

Music from the Motion Picture

PIANO/VOCAL/CHORDS

magnolia

Songs by Aimee Mann



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ONE

Words and Music by
HARRY NILSSON

Moderate swing ♩ = 120 (♩ = ♩̣)



Verse 1:



1. One is the lone - li - est num - ber that you'll



ev - er do. Two can be as



bad as one; it's the lone - li - est num - ber since the num - ber one.

Em



Em D



C#m7(b5)



C7



Musical notation for the first system, including treble and bass staves with chords and a guitar part.

Verse 2:

Em



Em7



Em6



C7



2. No is the sad - dest ex-pe-ri-ence you'll ev - er know.

Musical notation for Verse 2, including lyrics and guitar accompaniment.

Em



Em7



Em6



C7



Yes, it's the sad - dest ex-pe-ri-ence you'll ev - er know. Be-cause

Musical notation for the second part of Verse 2, including lyrics and guitar accompaniment.

Chorus:

Em



Em7



Em6



one is the lone - li - est num - ber that you'll ev - er do.

Musical notation for the Chorus, including lyrics and guitar accompaniment.

C Em Em/D

One is the lone - li - est num - ber that you'll

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note 'One', a quarter note 'is', a quarter note 'the', a quarter note 'lone - li - est', a quarter note 'num - ber', and a triplet of eighth notes 'that you'll'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C(m7b5) Cmaj7 Em D/E

ev - er know.

cresc.

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'ev - er' and a quarter note 'know.' followed by a long breath mark. The piano accompaniment continues with the eighth-note bass line and chords. A 'cresc.' (crescendo) marking is placed above the piano part in the second measure.

Bridge: G/D Bm/D G7/D

It's just no good an - y - more_ since you went a - way.

mf

Detailed description: This system marks the beginning of the bridge. The vocal line starts with a quarter rest, followed by a quarter note 'It's', a quarter note 'just', a quarter note 'no', a quarter note 'good an - y - more_', a quarter note 'since', a quarter note 'you', a quarter note 'went', and a quarter note 'a - way.' with a long breath mark. The piano accompaniment features a steady eighth-note bass line and chords. A 'mf' (mezzo-forte) dynamic marking is present.

G9 C/G Cm/G

Now I spend my time_ just mak - ing rhymes_ of

Detailed description: This system contains the final two measures. The vocal line starts with a quarter rest, followed by a quarter note 'Now', a quarter note 'I', a quarter note 'spend my', a quarter note 'time_', a quarter note 'just', a quarter note 'mak - ing', a quarter note 'rhymes_', and a quarter note 'of'. The piano accompaniment continues with the eighth-note bass line and chords.



yes - ter - day. — Be - cause

decresc. *mp*

Chorus:



one is the lone - li - est num - ber that you'll ev - er do. —



One is the lon - li - est num - ber that you'll



ev - er know. One is the lone -

Em7 Em6 C7

li - est num - ber, one is the lone - li - est num - ber, one

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line starts with a half note 'li - est num - ber, one' followed by a quarter rest, then a half note 'is the lone - li - est num - ber, one' followed by a quarter rest. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for Em7, Em6, and C7 are shown above the staff.

Em Em7 Em6

is the lone - li - est num - ber that you'll ev - er do.

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The vocal line starts with a half note 'is the lone - li - est num - ber that you'll ev - er do.' followed by a quarter rest. The piano accompaniment continues with chords and moving lines. Chord diagrams for Em, Em7, and Em6 are shown above the staff.

C7 Em Em7

(Vocal ad lib.)

Detailed description: This system contains the third line of music. The vocal line is mostly empty, with a few notes at the beginning and end, and the instruction '(Vocal ad lib.)' in the center. The piano accompaniment continues with chords and moving lines. Chord diagrams for C7, Em, and Em7 are shown above the staff.

Em6 C7 C7

Repeat as desired Last time

Detailed description: This system contains the fourth line of music. It features a piano accompaniment on grand staff. The system is divided into two sections: 'Repeat as desired' and 'Last time'. The 'Repeat as desired' section has a double bar line with repeat dots. The 'Last time' section has a double bar line with a final repeat sign. Chord diagrams for Em6, C7, and C7 are shown above the staff.

MOMENTUM

Words and Music by
AIMEE MANN

Moderately fast shuffle ♩ = 126 (♩ = $\bar{\cdot}$ $\bar{\cdot}$ $\bar{\cdot}$)

mf

Am

Dm F7 E7 Am

Dm F7 E7

Verse:

Am Dm

1. Oh, _____ for the sake of mo - men - tum, I've al - lowed my fears to get
2. See additional lyrics

F7 E7 Am

larg - er than life. And it's brought me to my cur - rent a - gen - dum_ where-up -

Dm F7 E7

on I de - ny ful - fill - ment has yet to ar - rive. And

Chorus:

F G C Dm F G

I know life is get - ting short - er. I can't bring my - self to

C D F G C Dm

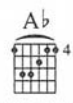
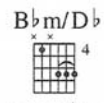
set the scene. E - ven when it's ap - proach - ing tor - ture,

1. | 2.3.

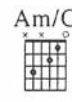
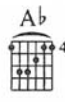
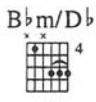


I've got my rou - tine

Bridge:



can't con-front the doubts I have. I can't ad - mit that may-be the



past was bad. And so, for the sake of mo - men - tum, I'm con -



To Coda Θ

demn - ing the fu - ture to death so it can match the past.

Am Dm F7 E7

(Inst. solo ad lib...)

Am Dm F7 E7 D.S. % al Coda

And
...end solo)

⊕ Coda Am

match the past.

E N.C.

Verse 2:
 Oh, for the sake of momentum,
 Even though I agree with that stuff about seizing the day.
 But I hate to think of effort expended;
 All those minutes and days and hours I have frittered away.
 (To Chorus)

BUILD THAT WALL

Words and Music by
AIMEE MANN and JON BRION

Moderately ♩ = 112

B

mf

Verse:

B

E/G# B/F# C#m/E B/D# C#m

1. She's been a long time on the phone,
2. May - be it's one where time will tell.
3. You could-n't pin this one on me.

B

E/G# B/F# C#m/E B/D#

court - ing di - sas - ter in an
May - be it's one where it's just
You knew my thoughts so far as

C#m G#m C#m

un - der - tone... She's feel - ing nos - tal -
 fare - thee - well. I hear her com -
 I could see... Well, I'd say it's hope-

D#m G#m C#m

gic... I'm feel - ing that... fall. How could
 ing... as she walks down the... hall. How could
 less... but you make the... call. 'Cause I

E G#m C#m E G#m C#m

an - y - one ev - er fight... it?
 an - y - one ev - er fight... it?
 nev - er was one... to fight... it.

E G#m C#m

Who could ev - er ex - pect... to fight... it when... she
 Who could ev - er ex - pect... to fight... it when... she
 And if giv - en the chance... I guess... I'll learn... to

To Coda 1.

A G B

builds that wall?
 builds that wall?
 build that wall.

Bridge:

2.

D# G#m

I know the choice... is... made... I can tell...

C#m C# G#m

I said... by your guilt - y face... And I nev - er was one... to fight...

How does

Chords: E, B/D#

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with a melodic line and lyrics. The bottom two staves are piano accompaniment. Chord diagrams for E and B/D# are shown above the vocal staff.

an - y - one ev - er fight

Chords: C:m, B, A6

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for C:m, B, and A6 are shown above the vocal staff.

it?

Chord: Em/G

D.S. al Coda

Detailed description: This system contains the third and fourth staves of music. The top staff has a vocal line with the lyric 'it?'. The bottom two staves are piano accompaniment. A chord diagram for Em/G is shown above the vocal staff. The instruction 'D.S. al Coda' is written to the right.

Ah.

⊕ Coda

Chords: E, G#m, C#m

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with the lyric 'Ah.'. The bottom two staves are piano accompaniment. Chord diagrams for E, G#m, and C#m are shown above the vocal staff. The instruction '⊕ Coda' is written to the left.

E G#m C#m E G#m C#m

ah, ah,

This system contains the first two measures of the piece. The guitar chords are E, G#m, C#m, E, G#m, and C#m. The vocal line features two 'ah' vocalizations. The piano accompaniment is in the key of E major and 4/4 time.

1.2.3. A G B

build that wall.

This system contains measures 3-5. The guitar chords are A, G, and B. The vocal line sings 'build that wall.' with a long note on 'wall'. The piano accompaniment continues with chords and moving lines.

4. A G

build that

This system contains measures 6-8. The guitar chords are A and G. The vocal line sings 'build that' with a long note on 'that'. The piano accompaniment features sustained chords and moving bass lines.

B

wall.

This system contains measures 9-11. The guitar chord is B. The vocal line sings 'wall.' with a long note on 'wall'. The piano accompaniment concludes the phrase with sustained chords.

DEATHLY

Words and Music by
AIMEE MANN

Moderately slow ♩ = 69

Verse 1:

1. Now that I've met_ you_ would you ob - ject_ to_

mp

(with pedal)

nev-er see - ing each oth - er a - gain?_ 'Cause

I can't af - ford_ to_ climb a - board_ you_

mf

G E D A D

No one's got that much e - go to spend. Just don't

Chorus:

G D A D G

work your stuff be-cause I've got

Bm G D G D A D

trou - bles e - nough. No, don't pick on me when one

G D Bm G D/F#

act of kind - ness could be death

A G D/F# A

ly. death ly,

G D/F# A

death ly. 2. 'Cause

Verses 2 & 3:

D G Bm7 E/G#

I'm just a prob - lem_ for you to solve_ and_
 3. You're on your hon - or_ 'cause I'm a gon - er_

mf

G E D A

watch dis - solve_ in the heat_ of your charm_ But
 and you have - n't e - ven be - gun_ So

D G Bm7 E1/2

what will you do when you run it through. and
do me a favor. if I should waver.

1. To Next Strain

G E D A D

you can't get me back on the farm? Just don't
be my savior and

2.

D A D

get out the gun. Just don't

Chorus:

G D A D G D

work your stuff because I've got

Bm G D G D

trou - bles e - nough. No, don't pick on me

A D G D Bm G

when one act of kind - ness could be

D A G D/F#

death ly, death

A G D/F# A

ly, death ly,

G D/F# A

def - i - nite

cresc.

This system contains three guitar chords: G, D/F#, and A. The vocal line has the lyrics "def - i - nite" with a fermata over "i - nite". The piano accompaniment features a bass line with a "cresc." marking.

G D/F# A G D/F#

(Instrumental solo...)

f

(Instrumental solo...)

f

This system is an instrumental solo section. It features guitar chords G, D/F#, A, G, and D/F#. The piano part begins with a forte (*f*) dynamic and includes a melodic line in the treble clef and a bass line.

Asus A G D/F# A

1. *D.S. 8*

1. *D.S. 8*

This system contains guitar chords Asus, A, G, D/F#, and A. It includes a first ending section marked "1." and "D.S. 8". The piano accompaniment continues with a bass line and treble clef accompaniment.

A G D/F# Asus A

2. *Repeat ad lib. and forte*

2. *Repeat ad lib. and forte*

This system contains guitar chords A, G, D/F#, Asus, and A. It includes a second ending section marked "2." and "Repeat ad lib. and forte". The piano accompaniment continues with a bass line and treble clef accompaniment.

DRIVING SIDeways

Words and Music by
AIMEE MANN and MICHAEL LOCKWOOD

Moderately slow $\text{♩} = 72$

Verse:



1. At least you know you were tak - en by a pro.

2. See additional lyrics

mf




I know just how you feel. She




talked a per - fect game, de - flect - ing all the blame. You




took the jack and changed the flat and got be - hind the wheel. Now you're -




Chorus:





driv - ing side - ways, tak - en in by the scen - er - y.






as you're pro - pelled a - long.





And your com - pan - ion will not help you to nav - i - gate



E^b B^b/D D^b A^b

for fear she may be wrong,

1. E^b B^b/D D^b

for fear she may be wrong.

2. Bridge: D^b A^b E^b

And you're pow - ered by the

D^b A^b Cm F

hope - ful lie that it's just a - round the bend.

And when this, by de - fault, — comes —

— screech - ing — to a halt, let's hope that you know what to do — to

Chorus:


 start it up a - gain. — Driv - ing side - ways, —

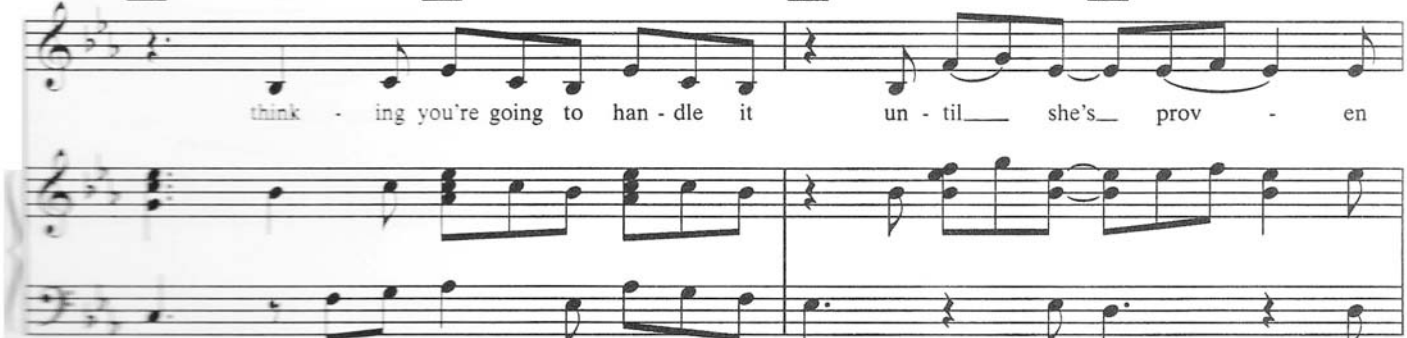
hit - ting scan on the ra - di - o — so she — can sing a - long. —







And she'll sit






think - ing you're going to han - dle it un - til she's prov - en





wrong un - til she's prov - en





wrong, un - til you prove her wrong.

Chord diagrams shown in the score:

- Db: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & 4 \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Ab: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & 4 \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Cm: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & 3 \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Bb/D: $\begin{array}{|c|c|c|c|c|c|} \hline \times & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Verse 2:
 And you will say that you're making headway
 And put it in overdrive.
 But you're mistaking speed, forgetting what you need,
 And never even noticing you never do arrive...
 (To Chorus 2:)

Chorus 2:
 'Cause you're driving sideways.
 If you roll down the window you'll see.
 You're where you don't belong,
 And your companion will not help you to navigate
 For fear she may be wrong, for fear she may be wrong
 (To Bridge:)

YOU DO

Words and Music by
AIMEE MANN

Moderately ♩ = 100

Chord diagrams: D⁷, A⁷, E^bm7

The first system of music features a guitar part with three chords: D⁷, A⁷, and E^bm7. Below the guitar part is a piano accompaniment consisting of a treble and bass clef. The piano part begins with a mezzo-piano (*mp*) dynamic marking. The music is in 4/4 time and the key signature has three flats.

1. G⁷ | 2. G^b | Verse: D^b

1. You stay the night at his house
sex you're trad - ing up for,
write a lit - tle note that

The second system continues the guitar and piano accompaniment. It includes a first ending (1.) with a G⁷ chord and a second ending (2.) with a G^b chord. A 'Verse:' section begins with a D^b chord. The lyrics '1. You stay the night at his house sex you're trad - ing up for, write a lit - tle note that' are written below the vocal line.

B⁷m | G^b | E^bm7

with_ no_ ride_ to work_ And
what_ you_ hope_ is love,_ is
you_ leave_ on_ the bed,_ and

The third system continues the guitar and piano accompaniment. It features chords B⁷m, G^b, and E^bm7. The lyrics 'with_ no_ ride_ to work_ And what_ you_ hope_ is love,_ is you_ leave_ on_ the bed,_ and' are written below the vocal line.

Db Bbm

I'm the one who tells you
just an - oth - er thing that
spend some time dis - sect - ing

he's an - oth - er jerk.
he'll be care - less of
ev - 'ry word he said.

Ebm7 Cb Ebm

But you're the one who can suc - ceed. You've
But though there are ca - ve - ats ga - lore, you've
And if he seemed a lit - tle strange, well,

Cb Ebm

on - ly got to prove your need. }
on - ly got to love him more. }
ba - by, an - y - one can change. } And you do.


Chorus:

Chorus system 1. Chords: D⁹, A⁷, D⁹, G⁷. Lyrics: you do... you do... Includes piano accompaniment with triplets.

Chorus system 2. Chords: D⁹, A^b, E^bm7, G^b. Lyrics: you real - ly do. 1. G^b, 2. The. Includes piano accompaniment with triplets.




Chorus system 3. Chords: G⁷, F^b, E^bm, D^b. Lyrics: e-ven when it's all too clear. Includes piano accompaniment with triplets and an instrumental section.

Chorus system 4. Chords: B^bm, G^b, E^bm7. Lyrics: 3. You. Includes piano accompaniment with triplets.

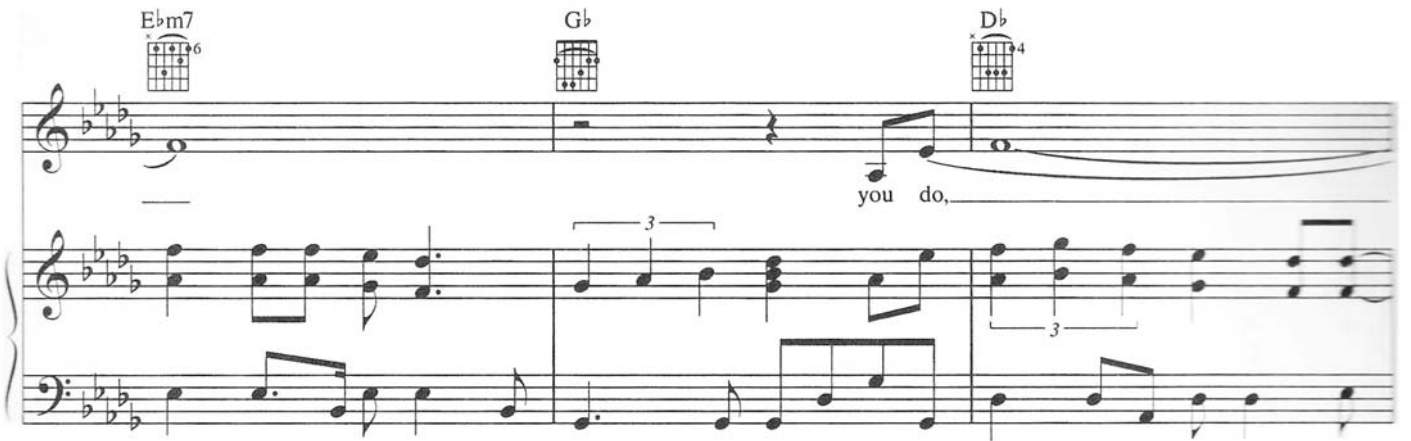
3.   

You do, _____ you do, _____



_____ you do, _____



_____ you real - ly do, _____ you real -



ly do, _____ you real-ly _____ do.

molto rit.

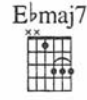


NOTHING IS GOOD ENOUGH

By
AIMEE MANN

Waltz, with movement ♩ = 112 (♩ = ♩³)

N.C.



Chord diagrams: Eb, Bb, F, Ab⁴

Chord diagrams: Bb, F, Ab⁴, Eb, Cm³

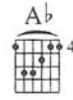
Chord diagrams: F, Eb, Bb, Ebmaj7

Chord diagrams: Gm³, Cm³, Bb, Ebmaj7

Chord diagrams: Gm³, Ab⁴, Bb, Ebmaj7



First system of musical notation (measures 1-5). The treble clef contains chords and melodic lines. The bass clef contains a bass line. Dynamics include *cresc.* and *mf*.



Second system of musical notation (measures 6-10). Includes a *V.* marking in measure 7 and a triplet in measure 10.



Third system of musical notation (measures 11-15).



Fourth system of musical notation (measures 16-20).



Fifth system of musical notation (measures 21-25).

G[>]

B[>]

F/A

A[>]

E[>]maj9

The first system of music features a treble clef staff with a key signature of one flat. Above the staff are five guitar chord diagrams: G[>], B[>], F/A, A[>], and E[>]maj9. The bass clef staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes in the second measure.

Cm

F

E^b

B^b

The second system continues the musical piece. It features four guitar chord diagrams: Cm, F, E^b, and B^b. The piano accompaniment includes a *dim.* (diminuendo) marking in the third measure and a *p* (piano) dynamic marking in the fourth measure. The bass clef staff shows a melodic line with a triplet of eighth notes in the second measure.

E^bmaj9

Gm

Cm

B[>]

The third system features four guitar chord diagrams: E^bmaj9, Gm, Cm, and B[>]. The piano accompaniment includes a *cresc.* (crescendo) marking in the third measure and a *mp* (mezzo-piano) dynamic marking in the fourth measure. The bass clef staff shows a melodic line with a triplet of eighth notes in the second measure.

E^bmaj7

Gm

A^b

B^b

The fourth system features four guitar chord diagrams: E^bmaj7, Gm, A^b, and B^b. The piano accompaniment includes a triplet of eighth notes in the second measure of the bass clef staff.

E^bmaj7

Gm

C

C7

The fifth system features four guitar chord diagrams: E^bmaj7, Gm, C, and C7. The piano accompaniment includes a *cresc.* (crescendo) marking in the third measure.

This musical score is for the piece "Nothing Is Good Enough - 5 - 5". It is written for piano and guitar. The score is organized into five systems, each consisting of a grand staff (treble and bass clefs) and guitar chord diagrams. The key signature has one flat (Bb), and the time signature is 5/5. The first system begins with a forte (*f*) dynamic. The second system includes a triplet of eighth notes in the bass line. The third system features a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line. The fourth system includes a *dim.* (diminuendo) marking and a *mf* (mezzo-forte) marking. The fifth system concludes with a *rit.* (ritardando) marking and a *8vb* (octave below) marking. The guitar chord diagrams are as follows: System 1: Bb, Bb, Ab, Eb. System 2: Bb, F/A, A>(9), Ab, Bb. System 3: Fm/Ab, Eb, Cm. System 4: F, Fsus, F, Cm, Gb, Bb. System 5: F/A, Gm, Ebm/Gb, Bb.

WISE UP

Words and Music by
AIMEE MANN

Slowly ♩ = 66

D/G 
 D 
 D/G 
 D 
 D/G 
 D 
 D/G 
 D 



1. It's...

mp

(with pedal)

Verse:

D/G 
 D 
 D/G 
 D 
 Bm 



not... what you... thought... when you first... be - gan...

2. See additional lyrics

G 
 D 
 D/G 
 D 
 D/G 
 D 



... it... You... got... what you... want...

Bm

G

E

you can hard - ly stand it, though by now you know it's not

G(9)

E7

G

E

G(9)

E7

go-ing to stop. It's not go-ing to stop.

G

E

D

A

C

G

It's not go-ing to stop 'til you wise

D/G

D

1. D/G

D

2. D/G

D

up.

2. You're

Pre -

Bridge:

pare a list_ for what_ you need_ be - fore_ you sign_ a - way_ the deed_ 'cause it's

mf

not_ go - ing to stop_ It's not_

_ go - ing to stop_ It's not_

_ go - ing_ to stop 'til you wise_ up_

D A C G
 No, it's not___ go - ing___ to___ stop 'til you___ wise___ up___

D A C G
 No, it's not___ go - ing___ to___ stop. So just___ give up___

poco rit. e dim.

D/G D D/G D
 Repeat ad lib. and fade

a tempo

Verse 2:
 You're sure there's a cure and you have finally found it.
 You think one drink will shrink you
 'Til you're underground and living down.
 But it's not going to stop.
 It's not going to stop.
 It's not going to stop 'til you wise up.
 (To Bridge:)

SAVE ME

Words and Music by
AIMEE MANN

Moderately slow ♩ = 72

Guitar chords: Gm, Gm/F#, Gm, Gm/F#, Gm, Gm/F#, Gm, Gm/F#

Verse:

Guitar chords: Gm, Gm/F#, Gm/F, C7, Bb, Eb

1. You _____ look like _____ a per - fect fit _____
 2. 'Cause I _____ can tell _____ you know what it's like _____

Guitar chords: Bb, D7, Gm, Gm/F#, Gm/F, C7

for a girl in _____ need _____ of a
 the long _____ fare - well _____ of the

Chorus:

tour - ni - quet. }
 hun - ger strike. }

But can you save me?

Come on and save me. If you could.

save me from the ranks of the freaks who sus -

1. Bb D7
 pect they could nev - er love an - y - one.

2. Bridge:



You struck me dumb

cresc. *mf*



like ra - di - um. Like Pe-ter Pan,



or Su - per - man, you will come

Chorus:



to save me. Come on and

save me. If you could, save me

Chords: E7, B7, Gm

from the ranks of the freaks who sus-pect they could nev-er love an-y-one.

Chords: Cm7, Bb, D7, Gm, C7

'Cept the freaks who sus - pect they could nev-er love an - y - one.

Chords: Bb, D7, Gm, C7

But the freaks who sus - pect they could nev-er love an - y - one.

Chords: B7, D7, Gm, C7

Gm Gm/F Gm/F C7

(Instrumental solo...)

mp

Bb Eb Bb D7 Gm Gm/F

Gm/F C7 Bb Eb Bb F/A

...end solo) Come on... and

Chorus:

Eb Gm Cm7 E7 Bb

save me. Why don't you save me.

E^b Gm Cm7

If you could, save me from the

B^b D7 Gm C7

ranks of the freaks who sus - pect they could nev - er love an - y - one.

B^b D7 Gm C7

Ex - cept the freaks who sus - pect they could nev - er love an - y - one.

B^b D7 Gm C7

Ex - cept the freaks who could nev - er love an - y - one.

GOODBYE STRANGER

Words and Music by
ROGER HODGSON and RICK DAVIES

Moderate rock $\text{♩} = 120$



1. It was an

Verse:

$\text{Dm}7(\flat 5)/\text{A}\flat$



ear - ly morn - ing yes - ter - day, —
 (2.) I be - lieve in what you say —
 3. See additional lyrics



I was up be - fore the dawn. — And I
 is the un - dis - put - ed truth. — But I

Dim 7 6 5 A1

real - ly have en - joyed my stay,
 have to have things my own way.

D \flat A \flat

A \flat

but I must be mov - in' on.
 just to keep me in my youth.

A \flat 7/G \flat

Like a king with - out a cas - tle, like a
 Like a ship with - out an an - chor, like a

Fm7

D \flat

queen with - out a throne, I'm an ear - ly morn - in' lov - er and I
 slave with - out a chain, just the thought of those sweet la - dies sends a

1.

B♭m7

A♭

must be mov - in' on._____

2. Now

2.3. Bridge:

B♭m7

A♭

shiv - er through_ my veins._____ And I will go on shin - ing_____

A♭7/G♭

D♭

shin - in' like_ brand - new._____ I'll nev - er look_ be - hind_ me_ my

B♭m7

A♭

trou - bles will_ be few._____

A7 Bbm Eb

Chorus:

A7 Ab/Gb Db/F Bbm Eb

1. Instrumental
 2. Good-bye, strang-er, it's been nice. Hope you'll find your par - a - dise.____
 3. Tried to see your point of view, hope your dreams will all come true.____

add cue notes 2nd time

A7 Ab/Gb Db/F


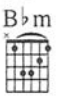

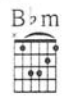

Good - bye, Mar - y, good - bye, Jane. Will we ev - er
 tion, it's not for me.____ Just give me mo - tion and set me free.____

Bbm Eb Ab Ab/Gb

meet a - gain?____ Feel no sor - row, feel no shame.
 And the land and the o - cean, far a - way,____ is the life I've

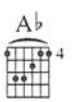


To Coda

1.   2.  


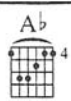
Come to - mor - row, feel no pain. feel no pain. Good-bye. Mar -
 chos - en, ev - 'ry day. And sweet de - vo -



Good - bye, Mar - y, good - bye, Jane. Will we ev - er
 y. good - bye, Jane. Will we ev - er



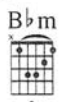
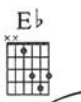
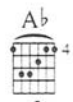
D.S. al Coda

meet a - gain?

3. Now



Coda

feel no pain. And now I'm leav - in'. Good - bye. Mar - y



good - bye, Jane. hit the road. Will we ev - er it once a -

A7/G \flat D7/F

gain. meet a - gain? Oh yes, I'm leav - in', Feel no sor - row, got to

B7/m E \flat A \flat

feel no shame. Come to - mor - row, feel no pain. go. got to go. I'm sor - ry I must tell you. Good-bye, Mar-

A \flat /G \flat D \flat /F B \flat m E \flat

Good-bye, Mar - y, good - bye, Jane. Will we ev - er meet a - gain?
y. good - bye, Jane. Will we ev - er meet a - gain?

Play 3 times

Repeat and fade

Verse 3:
 Now, some they do and some they don't
 And some you just can't tell.
 And some they will and some they won't.
 With some it's just as well.
 You can laugh at my behavior,
 That'll never bother me.
 Say the devil is my savior,
 But I won't pay no heed.
 (To Bridge:)

(THE) LOGICAL SONG

Words and Music by
 ROGER HODGSON and RICK DAVIES

Moderate rock ♩ = 120



Verse:



1. When I was young, — it seemed that life was so won-der-ful, a mir - a - cle,
 sent me a - way — to teach me how to be sen - si - ble, log - i - cal,
 3.4. See additional lyrics

A7 A dim

oh, it was beau - ti - ful, mag - i - cal. And all the
oh, re - spon - si - ble, prac - ti - cal. And they

Cm A \flat Gm7

birds in the trees, well, they'd be sing - ing so hap - pi - ly,
showed me a world, where I could be so de - pend - a - ble.

B \flat A \flat A dim

oh, joy - ful - ly, oh, play - ful - ly watch - ing me.
oh, clin - i - cal, oh, in - tel - lec - tu - al, cyn - i - cal.

1.3.

2.4.

2. But then they 1. There are times
...end solo) 2. But at night

Chorus:



Am7(b5)/E7



when all the world's a sleep, the ques-

Abmaj7/Eb



tions run too deep for such a simple man...



Won't you please, please

Am7(b5)/Eb



tell me what we've learned? I know it sounds absurd,

A[♭]maj7/E[♭]

D[♭]

Fm/C

To Coda ⊕

please tell me who I am.

D.S. ‰ al Coda

B[♭]m7

D[♭]/A[♭]

D[♭]

Fm/C

B[♭]m7

D[♭]/A[♭]

3. I said.

⊕
Coda

B[♭]m7

D[♭]/A[♭]

D[♭]

Fm/C

Who I am.

B[♭]m7

D[♭]/A[♭]

D[♭]

Fm/C

who I am.

who I am

Repeat and fade

Verse 3:

I said, "Now watch what you say or they'll be calling you
 A radical, a liberal, oh, fanatical, criminal."
 Oh, won't you sign up your name, we'd like to feel
 You're acceptable, respectable, oh, presentable. A vegetable!

Verse 4:

*Instrumental
 (To Chorus:)*

DREAMS

Words and Music by
GABRIELLE BOBB
and TIMOTHY LAWS

Moderate rock $\text{♩} = 98$

Dmaj7 A(9) F#m7 E

They can come true,

mf

Dmaj7 A(9) F#m7 E Dmaj7 A(9)

they, they can come true.

F#m7 E Dmaj7 A(9) F#m7 E

Verse

Dmaj7

A(9)



1. Move a step closer, you know that I want...
2. See additional lyrics

Dmaj7

A(9)

F#m7

E

you. I can tell by your eyes that you want me too.

Dmaj7

A(9)

F#m7

E

Just a question of time, I knew we'd be to - geth -

Dmaj7

A(9)

F#m7

E/G#

er and that you'd be mine. I want you here for - ev -

Pre-chorus:

er. Do you hear what I'm say - ing? Got - ta say how I feel.

I can't be - lieve you're here, but I know that you're real.

I know what I want and, ba - by, it's you.

I can't de - ny my feel - ings 'cause I know they are true.

Chorus

Dmaj7 A F#m7 E

Dreams can come true, look at me, babe, I'm with you. You

Dmaj7 A F#m7 E

know you've got to have hope, you know you've got to be strong.

Dmaj7 A F#m7 E

Dreams can come true, look at me, babe, I'm with you. You

To Coda 1.

Dmaj7 A F#m7 E

know you've got to have hope, you know you've got to be strong.

2.

F#m7 E Dmaj7 A(9) F#m7 E

know you've got to be strong.

Dmaj7 A(9) F#m7 E Dmaj7 A(9)

F#m7 E Dmaj7 A(9) F#m7 E

Bridge:

Dmaj7 A(9) F#m7 E

I'm not mak - ing plans for to - mor - row, let's live for to - night.

Dmaj7 A(9) F#m7 E

I know I want you, ba - by, so hold me so tight.

Dmaj7 A(9) F#m7 E

Put your arms a - round me, you make me feel so safe,

Dmaj7 A(9) F#m7 E

then you whis - per in my ear that you're here to stay.

D.S. al Coda

Coda F#m7 E

Chorus: Dmaj7 A

know you've got to be strong. Dreams can come true,

F#m7 E Dmaj7 A

look at me, babe, I'm with_ you. You know you've got_ to have_ hope, you

F#m7 E Dmaj7 A F#m7 E

know you've got_ to be strong. Dreams_ can_ come true, look at me, babe, I'm with_ you. You

Dmaj7 A F#m7 E *Repeat and fade*

know you've got_ to have_ hope, you know you've got_ to be strong_

Verse 2:
 I've seen you sometimes on your own and in crowds,
 I knew I had to have you, my hopes didn't let me down.
 Now you're by my side and I feel so good.
 I've nothing to hide, don't feel that I ever could.
 Do you hear what I'm saying, got to say how I feel.
 I can't believe you're here, but I know that you're real.
 I know what I want and, baby, it's you.
 Can't deny my feelings because they are true.
 (To Chorus:)

MAGNOLIA

By JON BRION

Moderately slow ♩ = 84

The first system of musical notation for 'Magnolia' consists of two staves, treble and bass clef, in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is 'Moderately slow' with a quarter note equal to 84 beats per minute. The first measure is marked *mp* (mezzo-piano). The second and third measures are marked *simile*. The notation includes various note values, rests, and dynamic markings. A *(with pedal)* instruction is written below the bass staff.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The notation includes various note values, rests, and dynamic markings, maintaining the *simile* dynamic from the previous system.

The third system of musical notation continues the piece. It features two staves with treble and bass clefs. The notation includes various note values, rests, and dynamic markings, maintaining the *simile* dynamic from the previous system.

The fourth system of musical notation concludes the piece. It features two staves with treble and bass clefs. The notation includes various note values, rests, and dynamic markings, maintaining the *simile* dynamic from the previous system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music features a series of chords in the right hand and single notes in the left hand, with some notes marked with a vertical line.

Second system of musical notation, continuing the piece. It features similar chordal textures in the right hand and single notes in the left hand, with some notes marked with a vertical line.

Third system of musical notation. The right hand has a melodic line with a slur over the first two measures. The left hand continues with single notes. The word "simile" is written in the third measure of the right hand.

Fourth system of musical notation. The right hand has a melodic line with a slur over the first two measures. The left hand continues with single notes. The word "simile" is written in the third measure of the right hand.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It features a melodic line with a half note followed by a quarter note, then a half note with a slur over it, and finally a quarter note. The lower staff is in bass clef and provides a harmonic accompaniment with a half note followed by a quarter note, then a half note, and finally a quarter note. A line connects a note in the upper staff to a note in the lower staff.

The second system of music consists of two staves. The upper staff continues the melodic line with a quarter note, a half note, and a quarter note. The lower staff continues the harmonic accompaniment with a half note, a quarter note, and a half note. A line connects a note in the upper staff to a note in the lower staff.

The third system of music consists of two staves. The upper staff features a melodic line with a quarter note, a half note, and a quarter note. The lower staff features a harmonic accompaniment with a half note, a quarter note, and a half note.

The fourth system of music consists of two staves. The upper staff features a melodic line with a quarter note, a half note, and a quarter note. The lower staff features a harmonic accompaniment with a half note, a quarter note, and a half note. The system concludes with a double bar line.