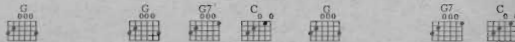
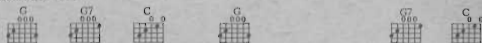


BABY DON'T YOU DO IT

13

Words and Music by
BRIAN HOLLAND
LAMONT DOZIER
EDDIE HOLLAND

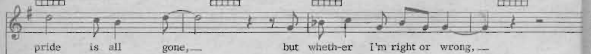
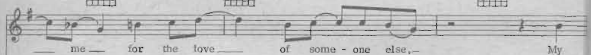
Moderate beat



Ah, Ba - by don't you do it, don't do it,



don't you break my heart, Please, don't do it,



G C G C

I need you ba - by, to keep on keep - in' on. I'm

G C G C

try'n' to do my best, I tried to do my best, don't

G C G C

do it, don't you break my heart, please,

G C G C G

don't do it, don't you break my heart. My

G C G

big-gest mis-take... was lov-ing you too much and let-tin' you know, -

C G C

now you got me where... you want me and - a

G C G

you won't let... me go... If my heart was made... of glass,

C G C G

well, then you'll sure-ly see... how much heart-aches and

C G C

mis - er - y, girl, you've been caus - in' me. — Well, I been

G C G C

try'n' to do my best, well, I've tried to do my best, — don't
(you know I've)

G C G C

do it, don't you break my heart, — please, —

G G7 C G G7 C G

To Code ♪ — don't do it. — don't you break my heart. —



Tacet

I go down to the riv-er, and there I'll be, —

(Horns)

I'm gon - na jump in — girl, but you don't care — a-bout me..

— O-pen up — your — eyes, — can't you see — I love — you,



o - pen up your heart, girl, — can't you see — I need — you?

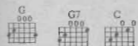
fff



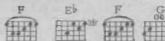
Oh, ba - by, don't do it, do it, do it, — don't you break my heart, —



please — don't do it, — don't you break my



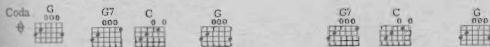
Tacet



D.S. $\frac{1}{2}$ al Coda ϕ

heart..

My



heart..

CALEDONIA MISSION

Words and Music by
JAIME ROBBIE ROBERTSON

Moderately

The musical score is written for guitar and piano. It consists of six systems of music. Each system includes a guitar part with chords and a piano part with a melody and accompaniment. The lyrics are written below the piano part.

System 1: Chords: G, C, G. Lyrics: She reads the leaves and she leads the life that she learned so well from the

System 2: Chords: D, Em, D, C, D. Lyrics: old wives. It's so strange to ar-range it, You know I would-n't change it, But

System 3: Chords: Em, D, C, D, G7. Lyrics: hear me if you're near me Can I just re-ar-range it?— The watch-man cov-ers me—

System 4: Chords: D, C, D. Lyrics: with his rem-e-dy, I can't sleep, it's hard to feel, I think his mag-ic might be real.

System 5: Chords: G, G. Lyrics: I can't get to you from you

SON

C G D

gar - den gate, — You know, it's al - ways locked — by the mag - i - strate. — Now, he don't care —

Em D C D Em D

— why you cry — Tho' he thinks it just a lie — to get out I don't doubt —

C D G

But that you'd make a try. — If the good times get you thru, — I know the dogs won't both - er you.

D C D 1. G

We'll be gone in moon - shine time I got a place they'll nev - er find.

2. G Repeat and fade

3 2. You know I 3 3 3 3

2. You know I do believe in your hexagram,
 But can you tell me how they all knew the plan?
 Did you trip or slip on their gifts, you know you were just a con?
 You knew it, why'd you do it I've been hiding in the dark.
 Now I must be on my way, I guess you really have to stay
 Inside the mission law, down in Modock, Arkansas.

RAG MAMA RAG

Words and Music by
J. ROBBIE ROBERTSON

Moderate Boogie-Rock

1. 2.

mf

Guitar
(Capo up
3 frets)

D
0 2 3 2 1

Keyboard F

G
0 0 0 0
3

B \flat

Rag Ma - ma Rag, I can't be - lieve, it's true...

mp

D
0 2 3 2 1
F

Rag Ma - ma Rag, A - wher did you do? I

D/C
0 2 3 2 1
F/B \flat

G
0 0 0 0
B \flat

C7
0 2 3 2 1
B \flat 7

crowled up to the rail-road track, Let the four nine-teen scratch my back.



Shag, ma - ma, shag Now

what's come o - ver you? Rag Ma - ma Rag, I'm a



pull in' out your gag. Gon-na turn you loose - like an old ca - boose, Got a tail,



I need a drag. I ask a - bout your tur - tle, and



you ask a - bout the weath - er, Well, I can't jump the hur - die and we



can't get to - geth - er. We could be re - lax - in'

in my sleep-in' bag, — But all you wan - na do — for me, ma-ma, is a



Rag Ma - ma Rag. — There's no - where to go, —



Rag Ma - ma Rag. — Come on re - sin up — the bow —



1. 2.



Rag Ma - ma Rag, where do - ya roam?



Rag Ma - ma Rag, bring your skin - ny lit - tle bod - y back home.



it's dog eat dog - and cat eat mouse. You can



Rag Ma-ma Rag all o - ver my house.



Hall-stones beat - in' on the roof, The hour-box is a hun-dred proof. It's



you and me and the tel-e-phon — Our des-ti-ny is quite — well known —



We don't need — to sit — and brag, — All we got-ta do is Rag —



— Ma - ma Rag. — Rag Ma - ma Rag. —



Where do — you roam? — Rag Ma - ma Rag. — Bring your



Repeat and fade

skin-ny lit-tle bod-y back home —

KING HARVEST

(HAS SURELY COME)

Words and Music by
J. ROBBIE ROBERTSON

Moderately in 2

Piano introduction in 2/4 time, marked *mf*. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady bass line of eighth notes.

Tacet chords

Vocal line and bass accompaniment for the first line of lyrics. The vocal line is in 2/4 time. The bass line consists of simple chords and eighth notes.

Corn in the fields, Lis-ten to the rice when the wind blows 'cross the wa-ter.

F/A



Fm/Ab



C



Fine

Vocal line and bass accompaniment for the second line of lyrics. The vocal line continues the melody. The bass line includes the F/A, Fm/Ab, and C chords.

King Har-vest has sure-ly come,

Am



G



Bb



E/G



Vocal line and bass accompaniment for the third line of lyrics. The vocal line continues the melody. The bass line includes the Am, G, Bb, and E/G chords.

I work for the un-ion 'cause she's so good

C  Am 





to me; And I'm bound to come



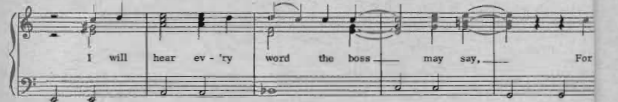
F  Dm  E 

out on top, that's where she said I should be.




Am  Bb  C  G 

I will hear ev - 'ry word the boss may say, For



Am  Bb  C  G 

he's the one who hands me down my pay.



Am Bb C G Am

come Looks like this time I'm gonna get to stay, I'm a

Bb C G Am G Bb F

D. S. for additional words

un - ion man, now, all the way.

ADDITIONAL WORDS

The smell of the leaves from the magnolia trees in the meadow,
 King Harvest has surely come.
 Dry summer, then comes fall which I depend on most of all.
 Hey, rainmaker, can't you hear my call?
 Please let these crops grow tall,
 Long enough I've been up on Skid Row
 And it's plain to see, I've nothin' to show.
 I'm glad to pay those union dues,
 Just don't judge me by my shoes.

Scarecrow and a yellow moon, pretty soon a carnival on the edge of town,
 King Harvest has surely come.
 Last year, this time, wasn't no joke,
 My whole barn went up in smoke.
 My horse, Jethro, well, he went mad
 And I can't remember things bein' so bad.
 Then here comes a man with a paper and pen
 Tellin' us our hard times are about to end.
 And then, if they don't give us what we like
 He said, "Men, that's when you gotta go on strike."

(D. S.)


Corn in the fields,
 Listen to the rice when the wind blows 'cross the water.
 King Harvest has surely come.

W. S. WALCOTT MEDICINE SHOW

Words and Music by
ROBBIE ROBERTSON

Moderately

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef.

G  P 

When your arms — are emp — ty, got no — where to go, —
 Young — faith healer, be's a — woman
 There'll be Miss Brer Fox hole with bright — diamonds in her —

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef.

G  D 

of ealler, come on out and catch —
 toesh, he he wal cure — his —
 she is pure gold by down —

Piano accompaniment for the second system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef.

ic by
RTSON

G



the show, — There'll be saints — and sin —
com — mand, — and when the band gets
under — neath. She's a rock — and roll

B



B7



C



ners, you'll see los — ers and win — ners, all — kinds of
hot you might have to stand, to hear the
singer and a true — dead ring — er for something

C#0



G



peo — ple you might — wan — na know. Band. { Once you get — it,
Klon — dike Klu Klux — Steam — boat Once you get — it,
like you ain't nev — er seen.

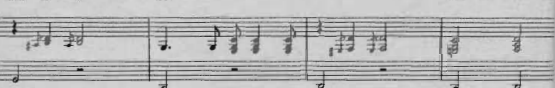
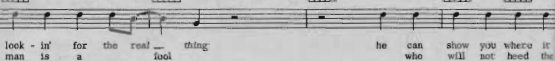
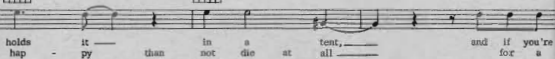
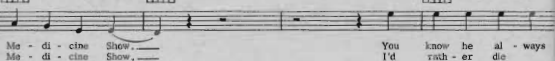
Em



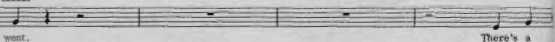
Bb



you can't — for — got — it W. S. Wal — cott —
you can't — for — got — it W. S. Wal — cott —



II.



2. G



call.

*D. S. $\frac{3}{4}$ al Coda**Repeat and fade*

Coda



Me - di - cine show

3

W. S. Wal - cott — Me - di - cine SP^{OW}.

STAGE FRIGHT

Words and Music by
ROBBIE ROBERTSON

Moderately

Piano introduction in C major, 4/4 time, moderately. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.



1. Now deep in the heart of a lone - ly kid, — who suf - f'ered so much for what —
2. I've got fire water right on my breath, — and the doctor warned me I might —
3. Your brow is sweatin' and your mouth gets dry — fancy people go

Single notes



— he did — they gave this plough - boy his for - tune and fame
catch a death — said, "You can make it in your dis - guise,
driftin' by — the mo - ment of truth is right — at hand,



Single notes



since that day he ain't been the same. — See the man — with the
just nev - er show the fear that's in your eyes. —
just one more nightmare you can stand. —

Am



F



F/D bass



G



Stage Fright,

Just stand-in' up there t' give it all — his might, —

Am



F



and he got caught — in the spot - light

when we get to the end

D



G



he wants't start all o - ver — a - gain, —

[2. G



F#m



Bm



— a - gain, —

Now if he says that he's — a - fraid,



take him at his word —

and for the price that the poor boy has paid,



he gets t' sing — just like a bird, —

Oh hoo oo oo.



G  C  Bb 



F  D  Em  D⁹/A bas  Em  B  *D.S. al fine*



Coda  G  F  D  G 

a - gain, - You want to try it once a - gain, -



F  D  G  F  D 

please don't make him stop, - let him take it from the



G  F  D  G 

top, let him start all o - ver a - gain



THE NIGHT THEY DROVE OLD DIXIE DOWN

Words and Music by
J. ROBBIE ROBERTSON

Moderately slow



Verse



Vir-gil Calne— is the name— and I served—

F

F/E

Dm

Am

C/G

— on the Dan-ville train, — 'Til Stone - man's Cav-al-ry came — and

F

F/E

Dm

Am/E

F

tore up the tracks a - gain. — In the win-ter of six - ty five, we were

C

Dm

Am/E

hun - gry, just bare - ly a - live. — By May the tenth,

F

C

Dm

D

Rich - mond had fell; it's a time — I re - mem - ber, oh, so well. — The

Chorus

C/G Fmaj7 C/G Fmaj7

Night They Drove — Old Dix - ie Down, — And the bells were ring - in', The Night.

C/G Fmaj7 C/G Fmaj7

— They Drove — Old Dix - ie Down. — And the peo-ple were sing-in'. They went,

C/G Am Gsus4 F

La, la, la, la, la, la, — La, la, la, la, la, la, — la, la, —

For additional words

For final ending

D. S. $\frac{3}{4}$ and fade

C Bm B \flat F/A Fm6/A \flat C/G D7/F#

The

ADDITIONAL WORDS

Back with my wife in Tennessee
 When one day she called to me
 "Virgil, quick, come see:
 There goes Robert E. Lee!"
 Now, I don't mind choppin' wood
 And I don't care if the money's no good,
 Ya take what ya need and ya leave the rest
 But they should never have taken
 The very best.

(Repeat Chorus)

Like my father before me
 I will work the land.
 And like my brother above me
 Who took a rebel stand.
 He was just eighteen, proud and brave,
 But a Yankee laid him in his grave.
 I swear by the mud below my feet,
 You can't raise a Catne back up
 When he's in defeat.

(Repeat Chorus with final ending)

ACROSS THE GREAT DIVIDE

Words and Music by
J. ROBBIE ROBERTSON

Fairly free tempo



Stand-in' by your win - dow in pain, A pis-tol_ in your



hand, And I beg you, dear, Mol-ly, gtri,



Try and un - der - stand your man the best you can.

Moderately



A-cross The Great Di - vide, _ just grab your hat, and take that ride, _



Get your-self a bride _ And bring your chil-dren down _ to the riv-er side.

by
TSON

our

2/4

2/4

Coda

side.

1. G

C

G

C

I had a goal in my young-er days, I near-ly wrote my will, —

G

C

D

But I changed my mind... for the bet-ter; I'm at the still, had my fill, and I'm fit to kill.

2. G

C

G

C

Pin - ball ma-chine... and a queen, I near-ly took a bust,

G

C

D

Tried to keep my hands to my-self, Ye say it's a must, but who can ya trust?

G

C

G

C

Har-vest moon shi-in' down from the sky... A wes-ry sign for all,

G

C

D

I'm gos-ne leave this one - ho-by, cown, Had t' stall till the fell, now I'm gos-ne crawl.

G A C Em G

A C G C

Now, Mol-ly, dear, don't ya shed a tear, _

G C G

Your time will sure-ly come, _ You'll feed your man

C D

chick-en ev-ry Sun-day, _ Now, tell me, hon, what-cha done with the gun, _

D. S. $\frac{3}{4}$ al Coda

Coda G A C G

THE UNFAITHFUL SERVANT

Words and Music by
J. ROBBIE ROBERTSON

Moderately

Guitar → E7 D/F# G
(Capo up 2 frets)

D/F#

G

D/F#

A/E

Keyboard → F#7 B/G# A

B/G#

B/G#

B/F#

Un - faith - ful Ser - vant, — I hear you leav - in' I can hear the

Am7
Bm7

G
A

D/F#
B/G#

soon in the morn - in'. What — did you do to the la - dy
whis - tle blow - in', Yes, — that train is a - com - in'

E7
F#7

A (str 4)
B (str 4)

G
A

that she's gon - ar leave to send you a - way' — Un - faith - ful
and soon. you'll be a - go - in'. Let us not

D/F#
B/G#

A/E
B/F#

Am7
Bm7

G
A

Ser - vant, — you don't have to say you're sor - ry, If you done it just
bow our heads for we won't be com - plain - in'; Life has been good

D/F#



E/G#

E7



F#7

A (sus 4)



B (sus 4)

for the spite,
to us all

or did ya do it
Ev - en when that

just for the glo - ry?
sky is rain - in'.

Bm/G#



C#m/A#

A/F#



B/G#

C/G



D/A

Like a stran - ger,
To take it like a

you turned your back,
grain of salt

Left your keys, and
all I can do, It's

G



A

F#7



G#7

Bm/G#



C#m/A#

A/F#



B/G#

gone to pack,
no one's fault,

Bear in mind who's to blame,
Makes no dif - ference if

and all the shame;
we fade a - way.

E7



F#7

Em7



F#m7

E#maj7



F#maj7

She real - ly cared,
it's just as it was,

the time she spared,
it's much too cold for

and the home you shared,
me to stay.



Good-bye to that coun - try home, — So long to a la - dy I had known,



Fare-well to my oth - er side, — I'd best just take it in stride, —



Un - faith - ful Ser - vant, — you'll learn — to find your place; — I — can see it



in your smile, — and, yes, I can see it in your face. — The mem - ries



will lin - ger on, But the good old days, they're all gone, — Oh! lone - some ser - vant, —



— can't you see That we're still one and the same, Just you and me.

THIS WHEEL'S ON FIRE

Words by ROB DYLAN
Music by RICK DANKO

Moderately, with a beat

mf

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Verse

Am D°

If your mem-'ry serves you well, We were goin' to meet a-gain and

mp

The first line of the verse features guitar chord diagrams for Am and D°. The melody is in the right hand, and the bass line is in the left hand.

E B7

wait. So I'm gotn' to un-pack all my things And

The second line continues the verse with guitar chords E and B7. The melody includes a triplet of eighth notes.

F Dm Am C

sit be-fore it gets to late. No man a-live will

The third line features guitar chords F, Dm, Am, and C. The melody continues with a mix of eighth and quarter notes.

Am C Am

come to you With an-oth-er tale to tell. But you

The final line of the verse features guitar chords Am, C, and Am. The melody concludes with a quarter note.

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C Am F Dm7 Am

know that we shall meet a - gain, — If your mem-'ry serves you well.

Dm F C G

This Wheel's On Fire, — roll - in' down — the road, — Just

C G F C F G A

not - i - fy my next of kin that this wheel shall ex - plode! — *Last time Fine*

2. If your mem'ry serves you well
I was goin' to confiscate your lace
And wrap it up in a sailor's knot
And hide it in your case.
If I knew for sure that it was yours.
But it was oh, so hard to tell
But you know that we shall meet again
If your mem'ry serves you well.

Chorus

3. If your mem'ry serves you well,
You'll remember you're the one
That called on them to call on me
To get you your favors done.
And after ev'ry plan had failed
And there was nothing more to tell
You know that we shall meet again
If your mem'ry serves you well.

Chorus and Fine

THE WEIGHT

Words and Music by
JAIME ROBBIE ROBERTSON

♩ = 100
Slowly, but with a beat

A C#m 4fr D A C#m 4fr

mf I pulled in to Naz - e - reth, was feel - in' 'bout half past dead;

I just need some place where

D A C#m 4fr

I can lay_ my head, — "Hoy, mis - ter, can ya tell me where a

D A C#m 4fr

man might find a bed? — He just grinned and shook my hand, — and

D A Chorus A E D

"No!" was all — he said. Take a load off Pan - sy,

Take a load for free; Take a load off Fan-ny And (and) (and) you

put the load right on me.. Him Last time only

ADDITIONAL WORDS

I picked up m' bag, I went lookin' for a place t' hide;
 When I saw Carmen and the Devil walkin' side by side.
 I said "Hey, Carmen, come on, let's go downtown."
 She said, "I gotta go, but m' friend can stick around."

(Repeat chorus)

Go down, Miss Moses, there's nothin' you can say
 It's just ol' Luke, and Luke's waitin' on the Judgement Day.
 "Well, Luke, my friend, what about young Anna Lee?"
 He said, "Do me a favor, son, woncha stay an' keep Anna Lee company?"

(Repeat chorus)

Crazy Chester followed me, and he caught me in the fog.
 He said, "I will fix your rack, if you'll take Jack, my dog."
 I said, "Wait a minute, Chester, you know I'm a peaceful man."
 He said, "That's okay, boy, won't you feed him when you can."

(Repeat chorus)

Catch a cannon ball now, t' take me down the line
 My bag is sinkin' low and I do believe it's time.
 To get back to Miss Faany, you know she's the only one
 Who sent me here with her regards for everyone.

(Repeat chorus and tag)

THE SHAPE I'M IN

Words and Music by
ROBBIE ROBERTSON

Moderately

G  C  G  C  G  C 

(Last two bars of intro.)

Go out you-der,



G  C  G  C  G  C 

peace in the val-ley, come down-town, have to rum-ble in the al-ley.



D  G 

Oh, you don't know The Shape I'm In.



C  G  C 

Has an-y bod-y seen my la-dy?



by
ON

H

H

H

H

H

H

G C G C D

That he-in' a - lone will drive me cra-zy. Oh, you don't

G

know The Shape I'm In.

C Dm Em Dm/F bass C Dm

I'm gon - na go down - by the wa - ter, but I sin't gon-na jump -
I've - just - spent - sixty days in the jail-house - for the crime - of -

Em Dm/F bass C Dm Em Dm/F bass

- in, no, no! I'll just - be look - in' for my mak - er
havin' no dough, no, no, - now, here I am back out on the street -



and I hear that that's — where she's been? — Oh! — Out — of nine lives
for the crime of havin' no where to go. — Save — your neck



I've spent sev - en, now, how in the world do you get to heav - es?
or save your broth - er looks like it's one or the other —



Oh, don't you know — The Shape I'm In.
Oh, don't you know — The Shape I'm



ff.

G7

3ft.

First system of musical notation. The treble clef contains a scale starting on G4, with a G7 chord diagram and "3ft." written above it. The bass clef contains a simple bass line.

D7



Second system of musical notation. The treble clef contains a scale starting on D4, with a D7 chord diagram and "3ft." written above it. The bass clef contains a simple bass line.

G

3ft.

Third system of musical notation. The treble clef contains a scale starting on G4, with a G chord diagram and "3ft." written above it. The bass clef contains a simple bass line.

G7

3ft.

Fourth system of musical notation. The treble clef contains a scale starting on G4, with a G7 chord diagram and "3ft." written above it. The bass clef contains a simple bass line.

D7



G

3ft.

G7

3ft.

D.S. al Code

Fifth system of musical notation. The treble clef contains three scales: one starting on D4 with a D7 chord diagram, one starting on G4 with a G chord diagram, and one starting on G4 with a G7 chord diagram. All are labeled "3ft.". The bass clef contains a simple bass line.

Coda **G** **D** **G** **C**

In. Now, two young kids

G **C** **G** **C**

might start a ruck - us you know they feel _____

G **C** **D**

you're try-in' to shuck us oh, you don't know.

G

— The Shape I'm In.

Cm7
3 fr.

Musical notation for the first system. The treble clef staff contains a 3-measure phrase of chords, each marked with a Cm7 chord diagram and a '3 fr.' label. The bass clef staff contains a corresponding 3-measure phrase of notes, with a slur under the first three notes.

G
3 fr.

(Organ Solo:)

Musical notation for the second system. The treble clef staff contains a 3-measure phrase of chords, each marked with a G chord diagram and a '3 fr.' label. The bass clef staff contains a corresponding 3-measure phrase of notes, with a slur under the first three notes.

G7
3 fr.

D7
3

Musical notation for the third system. The treble clef staff contains a 3-measure phrase of chords, each marked with a G7 or D7 chord diagram and a '3 fr.' label. The bass clef staff contains a corresponding 3-measure phrase of notes, with a slur under the first three notes.

G
3 fr.

Musical notation for the fourth system. The treble clef staff contains a 3-measure phrase of chords, each marked with a G chord diagram and a '3 fr.' label. The bass clef staff contains a corresponding 3-measure phrase of notes, with a slur under the first three notes.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a piano accompaniment with a steady eighth-note bass line.

The second system continues the piece. The upper staff features a melodic line with a triplet of eighth notes. Above the staff, two guitar chord diagrams are provided: a D7 chord (x02321) and a G chord (x02332). The lower staff continues the piano accompaniment with eighth notes.

The third system shows the continuation of the piano accompaniment in the lower staff, with eighth notes. The upper staff has a melodic line with some rests and eighth notes.

The fourth system concludes the page. The upper staff has a melodic line with eighth notes. Above the staff, a guitar chord diagram for a D chord (x02321) is shown. The lower staff continues the piano accompaniment with eighth notes.

G




D



G





F



G



C



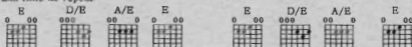
G




CHEST FEVER

Words and Music by
JAIME ROBERTSON

2nd time no repeat



mf

1. I know she's a track-



- er. An-y scar-let would back her; They say she's a choos-



- er And I just can't re-fuse her.



She was - just there, - but - then She can't be here - no more..

E B D E B D E

And as my mind - un - weaves - I feel the freeze down in my knees

B D E F#

But just be - fore she leaves, She re - ceives.

2. She's been down in the dunes and she's dealt with the goons,
 Now she drinks from the bitter cup I'm trying to get her to give it up.
 She was just here, I fear she can't be here no more.
 And as my mind unweaves, I feel the freeze down in my knees
 But just before she leaves, she receives.

Interlude (spoken against Introduction figure)

It's long, long, when she's gone, I get weary holding on.
 And now I'm coldly fading fast I don't think I'm gonna last
 Very much longer.

"She's stolle" said the Swede, and the moon calf agreed
 I'm like a viper in shock with my eyes in the clock
 She was just there somewhere, and here I am again.
 And as my mind unweaves, I feel the freeze down in my knees
 But just before she leaves, she receives.

F#

Repeat and fade

E D/E A/E E

mf

LIFE IS A CARNIVAL

Words and Music by
 J. R. ROBERTSON
 LEVON HELM
 RICK DANKO

Moderately

Tacet

First system of piano introduction. The right hand plays chords and single notes, while the left hand plays a rhythmic eighth-note pattern. The tempo is marked 'Moderately' and the dynamics are 'Tacet' and 'mf'.

Second system of piano introduction, continuing the musical texture from the first system.

Third system of piano introduction, continuing the musical texture from the first system.

Fourth system of piano introduction, continuing the musical texture from the first system.



1. You can walk on the wa-ter, drown in the sand,
 2. Saw a man with the jinx in the third degree.

Vocal line and piano accompaniment for the lyrics. The piano part continues with the eighth-note pattern in the left hand and chords in the right hand.



You can fly off with a mountain top, if anybody can see.
 Tryin' to deal with people, people you can't see.

Run a - way, _____ run a - way, _____
 Take a - way, _____ take a - way, _____

Run a - way, _____ run a - way, _____
 Take a - way, _____ take a - way, _____

it's a rest - less age, _____ Look a - way, _____ look a - way, _____
 this house of mirrors. _____ Give a - way, _____ give a - way, _____

it's a rest - less age, _____ Look a - way, _____
 this house of mirrors. _____ Give a - way, _____



you can turn the page.
all the sou-ve-nirs.

look a-way,
give a-way,

you can turn the page.
all the sou-ve-nirs.

A

Amaj7

A7

Hey, bud-dy, would you like to buy a watch-
We're all in the same boat, get ready to float

A9

E

E7

real cheap here on the street?
off the edge of the world, our flat old world.

F#m

G#m

A

The street I got six on each arm and two-
is a side-show from the peddler to the

B7sus4

7^b.

E



A



E



A6

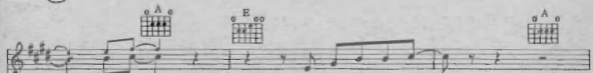


E

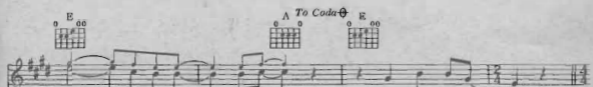


— more on — my girl. feet.
corner my

Life — is a car —
Life — is a car —



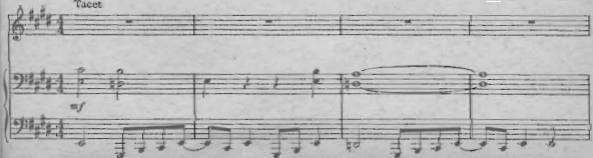
ni - val, — be - lieve it or not, —
ni - val, — it's in the book. —



Life — is a car - ni - val, — two bits a shot. —
Life — is a car - ni - val, — take another look. —



Tacet





Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Coda



Musical score for the second system, including a vocal line with lyrics and piano accompaniment. The piano part features a steady eighth-note bass line and chords. The lyrics are: "two bits a shot..."

1. *D.S. $\frac{3}{4}$ (Lyric 1) al Coda*

E9



A



E



Musical score for the third system, featuring piano accompaniment. The piano part consists of a steady eighth-note bass line and chords. The dynamic marking *ff* is present.

E9



A



E



E



Tacet

Musical score for the fourth system, featuring piano accompaniment. The piano part consists of a steady eighth-note bass line and chords. The dynamic marking *fff* is present.

GET UP, JAKE

Words and Music by
J. ROBBIE ROBERTSON

Moderately

Piano introduction in G major, 4/4 time, marked 'Moderately'. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line.

Chorus



Bm



D



Get Up, Jake, — it's late in the morn - in', the rain is pour - in', and we got



Bm



work to do. — *fast time only* Get Up, Jake, — there's no need a - ly - in', you
Get Up, Jake, — there's no need a - dy - in'.

D



To next strain

A



Fine

A



tell me that you're dy - in', but I know it's not true. — all for you.

An - na-belle's cry - in', and it's

Verse 1.



Now, me and Jake, we were down — on the riv - er, on the fer - ry, "Bal -



- ti - more" ..

And when Jake — don't rise — up in the morn - in',

Verse 2.



Peo - ple lined up all a - long the shore. —

Crap game will take —



— you to the clean - ers,

Rye whis - key to the grave.

G D A G

Riv - er wom - an don't you come no clos - er, 'cause me and Jake - got no time.

Verse 3.

D A A G D A

— to save, Oh, oh, — Dirt-y Dan he came — up from Sa - van - nah,

G D A G

Car - ried a mean streak in his eye; Now, him and Jake both want -

D A G D A

- ed An - na - bel - la, I guess one man here has got to die.

D.S. al Fine

HANG UP MY ROCK AND ROLL SHOES

Words and Music by
CHUCK WILLIS

Moderate Rock Shuffle




Ma - ma she done told me she did - n't like this rock and roll: ma -

ma - ma, ma - ma, please, ma - ma, you just don't know, I don't

want to hang up my rock and roll


C



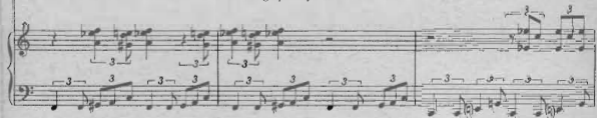
shoes, _____ I don't want ...



F7



_____ to _____ hang up my rock and roll shoes, _____




G7



I get an old _____ time _____ feel - in' _____




F7



ev -'ry time _____ I hear the blues, _____ They



F C



told me get a job _____ and set your-self a goal, but can't they un-der-stand I just



C7 F7



wan - na rock and roll, I don't want _____ to _____



C



hang up my rock and roll shoes, _____



F7



I don't want _____ to _____





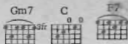
hang up my rock and roll shoes.



Some - thin' hap-pens to — me — ev - 'ry time — that I — hear the blues, ...




I'm gon-na do — my — home - work, — I'll clean the yard ev - 'ry



day. I will e - ven do the - dish - es, —

The first system features a vocal line with a melody of eighth and quarter notes, including triplets. The piano accompaniment consists of chords in the right hand and a rhythmic bass line with triplets in the left hand.

G7

Diagram 4: G7 (0th fret, 2nd string open, 3rd string 2nd fret, 4th string 3rd fret, 5th string 2nd fret, 6th string 3rd fret).

I'll do an - y - thing you say. They

The second system continues the vocal melody with a triplet. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C F C

Diagram 5: C (0th fret, 2nd string open, 3rd string open, 4th string 2nd fret, 5th string 3rd fret, 6th string open).
 Diagram 6: F (1st fret, 1st string 1st fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 1st fret, 6th string 2nd fret).
 Diagram 7: C (0th fret, 2nd string open, 3rd string open, 4th string 2nd fret, 5th string 3rd fret, 6th string open).

say that rock and roll will soon fade a-way, but I just wan - na tell ya, rock and

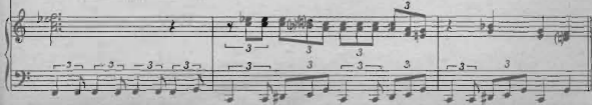
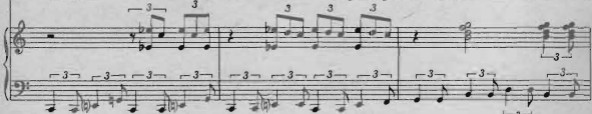
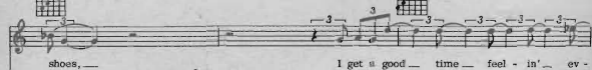
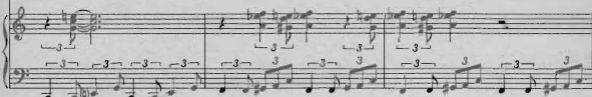
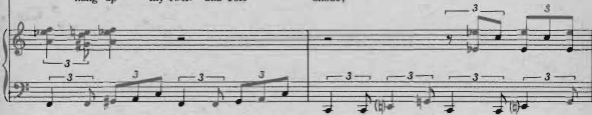
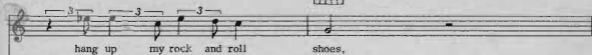
The third system shows the vocal line with a triplet. The piano accompaniment has a consistent eighth-note bass line and chords in the right hand.

C7 F7

Diagram 8: C7 (0th fret, 2nd string open, 3rd string 2nd fret, 4th string 3rd fret, 5th string 2nd fret, 6th string 3rd fret).
 Diagram 9: F7 (1st fret, 1st string 1st fret, 2nd string 1st fret, 3rd string 2nd fret, 4th string 2nd fret, 5th string 1st fret, 6th string 2nd fret).

roll is here to stay, and I don't want to

The fourth system concludes the vocal phrase with a triplet. The piano accompaniment maintains the eighth-note bass line and chords in the right hand.





Some might e-ven say— it put the dev-il in my soul, but that's a bunch of shit, I just



wan - na rock and roll, I don't want _____ to _____



hang up my rock and roll shoes. _____



no, no, — I don't want _____ to _____

hang up my rock and roll shoes. — My feet —

G₆

start a - mov - in' — ev - ry time — I hear the blues. —

G₇ **F₇**

No, no no, I don't want — to —

C **F** **C** **C₇** **F₇**

hang up my rock and roll shoes. —

C **F** **C**

C₀⁰ F C₀⁰ F7

No, no, no, I don't want _____ to _____ hang up my rock and roll

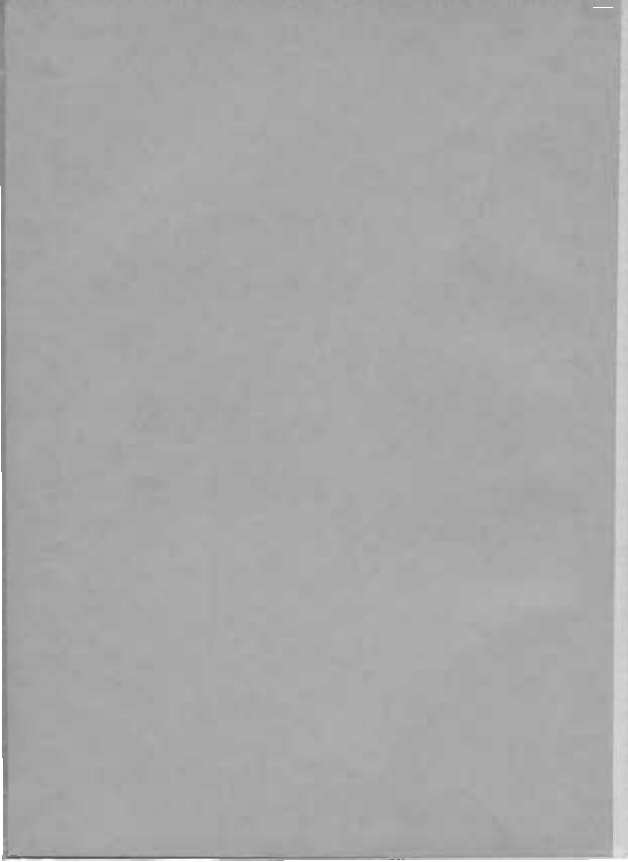
C₀⁰ F C₀⁰ F C₀⁰ G7

shoes. _____ Some-thing hap-pens to _____ me _____

F7 C₀⁰ F C₀⁰ F C₀⁰

ev-'ry time _____ I hear the blues...

G7 F7 C9 C₀⁰



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