

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

+ 35-7

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

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

44 45 46

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

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

47 48 49 50

+ Bass

Db/F Eb/G Ab sus Ab

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

51 52 53 54

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

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

55 56 57 58

A/Db Ab/C C2 sus