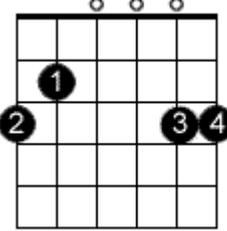
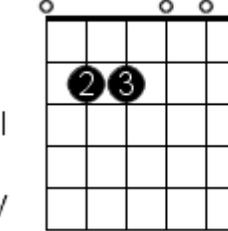
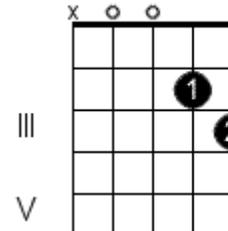
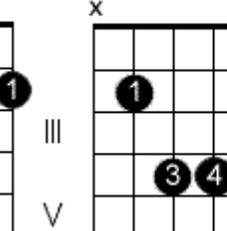
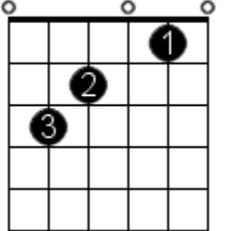
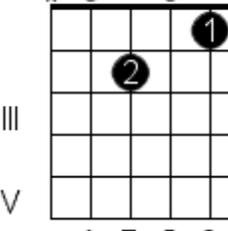
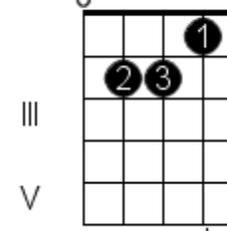
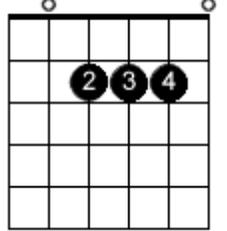
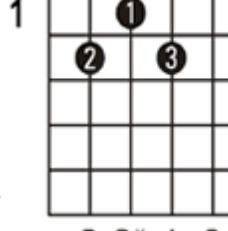
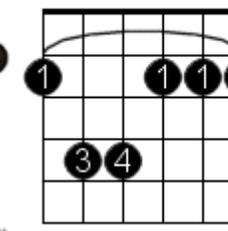
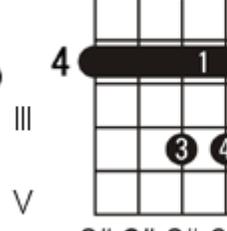
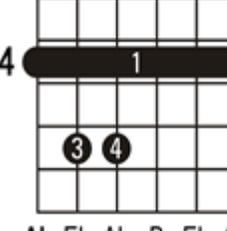
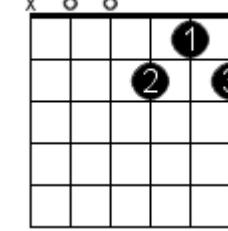
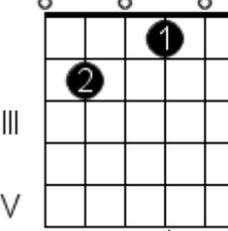
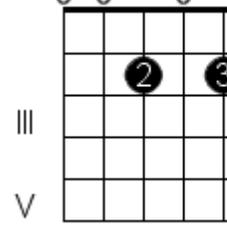


Sequel – Harry Chapin (meant to be played after “Taxi”)

Strumming Pattern: D, DU, UDU

Chords Used:

<p>G</p>  <p>G B D G D G</p>	<p>Em</p>  <p>E B E G B E</p>	<p>D</p>  <p>A D A D F#</p>	<p>Bm</p>  <p>B F# B D F#</p>
<p>C</p>  <p>E C E G C E</p>	<p>Bb / A#</p>  <p>D Bb D F</p>	<p>Am7</p>  <p>A E G C E</p>	<p>E</p>  <p>E B E A B E</p>
<p>A</p>  <p>E A E A C# E</p>	<p>B7</p>  <p>B D# A B F#</p>	<p>Gbm / F#m</p>  <p>F# C# F# A C# F#</p>	<p>C#m</p>  <p>G# C# G# C# E G#</p>
<p>Abm</p>  <p>Ab Eb Ab B Eb Ab</p>	<p>D7</p>  <p>A D A C F#</p>	<p>E7</p>  <p>E B D Ab B E</p>	<p>A7</p>  <p>E A E G C# E</p>

Note: E7/C# is really just an E7 except you play the fourth fret on the A string instead. This produces a C# note. It is lightly picked with all other note muted except the 1st fret note on the G string. It's strange, and is actually not played on guitar – it's a note on the piano behind what Chapin was playing.

G Em D Bm
So here she's actin' happy inside her handsome home
G D C Bb D
And me, I'm flyin' in my taxi, takin' tips and gettin' stoned.
(D) Am7 D Am7
I got into town a little early, had eight hours to kill before the show.

D Am7 C Bb D
First I thought about heading up north of the bay, then I knew where I had to go.

(D) Am7 D Am7
I thought about taking a limousine, or at least a fancy car...

D Am7 C Bb D
But I ended up taking a taxi... 'cause that's how I got this far.

G Em D Bm
You see, ten years ago it was the front seat, drivin' stoned and feelin' no pain.

G D C Bb D
Now here I am straight and sittin' in the back, hitting Sixteen Parkside Lane.

C – Bb – D | D – C – E (key change to E)

(E) Bm E Bm
The driveway was the same as I remembered, and a butler came and answered the door.

E Bm D C E
He just shook his head when I asked for her, and said "She doesn't live here anymore."

D – C – E

(E) Bm E Bm
But he offered to give me the address, that they were forwarding her letters to.

E Bm D C E
I just took it and returned to the cabbie, and said "I got one more fare for you."

D – C – E

(E) G A C
And so we rolled back into the city, up to a five story old brown stone
D E D C E
I rang the bell that had her name on the mailbox, the buzzer said somebody's home.

D – C – E | C – D – E

(E) G A C
And the look on her face as she opened the door, was like an old joke told by a friend.

D E D C E
It'd taken ten more years but she'd found her smile, and I watched the corners start to bend.

A B7 E

And she said, "How are you Harry? Haven't we played this scene before?"

A E D C E

I said "It's so good to see you, Sue. Had to play it out just once more."

D C E

Play it out just once more.

D – C – E

(E) Bm E Bm

She said "I've heard you flying high on my radio." I answered "It's not all it seems"

E Bm D C E

That's when she laughed and she said, "It's better sometimes, when we don't get to touch our dreams."

D – C – E (x2)

A F#m E C#m

That's when I asked her where was that "actress"? She said "That was somebody else"

A E D (pause) C E

And then I asked her why she looked so happy now, she said "I finally like myself, at last I like myself."

Abm – E7 – E7/C# - F#m – D7 – C - E

(E)

So we talked all through that afternoon

Abm

Talking about where we'd been

E7

We talked of the tiny differences

E7/C#

Between ending and starting to begin.

F#m

We talked because talking tells you things

D7

Like what you're really thinking about.

C

But sometimes you can't find what you're feeling

E (hold it)

Till all the words run out.

(E) Bm E Bm

So I asked her to come to the concert. She said "No, I work at night."

E Bm D C E

I said, "We've gotten too damn good at leaving, Sue." She said, "Harry, you are right."

D – C – E (x2)

A F#m E

Don't ask me if I made love to her, or which one of us started to cry

A E D C E

Don't ask me why she wouldn't take the money I left, if I answered it'd all be a lie.

D – C – E | C – Bb – D

(D) Am7 D Am7

So I thought about her as I sang that night, and how the circle keeps rolling around.

D Am7 C Bb D

How I act as if I'm facing the footlights, and how she's flying with both feet on the ground.

G Em D Bm

I guess it's a sequel to our story, from the journey 'tween heaven and hell...

G D C Bb D

With half the time thinking of what might have been and half thinkin' just as well.

G A7 D

I guess only time will tell.