

SUPERTRAMP

Paris



SUPERTRAMP

SCHOOL	2
AIN'T NOBODY BUT ME	5
THE LOGICAL SONG	10
BLOODY WELL RIGHT	14
BREAKFAST IN AMERICA	18
YOU STARTED LAUGHING	21
HIDE IN YOUR SHELL	24
FROM NOW ON	30
DREAMER	37
RUDY	44
A SOAPBOX OPERA	54
ASYLUM	60
TAKE THE LONG WAY HOME	66
FOOL'S OVERTURE	71
TWO OF US	80
CRIME OF THE CENTURY	83

Wise Publications
London/New York/Sydney/Cologne

Exclusive Distributors:

Music Sales Limited
8/9 Frith Street, London W1V 5TZ, England

Music Sales Pty. Limited
120 Rothschild Avenue, Rosebery, NSW 2018, Australia

Music Sales complete catalogue lists thousands of titles and is free from your local music book shop, or direct from Music Sales Limited. Please send 50p in stamps for postage to Music Sales Limited, 8/9 Frith Street, London W1V 5TZ.

Unauthorised reproduction of any part of this publication by any means including photocopying is an infringement of copyright.

This book © Copyright 1986 by
Wise Publications
UK ISBN 0 7119 0990 3
UK Order No. HY20052

Printed in England by
Watkiss Studios Limited, Biggleswade



SCHOOL

Words and Music by
RICHARD DAVIES and ROGER HODGSON

(to 2nd bar)

Am Em

I can see you in the morn-ing when you go to school
 Af - ter school is ov - er you're play-ing in the dark
 May - be I'm mis - tak - en ex - pect-ing you to fight or

ad lib. Harmonica 1st time Loosely
 2nd time With beat

G Dm

don't for - get your books you know you've got to learn the gold - en rule
 don't be out too late don't let it get too dark They
 may - be I'm just cra - zy I don't know wrong from right

Am Em

Teach - er tells you, stop your play and get on with your work and
 tell you not to hang a - round and learn what life's a - bout and
 but while I'm still liv - ing, I've just got this to say it's

G F

be like John - nie Too - good don't you know he ne - ver shirks he's com-ing a - long
 grow up just like them, won't let you work it out and you're
 al - ways up to you if you want to be that, want to see that, want to

Am D Sound effects Am G Sound effects

Rall. *ad lib.*

Am D Sound effects Am G Sound effects

C E Sound effects Repeat ad lib. Am Em Dm

To Coda 1 3 (etc.)

Full of ___ doubt ___
See it that way ___

G F E Am

2 4 (etc.) & Last time

Don't do ___ this ___ and don't do ___ that ___

Am Dm(A bass) C6 Dm E

what are they tryin' _ to do? Make a good boy _ of you, do they know where _ it's at? _ Don't

E Am Am Dm(A bass)

cri - ti - cise _ they're old and _ wise _ do as they tell _ you to, don't want the dev - il to,

C6 Dm E A(E bass) B(E bass) E

come and pull out your eyes.

E A(E bass) B(E bass) E

D.S. al Coda
(to 2nd bar)

⊕ CODA *Rubato* Am(add 9)

You're com-in' a - long _

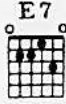
(ad lib.)



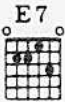
AIN'T NOBODY BUT ME

Words and Music by
ROGER HODGSON and RICHARD DAVIES

Moderately slow, in 4



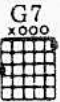
mf



3

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

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



It's a - bout a man___ who's cruel and mean,_____

so prom - ise not to cause a scene.

Bb7

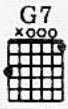
Then heav - en help the ones you love; there's no one needs the stars a - bove...

E7

No chord

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

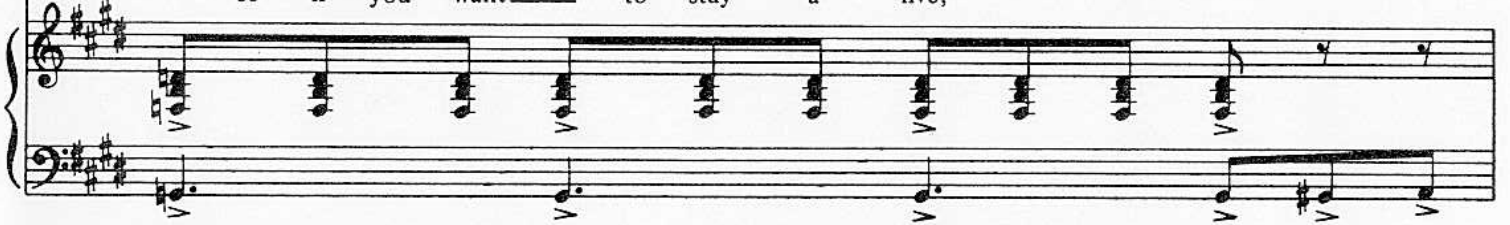
it don't mat - ter now, just look be - hind you.
some-times I'm mean, some-times I'm vi - cious.



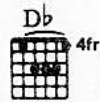
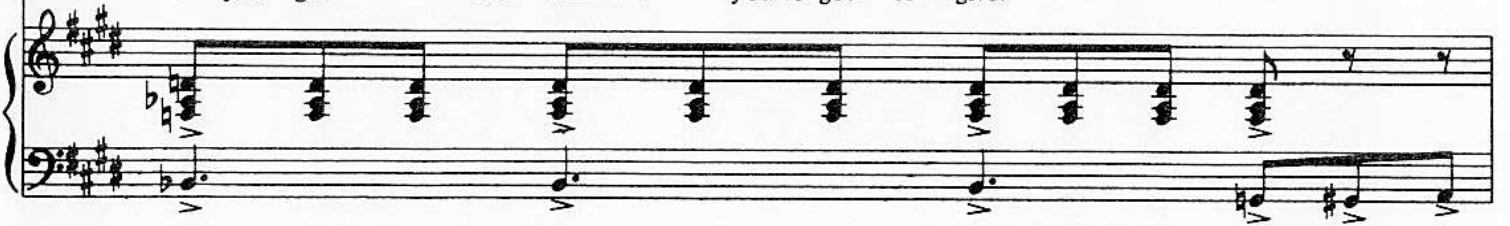
You had your warn - ing, you knew the score;
I'm Doc - tor Je - kyll and Mis - ter Hyde;



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. }
and then per - haps. I'll let you live. }

Ain't no - bod - y but

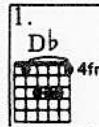
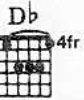




me gon-na lie _____ for you, gon-na die _____ for you.



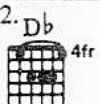
Ain't no fish in the sea gon-na sigh _____ for you, gon-na



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

Gb



Db



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

Gb



Db



N. C.

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

Repeat and fade

E7



Repeat and fade



BLOODY WELL RIGHT

Words and Music by
RICHARD DAVIES and ROGER HODGSON

Electric piano solo ad lib.

Chord diagrams for electric piano solo:

- System 1: A^b (B^bbass), B^b, A^b (B^bbass), B^b, A^b (B^bbass), B^b, A^b (B^bbass), B^b
- System 2: A^b (B^bbass), B^b, A^b (B^bbass), B^b, (Band) A^b (B^bbass), B^b, A^b (B^bbass), B^b, A^b (B^bbass), B^b
- System 3: A^b (B^bbass), B^b, A^b (B^bbass), B^b, (Band) A^b (B^bbass), B^b, A^b (B^bbass), B^b, A^b (B^bbass), B^b
- System 4: A^b (B^bbass), B^b, A^b (B^bbass), B^b, A^b (B^bbass), B^b

Band entry notes:

- System 2: B^b
- System 3: B^b, A^b

Performance markings:

- rall.* (rallentando)
- Triplet markings (3) over the final measures.

Instrumental solo.

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

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including two triplet markings. The middle and bottom staves are grand staff notation (treble and bass clefs) with a key signature of two flats. The middle staff contains a series of chords, and the bottom staff contains a bass line with eighth notes. The tempo marking 'a tempo' is placed below the middle staff.

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

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the harmonic accompaniment with chords and a bass line.

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

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment.

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

The fourth system of musical notation consists of three staves. The top staff concludes the melodic line with a final triplet and a fermata. The middle and bottom staves conclude the harmonic accompaniment. The system ends with a double bar line and a common time signature 'C'.

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 E> E> B> 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> (B^bbass) B> A A>

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

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

Gm B> F Fm7 (B^bbass) B> Fm7 (B^bbass) B>

To instrumental fade ad lib.

You got a blood-y right to say —



THE LOGICAL SONG

Words and Music by
ROGER HODGSON and RICK DAVIES

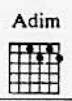
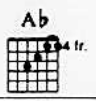
Moderate Rock

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,

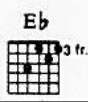
a mir - a - cle, oh, it was beau - ti - ful, mag - i - cal. And all the
log - i - cal, oh, re - spon - si - ble, prac - ti - cal. And they

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.



Chorus

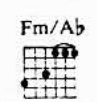
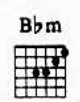
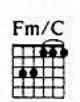
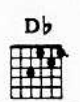
2., 4.

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, —

E \flat



Am7 \flat 5/E \flat



— please tell me what we've learned? —

I know

A \flat /E \flat



— it sounds ab - surd —

please tell me who I am.

D \flat



Fm/C



to Coda
2nd time

B \flat m



Fm/A \flat



D \flat



Fm/C



B \flat m



Fm/A \flat



"D.S. $\text{\textcircled{S}}$
(3rd verse
at coda"

I said,

Coda



Who I am, —

who I am, —

Bbm



Fm/A♭



D♭



Fm/C



Bbm



Fm/A♭



C7



who I am.

Fm



Cm/F



C7



Fm



Cm/F



A♭



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)



BREAKFAST IN AMERICA

Words and Music by
ROGER HODGSON and RICK DAVIES

Moderate Rock

C - Pent.

mf

Cm Bb Ab

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

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

Fm Bb D.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. —

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.

YOU STARTED LAUGHING (WHEN I HELD YOU IN MY ARMS)



Words and Music by
ROGER HODGSON and RICHARD DAVIES

Easily ♩ = 100

play 4 times

mp

p

1.3. 2.4.

1. to next strain 2. Fine

rit.

a tempo
(easy shuffle feel)

mp

2. G/A F Fmaj7

love out of sea-son? I would-n't mind,— but to me that is trea-son.

C C9 F

You start-ed laugh-ing— when— I held you in— my—
 You start-ed leav-ing— when— I told you of— my—

G C C9

arms.— charms.— I was in love— with you,— and then you said—

F Fm7

— we're through,— and then I said,— boo hoo.—

D.S. al Fine
(vocal ad lib-see additional lyrics)

Vocal ad lib:
Was my tie not on straight?
Was it something I ate?



HIDE IN YOUR SHELL

Words and Music by
RICHARD DAVIES and ROGER HODGSON

(Instr.)

Hide in your shell
All through the night

'cause the world is out to bleed you for a ride What will you gain
as you lie a wake and hold your self so tight What do you need

mak - ing your life a lit - tle long - er? Heav - en or Hell
a sec - ond hand mov - ie star to tend you? I as a boy

Chord diagrams: B \flat , Gm6, B \flat maj7, Gm6, E \flat , Cm, A \flat , E \flat , B \flat , Gm6, B \flat maj7, Gm6, E \flat , Cm, A \flat , E \flat , B \flat .

Gm6 Bbmaj7 Gm6 Eb Cm

— was the jour - ney cold that gave — you eyes of steel? — Shelt - er be - hind — paint - ing your mind
 — I be - lieved the say - ing, the cure — for pain was love — How would it be — if you could see —

A# Eb D

— and play - ing jok - er. Too fright - en - ing — to lis - ten to a
 — the world through my — eyes? Too fright - en - ing — the fire's be - com - ing

Gm(D bass) D

strang - er, Too beau - ti - ful to put your pride in
 cold - er, Too beau - ti - ful to think you're get - ting

Gm(D bass) Eb

dan - ger, You're wait - ing for — some - one — to un - der -
 old - er, You're look - ing for — some - one — to give an

stand — you,
an - swer,

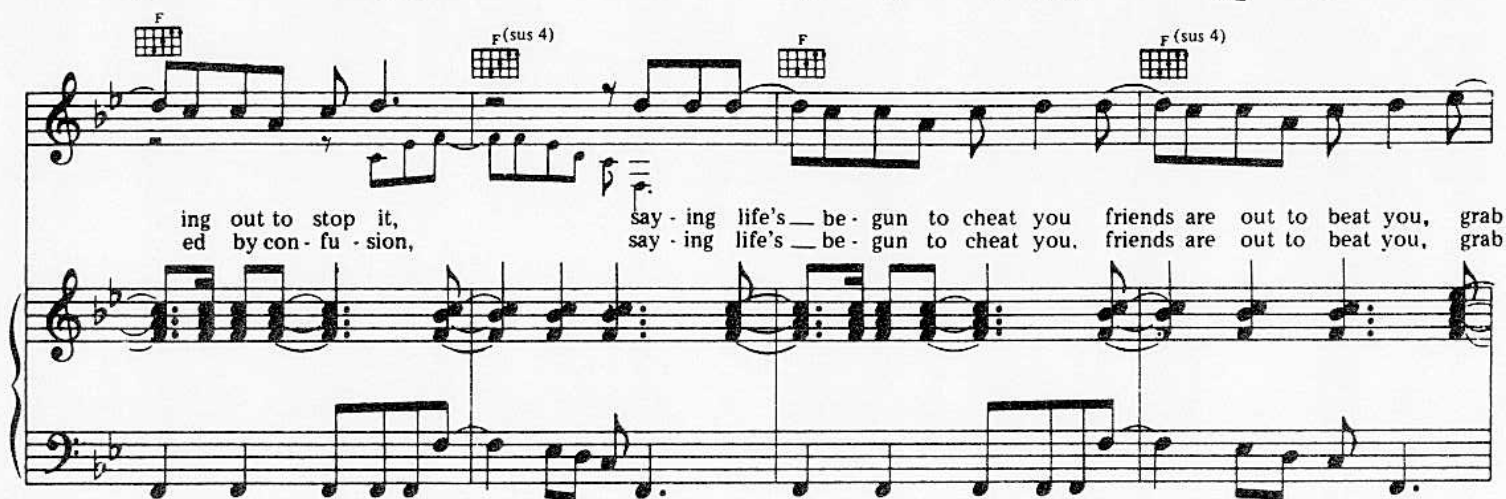
But you've got de - mons in your clos - et,
But what you see — is just il - lu - sion,

And you're scream -
You're sur - round -



ing out to stop it,
ed by con - fu - sion,

say - ing life's — be - gun to cheat you friends are out to beat you, grab
say - ing life's — be - gun to cheat you. friends are out to beat you, grab



— on to what you can scam - ble for
— on to what you can scam - ble for

Don't let the tears lin - ger on in - side now, 'cause it's

(Sax)



sure time you gained con - trol,

If I can help you, if I can help you, — if I can help you just let me



F(sus 4) F Dm (Sax) Gm Dm

know, Well, let me show you the near - est sign - post - to get your heart back and on the

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in G major with lyrics: "know, Well, let me show you the near - est sign - post - to get your heart back and on the". Above the vocal line are guitar chord diagrams for F(sus 4), F, Dm, (Sax) Gm, and Dm. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Gm Cm Cm (Bb bass) Ab

road. If I can help you, - if I can help you - if I can help you - just let me

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with lyrics: "road. If I can help you, - if I can help you - if I can help you - just let me". Chord diagrams above the vocal line are Gm, Cm, Cm (Bb bass), and Ab. The piano accompaniment continues with similar harmonic support.

F Bb

know. _____ (Instr. solo)

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line has the lyric "know." followed by a long horizontal line indicating a breath or a pause. Above the vocal line are chord diagrams for F and Bb. The piano accompaniment features a more active right-hand part, and the label "(Instr. solo)" appears at the end of the system.

Gm6 Bbmaj7 Gm6 Eb

Detailed description: This system contains the final two lines of the musical score. It features piano accompaniment for both the right and left hands. Above the first line of the piano part are chord diagrams for Gm6, Bbmaj7, Gm6, and Eb. The right-hand part has a more complex rhythmic pattern, while the left-hand part provides a steady bass line.

Cm Ab Eb F (sus 4)

I wan-na know_ know_ know_ you_ know_ you_

F F (sus 4)

I wan-na know I wan-na touch you_
 I got-ta know I wan-na
 I wan-na know you_ Well let me
 I wan-na feel you_ I wan-na

F (sus 4) F Gm

Please let me near you, — let me near you, — can you hear what I'm

Dbmaj7 F

say - ing, Well I'm hop - in' I'm dream - in', I'm prayin' — and I know_ what you're think - in' see_

F

— what you're see - in', nev - er, ev - er let — your - self - go, hold - your - self down, hold

Dm

— your - self down, why d'ya hold your - self down, and why don't you lis - ten, you can trust me —
hear me —
love me, love you

Gm Dm Gm Cm

there's a place I know the way to — A place there is no need to, — to
I know ex - act - ly what you're feel - ing — 'cause all your trou - bles are with - in you, — so be
lov - in' is the way to help me, help you, why must we be so cool oh so

Cm (Bb bass) A7 F F

feel you to to feel that you're all a - lone. Oh won't you
-gin to to see that I'm just bleed - ing too.
cool — oh we're such damn' fools.

1 2 3 To fade ad lib.



FROM NOW ON

Words and Music by
 RICK DAVIES and ROGER HODGSON

Moderately

Short cut-off

Slow

Cm7 (F bass) **Bb (F bass)**

Mon - day_ has come a-round_ a-gain; — I'm in the
Dia - monds_ are what I real - ly need; — _think I'll

F **Cm7 (F bass)** **F** **Bb (F bass)** **F** **C (F bass)** **F**

same old place, — the same_ old fa-ces al - ways watch - ing me. —
rob a store — es-cape_ the law and live in It - al - y. —

Cm7 (F bass) **Bb (F bass)**

Who knows_ how long I'll have_ to stay; — could be a
Late - ly_ my luck has been_ so bad, — you know the

F **Cm7 (F bass)** **F** **Bb (F bass)** **F** **C (F bass)** **F**

hun-dred years_ of sweat and tears_ at the rate that I_ get paid.
rou-lette wheel, — it's a crook-ed deal, — I'm los - ing all — I had.

Dm(add 9) **Am7**

Some - times I slow - ly drift a - way
 Soon be like a man that's on the run

Dm(add 9) **Am7**

from all the dull rou-tine that's with me ev - 'ry-day, a
 and live from day to day nev-er need - ing an - y - one, play

Cm7 **Bbm**

fan - ta - sy will come to me.
 hide and seek through-

Bbm **Bb** **Dm(A bass)** **Bb7 (A^b bass)** **G7(sus 4)** **G7**

- out the week.

mp

E \flat maj7 B \flat Cm7 F7

My life is full of ro-mance...

Detailed description: This system contains the first system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. Above the vocal line, four guitar chords are indicated: E \flat maj7, B \flat , Cm7, and F7. The vocal melody begins with the lyrics "My life is full of ro-mance...". The piano accompaniment provides harmonic support with chords and moving lines.

B \flat Dm (A bass) B \flat 7 (A \flat bass) G7 (sus 4) G7 E \flat maj7 B \flat (D bass)

Detailed description: This system contains the second system of music. It features piano accompaniment in the lower two staves. Above the staff, seven guitar chords are indicated: B \flat , Dm (A bass), B \flat 7 (A \flat bass), G7 (sus 4), G7, E \flat maj7, and B \flat (D bass). The piano accompaniment continues with various chord voicings and melodic fragments.

Cm7 F Dm6 Dm7

mf

Detailed description: This system contains the third system of music. It features piano accompaniment in the lower two staves. Above the staff, four guitar chords are indicated: Cm7, F, Dm6, and Dm7. A dynamic marking of *mf* (mezzo-forte) is present. The piano accompaniment includes some sustained chords and moving lines.

Dm6 Am F Dm6 Dm (A bass) E

Detailed description: This system contains the fourth system of music. It features piano accompaniment in the lower two staves. Above the staff, six guitar chords are indicated: Dm6, Am, F, Dm6, Dm (A bass), and E. The piano accompaniment continues with harmonic support.

Dm E Gm7

a tempo

Detailed description: This system contains the fifth system of music. It features piano accompaniment in the lower two staves. Above the staff, three guitar chords are indicated: Dm, E, and Gm7. A dynamic marking of *a tempo* is present. The piano accompaniment includes triplets and sustained chords.

F

Gm7 F

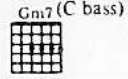
Gm7 F

Guess I'll al-ways have to

(4 times)

Gm7 F Dm

1. be liv - ing in a fan-ta - sy, — that's the way it's got to
 2. see it's you for you and me for me, — liv - ing in a fan-ta -
 3.4. be liv - ing in a fan-ta - sy, — it's you for you and me for



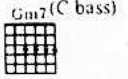
Musical staff with notes and rests corresponding to the chords above.

be
sy
be

From Now On.

Guess I'll al-ways have to

Piano accompaniment for the first system, including treble and bass staves.



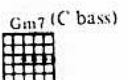
Musical staff with notes and rests corresponding to the chords above.

be

liv - ing in a fan-ta - sy

no it won't be real-ly
that's the way it's got to
that's the way it's got to

Piano accompaniment for the second system, including treble and bass staves.



(Fade 4th time)

Musical staff with notes and rests corresponding to the chords above.

me
be
be

From Now On.
From Now On.
From Now On.

You think I'm cra - zy I can
- Guess I'll al-ways have to
- Guess I'll al-ways have to

Piano accompaniment for the third system, including treble and bass staves.

Words and Music by
RICHARD DAVIES and ROGER HODGSON

DREAMER



Sheet music for guitar and piano. The score is in G major and common time (C). It features a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for the guitar part.

Lyrics:
Dream - er, you know you are a
dream - er, Well you can put your hands in your head, oh no, I said
dream - er, you're noth-ing but a dream - er, Well you can put your
hands in your head, oh no. I said far out, what a

Chord Diagrams:
P, D, A7(sus 4), A7, A, C, Fmaj7, G, A7(sus 4), A7, D, A7(sus 4), A7, G, Fmaj7, G, Ab, Bb(add 9)

Gm C A^b B^b (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

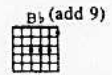
now there's not a lot I can do. Dream - er, you stu-pid lit - tle

D A⁷ (sus 4) A⁷ C Fmaj⁷ G

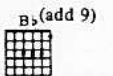
dream - ers, so now you put your head in your hands, oh no, oh!

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

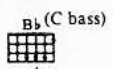
I said



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



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



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



We'll work it out someday,

Bb (C bass)



If

fp

C



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

(Choir)

Bb (C bass)



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

(Choir)

fp

C



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) (Choir)

B \flat (C bass)



Musical staff with vocal line and piano accompaniment. The vocal line has a slur over the first two measures.

out _____ of this world) _____

(Ah _____

fp

fp



B \flat (C bass)



Musical staff with vocal line and piano accompaniment. The vocal line has a slur over the first two measures.

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

B \flat (C bass)



C



Musical staff with vocal line and piano accompaniment. The vocal line has a slur over the first two measures.

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



B \flat (C bass)



Musical staff with vocal line and piano accompaniment. The vocal line has a slur over the first two measures.

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 nothing but a

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

no. (Instrumental) *To fade*



RUDY

Words and Music by
RICHARD DAVIES and ROGER HODGSON

ad lib.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of notes, followed by a melodic phrase with a fermata. The piano accompaniment provides harmonic support with chords and some melodic fragments.

The second system features a piano accompaniment on a grand staff. It contains four measures of arpeggiated figures in the right hand, each marked with a '10' below it. The word 'accel.' is written between the second and third measures, indicating an acceleration. The left hand has a simple bass line.

The third system continues the piano accompaniment with four more measures of arpeggiated figures in the right hand, each marked with a '10'. The instruction 'ad lib. arpeggios' is written above the first measure. The left hand remains simple.

The fourth system concludes the piano accompaniment with four final measures of arpeggiated figures in the right hand, each marked with a '10'. The left hand continues with its simple bass line.

poco a poco rall.

Am Dm Fdim
Ru - dy's on a train to no - where, half_way down

a tempo
più mosso

C Am Dm Fm7
_ the line, He don't_wan - na get_there, but he needs time.

3 p 3 p 3

Am Dm
He ain't so - phis - ti - ca - ted

3 p 3 p 3 p 3 p

Fdim C Am Dm Fm7

or well-ed-u-cat-ed, af-ter all the hours he's wast-ed, still he needs time.

Am

He needs time,

Dm

he needs the time for liv-in' He needs time

Am G

for some one just to see him He ain't had no

C F Bb G

lov - in' — for no rea - son or rhyme, — And — the whole world's a -

This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Chord diagrams for C, F, Bb, and G are shown above the vocal line. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

C Ebmaj7 Dm

- bove him — Well, — it's not as though he's fat

This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with two staves. Chord diagrams for C, Ebmaj7, and Dm are shown above the vocal line. The piano part maintains the eighth-note accompaniment.

Ebmaj7 Dm

no — there's more to it than — that, See — he tries to play it cool,

This system contains the fifth and sixth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with two staves. Chord diagrams for Ebmaj7 and Dm are shown above the vocal line. The piano part continues with the eighth-note accompaniment.

Cm7 (G bass) Dm

would - n't be no - bo - dy's fool —

This system contains the seventh and eighth lines of music. The vocal line concludes with lyrics. The piano accompaniment continues with two staves. Chord diagrams for Cm7 (G bass) and Dm are shown above the vocal line. The piano part continues with the eighth-note accompaniment.



Ru - dy thought — that all good things — comes to those



— that — wait — But re - cent - ly —



he _ could see — that _ it may come, too _ late, — too late, too late!

Gtr.

Am Dm A^bdim Em Am Dm

(Pno.)

Am Dm A^bdim Em

(Pno.)

Am Dm A^b

B^b7

Instr. solo

A^bma⁷ B^b A^bma⁷ B^b

A^bma⁷ B^b A^bma⁷ B^bm

Repeat ad lib.

B^bm

B^bm

All through your life _____ all through the years _____ no - bod - y

loved no - bod - y cared, — So

This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics "loved no - bod - y cared, — So". A guitar chord diagram for Ab is shown above the first measure. A triplet of eighth notes is marked above the vocal line. The piano accompaniment consists of a treble and bass clef with chords and a walking bass line.

dim the light — dark are your fears — try as I

This system contains the next two lines of music. The top line is a vocal melody with lyrics "dim the light — dark are your fears — try as I". A guitar chord diagram for Bbm is shown above the first measure. A triplet of eighth notes is marked above the vocal line. The piano accompaniment continues with chords and a walking bass line.

might I can't hold back the tears — How

This system contains the next two lines of music. The top line is a vocal melody with lyrics "might I can't hold back the tears — How". Guitar chord diagrams for Ab and Bbm are shown above the first and fourth measures respectively. The piano accompaniment continues with chords and a walking bass line.

can you live with - out love, — it's not fair? — Some - one

This system contains the final two lines of music. The top line is a vocal melody with lyrics "can you live with - out love, — it's not fair? — Some - one". A guitar chord diagram for Bbm is shown above the first measure. The piano accompaniment concludes with chords and a walking bass line.

Bbm Eb Ebm Eb

you bet - ter show 'em all - now - - - - - you bet - ter make or break now,

Bbm Eb Bm F

You bet - ter give and take - now - - - - - you'll have to push and shove now,

Bm Eb Bm Eb

you'll have to find some love - now, - - - - - you'll have to gain con - trol - now - - - - -

E Eb F F#

G G# A A# B C C# D D# E

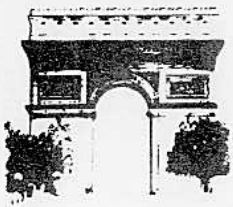
Tempo ad lib.

Am9 Dm7 Fdim C

Now he's just come out the mov - ie _____ numb of all the pain, _____

Am Dm7 Fm7

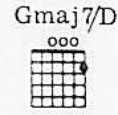
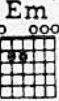
sad _ but in a while he'll soon be back on his train.....



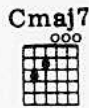
A SOAPBOX OPERA

Words and Music by
ROGER HODGSON and RICHARD DAVIES

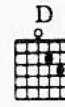
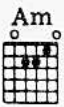
Moderately bright



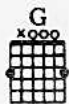
I hear on - ly what I want to hear,
hey there, you tell me you're a ho - ly man,
May - be, well, tell me what I'm liv - ing for,



but I have to be - lieve in some - thing,
but al - though I am just a be - gin - ner,
'cause I feel like I'm tossed in the mid - dle;

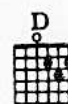
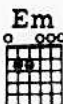
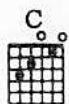


have to be - lieve just one thing. I say, Fa - ther Wash - ing - ton, you're
I don't see you as a win - ner. I say, Sis - ter Rob - in - son, you're
have you a son to de - liv - er? I say, Fa - ther Wash - ing - ton, you're



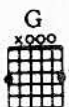
all mixed up,
all washed up,
all mixed up,

col - lect - ing sin - ners in an
col - lect - ing tear - drops in a
col - lect - ing sin - ners in an



old tin cup.
pa - per cup.
old tin cup.

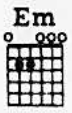
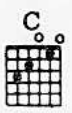
Who'll spare a lis - ten for a
If I could tell you what you
You tell the chil - dren what they



To Coda

rest - less fool;
need to know,
need to know,

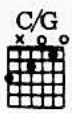
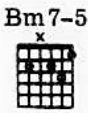
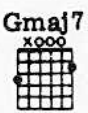
there's some - thing miss - ing when I
if I could help you to get



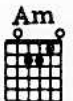
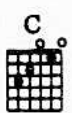
1. 2.

lead on your with the rule. show. Well,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, 2/4 time, with lyrics: "lead on your with the rule. show. Well,". The bottom two lines are piano accompaniment in G major, 2/4 time. The first measure has a C chord, and the second measure has an E minor chord. The piano part features a steady bass line and chords in the right hand.

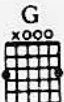




Detailed description: This system contains the piano accompaniment for the second system. It consists of three staves: treble, grand staff (treble and bass), and bass. The chords Gmaj7, Bm7-5, and C/G are indicated above the treble staff. The piano part continues with a consistent bass line and chordal accompaniment in the right hand.




But rath - er than a rea - son, there's a

Detailed description: This system contains the third line of music. The top line is a vocal melody in treble clef with lyrics: "But rath - er than a rea - son, there's a". The bottom two lines are piano accompaniment in G major, 2/4 time. The chords C, Bm, and Am are indicated above the treble staff. The piano part continues with a steady bass line and chordal accompaniment in the right hand.

G  Bm  Bm7-5 

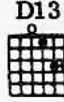
smog in my head, makes me feel what you



C/G  D13  D7 

said just was - n't true. So what am I to



D13  D7  D13 

do? Well, what is he to do?



D7  Eb  F  G 

Oh, what is there to do?



E^b 6fr F G E^b 6fr F

Whoa, whoa, — whoa.

This system contains the first two staves of music. The top staff is a vocal line with the lyrics "Whoa, whoa, — whoa." and guitar chord diagrams for E^b 6fr, F, G, E^b 6fr, and F. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

E^b 6fr F E^b 6fr F G D.C. al Coda

This system contains the next two staves of music. The top staff has guitar chord diagrams for E^b 6fr, F, E^b 6fr, F, and G, followed by the instruction "D.C. al Coda". The bottom two staves are piano accompaniment. The time signature is 3/4.

Coda F C Em

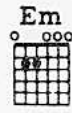
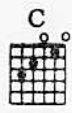
but will they lis - ten when it's time to — go? Oh, —

This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics "but will they lis - ten when it's time to — go? Oh, —" and guitar chord diagrams for F, C, and Em. The bottom two staves are piano accompaniment. The section is marked "Coda" and the time signature is 3/4.

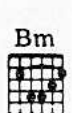
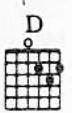
D G Bm

— Sis - ter Rob - in - son, you're all washed_ up,

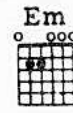
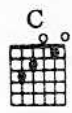
This system contains the final two staves of music. The top staff is a vocal line with the lyrics "— Sis - ter Rob - in - son, you're all washed_ up," and guitar chord diagrams for D, G, and Bm. The bottom two staves are piano accompaniment. The time signature is 3/4.



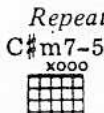
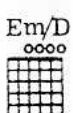
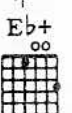
col - lect - ing tear-drops in a pa - per — cup.



Can some - one tell me what I need to — know;

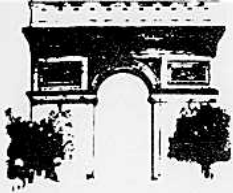


can some - one help me to get on with the show?



Repeat and fade

Repeat and fade



ASYLUM

Words and Music by
RICHARD DAVIES and ROGER HODGSON

Chord diagrams: B \flat , E \flat , B \flat , E \flat

Chord diagrams: B \flat , E \flat , B \flat , E \flat , E \flat 7, E \flat 6

3/8 (to 2nd bar)

Chord diagrams: B \flat , E \flat , B \flat , B \flat 7, E \flat

Jim - my — Cream was keen — his brain was al - ways win - nin' here,
Blue - sy — Mon - day is the one — day that they come here,

Chord diagrams: B \flat , E \flat , B \flat , E \flat

I can't — keep tabs on mine — it's real - ly quite a joke.
When — they haunt me and they taunt me in my cage.

E^b7 E^b6 B^b E^b B^b B^b7

I see him down the road I ask if he'd be
I told 'em look! I said, I'm not the way you're
I mock them all they're feel - in' small they got no

E^b B^b E^b B^b

will - ing, to lend me fif - teen pee I'm dy - ing for a
think - ing just when I'm down I'll be the clown I'll play the
an - swer, yeh they're play - in' dumb but I'm just laugh - ing as they

E^b E^bma⁷ C^m C^m(B^bbass) A^b

smoke.
fool.
rage.

2. (Please) Don't ar - range to have me sent to no a - sy -

F F⁷ B^b

lum,

1.2. I'm just as sane as an - y one, it's just a game
3. It's on - ly a game I'm playin' for fun, (Sp.) yeh I've been

E^b B^b E^b E^b7 E^b6

tryin' I play for fun for fun.
to fool ev - 'ry - one

E^b F G^b A^b

fun.

T.T. S.D. T.T.

Drums

A7 B C F(C bass)

Will he take a sail - boat ride,

T.T. S.D. T.T.

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

well he is ve - ry like - ly to or will he feel good in - side,

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

Well he ain't ve - ry like - ly to _____ or will he tell you he's a - live, _____
 now he ain't ev - er like - ly to _____

G F C 3 Bb

Well he is al - ways try - in' to — yeh — but noth - ing, no no noth - ing } Does he
 Does he ev - er

A A7 Dm7 C (E bass) F F (A bass)

say _____ in the morn - ing when the days _____ be - gun _____
 say _____

A7dim C Dm C (E bass) C (G bass)

— "Hel - lo, good morn - ing, how are you?" _____ And in the even - ing or the noon day sun _____
 — "Do you think it looks like rain?" _____

Am6 Dm7 C (E bass) F F (A bass)

To Coda ◆

"Oh what a love - ly af - ter - noon!"
 "You know I near - ly missed my train!"

Well I've been liv - ing — next — to you.

E♭ E♭ B♭ B♭7 E♭

D. S. (to 2nd bar) al Coda

◆ CODA Dm7 C (E bass) F F (A bass) A♭dim

Well I've been liv - ing next to you my friend but what kind of friend are you?

C Dm C (E bass) C (G bass) D9

Oh is it the be - gin - ning or the sor - ry — end? Will I ev - er see it through?

Dm C (D bass) F (D bass) D#dim

And I've nev - er been in - sane ——— Oh ——— what's the game? ———

C (E bass) C A7

Yeh I ——— be - lieve ——— I'm dy - ing ———

Dm7 C Bb

(Shout) He's mad, he's mad not quite right,

Dm C F C Bb Eb

Repeat till fade



TAKE THE LONG WAY HOME

Words and Music by
ROGER HODGSON and RICK DAVIES

Moderately

p cresc. *mf*

Cm7 **B7/C**

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 — play - ing a part in a pic - ture show, we'll take the
When lone - ly days turn to lone - ly nights — you take a trip to the cit - y lights, and take the

mf

B7/C **C**

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

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, well 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



Chorus

Em7/D



Am



Em/G



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.

G Em7 Am Em/G

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 -

F Bb F/A to Coda

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

1. G7 2. G7 Eb Bb

nice. out? Oh! — *ad lib Instrumental*

F C Bb/C 1. C

D.S. X (3rd Chorus)
al Coda

Coda

2. C

G7

Cm7 B7/C F/C 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 4 fr.

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

1. F/C 2. F/C

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

B7/C  F/C  F6/C 




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



Cmaj9  (Play 3x's) B7/C  Ab/C  4 fr


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



1. F/C  2. F/C  B7/C 

long way home. — long way home. —

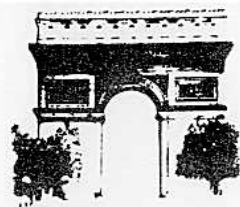
rit.



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.

FOOL'S OVERTURE



Words and Music by
RICK DAVIES and ROGER HODGSON

Slowly

Chord diagrams: E⁷, F (F^bbass), E⁷, F (F^bbass), Dim

mp

Chord diagrams: Gm (B^bbass), B⁷, F, F (F^bbass), E⁷, F (F^bbass), E⁷

Chord diagrams: Dm, (B^bbass) Gm, B⁷, B⁷, To Coda, A⁷, B⁷ (A^bbass)

Chord diagrams: Gm7, Gm7, Gm7

D.C. al Coda

E \flat F E \flat

\oplus Coda 5 times and fade out.

A \flat B \flat 7 (A \flat bass) A \flat B \flat 7 (A \flat bass)

a tempo, Moderately (4 times)

N.C. mf

1.2.3. 4.

First system of musical notation, featuring a piano accompaniment with chords in the right hand and a melodic line in the left hand.

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 (B^b bass), B^b, C, D^m, C, B^b, and A^m.

Fourth system of musical notation, including guitar chord diagrams for B^m7(b⁵), A^m, B^m7(b⁵), A^m, G, F, and F^{maj}7, and a vocal line with "Aah".

E7 (sus 4) Am G

aah.

Detailed description: This system contains the first three measures of the piece. The guitar part features chords E7 (sus 4), Am, and G. The vocal line has a single note 'aah.' with a long horizontal line underneath. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines, including a triplet in the second measure.

Am Em7 F Em7 N.C.

Detailed description: This system contains the next three measures. The guitar part has chords Am, Em7, F, and Em7, followed by a 'N.C.' (no chord) section. The piano accompaniment continues with chords and melodic lines.

Am Dm(A bass)

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

Detailed description: This system contains the next three measures. The guitar part has chords Am and Dm(A bass). The vocal line has two lines of lyrics. The piano accompaniment continues with chords and melodic lines.

G7 Cmaj7

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.

Detailed description: This system contains the final three measures. The guitar part has chords G7 and Cmaj7. The vocal line has two lines of lyrics. The piano accompaniment continues with chords and melodic lines.

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 **Bb** **C(add 9)**

— I know, — I know. _____

G **F6** **Bb**

8 basso

C Eb F Eb (F bass)

loco

A7

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,

1. blue - eyed mean - ie. 2. let's go era - zy, yeah! —

N.C.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are beamed together. The lower staff is in bass clef and contains a simple eighth-note melody.

The second system of musical notation consists of two staves. The upper staff continues the chordal progression from the first system. The lower staff continues the eighth-note melody.

The third system of musical notation consists of two staves. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The upper staff has chords, and the lower staff has the eighth-note melody.

The fourth system of musical notation consists of two staves. The upper staff continues the chordal progression. The lower staff continues the eighth-note melody.

The fifth system of musical notation consists of two staves. The upper staff continues the chordal progression. The lower staff continues the eighth-note melody, ending with a final chord in the upper staff.

CRIME OF THE CENTURY

Words and Music by
RICHARD DAVIES and ROGER HODGSON



Now they're plan - ning the crime of the

cen - tur - y Well what will it be,

Read all a - bout their schemes and ad -

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

G7 (sus 4)

Am

Go roll up and see

Am

How they rap - ed the - uni - verse,

Am

How they've gone from bad to worse.

p

Am

Who are these men of

Am7 G G

lust green and glo - ry _____ Rip off the masks and let's

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "lust green and glo - ry _____ Rip off the masks and let's". Above the vocal line are three guitar chord diagrams: Am7, G, and G. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

F D

see. But that's not

The second system of music continues the vocal line with the lyrics "see. But that's not". Above the vocal line are two guitar chord diagrams: F and D. The piano accompaniment continues with chords and a melodic line in the left hand.

Am7 G

right oh _____ no what's the stor - ry _____ but there's

The third system of music continues the vocal line with the lyrics "right oh _____ no what's the stor - ry _____ but there's". Above the vocal line are two guitar chord diagrams: Am7 and G. The piano accompaniment continues with chords and a melodic line in the left hand.

G F

you and there's me. _____

The fourth system of music concludes the vocal line with the lyrics "you and there's me. _____". Above the vocal line are two guitar chord diagrams: G and F. The piano accompaniment continues with chords and a melodic line in the left hand.

Guitar break

Musical staff 1: Treble clef, guitar break notation. Chords: Dm, G(sus 4), Em, Am.

Musical staff 2: Treble clef, guitar break notation. Chords: G, F.

Musical staff 3: Treble clef, guitar break notation. Chords: Dm, G, Em, Am.

Musical staff 4: Treble clef, guitar break notation. Chords: G, F.

Musical staff 5: Treble clef, guitar break notation. Chords: Am, G, F.

Musical staff 6: Treble clef, guitar break notation. Chord: F(-5).

First system of musical notation. The top staff (treble clef) contains three whole notes. The grand staff below (treble and bass clefs) features eighth-note accompaniment. The right hand plays chords, while the left hand plays a melodic line. The system concludes with a repeat sign.

Second system of musical notation. It begins with a repeat sign. The right hand continues with chords, and the left hand with a melodic line. A fermata is placed over the final note in the bass clef staff.

Third system of musical notation. The top staff has two endings marked '1' and '2'. The grand staff below continues with the accompaniment. The first ending leads to the second ending.

Fourth system of musical notation. The instruction *cresc. poco a poco* is written in the left hand. The system ends with the instruction *(To fade)* in the right hand.



TWO OF US

Words and Music by
ROGER HODGSON and RICHARD DAVIES

Moderately

Guitar → A
(Capo 1st fret)

Piano → Bb

F#m7/A

Gm7/Bb

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/Bb

D/A

Eb/Bb

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
Gb

Am7/E
Bb m7/F

Dm7
Eb m7

care? go from here?

cresc.

Chord diagrams: C (x000), Db (x000), G (x000), Ab (x000), C (x000), Db (x000)

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

Chord diagrams: G (x000), Ab (x000), Am7 (x000), Bbm7 (x000)

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

Chord diagrams: D9 (x000), Eb9 (x000), Fmaj7 (x000), Gbmaj7 (x000)


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


Chord diagrams: D9 (x000), Eb9 (x000), C (x000), Db (x000), E7sus4 (x000), F7sus4 (x000)

To Coda ♪

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


dim. *mp*


D. S. *al Coda* 

E7

 F7

F

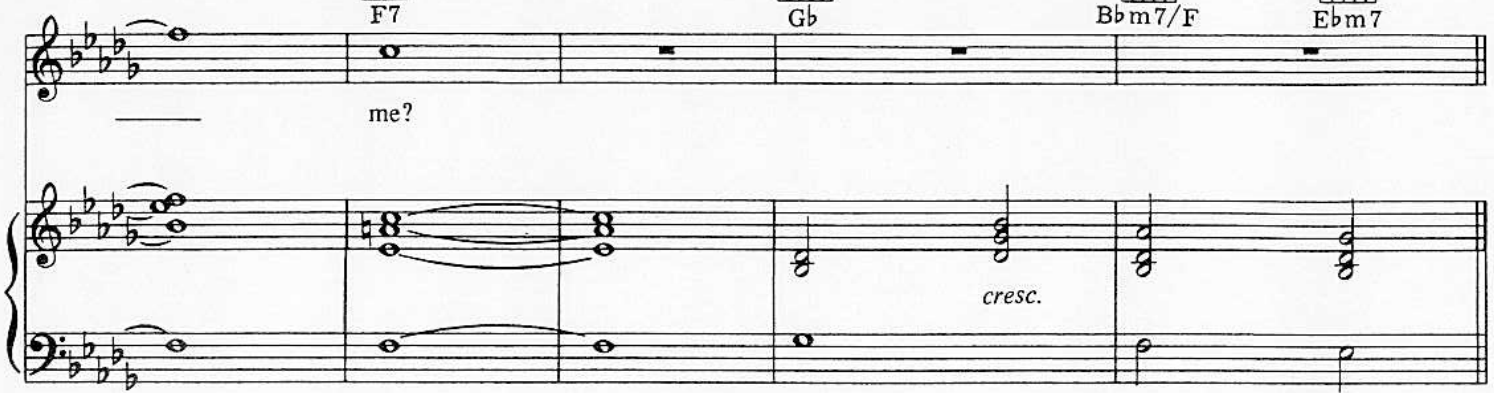
 Gb

Am7/E

 Bbm7/F

Dm7

 Ebm7

me?

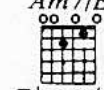
cresc.



Coda

Fmaj7

 Gbmaj7

Am7/E

 Bbm7/F


Dm7


 Ebm7


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


3



C

 Db


Cmaj7

 Dbmaj7


Am

 Bbm

Dm7-5/Ab

 Ebm7-5/A

mp




C/G

 Db/Ab

F#m7-5

 Gm7-5

F

 Gb

C

 Db

rit.

p

