






Get me out in - to the night -
 Reach - ing out to touch a stran -
 Look - ing out a - cross the morn -


G  A  G  A 





time. Four walls won't hold me to - night.
ger, e - lec - tric eyes are ev - 'ry - where.
ing, the cit - y's heart be - gins to beat.




G  A  G 

If this town is just an ap -
See that girl? She knows I'm watch -
Reach - ing out, I touch her shoul -



A  G  F#m7  Em7 

ple, then let me take a bite.
ing. She likes the way I stare.
der. I'm dream-ing of the street.



A G A D D/C#

If they_ say, "Why, why?" tell 'em that_ it's hu -

Bm7 A G F#m7 Em7

man na - ture. Why, why does he do me that way?




Bm G A D D/C#

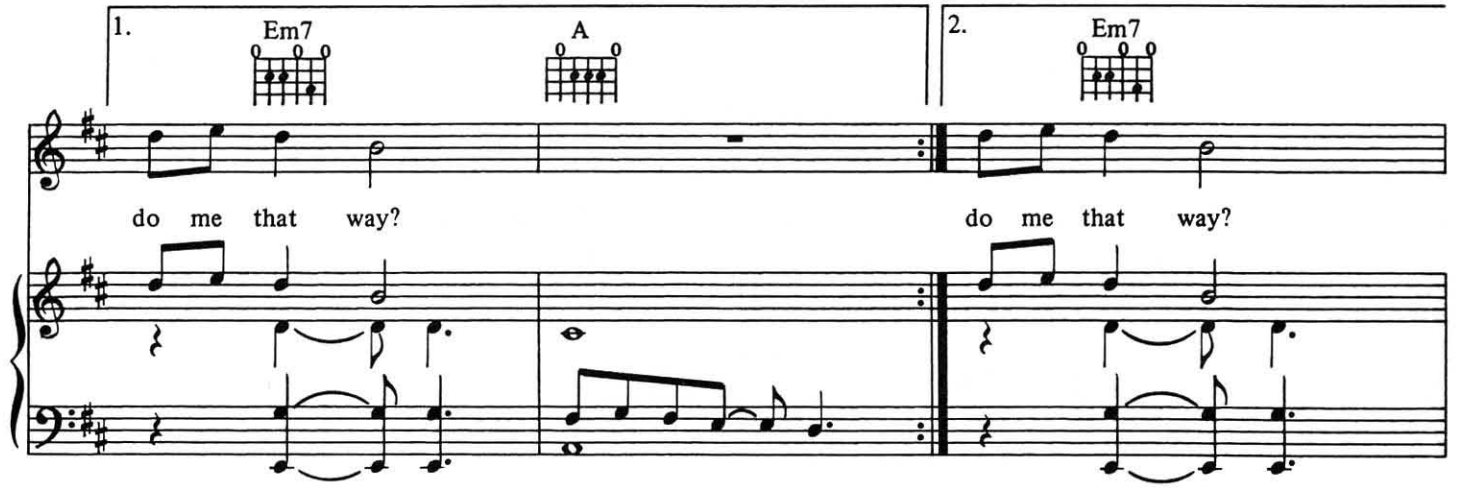
If they_ say, "Why, why?" tell 'em that_ it's hu -

Bm7 A G F#m7




man na - ture. Why, why does he

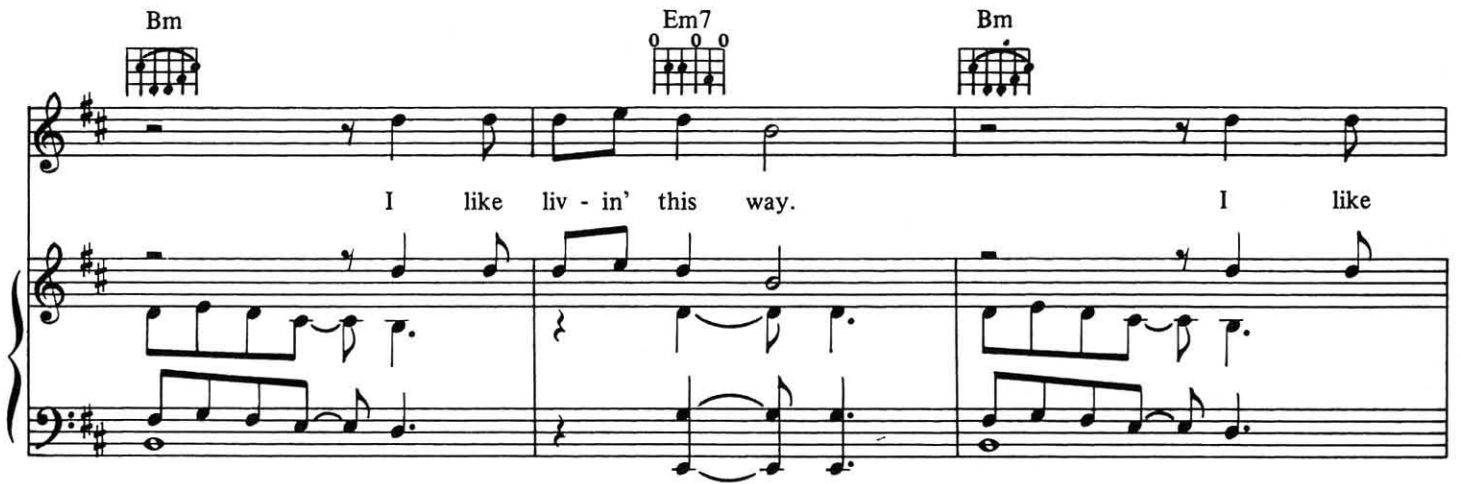
To Coda

1.   2. 






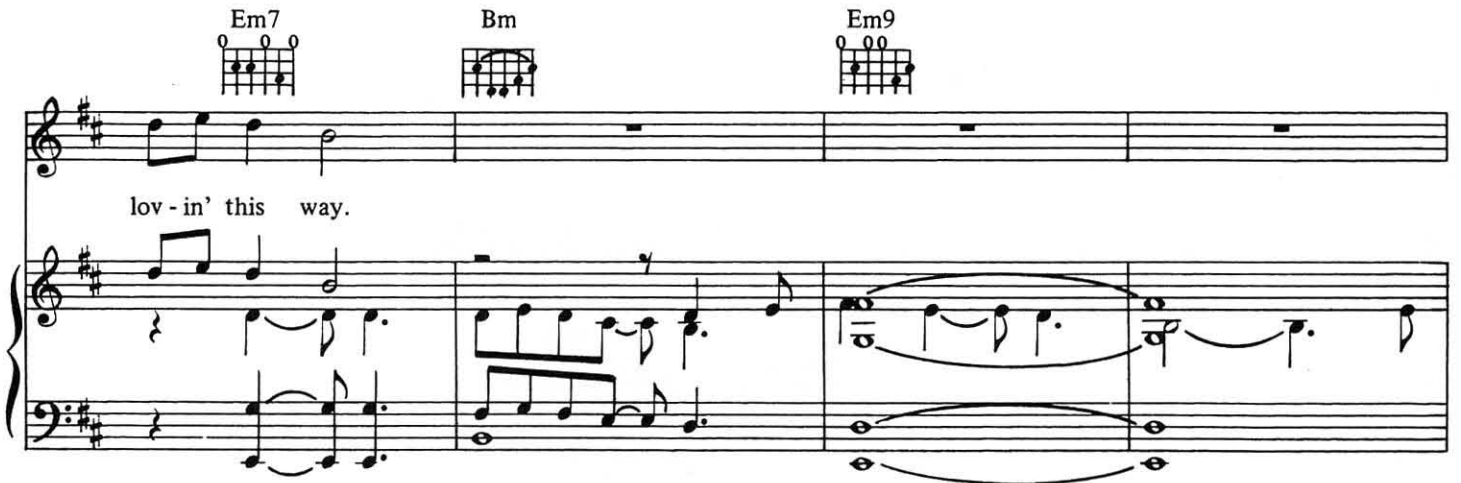
do me that way? do me that way?



I like liv - in' this way. I like



lov - in' this way.



Fmaj7



Em7



G(addA)



A



Fmaj7



Em7



D. S. $\frac{3}{4}$ al Coda

Coda

Em9

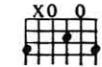


do me that way?

Gmaj7/A



G(addA)



A



I like liv-in' this way...

Fmaj7



Em7



G(addA) A Fmaj7 Em7

The first system of music features four measures. Above the staff, guitar chord diagrams are provided for G(addA), A, Fmaj7, and Em7. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature has two sharps (F# and C#).

Bbmaj7 Am7

The second system continues the piece with four more measures. It includes guitar chord diagrams for Bbmaj7 and Am7. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Fmaj7 Em7 Bbmaj7

The third system contains the final four measures of the piece. It includes guitar chord diagrams for Fmaj7, Em7, and Bbmaj7. The piano accompaniment concludes with a final chord in the bass clef.

Repeat and fade

Bbmaj7

A guitar chord diagram for Bbmaj7, showing the fretting for the B-flat major triad with a major seventh extension.

The final system shows the repeat and fade section. It features a double bar line followed by three measures of piano accompaniment. The bass clef staff has long, sweeping lines indicating a gradual fade-out of the sound.