

only a dream in rio

Words and Music by
JAMES TAYLOR

Moderately bright

Guitar
(Capo 2nd fret)

C(addD)



D/F#



G



A



G/B



C(addD)



Piano

D(addE)

E/G#

A

B

A/C#

D(addE)

More than a dis - tant land

D/F#



G



A



G/B



C(addD)



D/F#



G



E/G#

A

B

A/C#

D(addE)

E/G#

A

o - ver a shin - ing sea. More than a steam - ing breeze.

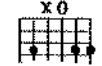
A



G/B



C(addD)



D/F#



G



A



B

A/C#

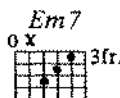
D(addE)

E/G#

A

B

More than a shin - ing eye.



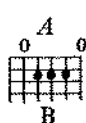
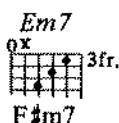
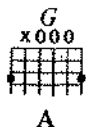
E/G#

A

F#m7

B

Well, they tell me it's on - ly a dream in Ri -
more than a dream in Ri -



E/G#

A

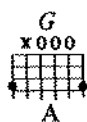
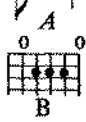
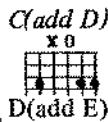
F#m7

B

E/G#

A

o. Noth-ing could be as sweet as it seems on this
o. I was there on the ver - y day and my



D(add E)

E/G#

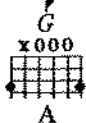
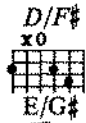
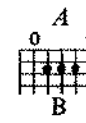
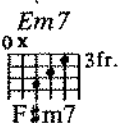
A

B

E/G#

A

ver - y first day down. They re - mind me or
heart came back a - live. There was more,



F#m7

B

E/G#

A

F#m7

B

E/G#

have you so soon for - got - ten. Of - ten as not it's rot -
more than the sing - ing voic - es. More than the up - turned fac -

G
x000

C(add D)
x0

D/F#
x0

G
x000

A#°7
0 0

To Coda

A

D(add E)

E/G#

A

B#°7

ten_in - side and the mask soon slips a - way.
es. More.

Bm7
C#m7

Em9
0x 0

Gmaj7
x000

A#°7
0 0

Bm7
C#m7

Em9
0x 0

Gmaj7
x000

Strange taste of a trop - i - cal fruit. Ro-man-tic language of the

A#°7
0 0

Bm7
C#m7

Em9
0x 0

Gmaj7
x000

A#°7
0 0

Bm7
C#m7

Por - tu - guese. Mel - o - dy on a wood - en flute.

C
0 0

D/F#
x0

G
x000

A#°7
0 0

Bm7
C#m7

Sum - mer boat - ing in the sum - mer breeze.

<i>Em9</i> 0x 0	<i>Gmaj7</i> x000	<i>A#°7</i> 0 0	<i>Bm7</i>	<i>Em9</i> 0x 0	<i>Gmaj7</i> x000	<i>A#°7</i> 0 0	<i>Bm7</i> ²⁵
F#m9	Amaj7	B#°7	C#m7	F#m9	Amaj7	B#°7	C#m7

<i>Em9</i> 0x 0	<i>Gmaj7</i> x000	<i>A#°7</i> 0 0	<i>Bm7</i>	<i>C</i> 0 0	<i>D/F#</i> x0	<i>G</i> x000
F#m9	Amaj7	B#°7	C#m7	D	E/G#	A

<i>D/F#</i> x0	<i>G</i> x000	<i>E/G#</i> x0	<i>A</i> 0 0	<i>E/G#</i> x0	<i>A</i> 0 0	<i>A#°7</i> 0 0
E/G#	A	F#/A# 3fr.	B	F#/A# 3fr.	B	B#°7

It's all right; you can stay— a - sleep. You can close— your eyes. You can trust—

<i>Bm7</i>	<i>C(add D)</i> x0	<i>A/C#</i> x x0	<i>D</i> 0	<i>B/D#</i> xx
C#m7	D(add E)	B/D#	E	C#/E#

— the peo - ple, the par - a - dise.— So call your keep - er and

Em7
0x 3fr.
F#m7

Gmaj7
x000
Amaj7

Asus4
0 0
Bsus4

D/F#
x0
E/G#

G
x000
A

ten - der your good - byes. Oh, what a night, won-

Em7
0x 3fr.
F#m7

A
0 0
B

D/F#
x0
E/G#

G
x000
A

Em7
0x 3fr.
F#m7

A
0 0
B

D/F#
x0
E/G#

der - ful one in a mil - lion to - night. Fro - zen fire, Bra - zil -

G
x000
A

C(add D)
x0
D(add E)

D/F#
x0
E/G#

G
x000
A

A
0 0
B

ian stars. Oh, ho - ly South - ern Cross. Lat - er on -

D/F#
x0
E/G#

G
x000
A

Em7
0x
F#m7

A
0 0
B

D/F#
x0
E/G#

G
x000
A

take you way down - town in a tin can. I can't

Em7
0 x 3fr.
F#m7

A
0 0 0 0
B

D/F#
x 0
E/G#

G
x 0 0 0
A

C(add D)
x 0
D(add E)

D/F#
x 0
E/G#

G
x 0 0 0
A

— come down from the band - stand. I'm nev - er thrown for such a loss

A#o7
0 0
B#o7

Bm7
C#m7

Em9
0 x 0
F#m7

Gmaj7
x 0 0 0
Amaj7

A#o7
0 0
B o7

Bm7
C#m7

Em9
0 x 0
F#m9

Gmaj7
x 0 0 0
Amaj7

when they say: "Quan-do a nos - sa mãe acor - dar, an - da - reim -

oz au sol. Quan-do a nos - sa mãe acor - dar

can - tar - ã pe - los ser - tãõ. Quan-do a nos - sa

A#07

Bm7

Em9

Gmaj7

A#07

Bm7

Em9

Gmaj7



B#07

C#m7

F#m9

Amaj7

B#07

C#m7

F#m9

Amaj7

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a vocal line with lyrics: "mae acor - aar, to - dos oz fili - os sa - be - rao, to - dos os fili -". Above the staff are guitar chord diagrams and fret numbers (3) for B#07, C#m7, F#m9, Amaj7, B#07, C#m7, F#m9, and Amaj7.

Piano accompaniment for the first system, showing the left and right hands with chords and melodic lines.

A#07

Bm7

C

D/F#

G



B#07

C#m7

D

E/G#

A

Musical staff with treble clef, key signature of three sharps, and a 4/4 time signature. It contains a vocal line with lyrics: "os sa - be - rao e re - go - zi - ja - rao." Above the staff are guitar chord diagrams and fret numbers (3) for B#07, C#m7, D, E/G#, and A.

Piano accompaniment for the second system, showing the left and right hands with chords and melodic lines.

D/F#

G

E/G#

A

E/G#

G

D/F#

E/G#

A

F#/A#

B

F#/A#

A

E/G#

Musical staff with treble clef, key signature of three sharps, and a 4/4 time signature. It contains a vocal line with lyrics: "Caught in the rays - of the ris - ing sun. On the run - from the sol -". Above the staff are guitar chord diagrams and fret numbers (3fr.) for D/F#, G, E/G#, A, F#/A#, A, and D/F#.

Piano accompaniment for the third system, showing the left and right hands with chords and melodic lines.

A

D/F#

G

E/G#

A

B

E/G#

A

F#/A#

B

Musical staff with treble clef, key signature of three sharps, and a 4/4 time signature. It contains a vocal line with lyrics: "dier's gun. Shout - ing out loud from the an - gry crowd, the mild,". Above the staff are guitar chord diagrams and fret numbers (3fr.) for A, D/F#, G, E/G#, and A.

Piano accompaniment for the fourth system, showing the left and right hands with chords and melodic lines.

D/F#
x0

E/G#

G
x000

A

E/G#
x0 3fr.

F#/A#

A
0 0

B

D/F#
x0

E/G#

G
x000

A

D.S. al Coda

the wild and the hun - gry child. I'll tell you there's

Coda

C(add D)
x0

D(add E)

D/F#
x0

E/G#

G
x000

A

A
0 0

B

Bm7

C#m7

than the shin - ing eyes.

C(add D)
x0

D(add E)

D/F#
x0

E/G#

G
x000

A

A
0 0

B

G/B
x0

A/C#

C(add D)
x0

D(add E)

But it's more.

D/F#
x0

E/G#

G
x000

A

A
0 0

B

G/B
x0

A/C#

C(add D)
x0

D(add E)

than the shin - ing eyes.

E/G#	A	B	A/C#	D(addE)	E/G#	A

More than the steam - ing breeze.
 More than the con - crete Christ.
 o - ver a shin - ing sea.
 More like an - oth - er time.

More than the hid - den hills.
 More than a dis - tant land.
 More than a hun - gry child.
 More than a mil - lion years.

B	A/C#	D(addE)	D(addE)	E/G#	A

More than a mil - lion years.

Repeat and fade

B	A/C#	D(addE)	E/G#	A	B	A/C#	D(addE)