

PERSONAL JESUS

Words and Music by
MARTIN GORE

Synth-Pop Shuffle

N.C.

mf

F#m



Reach out, — and touch faith.

Your own —

per - son - al Je - sus. —

Some - one to hear — your — prayers, — some - one who cares. —

Bm A5 G#5 F#m

Your own — per -

- son - al Je - sus. —

Bm



A5



G#5



Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a whole rest followed by a half note G#4, a quarter note A5, and a half note G#4.

Reach out. —

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

F#m



Bm



Musical staff with treble clef and key signature of two sharps. The staff contains a whole rest, followed by a half note G#4, a quarter note A5, and a half note G#4.

Reach out, — and touch faith.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

A5



G#5



F#m



Musical staff with treble clef and key signature of two sharps. The staff contains a whole rest, followed by a half note G#4, a quarter note A5, and a half note G#4.

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

Bm



A5



G#5



F#m



Musical staff with treble clef and key signature of two sharps. The staff contains a whole rest, followed by a half note G#4, a quarter note A5, and a half note G#4.

dim.

Piano accompaniment for the fourth system, consisting of a grand staff with treble and bass clefs. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

Bm



Some - one to hear — your — prayers, — some - one who's there. —

A5



G#5



F#m



§

Feel - ing un - known, — and you're all —

A5



E5



— a - lone, — flesh — and — bone — by the tel - e - phone. —

Bm



Dmaj7



F#m



Pick up the re - ceiv - er, I'll make — you a be - liev - er. —

omit on D.S.

Take sec - ond best, — put me to — the — test. — Things —

A5



E5



Bm



— on your chest — you need — to con - fess. — I will de - liv - er, you know —

Dmaj7



F#m



— I'm a for - giv - er. —

G#7

To Coda

Gmaj7

F#m

Reach out, — and touch faith.

G#7

Gmaj7

Reach out, — and touch faith.

F#m

Your own — per-

- son - al Je - sus. —

Bm



Some - one to hear _ your _ prayers, _ some - one who cares. _

A5



G#5



F#m



Your own _ per - son - al Je -

- sus. _ Some-one to hear _ your _ prayers, _

Bm



A5



_ some - one who's there. _

G#7 4fr

D5 5fr

F#m

(omit R.H. 1st time)

(percussion)

D.S. al Coda

CODA

Gmaj7

F#m

Reach out, — and touch faith. per -
Your own —

Bm

A5 5fr

son - al Je - sus. —

1, 2
F#m

G#7

Gmaj7

F#m

Reach out, — and touch faith.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G#4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment consists of a right-hand melody of quarter notes (G#4, A4, B4, C5, D5) and a left-hand bass line of quarter notes (G#2, A2, B2, C3, D3).

3
F#m

The second system of the score continues the piano accompaniment. The right-hand melody consists of quarter notes (G#4, A4, B4, C5, D5) with a fermata over the final note. The left-hand bass line consists of quarter notes (G#2, A2, B2, C3, D3).

Esus2

The third system of the score continues the piano accompaniment. The right-hand melody consists of quarter notes (G#4, A4, B4, C5, D5) with a fermata over the final note. The left-hand bass line consists of quarter notes (G#2, A2, B2, C3, D3).

Dmaj7

F#m

The fourth system of the score continues the piano accompaniment. The right-hand melody consists of quarter notes (G#4, A4, B4, C5, D5) with a fermata over the final note. The left-hand bass line consists of quarter notes (G#2, A2, B2, C3, D3).

Esus2

Dmaj7

F#m

Esus2 guitar diagram: Dmaj7 guitar diagram: F#m guitar diagram:

Reach out, — and touch faith.

Bm

A5

G#5

F#m

Bm guitar diagram: A5 guitar diagram: G#5 guitar diagram: F#m guitar diagram:

Bm

A5

G#5

Bm guitar diagram: A5 guitar diagram: G#5 guitar diagram:

1

F#m Bm

2

A5 G#5 Bm

Reach out, — and touch faith.

A5 G#5 F#m

Bm A5 G#5 F#m