

AIN'T NOBODY BUT M
AMERICA C'EST LE B
THE QUIETEST MOMEN
BYE STRANGER IT'S
LOGICAL SONG LORD
US WAITING SO LONG
RIGHT BREAKFAST IN
DREAMER EVEN IN T
A LITTLE BIT GO
YOU ARE LADY
WAY HOME TWO OF
BABAJI BLOODY WE
CRIME OF THE CENTU
FOOL'S OVERTURE GIV
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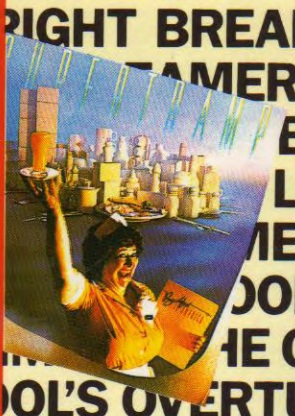


ALL WITH CHORD SYMBOLS AND GUITAR DIAGRAMS

AIN'T NOBODY BUT M SUPERTRAMP AMERICA C'EST LE B THE QUIETEST MOMEN BYE STRANGER IT'S LOGICAL SONG LORD US WAITING SO LONG RIGHT BREAKFAST IN DREAMER EVEN IN T A LITTLE BIT GO YOU ARE LADY WAY HOME TWO OF BABAJI BLOODY WE CRIME OF THE CENTU FOOL'S OVERTURE GIV ING AGAIN KNOW WH MINE TAKE THE LONG NOBODY BUT ME BA AMERICA C'EST LE B THE QUIETEST MOMEN BYE STRANGER IT'S LOGICAL SONG LORD US WAITING SO LONG RIGHT BREAKFAST IN DREAMER EVEN IN T A LITTLE BIT GO YOU ARE LADY WAY HOME TWO OF DREAMER EVEN IN T A LITTLE BIT GO YOU ARE LADY THE L WAY HOME TWO OF BABAJI BLOODY WE

NINETEEN OF THEIR GREATEST HITS ARRANGED FOR PIANO VOCAL

RIGHT BREAKFAST IN
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PRIME OF THE CENTURY
SCHOOL'S OVERTURE GIVE
G AGAIN KNOW WHO
MINE TAKE THE LONG
NOBODY BUT ME BANG
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SUPERTHINGS CAN ALWAYS PROLOGUE

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G AGAIN KNOW WHO
MINE TAKE THE LONG
AIN'T NOBODY BUT ME



Instrumental solo.

Ab (Bbbass) Bb Ab (Bbbass) Bb Ab (Bbbass) Bb Ab (Bbbass) Bb

a tempo

Ab (Bbbass) Bb Ab (Bbbass) Bb Ab (Bbbass) Bb

Ab (Bbbass) Bb Ab (Bbbass) Bb Ab (Bbbass) Bb

Ab (Bbbass) Bb Ab (Bbbass) Bb Ab (Bbbass) Bb

End solo.

Gm Bb C Gm Bb F Gm Bb C

So you think your school-ing's phon-ey, I guess it's hard not to ag-
 Write your prob-lems down in de-tail, take them to a high-er

Gm Bb F Gm Bb C Gm Bb F

ree — You say it all — de-pends — on mon-ey,
 place — You've had your cry — no I — should - n't say wail,

Gm Bb C Gm Bb F Fm7 Eb

and who is in your fam-ily tree. — Right, right, you're blood-y well right, you
 in the mean time, hush your face. — 2. (Quite)

Eb Bb Fm7 Eb Eb Bb

know you got a right to say — Right, you're blood-y well right, you know you got a right to say. —

Fm7 Eb Eb Bb Fm7 E>

Ha ha, you're blood-y well right, you know you're right to say — Yeh, yeh, you're bloody well right,

E> B> A>(Bbbass) B> A A>

you know you're right to say — and me I don't care an - y-way.

Gm B> C Gm B> F Gm B> C

Gm B> F Fm7(Bbbass) B> Fm7(Bbbass) B>

To instrumental fade ad lib.

You got a blood-y right to say —

Gm C A7 B₇ (add 9) Gm C

day, a year, a life it is. You know, well you know you had it coming to you,

Gm C D A₇ (sus 4) A₇

now there's not a lot I can do. Dream - er, you stu-pid lit - tle

P A₇ (sus 4) A₇ C Fmaj₇ G

dream - ers, so now you put your head in your hands, oh no, oh!

P (sus 4) A₇ A₇ P (sus 4) A₇ A₇ C Fmaj₇ G

I said

Ab
B \flat (add 9)
Gm
C

far out, what a day, a year, a laugh it is.

Ab
B \flat (add 9)
Gm
C

You know, well you know you had it coming to you,

Gm
C
B \flat (C bass)

now there's not a lot I can do. *(Instrumental)*

C

We'll work it out someday,

Bb (C bass)



If



I could see some - thing, (Well you can see an - y-thing you want boy,) (Choir)

If

Bb (C bass)



I could be some - one (You can be an - y - one, cel - e - brate boy,) (Choir)

Well if



I could do some - thing, (well you can do some - thing) If I could do an - y-thing (well you can do some - thing) (Choir)



B \flat (C bass)

out _____ of this world) _____ (Ah _____

fp _____ *fp* _____

C

B \flat (C bass)

we'll take a dream on a Sun - day,

B \flat (C bass)

C

we'll take a life, take a hol - i - day _____

C

B \flat (C bass)

Take a lie, take a dream - er,

B \flat (C bass) C

(Choir) (Dream) dream (dream) dream (dream) dream (dream) dream a - long

C F (C bass) C (C bass) F C F (C bass) C F (C bass) C

F (C bass) C F (C bass) C F (C bass) C F (C bass) C

(Dream - er) (Choir)
Come on and dream and dream a - long - come on and dream and dream a - long (come a - long)

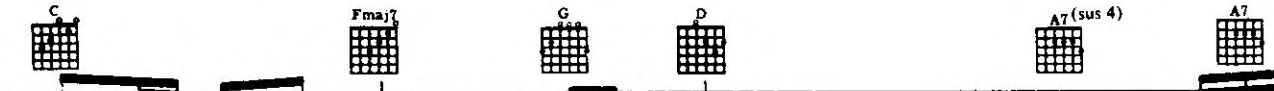
F (C bass) C F (C bass) C F (C bass) C F (C bass) C

- come on and dream and dream a - long - come on and dream and dream a - long -




 Dream - er, you know you are a dream - mer, Can you put your





 hands in your head, oh no; I said dream - er, you're noth-ing but a





 dream - er can you put your hands in your head oh no, oh





 no. *(Instrumental)* *To fade*



CRIME OF THE CENTURY

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Now they're plan - ning the crime of the

Chords: p, Am

cen - tur - y Well what will it be,

Chords: C, G, F

Read all a - bout their schemes and ad -

Chords: p, Am

ven - tur - ing, Yes it's well worth the fee,

Chords: C, G, F

G7 (sus 4) Am

Go roll up and see

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef. The second line is a piano accompaniment in grand staff (treble and bass clefs). Above the vocal line, there are two guitar chord diagrams: G7 (sus 4) and Am. The lyrics 'Go roll up and see' are written below the vocal line.

Am

How they rap - ed the - uni - verse.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef. The second line is a piano accompaniment in grand staff. Above the vocal line, there is one guitar chord diagram: Am. The lyrics 'How they rap - ed the - uni - verse.' are written below the vocal line.

Am

How they've gone from bad to worse.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef. The second line is a piano accompaniment in grand staff. Above the vocal line, there is one guitar chord diagram: Am. The lyrics 'How they've gone from bad to worse.' are written below the vocal line.

p

Who are these men of

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef. The second line is a piano accompaniment in grand staff. Above the vocal line, there is one guitar chord diagram: p. The lyrics 'Who are these men of' are written below the vocal line.

Musical staff 1: Treble clef, 4/4 time signature. Chords: Dm, G (sus 4), Em, Am. The melody consists of a series of eighth notes with a long slur over the first four notes.

Musical staff 2: Treble clef, 4/4 time signature. Chords: G, F. The melody consists of eighth notes with a long slur over the last four notes.

Musical staff 3: Treble clef, 4/4 time signature. Chords: Dm, G, Em, Am. The melody consists of eighth notes with a long slur over the first four notes.

Musical staff 4: Treble clef, 4/4 time signature. Chords: G, F. The melody consists of eighth notes with a long slur over the last four notes.

Musical staff 5: Treble clef, 4/4 time signature. Chords: Am, G, F. The melody consists of eighth notes with a long slur over the first four notes.

Musical staff 6: Treble clef, 4/4 time signature. Chord: F (-5). The melody consists of eighth notes with a long slur over the first four notes.

First system of musical notation. The top staff (treble clef) contains three whole notes. The grand staff below (treble and bass clefs) contains eighth-note chords in the right hand and a bass line in the left hand.

Second system of musical notation. It includes repeat signs in the top staff and a fermata in the bass line of the grand staff.

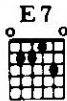
Third system of musical notation. The top staff shows two endings, labeled '1' and '2', with repeat signs. The grand staff continues with eighth-note chords and a bass line.

Fourth system of musical notation. The instruction *cresc. poco a poco* is written in the left hand of the grand staff. The top staff ends with the instruction *(To fade)* and a double bar line.

AIN'T NOBODY BUT ME

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderately slow, in 4




mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady bass line. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

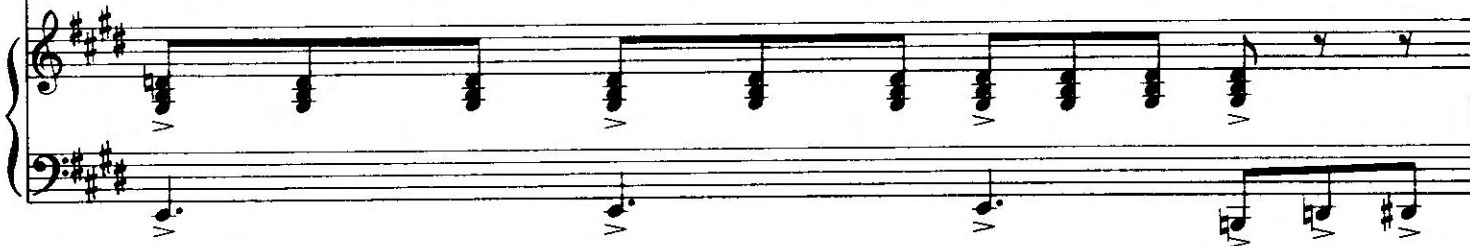


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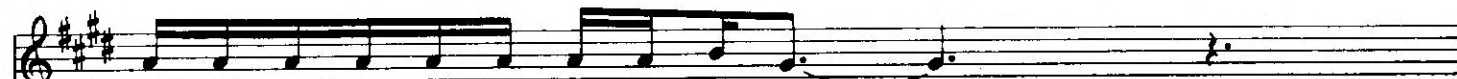


Let me tell you a sto - ry that - 'll make you change;—

Let me tell you a sto - ry that - 'll make you change;—



The piano accompaniment for the first vocal line continues with the same chordal structure as the introduction, providing harmonic support for the vocal melody.

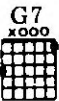


let me tell you where I'm way out of range.——

let me tell you where I'm way out of range.——



The piano accompaniment continues, maintaining the rhythmic and harmonic pattern established in the introduction.



It's a - bout a man— who's cruel and mean,——

It's a - bout a man— who's cruel and mean,——



The piano accompaniment concludes this section with the same harmonic and rhythmic elements.

so prom - ise not _____ to cause a scene _____

Bb7

Then heav - en help the ones you love; there's no one needs the stars a - bove..

E7

No chord

Well, you can run you know he'll find you;
You see, I got a double dis - po - si - tion;

it don't mat - ter now, just look be - hind you.
some-times I'm mean, some-times I'm vi - cious.

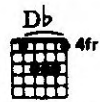


You had your warn - ing, you knew the score;
I'm Doc - tor Je - kyll and Mis - ter Hyde;

you got her drunk, — and that means war.
so if you want — to stay a - live,

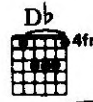


So why'd you have — to treat me rough;
just give me all — you've got to give.



your ex - pla - na - tion's not e-nough. } Ain't no - bod - y but
and then per - haps. I'll let you live. }

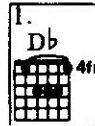
mp



me gon-na lie _____ for you, gon-na die _____ for you.



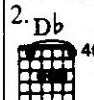
Ain't no fish in the sea gon-na sigh _____ for you, gon-na



N. C.



try _____ for you, gon-na lie _____ for you, gon-na die _____ for you.

mf






die _____ for you, gon-na sigh _____ for you, gon-na try _____ for you, gon-na



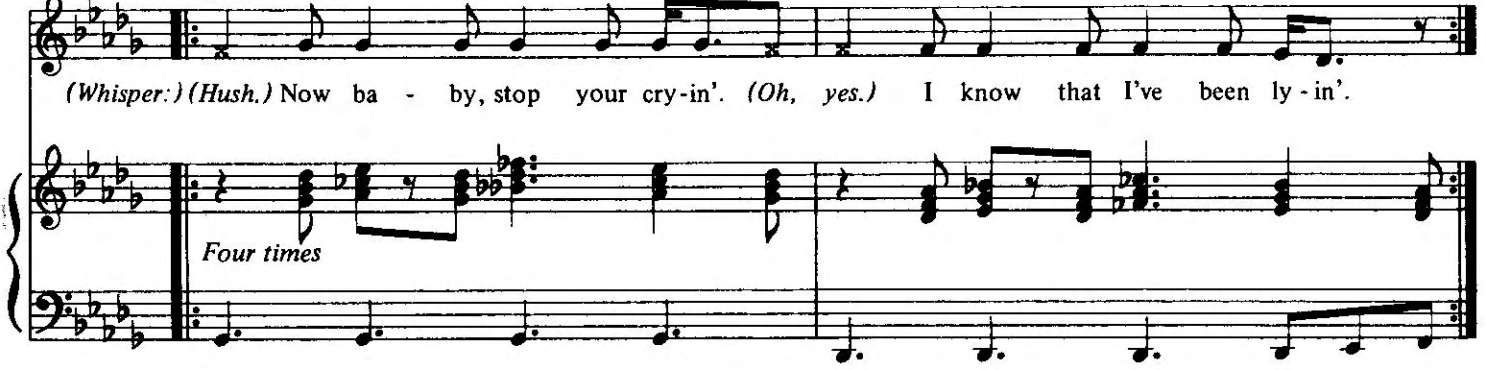
lie _____ for you, gon - na die _____ for you.




Four times



(Whisper:) *(Hush.)* Now ba - by, stop your cry-in'. *(Oh, yes.)* I know that I've been ly-in'.


Four times






(Hush.) Now ba - by, stop your cry-in' now. N. C.

Repeat and fade





Repeat and fade



TWO OF US

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderately

Guitar → A
(Capo 1st fret)

Piano → B \flat

F \sharp m7/A

Gm7/B \flat

Look at me, — I'm a speck of sand, — and I'm build - ing dreams — in a
Ev - 'ry time — that I'm feel - in' down, — well, they pick me up — and they

mp legato

Bm7/A

Cm7/B \flat

D/A

E \flat /B \flat

strang - er's land. — Tell me, why do I care, — tell me, why do I
spin me round. — Tell me, where do we go, — tell me, where do we

1. E
F

2. E
F

F
G \flat

Am7/E
B \flat m7/F

Dm7
E \flat m7

care? — go — from — here?

cresc.

What are we gon - na find out, what are we gon - na
 When is man gon - na find out, when are we gon - na

mf

find out in the wil - der - ness — that this lone - li - ness
 find out what the u - ni - verse — is just wait - ing to

3 3

brings? } Just as long as there's two — of us, just as long as there's
 hear? }

3 3

two — of us, I'll car - ry on. — Won't you hold —

dim. *mp*

E7
F7

F
Gb

Am7/E
Bbm7/F

Dm7
Eb m7

me?

cresc.

Coda

Fmaj7
Gb maj7

Am7/E
Bbm7/F

Dm7
Eb m7

just as long as there's two of us, we'll car - ry on...

C
Db

Cmaj7
Db maj7

Am
Bbm

Dm7-5/Ab
Eb m7-5/A

mp

C/G
Db/Ab

F#m7-5
Gm7-5

F
Gb

C
Db

rit.

LADY

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderately fast



La - dy,
Mis - ter,

A(addB)



you com - in' 'cross the wa - ter, well, don't you think you
you bet - ter get a move - on, you bet - ter get a

F#m7



Bm



ought_ a be wait - ing a while?
fix_ on you bet - ter walk straight.

A(addB)



Are you act - ing
I said, La - dy,

on what your heart has told you;
oh, take me if you want me;

F#m7



Bm



A(addB)



is noth - ing gon - na hold you
won't you take me as you find me?

from fly - ing a way? Ah ha,
Oh, I'm need - ing your love so bad,

Bm



A(addB)



G(addA)



fly - ing a way,
I'm need - ing your love

ah ha,
so bad,

fly - ing a - way.
I'm need - ing your love.

C




G




'Cause } there's no where to go, though the road
And }

C G C G



— is out stretch - ing be - fore — you. And the far - ther you go, —



A D



I said ain't noth - in' gon - na get you to heav - en, I said ain't




A D C G



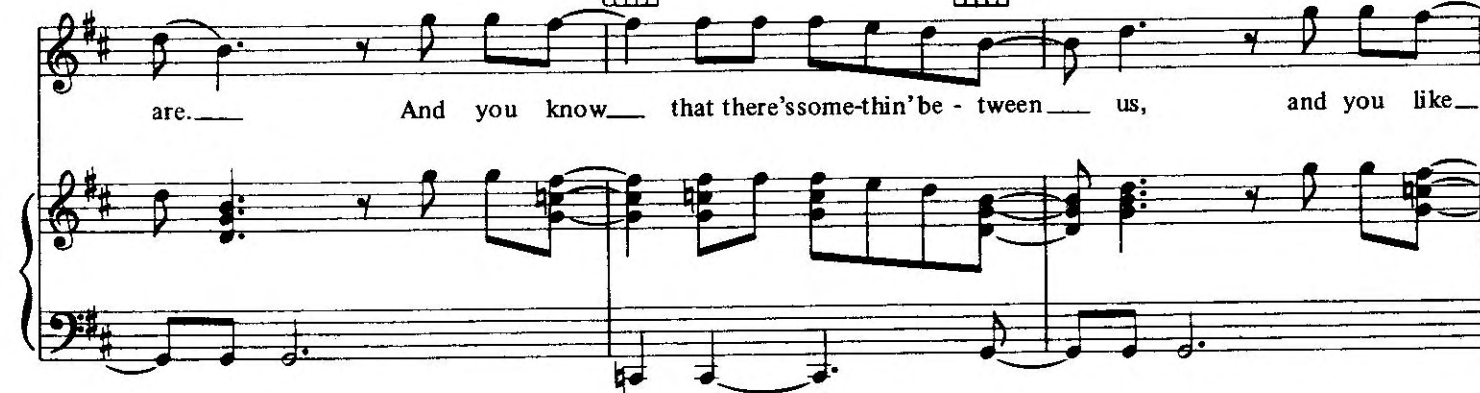
noth - in' gon - na get you to heav - en, and you know — just — who you



C G



are. — And you know — that there's some - thin' be - tween — us, and you like —



C G A D

what you feel. But I can tell that you're not gon- na turn

A D

back, well, I can tell that you're not gon - na turn back, and don't you

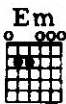
A C/D G/D C/D

know I'm a lit - tle bit sad?

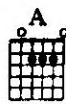
G/D A

Oh, no.



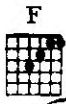
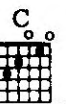


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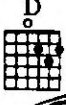


First system of musical notation, including a treble clef staff with a whole note chord, and piano accompaniment in the grand staff.

2.



Second system of musical notation, including a treble clef staff with lyrics "Oo la la la la, oo la la la la, oo", and piano accompaniment in the grand staff.



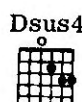
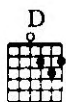
Third system of musical notation, including a treble clef staff with lyrics "la la la la, oo la la la la, ah, ah," and piano accompaniment in the grand staff.

To Coda

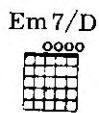
Coda

Fourth system of musical notation, including a treble clef staff with lyrics "ah." and piano accompaniment in the grand staff.

Fifth system of musical notation, including a treble clef staff with lyrics "You're" and piano accompaniment in the grand staff.



tak - in' the long__ way, she's turn - in' a - bout;_ you're tak - in' the long__ way, she's



turn - in' a - bout._ You're tak - in' the long__ way, she's turn - in' a - bout;_ you're

Bm__ bm bm bm

tak - in' the long__ way she's turn - in' a - bout._ You're tak - in' the long__ way, she's

bm, Bm bm bm bm bm,

turn - in' a - bout;_ you're tak - in' the long__ way._

Bm__ bm bm bm bm, bm bm bm bm.

EVEN IN THE QUIETEST MOMENTS

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderately

Aah.

p

G (D bass) A (D bass) D7

E - ven In — The Quiet - est Mo - ments I wish — I knew —
E - ven though. the stars — are lis - tening and the o - ceans deep, -

G(D bass) D7 G(D bass)

what I had to do,
I just go to sleep.

A(D bass)

and e - ven though the sun is shi - ning,
And then I cre - ate the si - lent mov - ie

D7 G(D bass) D7

well, I feel the rain,
you be - come the star,
here it comes a - gain,
is that what you are

G(D bass) Gm6(D bass) Am(G bass)


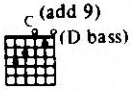
dear.
dear? And e - ven when you showed
Your whis - per tells a se -



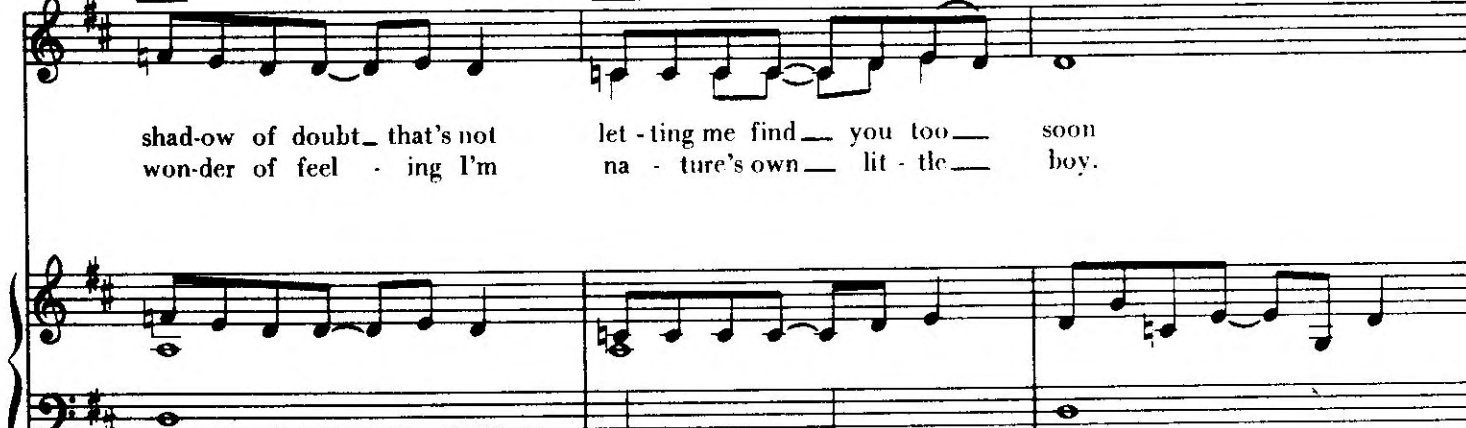


— me my heart was out — of tune — for there's a
 cret, your laugh - ter brings - me joy, — — and a



shad-ow of doubt_ that's not let - ting me find — you too — soon
 won-der of feel - ing I'm na - ture's own — lit - tle — boy.







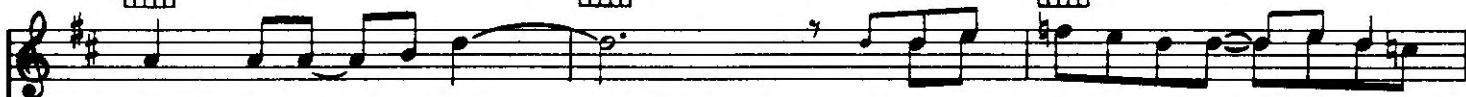
The mu - sic that — you gave — me, the
 But still the tears — keep fall - ing, they're



Am (G bass)

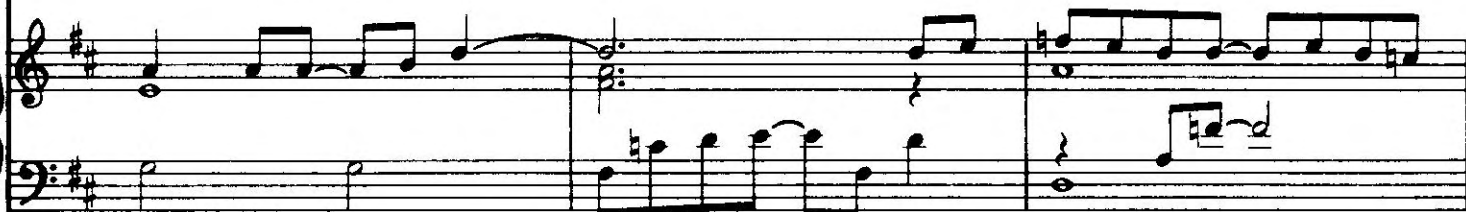
D9 (F# bass)

Dm



lan - guage of my soul,
rain - ing from the sky.

Lord, I wan - na be with you, won't you
Well, there's a lot of me got to go



Am

C (add 9)
(D bass)

D



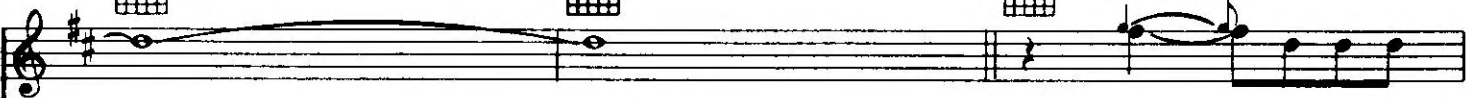
let me come in from the cold?
un - der be - fore I get high.



C (add 9)
(D bass)

D

C (add 9)
(D bass)



Don't you let the
Don't you let the



sun fade a way, don't you let the sun fade a way,
 sun dis appear, don't you let the sun dis appear,
 don't you let the sun be leaving won't you
 don't you let the sun be leaving, no, you
 come to me soon? And
 can't be leaving my life. Say that you won't be leaving my

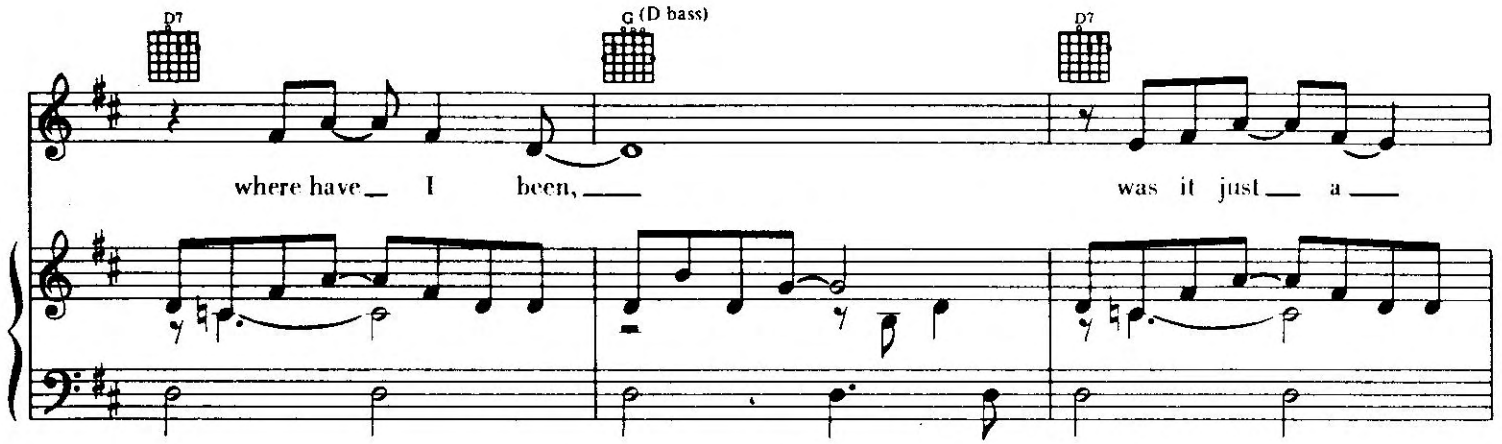
life. Say — won't you please, say, — won't you please. Lord — won't you
 please, Say — won't you please, say, — won't you life? Lord — won't you

come and get in - to my — life? Say — won't you please, say — won't you
 come and get in - to my — please, Say — won't you please, say — won't you

please, oh. Lord, — don't go. —

And e - ven when — the song — is o - ver,

where have I been, was it just a



Detailed description: This system contains the first two measures of the song. The vocal line starts with a rest, then sings 'where have I been,' followed by a rest and 'was it just a'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for D7 and G (D bass) are shown above the staff.

dream? And though your door is al-



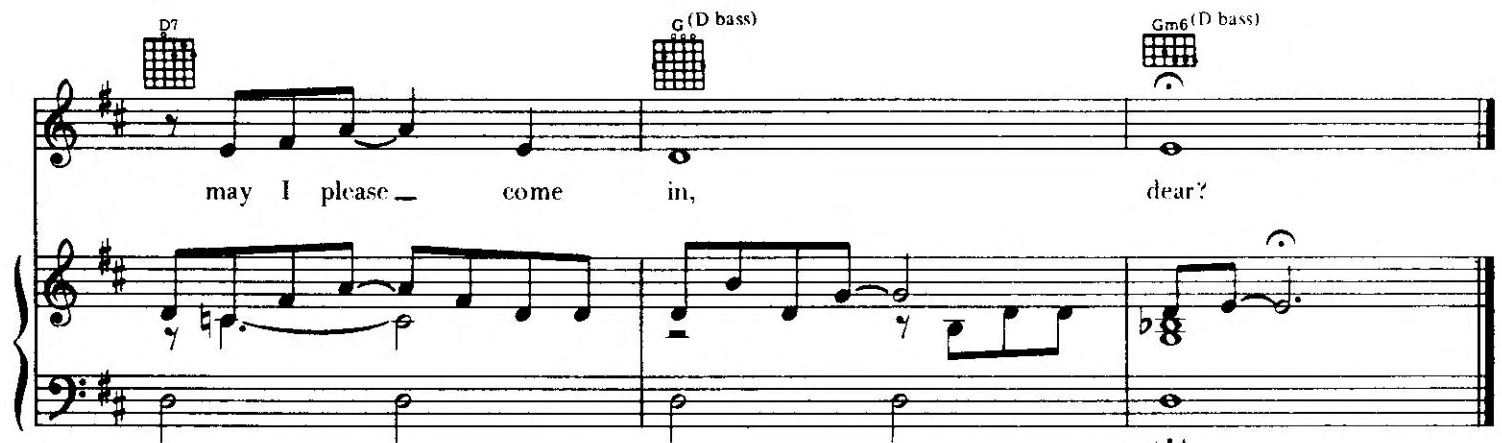
Detailed description: This system contains the next two measures. The vocal line continues with 'dream?' and 'And though your door is al-'. The piano accompaniment continues with the same rhythmic pattern. A chord diagram for G (D bass) is shown above the staff.

ways o - pen, where do I be - gin,



Detailed description: This system contains the next two measures. The vocal line continues with 'ways o - pen, where do I be - gin,'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A (D bass), D7, and G (D bass) are shown above the staff.

may I please - come in, dear?

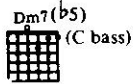


Detailed description: This system contains the final two measures. The vocal line concludes with 'may I please - come in, dear?'. The piano accompaniment concludes with the same rhythmic pattern. Chord diagrams for D7, G (D bass), and Gm6 (D bass) are shown above the staff.

BABAJI

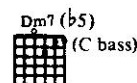
WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderate Tempo

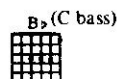


All of my life — I felt — that you — were list -

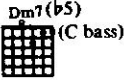


mf



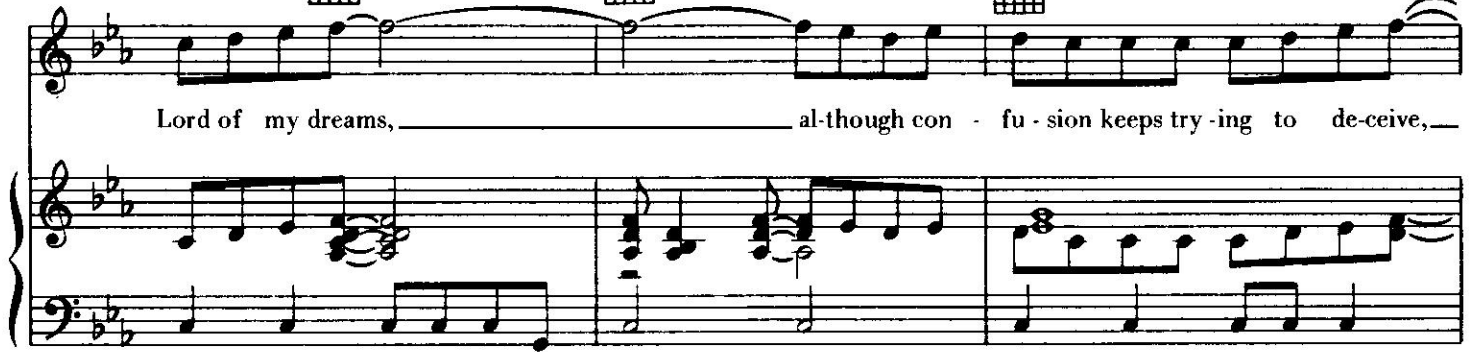
'ning, watch-ing for ways — to help —



— me stay — in tune. — Oh,





Lord of my dreams, _____ al-though con - fu - sion keeps try - ing to de-ceive, —








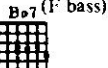


_____ oh, what is _____ it that makes me be - lieve _____




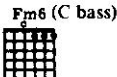
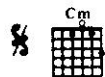





_____ in you? _____





Bab - a - ji, oh, won't you come to me, oh, won't you
 I can see it's not too good for me to be a -
 Bab - a - ji, have you a song for me to tell the



help me to face — the mu — sic. — Bring it out so we can
 float in the sea — of glo — ry, Bab - a - ji, oh, how you
 world of its guard - ian an - gel, oh, Bring it out so we can



Fm6 (C bass)



Bb7



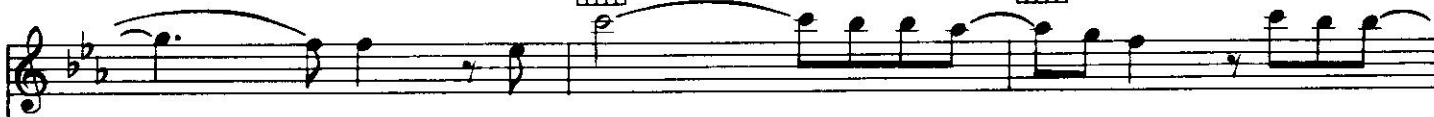
sing it out, help us to find it be - fore we lose
 com - fort me by show - ing me it's a dif - f'rent sto -
 sing it out. Oh, must you al - ways re - main a stran -



Ab



Fm6



it. At night when the stars are near and there's no -
 ry. Your light in the dark is real and I know -
 ger? At night when the stars are near and I long -



Bb7



Eb6

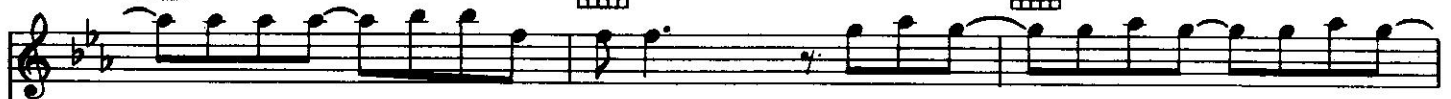


one to keep you from com - ing here and there's no -
 that you know it is how I feel when I see
 for de - lu - sion to dis - ap - pear, then I see



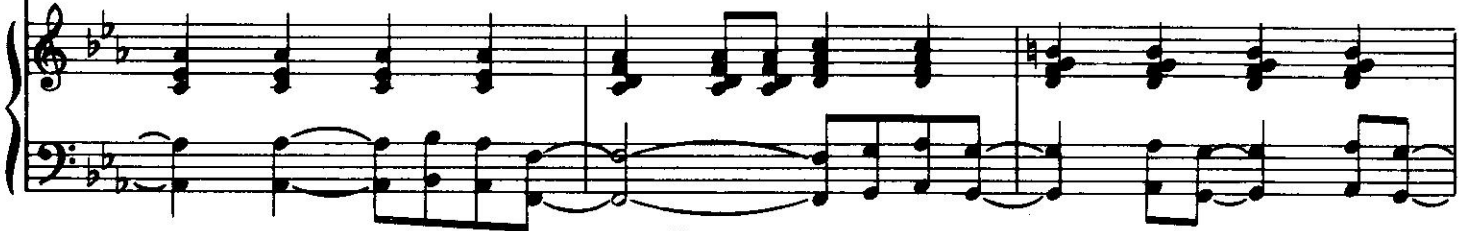


To Coda

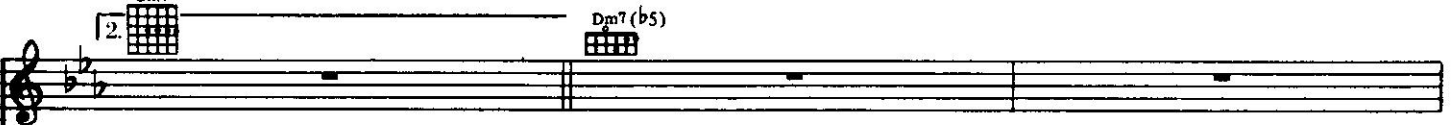
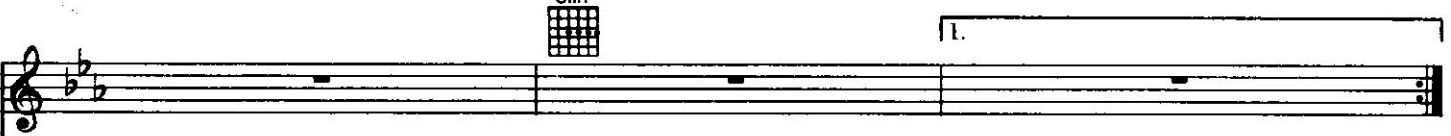


— one to shield_ me be - fore your eyes, }
 — the re - flec - tion that's in your eyes, } is it mine, — is it mine, — is it mine_

— the re - flec - tion that's in your eyes, } is it time, — is it time, — is it time_



— to know?_ — to know?_



Chord diagrams: G7, Ebmaj7, Eb6, G7

The first system of music features a guitar chord diagram for G7 in the top staff. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line. The key signature has two flats (Bb and Eb).

Chord diagrams: Ebmaj7, Eb6, Ebmaj7, Eb6, Ebmaj7, Eb6

The second system continues the piano accompaniment with a series of chords in the right hand and a melodic line in the left hand. The key signature remains two flats.

Chord diagrams: Ebmaj7, Eb6, A7 (Ebbass), Fm7

Instrumental

The third system includes a section labeled "Instrumental" in the middle staff. The piano accompaniment continues with chords and a melodic line. The key signature is two flats.

Chord diagrams: Bb7, Eb, Eb6, Ab

The fourth system concludes the piano accompaniment with final chords and a melodic line. The key signature is two flats.

Dm7(b5)

G7

D.S. al Coda

Oh,

Coda

Cm

G7

— is it time, — is it time, — is it time, — is it time —

Cm

G7

Cm

to know? —

Vocal Improvization

Repeat and fade

Bab - a - ji (Bab - a - ji)

GIVE A LITTLE BIT

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderately Slow

D G

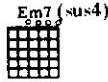
1.3. Give A Lit - tle Bit, _____ Give A Lit-tle Bit ___ of your love_

A G A G D A

_____ to me. I'll Give A Lit - tle Bit, _____

D G A G A G

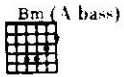
I'll Give A Lit - tle Bit ___ of my love _____ to you.
I'll Give A Lit - tle Bit ___ of my life _____ for you.



To Coda

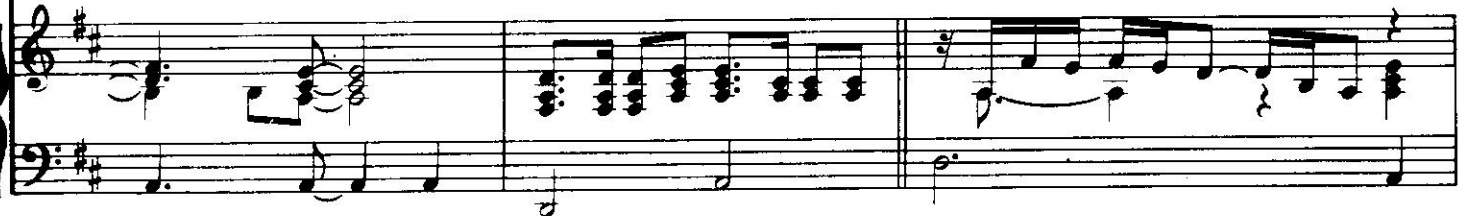


There's so much _ that we need _____ to share, _ so send a smile _ and show _
Now's the time _ that we need _____ to share, _ so



you care. _

2. I'll Give A Lit - tle Bit, _____



I'll Give A Lit - tle Bit _ of my life _____ for you.



D A D G A G

So, Give A Lit - tle Bit. _____ Oh, Give A Lit - tle Bit ___ of your time _____ to me.

A G Bm Em7 (sus4) E7

See the man ___ with the lone - ly eyes. ___ Oh,

G Bm (A bass) A D A

take his hand, ___ you'll be _____ sur- prised. ___

(This Section Optional)

F#7 Gmaj7 C G

A D A *D.S. al Coda*

Aah

Coda G C

Find your-self, we're on

G A D A D

our way back home. Oh, go-in' home.

A D A D A D

Don't you need, don't you need to feel at home.

A D D G A G D

Oh, yeah, we got - ta sing.



FOOL'S OVERTURE

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Slowly

E₇ F (F^bbass) E₇ F (F^bbass) Dm

Gm (B^bbass) B₇ F F (F^bbass) E₇ F (F^bbass) E₇

D₇ (B^bbass) Gm B₇ B₇ To Coda A₇ B₇ (A^bbass)

F₇ F₇ Gm7

First system of musical notation. It consists of a treble and bass staff. Above the treble staff are three guitar chord diagrams: Eb, F, and Eb. The treble staff contains a melodic line with a dynamic marking of *p* (piano) at the end. The bass staff contains a bass line.

5 times and fade out.

Second system of musical notation, marked with a diamond symbol and the word "Coda". It features four guitar chord diagrams: Ab, Bb7 (Ab bass), Ab, and Bb (Ab bass). The notation includes a treble staff with a melodic line and a bass staff with a bass line.

a tempo, Moderately (4 times)

Third system of musical notation, marked "N.C." (No Chords) and "mf" (mezzo-forte). It consists of a treble and bass staff with a melodic line in the treble and a bass line in the bass.

Fourth system of musical notation, continuing the melodic and bass lines from the previous system.

Fifth system of musical notation, including first and second endings. The first ending is marked "1. 2. 3." and the second ending is marked "1.".

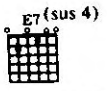
First system of musical notation, featuring a piano accompaniment with chords and a melodic line in the bass clef.

Second system of musical notation, continuing the piano accompaniment and melodic line.

Half Tempo (♩) Strong Beat

Third system of musical notation, including guitar chord diagrams for C (Bb bass), Bb, C, Dm, C, Bb, and Am.

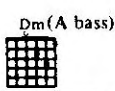
Fourth system of musical notation, including guitar chord diagrams for Bm7(b5), Am, Bm7(b5), Am, G, F, and Fma7, and a vocal line with "Aah".



aah.



N.C.



His - tory — re - calls — how great the fall — can be, — while
 Called the man — a fool, — — stripped him of — his pride. —



ev - 'ry - bod - y's sleep - ing the boats — put out — to sea. —
 Ev - 'ry - one — was laugh - ing up un - til — the day — he died. —



F Bm7(b5)
(A bass)

borne on the wings of time it seemed the an-
 Oh, tho' the wound went deep still he's call-

Em7(G bass) Am7 Dm7

- swers were so ea - sy to find. "Too late", the proph-ets
 - ing us out of our sleep my friends we're not a-

G7 Cmaj7 Bb(add 9)

cry, the is - land's sink-ing let's take to the sky.
 - lone, he waits in si - lence to lead us all home.

Dm Dm6

So you tell me that you find it hard to

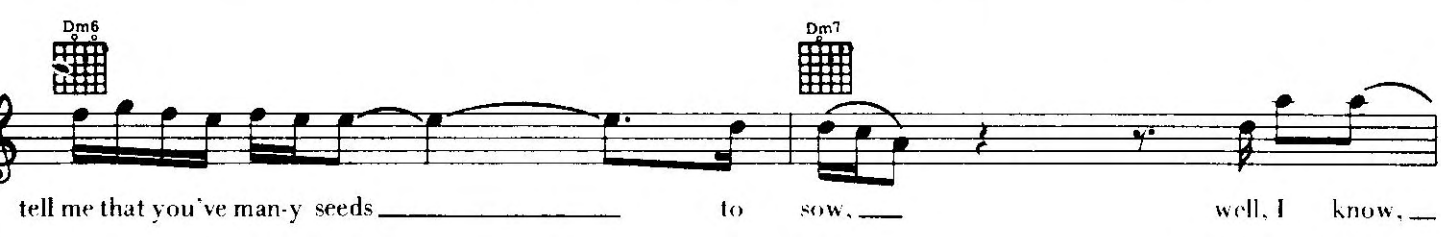
Dm7 Dm6 Dm



grow, well, I know, I know, I know. And you



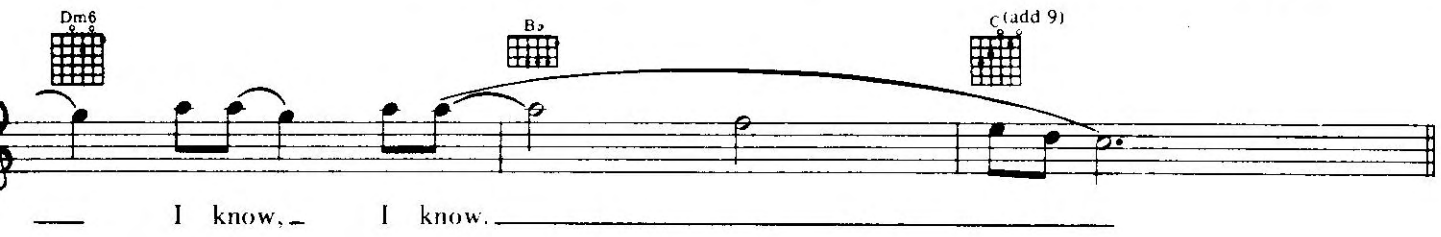
Dm6 Dm7



tell me that you've man-y seeds to sow, well, I know,



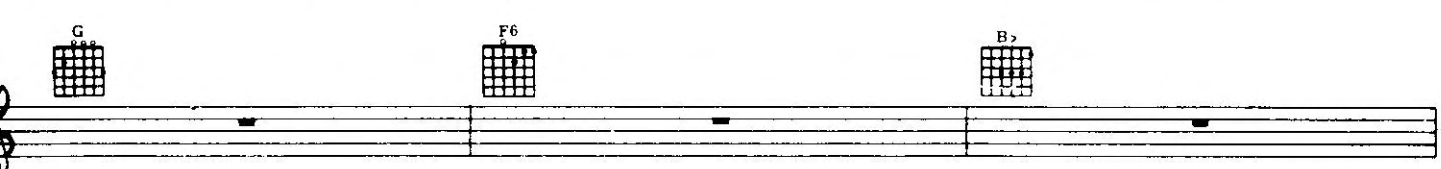
Dm6 B> C(add 9)



I know, I know.



G F6 B>



C Eb F Eb (F bass)

loco

A \flat

a tempo, Moderately

N.C.

p

cresc.

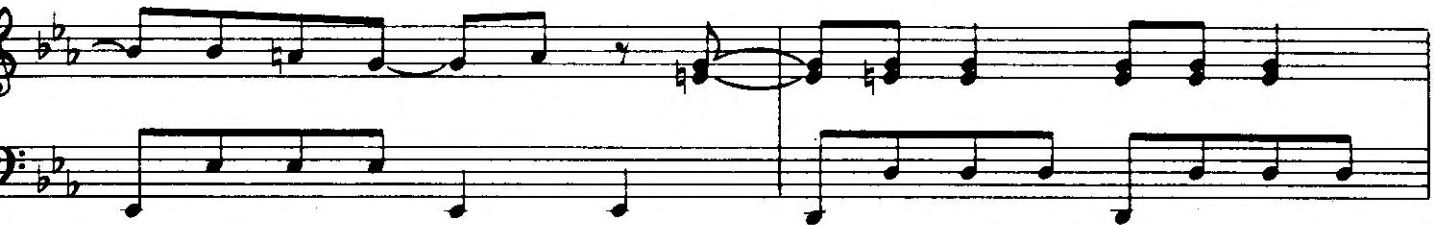
N.C.

Can you hear _____
So you found _____

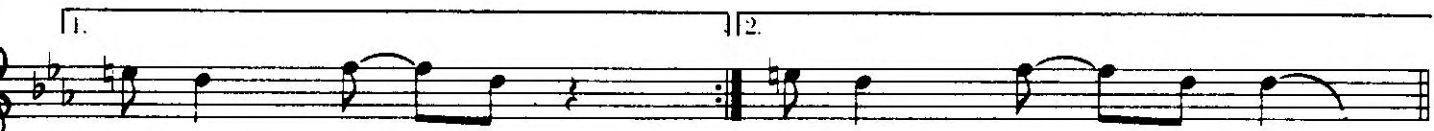
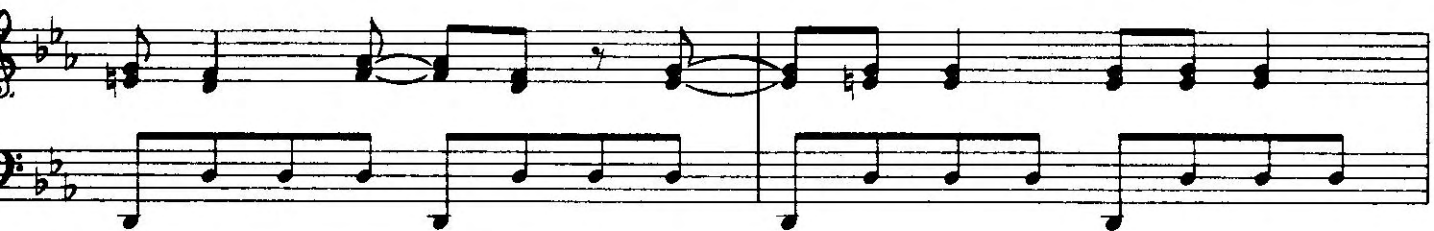
_____ what I'm say - ing? Can you see _____ the parts _____
_____ your so - lu - tion, what will be _____ your last _____



— that I'm play - ing? Ho - ly man, rock - er man,
 — con - tri - bu - tion? Live _____ it up, rip it up,



come on queen - ie, jo - ker man, spi - der man,
 why so la - zy? give _____ it out, dish it out,



blue - eyed mean - ie. let's go cra - zy, yeah! —



N.C.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, some with slurs and ties, indicating a harmonic accompaniment. The lower staff is in bass clef and contains a simple, steady melody of eighth notes.

The second system continues the musical piece. The treble staff shows a progression of chords with some slurs, while the bass staff continues the eighth-note melody.

The third system includes a first ending (marked '1.') and a second ending (marked '2.'). The treble staff has chords, and the bass staff has a melody. The first ending leads to the second ending, which then concludes the system.

The fourth system continues the piece with chords in the treble staff and a melody in the bass staff.

The fifth and final system on the page concludes the piece. It features chords in the treble staff and a melody in the bass staff, ending with a final chord and a fermata.

BREAKFAST IN AMERICA

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderate Rock

mf

Cm Bb Ab

Take a look at my girl - friend; she's the on - ly one I got.
Could we have kip - pers for break - fast, mum - my dear, mum - my dear?

Cm Bb Ab

Not much of a girl - friend, I nev - er seem to get a lot.
They got to have 'em in Tex - as, 'cause ev - 'ry - one's a mil - lion - aire.

G Cm

Take a jum - bo 'cross the wa - ter, like to see A - mer - i - ca,
I'm a win - ner, I'm a sin - ner. Do you want my au - to - graph?

G Fm Bb Fm Bb

see the girls in Cal-i-for-nia. I'm hop-ing it's going to come true, but there's not a lot I can do. —
I'm a los-er, what a jok-er. I'm play-ing my jokes up-on you while there's noth-ing bet-ter to do. —

to Coda ⊕ G Cm

Ba - ba - da - dow, — ba - ba - dow - ba - ba - dow - di - dow — di - dow. —

G Cm Ab 4 fr.

Ba - ba - da - dow, — ba - ba - dow - ba - ba - dow - di - dow — di - dow. — Na na na, na na

Fm Bb

D.S. S al ⊕ Coda (3rd verse)

na na na — na na.

Coda ⊕ G

Ba - ba - da - dow, — ba - ba - dow - ba - ba -

Cm G Cm

dow-di-dow_ di-dow._ Ba - ba-da -dow_ ba-ba-dow-ba-ba - dow-di-dow - di - dow._ Hey_

G Cm G

oh,_ hey_ oh,_ hey_ oh,_ hey_ oh._ Hey_ oh,_ hey_ oh,_ hey_

Cm Ab Fm Bb

oh,_ hey_ oh._ Na na na, na na na na na na_ na na.

3rd Verse

Don't you look at my girlfriend;
 she's the only one I got.
 Not much of a girlfriend,
 I never seem to get a lot.

Take a jumbo 'cross the water,
 like to see America,
 see the girls in California.
 I'm hoping it's going to come true,
 but there's not a lot I can do.



THE LOGICAL SONG

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderate Rock

Verse

1. When I was young, — it seemed that life was so won-der-ful,
 2. sent me a - way — to teach me how to be sen-si - ble,

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

birds in the trees, — well they'd be sing - ing so hap - pi - ly, oh, joy - ful - ly,
 showed me a world — where I could be so de - pend - a - ble, oh, clin - i - cal



1., 3.

oh, play - ful - ly watch - ing me. But then they
oh, in - tel - lec - tu - al, cyn - i - cal.

2., 4.



Chorus

1. There are times — when all — the world's — a - sleep, —
2. At night, — }

Am7b5/Eb



the ques - tions run — too deep — for such —



a sim - ple man. Won't you please, —

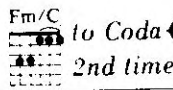
Am7b5/Eb



please tell me what we've learned? I know



it sounds absurd please tell me who I am



"D.S. al coda" (3rd verse)

I said,



Who I am, who I am,

Bbm

Fm/Ab

Db

Fm/C

Bbm

Fm/Ab

C7



who I am.

Fm

Cm/F

C7



Fm

Cm/F

Ab

Repeat and fade



3rd Verse

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!

4th Verse

INSTRUMENTAL

(To 2nd Chorus)

GOODBYE STRANGER

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderate Rock

Piano introduction in 4/4 time, key of A-flat major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

Verse

Ab

Db/Ab

It was an ear - ly morn - ing yes - ter - day, I was up be - fore the dawn. —
I be - lieve in what you say — is the un - dis - pu - ted truth. —

Musical notation for the first verse, including vocal line and piano accompaniment. The piano part features a consistent bass line and chords that support the vocal melody.

Ab

And I real - ly have en - But I have to have things

Musical notation for the second verse, including vocal line and piano accompaniment. The piano part continues with the same bass line and chord structure.

Db/Ab

Ab

joyed my stay, but I must be mov - in' on. Like a
my own way just to keep me in my youth. Like a

Musical notation for the third verse, including vocal line and piano accompaniment. The piano part concludes the piece with a final chord.

Ab7/Gb

Db/F

king with - out — a cas - tle, like a queen with - out — a throne, — I'm an
ship with - out — an an - chor, like a slave with - out — a chain, — just the

1.

Db

Bbm

Ab

ear - ly morn - in' lov - er and I must be mov - in' on. — Now
thought of those sweet la - dies sends a

2.

Bbm

Ab

Ab7/Gb

Chorus

shiv - er through my veins. — And I will go on shin - ing, — shin - in' like brand new. — I'll

Db

Bbm

Ab

nev - er look be - hind me, — my trou - bles will be few. — (guitar 2nd time)



Abaug Ab6 Bbm Eb

Ab Ab7+/Gb Fm7

Good - bye stran - ger, it's been nice. Hope you'll find your
 Tried to see your point of view, hope your dreams will

Bbm Eb Ab Ab7+/Gb

par - a - dice. — Good - bye Mar - y, good - bye Jane.
 all come true. — tion, it's not for me. — Just give me mo -

Fm7 1., 2. Bbm Eb Ab

Will we ev - er meet a - gain? — Feel no sor - row,
 tion and set me free. — And the land and the o - cean, far a -

Ab7+/Gb



Fm7



Bbm



Eb



to Coda

feel no shame. Come to-mor - row, feel no pain. ———
way, — is the life I've cho - sen, ev-'ry day. ——— 2x And sweet de-vo -

3.



Ab7+/Gb



D.S. $\frac{3}{8}$ at Coda
(3rd verse) take 2nd endings

meet a - gain? ——— Now

Coda



Ab7+/Gb



Fm7



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. —
leav - in', got to go. — hit the road, — I'll say it once a -

Bbm



Eb



Ab



Ab7+/Gb



meet a - gain? _____ Feel no sor - row, feel no shame.
gain. And the land and the o - cean, far a - way, — is the life I've
Oh yes I'm leav - in', got to go, — got to

Fm7



Bbm



Eb



Ab



Come to - mor - row, feel no pain. _____ Good - bye Mar - y,
cho - sen ev - 'ry day. _____ And now I'm - y good - bye
go. — I'm sorry I must tell you. — Good - bye Mar -

Ab7+/Gb



Fm7



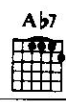
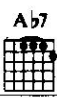
Bbm



Ab7/Gb



good - bye Jane. Will we ev - er meet a - gain?
Jane. _____ Will we ev - er meet a - gain?



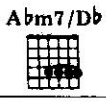
Musical staff with treble clef, key signature of three flats, and a 2/4 time signature. It contains a whole note chord progression: Ab7, Abm7, Ab7.

Musical staff system with treble and bass clefs, key signature of three flats, and a 2/4 time signature. It features a rhythmic accompaniment with eighth notes and chords.



Musical staff with treble clef, key signature of three flats, and a 2/4 time signature. It contains a whole note chord progression: Abm7, Ab7.

Musical staff system with treble and bass clefs, key signature of three flats, and a 2/4 time signature. It features a rhythmic accompaniment with eighth notes and chords.



Musical staff with treble clef, key signature of three flats, and a 2/4 time signature. It contains a whole note chord progression: Abm7/Db. The instruction "Repeat and fade" is written to the right of the staff.

Musical staff system with treble and bass clefs, key signature of three flats, and a 2/4 time signature. It features a rhythmic accompaniment with eighth notes and chords.

3rd Verse

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 saviour,
 but I won't pay no heed.

(TO CHORUS)

TAKE THE LONG WAY HOME

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderately

Cm7

B7/C

p cresc. *mf*

F/C

C

B7/C

C

(Play 2x's)

Cm7

B7/C

F/C

C

Verse

So you think you're a Ro - me - o ——— playing a part in a pic - ture show, well take the
When lone - ly days turn to lone - ly nights - you take a trip to the cit - y lights, and take the

B7/C

C

long way home, take the long way home.
long way home, take the long way home.



Musical staff with notes and rests.

And then your wife seems to think you're part of the furn - i - ture, oh it's pe -
But then your wife seems to think you're los - ing your san - i - ty, oh it's ca -

Musical staff with notes and rests.



to Coda

Musical staff with notes and rests.

cu - li - ar, she used to be so
lam - i - ty, oh is there no way

Musical staff with notes and rests.

1. G7

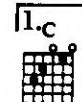
2. G7



Musical staff with notes and rests.

nice. out? Oh! ad lib Instrumental

Musical staff with notes and rests.



Musical staff with notes and rests.

Musical staff with notes and rests.

Cm7



Bb/C



F/C



C



Cause you're the joke of the neigh-bor-hood,—
You nev-er see what you want to see,—

why should you care if you're feel-ing good, we'll take the
for-ev-er play-ing to the gal-ler-y, you take the

Bb/C



C



long way home,
long way home,

take the long way home.
take the long way home.

Em7



Em7/D



Am



Em/G



Chorus

But there are times that you feel you're part— of the scen-er-y,— all—the
And when you're up on the stage it's so— un-be-liev-a-ble,— un-for-

F



Bb



F/A



green-er-y—
get-ta-ble—

is com-in' down,—
how they a-dore—

boy.
you.

2. C *D.S. (3rd Chorus)
at Coda*

Coda G7

Musical notation for the first system, including guitar chord diagrams for C and D.S. (3rd Chorus) at Coda.

Musical notation for the Coda section, including guitar chord diagrams for G7 and the instruction "time".

Cm7 B7/C F/C C

Musical notation for the second system, including guitar chord diagrams for Cm7, B7/C, F/C, and C.

So, when the day comes to set - tle down... well, who's to blame if you're not a - round? You took the

B7/C Ab/C

Musical notation for the third system, including guitar chord diagrams for B7/C and Ab/C.

long way home, you took the long way home. You took the

1. F/C 2. F/C

Musical notation for the fourth system, including guitar chord diagrams for F/C.

long way home, you took the long way home, you took the

B \flat /C F/C F \flat /C

long way home, you took the long way home. Ah, _____

Cmaj9 (Play 3x's) B \flat /C A \flat /C 4tr

ah. _____ Long way home, — long way home, —

1. F/C 2. F/C B \flat /C

long way home. — long way home. —

rit.

3rd Chorus

Well does it feel that your life's become
 a catastrophe,
 oh it has to be for you to grow, boy.
 When you look through the years and see
 what you could have been,
 oh what you might have been if you had
 had more time.

LORD IS IT MINE

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderately Slow Ballad

Dadd9

D



(1.) I know that there's a rea - son why I
when I feel a - fraid to face the

Dmaj9

D6

Dadd9

D



need to be a - lone, I need to find a si - lent place that
bat - tles of this life, you show me there's a way to live a -

Dmaj9

D6

G

Gmaj9

G6

Gmaj9



I can call my own.) Is it mine, oh Lord, is it
bove the cit - y's strife.)

mine? (2.) And

1.

Dadd9 D Dmaj9 D6

2. Dmaj9 A7 Em7

When ev - 'ry - thing's dark

G Dadd9 D

and noth - ing seems right,

Dmaj9 A7 Em7

there's noth - ing to }
 you don't have to } win

Dmaj9



D6



F#m7



If on - ly I — could find — a way — to

G



D/F#



Esus4



E/G#



feel your sweet - ness thru — the day, — the love that shines — a - round — me could — be

D



F#m7



Em7



mine. — So give us an an - swer won't —

A7



Em7



— you? — We know what we have — to do. —

A7 Em7 A7 Bb Bb/A

There must be a thou - sand voic - es try

Bb/G Bb/F Dadd9 D Dmaj9 D6

ing to get through.

Dadd9 D6 Dmaj9 D6 Dadd9 D

rit.

3rd Verse

I never seem to wonder at the
 cruelty of this land,
 but it seems a time of sadness
 is a time to understand.
 Is it mine, oh Lord, is it mine?

IT'S RAINING AGAIN

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderate ♩ = 120 with a steady beat

f *Inst. solo ad lib*

1. Bb Eb Cm7 F7 Bb Eb Cm7 F7

2. Cm7 F7 Bb Eb Cm7 F7

Oh, it's rain - ing a - gain. Oh no, — my —
Too bad, — I'm —

love's at an end. } Oh no, — it's rain - ing a - gain.
los - ing a friend. }

1. Cm7 F7 Bb Eb Cm7 F7

And you know — it's hard to pre - tend. Oh no, — it's
Oh, will — my heart ev - er mend.

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Cm7 F7 Bb Eb Cm7 F7

You're old _____ e-nough, some pec - ple say, to read -

aim. *mf*

Bb Eb Cm7 F7 Bb Eb

_____ the signs, and walk _____ a-way. It's on - ly time that heals -

Cm7 F7 Bb Eb Cm7 F7

_____ the pain, and makes the sun come out _____ a-gain. It's

cresc.

Bb Eb Cm7 F7 Bb Eb

rain - ing a - gain. Oh no, my love's at an end.

2nd time inst. solo ad lib *f* **3**

Cm7 F7 Bb Eb Cm7 F7

Oh no, _____ it's rain - ing a - gain. Too bad, _____ I'm

Bb Eb 1.3. Cm7 F7 To next strain 2. Cm7 F7

los - ing a friend. Da da da da da da da — Whoa. —

end solo 2nd time




Bb Ebmaj7/Bb Ab/Bb

da da _____ da da da da da da da da da da

Ebmaj7/Bb Bb Ebmaj7/Bb

da da da da da da da da

(Bkgrd.) Ah _____

Ab/Bb  Ebmaj7/Bb  Cm7 

da da da. Come on you lit - tle



Cm7/F  F  F9sus  F  Cm7  Cm7/F  F  F9sus  F 

fight - er; no need to get up tight - er.






Cm7  Cm7/F  F  Fsus  F7 

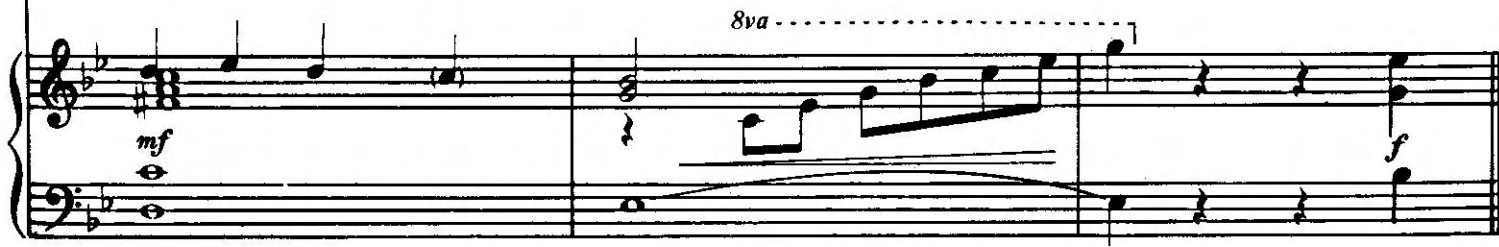
Come on you lit - tle fight - er, and



dim.

D7  1. Eb  D.S. 

get back up a - gain. It's



mf *8va* *f*

2.  

gain; oh, get back up — a -

8va -----



gain; oh, fill your heart — a - gain. -----

8va -----

mp



cresc. poco a poco *f*



Repeat ad lib and fade



WAITING SO LONG

WORDS & MUSIC: RICK DAVIES AND ROGER HOOGSON

Moderately ♩ = 112



mp

mf

sempre staccato



1. Did you get all you want? — Did you
2. (see additional lyrics)

(crosshands)



see — the whole show? — Where's — all the fun —

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C

that we — used to know? — As the

Em

mem - o - ries fade — way — out of view, —

A7

I'd love those old days — to

C

Em

come — back to you. I've — been wait -

mf *legato*

- ing so long;

ff
8va bassa

C/E

I'm not feel - ing so strong.

mf ff
8va bassa

1. Em

2.

2. Did you

dim.

Em7

A7

Em7

Noth- ing new, it's just the same old thing.

mf



A7 Em7 A7

You've got me sing-ing those — old

Em7 A7

blues — a - gain. — 3. An-gry mu-sic, words of

Em Em7 Em

fire; — paint-ed fac - es filled with rage; —

4. (See additional lyrics)

mf
sempre staccato

Red * *Red* * *sim.*

Em7 A7

e - ven then — they sound — so — tired. —

Am7

Em

1.

I must be set in my old ways.

4. If this world is un - im -

2.

Em7

5. Yes, I've been wait-ing such a long time

just for some - thing to ring —

Em

Em7

— true.

Now, I'd rath - er taste — the old —

A7

Am7

— wine —

than mess a-round — with some - thing —

Em

— new. And the blind-ness goes on, —

cresc. *ff*

8va bassa

A

the blind-ness goes on, — the blind-ness goes

C

on, — the blind - ness goes on, —

Em

8va bassa

Em7

the blind - ness goes on, — the blind - ness goes

on, the blind-ness goes on.

Em

Em

1 - 8 } *Inst. Solo ad lib.*

s fz

8va bassa

G

Em

G

A7

C

1.-7. Em

8 Em

f

molto rit.

Verse 2:
 Did you say what you mean?
 Do you mean what you say?
 About this new scene,
 Is it really that way?
 But the blindness goes on,
 The blindness goes on.
 You say it's not so,
 But what do you know.
 I've been waiting so long;
 I'm not feeling so strong.

Verse 4:
 If this world is unimpressive,
 It's been that way for quite a while.
 I don't need no heavy message.
 Just turn me on and make me smile.

C'EST LE BON

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderately $\text{♩} = 72$

Gmaj7



G6



Gmaj7



First system of musical notation, measures 1-3. The treble clef contains a melody with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef contains a steady eighth-note accompaniment. A dynamic marking of *mf* is present. Above the treble staff, guitar chord diagrams for Gmaj7, G6, and Gmaj7 are shown above measures 1, 2, and 3 respectively.

G6



C/G



Amb5/G



Second system of musical notation, measures 4-6. The treble clef continues the melody. The bass clef accompaniment remains steady. Above the treble staff, guitar chord diagrams for G6, C/G, and Amb5/G are shown above measures 4, 5, and 6 respectively.

G



A7/G



C/G



Third system of musical notation, measures 7-9. The treble clef melody features eighth-note patterns. The bass clef accompaniment continues. Above the treble staff, guitar chord diagrams for G, A7/G, and C/G are shown above measures 7, 8, and 9 respectively.

C (add9)/G



Fourth system of musical notation, measures 10-12. The treble clef melody features chords. The bass clef accompaniment continues. Above the treble staff, a guitar chord diagram for C (add9)/G is shown above measure 10.

Gmaj7



G7



1. I nev - er knew what a man was sup - posed — to be;
 2. I took a tip from the man from the min - is - try.
 3. (See additional lyrics)

C/G



Amb5/G



I nev - er want - ed the re - spon - si - bil - i - ty.
 He said, "My son bet - ter work in the fac - to - ry."

Gmaj7



G7



I still re - mem - ber what they tried to make — of me.
 Well, there were days, I can tell you quite hon - est - ly.

C/G





Amb5/G

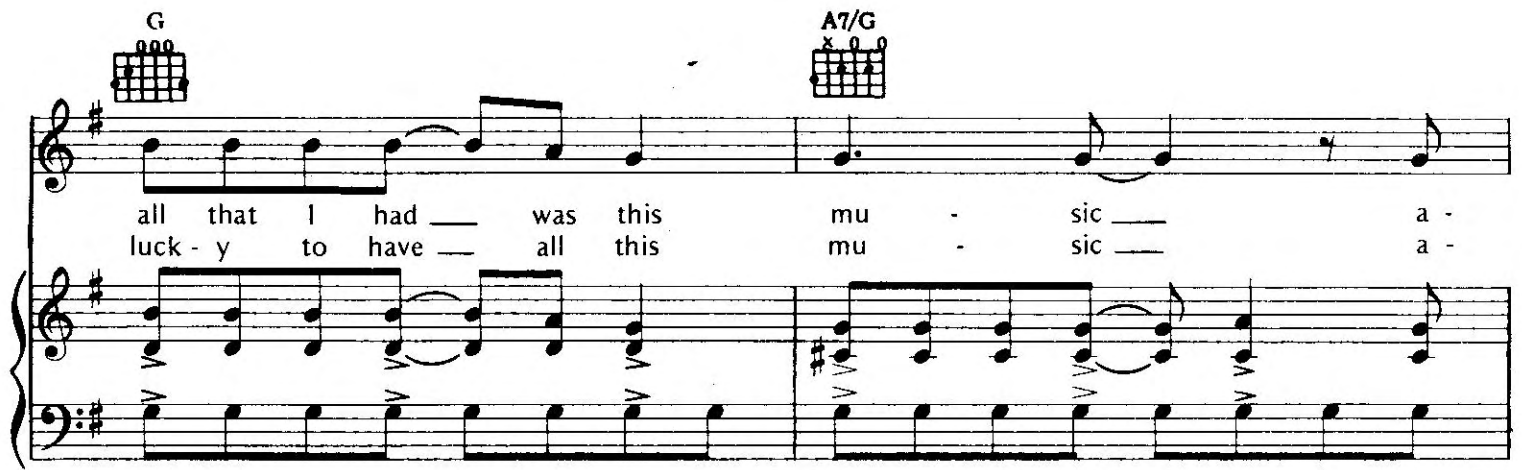




They used to won - der why they could - n't get through — to me, 'cause
 I saw my - self wind - ing up in the mil - i - t'ry; so



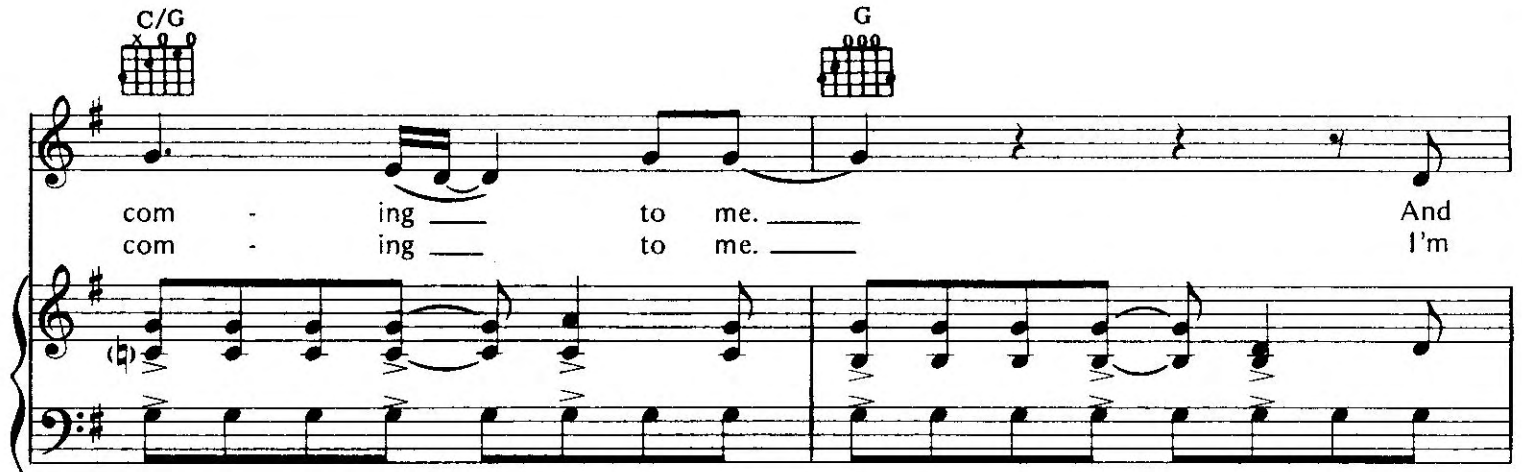
G  A7/G 


all that I had — was this mu - sic — a -
 luck - y to have — all this mu - sic — a -



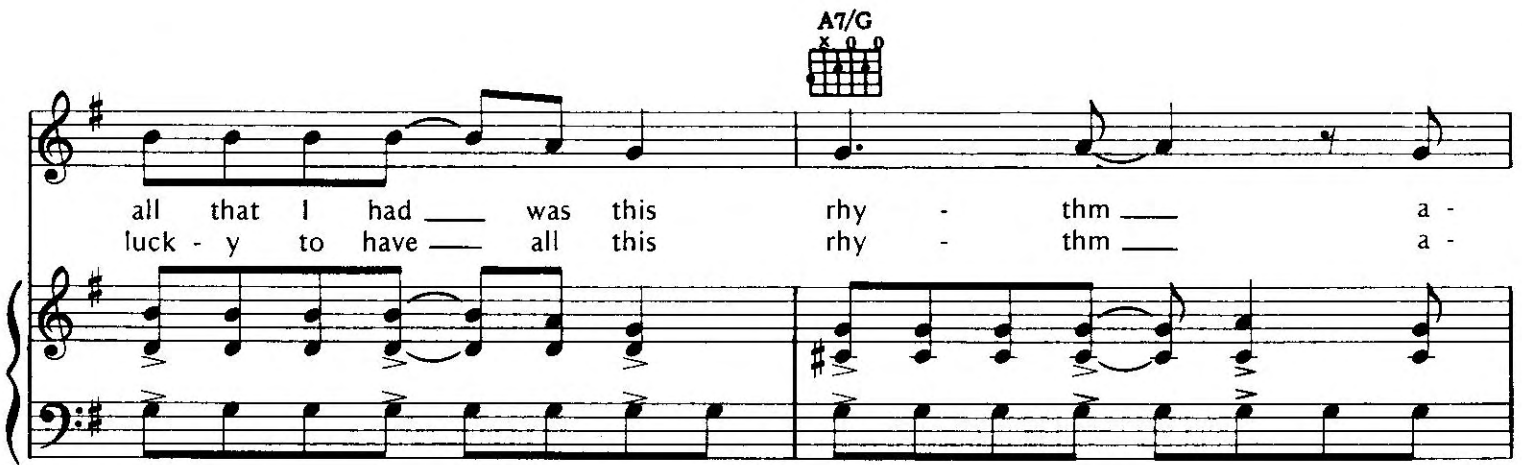
C/G  G 




com - ing — to me. — And
 com - ing — to me. — I'm



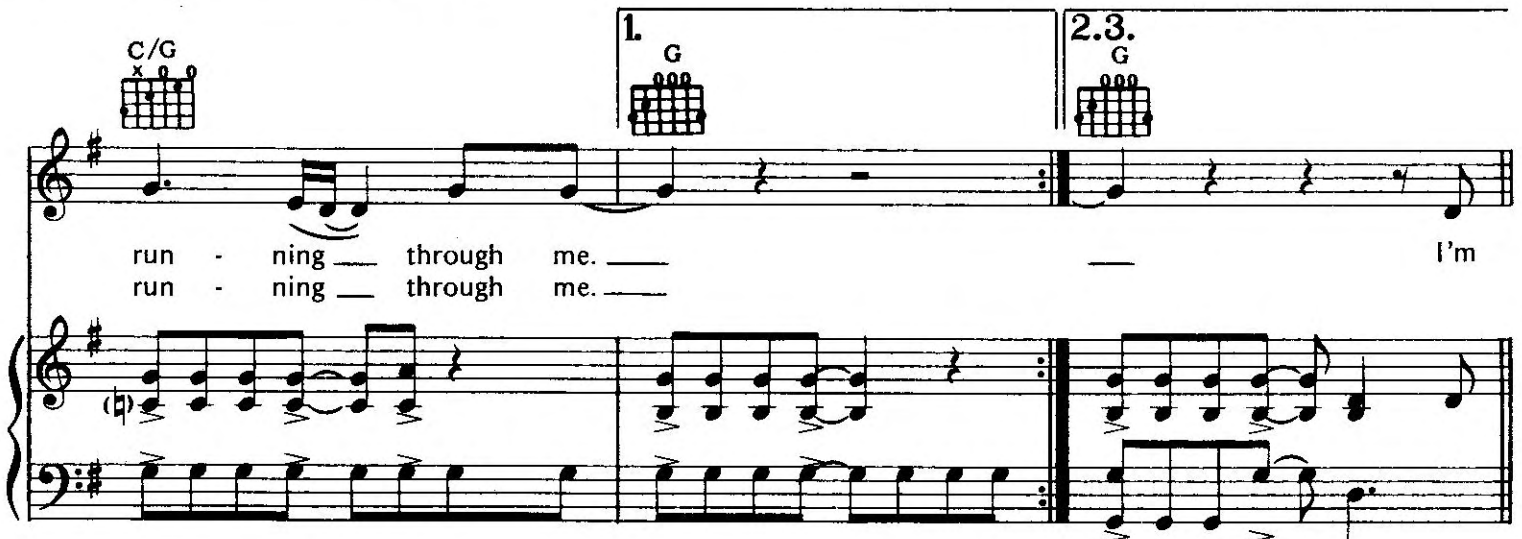
A7/G 

all that I had — was this rhy - thm — a -
 luck - y to have — all this rhy - thm — a -



C/G  1. G  2.3. G 

run - ning — through me. — I'm
 run - ning — through me. —



A7/G



C/G



watch - ing the mov - ie go down, a - round a - bout

G



A7/G



me. I'm watch - ing the mer - ry - go - round go

C/G



G



Am7



down a - bout me. I said, "Lov - ers, —

D7sus



D7



you're need - ed in the gar - den, — 'cause there's a

Am7



lot of cra - zy peo - ple who've for - got - ten where

D7sus



their heart is. And they don't

D7



Dm/F



give a damn a - bout hurt - ing those that



G



Am







Am7







flowers and those trees. } C'est le bon;
small child in me. }

cresc.





Chorus:    

sail - ing — on and — on.






f

C'est le bon; — sail - ing —

on and — on. C'est le bon; —

sail - ing — on and — on. C'est le bon; —

To Coda

1. *D/E* *Em* *Cmaj7*

sail - ing — on and — on.

To next strain

2. *D/E* *Em*

on and — on.

dim.

D.S. S. al Coda

Am7 *Gmaj7* *G7*

C'est le bon; —

Instr. solo ad lib

mf

C/G

1. 2. 3. *Amb5/G*

4. *Amb5/G* *D.S.*

Coda

D/E Em Cmaj7 Gmaj7

on and on.

dim. *mf*

G6 Gmaj7 G6 C/G

Am-5/G G A7/G C

dim. *mp*

C (add 9)

p dim. poco a poco

Repeat ad lib and fade

Verse 3:
 Sometimes I wonder where my life is taking me.
 Sometimes I wonder what they all expect of me.
 Well, there are days, I can tell you quite honestly,
 I see myself ending up in the monastery,
 'Cause all that I have is this music
 A-coming to me.
 And all that I have is this rhythm
 A-running through me.

KNOW WHO YOU ARE

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderately, with expression $\text{♩} = 66$

C#m9/B C#m7/B C#m9/B C#m7/B

mp

C#m(add9/-5)/A# C#m(-5)/B C#m(add9/-5)/A# C#m(-5)/B F#m7(add13)/A F#m7/A

F#m7(add13)/A F#m7/A C#m(add9)/G# C#m/G# C#m(add9)/G# C#m/G#

4th fret 4th fret

C#m9/B C#m7/B C#m9/B C#m7/B C#m(add9/-5)/A# C#m(-5)/A#

1. Know _____ who you are;
 2. Feel _____ all you can;

mf

C#m(add9)/A#



C#m(-5)/A#



F#m7(add13)/A



F#m7/A



there's a world wants to
let your heart speak and

C#m(add9)/G#



C#m/G#



C#m(add9)/G#



C#m/G#



C#m9/B



C#m7/B



know you. — Know
guide you. — Don't

C#m9/B



C#m7/B



C#m(add9)/A#



C#m(-5)/A#



C#m(add9)/A#



C#m(-5)/A#



where to go; there's a
be a - fraid of the

F#m7(add13)/A



F#m7/A



F#m7(add13)/A



F#m7/A



C#m(add9)/G#



C#m/G#



world love wants deep to touch you. —
love deep in - side you. —



1. $C\sharp m(add9)/G\sharp$ $C\sharp m/G\sharp$ 4th fret $C\sharp m(add9)/G\sharp$ $C\sharp m/G\sharp$ 4th fret $Bm7/F\sharp$

2. $C\sharp m(add9)/G\sharp$ $C\sharp m/G\sharp$ 4th fret $C\sharp m(add9)/G\sharp$ $C\sharp m/G\sharp$ 4th fret $Bm7/F\sharp$

(Bring it) out —
Sing it

$Bm6/F\sharp$ $F\sharp$ $F\sharp maj7/E\sharp$

for ev 'ry - one.

$Bm7/F\sharp$ $Bm6/F\sharp$ $F\sharp$

When you smile _____ we can see _____ the sun.

3 3

$F\sharp maj7/E\sharp$ $Bm7/F\sharp$ $Bm6/F\sharp$

Bring it out _____ for all

F# F#maj7/E# C#9sus/F#

to hear, — be-cause you've so — much — to {give say

C#(add9)/E#

and there's so — much — to know. But if you
and there's so — much — to do. And ev -







C#9sus/F#

wait for your — mo - ment, — well, it
'ry - one's — wait - ing. — Yes, it's


C#(add9)/E# C#add9 C#m9/B C#m7/B







may nev - er — show. — Know —
all up — to you. — Know —

dim. *mf*

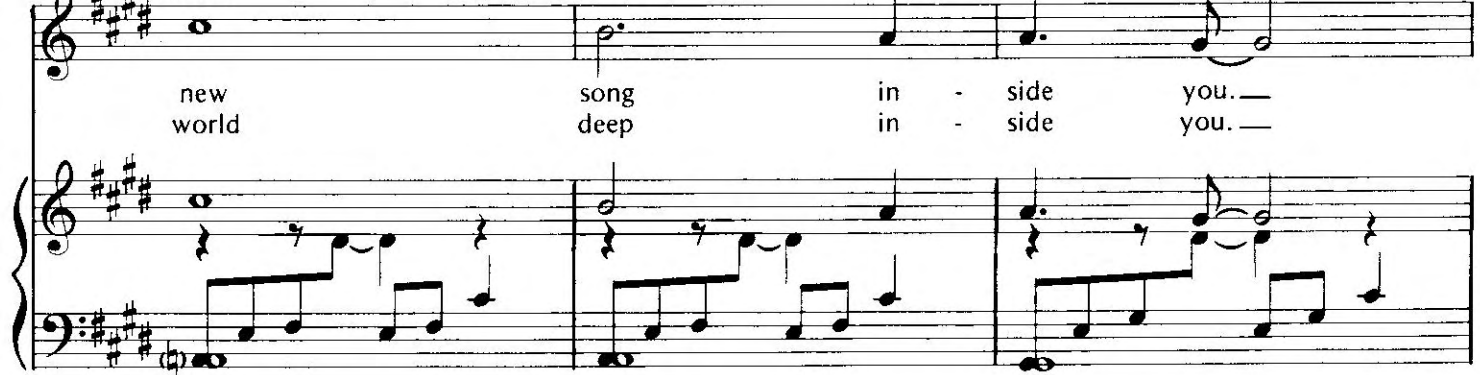
C#m9/B 
 C#m7/B 
 C#m(add9/-5)/A# 
 C#m(-5)/A# 
 C#m(add9/-5)/A# 
 C#m(-5)/A# 







who you are; there's a
 who you are; there's a



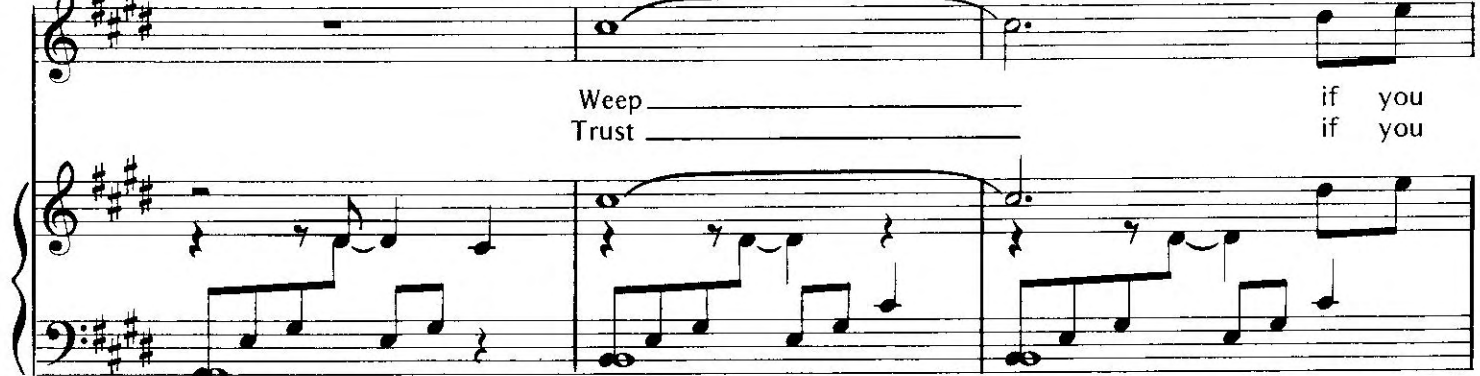
F#m7(add13)/A 
 F#m7/A 
 F#m7(add13)/A 
 F#m7/A 
 C#m(add9)/G# 
 C#m/G#  4th fret

new world song in - side you. —
 deep in - side you. —



C#m(add9)/G# 
 C#m/G#  4th fret
 C#m9/B 
 C#m7/B 
 C#m9/B 
 C#m7/B 

Weep — if you
 Trust — if you



C#m(add9/-5)/A# 
 C#m(-5)/A# 
 C#m(add9/-5)/A# 
 C#m(-5)/A# 
 F#m7(add13)/A 
 F#m7/A 

can; let the tears
 can; there's a friend



F#m7(add13)/A



F#m7/A



C#m(add9)/G#



C#m/G#



C#m(add9)/G#



C#m/G#



Musical staff with treble clef and key signature of two sharps (F# and C#).

fall there be - hind you. — }
to guide you. — }

Piano accompaniment for the first system, showing left and right hand parts.

C#m9/B



C#m7/B



C#m9/B



C#m7/B



C#m(add9)/A#



C#m(-5)/A#



Musical staff with treble clef and key signature of two sharps.

Ba da da da da da dow dow — da; ba da da da da da

Piano accompaniment for the second system.

C#m(add9)/A#



C#m(-5)/A#



F#m7(add13)/A



F#m7/A



F#m7(add13)/A



F#m7/A



Musical staff with treble clef and key signature of two sharps.

dow dow — da. Boo do do do do

Piano accompaniment for the third system.

C#m(add9)/G#



C#m/G#



C#m(add9)/G#



C#m/G#



Musical staff with treble clef and key signature of two sharps.

do — do do do dum. — Ba da da

Piano accompaniment for the fourth system.



C#m9/B



C#m7/B



C#m9/B



C#m7/B



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of a series of eighth notes: B4, C#5, D5, E5, F#5, G#5, A5, B5, A5, G#5, F#5, E5, D5, C#5, B4.

ba da da dow — dow da

Piano accompaniment for the first system, featuring a steady eighth-note bass line in the left hand and a melodic line in the right hand.

C#m(add9/A#



C#m(-5)/A#



C#m(add9/A#



C#m(-5)/A# F#m7(add13)/A



F#m7/A



Musical staff with treble clef and key signature of three sharps. The melody continues with notes: B4, C#5, D5, E5, F#5, G#5, A5, B5, A5, G#5, F#5, E5, D5, C#5, B4.

ba da da dow — ba da dow dow da

Piano accompaniment for the second system, continuing the eighth-note bass line and melodic accompaniment.

F#m7(add13)/A



F#m7/A



C#m(add9)/G#



C#m/G#



C#m(add9)/G#



C#m/G#



D.S.
al
Coda

Musical staff with treble clef and key signature of three sharps. The melody consists of a series of eighth notes: B4, C#5, D5, E5, F#5, G#5, A5, B5, A5, G#5, F#5, E5, D5, C#5, B4.

do do do — da.

Piano accompaniment for the third system, continuing the eighth-note bass line and melodic accompaniment.

G#m sus



G#m



G#m sus



G#m



B add 2



B



Coda

Musical staff with treble clef and key signature of three sharps. The melody consists of a series of eighth notes: B4, C#5, D5, E5, F#5, G#5, A5, B5, A5, G#5, F#5, E5, D5, C#5, B4.

Do — do do

Piano accompaniment for the fourth system, concluding with a forte (f) dynamic marking and a final melodic flourish.

B add2



B



C#m/E



C#m(add9)/E



C#m/E



C#m(add9)/E



do do do da

A/E



A(-5)/E



A/E



F#7/E



da da da

do do

F#m9




E add9



Na na na na na na

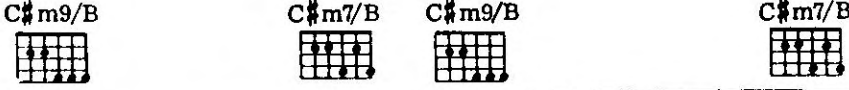
D#7



na na.


mp

C#m9/B **C#m7/B** **C#m9/B** **C#m7/B**



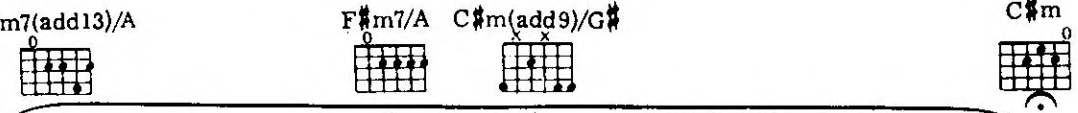
Ooo.

C#m(add9/A#) **C#m(-5)/A#** **C#m(add9/-5)/A#** **C#m(-5)/A#** **F#m7(add13)/A** **F#m7/A**



Ooo.

F#m7(add13)/A **F#m7/A** **C#m(add9)/G#** **C#m**



dim. *molto rit.*