

## VORWORT

Die Musik der britischen Band SUPERTRAMP begeistert spätestens seit der Veröffentlichung des Albums CRIME OF THE CENTURY (1974) ein Millionenpublikum. Eingängige Melodien verpackt in farbiger, reichhaltiger Harmonik mit ausgeklügelten und pfiffigen Bandarrangements und das alles zeitlos produziert. Songs, die das Beatles-Erbe gekonnt weiterführen.

Roger Hodgson, einer der kreativ-komponierenden Köpfe der Gruppe, trennte sich 1983 nach den FAMOUS LAST WORDS zugunsten einer Solokarriere und tourt unermüdet um den Globus, um mit seinen Evergreens gute Laune zu verbreiten. Dabei reduziert er die komplexen Songs oft auf eine einfache Klavier- oder Gitarrenbegleitung und: Es funktioniert!

SUPERTRAMP FOR CHOIR bietet nun erstmalig fünf der bekanntesten Klassiker in Arrangements für gemischte Stimmen, teils a cappella, teils mit Klavierbegleitung. Akkordsymbole erlauben eine zusätzliche Gitarrenbegleitung (12-saitig, das passt klanglich am besten!).

Rogers Musik lässt sich im Notenbild nicht in wenigen Takten zusammenfassen. Die vorliegenden Chorarrangements halten sich an die originalen Formabläufe. Aber keine Sorge – es ist einfacher, als es zunächst scheint. Gerade weil die Melodien so eingängig und sanglich sind.

SUPERTRAMP FOR CHOIR ist eine Schatzkiste für Chöre und Publikum. Give a little bit ... – of your voice!

Carsten Gerlitz

## PREFACE

The British band SUPERTRAMP has thrilled millions since the release of its album CRIME OF THE CENTURY (1974). Catchy melodies packaged in rich, colorful harmonies with sophisticated and lively band arrangements and all this produced in a timeless manner. These are songs that continue the Beatles' legacy expertly.

Roger Hodgson, one of their creative brains in composing, left the group in 1983 after the FAMOUS LAST WORDS album in favor of pursuing his own solo career and now tours tirelessly around the globe in order to spread mood of happiness with his evergreens. In the process he often reduces the complex songs to a simple piano or guitar accompaniment and: it works!

SUPERTRAMP FOR CHOIR offers five of the most popular classic songs for the first time in arrangements for mixed voices, partly a cappella, partly with piano accompaniment. Chord symbols allow for an additional guitar accompaniment (12-stringed, that sounds best!).

Roger's music cannot be summarized in the notation in just a few bars. The choral arrangements presented here adhere to the original formal development. But not to worry – it is easier than it looks at first. Exactly because the melodies are so catchy and so songful.

SUPERTRAMP FOR CHOIR is a treasure chest for choirs and audiences. Give a little bit ... – of your voice!

Carsten Gerlitz

English translation: Constance Stöhs

## THE LOGICAL SONG

SSATB and Piano ad lib

Words and Music by  
Rick Davies, Roger Hodgson  
Arr.: Carsten Gerlitz

$\text{♩} = 124$

S1 Mam mam mam  
S2 Mam mam mam

Mam mam ...  
When I was young it seemed that  
sent me a-way – to teach me

Mam mam ...  
mam mam ...  
mam mam ...  
mam mam ...

Mam mam ...  
Mam mam ...  
Mam mam ...  
Mam mam ...

Doong ischk dng doo le loo.  
Doong ischk dng – ba ba

Piano

life was so won-der-ful,  
how to be sen-si-ble,

life was so won-der-ful, mam mam ...  
how to be sen-si-ble, mam mam ...

life was so, so won-der-ful, mam mam ...  
how to be, be sen-si-ble, mam mam ...

ba bow ba bow  
ba bow ba bow  
ba bow ba bow  
ba bow ba bow

oh, ooh,  
oh, ooh,

mi-ra-cle,  
lo-gi-cal,

mi-ra-cle,  
lo-gi-cal,

beau-ti-ful,  
pon-si-ble,  
beau-ti-ful,  
pon-si-ble,

ba bow ba bow  
ba bow ba bow  
ba bow ba bow  
ba bow ba bow

Bb17 A m7 C Bb17



ah, \_\_\_\_\_  
 showed me a world, \_\_\_\_\_  
 birds in the trees -  
 showed me a world, \_\_\_\_\_  
 ma - gi - cal, \_\_\_\_\_  
 prac - ti - cal, \_\_\_\_\_  
 (lead)

and all the birds in the trees, well they'd be  
 and then they showed me a world where I could  
 birds in the trees, well they'd be  
 showed me a world where I could

ing. \_\_\_\_\_  
 oh \_\_\_\_\_  
 sing ooh \_\_\_\_\_  
 so de \_\_\_\_\_  
 hap - pi - ly, oh  
 pen - da - ble, oh

hap - pi - ly, oh  
 pen - da - ble, oh  
 hap - pi - ly, mam ...  
 pen - da - ble, mam ...

bow ba doong tschik dng - ba ba bow - ba  
 bow ba doong tschik dng - ba ba bow - ba

B<sup>♭</sup> D<sup>m</sup> B<sup>♭</sup>7 Am<sup>7</sup>

joy-ful - by, \_\_\_\_\_  
 cli - ni - cal, \_\_\_\_\_  
 1. me. \_\_\_\_\_

ooh cy watch ni - cal. \_\_\_\_\_  
 play, oh watch - ing me. \_\_\_\_\_  
 cy ni - cal. \_\_\_\_\_

in - tel - lec - tu - al, \_\_\_\_\_  
 oh joy - ful - ly play - ful - by, \_\_\_\_\_  
 oh cli - ni - cal, play - ful - by, \_\_\_\_\_  
 mam ... oh cli - ni - cal, cy - ni - cal, \_\_\_\_\_  
 mam mam ...

But then they  
 cy - ni - cal. \_\_\_\_\_  
 mam mam ...  
 mam mam ...

bow ba ba bow ischik dng dng  
 bow ischik dng dng  
 bow ischik dng dng

C B<sup>♭</sup>7 B<sup>♭</sup>

There are times -  
 when all - the world's a - sleep -  
 the ques -

Ooh la la la, all, - la la la ooh la la  
 Ooh la la la, all, - la la la ooh la la

mam mam ...  
 Oh want you tell me all - the world's a - sleep, - oh can you hear me, ques -

Doong tschik dng ba doo dn doong tschik dng ba doo dn doong tschik dng ba doo dn

2. B<sup>♭</sup> F B<sup>♭</sup>/F

tions run - too deep -  
 for such - a sim - ple man, \_\_\_\_\_

ooh la la la, deep, - la la la, - a sim - ple, run too deep for such a sim - ple  
 ooh la la la, deep, - la la la, for such - a sim - ple, doo doo - doo doo -

deep, - la la la, - a sim - ple, doo doo - doo doo -  
 doong tschik dng ba doo dn doong tschik dng ba doo dn doong tschik dng ba doo dn doong tschik dng

B<sup>♭</sup>7/F E<sup>♭</sup>

24

won't you please, — please tell me what — we've learned,  
 man, won't you please tell me, please, ooh la la la la la la

goo goo goo ooh la la la ooh — la la la  
 — doo doo — doo doo, oh want you tell me, please tell me what — we've learned,  
 bow — doong tschk dng ba doo dn doong tschk dng ba doo dn

E<sup>b</sup>/C E<sup>b</sup>/B<sup>b</sup> F

27

I know — it sounds ab - surd, — please tell —  
 ooh la la la ooh la la la ooh — la la la, tell —  
 ooh la la la ooh — oh, want you help me, tell —  
 — oh can you hear me, know — la la la, tell —  
 doong tschk dng ba doo dn doong tschk dng ba doo dn

B<sup>b</sup>/F B<sup>b</sup>/F

30

me who — I am! Who I am!  
 me who — I, tell me who I am, it sounds ab - surd, please tell me who I am!  
 me who — I, goo goo goo goo , goo goo, goo,  
 me who — I, doo doo — doo doo — doo doo,  
 doong tschk dng ba doo dn how bow — bow —

E<sup>b</sup> E<sup>b</sup>/D E<sup>b</sup>/C E<sup>b</sup>/B<sup>b</sup>

33

1. (bis Takr 47 / until bar 47)

I said: What would you say?  
 Tell me who I am, it sounds ab - surd, please tell me who I am! What would you say?  
 tell me who I am, it sounds ab - surd, please tell me who I am! What would you say?  
 tell me who I am, it sounds ab - surd, please tell me who I am! Now they'll be  
 bow — bow — how bow — bow — What would you say? Now they'll be

1. (bis Takr 47 / until bar 47)

E<sup>b</sup> E<sup>b</sup>/D E<sup>b</sup>/C E<sup>b</sup>/B<sup>b</sup> D<sup>m</sup>

36

Call-ing you a ra-di-cal, a li-be-ral, fa-na-ti-cal,

Call-ing you ra-di-cal, a li-be-ral, oh— fa-na-ti-cal,

Call-ing you ra-di-cal, a li-be-ral, ooh,

call-ing you ra-di-cal, a li-be-ral, ooh,

call-ing you ra-di-cal, a lib'-ral, ooh,

Bb17 C Bb17

40

cri-mi-nal, won't you sign up your name, we'd like to feel you're ac-cep-ta-ble, feel you're res-

cri-mi-nal, won't you sign up your name, we'd like to feel you're ac-cep-ta-ble, feel you're res-

so won't you sign up your name, feel you're ac-cep-ta-ble, feel you're res-

sign up your name, feel you're ac-cept,

won't you sign up your name, feel you're ac-cept,

Bb7 Dm Am7

(→ Takt 17 / bar 17)

Well at night—

44

pect, ooh, dig dig dig dig dig dig

pec-ta-ble, ooh, dig dig dig dig dig dig

pec, oh pre-ven-ta-ble, a dig dig dig dig dig dig

ooh, ooh, dig dig dig dig dig dig

ooh, ah,

C Bb17 Bb7

48

Who I am!

Tell me who I am, it sounds ab-surd, please tell me who I am! Tell me who, who I am!

tell me who I am, it sounds ab-surd, please tell me who I am! Tell me who I am, it sounds ab-

tell me who I am, it sounds ab-surd, please tell me who I am! Tell me who I am, it sounds ab-

bow— bow— bow— bow—

2. Bb Eb/D Eb/C Eb/Bb Eb/D

51 Who I am!

— Please tell me who I am! —

It sounds ab - surd, please tell me who I am!

surd, please tell me who I am!

Tell me who I am, it sounds ab - surd, please tell me who I am!

surd, please tell me who!

Who I am! — It sounds ab - surd, please tell me who I am!

bow — bow — bow — bow —

E<sup>b</sup>/C E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>/D E<sup>b</sup>/C E<sup>b</sup>/B<sup>b</sup>

58 goo goo

goo goo

goo

lie - va - ble come check it out, check it out, ba da da...

goo goo ha da dab doo dn doo doo dn doo ba da da...

D<sup>7</sup> G<sup>m</sup>

67 goo goo

goo goo

goo goo

1. b b b b bloo - dy mar - ve - lous!

2. goo goo, bloo - dy mar - ve - lous!

goo goo, bloo - dy mar - ve - lous!

da da da da, — come check it out, lo - gi - cal.

da da da da, —

Mar - ve - lous!

F B<sup>b</sup> B<sup>b</sup>/7 D<sup>m</sup>

54 Goo goo *mp*

Goo goo *mp*

Goo goo *mp*

Ooh, *mf*

bloo - dy mar - ve - lous, ba da da, — it's real - ly get - ting un - be - liev - a - ble!

Doo dn doo doo dn doo doo dn doo ba da dab doo dn doo ba da da —

D<sup>7</sup> G<sup>m</sup>

