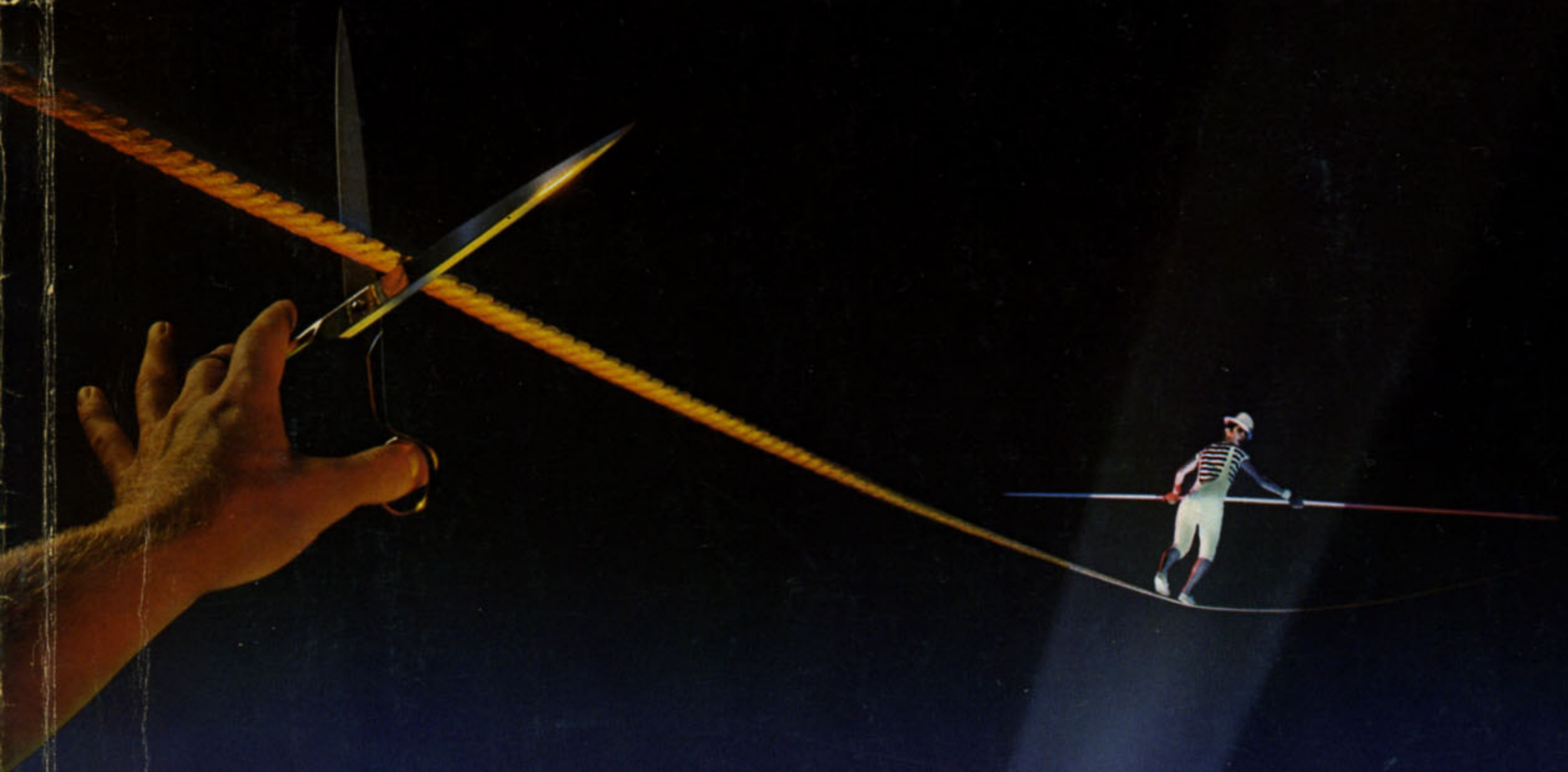


SUPERTRAMP



“...famous last words...”

SUPERTRAMP

ALL SONGS BY RICK DAVIES AND ROGER HODGSON

| | |
|------------------------------------|-----------|
| <i>BONNIE</i> | <i>24</i> |
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ROGER HODGSON



RICK DAVIES



BOB SIEBENBERG



JOHN HELLIWELL



DOUGIE THOMSON

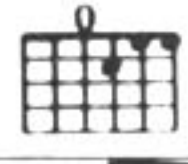


CRAZY

Lyrics and Music by
RICK DAVIES and
ROGER HODGSON

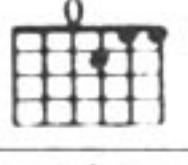
Moderately, with a steady beat ♩ = 108

Dm7



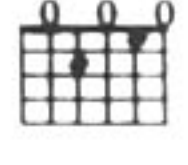
8va bassa-----

Dm7



1. Here's a lit - tle song to make you feel good;
 2. Here's a lit - tle song to make you feel right;

Am7



put a lit - tle light in your day. _____ These are cra -
 send the blues _____ a - way. _____ Well, it's a cra -

Gm9 Gm7 Gm9 Gm7

zy times, — and it's all — been get - ting pret - ty ser -
zy game. — Tell me who's — to blame? — I'm kind of cur -

Dm7

1. Am7

i - ous.
i - ous.

Ah yeah!

2. Am7

Bbmaj7/Eb Eb

Ah yeah!

Right if you win, —
(3rd time Instrumental Solo ad lib.)

Bbmaj7/Eb Eb Bbmaj7/C C7

wrong if you lose; — no - bod - y lis - tens when you're

Bbmaj7/C **C7** **F7sus** **F7**

sing - ing the blues. — Well, some - thing's the mat - ter, but

F7sus **F7** **Gm/Bb** **Bbmaj7**

noth - ing gets done. — Oh, ev - 'ry - one's wait - ing for a

Gm/Bb **Bbmaj7** **C7** **C6**

place in the sun. — Well, some - thing is wrong — now. 1. 2. Could
end Solo

C7 **F** **A7**

some - thing be wrong — with me? } Oh — broth - er, why's it
3. Some - thing is wrong — with me. }

cresc. poco a poco

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble line with chords. Chord diagrams for guitar are provided above the vocal line for various chords: Bbmaj7/C, C7, F7sus, F7, F7sus, F7, Gm/Bb, Bbmaj7, Gm/Bb, Bbmaj7, C7, C6, C7, F, and A7. The score includes lyrics and musical notations such as slurs, ties, and triplets. A 'Solo' section is indicated at the end of the second system. The piece concludes with a 'cresc. poco a poco' instruction and a key signature change to C major (no sharps or flats).

Dm **F7** *To Coda* **1.** *To next strain* **2.** *D.S. al Coda*

got - ta be — ^{so} { this } cra - zy, cra - zy, yeah? — cra - zy, yeah? —

Dm

Dwi - di — di ba, dwi - di — di - ba,

mf

Am7

dwi - di — di ba, dwi di — di ba

sfz

Gm9 **Gm7** **Gm9** **Gm7**

dwi - di — di ba, dwi di — di ba ba ba, —

Dm7  **Am7** 

ba ba da, ba ba da, whoa.

sfz



Dm7 

Gim-me lit - tle left, gim-mie lit - tle right, gim-mie lit- tle black, gim-mie lit- tle

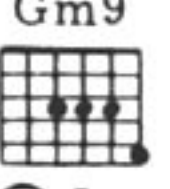
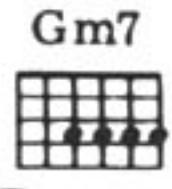
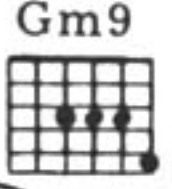
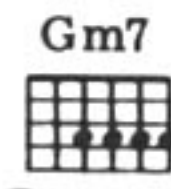
sf



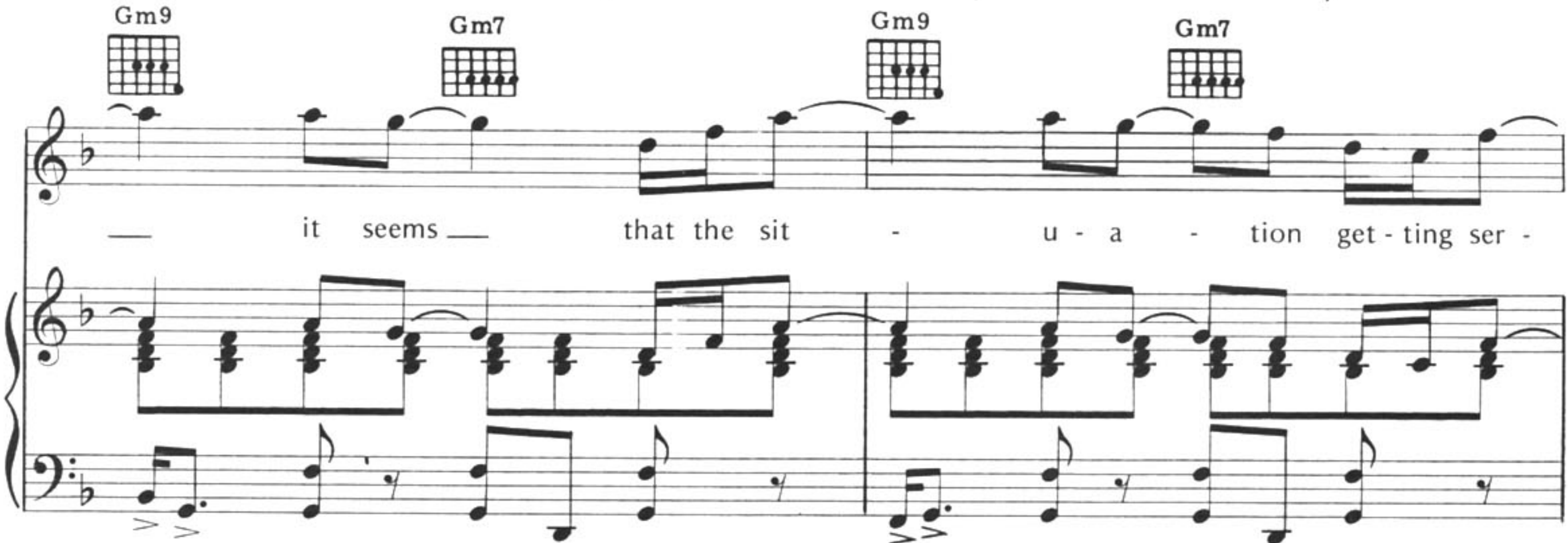
Am7 

white, gim-mie lit - tle peace, gim-mie lit-tle hope, gim-mie lit-tle light, 'cause you know



Gm9  **Gm7**  **Gm9**  **Gm7** 

it seems that the sit - u - a - tion get - ting ser -



Dm7

Am7

D.S.

- i - ous. Ah yeah!

sfz

Coda

so cra - zy, so

dim. *mf*

F7sus

F7

Cm/F

F7

cra - zy. Ooh, you got-ta be — so

F7sus

F7

Cm/F

F7

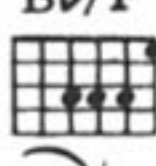
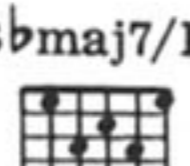
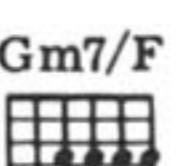
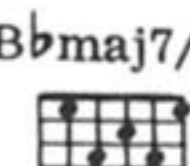
cra - zy. Got - ta be — so






1. cra - zy. — Oh. —
 (Bckgrd) Cra - zy, cra - zy,
 2. 3. etc.

mf

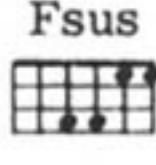
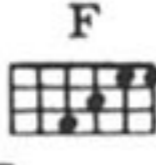
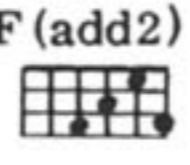
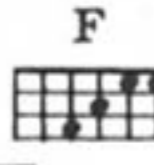





cra - zy, cra - zy,






cra - zy, cra - zy,

cra - zy, cra - zy. *Repeat ad lib. and fade*

PUT ON YOUR OLD BROWN SHOES

Lyrics and Music by
 RICK DAVIES and
 ROGER HODGSON

Moderate rock ♩ = 88

The musical score is written for piano and voice. It begins with a guitar chord diagram for Bb (B-flat) in the key signature of B-flat major. The tempo is marked 'Moderate rock' with a quarter note equal to 88 beats per minute. The first system of piano accompaniment features a melody in the right hand and a bass line in the left hand, starting with a forte (f) dynamic. The second system continues the piano accompaniment with various chords indicated by guitar diagrams: Eb sus, Eb, Ab/Eb, Eb, and Bb. The third system shows the vocal melody with two lines of lyrics: '1. Put on your old brown shoes — right on your feet. —' and '2. (See additional lyrics)'. The fourth system returns to the piano accompaniment with a mezzo-forte (mf) dynamic. The fifth system shows the vocal melody with the lyrics 'It's time to move on; — get a - way. —'. The sixth system concludes the piano accompaniment. The key signature remains B-flat major throughout.

You know you paid your dues. — You did all you could. —

Chord diagrams: **E^b sus**, **E^b**, **A^b/E^b**, **E^b**, **B^b**

Time to move on; — no more to say. —

Chord diagrams: **F**, **B^b**, **A^b**, **E^b**

You and me we're help-less, can't you see? —

Chord diagrams: **F**, **E^b**, **D^b/E^b**, **A^b/E^b**

We've got-ta get a - way, get a - way.

Chord diagrams: **F**, **E^b**, **D^b/E^b**, **A^b/E^b**

F Bb Ab Eb

Got to move on — { till the mad-ness a - round is gone, — }
 { catch the next train and we'll be gone, — }

F To Coda 1. Eb Db

and the rest — of our lives we'll be free.

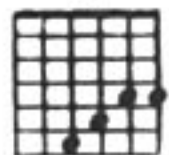
Ab/Eb Eb D.S. $\frac{3}{4}$ 2. Eb Db/Eb

free.

dim.

Ab/Eb Eb Db/Eb

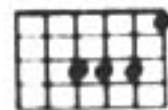
Ab/Eb



Eb



Bb



(Instr. solo ad lib)

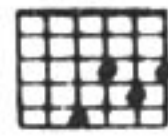
dim.

mf

Eb sus



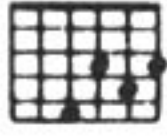
Eb



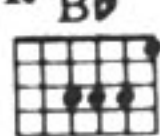
Ab/Eb



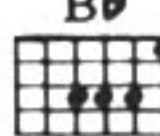
Eb



1. Bb



2. Bb



Get your

cresc.

blue jeans right on babe. —

Get your

blue-jeans right on babe. —

Get your

f

E^b sus **E^b Ab/E^b** **E^b** **1. B^b**

blue_jeans right on babe. — Get your blue_jeans right on babe. — Get your

2. B^b

blue_jeans right on babe. — You know a friend is a friend; you don't leave him in-to trou-ble. He

E^b sus **E^b Ab/E^b** **E^b**

got a lit-tle drunk, so now_he's see-in' dou-ble. Ah, don't.you see him there, yeah, ly -ing in the rub-ble? But you

B^b

have to lend a hand, cause you know he's on the lev-el. Get your blue jeans right on_ babe._ Get your

blue jeans right on_babe. _ Get your blue_jeans right on babe. _ Get your

Chord diagrams: Eb sus, Eb, Ab/Eb, Eb

blue jeans right on_babe. _

Chord diagrams: Bb, Bb7

Chord diagram: Eb7

1. 2. Bb7

3. Bb7

D.S.S. al Coda

Coda

free.

mf-p

Repeat ad lib and fade

Verse 2:

Kick out the morning blues;
 Who needs pain and depression?
 You know it can't be beat;
 Stand on your own two feet.
 Goodbye rain and depression.
 You and me we're helpless, can't you see?
 We've got to get away, get away.
 Got to move on; catch the next train
 And we'll be gone.
 And the rest of our lives, we'll be free.

IT'S RAINING AGAIN

Lyrics and Music by
RICK DAVIES and
ROGER HODGSON

Moderate'y ♩ = 120 with a steady beat

Chorus:

f *Inst. solo ad lib*

2.

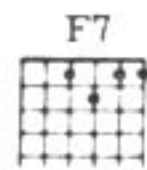
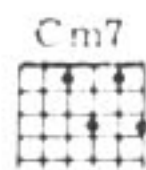
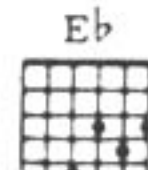
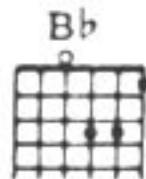
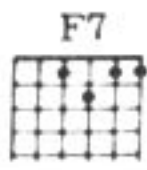
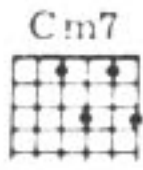
Oh, it's rain - ing a - gain. Oh no, my — Too bad, I'm —

f

love's at an end. } Oh no, it's rain - ing a - gain.
los - ing a friend. }

And you know it's hard to pre - tend, Oh no, it's
Oh, will my heart ev - er mend.

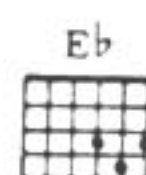
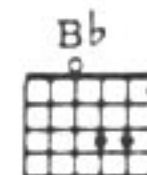
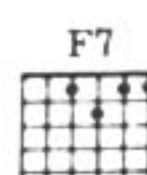
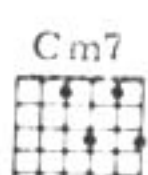
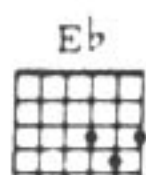
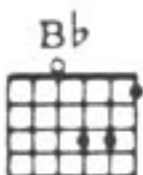
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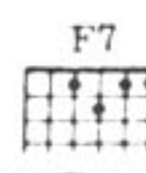
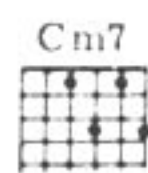
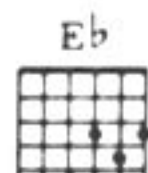
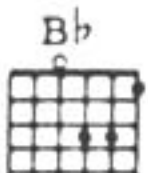
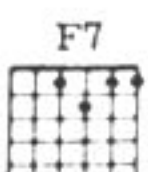
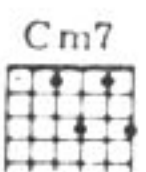
You're old _____ e - nough, - some peo - ple say, - to read -

dim.

mf

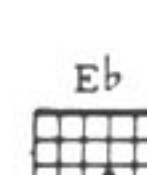
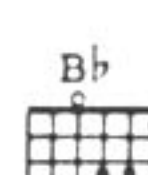
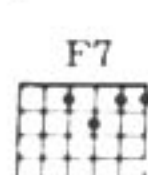
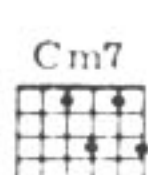
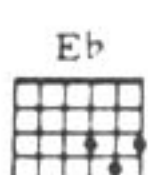
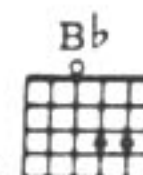


_____ the signs, - and walk _____ a - way. - It's on - ly time _____ that heals -



_____ the pain, - and makes _____ the sun _____ come out _____ a - gain. _____ It's

cresc.

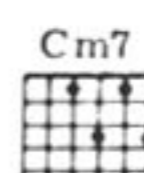
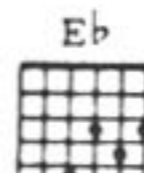
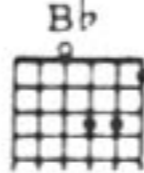
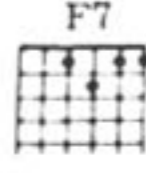
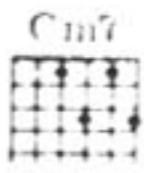


rain - ing a - gain. Oh no, _____ my love's _____ at an end.

2nd time inst. solo ad lib

f

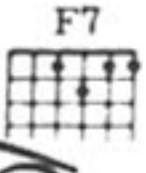
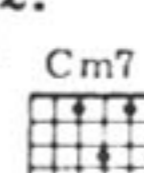
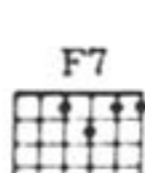
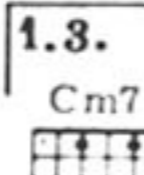
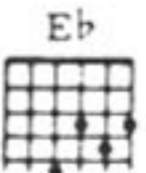
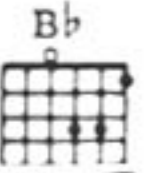
3



Musical staff with notes and lyrics: Oh no, it's rain - ing a - gain. Too bad, I'm

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

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

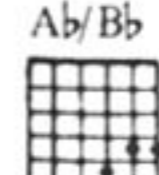
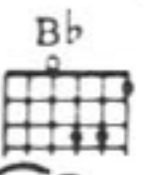


Musical staff with notes and lyrics: los - ing a friend. Da da da da da da Whoa.

los - ing a friend. Da da da da da da Whoa.

end solo 2nd time

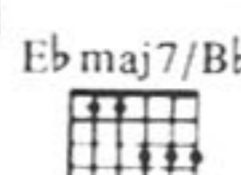
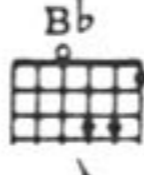
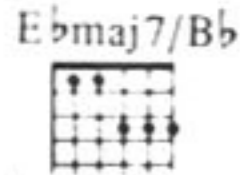
Piano accompaniment for the second system, including treble and bass staves.



Musical staff with notes and lyrics: da da da da da da da da da

da da da da da da da da da

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



Musical staff with notes and lyrics: da da da da da da

da da da da da da

(Bkgrd.) Ah

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

Ab/Bb  Ebmaj7/Bb  Cm7 

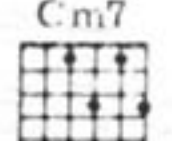

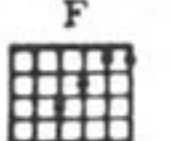
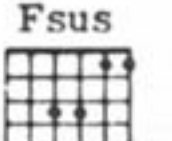
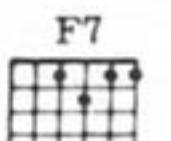
da da da. Come on you lit - tle



Cm7/F  F  F9sus  F  Cm7  Cm7/F  F  F9sus  F 

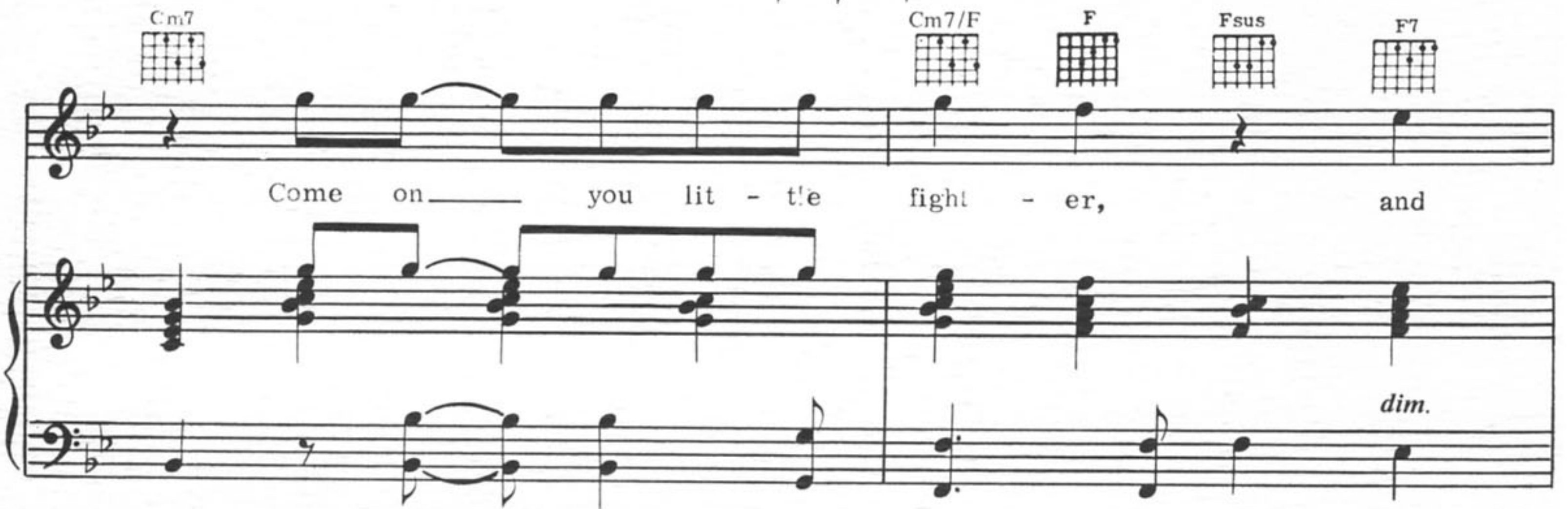
fight - er; no need to get up tight - er.



Cm7  Cm7/F  F  Fsus  F7 

Come on you lit - tle fight - er, and

dim.



D7  1. Eb  D.S. 

get back up a - gain. It's

mf *8va* *f*



2. Eb D7

gain; oh, get back up — a -

8va

gain; oh, fill your heart — a - gain.

8va

mp

Cm7 Ebmaj7/D Cm7/Eb Bb Eb Cm7 F7

cresc. poco a poco

f

Bb Eb Cm7 F7 Bb Eb Cm7 F7

Repeat ad lib and fade

BONNIE

Lyrics and Music by
RICK DAVIES and
ROGER HODGSON

Moderately slow ballad $\text{♩} = 63$

mp
with pedal

1. 2.

Am Bb C (add 2) A7 A7/C#

1. 3. Your sil - ver nights and gold - en days; — I try to reach you in a
2. (See additional lyrics)

Dm Gm7 F/A

mil - lion ways. — I'm cra - zy 'bout you Bon - nie, can — you

mf

Bb **Am** **Bb**

tell? — Your dia - mond rings and

C (add 2) **A7** **A7/C#**

fan - cy clothes; — do I want you babe? Well,

Dm *To Coda* **Gm7**

heav - en knows. — I'm wild a - bout you

F/A **Bb**

Bon - nie, can't — you see? — Hey,

cresc.

Chorus: 

1. Bon - nie, — I've loved you oh, — so
 2. (See additional lyrics)

f

long. — I know we'd get — a - long. — Hey,

Bon - nie, will — you ev - er no - tice me?

Yes, I know you oh — so — well; — just





F/A Dm/F Bb F/A Dm/F

one look and I fell. Please tell me that our

Detailed description: This system contains the first five measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and five guitar chord diagrams above the staff. The chords are F/A, Dm/F, Bb, F/A, and Dm/F. The piano accompaniment includes arpeggiated chords and sustained bass notes.

Bb Bb6 C

love will al - ways be.

mf

Detailed description: This system contains the next five measures. It includes three guitar chord diagrams (Bb, Bb6, C) and piano accompaniment. The piano part features a dynamic marking of *mf* and includes a repeat sign with first and second endings. The vocal line continues with the lyrics 'love will al - ways be.'

1. D.S. 2.

Detailed description: This system shows the first ending of the piano accompaniment, which branches into two paths labeled '1.' and '2.'. The 'D.S.' (Da Capo) instruction is placed above the second ending. The piano accompaniment consists of arpeggiated chords in both hands.

Detailed description: This system shows the second ending of the piano accompaniment, which leads back to the beginning of the piece. It consists of arpeggiated chords in both hands.

Musical notation for the first system, featuring a piano accompaniment with chords and a treble clef staff with rests.

Instrumental Solo
mp-mf
Musical notation for the second system, including an 'Instrumental Solo' section and piano accompaniment.

8va
Musical notation for the third system, featuring an 8va section and piano accompaniment.

1.2.3. 4.
Bon - nie, please — be
cresc.
Musical notation for the fourth system, including vocal lines and piano accompaniment.

Ab7 Ab13(#11) Ab7 Ab13

nice. We'll find par - i - dise be - neath the gold - en skies. —

f *cresc. poco a poco*

C

ff

Ab Ab13(#11) Ab7

Bon-nie, you're — so good. Make me, if — you could, the

f

Ab13 C

toast of Hol - ly - wood. —

ff

Ab7

I'll give you all my love. We'll

f

Ab13(#11)

Ab7

Ab13

real - ly live it up be - neath the stars a - bove.

cresc. poco a poco

C

ff

Ab7/Gb

Ab7

mf

cresc. poco a poco

D.S. al Coda

Coda **Gm7** **F/A** **Bb**

I'm wild a-bout you Bon-nie, can't you tell?

cresc. *f*

Csus **C** **Bb/C** **F**

Ah well, ah well.

molto rit. *f*

Verse 2:

I've seen your films and all your plays.
 I read about you ev'ry single day.
 I'd like to get my lovin' arms 'round you.
 From rags to riches; you've got it made.
 How does it feel to be a famous name?
 Well, Bonnie, can you do the same for me?

(To Chorus)

Chorus 2:

Oh Bonnie,
 I feel you in my soul;
 To love you is my role.
 Oh Bonnie, you're the only one for me.
 Yes, I got my fortune read,
 And here's what the gypsy said;
 That we'll live and love and share eternity.

KNOW WHO YOU ARE

Lyrics and Music by
 RICK DAVIES and
 ROGER HODGSON

Moderately, with expression $\text{♩} = 66$

The musical score is divided into four systems, each with guitar chord diagrams above the treble clef staff and piano accompaniment in the grand staff. The piano part includes dynamics such as *mp* and *mf*.

System 1: Chords: C#m9/B, C#m7/B, C#m9/B, C#m7/B. Dynamics: *mp*.

System 2: Chords: C#m(add9/-5)/A#, C#m(-5)/B, C#m(add9/-5)/A#, C#m(-5)/B, F#m7(add13)/A, F#m7/A.

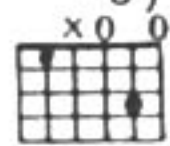
System 3: Chords: F#m7(add13)/A, F#m7/A, C#m(add9)/G#, C#m/G# (4th fret), C#m(add9)/G#, C#m/G# (4th fret).

System 4: Chords: C#m9/B, C#m7/B, C#m9/B, C#m7/B, C#m(add9/-5)/A#, C#m(-5)/A#.

Lyrics:

1. Know _____ who you are;
 2. Feel _____ all you can;

C#m(add9/-5)/A#



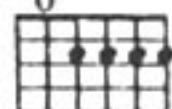
C#m(-5)/A#



F#m7(add13)/A



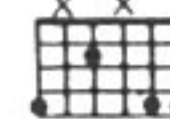
F#m7/A



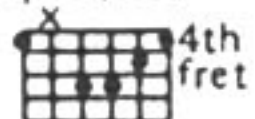
there's a world
let your heart

wants speak to
and

C#m(add9)/G#



C#m/G#



C#m(add9)/G#



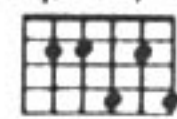
C#m/G#



C#m9/B



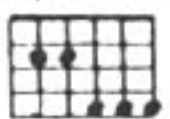
C#m7/B



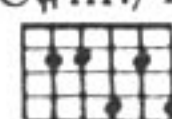
know you. —
guide you. —

Know _____
Don't _____

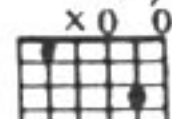
C#m9/B



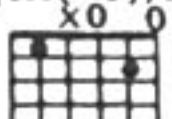
C#m7/B



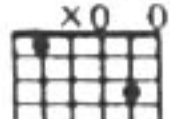
C#m(add9/-5)/A#



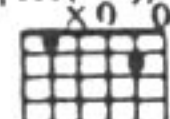
C#m(-5)/A#



C#m(add9/-5)/A#



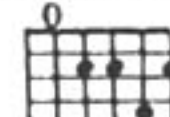
C#m(-5)/A#



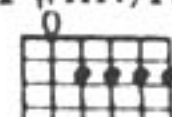
where to go;
be a - fraid

there's a
of the

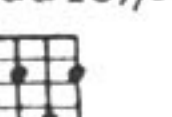
F#m7(add13)/A



F#m7/A



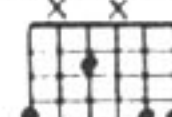
F#m7(add13)/A



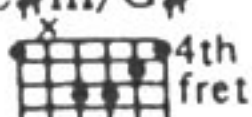
F#m7/A



C#m(add9)/G#



C#m/G#



world
love

wants
deep

to in - touch
side

you. —
you. —

1. C#m(add9)/G# C#m/G# 4th fret 2. C#m(add9)/G# C#m/G# 4th fret Bm7/F#

(Bring it) out —
Sing it

Bm6/F# F# F#maj7/E#

for ev - 'ry - one. —

Bm7/F# Bm6/F# F#

When you smile — we can see — the sun. —

F#maj7/E# Bm7/F# Bm6/F#

Bring it out — for all —

F# F#maj7/E# C#9sus/F#

— to hear, — be-cause you've so — much — to {give say

C#(add9)/E#

and there's so — much — to know. But if you
and there's so — much — to do. And ev -

C#9sus/F#


wait for your — mo - ment, — well, it
- 'ry - one's — wait - ing. — Yes, it's

C#(add9)/E# C#add9 C#m9/B C#m7/B


may nev - er — show. — Know —
all up — to you. — Know —

dim. *mf*


F#m7(add13)/A F#m7/A C#m(add9)/G# C#m/G# C#m(add9)/G# C#m/G#



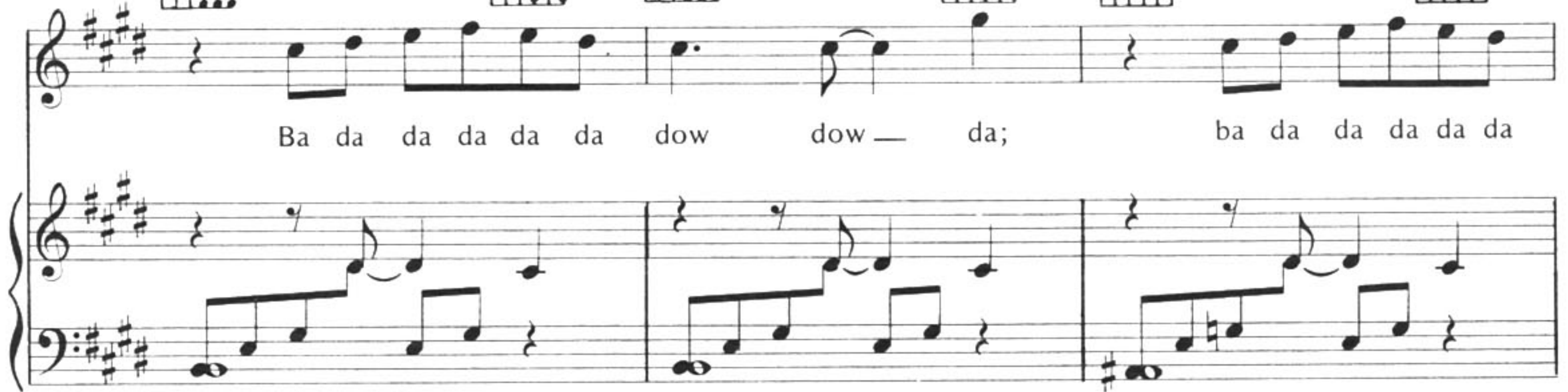
fall there be to hind guide you. — }
you. — }



C#m9/B C#m7/B C#m9/B C#m7/B C#m(add9-5)/A# C#m(-5)/A#



Ba da da da da da dow dow — da; ba da da da da da



C#m(add9-5)/A# C#m(-5)/A# F#m7(add13)/A F#m7/A F#m7(add13)/A F#m7/A



dow dow — da. Boo do do do do



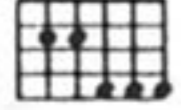
C#m(add9)/G# C#m/G# C#m(add9)/G# C#m/G#



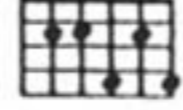
do — do do dum. — Ba da da



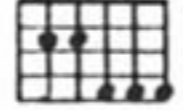
C#m9/B



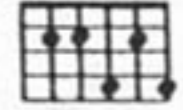
C#m7/B



C#m9/B

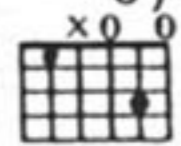


C#m7/B

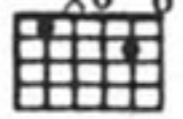


ba da da dow — dow da

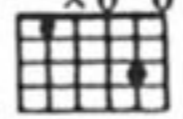
C#m(add9)/A#



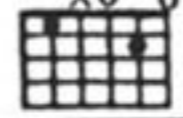
C#m(-5)/A#



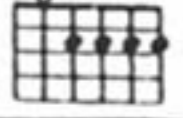
C#m(add9)/A#



C#m(-5)/A# F#m7(add13)/A

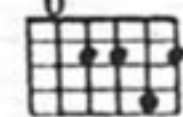


F#m7/A



ba da da dow — ba da dow dow da

F#m7(add13)/A



F#m7/A



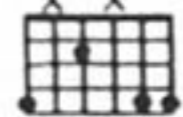
C#m(add9)/G#



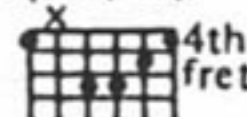
C#m/G#



C#m(add9)/G#



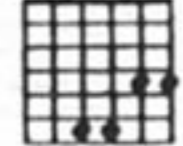
C#m/G#



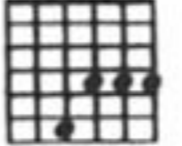
D.S.
al
Coda

do do do — da.

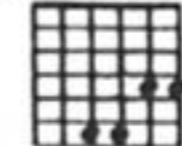
G#m sus



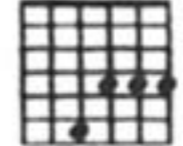
G#m



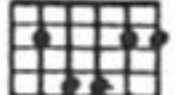
G#m sus



G#m



B add 2



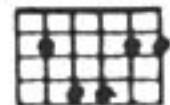
B



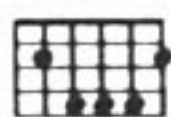
Do — do do

Coda

B add2



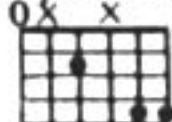
B



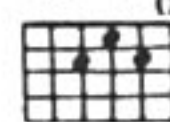
C#m/E



C#m(add9)/E



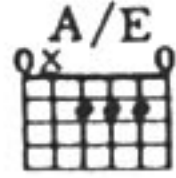
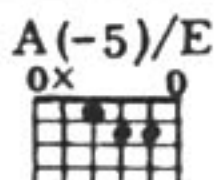
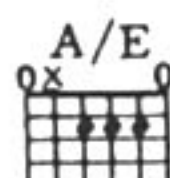
C#m/E



C#m(add9)/E

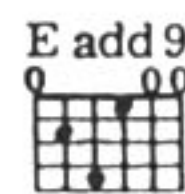
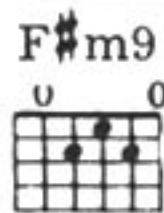


do do do da



da da da

do do.



Na na na na na na

D#7

na na.

C#m9/B

C#m7/B

C#m9/B

C#m7/B

Ooo.

C#m(add9)/A#

C#m(-5)/A#

C#m(add9)/A#

C#m(-5)/A#

F#m7(add13)/A

F#m7/A

Ooo.

F#m7(add13)/A

F#m7/A

C#m(add9)/G#

C#m

dim. molto rit.

MY KIND OF LADY

Lyrics and Music by
 RICK DAVIES and
 ROGER HODGSON

Moderately ♩ = 80

Chord diagrams: A, D6, A, D6

Ooo, — let me tell you what I want to say; you're the on-ly one

Chord diagrams: A, D6, N.C., E

who could make me feel this way. 1. My kind of

Chord diagrams: A, A6, Bm7, Dmaj7/E

la - dy; — no — bet - ter love could — I em -
 2. you'll — see, — in — spite of those who — say it's
 3. (See additional lyrics)

A A6 Bm7 Dmaj7/E

brace. —
wrong. —

No — bet - ter heart, no — oth - er
This — time we feel that — we be -

A A6 Bm7 Dmaj7/E D6/E

face —
long. —

can — quite com - pare with you.
Now — we can tru - ly say

F#m F#m7 Bm7

You came a - long and — then you mend my bro - ken dreams..
we'll be to - geth - er and that's all we'll ev - er need. —

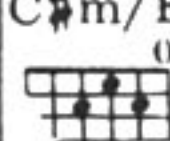
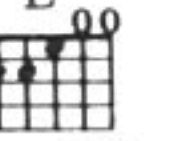
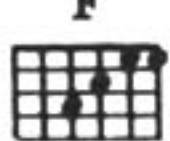
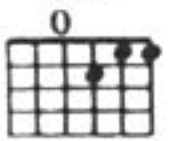
F#m F#m7 Bm7

I — was so down — and — then as fool - ish as it seems, — you
We'll — love each oth - er, — that's the way it's gon - na be, — and

C#m/E  E  1. C#m/E  E 

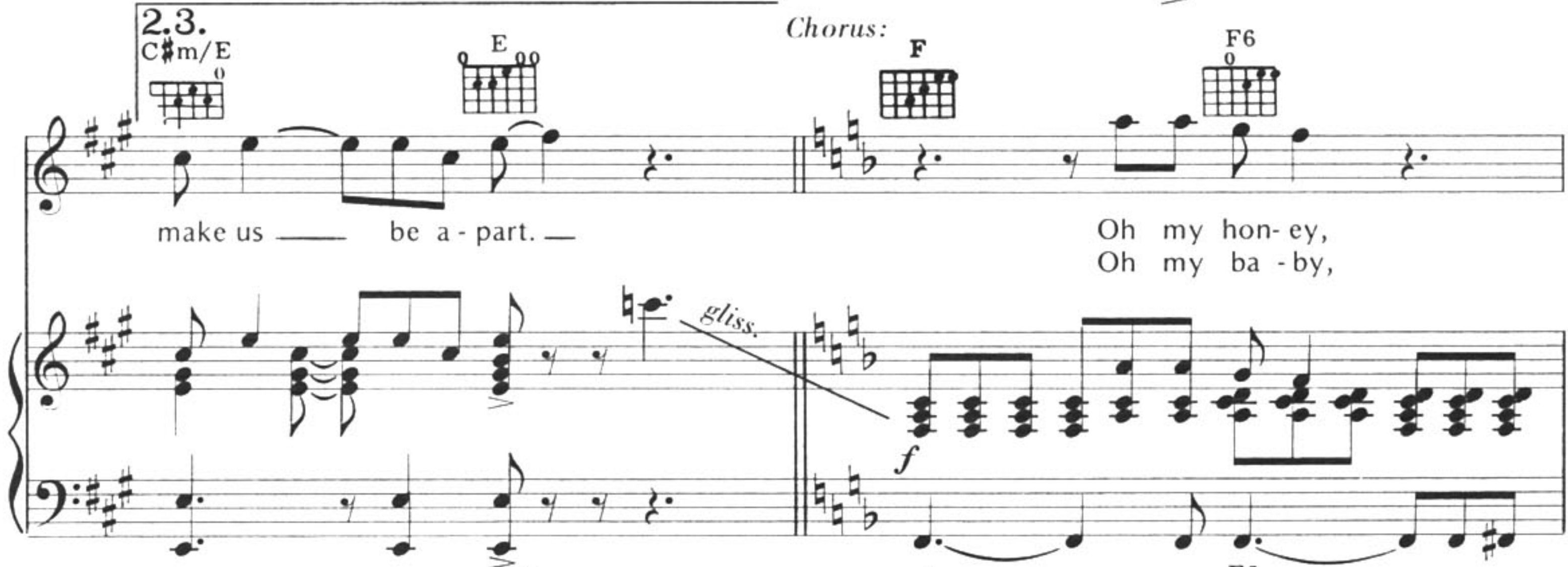
gave me — your af - fec-tion. Yeah ba-by, you came through. 2. We'll — make it,
noth-in' un - der the sun and moon — can



2.3. C#m/E  E  Chorus: F  F6 

make us — be a - part. — Oh my hon-ey,
Oh my ba - by,

gliss.



Gm7  C13  F  F6 

you — know I'll love you — ev - ery day. —
you — know I'll love you — all the way, —

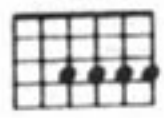


Gm7  C13  F  F6 

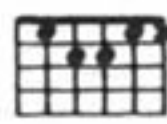
When — things go wrong we'll — find a way. —
when — times get hard we'll — smile and say, —



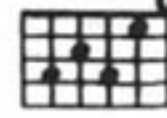
Gm7



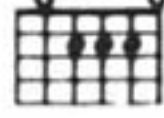
C13



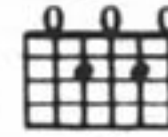
C7



A



A7

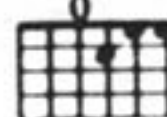


I'm so glad I met you, — much more than I can ev - er
I'm so glad I met you. — I'll love you more and more each

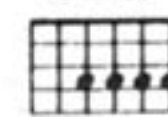
Dm



Dm7

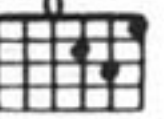


Gm7



say. — We're mak-ing plans — and hold-ing hands — just like be-fore. —
day. —

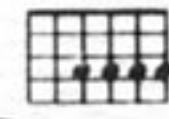
Dm



Dm7



Gm7

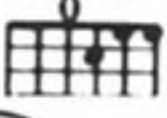


We'll try a - gain; — we'll make a - mends — a - long the road. —

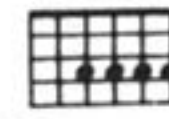
Dm



Dm7



Gm7



It's feel - in' good, — just like it should, — this time we know — we'll

1. **F/C** **C** **Bbmaj7/C** **C**

share each oth-er's hap-pi-ness for now and ev-er more.

sfz

A **D6** **A** **D6**

I've been wast-ing my life a-way; I've got a mes-sage for you

A **D6** **E** **N.C.** **D.S.**

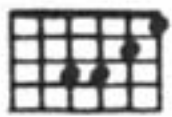
to-day to tell you that you are 3. my kind of

2. **Bbmaj7/C** **C** **Ab** **Ab6**

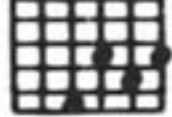
now and ev-er more. (Instrumental Solo Ad lib.)

f

Bbm



Eb



Ab

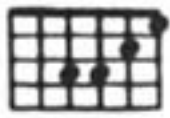


Ab6

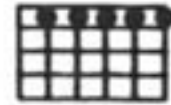


Musical notation for the first system, including treble and bass staves with chords.

Bbm



Eb9sus



6th fret

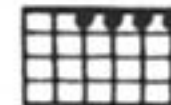
Eb



Ab

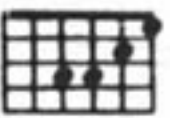


Ab6

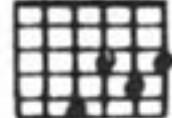


Musical notation for the second system, including treble and bass staves with chords.

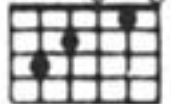
Bbm



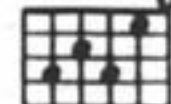
Eb



C

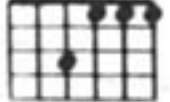


C7



Musical notation for the third system, including treble and bass staves with chords.

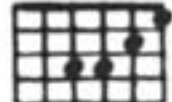
Fm



Fm7



Bbm

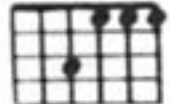


Bbm7



Musical notation for the fourth system, including treble and bass staves with chords.

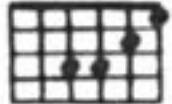
Fm



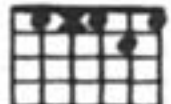
Fm7



Bbm



Bbm7



Musical notation for the fifth system, including treble and bass staves with chords.

The musical score consists of two systems of piano accompaniment. The first system features four measures with the following guitar chords: Fm, Fm7, Bbm, and Bbm7. The second system features four measures with the following guitar chords: Eb9 sus (6th fret), Eb, Bbm/Eb, and Eb. The piano accompaniment is written in a 7/7 time signature with a key signature of three flats. The right hand plays a steady eighth-note accompaniment, while the left hand plays a melodic line with some grace notes. The piece concludes with a repeat sign and the instruction 'Repeat ad lib. and fade'.

Verse 3:

My kind of lady; I'm not the same since I met you.
 All of my dreams had fallen through.
 And then you came along
 One magic night when things went right.
 It was so fine.
 Looked in your eyes and realized
 That you were mine.
 And nothin' under the sun and moon
 Can make us be apart.

(To Chorus:)

C'EST LE BON

Lyrics and Music by
 RICK DAVIES and
 ROGER HODGSON

Moderately $\text{♩} = 72$

Gmaj7

G6

Gmaj7

mf

G6

C/G

Amb5/G

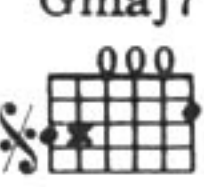
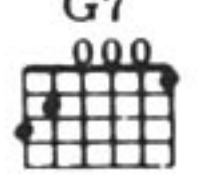
G

A7/G

C/G

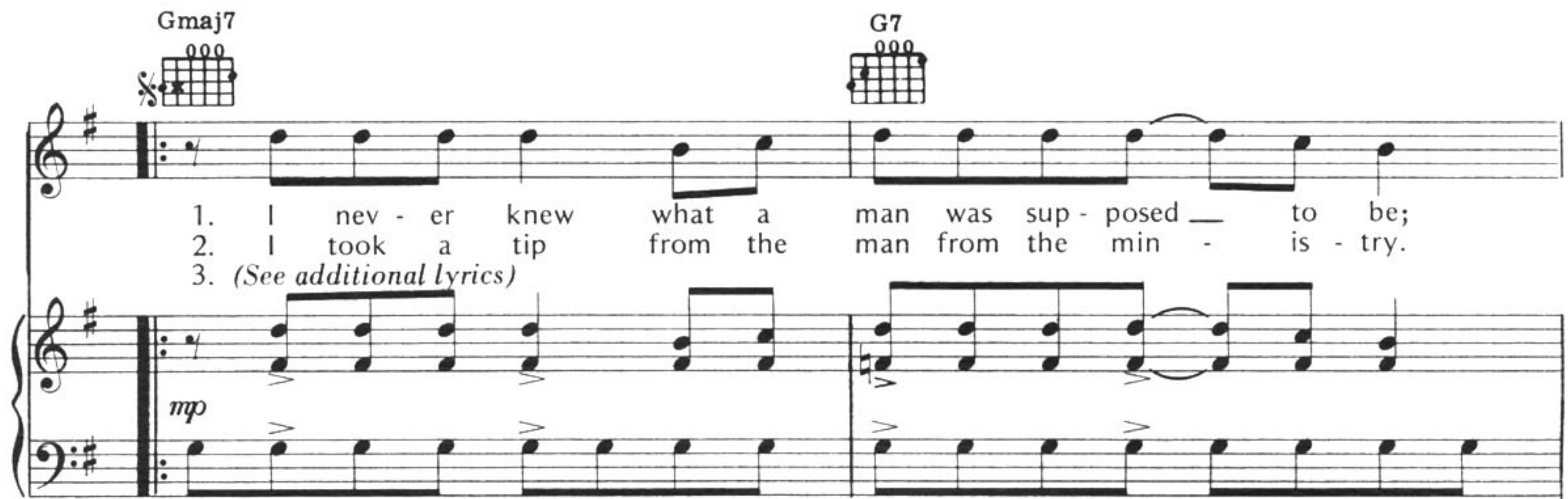
C (add9)/G

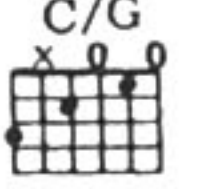
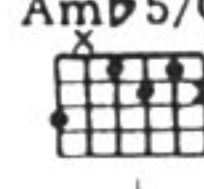
The musical score is written for piano and guitar. It consists of four systems of music. Each system has a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderately' with a quarter note equal to 72 beats per minute. The first system starts with a dynamic marking of *mf*. The guitar chords are indicated above the treble staff: Gmaj7, G6, and Gmaj7 in the first system; G6, C/G, and Amb5/G in the second system; G, A7/G, and C/G in the third system; and C (add9)/G in the fourth system. The piano accompaniment features a steady bass line in the left hand and a more melodic line in the right hand, often using chords and arpeggios.

Gmaj7  G7 

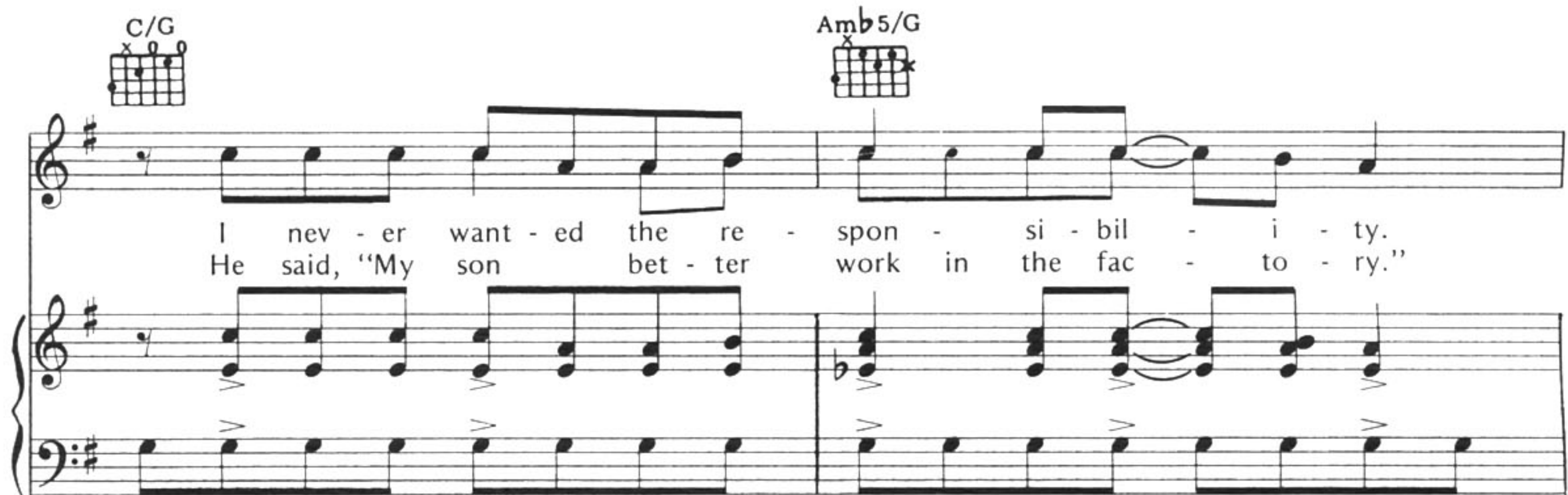
1. I nev - er knew what a man was sup - posed — to be;
 2. I took a tip from the man from the min - is - try.
 3. (See additional lyrics)

mp



C/G  Amb5/G 

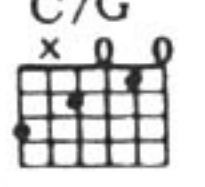
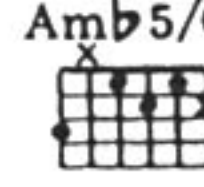
I nev - er want - ed the re - spon - si - bil - i - ty.
 He said, "My son bet - ter work in the fac - to - ry."



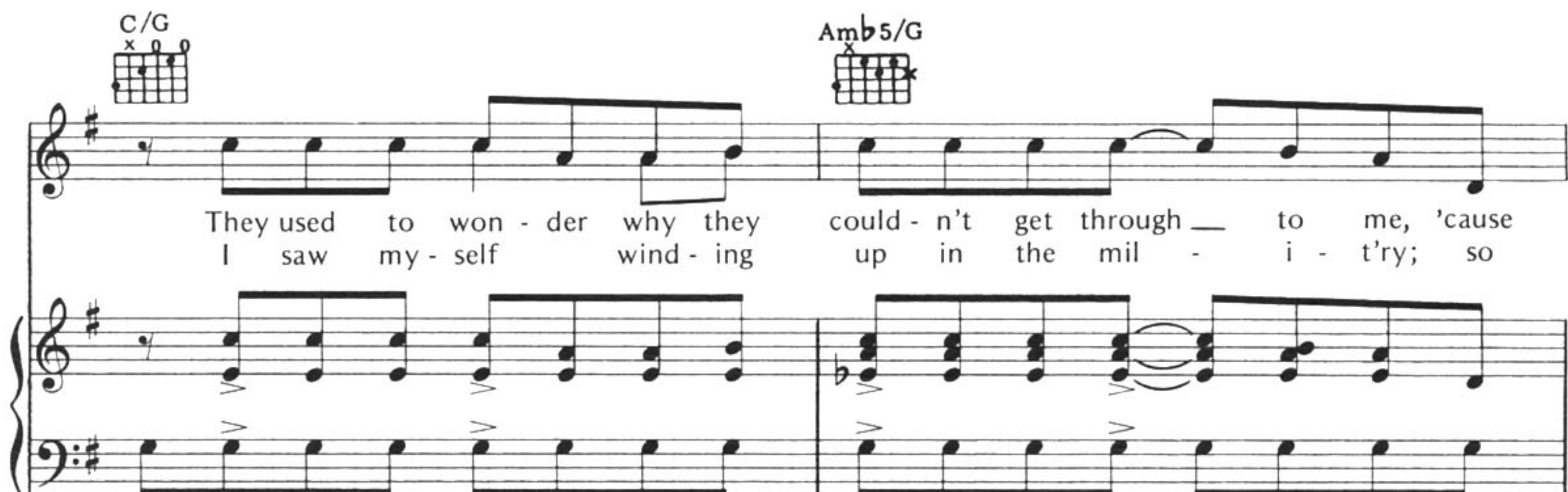
Gmaj7  G7 

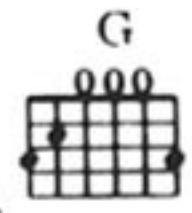
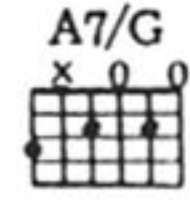
I still re - mem - ber what they tried to make — of me.
 Well, there were days, I can tell you quite hon - est - ly.




C/G  Amb5/G 

They used to won - der why they could - n't get through — to me, 'cause
 I saw my - self wind - ing up in the mil - i - t'ry; so



G  A7/G 

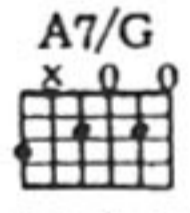
all that I had — was this mu - sic — a -
 luck - y to have — all this mu - sic — a -




C/G  G 

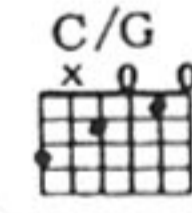
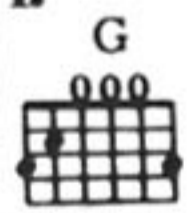
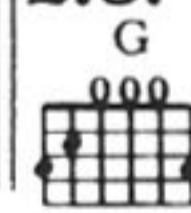
com - ing — to me. — And
 com - ing — to me. — I'm




A7/G 

all that I had — was this rhy - thm — a -
 luck - y to have — all this rhy - thm — a -

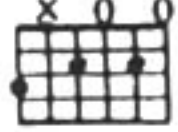


C/G  1. G  2.3. G 

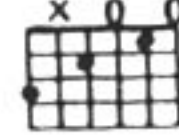
run - ning — through me. — I'm
 run - ning — through me. —



A7/G

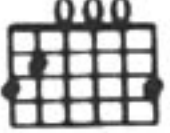


C/G



watch - ing the mov - ie go down, a - round a - bout

G

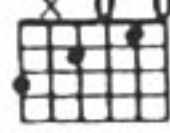


A7/G



me. I'm watch - ing the mer - ry - go - round go

C/G



G



Am7



down a - bout me. I said, "Lov - ers,

mf

D7sus

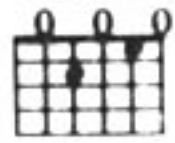


D7



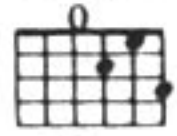
you're need - ed in the gar - den, 'cause there's a

Am7

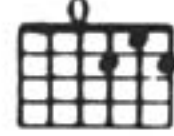


lot of cra - zy peo - ple who've for - got - ten where

D7sus

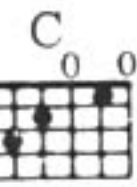
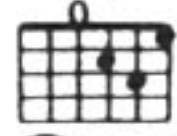


D7



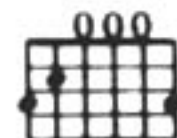
their heart is. And they don't

Dm/F

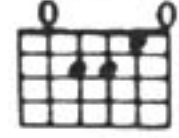


give a damn a - bout hurt - ing } those that

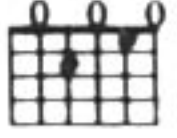
G



Am



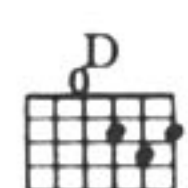
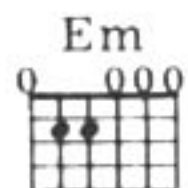
Am7




flowers and those trees. C'est le bon; —
small child in me. }

cresc.

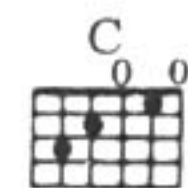
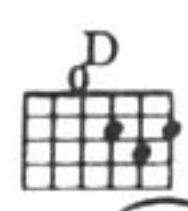
Chorus: 

sail - ing — on and — on.

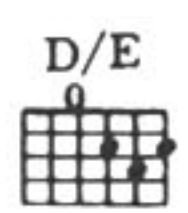
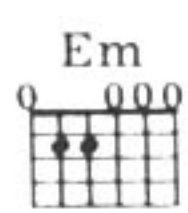


C'est le bon; — sail - ing —

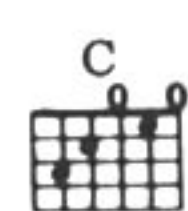
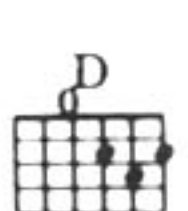
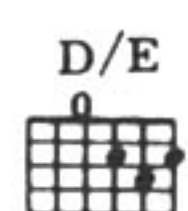
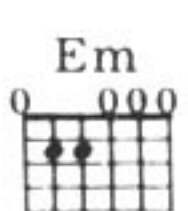


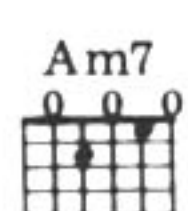
 

on and — on. C'est le bon; —





sail - ing — on and — on. C'est le bon; —



To Coda

1. *D/E* *Em* *Cmaj7*

sail - ing — on and — on.

To next strain

2. *D/E* *Em*

on and — on.

dim.

D.S. S.al Coda

Am7 *Gmaj7* *G7*

C'est le bon; —

Instr. solo ad lib

mf

C/G 1. 2. 3. 4. *D.S.*

Amb5/G *Amb5/G*

Coda

D/E Em Cmaj7 Gmaj7

on and on.

dim. *mf*

G6 Gmaj7 G6 C/G

Am-5/G G A7/G C

dim. *mp*

C (add 9)

Repeat ad lib and fade

p dim. poco a poco

Verse 3:
 Sometimes I wonder where my life is taking me.
 Sometimes I wonder what they all expect of me.
 Well, there are days, I can tell you quite honestly,
 I see myself ending up in the monastery,
 'Cause all that I have is this music
 A-coming to me.
 And all that I have is this rhythm
 A-running through me.

DON'T LEAVE ME NOW

Lyrics and Music by
 RICK DAVIES and
 ROGER HODGSON

Slowly, with expression ♩ = 56

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of staves. The first system includes a saxophone solo line and a piano accompaniment. The second system continues the piano accompaniment with various chords. The third system concludes the piano accompaniment with a triplet and an 'end solo' marking.

Chord Diagrams:

- Fm:
- Cm/Eb:
- Dbmaj7:
- C7sus:
- C7:
- Fm:
- Cm/Eb:
- Db:
- C7sus:
- C7:

Performance Markings:

- (Sax Solo)
- p*
- 3
- end solo

Fm



Db/F

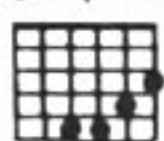


E♭



Musical notation for the first system, including piano accompaniment and a vocal line with a repeat sign.

Cm/E♭



Db

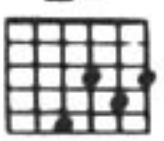


B♭m



Musical notation for the second system, including piano accompaniment and a vocal line with a repeat sign.

E♭



1. E♭7/Db



2. E♭7/Db

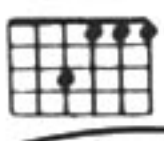


Musical notation for the third system, including piano accompaniment and a vocal line with a repeat sign.

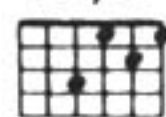
1. Don't leave me now;

Musical notation for the fourth system, including piano accompaniment and a vocal line with a repeat sign.

Fm



Db/F



Musical notation for the fifth system, including piano accompaniment and a vocal line with lyrics: "leave me out in the".

2. 3. 4. (See additional lyrics)

5. 6. (Instrumental Solo ad lib.)

Musical notation for the sixth system, including piano accompaniment and a vocal line with lyrics: "leave me out in the".

E_b **Cm/E_b** **D_b**

pour - ing rain — with my back — a - gainst — the wall; —

B_bm **E_b** **1.2.3.5. E_b7/D_b**

— don't leave me now. — 2. Don't leave me now; —

4. E_b7/D_b **6. E_b7/D_b**

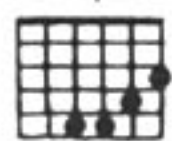
Whoa. — Oh, — don't leave me now; —

F_m **D_b/F** **E_b**

leave me hold - ing an emp - ty heart —

(2nd and 3rd time Instrumental Solo ad lib)

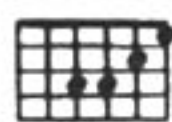
Cm/Eb



Db



Bbm

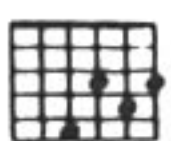


Musical staff with lyrics: as the curtain starts to fall; don't leave me now..

as the cur - tain starts — to fall; — don't leave me now..

Piano accompaniment for the first system

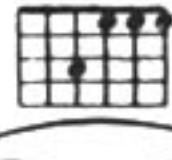
Eb



Eb7/Db



Fm

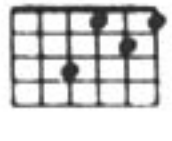


Musical staff with lyrics: Oh, don't leave me now;

Oh, — don't leave me now; —

Piano accompaniment for the second system

Db/F

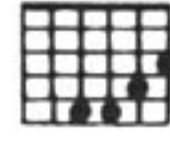


3

Eb



Cm/Eb

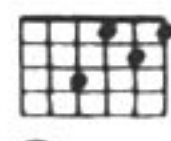


Musical staff with lyrics: all a-lone in this crazy world when I'm old

all a - lone in this cra - zy world — when I'm old —

Piano accompaniment for the third system

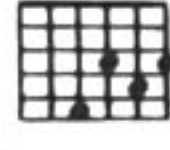
Db



Bbm



Eb



Musical staff with lyrics: and cold and grey and time is gone.

— and cold — and grey — and time — is gone. —

Piano accompaniment for the fourth system

1. Eb7/Db
 2. Eb7/Db
 3. Eb7/Db

Whoa. _____

Detailed description: This system contains the first three measures of the piece. It features a vocal line with a long note and a piano accompaniment. Above the vocal line are three guitar chord diagrams for Eb7/Db. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three flats (Bb, Eb, Ab).

Slowly ♩ = 56

Fm Eb/F

dim. poco a poco p

Detailed description: This system contains measures 4-7. It features a vocal line with a long note and a piano accompaniment. Above the vocal line are two guitar chord diagrams for Fm and Eb/F. The piano accompaniment features a long note in the right hand and a bass line in the left hand. The dynamic marking 'dim. poco a poco' is written above the first measure, and 'p' is written above the second measure.

Fm Eb/F Fm Eb/F

cresc. mf

Detailed description: This system contains measures 8-11. It features a vocal line with a long note and a piano accompaniment. Above the vocal line are four guitar chord diagrams for Fm, Eb/F, Fm, and Eb/F. The piano accompaniment features a long note in the right hand and a bass line in the left hand. The dynamic marking 'cresc.' is written above the eighth measure, and 'mf' is written above the ninth measure.

Fm Eb/F Fm Db

La _____ la la la la

Detailed description: This system contains measures 12-15. It features a vocal line with a long note and a piano accompaniment. Above the vocal line are four guitar chord diagrams for Fm, Eb/F, Fm, and Db. The piano accompaniment features a long note in the right hand and a bass line in the left hand. The dynamic marking 'mp' is written above the twelfth measure. A triplet of eighth notes is marked with a '3' above it in the thirteenth measure.

mp

Detailed description: This system contains measures 16-19. It features a vocal line with a long note and a piano accompaniment. The piano accompaniment features a long note in the right hand and a bass line in the left hand. The dynamic marking 'mp' is written above the sixteenth measure. A triplet of eighth notes is marked with a '3' above it in the seventeenth measure.

The musical score consists of three systems. The first system includes a vocal line with lyrics 'la la la _ la la la la.' and guitar chords: Eb sus, Bbm(no3rd), Ab, and Gbmaj7. The second system shows piano accompaniment with a '3' marking over a triplet in the right hand. The third system is a piano solo section marked 'Fade ad lib.' with dynamics 'dim poco a poco', 'pp', and 'pppp'.

Verse 2:
 Don't leave me now;
 Leave me out with nowhere to go
 As the shadows start to fall;
 Don't leave me now.

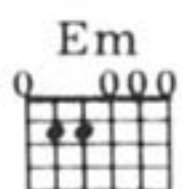
Verse 3:
 Don't leave me now;
 Leave me out on this lonely road
 As the wind begins to howl;
 Don't leave me now.

Verse 4:
 Don't leave me now;
 All alone on this darkest night,
 Feeling old and cold and grey;
 Don't leave me now.

WAITING SO LONG

Lyrics and Music by
 RICK DAVIES and
 ROGER HODGSON

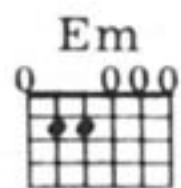
Moderately ♩ = 112



mp

mf

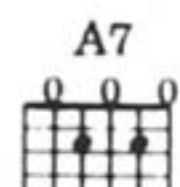
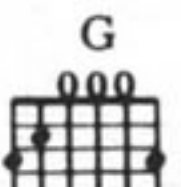
sempre staccato



1. Did you get all you want? — Did you

2. (see additional lyrics)

(crosshands)



see — the whole show? — Where's — all the fun —

that we — used to know? — As the

mem - o - ries fade — way — out of view, —

I'd love those old days — to

come — back to you. I've — been wait -

mf *legato*

Chord diagrams: C, Em, G, A7

- ing so long;

ff
8va bassa

C/E

I'm not feel - ing so strong.

mf *ff*
8va bassa

1. *Em*

2. Did you

dim.

Em7

A7

Em7

Noth - ing new, it's just the same old thing.

mf

A7 Em7 A7

You've got me sing-ing those — old

Em7 A7

blues — a - gain. — 3. An-gry mu-sic, words of

Em Em7 Em

fire; — paint-ed fac - es filled with rage; —

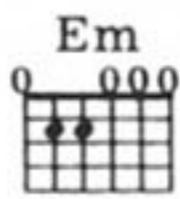
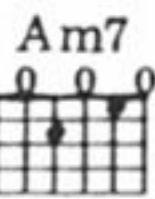
4. (See additional lyrics)

mf *sempre staccato*

red * *red* * *sim.*

Em7 A7

e - ven then — they sound — so — tired. —

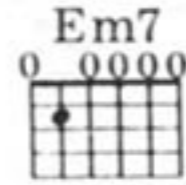


1.

I must be set in my— old ways.

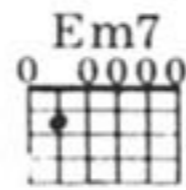
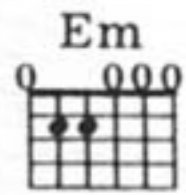
4. If this world is un - im -

2.



5. Yes, I've been wait-ing such a long — time

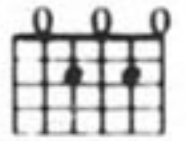
just for some - thing to ring —



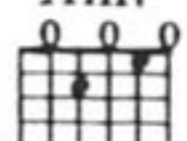
— true.

Now, I'd rath - er taste — the old —

A7



Am7



— wine —

than mess a-round — with some - thing —

Em

new. And the blind-ness goes on, —

cresc. *ff*

8va bassa

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a whole note 'new.' followed by a triplet of eighth notes 'And the blind-ness goes on, —'. The piano accompaniment (bottom two staves) features a bass line with a long note and a treble line with chords and triplets. Dynamics include 'cresc.' and 'ff'. A guitar chord diagram for Em is shown at the top left.

A

the blind-ness goes on, — the blind-ness goes

Detailed description: This system contains the second two staves of music. The vocal line continues with 'the blind-ness goes on, —' and then 'the blind-ness goes'. The piano accompaniment continues with similar patterns. A guitar chord diagram for A is shown at the top left.

C

on, — the blind - ness goes on, —

Em

8va bassa

Detailed description: This system contains the third two staves of music. The vocal line continues with 'on, —' and 'the blind - ness goes on, —'. The piano accompaniment continues. Guitar chord diagrams for C and Em are shown at the top left and top right respectively.

Em7

the blind - ness goes on, — the blind - ness goes

Detailed description: This system contains the final two staves of music. The vocal line continues with 'the blind - ness goes on, —' and 'the blind - ness goes'. The piano accompaniment continues. A guitar chord diagram for Em7 is shown at the top left.

The musical score is divided into four systems. The first system contains the vocal line with lyrics: "on, the blind-ness goes on." and a piano accompaniment. The second system features a piano solo marked "Inst. Solo ad lib" with dynamics *p-f* and a "8va bassa" instruction. The third system continues the piano accompaniment. The fourth system concludes with a *molto rit.* section.

Guitar Chords:

- A: $x02232$
- C: $x32010$
- Em: 020200
- G: 023200
- A7: $x02020$

Other Annotations:

- 3 (triplets)
- sfz* (sforzando)
- 8va bassa (8th octave bass)
- 1-8 (measure range)
- p-f* (piano-forte)
- molto rit.* (molto ritardando)

Verse 2:

Did you say what you mean?
 Do you mean what you say?
 About this new scene,
 Is it really that way?
 But the blindness goes on,
 The blindness goes on.
 You say it's not so,
 But what do you know.
 I've been waiting so long;
 I'm not feeling so strong.

Verse 4:

If this world is unimpressive,
 It's been that way for quite a while.
 I don't need no heavy message.
 Just turn me on and make me smile.

ALL SONGS BY RICK DAVIES AND ROGER HODGSON

*BONNIE
C'EST LE BON
CRAZY*

*DON'T LEAVE ME NOW
IT'S RAINING AGAIN
KNOW WHO YOU ARE
MY KIND OF LADY
PUT ON YOUR OLD BROWN SHOES
WAITING SO LONG*



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