

1 *ramp* 2 3 *ON CUE* 4

Gtr II we *GTR I we*

Fm⁷/C

5 *Mark* 6 7 8 3

HOW DID WE GET HERE? HOW THE HELL? DAN LEFT CLOSE ON THE

Gtr II *Fm⁷/C*

9 10 11 12

STEE- PLE _____ OF THE CHURCH

Bbm⁷/F *Fm⁷/C*

13

Mark

14 15 16

HOW DID I GET HERE? - HOW THE HEU? - CHRIST-MAS!

mp PLAY STRINGS
Db/F

Eb/G Ab sus Ab

+ 85 →

17 18 19 20

CHRIST-MAS EVE LAST YEAR - - HOW COULD A

Db/F Eb/G Ab sus Ab

mf

21 22 23 24

NIGHT SO FRO-ZEN BE SO SCALD-ING HOT? HOW CAN A

Db/F Eb/G Ab sus Ab

25 26 27 28

MORN-ING - THIS MILD BE SO RAW?

Db/F Eb/G Fm7/C

29

Mark

30 31

WHY ARE EN-TI-RE YEARS STREWN ON THE CUT-TING ROOM FLOOR OF ME-MO-RY

32 33 34

WHEN SIN-GLÉ FRAMES- FROM ONE MAG-IC NIGHT FOR-

35 36 37 38

EV-ER FLICK-ER IN CLOSE UP ON THE 3 D I-MAX OF MY

39 40 41 42

MIND THAT'S PO-ÉT-IC THAT'S PA-THE-IC WHY DID

(43) Mark

44 45 46

MI-MI KNOCK ON RO-GER'S DOOR? - AND COLLINS CHOOSE THAT PHONE BOOTH BACK WHERE

+ H.H. Db/F Eb/G Ab sus Ab

+ Bass

47 48 49 50

AN-GEL SET UP HIS DRUMS? WHY DID MAU-REEN'S E-QUIP-MENT BREAK DOWN? WHY AM I -

Db/F Eb/G Ab sus Ab

51 52 53 54

- THE WIT- NESS? AND WHEN I CAP-TURE IT - ON FILM WILL IT

Db/F C/E B/Eb Bb/D

55 56 57 58

MEAN THAT IT'S - THE END AND I'M A - LONE?

A/Db Ab/C C2 sus