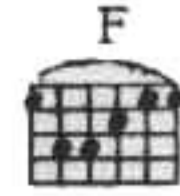
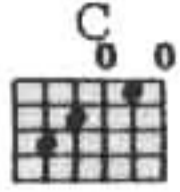


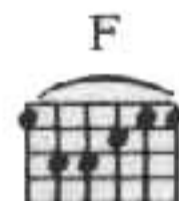
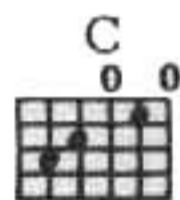
THE LONG RUN

Words and Music by
DON HENLEY and GLENN FREY

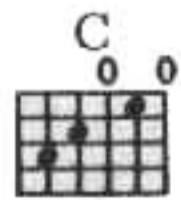
Moderately



The first system of music features a guitar part at the top with a treble clef and a 4/4 time signature. Below it is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a mezzo-forte (*mf*) dynamic. The guitar part has a whole rest in the first measure, followed by a half rest in the second measure, and a whole note chord in the third measure. The piano part has a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The piano part has a *mf* dynamic marking.

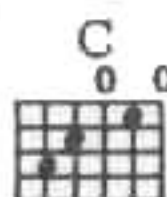


The second system of music continues the guitar and piano parts. The guitar part has a whole rest in the first measure, followed by a half rest in the second measure, and a whole note chord in the third measure. The piano part has a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The piano part has a *mf* dynamic marking.



The third system of music features a vocal line at the top and a piano accompaniment below. The vocal line has a treble clef and a 4/4 time signature. The piano part has a grand staff (treble and bass clefs). The vocal part has a whole rest in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The piano part has a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The piano part has a *mf* dynamic marking.

I used to hur - ry a lot; I used to wor - ry a lot. I used to
don't un - der - stand why you don't treat your - self bet - ter, do -

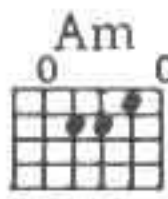


stay out till the break of — day. —
 — the cra - zy things that you do. —

Oh, — that did-n't git it; it was
 'Cause all the deb - u - tantes — in



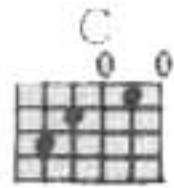
high time I quit it. I just could - n't car - ry on that — way. —
 Hous - ton, ba - by, could - n't hold a can - dle to you. —



Oh, — I did some dam-age, I know it's true. — Did - n't
 Did you do it for love? — Did you do it for mon-ey? — Did you

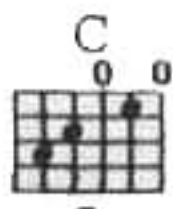


know I was so lone - ly till I found you. —
 do it for spite? Did you think you had to, hon - ey?



You can go the dis - tance. We'll find out _____ in the
 Who is gon - na make it? We'll find out _____ in the

F



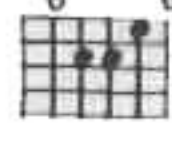
long _____ run _____ (in the long _____ run). — We can han - dle some re - sis - tance
 long _____ run _____ (in the long _____ run). — I know we can take it

F

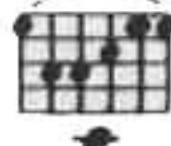


if our love _____ is a strong _____ one _____ (is a strong _____ one). — Peo - ple
 if our love _____ is a strong _____ one _____ (is a strong _____ one). — Well, we're

Am



F



talk-in' a - bout us; they got noth - in' else to do. When it all comes down _____ we will
 scared, but we ain't shak - in'. Kind-a bent, but we _____ ain't

still come through — in the long — run. — Ooh, — I want to tell you, it's a
 break-in'. In the long — run. — Ooh, — I want to tell you, it's a

1. C G G7 Tacet 2. C F
 long — run. — You know, I long — run. — In the

long — run. — In the long — run. —

Repeat (vocal ad lib) and fade

Repeat and fade