

# THE BAND & MUSIC FROM BIG PINK





CONTENTS

# THE BAND

**4-15 PHOTO ALBUM**

**16 ACROSS THE GREAT DIVIDE**

**19 RAG MAMA RAG**

**24 THE NIGHT THEY DROVE OLD DIXIE DOWN**

**-26 WHEN YOU AWAKE -**

**29 UP ON CRIPPLE CREEK -**

**-32 WHISPERING PINES -**

**-36 JEMIMA SURRENDER -**

**-48 ROCKIN' CHAIR**

**38 LOOK OUT, CLEVELAND**

**40 JAWBONE**

**-45 THE UNFAITHFUL SERVANT**

**51 KING HARVEST (Has Surely Come)**



# MUSIC FROM BIG PINK

- 54 TEARS OF RAGE
- 74 TO KINGDOM COME
- 56 IN A STATION
- 58 CALEDONIA MISSION
- 60 THE WEIGHT
- 62 WE CAN TALK
- 66 CHEST FEVER
- 68 LONESOME SUSIE
- 70 (THIS) WHEEL'S ON FIRE
- 72 I SHALL BE RELEASED -
- 77 GET UP, JAKE (not in album)

Note: Due to copyright limitations

"THE LONG BLACK VEIL" does not appear in this folio.

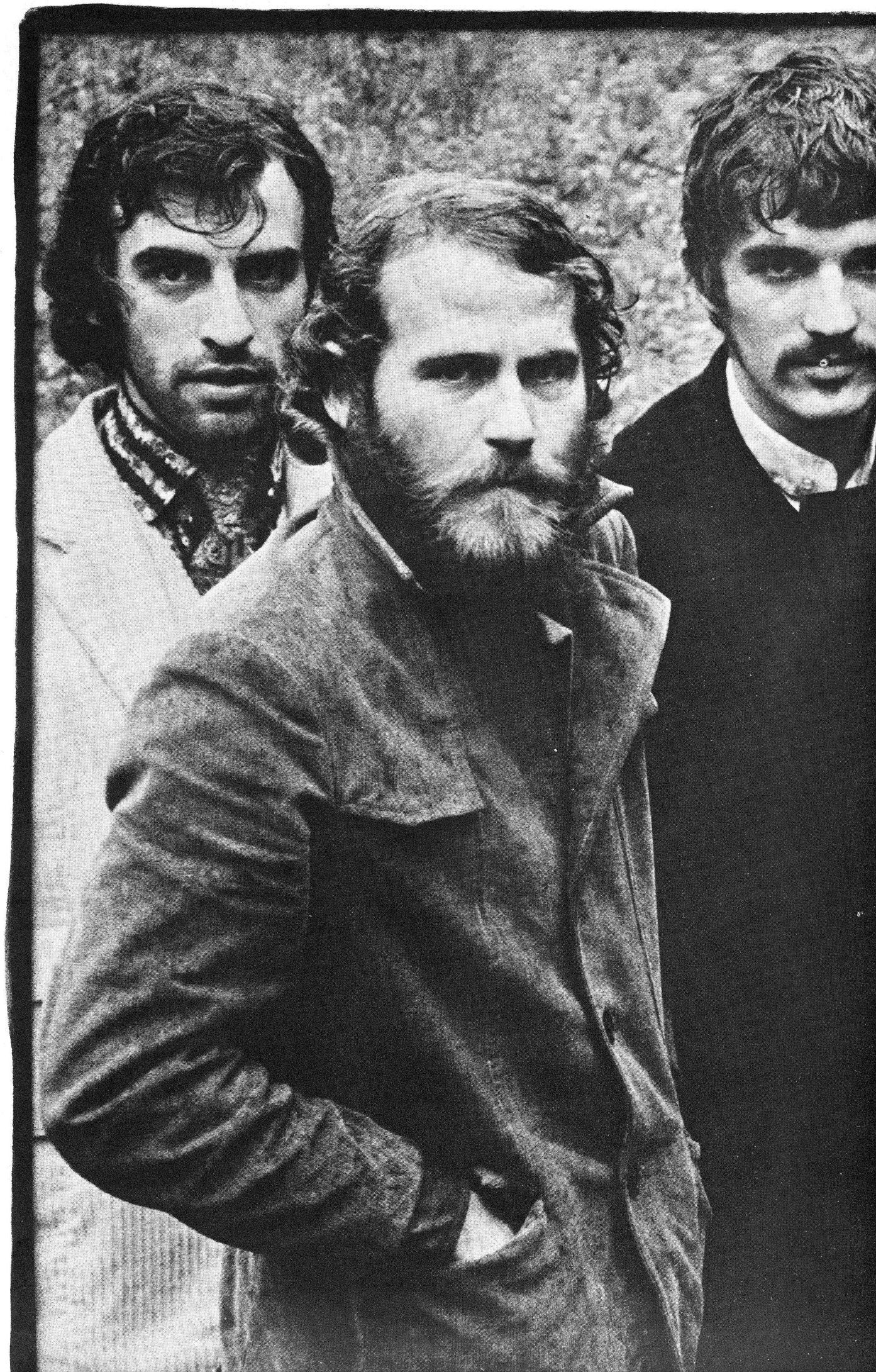




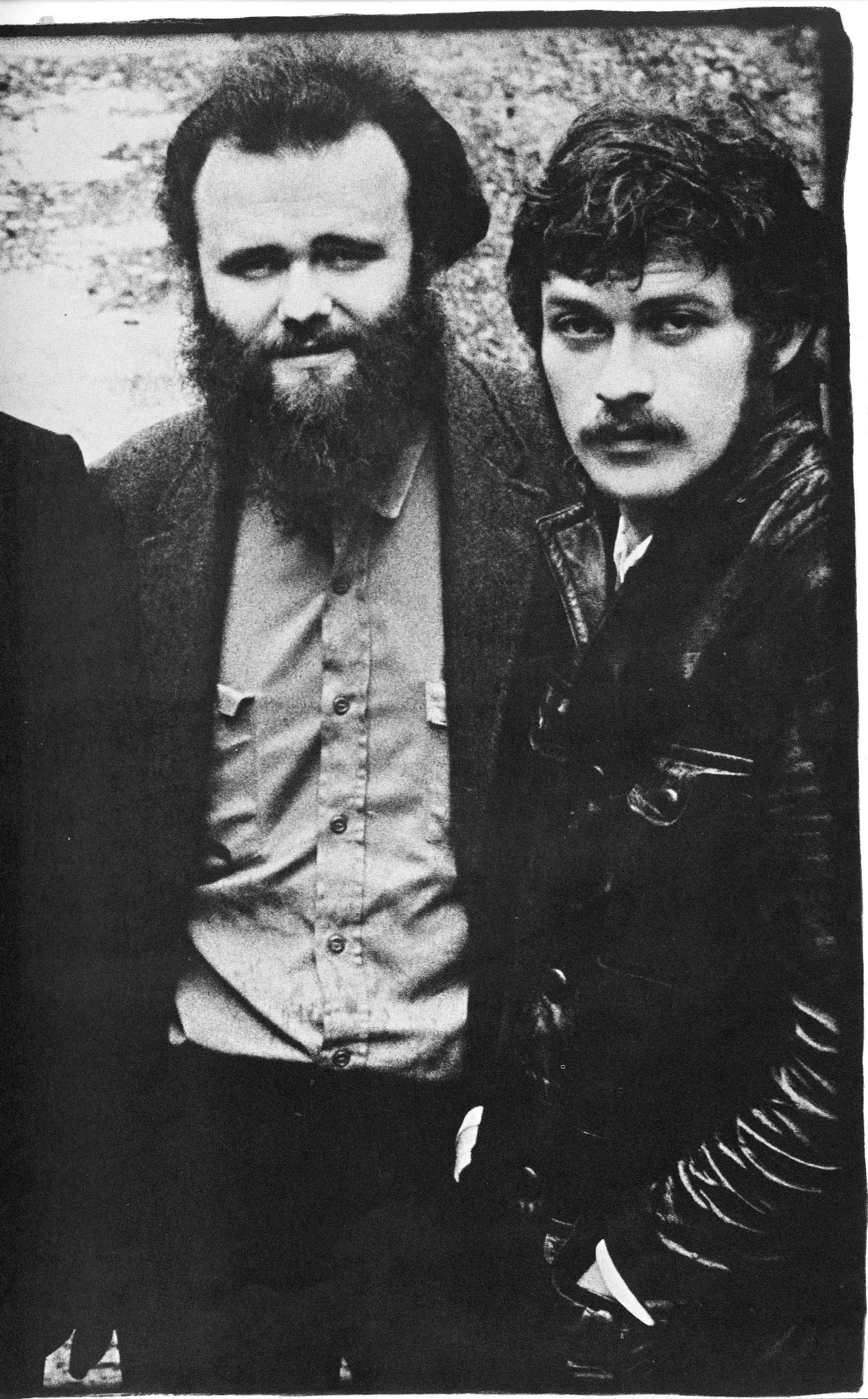
























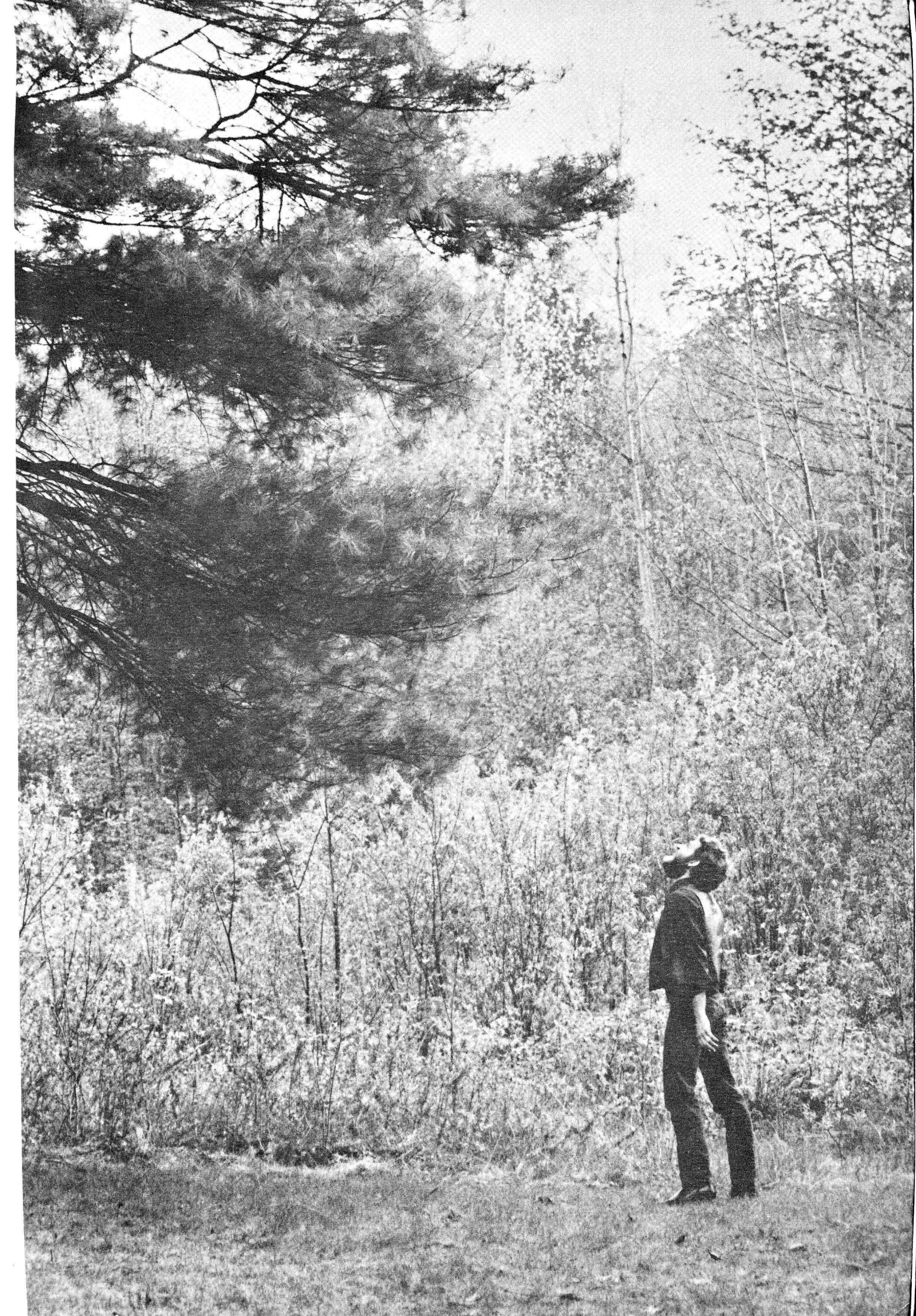




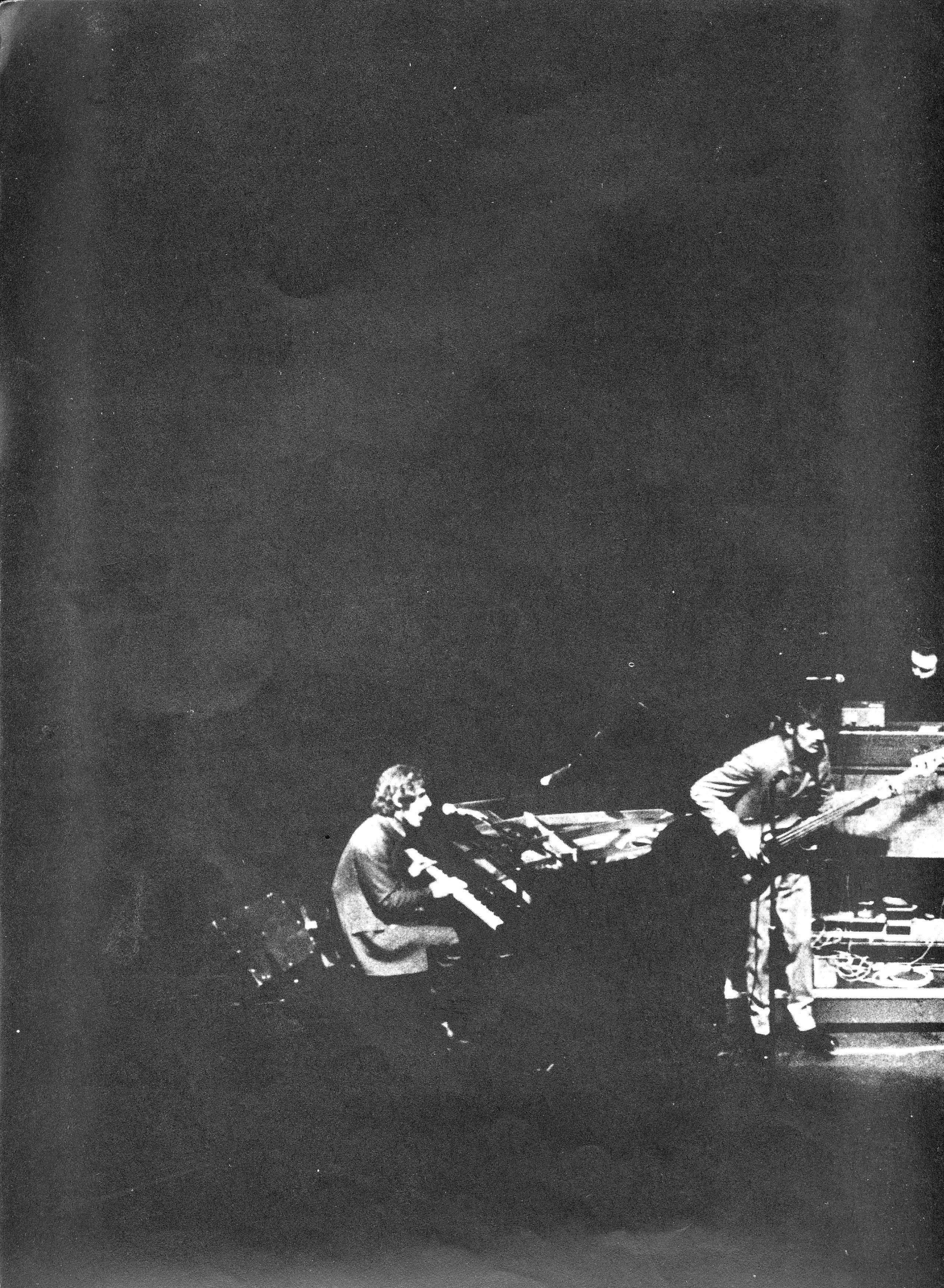




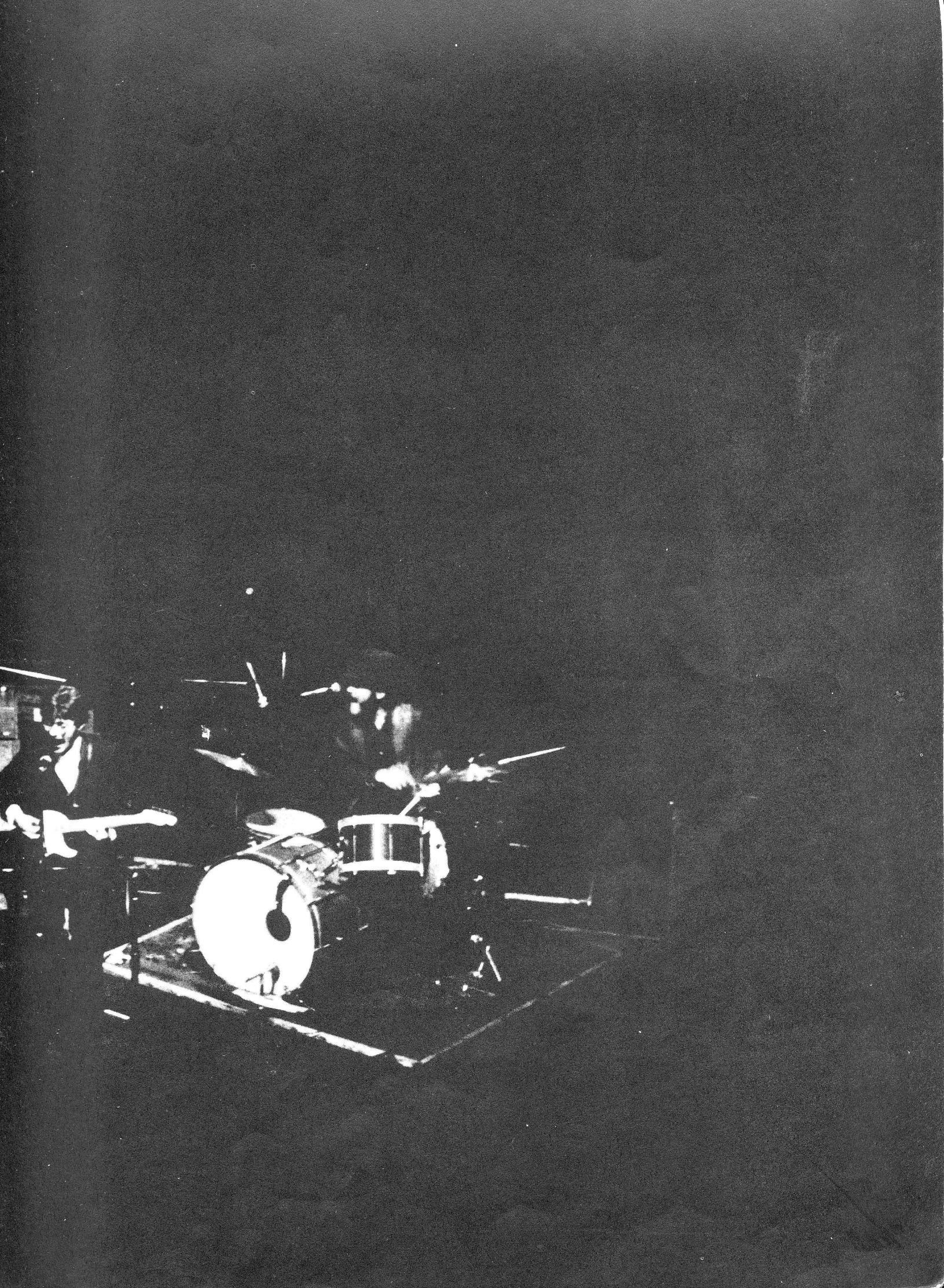














# ACROSS THE GREAT DIVIDE

Words and Music by  
J. ROBBIE ROBERTSON

Fairly free tempo

G 000 G/B 000 C/E 0 0 0 G 000 G/B 000

*mf* Stand-in' by your win - dow in pain, A pis-tol\_ in your

C/E 0 0 0 G 000 G/B 000 C/E 0 0 0

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

D 0

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

Moderately

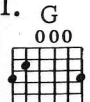
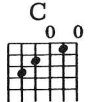
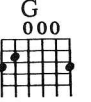
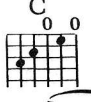
G 000 A7 0 0 0 C 0 0 Em 000 G 000

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

A 0 0 C 0 0 Em 000 G 000 To Coda

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

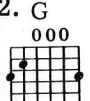
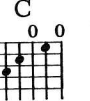
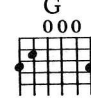
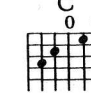


1.    

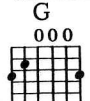
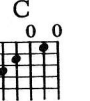

I had a goal in my young-er days, I near-ly wrote my will, —

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

2.    

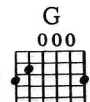
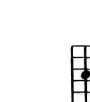
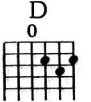
Pin - ball ma-chine, — and a queen, I near-ly took a bust,

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 A C Em G

A C G C

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

G C G

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

C D

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

*D. S. al Coda*

Coda G A C G



# RAG MAMA RAG

Words and Music by  
J. ROBBIE ROBERTSON

Moderate Boogie-Rock

1. 2.

The piano introduction consists of two measures. The first measure is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of eighth notes in the left hand. The second measure continues this pattern, ending with a repeat sign. Above the staff, there are two first and second endings marked '1.' and '2.'.

Guitar  
(Capo up  
3 frets)

D  
0

Diagram showing the D major chord on a guitar fretboard with a capo at the 3rd fret. The notes are D (open), F# (2nd fret), A (3rd fret), and D (open).

Keyboard F

G  
0 0 0

Diagram showing the G major chord on a guitar fretboard. The notes are G (open), B (2nd fret), D (3rd fret), and G (open).

Bb

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

The vocal melody for the first line of the song. It starts with a half note 'Rag', followed by a quarter note 'Ma', a quarter note 'ma', and a half note 'Rag,'. The second measure contains the lyrics 'I can't be - lieve it's true.' with a melodic line that rises and then falls.

D  
0

Diagram showing the D major chord on a guitar fretboard with a capo at the 3rd fret. The notes are D (open), F# (2nd fret), A (3rd fret), and D (open).

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

The vocal melody for the second line of the song. It starts with a half note 'Rag', followed by a quarter note 'Ma', a quarter note 'ma', and a half note 'Rag,'. The second measure contains the lyrics 'A - what did you do?' with a melodic line that rises and then falls. The third measure contains the word 'I'.

D/C  
0

Diagram showing the D/C chord on a guitar fretboard with a capo at the 3rd fret. The notes are D (open), F# (2nd fret), A (3rd fret), and C (3rd fret).

F/Eb

G  
0 0 0

Diagram showing the G major chord on a guitar fretboard. The notes are G (open), B (2nd fret), D (3rd fret), and G (open).

Bb

C7  
0

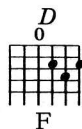
Diagram showing the C7 chord on a guitar fretboard. The notes are C (open), E (2nd fret), G (3rd fret), and Bb (3rd fret).

Eb7

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

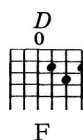
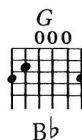
The vocal melody for the third line of the song. It starts with a half note 'crawled', followed by a quarter note 'up', a quarter note 'to the', and a half note 'rail-road track,'. The second measure contains the lyrics 'Let the four nine - teen' with a melodic line that rises and then falls. The third measure contains the words 'scratch my back.'.



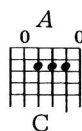


Shag, ma - ma, shag Now

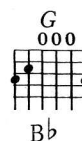
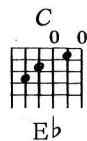
what's come o - ver you? Rag Ma - ma Rag, I'm a



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 -



0 A 0  
C



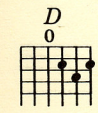
— can't get to - geth - er. We could be re - lax - in'

Musical notation for the first system, featuring a piano accompaniment and a vocal line. The key signature has one flat (Bb). The vocal line includes the lyrics: "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

Musical notation for the second system, continuing the piano accompaniment and vocal line. The lyrics are: "in my sleep-in' bag, — But all you wan - na do — for me, ma-ma, is a".

D 0  
F



G 000  
Bb



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

Musical notation for the third system, featuring a piano accompaniment and a vocal line. The lyrics are: "Rag Ma - ma Rag. — There's no - where - to go, —".

D 0  
F



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

Musical notation for the fourth system, featuring a piano accompaniment and a vocal line. The lyrics are: "Rag Ma - ma Rag. — Come on re - sin up — the bow. —".

D 0  
F



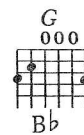
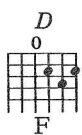
G 000  
Bb



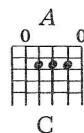
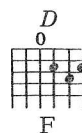
1. 2.

Musical notation for the fifth system, featuring a piano accompaniment and a vocal line. The lyrics are: "1. 2.". The system includes repeat signs and first/second endings.

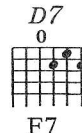
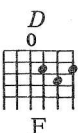




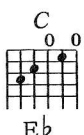
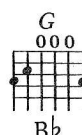
Rag Ma - ma Rag, where do - ya roam?



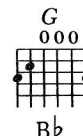
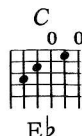
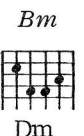
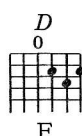
Rag Ma - ma Rag, bring your skin - ny lit - tle bod - y back home.



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







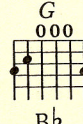
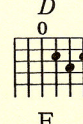

you and me and the tel-e-phone — Our des - ti - ny is quite — well known. —




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

Chord diagrams and musical notation for the song "The Night They Drove Old Dixie Down". The score is written for piano and voice, featuring a 4/4 time signature and a moderately slow tempo.

**Chord Diagrams:**

- C:** C major (C4, E4, G4)
- Am:** A minor (A3, C4, E4)
- C/G:** C major with G in the bass (C3, G2, C4)
- F:** F major (F3, A3, C4)
- F/E:** F major with E in the bass (F3, E3, A3)
- Dm:** D minor (D3, F3, A3)
- Am/E:** A minor with E in the bass (A3, E3, G3)

**Musical Notation:**

The score consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are as follows:

Vir-gil Caine— is the name,— and I served —  
— on the Dan-ville train, — 'Til Stone - man's Cav-al-ry came— and  
tore up the tracks a-gain. — In the win-ter of six - ty five, we were  
hun - gry, just bare - ly a - live. — By May the tenth,  
Rich - mond had fell; it's a time — I re - mem-ber, oh, so well. — The



## Chorus

Chorus

C/G F maj7 C/G F maj7

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

C/G F maj7 C/G F maj7

— 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. and fade

C C Bm Bb F/A Fm6/A<sup>b</sup> C/G D7/F<sup>#</sup>

0 0 7 fr. 6 fr. 6 fr. 3 fr.

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#



E



F#m



B7



A/C#



E



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

A



Bm



A/C#



D



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

F#



Bm



E



D



G



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





C 0 0

Am 0 0

C/G 0 0

F

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

D7 0

C 0 0

G 0 0 0

C 0 0

C/B 0 0

Am 0 0

C/G 0 0

F

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

F

D7 0

C 0 0

G 0 0 0

C 0 0

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

0 0 00

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

0 0 00

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

0 0 00

F#m

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

E

0 0 00

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

0 0 00

F#m

fade



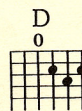
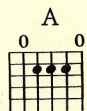
# UP ON CRIPPLE CREEK

Words and Music by  
J. ROBBIE ROBERTSON

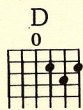
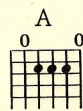
Moderately

The piano introduction is in G major (one sharp) and 4/4 time. It consists of four measures. The melody in the right hand starts on G4, moves to A4, then B4, and ends on G4. The bass line in the left hand starts on G2, moves to F#2, then E2, and ends on G2. The dynamic marking is *mf*.

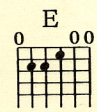
Verse



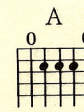
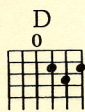
When I get off\_ of this moun - tain, Ya know where I wan-na go?\_



Straight down\_ the Mis - sis-sip-pi Riv-er To the



Gulf Of Mex - i - co. To Lake Charles, Lou - 'si - an - na, Lit-tle



Bes-sie, girl I once knew\_ And she told\_ me just to







## 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

C add9



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. —

C add9



Em7



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

Am



Am/G



F



Bb



G7-9/D

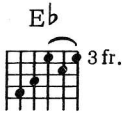
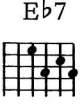
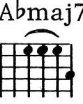
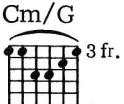


Bb7/D

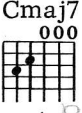
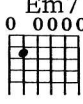


If on - ly one — star shines — That's just e - nough to get in - side. —

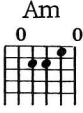
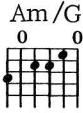
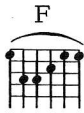


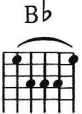
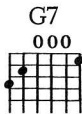
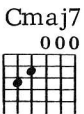
I will wait un-til it all goes 'round with you in sight, The lost are found.

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

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

to me. — Let the waves rush in, —




Let the sea gulls — cry, — For if I live —



# JEMIMA SURRENDER

Words and Music by  
J. ROBBIE ROBERTSON and  
LEVON HELM

Moderately driving 4

The piano introduction is in 4/4 time, marked *mf*. It features a melody in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

**D**  
0

**E7**  
0 0

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

**G**  
000

**A7**  
0

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

**D**  
0

**G**  
000

**F**

**D**  
0

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

**G**  
000

**F**

**D**  
0

**G**  
000

**A7**  
0

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



G 000

Em 0 000

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

G 000

A7 0

is so warm and the moon is so bright!

To Coda

D 0

1., 2. 3. D. S. *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

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

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

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

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

*Fine*

Chord diagrams: F, C/E, Dm7, Am/E, Dm/F, G7, C.

## 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,

*mp* 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.

Chord diagrams for guitar are provided above the staff for each measure.

**Chorus**

B E C#m F#m

0 00 4 fr.

I'm a thief \_\_\_\_\_ and I dig it!

3 3

E C#m

0 00 4 fr.

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

3 3

E

0 00

I'm a thief \_\_\_\_\_ and I

3 3 3 3

C#m E

4 fr. 0 00

dig it!

3 3

$\text{♩} = \text{♩}$

4/4 4/4

**Slow shuffle**

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

0 0 0 00 4 fr.

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.

F# B A E F#

(Repeat Chorus) 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#

*mf*

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#*  
*E/G#*  
*E7*  
*F#7*  
*A/sus4*  
*B(sus4)*

for the spite, or did ya do it just for the glo - ry?  
 to us all Ev - en when that sky is rain - in'.

*Bm/G#*  
*C#m/A#*  
*A/F#*  
*B/G#*  
*C/G*  
*D/A*

Like a stran - ger, you turned your back, \_\_\_\_\_ and  
 To take it like a grain of salt \_\_\_\_\_ Is all I can do. \_\_\_\_\_ It's

*G*  
*A*  
*F#7*  
*G#7*  
*Bm/G#*  
*C#m/A#*  
*A/F#*  
*B/G#*

gone to pack, - Bear in mind who's to blame, \_\_\_\_\_ and all the shame;  
 no one's fault, - Makes no dif - frence if \_\_\_\_\_ we fade a - way.

*E7*  
*F#7*  
*Em7*  
*F#m7*  
*Ebmaj7*  
*Fmaj7*

She real - ly cared, the time she spared, and the home you shared.  
 It's just as it was, it's much too cold for me to stay.

*D* *Bm* *D* *A* *Bm*  
*E* *C#m* *E* *B* *C#m*

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

*D* *Bm* *E7* *A (sus 4)*  
*E* *C#m* *F#7* *B (sus 4)*

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

*G* *D/F#* *A/E* *Am7* *G*  
*A* *E/G#* *B/F#* *Bm7* *A*

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

*D/F#* *E7* *A (sus 4)* *Bm/G#*  
*E/G#* *F#7* *B (sus 4)* *C#m/A#*

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

*A/F#* *C/G* *G* *F#7* *Bm/G#*  
*B/G#* *D/A* *A* *G#7* *C#m/A#*

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

*A/F#* *E7* *Em7* *Ebmaj7*  
*B/G#* *F#7* *F#m7* *Fmaj7*

— 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

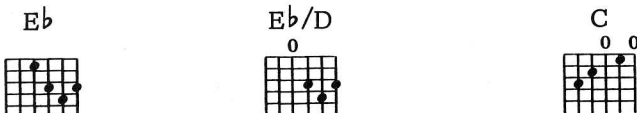
Hang a-round, Wil - lie Boy, don't you raise the sails\_

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




on - ly one place that was meant for me:



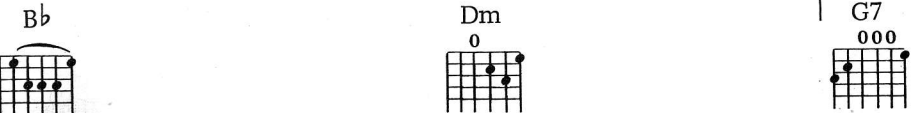
Oh, to be — home a - gain, — Down in old Vir - gin - ny,



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



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



— 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

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, starting with a *mf* (mezzo-forte) dynamic. The left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#) and the time signature is 2/4.

✂

Tacet chords

The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "Corn in the fields. Lis-ten to the rice when the wind blows 'cross the wa-ter." The melody is simple, using mostly quarter and eighth notes. The piano accompaniment consists of single notes in the bass line.

F/A



Fm/Ab

4 fr.



C



Fine

The vocal line continues with the lyrics: "King Har-vest has sure-ly come." The melody is simple, using mostly quarter and eighth notes. The piano accompaniment consists of single notes in the bass line.

Am



G



Bb



F/G



The vocal line continues with the lyrics: "I work for the un-ion 'cause she's so good." The melody is simple, using mostly quarter and eighth notes. The piano accompaniment consists of single notes 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 gon - na get to stay, I'm a

Bb C G Am G Bb F

un - ion 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

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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* Once I walked through the halls of a sta - tion,  
 Some - one called your name. In the street I heard  
 chil - dren laugh - ing, They all sound the same.  
 Won - der, could you ev - er know me, Know the rea - son why I

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

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

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

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

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

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

1. G 000 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

Piano introduction in D major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is 'Slowly, but with a beat'. The dynamics are marked 'mf'.

Chords: A, C#m 4fr., D, A, C#m 4fr.

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

Chords: D, A, C#m 4fr.

I can lay\_ my head.\_ "Hey, mis - ter, can ya tell me where a

Chords: D, A, C#m 4fr.

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

Chorus

Chords: D, A, A, E, D

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

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*

### 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

Piano introduction in D major, 4/4 time. The melody is in the right hand, starting with a half rest followed by eighth notes. The bass line is in the left hand, starting with a half note D and moving in a descending pattern. The tempo is marked 'Moderately' and the dynamic is 'mf'.

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

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

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

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), G (0 2 2 2), G (0 0 0), F (0 0 0).

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

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

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

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A 0 0      D 0      A 0 0      D 0      Em 0 0 0 0      D 0      G 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      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      E7 0 0      A 0 0

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

Bm      G 0 0 0      A 0 0      D 0      G7 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-

Handwritten guitar chords: C, Bb, E7, D7, F, Eb

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

Handwritten guitar chords: C, Bb, E7, D7, F, Eb, G, F

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

Handwritten guitar chords: A, G, E7, D7, A, G, E7, D7

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

Handwritten guitar chords: A, G, E7, D7, A, G

## As before

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

Handwritten guitar chords: D, Em, D, G, A

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

D 0 Em 0 D 0 G 000

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

A 0 G 000

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

F E7 0 A 0

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

Bm G 000 A 0

We Can Talk a-bout it now. —

D 0 A 0 D 0 A 0 D 0



## CHEST FEVER

Words and Music by  
JAIME ROBERTSON

2nd time no repeat

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

0 00 000 00 0 00 000 00 0 00 000 00 0 00 00

*mf* 1. I know she's a track-

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

0 00 000 00 000 00 0 00 000 00 0 00 00

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

D/E A E D

000 0 0 0 00 0

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

A/E

00 0

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

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E B D E B D E

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

B D E F#

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

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

*Interlude (spoken against Introduction figure)*

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

"She's 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



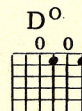
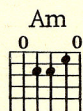
# THIS WHEEL'S ON FIRE

Words by BOB DYLAN  
Music by RICK DANKO

Moderately, with a beat

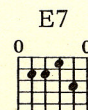
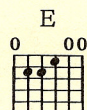
The piano introduction is in 4/4 time, marked *mf*. It consists of four measures. The first measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The second measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2). The third measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The fourth measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2).

Verse



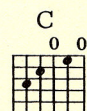
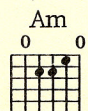
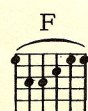
The first line of the verse is in 4/4 time, marked *mp*. It consists of four measures. The first measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The second measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2). The third measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The fourth measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2).

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



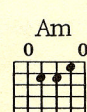
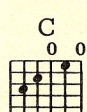
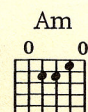
The second line of the verse is in 4/4 time. It consists of four measures. The first measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The second measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2). The third measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The fourth measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2).

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



The third line of the verse is in 4/4 time. It consists of four measures. The first measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The second measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2). The third measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The fourth measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2).

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



The fourth line of the verse is in 4/4 time. It consists of four measures. The first measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The second measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2). The third measure has a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a single note (G2). The fourth measure has a treble clef with a chord (F4, A4, C5) and a bass clef with a single note (G2).

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



Handwritten "10" in the top left margin.

Chord diagrams: C, Am, F, Dm7, Am, Dm, F, C, G, C, F, G, A.

Lyrics: 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

Handwritten guitar chords and fingerings are provided above the staff:

- First system: E (0 0 0 0)
- Second system: Dm (F#m), Em (G#m 4 fr.), A (5 fr.), B (7 fr.), E (0 0 0 0)
- Third system: Dm (F#m), Em (G#m 4 fr.), A (5 fr.), B (7 fr.)
- Fourth system: E (0 0 0 0), B, Chorus E (0 0 0 0), Dm (F#m)

The musical score is in 4/4 time, key of D major (indicated by four sharps). The tempo is "Moderately slow". The dynamics are marked *mf* and *mp*. The lyrics are:

They say ev-'ry-thing can be re -  
placed, \_\_\_\_\_  
They say ev-'ry dis-tance is not near. \_\_\_\_\_  
So I re-mem-ber ev-'ry face \_\_\_\_\_  
Of ev-'ry man who put me  
here. \_\_\_\_\_  
I see my light come shin - in' \_\_\_\_\_

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Handwritten guitar chords: *Em*, *F*, *G*, *C*

Printed guitar chords: *G#m* (4 fr.), *A* (5 fr.), *B* (7 fr.), *E* (0 0 0)

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

Handwritten guitar chords: *F#m*, *G#m*, *A*, *B*, *E*

Printed guitar chords: *F#m*, *G#m* (4 fr.), *A* (5 fr.), *B* (7 fr.), *E* (0 0 0)

an - y day — now, — I Shall Be Re - leased. — (last time)

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)



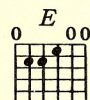
# TO KINGDOM COME

Words and Music by  
ROBBIE ROBERTSON

Moderately fast

Piano introduction in A major, 4/4 time. The melody is in the right hand, starting with a half note A4, followed by a quarter note G#4, a quarter note F#4, and a half note E4. The bass line is in the left hand, starting with a half note A2, followed by a quarter note G#2, a quarter note F#2, and a half note E2. The tempo is moderately fast.

Guitar → A  
(Capo up  
2 frets)

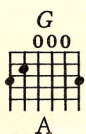


Keyboard → B

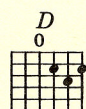
F#

Vocal melody in A major, 4/4 time. The melody is in the right hand, starting with a half note A4, followed by a quarter note G#4, a quarter note F#4, and a half note E4. The bass line is in the left hand, starting with a half note A2, followed by a quarter note G#2, a quarter note F#2, and a half note E2. The tempo is moderately fast.

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



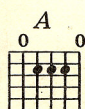
A



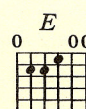
E

Vocal melody in A major, 4/4 time. The melody is in the right hand, starting with a half note A4, followed by a quarter note G#4, a quarter note F#4, and a half note E4. The bass line is in the left hand, starting with a half note A2, followed by a quarter note G#2, a quarter note F#2, and a half note E2. The tempo is moderately fast.

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



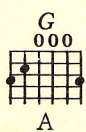
B



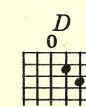
F#

Vocal melody in A major, 4/4 time. The melody is in the right hand, starting with a half note A4, followed by a quarter note G#4, a quarter note F#4, and a half note E4. The bass line is in the left hand, starting with a half note A2, followed by a quarter note G#2, a quarter note F#2, and a half note E2. The tempo is moderately fast.

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



A



E

Vocal melody in A major, 4/4 time. The melody is in the right hand, starting with a half note A4, followed by a quarter note G#4, a quarter note F#4, and a half note E4. The bass line is in the left hand, starting with a half note A2, followed by a quarter note G#2, a quarter note F#2, and a half note E2. The tempo is moderately fast.

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

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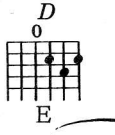
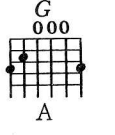

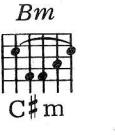
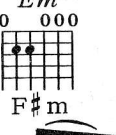




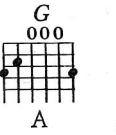
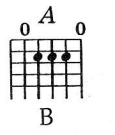
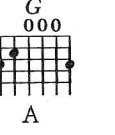
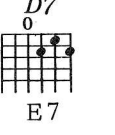




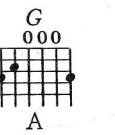
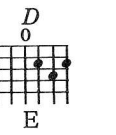
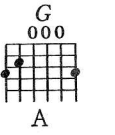
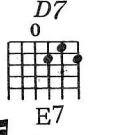
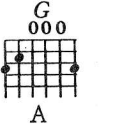
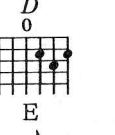
Don't - cha say a word \_\_\_\_ Or re - peat a thing you

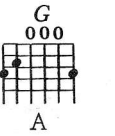
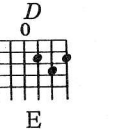
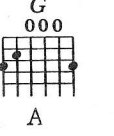
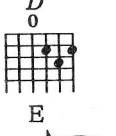
heard, \_\_\_\_ Time will tell you, well, If you tru - ly,

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

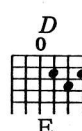
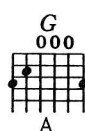
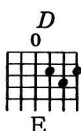
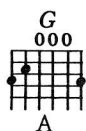







This-tles and thorns, - One or the oth - er He kind - ly warns. -

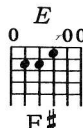
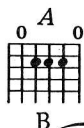





Now look out the win - dow tell me What do you see? \_\_\_\_

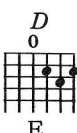
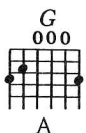




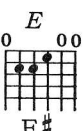
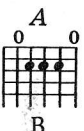
I see a gold - en calf point - ing  
last time, *rall.* back at me. — *Fine* I been



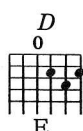
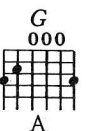
sit - in' — here for so darn long, — Wait - in' for the end to come a - long. —



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



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



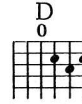
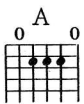
Haints and saints don't both - er me, — I'm not a - lone you see. So, — *D. S. al Fine*

# GET UP, JAKE

Words and Music by  
J. ROBBIE ROBERTSON

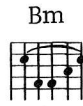
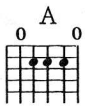
Moderately

Chorus



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

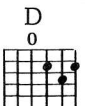
*mp*



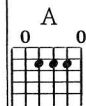
work to do. — (last time only)

Get Up, Jake, — there's  
Get Up, Jake, — there's

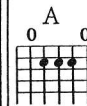
no need a - ly - in', you  
no need a - dy - in',



To next strain



Fine



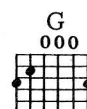
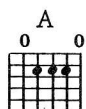
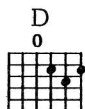
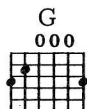
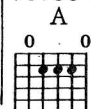
tell me that you're dy - in', but I  
An - na-belle's cry - in', and it's

know it's not true. —

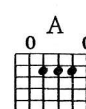
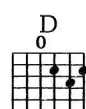
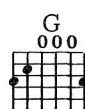
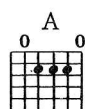
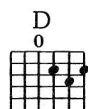
all for you. —



## Verse 1.

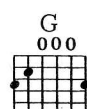
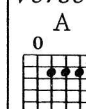
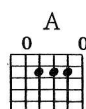
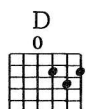
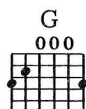


Now, me and Jake, we were down — on the riv - er, on the fer - ry, "Bal -

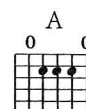
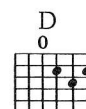
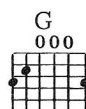
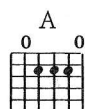
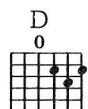


- ti - more". — And when Jake — don't rise — up in the morn - in',

## 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 -

D 0 A 0 Verse 3. A 0 G 000 D 0 A 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 G 000 D 0 A 0

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

*D.S. al Fine*



