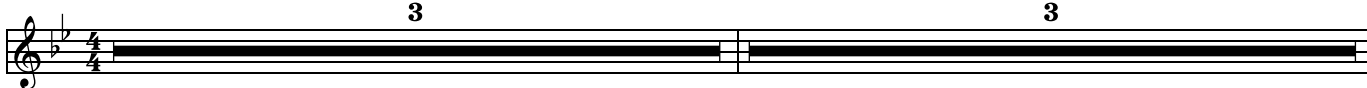


PLEASE COME TO BOSTON

Words and Music by
DAVE LOGGINS

♩ = 130



He said please come to Bos - ton for _ the spring - time.
please come to Den - ver with _ the snow - fall.
please come to L. A. _ to live _ for - ev - er.



I'm stay - ing here _ with some friends _ and they've _ got lots _ of room.
We'll move up in - to the moun - tains so far _ we can't _ be found,
A Cal - i - for - nia life _ a - lone is just too hard _ to build.



You can sell your paint - ings on _ the side - walk by a
and throw "I love you" ech - oes down _ the can - yons and then
I live in a house that looks _ out _ o - ver the o - cean. And there's



ca - fé where I hope _ to be work - in' soon. _ Please come to Bos -
lie a - wake at night _ un - til they come back a - round. Please come to Den -
some stars that fell from the sky liv - in' up on the hill. _ Please come to L. A., _



- ton, I _ said no, _ boy, would you come home _ to me. I said
- ver, I just said no, _ boy, won't you come home _ to me. I said
_ I just said no, _ boy, won't you come home _ to me. I said

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F B♭

(All verses)

ram - blin' boy, _ why don't you set - tle down. Bos - ton ain't _ your kind of town. _ There
 ram - blin' boy, _ why don't you set - tle down. Den - ver ain't _ your
 ram - blin' boy, _ why don't you set - tle down. L. A. can't be your

To Coda ⊕

E♭

ain't no gold _ and there ain't _ no - bod - y like me. _____ I'm the

Cm7 F^{SUS} F B♭

num - ber one fan of the man _ from Ten - nes - see. He said

3 4

Gm F/A E♭ F

Now that drift - er's world _ goes 'round _ and 'round _ and I doubt _ if it's ev - er gon - na

B♭ Gm F/A E♭

stop. But of all _ the dreams _ he's lost _ or found _ and all _ that I _ ain't got, _

D.S. al Coda








Cm7 F^{SUS} F

_____ he still needs to lean to _ some - bod - y he can sing to. _____ He said


⊕

E♭ Cm7


_____ no - bod - y like me. _____ I'm the num - ber one fan of the man.

— from Ten-nes-see. I'm the num-ber one fan of the man — from Ten-nes - see, —



Ten - nes -



-see. _____

PLEASE COME TO BOSTON

Words and Music by
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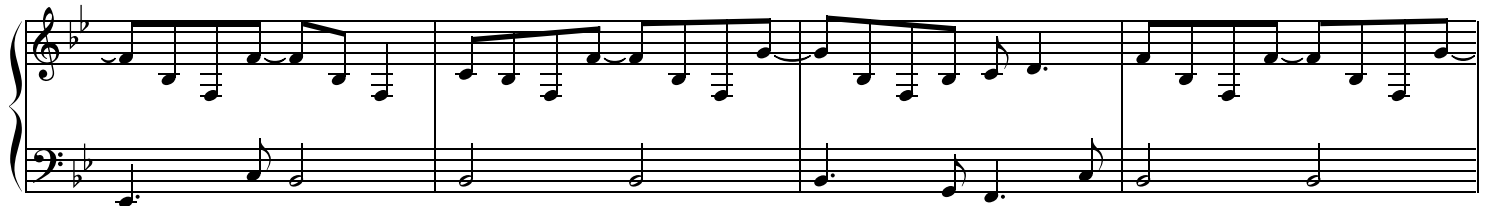
Moderately fast

E \flat (add2)

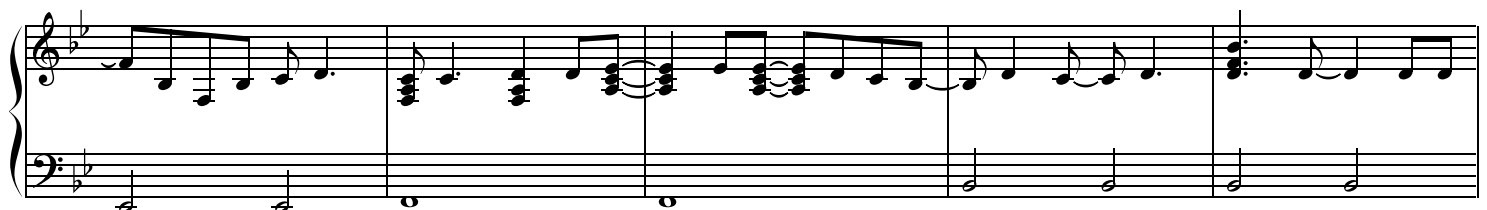
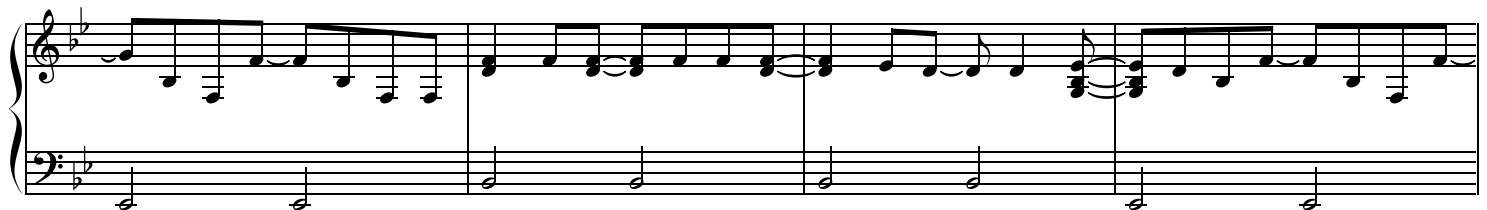
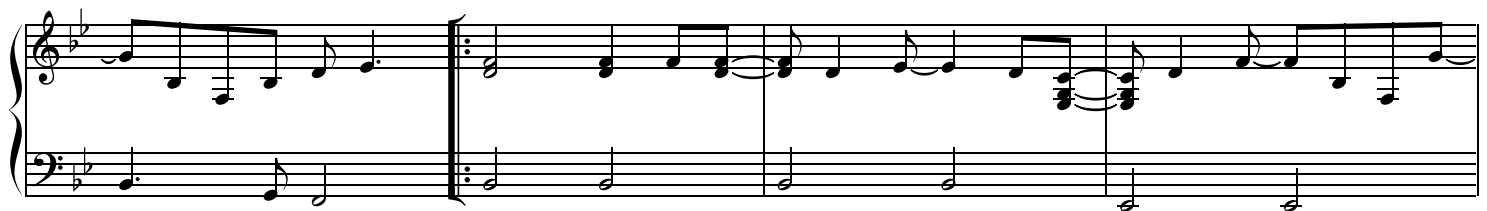
$\text{♩} = 130$



B \flat (add2)



§




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First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The treble staff has more complex rhythmic patterns, including some beamed sixteenth notes, and the bass staff continues with a simple quarter-note accompaniment.

Third system of musical notation. The treble staff shows a continuation of the melodic theme with various articulations, and the bass staff maintains the accompaniment.

To Coda 

Fourth system of musical notation, marked with a Coda symbol. The treble staff features a melodic line that leads towards the end of the section, and the bass staff has a few final notes.

First ending bracket labeled "1." with a double bar line and repeat dots at the end, indicating a repeat of the following musical phrase.

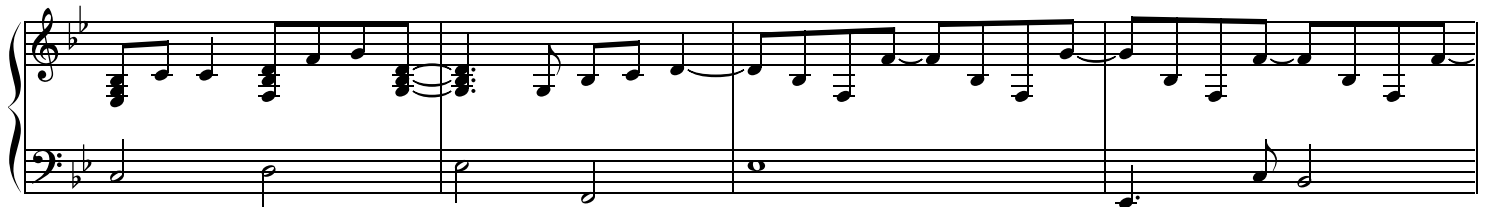
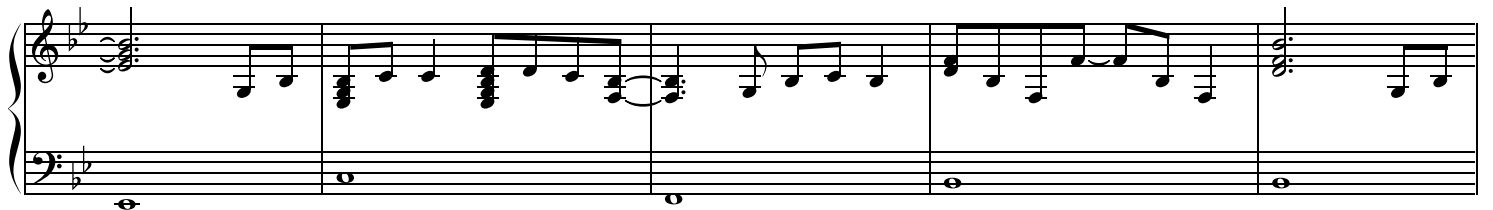
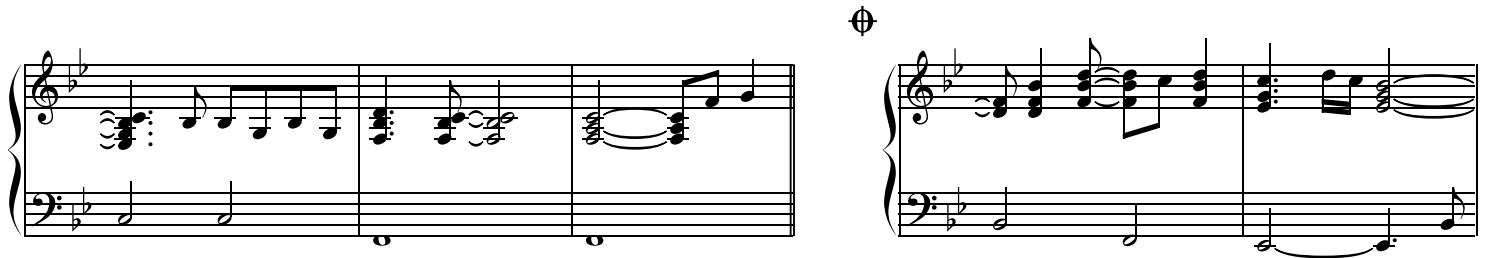
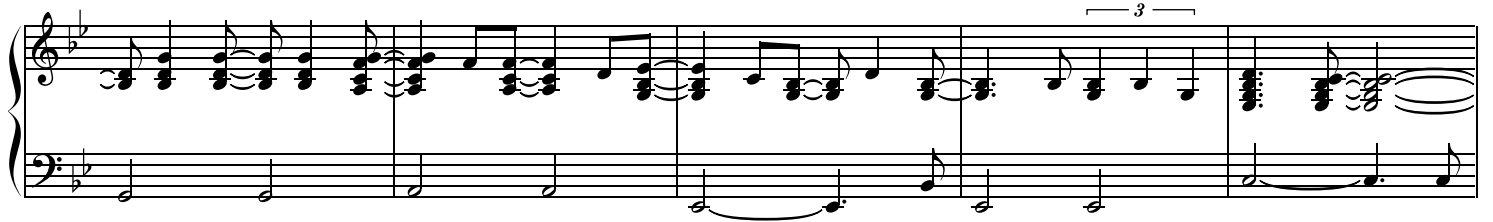
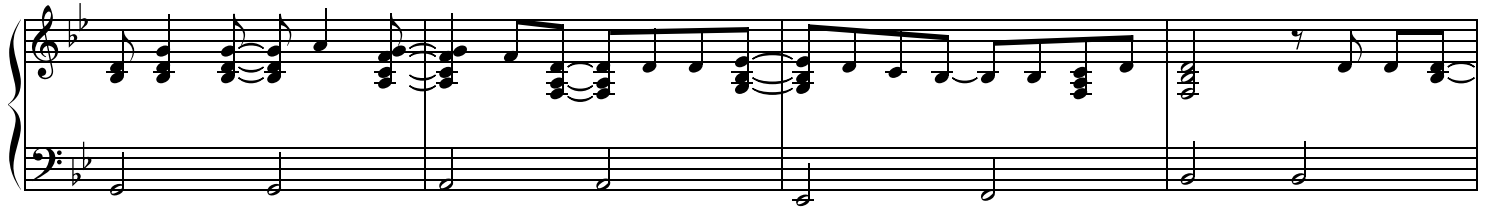
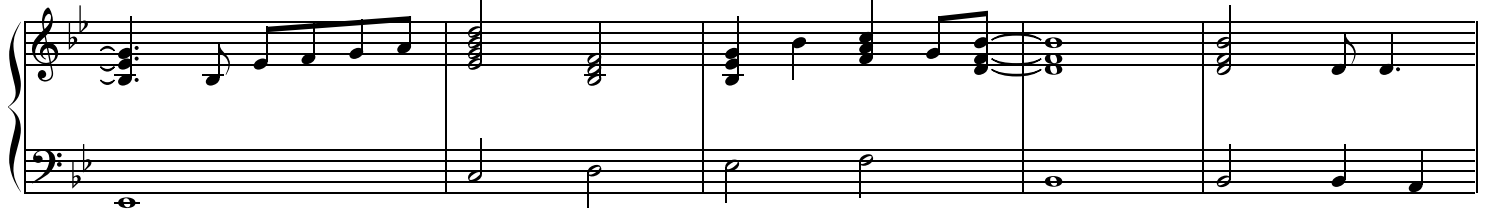
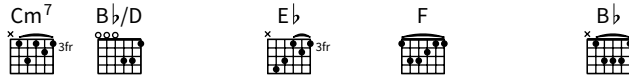
Fifth system of musical notation, which is the first ending. It contains a melodic phrase in the treble staff and a bass line.

2.

Fingering diagram for a guitar chord, labeled "E \flat ". The diagram shows a six-string guitar with an "x" on the fifth string and "3fr" indicating a three-finger fretting.

Sixth system of musical notation, which is the second ending. It features a melodic line in the treble staff and a bass line, concluding the piece.

Cm7 Bb/D Eb F Bb



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The music features a steady eighth-note melody in the right hand and a bass line of quarter notes in the left hand. A double bar line is present after the second measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats. The melody in the right hand continues with eighth notes, and the bass line continues with quarter notes. A double bar line is present after the second measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats. The melody in the right hand continues with eighth notes. The bass line continues with quarter notes. The system concludes with a double bar line, a repeat sign, and a dynamic marking of *p* (piano).