

HOUND DOG

Words and Music by JERRY LEIBER
and MIKE STOLLER

Medium Rock

Piano introduction in 4/4 time, key of Bb. The right hand plays chords in the upper register, and the left hand plays a rhythmic bass line. A dynamic marking of *f* is present.

B \flat 7

Diagram: A 6-string guitar fretboard showing the B \flat 7 chord (Bb, D, F, Ab, G, Bb).

You ain't noth - in' but a Hound Dog, cry - in' all the

Musical notation for the first vocal line, including a repeat sign and a fermata over the word 'Dog'.

Piano accompaniment for the first vocal line, including a dynamic marking of *f*.

E \flat 7

Diagram: A 6-string guitar fretboard showing the E \flat 7 chord (Eb, G, Bb, Ab, G, Eb).

time. You ain't noth - in' but a Hound Dog,

Musical notation for the second vocal line, including a fermata over the word 'Dog'.

Piano accompaniment for the second vocal line.

Bb7



cry - in' all the time. Well, you ain't

F7



Eb7



nev - er caught a rab - bit and you ain't no friend of

B>



(tacet)

Bb7



mine. When they said you was high - classed,

well, that was just a lie. When they said you was

high - classed. Well, that was just a

B₉

lie. Well, you ain't

F7

E_b7

1 B₉

ne - ver caught a rab - bit and you ain't no friend of mine

2

B₉

E_b7

B₉

(*tacet*) You ain't noth - in' but a mine.

ped.

REBEL 'ROUSER

By DUANE EDDY
and LEE HAZLEWOOD

Moderately Bright

mf

C7#5

F

ff

Bb

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with a long slur over the first two measures and a final note in the third measure. The lower staff is in bass clef and contains a bass line with notes corresponding to the upper staff. A chord diagram for Bb is shown above the staff.

F C7#5

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with a long slur over the first two measures and a final note in the third measure. The lower staff is in bass clef and contains a bass line. Chord diagrams for F and C7#5 are shown above the staff.

F

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with a long slur over the first two measures and a final note in the third measure. The lower staff is in bass clef and contains a bass line. A chord diagram for F is shown above the staff.

C7 C7#5

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with a long slur over the first two measures and a final note in the third measure. The lower staff is in bass clef and contains a bass line. Chord diagrams for C7 and C7#5 are shown above the staff.

F C7#5 F

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with a long slur over the first two measures and a final note in the third measure. The lower staff is in bass clef and contains a bass line. Chord diagrams for F, C7#5, and F are shown above the staff.

First system of musical notation. The treble clef contains chords and melodic lines, while the bass clef contains a simple bass line. A chord diagram for B \flat 7 is shown above the staff.

Second system of musical notation. Chord diagrams for F, C7#5, and F are shown above the staff.

Third system of musical notation, continuing the piece with chords and bass line.

Fourth system of musical notation. Chord diagrams for C7sus, C7#5, and F are shown above the staff.

Fifth system of musical notation. Chord diagrams for C7#5, F, B \flat 7, and F are shown above the staff. The system concludes with a double bar line.

WALK RIGHT IN

Words and Music by GUS CANNON
and H. WOODS

Slowly, with strong beat

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and rests. The music is in the key of G major and 4/4 time.

G E7 A7 D7

1. Walk Right In, _____ set right _____ down, _____ Dad - dy, let your mind roll _____
2. Walk Right In, _____ set right _____ down, _____ Ba - by, let your hair hang _____

mf f

The first system includes a vocal line with two verses and piano accompaniment. The vocal line is in G major. The piano accompaniment features chords G, E7, A7, and D7. The dynamic markings are *mf* and *f*.

G G E7

on. _____ Walk Right In, _____ set right _____ down, _____
down. _____ Walk Right In, _____ set right _____ down, _____

mf-f

The second system includes a vocal line with two verses and piano accompaniment. The vocal line is in G major. The piano accompaniment features chords G and E7. The dynamic markings are *mf-f*.

A7 D7 G

Dad - dy, let your mind roll on. Ev - 'ry - bod - y's talk - in' 'bout a
 Ba - by, let your hair hang down. Ev - 'ry - bod - y's talk - in' 'bout a

C9 D7

new way o' walk - in', Do you want - a lose your mind?
 new way o' walk - in', Do you want - a lose your mind?

(To Coda 2nd Time)

G E7 A7 D7 ⊕G

Walk Right In, Set right down, Dad - dy, let your mind roll on.
 Walk Right In, Set right down, Ba - by, let your hair hang

mf-f

G E7 A7 D7 G

(optional lyric)
 (on). Dad - dy, let your mind roll on.
 down. Ba - by, let your hair hang down.

Coda

LAND OF A THOUSAND DANCES

Words and Music by
CHRIS KENNER

Moderately Bright Rock

Bm

D



One! Two! Three!

One! Two! Three! ..

mf

D

C

D

C



Oh,

Uh,

al -

right,

uh!

You got - ta know how to po - ny
Dance with me hon - ey

p

like Bo - ny Mar - o - nie,
like Long Tall Sal - ly,



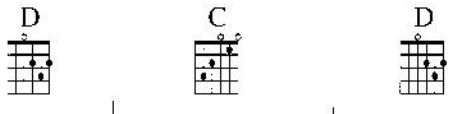
Mashed Po - ta - to, — Do the Al - li - ga - tor.
 Twist - in' with Lu - cy, — Do - in' the Wa - tu - si.



Put your hands on your hips, Let your
 Got - ta hold of your back, I



back - bone slip, Do the Wa - tu - si Like
 like it like that, Do the Jerk, —



To Coda ⊕

my lit - tle Lu - cy. Uh!
 Watch me work. —

D C D C D C

Na, na na na na, na na na na, na na na, na na

mf

D C D no chord

na, na na na na. (Spoken) "Need some-bod-y to help me say it one time."

3 *3*

D C D C D C

Na, na na na na, na na na na, na na na, na na

D C ¹D no chord

na, na na na na. (Spoken) "You know I feel al - right."

2 D

"feel pret - ty good y' - all." — na.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. A guitar chord diagram for a D major chord is shown above the vocal staff. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

D.S. al Coda

CODA

Ah, do it!

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. A guitar chord diagram for a D major chord is shown above the vocal staff, and another for a C major chord is shown above the piano staff. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Ah, do it!

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Repeat and Fade

Ah, do it! Ah, help me!

This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

BLOWIN' IN THE WIND

Words and Music by
BOB DYLAN

Bright, spirited

mf

REFRAIN



mf

1. How man-y roads must a man walk_ down be - fore_ you
 2. How man-y times must a man look_ up be - fore_ he can
 3. How man-y years can a moun - tain ex - ist be - fore_ it's



call him a man? _____ Yes, 'n' How man-y seas must a
 see the_ sky? _____ Yes, 'n' How man-y ears must_
 washed to the sea? _____ Yes, 'n' How man-y years can some



white dove_ sail be - fore_ she sleeps in the sand? _____ Yes, 'n'
 one man_ have be - fore_ he can hear peo-ple cry? _____ Yes, 'n'
 peo - ple ex - ist be - fore_ they're al - lowed to be free? _____ Yes, 'n'

E_b A_b E_b

How man - y times must the can-non balls_ fly be - fore they're
 How man - y deaths will it take 'till he knows that too man-y
 How man - y times can a man turn his head pre-tend - ing he

A_b E_b A_b B_b7

for - ev - er banned? _____
 peo - ple have died? _____ The an - swer, my friend, is
 just does-n't see? _____

E_b A_b B_b7 1. & 2. E_b

blow-in' in the wind, The an - swer is blow-in' in the wind. _____

3. Slower E_b A_b B_b B_b7 E_b l. h.

wind. _____ The an - swer is blow-in' _____ in the wind. _____

FORTUNATE SON

Words and Music by
JOHN FOGERTY

Moderately bright (in Four)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, starting on G4 and moving up to B4. The left hand plays a steady eighth-note accompaniment. The dynamic marking is *mf*.

VERSE

Some folks are born made to wave the flag,
Some folks are born sil - ver spoon in hand,
Some folks in - her - it star span - gled eyes,

Guitar chord diagrams for the first verse:
- G major: 3 2 0 0 3 2
- F major: 1 2 3 4 3 2

Ooh, they're red, white and blue. And when the band plays
Lord, don't they help them - selves. But when the tax man
Ooh, they send you down to war. And when you ask them,

Guitar chord diagrams for the second verse:
- C7: 3 2 1 0 3 2
- G: 3 2 0 0 3 2

"Hail to the chief", They point the can-non right at you.
comes to the door, Lord, the house looks like a rum-mage sale.
"How much should we give?" They on - ly ans - wer More! more! more!

Guitar chord diagrams for the third verse:
- C: 3 2 1 0 3 2
- G: 3 2 0 0 3 2

CHORUS

G D7 C7 G

It ain't me, it ain't me— I ain't no { 1. sen-a - tor's
2. mil-lion-aire's } son.
3. mil-i - ta - ry

D7 C7 1. G 2. G

To Coda

It ain't me, it ain't me;— I ain't no for-tun-ate one. one.

G Gdim C 1. G 2. G *D.S. al Coda*

CODA C7 G G

I ain't no for - tun - ate one, It ain't me,

D7 C7 G

Repeat ad lib. and fade out

it ain't me;— I ain't no for - tun - ate one.

BUT I DO

(a/k/a I DON'T KNOW WHY)

Words and Music by ROBERT C. GUIDRY and PAUL GAYTEN

Moderately

mf

Bb **G7** **Cm7** **F7**

I don't know why I love you but I do,
can't sleep nights be- cause I feel so rest- less,

mp-mf

F+ **Bb**

don't know why I cry so, but I do, —
don't know what to do, I feel so help- less. And

D7 **D7+5** **D7** **Eb** **G7**

on- ly know I'm lone- ly and that I want you on- ly,
since you've been a way. — and I cry both night and day, —

C7



F7



1

Bb



Bdim



Cm7



F7+5



don't know why I love you but I do.

2



Eb



Bb



Bb7



Eb



do. My days have been so lone - ly, my

Bb



Gm7



C7



nights have been so blue, I don't know how I

Gm7



C7



F7



Bb



stand it, but I do. Each night I sit a -

G7



Cm7



F7



lone and tell my - self _____ That I will fall in

F+



Bb



love with some - one else. _____ I guess I'm wast - in'

D7



D7+5



D7



Eb



G7



C7



time, _____ But I've got to clear my mind, _____ I don't know why I

F7



Bb



Eb



Bb



love you but I do. _____

I CAN'T HELP MYSELF

(SUGAR PIE, HONEY BUNCH)

Words and Music by BRIAN HOLLAND,
LAMONT DOZIER and EDWARD HOLLAND

Moderately fast

no chord

mf

C

Su - gar - pie hon - ey bunch, you know that I
Su - gar - pie hon - ey bunch, I'm weak - er than a

G Dm

love you... I can't help my - self,
man should be. I can't help my - self,



I love you and no - bod - y else. —
 I'm a fool in love you see. — Wan - na



In and out my life you come and you go, —
 tell you I don't love you, tell you that we're through, and I've tried. —



leav - ing just your pic - ture be - hind —
 But ev - 'ry time I see your face —



and I get kissed it a thou - sand times. —
 I get all choked up in - side. —



To Coda ⊕

When — you snap your fin - ger or wink your eye — I come a -
When —



run - ning to you. — I'm tied — to your a - pron strings —



and there's noth - ing — that I can do. —



G  Dm 

Can't help my - self, —



Em  F  G  D.S. al Coda

no — I can't help my - self.



CODA 

— I call your name, girl, — it starts the flame burn -



ing in my heart, tear - ing it all a - part. No mat -



- ter how I try, my love — I can - not hide. 'Cause

C

Su - gar - pie hon - ey bunch, you know that I'm
 Su - gar - pie hon - ey bunch, do an - y - thing you

G Dm

weak for you. — Can't help my - self, —
 ask me to. — Can't help my - self, —

F G

I love — you and no - bod - y else.
 I want — you and no - bod - y else.

Repeat and Fade

RESPECT

Words and Music by
OTIS REDDING

Solid 4 Beat

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of eighth notes. The tempo is marked 'Solid 4 Beat' and the dynamics are 'mf'.

G F

What you want ba - by I got.
I ain't gon-na do you wrong while you gone.

f

The first vocal line is set in 4/4 time. The melody is written on a single treble clef staff. The lyrics are: "What you want ba - by I got. I ain't gon-na do you wrong while you gone." The piano accompaniment is on two staves (treble and bass clefs). The dynamics are marked 'f'. Chord diagrams for G and F are shown above the vocal staff.

G F

What you need You know I got it!
I ain't gon-na do you wrong 'Cause I don't wan - na!

The second vocal line continues the melody. The lyrics are: "What you need You know I got it! I ain't gon-na do you wrong 'Cause I don't wan - na!" The piano accompaniment continues on two staves. Chord diagrams for G and F are shown above the vocal staff.



All I'm ask-in' is for a lit-tle re - spect, when you come home. Ba -



- by, when you come home, — Re - spect.



I'm out_ to give you all my mon-ey, But all I'm ask-in'
Ooh, your kiss-es, sweeter than hon-ey, But guess_ what, —



in re - turn, hon - ey, Is to give me
so here's my mon - ey, All I want you to do for me

F C

my pro-per res - pect when you get home. Yeah,
 is give me some here when you get home. Yeah,

F C7 F

ba - by, when you get home,
 ba - by, when you get home.

C7 F C7

R - E - S - P - E - C - T, find out what it means to me, R - E - S - P - E - C - T,

F C7 F

take out T - C - P, a lit-tle re - pect.

Repeat and fade out

RAINY DAY WOMEN #12 & 35

Words and Music by
BOB DYLAN

Moderately (in 2)

F Ddim7 C7/E F

Well, they'll

F Ddim7 C7/E F

stone ya when you're try'n' to be so good, _____ They'll
(See additional lyrics)

Ddim7 C7/E F F7

stone ya just a - like they said they would. _____ They'll

B \flat Gdim7 F7/A B \flat

stone ya when you're try'n' to go home. Then they'll

F Ddim7 C7/E F F7

stone ya when you're there all a - lone. But I

C7

would not feel so all a - lone,

1-4 F Ddim7 C7/E F

Ev - 'ry - bod - y must get stoned. 2. Well, they'll

5

F Ddim7 C9 F

Ev - 'ry - bod - y must get stoned. _____

The musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major). It features a melody with a long note on 'stoned.' The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with a simple rhythmic pattern. Chord diagrams for F, Ddim7, C9, and F are provided above the vocal staff.

Additional Lyrics

2. Well, they'll stone ya when you're walkin' 'long the street.
They'll stone ya when you're tryin' to keep your seat.
They'll stone ya when you're walkin' on the floor.
They'll stone ya when you're walkin' to the door.
But I would not feel so all alone,
Everybody must get stoned.
3. They'll stone ya when you're at the breakfast table.
They'll stone ya when you are young and able.
They'll stone ya when you're tryin' to make a buck.
They'll stone ya and then they'll say, "Good luck."
Tell ya what, I would not feel so all alone,
Everybody must get stoned.
4. Well, they'll stone you and say that it's the end.
Then they'll stone you and then they'll come back again.
They'll stone you when you're riding in your car.
They'll stone you when you're playing your guitar.
Yes, but I would not feel so all alone,
Everybody must get stoned.
5. Well, they'll stone you when you walk all alone.
They'll stone you when you are walking home.
They'll stone you and then say you are brave.
They'll stone you when you are set down in your grave.
But I would not feel so all alone,
Everybody must get stoned.

SLOOP JOHN B

Words and Music by
BRIAN WILSON

Moderately Bright Rock

F Bb/C F C7 F

1. We

mf *mp*

F Bb/C F Bb/C

(1.) come on the Sloop John B. my grand - fa - ther and
(2.) first mate, he got drunk. — Broke in the Cap - tain's
(3.) poor cook, he took fits. — Throw a - way all the

F Bb/C F C7

me A - round Nas - sau Town we did roam.
trunk. Con - sta - ble had to come and take him a - way.
grits. Then he took and ate up all of the corn.

F F7 Bb

— Drink - ing all night, — we got in a fight,
— Sher - iff John Stone, — please let me a - lone,
— Sher - iff John Stone, — please let me a - lone,

D7



Bm7



lit - tle of. What the world needs

Em7



Bm7



Em7



now is love, sweet love,

C6



C



B



To Coda ⊕

No, not just for some, _____ but for ev - 'ry - one. _____

B7



Em7



{ Lord, we don't need an - oth - er
 { Lord, we don't need an - oth - er

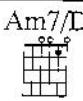
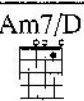
moun - tain, There are moun - tains and
 mead - ow, There are corn - fields and

hill - sides e - nough to climb; There are
 wheat - fields e - nough to grow; There are

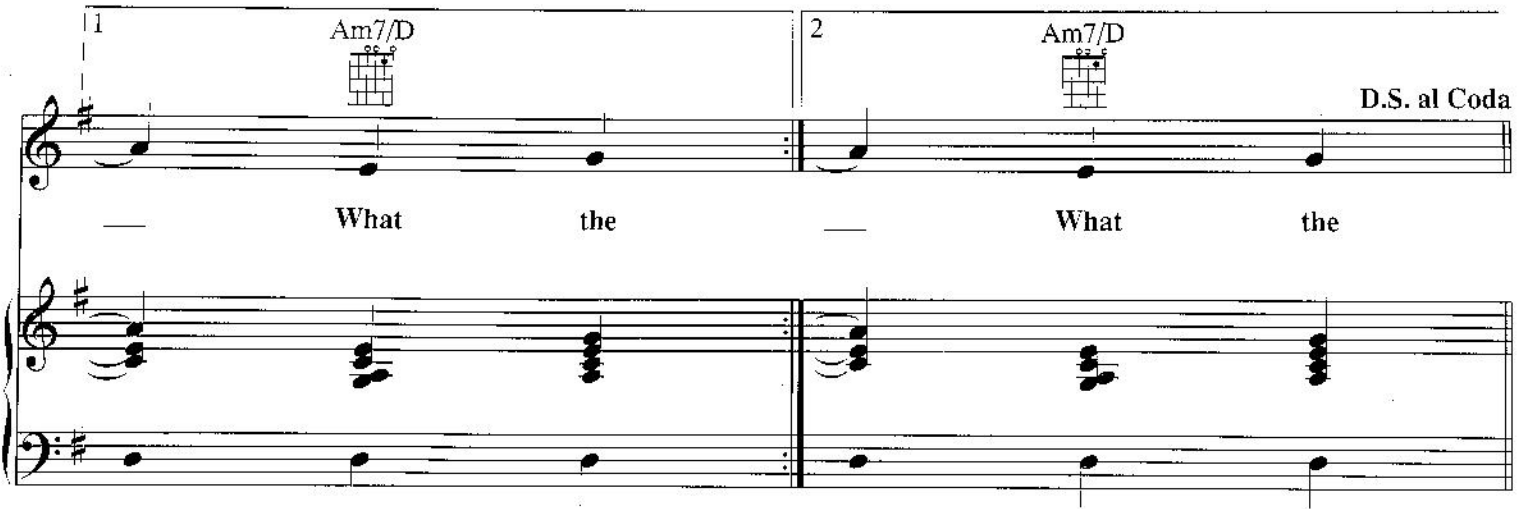
o - ceans and riv - ers e - nough to cross, E -
 sun - beams and moon - beams e - nough to shine, Oh,

nough to last, till the end of time.
 lis - ten, Lord, if you want to know.

Dm9
 G6/9 Cmaj7 C6
 Dm7 G7 Cmaj7
 Em7 A7 D9

1 **Am7/D**  2 **Am7/D**  **D.S. al Coda**




What the What the



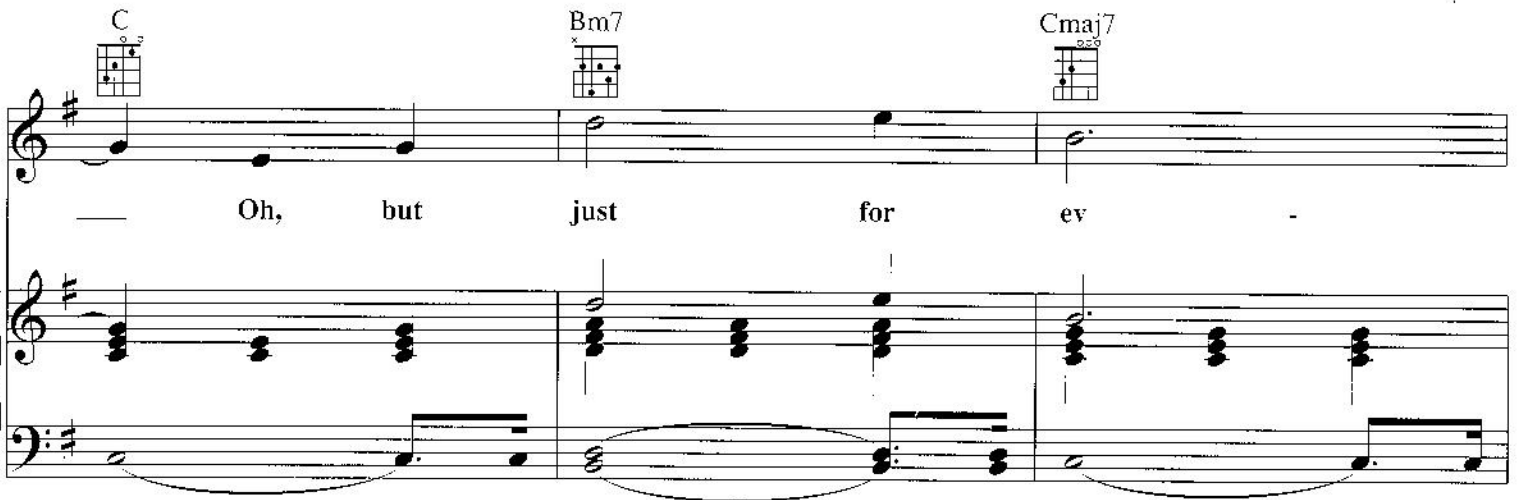
CODA **B**  **B7**  **E7**  **C6** 



ev - 'ry - one. No, not just for some,



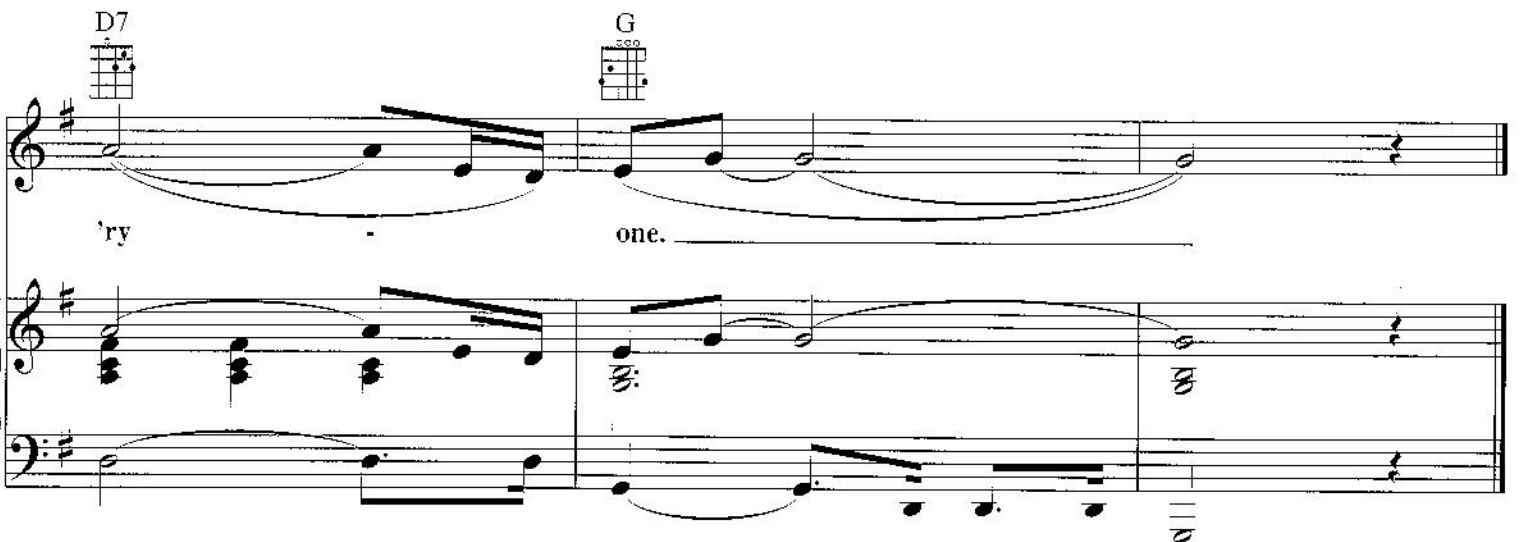
C  **Bm7**  **Cmaj7** 

Oh, but just for ev



D7  **G** 

'ry one.



BREAK ON THROUGH

(TO THE OTHER SIDE)

Words and Music by
THE DOORS

With a quick beat



mf



You know the day de-roys the night, —
We chased our pleas-ures here, —
3.,4. (See additional lyrics)



night di - vides the day. —
dug our treas - ures there. —

Tried to run;
Can you still re - call the



tried to hide. }
time we cried? }

Break on through — to the oth - er side. —

Break on through — to the oth - er side, — Break on through — to the

Em

oth - er side. —

Play 4 times

Em D Em D Em D Em D

Ev - 'ry - bod - y — loves — my ba - by. —



Play 4 times



She gets. Break on through. _



Break on through. _ Break on through. _ Break on through. _ Break, break,



break, break, break, break, break, break, break.

Additional lyrics

3. I found an island in your arms, a country in your eyes,
Arms that chain, eyes that lie.
To Chorus:
4. Made the scene from week to week, day to day, hour to hour,
The gate is straight, deep and wide.
To Chorus:

MRS. ROBINSON

Words and Music by
PAUL SIMON

Moderately bright

B \flat



E \flat



B \flat



E \flat



B \flat



G \flat m



And here's to you, — Mrs. — Rob - in - son, —

B \flat



G \flat m



E \flat



Je - sus loves you more — than you — will know, —

F7



(Wo, wo, wo.) —

God bless you,

B \flat Gm B \flat

please, Mrs. — Rob - in - son, — Heav - en holds — a place.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with the lyrics 'please, Mrs. — Rob - in - son, — Heav - en holds — a place.' The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord diagrams for B \flat , Gm, and B \flat are provided above the vocal staff.

Gm Eb

— for those — who pray, — (Hey, hey, hey, —

The second system continues the musical score. The vocal line has the lyrics '— for those — who pray, — (Hey, hey, hey, —'. The piano accompaniment features a more active bass line. Chord diagrams for Gm and Eb are shown above the vocal staff.

Cm G

hey, hey, hey.)

The third system shows the vocal line with the lyrics 'hey, hey, hey.)'. The piano accompaniment continues with sustained chords in the right hand and a rhythmic bass line. Chord diagrams for Cm and G are provided above the vocal staff.

To Coda ⊕

We'd

The fourth system concludes the page with the vocal line starting 'We'd' and the instruction 'To Coda ⊕'. The piano accompaniment features a final melodic flourish in the right hand and a steady bass line. The key signature remains B-flat major.

G7



like to know a lit - tle bit — a - bout — you for our files.

C7



We'd like to help — you

C9



learn to help your - self.

F7





Bb



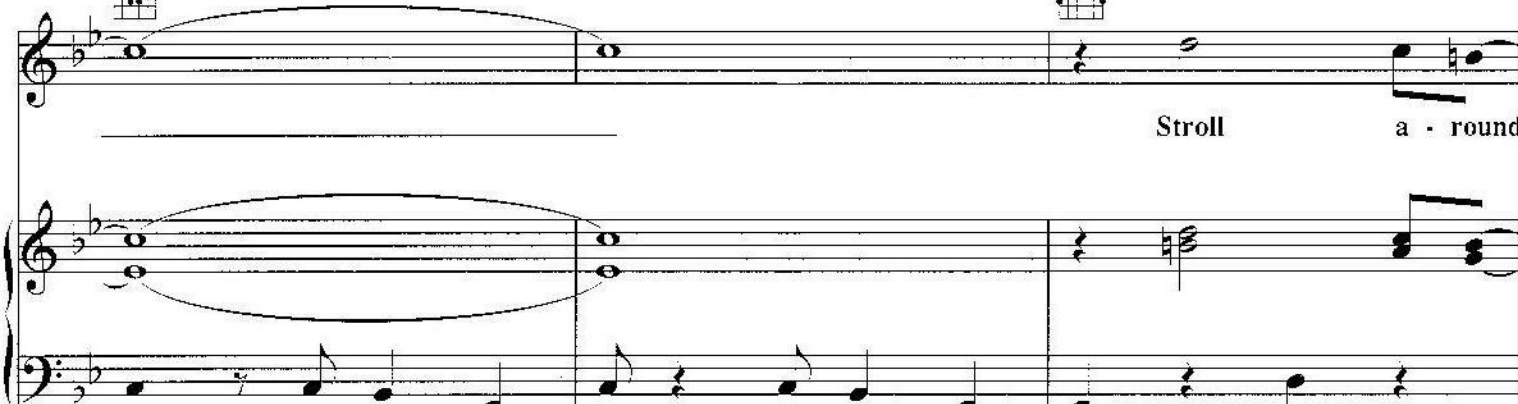
Eb




Look a - round you, all — you see — are sym - pa - the - tic eyes.

Cm  


Stroll a - round





F7 


D.S. al Coda

the grounds un - til you feel at home. And here's to you



CODA  

Hide it in a hid -
Sit - ting on a so -



- ing place where no one ev - er goes,
- fa on a Sun - day af - ter - noon,





Joy _____ to _____ the world. All _____ the boys and girls. _____



Joy _____ to _____ the world, Joy _____ to you and me.



Joy _____ to the world. All _____ the boys and girls.



Repeat and Fade

Joy _____ to the fish-es in the deep blue sea, _____ Joy _____ to you and me. _____

STONED LOVE

Words and Music by FRANK E. WILSON
and YENNIK SAMOHT

Freely

D



Moderately

Stoned love.

mf

Bm



Em



Stoned

love.

D



D



Bm



Oh,

yeah...

A love for each oth - er will bring fight -
Life is so short, - put the pre -



ing sent to _____ an end; _____
time _____ at hand. _____



For - giv - ing one an - oth - er, time af - ter time, _
And if you're young at heart, _____ rise _____ up _____



_____ and doubt _____ creeps in. _____ But like the sun _____
_____ take _____ your stand. _____ And to the man _____



_____ lights up the sky _____ with a mes -
_____ on whose shoul - der _____ the _____ world _____

Em D

- sage from a - bove. Oh, yeah, I find no oth -
must de - pend. I pray for peace

Bm Em D

- er great - er sym - bol of this love, yeah -
and love, A - men.

Bm

Don't you hear the wind blow - in'? } Mm, mm, stoned love -
Can't ya hear it? }

Em D

oh yeah. I tell you I ain't got no oth - er.

Bm Em D

Stoned love, Oh, yeah,

2 D F#m

yeah. If a war 'tween our nations passed,

Em7 F#m7

oh yeah, will the love 'tween our broth-

Em7

- ers and sis - ters last on and on and on and on and...

D.S. and Fade

RAINDROPS KEEP FALLIN' ON MY HEAD

Lyric by HAL DAVID
Music by BURT BACHARACH

Rhythmically

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord diagrams are provided above the vocal line for each measure.

System 1: The vocal line begins with the lyrics "Rain - drops keep fall - in' on my". The piano accompaniment starts with a piano (*p*) dynamic. A chord diagram for F major is shown above the first measure.

System 2: The vocal line continues with "head, and just like the guy whose feet are too big for his". Chord diagrams for Fmaj7, F7, and Bb are shown above the vocal line.

System 3: The vocal line concludes with "bed, Noth - in' seems to fit. Those rain - drops are fall - in' on my". Chord diagrams for Am7, D7, D9, Am7, D7, and Gm7 are shown above the vocal line.

B \flat /C C F

head. They keep fall-in' so I just did me some talk-in' to the

Fm \sharp 7 F7 B \flat 7






sun. And I said I did - n't like the way he got things

Am7 D7 D9 Am7 D7 Gm7


done. Sleep-in' on the job. Those rain - drops are fall - in' on my

B \flat /C C F

head. They keep fall - in'! But there's one thing I know

— The blues — they send — to meet — me won't de - feat —






— me. It won't be long — till hap - pi - ness — steps up —











— to greet me. —







Rain - drops keep fall - in' on my head, but that does - n't mean my eyes will





soon be turn - in' red. Cry - in's not for me 'cause



I'm nev - er gon - na stop the rain by complain-in'. Be - cause I'm



free noth - in's wor - ry - in' me.

MR. PRESIDENT

(HAVE PITY ON THE WORKING MAN)

Words and Music by
RANDY NEWMAN

Moderate Shuffle (♩ = ♩♩♩)

Bb



F7



Bb



Eb



Bb



F7



a tempo

Bb



F7



Bb



F7



We've tak - en all you've giv - en.
We ain't ask - ing you to love us.

Bb7



Eb



It's get - ting hard to make a liv - ing.
You may place your - self high a - bove us.

Bb



F7



Mis - ter Pres - i - dent, have pit - y on the work - ing
Mis - ter Pres - i - dent, have pit - y on the work - ing

Bb F7 1 Bb F7 2 Bb Bb7

man.
man.

Eb Ebm Bb

I know it may sound fun - ny, but peo - ple ev - 'ry - where run - ning
 May - be you're cheap, may - be you're blind, may - be you have

Bb7 C7 Bb/D Ebm6 C7/E

out of mon - ey. We just can't make it by our - self.
 lost your mind. - May - be you on - ly think a - bout your - self.

F Gdim G#dim F7/A Bb

It is cold and the
 Too late to run,

F7 Bb7 Eb

wind is blow-ing. We need some-thing to keep us go - ing.
 too late to cry, now. The time has come for us to say good - bye, - now.

3

3

Bb F7

Mis - ter Pres-i - dent, have pit - y on — the work - ing
 Mis - ter Pres-i - dent, have pit - y on — the work - ing

3

3

Bb Bb Eb Bb/D F7/C

man.
 man.

To Coda ⊕

3fr

3fr

Bb F Bb Eb

3fr

3fr

Bb C7 F7 Bb

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord diagrams for Bb, C7, F7, and Bb are shown above the staff.

Eb Bb F7 Bb7 D.S. al Coda

Second system of musical notation. The piano accompaniment continues with the same eighth-note pattern. Chord diagrams for Eb, Bb, F7, and Bb7 are shown above the staff. The instruction "D.S. al Coda" is written at the end of the system.

CODA Bb F Gm7 F/A

Mis - ter Pres - i - dent, have pit - y on the work - ing

Third system of musical notation, the CODA section. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for Bb, F, Gm7, and F/A are shown above the staff. The piano part includes a triplet of eighth notes in the right hand.

Slower Bb F7 Bb

man.

Fourth system of musical notation, marked "Slower". It features a vocal line with the lyric "man." and a piano accompaniment. Chord diagrams for Bb, F7, and Bb are shown above the staff. The piano part has a more spacious feel with longer note values.

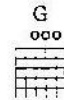
SWEET HOME ALABAMA

Words and Music by RONNIE VAN ZANT,
ED KING and GARY ROSSINGTON

Moderately slow

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The dynamic marking is *mf*.

Verse



1. Big wheels keep on turn-ing

The first line of the verse features the vocal melody and piano accompaniment. The piano part continues with a consistent bass line and provides harmonic support for the vocal line.

3 Car-ry me home to see my kin.

The second line of the verse continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the vocal line and a corresponding triplet in the piano accompaniment.

Sing - ing songs a - bout the south - land

The third line of the verse concludes the vocal melody and piano accompaniment. The piano part features a final chord in the right hand and a sustained bass line in the left hand.

D C G

I miss 'ole' 'bam - y once a - gain — *(And I think it's a sin.)*

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams at the top: D (x02321), C (x32010), and G (x02332).

D C G Verse D C

2. Well, I heard Mis - ter Young sing a -

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and five guitar chord diagrams at the top: D (x02321), C (x32010), G (x02332), Verse D (x02321), and C (x32010).

G D C

bout her. Well, I heard ole Neil — put her

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams at the top: G (x02332), D (x02321), and C (x32010).

G D C

down. Well, I hope Neil Young will re -

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams at the top: G (x02332), D (x02321), and C (x32010).

G D C

mem - ber A south - ern man don't need him a -

G D C

Chorus

round an - y - how — Sweet home Al - a -

G D C

bam - a, Where the skies are so

G D C G

blue, Sweet home Al - a - bam - a

D C G

Lord, I'm com - ing home to you.

Verse D C G F C

3. In Bir - ming - ham they love the Gov' - nor. Boo! boo!

4. See additional lyrics

D C G D C

boo! Now we all did what we could do. —

Now Wa - ter - gate does not

G D C

both - er me.

Does your con - science both - er

Chorus

you? (*Tell the truth.*) Sweet home Al - a - bam - a,

Where the skies are so blue, Sweet home Al - a -

bam - a Lord I'm com-ing home to you.

D. S. ff

D. S. ff

ADDITIONAL LYRICS

Verse 4. Now Muscle Shoals has got the Swampers
 And they've been known to pick a tune or two
 Lord they get me off so much
 They pick me up when I'm feeling blue
 Now how about you.

Repeat Chorus and Fade

IT KEEPS YOU RUNNIN'

Words and Music by
MICHAEL McDONALD

Moderately

G7



C/G



G7



mf

Bm7



Bb7



Say, where you gon - na go. —
Oh, you know how I feel. —

Am11



Ab7#11



G7



Girl, where you gon - na hide? —
Hey, you know I been there. —

C/G



G7



Bm7  2fr

Bb7 

Am11  5fr

You go on leav - in' out — your heart — and
 But what you're keep - in' to — your - self, —



Ab7#11 

G7  000

C/G 

all it's say - in' deep in - side. —
 oh, you know it just ain't fair. —



G7  000

b2

Bb/C 

From here I can feel your heart - beat.
 Are you gon - na wor - ry
Instrumental Solo and Fade



Am/C 

Bb/C 

C7 

Oh, you got me all — wrong. —
 for the rest of your — life? —



G7

C/G

G7

Musical notation for the first system, including guitar chord diagrams for G7, C/G, and G7.

Bb/C

Am/C

Bb/C

Musical notation for the second system, including guitar chord diagrams for Bb/C, Am/C, and Bb/C.

You ain't got no wor - ry,
 Why you in such a hur - ry

Musical notation for the third system, including guitar chord diagrams for Bb/C, Am/C, and Bb/C.

Am/C

G7

Musical notation for the fourth system, including guitar chord diagrams for Am/C and G7.

you just been lone - ly too long.
 to be lone - ly one more night? }

Musical notation for the fifth system, including guitar chord diagrams for Am/C and G7.

C/G

G7

Musical notation for the sixth system, including guitar chord diagrams for C/G and G7.



I know what it means — to hide — your — heart —



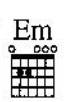
from a long time — a - go,



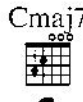
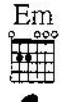
oh, dar - lin'. — It keeps you



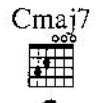
run - nin', — yeah, — it keeps you run - nin'.



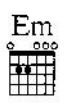
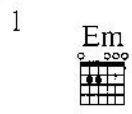
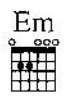
It keeps you run - nin', yeah, _____ it keeps you



run - nin'. It keeps you run - nin', yeah, _____



_____ it keeps you run - nin'. It keeps you



D.S. and Fade

run - nin', yeah, _____ it keeps you run - nin'. run - nin'.

I'VE GOT TO USE MY IMAGINATION

Words and Music by GERRY GOFFIN
and BARRY GOLDBERG

Moderately fast



mf



I've real-ly got to use _____ my i - mag - i - na -



- tion to think of good rea - sons to keep on



keep - in' on. Got to make the best of


Dm




of a bad sit - u - a - tion, ev - er since that




F F7 E7 Am




day I woke up and found that you were gone.



Am



Dark-ness all a - round me, black-in' out the
al - i - ty don't do me no



Dm



sun, Old friends call me but I
good, 'cause our mis-un-der-stand-ing



Am



just don't feel like talk-in' to an - y - one.
is too well - un - der - stood.

Emp - ti - ness has
Such a sad, sad

Dm



found me
sea - son

and it just won't let me go.
when a good love dies.

F7



E7



I go right on liv - in'
Not a day goes by

but why
when I

I just don't know.
don't re - al - ize:

Am



1

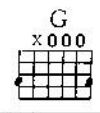
2 D.S. and Fade

Star - ing down re -
I've real - ly got to

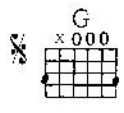
AGAINST THE WIND

Medium Rock beat

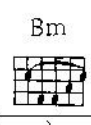
Words and Music by
BOB SEGER



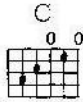
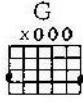
The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in 4/4 time, starting with a piano (p) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady bass line of eighth notes.



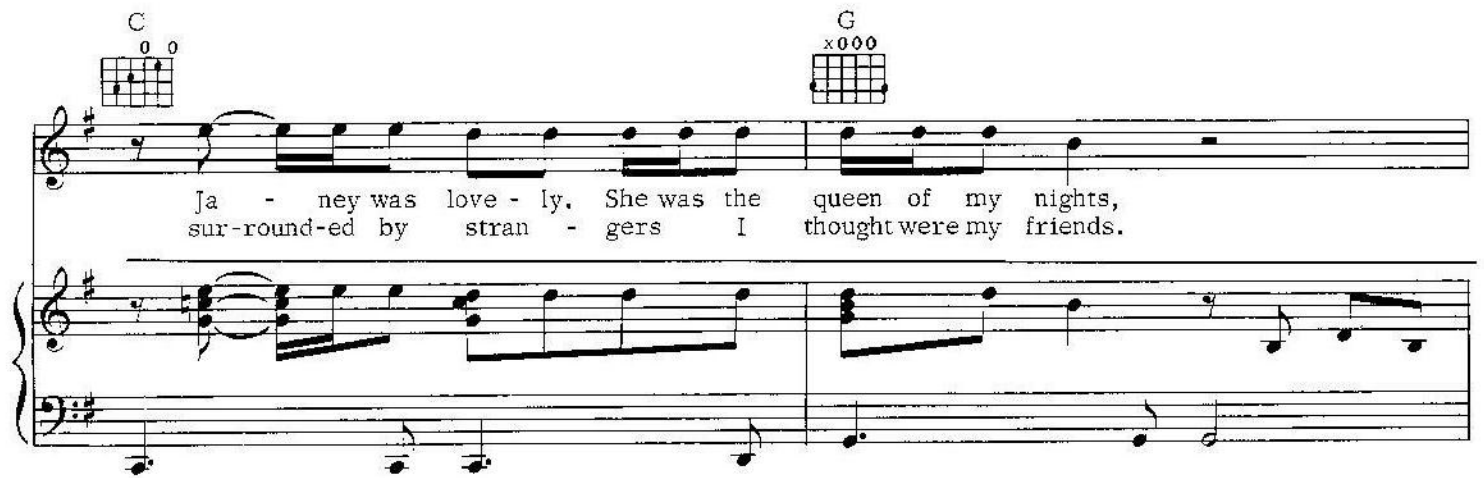
The second system of musical notation includes lyrics. The vocal line has the lyrics: "It seems like yes - ter - day, / And the years rolled slow - ly past. / Instrumental". The piano accompaniment continues with the same rhythmic pattern as the first system.

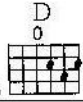



The third system of musical notation includes lyrics. The vocal line has the lyrics: "but it was long a - go. / And I found my - self a - lone,". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

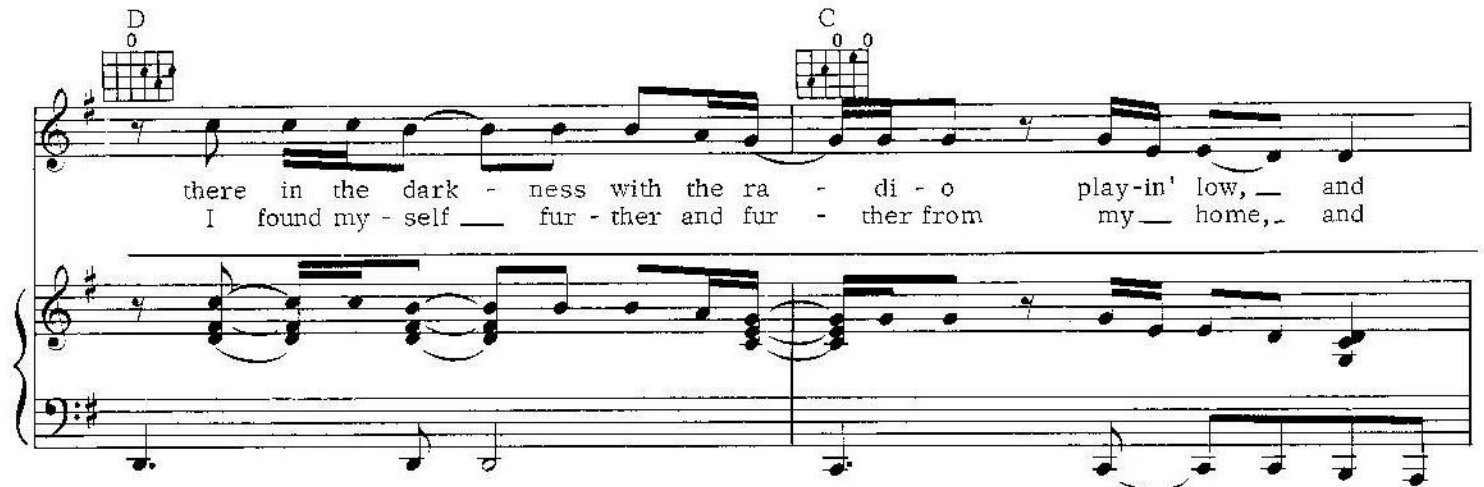
C  

Ja - ney was love - ly. She was the queen of my nights,
sur-round-ed by stran - gers I thought were my friends.



D  C 

there in the dark - ness with the ra - di - o play-in' low, — and
I found my - self — fur - ther and fur - ther from my — home, — and



G 

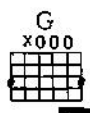
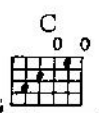
the se - crets that we shared, —
I guess I lost my way. —



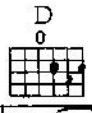
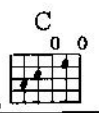
Bm 

the moun - tains that we moved, —
There were oh so man - y roads. — I was

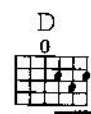
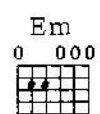




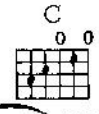
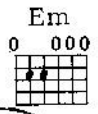
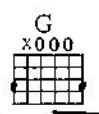
caught like a wild fire out of con - trol. — till there was
 liv - in' to run and run - nin' to live. — Nev - er



noth-in' left to burn — and noth-in' left to prove. —
 wor-ried a-bout pay-in', or e - ven how much I owed. —



And I re - mem - ber what she — said to
 Mov - in' eight miles a min-ute for months at a
 Well, those drift - er's days are — past me



me, — how she swore — that it nev - er would end. —
 time, — break - in' all — of the rules — that would bend. —
 now. — I've got so — much more to — think a - bout: —

G Em D

x000 0 000 0

I re - mem - ber how she held — me oh so
 I be - gan to find — my - self
 dead - lines — and com -

C

0 0

tight. —
 search - in',
 mit - ments,

Wish I did - n't know now what I did - n't know
 search - in' for shel - ter a - gain and a -
 what to leave in, what to leave

D G Bm

0 x000

then,
 gain.
 out.

A - gainst the wind, —
 A - gainst the wind, —
 A - gainst the wind, —

C G

0 0 x000

we were run - nin' a - gainst — the wind, — We were
 lit - tle some - thin' a - gainst — the wind, — I
 I'm still run - nin' a - gainst — the wind, — I'm