

THE BAND & MUSIC FROM BIG PINK



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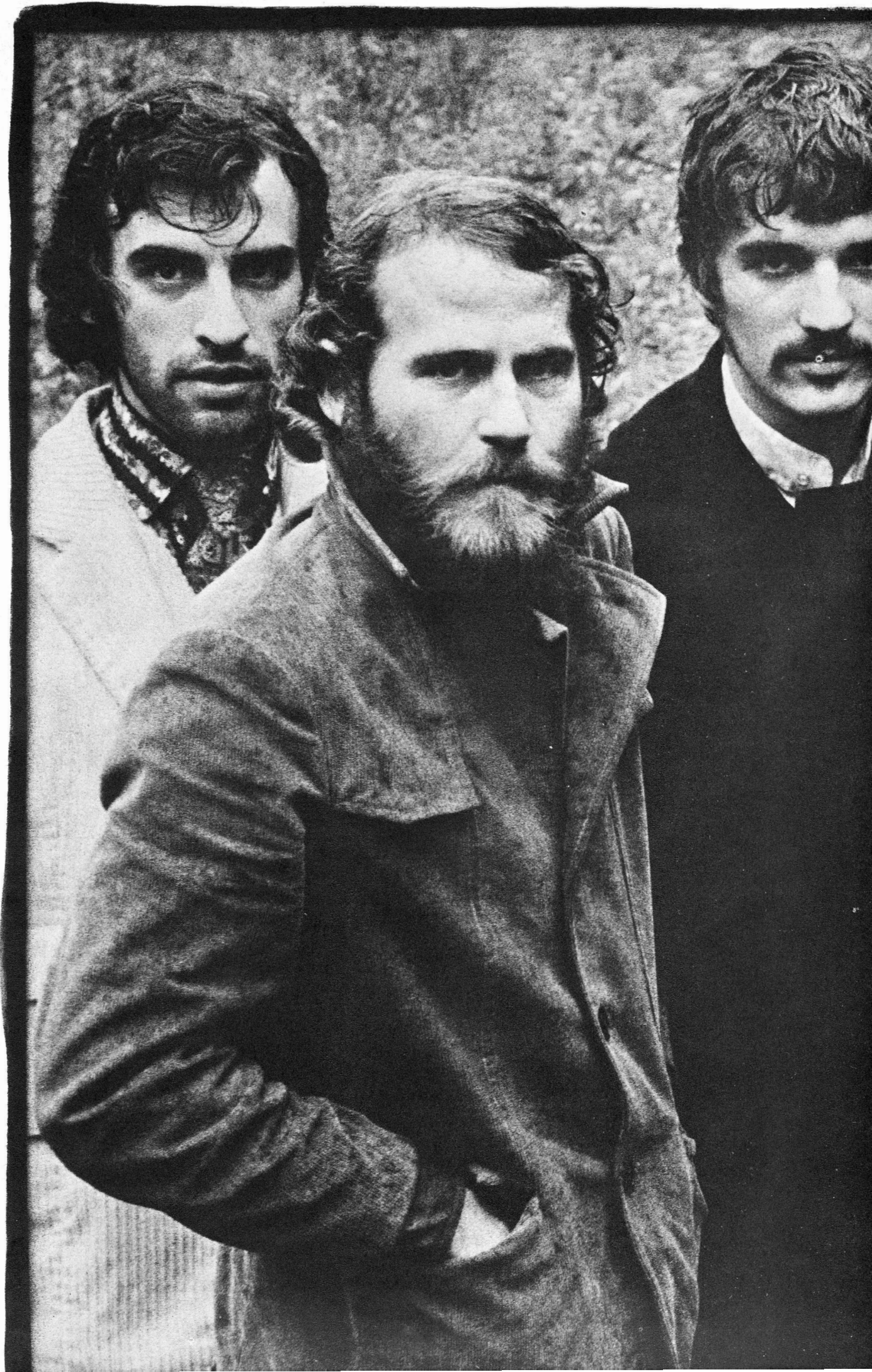
MUSIC FROM BIG PINK

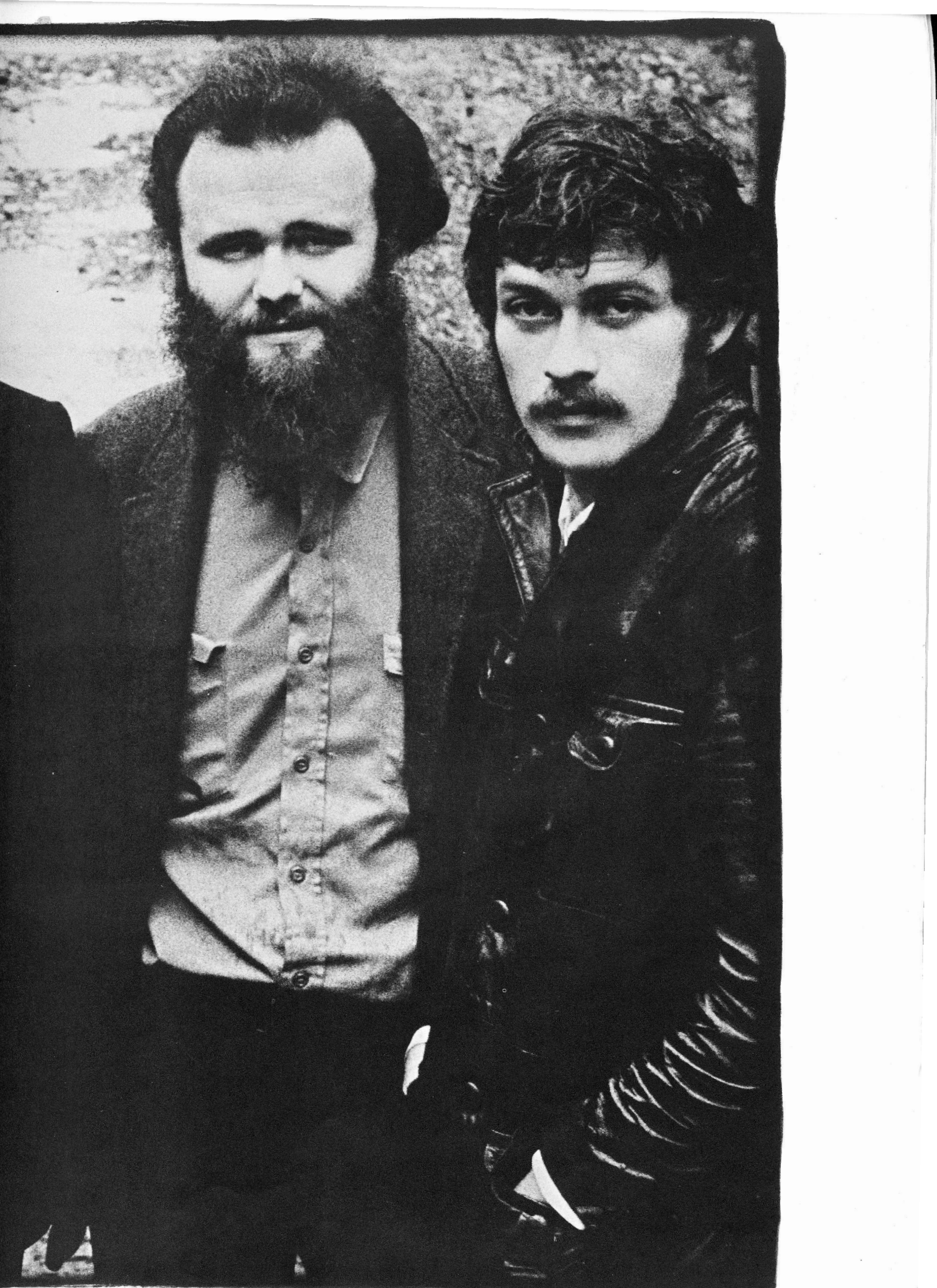
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Note: Due to copyright limitations
"THE LONG BLACK VEIL" does not appear in this folio.









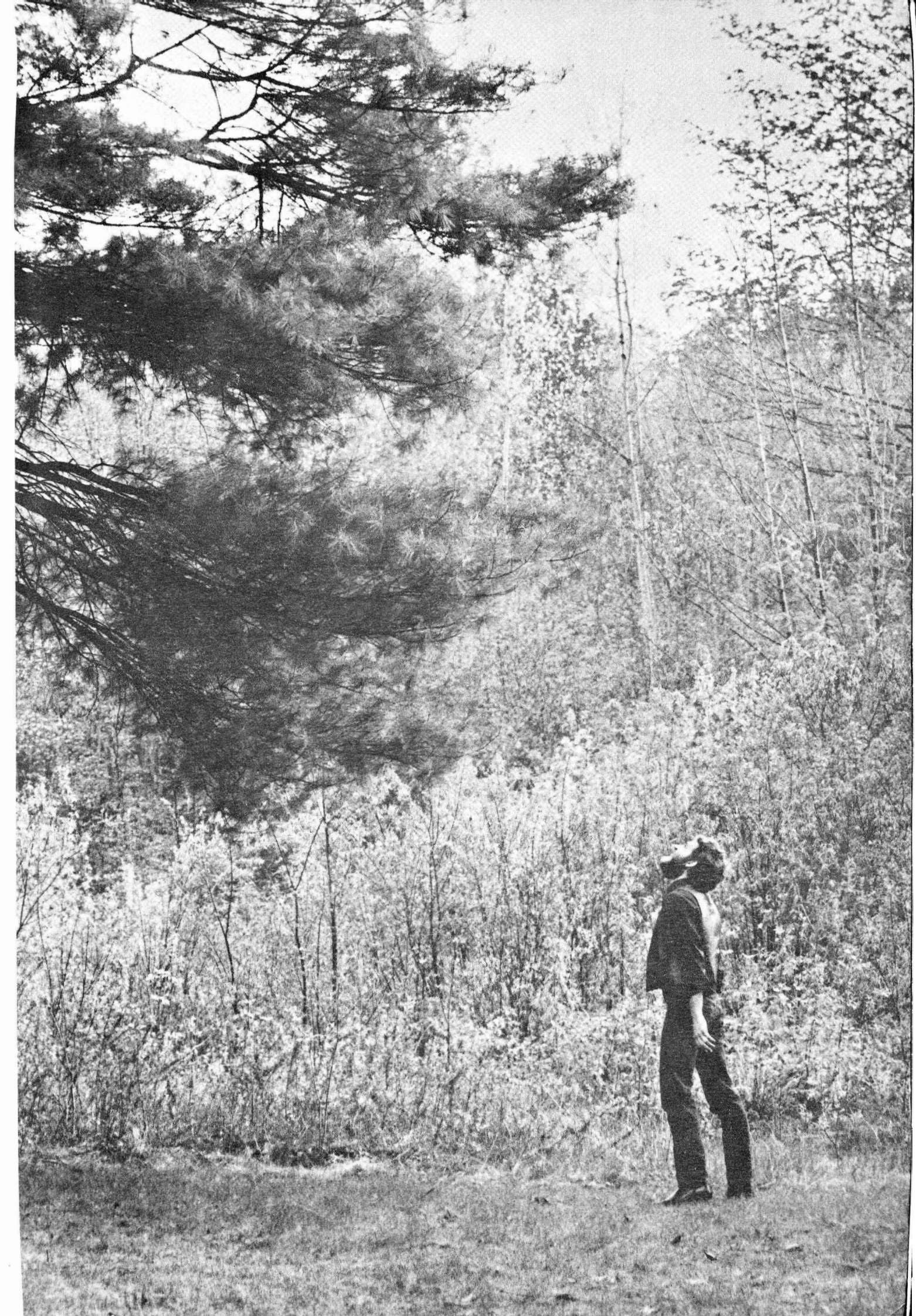


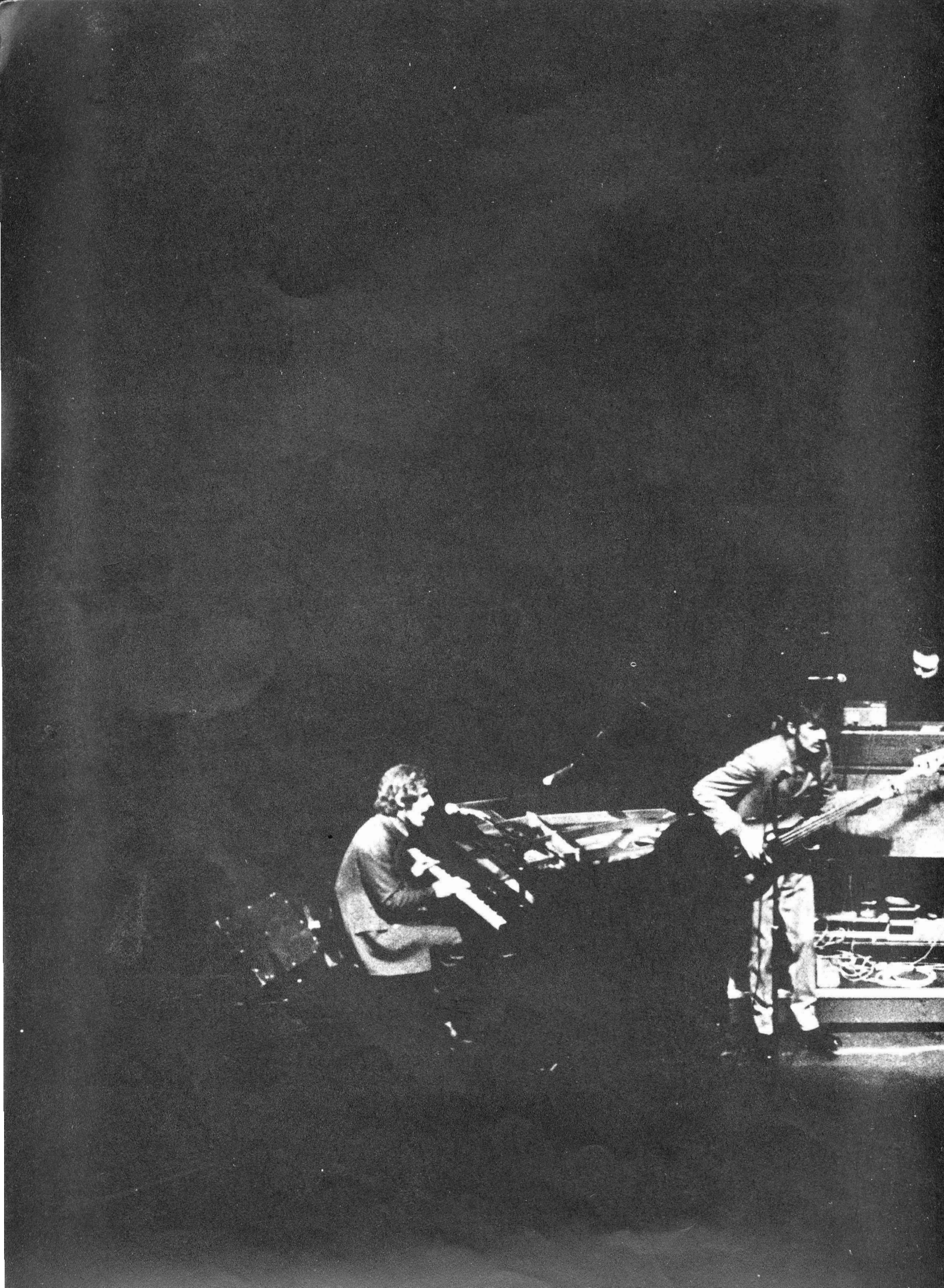


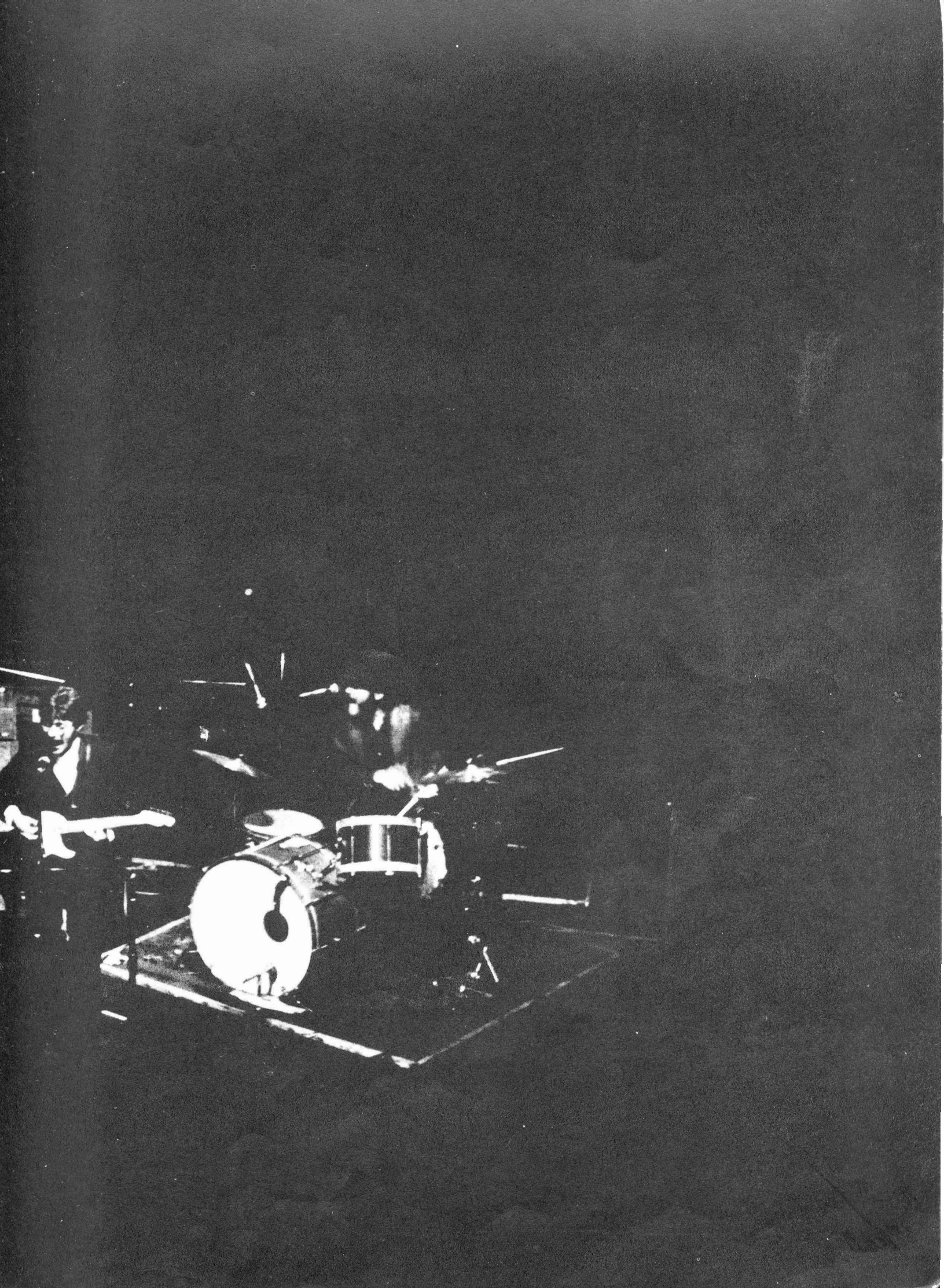








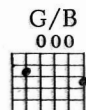
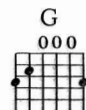
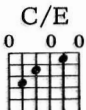
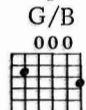
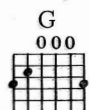




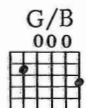
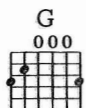
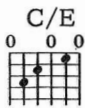
ACROSS THE GREAT DIVIDE

Words and Music by
J. ROBBIE ROBERTSON

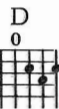
Fairly free tempo



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

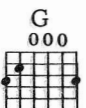
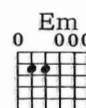
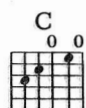
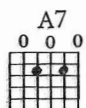
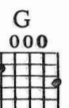


hand, And I beg you, dear, Mol-ly, girl,

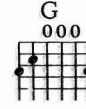
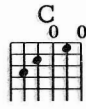
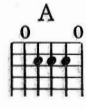


Try and un - der - stand your man the best you can.

Moderately

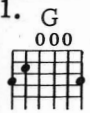
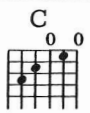
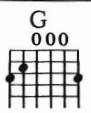
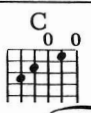


A-cross The Great Di - vide, Just grab your hat, and take that ride,

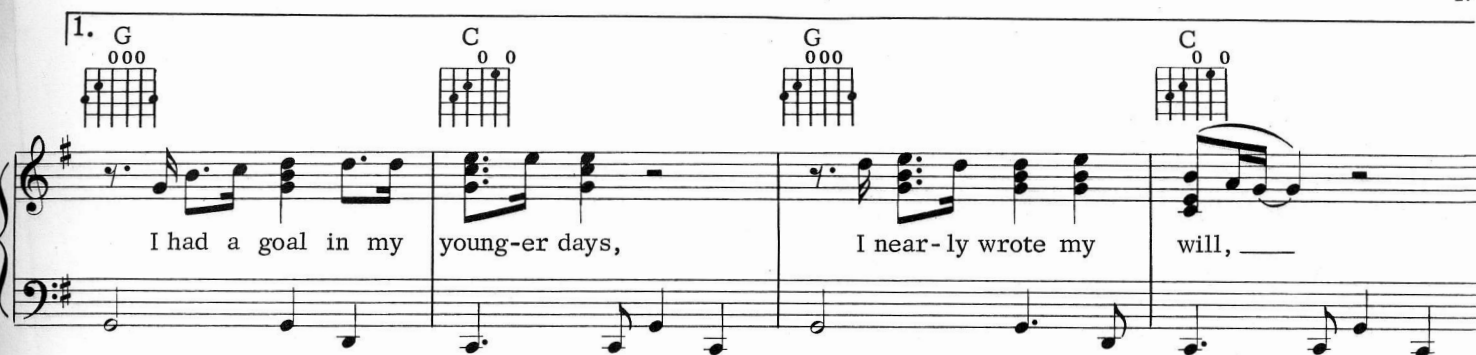


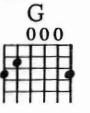
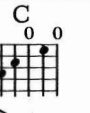
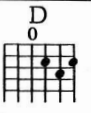
To Coda

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

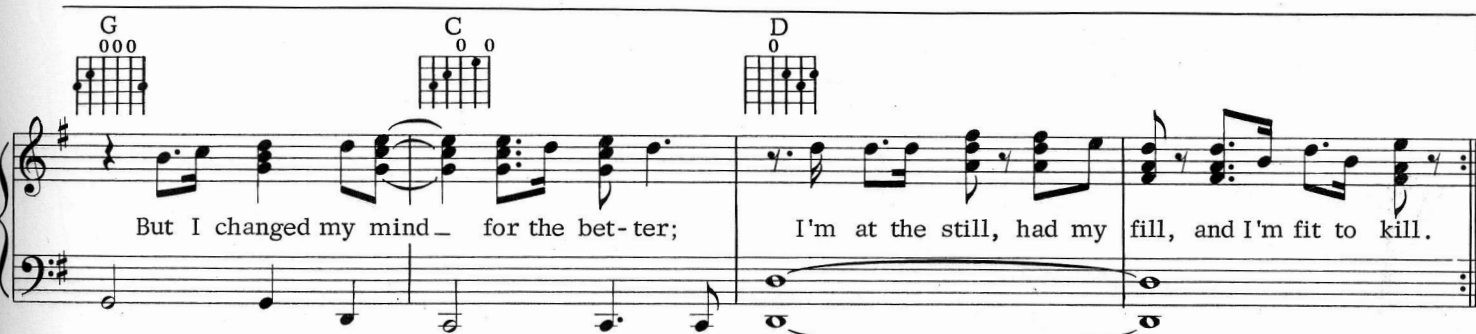
1.    

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



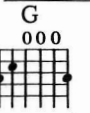
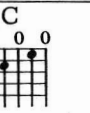
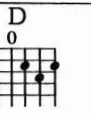
But I changed my mind — for the bet-ter; I'm at the still, had my fill, and I'm fit to kill.



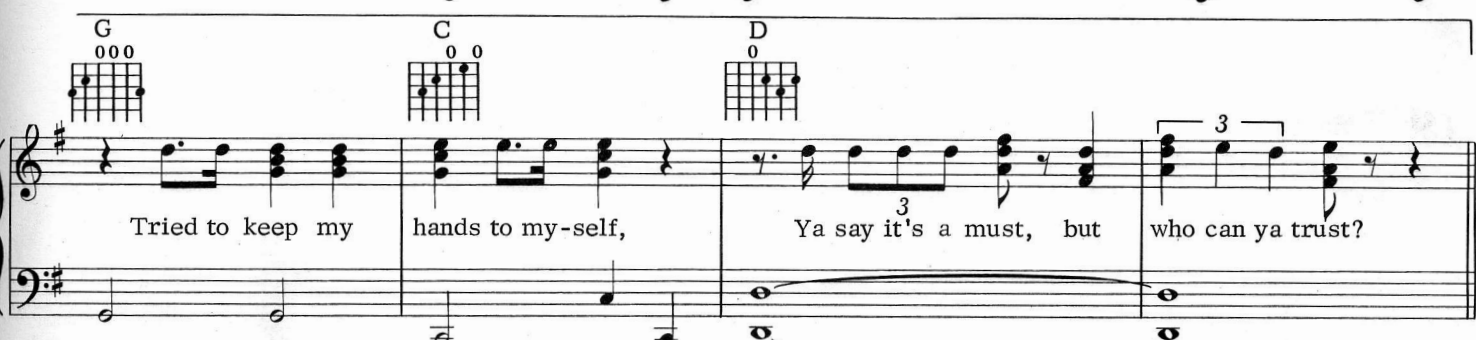
2.    

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




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



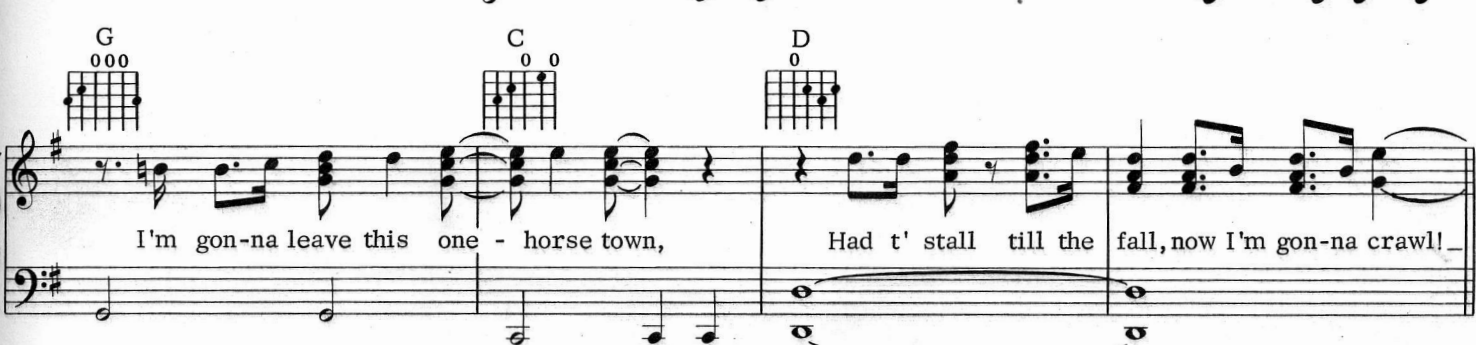
   

Har-vest moon shin-in' down from the sky, — A wea-ry sign for all, —



I'm gon-na leave this one - horse town, Had t' stall till the fall, now I'm gon-na crawl! —



G 000 A 0 0 C 0 0 Em 0 000 G 000

A 0 0 C 0 0 G 000 C 0 0

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

G 000 C 0 0 G 000

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

C 0 0 D 0

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

D. S. al Coda

Coda G 000 A 0 0 C 0 0 G 000

RAG MAMA RAG

Words and Music by
J. ROBBIE ROBERTSON

Moderate Boogie-Rock

1. 2.

mf

The piano introduction consists of two measures. The first measure is marked with a first ending bracket and a first ending number '1.'. The second measure is marked with a second ending bracket and a second ending number '2.'. The music is in 4/4 time, with a moderate boogie-rock feel. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Guitar
(Capo up
3 frets)

D
0

A guitar chord diagram for a D major chord with a capo on the 3rd fret. The fretboard shows the strings from the 1st to the 6th, with dots indicating fingerings: 0 (open), 2, 3, 2, 0, 2.

G
000

A guitar chord diagram for a G major chord. The fretboard shows the strings from the 1st to the 6th, with dots indicating fingerings: 0, 0, 0, 2, 3, 2.

Keyboard F

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

mp

The first line of the vocal melody is written in a grand staff. The right hand contains the vocal line with lyrics, and the left hand contains a piano accompaniment. The tempo is marked 'Moderate Boogie-Rock' and the dynamics are 'mp' (mezzo-piano).

D
0

A guitar chord diagram for a D major chord with a capo on the 3rd fret. The fretboard shows the strings from the 1st to the 6th, with dots indicating fingerings: 0, 2, 3, 2, 0, 2.

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

The second line of the vocal melody continues the vocal line and piano accompaniment. The lyrics are 'Rag Ma - ma Rag, A - what did you do? I'.

D/C
0

A guitar chord diagram for a D/C chord with a capo on the 3rd fret. The fretboard shows the strings from the 1st to the 6th, with dots indicating fingerings: 0, 2, 3, 2, 0, 2.

G
000

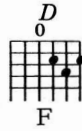
A guitar chord diagram for a G major chord. The fretboard shows the strings from the 1st to the 6th, with dots indicating fingerings: 0, 0, 0, 2, 3, 2.

C7
0

A guitar chord diagram for a C7 major chord with a capo on the 3rd fret. The fretboard shows the strings from the 1st to the 6th, with dots indicating fingerings: 0, 2, 3, 2, 0, 2.

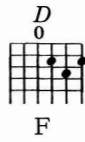
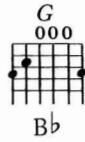
crawled up to the rail-road track, Let the four nine - teen scratch my back.

The third line of the vocal melody continues the vocal line and piano accompaniment. The lyrics are 'crawled up to the rail-road track, Let the four nine - teen scratch my back.'.

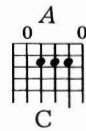


Shag, ma - ma, shag Now

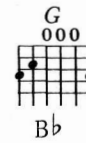
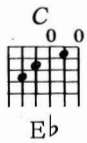
what's come o - ver you? Rag Ma - ma Rag, I'm a



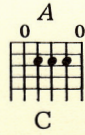
pull, in' out your gag; Gon-na turn you loose - like an old ca - boose, Got a tail,



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

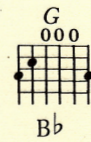
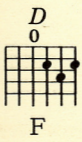


you ask a - bout the weath - er, Well, I can't jump the hur - dle and we -

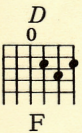


— can't get to - geth - er. We could be re - lax - in'

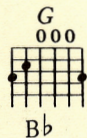
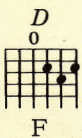
in my sleep-in' bag, — But all you wan - na do — for me, ma-ma, is a



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

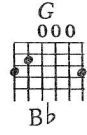
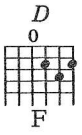


Rag Ma - ma Rag. — Come on re - sin up — the bow. —

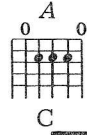
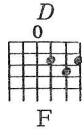


1. | 2.

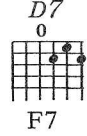
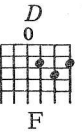
Instrumental accompaniment with first and second endings.



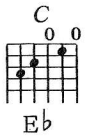
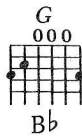
Rag Ma - ma Rag, where do - ya roam?



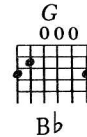
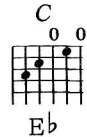
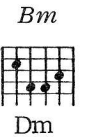
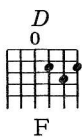
Rag Ma - ma Rag, bring your skin - ny lit - tle bod - y back home.



It's dog eat dog and cat eat mouse, You can



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



Hail-stones beat - in' on the roof, The bour-bon is - a hun-dred proof, - It's






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




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




— Ma - ma Rag. — Rag Ma - ma Rag,




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





skin-ny lit - tle bod-y back home. — *Repeat and fade*

THE NIGHT THEY DROVE OLD DIXIE DOWN

Words and Music by
J. ROBBIE ROBERTSON

Moderately slow

Verse

Chords: C (0 0 0), Am (0 0 0), C/G (0 0 0)

Vir-gil Caine— is the name,— and I served —

Chords: F, F/E, Dm (0), Am (0 0 0), C/G (0 0 0)

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

Chords: F, F/E, Dm, Am/E (0 0 0), F

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

Chords: C (0 0 0), Dm (0), Am/E (0 0 0)

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

Chords: F, C (0 0 0), Dm (0), D (0)

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

Chorus

Chorus

C/G Fmaj7 C/G Fmaj7

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

C/G Fmaj7 C/G Fmaj7

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

C/G Am Gsus4 F

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

For additional words

For final ending

D. S. $\frac{3}{8}$ and fade

C Bm Bb F/A Fm6/A^b C/G D7/F[#]

The

ADDITIONAL WORDS

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

(Repeat Chorus)

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

(Repeat Chorus with final ending)

WHEN YOU AWAKE

Words and Music by
J. ROBBIE ROBERTSON and
RICHARD MANUEL

B7sus4/F#



Musical notation for the first system, featuring a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is three sharps (F#, C#, G#).

E



F#m



B7



A/C#



E



Musical notation for the second system, featuring a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is three sharps (F#, C#, G#).

Ol - lie told me I'm a fool. So I

A



Bm



A/C#



D



Musical notation for the third system, featuring a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is three sharps (F#, C#, G#).

walked on down the road a mile, — Went to the house that brings a smile,

F#



Bm



E



D

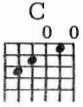
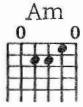

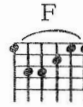


G




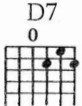
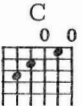
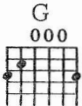
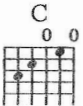
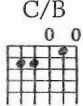


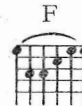
Musical notation for the fourth system, featuring a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is three sharps (F#, C#, G#).

Sat up-on my grand-pa's knee, And what do you think he said — to me?


C  Am  C/G  F 

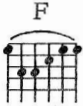
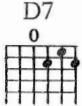
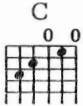
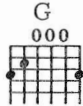
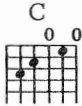
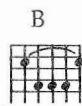
"When You A - wake — you will re - mem - ber ev - 'ry - thing, — You will be




D7  C  G  C  C/B  Am  C/G  F 

hang-in' on — a string — from your... — When you be - lieve, — You will re - lieve the on - ly soul —



F  D7  C  G  C  B 

— That you were born with to — grow old and nev-er know." —



ADDITIONAL VERSES


Ollie showed me the fork in the road,
 You can take to the left or go straight to the right,
 Use your days and save your nights,
 Be careful where you step, and watch wha-cha eat,
 Sleep with the light and you got it beat.

(Repeat Chorus)

Ollie warned me it's a mean old world,
 The street don't greet ya, yes, it's true;
 But what am I supposed to do:
 Read the writing on the wall,
 I heard it when I was very small.

(Repeat Chorus, then to Coda)

Coda (after last verse and chorus)

E  F#m 

Wash my hands in lye wa - ter, I got a date with the
 Snow's gon - na come and the frost gotta bite, My old car froze

E  F#m 


cap - tain's daugh - ter. You can go and tell your broth - er
 up last night. Ain't no reason to hang your head, We sure gon - na
 I could wake up in the

E  F#m 

love one an - oth - er, Oh! You
 morn - in' dead. And

E  F#m 

may be right, and ya might be wrong, I ain't gon - na wor - ry all day long. —
 if I thought it would do any good, I'd stand on the rock where Mo - ses stood. —

E  F#m  fade

UP ON CRIPPLE CREEK

Words and Music by
J. ROBBIE ROBERTSON

Moderately

Introduction for piano, marked *mf*. The music is in G major (one sharp) and 4/4 time. It consists of four measures of a simple, rhythmic melody in the right hand and a supporting bass line in the left hand.

Verse

A

0 0 0 0

D

0 0 0 0

When I get off_ of this moun - tain, Ya know where I wan-na go?_

Musical notation for the first line of the verse, including piano accompaniment and vocal line. The piano part features chords from the A and D diagrams.

Straight down_ the Mis - sis-sip-pi Riv-er To the

Musical notation for the second line of the verse, including piano accompaniment and vocal line. The piano part features chords from the A and D diagrams.

Gulf Of Mex - i - co.

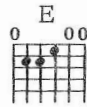
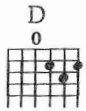
To Lake Charles, Lou - 'si - an - na, Lit-tle

Musical notation for the third line of the verse, including piano accompaniment and vocal line. The piano part features chords from the E and A diagrams.

Bes-sie, girl I once knew_

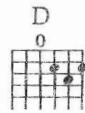
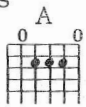
And she told_ me just to

Musical notation for the fourth line of the verse, including piano accompaniment and vocal line. The piano part features chords from the D and A diagrams.

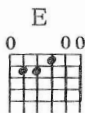


come on by,— If there's an-y thing that she could do.

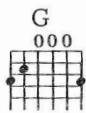
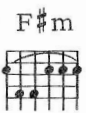
Chorus



Up On Crip - ple Creek, she sends me; If I spring_ a leak,

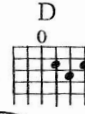
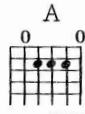
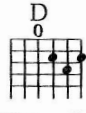


she mends me; I don't have_ t' speak 'Cause she de-fends me. A



drunk-ard's dream if I ev-er did see one.

*Interlude after 4th and 5th verses
Last time, repeat and fade.*



No, no, hoo — Lo - dy, lo - dy, lo - dy, hoo. —

ADDITIONAL VERSES

2. Good luck had just stung me
 To the race track I did go.
 She bet on one horse to win,
 And I bet on another to show.
 The odds were in my favor
 I had 'em five to one.
 And that nag to win
 Came around the track
 And sure enough we had won.

(Repeat chorus)

3. I took up all of my winnin's
 And I gave my little Bessie half
 She tore it up and threw it in my face
 Just for a laugh.
 Now if there's one thing in the whole wide world
 I sure would like to see
 That's when that little love of mine
 Dips her doughnut in my tea.

(Repeat chorus)

4. Now me and my mate were back at the shack,
 We had Spike Jones on the box,
 She said, "I can't take the way he sings,
 But I love t' hear him talk."
 Now that just gave my heart a throb
 To the bottom of my feet,
 And I swore as I took another pull,
 M'Bessie can't be beat.

(Repeat chorus)

(Interlude may be inserted here. Same as the fade)

5. There's a flood out in California
 And up north it's freezin' cold
 And this livin' off the road
 Is gettin' pretty old.
 So I guess I'll call up my big mama
 Tell her I'll be rollin' in
 But cha know deep down I'm kinda tempted
 To go and see my Bessie again.

(Repeat chorus and interlude. Fade.)

WHISPERING PINES

Words and Music by
J. ROBBIE ROBERTSON and
RICHARD MANUEL

Slowly

Cadd9



Cmaj7



Em7



mf

If you find me in a gloom Or catch me in

Am



Am/G



F



Bb



G7



a dream, In-side my lone-ly room There is no in be-tween.

Cadd9



Em7



Whis-per-ing Pines, Ris-ing of the tide,

Am



Am/G



F



Bb



G7-9/D



Bb7/D



If on-ly one star shines That's just e-nough to get in-side.

E \flat Eb7 Abmaj7 Cm/G

3 fr. 3 fr.

I will wait un-til it all goes 'round with you in sight, The lost are found.

Cmaj7 Em7

000 0 0000

Fog-horn through the night, Call-ing out to sea,

Am Am/G F

0 0 0 0 0

Pro-tect my on - ly light - For she once - be - longed -

B \flat G7 Cmaj7

000 000

to me. Let the waves rush in,

Em7 Am

0 0000 0 0 0

Let the sea gulls cry, For if I live -

JEMIMA SURRENDER

Words and Music by
J. ROBBIE ROBERTSON and
LEVON HELM

Moderately driving 4

mf

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

mp

1. Je - mi - ma Sur - ren - der, I'm gon - na give it to you, -

Chord diagrams: D (0 2 2 2 3 2) and E7 (0 2 2 1 0 0)

The first system of the vocal melody is shown above a piano accompaniment. The lyrics are: "1. Je - mi - ma Sur - ren - der, I'm gon - na give it to you, -". Chord diagrams for D and E7 are provided above the staff.

Ain't no pre - tend - er, — gon - na ride in my ca - noe. —

Chord diagrams: G (0 0 0 3 2 3) and A7 (0 2 2 1 0 0)

The second system of the vocal melody continues with the lyrics: "Ain't no pre - tend - er, — gon - na ride in my ca - noe. —". Chord diagrams for G and A7 are provided above the staff.

If I — were a bark - er in a girl - y show, — Tell ya

Chord diagrams: D (0 2 2 2 3 2), G (0 0 0 3 2 3), F (1 1 3 3 2 1), and D (0 2 2 2 3 2)

The third system of the vocal melody includes the lyrics: "If I — were a bark - er in a girl - y show, — Tell ya". Chord diagrams for D, G, F, and D are provided above the staff.

what I'd do, — I'd lock the door, — tear my shirt — And let my riv - er flow. —

Chord diagrams: G (0 0 0 3 2 3), F (1 1 3 3 2 1), D (0 2 2 2 3 2), G (0 0 0 3 2 3), and A7 (0 2 2 1 0 0)

The fourth system of the vocal melody concludes with the lyrics: "what I'd do, — I'd lock the door, — tear my shirt — And let my riv - er flow. —". Chord diagrams for G, F, D, G, and A7 are provided above the staff.

G 0000

Em 0 000

Oh, oh, Sweet Je-mi - ma won't cha come out to - night? The ground

G 0000

A7 0

To Coda ☉

is so warm and the moon is so bright!

D 0

1., 2. | 3. D. S. $\frac{3}{4}$ al Coda

Coda ☉

D 0

2. Jemima Surrender, I'm gonna give it to you,
 Ain't no pretender, gonna see my tattoo;
 I hand you my rod and you hand me that line,
 That's what you do, now, we ain't doing much fishin'
 Or drinkin' any wine.
 Sweet Jemima, if I were king
 I'd fix you up with a diamond ring.

3. Jemima Surrender, I'm gonna give it to you,
 I'll bring over my Fender
 And I'll play all night for you.
 There's a bird on my head
 And his mouth won't talk,
 You know he laughs just like a goose,
 But looks like a hawk
 Sweet Jemima, you know what I'm try'n to say,
 Meet me in front and we'll fly away.

LOOK OUT, CLEVELAND

Words and Music by
J. ROBBIE ROBERTSON

Moderately bright 2

Chorus **F** **C/E**

mf Look Out, Cleve - land, - the storm is com - in' through,

Dm7 **Am/E** **Dm/F** **G7** **C**

And it's run - nin' right up on you.

F **C/E**

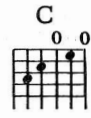
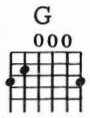
Look out, Hous - ton, - There-'ll be thun - der on the hill;

Dm7 **Am/E** **Dm/F** **G7** **C**

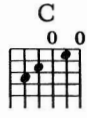
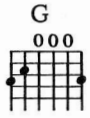
Bye-bye, ba - by, don't-cha lie so still.

Fine

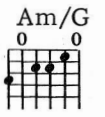
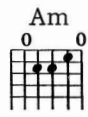
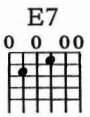
Verse



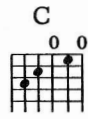
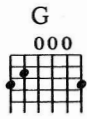
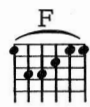
Was Wedn's - day eve - nin' when first we heard the word,



It did not come by train nor bird.



'Twas when Ben Pike stepped down to say,



"This old town's gon-na blow a - way."

ADDITIONAL WORDS

Chain lightnin', frightnin' as it may seem
Must not be mistaken for just another dream.
Justice of the peace don't know his own fate
But he'll go down in the shelter late.

(Repeat Chorus)

Hidin' your money won't do no good,
Build a big wall, you know you would if you could, yeah!
When clouds of warnin' come into view,
It'll get the ol' woman right outta her shoe.

(Repeat Chorus to the fine)

JAWBONE

Words and Music by
J. ROBBIE ROBERTSON and
RICHARD MANUEL

Rubato

mp Oh, Jaw - bone,

when did you first go wrong? Oh, Jaw - bone, where is it you be - long?

Moderately

mp Three time los - er, you'll nev - er learn, Lay down your

tools be - fore you burn. Ya keep on run - nin' and

hid - in' your face, spread - in' your heat all o - ver the place.

Chorus

B E C#m F#m

I'm a thief _____ and I dig it!

I'm up on a beef, I'm gon-na rig it!

I'm a thief _____ and I

dig it!

Slow shuffle

F# B A E F# F#/A#

Oh, Jaw-bone, — why don't cha sit and moan? — Oh, Jaw-bone, — you

B A E E/D A/C# B D D/F#

know— that it's stone for stone. Sneak through the night up-

G B/F# Em C A

on your toes. To look in your eye, it nev - er shows.

D G B/F# Em C

Your name up - on the post of - fice wall, Puts you on edge 'cause they

A F#

(Repeat Chorus)

wrote it too small! Oh, Jaw - bone, re -

B A E F# B

venge stays on your mind. — Oh, Jaw - bone, you been do-in'

A E E/D A/C# B D D/F#

too much time. Pull off a job with an

G B/F# Em C A D

in - side man Who needs the cash and likes your plan. Then you will

D/F# G B/F# Em C A

know just who to thank When you land right back in the tank.

(Repeat Chorus) F# B A E F#

Oh, Jaw-bone, why don't cha go home? Oh, Jaw-bone,

B A E E/D A D D/F# G

where is it you be - long? Boost-in' and go - in' out on the lam,

B/F# Em C A D

Ya know that you'll steal an - y - thing that you can, — Temp-ta - tion

D/F# G B/F# Em C A

stands just be-hind that door, So what you wan-na go and o - pen it for?

E C#m F#m

I'm a thief — and I dig it!

E C#m F#m

I'm up on a beef, I'm gon-na rig it. —

E C#m A E

I'm a thief — and I dig it..

THE UNFAITHFUL SERVANT

Words and Music by
J. ROBBIE ROBERTSON

Moderately

Guitar → E7 (Capo up 2 frets)

D/F#

G

D/F#

A/E

Keyboard → F#7

E/G#

A

E/G#

B/F#

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

Am7

Bm7

G

A

D/F#

E/G#

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

E7

F#7

A (sus 4)

B (sus 4)

G

A

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

D/F#

E/G#

A/E

B/F#

Am7

Bm7

G

A

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

D/F#
00
E/G#

E7
0 0
F#7

A(sus4)
0 0
B(sus4)

for the spite,
to us all

or did ya do it
Ev - en when that

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

Bm/G#
C#m/A#

A/F#
0
B/G#

C/G
0 0
D/A

Like a stran - ger,
To take it like a

you turned your back, _____
grain of salt _____ Is

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

G
000
A

F#7
0
G#7

Bm/G#
C#m/A#

A/F#
0
B/G#

gone to pack, -
no one's fault, -

Bear in mind who's to blame, _____ and all the shame;
Makes no dif-'frence if _____ we fade a - way.

E7
0 0
F#7

Em7
0 0000
F#m7

Ebmaj7
Fmaj7

She real - ly cared, _____ the time she spared,
It's just as it was, _____ it's much too cold for

and the home you shared.
me to stay.

D (0 0 0 2 3 2) E (0 2 2 3 3 2) Bm (2 1 2 3 4 2) C#m (2 3 4 5 4 2) E (0 2 2 3 3 2) B (0 2 2 1 2 3) Bm (2 1 2 3 4 2) C#m (2 3 4 5 4 2)

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

D (0 0 0 2 3 2) Bm (2 1 2 3 4 2) F#7 (0 2 3 4 4 2) B (sus 4) (0 2 2 1 2 3)

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

A (0 0 0 2 2 2) E/G# (0 0 2 2 3 3) B/F# (0 0 2 2 3 3) Bm7 (0 2 1 2 3 2) G (0 0 0 2 3 3)

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

E/G# (0 0 2 2 3 3) F#7 (0 2 3 4 4 2) A (sus 4) (0 2 2 1 2 3) B (sus 4) (0 2 2 1 2 3) Bm/G# (2 1 2 3 4 2)

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

A/F# (0 0 2 2 3 3) B/G# (0 0 2 2 3 3) C/G (0 0 2 2 3 3) D/A (0 0 2 2 3 3) G (0 0 0 2 3 3) F#7 (0 2 3 4 4 2) G#7 (0 2 3 4 4 2) Bm/G# (2 1 2 3 4 2)

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

A/F# (0 0 2 2 3 3) B/G# (0 0 2 2 3 3) F#7 (0 2 3 4 4 2) F#m7 (0 2 3 4 4 2) F#m7 (0 2 3 4 4 2) Ebmaj7 (0 2 3 4 4 2)

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

ROCKIN' CHAIR

Words and Music by
J. ROBBIE ROBERTSON

Moderately

Am C

mf

Ad lib.

A tempo

F Dm Dm/C Bb

Hang a-round, Wil - lie Boy, don't you raise the sails -

C F Dm Dm/C

an - y more. It's for sure, I've spent my whole life at

G/B Bb Dm/A G

sea and I'm push-in' age sev - en - ty three; Now there's

E \flat Eb/D C

on - ly one place that was meant for me:

F Dm7 Dm/C B \flat F C

Oh, to be — home a - gain, — Down in old Vir - gin - ny,

F Dm F B \flat F

With my ver - y best friend, They call him Rag - time Wil - lie. We're —

Dm Dm/C B \flat F Dm Dm/C

— gon - na soothe a - way the rest of our years, We're — gon - na put a - way all —

B \flat Dm G7

— of our tears, — That big Rock - in' Chair won't go no - where.

Repeat for additional words

For Final ending

G7
000

C7
0
Tacet

F

go no - where.

ADDITIONAL WORDS

Slow down, Willie Boy,
 Your heart's gonna give right out on you, it's true.
 And I believe I know what we should do.
 Turn the stern and point to shore,
 The seven seas won't carry us no more.

Oh, to be home again,
 Down in old Virginny
 With my very best friend,
 They call him Ragtime Willie,
 I can't wait to sniff that air,
 Dip 'n snuff, I won't have no care,
 Big Rockin' Chair won't go nowhere.

Hear the sound, Willie Boy,
 The Flyin' Dutchman's on the reef.
 It's my belief
 We've used up all our time,
 This hill's too steep to climb,
 And the days that remain ain't worth a dime.

Oh, to be home again,
 Down in old Virginny
 With my very best friend,
 They call him Ragtime Willie.
 Would-a been nice just t' see the folks,
 Listen once again to the stale jokes,
 That Big Rockin' Chair won't go nowhere.

KING HARVEST

(Has Surely Come)

Words and Music by
J. ROBBIE ROBERTSON

Moderately in 2

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 2/4 time signature, starting with a key signature of one sharp (F#). The left hand plays a steady eighth-note bass line.

♩ Tacet chords

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

The first vocal line is written on a single staff with lyrics. The piano accompaniment is indicated as 'Tacet chords' and consists of a few chords in the bass line.

F/A

Fm/Ab

C

0 0 0

4 fr.

Fine

King Har-vest has sure-ly come.

The second vocal line includes guitar chord diagrams: F/A (0 2 3 3 3 2), Fm/Ab (4 fr. 2 3 3 3 3 2), and C (0 0 0 3 2 3). The piano accompaniment continues with chords in the bass line.

Am

G

Bb



F/G

0 0 0 0


0 0 0 0




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

The third vocal line includes guitar chord diagrams: Am (0 2 2 3 3 2), G (0 0 0 3 2 3), Bb (2 3 3 3 3 2), and F/G (0 2 3 3 3 2). The piano accompaniment continues with chords in the bass line.

C  Am 





to me; And I'm bound to come




F  Dm  E 





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




Am  Bb  C  G 

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



Am  Bb  C  G 

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



Am Bb C G Am

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

Bb C G Am G Bb F

union man, now, all the way.

D. S. for additional words

ADDITIONAL WORDS

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

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

(D. S.)

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

TEARS OF RAGE

Words by BOB DYLAN
Music by RICHARD MANUEL

Moderately

1. We *mp* car-ried you _____ in our arms On In - de - pend - ence

Day, And now you'd throw us all a - side _____ And

put us on _____ our way. _____ Oh, what dear daugh - ter

'neath the sun _____ could treat a fa - ther so

To wait up - on him hand and foot _____ And al - ways _____ tell him

Chord diagrams shown above the staff:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$
- Am: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$
- Dm: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$
- Bb: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$

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Chorus

"No." — Tears Of Rage, — Tears of grief,

Why must I al - ways — Be the thief? Come to me now You know we're

so low, — And life is brief. — 3. (We)

*Last
time
Fine*

2. It was all very painless
 When you went out to receive
 All that false instruction
 Which we never could believe
 And now the heart is filled with gold
 As if it was a purse
 But, oh, what kind of love is this
 That goes from bad to worse.

(Chorus)

3. We pointed you the way to go
 And scratched your name in sand
 Though you just thought it was nothing more
 Than a place for you to stand.
 I want you to know, that while we watched,
 You discovered no one would be true.
 And I myself was among
 The ones who thought
 It was just a childish thing to do.

(Chorus and Fine)

IN A STATION

Words and Music by
RICHARD MANUEL

Moderately slow

mp

C 0 0 0
Em 0 0 0 0
F
Dm 0

Once I walked through the halls of a station,

G 0 0 0
C7 0
C 0 0
Em 0 0 0 0

Some-one called your name. In the street I heard

F Dm 0 G C7 0

chil-dren laugh-ing, They all sound the same.

C 0 0 0 F C 0 0 0

Won-der, could you ev-er know me, Know the rea-son why I

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G 000

C 0 0

F

live,— Is there noth - ing you can show me?—

E \flat

F/G

1.2.C 0 0

3. C 0 0

Life seems so lit - tle to give. give.

2. Once I climbed up the face of a mountain
 And ate the wild fruit there.
 Fell asleep until the moonlight woke me,
 And I could taste your hair.
 Isn't everybody dreaming!
 Then the voice I hear is real
 Out of all the idle scheming
 Can't we have something to feel.

3. Once upon a time leaves me empty
 Tomorrow never came.
 I could sing the sound of your laughter
 Still I don't know your name.
 Must be some way to repay you
 Out of all the good you gave
 If a rumor should delay you
 Love seems so little to save.

CALEDONIA MISSION

Words and Music by
JAIME ROBBIE ROBERTSON

Moderately

The musical score is written for guitar and piano. It consists of five systems of music. Each system includes a guitar part with chord diagrams and a piano part with a vocal line and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately'. The lyrics are: 'She reads the leaves and she leads the life that she learned so well from the old wives. It's so strange to arrange it, You know I would-n't change it, But hear me if you're near me Can I just re-arrange it? The watch-man covers me with his rem-e-dy, I can't sleep, it's hard to feel, I think his mag-ic might be real. 1. I can't get to you from your'.

Guitar Chords:

- G: 000
- C: 0 0
- D: 0
- Em: 0 000
- C: 0 0
- D: 0
- G7: 000
- D: 0
- C: 0 0
- D: 0
- G: 000
- G: 000

Piano Part:

- She *mp* reads the leaves and she leads the life that she learned so well from the
- old wives. It's so strange to arrange it, You know I would-n't change it, But
- hear me if you're near me Can I just re-arrange it? The watch-man covers me
- with his rem-e-dy, I can't sleep, it's hard to feel, I think his mag-ic might be real.
- 1. I can't get to you from your

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C 0 0 0 G 0 0 0 D 0

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

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

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

C 0 0 0 D 0 G 0 0 0

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

D 0 C 0 0 0 D 0 1. G 0 0 0

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

2. G 0 0 0 Repeat and fade

2. You know I

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

THE WEIGHT

Words and Music by
JAIME ROBBIE ROBERTSON

Slowly, but with a beat

A C#m D A C#m

mf I pulled in to Naz - a - reth, was feel - in'bout half past dead; I just need some place where

D A C#m

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

D A C#m

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

Chorus

D A E D

"No!" was all — he said. Take a load off Fan - ny,

0 A 0 0 E 00 0 D 0 0 A 0 0 E 00 0 D 0

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

put the load right on me. Hum

Last time only

0 A 00 0 E 00 0 D 0 0 A 0 0 D 0

ADDITIONAL WORDS

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

(Repeat chorus)

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

(Repeat chorus)

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

(Repeat chorus)

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

(Repeat chorus and tag)

WE CAN TALK

Words and Music by
RICHARD MANUEL

Moderately

Introduction for piano, marked *mf*. The music is in 4/4 time with a key signature of two sharps (D major). It features a steady bass line and a melody of chords and eighth notes.

Chord diagrams: D (0 2 2 2 3 2), Em7 (0 2 2 0 0 0), D (0 2 2 2 3 2), G (0 0 0 3 2 3), F (1 1 3 3 2 1), A (0 2 2 2 3 2), G (0 0 0 3 2 3).

We Can Talk a-bout it now, It's that same old rid-dle On-ly

mp

Chord diagrams: D (0 2 2 2 3 2), Em (0 2 2 0 0 0), D (0 2 2 2 3 2), G (0 0 0 3 2 3), F (1 1 3 3 2 1).

start-ing from the mid-dle, I'd fix it but I don't know how. Well, we

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

could try to rea-son But you might think it's trea-son, One voice for all,

Chord diagrams: F (1 1 3 3 2 1), Eb (1 1 3 3 2 1), E7 (0 2 2 0 0 0), D (0 2 2 2 3 2), A (0 2 2 2 3 2), G (0 0 0 3 2 3), Bm (2 2 4 4 3 2), Am (0 2 2 2 3 2), G (0 0 0 3 2 3), F (1 1 3 3 2 1).

Ech-o-ing a-cross the hall, Don't give up on fa-ther'clock,

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

We Can Talk a-bout it now. — Come let me show you how,

A 0 0

To keep the wheels turn- in' got to keep the en - gines churn-in' Did -

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

— you ev-er milk a cow — I had the chance one day, But I was all dressed up for Sun-day.

G 0 0 0 F E^b E7 0 D⁷ A 0 0 G

Ev'- ry- bod- y, ev'- ry - where, Do you real - ly care

Bm AM G 0 0 0 F A G D C G7 0 0 0 0

Pick up your heads — and walk. We Can Talk a-bout it now. — It

Soft shoe tempo

seems to me - We've been hold-ing some-thing Un-der-neath our tongues. - I'm a-

fraid if you ev-er got a pat on the back - it would like-ly burst your lungs. Woh -

Stop me - I should sound kind-a down in the mouth, But I'd

rath-er be burned in Can-a-da than to freeze here in the south. -

As before

Pull-ing that e - ter - nal plough - We've got to find a sharp-er blade -

D 0
Em 0 000
D 0
G 000

Or have a new one made. Rest a-while and cool your brow, — Don't need it,

A 0 0
G 000

no need to slave, — The whip is in the grave. — No salt, no

F
E7 0 0
A 0 0

trance, it's safe now to take a back-ward glance. — The

Bm
G 000
A 0 0

leaves have turned — to chalk We Can Talk a - bout it now, —

D 0
A 0 0
D 0
A 0 0
D 0

We Can Talk a-bout it now. —

CHEST FEVER

Words and Music by
JAIME ROBERTSON

2nd time no repeat

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

mf

1. I know she's a track-

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

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

D/E A E D

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

A/E

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

E B D E B D E

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

B D E F#

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

1., 2.

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

Interlude (spoken against Introduction figure)

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

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

3.

F#

Repeat and fade

E D/E A/E E

mf

THIS WHEEL'S ON FIRE

Words by BOB DYLAN
Music by RICK DANKO

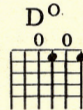
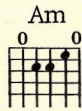
Moderately, with a beat

mf

4/4

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately, with a beat' and the dynamic is 'mf'.

Verse

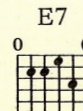
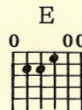


mp

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

4/4

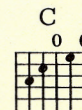
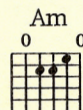
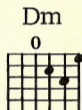
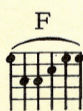
The first line of the verse features a piano accompaniment with a melody line in the right hand and a bass line in the left hand. The lyrics are: 'If your mem-'ry serves you well, We were goin' to meet a-gain and'. The dynamic is 'mp'.



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

4/4

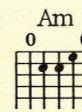
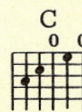
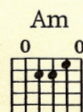
The second line of the verse continues the piano accompaniment. The lyrics are: 'wait. So I'm goin' to un-pack all my things And'. There is a triplet of eighth notes in the right hand melody.



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

4/4

The third line of the verse continues the piano accompaniment. The lyrics are: 'sit be-fore it gets to late. No man a-live will'. The dynamic is 'mp'.



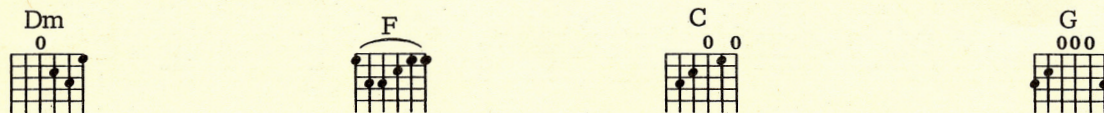
come to you With an-oth-er tale to tell, But you

4/4

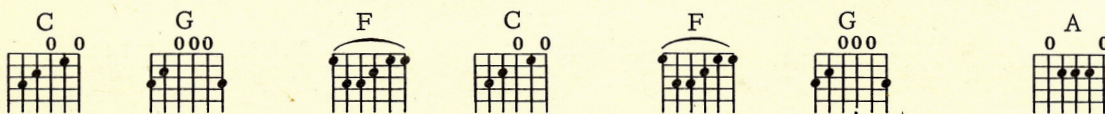
The fourth line of the verse concludes the piano accompaniment. The lyrics are: 'come to you With an-oth-er tale to tell, But you'. The dynamic is 'mp'.



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



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



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

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

Chorus

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

Chorus and Fine

I SHALL BE RELEASED

Words and Music by
BOB DYLAN

Moderately slow

mf

mp

They say ev-'ry-thing can be re -

Dm *F#m* *Em* *G#m* *F* *A* *B* *E*

placed, _____

They say ev-'ry dis-tance is not near. _____

Dm *F#m* *Em* *G#m* *F* *A* *B*

So I re-mem-ber ev-'ry face _____

Of ev-'ry man who put me

Chorus

E *B* *E* *F#m*

here. _____

I see my light come shin - in' _____

Em G#m 4fr. F A 5fr. G B 7fr. C 0 E 00

From the west un - to the east. — An - y day — now, —

F#m G#m 4fr. A 5fr. B 7fr. E 0 00 (last time)

an - y day — now, — I Shall Be Re - leased. —

2. They say ev'ry man needs protection,
 They say that ev'ry man must fall.
 Yet I swear I see my reflection
 Somewhere so high above this wall.
 (Chorus)

3. Now yonder standing there in this lonely crowd
 A man who swears he's not to blame.
 All day long I hear him shouting so loud,
 Just cryin' out that he was framed.
 (Chorus)

TO KINGDOM COME

Words and Music by
ROBBIE ROBERTSON

Moderately fast

Guitar → A
(Capo up 2 frets)

E 00
F#

Keyboard → B

Fore-fath - er point - ed to King - dom Come, _ Sad - ly told his on - ly son, _

G 000
A

D 0
E

"Just be care - ful what you do, _ It all comes back on you. "

A 0 0
B

E 00
F#

False wit - ness spread the news, _ Some - bod - y's gon - na lose

G 000
A

D 0
E

Eith - er she or me or you, _ There's noth - ing we can do. _ So,

G 000, D 0, A7 0 0 0, D 0, G 000, D 0, A7 0 0 0

A E B7 E A E B7

Don't - cha say a word — Or re - peat a thing you

D 0, G 000, F#m, Bm, Em 0 000

E A G#m C#m F#m

heard, — Time will tell you, well, If you tru - ly,

G 000, A 0 A 0, G 000, D7 0

A B A E7

tru - ly fell. Tarred and feath-ered, yea! —

G 000, D 0, G 000, D7 0, G 000, D 0

A E A E7 A E

This-tles and thorns, — One or the oth - er He kind - ly warns. —

G 000, D 0, G 000, D 0

A E A E

Now look out the win - dow tell me What do you see? —

G 000 A D 0 E G 000 A D 0 E

I see a gold - en calf point - ing back at me. — *Fine* I been
last time, rall.

A 0 0 B E 0 00 F#

sit - in' — here for so darn long, — Wait - in' for the end to come a - long. —

G 000 A D 0 E

Ho - ly roas - ter on the brink, Take a chance, swim or sink. —

A 0 0 B E 0 00 F#

False wit - ness, cast an e - vil eye, — Said I can - not tell a lie, —

G 000 A D 0 E

Haints and saints don't both - er me, — I'm not a - lone you see. So, — *D. S. al Fine*

GET UP, JAKE

Words and Music by
J. ROBBIE ROBERTSON

Moderately

mf

The piano introduction consists of four measures in 4/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Chorus

A

0 2 2 2 0

Bm

2 4 4 3 2

D

0 2 3 2 0

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

mp

A

0 2 2 2 0

Bm

2 4 4 3 2

work to do. — (last time only)

Get Up, Jake, — there's no need a - ly - in', you
Get Up, Jake, — there's no need a - dy - in',

D

0 2 3 2 0

To next strain

A

0 2 2 2 0

Fine

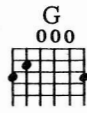
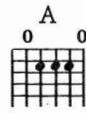
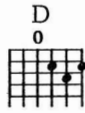
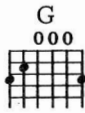
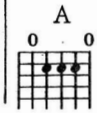
A

0 2 2 2 0

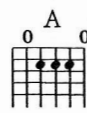
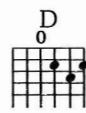
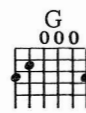
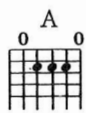
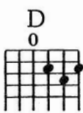
tell me that you're dy - in', but I know it's not true. —
An - na-belle's cry - in', and it's

all for you. —

Verse 1.

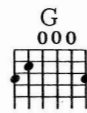
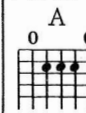
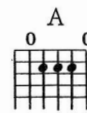
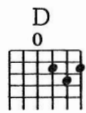
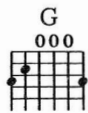


Now, me and Jake, we were down — on the riv - er, on the fer - ry, "Bal -

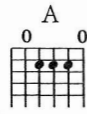
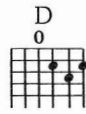
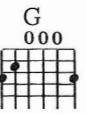
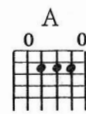
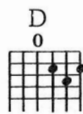


- ti - more". — And when Jake — don't rise — up in the morn - in',

Verse 2.



Peo - ple lined up all a - long the shore. — Crap game will take —



— you to the clean - ers, Rye whis - key to the grave.

G 000 D 0 A 0 0 G 000

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

Verse 3.

D 0 A 0 0 A 0 0 G 000 D 0 A 0 0

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

G 000 D 0 A 0 0 G 000

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

D 0 A 0 0 G 000 D 0 A 0 0

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

D.S. al Fine

