

WORDS & MUSIC BY RICK DAVIES & ROGER HODGSON

# A SOAPBOX OPERA

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Moderately bright

Em Gmaj7

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,

Cmaj7

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;

Am D

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

G Bm F

all mixed up, col - lect - ing sin - ners in an  
all washed up, col - lect - ing tear - drops in a  
all mixed up, col - lect - ing sin - ners in an

C                      Em                      D

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

G                      Bm                      F

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

*To Coda*

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

C                      Em

lead on your rule.  
on with the show.

Well,

1.                      2.

Gmaj7                      Dm6                      C

C                      Bm                      Am

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

G Bm Dm6

smog in my head, makes me feel what you

C D7

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

do? Well, what is he to do?

E<sup>b</sup> F G

Oh, what is there to do?

E<sup>b</sup> F G E<sup>b</sup> F

Whoa, whoa, — whoa.

E<sup>b</sup> F E<sup>b</sup> F G

D. C. al Coda

*Coda*

F C Em

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

D G Bm

\_\_\_\_\_ Sis - ter Rob - in - son, you're all washed up,

F C Em

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

D G Bm

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

F C Em

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

E<sup>b</sup> Em C#m7-5

1st Fret

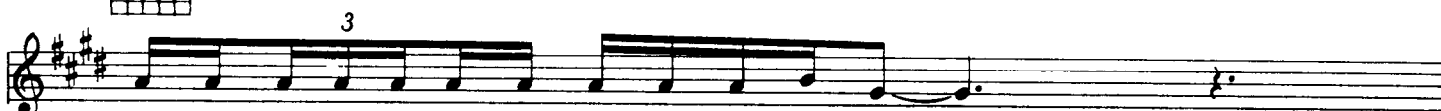
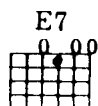
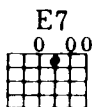
*Repeat and fade*

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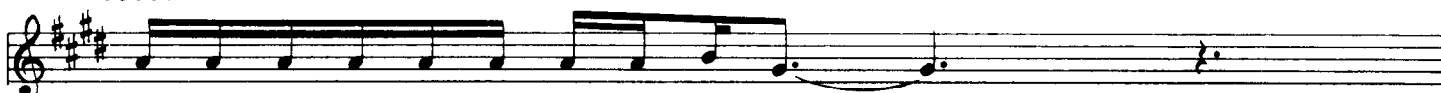
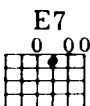
# AIN'T NOBODY BUT ME

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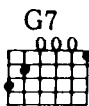
Moderately slow, in 4



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. \_\_\_\_\_

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

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 - cous.

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,

Bb7



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

Bb7



Db



Dbmaj7



your ex - pla - na - tion's not e-nough.  
and then per - haps. I'll let you live. }

Ain't no - bod - y but

Db7



Gb



Db



me

gon-na lie for you,

gon-na die for you.

Dbmaj7



Db7



Gb



Ain't no fish

in the sea

gon-na sigh for you,

gon-na

Db



Gb



Db



N.C.






try for you,

gon-na lie for you,


gon-na die for you.

2. D $\flat$






die \_\_\_\_\_ for you,      gon-na sigh \_\_\_\_\_ for you,      gon-na try \_\_\_\_\_ for you,      gon-na

G $\flat$




D $\flat$




lie \_\_\_\_\_ for you,      gon - na die \_\_\_\_\_ for you.

Four times

G $\flat$




D $\flat$




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

G $\flat$



D $\flat$



N. C.

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

E7



Repeat and fade



# ASYLUM

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Bb Eb Bb Eb

Bb Eb Bb Eb

*♩ (to 2nd bar)*  
Bb Eb Bb Bb7 Eb

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

Bb Eb Bb Eb

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.

Bb Eb Bb Bb7

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 $\flat$  B $\flat$  E $\flat$  B $\flat$

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

E $\flat$  Ebmaj7 Cm A $\flat$

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

F F7 B $\flat$

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 $\flat$  B $\flat$  E $\flat$  E $\flat$ 7 E $\flat$

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

E $\flat$  F G $\flat$  A $\flat$

fun.

A7 B C F

Will he take a sail - boat ride,

F G F C F

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

F G F C F

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

G F C Bb

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

A A7 Dm7 C F

say \_\_\_\_\_  
 say \_\_\_\_\_ in the morn-ing when the days be-gun

Abdim C Dm C

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

Am6 Dm7 C F

"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.

Ebmaj7 Eb Bb Bb7 Eb

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

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

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

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

Yeh I — be - lieve — I'm dy - ing —

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

Repeat till fade

# BABAJI

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Moderate Tempo

Cm Fm6 Bb

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

Cm Fm6

- 'ning, watching for ways — to help —

Bb Cm

— me stay — in tune. — Oh,

Fm6 Bb7 Cm

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

Gm Ab

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

Fm6 Fm7 G G+

in you?

Cm Fm6 Bb7

Cm Fm6 Bb7

Cm Fm6

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

Bb7 Cm

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



Bb7



sing it out,  
com - fort me  
sing it out.

help us to  
by show - ing  
Oh, must you

find' it be - fore \_\_\_\_\_  
me it's a dif  
al - ways re - main \_\_\_\_\_

we lose \_\_\_\_\_  
f'rent sto -  
a stran -

Ab



Fm6



\_\_\_\_\_ it.  
ry.  
ger?

At night \_\_\_\_\_ when the stars \_\_\_\_\_ are near  
Your light \_\_\_\_\_ in the dark \_\_\_\_\_ is real  
At night \_\_\_\_\_ when the stars \_\_\_\_\_ are near

and there's no -  
and I know \_\_\_\_\_  
and I long \_\_\_\_\_

Bb7



Eb



\_\_\_\_\_ one to keep \_\_\_\_\_ you from com - ing here  
\_\_\_\_\_ that you know \_\_\_\_\_ it is how I feel  
\_\_\_\_\_ for de - lu sion to dis - ap - pear.

and there's no -  
when I see \_\_\_\_\_  
then I see \_\_\_\_\_

Ab



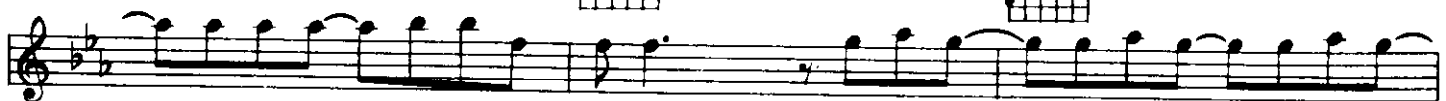
Fm6



G7



To Coda



\_\_\_\_\_ one to shield \_\_\_\_\_ me be - fore your eyes,  
\_\_\_\_\_ the re - flec - tion that's in your eyes,  
\_\_\_\_\_ the re - flec - tion that's in your eyes.

is it mine, \_\_\_\_\_ is it mine, \_\_\_\_\_ is it mine \_\_\_\_\_  
is it time, \_\_\_\_\_ is it time, \_\_\_\_\_ is it time \_\_\_\_\_

G7



Eb



\_\_\_\_\_ to know? \_\_\_\_\_

\_\_\_\_\_ to know? \_\_\_\_\_

Gm7

Gm7 Fm6

G7 Ebmaj7 Eb G7

Ebmaj7 Eb Ebmaj7 Eb Ebmaj7 Eb

Ebmaj7 Eb Ab Fm7

*Instrumental*



Bb7 Eb Ab

Musical staff with notes and a long slur over the first three notes.

Fm6 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

G7 Cm

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

Repeat and fade

# Bloody Well Right

Words and Music by  
RICK DAVIES and ROGER HODGSON

*Electric piano solo ad lib.*

The musical score is arranged in systems, each with a grand staff (treble and bass clefs) and a separate staff for the band. The electric piano part is a solo, indicated by the instruction "Electric piano solo ad lib." and the absence of a piano dynamic marking. The band part is marked "(Band)" and includes a dynamic marking of  $p$ . The score consists of 16 measures. The first system contains measures 1-4, the second system measures 5-8, the third system measures 9-12, and the fourth system measures 13-16. The key signature is one flat (Bb), and the time signature is common time (C). The electric piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The band part consists of a single melodic line in the treble clef. Chord diagrams for the electric piano are provided above the staff, showing fingerings for A $\flat$  (B $\flat$  bass) and B $\flat$ . The band part includes a  $p$  dynamic marking and a  $B\flat$  note in measure 7. The final system includes a *rall.* marking and triplet figures in both the electric piano and band parts.

*Instrumental solo.*

The first system of musical notation consists of three staves. The top staff is a single melodic line in a key signature of two flats (B-flat and E-flat), featuring eighth and sixteenth notes, with two triplet markings. Above this staff are six guitar chord diagrams: A-flat (B-flat bass), B-flat, A-flat (B-flat bass), B-flat, A-flat (B-flat bass), and B-flat. The middle and bottom staves are a grand piano accompaniment. The middle staff has a *u tempo* marking and contains a steady accompaniment of eighth notes. The bottom staff contains a bass line with dotted rhythms.

The second system of musical notation consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. Above it are six guitar chord diagrams: A-flat (B-flat bass), B-flat, A-flat (B-flat bass), B-flat, A-flat (B-flat bass), and B-flat. The middle and bottom staves continue the piano accompaniment with eighth notes in the right hand and a bass line in the left hand.

The third system of musical notation consists of three staves. The top staff continues the melodic line. Above it are six guitar chord diagrams: A-flat (B-flat bass), B-flat, A-flat (B-flat bass), B-flat, A-flat (B-flat bass), and B-flat. The middle and bottom staves continue the piano accompaniment.

The fourth system of musical notation consists of three staves. The top staff concludes the melodic line with triplet markings and a final note. Above it are six guitar chord diagrams: A-flat (B-flat bass), B-flat, A-flat (B-flat bass), B-flat, A-flat (B-flat bass), and B-flat. The middle and bottom staves conclude the piano accompaniment. The system ends with the text *End solo.*




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






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





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)





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 Eb

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

E7 Bb A7 (Bb bass) Bb A A7

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

Gm Bb C Gm Bb F Gm Bb C

Gm Bb F Fm7 (Bb bass) Bb Fm7 (Bb bass) Bb

*To instrumental fade ad lib.*

You got a blood-y right to say —

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# BREAKFAST IN AMERICA

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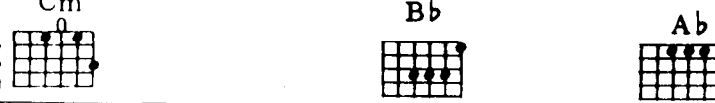
Moderate Rock

Cm




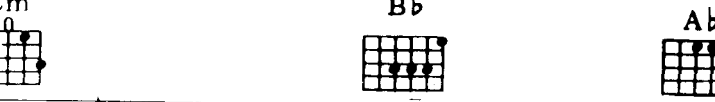
*mf*

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,  
They got to have 'em in Tex - as,  
I nev - er seem to get a lot.  
'cause ev - 'ry - one's a mil - lion - aire.

G Cm



Take a jum - bo 'cross the wa - ter,  
I'm a win - ner, I'm a sin - ner.  
like to see A - mer - i - ca,  
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

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

Fm Bb

D.S.  $\text{al Coda}$   
(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.

*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.



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# DREAMER

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D A7

(Instrumental) Dream - er, you know you are a

D A7 C Fmaj7 G

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

D A7 D A7

dream - er, you're noth-ing but a dream - er, Well can you put your

C Fmaj7 G Fmaj7 Ab Bb

hands in your head, oh no. I said far out, what a

G C Ab Bb Gm C

day, a year, a life it is. You know, well you know you had it com-ing to you,

Gm C D A7

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

D A7 C Fmaj7 G

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

D A7 D A7 C Fmaj7 G

I said

A $\flat$  B $\flat$  Gm C

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

A $\flat$  B $\flat$  Gm C

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

Gm C Bb

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

C

We'll work it out someday,

Bb

If

C

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

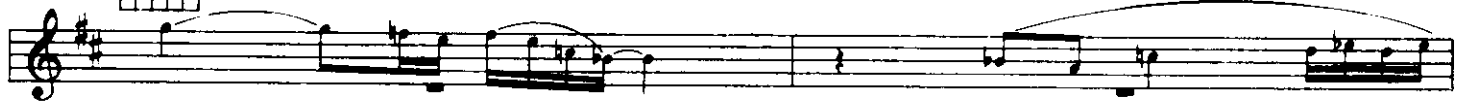
Bb

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

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)

Bb



out \_\_\_\_\_ of this world) \_\_\_\_\_

(Ah \_\_\_\_\_

C

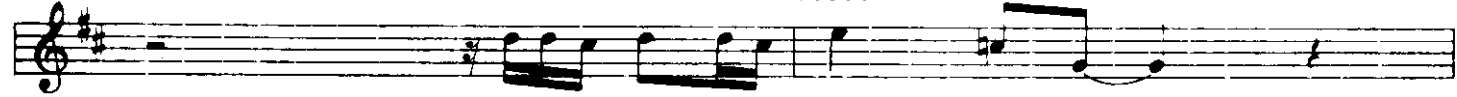


we'll take a dream on a Sun - day,

Bb



C



we'll take a life, take a hol - i - day \_\_\_\_\_

Bb



Take a lie, take a dream - er,

C



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

F



C



F



C



F



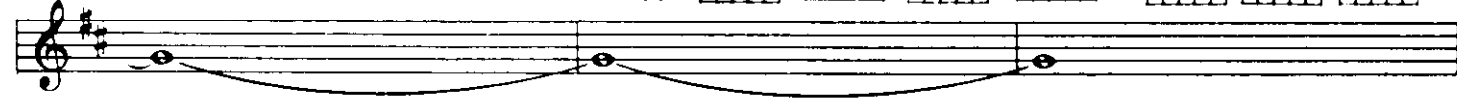
C



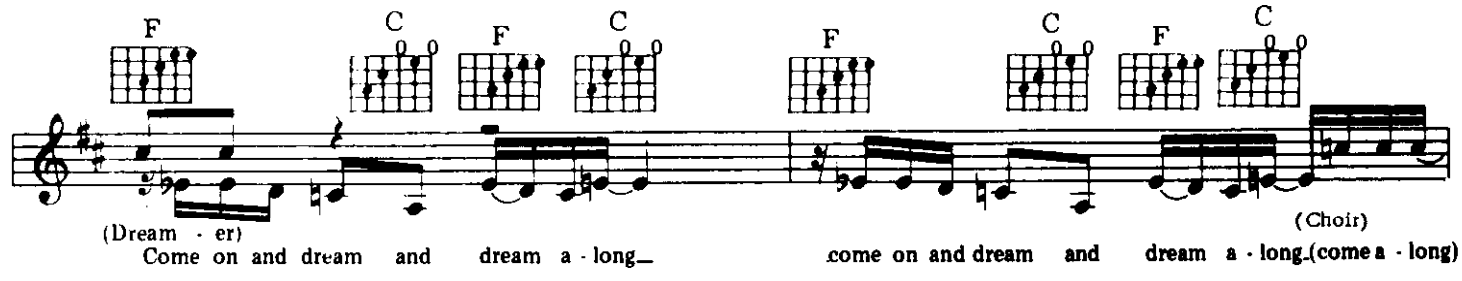
F



C

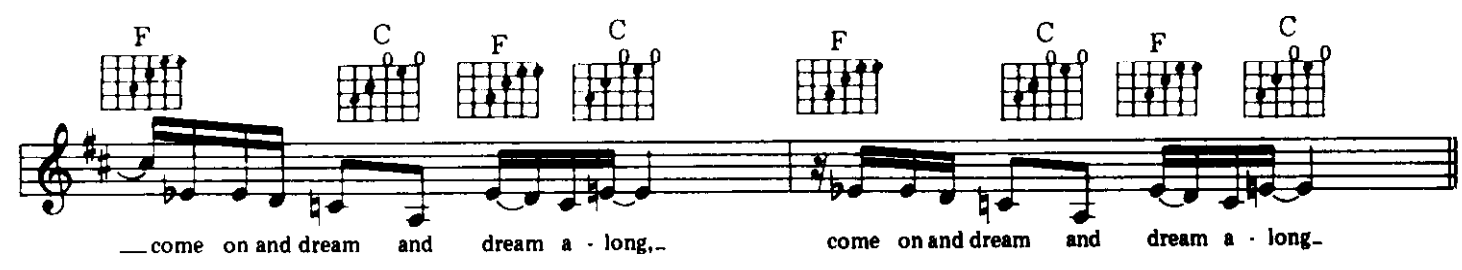


F C F C F C F C



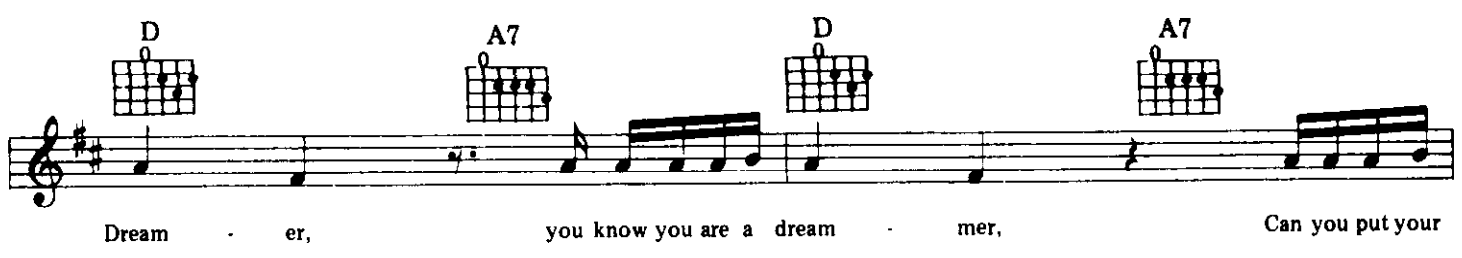
(Dream - er) Come on and dream and dream a - long\_ come on and dream and dream a - long\_(come a - long)

F C F C F C F C



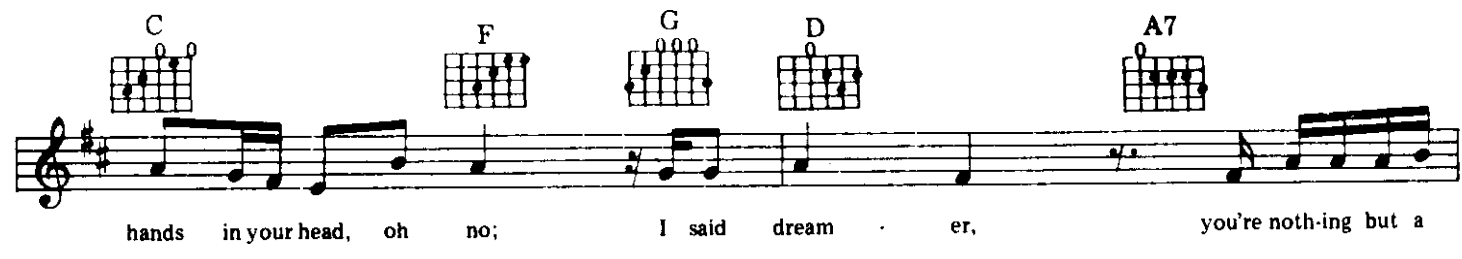
\_ come on and dream and dream a - long\_ come on and dream and dream a - long\_

D A7 D A7



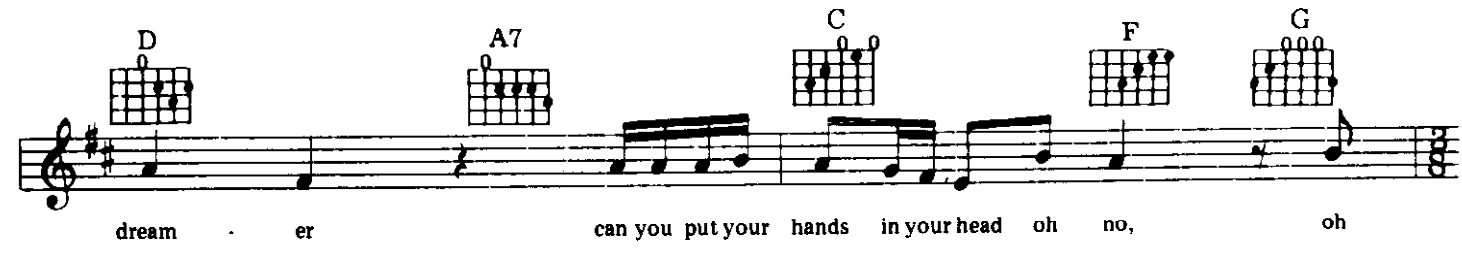
Dream - er, you know you are a dream - mer, Can you put your

C F G D A7



hands in your head, oh no; I said dream - er, you're nothing but a

D A7 C F G



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

Fmaj7 G



no. (Instrumental) To fade

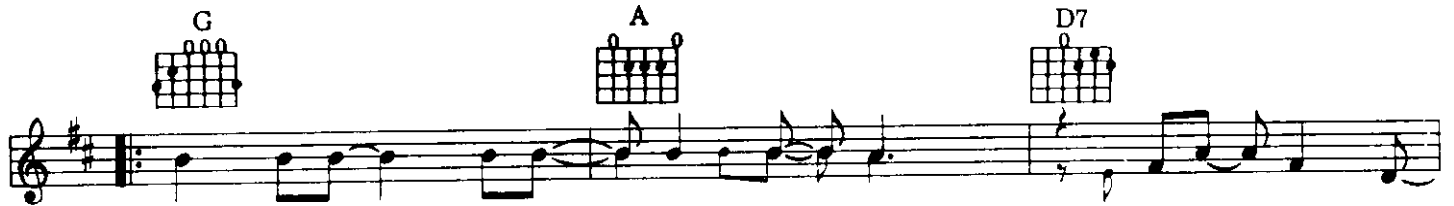
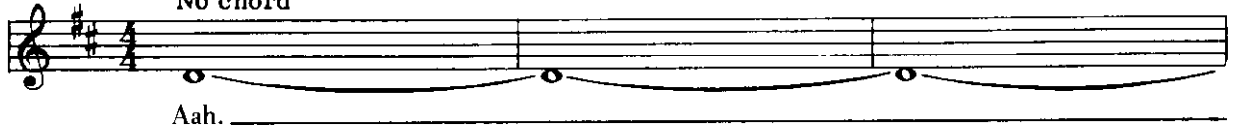
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# EVEN IN THE QUIETEST MOMENTS

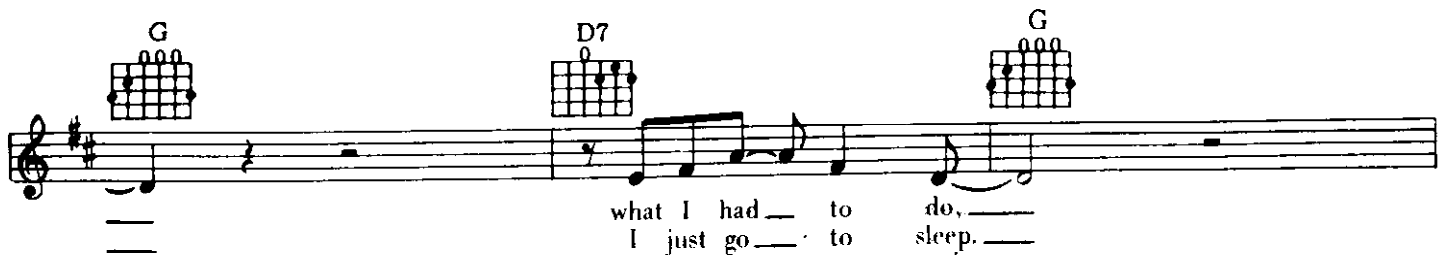
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Moderately

No chord



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. —



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



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

D7 G D7

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

G Gm6 Am

dear, And e - ven when you showed  
 dear? Your wis - per tells a se -

D9 Am D9 (ss)

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

Dm Am C

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.

D Am D9

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

Am D9 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 D

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

C D C

Don't \_\_\_ you let the  
 Don't \_\_\_ you let the

D C D

sun fade \_\_\_ a - way,  
 sun dis - ap - pear,

don't \_\_\_ you let the sun fade \_\_\_ a - way,  
 don't \_\_\_ you let the sun dis - ap - pear,

C D

don't \_\_\_ you let the sun be leav - ing won't you  
 don't \_\_\_ you let the sun be leav - ing, no, you



C D

1. come to me soon? And

C D C

2. can't be leaving my life. Say that you won't be leaving my

D C D

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 please. Lord won't you

C D C

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

D C D

please, oh, Lord, don't go.

G A

And e - ven when \_ the song \_ is o - ver,

D7 G D7

where have \_ I been, \_ was it just \_ a \_

G

dream? And though your door \_ is al -

A D7 G

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

D7 G Gm6

may I please \_ come in, dear?

# 242. Footloose

Words & Music by Kenny Loggins & Dean Pitchford

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## Fast rock 'n' roll

*mf* 1. I been work - in' \_\_\_\_\_ so hard; I'm punch - in' my \_\_\_\_\_ card.

(Verses 2 & 3 see block lyrics)

Eight hours, \_\_\_\_\_ for what? Oh, tell me what I got. I've got this

feel - in' \_\_\_\_\_ that time's just hold-in' me down. \_\_\_\_\_ I'll hit the ceil - in', \_\_\_\_\_

Or else I'll tear up this town. \_\_\_\_\_ (instrumental)

To - night I got - ta cut loose, Foot - loose, Kick off your Sun - day shoes.

Please, Lou - ise, Pull me off \_\_\_\_\_ of my knees. Jack, get back,

Come on be - fore we crack. Lose your blues, Ev - 'ry - bo - dy cut foot - loose.

*D.C.*

2. You're playin' so cool  
Obeying every rule  
Dig way down in your heart  
You're burnin', yearnin', for some...  
Somebody to tell you  
That life ain't a-passin' you by  
I'm tryin' to tell you  
It will if you don't even try  
You can fly if you'd only cut...

3. Loose, footloose  
Kick off your Sunday shoes  
Ooh-ee, Marie  
Shake it, shake it for me  
Whoa, Milo  
Come on, come on, let's go!  
lose your blues  
Everybody cut footloose.

# GIVE A LITTLE BIT

Words and Music by RICK DAVIES  
and ROGER HODGSON

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked *mf*. The piano accompaniment consists of a steady bass line and a treble line with chords. The vocal line enters in the second measure with the lyrics "Give a lit - tle bit, \_\_\_\_\_". The piano accompaniment continues with a similar pattern. The second vocal line starts with "give a lit - tle bit \_\_\_\_\_ of your love \_\_\_\_\_ to me." The piano accompaniment provides harmonic support. The final vocal line includes the lyrics "I'll give a lit - tle bit, \_\_\_\_\_ I'll give a lit - tle bit \_\_\_\_\_ of my { love - life \_\_\_\_\_". The piano accompaniment concludes the piece.

**Chord Diagrams:**

- A7:  $x02020$
- D:  $x02232$
- G:  $032133$



— to you. There's so much — that we need —  
 — for you. Now's the time — that we need —



— to share, — so send a smile — and show — you care. —  
 — to share, — so



I'll give a lit - tle bit, —



I'll give a lit - tle bit — of my life — for you.



So, give a lit - tle bit, \_\_\_\_\_



oh, give a lit - tle bit \_\_\_\_\_ of your time \_\_\_\_\_ to me.



See the man \_\_\_\_\_ with the lone - ly eyes? \_\_\_\_\_ Oh,



take his hand; \_\_\_\_\_ you'll be \_\_\_\_\_ sur - prised. \_\_\_\_\_

F#m7 Bm F#m7

Sax solo ad lib.

Bm F#m7 G

C G A D/A A D/A

(Ah.)

A D/A A D/A A D/A

Ah. Ah.)

A A7 D.S. al Coda

Solo ends

CODA G

find your - self; we're on

C G A D/A A D/A

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

A D/A A D/A A D/A

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

A D/A D G/D A/D G/D D

Oh, yeah, we got - ta sing.



# IT'S RAINING AGAIN

WORDS & MUSIC: RICK DAVIES AND ROGER HODGSON

Moderate'y ♩ = 120 with a steady beat

Chorus:

*f* *Inst. solo ad lib*

Bb Eb Cm7 F7 Bb Eb 1. Cm7 F7

2. Cm7 F7 Bb Eb Cm7 F7

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

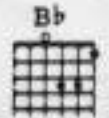
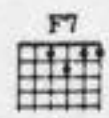
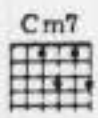
Bb Eb Cm7 F7 Bb Eb

love's at an end. } Oh no, — it's rain - ing a - gain.  
los - ing<sub>3</sub> a friend. }

Cm7 F7 Bb Eb 1. 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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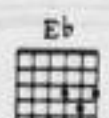
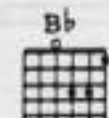
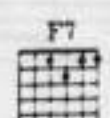
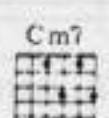
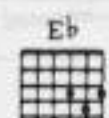
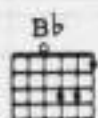
Musical staff with treble clef, key signature of two flats, and a melody line.

You're old \_\_\_\_\_ e - nough, - some peo - ple say, - to read -

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

*dim.*

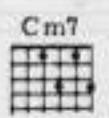
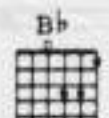
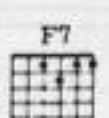
*mf*



Musical staff with treble clef, key signature of two flats, and a melody line.

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

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

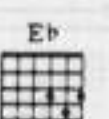
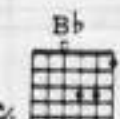


Musical staff with treble clef, key signature of two flats, and a melody line.

\_\_\_\_\_ the pain, - and makes \_\_\_\_\_ the sun \_\_\_\_\_ come out \_\_\_\_\_ a - gain, - It's

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

*cresc.*



Musical staff with treble clef, key signature of two flats, and a melody line.

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

*2nd time inst. solo ad lib*

Final system of piano accompaniment, including treble and bass staves.

*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 \_\_\_\_\_

Ebmaj7/Bb Bb Ebmaj7/Bb

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 F9sus F7

Come on you lit - tle fight - er, and

D7 1. Eb D.S.

get back up a - gain. It's

mf 8va f

2.  

gain; oh, get back up — a -


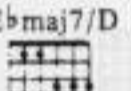
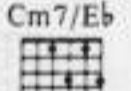
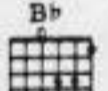



*8va* .....

gain; oh, fill your heart — a - gain, \_\_\_\_\_









*8va* .....

*mp*

*cresc. poco a poco* *f*

*Repeat ad lib and fade*

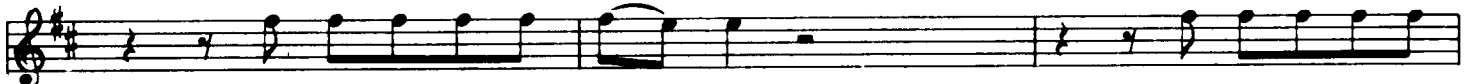
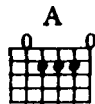
# LADY

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Moderately fast



La - dy,  
Mis - ter,



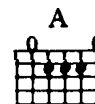
you com - in'cross the wa - ter,  
you bet - ter get a move - on,

well, don't you think you  
you bet - ter get a



ought\_ a  
fix\_ on

be wait - ing a while? \_\_\_\_\_  
you bet - ter walk straight. \_\_\_\_\_



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

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

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,

**F#m7** **Bm** **A**

fly-ing a way, ah ha,  
I'm need-ing your love so bad, fly-ing a way.  
I'm need-ing your love.

**Bm** **A** **G**

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

**C** **G**

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

**C** **G** **C** **G**

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

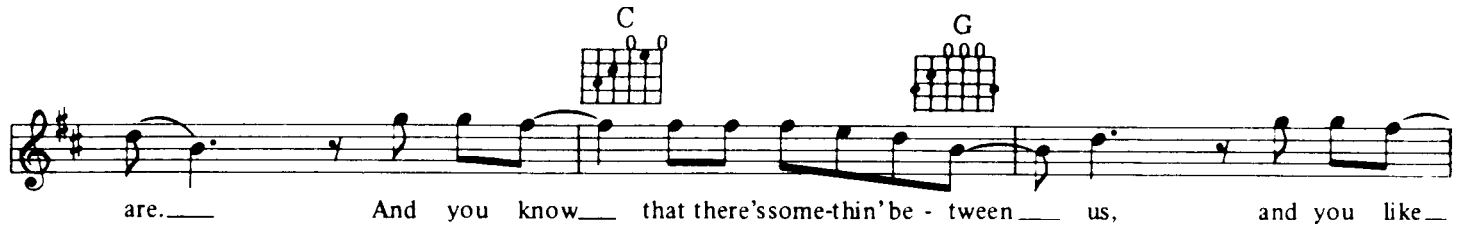
**A** **D**

A D C G



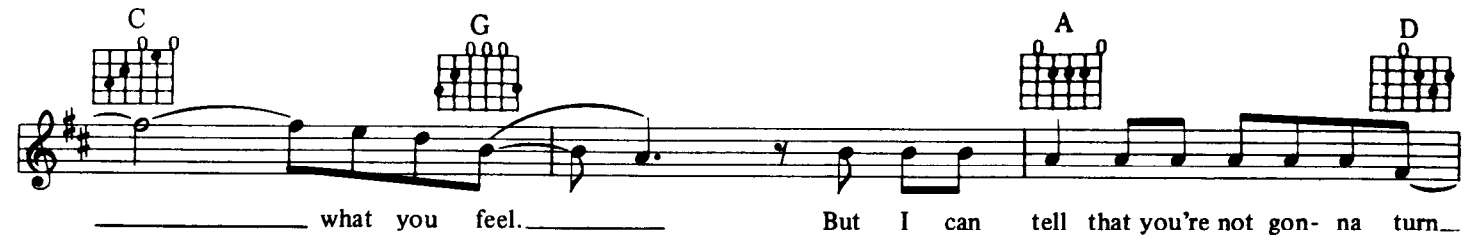
noth - in' gon - na get you to heav - en, and you know just who you

C G



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

C G A D



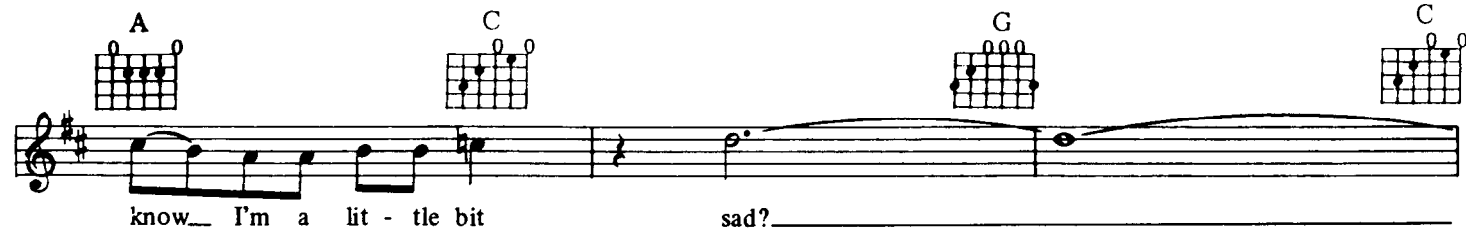
what you feel. But I can tell that you're not gon - na turn

A D



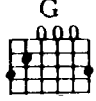

back, well, I can tell that you're not gon - na turn back, and don't you

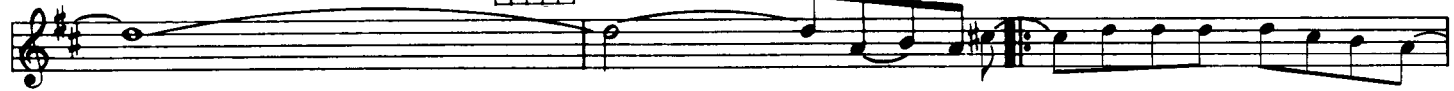
A C G C



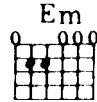
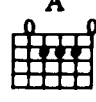
know I'm a lit - tle bit sad?





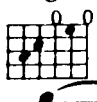
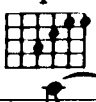
G  A 

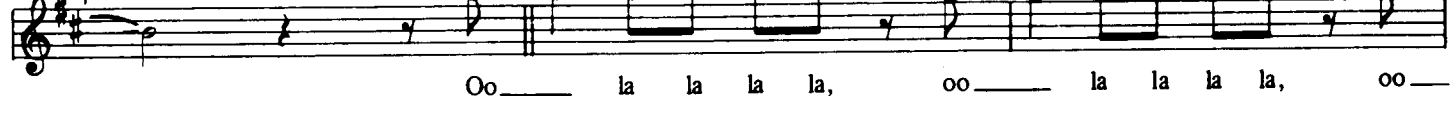


Oh, no.

Em  1. A 



2. F  C  F 




Oo la la la la, oo la la la la, oo

C  D 





la la la la, oo la la la la, ah, ah,

To Coda 



ah.

Coda 



You're

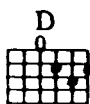
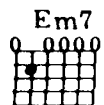
Eight times



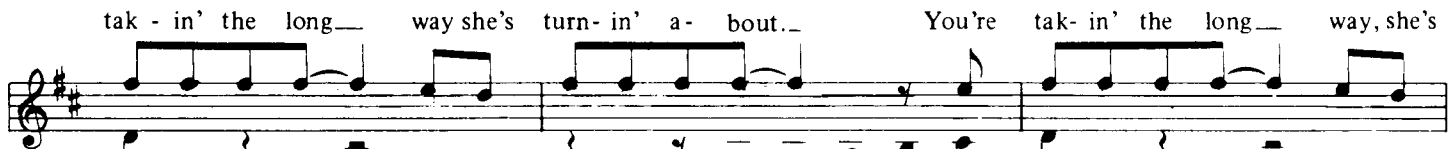
Dsus4



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

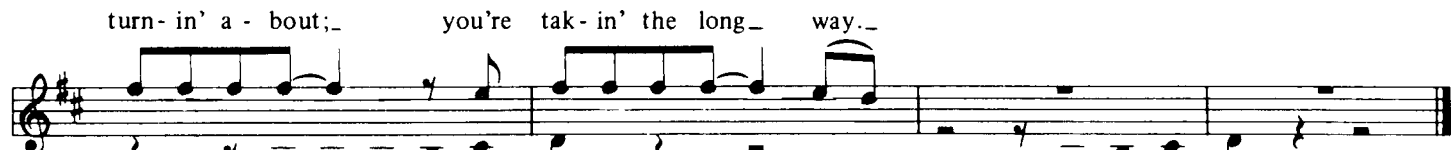


turn - in' a - bout. You're tak - in' the long way, she's turn - in' a - bout; you're



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.

WORDS & MUSIC BY RICK DAVIES & ROGER HODGSON

# SCHOOL

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*ad lib. Harmonica*

*1st time Loosely* I can see you in the morn-ing when you go to school  
*2nd time With beat* 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

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

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

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

C E

Am Em

To Coda

1 3 (etc.)

Full of \_\_\_ doubt \_\_\_  
See it that way \_\_\_

Repeat ad lib.

G F E Am

2 4 (etc.) & Last time

Don't do \_\_\_ this \_\_\_ and don't do \_\_\_ that \_\_\_

Am Dm C 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 Dm

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

C Dm E A B E

come and pull out your eyes. \_\_\_

E A B E

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

CODA Rubato

Am

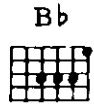
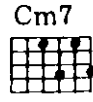
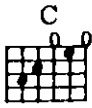
You're com-in' a - long \_\_\_

WORDS & MUSIC BY RICK DAVIES & ROGER HODGSON

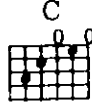
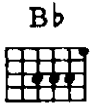
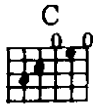
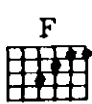
# TAKE THE LONG WAY HOME

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Moderately

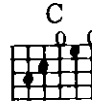
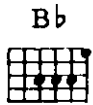


Musical notation for the first line, including a treble clef, key signature of two flats, and dynamic markings *p cresc.* and *mf*.



(Play 2x's)

Musical notation for the second line, including a treble clef, key signature of two flats, and a repeat sign.



Verse

Musical notation for the verse, including a treble clef, key signature of two flats, and a repeat sign.

So you think you're a Ro - me - o  
When lone-ly days turn to lone - ly nights -

play-ing a part in a pic - ture show, well take the  
you take a trip to the cit - y lights, and take the

Bb



C



Musical notation for the final line, including a treble clef, key signature of two flats, and a repeat sign.

long way home,  
long way home,

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

Cm7                      Bb                      F                      C

Cause you're the joke of the neigh-bor-hood, —                      why should you care if you're feel-ing good, well take the  
 You nev-er see what you want to see, —                      for - ev - er play - ing to the gal-ler - y, you take the

Bb                      C

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

Em7                      Am                      Em

*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

green - er - y —                      is com - in' down, —                      boy.  
 get - ta - ble —                      how they a - dore —                      you.

G                      Em7                      Am                      Em

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 to Coda

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

G7 G7 Eb Bb

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

F C Bb C

C

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

Coda G7

Cm7 Bb F C

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

B $\flat$  A $\flat$

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

1. F 2. F

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

B $\flat$  F F

long way home, you took the long way home. Ah, \_\_\_\_\_

Cmaj7 B $\flat$  A $\flat$

ah. \_\_\_\_\_ Long way home, - long way home, -

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

long way home. - long way home. \_\_\_\_\_

*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.

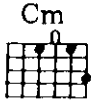


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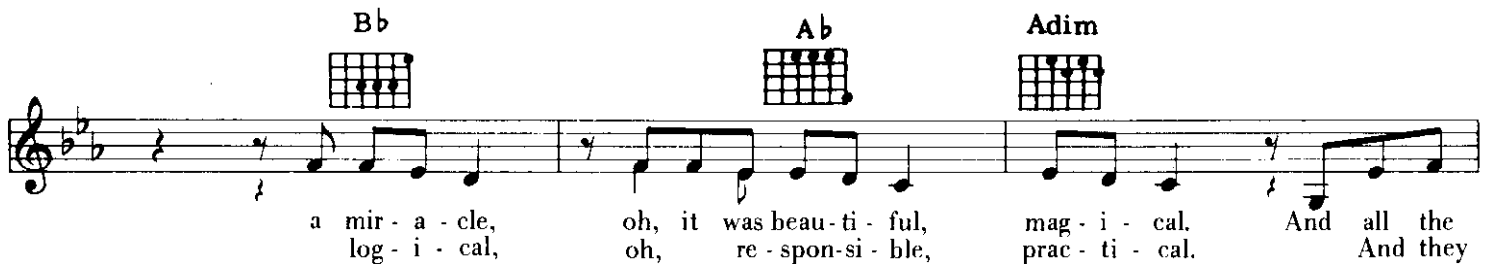
# THE LOGICAL SONG

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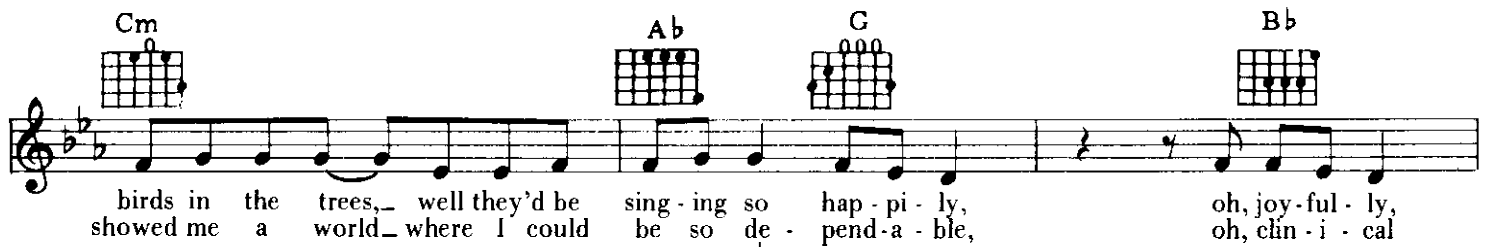
Moderate Rock



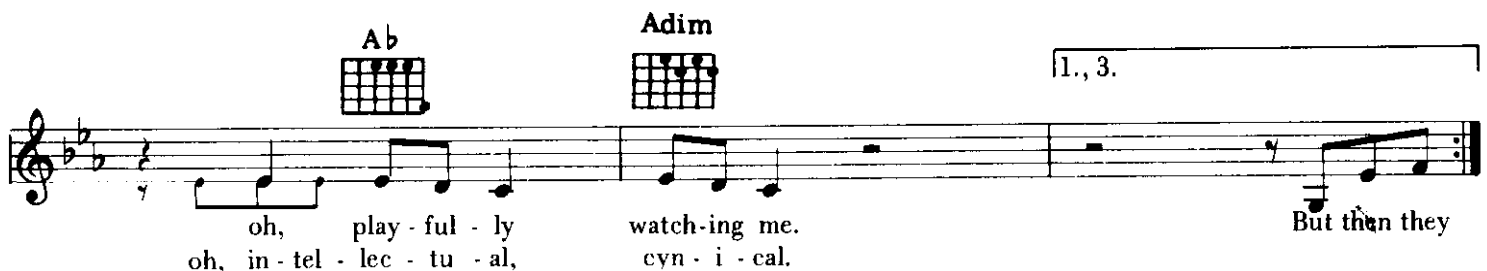
1. When I was young, it seemed that life was so won-der-ful,  
 2. sent me a-way to teach me how to be sen-si-ble,



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



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

2., 4. Eb Chorus

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

Am7b5/Eb Ab

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

Db Fm Bbm Fm

— a sim - ple man. — Won't you please, —

Eb Am7b5/Eb

— please tell me what — we've learned? — I know —

Ab

— it sounds — ab - surd — please tell me who — I am. —

Db Fm Bbm Fm Db Fm Bbm Fm "D.S. al coda"

*to Coda 2nd time* (3rd verse at coda)

— I said, —

*Coda*

Who I am, \_\_\_\_\_

who I am, \_\_\_\_\_

who I am. \_\_\_\_\_

*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)*