

My Siamese Twin Fiancée

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Jointly $B\flat$ $E\flat/B\flat$ $B\flat\text{maj}7$ $E\flat/B\flat$ $B\flat$

$E\flat/B\flat$ $B\flat\text{maj}7$ $E\flat/B\flat$ $B\flat$ $E\flat/B\flat$

When I first met you that ___ day, I
 Peo - ple think we've gone to ex-tremes, and

F/A $B\flat\text{sus}$ $B\flat/A$ $G\text{m}7$ $E\flat$

knew I nev - er want - ed to be a - way from you, I knew ___ that some - day we'd ___ be
 peo - ple look ___ at ___ us and scream and run a - way, ___ but they just don't un - der -

$F\text{sus}$ F F/A $B\flat$ $E\flat/B\flat$

wed.
 stand. But I knew that e - ven while we were en - gaged, ___ there ___
 Ev' - ry - thing ___ you ___ free - ly give ___ me, you've

F/A B^bsus B^b/A G m7 E^b

might be times ___ when ___ we'd be a - way ___ from each oth - er _____ and the thought filled ___ me ___ with
won my heart, ___ and I've ___ got your kid - ney, I _____ love ___ cudd - ling on the couch hold - ing your, my, our

Fsus F D/F# G m D m

dread.
hand.

So when I pro - posed, ___ I sug - gest - ed some - thing ___ to
I'm ___ glad your in - ter - nal ___ or - gans ___ have ___

E^b B^b D/A G m 3

keep you close ___ to me. Some ___ peo - ple joke that en - gaged cou - ples are
meshed so well ___ with mine, and we made ___ that ___ tux - gown ___

D m E^b F B^b

joined at the hip, and I took that ___ lit' - ral - ly. When I pro - posed ___ to ___
com - bo, so at the ___ wed - ding, ___ we'll ___ look fine! ___ I used to have ___ two

B \flat /D E \flat E \flat maj7 B \flat sus4/F E \flat D m

you, and you a-greed to our mer-ger, we went right in-to
lungs of my own, but I have n't missed 'em 'cause I'm shar-ing a res-pira-to-ry

G m7(add4) G m E F B \flat B \flat /D

sur-gery - y, and we came out as one. Now we are con-joined: two
sys-tem with my lit'-ral right-hand gal. And I'm look-ing for-ward to a

E \flat B \flat sus4/F E \flat D m G m7(add4) G m

arms, two legs, two heads for us, till the wed-ding it's sep'-rate beds for us, though that's
bright and hap-py fu-ture, soon as they re-move the su-tures, and the

E F D m G m

eas-ier said than done. And I nev-er have to wor-y a-bout
scars all heal as well. And our pre-nup-tial a-gree-ment says if

Cm7 F sus4 F7/E^b D m G m

us be-ing _____ a part, 'cause I know _____ that _____ your _____ blood is be - ing _____
 we ev-er get _____ di - vorced, you'll _____ keep the house, _____ the car, the kids, _____ but I'll

Cm7 F sus4 F D D/F#

pumped _____ by _____ my _____ heart. And we're not just _____ shar - ing our lives, _____ we're _____
 keep the in-tes - tines, _____ of course. But I'm sure that will nev - er hap - pen, _____ we'll be to-

G m B^b F/A

shar - ing D. _____ N. A. We're to - geth - er ev' - ry mo - ment, _____ my
 geth-er till our fin - al day. I'm at - tached to you, _____ and you've grown on me, my

E^b F7sus4 B^b E^b/B^b

Si - a - mese _____ twin fi - an - cée.
 Si - a - mese _____ twin fi - an _____ cée.

B^bmaj7 E^b/B^b C F/C Cmaj7

F/C C C/E F Fmaj7 C sus4/G F E m

What doc - tors have sewn to-geth - er, let no man put a - sun-der, we're sort of like the

A m7(add4) A m F G C C/E

Won-der Twins, ex - cept with-out su-per pow'rs. And there's some com - pro - mise; you'll

F Fmaj7 C sus4/G F E m A m7(add4) A m F

have to come to my bach'-lor par-ty, but don't get smug, my dear sweet-heart: I'll be at your bri - dal

G Em Am Dm7 G sus4 G7

show'r. And then the hap - py day will come when I'll take you for worse or for bet-ter. And the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a quarter note G, followed by eighth notes B and A, and then a quarter note G. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a G7 chord.

Em Am Dm7 G sus4 G7 E

wed-ding will be o-ver in half the time 'cause we'll march down the ai - sle to - geth-er. And I hes - i - tate to

The second system continues the musical score. The vocal line begins with a quarter note G, followed by eighth notes B and A, and then a quarter note G. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. The system ends with an E chord.

E/G# Am C G/B F

say this because it might be a cli - ché: But you com - plete me, my Si - a - mese twin

The third system of the musical score. The vocal line starts with a quarter note G, followed by eighth notes B and A, and then a quarter note G. The piano accompaniment continues with the eighth-note bass line and chords. The system concludes with an F chord.

G7sus4 C G/B F G7sus4 C

fi - an - there's no one else -'s side I'd rath - er be on, When to use the

The fourth and final system of the musical score. The vocal line begins with a quarter note G, followed by eighth notes B and A, and then a quarter note G. The piano accompaniment continues with the eighth-note bass line and chords. The system ends with a C chord.

G/B F G7sus4 C G/B

rest - room ___ is some-thing I hope ___ we a - gree on, ___ 'cause you're ___ not some - one ___ that I'd

F G7sus4 C G/B F G7sus4

want to have ___ to pee on - *(Ad lib an insincere apology here for the crudeness of the last line)* But

C G/B F G7sus4 C

as I was say - ing, you com-plete ___ me, my Si - a - mese ___ twin fi - an ___ cée.

Cmaj7 F/C C