

Add some drums or  
percussion. Just a firm  
2 an 4 will do

# Addicted to love

ROBERT PALMER

1

$\text{♩} = 110$

$\text{♩} = 110$

*f* *f*

A

Sub.....

5

*f* *f* *f*

Pa-dap pa - da-dap Pa-dap pa - da-dap

Pa-dap pa - da-dap Pa-dap pa - da-dap

Pa-dap pa - da-dap Pa-dap pa - da-dap

G D

(Sub).....

*mf*

You can't sleep, you can't eat There's no  
kiss is what it takes You can't sleep, you can't eat There's no  
You can't sleep, you can't— eat

A A

(S<sup>nb</sup>)..... S<sup>nb</sup>.....

doubt, you're in deep— Your throat is tight, you can't—  
doubt,—— you're in deep— Your throat is tight, you can't—  
There's no doubt, you're in— deep Your throat is tight,—

G D

(S<sup>nb</sup>).....

gon - na have to face it, you're ad - dic - ted to love— You see the  
 LEAD  
 gon - na have to face it, you're ad - dic - ted to love— You see the  
 can't get e - nough You know ye gon - na have to face it, you're ad - dic - ted to love— You see the  
 D/E

signs, — but you can't read You're run - ning at a dif - ferent  
 signs, — but you can't read You're run - ning at — a dif - ferent  
 You see the signs, but you can't read You're run - ning at  
 A G

8<sup>va</sup>.....

crave — If there's — some left for — you You don't — mind if you —

crave — If there's — some left for — you You don't — mind if you —

crave — If there's — some — left for — you You don't — mind if you —

D A

(8vb).....

*mf* LEAD

do Wo, — you like to think that you're im - mune — to the stuff, oh yeah —

do oh yeah —

do

F#m D(9) A D/A A7 D/A

*mf*

(8vb).....  
*mf*

dic-ted to love— Might— as well face it, you're ad - dic-ted to love— Might— as well face it, you're ad-

dic-ted to love— Might— as well face it, you're ad - dic-ted to love— Might— as well face it, you're ad-

dic-ted to love— Might— as well face it, you're ad - dic-ted to love— Might— as well face it, you're ad-

D(9) A

(S<sup>rb</sup>).....

dic-ted to love— Might as well face it, you're ad - dic-ted to love—

dic-ted to love— Might as well face it, you're ad - dic-ted to love— LEAD

dic-ted to love— Might as well face it, you're ad - dic-ted to love— da - own\* da - own

A

(S<sup>rb</sup>)..... S<sup>rb</sup>.....

\* 'Down' is slowly split in da tot own.  
So sing slowly from an Ah to an OOH  
and add a littel nasality.

home— Your will is not your own Your heart—  
 home— Your will— is not your own Your heart  
 but you're not home Your— will is not your own

G

(8<sup>va</sup>).....

sweats, your teeth— grind An-oth-er kiss and you'll be  
 sweats, your teeth— grind An-oth-er kiss and you'll be  
 Your heart— sweats,— your teeth— grind— An-oth-er kiss and you'll be

D A

(8<sup>va</sup>).....

dic-ted to love— Might—as well face it, you're ad - dic-ted to love— Might—as well face it, you're ad-

dic-ted to love— Might—as well face it, you're ad - dic-ted to love— Might—as well face it, you're ad-

dic-ted to love— Might—as well face it, you're ad - dic-ted to love— Might—as well face it, you're ad-

D/E An03 D/G

*f*

Sub.....  
*f*

dic-ted to love— Might—as well face it, you're ad - dic-ted to love— Might—as well face it, you're ad-

dic-ted to love— Might—as well face it, you're ad - dic-ted to love— Might—as well face it, you're ad-

dic-ted to love— Might—as well face it, you're ad - dic-ted to love— Might—as well face it, you're ad-

D(9)F# D(9) A

(Sub).....

dic - ted to love— Might— as well face it, you're ad - dic - ted to love—

dic - ted to love— Might— as well face it, you're ad - dic - ted to love—

do Might— as well face it, you're ad - dic - ted to love—

(Sub)..... Sub...

The musical score consists of three vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "dic - ted to love— Might— as well face it, you're ad - dic - ted to love—". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. There are two instances of a "Sub" (sustained) marking: one at the beginning of the piano accompaniment and one at the end of the piece.