


Supertramp Even In The Quietest Moments...



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




Give A Little Bit

Moderately Slow


Words and Music by
RICK DAVIES and ROGER HODGSON

The musical score is arranged in a piano/vocal style. It begins with a piano introduction in D major, 4/4 time, marked 'Moderately Slow'. The piano part features a steady accompaniment of chords and eighth notes. The vocal line starts with the lyrics: "1.3. Give A Lit - tle Bit, _____ Give A Lit-tle Bit ___ of your love ___". The piano accompaniment continues with the lyrics: "_____ to me. I'll Give A Lit - tle Bit, _____". The second system of the vocal line includes the lyrics: "I'll Give A Lit - tle Bit ___ of my love _____ to you. I'll Give A Lit - tle Bit ___ of my life _____ for you." The piano accompaniment continues with the lyrics: "_____".

Guitar chord diagrams are provided for the following chords: D, G, A, G, D, A, D, G, A, G, A, G.




To Coda



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










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










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



D A D G A G

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

The first system of the score features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for the notes: D, A, D, G, A, and G. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

A G Bm Em7 (sus4) E7

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

The second system continues the musical score. It includes guitar chord diagrams for A, G, Bm, Em7 (sus4), and E7. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

G Bm (A bass) A D A

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

The third system of the score includes guitar chord diagrams for G, Bm (A bass), A, D, and A. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

(This Section Optional)

F#7 Gmaj7 C G

The optional section of the score includes guitar chord diagrams for F#7, Gmaj7, C, and G. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

A D A *D.S. al Coda*

Aah _____

Coda G C

Find your-self, _____ we're on _____

G A D A D

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

A D A D A D

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

A D D G A G D

Oh, yeah, _____ we got - ta sing. _____

Babaji

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Moderate Tempo

Cm Dm7(b5) (C bass) Bb (C bass)

All of my life I felt that you were list -

mf

Cm Dm7(b5) (C bass)

- ning, watch-ing for ways to help -

Bb (C bass) Cm

me stay in tune. Oh,

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

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

_____ in you? _____

Cm Fm6 Bb7

This system contains guitar chord diagrams for Cm, Fm6, and Bb7. Below them is a piano accompaniment consisting of a treble clef staff with chords and a bass clef staff with a rhythmic bass line.

Cm Fm6 (C bass)

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

simile

This system features guitar chord diagrams for Cm and Fm6 (C bass). The lyrics are written below the vocal line. The piano accompaniment includes a *simile* marking over the bass line.

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

This system includes guitar chord diagrams for Bb7 and Cm. The lyrics continue below the vocal line. The piano accompaniment continues with chords and a bass line.

Fm6 (C bass) Bb7

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

Ab Fm6

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

Bb7 Eb6

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

Ab Fm6 G7 *To Coda* 

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

1. 2. G7 Eb6

— to know?_ — to know?_

Gm7 1.

Gm7 (D bass) 2. Dm7 (b5)



Guitar chord diagrams: G7, E>maj7, E>6, G7

The first system of music consists of a guitar staff with four chord diagrams: G7, E>maj7, E>6, and G7. Below it is a piano accompaniment with a treble and bass clef. The treble clef part has a whole rest in the first measure, followed by chords in the second and third measures. The bass clef part has a melodic line with eighth and quarter notes.

Guitar chord diagrams: E>maj7, E>6, E>maj7, E>6, E>maj7, E>6

The second system of music features six guitar chord diagrams: E>maj7, E>6, E>maj7, E>6, E>maj7, and E>6. The piano accompaniment continues with a treble and bass clef. The treble clef part has a rhythmic pattern of eighth notes. The bass clef part has a melodic line with eighth notes and rests.

Guitar chord diagrams: E>maj7, E>6, A> (E♭bass), Fm7

Instrumental

The third system of music includes four guitar chord diagrams: E>maj7, E>6, A> (E♭bass), and Fm7. A key signature change from E-flat major to D minor is indicated by a double bar line. The piano accompaniment continues with a treble and bass clef. The treble clef part has a rhythmic pattern of eighth notes. The bass clef part has a melodic line with eighth notes and rests.

Guitar chord diagrams: B>7, E♭, E>6, A>

The fourth system of music features four guitar chord diagrams: B>7, E♭, E>6, and A>. The piano accompaniment continues with a treble and bass clef. The treble clef part has a melodic line with eighth notes. The bass clef part has a melodic line with eighth notes and rests.

D.S. al Coda

Oh,

Coda

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

to know? —

Vocal Improvization

Repeat and fade

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

Downstream

Words and Music by
RICK DAVIES
and ROGER HODGSON

Moderately Slow

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains three measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It contains three measures of chords, each marked with a dynamic of *mf*. The bottom staff is a bass clef with the same key signature and time signature. It contains three measures of a melodic line starting on a whole note, followed by a half note, and ending with a quarter note.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 4/4 time signature. It contains three measures of a melodic line. Above the first measure is a guitar chord diagram for Amaj7. Below the first two measures are the lyrics "Took a boat - Sun - day". The middle staff is a grand staff with the same key signature and time signature, containing three measures of accompaniment. The bottom staff is a bass clef with the same key signature and time signature, containing three measures of accompaniment.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 4/4 time signature. It contains three measures of a melodic line. Above the first measure is a guitar chord diagram for Dmaj7, and above the third measure is another for Amaj7. Below the first two measures are the lyrics "down - by - the sea," and below the third measure are the lyrics "it just felt - so". The middle staff is a grand staff with the same key signature and time signature, containing three measures of accompaniment. The bottom staff is a bass clef with the same key signature and time signature, containing three measures of accompaniment.

Dmaj7

nice, _____ you and me. _____

musical score with vocal line and piano accompaniment in D major.

Bm7

p (E bass)

We did-n't have _____ a prob - lem or a

musical score with vocal line and piano accompaniment in D major, featuring triplets.

Amaj7

Bm7

care, _____ oh, _____ no, and all a-round _____ was

musical score with vocal line and piano accompaniment in D major.

p (E bass)

Amaj7

si - lence ev-'ry - where. _____

musical score with vocal line and piano accompaniment in D major.

Ama7 Dma7

You are the rea-son I was born;

Ama7

be with you through — all

Dma7

sea-sons, I'll al-ways hear — you when you call. —

Bm7 p (E bass)

We'll keep the love — light shin - ing through each
To know you — as I know you now, — that is

Amaj7  Bm7 

night _____ and day, a lone-ly life _____ be -
 all _____ I need, and we will _____ get a -



D(E bass)  Amaj7 

- hind me, oh, _____ what a change _____ you've made.
 - long some-how _____ if we both _____ be - lieve. }



Bm7  D(E bass)  A 

So down here _____ on the o - cean, we will stay, _____ we will



Amaj7(G#bass) F#7

stay, we will stay. Went through a lot of

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note 'stay,' and a half note 'we will stay.' with a long horizontal line underneath. The piano accompaniment features a treble clef with a melody of quarter and eighth notes, and a bass clef with a steady eighth-note bass line. Chord diagrams for Amaj7(G#bass) and F#7 are shown above the staff.

Bm7 E13

chang - es, turned a lot of

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter rest followed by a quarter note 'chang - es,' and a half note 'turned' with a long horizontal line underneath. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Bm7 and E13 are shown above the staff.

Amaj7

pa - ges, when I took a boat Sun - day.

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest followed by a quarter note 'pa - ges,' and a half note 'when I took a boat' with a long horizontal line underneath. The piano accompaniment continues. A first ending bracket is shown above the staff. Chord diagrams for Amaj7 are shown above the staff.

Amaj7 A

Sun - day.

rit.

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter rest followed by a quarter note 'Sun - day.' with a long horizontal line underneath. The piano accompaniment features a 'rit.' (ritardando) marking and ends with a triplet of eighth notes in the bass clef. Chord diagrams for Amaj7 and A are shown above the staff.

Even In The Quietest Moments

Words and Music by
RICK DAVIES
and ROGER HODGSON

Moderately

Aah.

p

G (D bass)

A (D bass)

D7

E - ven In___ The Quiet - est Mo - ments I wish___ I knew___
E - ven though, the stars___ are lis - tening and the o - ceans deep, -

G(D bass) D7 G(D bass)

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

A(D bass)

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

D7 G(D bass) D7

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

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

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

D9 (F#bass) Am (G bass) D9 (F#bass)

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

Dm Am C (add 9) (D bass)

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 (G bass) D9 (F#bass)

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

Am (G bass) D9 (F# bass) Dm

lan - guage of ___ my soul, _____ Lord, I wan - na be with _you, won't you
 rain - ing from _ the sky. _____ Well, there's a lot of me got _ to go

Am C (add 9) (D bass) D

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

C (add 9) (D bass) D C (add 9) (D bass)

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

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

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

1. come to me soon? And

2. can't be leav - ing my life. Say that you won't be leav - ing my

Chord diagrams: D, C(add 9) (D bass), D

Am (G bass) D9 (F# bass) Dm

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

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

Am C (add 9) (D bass) D

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

C (add 9) (D bass) D C (add 9) (D bass)




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






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



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







please, oh. Lord, — don't go. —






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



where have I been, was it just a

D7 G(D bass) D7

dream? And though your door is al-

G(D bass)

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

A(D bass) D7 G(D bass)

may I please come in, dear?

D7 G(D bass) Gm6(D bass)

Fool's Overture

Words and Music by
RICK DAVIES
 and **ROGER HODGSON**

Slowly

Chord diagrams: Eb, F (Eb bass), Eb, F (Eb bass), Dm

Chord diagrams: Gm (Bb bass), Bb7, F, F (Eb bass), Eb, F (Eb bass), Eb

Chord diagrams: Dm, (Bb bass) Gm, Bb7, To Coda, A7, Bb (Ab bass)

Chord diagrams: Gm7, Cm7, Gm7

D.C. al Coda

First system of musical notation. It consists of a grand staff with a treble and bass clef. Above the treble staff, three guitar chord diagrams are shown: Eb, F, and Eb. The treble staff contains a melodic line with some chords. The bass staff contains a bass line. A dynamic marking *p* is present in the bass staff.

5 times and fade out.

Second system of musical notation, labeled "Coda". It features a grand staff with a treble and bass clef. Above the treble staff, four guitar chord diagrams are shown: Ab, Bb7 (Ab bass), Ab, and Bb (Ab bass). The treble staff contains a melodic line with chords. The bass staff contains a bass line. A double bar line with repeat dots is used to indicate the 5-times-and-fade-out instruction.

a tempo, Moderately (4 times)

Third system of musical notation. It features a grand staff with a treble and bass clef. Above the treble staff, the marking "N.C." is present. The treble staff contains a melodic line with chords. The bass staff contains a bass line. A dynamic marking *mf* is present in the bass staff.

Fourth system of musical notation, continuing the melodic and bass lines from the previous system. It features a grand staff with a treble and bass clef.

Fifth system of musical notation, including first and second endings. It features a grand staff with a treble and bass clef. Above the treble staff, the markings "1.2.3." and "4." are present. The treble staff contains a melodic line with chords. The bass staff contains a bass line.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, many of which are beamed together, with some notes marked with a 'y' (youth). The lower staff is in bass clef and contains a steady eighth-note bass line.

The second system continues the piano accompaniment. It features similar chordal textures in the upper staff and a consistent eighth-note bass line in the lower staff. The system concludes with a double bar line and a final chord in the upper staff.

Half Tempo (♩=♩) Strong Beat

The third system includes guitar chord diagrams above the upper staff and piano accompaniment below. The chords shown are C (B-flat bass), B-flat, C (B-flat bass), B-flat, C, Dm, C, B-flat, and Am. The piano accompaniment features a bass line with a prominent half-note rhythm, and the upper staff contains sustained chords.

The fourth system features guitar chord diagrams for Bm7(b5), Am, Bm7(b5), Am, G, F, and Fmaj7. The piano accompaniment continues with a bass line and chords. A vocal line is introduced in the upper staff, starting with the word "Aah," followed by a long note.

E7 (sus 4) Am G

aah.

3

Am Em F Em7 N.C.

Am Dm (A bass)

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

G7 Cmaj7

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

F Bm7(b5) (A bass)

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

Em7 (G bass) Am7 Dm7

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

G7 Cmaj7 Bb (add 9)

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

Dm Dm6

So you tell me that you find it hard to

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

Dm7 Dm6 Dm

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

Dm6 Dm7

— I know, — I know. _____

Dm6 Bb C(add 9)

G F6 Bb

8 basso

C Eb F Eb (F bass)

loco

Ab

a tempo, Moderately

N.C.

p

cresc.

N.C.

Can you hear _____
So you found _____

— what I'm say - ing?
— your so - lu - tion,

Can you see — the parts —
what will be — your last —

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

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

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

N.C.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The right hand plays a series of chords and arpeggios, while the left hand plays a simple bass line. A brace groups the first two measures.

Musical notation for the second system, continuing the piece with similar chordal textures in the right hand and a steady bass line in the left hand.

1. 112.

Musical notation for the third system, including first and second endings. The first ending leads back to the beginning of the system, and the second ending concludes the phrase.

Musical notation for the fourth system, showing further development of the chordal and bass line patterns.

Musical notation for the fifth system, concluding the piece with a final cadence in both hands.

From Now On

Words and Music by
 RICK DAVIES
 and ROGER HODGSON

Moderately

Short cut-off

Slow

Cm7 (F bass)
 B \flat (F bass)

Mon - day — has come a-round a-gain; — I'm in the
 Dia - monds — are what I real - ly need; — — think I'll

F
 Cm7 (F bass)
 F
 B \flat (F bass)
 F
 C (F bass)
 F

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

Cm7 (F bass)
 B \flat (F bass)

Who knows — how long I'll have — to stay; — could be a
 Late - ly — my luck has been — so bad, — you know the

F
 Cm7 (F bass)
 F
 B \flat (F bass)
 F
 C (F bass)
 F

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

Dm(add 9) **Am7**

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

Dm(add 9) **Am7**

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

Cm7 **Bbm**

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

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

- out the week. _____

mp

E^bmaj7 B^b Cm7 F7

My life is full of ro-mance...

B^b Dm (A bass) B^b7 (A^b bass) G7 (sus 4) G7 E^bmaj7 B^b (D bass)

Cm7 F Dm6 Dm7

mf

Dm6 Am F Dm6 Dm (A bass) E

Dm E Gm7

a tempo

F

Gm7 F

Gm7 F

Guess I'll al-ways have to

(4 times)

Gm7 F Dm

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

Gm7 Gm7 (C bass) F Dm

be }
- sy }
be }

From Now On. Guess I'll al-ways have to

Gm7 Gm7 (C bass) F Dm

be liv - ing in a fan-ta - sy

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

Gm7 Gm7 (C bass) F Dm (Fade 4th time)

me From Now On. You think I'm cra - zy I can
be From Now On. - Guess I'll al-ways have to
be From Now On. - Guess I'll al-ways have to

Lover Boy

Words and Music by
RICK DAVIES
and ROGER HODGSON

Moderately Slow

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern. The left hand plays a simple bass line. The tempo is marked 'Moderately Slow' and the dynamic is 'mf'.

The piano accompaniment for the first line of the song. The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line with chords and eighth notes.

Vocal line and piano accompaniment for the second line of the song. The vocal line includes the lyrics: "I'll tell you from the start, — he's gon-na break your heart. — You". Above the vocal line are two guitar chord diagrams: Eb (E-flat) and Bbm (B-flat minor). The piano accompaniment continues with chords and a bass line.

Vocal line and piano accompaniment for the third line of the song. The vocal line includes the lyrics: "can't stop the Lov-er Boy, — you can't stop the Lov-er Boy. —". Above the vocal line are two guitar chord diagrams: Ab(add 9) (A-flat add 9) and A2m(add 9) (A2 minor add 9). The piano accompaniment continues with chords and a bass line.

E \flat B \flat m

He's gon - na tell you lies — but you won't
 clothes he wears, — the way he

A \flat (add 9)

re - al - ize, — be - cause you can't stop the Lov - er Boy, — you
 combs his hair, — you can't stop him now be - cause he knows all the tricks.. He

A \flat m (add 9) A \flat m

can't stop the Lov - er Boy. —
 used to have a prob - lem but he got it fixed. — *Got it fixed. —*

(Omit on D.S.)

He's got a
He took a

thing in his head.
lot of time
small a - part - ment

It's from a book he's read.
o - ver ev - 'ry - line
a - bove a shoe de - part - ment

It's got a
be-cause it's
and he could

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The vocal line begins with a guitar chord diagram for an E major chord (022110). The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

E

fun - ny ti - tle, _____
guar - an - teed _____
see from his win - dow _____

The second system continues the musical piece. The vocal line has a long note with a dashed line above it, indicating a sustained sound. The piano accompaniment continues with the same harmonic structure as the first system.

B


B6

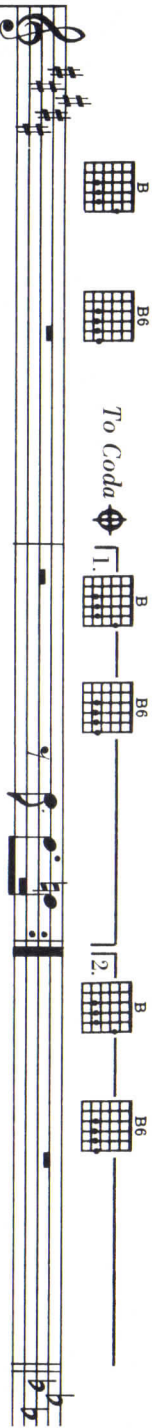
B

B6

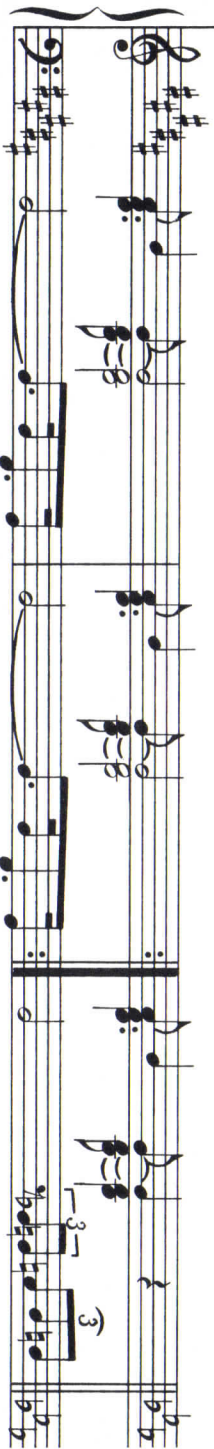
it tells you how to be vi - tal. _____
— — to sat - is - fy. _____
all — the lights in the street — glow. _____

The third system concludes the musical piece. The vocal line ends with a final note. The piano accompaniment provides a final harmonic resolution.

B B6 To Coda  B B6 B B6

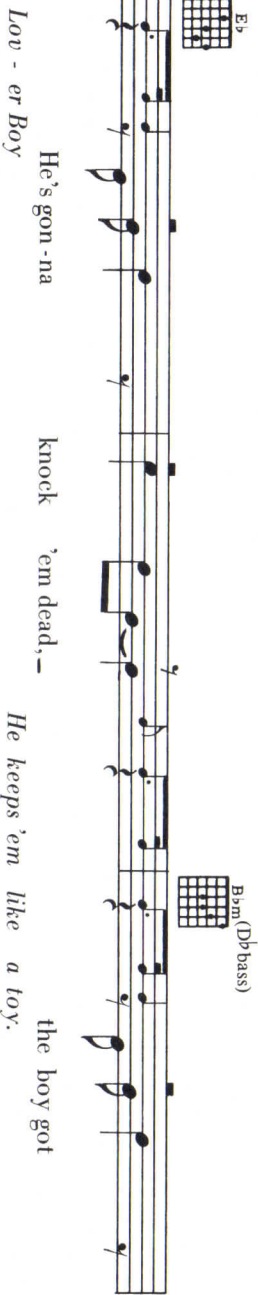
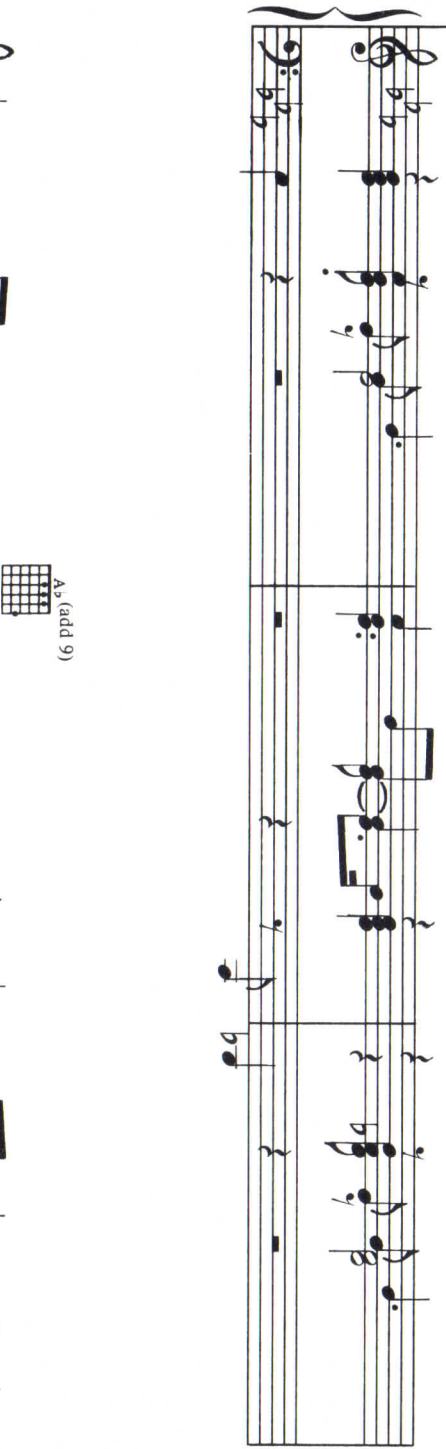


He took a

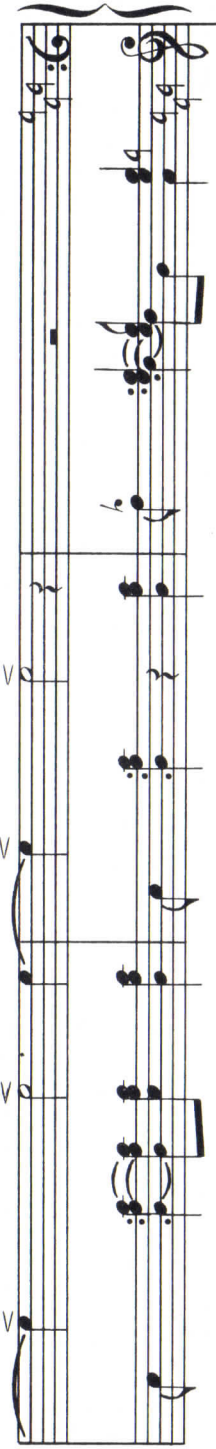


E^b B^m (D^b bass)

He's gon - na knock 'em dead, — the boy got
 Lov - er Boy He keeps 'em like a toy.

that book read. — You can't stop the Lov - er Boy, — you
 Lov - er Boy, you nev - er.



A⁹m (add 9)

E^b

D.S. al Coda

can't stop the Lov - er Boy. — Right from the
 Lov - er Boy, you nev-er.

Coda

B

B⁶

B

And there's a club on the cor - ner —

F^{dim}

and to - night he will go — there —

to find a

E



new af-fair. _____ So all you



B



la - dies be-ware. _____



(Fade on Repeat)

B6 B D



Na - na _____ na - na - na - na _____





C#m7 B(D#bass)

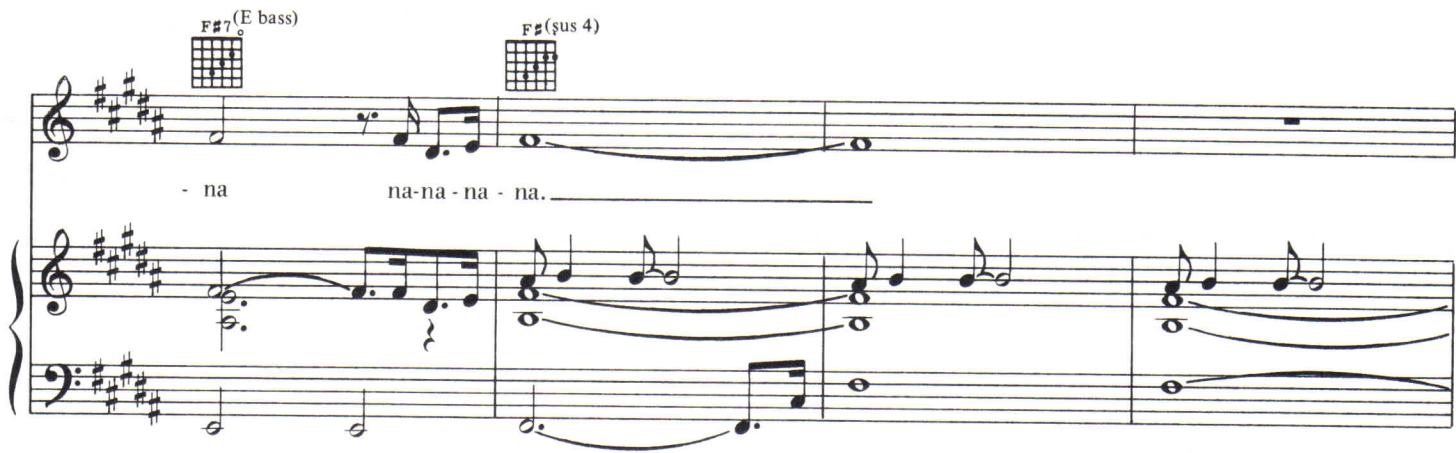



_____ na - na _____ na-na - na - na na-na-na-



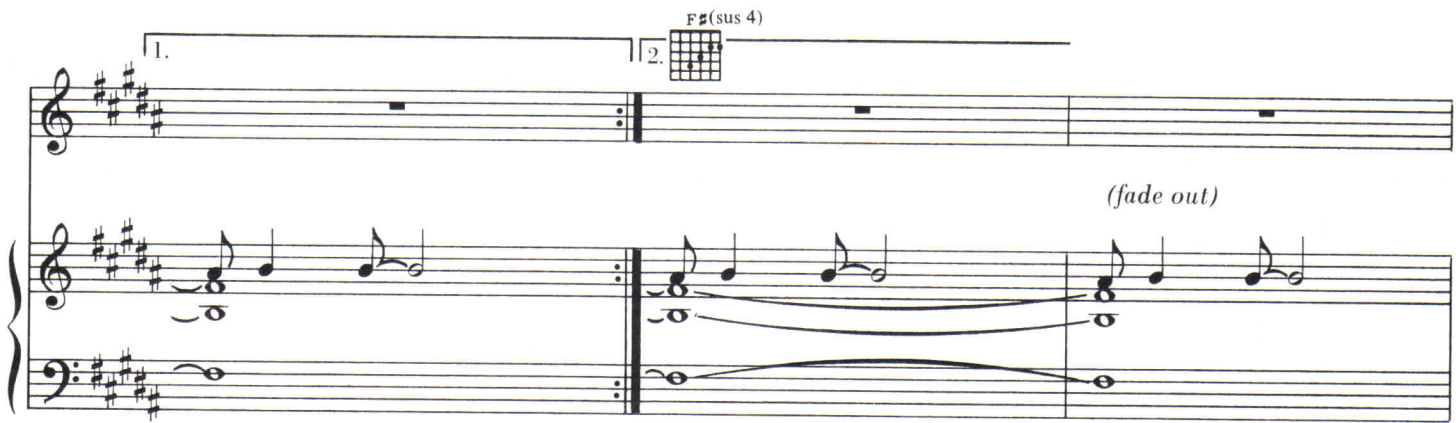
F#7 (E bass)  F#(sus 4) 

- na na-na - na - na.

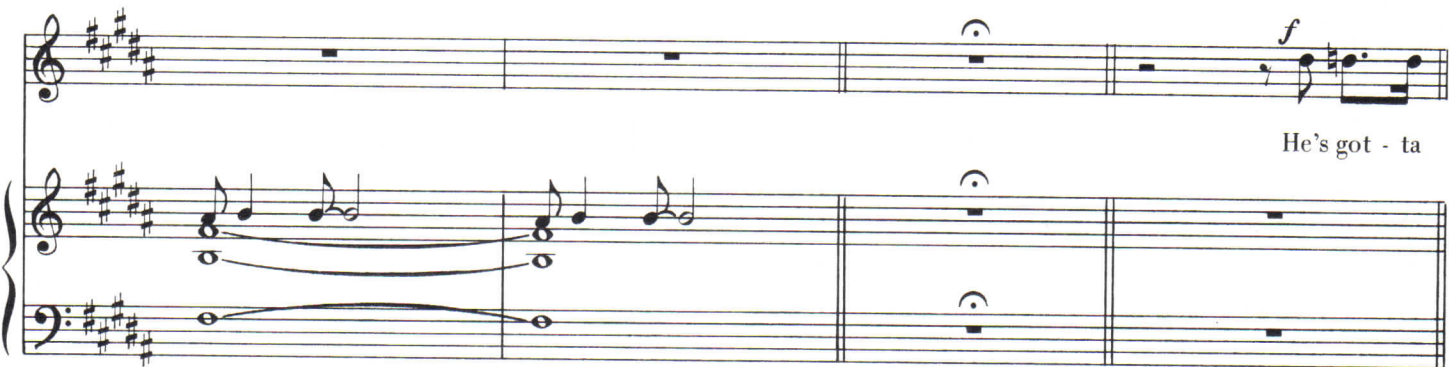



1.  2.

(fade out)

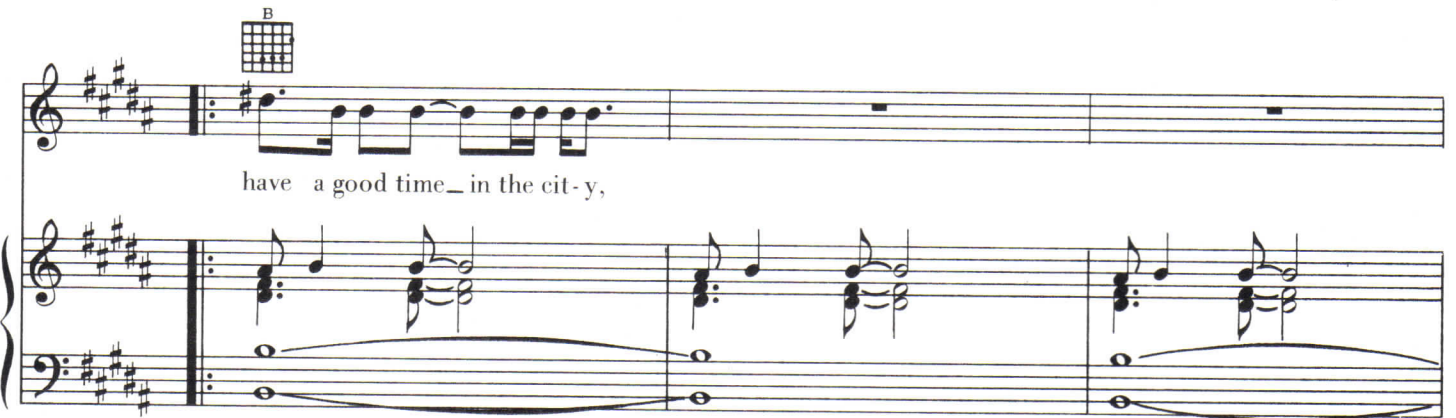


f He's got - ta



B 

have a good time_ in the cit-y,





he's got to have a good time_ ev-'ry night. _____



He's gon - na love 'em or leave_ 'em,



cheat and de - ceive_ 'em, gon - na show them who's wrong_ and who's right. _____

1.2.



D.S. ff and fade out

He's got to

Even In The Quietest Moments . . . Give A Little Bit Lover Boy Downstream Babaji From Now On Fool's Ove

