

EASY DOES IT

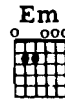
Words and Music by
ROGER HODGSON and RICHARD DAVIES

Moderately bright



And if my thoughts had wings I'd be the bird that sings; —
 had the time, and time's so hard to find, —

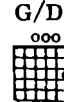
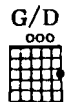
mp



I'd fly where love is - n't shy, and ev - 'ry - one is will - ing to try. —
 I could be - lieve what you say, start send - ing those shad - ows a - way. —

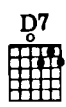
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2.

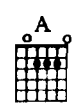
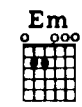
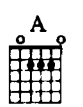
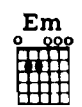


And if we — And if you know who you are, — you are your own su - per - star, —

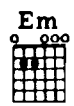
mf



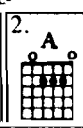
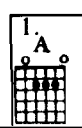
and on - ly you can shape the { mov - ie } that you make. { mu - sic }



So when the { lights } dis - ap - pear and on - ly the si - lence is { near, } here, { crowds }



watch your-self, eas - y does it, eas - y does it, eas - y while you



wake. And if you wake.


mp

ANOTHER MAN'S WOMAN

Words and Music by
ROGER HODGSON and RICHARD DAVIES

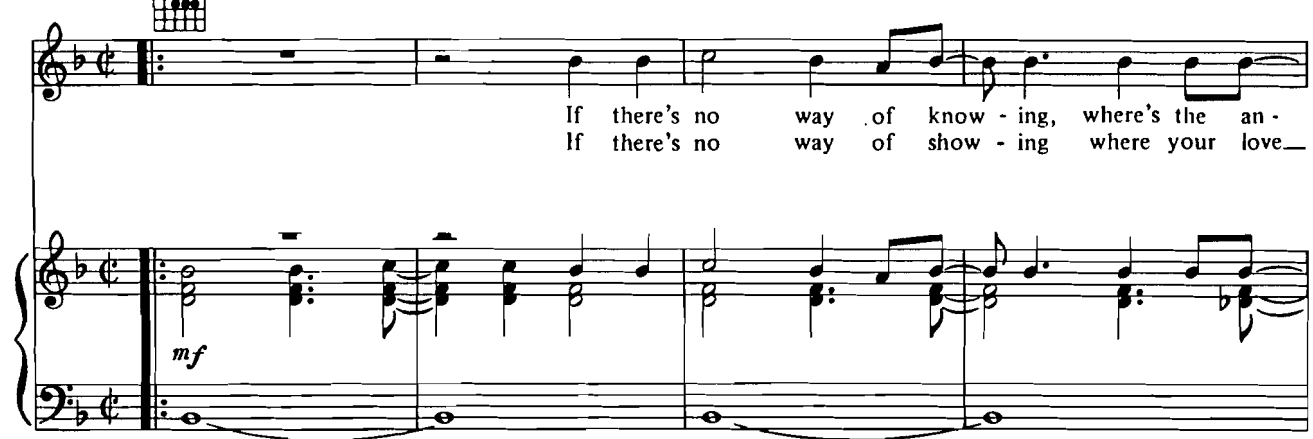
Moderately, in 2

Bb



If there's no way of know - ing, where's the an -
 If there's no way of show - ing where your love -

mf



Bb m



— swer? — You should know if you need — me by
 — lies, — is it me, is it him, — or no



F



now, — what tell me
 one, — what will be





how. _____
done. _____

The first system of the musical score consists of three measures. The vocal line (top staff) has a treble clef and a key signature of one flat (Bb). It contains a melodic line with a slur over the first two notes, followed by rests. The piano accompaniment (middle and bottom staves) features a bass line with a slur over the first two notes and a right-hand part with chords and arpeggiated figures.



You saw me in the first— place; well, who'd you think I am?
How 'bout the mess you made— me, or don't you give a damn?

The second system of the musical score consists of three measures. The vocal line (top staff) has a treble clef and a key signature of one flat (Bb). It contains a melodic line with lyrics. The piano accompaniment (middle and bottom staves) features a bass line with chords and a right-hand part with chords and arpeggiated figures.

How can you be so two - faced? And tell me where I stand.
You're gon-na drive me cra - zy; it's more than I can stand.

The third system of the musical score consists of three measures. The vocal line (top staff) has a treble clef and a key signature of one flat (Bb). It contains a melodic line with lyrics. The piano accompaniment (middle and bottom staves) features a bass line with chords and a right-hand part with chords and arpeggiated figures.

F G7/F

Yeah, we've been here once be - fore, — I see you by the door:—
A-round and 'round we al - ways go, — first it's yes and then it's no;—

Bb/F Dm

— you send your new one on — a trol - ley. —
— oh, what ev - er keeps — me stay - ing. —

F G7/F

Yeah, you know — you just — can't lose, all you have to do — is
I'm so help - less, can't you see, did you cast a spell — on

Bb/F Dm

choose; let me in on - to where your heart is. —
me; say you love me, the leaves are cry - ing. — }

No chord (♩ = ♩) Dm F

You ain't noth-in' but an-oth-er man's wom-an, a-

G7 F G7 F

liv-in' on an-oth-er man's land. At night— I hear the hound dog call-in', a-

G7 F Dm

call-in' me a cheat-in' man.

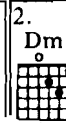
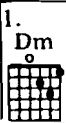
F G7

I tell you some-thin', I need good lov-in', but you don't un-der-



stand. At night I see your can-non-ball com-in' to blow me to the Prom-ised Land.

Musical notation for the first system, including vocal line and piano accompaniment.



Musical notation for the second system, including piano accompaniment with repeat signs.

Repeat and fade



Musical notation for the third system, including piano accompaniment with repeat signs.

Repeat and fade



Musical notation for the fourth system, including piano accompaniment.

SISTER MOONSHINE

Words and Music by
ROGER HODGSON and RICHARD DAVIES

Moderately, in 2

Tacet

mf



Oh, when I was a small boy,—
sto - ry?— I wish I'd been a min - strel,—
Oh, if I was a li - on,—

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well, I could see the mag - ic in a day. —
 just think of all the maid - ens I could call. —
 well, I could be the king of all the plain. —



Oh, — but now I'm just a poor boy; —
 Oh, — I wish I'd been a Gyp - sy, —
 Oh, — and if I was an ea - gle, —



well, may - be it's the price you have to pay — if you
 then may - be I could read the crys - tal ball, — 'cause sur -
 well, may - be I could fly a - bove the rain, — or

E A E 1. A

lock your dreams a - way. If no one wants to lis - ten, what's the
 round - ed by these walls just makes me feel un - eas -
 fly a - bove the pair but I know I'm on - ly fool -

2. Bm

y. ing. } I said: Hey, Sis - ter Moon - shine,

A Amaj7

won't you send me a lit - tle sun?

Bm

I said: Hey, Sis - ter Moon - shine,

A  Amaj7 

I'm a stran - ger to ev - 'ry - one.



F#m  F 

Make us all laugh, make us all cry. Make us all



F#m  F  G 

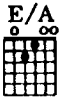
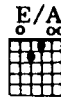
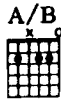
give, make us all try. Give us a se - cret



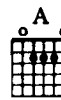
B 

or show us the light; we'll strike up the mu - sic and light up the





sky.



To Coda

D. S. $\frac{3}{4}$ (no repeats) al Coda

Coda



Repeat and fade
E/A



I said: Hey, Sis - ter Moon-

Repeat and fade



shine. I said: Hey,

POOR BOY

Words and Music by
ROGER HODGSON and RICHARD DAVIES

Moderately (♩ = $\frac{1}{2}$ ♩)

Tacet

Guitar (Capo 3rd fret) → G

Piano → Bb

C/G
 Eb/Bb

Can you be - lieve — me when I — say there's

G
 Bb

C/G
 Eb/Bb

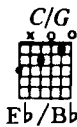
G
 Bb

C/G
 Eb/Bb

noth - in' — I — like bet - ter than just to sit — here and talk — with —



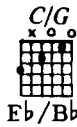
Bb



Eb/Bb

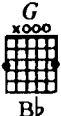


Bb

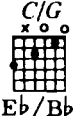


Eb/Bb

— you? Al-though I'll rant— and I'll rave— a-bout a-



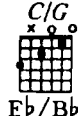
Bb



Eb/Bb



Bb

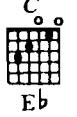


Eb/Bb

one thing and an-oth-er, the beau-ty of it is, hope you'll a-gree, though I'm a



Bb



Eb



Bb

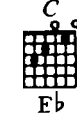


Eb

poor— boy, I can still be hap-py, long as I can



Bb



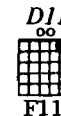
Eb



Bb




Eb





F11

feel— free. { So man-y peo-ple I know, get-tin' old—
I tried all I can— un-der-stand-ing all the

mf

C#07

 F#07

Eb6

 Gb6

Am7

 Cm7

noth - in' if I know you will be




Am7-5/Eb

 Cm7-5/Gb

G

 Bb

D/F#

 F/A


right here with me... We're gon - na state our lone - ly point of view;

To Coda



F

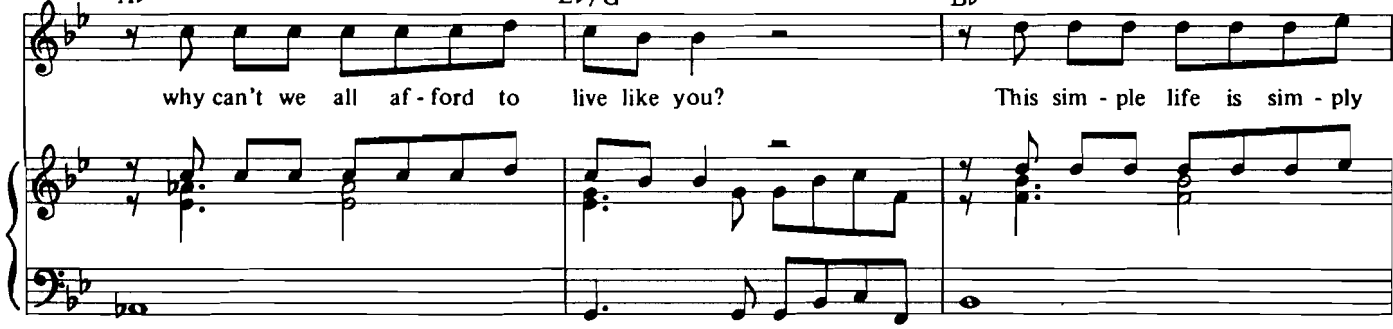
 Ab


C/E

 Eb/G


G

 Bb

why can't we all af - ford to live like you? This sim - ple life is sim - ply



D/F#

 F/A

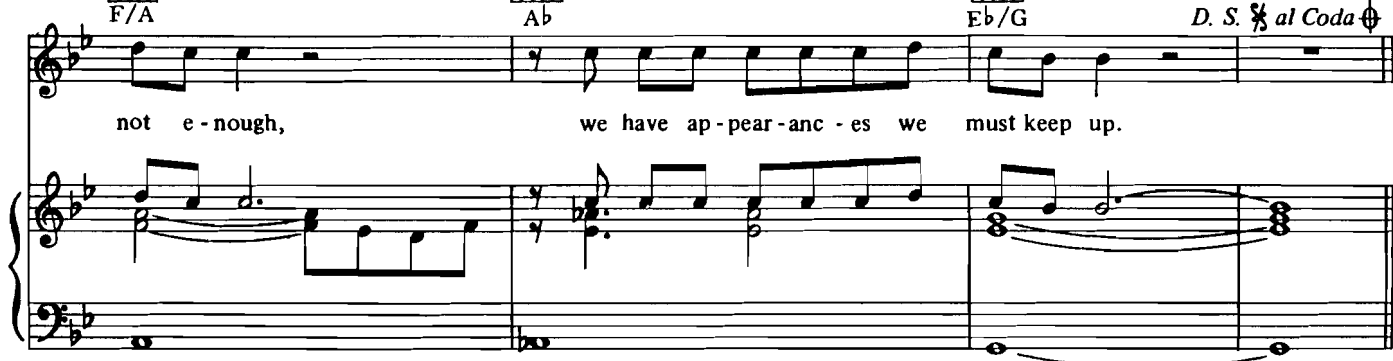
F

 Ab

C/E

 Eb/G

not e - nough, we have ap - pear - anc - es we must keep up.

D. S. $\frac{3}{4}$ al Coda



Coda

G
x000
Bb

G
x000
Bb

al - ways. Na, na, na, don't mind the rain, don't mind snow.

C7
Eb7

C#07
E07 3fr

Eb6
Gb6

Am7
Cm7

don't mind noth-in' if I know you will be

Am7-5/Eb
Cm7-5/Gb

Repeat and fade

Em7
Gm7

Bm/D
Dm/F

Am7
Cm7

right here with me...

Repeat and fade

B7
D7

Em7
Gm7

Bm/D
Dm/F

Am7
Cm7

B7
D7

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



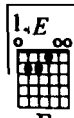
Cm7/Bb

D/A

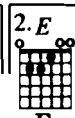


Eb/Bb

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



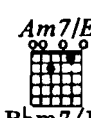
F



F



Gb



Bbm7/F



Ebm7

care? — go from here?

cresc.

Chord diagrams: C (x03213), Db (x0213), G (x00032), Ab (x0213), C (x03213), Db (x0213)

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 (x00032), Am7 (x0213), Bbm7 (x0213)

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

3 3

Chord diagrams: D9 (x0213), Eb9 (x0213), Fmaj7 (x0213), Gbmaj7 (x0213)

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

3 3

Chord diagrams: D9 (x0213), Eb9 (x0213), C (x03213), Db (x0213), E7sus4 (x0213), F7sus4 (x0213)

To Coda ♪

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

dim. *mp*

D. S. $\frac{3}{4}$ al Coda Φ

E7 F7 F Gb Am7/E Bbm7/F Dm7 Ebm7

me?

cresc.

Coda Φ

Fmaj7 Am7/E Dm7

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

3

C Cmaj7 Am Dm7-5/Ab

mp

3fr

C/G F#m7-5 F C

Db/Ab Gm7-5 Gb Db

rit. p

A SOAPBOX OPERA

Words and Music by
ROGER HODGSON and RICHARD DAVIES

Moderately bright

Em



Gmaj7/D



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

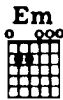
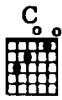


have to be - lieve just one — thing. I say, Fa - ther Wash - ing - ton, you're
I don't see you as a win - ner. I say, Sis - ter Rob - in - son, you're
have you a son to de - liv - er? I say, Fa - ther Wash - ing - ton, you're



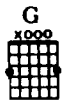
all mixed up,
all washed up,
all mixed up,

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

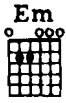


To Coda

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

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

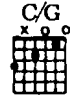
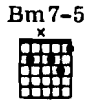
re
re
re



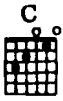
1. | 2.

lead on your rule. Well,
on with the show.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line starts with a quarter note 'lead', followed by a half note 'on', then a quarter note 'your', a half note 'rule.', and finally a quarter note 'Well,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.






The second system of music consists of piano accompaniment in grand staff. It features sustained chords in the right hand and a moving bass line in the left hand. The chords correspond to the Gmaj7, Bm7-5, and C/G diagrams shown above.

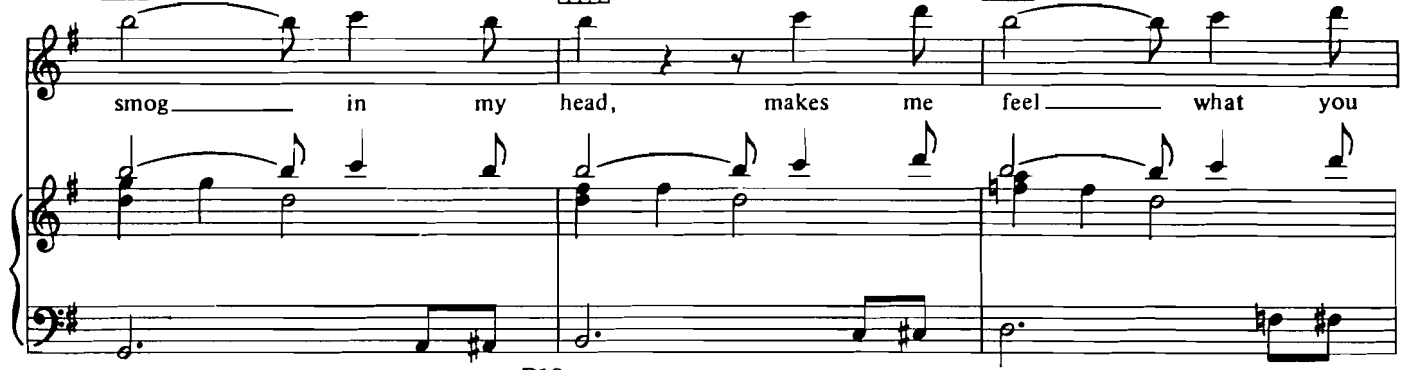


But rath - er than a rea - son, there's a

The third system of music includes a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line starts with a quarter note 'But', followed by a quarter note 'rath - er', a quarter note 'than', a quarter note 'a', a quarter note 'rea - son,', and finally a quarter note 'there's a'. The piano accompaniment features chords and a moving bass line.

G  Bm  Bm7-5 

smog in my head, makes me feel what you



C/G  D13  5fr D7  5fr





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



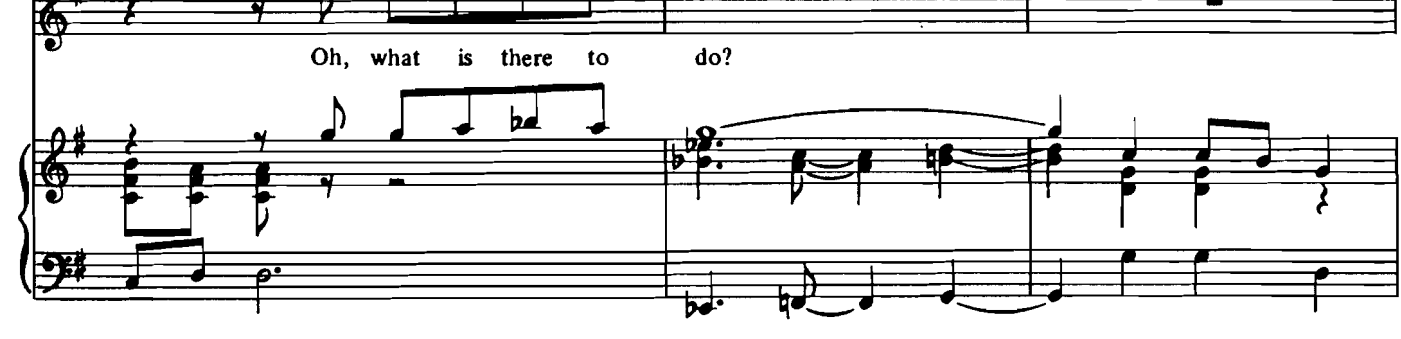
D13  5fr D7  5fr D13  5fr

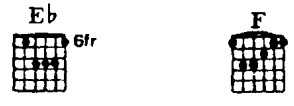
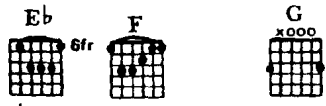
do? Well, what is he to do?



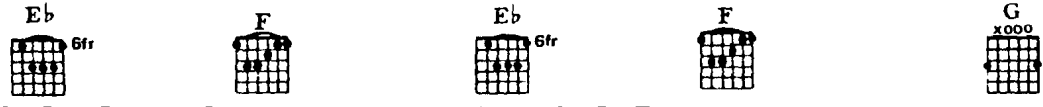
D7  5fr Eb  6fr F  G 

Oh, what is there to do?





Whoa, whoa, — whoa.



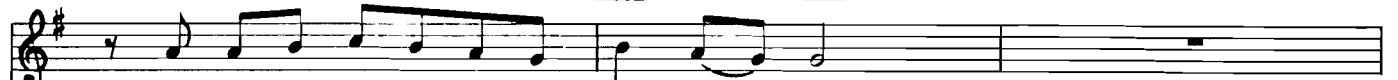
D. C. al Coda



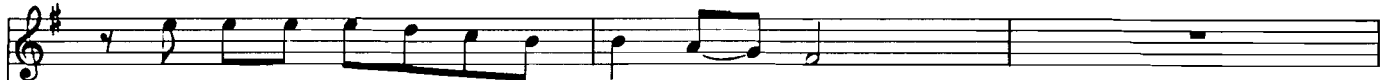
but will they lis - ten when it's time to — go? Oh, —



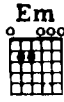
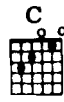
— Sis - ter Rob - in - son, you're all washed_ up,



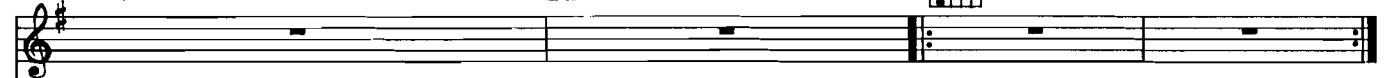
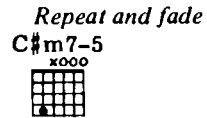
col - lect - ing tear - drops in a pa - per — cup.



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



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



Repeat and fade

AIN'T NOBODY BUT ME

Words and Music by
ROGER HODGSON and RICHARD DAVIES

Moderately slow, in 4



mf

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a bass line in the bass clef. The tempo is marked 'Moderately slow, in 4' and the dynamics are 'mf'.



3

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Let me tell you a sto - ry that - 'll make you change;—'. The piano part provides harmonic support with chords and a bass line.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'let me tell you where I'm way out of range.——'. The piano part continues with chords and a bass line.



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

The third line of the song features the final vocal melody and piano accompaniment. The lyrics are 'It's a - bout a man—— who's cruel and mean,——'. The piano part concludes with chords and a bass line.

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

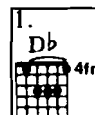
mp



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

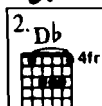


Ain't no fish in the sea gon-na sigh _____ for you, gon-na



N. C.

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



mf

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



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

Four times



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

Four times



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

N. C.

Repeat and fade



Repeat and fade

JUST A NORMAL DAY

Words and Music by
ROGER HODGSON and RICHARD DAVIES

Slowly, in 2
Tacet

Bb A+ Dm F

Oo, woke up cry - ing with - a the break of dawn - ing;
Well, I just feel that ev - 'ry min - ute's wast - ed;

Gm7 F Bb

I looked out at the sky. The air was
my life is un - real. In an - y

A+ Dm F Gm7

still, yet all the leaves were fall - ing, and
way, I guess I'm just not rat - ed, at

F

Am/E

Am7

can you tell me why? } Well, I
least-wise, that's how I feel. }

Dm

C

Bb

just don't know the rea - son, I don't know what to say; it just seems-

Am7

Dm

Am7

a nor-mal day. And I've

Dm

C

Bb

got to live my own life; I just can't spare the time, 'cause you've got

Am 7



Dm



Bb



A+



strange things on your mind.

I eat a lot, sleep a lot,

Dm7-5/Ab



G7



Cm7



F7



pass - ing the time _____ of day;

may - be I'll find _____ my _____

Cm7



F7



Dm



Gm



way. _____

Who am I kid - ding? Well, yes, it's

Tacet

just my - self.

mp dim.

rit.



LADY

Words and Music by
ROGER HODGSON and RICHARD DAVIES

Moderately fast



La - dy,
 Mis - ter,

A(addB)



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

F#m7



Bm



ought a be wait - ing a while?
 fix on you bet - ter walk straight.

A(addB)



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

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

F#m7



Bm



A(addB)



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

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

Bm



A(addB)



G(addA)



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

ah so bad,

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

C

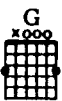
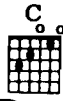
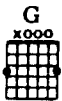
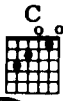


G



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

though the road



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

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

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



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

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

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



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

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

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




Musical staff with treble clef, key signature of one sharp (F#), and a melody line.


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

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

C G A D



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



A D



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




A C/D G/D C/D



know I'm a lit - tle bit sad?



G/D A



Oh, no.



Em 1. A

This system contains the first two staves of music. The top staff is a single melodic line with a guitar chord diagram for Em (E minor) above it. The second staff is a piano accompaniment consisting of a treble and bass clef with chords and a bass line. A first ending bracket labeled '1.' spans the final two measures of the piano accompaniment, with a guitar chord diagram for A (A major) above it.

2. F C F

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

This system contains the third and fourth staves. The top staff is a vocal melody line with guitar chord diagrams for F (F major), C (C major), and F (F major) above it. The lyrics 'Oo — la la la la, oo — la la la la, oo —' are written below the notes. The bottom two staves are the piano accompaniment.

C D

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

This system contains the fifth and sixth staves. The top staff is a vocal melody line with guitar chord diagrams for C (C major) and D (D major) above it. The lyrics '— la la la la, oo — la la la la, ah, ah,' are written below the notes. The bottom two staves are the piano accompaniment.

To Coda

ah.

This system contains the seventh and eighth staves. The top staff is a vocal melody line with the instruction 'To Coda' above it. The lyrics 'ah.' are written below the notes. The bottom two staves are the piano accompaniment.

Coda

You're

This system contains the ninth and tenth staves. The top staff is a vocal melody line with the instruction 'Coda' above it. The lyrics 'You're' are written below the notes. The bottom two staves are the piano accompaniment.

Eight times



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

Em7/D



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

Bm__ bm bm bm

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

bm, Bm bm bm bm bm,

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

Bm__ bm bm bm bm, bm bm bm bm.