

GENESIS SECONDS OUT



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For copyright reasons the same selection of songs on the album cannot be included in this book

Squonk

Words & Music by Rutherford & Banks.

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 key signature has one flat (B-flat) and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords in the right hand.

Like fath - er, like son, _____ not flesh nor fish nor bone. . . A

Dm C/D Dm

The second system includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "Like fath - er, like son, _____ not flesh nor fish nor bone. . . A". Below the piano part, the chords Dm, C/D, and Dm are indicated.

red rag hangs _ from an op-en mouth... A - live at both ends, but a lit-tle dead _

C/D Dm

The third system continues the vocal line and piano accompaniment. The lyrics are: "red rag hangs _ from an op-en mouth... A - live at both ends, but a lit-tle dead _". Below the piano part, the chords C/D and Dm are indicated.

— in the mid-dle. A tumb-ling and a - bumb-ling he will — go. —

C/D Dm C/D

All the king's hors - es and all — the king's men could nev-er put a smile on that face. —

Em7/A A Em7/A

— He's a sly one, he's a shy — one, would - n't you be too

A Dm C/D

scared to be left — on his own? — Has-n't a, — has-n't a friend to play —

Dm C/D Dm

— with the ug - ly duck - ling. — The pres - sure on — the bub - ble will burst — be - fore —

C/D Dm

— our eyes. All the while — in per - fect time — his tears are

C/D Em7/A A

fall - ing on the ground, But if you don't — stand up you don't — stand a chance. —

Em7/A A

— a - a - a hey hey.

D E7/D D G/D D A/D

You don't stand a chance.

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

Go a lit-tle fast-er now, you might get there in time.

G/D Gm/D C/D Dm Gm C/D

Mir-ror, mir-ror on the wall, his

Dm F Am7 Dm

heart was brok-en long be-fore he ev-er came to you; Stop your tears from

Eb Bb F Am7

fall-ing, — The trail they leave is ver-y clear_ for all to see_ at

Dm Eb Bb

night, all to see at night. —

F Am7 D E/D C/D D G D A G

1 D.C. 2 CODA

All in all, — you are — a ver-y dy-ing race — plac-ing trust up-on a

B F#m A

cru-el world. You nev-er had the things you thought_ you should have had, — and

E B

you'll not get — them now, — And all the while in perfect time the tears are

F#m A

fall-ing on — the ground. —

repeat and fade ad lib.

E/B B E

*

3: In season, out of season
 What's the difference when you don't know the reason.
 In one hand bread, the other a stone.
 The hunter enters the forest.
 All are not huntsmen who can blow the huntsman's horn.
 By the look of this one you've not got much to fear.

4: Here I am; I'm very fierce and frightening,
 Come to match my skill to yours.
 Now listen here, listen to me, don't you run away now.
 I am a friend; I'd really like to play with you.
 Making noises my little furry friend would make
 I'll trick him, then I'll kick him into my sack.
 You better watch out. . . . You better watch out.
 I've got you, I've got you, you'll never get away.

* Walking home that night,
 The sack across my back, the sound of sobbing on my shoulder,
 When suddenly it stopped.
 I opened up the sack. All that I had. . . .
 A pool of bubbles and tears. . . . just a pool of tears.

[to Coda]

Carpet Crawl

Words & Music by Gabriel, Rutherford, Hackett, Collins & Banks.

Slowly

D Em

D Em

VERSES

The craw - lers cov - er the floor in the

D D Em

red och - re cor - ri - dor, for my sec - ond sight of peo - ple they've more

D Em

life - blood than be - fore. They're mov - ing — in time to a

D Em

heav - y wood-en door — where the eag - le's eye is wink - ing clos - ing

D Em

§ CHORUS

— on the poor.— The Car - pet crawl - ers — heed their call -

F#m7

- ers — you've got to get in — to get out.

A(sus4) A G

You've got to get in — to get out.

A G

You've got - ta get in — to get

To Coda ⊕ D/F# D C

out. — 2. There's — You've got to get in — to get out —

1-3 4

Em/B D D D

— You've got to get in to get out, — you know, you know, — you got-ta

3

Em D

get in ___ to get out ___ get out, ___ get out, ___ know, know,

— know, know, — you've got to — get out. —

D. S. al Coda

⊕ CODA

Em

D

Em

D

Verse 2

There's only one direction in the faces that I see
 And it's upward to that ceiling where the chamber's said to be.
 Like the forest fight for sunlight that takes root in every tree
 They are pulled up by the magnet still believing they are free.
(to chorus)

Verse 3

Mild mannered supermen are held in kryptonite.
 And wise & foolish virgins giggle with their bodies glowing bright.
 And through the door a harvest feast is lit by candlelight,
 It's the bottom of a staircase that spirals out of sight.
(to chorus)

Verse 4

The porcelain mannikin with shattered skin fears his next attack,
 The eager pack lift up their pitchers they carry on their back
 The liquid has congealed which has seeped out through the crack,
 And the tickler takes his stickle back, —back, back, back, back, back, back.
(to chorus)

Robbery, Assault & Battery

Words & Music by Banks & Collins.

First system of piano introduction, featuring a treble and bass clef with a 7/4 time signature. The music consists of flowing eighth and sixteenth notes in both hands.

Second system of piano introduction, continuing the melodic and harmonic flow from the first system.

A

1: The streets were de - ser - ted, — tho' the pol - ice were al - er - ted, They con -
 2: Slip - ping be - tween — them — he ought to have seen — then, The
 3: picked up the dia - monds — and bun - dles of fiv - ers, He

Chords: Eb Fm/Eb Ebma7 Db/Eb

sid - ered the phone — call a hoax. — Fur -
 eyes and their own - er so near. — With
 pushed them well down — in his sack, — But the a -

Chords: Eb Fm/Eb Ebma7 Db/Eb

- tive - ly glanc - ing, then jaun - ti - ly pranc - ing The
 torch shin - ing bright_ he strolled on _____ in the night_ Till he came -
 larm had been sound-ed he was com - plete-ly sur - round - ed, But he

Ebm Fm/Eb Ebm Bbm/Eb

youth caught the guards un - a - ware. _____
 _____ to the room with the safe.
 had some more tricks_ up_ his sleeve. _____

1 2-3

Ebm Fm/Eb Cb Bb11 Bb11

*
 "Hel-lo son, _ I hope you're hav-ing fun."_ "You've got it wrong_ sir, I'm
 "Come out - side_ with your hands_ held high!"_ "You'll not get me a - live_ sir, I

Db maj7/Eb Ab/Eb

Rob-ber-y, — as-sault and bat-ter-y, — the fel-on and — his fel-on-y. —

C Bb/C C F Eb/F F Eb/A Ab C Bb/C F Eb/F F Eb/Ab Ab

1 (to A)

3: He

Ab+ Eb/Ab Ab+ Eb/Ab

2

"He's leav-ing via the

Eb Fm Fm

roof; the bas-tard's got a-way!

A Dm A Dm

God al - ways fights

A C# F# Ab/Db

on the side of the bad man,"

Gb Fm/Gb Db Fm/Db Ebm/Gb Eb/F F

bad man,

Dm Eb/F F Dm

bad man, bad man.

F/G Gm F/Eb Gm/Eb F/G Gm

D.C. al [no repeat]

CODA

The musical score for the CODA section consists of two systems. The first system has a vocal line and a piano accompaniment. The piano part starts with a treble clef and a bass clef, with a common time signature. The key signature is two flats (Bb and Eb). The lyrics are "Done me wrong, same old song,". Chord markings below the piano part are Eb/Db, A, and Bm7. The second system also has a vocal line and a piano accompaniment. The key signature changes to two sharps (F# and C#). The lyrics are "done me wrong, same old song, done me wrong, same old song,". Chord markings below the piano part are E11, A, Bm7, and E11. The instruction "repeat and fade ad lib." is written above the second system.

Done me wrong, same old song,

done me wrong, same old song, done me wrong, same old song,

repeat and fade ad lib.

4: [at A] I've got clean away, but I'll be back some day;
 Just the combination will have changed.
 Someday they'll catch me, to a chain they'll attach me,
 But until that day I'll ride the old crime wave.

[at *] If they try to hold me for trial
 I'll stay out of gaol by paying my bail,
 And after, I'll go to the Court of Appeal saying,
 "You've done me wrong," It's the same old song forever!

[fade] Done me wrong, same old song, done me wrong, -

Firth of Fifth

Words & Music by Gabriel, Rutherford, Hackett, Collins & Banks.

mf

1: The path is clear though no eyes can see The Who
2: He rides ma-jes - tic past homes of men

B A⁶ E/G# B

course laid down long be - fore.
care not or gaze with joy.

[4th time]

Em/G# F#m7 F#7 B(sus4) B7

And so, with gods — and men the sheep re-main in-side — their pen, — Though
 To see re-flec - ted there, the trees, the sky, the lil - y fair, — The

E F#m7/E Bm/D Cmaj7/D

ma - ny times they've seen the way to leave.
 scene of death is ly - ing just be-low.

G E Bbdim

The moun - tain cuts off the town from

E A Emaj7

view Like a can - cer growth is re - moved by

A Bbm Ebm Bb7

skill. Let it be re - vealed. A

Chords: Eb Eb/F F G

wa - ter - fall, his mad - ri - gal, An

Chords: Bb/C Cm/F

in - land sea, his sym - pho - ny.

Chords: E6 B E6

Chords: B C#m7/F#

Un - din - al songs urge the sail - ors on till

B A₉ E/G# B

D. S. [with repeat] al

lured by the sir - ens' cry.

Em/G Asus4 D C#m7 F#7

CODA

E C#m7 F#7 B

- 3: Now as the river dissolves in sea,
So Neptune has claimed another soul.
And so, with gods and men, the sheep remain inside their pen
Until the shepherd leads his flock away.
- 4: The sands of time were eroded by
The river of constant change.

I Know What I Like (In Your Wardrobe)

Words & Music by Gabriel, Rutherford, Hackett, Collins & Banks.

There's al-ways been Eth - el "Jac-ob wake up! you've got to ti - dy your room -

mf

A Em/A

—now" And then Mis-ter Lew-is, is - n't it time that he was out on his own?

A Asus4 A G/A D/A

Ov - er the gar - den wall - two lit - tle love - birds cuck - oo - to you

A Em/A

CHORUS

keep them mow - ing blades sharp. I know what I like, and I like what I

A7 Em7/A A9 A11 A7 Dmaj

know get-ting bet-ter in your ward - robe. — step - ping one be - yond your

Em7/A

Dmaj7

Em7/A

show; — your show. — Doo day da da da — da

A7 Dm

A7 Dm

A7 Dm

A7 Dm

A

doo day da — da da Doo day da da da — da doo day da — da da.

A

Sun - day night. — Mis - ter Farm - er called, — said "Lis - ten son — you're wast - ing time; — there's a

A

Em/A

fu - ture for you — in the fire es - cape trade. "Come up to town" — but I re -

A

mem - bered a voice from the past — "Gamb - ling on - ly pays — when you're win - ning"

Em/A A A

Had to thank old Miss Mort — for school - ing a fail - ure. Keep them mow - ing blades sharp. I

Em/A A7

know what I like, and I like what I know get - ting

Em7/A A9 A11 A7 Dmaj7

bet - ter in your ward - robe... step - ping one be - yond your show;

Em7/A Dmaj7 Em7/A A7 Dm A7 Dm

(Spoken) When the sun beats down, and I lie on the bench, I can

A7 Dm A7 Dm A A11 A A11

al - ways hear them talk; Me I'm just a lawn mow - er, you can

A7 A11 A7 A A11 A A11

tell me by the way I walk... *Repeat ad-lib. till fade*

A7 A11 A7 A A11 A A11 A7 A11 A7

Afterglow

Words & Music by Banks

Slowly

mf

G Gmaj7 C/G Cm6/G G Gmaj7

Like the dust — that set - tles all a - round me
 than the sun — re - flecting on my pil - low

C/G F/G D/G G Gmaj7 C Cm

I must find my new home. The ways and holes — that
 bring - ing — the warmth of new life. And the sounds — that

G C F D G Gmaj7

used to give me shel - ter I are all as one to me
 ech - oed all a - round me caught a glimpse of in the

C Cm6 Eb A

now. night. But But I, now I would search now I've lost

B/E Em/G Adim Eb

ev - 'ry-where just to hear your call and walk up-on
ev - 'ry-thing I give to you my soul the meaning of

Fm/Eb Db/Eb Eb

strang - er roads than this one in a world I used to know be -
all that I be - lieved be - fore es - capes me, in this world of

Fm/Eb Db/Eb

fore I miss you more. and I would search
none, no-thing, no-one.

Eb Bb/D C D C

ev - 'ry-where just to hear your call and walk up - on
 ev - 'ry-thing I give to you my soul. the mean-ing of

Dm/C Bb/C C

strang-er roads than this one in a world I used to know be-fore
 all that I be-lieved be-fore es - capes me in this world of

Dm/C Bb/C

1 3 2
 And now I've lost none, I miss you more.

C C G/B A

Repeat till fade

D Dmaj9 G Gm/D D G C A

The Lamb Lies Down On Broadway

Words & Music by Gabriel, Rutherford, Hackett, Collins & Banks.

Moderately

The musical score is presented in four systems. The first system shows the piano introduction with a treble clef and a 4/4 time signature. The melody consists of eighth-note patterns with slurs. The bass line has whole notes. Chords B and Bm are indicated below the bass line. The second system continues the piano accompaniment with chords B, Bm, and D#. The third system features a vocal line in the treble clef with lyrics 'And the' and piano accompaniment with chord F#. The fourth system features a vocal line with lyrics 'lamb lies down' and piano accompaniment with chords A#7 and Bsus4.

on Broad - way.

E9

VERSES

Ear - ly morn - ing Man - hat - tan
 Night-time's fly - ers feel - their
 Su - zanne tired, her work all done. Thinks

E9

o - cean winds blow on the land.
 drug - store takes down its chains,
 "Mon - ey hon - ey be on ne - on"

The mov - ie pal - ace is now un - done,
 met - al mot - ion comes in bursts, but the
 cab - man's vel - vet glove sounds the horn, and the

G#m

all night watch - men have had their fun. —
 gas stat - ion can quench that thirst —
 saw - dust king spits out his scorn. —

A

Sleep - ing cheap - ly on the mid - night show, — it's the
 sus - pen - sion cracked, on un - made road, — the
 won - der wo - men draw your blind! — —

G#m

same old end - ing, time to go — get out! —
 truck - ers' eyes read "ov - er - load." —
 Don't look at me! I'm not your kind — I'm rael! —

A

— — — — — It
 — — — — — And out of the sub - way

E

E(5b)

seems they can - not leave their dream, there's
 rael im - per - i - al aer - o - sol kid
 Some - thing in - side me has just be - gun,

D#

some - thing mov - ing in the side - walk steam and the
 ex - its in - to day - light, spray - gun hid and the
 Lord knows what I have done, and the

F#

lamb lies down

A#7 Bsus4

To Coda ♠

on Broad - way.

E

2

The

lamb seems right out of place. yet the

Amaj7

Broad-way street scene finds a

Emaj7

foc - us in its face. some-how its ly -

Amaj7 F#m6

- ing there brings a still-ness — to the air. Though

C#

man - made light at night is ve - ry bright —

C#m Dmaj7 C#m Dmaj7 C#m Dmaj7

there's no white - wash vic - tim as the

C#m Dmaj7 Dmaj7 Bm7 Dmaj7 Bm7

ne - ons dim — to the coat of white.

A E

Rael im - per - i - al aer - o - sol kid

E(5b) D#

wipes his gun, he's for - got - ten what he did and the

D. S. al Coda

F#/D# E9

Broad - way on Broad - way

E9 E9

on Broad - way on

Broad - way. They say the ne - on lights

E

— shine bright — on Broad - way.

They say there's al - ways mag - ic in the

air. They say the ne - on lights

E D/E

— are bright — on Broad way, —

E D/E E D/E D D/E

they say there's al - ways mag - ic in the

E D/E E D/E

air.

F# F#sus4 F# F#sus4 F# F#sus4

Segue "The Musical Box"

rall.

F# F#sus4 F# F#sus4 F# F#sus4

Supper's Ready

Words & Music by Gabriel, Rutherford, Banks, Collins & Hackett.

Part 1. Lover's leap.

Moderato

mp

1st time

Walk-ing a - cross — the sit - ting room, — I turn the tel - e -

2nd time

Com - ing clos - er with our eyes, — a dis - tance falls a - round -

Am6 Bsus4

vis - ion off, — sit - ting be - side — you, I

— our bod - ies, out in the gar - den, the

B Bm

look in - to your eyes, as the sound of
 moon seems ver - y bright. Six saint - ly

F#4 F# F#/A# Am6

mot - or cars fades in the night - time, I
 shroud - ed men move a - cross the lawn - slow - ly, the

Bsus4 B

swear I saw your face change, it did - n't seem quite
 sev - enth walks in front with a cross held high in hand.

D#m/A# F7/A Bb

right, — And it's hel - lo babe — with your guar -

— And it's hey — babe your

E♭/B♭ B♭

- dian eyes — so blue. — Hey my ba -

sup - per's wait - ing for you. — Hey my ba -

F7/A B♭ E♭

- by don't you know — our love is true. —

- by — don't you know — our love is true. —

B♭/F F#dim Gm7

1

G/A A G/A A7

2

I've been so far — from here, far from your warm — arms.

Gm Bb/F Gm/D

It's good to feel you — a-gain. — It's been a

G/D D G/D Bm/D

long, long time. — [Spoken] Has-n't it

Am

System 1: A four-staff musical score. The top staff is a vocal line with a double bar line and repeat dots at the beginning. The second staff is the right-hand piano accompaniment, and the third and fourth staves are the left-hand piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Dm7

System 2: A four-staff musical score, similar to System 1, with a vocal line and piano accompaniment.

System 3: A four-staff musical score. The vocal line (top staff) begins with a long note and a slur, with the text "Ah." written below it. The piano accompaniment continues with the same rhythmic pattern.

System 4: A four-staff musical score. The vocal line (top staff) begins with a long note and a slur, with the text "Ah." written below it. A first ending bracket labeled "1" is placed above the vocal line in the final measure. The piano accompaniment continues with the same rhythmic pattern.

2
Ah. _____

2 The Guaranteed Eternal Sanctuary Man

Am

I know a far - mer who looks af - ter the

Am D E/D

farm, _____ with wa - ter clear, _____

3

Dm7 Cmaj7

He cares for all his har-vest.

Bm7 E Am D/A Am7

I know a fire - man who looks

D/A Am D

af - ter the fire

E/D Dm7 Dm/A Dm/F

You

F° A

Can't you see — he's fooled you all. — Yes he's here —

G/A

— a - gain, — can't you see — he's

A

fooled you all. — Share his peace, — sign the lease, — he's a

G/A Bm Amaj7

su-per son-ic sci - en-tist, — he's the guar-an-tee e - ter - nal sanc-tu-ar - y

C D C G D A

man. Look, look in - to my

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole note 'man.' followed by a long phrase 'Look, look in - to my' with a slur over it. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

mouth he cries, and all the

G/A

The second system continues the vocal line with 'mouth he cries,' followed by 'and all the'. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains simple. A chord change to G/A is indicated below the piano part.

chil-dren lost down man - y paths, I

A

The third system has the vocal line singing 'chil-dren lost down man - y paths, I'. The piano accompaniment includes triplets in the right hand. A chord change to A is indicated below the piano part.

bet my life, you'll walk in - side, hand in hand, gland in gland-

G/A Bm

The fourth system concludes with the vocal line singing 'bet my life, you'll walk in - side, hand in hand, gland in gland-'. The piano accompaniment features triplets in the right hand. Chord changes to G/A and Bm are indicated below the piano part.

with a spoon - ful of mir - a - cle, he's the guar - an - teed e - ter - nal

Amaj7 C D C

sanc - tu - ar - y. We will rock you, rock you lit - tle snake,

Slightly slower

G Am6

we will keep you snug and warm.

a tempo

Am6/C

E/B Bsus4 E/B B7 Bsus4 B7 Bm

F#7/B F#7 E/G# F#7/A# Am6/C

Wear - ing

E/B Esus4
B E/B B7 Bsus4 B7

3 Ikhnaton and Itsacon and Their Band of Merry Men

Feel-ings on our fa - ces, while our fa - ces took a rest, — we

C D C/E

walked a cross the fields, to see the chil-dren of the west, — But he saw a

C D C/E

host of dark skinned war-ri - ors stand - ing still be-low the ground. —

D C/E

Wait - ing for

C F/C C/E Am7

bat - tle.

D

The fight's be-gun — they've been —

D

— re - leased — kill - ing foe — for peace. — Bang, bang, bang,

bang, bang, bang, And they're

giv - ing me a won - der - ful po - tion, 'cos I can - not con - tain — my em - o -

- tion.

The first system consists of a vocal line and a piano accompaniment. The vocal line has a single note on a whole rest. The piano accompaniment features a steady eighth-note bass line and a treble line with chords.

And ev - en though I'm feel-ing good — some-thing tells me — I'd bet - ter

The second system contains the vocal line and piano accompaniment for the first phrase. The vocal line has lyrics: "And ev - en though I'm feel-ing good — some-thing tells me — I'd bet - ter". The piano accompaniment includes the following chord labels: F, F/E, Em, C/E, and Am7.

ac - ti - vate — my prayer — cap-sule. —

The third system contains the vocal line and piano accompaniment for the second phrase. The vocal line has lyrics: "ac - ti - vate — my prayer — cap-sule. —". The piano accompaniment includes the following chord labels: C/D, Am7, D, and G/D.

The fourth system shows the piano accompaniment for the final phrase. The vocal line is silent. The piano accompaniment includes the following chord labels: D, G/D, and D.

To -

G/D D G/D

Detailed description: This system contains the first three measures of music. The vocal line starts with a whole rest in the first two measures, followed by a quarter note G4 in the third measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes G3, A3, and G3 in the first three measures, each with an accent (>).

day's a day to cel - e - brate, the foe have met their fate -

D G/D D

Detailed description: This system contains the next three measures. The vocal line continues with quarter notes G4, A4, B4, and G4 in the first measure, followed by quarter notes G4, A4, B4, and G4 in the second measure, and quarter notes G4, A4, B4, and G4 in the third measure. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with quarter notes G3, A3, and G3 in the first three measures, each with an accent (>).

G/D D G/D

Detailed description: This system contains the next three measures. The vocal line has whole rests in all three measures. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with quarter notes G3, A3, and G3 in the first three measures, each with an accent (>).

The or - der for re -

D G/D D

Detailed description: This system contains the final three measures. The vocal line has whole rests in the first two measures, followed by quarter notes G4, A4, and B4 in the third measure. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with quarter notes G3, A3, and G3 in the first three measures, each with an accent (>).

-joic - ing — and danc - ing — has come — from our war

G/D D G/D

lord.

D G/D D

G/D F C/E Am

Repeat and fade

D F D

Part 4. How dare I be so beautiful?

Rubato

Piano accompaniment for the first system. The right hand features a sustained chord with a melodic line in the upper register, while the left hand plays a simple bass line. The chords are labeled Am6, Am7, and Am6.

Wan-d'ring in the cha - os, the bat - tle has left, we climb up the

Vocal line and piano accompaniment for the second system. The vocal line continues with the lyrics "Wan-d'ring in the chaos, the battle has left, we climb up the". The piano accompaniment continues with the same harmonic structure.

moun - tain of hu - man flesh to a plat - eau _____ of

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics "mountain of human flesh to a plateau _____ of". The piano accompaniment continues with the same harmonic structure.

green grass, and green trees full of life. _____ A young fig - ure _____

Vocal line and piano accompaniment for the fourth system. The vocal line continues with the lyrics "green grass, and green trees full of life. _____ A young figure _____". The piano accompaniment continues with the same harmonic structure.

sits still by the pool. He's been stamped "Hu - man

Am6 Cmaj7/B

ba - con" by some butch - er - y tool. He is you.

Am6 Gmaj7

Em6/G Gmaj7 Em6/G

So - cial Se - cur - i - ty took care of this

Cmaj7/B Am6

lad, we watch in rev - 'rence as Nar - ciss - us is

Cmaj7/B Am6

turned to a flow - er. [Spoken] A flow - er.

B/F#

Willow Farm

Steady Beat

1st time

If you go down to Wil - low Farm

2nd time

Wins - ton Church-ill dressed in drag he

A Cb

to look for but-ter-flies, — flut-ter-byes, — gut-ter-flies. —
 used to be a Brit-ish flag, — plas-tic bag, — what a drag. —

Ebm Gb Bb7/F Ebm

O - pen your eyes — it's full of sur -
 The frog and the prince — the prince was a

Eb7 Abm Eb/G

prise, ev - 'ry - one lies like the folks on the rocks,
 brick, the brick was an egg, the egg was a bird,

Abm Eb/G Abm Eb/G Fb Fb/Eb Fb/D#

and the mus - i - cal box. Oh, _____ there's

Hav - en't you heard? Yes _____ we're

Fb/D4 Eb Eb/D Eb/Db

mum and dad _____ and good and bad _____ and ev - 'ry-one's hap - py to be _____ here.

hap - py as fish and gor - geous as geese and won - der - ful - ly clean in the morn - ing.

Dmaj7 Abm/Eb Fb6 Ebsus4 Eb

1 2

There's We've got ev - 'ry-thing, — we're grow-ing ev-'ry-thing, —

E A E

we've got some in, we've got some out, we've got some wild things

A E A C#m

float - ing a - bout. — Ev - 'ry - one, — we're chang - ing

G# E A

ev - 'ry one, — you name them all, we've had them here, and the

E A E A C#m

real stars — are still to ap - pear. — [Spoken] "All change!"

G#

Slightly faster

Feel your bo-dy melt; — mum to mud to mad — to dad, —

Ab Ab/Gb

— dad did - dl - ey of-fice, dad did - dl - ey of-fice, you're all — full of

Db Ab/C Db Ab/C Eb Db/Eb Eb

ball, dad to dam — to dum — to mum, — mum did - dl - ey wash-ing, mum did - dl - ey

Ab Ab/Gb Db Ab/C Db Ab/C

wash-ing, you're all — full of ball. Let me hear your lies — we're

Eb Db/Eb Eb Ab Bbm

liv - ing this up — to the eyes. ——— Oo-ee oo ee oo ——— oo wa,

Ab Ebm/Gb Fm Fm/Eb

Oo ———

Dbmaj7 D#

mom-ma, I want you now. ———

B° Ab

Slightly slower

And as you lis - ten to my voice

G# B

to look for hid-den doors, — ti - dy floors, — more ap-prise. —

D#m F# Bb7/F D#m

You've been here — all the time, like it or

D#7 G#m D#/G

not, like what you got, you're un - der the soil, yes

G#m D#/G G#m D#/G E E/D# E/D#

deep in — the soil. So — we'll

D# D#/D# D#/C#

end with a whis - tle and end with a bang and all of us fit in our

Dmaj7 G#m/D# E6

pla - ces.

Dsus4 D# no chords Gm7/C

6 Apocalypse in $\frac{9}{8}$ (Co-starring the Delicious Talents of Gabble Rachet)

Slow Beat

Am D F

C G D Amaj7

Am7 Bm/A E7 D/F# E7/G# Am D E

F/C G#°

With the guards of Ma - gog, swarm - ing a - round, —

F#m

the Pied Pi - per takes his chil - dren un - der - ground. — The

C6(b5)

drag - on's com - ing, out of the sea, _____ with the

F#m7

shim-mer - ing sil - ver head _____ of wis - dom look - ing at me. _____

C6(b5)

He brings down the fire _____ from the skies,

F#m7

You can tell he's doing well, by _____ the look in hu-man eyes, Bet - ter not com-prom-ise, it won't be ea -

C6(b5) D

- sy.

E

Six six six _____ is no lon-ger a-lone, —

C/E

he's get - ting out the mar - row in your back - bone, — and the

D/E

sev - en trum - pets blow - ing sweet rock - 'n' - roll, —

C/E

Gon - na blow right down in - side ____ your soul. _____

D/E

Py - tha - go - ras with the look - ing glass, ____ re - flect - ing the full moon, _____

C/E

in blood, he's writ - ing the lyr - ics of a

D/E

brand new tune. _____

E Emaj7

D/E Am/E

E Emaj7

D/E Am/E E B
Slow and rubato

Ebm Ebdim Bb/D
a tempo (Slow)

hey - babe, with your guar - dian eyes so blue, - hey my ba - by, don't you know -
Eb Bb/D F7/C Bb Eb Bb/F

— our love — is true. — I've been so far from here, far from your lov - ing arms, —

now I'm back a-gain, — and ba - by it's gon - na work out fine.

F#° Gm Gm9 Gm

D/A G/A G D/A A

7. As sure as eggs is eggs (Aching men's feet)

Can't you feel _ our souls _ ig - nite, — shed - ding

ev - er chang - ing col - ours, in the dark - ness of _ the fad - ing night, — like the

G/A

A G/A

riv - er joins the oc - ean, as the germ _____ in a seed _____ grows, we have

Bm C#m C D

fin - al - ly _____ been freed, to get back home.

C G D A

There's an an-gel stand-ing in the sun, _____ and he's

G/A

cry - ing with a loud _____ voice _____ "This is the sup - per of the

A

might - y one." Lord of lords, king of kings, — has re-turned

G/A Bm C#m

to lead his chil - dren home, to take them to the new Jer - us - al -

C D C G D

- em.

A G/A

Repeat and fade

A G/A A

The Musical Box

Words & Music by Gabriel, Rutherford, Hackett Banks & Collins.

Freely

mf

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#).

Play me old King Cole, that I may join with

Bm F# Bm

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Play me old King Cole, that I may join with". The piano accompaniment consists of eighth-note patterns in the right hand and sustained chords in the left hand. The key signature is three sharps. Chords are indicated as Bm, F#, and Bm.

you, all your hearts now seem so far from me,

F# A D

The second system continues the vocal and piano accompaniment. The lyrics are: "you, all your hearts now seem so far from me,". The piano accompaniment continues with eighth-note patterns and sustained chords. The key signature is three sharps. Chords are indicated as F#, A, and D.

it hard - ly seems to mat - ter now. And the

A

The third system concludes the vocal and piano accompaniment. The lyrics are: "it hard - ly seems to mat - ter now. And the". The piano accompaniment continues with eighth-note patterns and sustained chords. The key signature is three sharps. A chord is indicated as A.

nurse will tell you lies, of a king-dom be - yond the

Bm F# Bm

skies, but I am lost with - in this half - world, —

F# A D

it hard - ly seems to mat - ter now.

D A D

Play me my song, here it comes a - gain,

E F#

play me my song, here it comes a - gain.

E F#

(no chord)

Just a

lit - tle bit, just a lit - tle bit more_ time,_

F#m

time left to live out my life.

F#m A

Play me my song, here it comes a - gain,

E F#

play me my song, here it comes a - gain

E F# F#m

Old King Cole was a

B Bm7 F#m B F#m

mer - ry old soul, — and a mer - ry old soul was he, — so he

B D F#m B

called for his pipe, and he called for his bowl, and he called — for his fid - dlers

F#m B D

three, the clock, tick - tock, on the

F#m E

man - tle piece, and I want and I feel and I

D *dim. poco a poco*

know and I touch the wall.

f double tempo feel

F#

Moderato

She's a la - dy she's got time,
She's a la - dy she is mine,

D#m

brush back your hair and let me get to know your face.
brush back your hair and let me get to know your flesh.

F# E F# E

1

F# F#

2

I've been

F# C#7 F# C#7

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure and a quarter note in the second. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chords F# and C#7 are indicated below the piano part.

wait-ing for — her so long — and all this time —

D#m A#7 D#m/C#

Detailed description: This system contains measures 3 and 4. The vocal line has a melodic line with slurs. The piano accompaniment continues with the eighth-note pattern. Chords D#m, A#7, and D#m/C# are indicated below the piano part.

— that passed me by — It does-n't seem - to mat - ter now. —

F# E D#m

Detailed description: This system contains measures 5 and 6. The vocal line has a melodic line with slurs. The piano accompaniment continues with the eighth-note pattern. Chords F#, E, and D#m are indicated below the piano part.

You stand there with — your fixed — ex - pres -

F# F# B C# F#

Detailed description: This system contains measures 7 and 8. The vocal line has a melodic line with slurs. The piano accompaniment continues with the eighth-note pattern. Chords F#, F#, B, C#, and F# are indicated below the piano part.

- sion cast - ing doubts on all I have to say. Why don't you

B C# F# D#m A#m

touch me, touch me why don't — you touch me, touch me, touch me,

F# E F# E

now! now! now! now! now! now! now! now! now! now!

B F# E E F# E B

now! now! now! now! now!

F# E E F# E B F# E E F# E

now! now! now! now! now! now! now! now! now! now!

B F# E E F# E B

now!

B C# F#

B C# F# B C# F# B C# F#

C# F# C# F#

The Cinema Show

Words & Music by Gabriel, Rutherford, Banks, Collins & Hackett.

Moderato

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence: D major, C major, B major, A major, G major, F major, E major, D major. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato'.

Dmaj7/A

G6/A

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Home from work our Ju - li - et, clears her morn - ing meal. She". The piano accompaniment continues with the same chord sequence as the introduction.

Dmaj7/A

G6/A

The second system of the song features a vocal line and piano accompaniment. The vocal line continues with the lyrics "dabs her skin with pret - ty shells con - ceal - ing to ap - peal". The piano accompaniment continues with the same chord sequence.

Dmaj7/A

G6/A

The third system of the song features a vocal line and piano accompaniment. The vocal line concludes with the lyrics "I will make — my bed, — she said, — but turned to go." The piano accompaniment changes to a new chord sequence: D minor, C major, Bb major, A major, G major, F major, E major, D major.

Dm

Bb/D

Ritard.

A tempo

can she be late for her cin-e-ma show, cin - e - ma show?

C/D C/D Dm7 Dmaj7/A

G6/A

Dmaj7/A

Rom-e - o locks his base-ment flat, — and

G6/A

Dmaj7/A

scur - ries up — the stair, — with head held high — and flor - al tie — a

G6/A

Dmaj7/A

week - end mill - ion - aire. I will make_ my bed_ with

G6/A Dm

her to-night, — he cries. Can he fail armed with his

Ritard.

Bb/D C/D

choco-late_ sur-prise?_ I - ise So take a lit - tle trip back with

Slow beat

Gmaj7 Am/G Gmaj7

Fath-er Ti - res - i - as. —

Am/G Gmaj7

Lis-ten to the old man speak of all he— has lived through,—

Am/G

Gmaj7

Am/G

I have have crossed be-tween the poles,— and for me there's no — mys-ter - y. Once a

F

Em

D

C

B

man,— like the sea I raged;— Once a wo-man, like the earth I gave

C#m

B

A

And there is in fact— more earth than sea. More earth than

A

A7/G

C/G Cdim/F#

Gm7

sea.

Gm7

This system contains a vocal line and a piano accompaniment. The vocal line starts with a whole note G4. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The key signature has one sharp (F#).

Dm7

This system continues the piano accompaniment from the first system. The right hand has a steady eighth-note pattern, while the left hand has a more melodic line. The key signature remains one sharp.

Gm7

This system continues the piano accompaniment. The right hand's pattern is consistent with the previous systems. The key signature remains one sharp.

Repeat and fade

This system concludes the piano accompaniment with a repeat sign and a double bar line. The key signature remains one sharp.

Squonk
The Carpet Crawl
Robbery Assault & Battery
Afterglow
Firth Of Fifth
I Know What I Like
The Lamb Lies Down On Broadway
The Musical Box
Supper's Ready
Cinema Show



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