

# EASY DOES IT

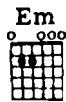
Words and Music by  
**ROGER HODGSON and RICHARD DAVIES**

Moderately bright



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

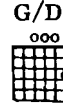
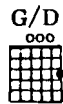
*mp*



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

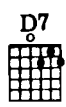
1.

2.

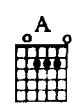
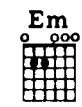
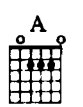
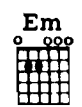


And if we — And if you know who you are, — you are your own su - per - star, —

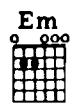
*mf*



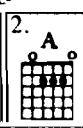
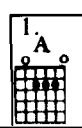
and on - ly you can shape the { mov - ie } that you make. { mu - sic }



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



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



wake. And if you wake.

*mp*

# ANOTHER MAN'S WOMAN

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


Moderately, in 2

**Bb**



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

*mf*



**Bb m**



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



**F**



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





how. \_\_\_\_\_  
done. \_\_\_\_\_

The first system of the musical score consists of three measures. The vocal line (top staff) has a treble clef and a key signature of one flat (Bb). The first measure contains a half note G4, followed by a quarter rest. The second and third measures contain whole rests. The piano accompaniment (middle and bottom staves) features a bass line with a whole note G2 in the first measure, followed by quarter rests. The right hand (middle staff) plays a series of chords: G7 (x000) in the first measure, F7 (x000) in the second, and E7 (x000) in the third. The piano part concludes with a fermata over the final chord.



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

The second system of the musical score consists of three measures. The vocal line (top staff) has a treble clef and a key signature of one flat (Bb). The lyrics are: "You saw me in the first— place; well, who'd you think I am? How 'bout the mess you made— me, or don't you give a damn?". The piano accompaniment (middle and bottom staves) features a bass line with a whole note G2 in the first measure, followed by quarter rests. The right hand (middle staff) plays a series of chords: G7 (x000) in the first measure, F7 (x000) in the second, and E7 (x000) in the third. The piano part concludes with a fermata over the final chord.

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

The third system of the musical score consists of three measures. The vocal line (top staff) has a treble clef and a key signature of one flat (Bb). The lyrics are: "How can you be so two - faced? And tell me where I stand. You're gon-na drive me cra - zy; it's more than I can stand.". The piano accompaniment (middle and bottom staves) features a bass line with a whole note G2 in the first measure, followed by quarter rests. The right hand (middle staff) plays a series of chords: G7 (x000) in the first measure, F7 (x000) in the second, and E7 (x000) in the third. The piano part concludes with a fermata over the final chord.

F G7/F

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

Bb/F Dm

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

F G7/F

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

Bb/F Dm

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

No chord (♩ = ♩) Dm F

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

G7 F G7 F

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

G7 F Dm

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

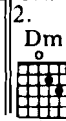
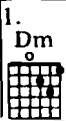
F G7

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



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

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



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

Repeat and fade



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

Repeat and fade



Musical notation for the fourth system, including piano accompaniment.

# SISTER MOONSHINE

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

Moderately, in 2

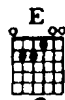
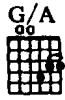
Tacet

*mf*

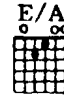
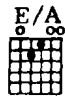
Oh, when I was a small boy, -  
 sto - ry? - I wish I'd been a min - strel, -  
 Oh, if I was a li - on, -

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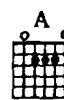
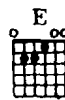
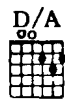




well, I could see the mag - ic in a day. —  
 just think of all the maid - ens I could call. —  
 well, I could be the king of all the plain. —



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



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

E A E 1. A

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

2. Bm

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

A Amaj7

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

Bm

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

A  Amaj7 

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



F#m  F 

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



F#m  F  G 

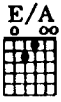
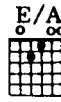
give, make us all try. Give us a se - cret



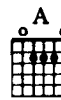
B 

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





sky.



To Coda *To Coda* *D. S. (no repeats) al Coda*

Coda



Repeat and fade



I said: Hey, Sis - ter Moon-

Repeat and fade



shine. I said: Hey,

# POOR BOY

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

Moderately (♩ =  $\frac{1}{2}$  ♩)

Tacet

Guitar (Capo 3rd fret) → G

Piano → Bb

C/G

Eb/Bb

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

G

Bb

C/G

Eb/Bb

G

Bb

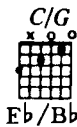
C/G

Eb/Bb

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



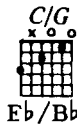
Bb



Eb/Bb

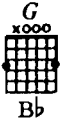


Bb

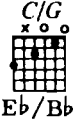


Eb/Bb

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



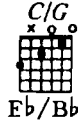
Bb



Eb/Bb



Bb

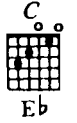


Eb/Bb

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



Bb



Eb



Bb



Eb

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



Bb



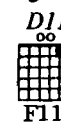
Eb



Bb



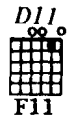
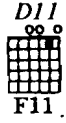
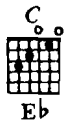
Eb



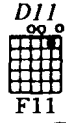
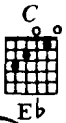
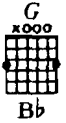
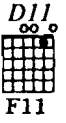
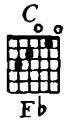
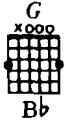
F11

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

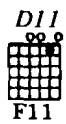
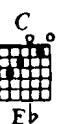
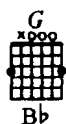
*mf*



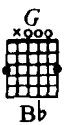
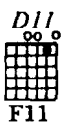
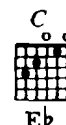
way too ear - ly just to im - press you with the mon - ey they've made..  
fools and all their mon - ey when half of what they got you know they never will use..




At one drop of rain they're com - plain - in'; it's the  
E-nough to get by suits me fine; I don't care.




same a - bout the wage they're earn - in'. Well, that is not the  
if they think I'm fun - ny. I'm nev - er gon - na



way I'm gon - na be. } Don't mind the rain, don't mind snow, don't mind  
change my point of view. }


**C#07**  
  
 F#07

**Eb6**  
  
 Gb6

**Am7**  
  
 Cm7

noth - in' if I know you will be



**Am7-5/Eb**  
  
 Cm7-5/Gb


**G**  
  
 Bb


**D/F#**  
  
 F/A


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

To Coda

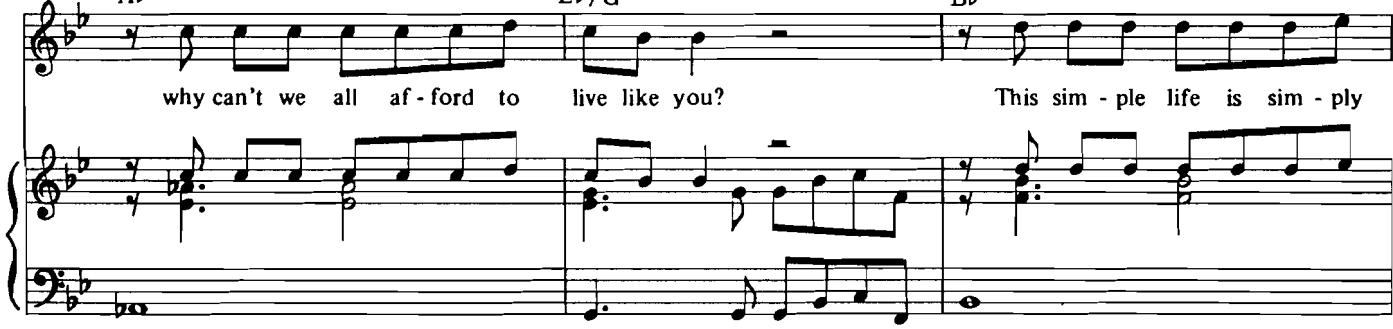



**F**  
  
 Ab


**C/E**  
  
 Eb/G


**G**  
  
 Bb

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



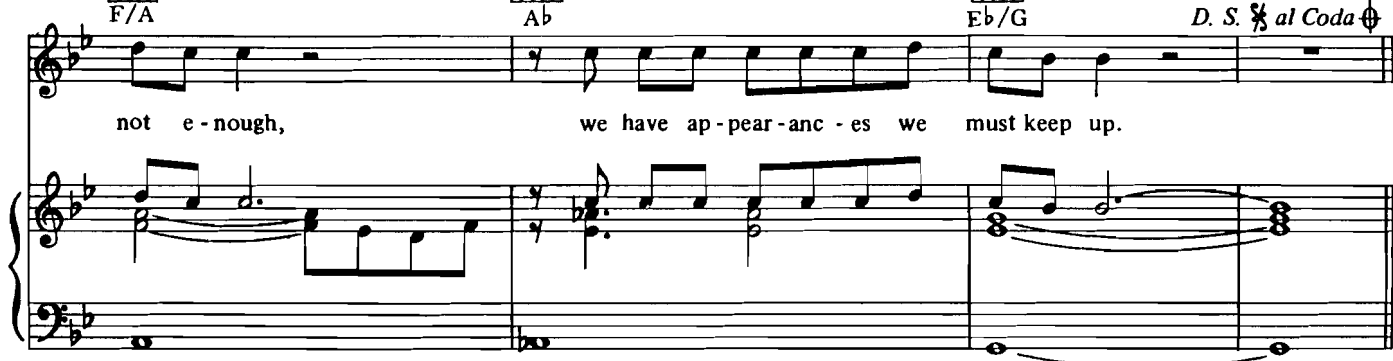
**D/F#**  
  
 F/A

**F**  
  
 Ab

**C/E**  
  
 Eb/G

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

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





Coda

G  
x000  
Bb

G  
x000  
Bb

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

C7  
Eb7

C#07  
E07 3fr

Eb6  
Gb6

Am7  
Cm7

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

Am7-5/Eb  
Cm7-5/Gb

Repeat and fade

Em7  
Gm7

Bm/D  
Dm/F

Am7  
Cm7

right here with me...

Repeat and fade

B7  
D7

Em7  
Gm7

Bm/D  
Dm/F

Am7  
Cm7

B7  
D7

# TWO OF US

Words and Music by  
 ROGER HODGSON and RICHARD DAVIES

Moderately

Guitar → A  
 (Capo 1st fret)

Piano → Bb

F#m7/A



Gm7/Bb

Look at me, — I'm a speck of sand, — and I'm build - ing dreams — in a  
 Ev - 'ry time — that I'm feel - in' down, — well, they pick me up — and they

*mp legato*

Bm7/A



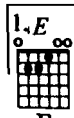
Cm7/Bb

D/A

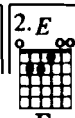


Eb/Bb

strang - er's land. — Tell me, why do I care, — tell me, why do I  
 spin me round. — Tell me, where do we go, — tell me, where do we



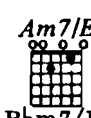
F



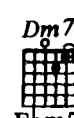
F



Gb



Bbm7/F



Ebm7

care? — go from here?

*cresc.*

Chord diagrams: C (x03213), Db (x02132), G (x00032), Ab (x00021), Db (x02132)

What are we gon - na find out, what are we gon - na  
 When is man gon - na find out, when are we gon - na

*mf*

Chord diagrams: G (x00032), Am7 (x02213), Bbm7 (x02213)

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

3 3

Chord diagrams: D9 (x02321), Eb9 (x02321), Fmaj7 (x02321), Gbmaj7 (x02321)

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

3 3

Chord diagrams: D9 (x02321), Eb9 (x02321), C (x03213), Db (x02132), E7sus4 (x02321), F7sus4 (x02321)

To Coda ♪

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

*dim.* *mp*

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

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

me?

cresc.

Coda  $\Phi$

Fmaj7      Am7/E      Dm7

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

3

C      Cmaj7      Am      Dm7-5/Ab

mp

3fr

C/G      F#m7-5      F      C

Db/Ab      Gm7-5      Gb      Db

rit.      p

# A SOAPBOX OPERA

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately bright

Em



Gmaj7/D



I hear on - ly what I want to hear,  
hey there, you tell me you're a ho - ly man,  
May be, well, tell me what I'm liv - ing for,

Cmaj7



but I have to be - lieve in some - thing,  
but al - though I am just a be - gin - ner,  
'cause I feel like I'm tossed in the mid - dle;

Am

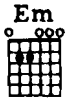


D



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

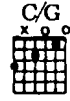
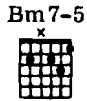




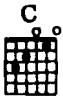
1. | 2.

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line starts with a quarter note on G4, followed by a half note on A4, then a quarter note on B4. The piano accompaniment provides harmonic support with chords and moving lines in both hands.






The second system of music continues the piano accompaniment from the first system. It features a vocal line in treble clef that is mostly silent, indicated by a horizontal line. The piano accompaniment in grand staff continues with various chords and melodic fragments.

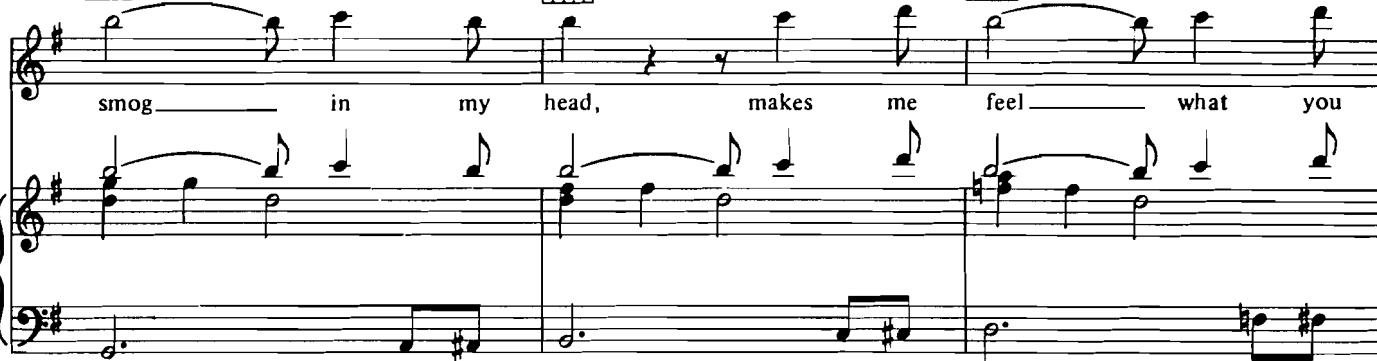


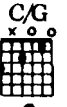
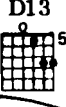
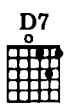
But rath - er than a rea - son, there's a

The third system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line starts with a quarter note on G4, followed by a half note on A4, then a quarter note on B4. The piano accompaniment provides harmonic support with chords and moving lines in both hands.


G  Bm  Bm7-5 

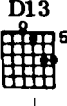


smog in my head, makes me feel what you



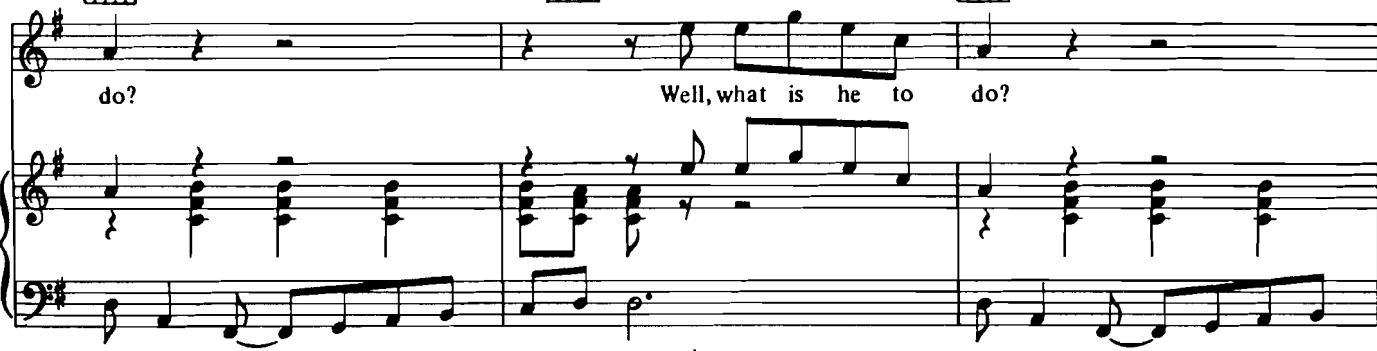
C/G  D13  5fr D7  5fr





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




D13  5fr D7  5fr D13  5fr

do? Well, what is he to do?

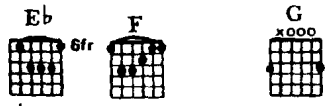


D7  5fr Eb  6fr F  G 

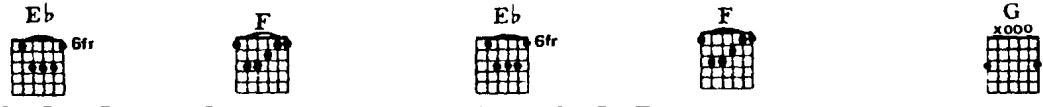
Oh, what is there to do?







Whoa, whoa, — whoa.



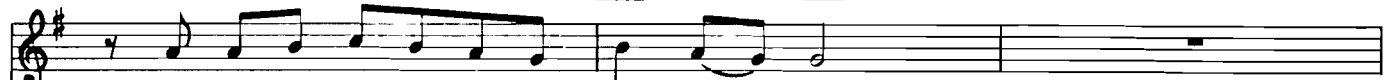
*D.C. al Coda*



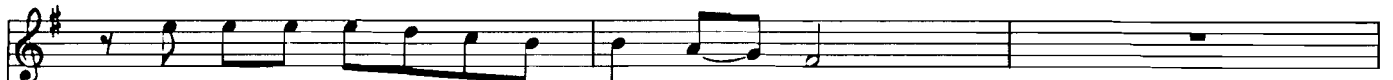
but will they lis - ten when it's time to — go? Oh, —



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



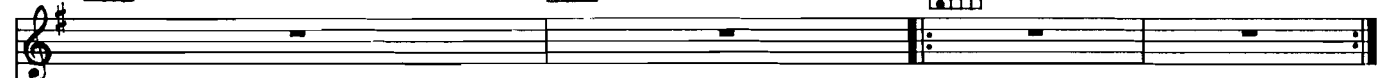
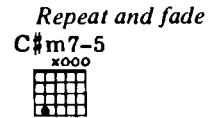
col - lect - ing tear - drops in a pa - per — cup.



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



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



Repeat and fade

# AIN'T NOBODY BUT ME

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

Moderately slow, in 4



*mf*



3

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

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

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

so prom - ise not \_\_\_\_\_ to cause a scene \_\_\_\_\_

Bb7

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

E7

No chord

Well, you can run you know he'll find you;  
You see, I got a dou-ble dis-po - si - tion;

it don't mat - ter now, just look be - hind you.  
some-times I'm mean, some-times I'm vi - cious.



You had your warn - ing, you knew the score;  
I'm Doc - tor Je - kyll and Mis - ter Hyde;

you got her drunk, — and that means war.  
so if you want — to stay a - live,



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



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

Ain't no - bod - y but

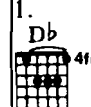
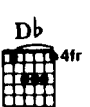
*mp*



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

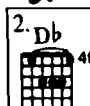


Ain't no fish in the sea gon-na sigh \_\_\_\_\_ for you, gon-na



N. C.

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



*mf*

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



lie for you, gon - na die for you.

Four times



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

Four times



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

N. C.

*mf*

Repeat and fade



Repeat and fade

# JUST A NORMAL DAY

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Slowly, in 2  
Tacet

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a dynamic marking of *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 2/4.

Bb A+ Dm F

Four guitar chord diagrams are shown below the piano introduction: Bb (two flats), A+ (natural A), Dm (D minor), and F (F major).

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

Vocal line musical notation for the first two lines of the song. The melody is written on a single staff with lyrics underneath.

Piano accompaniment musical notation for the first two lines of the song, consisting of two staves (treble and bass clef).

Gm7 F Bb

Three guitar chord diagrams are shown below the piano accompaniment: Gm7 (G minor 7), F (F major), and Bb (Bb major).

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

Vocal line musical notation for the next two lines of the song. The melody is written on a single staff with lyrics underneath.

Piano accompaniment musical notation for the next two lines of the song, consisting of two staves (treble and bass clef).

A+ Dm F Gm7

Four guitar chord diagrams are shown below the piano accompaniment: A+ (natural A), Dm (D minor), F (F major), and Gm7 (G minor 7).

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

Vocal line musical notation for the final two lines of the song. The melody is written on a single staff with lyrics underneath.

Piano accompaniment musical notation for the final two lines of the song, consisting of two staves (treble and bass clef).



F

Am/E

Am7

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

Dm

C

Bb

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

Am7

Dm

Am7

a nor-mal day. And I've

Dm

C

Bb

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

Am 7



Dm



Bb



A+



strange things on your mind.

I eat a lot, sleep a lot,

Dm7-5/Ab



G7



Cm7



F7



pass - ing the time \_\_\_\_\_ of day;

may - be I'll find \_\_\_\_\_ my \_\_\_\_\_

Cm7



F7



Dm



Gm



way. \_\_\_\_\_

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

Tacet

just my - self.

*mp dim.*

*rit.*



# THE MEANING

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

Moderately, in 4  
 Tacet

Piano introduction in 4/4 time, marked *mp* and *Tacet*. The music consists of a simple harmonic progression in the right hand and a steady bass line in the left hand.



Vocal line with lyrics and instrumental accompaniment. The lyrics are: "Just look at the com- fort that you call your home, just kid-ding your-self that you're just watch-in' the mov- ie go blist- er- ing by, just look at the sad- ness, I Instrumental". The piano accompaniment is marked *mp-mf-mf*.

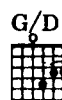
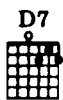


Vocal line with lyrics and instrumental accompaniment. The lyrics are: "nev- er a lone. wish I could cry. Well, may- be there's some-thing, there's one thing you should- n't have Well, may- be there's some-thing, there's one thing that I should have". The piano accompaniment continues with the same harmonic structure.

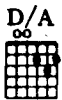
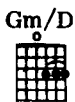


said, so you bet-ter be-ware.  
 said, well it bet-ter be said.  
 oh you bet-ter be-ware.



*cresc.*



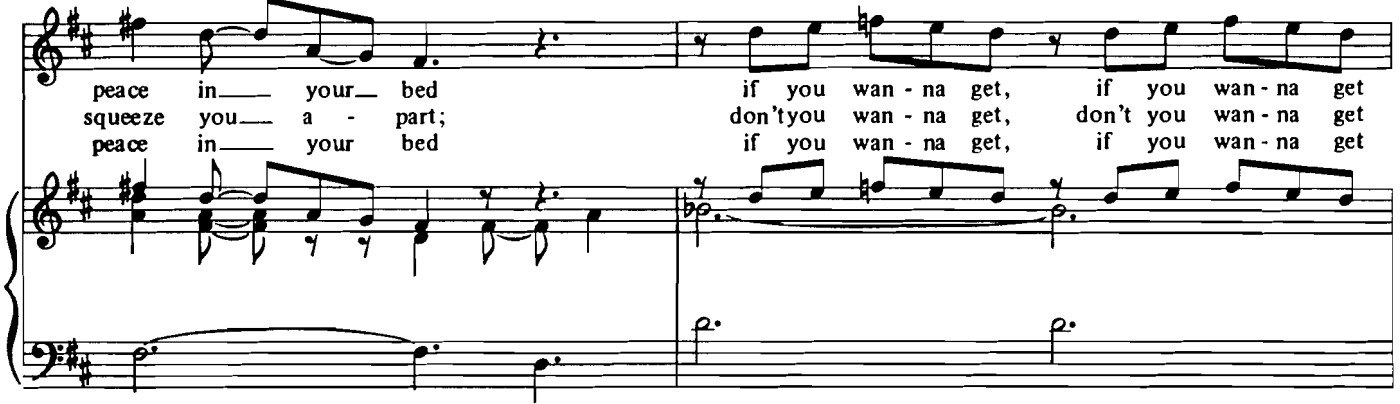
Instrumental piano accompaniment for the second system, featuring a treble and bass clef with a grand staff.






And you'd bet-ter get, and you'd bet-ter get light in— your head, and you'd bet-ter get, and you'd bet-ter get  
 It's a reck-on-ing, it's a reck-on-ing gold in— your heart, it's be- gin-ning to, it's be- gin-ning to  
 And you'd bet-ter get, and you'd bet-ter get light in— your head, and you'd bet-ter get, and you'd bet-ter get

**D/F#**  **Gm/D** 


peace in your bed if you wan - na get, if you wan - na get  
 squeeze you a - part; don't you wan - na get, don't you wan - na get  
 peace in your bed if you wan - na get, if you wan - na get





**D/A**  **D/G#**  **D/G** 

high.  
 high?  
 high.


1. 2.



**G/D**  **D** 

You're hold - in' the world in the palm of your hand;  
 To look at the mad - ness that glows in your eyes

*f*



G/D



D



what you're tell - in' your chil - dren — you — don't un - der - stand. —  
to find that your chil - dren — will — steal your — dis - guise. — }

F/D



C/D



If you know what the mean - ing — is, — if you know what the mean - ing — is,

G/D



D



if you know what the mean - ing — is, if you know what the mean - ing — is.

F/D



C/D



if you know what the mean - ing — is, — if you know what the mean - ing — is,



# LADY

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

Moderately fast



La - dy,  
 Mis - ter,

A(addB)



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

F#m7



Bm



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



A(addB)



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

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

F#m7



Bm



A(addB)



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

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

Bm



A(addB)



G(addA)



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

ah so bad,

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

C

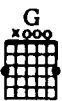
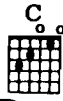
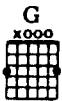
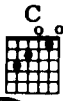


G



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

though the road



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

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

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



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

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

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



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

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

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



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

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

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

C G A D

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

A D

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

A C/D G/D C/D

know I'm a lit - tle bit sad?

G/D A

Oh, no.

Em

1.

A

This system contains the first two staves of music. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#). Above this staff are two guitar chord diagrams: an E minor (Em) chord and an A major (A) chord. The second staff is a piano accompaniment with grand staff notation (treble and bass clefs). The music begins with a whole rest in the vocal line, followed by a series of chords and moving lines in the piano accompaniment.

2.

F

C

F

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

This system contains the third and fourth staves. The top staff continues the vocal melody with lyrics: "Oo — la la la la, oo — la la la la, oo —". Above the staff are three guitar chord diagrams: F major, C major, and F major. The piano accompaniment continues with chords and moving lines.

C

D

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

This system contains the fifth and sixth staves. The top staff continues the vocal melody with lyrics: "— la la la la, oo — la la la la, ah, ah,". Above the staff are two guitar chord diagrams: C major and D major. The piano accompaniment continues with chords and moving lines.

To Coda

ah.

This system contains the seventh and eighth staves. The top staff has the instruction "To Coda" above a melodic phrase that ends with the lyric "ah.". The piano accompaniment continues with chords and moving lines.

Coda

You're

This system contains the ninth and tenth staves. The top staff has the instruction "Coda" above a melodic phrase that ends with the lyric "You're". The piano accompaniment continues with chords and moving lines.

Eight times



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

Em7/D



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

Bm\_\_ bm bm bm

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

bm, Bm bm bm bm bm,

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

Bm\_\_ bm bm bm bm, bm bm bm bm.