

SEATRAIN



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CONTENTS

AS I LAY HERE LOSING, 80
BROKEN MORNING, 64
CREEPIN' MIDNIGHT, 30
HOME TO YOU, 36
LET THE DUCHESS NO, 86
OH MY LOVE, 40
ORANGE BLOSSOM SPECIAL, 69
OUT WHERE THE HILLS, 50
PUDDING STREET, 84
SALLY GOODIN, 60
SONG OF JOB, 22
13 QUESTIONS, 9
WAITING FOR ELIJAH, 45
WILLING, 14

DESIGN: BOB CATO AND IRA FRIEDLANDER
PHOTOGRAPHS: AL VANDENBERG



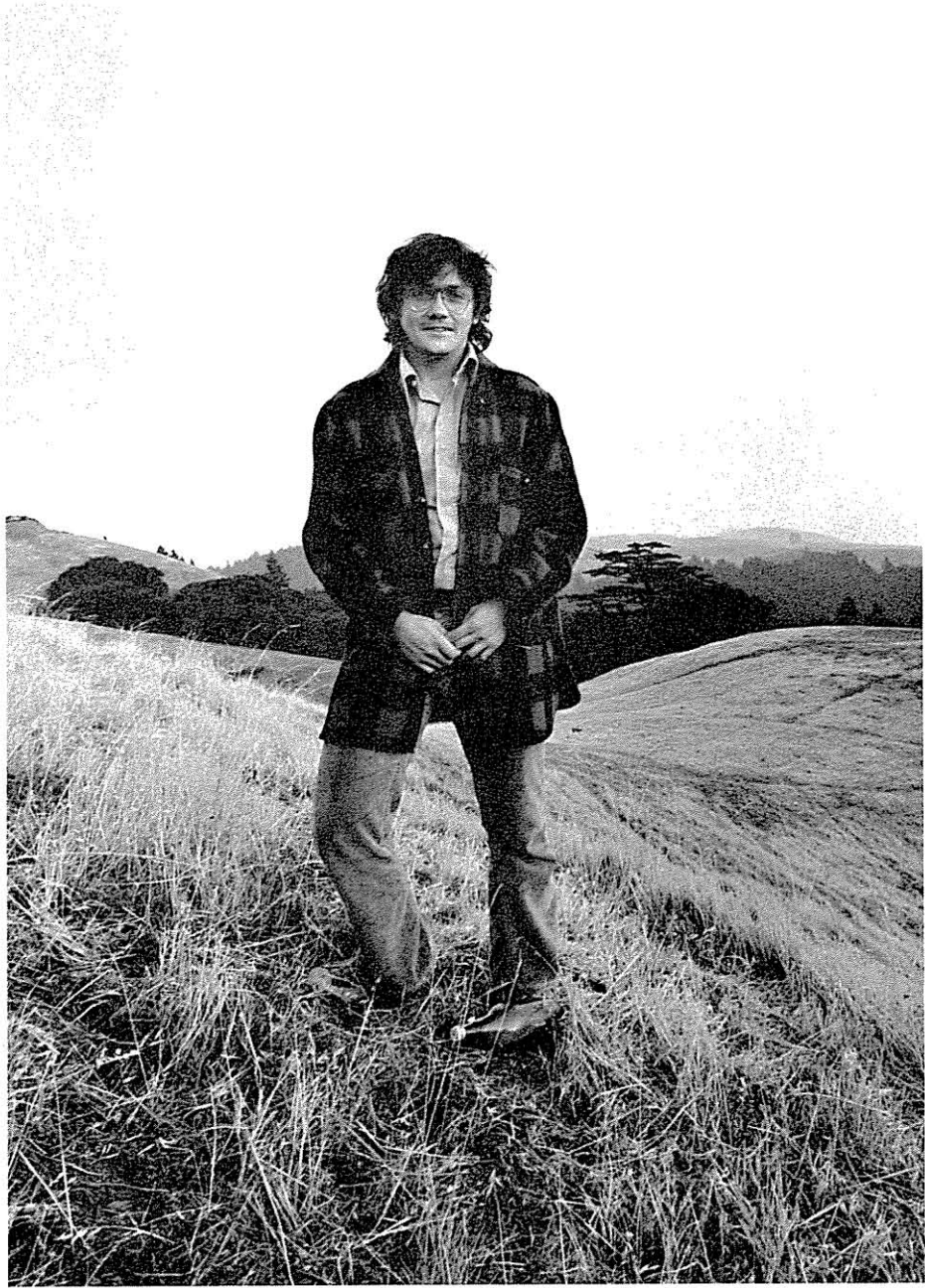




SEATRAN



Peter Rowan



Jim Roberts



Richard Greene



Andy Kulberg





Lloyd Baskin



Larry Atamanuik

13 QUESTIONS

Words by JIM ROBERTS
Music by ANDY KULBERG

In a moderate, driving 4

§ Gm7 (Guitar tacet)

Gm 3 fr.

Eb7 4 fr.

D7 3 fr.

Eb7 4 fr.

Deep in the dark-est hour — of a ver - y heav-y week, three
Stand - in' by the ex - it with-a one eye on the door, I
Deep in the dark-est hour — of a ver - y heav-y week, three

Bb 6 fr.

Ab 4 fr.

Bb 6 fr.

F

earth men did con-front me, and I could hard-ly speak. They
lis - tened to them ar - gue, I asked them, "Why, what for?" They
earth men did con-front me, and I could hard-ly speak. They

Gm 3 fr. Eb7 4 fr. D7 3 fr. Eb7 4 fr.

met me in a hur-ry, — they left me tired and sore, and they
 showed me nine - teen ter - rors — and each one struck my soul, they
 showed me nine - teen ter - rors — and each one struck my soul, they

Bb 6 fr. Ab 4 fr. Eb 3 fr. Ab 4 fr. Bb 6 fr.

when I'm fit for wish-in' I hope they'll come no more. —
 threw me thir - teen ques-tions, each one an end - less hole. —
 threw me thir - teen ques-tions, each one an end - less hole. —

Eb 3 fr. Bb 6 fr.

When I'm wish - in' I hope they'll come no
 Thir - teen Ques - tions, each an end - less

1. F 5 fr. F7 6 fr. No chord 2. F 5 fr.

more! — hole, — hole, —

hole. _____ Did you see the moon last night, hung like a Chi - nese

Chord diagrams: Eb (3 fr.), Bb (6 fr.), Eb (3 fr.)

ball? _____ You should have seen the moon last night, at the

Chord diagrams: Bb (6 fr.), Eb (3 fr.), Bb (6 fr.)

par - ty of us all. _____

Chord diagrams: Eb (3 fr.), Bb/D bass (6 fr.), Cm (3), Bb (6 fr.), F (5 fr.)

*Violin Solo (No chords)
with wah-wah pedal*

Bass

E \flat 3 fr.

B \flat 6 fr.

E \flat 3 fr.

(A \flat)

Did you see the moon last night hung like a Chi - nese

Bb 6 fr. (Ab) Eb 3 fr. Bb 6 fr. (Ab)

ball? You should have seen the moon last night at the

Eb 3 fr. Bb/Dbass 6 Cm 3 Bb 6 fr. F 5 fr.

par - ty of us all.

D. S. al Coda
No chord

Coda Bb 6 fr. Eb 3 fr. Bb 6 fr. F 5 fr.

Thir - teen Ques - tions, each an end - less hole.

No chord G5 00 No chord G5 00

WILLING

Words and Music by
LOWELL GEORGE

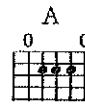
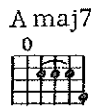
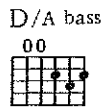
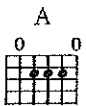
Moderately

(with wah-wah pedal)

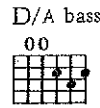
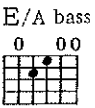
D/A bass 0 0 A 0 2 2 0 A maj7 0 2 2 0 D/A bass 0 0

A 0 2 2 0 D/A bass 0 0 A maj7 0 2 2 0 E/A bass 0 0 0 0

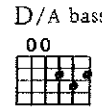
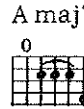
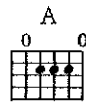
D/A bass 0 0 A 0 2 2 0 A maj7 0 2 2 0 D/A bass 0 0



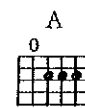
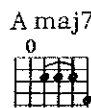
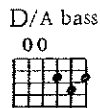
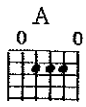
I been warped by the rain,
kicked by the wind,



driv - en by the snow, I'm drunk and dirt - y and don't
driv - en by the sea, had my head stoned in, but I'm



— you know — that I'm still, — yes, I'm still. —
still on my feet and I'm still, — yes, I'm still. —



I ride the high - way
I smug - gled smoke from Mex -

E/A bass



D/A bass



late at night, — I see my pret - ty Al - ice in ev -
 i - co, I get baked by the sun

A



A maj7



D/A bass



'ry head light, oh, Al - ice, Al - ice,
 ev'ry time I go to Mex - i - co. Yes, I'm

A



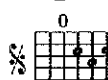
Bm7



A/C# bass



D



Al - ice. I been from Tuc - son to Tu - cum - car -
 Will - in'; Mex - i - cal -

E



A



- i to Hatch-a-pee to Don - ne - pal, I've driv - en
 - i

A/B bass



A/C# bass



D



ev - 'ry kind of truck that's ev - er been made;

I e - ven drove the back roads so I would-n't get

weighed. And if you give me weed, whites and

wine, show me a sign and I'll be

E
0 00

D
0

A/C# bass E7/B bass
0 00

A
0 0

E
0 00

D/E bass
000

A 0 0
 A maj7 0
 D/A bass 00
 1. A 0 0

Will - in' _____ to keep on mov - in'

Detailed description: This system contains the first four measures of the piece. The guitar part features four chord diagrams: A (0 0), A maj7 (0), D/A bass (00), and A (0 0) with a first ending bracket. The vocal line has lyrics 'Will - in' followed by a long line, then 'to keep on' and 'mov - in''. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

D/A bass 00
 A maj7 0
 A 0 0
 E/A bass 0 00

yeah! _____ hoo, _____ hoo, _____

Detailed description: This system contains measures 5-8. The guitar part has four chord diagrams: D/A bass (00), A maj7 (0), A (0 0), and E/A bass (0 00). The vocal line has lyrics 'yeah!' followed by a long line, then 'hoo,' and another long line, and finally 'hoo,'. The piano accompaniment continues with chords and a bass line.

D/A bass 00
 A 0 0

hoo, _____

Detailed description: This system contains measures 9-12. The guitar part has two chord diagrams: D/A bass (00) and A (0 0). The vocal line has a long line of 'hoo,'. The piano accompaniment continues with chords and a bass line.

E/A bass 0 00
 D/A bass 00
 A 0 0
 D/A bass 00
 A maj7 0

hoo, hoo. _____ I been

Detailed description: This system contains the final five measures (13-17). The guitar part has five chord diagrams: E/A bass (0 00), D/A bass (00), A (0 0), D/A bass (00), and A maj7 (0). The vocal line has a long line of 'hoo, hoo.' followed by 'I been'. The piano accompaniment concludes with chords and a bass line.

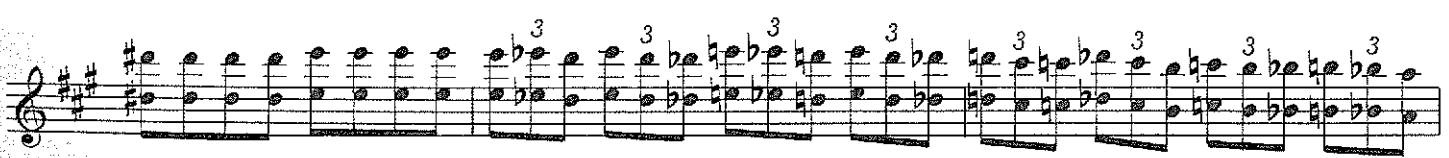
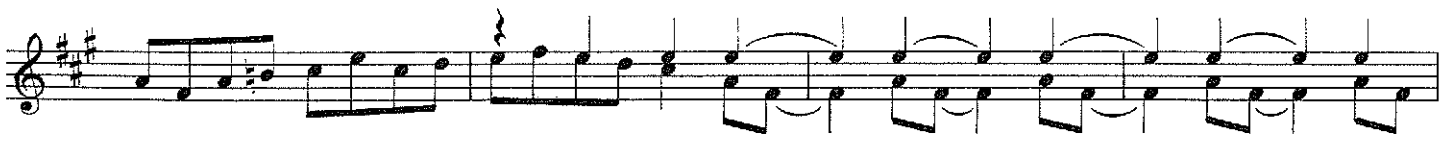
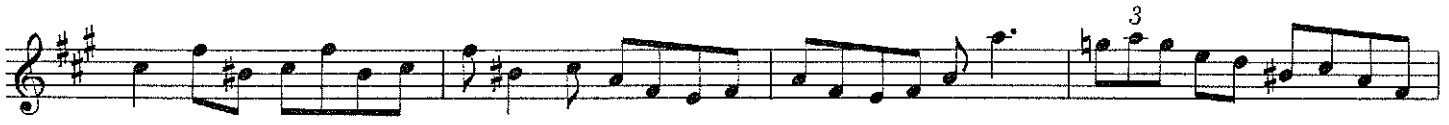
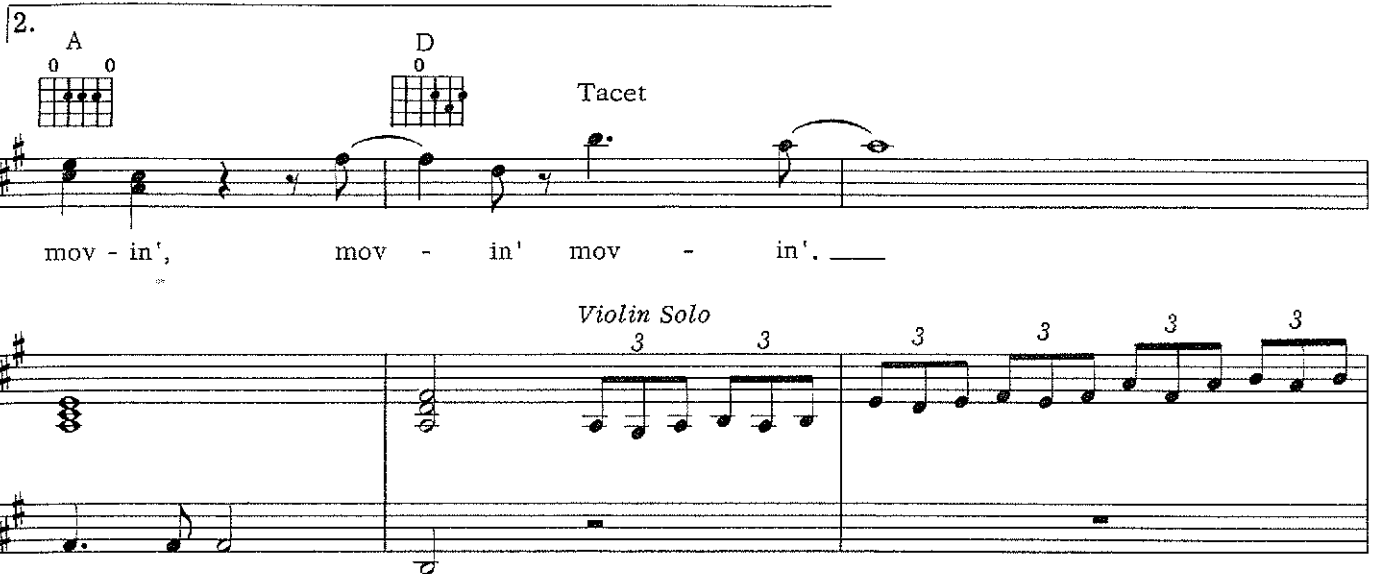
2.

A  D 

Tacet

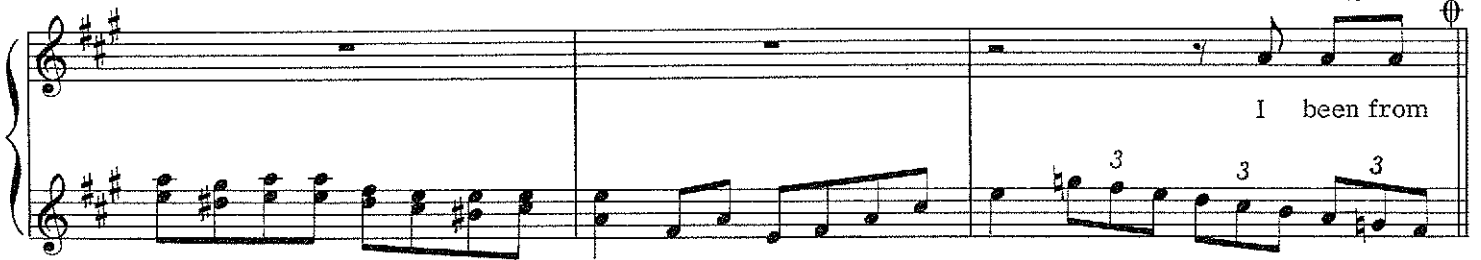
mov - in', mov - in' mov - in' . _

Violin Solo





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



I been from

Coda

A



mov - in', Yeh hoo

E/A bass



D/A bass



hoo

A A maj7 D/A bass A

hoo, _____ hoo, hoo. _____

D/A bass A maj7 A

Yeh _____ hoo, _____

E/A bass D/A bass

hoo _____

A E/G# bass D/F# bass A/E bass E Bm7 A

hoo, _____ hoo, _____

SONG OF JOB

Words by JIM ROBERTS
 Music by ANDY KULBERG

Moderate, swinging 4

First system of piano introduction musical notation, featuring a treble and bass clef with chords and a simple bass line.

Second system of piano introduction musical notation, continuing the treble and bass clef with chords and a simple bass line.

Am C D Am C D Am C D

Chord diagrams for Am, C, D, Am, C, D, Am, C, D. Each diagram shows fingerings for the guitar strings.

Vocal line musical notation with lyrics: Sa - tan went to God, and God said, "Sa - tan, where you ol' Sa - tan said," A - well, yes, God, Job is your man, young man lec - tured Job un - til Job's poor heart near

Piano accompaniment musical notation for the first vocal line, showing chords and a simple bass line.

(single A note) C3 B3 Am C D Am C D

Chord diagrams for (single A note), C3, B3, Am, C, D, Am, C, D. The (single A note) diagram shows a single note on the open A string.

Vocal line musical notation with lyrics: been?" Sa - tan said, "I been on earth_ broke. but if you struck him, God, _ And from the whirl - in' wind _

Piano accompaniment musical notation for the second vocal line, showing chords and a simple bass line.

* Narrative section omitted

Am Bm C C#m D E3 F

a - mong men." Well, God said, — "You
 Well, what would he do then? He'd turn his — back
 God himself spoke sayin', "Who are these — who

C F D7

must have seen — my faith - ful ser - vant Job; —
 on you — and curse your name right to your face! —
 claim to know — my workin's and all my ways? —

C Bb F Bb F Am G

you must have seen — his worth, — and how he's e - vil's foe, —
 God said "All right, Bub, — go and test his
 Job has proved his faith — and shall live joy - ous days!"

F7 Am Bb F G

— faith; Job is e - vil's
 — Yes, go and try - vil's
 Job lived joy - ful

1. Am₀ Em/A bass₀ D/A bass₀ C/A bass₀ D/A bass₀ A₀ (single note) Em/A bass₀ D/A bass₀ C/A bass₀

0 7 fr. 5 fr. 3 fr. 5 fr. 7 fr. 5 fr. 3 fr.

foe." _____

A₀ (single note) Em/A bass₀ D/A bass₀ C/A bass₀ D/A bass₀

0 7 fr. 5 fr. 3 fr. 5 fr.

2. A₀ (single note) Em/A bass₀ D/A bass₀ C/A bass₀ A₀ (single note) Em/A bass₀ D/A bass₀ C/A bass₀

0 7 fr. 5 fr. 3 fr. 7 fr. 5 fr. 3 fr.

faith." _____

D/A bass₀ A₀ (single note) Em/A bass₀ D/A bass₀ C/A bass₀

5 fr. 7 fr. 5 fr. 3 fr.

F Dm7 E7+9 Am F/E bass Em

"Oh, my God, oh, my God," cried poor Job, —

Dm7 E7+9 Am F Em

"I have lost ev - er - y thing — I — owned: —

D7 C Bb F Bb F

I lost my cat-tle, I lost my land; —

C Bb F Bb F C Bb

you took my chil-dren, too — I'm los-in' my mind — and the

F Bb F Am Am/Gbass F7

love of my wife — but I keep my faith — in you, I

Am Bb F G Am

still have faith in you." —

Tacet

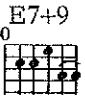
(Organ Solo:)

F

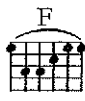
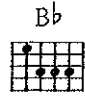
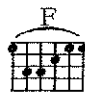
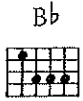
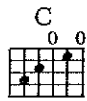
Oh, my God,



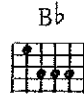
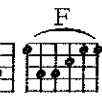
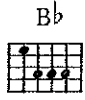
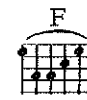
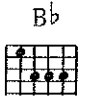
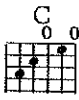
oh, my God, can't you hear Job? — He's sing-in'



"This world — can no — more be my home! —



My so called "friends" speak bit - ing words, —



tell-in' me what — to do. — My health is gone, I

F Bb F Am Am/G bass F7

can-not rest — but I keep my faith — in you, — I

Am Bb F G Am C D

still have faith in you."

Am C D Am C D Am C D

(Guitar)

* Narrative section omitted

E7+9



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

That

Musical notation for the first system, including treble and bass staves with triplets and a Coda symbol.

Chord diagrams for the first system: A (single note), Em/A bass (7 fr.), D/A bass (5 fr.), C/A bass (3 fr.), and D/A bass (5 fr.).

days.

Musical notation for the second system, including treble and bass staves.

Chord diagrams for the second system: A (single note), Em/A bass (7 fr.), D/A bass (5 fr.), C/A bass (3 fr.), A (single note), Em/A bass (7 fr.), D/A bass (5 fr.), and C/A bass (3 fr.).

Musical notation for the third system, including treble and bass staves.

Chord diagrams for the third system: D/A bass (5 fr.), C/A bass (3 fr.), C/E bass (0 0), D/E bass, and Am6(add 9) (7 fr.).

Musical notation for the fourth system, including treble and bass staves.

CREEPIN' MIDNIGHT

Words and Music by
GERRY GOFFIN and CAROLE KING

Slowly

The first system of piano accompaniment features a treble and bass clef in 3/4 time with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth-note triplets and quarter notes, while the bass clef provides a steady accompaniment of quarter notes and eighth-note triplets.

The second system continues the piano introduction with similar rhythmic patterns and triplet figures in both hands.

Chord diagrams for the first system: A (0 2 2 0 0 0), D (0 0 2 2 3 0), A (0 2 2 0 0 0), Em (0 2 2 0 0 0), D (0 0 2 2 3 0), and A (0 2 2 0 0 0).

Ev - 'ry thing is known, - there's on - ly clothes - up -
tation is a game, - and sin - it is

The piano accompaniment for the first system, featuring a treble and bass clef in 3/4 time. It includes a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line.

Chord diagrams for the second system: D (0 0 2 2 3 0), A (0 2 2 0 0 0), D (0 0 2 2 3 0), A (0 2 2 0 0 0), and D7 (0 0 2 2 3 0).

on - my - bone, - my skin's - so
much - the - same. I can't leave my

The piano accompaniment for the second system, featuring a treble and bass clef in 3/4 time. It includes a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line.

E7 0 A 0 C# F#m E7 0 0

tir - ed dream _____ but the sheets are _____ cool _____ and

A 0 0 D A/C#bass Bm/D bass 0

clean, _____ and all _____ the la - dies - _____ come from

D#0 A sus2/Ebass A/E bass D E/G#bass A 0 0 0 0

New Or - leans, _____ yeah! _____ I'm just _____ a

D 0 A 0 A7 0 D 0 A 0 D 0 A 0 A7 0 D 0

pa - tient man, _____ re - ceiv - ing _____ what he can. _____ I

A 0 0 0 0 0 0 D 0 0 0 0 0 0 A 0 0 0 0 0 0 B7 0 0 0 0 0 0 E/B bass 0 0 0 0 0 0 B7 0 0 0 0 0 0 B 0 0 0 0 0 0

go to sleep at dawn wake up and I write a

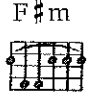
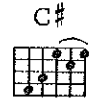
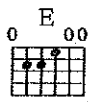
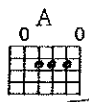
D7 0 0 0 0 0 0 A 0 0 0 0 0 0 D 0 0 0 0 0 0 A 0 0 0 0 0 0 E 0 0 0 0 0 0

song. And who could blame me? Yeah! Yeah! Yeah!

Continuation of piano accompaniment with triplets.

Continuation of piano accompaniment with triplets.

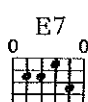
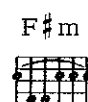
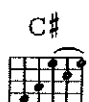
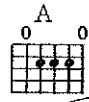
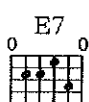
Continuation of piano accompaniment with triplets.



Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. The melody starts with a half note on G4, followed by quarter notes on A4, B4, C#5, and D5, then a quarter rest, an eighth note on B4, and a quarter note on A4. The lyrics "Way o - ver town, the back road" are written below the staff.

Way o - ver town, the back road

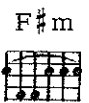
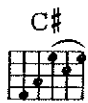
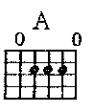
Piano accompaniment for the first system, showing the left and right hands. The right hand plays chords and the left hand plays a simple bass line.



Musical staff with treble clef, key signature of two sharps, and a melody line. The melody continues with a quarter note on D5, a quarter rest, an eighth note on C#5, and a quarter note on B4. There are triplets of eighth notes on A4, G4, and F#4. The lyrics "takes you down it's such a tired" are written below the staff.

takes you down it's such a tired

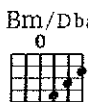
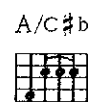
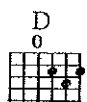
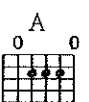
Piano accompaniment for the second system, featuring triplets in the right hand.



Musical staff with treble clef, key signature of two sharps, and a melody line. The melody continues with a quarter note on A4, a quarter rest, an eighth note on G4, and a quarter note on F#4. There are triplets of eighth notes on E4, D4, and C#4. The lyrics "dream but the sheets are cool and" are written below the staff.

dream but the sheets are cool and

Piano accompaniment for the third system, featuring triplets in the right hand.



Musical staff with treble clef, key signature of two sharps, and a melody line. The melody continues with a quarter note on D4, a quarter rest, an eighth note on C#4, and a quarter note on B3. The lyrics "clean, and all the ladies taste like" are written below the staff.

clean, and all the ladies taste like

Piano accompaniment for the fourth system, featuring triplets in the right hand.

D#⁰

A sus2/E bass

A/E bass

D

E/G# bass

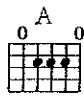


Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. A triplet of eighth notes is marked with a '3' above it.

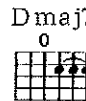
New Or - leans, _____ yeah! _____

Piano accompaniment for the first system, including treble and bass staves. It features chords and a bass line with triplet markings.

Coda



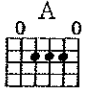
Am/D bass D/E bass



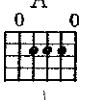
Musical staff with treble clef, key signature of two sharps, and a melody line. A triplet of eighth notes is marked with a '3' above it.

if they want to see me _____

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



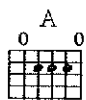
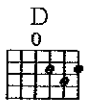
Am/D bass D/E bass



Musical staff with treble clef, key signature of two sharps, and a melody line. A triplet of eighth notes is marked with a '3' above it.

yeah! _____ If they want to see me _____ yeah! _____

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



Musical staff with treble clef, key signature of two sharps, and a melody line. A triplet of eighth notes is marked with a '3' above it.

Yeah! _____ Eee _____

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

Ped. _____

HOME TO YOU

By PETER ROWAN

Slowly

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a series of chords and a triplet of eighth notes in the final measure.

Guitar → A
(Capo up 3 frets)

G

D

A

G

Keyboard-C

Bb

F

C

Bb

It's tired — and I'm get-ting late —

I wan-na try to speak but I

Piano accompaniment for the first line of lyrics, featuring chords and a bass line.

D

F

Em

Gm

D/F# bass

F/A bass

can't re-late, —

a lit-tle girl says I need my rest

Piano accompaniment for the second line of lyrics, featuring chords and a bass line.

G

Bb

A sus4

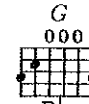
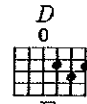
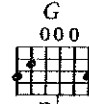
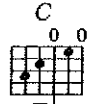
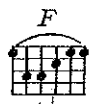
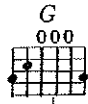
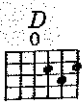
C sus4

A

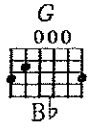
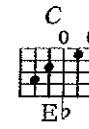
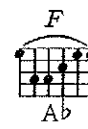
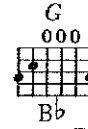
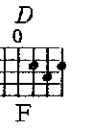
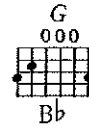
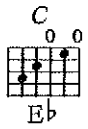
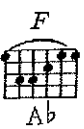
C

like a storm-lost bird I can't find my nest. I've got to get —

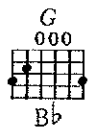
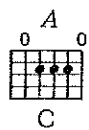
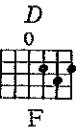
Piano accompaniment for the third line of lyrics, featuring chords and a bass line.



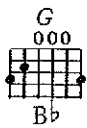
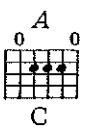
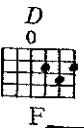
Home To You, - I've got to get - Home To You, -



Home To You, -

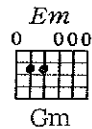
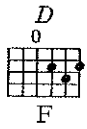


I'm ly - in' down on her bed and I

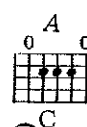
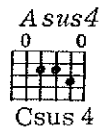
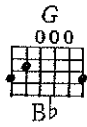


can't get to sleep -

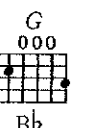
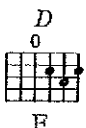
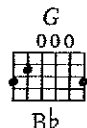
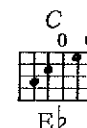
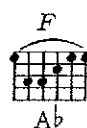
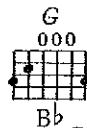
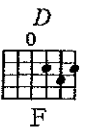
I've been roll - in' on the road now



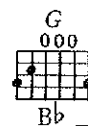
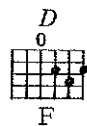
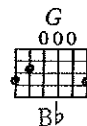
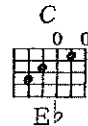
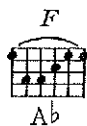
a-bout three weeks. She says, "You're not smiling, you must be sad."



Yes, this lone-some-ness is the worst I've ever had. I've got to get



Home To You, Home To You,



Home To You,

* Instrumental omitted.



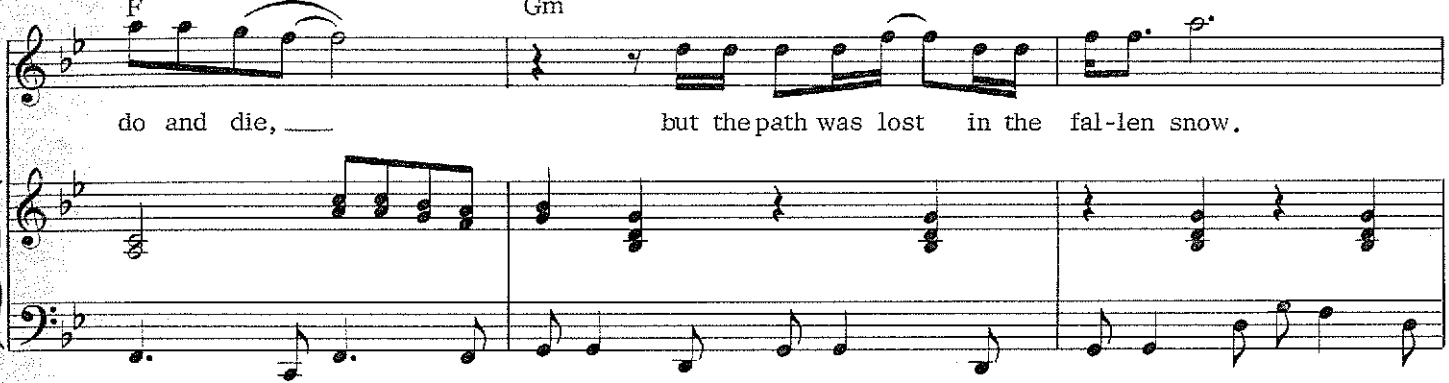
 A 0 0 0 0 0 G 0 0 0 0 0 D 0 0 0 0 0 A 0 0 0 0 0 G 0 0 0 0 0



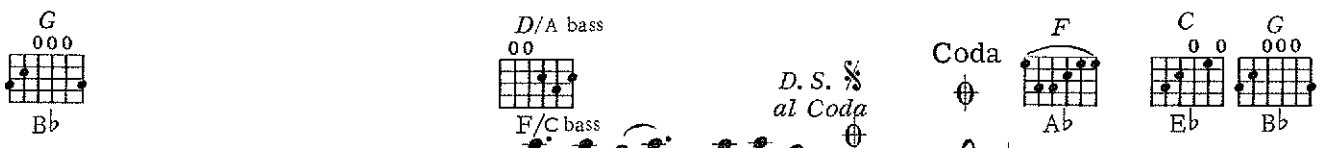
 The truth, the lies, and the al - i - bis _____ ev-'ry sweet, good day we



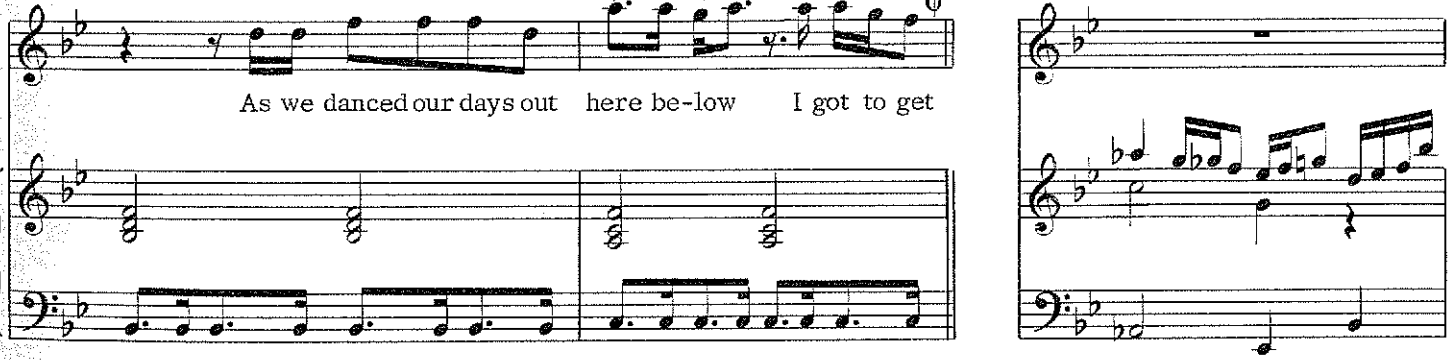
 D 0 0 0 0 0 Em 0 0 0 0 0



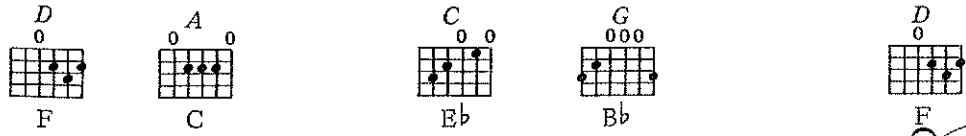
 do and die, _____ but the path was lost in the fal-len snow.



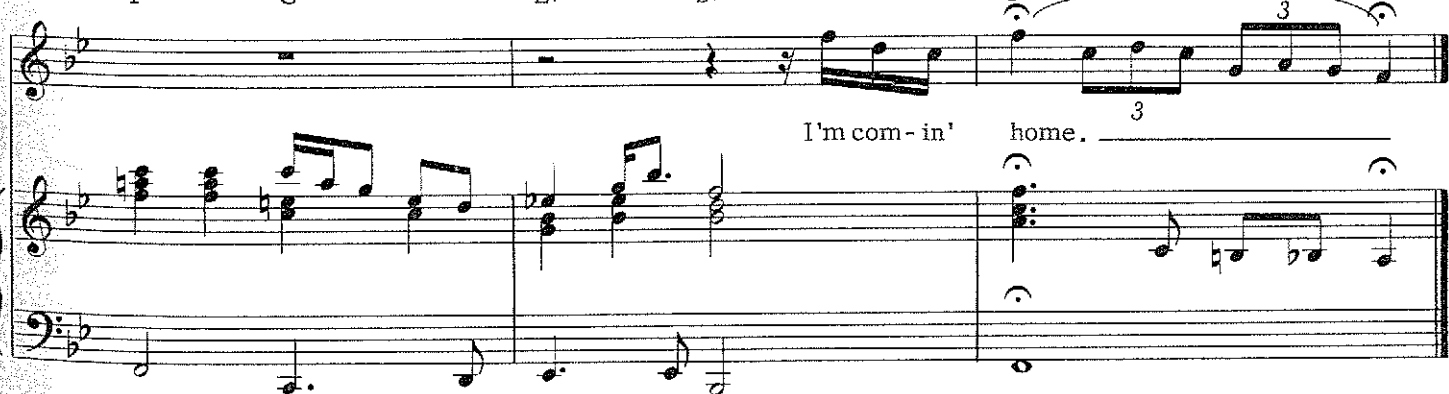
 G 0 0 0 0 0 D/A bass 0 0 0 0 0 F/C bass 0 0 0 0 0 Coda F 0 0 0 0 0 C 0 0 0 0 0 G 0 0 0 0 0



 As we danced our days out here be-low I got to get



 D 0 0 0 0 0 A 0 0 0 0 0 C 0 0 0 0 0 G 0 0 0 0 0 D 0 0 0 0 0



 I'm com - in' home. _____

OH MY LOVE

Words and Music by
PETER ROWAN

Moderately

3 4 5
*1-1 2

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 accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4.

A

0 A 0

A guitar chord diagram for the A major chord, showing the fretting pattern on a six-string guitar: 0 on the 1st string, 2 on the 2nd, 4 on the 3rd, 4 on the 4th, 2 on the 5th, and 0 on the 6th.

Oh, My Love, _____ Oh, My Love, _____

The first vocal line features the lyrics "Oh, My Love" followed by a blank line for a melisma. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Bm G A 0

Three guitar chord diagrams are shown: Bm (B minor), G (G major), and A (A major). The Bm diagram shows 2 on the 1st string, 4 on the 2nd, 4 on the 3rd, 2 on the 4th, 2 on the 5th, and 0 on the 6th. The G diagram shows 0 on the 1st string, 0 on the 2nd, 0 on the 3rd, 2 on the 4th, 3 on the 5th, and 0 on the 6th. The A diagram shows 0 on the 1st string, 2 on the 2nd, 4 on the 3rd, 4 on the 4th, 2 on the 5th, and 0 on the 6th.

I need you like heav-en a - bove, _____ uh ___ huh! I

The second vocal line includes the lyrics "I need you like heav-en a - bove" followed by a melisma, then "uh ___ huh! I". The piano accompaniment features block chords in the right hand and a steady bass line in the left hand.

do, I do!_ All my life, _____ all my life, _____

The final vocal line contains the lyrics "do, I do!" followed by a melisma, then "All my life" followed by a melisma, and finally "all my life" followed by a melisma. The piano accompaniment continues with the same accompaniment as the previous sections.

* Slide thumb from C# to D

Bm



G



I been look-in' for a wom-an to be _____ my wife. _____

3

D7



F#m



Oth-er girls... have come and gone —

B7



D



and left me here — to sing this song.

D7



F#m



Oh, we could live so hap - pi - ly, —

B7



F



if you'd just stay here with me. _____

A



Oh, _____ My Love, _____ Oh, My Love, _____

Bm



G

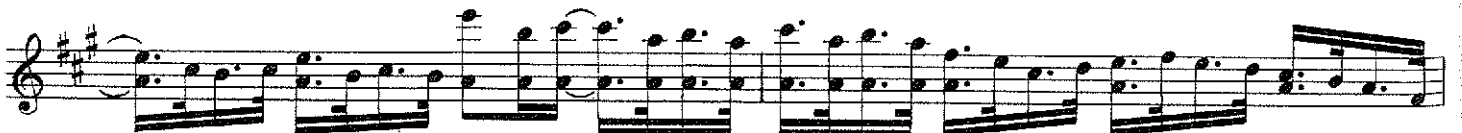


A



I need you like heav - en a - bove. _____

Violin Solo



D7

F#m

Oh, oh _____ oth-er girls have come and gone, _____ mm,

B7

D

A

and left me here _____ to sing this song.

D7

F#m

Oh, we could live so hap - pi - ly _____

B7


F

F7

if you'd just stay here with me. _____

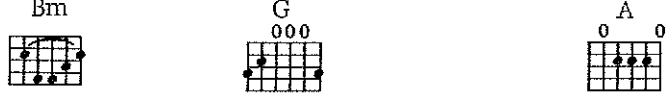

The image shows a musical score for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The guitar part features various chords: D7, F#m, B7, D, A, F, and F7. The piano part provides harmonic support with chords and a bass line. The lyrics are: "Oh, oh _____ oth-er girls have come and gone, _____ mm, and left me here _____ to sing this song. Oh, we could live so hap - pi - ly _____ if you'd just stay here with me. _____".

A

Oh, _____ My Love, Oh, My Love, _____

Bm G A

_____ I need you like heav - en a - bove, _____

Repeat ad lib and Fade

A




Oh, My Love, _____ be my wife, _____



Oh, My _____ Love, _____ be my _____ wife. _____

WAITING FOR ELIJAH

Words and Music by
PETER ROWAN

Moderately

single notes

C B A F#

G

000

Am

0 0 0

G

000

Wait - ing For E - li jah,
bleed - ing wounds that just won't mend

F

C

0 0

he's been gone — so long — now, — I'm Wait - ing For E - li -
and nei - ther will the wind. — White geese in the north -

G

000

Am

0 0 0

G

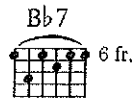
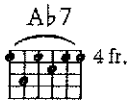
000

F

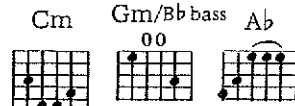
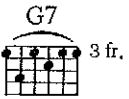
C

0 0

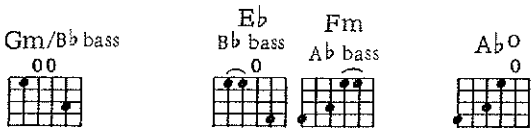
jah, I hope he's com - in' soon. —
ern sky, re - lease the rain - bow's end. —



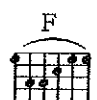
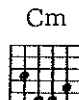
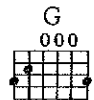
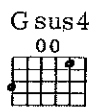
How Here I've gone_ and set a place for you, _____
 bright-ly shines_ the moon to- night, _____



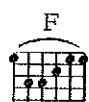
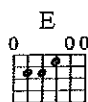
I've e - ven filled _____ your glass, _____
 our words lay where they fell, _____ (they _____



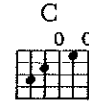
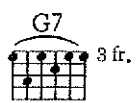
fell.) _____ I re - mem - ber ev - 'ry
 Here we lis - ten,



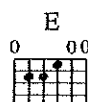
word you said, and how they've come _____ to pass.
 watch and wait, I lift mine ear _____ to tell you.



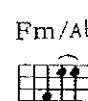
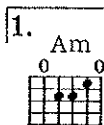
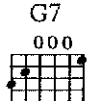
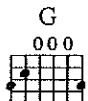
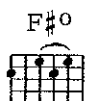
E - ven, e - e -



ven, e - ven - tu - al - ly.

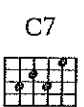
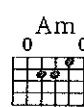
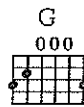
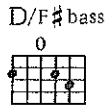
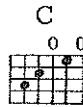
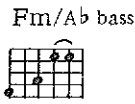
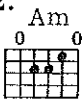


E - ven, e - e -

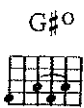
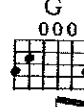
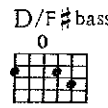
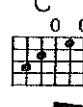
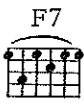
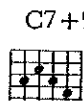
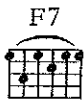
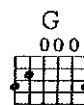
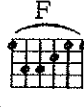
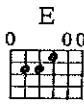
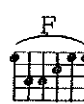
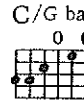
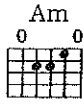
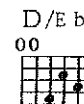
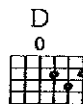
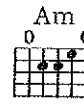
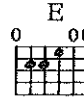


ven, e - ven - tu - al - ly. And these

2.



ly. _____

F Fm G Am

And I'm Wait - ing For E - li jah,

F C

he's been gone — so long, — now; — I'm Wait - ing For E - li -

single note
C B A F#

G G#0 Am G F C

jah, I hope he's com - ing soon,

C7 F Fm/Ab bass C G C

I hope he's com - ing soon!

OUT WHERE THE HILLS

Words by JIM ROBERTS
Music by ANDY KULBERG

Bright 2
Violin

Violin staff with notes and chords D, A, G.

Violin staff with notes and chords D, Bm, F#m, G, A.

Guitar chord diagrams for D, A, G, Bb.

Musical staff with notes.

Out Where The Hills roll down to where the sea rolls in,
Out Where The Hills roll down to where the sea rolls in,

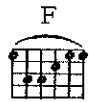
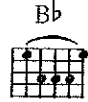
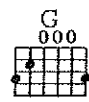
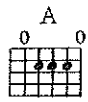
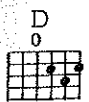
Piano accompaniment staff.

Guitar chord diagrams for F, Gm7 3 fr., E, A.

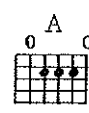
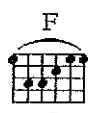
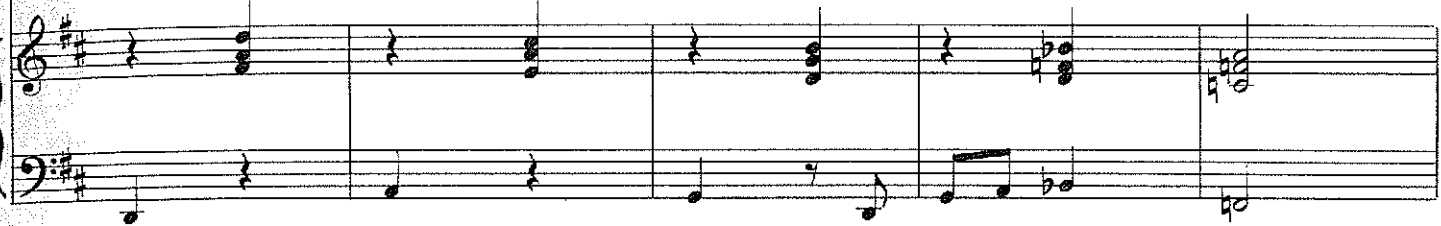
Musical staff with notes.

I stood a - lone, — a - part on the sand. —
earth ma - ma waves — like a field of wheat. —

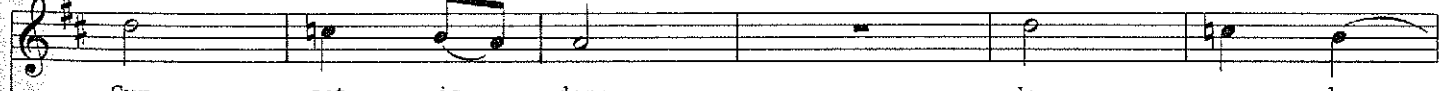
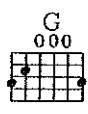
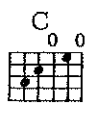
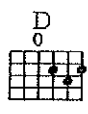
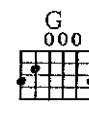
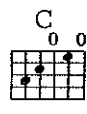
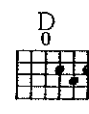
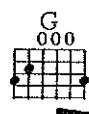
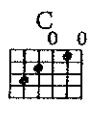
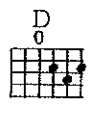
Piano accompaniment staff.



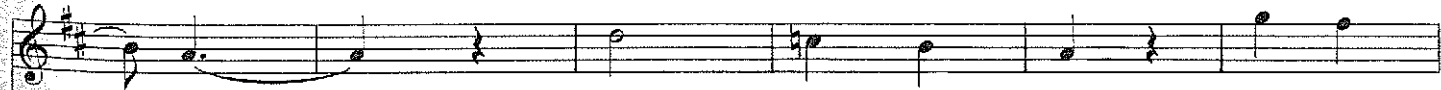
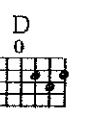
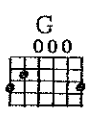
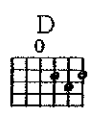
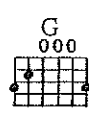
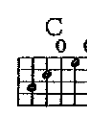
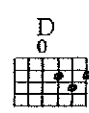
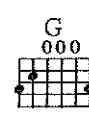
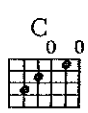
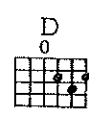
All a-long the riv-er bed_ you _ came up with wa-ter buck-ets o - ver-
With the sun in her_ hair and a ba - by in her arms and the



flow - in' in_ your _ hand, _____
new _ moon at _ her feet. _____

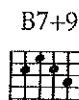
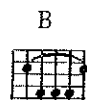
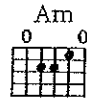
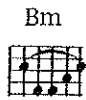
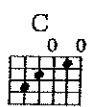


Sun - set days is_ done, dan life - ces river be -
New days be - gin, life's river runs,



gin, _____ some the gath - er wood for the
tree of life gives her

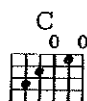
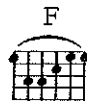




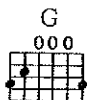
fire. _____
seed. _____



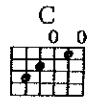
A car - pen - ter hangs rust - ed tools in a bare tree, down _____
The peace-bird a - lights in the branch of a pear tree, chil -



by the fire, _____ we dance _____ us -
dren of God _____ dance in the



single note □
G A B



free, _____ free! _____

(Violin Solo)

D

Dsus4

D

Dsus4

D

Dsus4



D



Dsus4



D



Dsus4



chang - es hands — Ah! — A — hu - man flood —

D



G



D



C



B



Am7



B7



— in the land where the streets are the home of the brave. —

— Yeah! Yeah! — A white knight, a black son, the

C



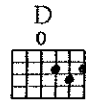
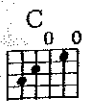
G



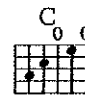
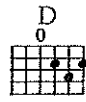
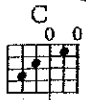
F/G bass



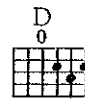
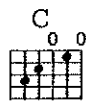
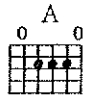
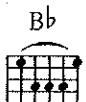
chil-dren of shad - ow chant — in the rain, — while I



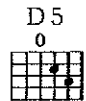
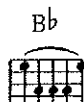
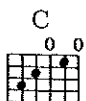
lean thru the night at my win - dow. —



Love, I want you near me, — need you not to



leave, — I can hear you breath - in'; the



wind is in the — trees. —

Violin Solo

Musical staff 1: Violin Solo, first line. Features a tremolo effect, a glissando, and a series of eighth notes with slurs.

Musical staff 2: Violin Solo, second line. Continues with eighth notes and a glissando leading into a triplet.

Musical staff 3: Violin Solo, third line. Includes a glissando marked with an asterisk and a series of eighth notes.

Musical staff 4: Violin Solo, fourth line. Features triplets, a 7-measure slur, and more triplets.

Musical staff 5: Organ and Violin, fifth line. Organ part with triplets, Violin part with triplets.

Musical staff 6: Organ and Violin, sixth line. Organ part with triplets, Violin part with triplets.

Musical staff 7: Violin (wah-wah), seventh line. Violin part with triplets and a wah-wah effect.

Musical staff 8: Violin (wah-wah), eighth line. Violin part with triplets, glissando, and a D.S. al Coda instruction.

* Solo with special effects continue for 15 bars.

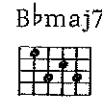
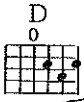
Coda

ev - er free, -

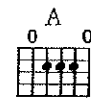
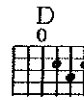
single note
D F# A

Love, I need you near me want you

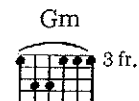
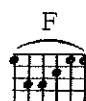
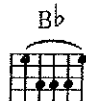
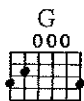
not to leave. (mm) Can you hear me



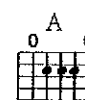
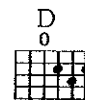
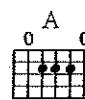
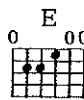
breath - in'? The winds are in the - tree.



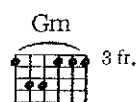
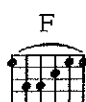
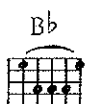
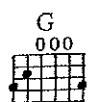
For - ev - er more, for -



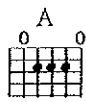
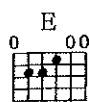
ev - er more, for - ev - er more, for - ev - er more, for -



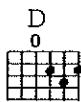
ev - er more. For - ev - er more, for -



ev - er more, for - ev - er more, for - ev - er more, for -



ev - er



more.

SALLY GOODIN

Adapted and Arranged by
RICHARD GREENE

Moderate hoe-down

Violin Solo **

The violin solo consists of six staves of music in G major (one sharp) and 2/4 time. The first five staves feature a rhythmic pattern of eighth and sixteenth notes, often beamed together, with occasional triplets. The sixth staff shows a change in rhythm to a steady eighth-note accompaniment.

Voice

Go - in' down the road, the road kind- a mud-dy, I got so drunk I

Violin

The voice and violin parts are aligned. The voice part has a simple melody with lyrics. The violin part provides a rhythmic accompaniment with eighth notes.

* Slightly condensed and simplified from the record

** Tune Violin A - E - A - E

can't stay stead-y, hoo!

The first system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "can't stay stead-y, hoo!". The bottom staff is a piano accompaniment line in treble clef, featuring a complex rhythmic pattern with many eighth and sixteenth notes. A triplet of eighth notes is marked with a "3" above it.

The second system continues the piano accompaniment from the first system. It features a dense texture of eighth and sixteenth notes. Four triplet markings, each with a "3" above it, are placed over groups of eighth notes.

The third system continues the piano accompaniment. It includes two triplet markings, each with a "3" above it, over eighth notes.

The fourth system continues the piano accompaniment. It features a triplet marking with a "3" below it over eighth notes.

A lit - tle piece of pie, a lit - tle piece of pud-din', I'm

The fifth system consists of two staves. The top staff is a vocal line in treble clef with the lyrics "A lit - tle piece of pie, a lit - tle piece of pud-din', I'm". The bottom staff is a piano accompaniment line in treble clef, providing harmonic support with chords and moving lines.

gon-na give it all to my lit - tle Sal - ly Good-in.

The sixth system consists of two staves. The top staff is a vocal line in treble clef with the lyrics "gon-na give it all to my lit - tle Sal - ly Good-in.". The bottom staff is a piano accompaniment line in treble clef. A triplet marking with a "3" above it is placed over eighth notes.

trun trun trun

Go in' down the road, the road kind-a mud-dy, sun com-in' up, you

bet - ter get read-y | *gliss.* | Yih! Hoo!

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a long note followed by a rest, and a bass line with eighth notes and a triplet of eighth notes.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with eighth notes and a triplet of eighth notes.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with eighth notes and a triplet of eighth notes.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with eighth notes and a triplet of eighth notes.

(each time faster)

Play 4 times

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with eighth notes and a triplet of eighth notes. The staff ends with repeat signs.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with eighth notes and a triplet of eighth notes.

Tune down
and
pull back up

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with eighth notes and a triplet of eighth notes. A 'slide' instruction is written below the staff.

BROKEN MORNING

Words by JIM ROBERTS
 Music by ANDY KULBERG

Moderately

Piano introduction musical notation, first system. Treble and bass clefs, key signature of two flats, common time. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes F3 and E3.

Piano introduction musical notation, second system. The treble clef continues with a quarter note D5, followed by quarter notes C5, Bb4, and A4. The bass line continues with quarter notes D3, C3, and Bb2.

Gm 3 fr. C 3 fr. Bb 6 fr.

Three guitar chord diagrams are shown. The first is Gm (3 fret), the second is C (3 fret), and the third is Bb (6 fret).

Vocal line musical notation, first system. The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note Bb4.

In the Brok - en
 Through the shade - of
 watched the cit - y

Piano accompaniment musical notation, second system. The treble clef continues with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line continues with quarter notes D3, C3, and Bb2.

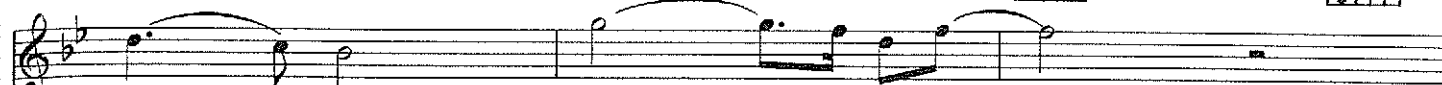
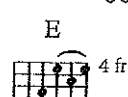
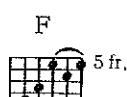
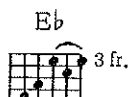
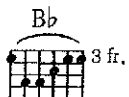
C 3 fr. Eb 3 fr. Bb 6 fr. Fm/Ab bass 6 fr. Gm 3 fr. C 3 fr.

Six guitar chord diagrams are shown: C (3 fret), Eb (3 fret), Bb (6 fret), Fm/Ab bass (6 fret), Gm (3 fret), and C (3 fret).

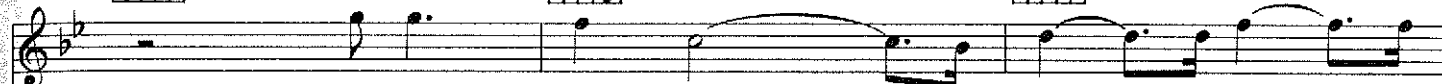
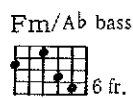
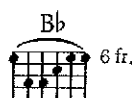
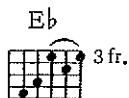
Vocal line musical notation, second system. The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note Bb4.

Morn - ing when the
 mem - o - ry, to came fill a
 wa - ken - ing with

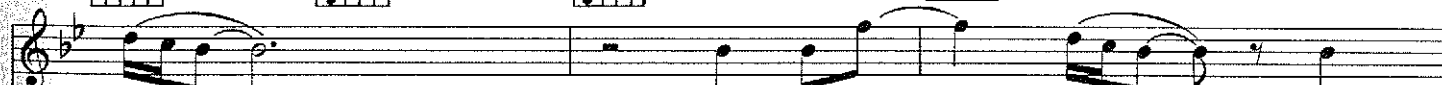
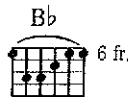
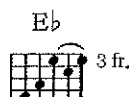
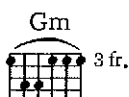
Piano accompaniment musical notation, third system. The treble clef continues with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line continues with quarter notes D3, C3, and Bb2.



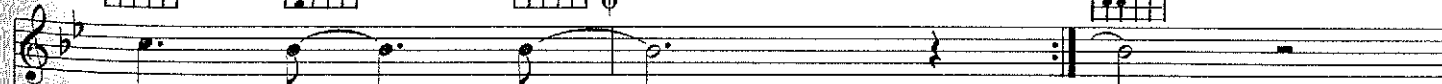
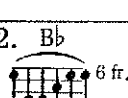
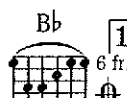
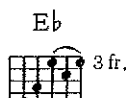
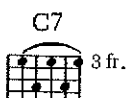
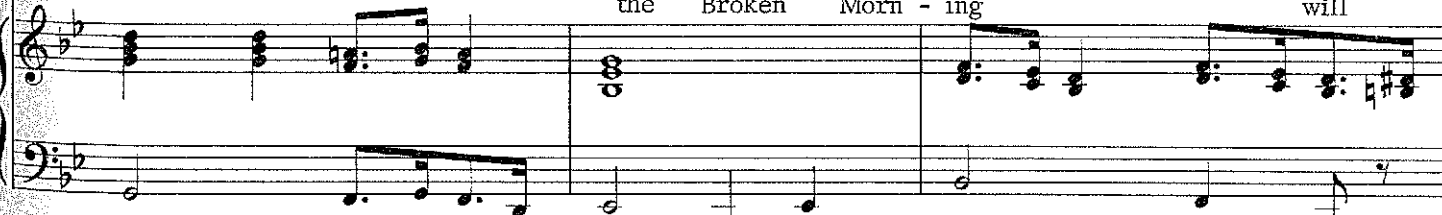
streets were wea - ry and bare,
flash of peace of mind
ro - bot kings and pawns,



we stood talk - in' a - bout the emp - ty
from days be - fore the complex took the land
walk-in' 'round in the shadow of their days

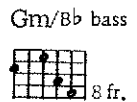
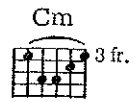
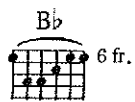
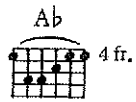


town and the peo - ple who
when there was more
the Broken Morn - ing will

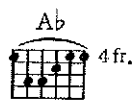
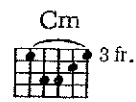
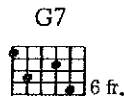
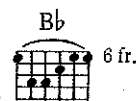
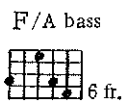
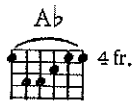


once lived there,
world and time,
soon be gone;

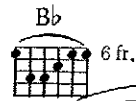
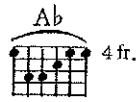
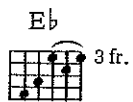




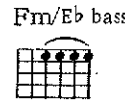
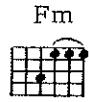
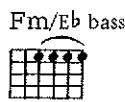
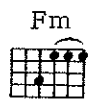
We had all _____ the time in the world _____



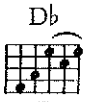
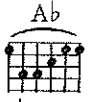
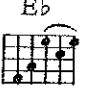
_____ to walk down the road _____ and have a story told...



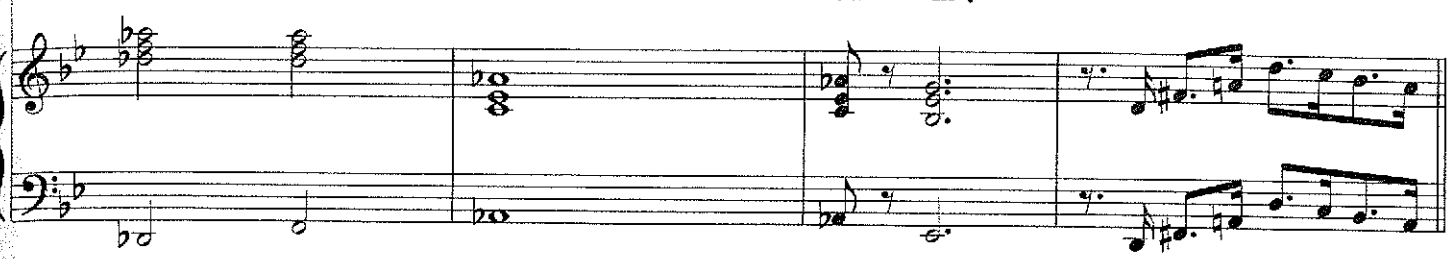
_____ We had all _____ the



time in the world _____ while the for - est grew _____

Db  Ab  Eb  No Chord

and the riv - er still was flow - in'.



Guitar Solo

String: $\frac{1}{3}$ $\frac{1}{5}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{5}$ $\frac{1}{3}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{2}{5}$ $\frac{2}{6}$ $\frac{1}{3}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{3}$ $\frac{3}{9}$ $\frac{1}{10}$ $\frac{1}{13}$ $\frac{1}{10}$ $\frac{2}{13}$

Fret: $\frac{3}{5}$ $\frac{3}{5}$ $\frac{2}{3}$ $\frac{3}{5}$ $\frac{2}{5}$ $\frac{3}{5}$ $\frac{1}{3}$ $\frac{1}{5}$ $\frac{3}{5}$ $\frac{1}{3}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{3}$ $\frac{3}{9}$ $\frac{1}{10}$ $\frac{1}{13}$ $\frac{1}{10}$ $\frac{2}{13}$

4 $\frac{3}{15}$ $\frac{3}{12}$ $\frac{2}{13}$ $\frac{3}{12}$ $\frac{2}{15}$ $\frac{3}{12}$ $\frac{1}{13}$ $\frac{3}{12}$ $\frac{1}{15}$ $\frac{3}{12}$ $\frac{1}{18}$ $\frac{1}{15}$ $\frac{1}{13}$ $\frac{1}{15}$ $\frac{2}{15}$ $\frac{2}{13}$ $\frac{3}{15}$ $\frac{2}{13}$ $\frac{1}{10}$ $\frac{2}{11}$ $\frac{1}{10}$ $\frac{2}{13}$ $\frac{2}{11}$ $\frac{2}{13}$


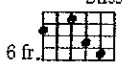
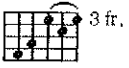

$\frac{1}{10}$ $\frac{1}{13}$ $\frac{1}{12}$ $\frac{1}{10}$ $\frac{2}{13}$ $\frac{2}{11}$ $\frac{2}{9}$ $\frac{3}{12}$ $\frac{1}{13}$ $\frac{1}{12}$ $\frac{1}{10}$ $\frac{1}{17}$ $\frac{1}{20}$

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

We

$\frac{1}{17}$ $\frac{1}{17}$ $\frac{1}{15}$ $\frac{1}{13}$ $\frac{2}{13}$ $\frac{2}{15}$ $\frac{1}{13}$ $\frac{2}{13}$ $\frac{1}{10}$ $\frac{1}{13}$ $\frac{1}{10}$ $\frac{2}{13}$ $\frac{2}{11}$ $\frac{3}{12}$ $\frac{1}{9}$ $\frac{1}{6}$ $\frac{1}{9}$ $\frac{2}{6}$ $\frac{2}{5}$ $\frac{3}{5}$ $\frac{2}{3}$ $\frac{2}{6}$ $\frac{2}{3}$ $\frac{3}{5}$ $\frac{3}{3}$ $\frac{4}{5}$

Coda

Gm/Bb bass  8 fr. Fm/Ab bass  6 fr. Eb  3 fr. Bb  6 fr.

and the eve - ning will



C7 3 fr. Eb 3 fr. Bb 6 fr. Eb 3 fr.

not — be — long. — Come the dawn —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with a key signature of one flat (F major). It starts with a quarter note 'not', followed by a half note 'be', and a long note 'long.' with a fermata. The melody then rises to 'Come the dawn' with a fermata. The second line is a piano accompaniment in G major, featuring a bass line with a flat (Bb) and a treble line with chords and moving lines. Above the staff are four guitar chord diagrams: C7 (3 fret), Eb (3 fret), Bb (6 fret), and Eb (3 fret).

Bb 6 fr. C7 3 fr. Eb 3 fr. Bb 6 fr. F

ing — we'll see — the — sun. — Oh, —

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with 'ing', 'we'll see', 'the sun', and 'Oh'. The piano accompaniment continues with chords and moving lines. Above the staff are five guitar chord diagrams: Bb (6 fret), C7 (3 fret), Eb (3 fret), Bb (6 fret), and F.

Gm 3 fr. F/A bass 6 fr. Bb 6 fr. F/A bass 6 fr. Gm 3 fr. F/A bass 6 fr.

oh, — oh.

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a long note 'oh,' followed by another 'oh.' with a fermata. The piano accompaniment features a bass line with a flat (Bb) and a treble line with chords. Above the staff are six guitar chord diagrams: Gm (3 fret), F/A bass (6 fret), Bb (6 fret), F/A bass (6 fret), Gm (3 fret), and F/A bass (6 fret).

Bb 6 fr. F 3 fr. Gm 3 fr. Bb/D bass 6 fr. Eb 3 fr. Eb/D bass 4 fr. Gm 3 fr.

3

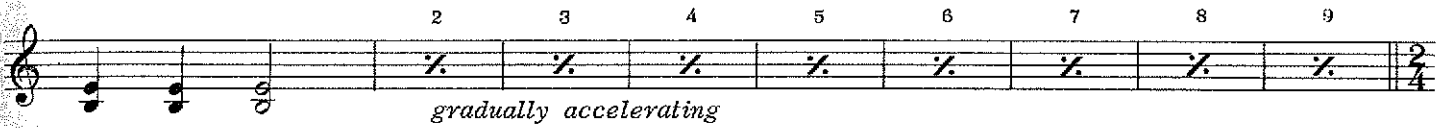
Detailed description: This system contains the seventh and eighth lines of music. The vocal melody features a triplet of eighth notes. The piano accompaniment continues with chords and moving lines. Above the staff are seven guitar chord diagrams: Bb (6 fret), F (3 fret), Gm (3 fret), Bb/D bass (6 fret), Eb (3 fret), Eb/D bass (4 fret), and Gm (3 fret).

ORANGE BLOSSOM SPECIAL

(As played by Richard Greene)

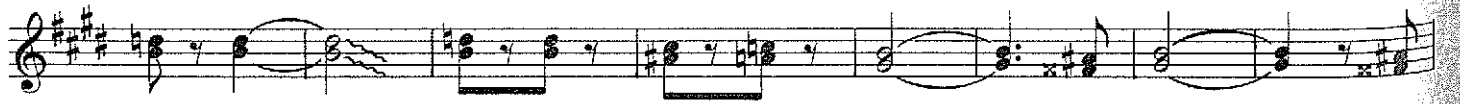
Words and Music by
ERVIN T. ROUSE

Very freely



Repeat till rhythm (Rhythm begins)





long gliss.

Voices

E

Look yon - der com - in',

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a whole note chord, followed by a half note, and then a long melisma. The piano accompaniment consists of a steady eighth-note pattern.

The second system continues the vocal line with a long melisma and the piano accompaniment with its eighth-note pattern.

com-in' down the rail - road track wo ho

The third system continues the vocal line with the lyrics "com-in' down the rail - road track wo ho" and the piano accompaniment.

A

Look yon - der com - in' yodel

The fourth system begins with a section marked "A" in the vocal line. The lyrics "Look yon - der com - in'" are followed by a melisma and a "yodel" section. The piano accompaniment continues throughout.

Musical notation for the first system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The upper staff contains a melodic line with a long note in the first measure and a rest in the second. The lower staff contains a rhythmic accompaniment of eighth notes.

com-in' down the rail-road track

E

hoo hoo

It's the

B7

Orange Blossom Spe-cial

yodel

(indefinite pitches)

It's the Orange Blossom Special

Musical notation for the first system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a complex melodic line with a long slur and a fermata.

bring - in' my ba - by back, ^E

Violin
8va -

as is

8va -

(8va)-

as is

The first staff of music features a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a melodic line of eighth notes, followed by a series of chords and a final melodic phrase. A dashed line above the staff indicates an octave transposition.

The second staff continues the piece with a rhythmic accompaniment of eighth-note chords, followed by a melodic line of eighth notes.

The third staff shows a complex texture with multiple layers of eighth-note chords and a melodic line.

The fourth staff features a dense arrangement of eighth-note chords with occasional melodic accents.

The fifth staff continues the intricate texture with eighth-note chords and melodic fragments.

The sixth and final staff on the page concludes the piece with a final melodic phrase and a dense chordal texture.

trem. gliss.

3
(Drum break)

Violin Cadenza
much slower

AS I LAY HERE LOSING

Words by JIM ROBERTS
Music by ANDY KULBERG

Moderately

Gm Eb7 Dm D

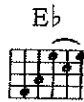
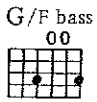
As I Lay — Los — ing years I've grown, —
I re — call — times when I had to hide,
Sev — en swal — lows woke us from a rest — less ride, the

Gm Eb7 Bb F Cm G7

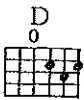
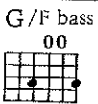
down be — neath the show — er of each stone I had thrown. In the mist stood some — one I had
no — bod — y a — round and no — one be — side. Shat — tered crowds al — lowed me then to
night was not still deep, we were side by side. Each of us had dreamed that he dreamt a —

C Bb D7 G

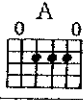
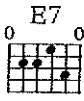
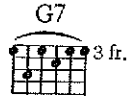
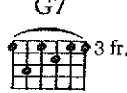
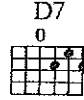
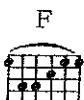
known as I missed the one I might have known.
glide, scat — tered clouds were my on — ly guide.
lone, we had dreamed a dreamer dreamt he had no



1.



2.

I'm mov - ing on _ from here now
shoot old mem - 'ry like _ an ar - row

A7

C

D

Bb

F

Bb

F



hang - ing phan - toms on the dawn, dy - ing, dy - ing, _____
heed my de - mons, dy - ing



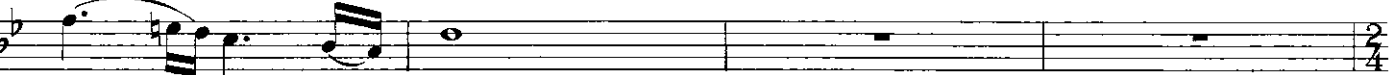
Bb

F

G

G/F bass

G/Eb bass



dy - ing and _ gone.



G/D bass

A

G/A bass

A

D/E bass



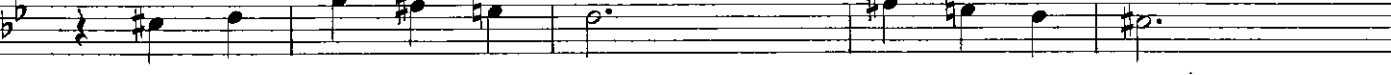
Far be - tween all the sky and the ground



A

D

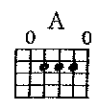
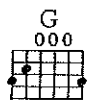
A



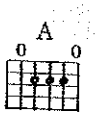
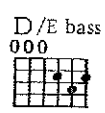
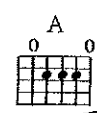
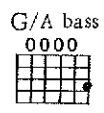
some - one once a - gain born, some - thing got torn,



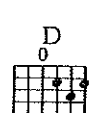
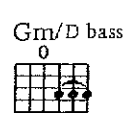
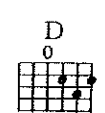
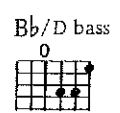
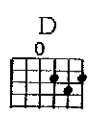
Part interlude omitted.



some-thing got found. And he -



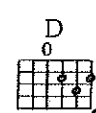
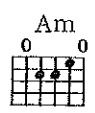
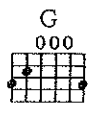
tween all the earth and the sky some-one finds he can



D. S. al Coda

fly.

Coda



home.

PUDDING STREET

Moderately

Music by ANDY KULBERG

(single notes)

F Eb Db C F Eb Db C F Eb Db C Db Eb F Eb Db C

Ab7

Cb 3 3 3 Gb7

Db/Ab bass 3 3 3 Ab7

B/F#bass 3 F#7 Bbm Bm Ab7 Db

1. 2. C

Fm Bbm7 Eb7 Ab Db

(Repeat 10 times ad lib)

Gb G7 C Fm Bbm7

Eb7 Ab Db Gb G7 C

D. C. al Fine

LET THE DUCHESS NO

Words by JIM ROBERTS
Music by JOHN GREGORY

Moderately

Piano introduction in 3/4 time, key of D major. The right hand plays a sequence of chords: D major, G major, A major, F# minor, and E major. The left hand plays a simple bass line.

Guitar → G
(Capo up 2 frets)

Keyboard → A

I sat in the mine till the
There's a girl comes a - round here

D
0

E

G
0 0 0

A

Em
0 0 0

F#m

D
0

E

night time - was gone,
most ev-ry day

be-com - ing - the grass - es that I laid -
and whis - tles - a while while the wil - low trees

G
0 0 0

A

Em
0 0 0 0

F#m

D
0

E

Bm
0

C#m

on. How long I had to won - der there on the lawn, how
sway. I told you I love you, you said may - be I may, a

Bb7



C7

A7



B7

Em



C#m

E7



F#7

long you'd be a - way — in the cir - cles you run, how
war - ship's in the har - bor and I stand at bay,

D



E

Bb7



C7

1. D



E

2. D



E

long you'd be a - way — and how long you'd run,
freight trains and fog horns roll out on the bay.

G



A

Em



F#m

D



E

This kind — of weath - er — makes it clear I could die,

G



A

Em



F#m

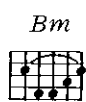
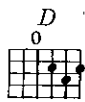
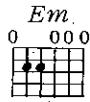
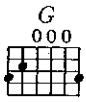
D



E

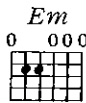
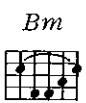
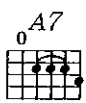
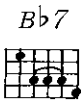
the day sends the blues thru the or - ange col - ored sky.

* Instrumental omitted.



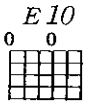
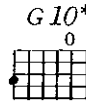
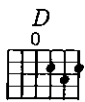
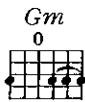
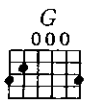
A F#m E C#m

How ev - er ya gon - na see me, please don't false - ly lie, the



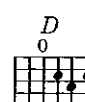
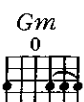
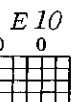
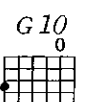
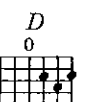
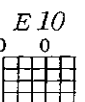
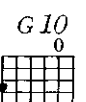
C7 B7 C#m F#m E

wind does the cry - ing for how you say good - bye, the wind han - dles



A Am E A10* G#10 F#10 E

cry - in', I'll just stand there and sigh.



A10 G#10 F#10 E A10 G#10 F#10 E Am E

* Indicates an open 10th.