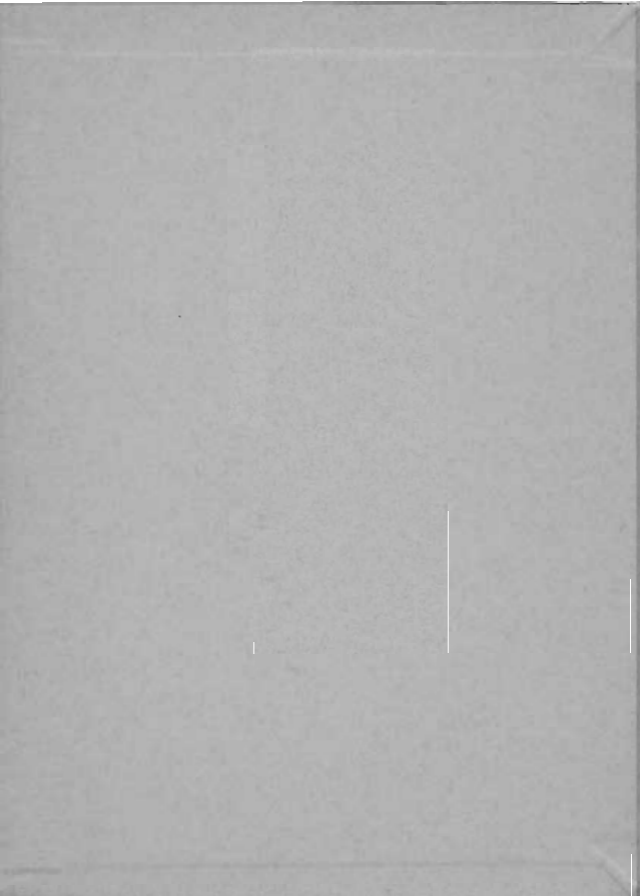


Leon Russell

ANTHOLOGY





Leon
Russell





A SONG FOR YOU	46
ACID ANNAPOLIS	166
ALCATRAZ	107
BACK TO THE ISLAND	256
BLUEBIRD	261
BLUES POWER	286
CAJUN LOVE SONG	148
CAN'T GET OVER LOSING YOU	242
CARNEY	164
CRYSTAL CLOSET QUEEN	89
DELTA LADY	72
DIXIE LULLABY	49
DOWN ON DEEP RIVER	268
HELLO LITTLE FRIEND	281
HOME SWEET OKLAHOMA	104
HUMMINGBIRD	68
HURTSOME BODY	82
I PUT A SPELL ON YOU	54
IF THE SHOE FITS	160
LADY BLUE	236
LAYING RIGHT HERE IN HEAVEN	272
LEAVING WHIPPORWHILL	197
LITTLE HIDEAWAY	232
MAGIC MIRROR	182
MAKE YOU FEEL GOOD	338
MANHATTAN ISLAND SERENADE	144

Leon Russell

ANTHOLOGY

ME AND BABY JANE	154
MONA LISA PLEASE	218
MY CRICKET	192
MY FATHER'S SHOES	247
OF THEE I SING	100
OUT IN THE WOODS	127
PISCES APPLE LADY	59
PLEASE GIVE PEACE A CHANCE	80
PRINCE OF PEACE	76
ROLL AWAY THE STONE	86
ROLLER DERBY	159
SHE SMILES LIKE A RIVER	112
SHOOTOUT ON THE PLANTATION	64
STAY AWAY FROM SAD SONGS	252
STOP ALL THAT JAZZ	224
STRANGER IN A STRANGE LAND	94
STREAKER'S BALL	204
SUPERSTAR	290
SWEET EMILY	118
THE BALLAD OF MAD DOGS AND ENGLISHMEN	122
THIS MASQUERADE	176
TIGHT ROPE	138
TIME FOR LOVE	213
WILL O' THE WISP	231
WORKING GIRL	208



It seems like an age since the day I met Leon Russell at Sunset Sound Studios in Los Angeles. We were halfway through the second Joe Cocker album and Chris Stainton, Joe's pianist, had written Leon and asked him to come down. He arrived and in a hushed voice introduced himself. We were all slightly at a loss of what to say so we just carried on recording in our usual abstract style. He just sat and watched for about five hours in the dark control room without saying a word. He later told 'em that he was fascinated by what was going on, and although he didn't have any idea what it might be, he knew something was happening. We didn't see him again for about three weeks and had reckoned that perhaps we might not again.

By then, we had moved on to A&M Studios and had about three more tunes to cut on the album. One night, Leon arrived. We were in an aimless period of the recording and on his arrival, everyone perked up, visibly pleased to see him. He had a slightly mad grin on his face and slightly crumpled stove-pipe hat on his head. After some "how-are-ya's and a bunch of chat, Leon went to the piano, sat down and said, "I got a couple of songs I wrote which you might like" and came forth with "Delta Lady" and "Hello Little Friend." Aimless no longer, we cut both songs that night with a finished version of Joe's DELTA LADY on Jerry Moss' desk the very next morning, begging for a release date.

I've come to know Leon well since those days and I recall his extraordinary ability as a composer. After the Cocker sessions, Leon and I decided to form Shelter and he, of course, would be the first artist to record.



























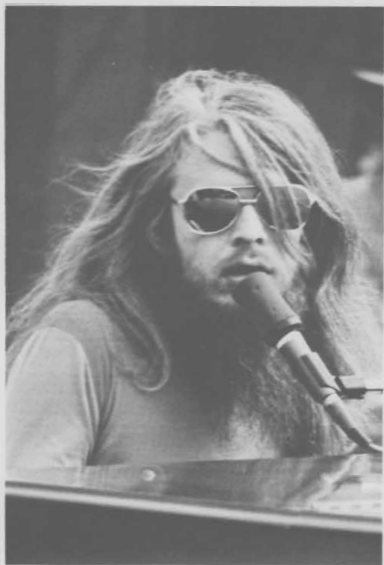






































Jim McQuinn



Jim McQuinn













LONG PLAYING ALBUMS

- | | |
|---|--|
| WILL O' THE WISP
Leon Russell | Shelter Records (SR 2138)
1975 |
| STOP ALL THAT JAZZ
Leon Russell | Shelter Records (SR 2108)
1974 |
| HANK WILSON'S BACK
Leon Russell | Shelter Records (SW 8919)
1973 |
| LEON LIVE
Leon Russell | Shelter Records (STCO 8917)
1973 |
| CARNEY
Leon Russell | Shelter Records (SW 8911)
1972 |
| ASYLUM CHOIR II
Leon Russell and Marc Benno | Shelter Records (SW 8910)
1971 (recorded 1968-69) |
| LEON RUSSELL AND
THE SHELTER PEOPLE
Leon Russell | Shelter Records (SW 8905)
1971 |
| LEON RUSSELL
Originally entitled,
"Can A Blue Man Sing The Whites" | Shelter Records (SW 8901)
1970 |
| LOOK INSIDE THE ASYLUM CHOIR
Leon Russell and Marc Benno | Smash Records (SRS 67107)
1969 |

SINGLES

- | | |
|--|--------------------------|
| "LADY BLUE" /
"LAYING RIGHT HERE IN HEAVEN" | Leon Russell
5/5/75 |
| "SLIPPING INTO CHRISTMAS" /
"CHRISTMAS IN CHICAGO" | Leon Russell
11/25/74 |
| "LEAVING WHIPPORWILL" /
"TIME FOR LOVE" | Leon Russell
7/22/74 |
| "IF I WERE A CARPENTER" /
"WILD HORSES" | Leon Russell
2/28/74 |
| "A SIX PACK TO GO" /
"UNCLE PEN" | Hank Wilson
12/10/73 |
| "ROLL AWAY THE STONE" /
"QUEEN OF THE ROLLER DERBY" | Leon Russell
8/13/73 |
| "I'M SO LONESOME" /
"ROLLING IN MY SWEET BABY'S ARMS" | Hank Wilson
8/6/73 |
| "SLIPPING INTO CHRISTMAS" /
"CHRISTMAS IN CHICAGO" | Leon Russell
11/13/72 |
| "TIGHT ROPE" /
"THIS MASQUERADE" | Leon Russell
8/7/72 |
| "TRYIN' TO STAY 'LIVE" /
"STRAIGHT BROTHER" | Asylum Choir
11/29/71 |
| "A HARD RAIN'S A GONNA FALL" /
"ME AND BABY JANE" | Leon Russell
8/2/71 |
| "HOME SWEET OKLAHOMA" /
"IT TAKES A LOT TO LAUGH,
IT TAKES A TRAIN TO CRY" | Leon Russell
11/2/70 |

SHELTER
RECORDS
CORPORATION

LEON RUSSELL



Side 1

All Rights Reserved by Shelter Records, Inc.
No part of this recording may be reproduced
without the written consent of Shelter Records, Inc.
© 1975 Shelter Records, Inc.
SH-1001-1-75

The first of his compositions recorded was "A Song For You" and this was done in typical Russell fashion. While mixing the finishing touches to Joe's album, we were taking a break and I suggested Leon put the song on tape. We miked up a piano, added a vocal mike and five minutes later, "A Song For You" was in the can.

Leon has an amazing talent of being able to put an idea into song in a very short space of time. I have seen him on numerous occasions sit down and write and record a song in less than fifteen minutes. In "The Ballad of Mad Dogs and Englishmen" for example, he scribbled down the words on the back of an envelope, sat down at the piano with the tape recorder rolling and, off the top of his head, sang the words to his chord changes in three completely different styles to three completely different melodies, came in the control room, listened to all three versions back and said "I like the second one best" and that was that.

"I Don't Remember My Childhood" was Leon sitting at the piano with Ultra Violet beside him just talking. Every time she said an interesting phrase about herself, Leon would sing it back to her. After about ten minutes, the song was born. Ultra Violet never recorded the song but several weeks later Helen Reddy heard it and recorded it.

I have seen him write those biographical songs for several people and it was always a joy to watch Leon and Freddie King talking and see a song created on the spot. "Living On The Highway", "Me And My Guitar" and "Palace of The King" were three songs that came about this way.

He also adopts that style for himself just sitting and talking. Once just talking he said, "Yeah, I know what you mean. It's like being up on a tightrope," and in a flash he was at the piano and the song was written.

Jerry Moss once said to me that he reckoned Leon was one of the two most important American composers of today, the other being Paul Simon. This was just after the Carpenters had recorded "This Masquerade" and he asked me what I thought motivated him. I really didn't know, but I once asked Leon how come he never listened to records. Didn't he enjoy listening to some good songs now and then? "Sure," he said with a mischievous look in his eyes, "but generally when I want to hear a nice song, I sit down and write one".

piano·vocal
arrangements

A SONG FOR YOU

Words and Music by
LEON RUSSELL

Slowly

p

Slower

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays a bass line with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The tempo markings 'Slowly' and 'Slower' are placed above the staves. A piano dynamic marking '*p*' is placed below the first staff.

I've been so man - y pla - ces _____ in my life and time,
I love you in a place _____ where there's no space or time,

I've sung a lot of songs, _____ I've made some bad rhyme. _____ I've
I love you for my life, _____ you are a friend of mine. _____

act - ed out my life in stag - es, _____ with ten thou - sand peo - ple watch - ing, _____
And when my life is o - ver, _____ re - mem - ber when we were to - geth - er.

But we're a - lone now and I'm sing - ing this Song For You. _____
We were a - lone and I was sing - ing this Song For You. _____

A Song For You - 1

Copyright © 1970, 1971 by Skyhill Publishing Co., Inc., 5112 Hollywood Blvd., Los Angeles, Calif. 90027
International Copyright Secured Made in U.S.A. All Rights Reserved

I know your im - age of me — is what I — hope to be;

I treat-ed you un - kind - ly, — But dar - ling, — can't you see, — there's

no one more im - por - tant to — me, — ha - by, can't you please see through - me?

'Cause we're a - lone now and I'm sing - ing this Song For You.

You taught — me pre - cious se - crets — of the truth, with - hold - ing noth - ing: —

Guitar Chords: C#m, (B# Bass) C#F, (B Bass) C#F, A#m7-5, A, G#m7, F#m7, G#m7, F#m7, (B Bass) A, E, G#F, C#m, (B# Bass) G#F, (F Bass) E, A#m7-5.

SONG FOR YOU

A B6 E G#m7

You came out in front, and I was hid - ing. But

C#m G#m7 E A#m7-5

now I'm so much bet - ter, and if my words don't come to - geth - er,

A C#m F#m7 B7 (add E no D#) D.C. of Coda

lis - ten to the mel - o - dy, 'cause my love's in there hid - ing,

F#m7 G#m7 (B Bass) A E

We were a - lone and I was sing - ing this Song / For You.

Coda

F#m7 G#m7 (add E) D G rit C#m7 (add E) Em7

We were a - lone and I was sing - ing this song, sing - ing this Song - For You.

DIXIE LULLABY

49

Words and Music by
LEON RUSSELL and
CHRIS STANTON

Moderate, not too fast, rock blues

Musical notation for the first system, including treble and bass clefs, a grand staff, and dynamic markings like 'f' and 'mf'.

Musical notation for the second system, featuring a guitar chord diagram for F7 and a treble clef staff.

Gath - er 'round me, peo - ple, got a song—
Now you've heard the sto - ry of my South -

Musical notation for the third system, including a grand staff with piano and bass clefs, dynamic markings like 'f' and 'mf', and guitar chord diagrams for F7 and G7.

— to sing — 'bout the sweet — mag - no - lia
ern home — where the hon - ey suck - le

Musical notation for the fourth system, including a grand staff with piano and bass clefs, and guitar chord diagrams for F7 and G7.

Dixie Lullaby - 1

Copyright © 1971 by Essex Music International Ltd., London, England and Skyhill Publishing Co., Inc., Hollywood, Calif.

TMO - Total Music, Inc., New York and Beverly Publishing Co., Inc., 5112 Hollywood Blvd., Los Angeles, Calif. 90027,
control all publication rights for the U.S.A. and Canada

International Copyright Secured

Made in U.S.A.

All Rights Reserved

time. That black-eyed Su-san made some
vines. An-y time you think that you might

eat - fish stew, and pa - pa brought some home - made wine.
come your - self you ought - ta keep this thought in mind.

All the South - ern chil - dren like to
All you eas - y rid - ers bet - ter

rock and roll. The T. V. ma - mas tell you why.
watch your step when you're walk - ing down be - low the "line."

C **F7** **D7** **G7**

C

F7

They got it on the boat from
That Louis-i-an - a man is gon-na

C D7 D G7

To Coda

Af - ri - ca, It's a Dix - ie Lul - la - by.
get you yet with his Dix - ie Lul - la - by.

C F7 D7

Blind Wil - lie Thyme, he had a dime shoe - shine...

G7 C F7

stand down on Beale Street. And Wil - lie would stop and

Detailed description: This is a musical score for the song 'Blind Willie Thyme'. It consists of a vocal line and a piano accompaniment. The score is divided into several systems. The first system shows the vocal line with lyrics 'They got it on the boat from / That Louis-i-an - a man is gon-na' and a piano accompaniment. Above the vocal line are guitar chord diagrams for C and F7. The second system continues the vocal line with lyrics 'Af - ri - ca, get you yet / It's a Dix - ie Lul - la - by. / with his Dix - ie Lul - la - by.' and piano accompaniment. Above the vocal line are guitar chord diagrams for C, D7, D, and G7. The third system shows the vocal line with lyrics 'Blind Wil - lie Thyme, he had a dime shoe - shine...' and piano accompaniment. Above the vocal line are guitar chord diagrams for C, F7, and D7. The fourth system continues the vocal line with lyrics 'stand down on Beale Street. / And Wil - lie would stop and' and piano accompaniment. Above the vocal line are guitar chord diagrams for G7, C, and F7. The score ends with a Coda symbol.

say hel - lo — to all the shoes — he'd meet. —

"Why are you so hap - py?" Said the clean white buck, — "You've got no

rea - son to be hap - py, Mis - ter Thyme." — And

Wil - lie just smiled and then he popped his rag — and sang a

D7 G7 C 3

D7 C D7 D

D.S. al Coda

Dix - ie — lul - la - by.

He's got a Dix - ie — lul - la - by.

Coda

Oh, with a Dix - ie — lul - la - by —

by.

The musical score is written for voice and piano. It consists of several systems of staves. The first system shows the vocal line with the lyrics 'Dix - ie — lul - la - by.' and a guitar chord diagram for G7. The piano accompaniment is in the right and left hands. The second system continues the vocal line with 'He's got a Dix - ie — lul - la - by.' and includes guitar chord diagrams for C, D^b, D, and G7. A 'Coda' symbol is placed at the beginning of this system. The third system continues the vocal line with 'Oh, with a Dix - ie — lul - la - by —' and includes guitar chord diagrams for C, D^b, D, and G7. The fourth system shows the vocal line with 'by.' and guitar chord diagrams for C, C7, Dm7, A7, C, G7, and C. The piano accompaniment continues throughout, ending with a final chord in the right hand.

I PUT A SPELL ON YOU

Words and Music by
LEON RUSSELL

Moderately fast

Piano introduction in 4/4 time, moderately fast. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

Well, hon-ey, I've got what you need when you're
out on your own and you're

Chord diagrams: C7, C9

Vocal line with lyrics. The piano accompaniment continues with the same rhythmic pattern.

lay - in' down home a - lone. There's so much
lay - in' down on your back. It's

Chord diagrams: Gm7, C9, C7, G7

Vocal line with lyrics. The piano accompaniment continues with the same rhythmic pattern.

bet - ter things to do with your fin - ger than to put it in a tel - e -
not in - ter - ro - ga - tion but I think that you might

Chord diagrams: C7, Gm7, C9

Vocal line with lyrics. The piano accompaniment continues with the same rhythmic pattern.

I Put a Spell on You - 1

phone, crack, And you said you'd
And you said you'd

said come quick - ly 'cause your ma - ma's a - way; But I
nev - er steal a - gain, or scream for more; But you'll

had your ma - ma just the oth - er day I Put A
yell and kiss the balls that hang on the pawn - shop door; 'Cause I Put A

Spell On You, hon - ey, I Put A
Spell On You, dar - lin', I Put A

GT

GT

GT (C bass)

GT

GT (C bass)

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and a guitar line (treble clef). The guitar line includes chord diagrams for various chords: GT (Guitar Treble), GT (C bass), and GT (C bass). The piano accompaniment features a steady bass line and chords that support the melody. The vocal line contains the lyrics, with some words underlined to indicate emphasis or phrasing. The key signature is one sharp (F#), and the time signature is 4/4.

(G bass)

Dm7

Spell On You. _____ You bet - ter
 Spell On You. _____ Ma - ma bet - ter

get your - self to - geth - er and find out what you want — to
 get your - self to - geth - er and find out what you want — to

do, _____ 'cause your dad-dy's a ras - sler and I
 do, _____ and if she gets back — she won't be

know his style. — I know some ras - sler mu - sic gon - na
 in the way, — 'cause we did the old girl just the

to Coda \diamond

C bass

Gm7

CT

drive him wild. I Put A Spell On You.
oth - er day. I Put A

I Put A Spell On You.

Ma - ma, you'd bet - ter get your - self to - geth - er, and

find out what you want to do. If

D1 C1

I came quick - ly while your ma - ma's a - way. — I

G7 (G bass) Gm7 G7

think the gui - tar play - er might have some - thing to say. — Now you're

D. C. al Coda

Gm7 (C bass) C1 Gm7 (C bass)

Keep repeating and fade out

Spell On You. — I Put A

dim. poco a poco

Coda

G7 Dm7 (G bass) G7

Spell On You. — I Put A

PISCES APPLE LADY

59

Words and Music by
LEON RUSSELL

Moderately, not too fast, with a semi-staccato eight beat feel

mf

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is moderately, not too fast, with a semi-staccato eight-beat feel.

Verse

Tacet

Get off your bot - tle, go down and see a friend...

The first line of the verse features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. A guitar chord diagram for the F chord is shown above the first measure. The piano accompaniment includes a *mf* dynamic marking.

He'll know what to do when you

He'll know what to do when you

The second line of the verse continues the vocal melody and piano accompaniment. A guitar chord diagram for the Bb7 chord is shown above the first measure. The piano accompaniment includes a *mf* dynamic marking.

tell him how bad it's been. He'll say, you ought to

tell him how bad it's been. He'll say, you ought to

The third line of the verse concludes the vocal melody and piano accompaniment. A guitar chord diagram for the F chord is shown above the first measure. The piano accompaniment includes *mp* and *mf* dynamic markings.

Piscis Apple Lady - 1

get a - way to the Eng - lish coun - try - side — 'rause
 cry - in' won't help you now, — boy. — Why don't you
 look how man - y tears you've cried?

G7
 Bb
 D9
 Tacet
 G7-9
 G7
 Gm7 (C Bass)
 C7
 Gm7 (C Bass)

Musical score for "Paisan Apple Lady - 2". The score is in G major and 4/4 time. It consists of a vocal line and piano accompaniment. The piano part includes guitar chord diagrams for G7, Bb, D9, G7-9, G7, Gm7 (C Bass), and C7. The vocal line includes the lyrics: "get a - way to the Eng - lish coun - try - side — 'rause", "cry - in' won't help you now, — boy. — Why don't you", and "look how man - y tears you've cried?". The score is divided into systems, with a "Tacet" instruction for the piano part during the second vocal line.

P  **Tacet** **F**  **C7** 

When I got down to Chel-sea I had no great ex - pec - ta -
 Now we're to - geth - er all the way to L. A.

A  **Bb7**  **Fm7**  (b) Bass **Bb7**  **Tacet**

tions to get a - way from the del - ta girl and the
 I know that I love her 'cause she can

F 

pain - ful sit - u - a - tion; But I hard - ly had the
 bright-en up a smog - gy day. If I be - lieved in

G7  **G+** 

time to laugh and look a - round when I
 mar - riage I'd take her for my wife and

found my heart was go - ing a - gain — like Eng - lish leaps and pounds,
 move on down — in - to high gear, ba - by, for the rest of my nat - u - ral life. —

Tacet

Chorus Last time fade out within 15 measures

And she's a Pis - ces Ap - ple La - dy, — and when she speaks soft -
 ly — she screams, she's real - ly got her - self to - geth -
 er. — Yes, she's a Pis - ces Ap - ple La -

The musical score is written for guitar, voice, and piano. It consists of several systems of staves. The guitar part includes chord diagrams for E3, Bb, G9, G7, Bb, C7+, and (C Bass) G7. The vocal line is in a single system with lyrics. The piano accompaniment is in a single system with a steady eighth-note bass line and chords in the right hand.

dy, — she took me by sur-prise, — and I fell —

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a key signature of one flat and a 2/4 time signature. Chord diagrams for G6, G7, and G9 are provided above the vocal staff. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

— in - to a hun - dred piec - es — right be - fore her eyes.

Tacet

The second system continues the vocal line and piano accompaniment. A 'Tacet' instruction is placed above the vocal staff for the latter half of the system. Chord diagrams for E6 and Bb are shown above the vocal staff. The piano accompaniment continues with its characteristic rhythmic pattern.

1.

The third system shows the vocal line with a first ending bracket. The piano accompaniment features a melodic line in the treble clef with a 'p' (piano) dynamic marking. Chord diagrams for F, G7-9, and G7 are provided above the vocal staff.

(C Bass) 2. D. S. for fade out

With the

The fourth system concludes the piece. It includes a second ending bracket and a 'D. S. for fade out' instruction. The piano accompaniment ends with a 'mp' (mezzo-piano) dynamic marking. Chord diagrams for (C Bass), Gm7, C7, Gm7, and F are provided above the vocal staff.

SHOOTOUT ON THE PLANTATION

Words and Music by
LEON RUSSELL

Moderate hard rock

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderate hard rock' and the dynamics are 'mf'.



1. Jun - ior and the Drum - mer are fight - ing a - bout a
cold steel blade is shin - ing. It's e -

wom-an in the neigh-bor-hood. The Drum-mer nev - er hit a bad
nough to cause your blood to freeze; But the Drum-mer is drum-ming a

lick in his life, and Jun-ior nev - er hit aa - y good. The
Roll-ing Stones' num-ber on Jun-ior's head and on his knees.

f

Col - 'nel said that wom - en are for lov - in', not fight - in', But
 O - kla - ho - ma's lone - some cow - boys are

f

that did - n't clear the air, 'cause Jun - ior's still liv - ing in the
 turned on in tin - sel town, And I knew there'd be some

black-board jun - gle, with his El - vis Pres - ley hair.
 cam - 'ras roll - in' if An - dy was stand - ing a - round.


Chorus

The Drum - mer's got the drum, the Col - 'nel's got the gun, and

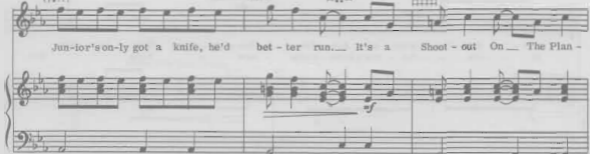
f

Chorus on the Pianissimo - *p*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into several systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The fourth system contains the fourth line of lyrics. The fifth system is the chorus. The piano accompaniment includes various chords and textures, with some chords labeled with letters and numbers (e.g., Ab, Abmaj7, Cm, Cm (5b bass)). The score includes dynamic markings such as *f* (forte) and *p* (pianissimo). The piano part includes a guitar chord diagram at the top left.



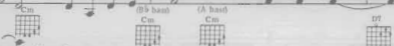
 Jun-ior's on-ly got a knife, he'd bet-ter run... It's a Shoot-ou On— The Plan-



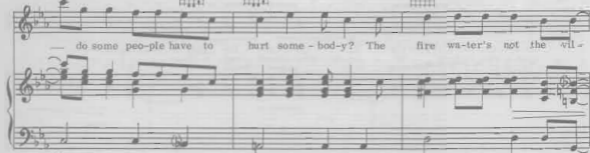


 ta-tion. So hard to un-der-stand. Why—





 — do some peo-ple have to hurt some-bod-y? The fire wa-ter's not the vil-





 lian... The last one to kiss is the first to shoot;— And



F

stab-ling your friends... is such a drag... to boot. It's a

f *mf*

C **A7** **D7-9** **(G) bass** **F**

Shoot-out On... The Plan - ta - tion, oh, Heav - en help Mis - ter Swan...

f

1. **C** **Cm** 2. **C**

2. The

mf

C **A7-5** **A7** **D7-9** **(G) bass** **F** **C**

keep repeating and fade out

dim. poco a poco

HUMMINGBIRD

Slowly

Words and Music by
LEON RUSSELL

1. Some -

times _____ I get im - pa - tient, _____ but she
feel - ing _____ wild and lone - some, _____ she

cools _____ me _____ with - out words; And she comes so sweet and
knows _____ the words to say. She gives me _____ un - der -

Hummingbird 1





soft - ly my Hum-ning-bird. Have you heard? And I
 stand - ing in her spe-cial way, and I have to say in my

thought my life had end-ed, but I find that it's just be -
 life I'll love no oth-er. She's more than I de -

gun, 'cause she gets me where I live. I'll give her
 serve, and she gets me where I live. I'll give her







all I have to give. Talk-ing 'bout that Hum-ning - bird, } She's
 ev - 'ry-thing I have to give, I'm talk - ing 'bout my Hum-ning - bird, }

D₉maj₉ (A Bass) (G Bass) C7 F

lit - tle and I love her — too — much for words to say. — When I

G EM-5 D

see her in the morn - ing, sleep - ing, she's

D₉maj₉ (A Bass) (G Bass) F

lit - tle and she loves me — too, — My luck - y day! —

F G B_b G

Hum - ming - bird — don't fly a - way.



 Dm

keep repeating and fade out

2. When I'm way, don't fly a -

way.

dim. poco a poco

Don't fly a -

Detailed description of the musical score: The score is for a piece titled 'Hummingbird - 4'. It consists of two systems of music. The first system includes a guitar part with a Dm chord diagram and a piano part with a melodic line in the right hand and a bass line in the left hand. The second system features a vocal line with lyrics: '2. When I'm way, don't fly a -'. The piano accompaniment includes a section marked 'keep repeating and fade out' and another section marked 'dim. poco a poco'. The score concludes with the lyrics 'Don't fly a -' and a final piano accompaniment section.

DELTA LADY

Words and Music by
LEON RUSSELL

Moderate Hard Rock

(C) Eadd (C) G (C) Eadd (C) G (D7)

1. Wom-an of the coun - try now I've found you,
2. Please don't ask how man - y times I found you,
3. There are con - crete moun - tains in the cit - y,

(C) F (C) G

Long-Ing in your soft and fer - tile del -
Stand-Ing wet and na - ked in the gar -
and pret - ty eit - y wom - en live in - side

tacet tacet

Delta Lady - I

ca. den. them. And I whis-per sighs
 And I think of days And yet it seems the

Musical notation for the first system, including a guitar chord diagram for C major and piano accompaniment with dynamics *p* and *mf*.

to sat - is - fy your long ing for the warmth
 and dif - f'rent ways I held you. I held you
 cit - y scene is lack ing. I'm so glad

Musical notation for the second system, including guitar chord diagrams for G7, C6, C, and (A Bass), and piano accompaniment with dynamics *f*.

and ten - der shel - ter of my bod - y.
 close-ly to me, yes our heart was beat - ing. } Oh, yes, you're
 you're wait - ing for me in the coun - try.

Chorus

Musical notation for the third system, including guitar chord diagrams for C, G7 (add C no 2), and C, and piano accompaniment with dynamics *p*, *mf*, and *f*.

Last time fade out within 5 measures

my ————— Del - ta La - dy. ————— Yes, you're my,

me, oh my, ————— Del - ta La - dy. —————

1. *G Band* *A-* *A7* *D7-9* *F9* *G7* *tacet*

2. *Dm* *Smoothly* *Bm7-9*

La - dy. ————— Oh, and I'm o - ver here in

-p

Eng - land; But I'm think - ing of you, love,

Rock it! be - cause I love you, yes, I do, oh, I

(Spoken:) love you All right

(Sing-) LA - dy. Oh, yes, you're

tacet 3. *D.S. and fade*

PRINCE OF PEACE

Moderately, not too fast, with an 8 beat feel

Words and Music by
LEON RUSSELL and
GREG DEMPSEY

The piano introduction consists of two systems of music. The first system features a treble clef staff with a series of chords and a bass clef staff with a simple bass line. The second system continues the harmonic and melodic development.

This system shows the piano accompaniment for the first system of the verse. It includes a treble clef staff with chords and a bass clef staff with a bass line.

Verse



1. Try and judge me on - ly by my time and chang - es and
2. Love the blind and wound - ed as you would your - self, — and the

This system shows the piano accompaniment for the second system of the verse, including a treble clef staff with chords and a bass clef staff with a bass line.

B \flat F C \sharp


not mis - tak - en words for I say man - y
busi - ness - men in cells col - lect - ing pen - n - is -

B \flat B \flat F C \sharp (add F \flat)

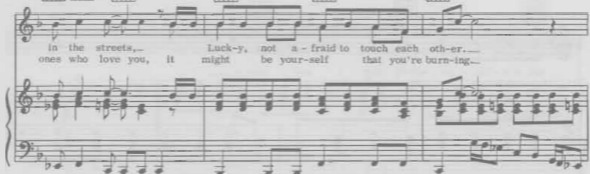
Lis - ten close - ly to my song and watch my eyes. There's
Judge their wealth by coins that they give a - way and


B \flat F C \sharp B \flat

not much time to spare, there's hard - ly an - y. Love - ly long - haired chil - dren liv - ing
not the ones they keep themselves from spend - ing. Nev - er be im - pa - tient with the

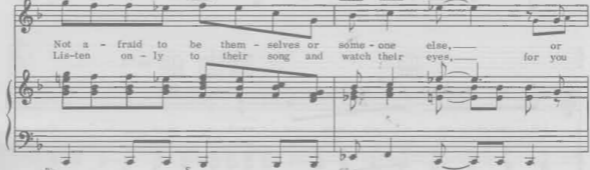


in the streets, — Luck-y, not a - fraid to touch each oth-er. —
 ones who love you, it might be your-self that you're burn-ing. —






Not a - fraid to be them - selves or some - one else, — or
 Lis-ten on - ly to their song and watch their eyes, — for you



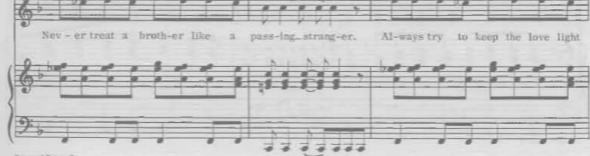


choose their friends with love — not by col - or. — }
 might be the Prince Of Peace re - turn-ing. — }



Chorus 

Nev - er treat a broth-er like a pass-ing-strang-er. Al-ways try to keep the love light



burn-ing.— Lis-ten on - ly to his song and watch his eyes,— for he

might be the Prince of Peace re - turn-ing.— Yes, he might be the Prince of Peace re-

turn-ing.—

1.

2.

Keep repeating and fade

dim. poco a poco

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into several systems. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines of the vocal melody and piano accompaniment. The third system contains the third line of the vocal melody and piano accompaniment. The fourth system contains the fourth line of the vocal melody and piano accompaniment. The fifth system contains the fifth line of the vocal melody and piano accompaniment. The sixth system contains the sixth line of the vocal melody and piano accompaniment. The seventh system contains the seventh line of the vocal melody and piano accompaniment. The eighth system contains the eighth line of the vocal melody and piano accompaniment. The ninth system contains the ninth line of the vocal melody and piano accompaniment. The tenth system contains the tenth line of the vocal melody and piano accompaniment. The eleventh system contains the eleventh line of the vocal melody and piano accompaniment. The twelfth system contains the twelfth line of the vocal melody and piano accompaniment. The thirteenth system contains the thirteenth line of the vocal melody and piano accompaniment. The fourteenth system contains the fourteenth line of the vocal melody and piano accompaniment. The fifteenth system contains the fifteenth line of the vocal melody and piano accompaniment. The sixteenth system contains the sixteenth line of the vocal melody and piano accompaniment. The seventeenth system contains the seventeenth line of the vocal melody and piano accompaniment. The eighteenth system contains the eighteenth line of the vocal melody and piano accompaniment. The nineteenth system contains the nineteenth line of the vocal melody and piano accompaniment. The twentieth system contains the twentieth line of the vocal melody and piano accompaniment. The twenty-first system contains the twenty-first line of the vocal melody and piano accompaniment. The twenty-second system contains the twenty-second line of the vocal melody and piano accompaniment. The twenty-third system contains the twenty-third line of the vocal melody and piano accompaniment. The twenty-fourth system contains the twenty-fourth line of the vocal melody and piano accompaniment. The twenty-fifth system contains the twenty-fifth line of the vocal melody and piano accompaniment. The twenty-sixth system contains the twenty-sixth line of the vocal melody and piano accompaniment. The twenty-seventh system contains the twenty-seventh line of the vocal melody and piano accompaniment. The twenty-eighth system contains the twenty-eighth line of the vocal melody and piano accompaniment. The twenty-ninth system contains the twenty-ninth line of the vocal melody and piano accompaniment. The thirtieth system contains the thirtieth line of the vocal melody and piano accompaniment. The thirty-first system contains the thirty-first line of the vocal melody and piano accompaniment. The thirty-second system contains the thirty-second line of the vocal melody and piano accompaniment. The thirty-third system contains the thirty-third line of the vocal melody and piano accompaniment. The thirty-fourth system contains the thirty-fourth line of the vocal melody and piano accompaniment. The thirty-fifth system contains the thirty-fifth line of the vocal melody and piano accompaniment. The thirty-sixth system contains the thirty-sixth line of the vocal melody and piano accompaniment. The thirty-seventh system contains the thirty-seventh line of the vocal melody and piano accompaniment. The thirty-eighth system contains the thirty-eighth line of the vocal melody and piano accompaniment. The thirty-ninth system contains the thirty-ninth line of the vocal melody and piano accompaniment. The fortieth system contains the fortieth line of the vocal melody and piano accompaniment. The forty-first system contains the forty-first line of the vocal melody and piano accompaniment. The forty-second system contains the forty-second line of the vocal melody and piano accompaniment. The forty-third system contains the forty-third line of the vocal melody and piano accompaniment. The forty-fourth system contains the forty-fourth line of the vocal melody and piano accompaniment. The forty-fifth system contains the forty-fifth line of the vocal melody and piano accompaniment. The forty-sixth system contains the forty-sixth line of the vocal melody and piano accompaniment. The forty-seventh system contains the forty-seventh line of the vocal melody and piano accompaniment. The forty-eighth system contains the forty-eighth line of the vocal melody and piano accompaniment. The forty-ninth system contains the forty-ninth line of the vocal melody and piano accompaniment. The fiftieth system contains the fiftieth line of the vocal melody and piano accompaniment. The fifty-first system contains the fifty-first line of the vocal melody and piano accompaniment. The fifty-second system contains the fifty-second line of the vocal melody and piano accompaniment. The fifty-third system contains the fifty-third line of the vocal melody and piano accompaniment. The fifty-fourth system contains the fifty-fourth line of the vocal melody and piano accompaniment. The fifty-fifth system contains the fifty-fifth line of the vocal melody and piano accompaniment. The fifty-sixth system contains the fifty-sixth line of the vocal melody and piano accompaniment. The fifty-seventh system contains the fifty-seventh line of the vocal melody and piano accompaniment. The fifty-eighth system contains the fifty-eighth line of the vocal melody and piano accompaniment. The fifty-ninth system contains the fifty-ninth line of the vocal melody and piano accompaniment. The sixtieth system contains the sixtieth line of the vocal melody and piano accompaniment. The sixty-first system contains the sixty-first line of the vocal melody and piano accompaniment. The sixty-second system contains the sixty-second line of the vocal melody and piano accompaniment. The sixty-third system contains the sixty-third line of the vocal melody and piano accompaniment. The sixty-fourth system contains the sixty-fourth line of the vocal melody and piano accompaniment. The sixty-fifth system contains the sixty-fifth line of the vocal melody and piano accompaniment. The sixty-sixth system contains the sixty-sixth line of the vocal melody and piano accompaniment. The sixty-seventh system contains the sixty-seventh line of the vocal melody and piano accompaniment. The sixty-eighth system contains the sixty-eighth line of the vocal melody and piano accompaniment. The sixty-ninth system contains the sixty-ninth line of the vocal melody and piano accompaniment. The seventieth system contains the seventieth line of the vocal melody and piano accompaniment. The seventy-first system contains the seventy-first line of the vocal melody and piano accompaniment. The seventy-second system contains the seventy-second line of the vocal melody and piano accompaniment. The seventy-third system contains the seventy-third line of the vocal melody and piano accompaniment. The seventy-fourth system contains the seventy-fourth line of the vocal melody and piano accompaniment. The seventy-fifth system contains the seventy-fifth line of the vocal melody and piano accompaniment. The seventy-sixth system contains the seventy-sixth line of the vocal melody and piano accompaniment. The seventy-seventh system contains the seventy-seventh line of the vocal melody and piano accompaniment. The seventy-eighth system contains the seventy-eighth line of the vocal melody and piano accompaniment. The seventy-ninth system contains the seventy-ninth line of the vocal melody and piano accompaniment. The eightieth system contains the eightieth line of the vocal melody and piano accompaniment. The eighty-first system contains the eighty-first line of the vocal melody and piano accompaniment. The eighty-second system contains the eighty-second line of the vocal melody and piano accompaniment. The eighty-third system contains the eighty-third line of the vocal melody and piano accompaniment. The eighty-fourth system contains the eighty-fourth line of the vocal melody and piano accompaniment. The eighty-fifth system contains the eighty-fifth line of the vocal melody and piano accompaniment. The eighty-sixth system contains the eighty-sixth line of the vocal melody and piano accompaniment. The eighty-seventh system contains the eighty-seventh line of the vocal melody and piano accompaniment. The eighty-eighth system contains the eighty-eighth line of the vocal melody and piano accompaniment. The eighty-ninth system contains the eighty-ninth line of the vocal melody and piano accompaniment. The ninetieth system contains the ninetieth line of the vocal melody and piano accompaniment. The hundredth system contains the hundredth line of the vocal melody and piano accompaniment.

PLEASE GIVE PEACE A CHANCE

Words and Music by
LEON RUSSELL and
BONNIE BRAMLETT

Very fast

Give

peace a chance. Give

peace a chance. Give

Please Give Peace a Chance - 1



peace _____ a chance, _____ and the whole world will





1. rock and roll. _____ Give bet - ter. _____
 2. be all



Very slow



rall. *p*



HURTSOME BODY

Words and Music by
LEON RUSSELL

Slow Rock Blues

The piano accompaniment consists of four systems of two staves each (treble and bass clef). The music is in 4/4 time with a key signature of one sharp (F#). It features a steady bass line with triplets and a treble line with eighth-note patterns and triplets. The first system begins with a dynamic marking of *mf*. The piece concludes with a final chord in the bass clef.

Verse

Gadd F#
A7

When I first saw you down in Ten - nes - see

1 knew you were the on - ly girl for me,

and when you sang your song, it made me hap-py.

But you took my mon - ey and you
 We did - n't do so well in

took my old car, and you ran straight in - to my
 Hol - ly - wood, but, ma-ma, I treat - ed you just as



best friend's arms. I just want to ask you,
 good as I could, and I still love you, won't you

A7sus A7 (A Sus) Em7 Chorus G7

dar - lin'. How can you hurt some - bod - y, hurt
 tell me. How can you

some - bod - y like me?

How can you

hurt some - bod - y, hurt some - bod - y like me?

The musical score is arranged in three systems. The first system shows the vocal line starting with the lyrics 'Now I'm a - lone in Eng - land, — and I'm'. The piano accompaniment features a steady bass line and chords in the right hand. The second system continues the vocal line with 'think-in' a - bout how it used to be.' and includes guitar chord diagrams for G9, A7, A7+, D, G6, Gm6, and D. The piano accompaniment has a more complex harmonic structure. The third system includes the lyrics 'be. How can you hurt some - bod - y, — hurt —' and 'some - bod - y like me?' followed by 'How can you'. It features guitar chord diagrams for D, D7, (B Bass) G6, Gm6, and D7, and includes the instruction 'Keep repeating and fade out' and 'f dim. poco a poco'. The score concludes with a final piano accompaniment section.

Now I'm a - lone in Eng - land, — and I'm

think-in' a - bout how it used to be.

be. How can you hurt some - bod - y, — hurt —

some - bod - y like me? How can you

f dim. poco a poco

Keep repeating and fade out

Guitar Chord Diagrams:

- A7
- A⁺
- (A Bass) E^b7
- G⁹
- A7
- A7⁺
- D
- (B Bass) G⁶
- G^{m6}
- D
- D
- D⁷
- (B Bass) G⁶
- G^{m6}
- D
- (A Bass) E^b7
- D⁷

ROLL AWAY THE STONE

Words and Music by
LEON RUSSELL and
GREG DEMPSEY

Moderate, not too fast, hard rock

Introduction for piano. The score shows a 4/4 time signature with a key signature of one flat (Bb). The music is in a hard rock style. Dynamics include *mf* and *f*. A *loca* marking is present. Chord diagrams for Dm and Bb7 are shown below the bass line.

Tacet

Well, it's such a strange world... that I'm liv - ing in.
strange time — that we're pass - ing through

First system of musical notation for the vocal line and piano accompaniment. The piano part includes dynamics *f* and *mf*. Chord diagrams for Dm and Bb7 are shown below the bass line.

She was my wom-an, and he was my friend, — but I was wrong a - gain. —
I thought you'd tell me when your time was due. — I guess you thought I knew. —

Second system of musical notation for the vocal line and piano accompaniment. The piano part includes dynamics *f* and *mf*. Chord diagrams for Dm and Bb7 are shown below the bass line.

Tacet

R.H. What a Strange chang - es that you put me through.
L.H. strange way — to keep from hurt - ing me.

Third system of musical notation for the vocal line and piano accompaniment. The piano part includes dynamics *f* and *mf*. Chord diagrams for Dm and Bb7 are shown below the bass line.





Like a fool I'm still in love with you... What can this poor boy do? }
 Why did you lie? How could I help but be... Oh, won't you help me please? }

Chorus

Roll A - way The Stone. — Don't leave me here a - lone. —





Res - ur - rect me — and pro - tect me.



 (C base)
 

Don't leave me lay - ing here. — What will they do in two thou - sand years?..




 (C base)
  (add A)

1. Bb F Dm Gm

Svu

f

Dm Bb

Tacet

(Svu) *It's such a loco* *f*

Keep repeating and fade out

$Bb7$ $F7$

Roll A - way The Stone. Don't

dim. poco a poco

$Bb7$ $F7$

leave me here a - lone.

CRYSTAL CLOSET QUEEN

89

Words and Music by
LEON RUSSELL

Moderate driving rock boogie

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a steady eighth-note bass line. The tempo is marked as 'Moderate driving rock boogie'.

Left my home... down in the heart of Geor - gia, head - ed out to Hol - ly - wood...

The vocal line is on a treble clef staff with a G major chord diagram above the first measure. The piano accompaniment continues with chords and a bass line.

The piano accompaniment for the first line of lyrics, showing chords and bass line.

All I took with me was my heal - ing mus - ic,

The vocal line is on a treble clef staff with G major chord diagrams above the first and third measures. The piano accompaniment continues.

The piano accompaniment for the second line of lyrics, showing chords and bass line.

preach - ing ev - 'ry step that I could. — If you ain't heard my Rock —

The vocal line is on a treble clef staff with F major and G major chord diagrams above the first and third measures. The piano accompaniment continues.

The piano accompaniment for the third line of lyrics, showing chords and bass line.

Crystal Closet Queen - 1

Copyright © 1971 by Skyhill Publishing Co., Inc., 5112 Hollywood Blvd., Los Angeles, Calif. 90027
International Copyright Secured Made in U.S.A. All Rights Reserved

And Roll mu - sic you ain't nev - er seen noth - ing like me, 'cause

I can wash a dish down in Ma - con, Geor - gia and help a blind eye to see.

I'm gon - na sing a lit - tle song of love for you one more time.

(Tut - ti Fru - ti, the beau - ty's on du - ty.) Sing a lit - tle song of love.

Guitar Chord Diagrams:
 F7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \end{array}$
 G: $\begin{array}{|c|c|c|c|c|c|} \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\ \hline \end{array}$

for you one more time. (*Tu - ti Fru - ti, the beau - ty's on du - ty.*) When the

beau - ty's on du - ty you know we're go - in' have a time.

Head - ing up the high - way, feel - ing al - right to -

day. All I've got with me is my

Chord diagrams: G7, F7, Cm7, C, D, A

Crystal Closet Queen - 3

faith in Je - sus, He showed me ev - 'ry step of the way. —

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "faith in Je - sus, He showed me ev - 'ry step of the way. —". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

— Sticks — can't burn — me, fire — can't turn — me a —

The second system continues the musical score. The vocal line has a guitar chord diagram labeled 'A' above the first measure. The lyrics are "— Sticks — can't burn — me, fire — can't turn — me a —". The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

way from my rock and roll road, There is a rain - bow 'round my

The third system of the score includes guitar chord diagrams labeled 'G7' and 'A' above the vocal line. The lyrics are "way from my rock and roll road, There is a rain - bow 'round my". The piano accompaniment continues with chords and a steady bass line.

beau-ti-ful face, — and I'm liv-ing in a pot of gold. — I'm gon - na

The fourth and final system on the page includes guitar chord diagrams labeled 'G7' and 'D' above the vocal line. The lyrics are "beau-ti-ful face, — and I'm liv-ing in a pot of gold. — I'm gon - na". The piano accompaniment concludes with chords and a bass line.

2nd time fade out within ten measures

f

sing a lit-tle song of love — for you one more time. — (*Tut-ti Fru-ti, the*

ff

beat-ty's on du-ty.) Sing a lit-tle song of love — for you one more

D *A7*

time. (*Tut-ti Fru-ti, the beau-ty's on du-ty.*) When the beau-ty's on du-ty, you

G7 *Dm7* *D*

know we're go-in' have a time. — I'm gon-na

STRANGER IN A STRANGE LAND

Words and Music by
LEON RUSSELL and
DON PRESTON

Slow rock

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The dynamic marking *mp* (mezzo-piano) is placed below the first staff of the second system.

This system contains the first verse of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: D^b, F, A^b, and E^b. The piano accompaniment includes a treble clef staff with chords and a grand staff with a melody and bass line. The dynamic marking *mf* (mezzo-forte) is placed below the piano accompaniment.

How man - y days has it been since I was born? -
How man - y miles will it take to see the son, — and


This system contains the second verse of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: D^b, F, E^b, D^b, and F. The piano accompaniment includes a treble clef staff with chords and a grand staff with a melody and bass line.

How man - y days un - til I die? Do you know an - y ways that
how man - y years un - til it's done? Kiss my con - fu - sion a -





I can make you laugh, or do I on - ly know how to make you
 way in the night. Lay by my side when the morn - ing






cry? comes. When the ba - by looks a - round him, it's
 And the ba - by looks a - round him, and he





such a sight to see. He shares a sim - ple se - cret with the
 shares his bed of hay with the bur - row in the pal - ace of the





wise king. man He's a strang - er in a strange land. Just a



The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and style are indicated as 'Allegretto' and 'Moderato'.

System 1: The vocal line begins with the lyrics "stran-ger in a strange land, He's a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for A^b, E^b, and B^b are provided above the vocal staff.

System 2: The vocal line continues with "stran-ger in a strange land. Just a". The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for A^b, E^b, and B^b are shown above the vocal staff.

System 3: The vocal line repeats "stran-ger in a strange land,". The piano accompaniment concludes with a series of chords. Chord diagrams for B^b, E^b, B^b, E^b, B^b, E^b, B^b, E^b, B^b, E^b, B^b, and E^b are provided above the vocal staff. A first ending bracket is present over the final four chords.

The piano accompaniment concludes with a final cadence in the grand staff.

Well, I don't ex - act - ly know what's going on in the

Chord diagrams: Eb, Ab, Eb

world to-day. Don't know what there is to say a - bout the way the peo - ple are treat - ing each oth - er.

Chord diagrams: Bb, Ab, Eb

Not like bro - thers. Lead - ers take us far — a - way from e - col - o - gy with my - thol - o -

Chord diagrams: Bb, Ab, Eb

gy and as - tol - o - gy — has got — some words to say — a - bout the way we live to - day.

Chord diagrams: Bb, Ab (add Db, no C), Eb

B \flat A \flat ma \flat 9 E \flat

Why can't we learn to love — each oth-er? It's time to turn a new face to the

B \flat A \flat E \flat

whole — world wide — hu-man race, Stop the mon-ey chase, lay back, re -

B \flat A \flat E \flat ma \flat 7

lax, get back on the lu - man track, stop rac - ing t'ward ob - liv - i - on.

B \flat A \flat E \flat

Oh, such a sad, sad state we're in, — and that's a thing. Do you rec - og - nize... the bells of

Bb

truth when you hear them ring? Won't you stop and lis - ten to the

Ab **Eb** **Bb**

chil - dren sing? Won't you sing it chil - dren? Won't you come on and sing it, chil - dren?
(Strang - er in a strange land.)

Play 4 times

Ab **Eb** **Bb**

Stran - ger in a strange land.

Ab **Eb** **Bb**

Stran - ger in a strange land,

rall.

OF THEE I SING

Fast

Words and Music by
LEON RUSSELL

1. 2.

play 3 times

3.



Hung up — in a Penn - syl - va - nia min -
Don't bomb — the inn, I'm on — a hol -



ing town. —
I - day; —




Got down — to Bos -
But O - kla - ho -

Of Thee I Sing - I



ton in time for tea. _____
 ma's just a jet a-way. _____





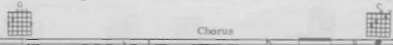
Don't know ex-act - ly just what's go - ing down, -
 And the blood is on the books in O - hi - o, _____






Bet - ter hang a - round un - til I see -
 so bad - ly stained; what can I say? _____





Chorus
 She us - es beau-ty like a knife, -



G C G

she cuts me e - ven more, she chang-es

mf

F#m C C G

right be - fore my eyes in - to some-thing tig - ly and sore.

G

Beau - ty like a knife, she

C G F#m C

cuts me e - ven more, she chang - es right be - fore my eyes

G G7 G

In - to some-thing strange and more.

The first system of the score features a vocal line in G major with lyrics "In - to some-thing strange and more." The piano accompaniment consists of a right-hand melody of chords and a left-hand bass line. Chord diagrams for G, G7, and G are shown above the vocal staff.

The second system continues the piano accompaniment from the first system, showing the right-hand and left-hand parts.

1. 2. Gm7

The third system includes a first ending (1.) and a second ending (2.) with a Gm7 chord diagram above it. The piano accompaniment continues below.

keep repeating and fade out

G G7sus G Gm7

dim. poco a poco

The fourth system features a section labeled "keep repeating and fade out" with a *dim. poco a poco* instruction. It includes chord diagrams for G, G7sus, G, and Gm7 above the vocal staff.

HOME SWEET OKLAHOMA

Words and Music by
LEON RUSSELL

Slowly

Gm

F# Bass
D

When I — was a young man, — bare - ly sev - en - teen,

F# Bass
GmF# Bass
C7

Ebm7

I went out to Hol - ly - wood to chase my dream. Dust - y O - kla - ho - ma was

F# Bass
Bb

A7 - 9

D7 - 9

D7

all I'd ev - er seen, and I — was get - ting old - er. — The

mem-'ries of the Grey-hound will fade and quick-ly pass. In lone-ly res-t'rant win-dows the I'm grow-ing young-er now, and how I just don't know, but I'm feel-in' much more hap-py, and

emp - ty hour__ glass re - flects the hu - man hun - ger__ for the life is nice and slow. The past is just some pho - to - graphs of the

ques-tion nev-er asked. I on - ly had my time for spend-ing; — But I'm } good friends that I know, and my love is so much bet - ter. — I'm }

go-ing back to Tul - sa one more time. Yes, I'm

The musical score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It consists of a vocal line and a piano accompaniment. The guitar chords are indicated by diagrams above the vocal line. The piano accompaniment is shown in both treble and bass clefs. The score is divided into four systems, each with a vocal line and piano accompaniment. The lyrics are written below the vocal line. The guitar chords are: Gm, F# Bass D, F# Bass Gm, F# Bass C7, F#m6, F# Bass Bb, A7-9, D7-9, D7, F# Bass G, F# Bass Bb, F# Bass C, G.

(Add G)

go-ing back to Tul - sa just one more time. Yes, I'm

go-ing back to Tul - sa one more time. I got

Home sweet O - kla-ho - ma's on my mind.

2. D. S., al fine 3. fine

mf very slowly *mp* *p* L.H.

ALCATRAZ

107

Moderately, with a strong rock

Words and Music by
LEON RUSSELL

mp (like a drum solo)

f

mp

Lay - ing down on the Mar - ket Street and
Stand - ing down on the high - way

ALCATRAZ - 1

beg - ging for some spare change. Coast Guard ship — is
hun - dred and one ways to go. Sol - i - tar - y

R.H. *p*

f

look - ing for me. — I might have to change — my name.
soul con - fined — to the leg - end of Ge - ron - i - mo.

R.H. *p*

Here comes — Un - cle Sam a - gain — with the
I know — how to bring the rain, — I used to

f

same old bag of beads. _____
 dance for A. B. C. _____

Lo-cal chief's on the
 All the braves down on

The first system of music features a vocal line in treble clef with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Above the vocal line, three guitar chord diagrams are shown: G, Gm, and E9.

ra-di - o, he's got some hun - gry mouths. to feed. Go-ing back to Al - ca - traz.
 death row are pre - tend - ing to be free, back home in Al - ca - traz.

The second system continues the vocal line and piano accompaniment. The lyrics are split across two lines. Above the vocal line, three guitar chord diagrams are shown: Bb, C, and D.

The third system shows the piano accompaniment continuing. The right-hand part features a rhythmic chordal pattern. Above the system, a guitar chord diagram for Gm is shown.

The fourth system continues the piano accompaniment with the same rhythmic chordal pattern in the right hand and a steady bass line in the left hand.

Tacet

In the land of the great white fath - er

my A-mer - i - can blood runs cold. From my home in O -

kla - ho - ma to the Ev-er-glades, I'm told,

just a re - run to sell the cars. — Not a lot, but so, — It's true,

Op

p *f*

f *p*

not a lot for a nine - teen - sev-en - ty

f

D.S. al Coda

In - di - an boy to do. I'm go - ing back to Al - ca - traz.

p

Keep repeating and fade out

f *dim. poco a poco*

Coda

SHE SMILES LIKE A RIVER

Moderately, country style

Words and Music by
LEON RUSSELL

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

Vocal line: Well, she smiles — just like a

Piano accompaniment continues with a steady bass line and chords in the right hand. A guitar chord diagram for G major is shown above the vocal line.

Vocal line: riv - er roll - ing soft - ly

Piano accompaniment continues with a steady bass line and chords in the right hand. A guitar chord diagram for G major is shown above the vocal line.

Vocal line: to the sea. When she

Piano accompaniment continues with a steady bass line and chords in the right hand. A guitar chord diagram for G major is shown above the vocal line.

floats a - way — my prob - lems

she helps to take — a lit - tle weight off

To Coda ☼

me. When she's hap - py

I'm in heav - en. If she's

G

C




down she'll nev - er say — 'cause she

knows I'm tread - ing wa - ter,







 guess she feels I'm bet - ter off that




 way. But when sad - ness o - ver - comes me,



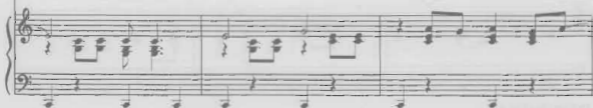
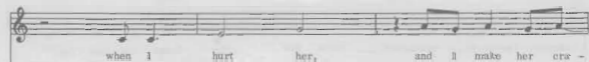
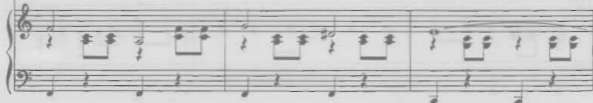
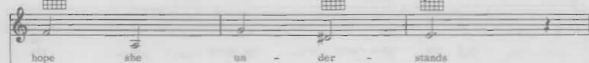
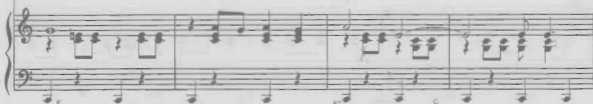
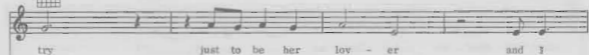
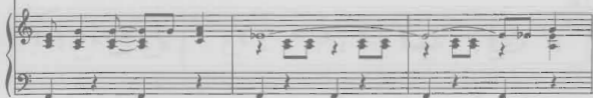



and I'm blind - ed by the night, she

takes my hand and leads me to the light,

And she whis - pers in the morn - ing. She

knows the words to say. She keeps me look - ing



zy that I'm just an

or - di - nar - y man. Yes, she smiles—

me. Yes, she helps me take,

take a lit - tle weight off me.

D.S. al Coda

Coda

She Smiles Like A River - B

SWEET EMILY

Words and Music by
LEON RUSSELL

Slowly

Piano introduction in 4/4 time, marked *f* and *p*. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

There's a la - dy I know, — and I'm

R.H. *p*

The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment continues with the same pattern as the introduction, marked *p*. Chord diagrams for F and Bb7 are shown above the vocal line.

luck-y to say — she's a wom-an in ev - e - ry way, — 'cause she

The vocal line continues with the lyrics. The piano accompaniment features a more active bass line. Chord diagrams for F, Bb7, F, Bb7, F, and Ab7 are shown above the vocal line.

weeps just like a wid - ow when hate is cloud-ing up my day.

The vocal line concludes with the lyrics. The piano accompaniment continues with the same pattern. Chord diagrams for Bb, G9, G7, Bb (C bass), F, and Bb7 are shown above the vocal line.


 (add E)
(no E)






When she touch-es my eyes— she takes my heart in her hand... If you







know that child you'd plain-ly see, — when she laughs I re - al - ize — I'm in









love with my Sweet Em - i - ly. Oh, she



knows how to boog - ie — like a honk - y tonk - queen, but she
can't give a rea - son for the way that I — feel, but






tells me what — is live, — and when it's real. She's a
 love can al - ways tell you where your heart — is. No

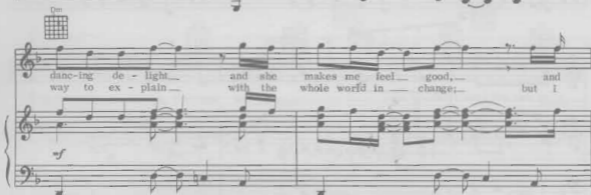
p





danc - ing de - light — and she makes me feel — good, — and
 way to ex - plain — with the whole world in — change; — but I

f









If I need — for - giv - ing, Lord, I know she would. Just
 know that girl — will al - ways re - main the same. What

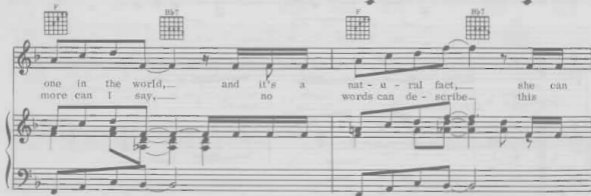
p



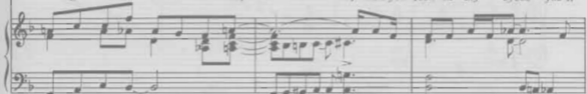



one in the world, — and it's a nat - u - ral fact, — she can
 more can I say, — no words can de - scribe this



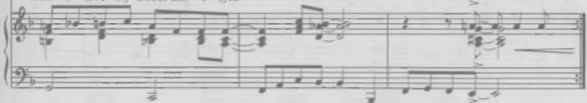


 put me right back on the right track, — and she keeps me com-pany — I'm
 feel-ing that I have in-side, — so, when you look in my eyes, you'll



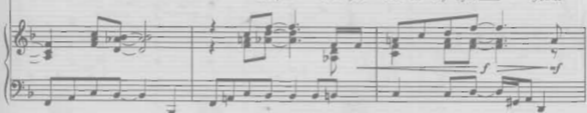


 talk-ing 'bout my Sweet Em-i-ly. — Oh, I
 know I love my Sweet Em-i-ly. —





 — Yes, — when you look in my eyes — you'll





 know I love my Sweet Em-i-ly. —



rall.
 Ped.

THE BALLAD OF MAD DOGS AND ENGLISHMEN

Words and Music by
LEON RUSSELL

Very Slow Blues

Very Slow Blues

p

rall.

Em Am7 Fmaj7 Em Am

Kids, planes and run - way strikes, flash - y pimps and fam - 'ly fights,

a tempo

D7sus D7 Em Am Dsus D7

spot - ted dogs and blood - shot eyes,

p

F7 (G Bass) F7 C B9

our space cap - tain laughs and tries

f *p*

The Ballad of Mad Dogs and Englishmen - 1

to un - der - stand the scheme of things. Just in time the scene has

changed. The bus is here, bring the beer,

Sher - man's read - ing Shake spears. Mov - ie mak - ers,

boob - ie shak - ers, and sex - y air - plane tick - et tak - ers,

f *p* *p* *p*

Chords: F, E Bass, G, Dm9, Bm7-5, E7, Am, Bb7, F, C, A7, D7-9, G Bass, Dm7, Am (add B), Fm7, Am (add B), Am, Bb5

The musical score is arranged in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The piano part includes dynamic markings such as *f*, *p*, and *pp*. The guitar part provides harmonic support with various chords and bass lines.

un - ion mem - bers, — Le - o Fend - er's pride and joy, — e - lec - tric
 toy, — teach - ers, learn - ers, — in - cense burn - ers, —
 re - li - gious lead - ers, — and chron - ic bleed - ers, — thieves and pi - rates —
 on a ride. — It's a hip - pie com - mune, — bo - na -

Chords: F, Em, Dm7, C, D9, Am (add B), Fmaj7, Am, Dm, Em, F, Am, Fm7, F.

Dynamics: *f*, *f*.

The musical score is written in G major and 4/4 time. It features a vocal line with lyrics and guitar chord diagrams above it, and a piano accompaniment with treble and bass staves. The piano part includes dynamic markings such as *p*, *mp*, and *f*. The lyrics are: "fide. Life and time, war death deal - ers, — rock, pop cor-re - spond - ence feel - ers; — but O - kies and Lim - eys, — cur-tain climb-ers, — Stones and fu - ture dom - i - noes know which way the wind blows, — Sto - len co - la no one knows,".

Chord diagrams shown above the vocal line: C, C7, Am (add B), Am, F, F (add G), Am (add B), Am, Fmaj7, F, C, Dm7, (E Bass) C, F, A7min, A7, D9, F, Fdim, (C Bass) C, Am.

Lyrics: fide. Life and time, war death deal - ers, — rock, pop cor-re - spond - ence feel - ers; — but O - kies and Lim - eys, — cur-tain climb-ers, — Stones and fu - ture dom - i - noes know which way the wind blows, — Sto - len co - la no one knows,

(G Bass)

(B5 Bass)

Dm7

C

Am



Spoken: The shad - ow do. Sing: But it's still a shad - y crew.

F#dim

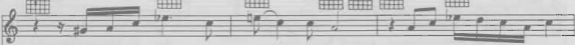
(G Bass) C

A7

A7

F

F#dim



'Cause I love her and she — loves you, Just my - self and for - ty friends

(G Bass) C

A7-5

A7

F

F#dim

(G Bass) C

Bb7

A7



In the name of Cock - er pow - er, — Out here on the road a - gain —

Dm7

E7

F#m7

F#dim

G7

G7-

C

C7

F#m7

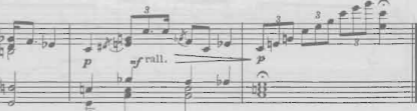
(C Bass) Fm7

C



with mad dogs and Eng - lish - men,

8va - 7



OUT IN THE WOODS

Words and Music by
LEON RUSSELL

Moderate Rock
Tambourine

Drums *mp*

The first system of music features a drum line on a single staff with a treble clef and a common time signature. It contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests. Below the drum line is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of a few notes in the bass line and rests in the treble line.

The second system continues the drum line and piano accompaniment from the first system. The drum line shows a consistent rhythmic pattern. The piano accompaniment remains mostly in the bass line with some notes in the treble line.

The third system introduces a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics "Well, I'm go - in' down, —" are written below the notes. Below the vocal line is a drum line and a grand staff with piano accompaniment, continuing the rhythmic and harmonic patterns from the previous systems.

The musical score is arranged in three systems. Each system contains a vocal line (treble clef), a piano accompaniment (grand staff), and a guitar line (treble clef). The guitar line includes chord diagrams for E_m, D, and A. The piano accompaniment includes a dynamic marking of *mp*. The lyrics are written below the vocal line.

System 1:
 Chords: E_m, D, A
 Lyrics: Go - in' down a hard road,
 don't, know where I've been,

System 2:
 Chords: E_m, D, A
 Lyrics: Just don't know,
 I'm a - walk-in' round in cir -

System 3:
 Chords: E_m, D
 Lyrics: But I think I've been u - walk - in',

A B FB
 cleo, _____ Can't e-ven find _____ a friend.

p D7 (+3) Vc Vc Vc Vc
 My love _____ she is not

Woah, _____ my love, _____

wait - ing. _____ I've been - gone _____

Think I might-'ve been gone,

A E7





toe long. ————— Peo - ple —

Look — at the peo - ple, —




make — me cra - zy, —








I can hard - ly sing — my song, —



A

E

Hus - tlers stand a - round me, I'm

Rhythmically

lost and all a - lone, Can't tell the bad

A

Tacet

from the good. I'm out in the woods,

I'm out in the woods,

Said I'm — lost.
 And I'm lost — in the woods.
 in the woods.
 Big eit-y gam -
 Gam - blers — take my mon - ey —
 blers; Yes, it gets to be

R. H.
 E D A E D A E D A

Out in the Woods - 6

The musical score is arranged in three systems. Each system includes a vocal line, a guitar line, and a piano accompaniment. The guitar line features chord diagrams for E, D, and A. The piano accompaniment is written in a grand staff (treble and bass clefs).

System 1:

- Guitar:** Chord diagrams for E, D, and A are shown above the staff.
- Vocal:** "Yes, it's use - less to me"
- Piano:** Accompaniment for the first system.

System 2:

- Guitar:** Chord diagrams for E, D, and A are shown above the staff.
- Vocal:** "use - less, And I think I'm lost."
- Piano:** Accompaniment for the second system.

System 3:

- Guitar:** Chord diagrams for D, F# (with a sharp sign), D, and D7 (+9) are shown above the staff.
- Vocal:** "When I'm lost in - side this jun - gle, Can't see the for - est for the trees,"
- Piano:** Accompaniment for the third system.

Wom-an _____ come_ and get me, _____

Well, pret-ty lit-tle wom - an, _____

p R.H.

Try me _____ one more time, _____

Try _____ me, _____

Your _____ sweet _____ un-der-

Yes, _____ and your sweet, _____

stand - ing, — Can fix this bro - ken heart — of mine, —

yeah! The vul - tures — fly a - round.

me, Come — and take me home, —

Rhythmically

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into three systems. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines of the vocal melody and piano accompaniment. The third system contains the final two lines of the vocal melody and piano accompaniment. The piano accompaniment includes various chords and textures, with some sections marked 'Rhythmically'. Chord diagrams are provided for several chords: A, B, F#, G, Ab, and A. The vocal melody includes lyrics and rests. The piano accompaniment includes various rhythmic patterns and textures.

C A
 Can't tell the bad _____ from the good, _____
 I'm out in the woods, _____
 I'm out in the woods, _____
 R.H.
 D A
 Said I'm _____ lost _____ in the
 And I'm _____ lost _____ in the

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 3/4 time signature. The score is divided into four systems. The first system contains the first line of the song, with guitar chord diagrams for C and A. The second system contains the second line, with guitar chord diagrams for D and A. The third system contains the third line, with a 'R.H.' (Right Hand) marking. The fourth system contains the fourth line, with guitar chord diagrams for D and A. The piano accompaniment includes a variety of textures, from simple chords to more complex arpeggiated patterns.

woods. Oh,

woods.

Repeat and fade

Do - da koo - pan - ga - ma, do - da koo - ka - la,

Do - da koo - pan - ga - ma, do - da koo - ka - la,

ff Repeat and fade

Do - da koo - pan - ga - oo, ka - la sha - ti - ni.

Do - da koo - pan - ga - oo, ka - la sha - ti - ni.

² I asked a friend from Africa how to say "I'm lost in the jungle" in Zulu. He said Zulu folks don't get lost in the jungle and there really wasn't any way to say that. But as close as I can make it, the translation is "I'm a man gone crazy and I'm wandering around aimlessly in the bush." - L.R.

TIGHT ROPE

Moderately, with a steady beat

Words and Music by
LEON RUSSELL

Tacet

B7^{b9}

Tacet

I'm up on a

(Perc.)

E9^{b7}

Am7

tight - wire, — one side's ice and one — is fire, —

It's a cir - cus game — with you and me. —

G

G

F#m7 - b

Tight Rope - 1

Tacet  Tacet 

I'm up on a tight - rope, — one side's

hate and one — is hope, — but the top hat on my —

head is all — you see. — *Airt. rit.*

with seems to be the only place — for me, —






TIGHT ROPE

a com - e - dy of er - rors and I'm fall -
 ing, Like a rub - ber-neck gi - raffe,
 you look in - to my past, well,
 may - be you're just too blind to see. I'm up in the

Em6 Bm C#m D B7

Tacet Tacet

(Perc.)

spot - light, — oh, does it feel right, — } oh, the
oh, the

al - ti - tude — al - ti - tude — seems to get to me. }
real - ly gets to me. }

Tacet Em7 Tacet Em7
I'm up on a tight - wire, — flanked by

Am7 G to Coda ⊕
life and the fu - n'ral pyre, — put - ting on — a show.

G D D7

for you to see.

f

Gm (B Bass) C3

Like a
Sua-
a

rub-ber-necked gi-raffe, you look in-to my past, well,
loco

D.S. ff al Coda
Tacet

CE

Tacet

BT.

may - be you're just too blind to see. I'm up in the

(Perc.)

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a guitar chord 'CE' and is followed by a 'Tacet' instruction. The piano accompaniment features a steady eighth-note bass line and chords. A 'Perc.' instruction is placed above the piano part. The system concludes with a guitar chord 'BT.' and a 'Tacet' instruction.

BT.

Tacet

for you to see.

Coda

(Bring out)

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line begins with a guitar chord 'BT.' and a 'Tacet' instruction, followed by the lyrics 'for you to see.'. The piano accompaniment continues with a similar rhythmic pattern. A 'Coda' section is indicated, and the piano part includes a '(Bring out)' instruction. The system ends with a guitar chord 'BT.' and a 'Tacet' instruction.

Em

Am

Repeat and fade

Detailed description: This system is dedicated to the piano accompaniment for the 'Repeat and fade' section. It features a guitar chord 'Em' at the beginning and 'Am' later in the system. The piano part consists of a melodic line in the right hand and a bass line in the left hand.

C

G

F#m7-5

D7

Detailed description: This system continues the piano accompaniment for the 'Repeat and fade' section. It features guitar chords 'C', 'G', 'F#m7-5', and 'D7' above the staff. The piano part maintains the melodic and bass line structure from the previous system.

MANHATTAN ISLAND SERENADE

Moderately, with a steady beat

Words and Music by
LEON RUSSELL

Em (add F#)

Em Ah

Sit - ting on a high - way in a bro - ken van,

Em

think - ing of you a - gain.

C7

Guess I'll have to hitch - hike } to the sta - tion,
down the high - way, }

C7 G F#m B7

with ev-er - y step — I'll see your face, —

F#m Am7

Like a mir - ror look - in' back — at me,

F#m B7 Em

say - in' you're - the on - ly one.

C7 G

Mak - in' me feel — I could sur-vive, —

and so glad to be a - live,

No-where to run, there's not a gui - tar to play,

Messed up in - side and it's been rain - in' all - day.

Since you went a - way,

The musical score is arranged in four systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'and so glad to be a - live,' 'No-where to run, there's not a gui - tar to play,' 'Messed up in - side and it's been rain - in' all - day.' and 'Since you went a - way,'. Chord diagrams are provided for the guitar part, including C7, Bm7, D7, D, Em, G7, B, A7, and G7.

Man - hat-tan Is - land Ser - e - nade. —

C (D bass) C G (F# bass)

D. S. al Coda

Since you went a - way,

Em G (D bass) C

Man - hat-tan Is - land Ser - e - nade.

C (D bass) A7 C (D bass) G

Man - hat-tan Is - land Ser - e - nade.

CAJUN LOVE SONG

Moderate, country style

Words and Music by
LEON RUSSELL

mf

Verse

Oh,

ma - ma catch a lit - tle fish - ie, pa - pa catch two, — we're

back in the bay - ou, it's a - fish - in' time.

Work - in' to - geth - er on a bot - tic of — wine, we'll row - down to

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady bass line and chords in the right hand. Above the vocal line, two guitar chord diagrams are shown: one for a D7 chord (x02321) and another for a B7 chord (x17777).

Thi - bi - do to - night. Go round, go round, lit - tie

Chorus

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment features a more active bass line. Above the vocal line, three guitar chord diagrams are shown: D7 (x02321), E (02210), and F (132132).

AI - ce Blue Gown, we'll soon be to - geth - er on a - bout sun -

The third system shows the vocal line with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a consistent bass line and chords. A guitar chord diagram for D7 (x02321) is positioned above the vocal line.

down. No je - Jam - ba - la - ya and sing all night

The fourth system concludes the vocal line with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment maintains the same rhythmic pattern. A guitar chord diagram for E (02210) is shown above the vocal line.

long, _____ me and my _____ ba - by _____ and a Ca - jun love _____

B7

Verse

song. _____ Now I _____ can't re-mem - ber _____ when Al - ice first

E

E

came from Lake _____ Charles _____ to see _____ me at Pon-che-train. _____ But my _____

A

B

E

_____ heart beats slow-er when she's not a - round, _____ the best things in life's _____

A

B7

B13 E E

Chorus

not the same. Go round — go round, lit - tle

The first system of music features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a melodic phrase: 'not the same. Go round — go round, lit - tle'. The piano accompaniment provides harmonic support with chords and a steady bass line.

lit - tle blue - Gown, — we'll soon be to - geth - er on a - bout sun -

The second system continues the vocal line with the lyrics 'lit - tle blue - Gown, — we'll soon be to - geth - er on a - bout sun -'. The piano accompaniment continues with a consistent harmonic pattern.

E

down. Mo - ja — him - be - lu - ya and sing all — night

The third system features the vocal line with lyrics 'down. Mo - ja — him - be - lu - ya and sing all — night'. The piano accompaniment includes a guitar chord diagram for an E major chord above the vocal line.

B13 E

long, — me and my — ba - by and a Ca - jun love song.

The fourth system concludes the vocal line with the lyrics 'long, — me and my — ba - by and a Ca - jun love song.'. The piano accompaniment features a guitar chord diagram for an E major chord above the vocal line.

Verse

Some - times - I get lone - ly and I'm hurt - in' in -

The first system of the verse features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by eighth notes for 'Some - times -', a quarter note for 'I', eighth notes for 'get lone - ly', and a quarter note for 'and I'm hurt - in' in -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

lée, but my Al - ice can't un - der - stand, Like a

The second system continues the verse. The vocal line has a quarter note for 'lée,', a quarter note for 'but my', eighth notes for 'Al - ice can't', a quarter note for 'un - der - stand,', and a quarter note for 'Like a'. The piano accompaniment continues with chords and a bass line.

danc - er I - saw in New - Or - leans, one time, she makes - me feel -

The third system continues the verse. The vocal line has a quarter note for 'danc - er I -', a quarter note for 'saw in New - Or - leans,', eighth notes for 'one time,', a quarter note for 'she makes -', and a quarter note for 'me feel -'. The piano accompaniment continues with chords and a bass line.

just like - a man, Go round, - go round, lit - tle

Chorus

The fourth system begins the chorus. The vocal line has a quarter note for 'just like - a man,', a quarter note for 'Go round,', a quarter note for 'go round,', and a quarter note for 'lit - tle'. The piano accompaniment continues with chords and a bass line.

B7

Al - ice Blue - Gown, — we'll soon be to - geth - er on a - bout sun -

E

down. — Mo ja, — Jam - ba - la - ya and sing all — night

F13

to Coda ♪

long. — me and my ba - by and a Ca - jun love —

E

D. S. al Coda
(instrumental until Chorus)

song. —

B7

E

Ca - jun love — song. —

Coda

ME AND BABY JANE

Moderately, rubato and legato

Words and Music by
LEON RUSSELL

Piano introduction in G major, 4/4 time. The music is marked 'Moderately, rubato and legato'. It features a treble and bass clef with a key signature of one sharp (F#). The bass line has a 'p' dynamic marking. The introduction consists of four measures of piano accompaniment.

Piano accompaniment for the first part of the song, consisting of two systems of two staves each. The first system has a 'p' dynamic marking. The second system has a 'f' dynamic marking. The music is marked 'Moderately, rubato and legato'.

Verse

Musical notation for the first line of the verse, including vocal line and piano accompaniment. The vocal line has lyrics: "Jan - ie was my first love. We shared the pains of school - see the pur - ple moun - tains, I'm lost and in be - tween." The piano accompaniment has a 'p' dynamic marking. Chord diagrams for G, Dm7, and Em7 are shown above the vocal line.

Musical notation for the second line of the verse, including vocal line and piano accompaniment. The vocal line has lyrics: "She of - fered me a bal - ance for a while, a place that I know well and in a". The piano accompaniment has a 'p' dynamic marking. Chord diagrams for F (add G), F, G, and Am are shown above the vocal line.

Me and Baby Jane-1

had dream, and she gave — me in — no — sen — ce. I — seem — ed —
oth — ers stand — be — side — me. Too late

like less a fool. She al — ways had a line —
to try and find ex — cus — es in 'the future

to make me smile, But we
of be - ing blind, But

sep - a - rat - ed ear - ly, not an eas - y thing to do —
 now she is - n't wait - ing for the feel - ing of the road.



Some-times seems to - mor - row nev - er comes -
 to free her from the night - row mare's hold.





But we could-n't keep - to - geth -
 She was a part - of me -





er - for all the times - we tried. We
 si - lent - ly - a - lone, and





had a sad - re - un - ion - to - night,
 too far down - to draw the line.



Oh, — how we laughed — to — geth — er, trapped — in the grapes of

wrath to — geth — er. Yes, and we loved — each oth — er, me and Ba — by Jane;

But — now she's gone — for — ev — er. } 1. Lord, — help — me —
 } 2. Lord, — help — me —

stay to — geth — er. See her wa — ant eyes, — and 'tho' in the
 stay to — geth — er. I see her in — the sky, — in the




needle in her vein. — Oh, Ba - by, — Ba - by,
 ear-ly morn-ing rain.

Ba - by Jane. —






1. 




2. 



Me and Baby Jane 6

ROLLER DERBY

159

Moderately, Boogie style

Words and Music by
LEON RUSSELL

First system of musical notation, including a guitar chord diagram and piano introduction.

Second system of musical notation, including a vocal line with the instruction "(Sva) loco".

Third system of musical notation, including a guitar chord diagram and the lyrics "Hung up in Oak - land on a".

Fourth system of musical notation, including guitar chord diagrams and the lyrics "Sat - ur - day night, ... Lord, I said I just did - n't feel right, ... Good night ...".




(Bad time)

la-dies all a-round, but the right one had-n't found me, such a bad night... 1
(Sva)----- *loco*

did-n't feel right... till a friend came o-ver 'fore it got too late...




Asked me if I'd like to have a dou - ble date... Stars a - bove... I fell in
(Sva)-----



(queen of the roll-er der-by.)

love with the queen of the roll-er der - by, with the queen... of the
(Sva)----- *loco*

(queen of the roll-er der-by.)

roll-er der-by. (Sva) Now Queen-ie's a la - dy, she's

qui-et and shy, oh, she makes me feel fine. Re - mem-ber the time that a

(Sva) loco (Sva) (su - i - cide,)

truck-er from Dal-las was cal - lous to Queen-ie with his rude side.

(Sva) Now he can't de - ny that he got much more than he bar - gained for,

(Sva)

Roller Derby - 3

Queen-ie's right cross brought him to— the floor... Now he knows bet-ter than to

loco

(queen of the roll-er der-by,)

mess_ with the queen of the roll-er der - by, with the queen_ of the

(queen of the roll-er der-by,)

(Yeah,)

roll-er der-by. Woah, and she's fast as a bul-let, she can

(yeah,)

(yeah,)

jam all night... Makes a full grown than-der-bird die— with fright... *Dul*

(Sua)


 (Yeah,) (Yeah,)

when we get home a - lone, — in love, — she mur - murs like a sweet mourn - in' dove.

(Sva)

Oo, — but oh, — such a la - dy, she's qui - et and shy, — she

(Sva)

makes me feel good in this heart of mine. — She's my love, she's my la - dy, she's the

(Sva) *loco*

queen — of the roll - er der - by, my lit - tle queen — of the

f *Repeat and fade* (queen of the roll - er der - by.)

f *Repeat and fade*

CARNEY

Moderately
(Like a callope)

Music by
LEON RUSSELL

The first system of musical notation for 'Carney' consists of two staves. The upper staff is in treble clef and contains a melody starting with a quarter note G4, followed by a quarter note A4 with a flat (F#4), a quarter note B4, and a quarter note C5. The lower staff is in bass clef and contains a bass line starting with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The dynamic marking 'mf' is placed between the staves.

The second system of musical notation continues the piece. The upper staff features a melody with eighth notes and quarter notes, including a flat (F#4) and a sharp (G#4). The lower staff provides a bass line with quarter and eighth notes, including a flat (F#2) and a sharp (G#2).

The third system of musical notation continues the piece. The upper staff features a melody with eighth notes and quarter notes, including a flat (F#4) and a sharp (G#4). The lower staff provides a bass line with quarter and eighth notes, including a flat (F#2) and a sharp (G#2).

The fourth system of musical notation concludes the piece. The upper staff features a melody with eighth notes and quarter notes, including a flat (F#4) and a sharp (G#4). The lower staff provides a bass line with quarter and eighth notes, including a flat (F#2) and a sharp (G#2).

First system of musical notation, measures 1-2. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes.

Second system of musical notation, measures 3-4. The right hand features triplet eighth notes in measures 3 and 4, while the left hand continues with quarter notes.

Third system of musical notation, measures 5-6. The right hand continues with triplet eighth notes and quarter notes, while the left hand has rests.

Fourth system of musical notation, measures 7-8. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand has rests. The word *decresce.* is written in the right hand staff.

Fifth system of musical notation, measures 9-10. The right hand features triplet eighth notes in measures 9 and 10, while the left hand has rests.

ACID ANNAPOLIS

Words and Music by
DON PRESTON and
LEON RUSSELL

Tempo ruhato
 (Voices unaccompanied)

ppp
 Ah Ah Ah

La La Da Fine

Moderately *mp*
~p
 Do do do do do do do do do do do do do do do do

do do do do do do, Do do do do do do do do do do do,
 do do do do do do, Do do do do do do do do do do do,

do do do do do do do do do do do do, Do do do do do do
 do do do do do do do do do do do do, Do do do do do do

Acid Annapolis - 1

Copyright © 1972, 1973 by Skyhill Publishing Co., Inc., 5112 Hollywood Blvd., Los Angeles, Calif. 90027
 International Copyright Secured Made in U.S.A. All Rights Reserved

do do do — do do, do do do do do do do do do — do do,

do do do — do do, do do do do do do do do do do — do do,

Do do do do do do do do do — do do, do do do do do do do

Do do do do do do do do do do do do, do do do do do do do

do do do — do do, Do do do do do do do do do — do do,

do do do do do do, Do do do do do do do do do do,

do do do, Do do do do do do do do do — do do,

do do do, Do do do do do do do do do do — do do,

do do do do do do do do do — do do, Do do do do do do do

do do do do do do do do do — do do, Do do do do do do do

ACID ANAPOLIS

do do do — do do, do do do do do do do do do — do do,

do do do — do do, do do do do do do do do do do — do do,

Do do do do do do do do do — do do, do do do do do do

Do do do do do do do do do — do do, do do do do do do

do do do — do do, Do do do do do do do — do do,

do do do — do do, Do do do do do do do do do — do do,

do do do do do do do do do — do do, Do do do do do do.

do do do do do do do do do do do, —

D. C. al fine

Do do do do do do do do do, do do do do do do do do do.

IF THE SHOE FITS

Words and Music by
LEON RUSSELL

Moderately Bright, Country Style

First system of musical notation, including piano accompaniment and guitar chords E and A7.

Second system of musical notation, including guitar chords C, D, C, Bm, and Am.

Can you

Third system of musical notation, including piano accompaniment.

Fourth system of musical notation, including guitar chord C and the lyrics "get us in free, my girl - friend and me? We".

Fifth system of musical notation, including piano accompaniment.

Sixth system of musical notation, including guitar chords C, C7, and G, and the lyrics "like the songs, but we hate to pay. Can I".

Seventh system of musical notation, including piano accompaniment.

have your gui - tar, _____ can I ride on your car? _____

Can you give me a _____ role _____ to play? _____

Can I have an au - to - graph, _____ can I

sit in your _____ lap? _____ Are you real - ly in - to witch -

E9
 G
 D7
 G

craft like they say? Can I fol - low you - home -

can I use your tel - e - phone? Can we crash here - for

just a few days? We're from Roll - ing

Stone - so it's o - kay. Uh, what was your name? -

The score consists of a vocal line and piano accompaniment. The vocal line includes guitar chord diagrams for D, G, C7, G, D7, E9, C, G7, G, and E9. The piano accompaniment is written in treble and bass clefs.

You're some-one I've seen, Has an-y-one said
 that you look like James Dean? Can I
 sit in your lap, can I give you the clap? Can we
 rap? I don't have much to say. Can I

Chord diagrams: A7, G, Em, C3, G, D

The score is written for guitar and piano. The guitar part is in the treble clef with a key signature of one sharp (F#). The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are placed below the guitar staff. Chord diagrams are provided above the guitar staff at various points. The lyrics are: "You're some-one I've seen, Has an-y-one said that you look like James Dean? Can I sit in your lap, can I give you the clap? Can we rap? I don't have much to say. Can I". Chord diagrams are: A7, G, Em, C3, G, D.

THE MASQUERADE

like to be a monk? Come on let's go get drunk. Do

you think Paul McCartney is okay? Can we

crash here for just a few days? Oh, we're

from Rolling Stone so it's okay.

if the Shoe Fits - 7

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Chord diagrams for guitar are provided above the vocal line for the following chords: G, G, G, D7, E7, G, G, D7, E7, G, G, D7, G. The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand. The piece concludes with a double bar line and a final chord.

crash here for just a few days? We're

from Roll - ing Stone so it's o - kay. Can you

do a ben - e - fit, have you got an - y - shit? Have

you made your peace with Je - sus yet to - day? Would you




like to be a monk? Come on let's go get drunk, Do






you think Paul McCartney is o - kay? Can we






crash here for just a few days? Oh, we're





from Rolling Stone so it's o - kay.





THIS MASQUERADE

Words and Music by
LÉON RUSSELLSlowly
(tacet)

The musical score for "This Masquerade" is presented in five systems. Each system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat major), and the time signature is 4/4. The first system is marked "Slowly (tacet)". The melody in the right hand is characterized by long, sweeping lines with grace notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Pedal markings, indicated by "Ped." and dashed lines, are used to sustain the chords and create a smooth, legato texture. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

This Masquerade - I

Moderately

C_m

$C_m(7)$

Are we real-ly hap - py with this

slight rit.

mp

C_m7

$F9$

$C7$

— lone - ly game we play? — Look - ing — for words —

$A7$

$G7$

$G7$

to say,

THIS MASQUERADE

The musical score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and guitar chord diagrams above it.

Search - ing but not find - ing un - der - stand - ing an - y - way,

We're lost in this mas - quer - ade.

Both a - fraid to say -

we're just too far a - way from

Chords shown: Cm, Cm(F7), Cm7, F9, A97, G7, C9, Bbm9, Eb13, Abmaj7.





be- ing close to - geth - er - from the start.




We tried to talk - it o - ver but - the words -




got in the way, we're lost in -





side this lone - ly game - we play,






Cm Cm7 Cm7
 Thoughts of leav - ing dis - ap - pear — ev - 'ry time — I see your eyes, —

F9 Cm Ab7 G7
 No mat - ter — how hard — I try

Cm Cm7
 To un - der - stand — the rea - son — that we —

Cm7 F9 Ab7
 — car - ry on — this way. — We're lost — in a mas -

Detailed description: This is a musical score for guitar and piano. It consists of three systems, each with a vocal line and a piano accompaniment. The key signature is C minor (three flats). The guitar part includes chord diagrams for Cm, Cm7, F9, and Ab7. The piano part features a steady bass line and harmonic accompaniment. The lyrics are: 'Thoughts of leav - ing dis - ap - pear — ev - 'ry time — I see your eyes, — No mat - ter — how hard — I try To un - der - stand — the rea - son — that we — — car - ry on — this way. — We're lost — in a mas -'.

G7 C#m F7 C#m7

quer - ade. —

F7 C#m C#m7

We could just start o - ver — but — it's oh, —

C#m7 F9 A#7 G7

— so hard to do — when you're lost — in a mas - quer - ade..

C#m7 F7 C#m7 F7

repeat and fade

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The guitar chords are indicated by letters above the vocal line. The piano accompaniment features a steady bass line and chords that support the melody. The piece concludes with a 'repeat and fade' instruction.

MAGIC MIRROR

Words and Music by
LEON RUSSELL

Moderately, with a beat

Tacet

The musical score for 'Magic Mirror' is presented in five systems. Each system consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a 'Tacet' instruction for the right hand, which then enters with a forte (*f*) dynamic. The left hand provides a steady accompaniment of quarter notes. The melody in the right hand features eighth and sixteenth notes, often beamed together, with some notes marked with accents. The score concludes with a double bar line at the end of the fifth system.

Stand - in' by — the high — way, — suit-case by my side, —
 no place I want to go, — I just thought I'd catch a ride. —
 Man - y peo - ple look my way — and

Em Am7 D Am7
 Em Am7
 Em Bm7 Em Bm7 Em Bm7

p

Musical score for guitar and piano. The score is in 8/8 time and G major. It features a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The lyrics are: "Stand - in' by — the high — way, — suit-case by my side, — no place I want to go, — I just thought I'd catch a ride. — Man - y peo - ple look my way — and". The guitar part includes chords: Em, Am7, D, Am7, Em, Bm7, Em, Bm7, Em, Bm7. The piano part includes a dynamic marking *p*.

man - y pass - me - by, in mo - ments of re - flec -

tion I won - der why.

To the thieves I am - a ban -
To the ho - boes I'm im - pris -

dit, oh, (the moth - ers think I'm a son, to the
oned (by ev - 'ry - thing I own, to the

Am7 B7 Em Bm7 Em Bm7 Em Bm7

preach - ers I'm — a sin - ner, Lord, I'm not the on - ly one...
 sol - dier I'm — just some - one else who's dy - ing to go home.

To the sad — ones I'm un - hap - py — to — the the
 The gen - er - al sees a num - ber, — the

los - ers I'm — a fool, — to the stu - dents I'm — a teach -
 pol - i - ti - cians — too, — to my friends I'm just — an e -

1. er, with the teach - ers I'm — un - schooled. — qual in this

2. whirl - pool. Mag - ic mir - ror, — won't you tell me

please, do I find my - self — in an

y - one I see? — Mag - ic mir - ror,

legato

Am7 (add D) A

Em7 B7 Em7

B7 Em7 B7 Em7

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems, each with a first and second ending. The first system contains the first two lines of the song, and the second system contains the next two lines. The piano accompaniment includes chord diagrams for Am7 (add D), A, Em7, and B7. The word 'legato' is written above the piano part in the second system. The lyrics are: 'er, with the teach - ers I'm — un - schooled. — qual in this' (first ending), 'whirl - pool. Mag - ic mir - ror, — won't you tell me' (second ending), 'please, do I find my - self — in an' (first ending), and 'y - one I see? — Mag - ic mir - ror,' (second ending).

— if we on - ly could try to see our - selves as oth -

ers would.

mp

To po - lice - men I'm sus - pi - cious — It's

Chord diagrams: Am7, D7, Em, Dm7 (E Bass), Em, Dm7 (E Bass), Em, Dm7 (E Bass), Em, Dm7 (E Bass), Em, Dm7 (E Bass), Em, Dm7 (E Bass), Em, Dm7 (E Bass).

Am7 B7

in the way I look, I'm just another char-

ac - ter to fin - ger - print and book.

Am7 (add D) Em Bm7 E Bass Em Bm7 E Bass Em Bm7 E Bass Em7

To the cen - sor I'm - por - nog -

ra - phy with no re - deem - ing grace, to the

hook - er I'm a cus - tom - er with - out a face.

And the sell - ers think I'm mer - chan - dise, they'll

have me for a song, the left ones think I'm right,

Chord diagrams: B7, Am7 (add D), Em, Bm7 (E Bass)

the right ones think I'm wrong.

And man-y peo - ple go -

my way - and man - y pass me by, and in my quiet re -

flec - tion I won - der why. Mag - ic mir - ror,

f legato

Am7 Em Bm7 (E Bass) Bm7 Em Bm7 (E Bass) Bm7 Em Bm7 (E Bass) Bm7 (E Bass) B7 Am7 B7 Em7

The musical score is arranged in three systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a bass line and a right-hand line. Chord diagrams are provided for guitar, with some chords labeled as being played by the bass. The lyrics are written below the vocal line. The score concludes with a dynamic marking of *f* and the instruction *legato*.

Am7



Am7



MY CRICKET

Words and Music by
LEON RUSSELL

Slow country feeling

Em7 F#m7 Gmaj9 A6 Em7 F#m7 Gmaj9 A6

F#m7 Dm Em7 A7 D

D D7 G

mf

mp

1 was just think - ing a - bout you to - day

and the eve - ning we slept in the

moun-tains, But I can - not get through

to you, find words to say to you, dar -

lin', you're so far a - way. Oh, no

Chord diagrams: D, A, A7, D, G, A6, A7, G, D, Em7, D

Tempo/Style: A Ballad

(A Ball)

I'm not cry-ing, these ain't tears in my eyes,
 I'm so hap-py I'm dy-ing with
 laugh-ter. If you'd on-ly come
 o-ver, I'm sure that you'd see we're not

Chord diagrams: D, F#7, G, A7, A6, D7, G.

Musical notation includes treble and bass clefs, a grand staff, and a vocal line with lyrics. It features triplets and slurs throughout.

(A Bass) D

A13 A7 G (F# Bass) D Em7 D

lon - e - some, my crick - et and me.

Em7 F#m7 Gma9 A6 Em7 F#m7 Gma9 A6

Oh, you

pic - ture re - minds me I want - ed to

Detailed description: This page contains a musical score for a song, likely 'lonely me' and 'picture reminds me'. It features a vocal line with lyrics and guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes various chords and techniques such as triplets and an 'add F#' instruction. The lyrics are: 'lon - e - some, my crick - et and me.' and 'pic - ture re - minds me I want - ed to'. The score is arranged in systems of vocal and guitar parts.

be free, I hurt you, I drove you a -

way. If you just come back o -

ver I'm sure that you'd see sva we're not

lone-some, my crick-et and me. rit. sva

My Cricket - 5

LEAVING WHIPPORWHILL

Moderate

Words and Music by
LEON RUSSELL

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

An empty vocal staff with a treble clef, indicating the start of the vocal line.

The piano accompaniment for the first vocal line, featuring a steady eighth-note bass line and chords in the right hand.

The vocal line begins with the lyrics "A song for the back of a blue Cad-ll-lac — and the". A guitar chord diagram is shown above the staff, indicating a G major chord.

A song for the back of a blue Cad-ll-lac — and the

The piano accompaniment for the second vocal line, continuing the eighth-note bass line and chordal accompaniment.

The vocal line continues with the lyrics "leav-in' of a whlp-por-whill; — for the tears that he cried — on the". Two guitar chord diagrams are shown above the staff, indicating G major and C major chords.

leav-in' of a whlp-por-whill; — for the tears that he cried — on the

The piano accompaniment for the final vocal line, concluding the piece with a final chord in the right hand and a sustained bass note in the left hand.

F

to Coda ↻
to Codetta ↻

day that he died — mov-in' fast while the world — stood still. — They

talk to - day — a - bout the things he could say, — and his songs — were real, —

a - bout the sounds in the night — when you're not — feel - in' right, — he was a

sad — whip-por - whill. — Hear — the lone - some whis-

C

E Bass C Dm

Detailed description: This is a page of sheet music for the song 'Leaving Whippoorwill'. It contains four systems of music. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and a guitar chord diagram. The first system has a guitar chord diagram for F major. The second system has a guitar chord diagram for C major. The third system has guitar chord diagrams for E Bass, C major, and Dm. The lyrics are: 'day that he died — mov-in' fast while the world — stood still. — They talk to - day — a - bout the things he could say, — and his songs — were real, — a - bout the sounds in the night — when you're not — feel - in' right, — he was a sad — whip-por - whill. — Hear — the lone - some whis-'. The score ends with a double bar line and a 'C' time signature.

the blow, — love just — can't be found. Night bird — sing his

e - pi - taph as they laid — him in the ground. He sang a

song of wealth and — fame, — a place he knew so well, —

And not a soul could tell —

Musical score for 'Leaving Whipponwhill'. The score is in 3/4 time and consists of vocal lines and piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and is marked with dynamics like 'p' and 'c'. There are guitar chord diagrams at the top and bottom of the page. The score ends with a Coda section.

they talk to - day... a - bout the things he could say and his
 songs were real — a - bout the sound in the night... when you'r not
 feel - in' right, — he was a sad — whip - por - whill. — A

D.S. al Coda

Coda

B^b C
 Hear — the lone-some whis-
 tie blow; — Love just — can't be found; the night bird — sings so
 sweet - ly as they placed — him in the ground. He sang a song of wealth and —
 B^b Dm A7sus

AT

Dm

fame, — It was a place he knew so well. — The

moun-tain top — was — so lone - some and not a soul — to tell; —

C

F

F7

— They talk — to - day — a - bout the things he could say, — and his

Bb

C

songs were real, — a - bout the sounds in the night — when you're

D. S., al Codetta

not feel-ing right, — he was a sad — whip-por - whill. — A

— And his

Codetta

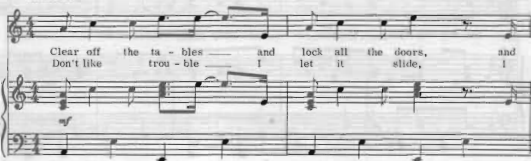
songs were real. —

Repeat and Fado

He was a sad whip-por-whill. —

STREAKER'S BALL

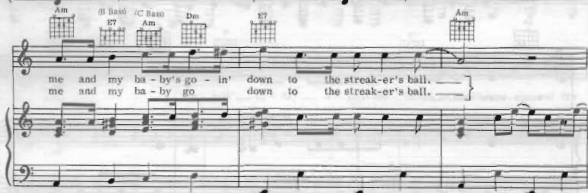
Words and Music by
LEON RUSSELLAm

Moderate


Clear off the ta - bles and lock all the doors, and
Don't like trou - ble I let it slide, I

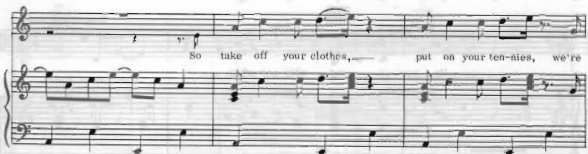


wash the win - dows and dust the floor; 'cause
got my lit - tle hon - ey sit - tin' by my side; when



me and my ba - by's go - in' down to the streak - er's ball.
me and my ba - by go down to the streak - er's ball.

Am (B Bass) (C Bass) Dm E7 Am E7 Am



So take off your clothes, put on your ten - nies, we're

F Am (B Bass) E7 (C Bass) Am Dm

gon - na be run - nin'; tak - in' care of biz - ness; when me and my ba - by's go - in'

E7 Am Dm

down to the streak - er's ball. — Feel the warm — sun - shine, —

Am Dm Am

taste the sweet — rain; — gon - na

Dm E7

go out — streak - in' with my — sweet ba - by, gon - na chase her right home a - gain. —

Am

I don't know — if it's ex - act - ly right, — I

S

F

to Coda \oplus Am (B Bass) (C Bass) E7 Am Dm

know it feels — so good — at night; — when me and my ba - by go down —

E7 D7 F7 Am

— to the streak-er's ball,

D7 F7 (E Bass) Am E7

D.C. al Coda

Well 1

Am (B Bass) (C Bass) Dm E7

me and my ba - by go down — to the streak-er's, when

Coda

Am (B Bass) (C Bass) Dm E7

me and my ba - by go down — to the streak-er's, when me and my ba - by go down —

E7 D7 F7

— to the streak-er's ball. —

Am E7 (C Bass) Dm E7 D7 F7

Repeat and fade

WORKING GIRL

Moderate Rock

Words and Music by
LEON RUSSELL

Piano introduction in G minor, 4/4 time. The right hand plays a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand plays a steady eighth-note bass line. A '5 times' marking is placed above the first measure of the right hand.

(add Eb)
C7sus

Oh, ——— sweet De - li - lah, you got your

Vocal line: The melody for 'Oh, ——— sweet De - li - lah, you got your' is written in the vocal staff. The piano accompaniment continues with the same eighth-note bass line in the left hand and a more active right hand.

F7

cut-tin' shears in your hand. ——— Des-de - mo - na, I'm a -

Vocal line: The melody for 'cut-tin' shears in your hand. ——— Des-de - mo - na, I'm a -' is written in the vocal staff. The piano accompaniment continues with the eighth-note bass line and a right hand accompaniment.

Gsus

C

fall - in' in love a - gain. ———

Vocal line: The melody for 'fall - in' in love a - gain. ———' is written in the vocal staff. The piano accompaniment continues with the eighth-note bass line and a right hand accompaniment.

Working Girl - 1

Well — tell me, Jez - e - bel, — where am your oth - er man? —

You bin' a - got - tin' down, — You bin' work - in' on the street a - gain. —

Chip - pie hip - pies are a - slip - pin and slid - in' a -

right here in - side my crib. — You know that you can't clean

C

it up, — Ma - ma, you did - n't try to — keep it hid, —

D7

— yeah. You got me in a trick — bag — ba - by, a

F7

climb up in - side your head. — If you've been a - hold - in' out —

G6dim F6dim Eb6dim C6dim G7sus

— on — me, — you're gon - na wish that you was dead. —

C

Oh, sweet De - li - lah, You've got your

F7

cut - tin' ^{torch} shears in your hand. — Des - de - mo - na, I'm

Coda

to Coda **C7**

fal - lin' in love — a gain.

F7

First system of musical notation. The top staff shows guitar chords **F7** and **Gsus**. The piano accompaniment consists of a treble and bass staff.

Second system of musical notation. The top staff shows guitar chords **C7** (1.) and **C** (2.). The instruction **D.S. al Coda** is present. The piano accompaniment continues in two staves.

Third system of musical notation. The top staff shows guitar chords **C7** and **F**. The lyrics are: "— You know the work-in' girl,". The piano accompaniment is in two staves, with the word **Coda** written below the bass staff.

Fourth system of musical notation. The top staff shows guitar chord **C**. The lyrics are: "I'm cra-zy 'bout the work-in' girl. —". The instruction **Repeat Ad Lib und fade** is at the end. The piano accompaniment is in two staves.

TIME FOR LOVE

Words and Music by
LEON RUSSELLModerately **Cmaj9**

Love - words, blue - birds,
Whirl - wind, wind - fall,
Love - words, blue - birds,

Fmaj7

and sweet ba - by ways.
now we're float - in' free, and that's all.
and sweet ba - by ways.

Cmaj9

Wind song,
Good friends,
Whirl - wind,

Time For Love-1

TIME FOR LOVE

Em7 Am9

moon - light, _____ and my sweet ma - na makes me
 night winds, _____ a - won't you lis - ten to the snow - flakes
 wind - fall, _____ a - won't you lis - ten to the snow - flakes

Gm7 C7 Fm97

feel right. _____ Like waves in the o - cean, _____
 fall. _____ We're slow, _____
 fall. _____ Like waves in the o - cean, _____

Bb9(11) Em7

_____ but leaves in the trees, _____ no-thin' ev - er chang-es _____
 _____ we're fast, _____ we got a good ques - tion _____
 _____ leaves in the trees, _____ no-thin' ev - er chang-es _____

be - tween you and me; and
 to ask; and
 be - tween you and me; and

love is the an - swer. Now is the
 love is the an - swer. Now is the
 love is the an - swer. Now is the

time for love.
 time for love.
 time for love.

Lay - ing here, is -

A7
 Dm7
 G7sus
 Cmaj7
 G7
 Cmaj7
 G7

to Coda 1.
 2.

tening to the si - lence — as the — sun - shine —

slow - ly fades — a - way,

as — we — slip in - to each oth - ers arms

to face — an - oth - er day. —

D.C. at Coda

Em7 Fmaj7

Coda

Em7 Cmaj7

Won't you lis-ten to the snow-flakes fall?

Em7 Fmaj7

We're float-in' free and that's

Em7 Cmaj7

all.

Repeat and fade

MONA LISA PLEASE

Words and Music by
LEON RUSSELL

Moderate Blues

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music begins with a piano (p) dynamic marking. The right hand features a melodic line with several triplet markings (indicated by a '3' over the notes) and some sixteenth-note patterns. The left hand provides a steady bass line with quarter and eighth notes.

The second system continues the piece. The right hand has more triplet markings and some sixteenth-note runs. The left hand continues with a simple bass line.

The third system shows a more complex right-hand part with a five-note slur (marked '5') and some sixteenth-note passages. The left hand remains steady.

The fourth system features a right hand with many triplet markings and some sixteenth-note patterns. The left hand continues with a simple bass line.

The fifth system concludes the piece. The right hand has several triplet markings and some sixteenth-note patterns. The left hand continues with a simple bass line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above the notes). The bass staff provides a steady accompaniment of quarter notes.

Second system of musical notation. The treble staff continues the melodic line with more triplet markings. The bass staff maintains the accompaniment pattern.

Third system of musical notation. The treble staff features a mix of triplet and quintuplet markings. The bass staff continues with quarter notes.

Fourth system of musical notation. The treble staff has multiple triplet markings. The bass staff continues with quarter notes.

Fifth system of musical notation. The treble staff includes triplet markings and some more complex rhythmic patterns. The bass staff continues with quarter notes.

Well, I —

can't — trust my — self — a — round you,

lose my — self con — trol; — start act — ing out — my

fan — ta — sies — when — re — al — i — ty — takes hold.

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a 4/4 time signature. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using triplets. The vocal line follows the lyrics and includes various phrasing slurs and accents. Chord diagrams are provided for the guitar: D7, G13, and C7(b9). A 'F Bass' diagram is also shown.

In the cold light of the morn-
 ing, ba-by, you sing a dif-f'rent
 song; sud-den-ly I re-al-ize you were fool-
 in' all a-long. I can't get past

Chord diagrams: F7, E17, D7, G13, Bbm7, (F 7sus4), Bb7.

Piano accompaniment includes triplets and slurs.

lov - in' you but I know that it's get - ting

old; this play - ing of the warm - game, when the

morn - ing comes so cold.

Chords shown: B^b7, F7, A7, Dm7, G13, C7, A7, D7, E^b7, F7, G13.

CT (D Bass) C7 (C Bass) C7 F7

Mo - na Li - sa, please, — why — are you smil - ing?

D7 E7 E7 E7 D7

G3

Svb

F7(11)

STOP ALL THAT JAZZ

Moderate Blues

Words and Music by
LEON RUSSELL

The musical score for "Stop All That Jazz" is presented in five systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The piece is marked "Moderate Blues".

- System 1:** Treble staff begins with a triplet of eighth notes. Bass staff has a steady eighth-note accompaniment.
- System 2:** Treble staff features a triplet of eighth notes. Bass staff continues the accompaniment.
- System 3:** Treble staff has a triplet of eighth notes. A section marked with a double bar line and a "3" above it follows, featuring a triplet of eighth notes in the treble staff.
- System 4:** Treble staff includes a triplet of eighth notes. Bass staff continues the accompaniment.
- System 5:** Treble staff includes a triplet of eighth notes. Bass staff continues the accompaniment.

B \flat **(A Bass) F** **Cm7**

Stop all that jazz, and a mess-in' and a jiv-
 Stop all that run-nin' 'round, with the sax-a-phone man,
 Stop all that noise, and lis-ten to what I'm say-

F **B \flat** **(A Bass) F**

in', I know you like to hear the blues, so
 in', the trum-pets got his eye on you, he'll
 do you e-ven re-cog-nize the

G7 **C** **B \flat**

ba-by, please stop ly-in'. Stop all
 catch you he'll catch you if he can. So stop mess-
 blues when they're play-ing? Stop that

(A) Bass
F

Gm7

F

your drink - in' — and talk — in' on the tel - e - phone; — you
in' a - round with — all those — young boys in the band; — and
ly - in' — you're mak - in' me cra - zy,

(B) Bass
E9

(D) Bass
Bb

to Coda ♯

know that jazz — is a — right, — but I — get
give your old — man a — chance — to sing these

(Ba - by I can't stand it no more. don't play the record lay it down, turn it down.)

A7sus

A7

A7sus

2.

the blues — when I get home. — blues for you.

A7

D

Spoken: Stop and listen to me!

The first system of the score features a guitar part with two chords: A7 and D. Below the guitar is a vocal line with the spoken instruction "Spoken: Stop and listen to me!". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

The second system continues the piano accompaniment with a right-hand melody and a left-hand bass line.

The third system continues the piano accompaniment with a right-hand melody and a left-hand bass line.

Now I was born — by the side of a rail - road

The fourth system features a vocal line with the lyrics "Now I was born — by the side of a rail - road" and a piano accompaniment with a right-hand melody and a left-hand bass line.

track ————— with-out no clothes ————— on my bod-

y, ————— and my

ma - ma was a a beau - ty op - er - a - tor

and we went ————— to church ————— on ————— San - day.

G

But then I learned — how to

G (Add 9) G

sing — my — blues, — whoa, — what

(Add 9) G

else is — this a' white boy gon - nu do? Then I met —

Dm

you.

Spoken: We've layin' here, you bke to listen to Miles Davis and Stan Kenton and

a all the jazz. Oh, Lord, please help me Don't play it again.

Lay it down, don't play that no more, don't play it at all. *Voice ad lib*

Coda

repeat and fade

The musical score consists of several systems. The first system shows a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system features guitar chords and piano accompaniment. The fourth system continues the guitar chords and piano accompaniment. The fifth system shows the piano accompaniment with a 'repeat and fade' instruction. The sixth system continues the piano accompaniment.

Guitar Chords:

- ATmaj
- AT
- Bbmaj9
- Bb
- E7
- (G# Bass) E7
- AT
- Am7-5
- D7
- Gm7
- C7
- Am7
- D7
- Bbmaj9
- Bb
- E7
- (G# Bass) E7
- AT
- Am7-5
- D7
- Gm7
- C7
- F
- D7

WILL O' THE WISP

(Instrumental)

Words and Music by
LEON RUSSELL

Slowly with feeling

A Bass

1st E
E
E

A Bass G

(add A no 5th)
E9#9

SVA

(add E)
Dm7

Fm7

D#13

G Bass
Cmaj7

G Bass
C

Fm7, 5

Fm7

G Bass
C

(E) Bass

D Bass
Gm7, 9

Bbmaj7
(D) Bass

G Bass
F

G Bass
Bb

A Bass
G

A

Dm

rit.

Will O' the Wisp-1

LITTLE HIDEAWAY

Words and Music by
LEON RUSSELL

Moderate

The first system of music shows the vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

This system includes guitar chord diagrams: Am and G (add 9). The lyrics are: "We got a lit-tle hide-a-way that we go to,"

This system includes guitar chord diagrams: F and Am. The lyrics are: "when we're a-lone to-gether. Lit-tle

Little Hideaway - 1

(add 9)
C

F6

Fmaj7

(E Bass)
C

pla - ces we would go — get — to know each — oth - er, —

Dm7

Em7

Am

Place to see the sun — when — the day —

Dm7

(E Bass)
C

is done, — Hold — on — to that feel - ing — we've —

LITTLE HIDEAWAY

been miss - ing. Oh we got a lit - tle hide - a - way,

A place we go on spec - ial days,

try - in' to get to know - each - oth - er,

Place to see the sun far a -

Am7

Fmaj7

E7

Am7

(add 9) G

F

(E Bass) C

Dm7

E7

E7(9)

Am

(E Bass) Am

Am

to Coda

Am

G

(E Bass) D

Detailed description: This is a musical score for the song 'Little Hideaway'. It consists of a vocal line, a piano accompaniment, and a guitar line. The guitar line includes chord diagrams for various chords: Fmaj7, E7, Am7, (add 9) G, F, (E Bass) C, Dm7, E7, E7(9), Am, (E Bass) Am, Am, G, and (E Bass) D. The piano accompaniment features a steady bass line and chords that support the melody. The vocal line has lyrics: 'been miss - ing. Oh we got a lit - tle hide - a - way, A place we go on spec - ial days, try - in' to get to know - each - oth - er, Place to see the sun far a -'. The score is written in a key with one flat (F major or D minor) and a 4/4 time signature.

way from ee - 'ry-one. Hold on to that feel -
 in',
 and feel it, and feel it.

Chord diagrams: Em6, Em7, G7, G Bass Em7, G7, Em6.

The score consists of a vocal line and piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has lyrics written below the notes.

Em9

C7

Em7

D.S. al Coda ⊕

We got a

Coda ⊕

G Bass

Am

G Bass

Am

F# Bass

D

hide - a - way, far

MAKE YOU FEEL GOOD

Chord diagrams: F, (E) Bass C, (E) Bass F

a - way from ev - 'ry - one.

Chord diagram: (E) Bass D-

Chord diagram: F

Chord diagram: F

MAKE YOU FEEL GOOD

Words and Music by
LEON RUSSELL

Moderately Slow

Chord diagrams: C, (D) Bass D^b, E^b, F7

A - won't you come on down — to my house, ba - by, gon - na rock and roll. — Come on —

Chord diagrams: C, (D) Bass B^b, G^b

— down, ba - by, we're gon - na do some — old dances: — might ev - en do the stroll. — I'm gon - na

Chord diagrams: E7, G7, C, A7, E7, G7

make you feel good. — I'm gon-na make you feel good, hon-ey; yeah, I'm gon-na make you feel — good-to-night.

Chord diagrams: C, G7, C7 (N. C.), C7, F

Come on down — to my house, ba - by, you know we gon - na have a night - y good time. —

CT (N.C.) D1/2

Be-en feel - in' kind - a frick - y, ba - by, and you know I feel real - ly fine. — We'll

CT (N.C.) D1/2 CT (N.C.)

get out the rock and roll re-cords, — we'll put on our dance - in' shoes. — A -

CT (N.C.) F7 E7 E1/2

come on down — and get next to me, ba - by, don't you be no - bod - y's fool. —

E7 G Base Dm7 G+ CT E7 B1/2 A7

Gon - na make you feel real good to - night. — Whoa, babe, —

MAKE YOU FEEL GOOD

DT G7 C F

gon - na make you feel good — to - night.

C CT F7 E7 E7#9 D7 (G Bass) Em (G Bass) F

Oh, gon - na make you feel good; — make you feel — real good — to - night.

CT F7 A7+ D7

I got my lit - tle song — to sing — for you ba - by,

(G Bass) F CT F7 CT F7 CT F7 CT

gon - na make you feel — just right. — I'm — gon - na make you

Detailed description: This is a musical score for the song 'Make You Feel Good'. It consists of five systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The guitar chords are: DT, G7, C, F, C, CT, F7, E7, E7#9, D7, (G Bass), Em, (G Bass), F, CT, F7, A7+, D7, (G Bass), F, CT, F7, CT, F7, CT, F7, CT. The piano accompaniment features a steady eighth-note bass line and chords that support the melody.

I CAN'T GET OVER LOSING YOU
 feel good... honey, yeah, I'll make you feel good. I — got good —

— time — in — sic — with a rock 'n' roll — beat — the hap — py feel — in' — make you —

— move your feet. — if you want good lov — in', — get it right, — 'cause I —

— can make — you feel good to — night. —

(G Bass) (G Bass) (G Bass) (G Bass) (G Bass) (G Bass) (G Bass)

Detailed description: This is a page of sheet music for the song 'I Can't Get Over Losing You'. It features a guitar part with chord diagrams and a piano accompaniment. The lyrics are written below the guitar staff. The music is in a 4/4 time signature and a key with one flat (B-flat major or D minor). The guitar part includes various chords such as G, F, A7, and B9. The piano part provides harmonic support with chords and a steady bass line. The lyrics are: 'I can't get over losing you / feel good... honey, yeah, I'll make you feel good. I got good - time in sic with a rock n roll beat the happy feel in make you - move your feet. if you want good lov in, get it right, cause I - can make you feel good to night.' There are also guitar chord diagrams for G, F, A7, B9, and C6 throughout the score.

CAN'T GET OVER LOSING YOU

Words and Music by
LEON RUSSELL

Moderately Slow

Oh ——— let me love you for an hour or so. —

Tell me what you want to do, and where ——— to go ——— to find ———

you. Yes, you

Can't Get Over Losing You-1

Cm

loved me like — a hur - ri - cane, then you're gone — with the wind. —

Gm7 Cm

You treated me ev-'ry way but - good. — You'll be

Gm7

sure that I'll — be back a - gain. — I don't —

CAN'T GET OVER LOSING YOU

— know — the an - swer, — I play it by — ear. —

I f el — so brok - en - heart - ed 'cause you ain't, — you ain't — here. —

1. 2. 3. 4.

1. I can 2. I can 3. Ev-'ry 4. And we

The musical score is arranged in three systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the next two lines. The third system contains the final line of the vocal melody and piano accompaniment, which is divided into four measures corresponding to the lyrics '1. I can', '2. I can', '3. Ev-'ry', and '4. And we'. Chord diagrams for D7, C7, and Gm7 are provided above the vocal line. The piano accompaniment is written in a 4/4 time signature with a key signature of one flat (Bb).

Guitar Fills

4.  5.  

5. I can



17  

The musical score is written in G major and 3/4 time. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The lyrics are: "Oh, just can't get — ov - er, get ov - er los-in' you. ———". The guitar chords shown are C7, C7, (F# Bass) C7, C7, and Cm7. The piano accompaniment includes a bass line and a right-hand line with triplets.

Repeat and fade.

2nd Verse: I can take my little ups and downs and fight just like a tiger when I'm caught in a corner
I got my back against the wall I know it's all that I can do to stand and wonder
Why do all those things that you tell me to
You know I just can't get over losing you.

3rd Verse: The night winds calling out my past history and it's drivin' me crazy
And the mornin' sunlight comes and just don't treat me right and makes me feel half crazy
Oh precious Jesus tell me what to do
You know I just can't get over losing you.

4th Verse: And we used to walk down by the ocean by the hour holding hand in hand
Spend our time makin' love to each other tryin' to build some castles in the sand
You know I got hung up on loves little melody
I loved you but you don't seem to love me.

5th Verse: I can handle just about any kind of trouble that might come my way,
I can get myself uncovered in the mornin' light and brighten up the day
Oh precious Jesus, what am I gonna do?
Just can't get over losing you.

MY FATHER'S SHOES

Moderate with 6/8 Feeling

Words and Music by
LEON RUSSELL

G

What can I say _____ to this child _____

(B Bass) Em C

_____ of my own _____ when he

(B Bass) C G (add 9) E7

looks up to me _____ for the an- _____ swer? _____

My Father's Shoes - 1

This musical score is for the song "My Father's Shroud". It is written in G major and 4/4 time. The score includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for the guitar. The lyrics are: "You've got trust in his eyes, and such in no-cent ways. What are the words I can say? What are the words I can say?"

Chord diagrams shown: E7, Am7, D7, C, Em7, A7, Am7, D, E, C, D7, G.

Lyrics: You've got trust in his eyes, and such in no-cent ways. What are the words I can say? What are the words I can say?

Markings: to Coda, I.

The musical score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. The vocal line includes lyrics and is accompanied by guitar chords indicated above the staff.

Chords: Gsus, G, Gsus, G, Dm7, Em, Bm7, Bm7, C, Bm7.

Lyrics: I could say I once was a boy, just like you, And I understand things you're feeling. But

grey hair and lines on my face just might —

say the old man is al — ways —

act — ing that way.

D.C. al Coda
possible modulation
to A^b

And now I

G Em A7 Am7 D7

My Father's Shoes - 4

Am7
Coda

What are the words — I can say?

What are the —

words — I can say?

words I can say?

2nd Verse: Can I tell him of my life
 And can it be used for his own life's goal and example
 To follow and fondly remember someday;
 What are the words I can say?

3rd Verse: And now I think of my daddy, he wore these kind of shoes
 And after all this time, I think I know him now,
 I'd like to say I love him but the time has passed away;
 What are the words I can say? What are the words I can say?

STAY AWAY FROM SAD SONGS

Words and Music by
LEON RUSSELL

Slow

(E Bass)

D

Well liv-in' down on the high-way with a new girl ev-ry day, — I

guess I've seen it all — be-fore — ex-cept the one that I met to-day. — She's

got me want-in' ba-bies and break-fast in the morn-in' with a

warm and friend-ly feel - in'. — I guess — I'm gon-na have to stay — a-way from

To Codetta

Chorus

sad songs. — I sing — old — songs — and the

new, — but when I — sing — my love — songs I — sing my song — for you. —

to Coda

1. 2.

The musical score is written for voice and piano. 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). The score includes guitar chord diagrams for various chords: AT (A major), B7 (B dominant seventh), E (E major), D7 (D dominant seventh), C7 (C dominant seventh), B7 (B dominant seventh), F#m7 (F# minor seventh), and B7 (B dominant seventh). The piece is divided into two first endings (1. and 2.) and concludes with a Coda symbol.

AY AWAY FROM SAI SONGS

A7 B7 C7 B7 D.C. al Coda

3. It's

⊕ Coda A7

B7 C7 B7 D.C. al Codetta

(F Bass)

Did-n't go no-where..made me sing a sad _____ song.

made me sing a sad song, —

made me sing a sad, sad, sad

song.

Ritard and Fine

2nd Verse: I guess I'll send a few lines to the ones along the way,
 To the ones that drove me crazy, and the ones that got away,
 To the ones that really loved me and the ones that didn't care,
 The ones that took me for a ride that didn't go nowhere,
 And made me sing the (chorus)

3rd Verse: It's strange how real love happens after all this time has passed,
 The only thing that I really need is in your arms at last.
 I don't need to be on the lookout for a new love every day,
 This restless feeling's finally gone. This time I'm gonna have to
 Stay away from (chorus)

BACK TO THE ISLAND

Moderate, Calypso style

Words and Music by
LEON RUSSELL

Chord diagram: E_b

Chord diagram: E_b

Chord diagram: E_b

Chord diagram: E_b

1. Now the day is gone.

Chord diagram: E_b

Chord diagram: $Cm7$

and I sit a-lone and think of you, girl. What can I






do with - out you in my — life? —





I guess — that our guess - ing game just had to end — that —







way. The hard - est one to lose — of all the games — we —






— played. — But the and watch the sun — go

1.   2. 

down, hear the sea roll in, —
 but I'll — be think- ing of — you, — and how it might — have been.
 — Hear the night bird — cry —
 — and watch the sun set down. — Well, I hope

Chord diagrams for A^b and E^b are provided above the vocal line.

D⁹/7 **E^b** to Coda \blacklozenge

you un - der - stand — I just had to go — back — to the is - land

for all — the sun - ny skies, —

It's rain - in' in — my — heart. I know — down — in my soul —

I'm real - ly gon - na miss you, — but it

C^m **E^b** **A^b** **E^b** **C^m** **A^b (B^b Bass)** **E^b**

The musical score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of a vocal line and a piano accompaniment. The piano part includes a bass line and a right-hand accompaniment. Chord diagrams are provided for guitar, and specific bass line instructions are noted. The piece concludes with a Coda symbol.

had to end this way, with all the games we play. Well, I hope you understand; I just had to go back to the island, and watch the sun go down.

D.S. al Coda and watch the sun go

Coda and watch the sun go

D.S. al Coda
Repeat to fade

2nd Verse: But the time has passed for living in a dream world
 And lying to myself, can't raise that scene
 Of wond'ring if you love me, or just making a fool of me.
 Well, I hope you understand, I just had to go back to the island

BLUEBIRD

Moderately Fast

Words and Music by
LEON RUSSELL

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a dynamic marking of *mf* and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter and eighth notes.

The first ending consists of two staves. The upper staff begins with a first ending bracket labeled '1.' and contains a melodic line. The lower staff continues the accompaniment. The system concludes with a double bar line and repeat dots.

The second ending consists of two staves. The upper staff begins with a second ending bracket labeled '2.' and contains a melodic line. The lower staff continues the accompaniment. Below the lower staff, there are four 'Ped' (pedal) markings, each followed by a horizontal line, indicating where to press the sustain pedal.

The second system of music begins with a first ending bracket labeled '1.' over the upper staff. The lower staff continues the accompaniment with 'Ped' markings. The system concludes with a double bar line and repeat dots.

2.

F (E Bass) C Dm7

1. Yeah, I'm lost in the night. The

i - cy wind is howl 'ing out your name.

Am7

And des - a - la - tion ling - ers like a fog.

b^b (To Codetta) To Coda Gm7 b^b

1. The fire is grow - ing dim - mer in the wind.

(C Bass) B^{\flat} (C Bass) Gm $C7$ $Gm7$

2. I'm cause — my blue —

(C Bass) B^{\flat} F $A\flat7$

bird — went a — way, — and — I'm locked in — this room —

(C Bass) B^{\flat} $Dm7$ (Eb Bass) F

— with — my sor — row. No es — cape, no

(C Bass) B^{\flat} (C Bass) B^{\flat} (add C) B^{\flat} $A\flat7$

way to get — a-way, — and my on — ly con — tain —

tion with to-mor - row — is hop - in' that you might —

de - cide — to not stay a - way. — 3. Oh I'm

can't — find my — blue - bird — a - ny - where, a -

ny - where. (women's voices) (oo)

Dm7 b7 b7

(A Bass) F Gm7 (C Bass) Am (C Bass) b7

Gm7 (C Bass) b7 F

F (E♭ Bass) F E♭

D, S, al Coda

Coda

(B \flat East) Eb B \flat F Gm7
 Am7 Dm7 (B \flat East) Eb B \flat
 Gm7 Gm7 A7sus A7
 D7sus D7 Gm7 Gm7
 Ah
 Oo

Musical score for guitar and piano. The score is divided into three systems. Each system consists of a guitar staff (top) and a piano staff (bottom). The guitar staff includes chord diagrams and chord names. The piano staff shows the accompaniment with dynamics like *p* and *f*.

Am7 Am7 Gm7

(C) Bass B+ D.S. (w/1st ending) al Codetta

4. Oh, ——— I'm

Bm7 Ebma9

Blue-bird, why — did — you

Codetta

B+ Ebma9 B+

go a - way? Blue-bird, why — did — you go —

DOWN ON DEEP RIVER

— a - way? — Oh lit - tle Blue - bird, — why —

did you go a - way? — Won't you tell me? —

(oo)
(Chorus voices)

Repeat and fade

2nd Verse: I'm out in the rain,
The moon has gone behind the cloud again,
And I can't stand to live another day,
'Cause my bluebird went away.

3rd Verse: Oh, I'm out on a limb,
If I could only find sweet love again,
To live my life this way's too much to bear,
Can't find bluebird anywhere.

4th & 5th Verse - same as 1st and 2nd Verse.

DOWN ON DEEP RIVER

Words and Music by
LEON RUSSELL

Moderate

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

(After repeat) Old man — moon — a — cross the swam — py riv — er rise —

Vocal line with lyrics: (After repeat) Old man — moon — a — cross the swam — py riv — er rise —. The piano accompaniment includes guitar chord diagrams for C5m and D, and triplets in both hands.

cast his qui — or re — flec —

Vocal line with lyrics: cast his qui — or re — flec —. The piano accompaniment includes guitar chord diagrams for A7 and C5m, and triplets in both hands.

tion in your eyes so lead —

Vocal line with lyrics: tion in your eyes so lead —. The piano accompaniment includes guitar chord diagrams for D and A7, and triplets in both hands.

Down on Deep River : 1

E

(refrain) me be - side the still wat - ers and

B

A7

let me love you down on Deep Riv - er.

to Coda

E

To Coda 2

1. F

2. E

(Chorus) It's like

B

hea - ven when I'm lov - in' you.

F#m7

(B Bass) B A (G# Bass) E E Em

and — times — so — far a — way. —

E A (G# Bass) Em E

and you know all my fav - 'rite songs to sing. — You

D D B7 To Codetta D.S. al Coda

know the — words — to — say. — 3. So come

Coda

D. S. al Codetta

II Chorus: Hear the

Instrumental ad lib

Codetta

D. S. al
Codetta 2

4. And we'll

Codetta 2

Lead me be -

side the still wa - ters and let me love -

you down on Deep Riv - er.

Repeat and Fade

2nd Verse: Hear the crickets singin' for a mile
And the sound of bullfrogs makes you smile
So lead (refrain)

3rd Verse: So some follow me down the quiet side
And just taste this old river, deep and wide
And lead (refrain)

II Chorus: Hear the night birds callin' and I'm fallin'
More in love each day
So won't you sit by my side and hold my hand
And Love me all the way,

4th Verse: And we'll leave all the highways far behind,
And just take a little blanket with the wine
And Lead (refrain)

LAYING RIGHT HERE IN HEAVEN

Words and Music by
LEON RUSSELL

Moderate

Piano introduction in B-flat major, 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line of eighth notes.

Verse

B \flat

1. You know it's been said, — it's so hard — some-times for a

strong man — to be gen - tle.

I think that it's true — be - tween.

— me and you, — 'cause you get me so — sen - ti - men - tal,

and I

 love the way you touch me, and it feels so good it's show-



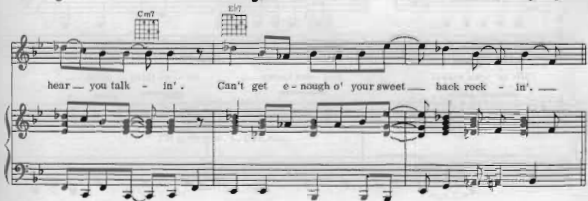
ing. Oh, I'm gon-na give you all the love that I got to give you,




ba - by. Do you hear me talk - in'? Oh yes, ba - by, I




hear - you talk - in'. Can't get e - nough o' your sweet back rock - in'.



LAYIN' RIGHT HERE IN HEAVEN

§ 



lay - in' right — here in hea - ven keeps me so — ex - cit -



ed, An all - night par - ty for us, — now ba - by and





we're the on - ly ones in - vit - ed. Some - times I feel like





hit - in' your toes, — Hea - ven knows — an - y - thing — goes, —

LADY BLUE

Musical score for 'Lady Blue' in B-flat major, 4/4 time. The score includes guitar chords (B7, Eb7, F7, Eb), piano accompaniment, and vocal lines. The lyrics are: 'Life just could - n't be bet - ter when we're lay - in' right - here to - geth - er. lay - in' this - close to - geth - er.' The score concludes with a Coda section marked 'D.C. at Coda' and 'Coda D.S. and fade slowly'.

Life just could - n't be bet - ter when we're lay - in' right - here to - geth - er. lay - in' this - close to - geth - er.

er.

er.

2. If you

er.

D.C. at Coda

Coda

D.S. and fade slowly

2nd Verse: If you ever feel like wakin' me baby, in the middle of the night,
 To give you a taste or a piece of pie, you know that would be alright,
 Or just a little understanding when your road gets hard and rocky,
 I'll give you (refrain)

LADY BLUE

Words and Music by
LEON RUSSELL

Moderately Slow

Piano introduction consisting of two staves. The right hand plays chords in a descending sequence, while the left hand plays a simple eighth-note bass line.

Well, — you're show-ing me a dif - f'rent side. — — — — — Ev -

Musical notation for the first line of lyrics, including a guitar chord diagram for Fmaj7.

en asked — if the flame has died, — — — — — You're get - ting

Musical notation for the second line of lyrics, including guitar chord diagrams for Dm7, Am7, Dm, and Am7.

used to — me ba - by. But you just a - wait and see, — — — — —



Musical notation for the third line of lyrics, including guitar chord diagrams for Bbmaj7, Gm7, Am7, and A7.



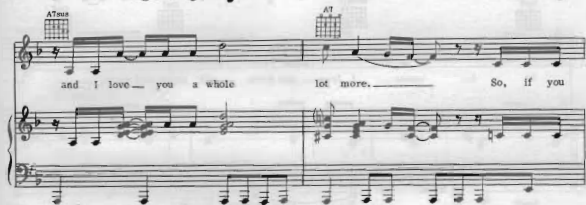



la - dy, — 'cause I've been — in love — be-fore,



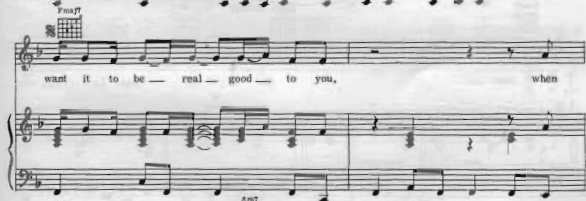



and I love — you a whole lot more. — So, if you





want it to be — real — good — to you, when







I'm lay - in' - here — mak-in' love — to you, lis - ten real close to me, — ba - by.

To Coda 



LADY BLUE

Gm7 A7sus A7

I want to get it — straight right now, — oh —

Dm7 Bbm7 Gm7 Gm7 (C Bass)

ba - by, 'c'ause — I love — you more and more and more, — La -

Fmaj7 Gm7 Bridge

dy Blue. — Sad La - dy, Blue La - dy, sing —

A9 F9-5

me a love — song. — I just — want you to know —

Gma7

that — I — love you more — and more — and more — and more. —

Bb6 C13

(ad lib sax solo)

A7sus A7 Dm7 Bbma7 Gm7 Bb (C Bass)

D. S. al Coda

So if you

Coda Gm7 A7sus A7 Dm

You just a - wait and see, — La - dy, I got a

The musical score is written in a 12/8 time signature. It consists of a vocal line and a piano accompaniment. The piano part is divided into two systems, each with a right-hand and left-hand part. The guitar part is indicated by chord diagrams above the vocal line. The lyrics are: "whole lot of love — to give — you. I got a whole life to spend if you'll — just let me — sing — sweet love — songs. — La — dy blue, — oh, — sing a love — song, — La — dy blue —".

Chord diagrams shown above the vocal line:

- B^b
- $B^b m a j 7$
- $G m 7$
- $A 7 o u s$
- $A 7$
- $B^b m a j 7$
- $G m 7$
- B^b (C Bass)
- $F m a j 7$
- $G m 7$ (C Bass)
- $F m a j 7$
- $G m 7$ (C Bass)
- $F m a j 7$

Lyrics:

 whole lot of love — to give — you. I got a whole life to spend if you'll —

 — just let me — sing — sweet love — songs. — La —

 dy blue, — oh, — sing a love — song, —

 La — dy blue —

HELLO LITTLE FRIEND

Words and Music by
LEON RUSSELL

Slowly

Piano introduction in B-flat major, 4/4 time, marked 'Slowly'. The music features a simple harmonic accompaniment with a steady bass line and a melodic line in the right hand.

Piano accompaniment for the first part of the verse. It includes a grand staff with treble and bass clefs. The melody is in the right hand, and the bass line is in the left hand. A 'rall.' (rallentando) marking is present in the second measure.

Verse-Smoothly

Hel - lo, — Lit - tle Friend, yes, it's good to see — you

Piano accompaniment for the second part of the verse. It continues the harmonic accompaniment from the first part. The melody is in the right hand, and the bass line is in the left hand. A 'p' (piano) marking is present in the first measure.

back a - gain. — I'm ver - y hup - py that you're

Piano accompaniment for the third part of the verse. It continues the harmonic accompaniment. The melody is in the right hand, and the bass line is in the left hand. A 'p' (piano) marking is present in the first measure.

Hello Little Friend - 1

big-ger than me in such im - por - tant ways. — You

o - ver - look — the hung-up and — tho't-less things I say, — My

dear — fun-ny friend, you may be the on - ly one — that's
dear — fun-ny friend, I'm sure you're the on - ly one — that's




 ev - er been, — e - ven when I use you, see thru me —
 ev - er been, — and if I fall a - gain, I hope —






 — Ev - 'ry line — keep walk - ing time, —
 — that I find — you're stand - ing close by —





 wait - ing for a friend - ly chance to sight — the blind;
 wait - ing for a friend - ly chance to fight — my mind.





 Say, — wait a min - ute oh, you are — a



friend of mine. — I want to tell you a - gain — now.

Oh, oh, dar - ling, I said, you are a

friend of mine. — But if by some chance that might

slip my mind, — lit-tle dar-lin' I hope — that you will

to Coda

f *Gm7* *G7dim* *(A bass) f*

Bb *(A bass) f* *(A) bass Bbm* *Gm7* *C7sus* *C6*

f *Bb* *f* *Fb9*

Bb *Am* *D7*

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. Chord diagrams are provided above the vocal line for various chords. The score includes dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a *to Coda* instruction.

G9 Em7-5 A7-9 A7

set me straight. Don't hes - i - tate to

Bb G7-9 C7sus C7

sharp - en my re - al - i - ty The hour is late. My

D.S. al Coda

f Gm7 Gdim F (A bass)

friend of mine

Coda

Bb (A bass) (A bass) Gm7 C7 f

BLUES POWER

Moderate hard rock,
with an eight-beat feel

Words and Music by
ERIC CLAPTON and
LEON RUSSELL

G **F**

Bet you did-n't think I knew how to Rock and Roll,

now— I got the Boo-gie Woo-gie right down in my

G

ver - y soul, there ain't no need for

me to be a wall-flow - er

'cause now I'm liv - in' on Blues - Pow - er.

to Coda

1

The musical score consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a bass line and a treble line with chords. Chord diagrams are provided for the guitar, showing fingerings for various chords. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The piece concludes with a 'to Coda' instruction and a first ending bracket.

BLUES POWER

C *Tacet* **F**

knew all the time, but now I'm gon - na let you know,

I'm — gon - na keep on rock - in' no

mat-ter if it's fast — or slow. — Ain't gon - na stop —

— 'til the twen - ty - fifth hour

C **D**

G7 C

'Cause now I'm liv - in' on Blues — Pow - er. —

C F

D7-9 D7 G7

Tacet

D.S. al Coda

F C

keep repeating and fade out

Coda dim. poco a poco

SUPERSTAR

Words and Music by
LEON RUSSELL and
BONNIE BRAMLETT

VERSE

Moderately Slow

Gm Bb (F Bass)

1. Long a - go, and, oh, so
2. Lone - li - ness is such a

Eb Bb (F Bass) C7 Eb

far a - way I fell in
sad af - fair, and I can
love with you be - fore the
hard - ly wait to be with

Gm Gm Bb (F Bass)

sec - ond show. Your gui - tar, it sounds so
you a - gain. What to say, to make you

Eb Bb (F Bass) C7

sweet and clear, but you're not real - ly here,
come a - gain? Come back to me a - gain,

Gm Gm

it's just the ra - di - o,
and play your sad gui - tar.

Don't you re - mem - ber you told me you love me ba - by? You

said you'd be com - ing back this way a - gain may - be.

Ba - by, ba - by, ba - by, ba - by oh, ba - by, I

love you, I real - ly do. *p*

To Coda

I real - ly do.

2. *D.S. al Coda*

I real - ly do.

Coda



Jim McCherry

0Y 3A

