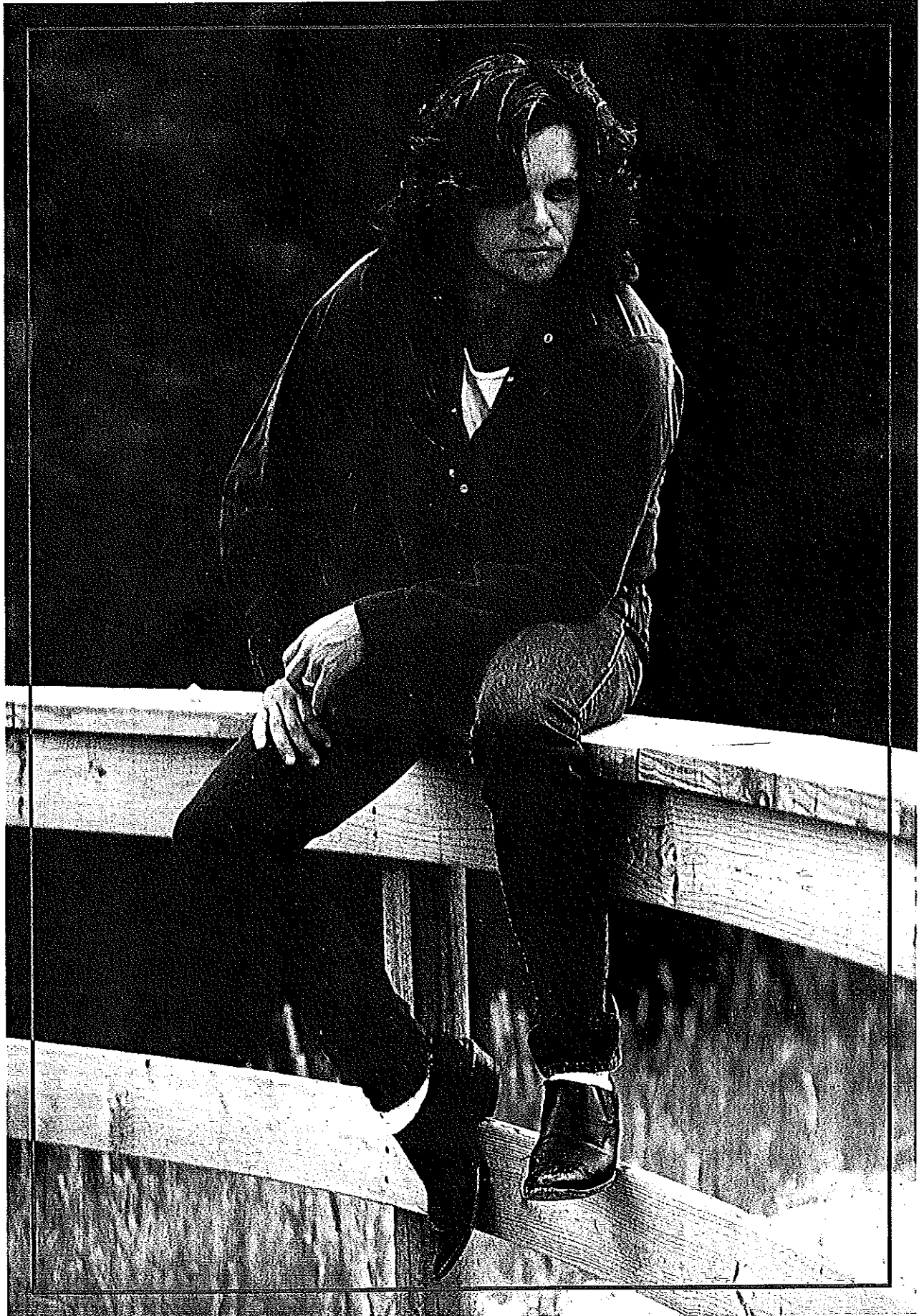


The  
**JOHN COUGAR MELLENCAMP**  
Songbook



**The**  
**JOHN COUGAR MELLENCAMP**  
**Songbook**

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# I NEED A LOVER

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderate Rock

Piano introduction in 4/4 time, marked *f*. The right hand plays chords and the left hand plays a rhythmic bass line.

Chord diagrams: F, C, Bb, C, F, C

I need a lov - er that won't — drive me cra - zy. I need a lov - er that won't —

mf - f

Chord diagrams: Bb, C, F, C, Bb, C

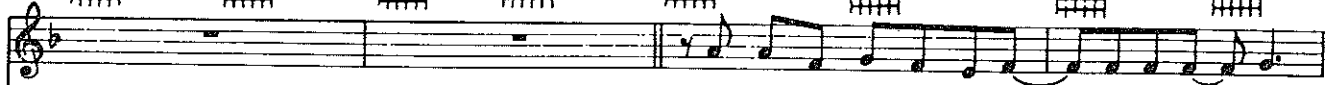
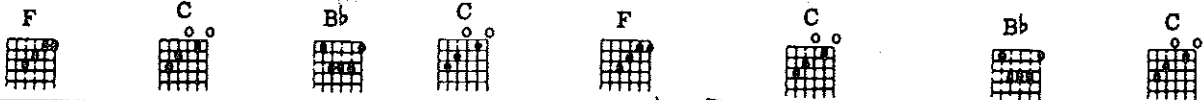
— drive me cra - zy. I need a lov - er that won't — drive me cra - zy.

Chord diagrams: F, C, Bb, C, F, C, Bb, C

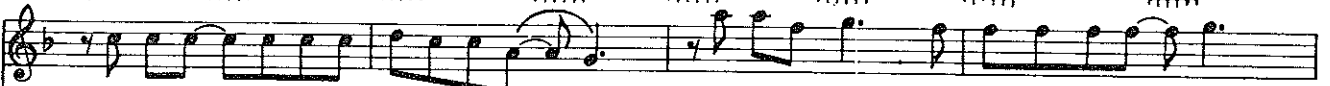
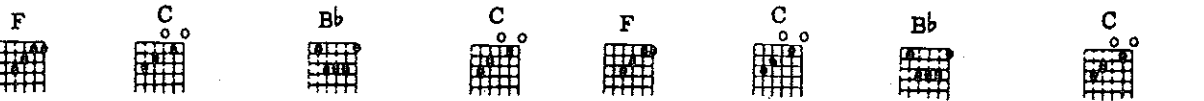
To Coda

Some girl that knows the mean - ing of "Hey, hit the high - way."

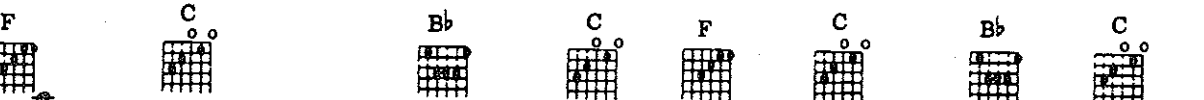
*f*



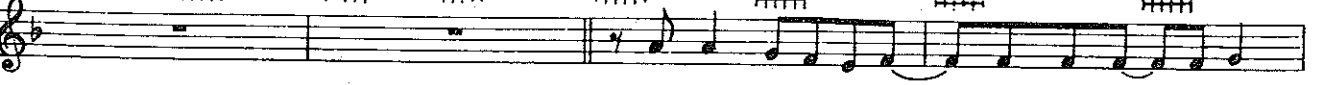
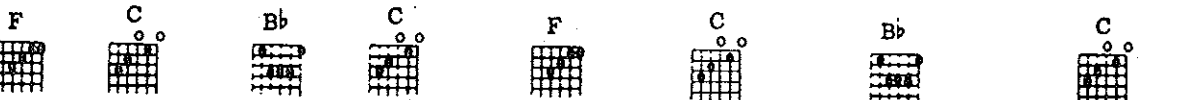
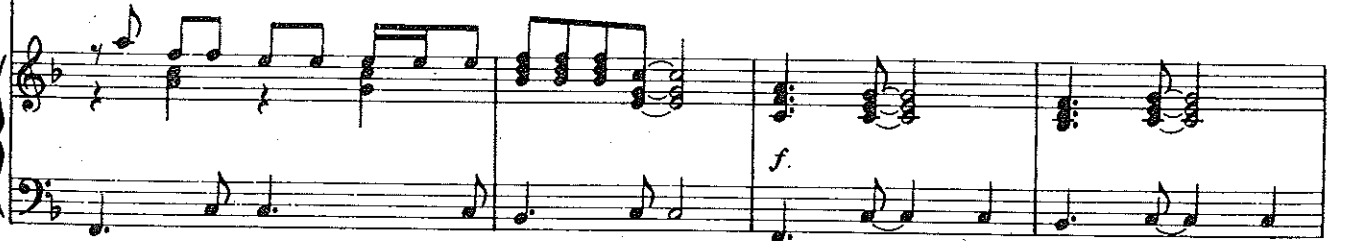
Well, I've been walk - ing the streets\_ in the eve - ning.



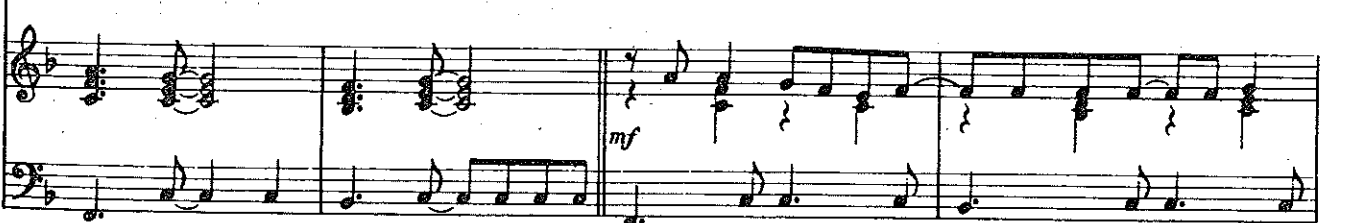
Rac - ing through the hu - man jun - gles at night. — I'm so con - fused my mind is in - dif - f'rent.



Hey, I'm so weak, won't some - bod - y shut off that light?...



E - lec - tric - i - ty runs\_ through the vi - de - o



F



C



Bb



C



F



C



and I watch it from this hole I call home. ——— And all the ston-y's are danc-

Bb



C



F



C



Bb



in' to the ra-di-o and I got the world call-ing me up here to-night

C



F



C



Bb



C



on the phone. I need a lov-er that won't drive me cra-zy.

F



C



Bb



C



F



C



Some girl to thrill me and then go a-way. — I need a lov-er that won't

B $\flat$  C F C B $\flat$  C

drive me cra - zy. Some girl that knows the mean - ing of "Hey, hit the high - way."

F C B $\flat$  C F C

Well, I'm not wiped out by this pool - room life I'm liv - ing. I'm gon - na quit this job and go to

B $\flat$  C F C B $\flat$  C

school, or head back home. And I'm not ask - ing to be loved — or be for - giv - en:

F C B $\flat$  C

Hey, I just can't face shak - in' in this bed - room — one more night — a - lone.

*D.S. al Coda*



Coda **Bb** **C** **Ab** **Eb** **Db** **Eb**

"Hey, hit the high - way." I need a lov - er that won't drive me cra - zy.

**Ab** **Eb** **Db** **Eb** **Ab** **Eb**

Some girl to thrill me and then go a - way, I need a lov - er that

**Db** **Eb** **Ab** **Eb** **Db** **Eb**

won't drive me cra - zy. Some girl that knows the mean - ing of "Hey, hit the high - way."

**Ab** **Eb** **Db** **Eb** **Ab** **Eb** **Ab** **Eb** **Db** **Cb** **Db** **Ab**

# A LITTLE NIGHT DANCIN'

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderately

Em 0 000 C 0 0 D 0 Em 0 000 C 0 0

The first system of music features a guitar part with five chord diagrams: Em (0 000), C (0 0), D (0), Em (0 000), and C (0 0). Below the guitar part is a piano accompaniment in 4/4 time, marked *mf*. The piano part consists of chords in the right hand and a bass line in the left hand.

D 0 Tacet Em 0 000 Tacet D 0

Well west of Zi - on  
Sod - om and Go - mor - rah,

The second system continues the guitar part with chords D (0), Em (0 000), and D (0). The word "Tacet" is written above the guitar staff for the first and third measures. The piano accompaniment continues with chords and a bass line. The lyrics "Well west of Zi - on / Sod - om and Go - mor - rah," are written below the vocal line.

C 0 0 Em 0 000 G x000 Em 0 000 C 0 0 D 0

they got a hot spot brew - in'; hand - cuffs and kiss -  
they run the road - house. They keep ev - 'ry - thing jump -

The third system features guitar chords C (0 0), Em (0 000), G (x000), Em (0 000), C (0 0), and D (0). The piano accompaniment continues with chords and a bass line. The lyrics "they got a hot spot brew - in'; hand - cuffs and kiss - / they run the road - house. They keep ev - 'ry - thing jump -" are written below the vocal line.



es in' for the peo-ple who live there.  
as the drum-mer keeps the beat.



Gui-tar play-ers play in',  
And it's real-ly some-thing  
Cin-der-el-la's say-  
when those kids start bitch-



in',  
in'. "Hey boys, get that spoon to my nose and we'll  
Yeah, it starts me itch-in' as I



run in the mid-night air." }  
jump up to my feet. } To go

Em 0 000      D 0      C 0 0      G x000

night, — night, —      whoa, — night danc - in'.

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: Em (0 000), D (0), C (0 0), and G (x000). The key signature has one sharp (F#).

Em 0 000      D 0      C 0 0

Hey, just a lit - tle, lit - tle, lit - tle — night danc -

This system contains the next four measures. It continues the vocal line and piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: Em (0 000), D (0), and C (0 0).

G x000      Em 0 000      D 0




in'.      Night, —      night, —

This system contains the next four measures. It continues the vocal line and piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: G (x000), Em (0 000), and D (0).

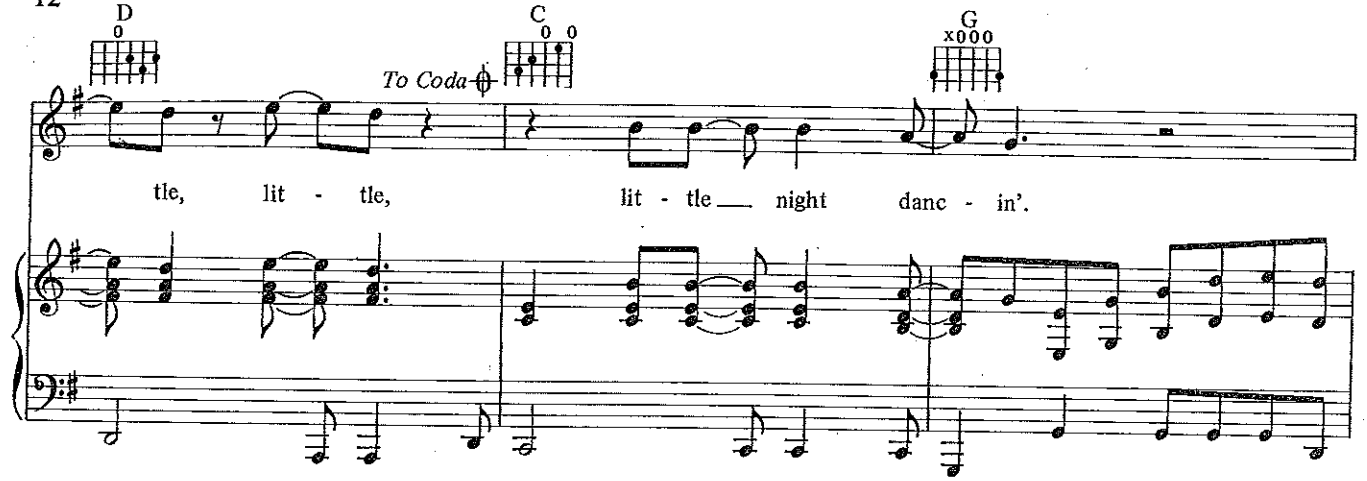
C 0 0      G x000      Em 0 000

whoa, — night danc - in'.      Hey, just a lit -

This system contains the final four measures of the page. It continues the vocal line and piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: C (0 0), G (x000), and Em (0 000).




D  *To Coda* C  G 

tle, lit - tle, lit - tle — night danc - in'.






1. G  Tacet 2. G  G/F#  *D.S. al Coda*

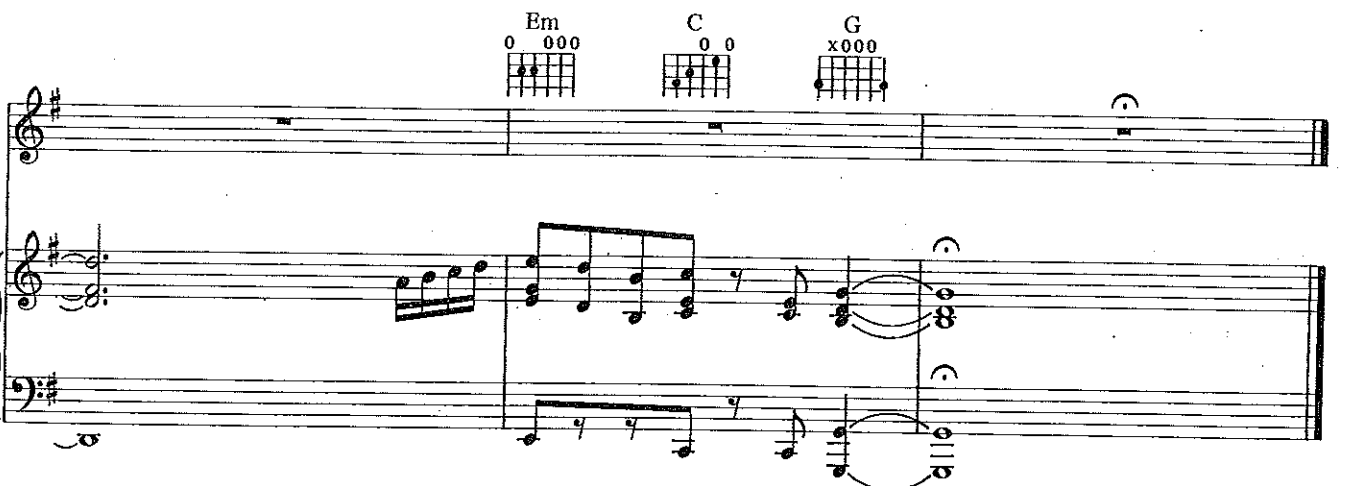


Coda C  G  Em  C  D 

lit - tle night danc - in'.



Em  C  G 



# SMALL PARADISE

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderately

Bm



A



Musical notation for the first system. It features a treble clef staff with a whole rest. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef consists of a series of chords and moving lines.

Bm



Musical notation for the second system. It features a treble clef staff with a whole rest. Below it is a grand staff with piano accompaniment. The piano part continues with a steady eighth-note bass line and chords in the treble.

A



Bm



Musical notation for the third system. It features a treble clef staff with a whole rest. Below it is a grand staff with piano accompaniment. The piano part continues with a steady eighth-note bass line and chords in the treble.

Bm

A

Bm

Two vet - 'ran lov - ers French kiss in a door - way; -  
 A ne - on sign blinks out - side kiss in the poor - ing rain. -

F#m

E

their ears are cold. - their hearts - are so warm. -  
 It's lad - ies night, - free drinks - till ten. -

F#

F#7

Bm

A coun - try band -  
 Some peo - ple walk -

A

Bm

F#m

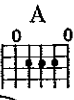
— play - in' down - the street a lit - tle ways.  
 on by. — "Hey girls don't I know you?" Won't you come on in?



They're whis-key wild, — keep it up — till down. —  
 Well, it ain't love, — but it ain't bad. —



Small par - a - dise, — I'm glad to see



ev - 'ry thing's al right — with you. Al - right then, hold me tight —



— and kiss me. Small par - a - dise. —





Bm



Musical notation for the first system, including a vocal line and piano accompaniment.



Musical notation for the second system, including a vocal line and piano accompaniment.

1. Bm



2. Bm



Repeat and fade  
Bm



Small par - a - dise..

Musical notation for the third system, including a vocal line and piano accompaniment.



Bm



small par - a - dise..

Musical notation for the fourth system, including a vocal line and piano accompaniment.

# AIN'T EVEN DONE WITH THE NIGHT

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderately

**B**

**E**

*f*

1.

2.

**B**

**E**

*mp*

**B**

**E**

**G#m** 4 fr.

**E**

Well our hearts ——— beat like thun - der I don't know why they don't ex - plode. ———  
 (Well, I don't) know no good come - ons and I don't know no cool lines. ———

You got your hands in my back pock - ets and Sam Cooke's  
 I feel the heat of your frus - tra - tion I know it's

sing - in' on the ra - di - o. ——— } You say — that I'm — the boy who can  
 burn - in' you up deep down in - side. ——— }

F#

G#m

E



make it all come true. Well, I'm tell - in' ya that I don't know if

F#

Chorus:

F#7

B

G#m



I know what to do. You say that's all right, hold tight, Well, I

E

F#

B



don't even know if I'm do - in' this right. Well, all right, hold tight,

G#m

E

F#

B



we can stay out all day, we can run a-round all night. Well, all night, all night,

G#m 4 fr. E F#7 1. B

Well, it's time to go home And I ain't e - ven done with the night.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: G#m (4 fret), E, F#7, and B (first ending). The piano accompaniment consists of a treble and bass clef with chords and a bass line. There are triplets of eighth notes in the vocal line corresponding to the lyrics 'And I ain't e - ven done with the night'.

E B

Detailed description: This system contains the second line of music. It features a piano accompaniment with a treble and bass clef. Above the treble clef are two guitar chord diagrams: E and B. The piano accompaniment continues with chords and a bass line.

E 2. B G#m 4 fr.

Well, I don't night. Hold tight — Well, I

*mp*

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: E, B (second ending), and G#m (4 fret). The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano). There are repeat signs in the piano accompaniment.

E F# B Repeat and fade

don't e - ven know — if I'm do - in' this right. — Well, all right, — hold tight —

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: E, F#, and B. The piano accompaniment includes the instruction 'Repeat and fade' at the end of the system.

# THIS TIME

Words and Music by  
JOHN COUGAR BELLENCAMP

Moderate Shuffle (♩ = ♩♩)



First system of musical notation. It includes a guitar staff with a 4/4 time signature and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The guitar part shows the first three measures with the F, C, and Em chords indicated above the staff.



Second system of musical notation. It includes a guitar staff and a piano accompaniment. The piano part features a melody in the right hand with triplets and a bass line in the left hand. The guitar part shows the second three measures with the F and C chords indicated above the staff. The lyrics "I've had a lot of girls I used to roll down the" are written below the guitar staff.

I've had a lot of girls  
I used to roll down the



Third system of musical notation. It includes a guitar staff and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The guitar part shows the final three measures with the Em, F, and C chords indicated above the staff. The lyrics "in my win - dow life... and let Nev - er meant that much to me... that tape deck blow..." are written below the guitar staff.

in my win - dow life... and let Nev - er meant that much to me...  
that tape deck blow...

Em  
0 000

A good time was al - ways had by all — but those good  
And look at the hon - ey that I was hold - ing that night. — I'd say, "Hey girl,

F

G  
x000

times, you're the one." they were flee - ing mem - o - ries.  
And then I'd laugh when I'd take her home.

F

G  
x000

I used to lie to 'em and then I'd kiss 'em, but I kept  
You got your arms a - round my shoul - ders, you got my

Em  
0 000

F

soul an arm's length a - way. —  
con - fused with my heart. —

C  
0 0

Well hey, man, — You were too smart to be - lieve you know — me — and look how  
all those tired lines — and I was

Em  
0 000

F

sil - ly too I've been act - in' to - day. — }  
dumb to know what I'd start - ed. }

F

C  
0 0

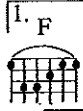
Em  
0 000

This time — I real - ly think I'm in love. — I'm in love. — This time — I think I'm

F

C  
0 0

real - ly in love. — This time — I think I'm real - ly in love. — I'm in love. —



— This time — I think I'm real - ly in love. —



|| 2. F



real - ly in love. — I hope you don't lose that in - no - cent



*D.S. and fade*

laugh - ter, hope time does - n't take that a - way. —



# HURTS SO GOOD

Words and Music by  
JOHN COUGAR MELLENCAMP

Medium Rock tempo

A(no 3rd) A<sup>sus4</sup><sub>sus2</sub>

A

A6(no 3rd)

A(no 3rd)

A<sup>sus4</sup><sub>sus2</sub>

A

Musical notation for the first system, including guitar chord diagrams and piano accompaniment. The piano part is marked *mf*.

A6(no 3rd) A(no 3rd)

A

E

Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

When I was a young — boy,  
Don't have to be so ex - cit - ing.

F#m

D

A

Musical notation for the third system, including guitar chord diagrams and piano accompaniment.

said, put a - way those young boy ways.  
Just try'n' to give my-self a lit-tle bit of fun, yeah.

Now that I'm get - tin'  
You al - ways look

E

F#m

D



old - er, so much old - er, I love all those young boy days.  
 so in - vit - ing. You ain't as green as you are young.

A

E

A

E



With a girl like you, with a girl like you,  
 Hey ba - by, it's you. Come on, girl, now, it's you.

F#m

D

E



Lord knows, there are things we can do, ba-by, just me and you.  
 Sink your teeth right through my bones, ba-by. Let's see what we can do.

A

E

A



— Come on and make it } hurt so good. — Come on, ba - by, make it  
 — Come on and make it }

E D F#m D

hurt so good. Some-times love \_ don't feel like it should. \_ You make it

E A(no 3rd) A sus4 sus2 A 1. A6(no 3rd) A(no 3rd) A sus4 sus2 A

hurt so good. \_

A6(no 3rd) A(no 3rd) 2. A6(no 3rd) A(no 3rd) D A

I ain't talk - in' no big \_

D F#m A D A

\_ deals; I ain't made no plans \_ my - self. I ain't talk - in' no high \_



— heels. May - be we could walk a - round all — day long,

walk a - round all — day long.



Hurts so good. — Come on, ba - by, make it

E D F#m D

hurt so good. Some-times love— don't feel like it should. You make it

Detailed description: This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for E, D, F#m, and D. The piano accompaniment includes a treble and bass clef with various chord voicings and melodic lines.

E A(no3rd) A sus4 sus2 A A6(no3rd) A(no3rd)

hurt so good.

Detailed description: This system contains the second line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for E, A(no3rd), A sus4 sus2, A, A6(no3rd), and A(no3rd). The piano accompaniment continues with similar voicings and melodic lines.

A sus4 sus2 A A6(no3rd) A(no3rd) Repeat and fade A(no3rd) A sus4 sus2 A

Detailed description: This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for A sus4 sus2, A, A6(no3rd), A(no3rd), A(no3rd), A sus4 sus2, and A. A double bar line is present, followed by the instruction "Repeat and fade". The piano accompaniment includes a treble and bass clef with various chord voicings and melodic lines.

A6(no3rd) A(no3rd) A sus4 sus2 A A6(no3rd) A(no3rd)

Detailed description: This system contains the fourth line of music. It features a piano accompaniment and guitar chord diagrams for A6(no3rd), A(no3rd), A sus4 sus2, A, A6(no3rd), and A(no3rd). The piano accompaniment includes a treble and bass clef with various chord voicings and melodic lines.

# JACK AND DIANE

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderately

Chord diagrams: A, E/A, A, E/A, D

The first system of music features a piano accompaniment in the key of D major (two sharps). The right hand plays chords in the treble clef, while the left hand plays a bass line in the bass clef. The tempo is marked 'Moderately' and the dynamic is 'mf'. The system consists of five measures. Above the first four measures are guitar chord diagrams for A, E/A, A, and E/A. Above the fifth measure is a guitar chord diagram for D. The piano accompaniment includes slurs and ties across measures.

Chord diagram: A

The second system continues the piano accompaniment. It consists of five measures. Above the third measure is a guitar chord diagram for A. The piano accompaniment continues with slurs and ties.

Chord diagrams: E/A, A, E/A, D

The third system continues the piano accompaniment. It consists of five measures. Above the first four measures are guitar chord diagrams for E/A, A, E/A, and D. The piano accompaniment continues with slurs and ties.

Chord diagrams: A, E, D, E

A lit - tle dit - ty a - bout Jack and Di - ane,

The fourth system includes a vocal line in the treble clef and piano accompaniment in the bass clef. Above the first four measures are guitar chord diagrams for A, E, D, and E. The vocal line has lyrics: "A lit - tle dit - ty a - bout Jack and Di - ane,". The piano accompaniment continues with slurs and ties.

A E D E A

two A - mer - i - can kids grow - in' up in the heart - land.

This system contains five guitar chord diagrams: A (022320), E (022100), D (022192), E (022100), and A (022320). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs).

E

Jack, he's gon - na be a

This system contains one guitar chord diagram: E (022100). The vocal line continues with the lyrics "Jack, he's gon - na be a".

D E A E




foot - ball star; Di - ane deb - u -


This system contains four guitar chord diagrams: D (022192), E (022100), A (022320), and E (022100). The vocal line continues with the lyrics "foot - ball star; Di - ane deb - u -".


D E A

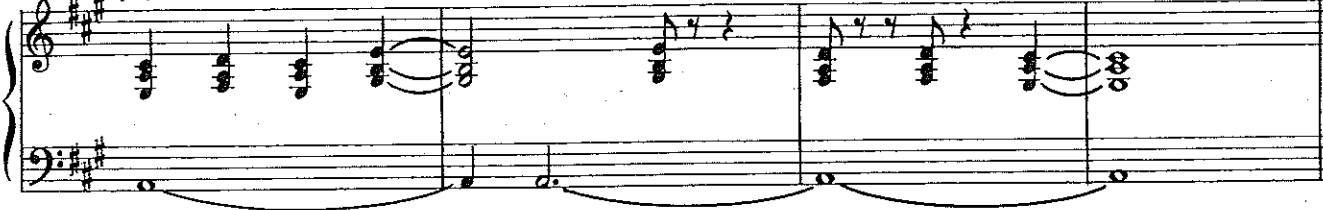
tante back seat of Jack - y's car.

This system contains three guitar chord diagrams: D (022192), E (022100), and A (022320). The vocal line concludes with the lyrics "tante back seat of Jack - y's car."

E/A  D/A  E/A 








A  E/A  D/A  A 



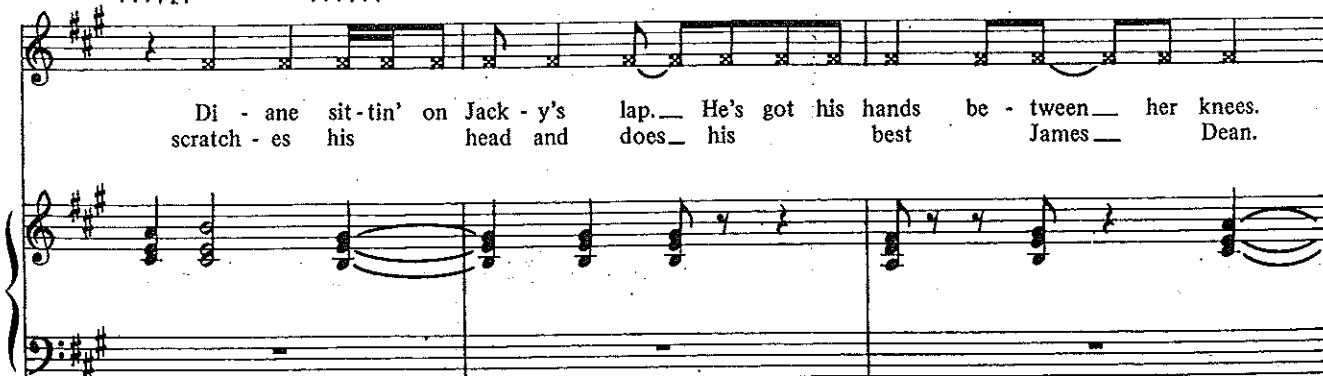
A  E  D  E 

Suck - in' on a chil - li dog out - side the Tast-ee Freez: —  
 Jack, he sits back, col - lects his thoughts for a — mo - ment;



A  E  D  E  A 

Di - ane sit - tin' on Jack - y's lap. — He's got his hands be - tween — her knees.  
 scratch - es his head and does — his best James — Dean.







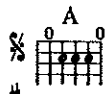
Jack, he says, "Hey, Di - ane, let's run off be -  
 "Well, then, there, Di - ane, we got - ta



hind a shad - y tree; ——— drib - ble off those  
 run off to the cit - y." Di - ane says,



Bob - bie Brooks. Let me do what I please." Say - in',  
 "Ba - by, you ain't miss - in' a thing." But Jack, he says,



Oh yeah, ——— life goes on, ———

A E D E

long af - ter the thrill of liv - ing is gone. Say - in',

A E D E

Oh yeah, life goes on,

A E D E A

To Coda

long af - ter the thrill of liv - ing is gone.

1.

Now, walk on.

A E/A D

The first system of music features guitar chord diagrams for A, E/A, and D. The piano accompaniment consists of a treble clef staff with a melody of quarter notes and a bass clef staff with a bass line of quarter notes. The key signature has three sharps (F#, C#, G#).

A E/A A E/A

The second system continues the piano accompaniment with guitar chord diagrams for A, E/A, A, and E/A. The treble clef staff shows sustained chords, while the bass clef staff continues the bass line with quarter notes.

D

The third system features a guitar chord diagram for D. The piano accompaniment continues with the same melodic and bass line patterns as the previous systems.

2. Tacet

Oh, let it rock, let it roll.

The fourth system begins with a vocal line starting at measure 2, marked "Tacet". The lyrics are "Oh, let it rock, let it roll." The piano accompaniment provides harmonic support with chords in the treble clef and a steady bass line in the bass clef.

Let the Bi - ble belt come and save my soul.

The fifth system continues the vocal line with the lyrics "Let the Bi - ble belt come and save my soul." The piano accompaniment remains consistent, supporting the vocal melody.

Hold - in' on to six - teen as long as you can;

change is com - in' 'round real soon, make us

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

wom - en and men.

*Coda*

A                      E                      D                      E

A lit - tle dit - ty a - bout Jack and Di - ane,

A E

two A - mer - i - can kids do - in' the

Repeat and fade

D E A A E/A

best that they can.

A E/A A E/A

D

# HAND TO HOLD ON TO

Words and Music by  
JOHN COUGAR MELLENCAMP

Medium Rock tempo

Chord diagrams: A, F#m, D, E, A, F#m, A, F#m, D.

*mf*

You can laugh and joke and make fun of your friends;—

spin in the mid-dle when the trou-bles be-gin. Take it nice and eas-y and

E D E

al-ways pre - tend — that you're cool, — so cool, — so cool. —

A F#m

Say I'm a - lone and I'm wild and I will — not be pained. —  
 Hav-in' good luck with your fi - nan - cial sit - u - a - tion.

A F#m

Talk like a jerk or an ed - u - cat - ed brain. —  
 Play the po - nies. Be pres - i - dent of the U - nit - ed Na - tions.

D E

Be an old girl — driv - in' the young boys in - sane. Be a  
 Go to work — and be a Hol - ly - wood stud. Drive your

D  E  A 




jok - er, a preach - er, it does not mat - ter. } Ev - 'ry - one needs a hand\_\_  
 four-wheel drive right in - to the mud. }




F#m  A  F#m 

\_\_ to hold on\_\_ to. Ev - 'ry-one needs a hand\_\_ to hold on\_\_ to.



D  E  D 

Don't need to be no strong\_\_ hand. Don't need to be no rich\_\_



E  D  E 

\_\_ hand. Ev - 'ry-one just needs\_\_ a hand\_\_ to hold on\_\_





1. A F#m A

to.

F#m 2. A

to. And then those hours

F#m A D

when you're a - lone, and there's no - bod - y there ex - cept your -

A F#m A

self: I know it. You wan - na pick up the phone and say, "Talk

D E

— to me, talk to me. Some - bod - y, please talk\_ to me.”

*Repeat and fade*

A F#m

Ev - 'ry - one needs a hand\_ to hold on\_ to.

A F#m D

Ev - 'ry - one needs a hand\_ to hold on\_ to. Don't need to be no strong\_

E D E

\_ hand. Don't need to be no rich\_ hand.

# DANGER LIST

Words and Music by  
JOHN COUGAR MELLENCAMP  
and LARRY CRANE

Moderately

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. Each system includes a guitar chord diagram, a vocal line, and a piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic. The lyrics are: "Of - fice girls, they pass - / Don't go star - in' at - / me by. / me. They don't know my name. - / Makes me feel so in - se - cure."

A F#m A

D A F#m

A D A

Of - fice girls, they pass -  
 Don't go star - in' at -  
 me by.  
 me. They don't know my name. -  
 Makes me feel so in - se - cure.

F#m

A

D



Put me on the dan - ger list, just too wild to tame.—  
 Talk be - hind my back if you want to. I don't hear no more.—

A

F#m

A



Take the drinks off of the ta - ble.  
 Take me to my des - ti - na - tion.

D

A

F#m



Throw my gui - tar out the door. Set my sights on some new—  
 Put me on the plane. Fly me up to heav -

A

D

A



— sun - rise.— Help my feet to the floor.  
 en, dear Lord. Take me home a - gain.

D A F#m

I ain't look-in' for af - fec - tion. I guess I need my - self a

This system contains the first two lines of music. The top line features guitar chords for D, A, and F#m. The vocal line begins with the lyrics "I ain't look-in' for af - fec - tion. I guess I need my - self a". The piano accompaniment is written in treble and bass clefs.

A D A

shove. Give me some - one I can look up to.

This system contains the second two lines of music. The top line features guitar chords for A, D, and A. The vocal line continues with the lyrics "shove. Give me some - one I can look up to.". The piano accompaniment continues in treble and bass clefs.

D To Coda A D

Show me some - one I can love.

This system contains the third two lines of music. The top line features guitar chords for D, A, and D, with a "To Coda" symbol. The vocal line continues with the lyrics "Show me some - one I can love.". The piano accompaniment continues in treble and bass clefs.

A D A F#m

This system contains the final two lines of music. The top line features guitar chords for A, D, A, and F#m. The piano accompaniment continues in treble and bass clefs.

A D A

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). Above the staff are three guitar chord diagrams: A (x02232), D (xx0232), and A (x02232). The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line.

F#m A D

Good boys\_ go to heav - en, good girls say their prayers\_

The second system continues the musical notation. It includes guitar chords F#m (x23212), A (x02232), and D (xx0232). The lyrics "Good boys\_ go to heav - en, good girls say their prayers\_" are written below the vocal line.

A F#m A

Me, I don't say an - y - thing\_ at all.

The third system features guitar chords A (x02232), F#m (x23212), and A (x02232). The lyrics "Me, I don't say an - y - thing\_ at all." are written below the vocal line.

D A F#m

I hope The Big Man still cares\_ Touch my soul with your re -

The fourth system includes guitar chords D (xx0232), A (x02232), and F#m (x23212). The lyrics "I hope The Big Man still cares\_ Touch my soul with your re -" are written below the vocal line.

A

li - gion. Cut my throat with your spite. —

D

A

F#m

A

D

Hurt me with your si - lence, girl. Stay with me,

A

stay with me, stay with me to - night. —

D


A






F#m

I ain't look - in' for af - fec - tion. I guess I need my - self a

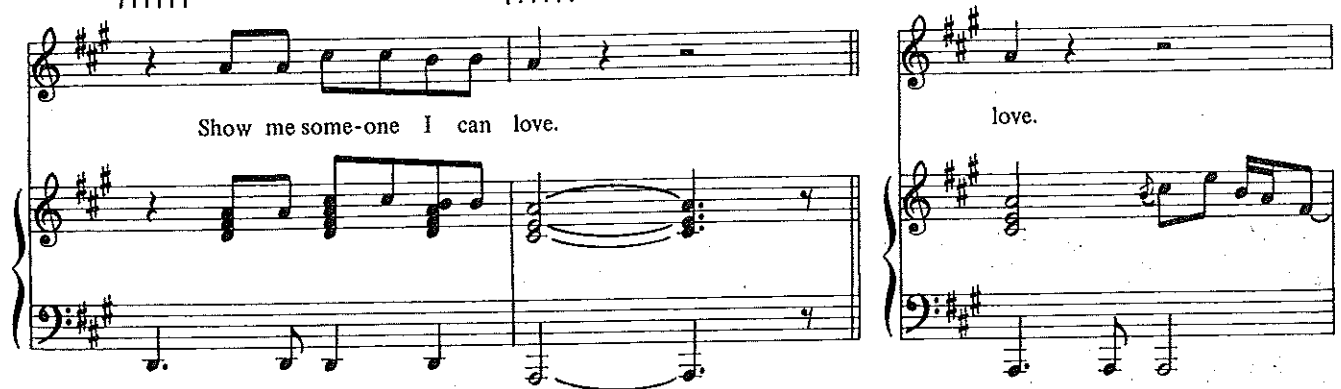
A  D  A 









shove. Give me some - one I can look up to. —




D  A  *D. S.  $\frac{3}{4}$  at Coda*  *Coda*  A 

Show me some-one I can love. love.



D  A  D  A  D  A  D  A 





# CAN YOU TAKE IT

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderately bright

E B D A B

*mf*

E B E B

I was court-ing a South-ern belle... Her dad-dy was a rich 'un, too...

E B

Sports car out-side her door, she was

D E B E B

pret - ty good - look - ing, too. — You call me up, want me to —

E B

— come o - ver when the ser - vants are all in bed. — And she said,

E B D E B

"Dad - dy's on a flight to - night...Does that put an - y i - deas in your head?" —

E B

I say to her: — Take it all — the way. Can you real - ly

E B E B

take it all the way down? Can you real-ly take it all

D A B

the way down, down, down?

D A B E B

Down, down, down. So we watch a lit-tle

E B E

T V, I drink up the fam-i-ly wine.



She said, "You're such a snake in the grass, boy. But to-night, you're mine."



But wait a min-ute, wait a min-ute, ba-by. Are you



try'n' to make a fool out of me? She said, "I've seen men like you—



— be-fore. I've got a long— fam-ly tree." And

E B

she said to me: Take it all the way. Can you real - ly

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Above the first line, guitar chord diagrams for E and B are shown. The key signature has three sharps (F#, C#, G#).

E B E B

take it all the way down? Can you real - ly take it all

This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the third line, guitar chord diagrams for E and B are shown. The key signature has three sharps.

D A B

the way down, down, down?

This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the fifth line, guitar chord diagrams for D, A, and B are shown. The key signature has three sharps.

E B E B

This system contains the seventh and eighth lines of music. The top line is a vocal melody consisting of whole rests. The bottom two lines are piano accompaniment. Above the seventh line, guitar chord diagrams for E and B are shown. The key signature has three sharps.

E B D A B

And I

F#

say to my - self: E - ven a fool\_ like me\_ can be the lov -

B F#

ing kind... E - ven a fool\_ like me\_

G#m 4fr. C# 4fr.

can be the lov - ing, lov - ing kind...

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

# THUNDERING HEARTS

Words and Music by  
JOHN COUGAR MELLENCAMP and GEORGE GREEN

Moderately bright

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderately bright'. The piano part is marked 'mf'.

**System 1:** The vocal line has rests. The piano accompaniment consists of a bass line and a treble line with chords. Chords are indicated above the staff: B, F#, G#m (4 fr.), E (00), B, and F#.

**System 2:** The vocal line begins with the lyrics: "In these long, hot sum-mer days, —". The piano accompaniment continues with the same rhythmic pattern.

**System 3:** The vocal line continues with the lyrics: "need a way to cool our-selves down. Pop off the top of that Chev-". The piano accompaniment continues.

**System 4:** The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the staff: B, F#, G#m (4 fr.), E (00), B, and F#.

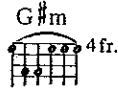
ro - let, drive through the car - wash, laugh — and fall a - round.

Smok - in' the old Du - ca - dos the old man got down in Spain...  
 Get your greas - y hair, girl, right on my face. —

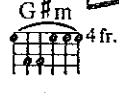
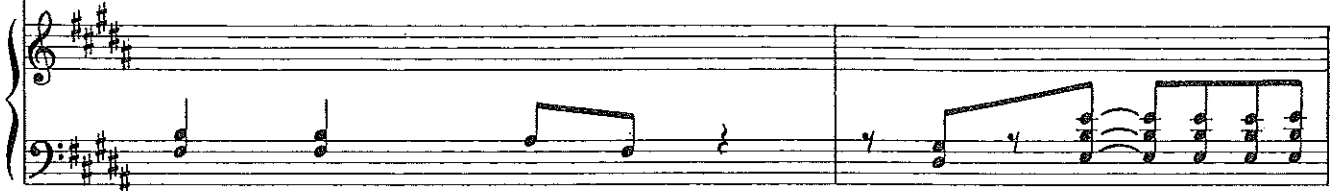
Eat - in' eggs and French fries on the side.  
 This old red - neck's on fire, burn - in' up.

Chord diagrams shown: G#m (4 fr.), E (0 0 0 0), B, F#, G#m (4 fr.), E (0 0 0 0), B, F#, G#m (4 fr.), E (0 0 0 0), B, F#, G#m (4 fr.), E (0 0 0 0).

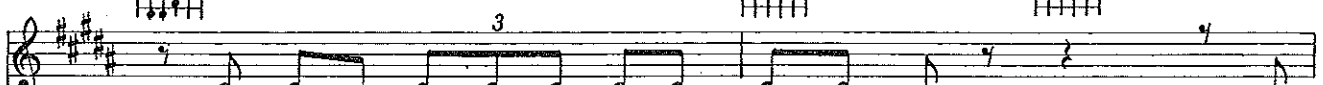




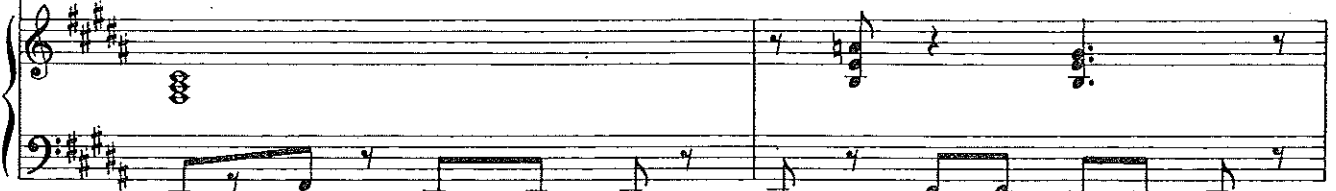
Ride that Har - ley - Da - vid - son in the hot sum - mer heat. —  
Give us a kiss, ba - by, make it on the same place. —



Lord Hu - mid - i - ty's a - bout to drive me  
knows — that I just love to ride. —  
all cra - zy wild.



Go by and pick up that — Ken - tuck - y girl. She  
Pret - ty soon, the sun will be go - in' down, and this



knew me when I got my start. —  
lit - tle town will be cool and dark.



To Coda

F#

E

Oh yeah, <sup>3</sup> those were dif-f'rent days in the val-ley of the thun-der-ing  
 For - get a-bout heav-en. Let me

B F# G#m 4fr. E 00 B F# G#m 4fr.

hearts, thun-der-ing hearts,

thun-der-ing hearts, thun-der-ing

hearts.

B F# G#m 4fr. E 00 B F#

G#m 4 fr. E 0 0 0 0 B F# G#m 4 fr. E 0 0 0 0

D. S.  $\frac{3}{8}$  al Coda  $\Phi$

Coda Esus4 3 E

stay here for - ev - er in the val - ley of the thun - der - ing

Repeat and fade B F# G#m 4 fr. E 0 0 0 0

hearts, thun - der - ing

B F# G#m 4 fr. E 0 0 0 0

hearts. Thun - der - ing

# CHINA GIRL

Words and Music by  
JOE NEW and JEFF SILBAR

Moderately



First system of musical notation. It features a vocal line in the upper staff with a whole rest, and piano accompaniment in the lower staves. The piano part includes a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately'.

Tacet

Chi - na

Second system of musical notation. The vocal line has the lyrics 'Chi - na' and a whole note. The piano accompaniment continues with the same melody and bass line.



Third system of musical notation. The vocal line has the lyrics 'girl, I met you on the sea sand...' and 'flow - ers are sweet - est in the morn - in'. The piano accompaniment features a more complex melody with some chords held for longer durations.

D A

You touched me with your cool hand... Your per-fume's in the wind.  
The East-ern sun is dawn-in'.— Yoursilk's a- gainst my skin.

F#m

Chi - na girl, \_\_\_\_\_ your dad- dy tells you white lies—  
Chi - na girl, \_\_\_\_\_ take me to your jas - mine place.

D A

to keep you from my blue eyes.— To know me is no sin.  
Cool me with your sub - tle grace. To know me is no sin.

D A D A

And I won't break you, Chi - na girl, \_\_\_\_\_ if you take me in- to your world..



It's been my good for-tune to find you, Chi - na girl.



1. Tacet | 2.

Stoi-en

Repeat and fade



# CLOSE ENOUGH

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderately bright

Chord diagrams: D, A, E, D, A, E

Chord diagrams: F#sus4, D, A

I may not be a pil - lar

Chord diagrams: E, A, D, A, E, A

in my town\_ or have the kind of job you think that I should.

D A E A G

I know you see me out run-ning a - round with a cou-ple of peo - ple you

E D A

think are no good. — I've tried to clean it up a

E A D A E A

cou-ple of times, — but I'm a back-slid-in' fool when it comes to walk-in' that line.

D A E A G

It's O K. You think you're bet - ter than me. Yeah, that's all right, — girl,



E 00          D          A          E 00          A

that's all right. 'Cause I'm close e-nough for rock-and-roll,

D          A          E 00          A          D          A

close e-nough for rock-and-roll, close e-nough for

E          A          F#m          B

rock-and-roll. I'm close e-nough for a little rock

D          A          E          D          A          E

and-roll.

D A E D A E

The first system of music features a guitar part at the top with chords D, A, and E. Below it is a piano accompaniment consisting of a treble and bass clef staff. The key signature has two sharps (F# and C#).

D A E A

Yeah, it's true, — I don't plan my time. —

The second system continues the guitar part with chords D, A, E, and A. The piano accompaniment continues with the same rhythmic pattern. The lyrics "Yeah, it's true, — I don't plan my time. —" are written below the vocal line.

D A E A D A

When you're look-in' for me, I'm hard to find. — I know you don't wan-na

The third system features guitar chords D, A, E, A, D, and A. The piano accompaniment includes a triplet of eighth notes. The lyrics "When you're look-in' for me, I'm hard to find. — I know you don't wan-na" are written below the vocal line.

E A G E

run a - round with me. With my socks fall - in' down, — girl, I'm just poor com - pa - ny. —

The fourth system features guitar chords E, A, G, and E. The piano accompaniment continues with the same rhythmic pattern. The lyrics "run a - round with me. With my socks fall - in' down, — girl, I'm just poor com - pa - ny. —" are written below the vocal line.

D A E A D A

I've seen your face, and it's a one-eyed jack... We like to talk a - bout

E A D A E A

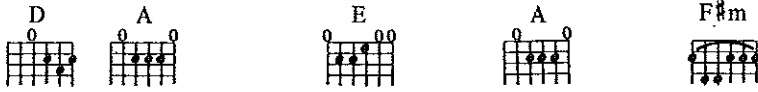
this or — that... None of these things real - ly in - ter - est me. Hey,

G E D A

that's all right, — girl, that's all right. — 'Cause I'm close e - nough — for —

E A D A E A

rock - and - roll, — close e - nough — for — rock - and roll, —



close e - nough \_ for \_ rock - and - roll. I'm close e - nough \_ for a lit - tle



rock. \_ I know you think I'm a rough \_ cut, ba -



by. I ain't as rough \_



\_ cut as I am the blood on your hands. \_ Gon-na

love that blood right off of your hands...

D A E A D A

Close e - nough for rock-and - roll, close e - nough for

E A D A E A

rock-and - roll, close e - nough for rock - and - roll,

D A E A

close e - nough for rock - and - roll.

# WEAKEST MOMENTS

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderately



D(addE)/A



mp

D(addE)/A



A



D(addE)/A



Well, I hear you down - stairs; you're fool - in' a - round\_ with your  
say you can re - mem - ber when it was your world\_ and



fa - ther's broth - er and your moth - er's gown. All the old he - roes keep  
you were Mis - ter Ru - by's girl. He gave you dreams\_ and

D(addE)/A



Em/A



D(addE)/A



com - ing round\_ to find out if you're still at home. So you  
schemes that swirl\_ a - round your head and your bod - y. And when

A



D(addE)/A



lie in the sun, — watch your bod - y turn to tan. Your  
you drink some - times, you try to lib - er - ate. And you

Em/A



D(addE)/A



skin is oiled — with the sweat of a man. — He  
stag - ger in the front yard till you find — the gate — that

A



D(addE)/A



bought you a dia - mond ring, girl, to wear on your hand. — And  
swing on that thin line of love — and hate. — And

Em/A D(addE)/A D

ba - by, he's leav - ing to - mor - row. } Yeah, I'll be with  
 ba - by, just let it go. — }

E F#m D

you in your weak - est mo - ments, uh huh. Yeah, I'll be there with

E A D(addE)/A Em/A 1. D(addE)/A

you in your weak - est mo - ments. You

2. Repeat and fade D(addE)/A Em/A D(addE)/A



# CRUMBLIN' DOWN

Words and Music by  
JOHN COUGAR MELLENCAMP  
and GEORGE GREEN


Medium Rock beat

Well, some peo - ple ain't no damn good... You can't trust -  
 ple say I'm ob-nox-ious and la - zy, I'm un -  
 — 'em, you can't love 'em. No good deed goes un - pun - ished. And I  
 'ed - u - cat - ed, my o - pin - ion means noth - in'. But

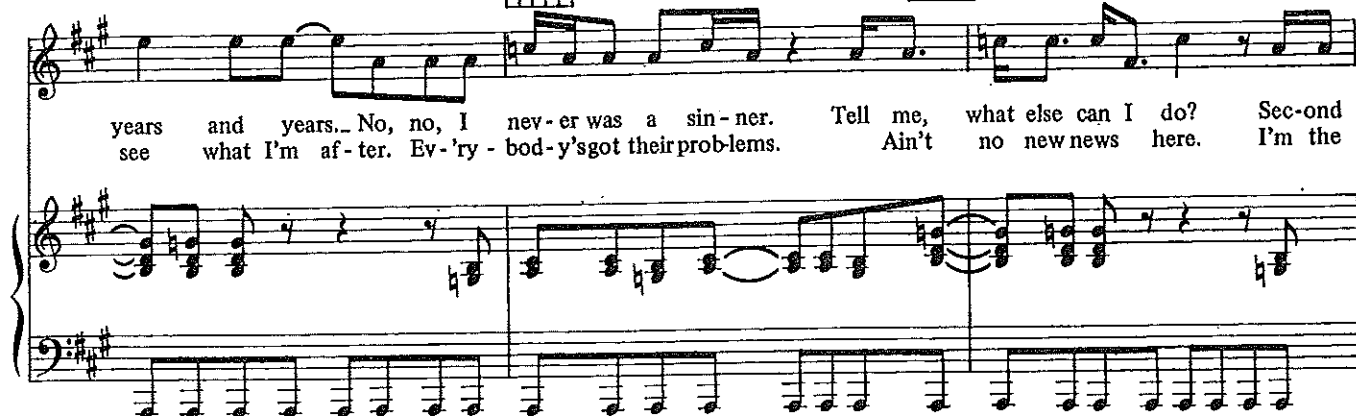
A  G/A  3fr. A  G/A  3fr.

don't mind — be - in' their — whip-pin' boy. — I've had — that pleas - ure for  
I know — I'm a real — gooddanc - er. — Don't need to look o - ver my shoul - der to



A  G/A  3fr.



years and years. No, no, I nev - er was a sin - ner. Tell me, what else can I do? Sec - ond  
see what I'm af - ter. Ev - ry - bod - y's got their problems. Ain't no new news here. I'm the



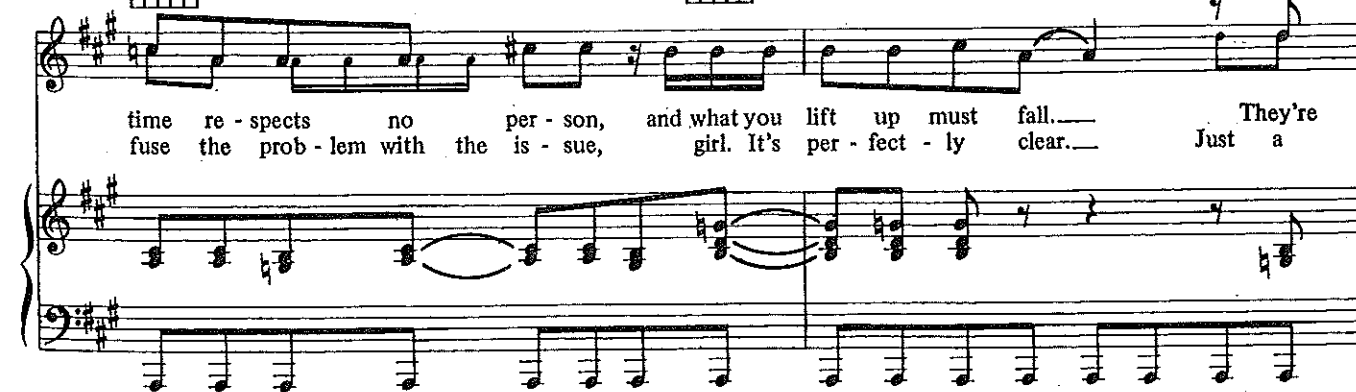
A  G/A  3fr.

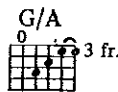
best is what — you get till you learn — to bend the rules. And  
same old trou - ble you've been hav - in' for years. Don't con -



A  G/A  3fr.

time re - spects no per - son, and what you lift up must fall. — They're  
fuse the prob - lem with the is - sue, girl. It's per - fect - ly clear. — Just a



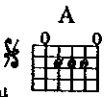


wait - in' out - side to claim my crum - bl - in' walls. Saw my  
 hu - man de - sire to have you come near. Want to








pic - ture in the pa - per, read the news a - round my face. And now  
 put my arms a - round you, feel your breath in my ear. You can

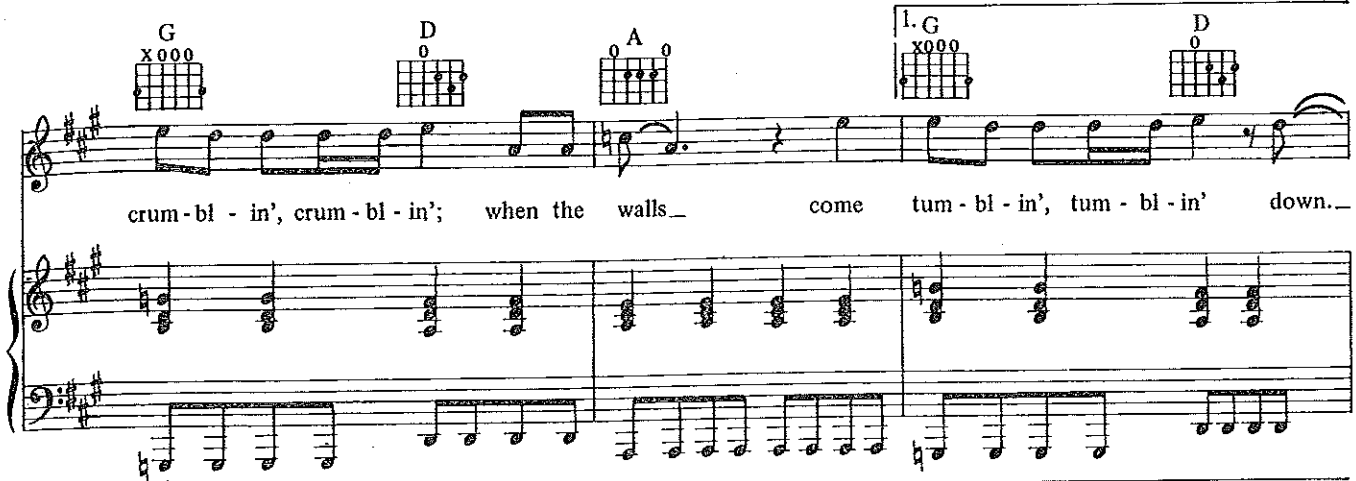
some peo - ple don't wan - na treat me the same when the walls  
 bend me, you can break me, but you bet - ter stand clear


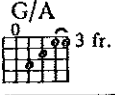


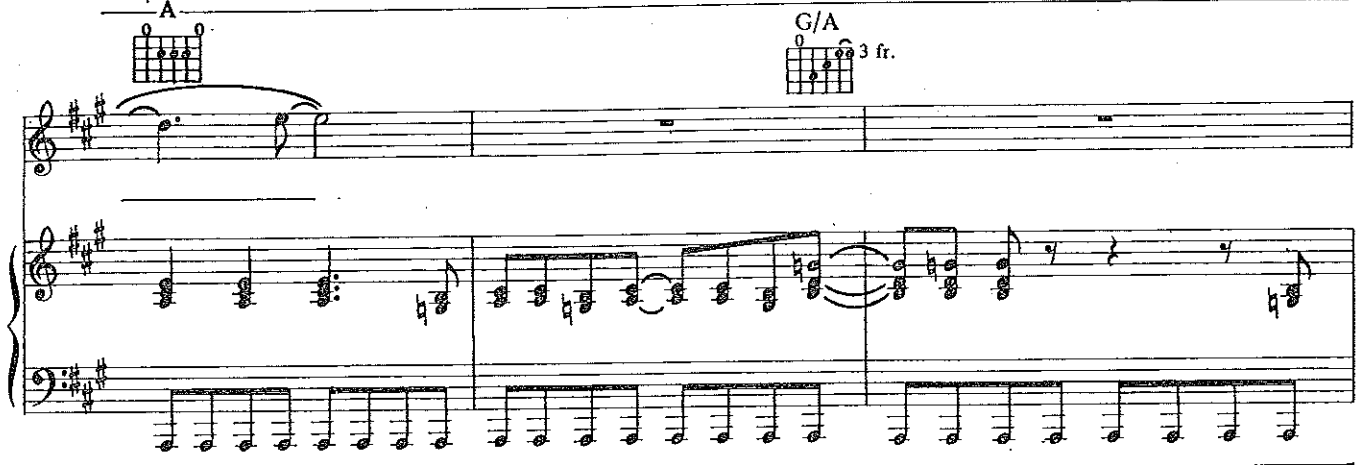
come tum - bl - in' down; when the walls come


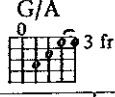
G  D  A  1. G  D 

crum - bl - in', crum - bl - in'; when the walls\_ come tum - bl - in', tum - bl - in' down...

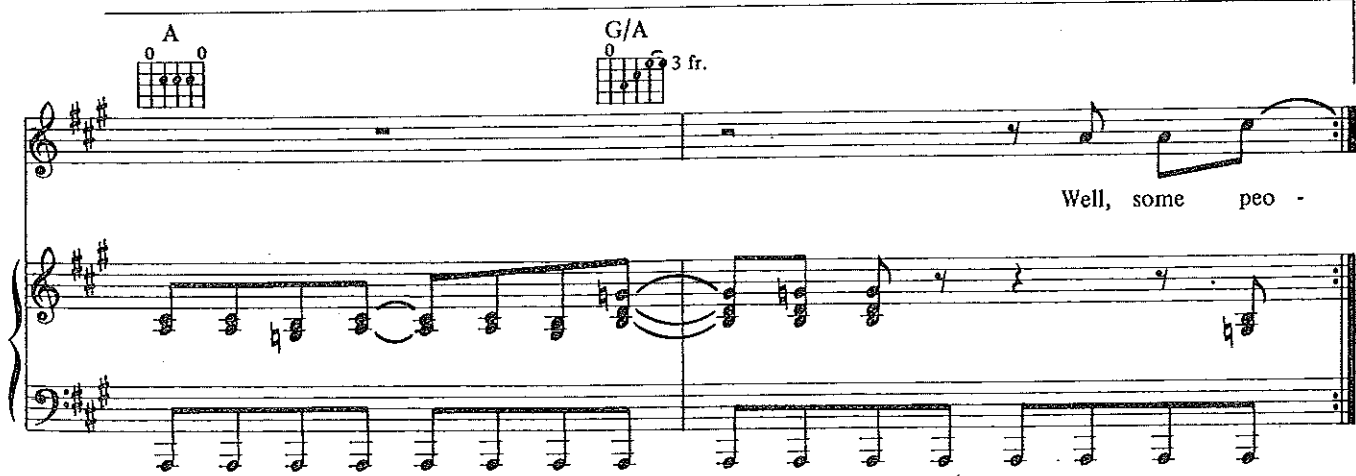


A  G/A 







A  G/A 

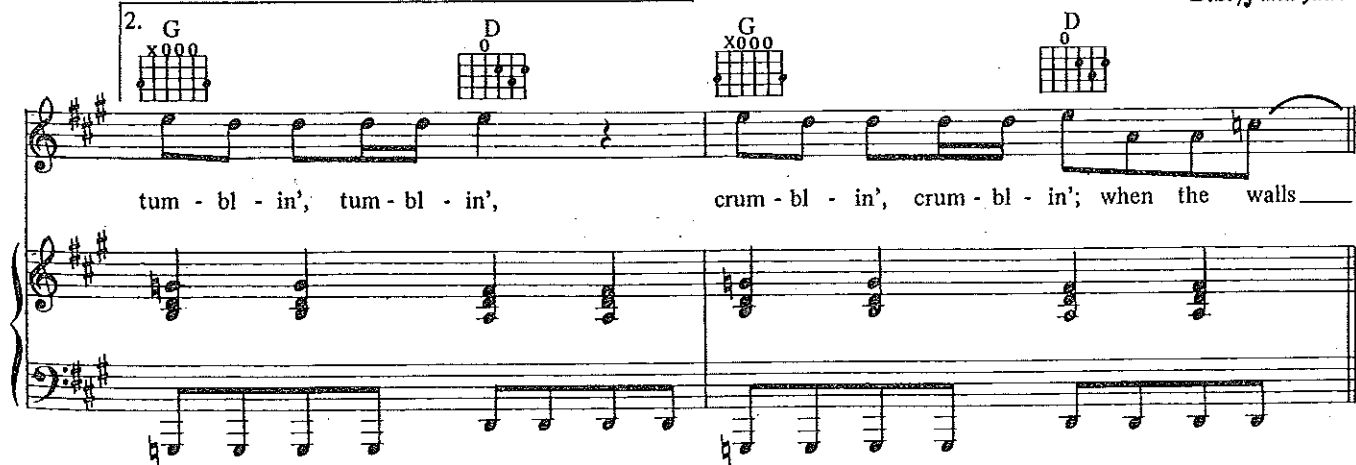
Well, some peo -



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

2. G  D  G  D 

tum - bl - in', tum - bl - in', crum - bl - in', crum - bl - in'; when the walls\_



# PINK HOUSES

Words and Music by  
JOHN COUGAR MELLENCAMP

Medium Rock beat

G  C  G 

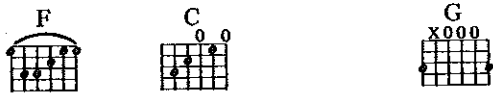
*mf*  
R.H.

C  G  G 

There's a black man with a black cat  
young man in a T-shirt  
peo - ple and more peo - ple.

liv - in' in a black neigh - bor - hood. He's got an  
lis - t'nin' to a rock - in' roll - in' sta - tion. He's got  
What do they know?

in - ter - state\_ run - nin' through\_ his front yard. You know, he  
 greas - y hair\_ and a greas - y smile\_ that says, "Lord,  
 Go to work\_ in some high - rise and va - ca - tion down at



thinks he's got it so good. And there's a  
 this must be my des - ti - na - tion." 'Cause they  
 the Gulf of Mex - i - co. And there's

wom - an in the kitch - en clean - in' up the eve - nin' slop.\_\_\_\_  
 told me when I was young - er, "Boy, you gon - na be Pres - i -  
 win - ners and there's los - ers, but they ain't no big deal.\_\_\_\_



dent." And he looks at her and says, "Hey dar - lin',  
 But just like ev - 'ry - thing else, those old  
 'Cause the sim - ple man, ba - by, pays for the



I can re - mem - ber when you could stop a clock."  
 cra - zy dreams just kind - a came and went. } Oh, but ain't that A - mer -  
 thrills, the bills, the pills that kill.



i - ca, for you and me! Ain't that A - mer - i - ca some - thin' 'to see,



ba - by! Ain't that A - mer - i - ca, home of the free! Yeah,

C  
0 0 0

lit - tle pink hous - es for you and me, oh \_\_\_\_\_ yeah, for you and me.

G  
X000

C  
0 0 0

G  
X000

1. 2. C G X000

3. C G X000

{ There's a Well, there's

C  
0 0 0

G  
X000

C  
0 0 0

G  
X000



# AUTHORITY SONG

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderately fast Rock beat

Chord diagrams: D (0 2 3 2 1 0), G (X 0 0 0), A (0 2 2 0), D (0 2 3 2 1 0), G (X 0 0 0), A (0 2 2 0), D (0 2 3 2 1 0), G (X 0 0 0), A (0 2 2 0), D (0 2 3 2 1 0).

Lyrics:  
 They — like to get you in a  
 — up my preach - er. I say,  
 com - pro - mis - in' po - si - tion.  
 "Give me strength for Round Five." — He said, "You —  
 — like to get you there — and smile in your face. —  
 — don't need no strength. You need to grow up, son." —

Performance markings: *mf*

G A D G A

They think— they're so cute when they got you in that con - di -  
 I said, — "Grow - in' up leads to grow - in' old and then to dy -

D G A D

tion,  
 in',

but I — think it's — a to —  
 and dy - in' to me don't sound —

G A D G A

— like tal — dis - grace. — And — I say: — } I —  
 all that much fun." — So — I say: — }

D G A D

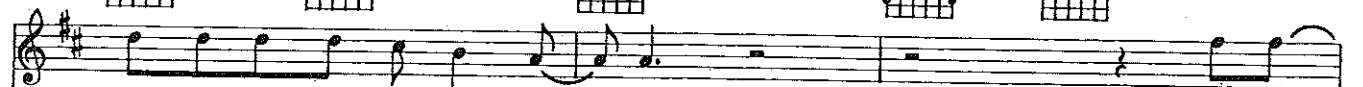
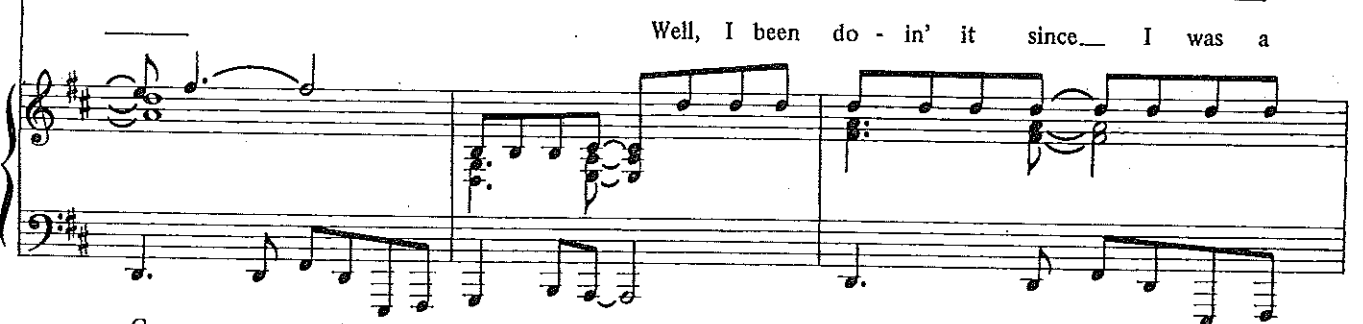
— fight au - thor - i - ty. Au - thor - i - ty al - ways wins. —



Well, I \_\_\_ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. \_\_\_

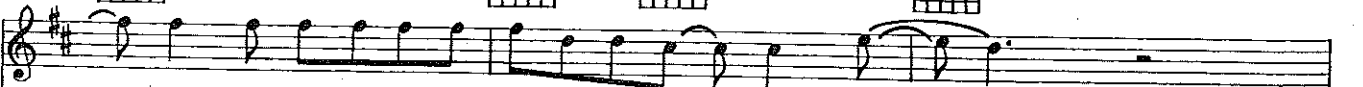


Well, I been do - in' it since \_\_\_ I was a



young kid, and I've come out grin - nin'.

Well, I \_\_\_



\_\_\_ fight au - thor - i - ty. Au - thor - i - ty al - ways wins. \_\_\_



G  $\begin{matrix} \text{X} & 0 & 0 & 0 \\ | & | & | & | \\ 6 & 5 & 4 & 3 \end{matrix}$  A  $\begin{matrix} 0 & & & 0 \\ | & | & | & | \\ 5 & 4 & 3 & 2 \end{matrix}$  D  $\begin{matrix} 0 & & & & & 0 \\ | & | & | & | & | & | \\ 2 & 3 & 4 & 5 & 6 & 7 \end{matrix}$  G  $\begin{matrix} \text{X} & 0 & 0 & 0 \\ | & | & | & | \\ 6 & 5 & 4 & 3 \end{matrix}$  A  $\begin{matrix} 0 & & & 0 \\ | & | & | & | \\ 5 & 4 & 3 & 2 \end{matrix}$

D  $\begin{matrix} 0 & & & & & 0 \\ | & | & | & | & | & | \\ 2 & 3 & 4 & 5 & 6 & 7 \end{matrix}$  1. G  $\begin{matrix} \text{X} & 0 & 0 & 0 \\ | & | & | & | \\ 6 & 5 & 4 & 3 \end{matrix}$  A  $\begin{matrix} 0 & & & 0 \\ | & | & | & | \\ 5 & 4 & 3 & 2 \end{matrix}$  2. G  $\begin{matrix} \text{X} & 0 & 0 & 0 \\ | & | & | & | \\ 6 & 5 & 4 & 3 \end{matrix}$  A  $\begin{matrix} 0 & & & 0 \\ | & | & | & | \\ 5 & 4 & 3 & 2 \end{matrix}$

I call — I say oh —

N.C.

— no — no no — I say oh — no —

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

no no — I say oh — no — no — no no — I —

# WARMER PLACE TO SLEEP

Words and Music by  
JOHN COUGAR MELLENCAMP  
and GEORGE GREEN

Medium Rock beat

D  G  D  G 

*mf*

Well, I been up to the moun - tain, seen the  
seen the heart of dark - ness, read the  
rest - ed in the dev - il's arms. I've

D  G  D  G 

ash - es down be - low. I had break - fast with the wise  
writ - ing on the wall. And the voice out in the des -  
chased the hounds of hell. I've played truth or dare with the

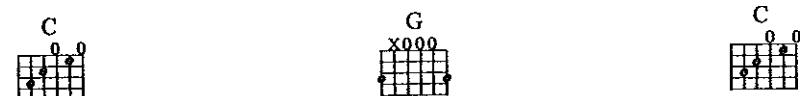
D G




— man. He told me what he thought I should know... And I've  
ert was the voice I heard out in the hall... And  
an-gels. And as far as I can tell, that a



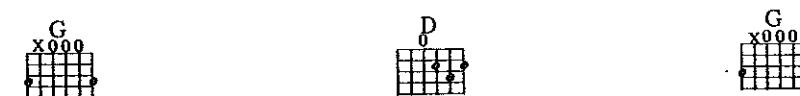
C G C




been to bed... with Jez - e - bel, and I found the well... was deep...  
once he called... me A - bel, and once he called... me Cain...  
heart of gold... ain't no... bet-ter than a heart taught from... the streets...







G D G

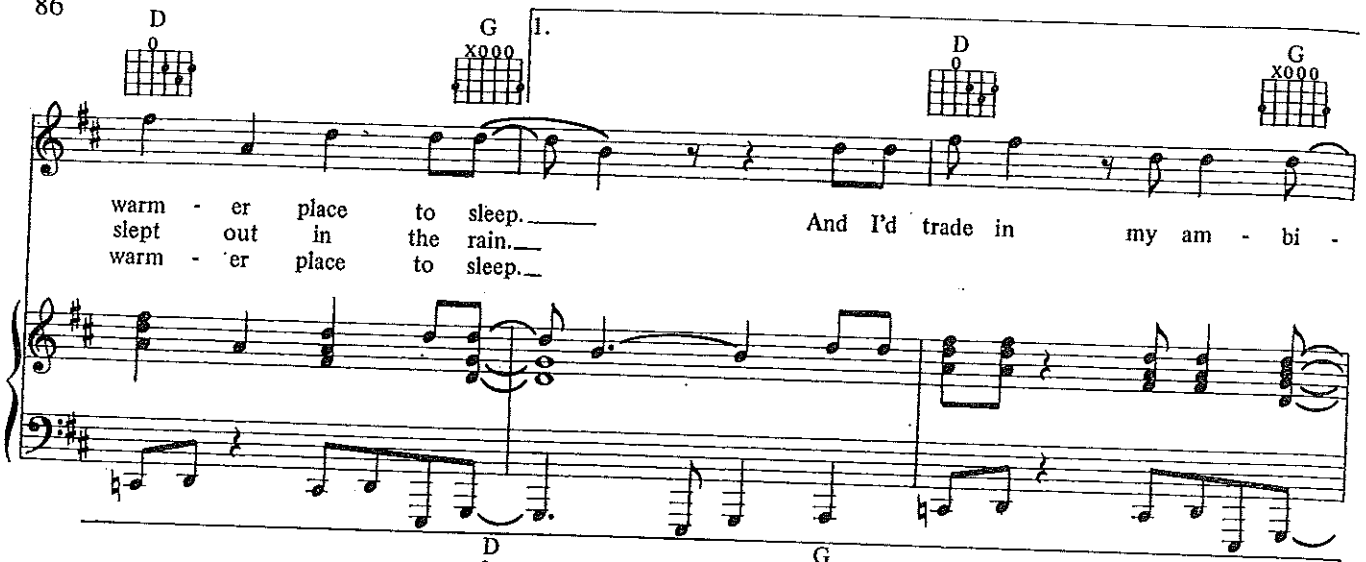


— — — — —  
And I'd trade in my am - bi - tions for a  
And for for - ty days and for - ty nights I  
And I'd trade in my heart of... stone for a



D  G  1. D  G 

warm - er place to sleep. — And I'd trade in my am - bi -  
 slept out in the rain. —  
 warm - er place to sleep. —




D  G 

tions for a warm - er place to sleep. —

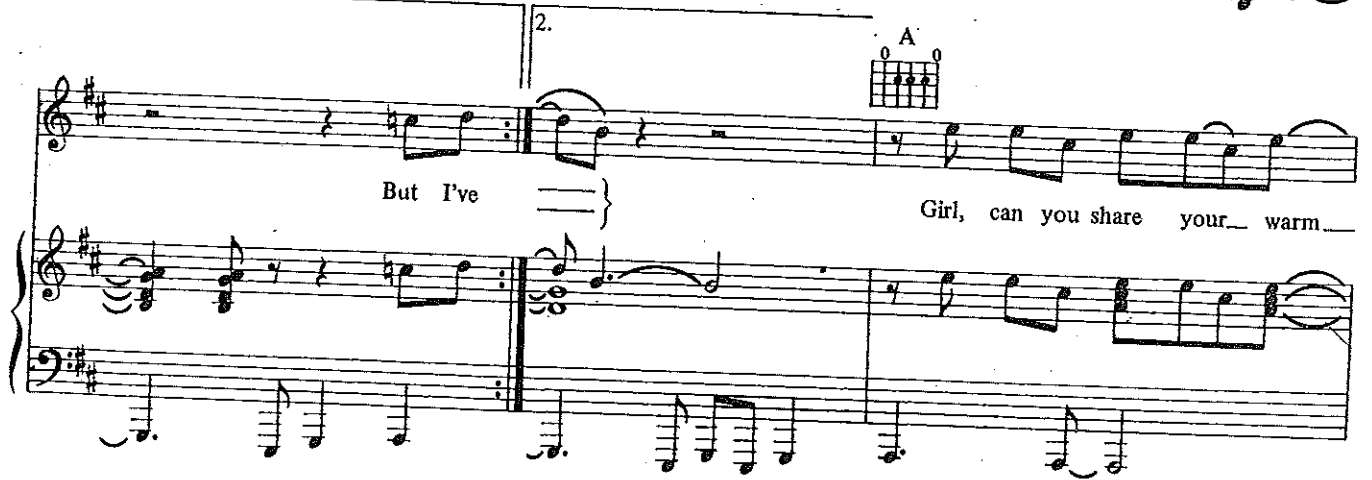


D  G  D  G 



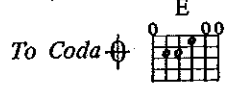
2. A 

But I've } Girl, can you share your warm —





— bed to - night? — I need to find a safe re - treat, —



To Coda

some - place — where they can't — see my eyes. — I need to find —



a warm - er place to sleep. I need to



find a warm - er place to sleep.



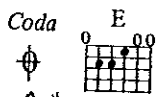


I need to find a warm - er place to



*D. S. (no repeats) al Coda*

sleep. Well, I



find\_ a warm - er place to

*Repeat and fade*

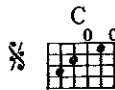


sleep. I need to find a warm - er place to

# JACKIE O

Words and Music by  
JOHN COUGAR MELLENCAMP  
and JOHN PRINE

Moderately bright



So you went to a par - ty at  
un - der-neath your breath you  
went to a par - ty at

Jac - que-line O - nas - sis'. If you're so smart why don't you wear glass - es so  
know I heard you cuss - in'. You were talk - in' to my sec - ond cous - in. Were you  
Jac - que-line O - nas - sis'. If you're so smart why don't you wear glass - es so

you can see — what you're do - in' to me, —  
talk - in' a - bout me? Were you talk - in' a - bout me?  
you can see — what the fu - ture might bring, —



Musical staff with notes and lyrics: so you can see what to - mor - row might

You bet - ter put on your glass - es, babe, so you can see what to - mor - row might

Piano accompaniment for the first system, including treble and bass staves.



1.

2.



Musical staff with notes and lyrics: bring? see, bring? Well, so you can see

bring? see, bring? Well, so you can see

Vocal tacet

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with notes and lyrics: what to-mor-row might bring. Can your dad - dy get us

what to-mor-row might bring. Can your dad - dy get us

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with notes and lyrics: back-stage pass - es? You know that we love to dance. Can your dad - dy give us

back-stage pass - es? You know that we love to dance. Can your dad - dy give us

Piano accompaniment for the fourth system, including treble and bass staves.



back-stage pass - es? With all his po - lit - i - cal pow - er, with all his po -

lit - i - cal pow - er, with all his po - lit - i - cal pow - er, } it seems you would



To Coda  $\oplus$

— like to me — you could dance bet - ter than you do. —  
— think that the man could dance. —

*D. S.*  $\frac{3}{8}$  (no repeats) al Coda  $\oplus$

Coda  $\oplus$

So you

# PLAY GUITAR

Words and Music by  
JOHN COUGAR MELLENCAMP  
LARRY CRANE and DAN ROSS

Medium Rock beat

A 0 0 0 0 0 0    D 0 0 0 0 0 0    A 0 0 0 0 0 0    G x000    D 0 0 0 0 0 0    A 0 0 0 0 0 0    D 0 0 0 0 0 0

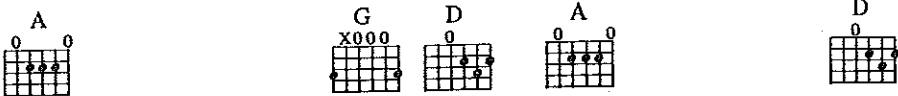
*mf*

A 0 0 0 0 0 0    G x000    D 0 0 0 0 0 0    A 0 0 0 0 0 0    D 0 0 0 0 0 0

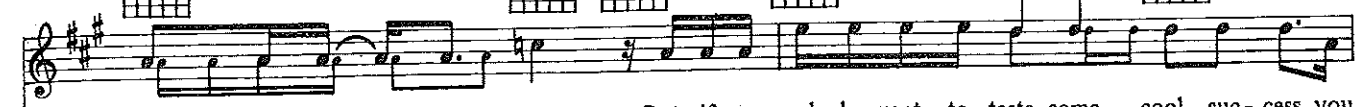
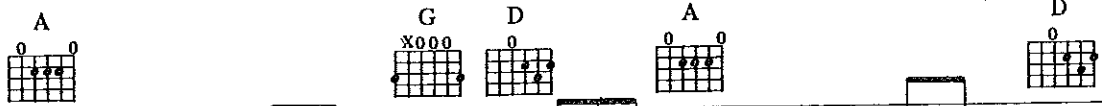
A 0 0 0 0 0 0    G x000    D 0 0 0 0 0 0    A 0 0 0 0 0 0    D 0 0 0 0 0 0

You may drive a - round your town in a  
got your eye on the cheer - lead - er queen and you're

brand - new shin - y car;    your face in the wind, and your hair - cut's in, and your  
walk - in' her home from school.    You know that she's on - ly sev - en - teen, but she



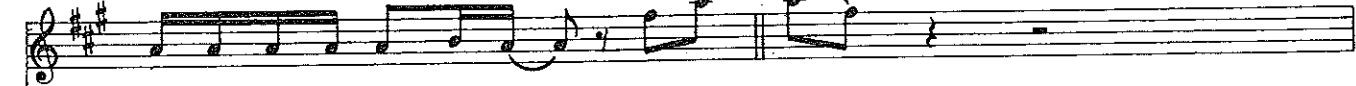
friends think you're bi - zarre. You may find a cush - y job, — and I  
 knows that you're a fool. You know you can't touch that stuff — with - out



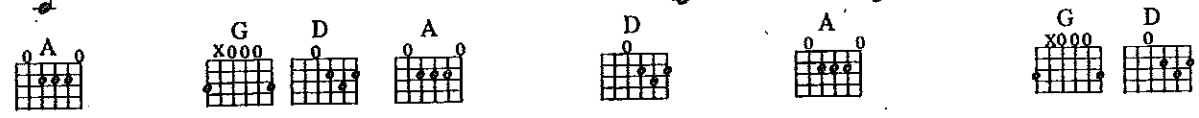
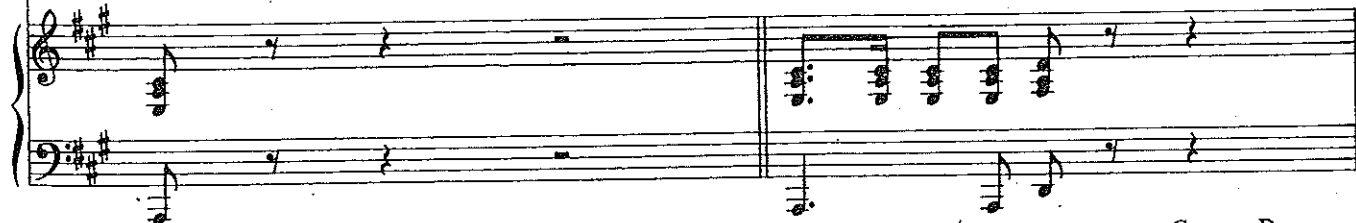
hope that you — go far. But if you real - ly want to taste some cool suc - cess, you  
 mon - ey or a brand - new car. Let me give you some good ad - vice, young man: you



Tacet



bet - ter learn to play gui - tar. — } Play gui - tar, —  
 bet - ter learn to play gui - tar. — }



play gui - tar, — play gui - tar. — Play gui -



A D A G D A D

tar, — play gui - tar, — play gui - tar. —

1. A G D A D A G D

A D A G D 2. A G D

You

A G D/F# E

Tacet

All wom - en a - round the world \_ want a pho - ny rock star

A D A G D

who plays gui - tar.

A D A G D A D

A G D A G D/F# G A

No chord



N.C.

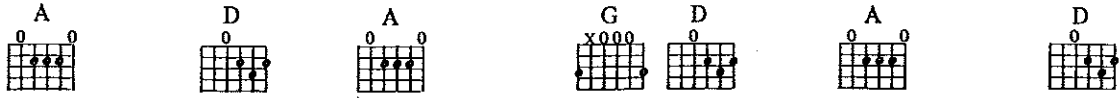
You can pump your iron\_ and shine your shoes and wear your hair\_ just right. You

go down out on cruis - in' street\_ 'cause you want to score to - night.

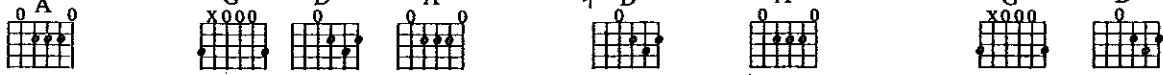
Ra da ra da ra da da, and you real - ly want to show your scars. For -

Tacet

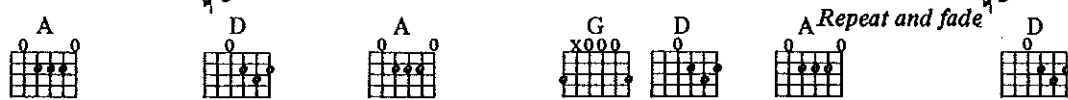
get all a - bout that ma - cho shit and learn how to play gui - tar. Play gui -



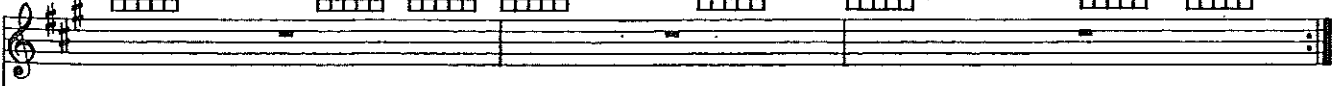
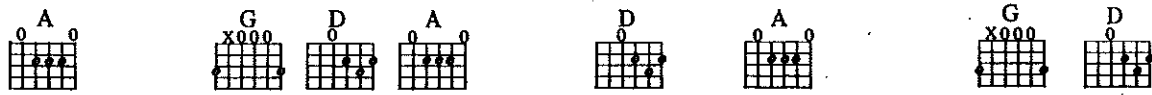
tar, — play gui - tar, — play gui - tar. —



Play gui - tar, — play gui - tar, — play gui -



tar. —



# SERIOUS BUSINESS

Words and Music by  
JOHN COUGAR MELLENCAMP

Medium Rock beat

Chord diagrams: D, C, F, D, C, F, D, F, C, D, F

*mf*

You ain't\_ go - in' no - where. Gon - na head - is sweat - ing.  
You know\_ my head - is sweat - ing.

sit by this pool un - til you fall in.  
I can't dance and I can't re - lax. Did - n't know what you were  
Out - side is too



get - ting in - to when you walked in - to this room; now, did you, kid?  
threat'ning now... I've come this far, girl. I can't go back.



We got some girls o-ver here. We got some boys o-ver there. And they're here— just—  
Call up some old friends. Call up some stran - gers. Get me used to this



— for your fun. So have some din-ner, ba-by; play some rec - ords, but  
French tel - e - phone. Don - na, Don - na, ed - u - cate me, but



just re - mem - ber one thing, son: This is — se -  
tell those girls that I'm not a-lone. }





Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

ri - ous bus' - ness. Sex and vi' - lence and rock - and - roll. \_\_\_\_\_

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of two sharps, and a melody line.

This is \_\_\_\_\_ se - ri - ous bus' - ness. Sex and vi' - lence and

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of two sharps, and a melody line.

rock-and - roll. \_\_\_\_\_

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of two sharps, and a melody line.

rock-and -, roll. \_\_\_\_\_ Take my heart, take \_\_\_\_\_ my soul. \_\_\_\_\_

Piano accompaniment for the fourth system, including treble and bass staves.

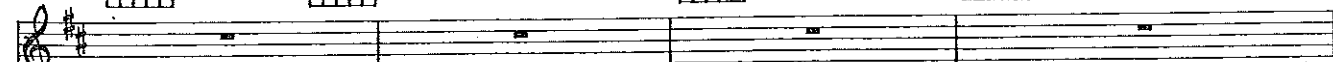
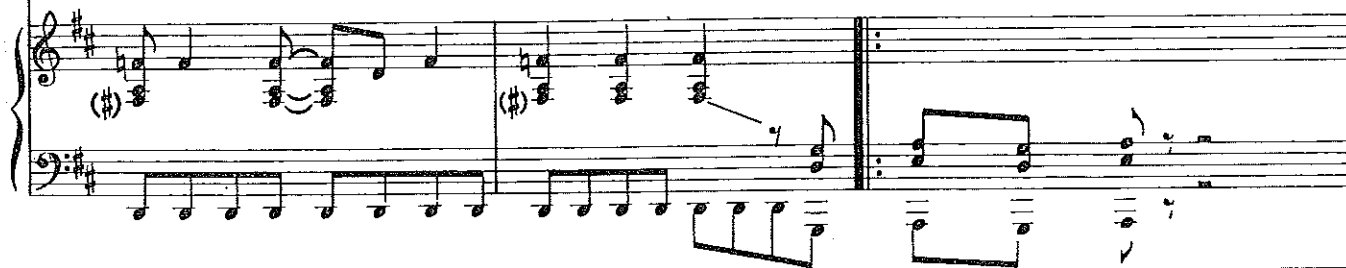


Put me on the cross\_ for all to see.

Put my name a - round\_ my neck...



Let those peo - ple throw stones at me.



G A D

This is — se - ri - ous bus' - ness. Sex and vi' - lence and

C/D D G A

rock-and - roll. — This is — se - ri - ous bus' - ness.

D C/D D G

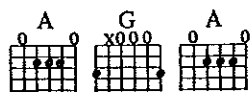
Sex and vi' - lence and rock-and - roll. —

A D C D

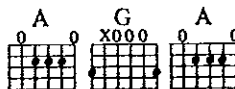
# LOVIN' MOTHER FO YA

Words and Music by  
JOHN COUGAR MELLENGAMP  
and WILL GARY

Bright Rock beat (♩ = ♩<sup>3</sup>)

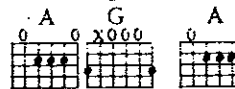


Tacet



Tacet

Musical notation for the first system, including piano accompaniment and guitar parts. The piano part is marked *R.H. mf*.

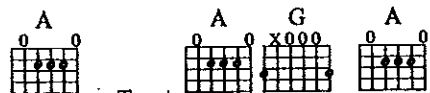


Tacet

Tacet

Musical notation for the second system, including vocal line and piano accompaniment.

Rid - in' in the park with your gold - en tan... You got your new tat - too: half



Tacet

Tacet



Musical notation for the third system, including vocal line and piano accompaniment.

dev - il, half man.

Strad - dlin' a stal - lion made of chrome and steel...



G A A D A

Tacet Tacet

Spit - tin'out fire, this cat's for real. He'll be a lov-in' moth-er fo ya, don't you know...

G A A D A

Tacet Tacet

He'll be a lov-in' moth-er fo ya, don't you know...

G A A A G A

Tacet Tacet Tacet

Ev - 'ry - bod - y's got their

A G A A

Tacet Tacet

at - ti - tudes... Some are nice and some are rude.

G A Tacet A G A Tacet

They come up\_ and slap your back\_ They say, "Hey, bud- dy, you know you\_

Tacet A G A Tacet A

\_ can't do that." Ev - 'ry-bod - y's got their o - pin-ions to pro- tect.

G A Tacet A Tacet D

But af - ter mid- night they'll be suck - ing your neck. They'll be a suck - in' moth- er

A G A Tacet A Tacet

fo ya, don't you know. \_ They'll be a

D A G A Tacet Tacet

suck-in' moth-er fo ya, don't you know...

No chord

1.

2.

A G A Tacet Tacet

Squeeze me, girl, don't

let me fall... I wan - na walk, don't want to crawl. Make me feel like a

A

Tacet

man af - ter all. — Let me put my kick - in' mule — in - to your stall. 'Cause I'm a

D

A

G

A

Tacet

kick - in' moth - er fo ya, don't you know. —  
 lov - in' moth - er fo ya, don't you know. —

A

Tacet

D

A

'Cause I'm a kick - in' moth - er fo ya, don't you know. —  
 I'll be a lov - in' moth - er fo ya, don't you know. —

G

A

Tacet

1. A

Tacet

2. A

Tacet

Well, I'm a

# GOLDEN GATES

Words and Music by  
JOHN COUGAR MELLENCAMP

Medium tempo

G(no3rd)



Em7



G(no3rd)



Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of three measures. The guitar part is in G major, 4/4 time, with a key signature of one sharp (F#). The piano accompaniment is in the same key and time, starting with a mezzo-piano (mp) dynamic. The first measure has a G(no3rd) chord, the second has an Em7 chord, and the third has a G(no3rd) chord. The piano accompaniment features a steady bass line and chords in the right hand.

Em7



G(no3rd)



Em7



Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of three measures. The guitar part is in G major, 4/4 time, with a key signature of one sharp (F#). The piano accompaniment is in the same key and time. The first measure has an Em7 chord, the second has a G(no3rd) chord, and the third has an Em7 chord. The lyrics are: "Ain't no gold - en gates gon - na swing o - pen."

G(no3rd)



Em7



Csus2



Musical notation for the third system, including guitar chords and piano accompaniment. The system consists of three measures. The guitar part is in G major, 4/4 time, with a key signature of one sharp (F#). The piano accompaniment is in the same key and time. The first measure has a G(no3rd) chord, the second has an Em7 chord, and the third has a Csus2 chord. The lyrics are: "Ain't no streets paved in nat - ur - al pearl. ... Ain't no an - gel with a

Dsus4  
00

Csus2  
x0

Dsus4  
00

harp com - in' sing - in'; least-ways, not that I know\_ of in this world.\_

G(no3rd)  
x00

Em7  
0

G(no3rd)  
x00

Em7  
0

G(no3rd)  
x00

Em7  
0

G(no3rd)  
x00

In these days\_ of un - cer - tain fu - tures, who knows\_ what the mas -

Em7  
0

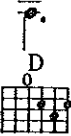
Csus2  
x0

Dsus4  
00

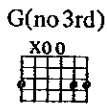
ters might do. They got their big deals go - in' on, go - in' on.\_



Got noth - ing to do with me or you. If I could, I'd



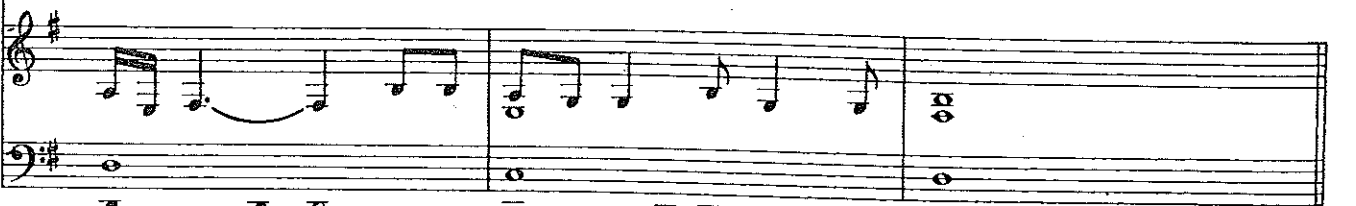
get us a big\_ suite o - ver - look - ing the Park.



On - ly prom - is - es I know to be true are the prom - is - es made from the



heart. Just the prom - is - es made from the heart.



G(no 3rd)

Em7

G(no 3rd)

Em7



The first system of music features a guitar part with four measures of chords: G(no 3rd), Em7, G(no 3rd), and Em7. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, with a mezzo-piano (mp) dynamic marking.

G(no 3rd)

Em7

G(no 3rd)



The second system contains the vocal melody and piano accompaniment for the first two lines of lyrics. The guitar part continues with G(no 3rd), Em7, and G(no 3rd) chords.

I don't need to see the whole thing go down... I don't need to see an - oth - er lone -

Em7

Csus2



The third system contains the vocal melody and piano accompaniment for the second two lines of lyrics. The guitar part continues with Em7 and Csus2 chords.

ly man... I don't need to see a wom - an cry -

Dsus4

Csus2

Dsus4



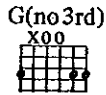
The fourth system contains the vocal melody and piano accompaniment for the final line of lyrics. The guitar part continues with Dsus4, Csus2, and Dsus4 chords.

ing for the sav - ior, hold - ing on to some mon - ey man's hand...

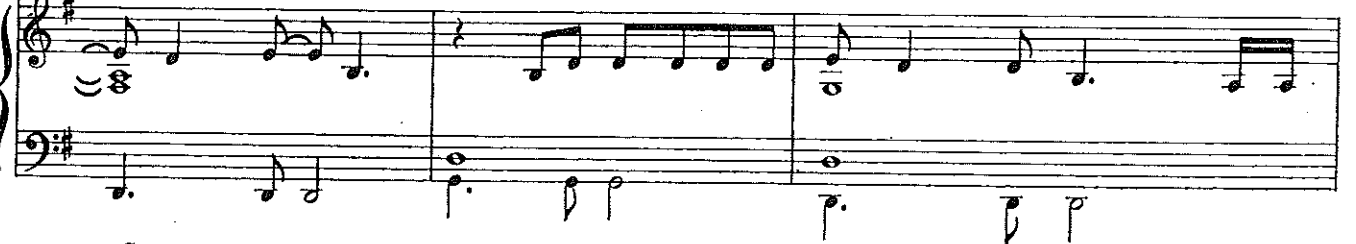




Who can I call to make my res - er - va - tions for - ev - er thrown in the dark? —



On - ly prom - is - es I know to be true are the



prom - is - es made from the heart. — Just the prom - is - es made from the



heart. I don't be - lieve in the au - thor - i - ties.



*cresc.*

*f*



Musical staff with treble clef and key signature of one sharp (F#). The melody begins with a quarter rest, followed by eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. A quarter rest follows, then eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4.

They ain't gon-na take care of me and you. I don't have all

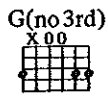
Piano accompaniment for the first system. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.



Musical staff with treble clef. The melody continues with eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. A quarter rest follows, then eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4.

the strength I need to live the way that I want to.

Piano accompaniment for the second system. The right hand features chords and melodic lines, while the left hand continues with an eighth-note bass line.



Musical staff with treble clef. The melody consists of a quarter rest followed by a half note G#4.

Piano accompaniment for the third system. The right hand plays chords, and the left hand plays a steady eighth-note bass line. A dynamic marking of *mp* is present.



Musical staff with treble clef. The melody consists of a quarter rest followed by eighth notes: G#4, A4, B4, C5, B4, A4, G4, F#4.

On - ly prom - is - es I

Piano accompaniment for the fourth system. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

Dsus4



Csus2



Dsus4



know to be true are the prom - is - es made from the heart. Just the

Csus2



Dsus4



G(no 3rd)



Em7



prom - is - es made from the heart.

Repeat and fade  
G(no 3rd)

G(no 3rd)



Em7



Em7



G(no 3rd)



Em7



# RAIN ON THE SCARECROW

Words and Music by  
JOHN MELLENCAMP and GEORGE M. GREEN

Moderate Rock

F#m



E/F#



F#m



E/F#



mf

F#m



Scare-crow on a wood-en cross, — black-bird in the barn, —  
ninety-sev-en cross-es plant-ed — in the court-house yard —

four hun-dred emp-ty a-cres that used to be my farm. I  
nine-ty-sev-en fam-'lies — who lost nine-ty-sev-en farms. I

grew up like— my dad - dy did, my Grand - pa cleared this land. — When  
 think a - bout— my Grand - pa and my neigh - bors and my name — and some

I was five — I walked the fence — while Grand - pa held my hand. }  
 nights I feel — like dy - ing like — that scare - crow in the rain. }

Rain on the scare-crow, blood on the plow; — this land fed a na - tion, this

land made me proud. And son, I'm just sor - ry { there's no leg - a - cy for you now. — }  
 they're just mem - o - ries for you now. — }

F#m

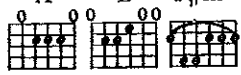
A

E

F#m

A

E To Coda



Rain on the scare - crow, blood on the plow. Rain on the scare - crow,

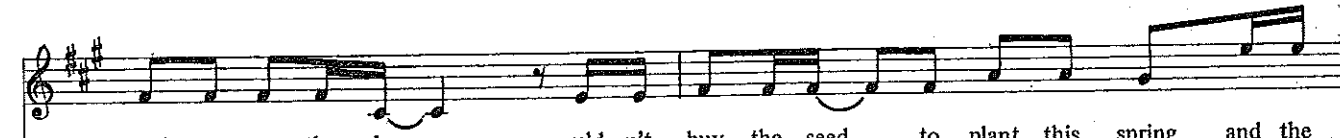
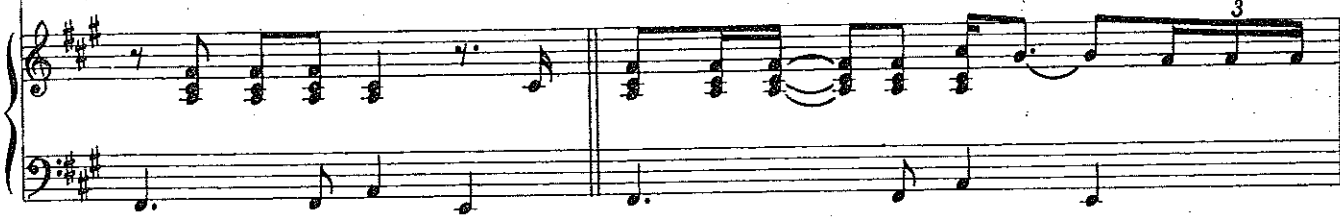


F#m

F#m



blood on the plow. The crops we grew last sum - mer were - n't e -



nough to pay the loans, could - n't buy the seed to plant this spring and the



Farm - ers Bank fore - closed. Called my old friend, Schep - man, up to auc - tion off the land; he said,



"John, it's just— my job, and I hope you un - der-stand." Hey, call - ing it your job, ol' hoss,—

sure don't make it right, but if you want me to— I'll say a prayer for your soul to-night... And

Grand - ma's on the front porch swing with a bi - ble in her hand. Some -

times I hear her sing - ing "Take me to the prom - ised land." When you



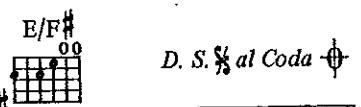
take a - way man's dig - ni - ty, he can't work. his fields and cows. There'll be



blood on the scare - crow, blood on the plow. Blood on the scare - crow,



blood on the plow.



*D. S. al Coda*



Well, there's blood on the plow. Rain on the scare - crow,



E D E

blood on the plow. This land fed a na - tion, this land made me proud, and

D F#m A E

son, I'm just sor - ry they're just mem - o - ries for you now. Rain on the scare - crow,

F#m A E F#m

blood on the plow. Rain on the scare - crow, blood on the plow.

F#m E/F# F#m E/F# F#m

# GRANDMA'S THEME

Traditional  
Arrangement by  
JOHN COUGAR MELLENCAMP

Moderate Appalachian feel

C F C



'Twas a dark storm - y night as the train rat - tled

*mp*

F C C7 F



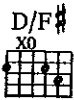
on, all the pas - sen - gers had gone to bed

G G7/F C/E



ex - cept a young man with a ba - by in his

Detailed description: This is a musical score for guitar and piano. It features three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat) and the time signature is 3/4. The tempo/style is 'Moderate Appalachian feel'. The first system includes guitar chord diagrams for C, F, and C. The second system includes diagrams for F, C, C7, and F. The third system includes diagrams for G, G7/F, and C/E. The lyrics are: 'Twas a dark storm - y night as the train rat - tled on, all the pas - sen - gers had gone to bed ex - cept a young man with a ba - by in his



arms sat there with a bowed - down head.



Di - an - a Su - blime be - gan cry - ing just



then as though its poor heart would break.



One an - gry man said, "Make that

Em7                      Am                      D

child stop its noise for it's keep - ing all

G7/D                      C

oth - ers a - wake."

*mf*

Slowly, with a lot of feeling

C                      F                      C

F                      Am7                      C7+5/E                      F(addG)

# SMALL TOWN

Words and Music by  
JOHN MELLENCAMP

Moderately fast

B

F#

E

F#

B

F#

E

The first system of music features guitar chord diagrams for B, F#, and E chords. The piano accompaniment is written for the right hand (R.H.) and left hand (L.H.) in a 4/4 time signature. The right hand starts with a melody of eighth notes, while the left hand provides a bass line of chords and single notes. The tempo is marked 'Moderately fast' and the dynamic is 'mf'.

F#

B

F#

E

F#

The second system continues the guitar chord diagrams (F#, B, F#, E, F#) and shows the vocal melody line. The piano accompaniment continues with the same rhythmic pattern.

Well, I was born in a small town,  
Ed - u - cat - ed in a small town,

The third system shows the piano accompaniment for the vocal lines. The right hand continues the melody, and the left hand provides harmonic support with chords and single notes.

B

F#

E

F#

B

F#

E

The fourth system continues the guitar chord diagrams (B, F#, E, F#, B, F#, E) and shows the vocal melody line. The piano accompaniment continues with the same rhythmic pattern.

taught the fear of Je - sus in a small town;

prob - ly die in a small -  
used to day - dream in that

The fifth system shows the piano accompaniment for the final vocal lines. The right hand continues the melody, and the left hand provides harmonic support with chords and single notes.

F# C#m F#

town. Oh, those small com-mun-i ties.  
 small town. An-oth - er bor - ing ro-man - tic, that's me.

B F# E F#

But I've seen All my friends are so small town,  
 it all in a small town,

B F# E F#

my par - ent - live in the small town.  
 had my - self a ball in a small town.

B F# E F#

Mar - ried My job is so small town, pro - vides  
 an L. A. doll and brought her to this small town, now

C#m

1. F#

2. F#

lit - tle op - por - tu - ni - ties. \_\_\_\_\_  
 she's small town just like \_\_\_\_\_ me. \_\_\_\_\_

E

B

E

B

No, I can-not for - get \_\_\_\_\_ where it is \_\_\_\_\_ that I \_\_\_\_\_ come from, I

E

B

F#

E

B

can-not for - get the peo-ple who love \_\_\_\_\_ me. Yeah, I can be my - self \_\_\_\_\_ here in

E

B

E

B

F#

this small town, \_\_\_\_\_ and peo-ple let \_\_\_\_\_ me be \_\_\_\_\_ just what I want to be.

B F# E F# B F# E

F# B F# E F#

Got noth - ing a - gainst a big town,

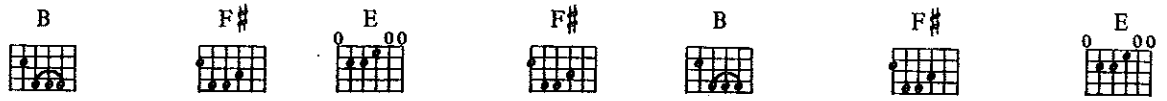
B F# E F# B F# E

still hay - seed e - nough to say "Look who's in the big town." But my bed is in a small

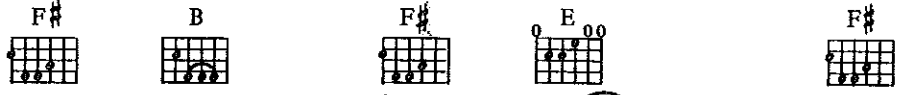
F# C#m F#

town; oh, and that's good e - nough for me.





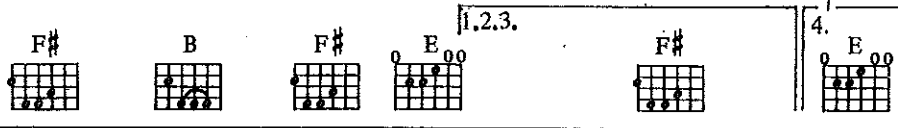
Well, I was born in a small town, and I can breathe in a small



town. Gon-na die in this small town, and that's



prob - 'ly where they'll bu - ry me.



# MINUTES TO MEMORIES

Words and Music by  
JOHN MELLENCAMP and GEORGE M. GREEN

Medium Rock




On a Grey-hound thir - ty miles — be - yond James - town,  
The rain hit the old dog in the twi - light's last gleam - ing,



he saw the sun set on the Ten - nes - see line. He looked at the young man who was  
he said "Son, it sounds like rat - tling old bones. This high-way is long but I



rid - ing be - side — him, he said, "I'm old, — kind of worn out in - side.  
know some that are long - er, By sun - up to - mor - row I guess I'll be home.



I worked my whole life in the steel mills of Gar - y,  
Through the hills of Ken - tuck - y 'cross the Ohio riv - er,



and my fa - ther be - fore me, I helped — build this land.  
the old man kept talk - ing 'bout his life — and his times.



Now I'm sev - en - ty - sev - en and with God — as my wit - ness, I  
He fell a - sleep with his head a - gainst the win - dow, he



earned ev - 'ry dol - lar that passed through my hands. My  
 said, "an hon - est man's pil - low is his peace of mind." This



fam - 'ly and friends are the best things I've known, through the  
 world of - fers rich - es and rich - es will grow wings



eye of the needle I'll car - ry them home. Days turn to min - utes and  
 I don't take stock in those un - cer - tain things.



min - utes to mem - 'ries. Life sweeps a - way the dreams that we have planned...

E D A B

You are young and you are the fu - ture, so suck it up and tough it out, and

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The guitar chord diagrams are: E (0 2 2 0 0 0), D (0 2 3 2 1 0), A (0 2 0 2 2 0), and B (2 4 4 2 2 2). The lyrics are: "You are young and you are the fu - ture, so suck it up and tough it out, and".

1. E D/E A/E

be the best you can.

*mf*

The second system continues the music. The guitar chord diagrams are: E (0 2 2 0 0 0), D/E (0 2 3 2 1 0), and A/E (0 2 0 2 2 0). The lyrics are: "be the best you can.". The dynamic marking *mf* is present.

E D/E A/E 2. B A/B

The third system contains piano accompaniment. The guitar chord diagrams are: E (0 2 2 0 0 0), D/E (0 2 3 2 1 0), A/E (0 2 0 2 2 0), B (2 4 4 2 2 2), and A/B (2 4 4 2 2 2). The system includes a repeat sign.

E/B B A/B E/B

The fourth system contains piano accompaniment. The guitar chord diagrams are: E/B (2 4 4 2 2 2), B (2 4 4 2 2 2), A/B (2 4 4 2 2 2), and E/B (2 4 4 2 2 2).

B A/B E/B B A/B

The first system of music features a guitar part with five chords: B, A/B, E/B, B, and A/B. Each chord is accompanied by a diagram showing the fretting on the guitar strings. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in a key with two sharps (D major).

E/B E D/E A/E E

The second system continues the guitar part with chords E/B, E, D/E, A/E, and E. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The system concludes with a fermata over the final chord.

D/E A/E E D/E A/E

The old man had a vi-sion but it was hard for me to fol - low,

The third system features guitar chords D/E, A/E, E, D/E, and A/E. The piano accompaniment includes the lyrics: "The old man had a vi-sion but it was hard for me to fol - low,". The system ends with a fermata.

E D/E A/E E

I do things my way and I pay a high\_ price. — When I think back on the

The fourth system features guitar chords E, D/E, A/E, and E. The piano accompaniment includes the lyrics: "I do things my way and I pay a high\_ price. — When I think back on the". The system ends with a fermata.

D/E A/E E D/E A/E

old man and the bus... ride, now that I'm old-er I can see he was right.

E D/E A/E B

An - oth - er hot one out on

A B A

high-way e - lev - en — this is my life, — it's what I've cho - sen to do. — There are

B A B

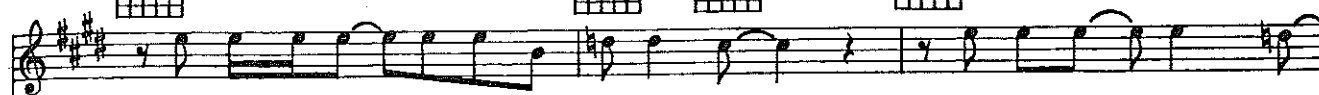
no free rides, — no one said it'd be eas - y, The old man told me this, my son, I'm



tell-ing it to you.

Days turn to min-utes and

min-utes to mem - 'ries.



Life sweeps a - way\_ the dreams that we have planned.\_

You are young\_ and you\_



\_ are the fu - ture so suck it up\_ and tough it out, and be the best\_ you can. \_



*Play 3 times*





# LONELY OL' NIGHT

Words and Music by  
JOHN MELLENCAMP

Medium tempo

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system includes guitar chords (E, Esus4, E, Esus4) and piano accompaniment. The second system continues the piano accompaniment with chords (E, Esus4). The third system features a vocal line with lyrics and piano accompaniment.

**System 1:** Guitar chords: E, Esus4, E, Esus4. Piano accompaniment starts with a right-hand (R.H.) melody in the bass clef. Dynamics include *mf*.

**System 2:** Guitar chords: E, Esus4. Continuation of the piano accompaniment.

**System 3:** Guitar chords: E, Esus4, E. Vocal line with lyrics: "She calls me up and says, 'Ba - by, it's a lone - ly ol' night.'" and "Ra - di - o play - in' soft - ly some sing - er's sad, sad song." The piano accompaniment continues below the vocal line.

Esus4



I don't know, — I'm just so scared and lone - ly all at —  
 He's sing-in' a-bout stand-in' in the shad-ows of love... I guess he feels —

E



A



Asus4



— the same time: —  
 aw - f'ly a - lone. —

No - bod - y told us it was  
 She says, "I know ex -

A



Asus4



gon - na work out — this way, — no no no no no. —  
 act - ly what — he means, — yeah yeah yeah yeah yeah." —

E Esus4

I guess they knew we'd work it out in our own way.  
 And it's a sad, sad feel in' when you're liv - in' on those

E Esus4 E Esus4 E D

in - be-tweens, but it's... o - kay. } It's a lone - ly ol' night. —

A D A

Can I put my arms — a - round you?

D A E Esus4

It's a lone - ly ol' night, — cus - tom made for two —

— lone - ly peo - ple like me — and you.

Chord diagrams: E, Esus4

1.

2.

Chord diagrams: E, A/E

She calls me ba - by.

Chord diagrams: E, A/E, E, A/E

She calls ev - 'ry - bod - y ba - by.

Chord diagrams: E, A/E

E A/E E A/E

It's a lone-ly ol' night, but ain't they all?

E Esus4 E Esus4 D.S. al Coda

R.H.

Coda

Yeah, like me and you. Yeah, like me.

E Esus4 E

and you.

# THE FACE OF THE NATION

Words and Music by  
JOHN MELLENCAMP

Medium Rock

G#m



F#/C#



G#m



F#/C#



*mf*

G#m



F#/C#



G#m



F#/C#



As I run through this life, — some-times it breaks my heart —  
So man - y lone - ly peo-ple, — damn those bro - ken dreams. —

G#m



F#/C#



see - in' old peo-ple go - in' down - town, —  
Oh, yes it could be bet - ter. —

G#m F#/C# G#m F#/C#



stum-blin' their way through the dark. And the lit - tle ba -  
 You can say that a - bout an - y - thing. Some got it worse -  
 You know, babe, I'm gon - na

G#m F#/C#

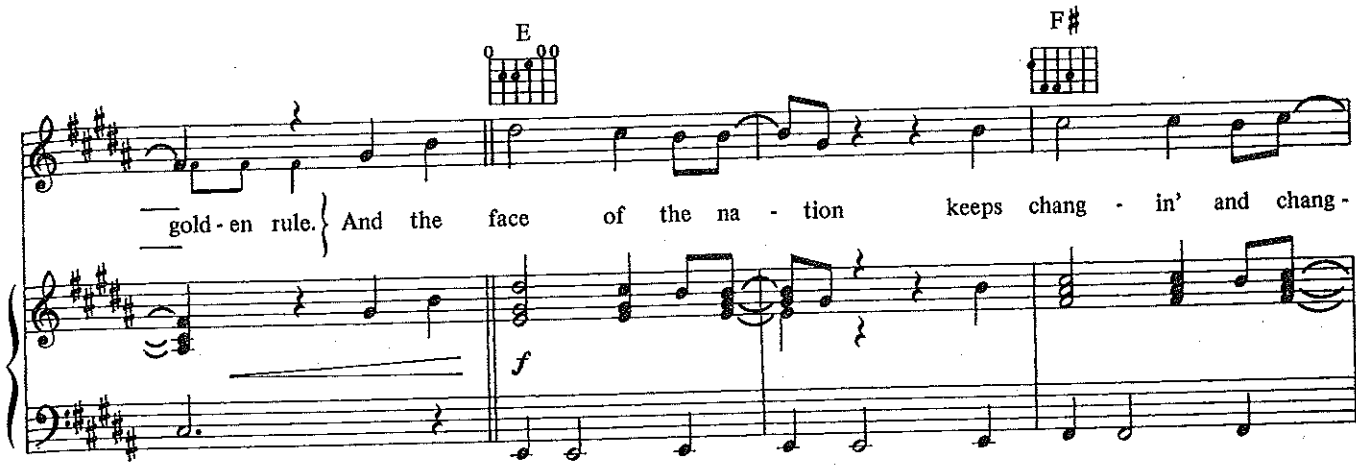
bies cry for their moth - ers' warmth. You  
 than me, some got it worse than you.  
 keep on try - in' to put things right.

G#m F#/C# G#m F#/C#

Some-times I feel so help - less I don't know where to start.  
 see the peo - ple starv-in' un - der - neath the tree. and you won - der what hap - pened to the  
 If on - ly for me and you, 'cause the dev - il sleeps to - night.

E  F# 







gold - en rule. } And the face of the na - tion keeps chang - in' and chang -



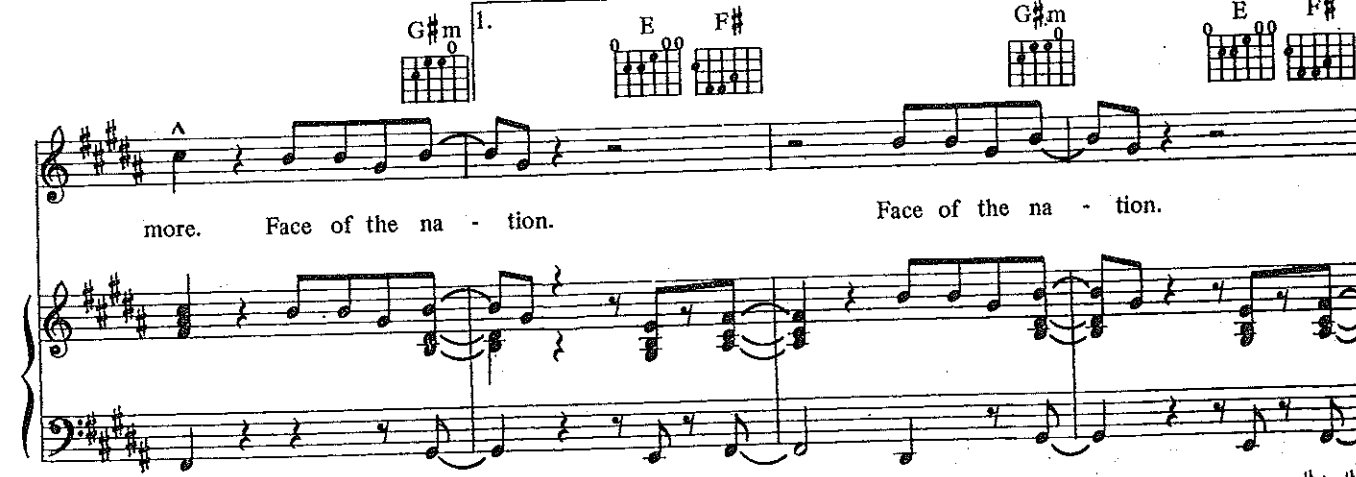
E  F#  To Coda 

in'. The face of the na - tion, I don't rec - og - nize it no



G#m  1. E  F#  G#m  E  F# 

more. Face of the na - tion. Face of the na - tion.



2. G#m  F#/C#  G#m  F#/C# 

- tion.





*D. S. al Coda*

*Coda*

F#

E

more. And the face of the na - tion keeps

chang - in' and chang - in'. The face of the na - tion, I don't

rec - og - nize\_ it no more. Face of the na - tion.

Hey, face of the na - tion. Face of the na -



*Repeat and fade*

# JUSTICE AND INDEPENDENCE '85

Words and Music by  
JOHN MELLENCAMP

Medium Rock

B



E/B



B



B



E/B



First system of musical notation. It features a guitar part with five chords: B, E/B, B, B, and E/B. Below the guitar part is a piano accompaniment consisting of a treble clef staff with chords and a bass clef staff with a melodic line. The tempo is marked 'Medium Rock' and the dynamics are marked 'mf'.

B



B



Second system of musical notation. It features a guitar part with two chords: B and B. Below the guitar part is a piano accompaniment. The lyrics are: "He was born on the fourth day of Ju - ly — Na - tion grew up —".

E



B



E



Third system of musical notation. It features a guitar part with three chords: E, B, and E. Below the guitar part is a piano accompaniment. The lyrics are: "so his par - ents called him In - de - pen - dence Day. and got him - self a big rep - u - ta - tion."

B E B

He mar - ried a girl named Jus - tice  
 Could - n't keep the boy at home\_ no, who gave no,

E B E

birth to a son called Na - tion, then she walked a - way\_—  
 he just kept run - ning 'round and 'round and 'round and 'round...

B E F#

In - de - pen - dence he would day - dream and  
 In - de - pen - dence and Jus - tice, well,

E F#

— he'd pre - tend — that some - day him and Jus - tice and Na - tion would get to -  
 they felt so a - shamed, when the Na - tion fell down they ar - gued



geth - er a - gain, but Jus - tice held up in a shot-gun shack, and she would-n't  
who was to blame. Na - tion, if you'll just come home we'll have



let no - bod - y in. — So a Na - tion cried.  
this fam - 'ly a - gain. — Oh, Na - tion don't cry.

B



Oh, oh, — when a Na - tion cries, —

E



B



his tears fall down like — mis - siles from the skies. —

B

E

Esus4

Jus - tice looked in - to In - de - pen - den - ce's eyes;---

E

1. F#

E

Can you make ev - 'ry-thing al right? Can you keep your Na - tion warm - to -

B

E/B

B

E/B

2. F#

night? Well, right. Can you keep your

E

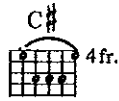
F#/C#

na - tion warm?

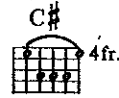
Roll a rock a - cross the Coun - try, yeah, yeah. Ev - 'ry - bod - y come a -

long. When you're feel - in' down, yeah, yeah. Just sing this

song, yeah, yeah. Na - na na - na - na - na na. Na - na na - na - na - na



na - na. Na - na na - na - na - na na. Na - na na - na - na - na.



na - na. Na - na na - na - na - na na. Na - na na - na - na - na



na - na. Na - na na - na - na - na na. Na - na na - na - na - na na.

# BETWEEN A LAUGH AND A TEAR

Words and Music by  
JOHN COUGAR MELLENCAMP

Medium Rock tempo

A(addB)/C#



A



E/G#



E/F#



F#m7



A/C



B



F#m/C#



A



E/G#



F#m7



A/C#



B



A(addB)

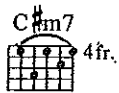


E



When par - a - dise\_ is no long-er fit for you to live in  
When this\_ card - board town can no long-er a - muse you,





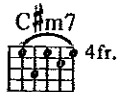
and your ad - o - les - cent dreams are gone; you see through ev - ry - thing and noth - in' seems worth - while and



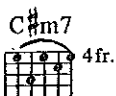
through the days you feel a lit - tle used up and you don't know where your hyp - o - crite used to be such a big word to you and it don't seem to mean an - y - thing



en - er - gy's gone wrong; it's just your soul feel - in' a lit - tle down - heart - ed, to you now. Just try to live each and ev - ry pre - cious mo - ment, don't be dis -



some - times life is too ri - dic - u - lous to live. You count your friends - cour - aged by the fu - ture, for - get the past; that's old ad - vice but it - ll



all on one fin-ger; I know it sounds cra-zy just the way that we live...  
 be good to you, — I know there's a bal-ance; I see it when I swing past...

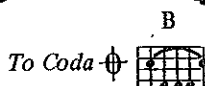
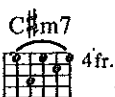
A(addB)



Be - tween a laugh and a tear. \_\_\_\_\_



Smile in the mir - ror as you — walk by; be-tween a laugh and a tear —



and that's as good as it can get for us — and there ain't no rea - son to stop

1. **A** **A(addB)/C#** **A** **E/G#** **E/F#:**

try - in'.

**F#m7** **A/C#** **B** **F#m/C#** **A**

**E/G#** **F#m** **A/C#** **B**

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

Be - tween a

*Coda* **B** **A(addB)**

ain't no rea - son to stop try - in'.

A(addB)/C#

A

E/G#



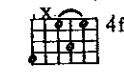
First system of musical notation. The vocal line consists of a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F#m7

A/C#

B(addC#) 4fr.

A(addB)/C#



Second system of musical notation. The vocal line continues with a half note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment continues with the same rhythmic pattern.

When par - a - dise... can no

E

F#m7

A/C#

B



Third system of musical notation. The vocal line continues with a half note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment continues with the same rhythmic pattern.

lon - ger a - muse you, ...

whoa.

Repeat and fade

F#m/C#

A

E/G#

F#m

A/C#

B



Fourth system of musical notation. This system contains only the piano accompaniment, which concludes with a final chord in the right hand and a whole note bass line in the left hand.

# RUMBLESEAT

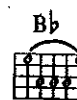
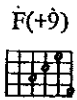
Words and Music by  
JOHN MELLENCAMP

Medium Rock tempo



Musical notation for the first system, including guitar and piano parts.

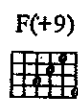
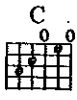
2.



Musical notation for the second system, including guitar and piano parts.

1. All \_\_\_\_\_ the leaves are green; all \_\_\_\_\_ my friends are gone; I'm  
2. 3. (see additional lyrics)

Musical notation for the third system, including guitar and piano parts.



Musical notation for the fourth system, including guitar and piano parts.

liv-in' in my home-town; I can bare-ly get a-long. I feel sor-ry for my-self; that's an

Musical notation for the fifth system, including guitar and piano parts.

B $\flat$  C

easy thing to do; I feel sor - ry for the world; I feel sor - ry for you. —

B $\flat$  C B $\flat$  Last time to Coda

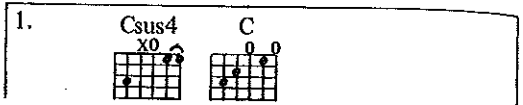
Yes, I am a pit - i - ful sight; — I can't e - ven get

C F/C F B $\flat$

one thing right. I know just what it's like — se ad - in', rid - in' in the

C F

rum - ble seat. — Yes, I know just what it's like — to be a



big time rid - er in the rum - ble - seat. — Well, I could

2.



*D. S. al Coda*

Coda



Hey!

life a - round. I'll be



rid - in' high with my feet kicked up in the rum - ble - seat. —  
 — for a drive and we'll be sing - in', shot - gun from that rum - ble - seat. —  
 you a kiss and we'll be rid - in' big time in my rum - ble - seat. —

1. 2. 3. F

Yeah, we'll go— Hey!  
Yes, I'll blow—

Bb C Csus4 C Csus4 C Csus4 C Csus4 F

2. Well, I could have a nervous breakdown,  
But I don't believe in shrinks;  
I should be drunker than a monkey  
But I don't like to drink.  
Call up some girls,  
But I'm afraid of the phone;  
I'm always talkin' to myself;  
I guess I'm never alone.  
Am I the only one that feels this way?  
I'd buy myself some stylish clothes;  
But I sure hate to pay.

Chorus

3. The sun is coming up;  
Just goin' to bed.  
I combed my hair with my pillow;  
Still got some dreams left.  
Tomorrow is a new day;  
Gonna make these dreams come true.  
I'm gonna believe in myself;  
I'll tell you what I'm gonna do,  
I'm gonna stop puttin' myself down;  
I'm gonna turn my life around.



# YOU'VE GOT TO STAND FOR SOMETHIN'




Words and Music by  
JOHN MELLENCAMP

Moderately

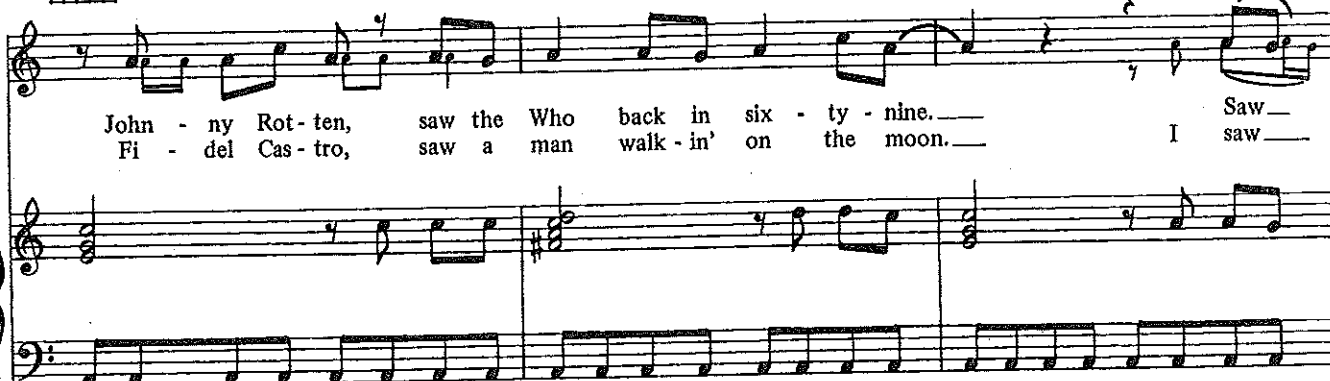






I've seen the Roll - in' Stones, - for - got - a - bout  
ki - ta Krush - chev kiss - in'

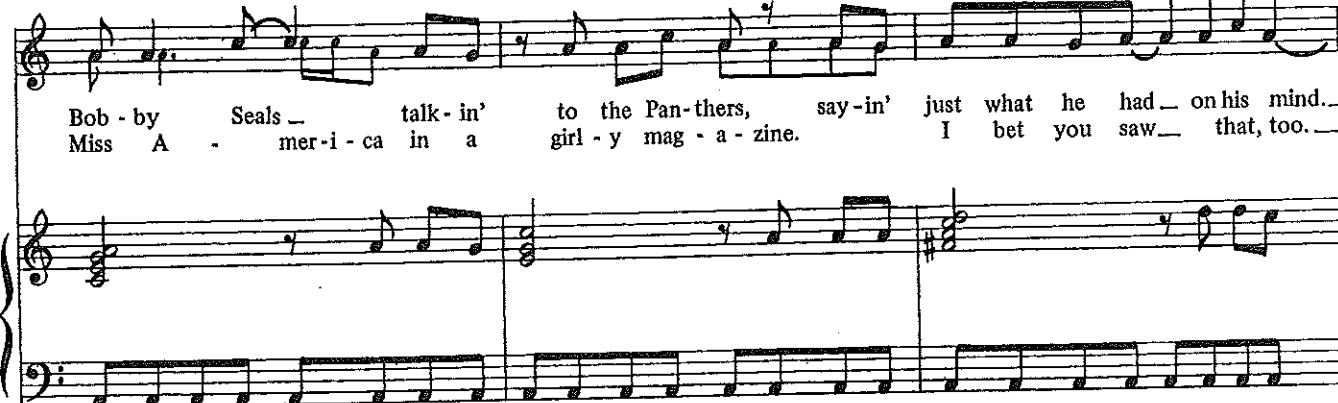
C/A  D7/A  Am7 



John - ny Rot - ten, saw the Who back in six - ty - nine. — Saw —  
 Fi - del Cas - tro, saw a man walk - in' on the moon. — I saw —



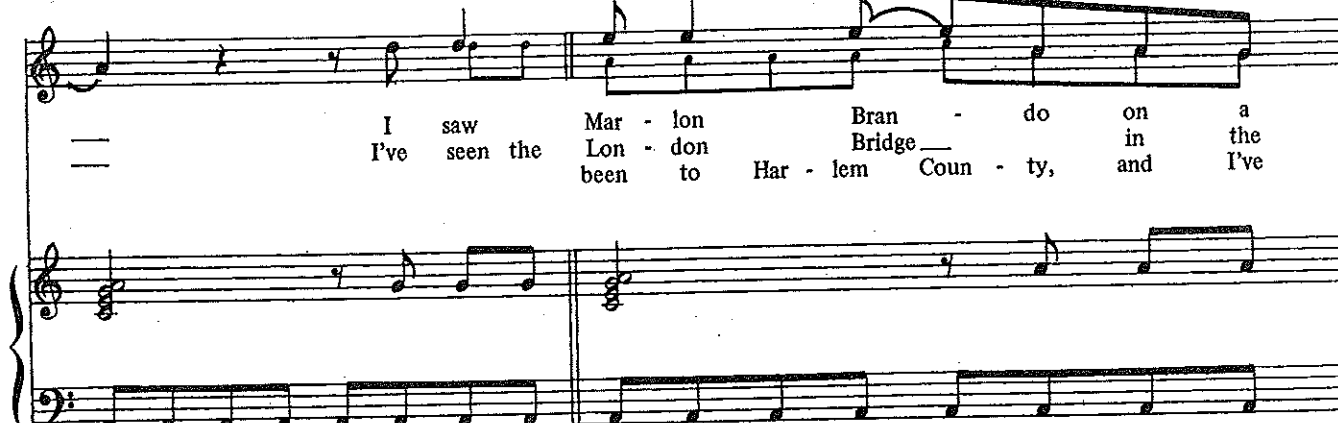
C/A  D7/A 

Bob - by Seals — talk - in' to the Pan - thers, say - in' just what he had — on his mind. —  
 Miss A - mer - i - ca in a girl - y mag - a - zine. I bet you saw — that, too. —



Am7  Am7 

— I saw Mar - lon Bran - do on a  
 — I've seen the Lon - don Bridge — in the  
 been to Har - lem Coun - ty, and I've





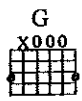
mo-tor-cy - cle, he was act - in' out re - bel - lion. I saw  
 mid - dle of the des - ert, seen thir - ty - three years go by. I know the A -  
 seen Par - is, Tex - as, and I've spent some time in Rome. I know a



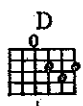
Rock - y Stal - lone in an X - rat - ed mov - ie and I  
 mer - i - can peo - ple paid a high price for jus - tice. but the  
 lot of fun - ny peo - ple in a lot of fun - ny plac - es



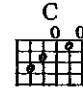
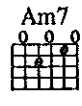
called "The I - tal - ian Stal - lion." I've seen a lot of things,  
 don't know why, no - bod - y seems to know why. I know a lot of things,  
 Mid - west is my home. We've got to start



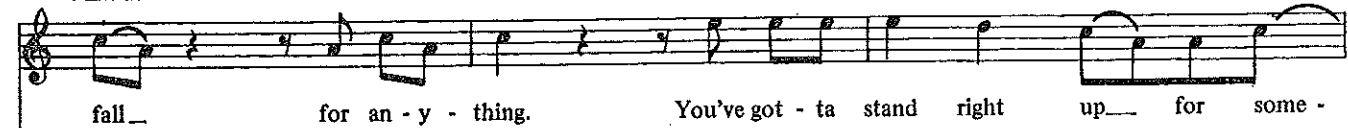
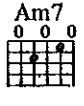
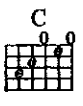
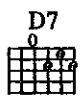
— but I have not seen a lot of oth - er things. But  
— but I don't know a lot of oth - er things, and  
re - spect - in' this world, or it's gon - na turn a - round



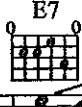
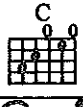
To Coda



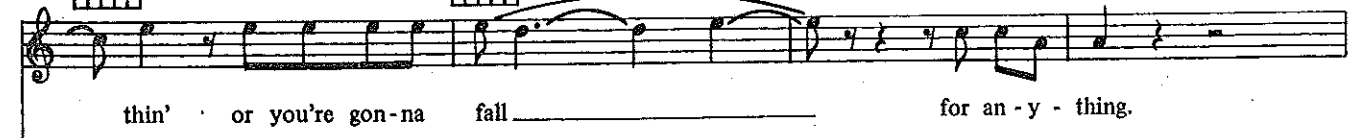
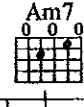
I know\_ you've got to } stand\_ for some - thin' or you're gon - na  
yeah, yeah, yeah\_ You've got to }  
bite off our face\_ You've got to }



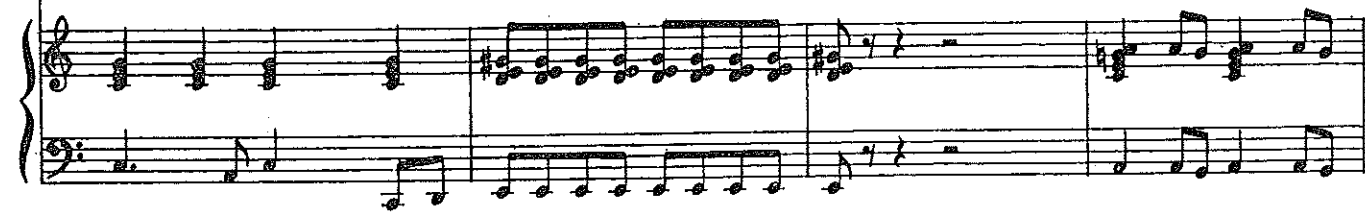
fall\_ for an - y - thing. You've got - ta stand right up\_ for some -



1.



thin' or you're gon-na fall\_ for an - y - thing.



C                      D7/A                      C                      Am7

Chord diagrams for C, D7/A, C, and Am7 are shown above the first system of music. The system includes a vocal line and a piano accompaniment with treble and bass staves.

C/A                      D7/A                      Am7                      2.                      Am7

I saw Ni - — for an - y -

Chord diagrams for C/A, D7/A, Am7, and Am7 are shown above the second system. The lyrics "I saw Ni - — for an - y -" are written below the vocal line. The system includes a vocal line and a piano accompaniment.

G/A 3fr.                      Am7                      G/A 3fr.

thing.

Chord diagrams for G/A 3fr., Am7, and G/A 3fr. are shown above the third system. The word "thing." is written below the vocal line. The system includes a vocal line and a piano accompaniment.

Am7                      G/A 3fr.                      Am7                      D. S.  $\frac{3}{4}$  at Coda  $\Phi$                       G/D

Well, I've

Chord diagrams for Am7, G/A 3fr., Am7, and G/D are shown above the fourth system. The lyrics "Well, I've" are written below the vocal line. The system includes a vocal line and a piano accompaniment.

Coda

Am7 C D7

stand\_ for some - thin' or you're gon - na fall\_ for an - y -

1.2. C 3. C Am7

thing. You've got to thing. Yeah, you've got - ta stand right up\_ for some -

C E7 Tacet

thin' or you're gon - na fall\_ for an - y -

Play 4 times (Vocal ad lib)

Am7 C/A D7 D7/A Am7 D Am

thing.

Last time rit.

# R.O.C.K. IN THE U.S.A.

(A Salute to 60's Rock)

Words and Music by  
JOHN MELLENCAMP

Fast Rock beat

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. Each system includes a guitar part with chord diagrams and a piano accompaniment with right-hand (R.H.) and left-hand (L.H.) parts. The first system is labeled 'Fast Rock beat' and includes chords E, A/E, D/E, A/E, E, and A/E. The second system includes chords D/E, A/E, E, A, D, and A. The third system includes chords E, A, and a first ending with D and A, followed by a second ending with D and A. The word 'They' appears at the end of the third system.

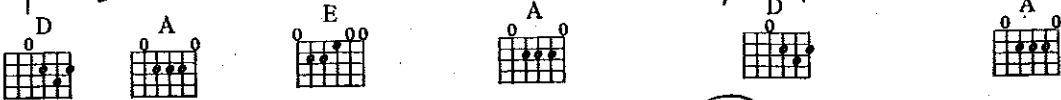
**System 1:** Chords: E, A/E, D/E, A/E, E, A/E. *f* R.H. L.H.

**System 2:** Chords: D/E, A/E, E, A, D, A.

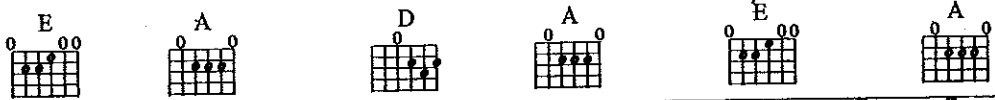
**System 3:** Chords: E, A, 1. D, A, 2. D, A. They



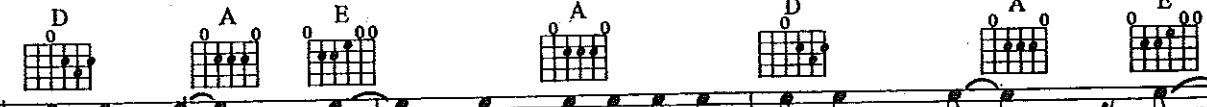
come from the cit - ies and they come from the small - er towns, \_\_\_\_\_



beat up cars with gui - tars and drum - mers go - in'



crack, boom, bam. \_\_\_\_\_ R. O. C. K. in the



U. S. A. \_\_\_\_\_ R. \_\_\_\_\_ O. C. K. in the U. S. A. \_\_\_\_\_ R. \_\_\_\_\_



A D A B

O. C. K. in the U. S. A., - yeah, yeah.

No chord E A/E D/E A/E

Rock - in' in the U. S. A.

E A/E D/E A/E E A

Said good - bye - to their fam -

D A E A D A

lies, said good-bye to their friends; with



pipe dreams in their heads and ver - y lit - tle mon - ey in their hands. —



Some are black and some are white,



ain't too proud to sleep on the floor — to - night. — With the blind faith of Je - sus, you

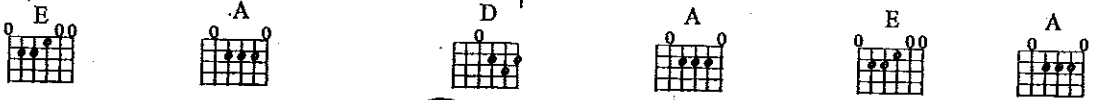


N.C.

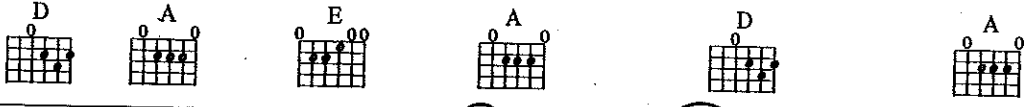
know that they — just might be rock - in' in the U. S. A. —



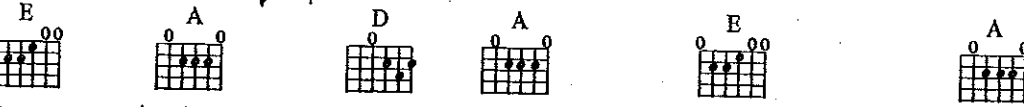
First system of musical notation, including a vocal line with a whole rest and a piano accompaniment.



Second system of musical notation with lyrics: "Voic - es from no - where and voic - es from the larg - er towns \_\_\_\_\_"



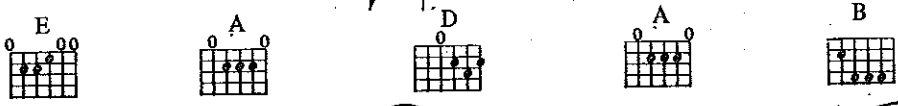
Third system of musical notation with lyrics: "filled our heads\_ full of dreams\_ turned our world\_ up -"



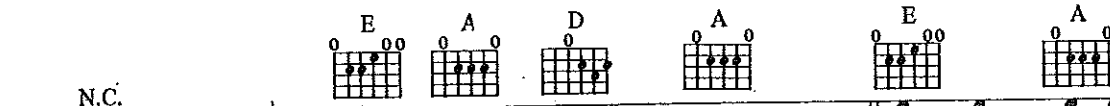
Fourth system of musical notation with lyrics: "side down.\_ There was Fran - kie Ly - mon, Bob - by Ful - ler,"



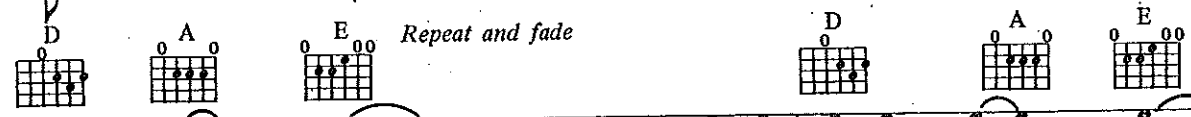
Mitch Ry-der, (they were rock-in'), Jack- ie Wil - son, Shan-gri - las. Young Ras-cals, (they were rock-in')



Spot-light on Mar - tha Reeves, let's don't for - get James Brown.



Rock-in' in the U. S. A. Hey! R. O. C. K. in the



*Repeat and fade*

U. S. A. R. O. C. K. in the U. S. A. R.

# THE KIND OF FELLA I AM



Words and Music by  
JOHN MELLENCAMP


Moderate Rock



Em  No chord  N.C.

*mf*  
(Slide guitar as played by Ry Cooder.)

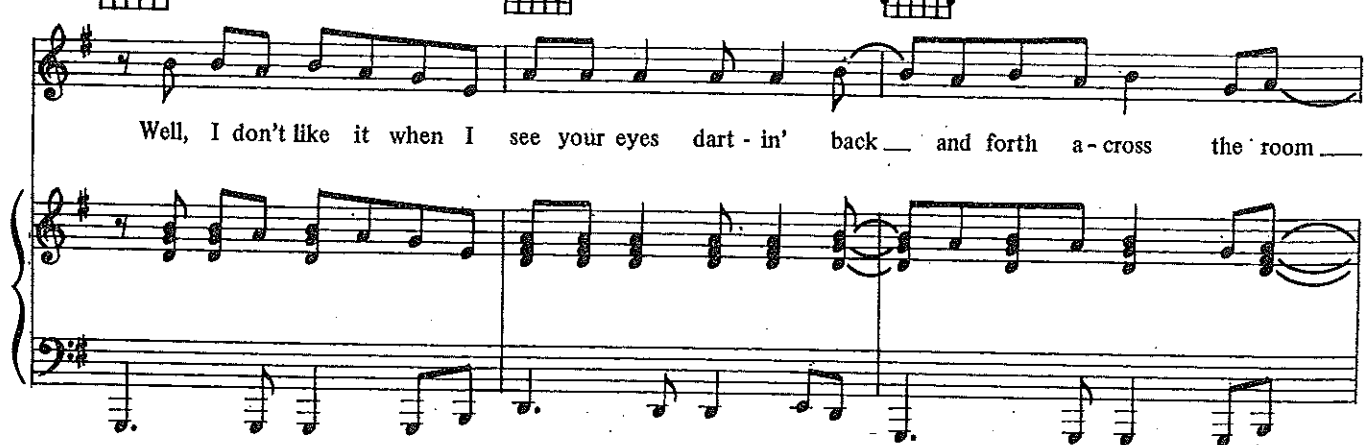


Em  N.C. 



G  D  G 

Well, I don't like it when I see your eyes dart - in' back — and forth a - cross the room —





and I don't like it when I see you do - in' danc - es and



ba - by, that I ain't used to. But that's the kind of fel - la I



am. That's the kind of fel - la I am. I'm a



jeal - ous kind of fel - la and I } might fall in love with you. —  
got my eye on you. —



N.C.

I'm a jeal - ous kind of fel - la and I



To Coda



N.C.

just might fall in love with you.  
got my eye on you...



N.C.

Well, I don't like it when you



try to im - press me with your dad - dy's jewels and his car.

D G D

And I don't like it when I hear you talk - in' 'bout your

G D G

ex - boy - friend, - the mov - ie star. - But what I like is when I

D G D

walk you home - and you let me hold - you tight. -

G D Em

But I don't like it when I hear that you learned - it, all this from some oth -



*D. S.*  $\text{♩}$  *al Coda*  $\text{♩}$

Coda  $\text{♩}$  Em

0	0	0	0	0	0
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		

er guy. — But that's the

N.C.

Em

0	0	0	0	0	0
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		

N.C.

Em

0	0	0	0	0	0
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		

N.C.

Em

0	0	0	0	0	0
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		

N.C.

Em

0	0	0	0	0	0
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		

N.C.

Em

0	0	0	0	0	0
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		
2	3	4	5		

# PAPER IN FIRE

Words and Music by  
JOHN MELLENCAMP

Moderately Fast Rock

B7(no3rd)



E/B



B5



Musical notation for the first system, including guitar and piano parts. The guitar part is in the key of B major (two sharps) and 4/4 time. The piano part is in the same key and time, starting with a mezzo-piano (mp) dynamic. The system consists of a guitar staff and a piano grand staff (treble and bass clefs).

B7(no3rd)



E/B



B5



Musical notation for the second system, including guitar and piano parts. The guitar part continues with the same key and time signature. The piano part continues with the same key and time signature. The system consists of a guitar staff and a piano grand staff.

B7(no3rd)



E/B



She had a dream  
He wan-ted love  
There is a good life

Musical notation for the third system, including guitar and piano parts. The guitar part includes a repeat sign and a fermata. The piano part includes a fermata. The system consists of a guitar staff and a piano grand staff. The lyrics are written below the piano part.

B5



and boy, it was a good one.  
with no in - volve - ment.  
right a - cross this green field.

B7(no3rd)



E/B



B5



So she chased af - ter her dream with much de - sire.  
So he chased the wind; that's all his sil - ly life re - quired.  
And each gen - er - a - tion stares at it from a - far.

B7(no3rd)



E/B






But when she got too close  
And the days of van -  
But we keep no check

B5





to her ex - pec - ta - tions, well, the  
i - ty went on for - ev - er. And he  
on our ap - pe - tites. So the

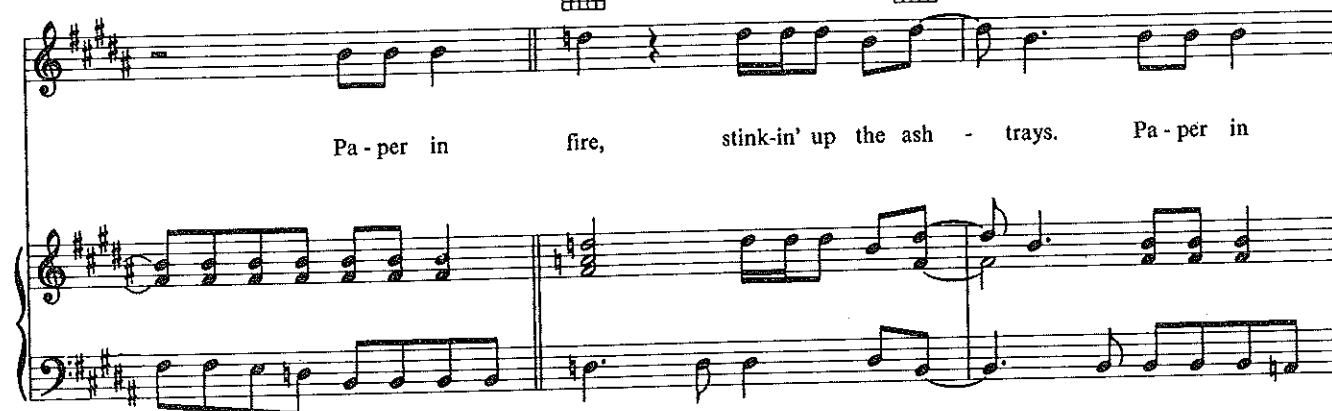
A  E  B5 



dream burned up like pa - per in fire.  
 saw his days burn up like pa - per in fire.  
 green fields turn to brown like pa - per in fire.



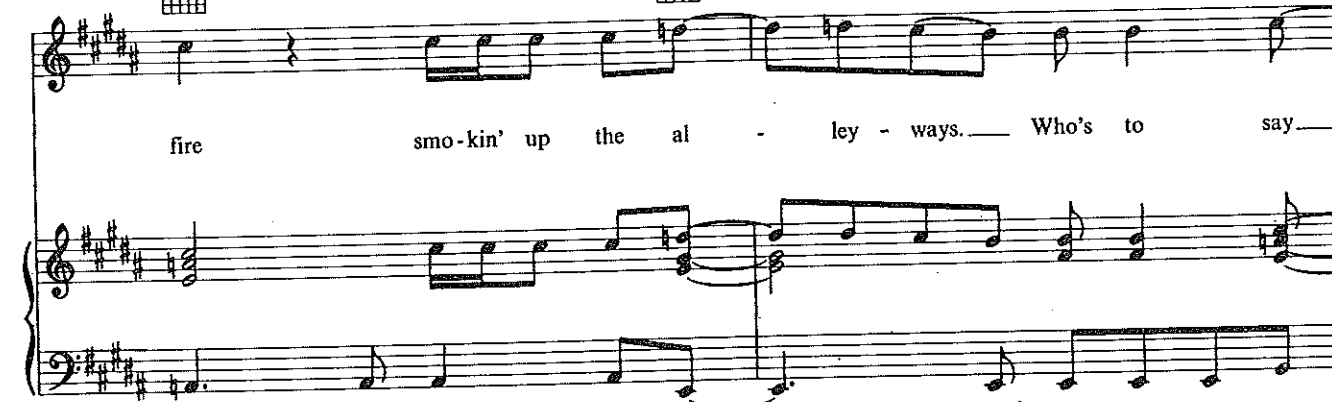
D#  B5 





Pa - per in fire, stink-in' up the ash - trays. Pa - per in



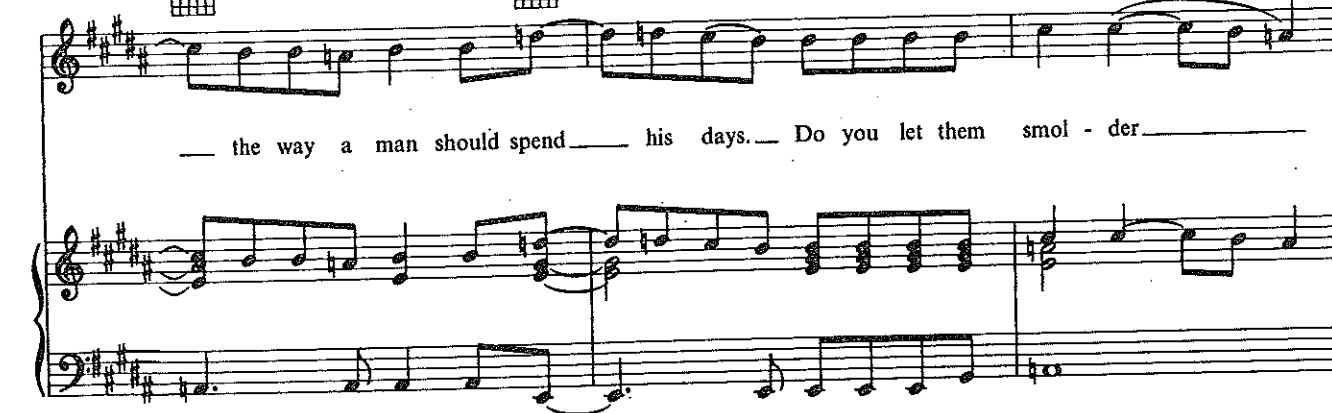
A  E 

fire smo-kin' up the al - ley - ways. Who's to say.



A  E  A  To Coda 

the way a man should spend his days. Do you let them smol - der



1.  



like pa - per in fire? \_\_\_\_\_

2.  





like pa - per in fire? \_\_\_\_\_






D.S.  al Coda 



 Coda



like pa-per in fire. — Pa-per in



fire, stink-in' up the ash - trays. Pa-per in fire, smok-in' up the al -



ley - ways. — Who's to say — the way a man should spend —



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

— his days. — Do, you let them smol - der, — like pa - per in fire? —

Piano accompaniment for the first system, featuring a treble and bass clef. The bass line has a steady eighth-note accompaniment.

*Repeat And Fade*

B5



B7(no3rd)



E/B



Musical staff with treble clef, mostly containing rests.

Piano accompaniment for the second system, including a dynamic marking of *mp* (mezzo-piano).

B5



B7(no3rd)



E/B



Musical staff with treble clef, mostly containing rests.

Piano accompaniment for the third system.

B5



Musical staff with treble clef, ending with a double bar line.

Pa - per in fire. —

Piano accompaniment for the final system, concluding the piece.

# DOWN AND OUT IN PARADISE

Words and Music by  
JOHN MELLENCAMP

Medium

A5 G5 E5 A5 G5 E5

Hey, hey, hey.

A5 G5 E5 A5 G5 E5

Well. \_\_\_\_\_

A5 G5 E5

Dear Mis - ter Pres - i - dent, I live in the sub - urbs, got a  
 Dear Mis - ter Pres - i - dent, I used to be a dan - cer I'm  
 Dear Mis - ter Pres - i - dent, I'm just a young - kid,



A5                      G5                      E5

0                      3fr.                      0

it's a long way from Wash - ing - ton, D. C. \_\_\_\_\_  
 lit - tle bit too old so I be - came a sec - re - tar - y. \_\_\_\_\_  
 in the fourth grade at Ri - ley El - e - men - ta - ry. \_\_\_\_\_

A5                      G5                      E5                      G5/E                      A5/E

0                      3fr.                      0                      3fr.                      0x

Had me a job work - in' for wag - es till the  
 Mar - ried a man in Las Ve - gas, Nev - a - da,  
 My mom and dad's been act - in' fun - ny, I'm not sure, what,

A5                      G5                      E5                      A5                      G5                      E5

0                      3fr.                      0                      3fr.                      0

com - pa - ny moved out and they for - got a - bout me. Can't draw un - em - ploy - ment for  
 and ten years lat - er he ran out on the kids and me. Some said I was pret - ty, but  
 if it ain't got some - thing to do with me. My dad - dy's al - ways drunk, my

G5/E A5/E A5 G5 E5

some un-known rea-son. My kids are hun-gry; I've got four mouths to feed... I  
 those days are ov-er. Now, I've no place to live and I'm out on the streets... Oh,  
 mom's a ba-by sit-ter, and I don't like the Rus-sians 'cause I hear they hate me...

A5 G5 E5 G5/E A5/E

go out ev-'ry-day look-in' for suit-a-ble em-ploy-ment. Do you  
 — Mis-ter Pres-i-dent, can I tell you a sec-ret? I  
 Dear Mis-ter Pres-i-dent, can I ask you one ques-tion? When the

A5 G5 E5

think there's some-thing you could do for me? 'Cause I'm  
 nev-er ev-er thought that this could hap-pen to me. 'Cause I'm  
 bombs fall down, will they hurt ev-ery-one in my fam-i-ly? Yeah, yeah,

A5 G5 E5 A5 G5

Down and out here in Par - a - dise. Down and out and I'm

E5 A5 G5 E5

on my knees. I'm down and out here in Par - a - dise. Looks

A5 G5 E5 A5 G5 E5

like the milk and hon - ey done run out on me.

A5 G5 E5

Hey. Hey, hey, hey.

A5

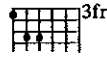
G5

B5

A5

G5

E5



2.  
No chord

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

A5 0 3fr. G5 3fr. E5

Three guitar chord diagrams are shown. The first is for A5 (0 2 2 2 0 0), the second is for G5 (3 3 3 3 0 0), and the third is for E5 (0 2 2 2 0 0).

The second system continues the music. The vocal line has a double bar line and then resumes with the lyrics "Hey, hey, hey." The piano accompaniment continues with similar rhythmic patterns.

A5 0 3fr. G5 3fr. E5 A5 0 3fr. G5 3fr. E5

A second set of guitar chord diagrams for A5, G5, and E5, identical to the first set.

The third system features a vocal line with a wavy line indicating a "Woo." sound. The piano accompaniment continues with a consistent eighth-note bass line.

A5 0 3fr. G5 3fr. E5

A third set of guitar chord diagrams for A5, G5, and E5.

The fourth system concludes the piece. The vocal line has the lyrics "Hey, hey, hey." and "'Cause I'm a". The piano accompaniment ends with a final chord. The instruction "D.S.  $\text{rit}$  and fade" is written at the end of the system.

# CHECK IT OUT

Words and Music by  
JOHN COUGAR MELLENCAMP

Moderately

C(addD) G Gsus4 G

C(addD) G Gsus4 C(addD) G

Gsus4 G F G omit on D.S.

F G C(addD)

A mill - ion young po - ets...  
 A mill - ion young po - ets...



scream - in' out their words — to a world full of peo - ple, just those  
 scream - in' out their words — may - be some day —








liv - in' to be heard. — Fu - ture gen - er - a - tions — rid - in' on the  
 words will be heard — by fut - ure gen - er - a - tions — rid - in' on the



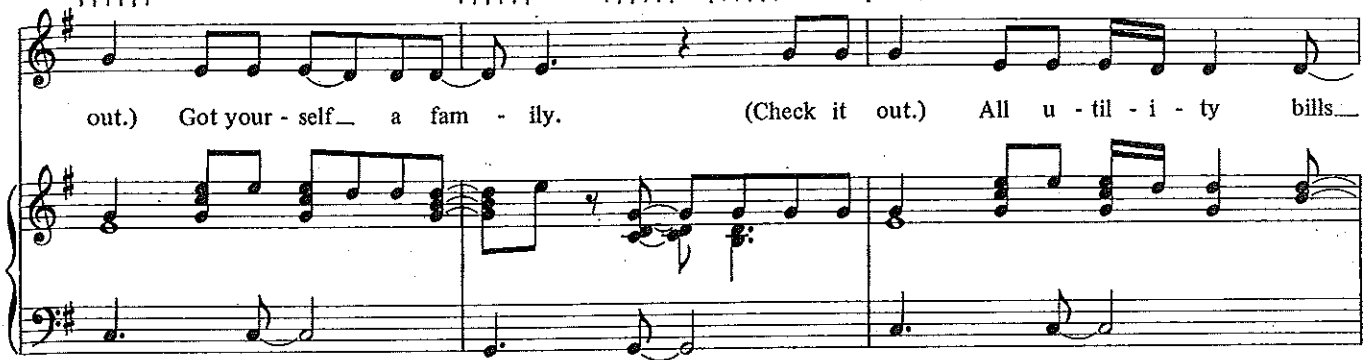
high - ways that we built. — I hope they have a bet - ter un - der - stand -  
 high - ways that we built. — May - be they'll have a bet - ter un - der - stand -



ing, (Check it out.) Go - in' to work — on Mon - day. — (Check it  
 ing. (Check it

C  G  Gsus4  G  C 




out.) Got your - self\_ a fam - ily. (Check it out.) All u - til - i - ty bills\_



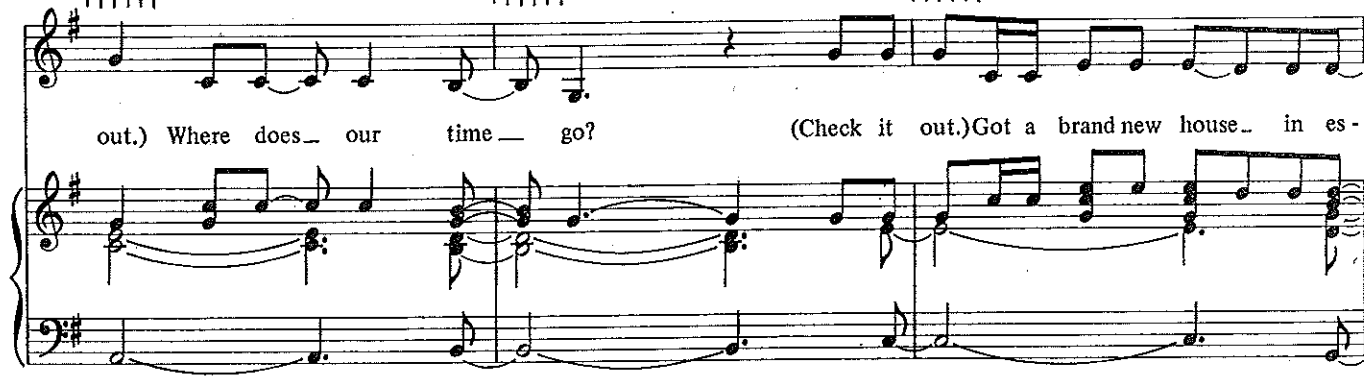
G  Gsus4  G  F  G  Gsus4  G 



\_ have been paid\_ You can't tell your best bud - dy that you love\_ him. (So check it



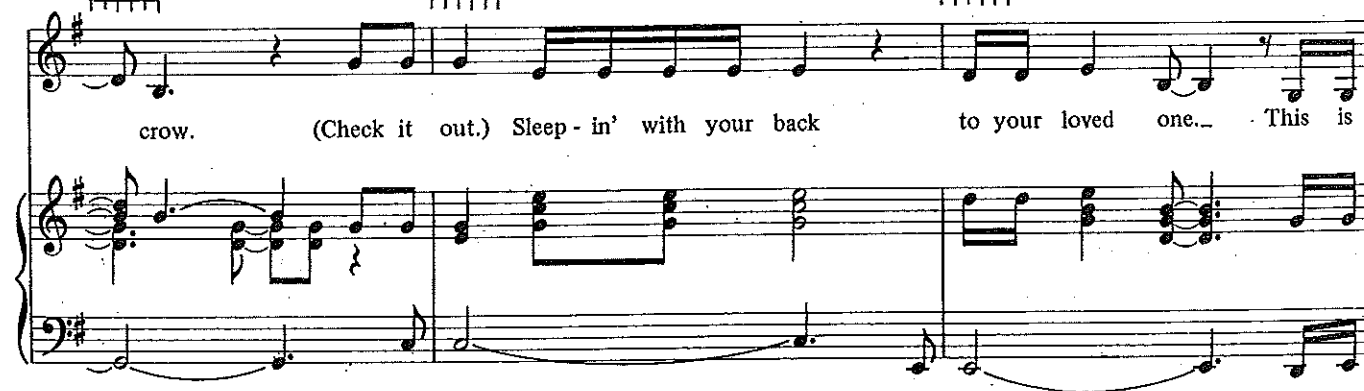
Am7  G/B  C 

out.) Where does\_ our time\_ go? (Check it out.) Got a brand new house\_ in es -



G  C  Em7 

crow. (Check it out.) Sleep - in' with your back to your loved one\_ This is





F G/F G Gsus4 G C(addD) G

all that we've learned\_ a - bout hap - pi - ness.

Gsus4 G C(addD) G Gsus4 G

C(addD) G Gsus4 G F G

F G C

(Check it out.) For - got to say hel - lo to my neigh -

G x000   Gsus4 x00   G x000   C 0 0

G x000   Gsus4 x00   G x000

bors... (Check it out.)Some-times.. I ques - tion my own be - hav - ior. (Check it

C(addD) 0 0

G x000   Gsus4 x00   G x000

out.) Talk - in' a - bout — the girls that we've seen on the sly, — just to

F

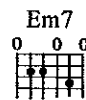
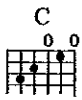
G x000   Gsus4 x00   G x000   Am7 0 0 0   G/B x0

tell our souls we're still the young li - ons. (So check it out.) Get - tin' too drunk on Sat -

C 0 0

G x000

ur - days. (Check it out.) Play - in' foot - ball with the kids... on

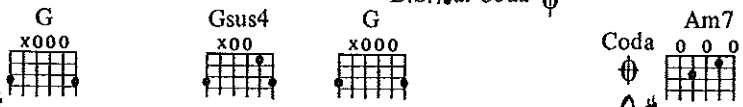


Sun-days. (Check it out.) Soar-in' with the ea-gles all — week long. And this is



all that we've learned... a-bout liv - ing... This is all that we've learned... a-bout liv -




*D.S. al Coda*



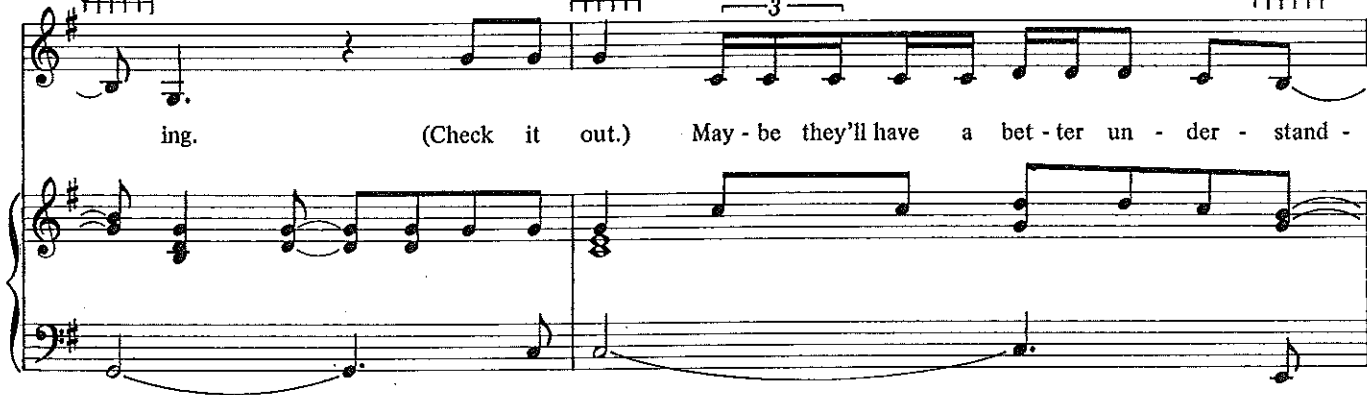
ing. — out.) Hope they'll have a bet - ter un - der - stand -




ing. (Check it out.) May - be they'll have a bet - ter un - der - stand -

G  C  Em7 

ing. (Check it out.) May - be they'll have a bet - ter un - der - stand -



F  G  Gsus4  G 

ing. (Check it out.) Hope they have a bet - ter un - der - stand - ing.



*Repeat and fade*  
C(addD)  G  C(addD)  G 

out.) (Check it out.) (Check it



C(addD)  G  F  G 

out.) (Check it out.) (Check it



# CHERRY BOMB

Words and Music by  
JOHN COUGAR MELLENCAMP

Medium



*mf*







Well, —

I lived on the out -  
The win - ter days, — they last —  
Sev - en - teen has — turned —

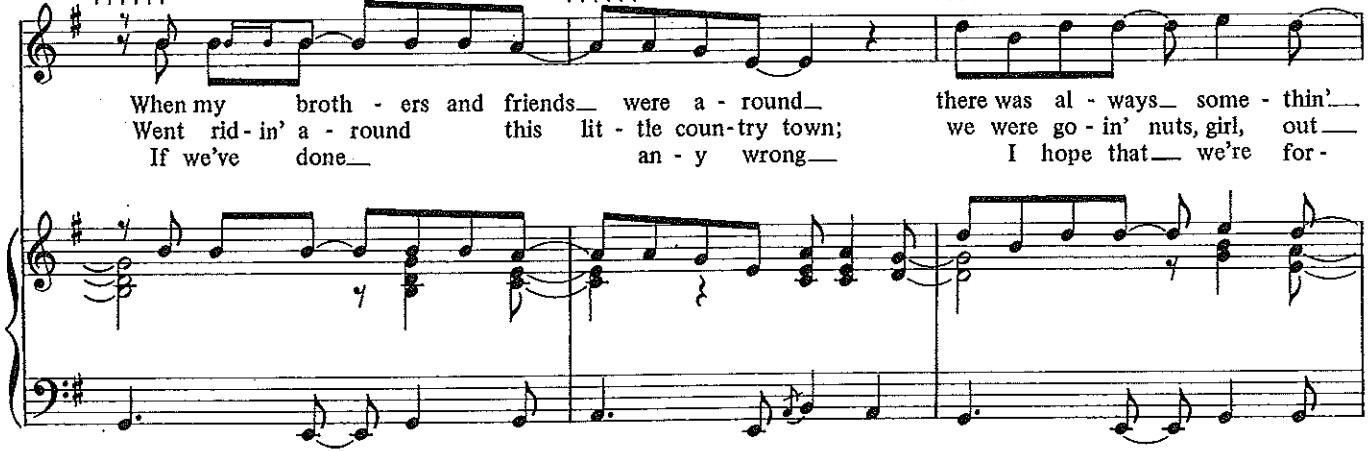





skirts of town —  
— for - ev - er, —  
— thir - ty - five, —

in an eight room farm house, ba - by.  
but the week - ends went by so quick. —  
I'm surprised that we're — still liv - in'.

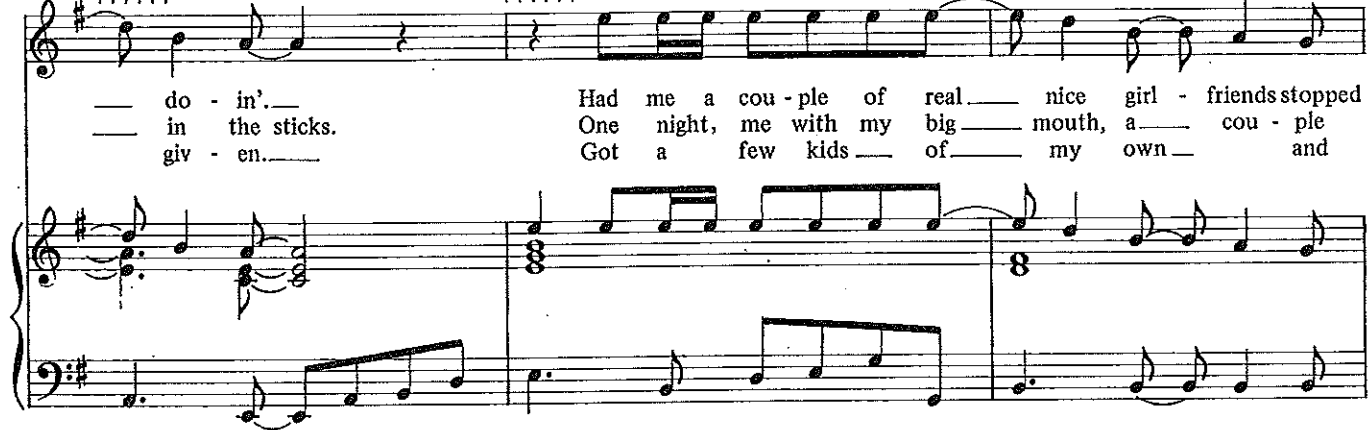
G  Am  G 




When my broth - ers and friends\_ were a - round\_ there was al - ways\_ some - thin'\_  
 Went rid - in' a - round this lit - tle coun - try town; we were go - in' nuts, girl, out\_  
 If we've done\_ an - y wrong\_ I hope that\_ we're for -



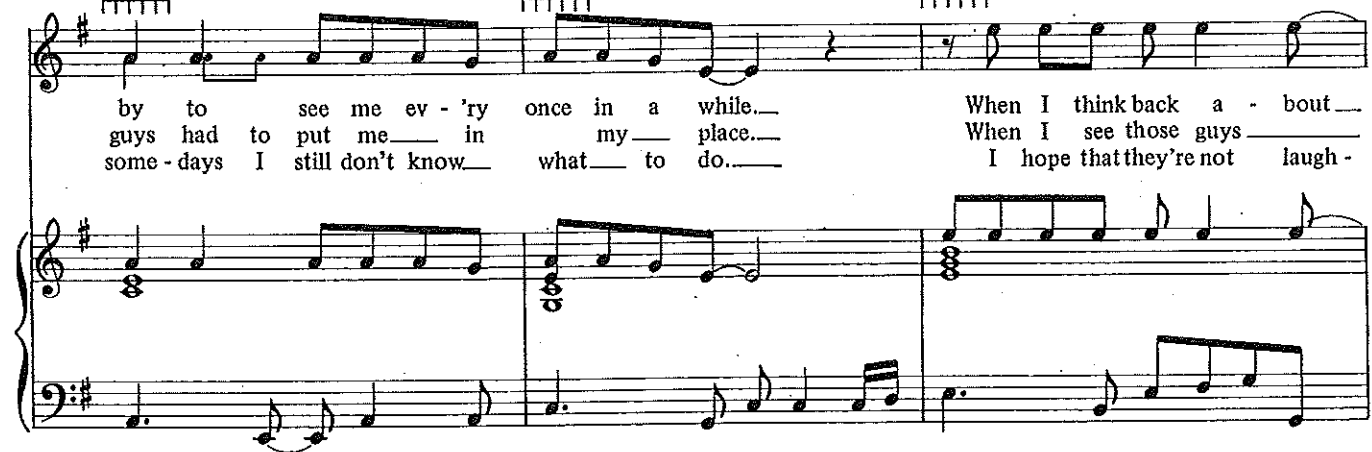
Am  Em  Bm 

— do - in'\_  
 — in the sticks. Had me a cou - ple of real — nice girl - friends stopped  
 giv - en. One night, me with my big — mouth, a — cou - ple  
 Got a few kids — of — my own — and



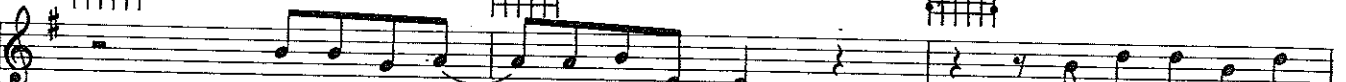
Am  C  Em 

by to see me ev - 'ry once in a while.\_ When I think back a - bout\_  
 guys had to put me\_ in my\_ place.\_ When I see those guys\_ —  
 some - days I still don't know\_ what\_ to do.\_ I hope that they're not laugh -





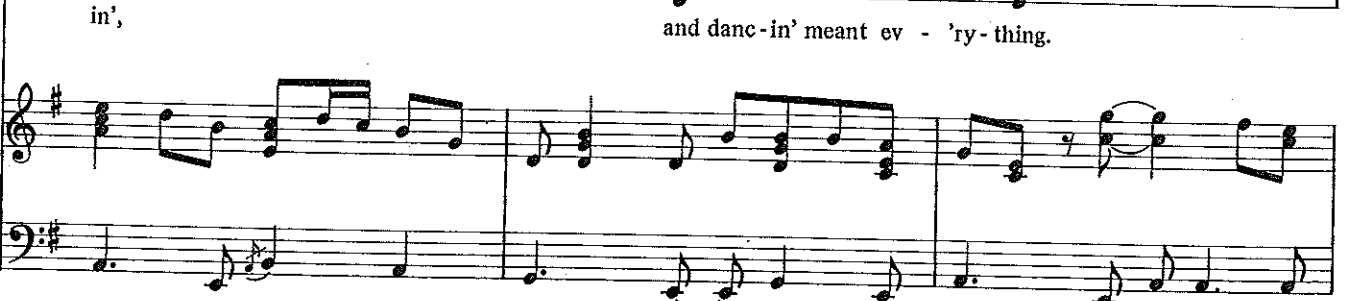
— those days— all I can do is sit and smile.—  
 — these days— we just laugh and say, "Do you re - mem - ber when. . ?"—  
 — in' too loud when they hear me talk - in' like this to you.—



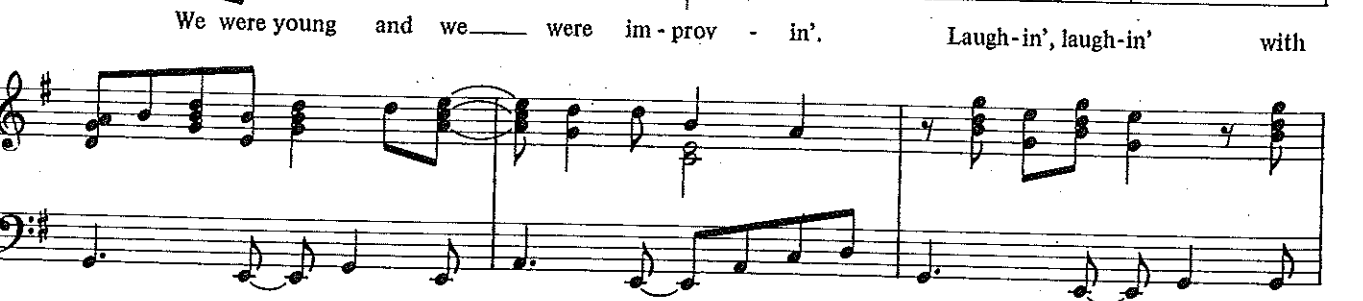
That's when a sport— was a sport,— and groov-in' was groov-



in', and danc-in' meant ev - 'ry-thing.



We were young and we— were im - prov - in'. Laugh-in', laugh-in' with



Am 0 0 G x000 Am 0 0

our friends... Hold-in' hands meant some-thin', ba-by.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: Am (0 0), G (x000), and Am (0 0). The bottom two lines are piano accompaniment in G major, with a treble and bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

G x000 Am 0 0 G x000

Out-side the club, "Cher-ry Bomb",- our hearts were

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: G (x000), Am (0 0), and G (x000). The bottom two lines are piano accompaniment in G major, with a treble and bass clef. The piano part continues with eighth-note accompaniment.

Am 0 0 G x000 Am 0 0




real-ly thump-in'... Say, "Yeah, yeah, yeah." Say, "Yeah, yeah, yeah."


Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: Am (0 0), G (x000), and Am (0 0). The bottom two lines are piano accompaniment in G major, with a treble and bass clef. The piano part continues with eighth-note accompaniment.




G x000 Am7 0 0 0 G x000 1 Am7 0 0 0

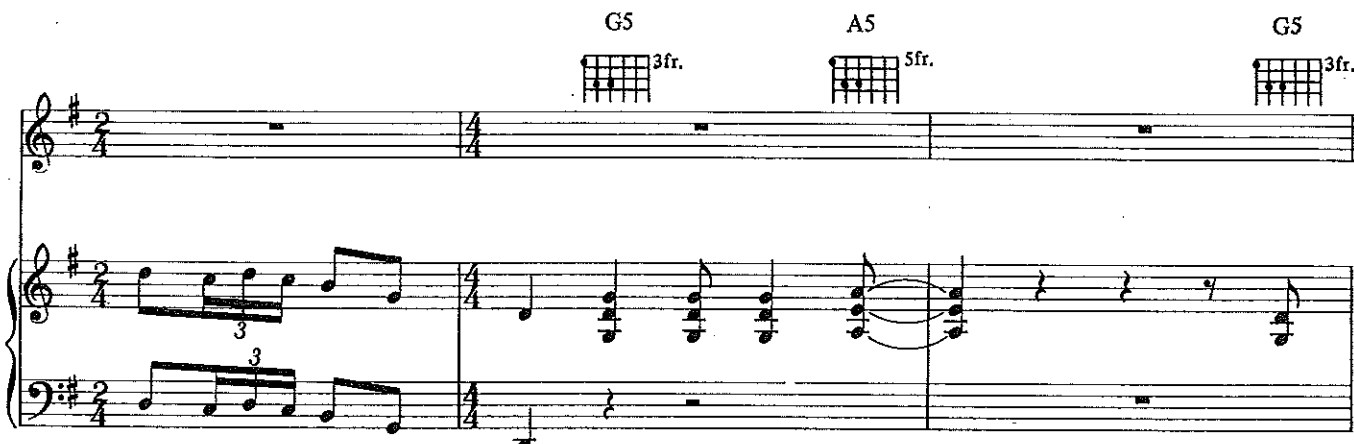
Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef, mostly consisting of rests. Above it are four guitar chord diagrams: G (x000), Am7 (0 0 0), G (x000), and Am7 (0 0 0). The bottom two lines are piano accompaniment in G major, with a treble and bass clef. The piano part continues with eighth-note accompaniment.





2. Am7  G  Am7  N.C.

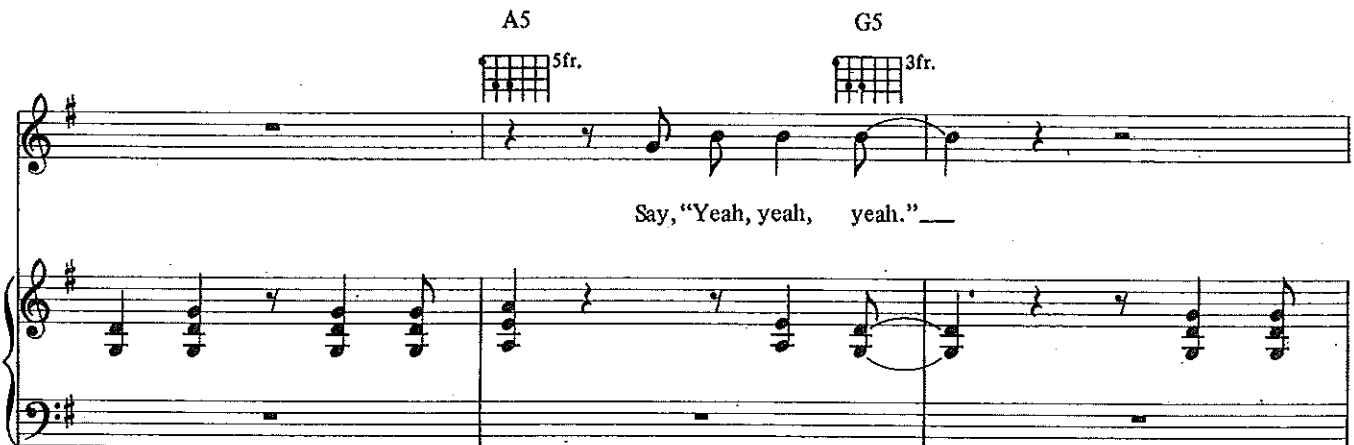









G5  3fr. A5  5fr. G5  3fr.



A5  5fr. G5  3fr.

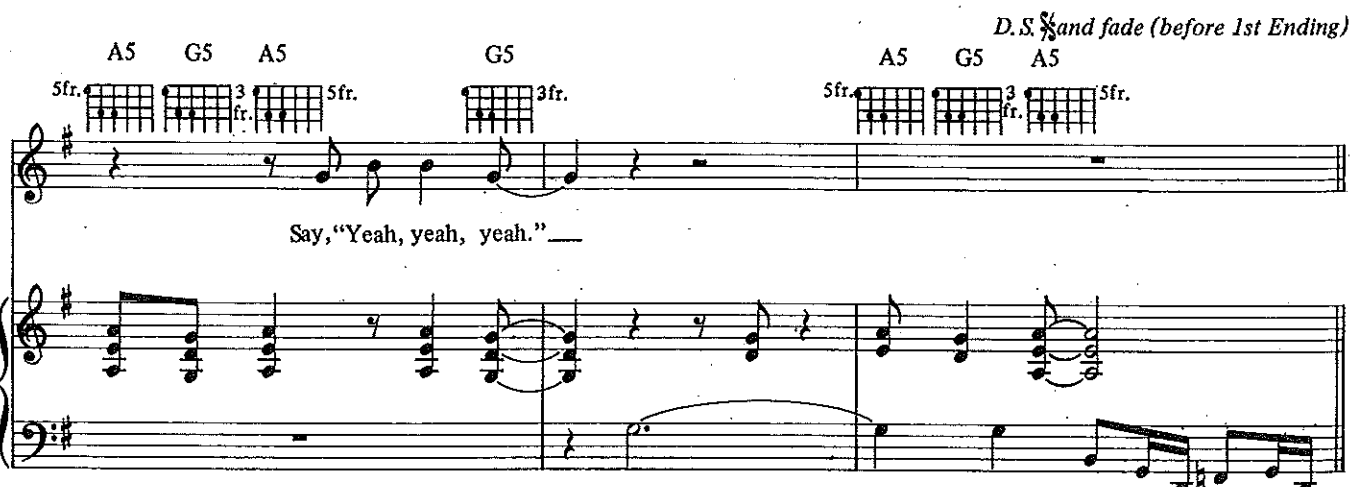
Say, "Yeah, yeah, yeah." —



A5  5fr. G5  3fr. A5  5fr. G5  3fr. A5  5fr. G5  3fr. A5  5fr.

*D.S.  $\frac{3}{4}$  and fade (before 1st Ending)*

Say, "Yeah, yeah, yeah." —



# THE REAL LIFE

Words and Music by  
JOHN MELLENCAMP

Medium

B(addC#) F#

C#

B(addC#) F#

C#

D#m

Chord diagrams for the first system: B(addC#) F# (4fr.), C# (4fr.), B(addC#) F# (4fr.), C# (4fr.), and D#m (6fr.).

The first system consists of a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part is marked *mf*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

B(addC#) F#

C#

B(addC#) F#

C#

Chord diagrams for the second system: B(addC#) F# (4fr.), C# (4fr.), B(addC#) F# (4fr.), and C# (4fr.).

The second system continues the guitar and piano accompaniment from the first system.

B

C# 4fr.

B

C# 4fr.

B

C# 4fr.

D#m 6fr.

Chord diagrams for the third system: B, C# (4fr.), B, C# (4fr.), B, C# (4fr.), and D#m (6fr.).

The third system continues the guitar and piano accompaniment. A double bar line is present at the beginning of the system.

1. Su - zanne\_ div - orced\_ her hus - band, she got the keys to the car\_ and the home..  
 2. Jack - son Jack - son was \_ a good kid; he had four years of col - lege and a bach -  
 3. See additional lyric

The fourth system shows the piano accompaniment for the lyrics, continuing from the previous system.

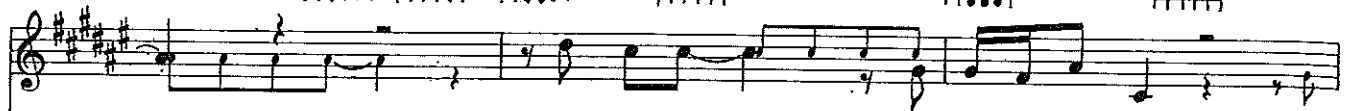
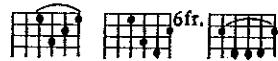
D#msus2 D#m

B

C#

B

C#



e - lors de - gree... But her friends... were real - ly his friends.  
 Start - ed work - in' when he was twen - ty one. Got



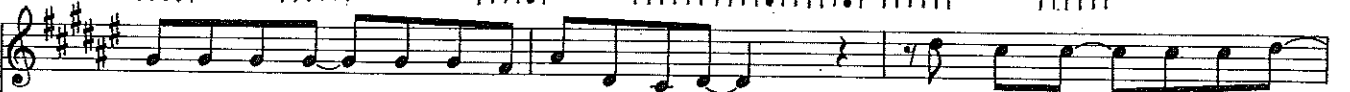
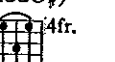
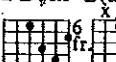
B

C#

D#m

A#m/D# D#msus2 D#m B(addC#)

C#



No one stops by... to see her much an - y - more... So one night... she goes back -  
 fed up and quit... when he was for - ty - three... He said, "My whole life... I've



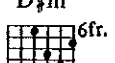
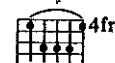
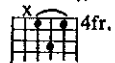
B(addC#)

C#

B(addC#)

C#

D#m



— down to the old haunts that, once up - on a time, — were — her own.  
 done what I'm sup - posed to do; now I'd like to may - be do — some - thing for my - self. And



B(addC#)

C#

B(addC#)

C#

B(addC#)

C#

D#m



She did - n't know no - bod - y out - there no more. And the whole ex - per - i - ence just made her feel -  
just as soon as I fig - ure out - what that is, you can bet your life - I'm gon - na give -

D#sus2

D#m

B

F#

C#



— so old. — She says: }  
— it hell. — He says: } "I want - to live - the real life.

B

F#

C#

B

F#



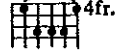
I want to live my life close to - the - bone. Just be - cause - I'm mid - dle - aged, -

C#

B

F#

C#



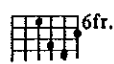
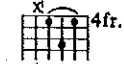
— that don't mean I want to sit a - round my house and watch - T. V. -

B(addC#)

D#m

B(addC#)

C#



I want the real life. — I want to live — the real life."

1.

D#m

A#m/D#

D#m

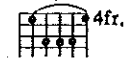
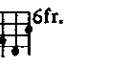
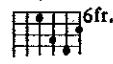
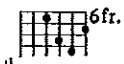
2.

D#m

B

C#

B



C#

B

C#

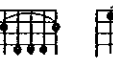
D#m

A#m/D#

D#m

B

C#



B

C#

B

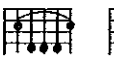
C#

B

C#

D#m

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



Coda B F# C# 4fr.

I want \_ to live \_ the real life.

B F# C# 4fr. B F#

I want to live my life close to \_ the \_ bone. Just be - cause I'm mid - dle - aged, \_

C# 4fr.

\_ that don't mean I want to sit a - round my house and watch \_ T. V. \_

B(addC#) D#m B(addC#)

I want \_ the real life. \_ I want to live \_ the real life \_

D#m 6fr. B(addC#) 4fr. C# 4fr. D#m 6fr. D#msus2 4fr. D#m 6fr.

I want the real life."

B 4fr. C# 4fr. B 4fr. C# 4fr. B 4fr. C# 4fr. D#m 6fr.

1.2. Instrumental  
3.4. "I want to live the real life. I want to live my life

1.2. A#m/D# 4fr. D#m 6fr. 3. A#m/D# 4fr. D# 4fr. 4.

close to the bone." close to the bone."

*Additional lyric*

I guess it don't matter how old you are,  
 Or how old one lives to be.  
 I guess it boils down to what we did with our lives.  
 And how we deal with our own destinies.  
 But, something happens when you reach a certain age,  
 Particularly to those ones that are young at heart.  
 It's a lonely proposition when you realize  
 That there's less days in front of the horse  
 Than riding in the back of this cart.  
 I say:

*Coda (chorus)*

# WE ARE THE PEOPLE

Words and Music by  
JOHN COUGAR MELLENCAMP

Medium Rock

mf

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 4/4 time signature, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The left hand provides a bass line with a bass clef, featuring a steady eighth-note accompaniment.

The second system continues the piano introduction with similar melodic and harmonic patterns in the right and left hands.

C#m                      Amaj7                      B

0 4fr.                      0 0                      0 0 0 0

If you're feel - in'    shut — down, —                      may my thoughts be with —  
If you are one of the    home - less, —                      may our thoughts be with —  
You see your - self as a    lead - er, —                      may my thoughts be with —

The third system features a vocal melody line with lyrics and a piano accompaniment. Above the vocal line are three guitar chord diagrams: C#m (0 4fr.), Amaj7 (0 0), and B (0 0 0 0). The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.



C♯m



Amaj7



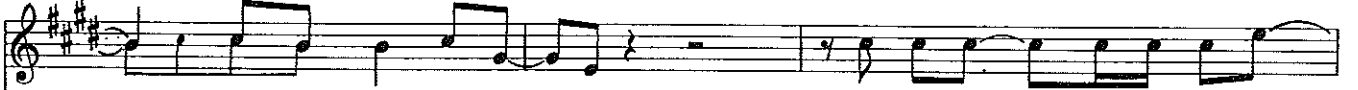
— you.                    If you're a black man be - in' beat down and shoved all a - round,  
 — you.                    If you are scared and a - lone,  
 — you.                    If you try to div - ide and con - quer,



B



C♯m



— may my thoughts be with you.                    If your world's get - fin' a lit -  
 — you know our thoughts are with you.                If you are one of the for -  
 — we'll rise up a - gainst you.                                We know on - ly the strong



Amaj7



B



C♯m



— the too tough,                    you know our thoughts are with you.  
 — tu - nate ones,                    we all know it's lone - ly up there.  
 — will sur - vive,                    but the meek will in - her - it.





Hey, I know\_ that it's cra - zy out there and my thoughts\_ are with\_

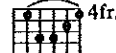
We un - der - stand that no - bod - y's got it made, so our thoughts\_ are with\_

So if you've got a coat of\_ arms, oh friend, I sug - gest\_ we wear\_

C#m

B

C#m



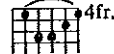
— you. }  
— you. }  
— it. }

We\_ are the peo - ple\_

B

C#m

B



and we live for - ev - er. We\_ are the peo -

C#m

A

B

C#m



ple\_ and our\_ fu - ture's writ - ten on\_ the wind,\_

To Coda

A

B

C#m

Amaj7/C#

E/C#

on the wind.

C#m5

Amaj7

E/G#

E/G#

C#m

Violin solo (ad lib.)

C#m

wind.

B

C#m

B

C#m

B C#m 4fr. B

D.S. *al Coda*  $\text{\textcircled{C}}$

This system contains three measures of guitar chords: B, C#m (4fr.), and B. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a melodic line in the right hand and a bass line in the left hand, with some notes tied across measures.

Coda  $\text{\textcircled{C}}$  C#m 4fr. C#m 4fr.

wind.

This system begins with a Coda symbol and two measures of guitar chords: C#m (4fr.) and C#m (4fr.). A wind instrument part is introduced in the second measure, indicated by the word "wind." and a horizontal line. The piano accompaniment continues with two staves, showing a melodic line in the right hand and a bass line in the left hand.

B C#m 4fr. B C#m 4fr.

This system contains four measures of guitar chords: B, C#m (4fr.), B, and C#m (4fr.). Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a melodic line in the right hand and a bass line in the left hand.

B C#m 4fr. B C#m 4fr.

This system contains four measures of guitar chords: B, C#m (4fr.), B, and C#m (4fr.). Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a melodic line in the right hand and a bass line in the left hand.

# EMPTY HANDS

Words and Music by  
JOHN MELLENCAMP and GEORGE M. GREEN

Funky

Em5



No chord

In the shad - ows of the smoke -

Em5



stacks, through the black snow that lay on the land, \_\_\_\_\_

Em5 0 x00 N.C. Em5 0 x00 N.C.

walked home one win - ter morn - ing with my life sav - ings

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Above the first measure, there are two guitar chord diagrams for Em5 (0 x00) and a 'N.C.' (Natural Chord) instruction. Above the second measure, there is another Em5 (0 x00) chord diagram and 'N.C.' instruction. The lyrics are 'walked home one win - ter morn - ing with my life sav - ings'.

Em5 0 x00 D5 0 D5 0 x00 Em5 0 x00 N.C.

in my hand. Ma - ry - anne, she's... fix - in' - up some break - fast...

Detailed description: This system contains the third and fourth lines of music. Above the first measure, there are three guitar chord diagrams: Em5 (0 x00), D5 (0), and Em5 (0 x00), followed by a 'N.C.' instruction. The lyrics are 'in my hand. Ma - ry - anne, she's... fix - in' - up some break - fast...'.

Em5 0 x00 N.C. Em5 0 x000 Em 000 D 0

Got the lights on, on the Christ - mas tree... Sit - tin' there, look - in' up at an

Detailed description: This system contains the fifth and sixth lines of music. Above the first measure, there are three guitar chord diagrams: Em5 (0 x00) with 'N.C.', Em5 (0 x000), and Em (000). Above the second measure, there is a D (0) chord diagram. The lyrics are 'Got the lights on, on the Christ - mas tree... Sit - tin' there, look - in' up at an'.

Em5 0 x00 Em 0 000

an - gel — with some - thing dy - in' in - side of me.

Detailed description: This system contains the seventh and eighth lines of music. Above the first measure, there are two guitar chord diagrams: Em5 (0 x00) and Em (0 000). The lyrics are 'an - gel — with some - thing dy - in' in - side of me.'



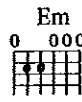
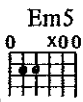
Ma - ry - Grew up with great ex - pec - ta - tions,  
anne's been cry - in'.



heard the prom - ise and I knew the plan... They say peo - ple get what  
Lord knows, I love her the best I can... When my pride is



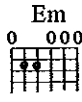
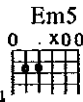
they de - serve, but, Lord, some - times it's much worse than that,  
bruised and bro - ken, she slips her hand in - to my emp - ty hands.



D/E



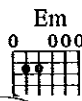
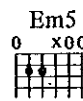
Ma - ry - anne, — she's tak - in' in some laun - dry, —  
 With - out hope, with - out love, you've got no - thing but pain, —



D/E



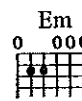
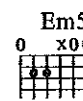
I got a part time job — at a drive - in stand.  
 just makes a man — not give a damn.



D/E



That's Oh — Lord, what did I do to live.  
 no way — for us do

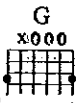


D/E

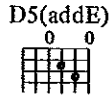


We've to de - serve these emp - ty hands?  
 got to fill those emp - ty hands?)





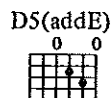
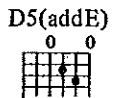
A - cross the cit - ies, a - cross this



land, through the val - leys,



and a - cross the sand, too man - y peo - ple stand -



in' in line. Too man - y peo - ple with noth - in' planned...

C(addD)



D



D5(addE)



D



To Coda N.C.

There's.. too man - y peo - ple with emp - ty hands.

Em5



Am



Em5



C



8vb. 8vb.

D



Am



Em5  
 0 x00

C  
 0 0

8vb..

8vb..

D5  
 0

B5

*D.S. al Coda*

Now,

Coda  
 N.C.

hands.

# HARD TIMES FOR AN HONEST MAN

Words and Music by  
JOHN MELLENCAMP

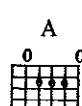
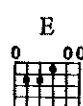
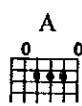
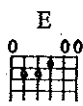
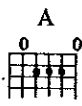
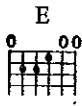
Medium

Chord diagrams for guitar:

- E: 0 2 2 0 0 0
- A(addB): 0 2 2 0 0 0
- E: 0 2 2 0 0 0
- A(addB): 0 2 2 0 0 0
- E: 0 2 2 0 0 0
- A(addB): 0 2 2 0 0 0
- E: 0 2 2 0 0 0
- E/A: 0 2 2 0 0 0
- E: 0 2 2 0 0 0
- A(addB): 0 2 2 0 0 0
- E: 0 2 2 0 0 0
- A: 0 2 2 0 0 0
- E: 0 2 2 0 0 0
- E: 0 2 2 0 0 0
- A: 0 2 2 0 0 0
- E: 0 2 2 0 0 0
- A: 0 2 2 0 0 0

Lyrics:

One man does - ter, she's got a his work. lot of pride. He's not sat - is - fied, not at all. You can see it when she walks in - to the room. Feels But she's



like that he is be-ing used, his self re-spect starts to fall..  
 young and she's un-a-ware of what a bru-tal world can do to



— you. His frus-tra-tion run-nin' ver-y, ver-y high. He takes  
 So, she loves a man, he lies like a dog. Tears.



— it out on the ones he loves. — Be-cause it's safe, and who they gon-  
 — her lit-tle world all a-part. — So, the walls go up for the rest.



na tell? — And he hates the coldblood-ed-ness that runs in-side. } Oh yes, it's hard  
 — of her days, and there ain't no man can touch this girl's heart.

A Bsus4 E A Bsus4

times for an hon - est man. Ver - y, ver - y, ver - y hard times.

E A Bsus4 E

Hard times for an hon - est man.

A Bsus4 E A(addB)

To Coda

1. Ver - y, ver - y, ver - y hard times.

E A(addB) E A(addB) E A(addB)

Sis -



The first system of music features a vocal line on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part consists of chords and rhythmic patterns in the right hand, while the left hand plays a simple bass line.

The second system continues the musical piece. The vocal line includes the lyrics "So we". The piano accompaniment continues with similar chordal and rhythmic structures. A label "L.H." is placed below the piano part in the first measure.

E5



The third system of music includes the lyrics "walk from the front porch to the back yard\_ just to laugh and say, 'Hel-lo' and say, 'Good-". The piano accompaniment continues with the same style as the previous systems.



The fourth system of music includes the lyrics "bye." But some days\_ are hard,\_ like a sol-dier's steel-toed boots.\_ And the". The piano accompaniment concludes the piece with sustained chords in the right hand and a final bass note in the left hand.

*D.S. al Coda*

B



rent we pay to stay here gets high. — Oh yes, it's hard

Coda



Hard times for an honest man.



Ver - y, ver - y, ver - y hard times. — Hard times for an hon-



est man. Ver - y, ver - y, ver - y hard times. —



# HOTDOGS AND HAMBURGERS

Words and Music by  
JOHN MELLENCAMP

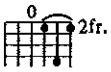
Moderately

D A D A/B D E Bm E

Bm/E E D(addE) E D(addE) E

Dri - vin' down, on a dry, sum-mer's day, old Route...

D(addE)

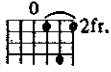


E



Six - ty Six, and I was just a kid.

D(addE)

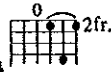


E



Met a pret - ty lit - tle In - dian girl a - long the way. Got her in -

D(addE)



E



D



E



to my car and tried to give her a kiss. "I'll give you

D



E



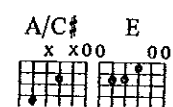
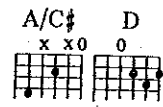
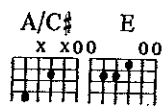
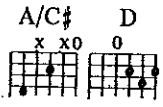
beads and wam-pum, what - ev - er it takes, girl, to make you trade." She



jumped in - to the back seat and she kind - a flipped\_ her lid. She said, "You're try - in' to get



some - thing for noth - ing like the Pil - grims in the old - en days."




We rode for a-while till the sun went a-way and I re -



a - lized it was sort of an hon - or be - in' a - round this girl.



I felt em - bar - rased of what I tried to do ear - li - er that day. — She was the

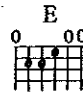
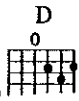


sad - dest girl — I ev - er knew... She told me stor - ies a - bout the

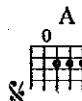
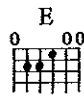
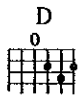


In - di - an Na - tions, and how the white man stole their lives a - way.

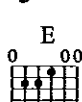
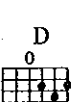
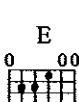




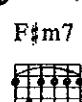
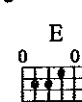
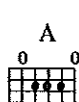
And al - though she kind - a liked me she could nev - er trust me, — and when the



sun comes up we'd go our dif - ferent ways. — Now, ev - ery - bo - dy has



got the choice\_ be - tween hot - dogs\_ and ham - bur - gers\_



Ev - ery one of us has got to choose\_ be - tween right and wrong, — and

Dmaj7



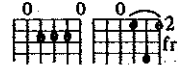
E



D(addE)



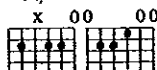
A D(addE)



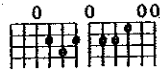
giv - in' up - or hold - in' on -

Musical notation for the first system, including vocal line and piano accompaniment.

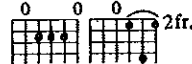
A/B E



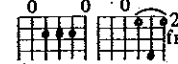
D E



A D(addE)

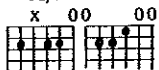


A D(addE)

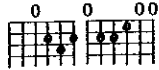


Musical notation for the second system, including piano accompaniment.

A/B E



D E



D(addE)

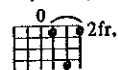


E



Musical notation for the third system, including piano accompaniment.

D(addE)



E



Musical notation for the fourth system, including piano accompaniment.

D

E



So I dropped her off at some rail - road cross - ing in Tex - as; an old

D

E



In - di - an man — was wait - ing there. —

D

E



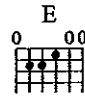
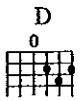
He smiled and thanked me, but he saw right through me. — I could tell he did - n't

D

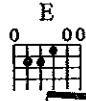
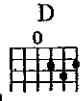
E



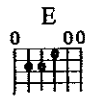
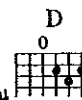
like me; for my kind he did not care.



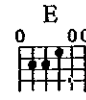
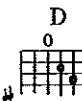
Be - cause to him I was the "White Man," the



one who sold him some - thing that he al - read - y owned... And it was

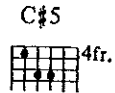
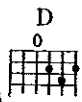


like he'd been rid - ing in the car right there with us, and I felt a -



shamed of my ac - tions — and the way the west was real - ly won.





So, I drove down the high - way till I came to Los An - gel - es, —



"the Town of the An - gels," the best this coun - try can do. —



I got down on my knees and I — asked — for for - give - ness. I said, "Lord, —



*D.S. al fine and fade*

— for - give us for we know — not what we do," —

# ROOTY TOOT TOOT

Words and Music by  
JOHN MELLENCAMP

Moderately

**A7(no 3)**  
 0 0

**D**  
 0

**G5**  
 x 0 0

**D**  
 0

**A7(no 3)**  
 0 0

**D**  
 0

**G5**  
 x 0 0

**D**  
 0

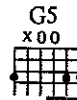
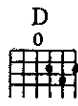
**A7(no 3)**  
 0 0

**D**  
 0

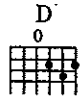
**G**  
 x 0 0 0

**D**  
 0

Got my hands\_ on a  
 lit-tle bit of dough, so, I went to the gro-cery store and got some steaks to go. Went



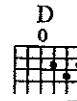
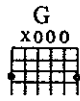
by and picked up my gal,— Ted-di Jo.— We had our-selves a pic-nic be-



No chord






side a dirt road. Root.




y toot- toot, root - y toot toot, we had it made in the shade,— like a





ball through the hoop.— Spin-nin' and tum - blin' in - side — this hoo-la hoop.

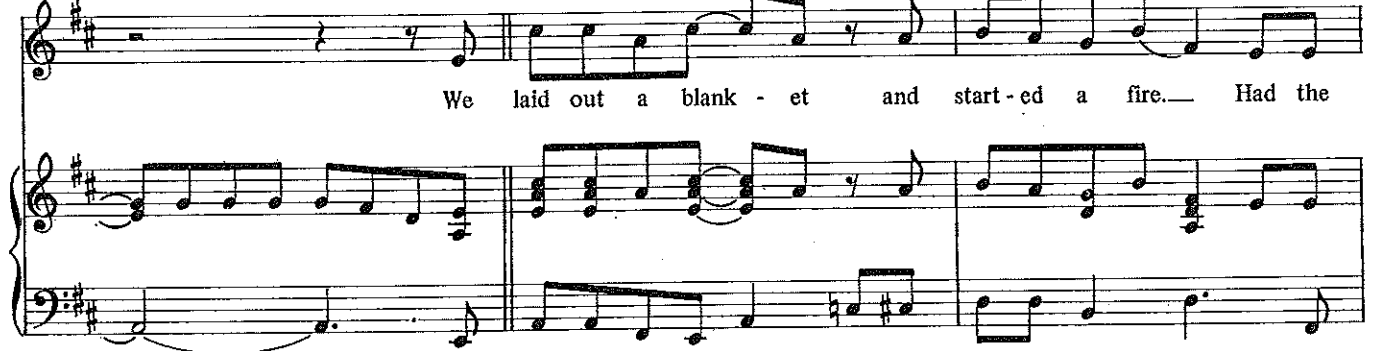
D  G5  A 




Liv - in' and learn - in', root - y toot toot.



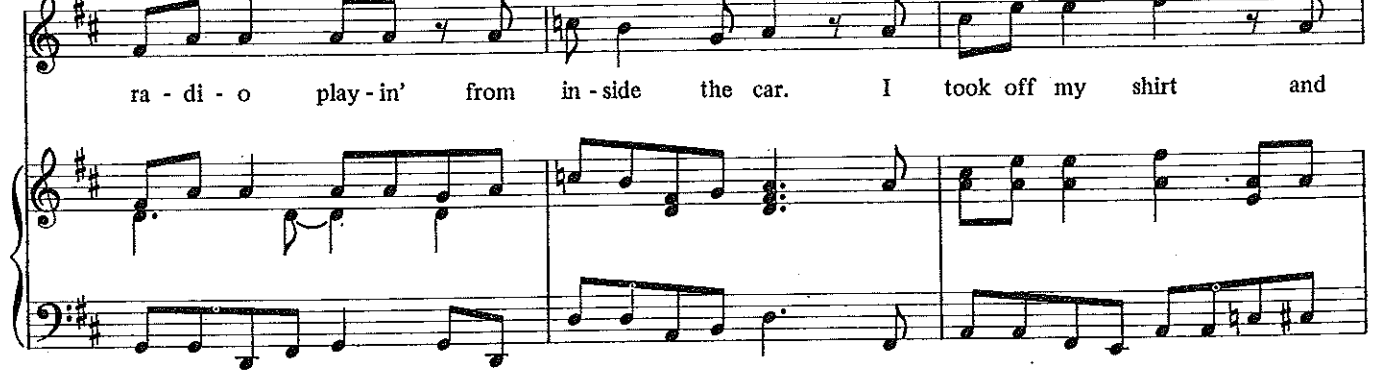
A  D 




We laid out a blank - et and start - ed a fire.— Had the



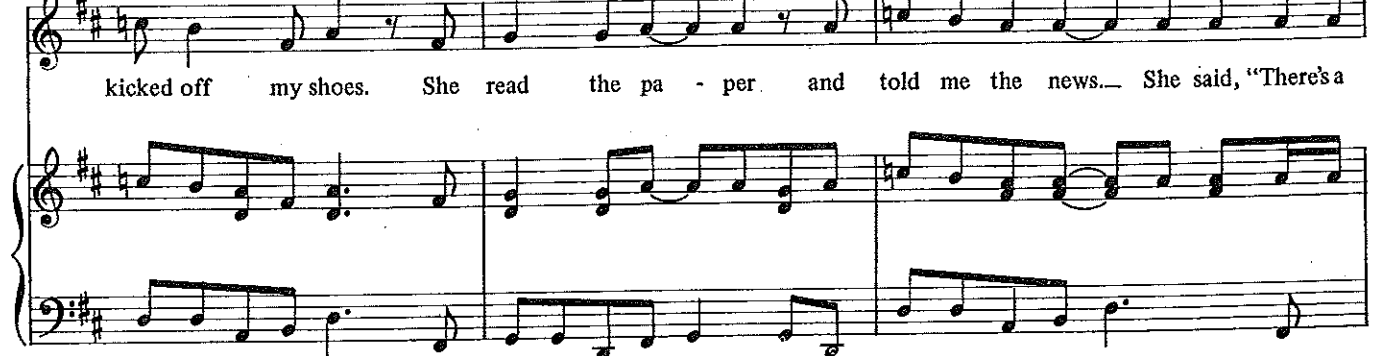
G  D  A5 

ra - di - o play - in' from in - side the car. I took off my shirt and



D  G5  D 

kicked off my shoes. She read the pa - per and told me the news.— She said, "There's a





lot of peo - ple out there who are at the end of their rope."



Some - times, ba - by, you've got to lay low. Root -



y toot\_ toot, root - y toot toot, we had it made in the shade, like a

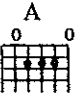
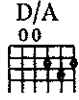
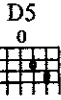


ball through the hoop... Spin-nin' and tum - blin' in - side... this hoo - la hoop.

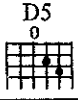
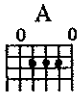
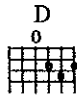


To Coda

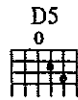
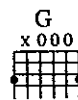
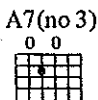
Liv - in' and learn - in', root - y toot toot.



We stayed there all day.

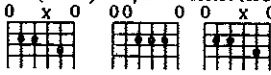


We both got us some real good sun - fans. I thought that was O.



Some-times life can be so grand.

Em7(no 3) A/E Em7(no 3)



G5



A7sus4



First system of musical notation including treble and bass staves with piano accompaniment.

A7(no 3)



D



Second system of musical notation including treble and bass staves with piano accompaniment.

A7



A7(no 3)



Third system of musical notation including treble and bass staves with piano accompaniment and lyrics: "We were get - tin' read - y to"

D



A7(no 3)



D



Fourth system of musical notation including treble and bass staves with piano accompaniment and lyrics: "shake out\_ of that place when the Il - li - nois state troop - er got in my face. He said, 'You're"

A7(no 3)



D



on pri - vate prop - er - ty." But once — he cooled down he was O. K.

Musical notation for the first system, including vocal line and piano accompaniment.

A7(no 3)



D



G



D



G



D



Some-times you're gold-en, man, that's all I got to say.—

Musical notation for the second system, including vocal line and piano accompaniment.

*D.S. al Coda*



Root -

Musical notation for the third system, including vocal line and piano accompaniment.

Coda



toot.

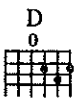
Musical notation for the fourth system, including vocal line and piano accompaniment.



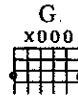
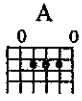
Roo - y toot — toot, roo - y toot toot. we had it

Musical notation for the fifth system, including vocal line and piano accompaniment.

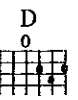
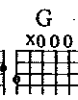
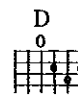
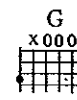
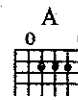
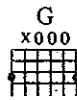
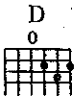




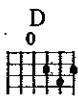
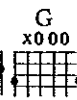
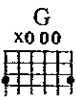
made in the shade, — like a ball through the hoop. —



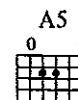
Spin - nin' and tum - - blin' in - side — this hoo - la hoop.



Liv - in' and learn - in', root - y toot toot.



N.C.



A LITTLE NIGHT DANCIN'  
AIN'T EVEN DONE WITH THE NIGHT  
AUTHORITY SONG  
BETWEEN A LAUGH AND A TEAR  
CAN YOU TAKE IT  
CHECK IT OUT  
CHERRY BOMB  
CHINA GIRL  
CLOSE ENOUGH  
CRUMBLIN' DOWN  
DANGER LIST  
DOWN AND OUT IN PARADISE  
EMPTY HANDS  
THE FACE OF THE NATION  
GOLDEN GATES  
GRANDMA'S THEME  
HAND TO HOLD ON TO  
HARD TIMES FOR AN HONEST MAN  
HOTDOGS AND HAMBURGERS  
HURTS SO GOOD  
I NEED A LOVER  
JACK AND DIANE  
JACKIE O  
JUSTICE AND INDEPENDENCE '86  
THE KIND OF FELLA I AM  
LONELY OL' NIGHT  
LOVIN' MOTHER FO YA  
MINUTES TO MEMORIES  
PAPER IN FIRE  
PINK HOUSES  
PLAY GUITAR  
RAIN ON THE SCARECROW  
THE REAL LIFE  
R.O.C.K. IN THE U.S.A.  
(A SALUTE TO 60'S ROCK)  
ROOTY TOOT TOOT  
RUMBLESEAT  
SERIOUS BUSINESS  
SMALL PARADISE  
SMALL TOWN  
THIS TIME  
THUNDERING HEARTS  
WARMER PLACE TO SLEEP  
WE ARE THE PEOPLE  
WEAKEST MOMENTS  
YOU'VE GOT TO STAND FOR SOMETHIN'



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