

Copyrighted Material

PIANO/VOCAL/CHORDS

RANDY NEWMAN

ANTHOLOGY

Copyrighted Material

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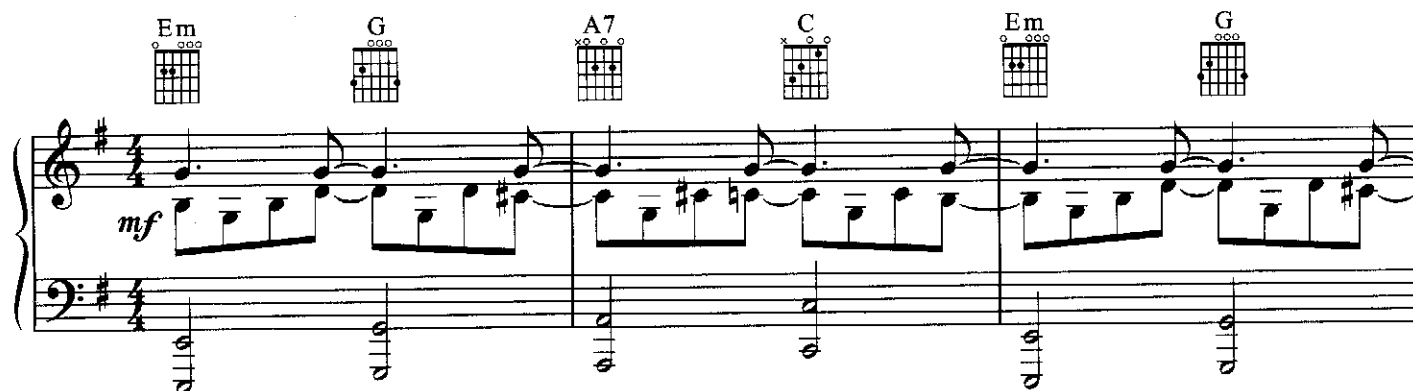


BALTIMORE

Words and Music by
RANDY NEWMAN

Moderately, steady beat ♩ = 100

Em G A7 C Em G



Verse 1:

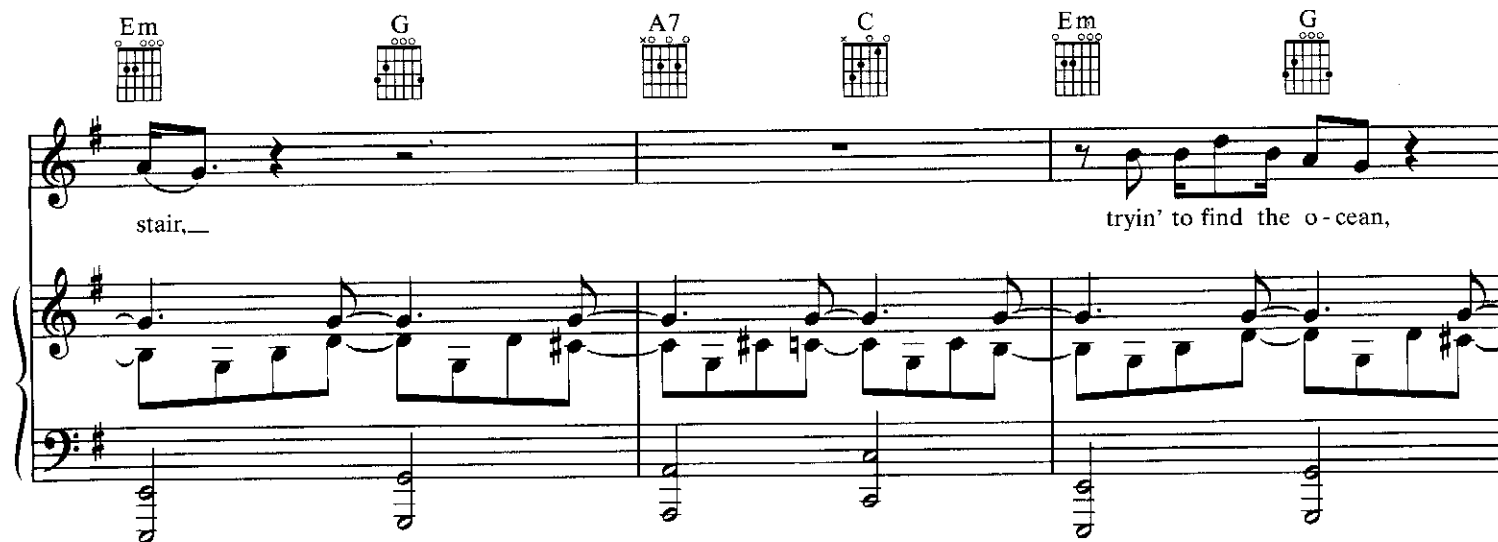
A7 C Em G A7 C

1. Beat - up lit - tle sea - gull, on a mar - ble



Em G A7 C Em G

stair, tryin' to find the o - cean,





Musical staff with treble clef and key signature of one sharp (F#).

look-in' ev - 'ry - where..

Piano accompaniment for the first system, including grand staff and bass clef.



Musical staff with treble clef and key signature of one sharp (F#).

Hard times in the cit - y, in a hard town_ by the sea.

Piano accompaniment for the second system, including grand staff and bass clef.



Musical staff with treble clef and key signature of one sharp (F#).

Ain't no-where to run to... There ain't nothin' here. for free.

Piano accompaniment for the third system, including grand staff and bass clef.



Musical staff with treble clef and key signature of one sharp (F#).

Hook-er on the cor - ner,

Piano accompaniment for the fourth system, including grand staff and bass clef.

A7sus

C

Em

G

A7sus

C



wait - in' for ___ a train.

sim.

Em

G

A7sus

C

Em

G



Drunk ly-in' on the side-walk, sleep-in' in ___ the rain. ___

A7sus

C

Em

G

A7sus

C



And they hide their fac - es and they hide their

Em

G

A7sus

C

Em

G



eyes ___ 'cause the cit - y's dy - in',

A7sus

C

Em

G

A7sus

C

and they don't know why...

cresc.

Chorus:

Em

C

Dsus

Bm7

D(4)/C

C

Oh,

Bal - ti - more... Man, it's hard... just

f

D2

Bm7

Em

C

Dsus

Bm7

to live.

Oh,

Bal - ti - more... Man, it's

D(4)/C

C

Dsus

Bm7

Em

G

hard

just to live, just to live.

mp

A7 C Em G A7 C

Musical notation for the first system, including guitar chord diagrams for A7, C, Em, G, A7, and C, and piano accompaniment.

Verse 2:

Em G A7 C Em G

2. Get my sis - ter San - dy and my lit - tle bro - ther Ray.

Musical notation for the second system, including guitar chord diagrams for Em, G, A7, C, Em, and G, and piano accompaniment.

A7 C Em G A7 C

Buy a big old wa - gon to haul us all a - way.

Musical notation for the third system, including guitar chord diagrams for A7, C, Em, G, A7, and C, and piano accompaniment.

Em G A7 C Em G

Live out in the coun - try

Musical notation for the fourth system, including guitar chord diagrams for Em, G, A7, C, Em, and G, and piano accompaniment.

10.

A7sus

C

Em

G

A7sus

C



where the moun-tain's high...

sim.

Em

G

A7sus

C

Em

G



Nev-er com-in' back here

till the day_ I _ die_

Chorus:

A7sus

C

Em

C

Dsus

Bm7



Oh,

Bal - ti - more_ Man, it's

f

D(4)/C

C

D2

Bm7

Em

C



hard_ just_ to live.

Oh,

Dsus



Bm7



D(4)/C



C



Bal - ti - more. Man, it's hard just

Dsus



Bm7



Em



G



A7sus



C



to live, just to live.

mf (more forcefully)

Em



G



A7sus



C



Em



G



A7sus



C



Em



G



A7sus



C





Oh, Bal - ti - more. Man, it's hard_ just



— to live. Oh, Bal - ti - more. Man, it's



hard_ just_ to live, just to live.

Repeat ad lib. and fade



BLEEDING ALL OVER THE PLACE

from Randy Newman's FAUST

Words and Music by
RANDY NEWMAN

Slow blues shuffle ♩ = 66 (♩ = $\bar{\cdot}^3\bar{\cdot}$)

Fm Fm(maj7) Fm Fm(maj7)

mp

(with pedal)

Fm Ab7 Db7 C7(#5)

rit.

Verse (ad lib./blues style):

N.C. F F7/A B \flat D \flat /C \flat Fm/C D \flat 7 Fm G7/D

Why don't you love me like you used to do? _____

D \flat 7(b5) C7(#5)

Are you tryin' to break my heart?

N.C.



I know there's some - thin' go - in' on _____ with you _____

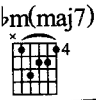
Gm7(b5)/Db



C7(#5)



and what - ev - er it is, it's tear - in' me a - part.



I walk a - long the riv - er _____ ev - 'ry night, _____

simile



try - in' to fig - ure out _____ why we _____ fuss and fight. _____

C7



F7



Db7



C7(#5)¹⁵



Musical staff with treble clef, key signature of one flat, and time signature of 4/4. It contains a vocal line with triplets and slurs. The lyrics are: "Is love, once a-gain, to slip right through my hand?_ Have you been mess-in' ___ with an -".

Is love, once a-gain, to slip right through my hand?_

Have you been mess-in' ___ with an -

Piano accompaniment for the first system, including treble and bass staves. It features chords and melodic lines with triplets and slurs.

Chorus:



Musical staff with treble clef, key signature of one flat, and time signature of 4/4. It contains a vocal line with triplets and slurs. The lyrics are: "oth - er man?_ I'm bleed - in' all o - ver the".

oth - er man?_

I'm bleed - in' all o - ver the

Piano accompaniment for the chorus section, including treble and bass staves. It features chords and melodic lines with triplets and slurs.

Abmaj7



Gm7



C7



Fm



Db7



C7



Fm



C7/G



Musical staff with treble clef, key signature of one flat, and time signature of 4/4. It contains a vocal line with triplets and slurs. The lyrics are: "place, bleed-in' all o - ver ___ the place. ___".

place,

bleed-in' all o - ver ___ the place. ___

Piano accompaniment for the final section, including treble and bass staves. It features chords and melodic lines with triplets and slurs.

Fm/Ab



C7/G



Ab/Gb



Db7/F



I don't mean to be rude, but I'm in a pret-ty bad mood!

N.C.



G7/D



Db7(b5)



C7



C7(#5)



Just take a look at my face. I'm

(Straight 8ths)

Fm



Dbmaj9



Gb9



Abmaj7



Gm7



C7



bleed - in' all o - ver the place,

Fm



Db7



C7



Fm



C7/G



bleed - in' all o - ver.

Fm/Ab



C7/G



Ab/Gb



Db7/F



Some - one call a doc - tor! We got a ser - i - ous case of

Db7



C7(#5)



Fm



Fm(maj7)



bleed - in' all o - ver the place.

Fm



Fm(maj7)



Fm



Ab7



Db7



C7(#5)



Verse (ad lib.)/blues style:

N.C.

F



E+



F7/Eb



Bb/D



Db7



Fm/C



Db/Cb



Fm/C



Why don't you love me like you used to do?

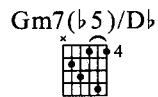


Tell me, what did I do wrong?

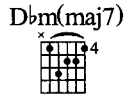
N.C.



Seems like you're through with me; I was - n't through with you.



My love for you is still ver - y strong.



I wan - der aim - less - ly, not know-ing what to do.

simile

B \flat 7



I've be - come quite shame - less in my love for you.

C7



F7



I'm try - in' real hard to un - der - stand.

D \flat 7



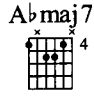
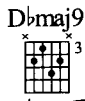
C7(#5)



Have you been sleep-in' with an - oth - er man? I'm

(Straight 8ths)

Chorus:



bleed - in' all o - ver the place,



bleed - in' all o - ver.



Get me a wit - ness

to re - cord my dis - grace,



how I've been dis - hon - ored,

de - ceived and de - based.

Fm/Ab



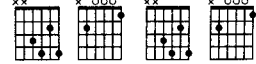
C7/G



Ab/Gb



Db7/F G7/B Db7/F G7/B



Then, some-one get me a band-aid be-fore I fall on my fuck-in' face,--

(Straight 8ths)
f

Db7/F



G7/B



Db7/F



Db7



C7(#5)



'cause I'm bleed-in' all o-ver the

mp

Fm



Fm(maj7)



Fm



Fm(maj7)



Fm



place.

rit.

BURN ON

Words and Music by
RANDY NEWMAN

Moderate ♩ = 120



There's a red moon ris -

mp

(with pedal)



ing on the Cuy - a - ho - ga Riv - er, roll - ing in - to Cleve -



land to the lake. — There's a red moon ris -

F#7



ing on the Cuy - a - ho - ga Riv - er, roll - ing in - to Cleve-

B



land to the lake. There's an

B



F#7



oil barge wind - ing down the Cuy - a - ho - ga Riv -

er, roll - ing in - to Cleve - land to the lake..

1. F#7 || 2.

B F#7

There's an

E B

Cleve-land, cit-y of light, cit-y of mag-ic.

E B

Cleve-land, cit-y of light, you're call-ing me.

E B

Cleve-land, e-ven now I can re-mem-ber, 'cause the

F# E B

Cuy - a - ho - ga Riv - er goes smok-in' through my dreams... Burn_

B7 F#7 B7 F#7

on, big riv - er, burn on. Burn_

B7 F#7 B7

on, big riv - er, burn on. Now, the

B E B E

Lord can make you tum - ble and the Lord can make you turn... And the

B B/A G#m7 G7(b5) G7 E E/F#

Lord can make you o - ver - flow. but the Lord can't make you burn.

rit. *a tempo*

B B7

Burn on; big

F#7 B7 F#7

riv - er, burn on. Burn

B7 F#7 B E7 B

on, big riv - er, burn on.

COWBOY

Words and Music by
RANDY NEWMAN

Moderately slow ♩ = 66



Cold, gray build-ings where a

mp



hill _____ should be. _____ Steel and con-crete clos - in'

simile



in on _____ me. Cit - y fac - es haunt the plac - es

Maestoso

Fmaj7

F7

Bbsus

Bb

Eb

Ab5

Bb

Eb

Cm



I rode a - lone.

Cow - boy, -

cow - boy, -

slower, poco rubato

Gm

Bbm

F

Dm7

Bb

Eb5

Ab

Eb

Ab



can't run,

can't hide.

It's too late

to fight now,

mf

Eb/Ab

Ab

Eb

Ab

Db



too tired - to try.

poco rit.

a tempo

Eb

Ab

Db





Wind that once blew free now scat - ters dust to the



sky.

Cow - boy, —

cow - boy, —



can't run,

can't hide.

It's too late to fight now,

mf



too tired — to try.

poco rit.

DAVY THE FAT BOY

Words and Music by
RANDY NEWMAN

Slowly, freely (♩ = 50)

Dm **A7** **Bm7(b5)** **Bb7**

smoothly I been his friend since we were lit-tle

A7 **Dm** **E7** **A7**

Slightly faster

ba - bies... I was a com-fort to his moth-er and a pal to his

Dm **C** **F** **B7** **E7**

Slightly faster

dad. Be - fore they passed a - way they say, "Take care of our Dav - y.

a tempo *rit.*

Moderate rock ♩ = 116



You may be the on - ly friend he ev - er will have."

Dav - y, the Fat Boy,

Dav - y, the Fat Boy.

Is - n't he round?_

Is - n't he round?_

What do he weigh, _ folks? Can you guess what he weigh? _



You know, it's on - ly a quar - ter. Win a



ted-dy bear for the girl - friend or some-thing for the wife... You've got to let this fat boy in your

Waltz (slightly slower)



life. I think we can per - suade him to

F B7/B \flat E \flat /B \flat A \flat D \flat

do the fa - mous Fat Boy Dance for you.

This musical score features a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature and includes lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for F, B7/B \flat , E \flat /B \flat , A \flat , and D \flat are provided above the vocal staff. The piano part includes a 'rit.' (ritardando) marking.

Faster (in "1")

C F

Give me half a chance;

This section is marked 'Faster (in "1")' and is in 4/4 time. It features a vocal line and piano accompaniment. Chord diagrams for C and F are shown above the vocal staff. The piano accompaniment includes a 'rit.' (ritardando) marking.

C F C/G G7 C F# F#maj7

I just know you'll like my fat boy's dance.

a tempo

(with pedal)

This section is in 4/4 time and features a vocal line and piano accompaniment. Chord diagrams for C, F, C/G, G7, C, F#, and F#maj7 are provided above the vocal staff. The piano accompaniment includes a 'pedal' marking and a 'rit.' (ritardando) marking.



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



Musical notation for the second system, including piano accompaniment and vocal line with lyrics: "Dav - y, the Fat__ Boy, Dav - y, the Fat__ Boy__".

Moderately ♩ = 116



Musical notation for the third system, including piano accompaniment and vocal line with lyrics: "Is - n't he, is - n't he round?".

sub. mp poco rubato

DIXIE FLYER

Words and Music by
RANDY NEWMAN

Moderately $\text{♩} = 116$



mp
smoothly






sim.

F B \flat /F F B \flat /F F

I was born right here, No -

Am Dm Am B \flat B \flat /D

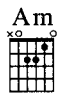
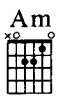
vem-ber, For - ty-three. My dad was a cap - tain in the

F/C Dm Dm/C B \flat

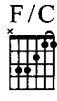
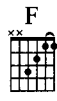
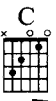
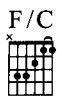
ar - my, fight - ing the Ger - mans in Sic - i - ly.

F B \flat /F F B \flat /F F

My poor lit - tle ma - ma did - n't know a

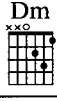
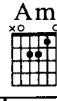
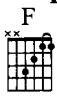


soul in L. A., so we went down to the Un - ion Sta -

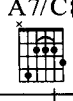
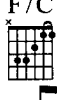
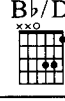
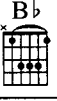
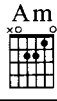


tion, made our get - a - way. Got on the

§ Gospel beat



Dix - ie Fly - er, bound for New Or - leans, -



a - cross the state of Tex - as to the Land of Dreams.



On the Dix - ie Fly - er,



bound for New Or - leans,—



To Coda ⊕

back to her friends and her fam - 'ly in the Land of Dreams.



(freely/semi-spoken vocal)



Her own moth-er came to meet us at the sta -

mp poco legato

Bb



Dm7



tion,

her dress as black as a crow.

Bb



in a coal

mine...

Gm7



Dm7



Eb



She cried when her lit - tle girl

got off the train.

Dm7



Am7



Her broth-ers and her sis - ters came down from Jack - son,



Mis-sis-sip-pi in a great, green Hud-son driv-en by a



Gen - tile they knew. —



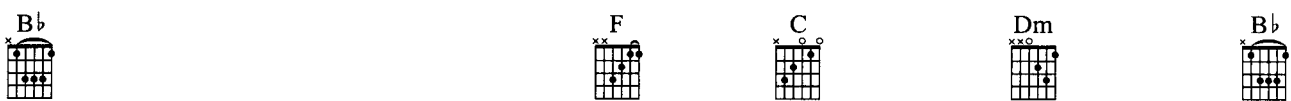
Drink-in' rye whis-key from a flask — in the back — seat,



tryin' to do like the Gen-tiles do. Christ, they



want-ed to be Gen-tiles too. Who would-n't down there, would-n't you?



An A - mer - i - can Chris - tian ... God

D.S. al Coda

damn! On the



Coda



A - cross the state of Tex - as, to the Land of

rit.

F



Dm



Am



Dreams.

a tempo

Bb



Dm



Am



Bb



Gm7



Dm



Eb



Repeat ad lib. and fade

FEELS LIKE HOME

from Randy Newman's FAUST

Words and Music by
RANDY NEWMAN

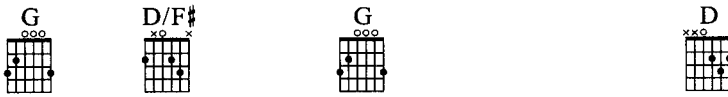
Moderate rock ballad ♩ = 112



There's

mf
sempre poco legato





(with pedal)



some - thing in your eyes, — makes me want to lose my - self, — makes me want to








lose my - self — in your arms. — There's

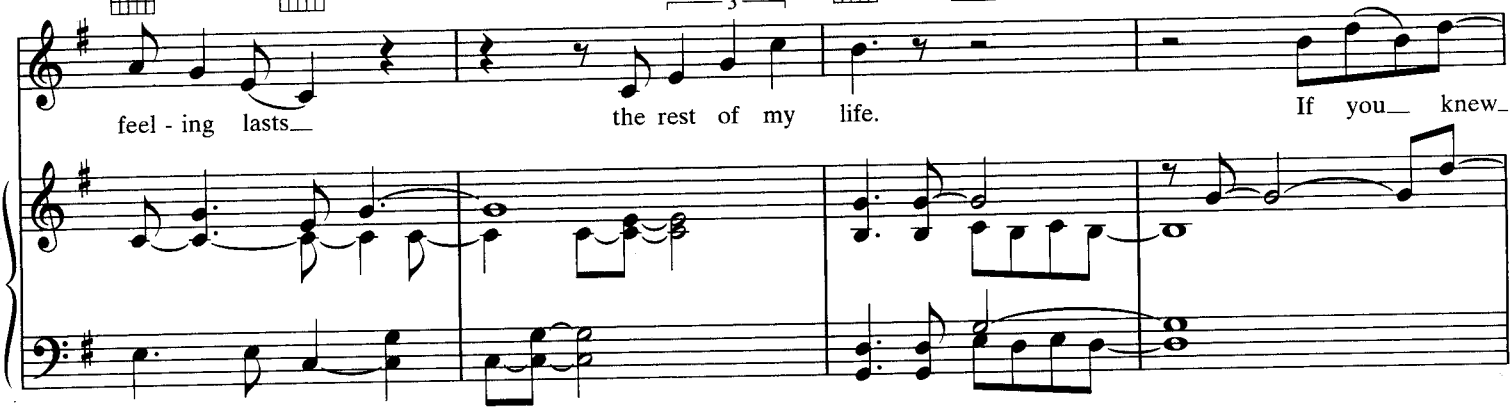
G  D/F#  G  D 



some - thing in your voice, — makes my heart beat fast. — Hope this



C/E  C  G  C/G  G/D 

feel - ing lasts — the rest of my life. If you — knew —



Bm  C  G/D  B7/D#  Em 

— how lone - ly my — life has been, and how low



C  G/D  Am7/D  D 

I've felt for so long. — If you — knew.



G7/B



C



G/D



B7/D#



Em



how I want - ed some - one to come a - long and change -

C



G/D



Dsus



D



my life the way you've done. Feels like home -

G



C/G



G



D



Dsus/E



D/F#



D



to me. Feels like home to me. Feels like I'm

C



G/B



Em



A7



D



Dsus/E



D/F#



D



all the way back where I come from. Feels like home.

G C/G G D Dsus/E D/F# D

to me. Feels like home to me. Feels like I'm

C G/B A7 C/D G C/G To Coda ⊕ G C/E

all the way back where I be - long. A

G D/F# G D

win - dow breaks down a long, dark street, and a si -

mp

C/E C G C/G G D

ren wails in the night. But



I'm all right 'cause I have you here with me, and I can



al - most see through the dark, there's light. If you knew.



how much this moment means to me, and how long



I've wait - ed for your touch. If you knew.

G7/B



C



G/D



B7/D#



Em



how hap - py you are mak - ing me, oh, I

C



Dsus



D



D.S. %al Coda

nev - er thought I'd love an - y - one so much. Feels like home.

♩ Coda

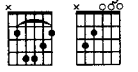
G



Em



Bm Cmaj7



A7/C#



C/D



Feels like I'm all the way back where I be - long.

rit.

G



C/G



G



C/E



G



GAINESVILLE

from Randy Newman's FAUST

Words and Music by
RANDY NEWMAN

Moderately slow $\text{♩} = 92$

A
E7/B
A/C#
A
F#m7
E/G#
A
E7/B
A/C#
A/E
D
A/C#

p *legato, sempre espressivo*

A
C#m
A
E
N.C.
A
Bm7
A/C#
A
A/C#

(with pedal)

I was born in Gainesville, Flor - i - da, and my fa - ther was a

D
D/E
Bm7(b5)/E
D/E
E7
D/E
E dim7
E7
A
Bm7A/C#

tai - lor, and my moth - er ran a ca - fe near the u - ni - ver - si - ty. I've a






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

broth - er, died a - born - ing, and an - oth - er who's a sail - or. I've a

D/E  E7(^b5)  D/E  E7  E dim7  E7  A 

sis - ter who is old - er and liv - ing on her own. I have







F#m  D7  A/E  B7sus  B7 

tried all my life to be kind to oth - ers, e - ven when





mf



A/E  A dim7/E  D/E  A 

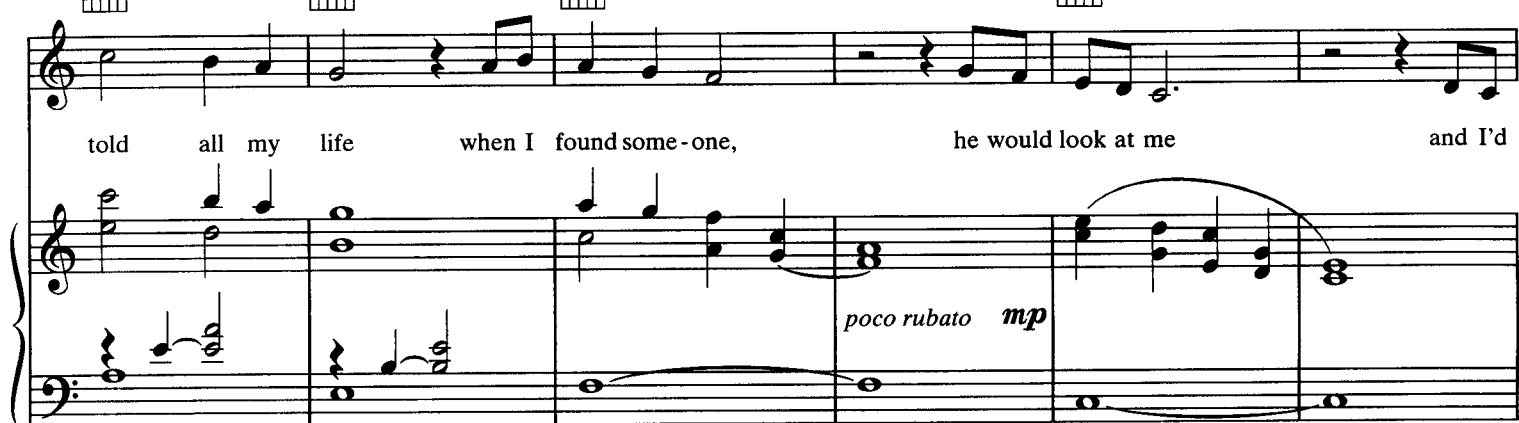
oth - ers were un - kind to me. I've been



Am  Em  F  C 

told all my life when I found some - one, he would look at me and I'd

poco rubato mp



G C G7 C F/A

know. Are you real - ly

a tempo, semplice

Bb F/A G7 F/A G/B C F/A C/E F

mine? Are you real - ly

cresc.

Gm Am Dm Bb G7sus G7

mine? Does your heart glow when you see me walk-in' down the

mf

Csus2 C F/A Am Dm G7sus G7 C Csus2 C

street, boy? Do your eyes shine when you know that we're a-bout to meet? I

C7sus

C7

F

Gm7

F/A

F

don't think they do. I was born in Gainesville, Flor - i - da, and my

F/A

Bb/C

Gm7(b5)/C

Bb/C

fa - ther was a tai - lor, and my moth - er ran a ca - fe near the

Cdim7

C7

F

Gm7

F/A

Bb

C7sus

C7

u - ni - ver - si - ty. And she did - n't raise a fool when she raised

rit.

F

C/E

F7/Eb

Bb/D

F/C

C7

F

me.

a tempo, semplice

GOD'S SONG

(THAT'S WHY I LOVE MANKIND)

Words and Music by
RANDY NEWMAN

Slow quiet blues shuffle ♩ = 69



mf (ad lib. blues style)

Cain — slew A - bel. Seth knew not why.



For if the chil - dren of Is - rael we're s'posed to mul - ti - ply,

God's Song - 6 - 1
PF9808

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G7 Cm G7 Cm

why must an - y of the chil - dren die?— So he

G Cm G7

asked the Lord and the Lord said: "Man means noth - ing;

poco rit. *a tempo*

Cm G7 Cm C7 Fm C7

he means— less to me than the low - li - est cac - tus flow'r,— or the

Fm C7 Fm Cm G7

hum - bl - est yuc - ca tree. Chas - es 'round this des - sert 'cause he

Cm Eb7 Ab7 Cm G7 Cm G7

thinks that's where I'll be.

That's why I love man-kind."

Cm G7 Cm G7 Cm C7

"I re - coil in hor - ror—

from the foul - ness of thee,

Fm C7 Fm C7 Fm

from the squal - or and the filth,—

and the mis - er - y.

Cm G7 Cm Eb7 Ab7

How we laugh up here in heav-en

at the prayers you of - fer me.—

Cm G7 Cm

That's why I love man - kind."

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: Cm (x02310), G7 (000320), and Cm (x02310). The piano accompaniment is shown in two staves below the vocal line, with a bass line and a treble line. A fermata is placed over the final note of the vocal line.

Chris-tians and the Jews were hav-ing a jam - bo - ree;

ad lib.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The piano accompaniment continues in two staves. A fermata is placed over the final note of the vocal line. The word 'ad lib.' is written below the piano accompaniment.

Fm Cm

the Bud-dhist and the Hin - du joined on sat - el - lite T V,

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics. Above it are two guitar chord diagrams: Fm (133211) and Cm (x02310). The piano accompaniment continues in two staves. A fermata is placed over the final note of the vocal line.

G7 Cm G7 Cm

picked their four great - est priests, and they be - gan to speak. — They said, "Lord, a plague —

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics. Above it are four guitar chord diagrams: G7 (000320), Cm (x02310), G7 (000320), and Cm (x02310). The piano accompaniment continues in two staves. A fermata is placed over the final note of the vocal line.

— is on the world... Lord, no man is free.



The tem-ples that we built to you tum-bled in - to the sea.








Lord, if you won't take care of us, won't you please, please let us be?" And the









Lord said,___ and the Lord said,___

rit.


Cm  3 Cm  3 G7  Cm  3 C7 








"I burn down your cit - ies; how blind you must be.




Fm  C7  4 Fm  C7  Fm 






I take from you your chil - dren, and you say how bless - ed are we.



Cm  3 G7  Cm  3 Eb7  4 Ab7  Cm  3 G7 


You all must be cra - zy to put your - faith in me. That's why I love man - kind;



Cm  3 Fm  Cm  3 G7  Cm  3

you real - ly need - me. That's why I love man - kind."

rit.



GUILTY

Words and Music by
RANDY NEWMAN

Moderately slow blues ♩ = 60



Verse:



Yes, ba - by, I've been

mp

(with pedal)

(ad lib. blues style)

F#7



B



drink-in', and I should-n't come by, I know.

Bm



But I found my - self in trou - ble, dar - lin',

C#7 F# C#7

and I had no-where else to go. Got some

F# F#7

whis-key from the bar-man, got some

B Bm

co-caine from a friend. I just

F# D#m7 C#7

had to keep on mov - in' 'til I was back in your arms a -

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent eighth-note accompaniment in the left hand and a more melodic line in the right hand. Chord diagrams are provided above the vocal line for each system. The lyrics are: 'and I had no-where else to go. Got some whis-key from the bar-man, got some co-caine from a friend. I just had to keep on mov - in' 'til I was back in your arms a -'. There are some performance markings like asterisks and slurs in the piano part.

*mm. 9 - 13: The right hand part can be played as written, or just play the left hand, ad lib.

Chorus:

F# B B7

gain. I'm guilt - y, ba - by, I'm

Bdim7 Bm7 F# C#

guilt - y, and I'll be guilt - y all the rest of my—

F# B B7

life. How come I nev - er do what I'm—

Bdim7 Bm7 G#7

— sup - posed to do? How come noth - in that I try to do ev - er turns out



right? You know, you know

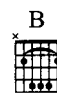
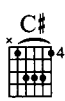
* See mm. 9 - 13.



how it is with me, ba - by. You know I just can't stand my - self,



and it takes a whole lot of med - i - cine



for me to pre-tend that I'm some-bod - y else.

I LOVE L.A.

Words and Music by
RANDY NEWMAN

Freely



Hate New York Cit-y, it's cold_ and it's damp and all_ the peo-ple dress like_

mp

Fm9



Em7



Am7(4)



C7/F



Bb/F



— mon-keys.

Let's leave Chi - ca - go to the__ es - ki-mos.

F#m9



B7(#5)



D6/E



E7



That town's a lit-tle bit too rug-ged

for you and me, you bad girl.

Medium rock $\text{♩} = 120$



Musical notation for the first system, including piano accompaniment and guitar chord diagrams for D, F#m, C#m, E, and D.



Musical notation for the second system, including piano accompaniment and guitar chord diagrams for F#m, C#m, E, and Em7.



Vocal line with lyrics: Rol-lin' down the Im-pe-ri-al High-way with a big, nas - ty

Musical notation for the piano accompaniment corresponding to the first line of lyrics.



Vocal line with lyrics: red-head at my side... San-ta A-na wind, blow-in' hot from the north and we was

Musical notation for the piano accompaniment corresponding to the second line of lyrics.

F#m E7 A E7

born to ride... Roll down the win-dow,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). It starts with the lyrics 'born to ride...' and continues with 'Roll down the win-dow,'. Above the staff are four guitar chord diagrams: F#m, E7, A, and E7. The bottom two staves are a piano accompaniment in treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

A D F#m A

put down the top, crank up the Beach_ Boys, ba-by, don't let the mu - sic stop.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'put down the top, crank up the Beach_ Boys, ba-by, don't let the mu - sic stop.' Above the staff are four guitar chord diagrams: A, D, F#m, and A. The piano accompaniment continues with the same rhythmic pattern as the first system.

E7 F#m




We gon-na ride it 'til we just can't ride it no more.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'We gon-na ride it 'til we just can't ride it no more.' Above the staff are two guitar chord diagrams: E7 and F#m. The piano accompaniment continues.

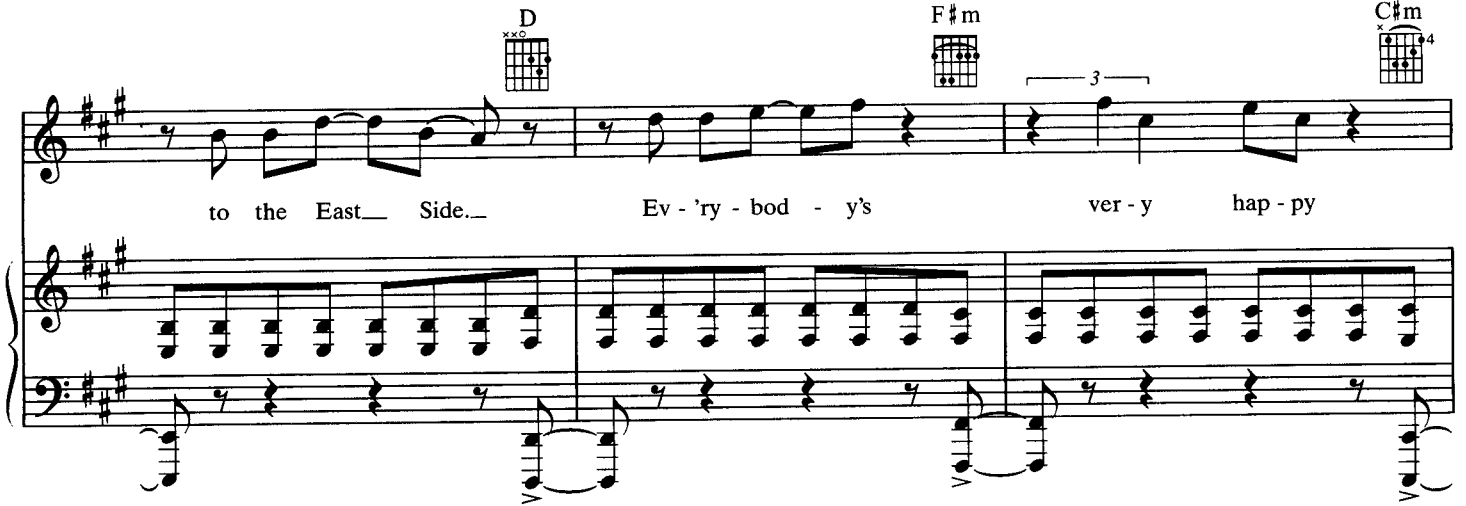
D F#m C#m E

From the South_ Bay to the Val - ley, from the West_ Side

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics 'From the South_ Bay to the Val - ley, from the West_ Side'. Above the staff are four guitar chord diagrams: D, F#m, C#m, and E. The piano accompaniment concludes the piece.

D  F#m  C#m 





to the East Side... Ev - 'ry - bod - y's ver - y hap - py



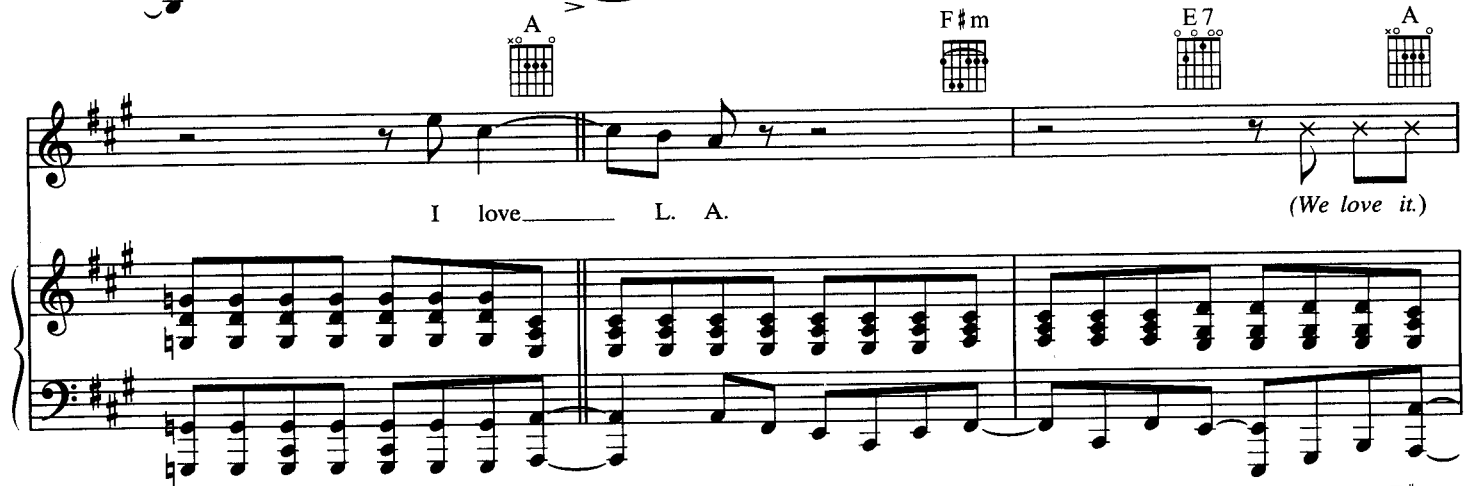
E  G 





'cause the sun is shin - ing all the time. Looks like an - oth - er per - fect day.



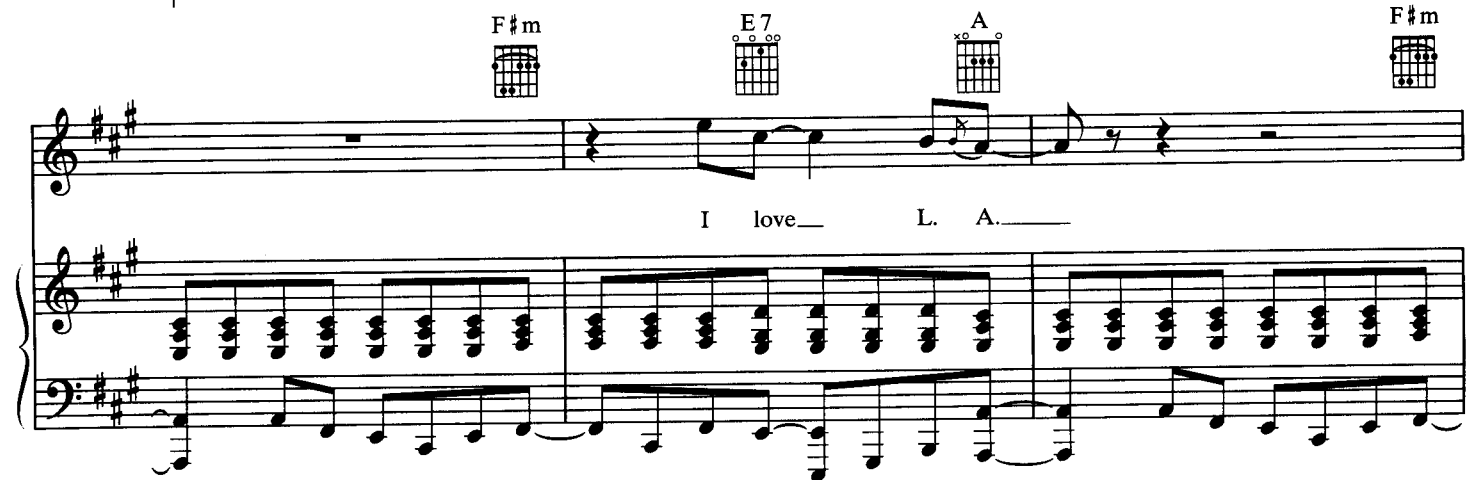
A  F#m  E7  A 

I love L. A. (We love it.)



F#m  E7  A  F#m 

I love L. A.





(We love it.) (We love it.)

The first system of music features a vocal line with two phrases of "(We love it.)" and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three sharps (F#, C#, G#).

Rag-like in "2"



f

The second system is a piano accompaniment section marked *f* (forte). It features a driving eighth-note bass line and chords in the right hand. The key signature changes to two sharps (F#, C#).



The third system continues the piano accompaniment with a similar eighth-note bass line and chords. It includes triplets in the right hand. The key signature changes to one sharp (F#).

Rock



Ah, ah, ah, ah.

mf

The fourth system features a vocal line with the lyrics "Ah, ah, ah, ah." and a piano accompaniment marked *mf* (mezzo-forte). The piano part has a steady eighth-note bass line and chords. The key signature changes to no sharps or flats.

C G7 C F

Look at that moun-tain. Look at those trees Look at that bum o-ver there, man, he's

Am C G7 Am

down on his knees. Look at these wom-en, ain't noth-in' like 'em no-where..

F Am F

Cen - t'ry Bou-le - vard. —

Am F Am

(We love it.) Vic - t'ry Bou-le - vard. (We love it.)

F G

San - ta Mo - ni - ca Bou - le - vard. (We love it.) Sixth Street. (We

G9

love it. We love it. We love it. We love it. We love — L. A.)

C Ab/C Bb/C G/C

(Guitar solo ad lib.)

(poco maestoso)
ff

C Ab/C

Bb/C



G/C



C



I love__ L. A__

Am



G7



C



(We love it.)

Am



G7



C



I love__ L. A__

Am



G7



C



(We love it.)

I LOVE TO SEE YOU SMILE

from the motion picture "Parenthood"

Words and Music by
RANDY NEWMAN

Moderate rag ♩ = 108 (♩ = ♩³)

C9 G9 A♭9 E♭9 G9 G7

mp

Detailed description: This block contains the piano introduction for the song. It features six guitar chord diagrams: C9, G9, A♭9, E♭9, G9, and G7. Below the diagrams is a musical score for piano in 4/4 time, marked 'Moderate rag' with a tempo of 108. The score consists of two staves: a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple harmonic accompaniment. The dynamics are marked 'mp'.

Verses 1-4:

C G9(#5) C C9 F F/A

1. I was born to make you hap - py; I think you're just my style...
 2.3.4. See additional lyrics

ad lib. shuffle style

Detailed description: This block contains the first verse of the song. It includes guitar chord diagrams for C, G9(#5), C, C9, F, and F/A. The vocal line is on a treble clef staff with lyrics: "1. I was born to make you hap - py; I think you're just my style..." and "2.3.4. See additional lyrics". The piano accompaniment is on a grand staff (treble and bass clefs) with the instruction "ad lib. shuffle style". There are triplet markings over the vocal line.

C G7(#5) C7 F F#dim7 C/G E7/G# A A7

Ev-'ry-where I go, — tell-in' ev-'ry-one I know,

Detailed description: This block contains the second line of the verse. It includes guitar chord diagrams for C, G7(#5), C7, F, F#dim7, C/G, E7/G#, A, and A7. The vocal line continues with the lyrics: "Ev-'ry-where I go, — tell-in' ev-'ry-one I know,". The piano accompaniment continues on the grand staff, featuring triplet markings.

1.2.
C7

D7 G7

ba - by, I love to see you smile.

3. C9 G9 Ab9 Eb9 G9 G7

4. C7 F F#dim7

In the sum - mer, in the spring - time,

C/G A7 D7

win - ter or the fall, the on - ly place I'd

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The first system includes guitar chord diagrams for D7, G7, and C7 (labeled 1.2.). The second system includes diagrams for C9, G9, Ab9, Eb9, G9, and G7. The third system includes diagrams for C7, F, and F#dim7. The fourth system includes diagrams for C/G, A7, and D7. The piano accompaniment features various textures, including triplets and arpeggiated chords.

G Am7 A#dim7 G/B

want to be is where I can see you smile at me.

Detailed description: This system contains the first four measures of the piece. The guitar part has chords G, Am7, A#dim7, and G/B. The vocal line has a triplet of eighth notes in the first measure. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

Verse 5:

C G9(#5) C C9

5. In a world that's full of trou - ble,

Detailed description: This system covers measures 5 through 8. The guitar part has chords C, G9(#5), C, and C9. The vocal line begins with a triplet of eighth notes. The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line with eighth notes and a treble line with eighth and sixteenth notes.

F F/A C G7(#5) C7 F F#dim7

you make it all worth - while. What would I do

Detailed description: This system covers measures 9 through 12. The guitar part has chords F, F/A, C, G7(#5), C7, F, and F#dim7. The vocal line has a triplet of eighth notes in measure 10. The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line with eighth notes and a treble line with eighth and sixteenth notes.

C/G E7/G# A A7 D7 G7

if I did - n't have you? I just love to see you smile.

C7 G7 C9 G9

I love to see you smile.

rit. a tempo

Ab9 Eb9 G9 G7 C6

The musical score is divided into three systems. The first system shows the vocal melody and piano accompaniment for the first two lines of the verse. The second system continues the vocal melody and piano accompaniment, including a 'rit.' (ritardando) section followed by 'a tempo'. The third system shows the piano accompaniment for the final part of the piece, ending with a double bar line.

Verse 2:

Don't want to take a trip to China.
 Don't want to sail up the Nile.
 Wouldn't want to get too far from where you are
 'Cause I love to see you smile.

Verse 3:

(Instrumental)








Verse 4:

Like a sink without a faucet,
 Like a watch without a dial,
 What would I do if I didn't have you?
 I love to see you smile.

I THINK IT'S GOING TO RAIN TODAY

Words and Music by
RANDY NEWMAN

Freely, with feeling







A 
 Bm7 A/C# 
 D 
 D/E 
 A 
 Bm7 
 Esus 




mp











(with pedal)


Verse 1:

A 
 D 
 A 
 A/C# 
 D 
 A/C# 



1. Bro - ken win - dows and emp - ty hall - ways, a pale, dead moon_ in a

E9sus 
 E9 
 A(9)/E 
 A/E 
 C#m7 
 F#m 
 D/G 
 A 
 Dsus 
 D 



sky streaked with gray. Hu - man kind - ness is o - ver - flow - ing_ and I

F#sus



Bsus



Esus



A



Bm7



A/C#



D



D/E



think it's go-ing to rain to - day.

Verse 2:



2. Scare - crows dressed in the lat - est styles, with fro - zen smiles to

E9sus



E9



A(9)/E



A/E



C#m7



F#m



D/G



A



Dsus



D



chase love a - way Hu - man kind - ness is o - ver - flow - ing and I

F#sus



Bsus



Esus



A



Bm7



A/C#



D



D/E



think it's go-ing to rain to - day.

A
x02233 N.C.

lone - ly,

lone - ly,

Am(9) F(9)

tin can at my feet. Think I'll kick it down the street.

Csus C D A D F

That's the way to treat a friend.

Verse 3:

3. Bright be - fore__ me, the signs im - plore__ me, "Help the need - y and

A D/A A D A

show them the way." Hu - man kind - ness is

E9 A C#7sus F#m

o - ver - flow - ing and I think it's go - ing__ to

D/G A7 Dsus D F#sus Bsus

rain__ to - day.

Esus A Bm7 A/C# D D/E A

I WANT YOU TO HURT LIKE I DO

Words and Music by
RANDY NEWMAN

Moderately slow blues ♩ = 60

G D Em Bm C D G D

The first system of music features a guitar part with chords G, D, Em, Bm, C, D, G, and D. The piano accompaniment is in 12/8 time, marked *mf*, and consists of a steady eighth-note bass line and a treble line with eighth-note patterns.

Verse 1:

G Bm7 C E

The first line of the verse includes guitar chords G, Bm7, C, and E. The vocal line begins with the lyrics "1. I ran out on my chil-dren,". The piano accompaniment continues with the same rhythmic pattern as the first system.

Am C D Em7 D7/F#

The second line of the verse includes guitar chords Am, C, D, Em7, and D7/F#. The vocal line continues with the lyrics "and I ran out on my wife." The piano accompaniment features a bass line with a (b) marking under the second measure.



Gon-na run out on you too, ba-by.



I done it all my life.



Ev-'ry-bod-y cried the night I left. Well, al-most ev-'ry-bod-y did.



My lit-tle boy just hung his head.

G Bm7 Em Em/D

I put my arm, I put my arms a-round his lit-tle shoul-ders,

C Am7 D Em7 D7/F#

and this is what I said; "Son-ny, I just

§ Chorus:

G D D7

want_____ you to hurt like I do. I just

Em C D D7

want_____ you to hurt like I do. I just

G Bm7/F# Bm7(b5)/F E

want you to hurt like I do. Hon-est, I

Am D To Coda G D Em Bm

do, hon-est, I do, hon-est, I do."

Verse 2: C D G Bm7

2. If I had one wish, one dream I knew would come true,

C E Am C

I'd want to speak to all the peo-ple of the

D Em7 D7/F# G Bm7

world. I'd get up there, I'd get up there on that

Em Em/D C Am7

plat-form. *(Spoken:)* First I'd sing a song or two, you know I would... Then I'll tell you what I'd

D Em7 D7/F# G Bm7

do; *(Semi-spoken:)* I'd talk to the peo-ple. I'd say, "It's a rough, rough world. It's a tough, tough world,

C E Am C

well, you know. And things don't al-ways, things don't al-ways go the way we

D



Em7



D7/F#



G



Bm7



plan. But there's one thing, one thing we all have in

Em



Em/D



C



Am7



com-mon, and it's some-thing ev-'ry one can un-der-

D.S. al Coda

D



Em7



D7/F#



Coda

G



D



Em



Bm



stand... All o-ver the world, sing a-long, I just

do."

C



D



G



IN GERMANY BEFORE THE WAR

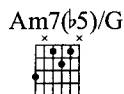
Words and Music by
RANDY NEWMAN

Freely, with feeling
N.C.



In Ger-man-y, be-fore the war, there

The first system of music features a vocal line in G minor, 7/4 time, with a tempo/style marking of 'Freely, with feeling' and 'N.C.'. The piano accompaniment is in the same key and time, marked 'mp'. The vocal line begins with a whole note G4, followed by a half rest, then a quarter note G4, and continues with eighth notes: A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment starts with a half note G2, followed by a half note G2, then a half note G2, and continues with chords: Gm, Gm, Gm, Gm, Gm, Gm.



was a man who owned a store in nine-teen hun-dred thir-ty-four, in

The second system continues the vocal line with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with chords: A7/G, A7/G, A7/G, A7/G, Am7(b5)/G, Am7(b5)/G.



N.C.



Dus-sel-dorf. And ev-'ry night at five-o-nine, he'd cross the park, down to the Rhine; he'd

The third system continues the vocal line with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with chords: Gm, Gm, Gm, Gm, A7/G, A7/G.

Am7(b5)/G Gm

(b) sit there by the shore. I'm

(b) *rit.*

G7 Csus Cm A7/D D7

look - ing at the riv - er but I'm think - ing of the sea... I'm think - ing of the sea...

a tempo

Cm/Eb Eb G7

I'm look - ing at the riv - er but I'm

Csus Cm D7 Gm

think - ing of the sea... A

($\text{M}=\text{J}^3$)

Gm G

Gm G

A7(b9)/G

Am7(b5)/G

lit - tle girl has lost her way, with hair of gold and eyes of gray, re - flect-ed in his glass-es as he

Gm

N.C.

Gm G

Gm G

A7(b9)/G

watch-es her. A lit - tle girl has lost her way, with hair of gold and eyes of gray.

Am7(b5)/G

Gm

G7

I'm look-ing at the riv-er but I'm

Csus

Cm

A7/D

D7

Cm/Eb

Eb

think-ing of the sea, I'm think-ing of the sea, think-ing of the sea.

G7 Csus Cm D7

The first system of music features a guitar introduction. The guitar part consists of a series of chords: G7, Csus, Cm, and D7. The piano accompaniment is in 4/4 time, with a melody in the right hand and a bass line in the left hand.

Gm Gm G Gm G

We lie be-neath the au-tumn sky, my

The second system contains the first line of the vocal melody. The lyrics are "We lie be-neath the au-tumn sky, my". The piano accompaniment continues with a steady bass line and a melodic line in the right hand.

A7(b9)/G Am7(b5)/G Gm

lit - tle gold - en girl and I. And she lies ver - y still.

The third system contains the second line of the vocal melody. The lyrics are "lit - tle gold - en girl and I. And she lies ver - y still.". The piano accompaniment features a more complex harmonic structure with some chromaticism.

G Gm G A7(b9)/G Am7(b5)/G Gm

rit.

The fourth system contains the final line of the vocal melody. The lyrics are "lit - tle gold - en girl and I. And she lies ver - y still.". The piano accompaniment concludes with a *rit.* (ritardando) marking.

IT'S MONEY THAT I LOVE

Words and Music by
RANDY NEWMAN

Moderate rock ♩ = 104 (♩ = $\overset{-3-}{\text{♩}}$)



The first system of the score features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. The vocal line is mostly rests, indicating the start of the song.

(sim.)

The second system continues the piano accompaniment from the first system. It features a consistent rhythmic pattern with eighth notes in the bass and chords in the treble.

Verses 1 & 2:
(semi-spoken/ad lib.)

The vocal line for the first two verses is shown. It includes two phrases, each starting with a triplet of eighth notes. The lyrics are: "1. I don't love the moun-tains, and I don't love the sea." and "2. See additional lyrics".

1. I don't love the moun-tains,
2. See additional lyrics

and I don't love the sea.

The piano accompaniment for the verses, showing the instrumental support for the vocal lines. It maintains the same rhythmic and harmonic structure as the previous systems.

And I don't love Je - sus, He nev - er done a thing for me.

I ain't pret - ty like my sis - ter, or smart like my dad,



or good like my ma - ma. (2. (Spoken): It is all right.)

Chorus 1 & 2:






2. One, two, 1. It's it's

(sim.)

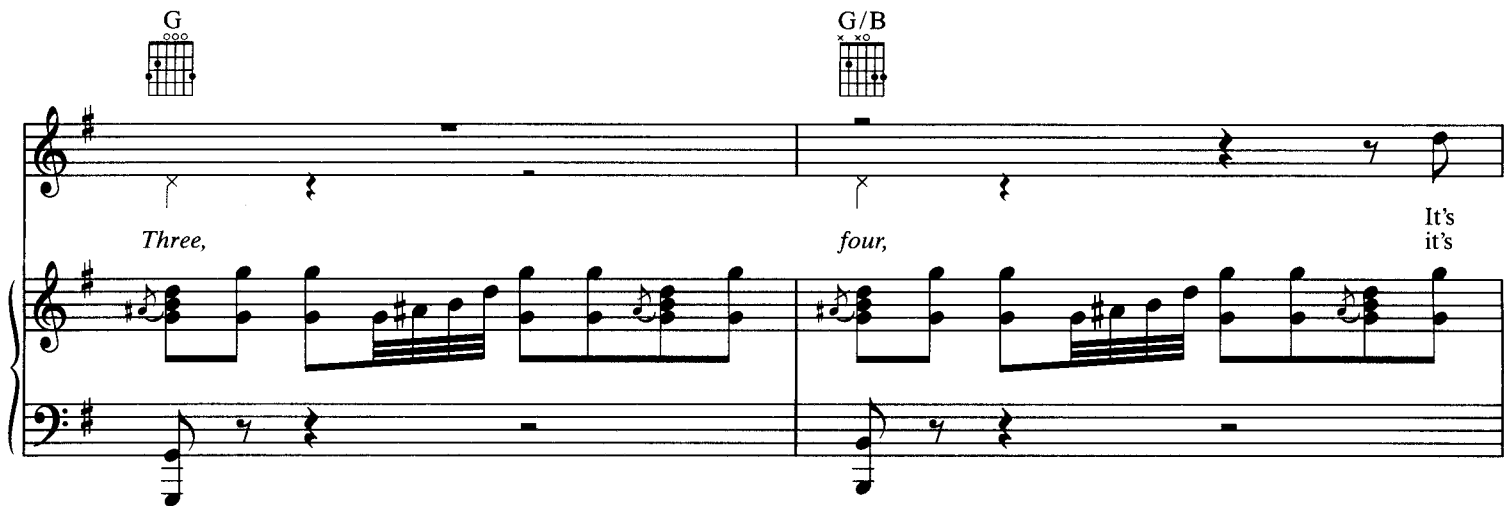
C  3  F5

mon - ey that I love.
mon - ey that I love. Wan - na kiss you.



G  G/B 

Three, four, It's it's



1.  C 3  F5 || 2.  F5

mon - ey that I love.
mon - ey that I love.



 G7

(Inst. solo)



B \flat

(ad lib.)

C

G7

To Coda \oplus

Verse 3:

3. Used _____ to wor - ry 'bout the poor, _____

but I don't wor - ry an - y - more.

Used to wor - ry 'bout the black man.

Now, I don't wor - ry 'bout the black man.

Used to wor - ry 'bout the starv - ing chil - dren of In - di - a.

You know what I say — now 'bout the starv - ing chil-dren of In - di - a. I say,

Chorus 3:

oh, — Ma - ma!

G G/B

C F5

1. It's

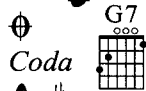
mon - ey that I love. It's

G G/B



3

mon - ey that I love.



Coda

It's

Chorus 4:



3



3

mon - ey that I love.

It's

mon - ey that I love.

It's





3

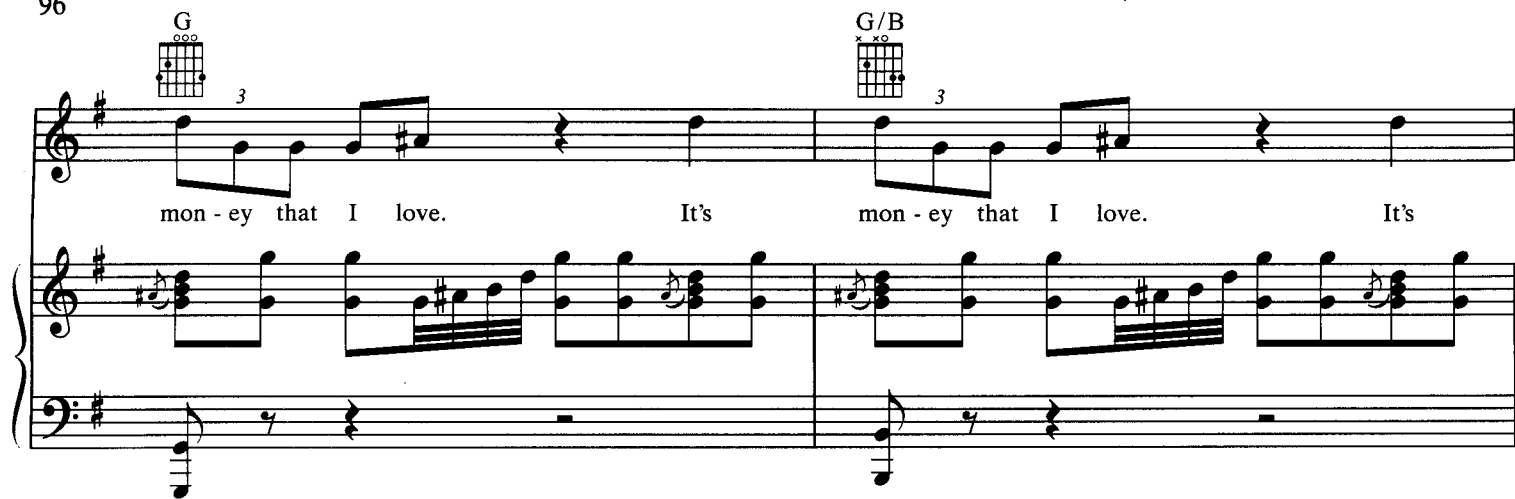




mon - ey that I love.

It's

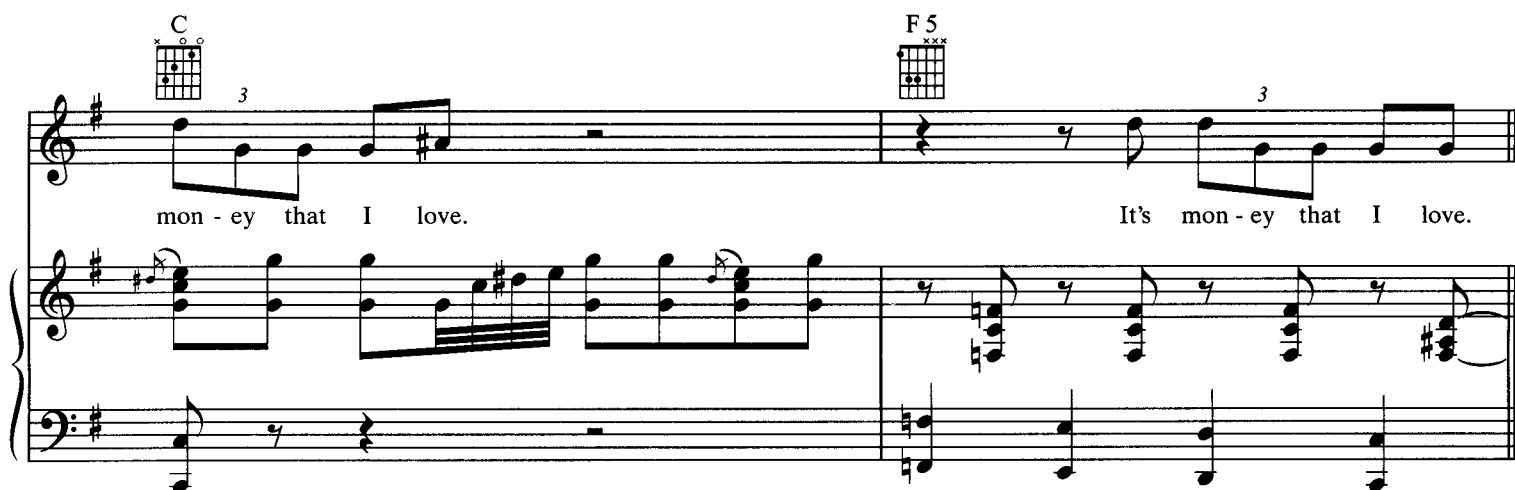
G  3  3

mon - ey that I love. It's mon - ey that I love. It's



C  3  3

mon - ey that I love. It's mon - ey that I love.



G7 

Repeat ad lib. and fade


Verse 2:

They say that money
 Can't buy love in this world,
 But it'll get you a half-pound of cocaine
 And a sixteen-year-old girl,
 And a great big, long limousine
 On a hot September night.
 Now, that may not be love,
 But it is alright.
 (To Chorus 2:)

LIVING WITHOUT YOU

Words and Music by
RANDY NEWMAN

Moderately slow ♩ = 56



1. The

mp legato, poco espressivo

(with pedal)

Verse 1:



milk truck hauls the sun up, the pa - per hits the



door. The sub - way shakes my floor and I think a - bout



— you. Time to face the dawn - ning grey—



of an - oth - er lone - ly day. Ba - by, it's so—







— hard— liv - ing with - out you. Yes, it's so—

Chorus:



— hard, — it's so — hard,

To Coda

G  C  C/D  Fmaj9 


Ba - by, it's so hard liv - ing with - out you.

rit.




G(4) 

a tempo sub. mp

Verse 2:

Bm 

2. Ev - 'ry - one's got some - thing. They're out tryin' to get some more.

Bm/E  Am  Fmaj7 

They got some - thing to get up for. But I ain't a - bout

G(4)



to. Noth - in's gon - na hap - pen.

Bm



Bm/E



Am



Noth - in's gon - na change. Ba - by, it's so hard.

G



C



G



D.S. al Coda

liv - ing with - out you. Yes, it's so



Coda G(4)







a tempo
sub. mp


LONELY AT THE TOP

(a/k/a It's Lonely At the Top)




Words and Music by
RANDY NEWMAN


Moderate two-beat $\text{♩} = 108$ ($\text{♩} = \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Gm  D7  Gm  D7 





mf *simile*

Gm  D7  Gm 



I've been a - round the world... Had my — pick of

D7  Gm  Eb 



an - y girl... You'd think I'd be hap - py, but I'm not...

Gm D7 Cm

Ev - 'ry - bod - y knows_

D7 Gm Gm/F Eb

my name, but it's just a cra - zy game_

Gm D7 Gm

Oh, it's lone - ly at the top._____

D7 Gm D7

E \flat



Gm



Cm



Gm



D7



Lis - ten to the band, they're play - ing just for me.



Gm



D7



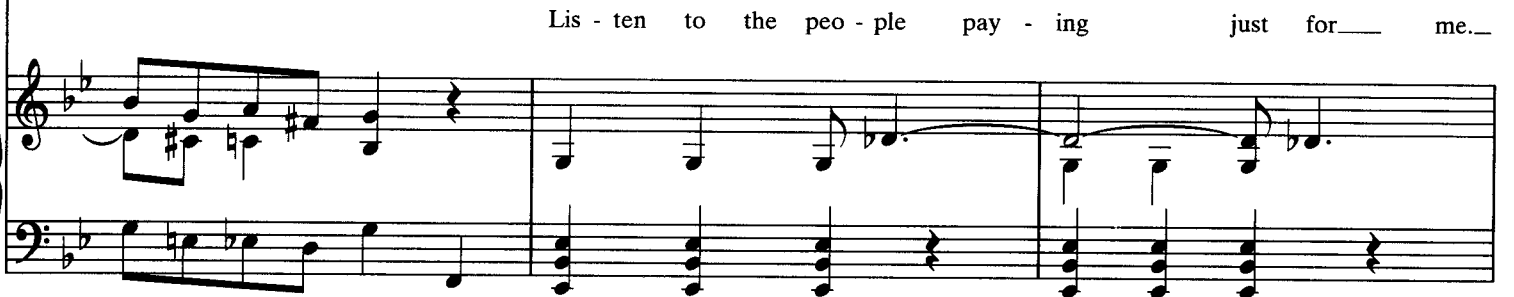
Gm



E \flat 7



Lis - ten to the peo - ple pay - ing just for me.



Gm



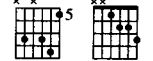
Cm



Gm



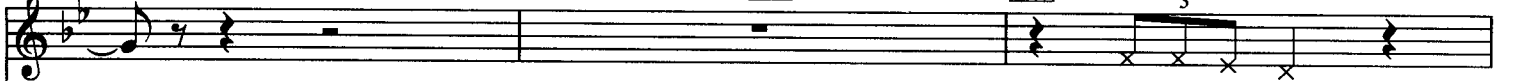
Em11 E \flat 7(b5)



D7



Cm



All the ap-*plause*,



D7



Gm



Gm/F



E \flat



and all the pa-*rades*. And all the mon-ey that I have made.





Oh, it's lone - ly at the top.---





Lis - ten, all you fools---



— out there. — Go on and love me, I — don't care. —

simile



Oh, it's lone - ly at the top. —

(b)



Oh, it's lone - ly at the top. —

(b)



Repeat and fade

—

LOUISIANA 1927

Words and Music by
RANDY NEWMAN

Moderately

G C G D7 G

poco espressivo
mf
(with pedal)

C G A7 D7 G

With a beat ♩ = 69

G G/F# Em7

What has hap-pened down here is the wind have changed..

(plus octaves ad lib.)



Clouds roll in from the north and it start to rain...



Rained real hard and it rained for a real long time;



six feet of wa-ter in the streets of E-van - ge - line.



Riv - er rose all day, the riv - er rose all night.

legato



Some peo - ple got lost in the flood, some peo - ple got a - way all right..



Riv - er has bust - ed through clear down to Pla - que - mine,

sim.



six feet of wa - ter in the streets of E - van - ge - line. Lou - i - si -



an - a, Lou - i - si - an - a, they're tryin' to wash..

poco maestoso

C (9)

D7sus

C/E

G/D

C

C/D



us a - way, they're tryin' to wash us a - way. Lou - i - si -



an - a, Lou - i - si - an - a, they're tryin' to wash.

C (9)

D7sus

C/E

G/D

C



us a - way, they're tryin' to wash us a - way.



Pres - i - dent Coo - lidge come down in a rail - road train_ with a

sim.

A7 C/D C/G G C

lit - tle fat man with a note - pad in his hand.

G D/F# Em7

Pres - i - dent say, "Lit - tle fat man, is - n't it a shame what the

sim.

A7 C/D G G/B C C/D

riv - er has done to this poor crack - er's land?" Lou - i - si -

G Bm7/F# B7/F# Em G7/D

an - a, Lou - i - si - an - a, they're tryin' to wash -

C (9) D7sus C/E G/D C C/D

us a - way, they're tryin' to wash us a - way. Lou - i - si -

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are six guitar chord diagrams: C (9), D7sus, C/E, G/D, C, and C/D.

G Bm7/F# B7/F# Em G7/D

an - a, Lou - i - si - an - a, they're tryin' to wash.

This system contains the next two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are five guitar chord diagrams: G, Bm7/F#, B7/F#, Em, and G7/D.

C (9) D7sus C/E G/D C G/B

us a - way, they're tryin' to wash us a - way. They're tryin' to wash.

This system contains the next two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are six guitar chord diagrams: C (9), D7sus, C/E, G/D, C, and G/B.

A7 C/D G C G

us a - way, they're tryin' to wash us a - way.

rit.

This system contains the final two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, ending with a *rit.* (ritardando) marking. Above the vocal line are five guitar chord diagrams: A7, C/D, G, C, and G.

MAMA TOLD ME NOT TO COME

Words and Music by
RANDY NEWMAN

Moderately bright ♩ = 130



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

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

1. "Will you have

♩ Verse:



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

whis - key with your wa - ter or sug - ar with your tea?" What are...
2. O - pen up this win - dow, let some air in - to this room. I think...
ra - di - o is blast - ing, some - one's beat - ing on the door. Our host -

— these cra - zy ques - tions that the're ask - ing of me? This is —
 — I'm al - most chok - ing on the smell of stale per - fume. That cig -
 — ess is not last - ing, she's out on the floor. I've seen —

— the wild - est par - ty that there ev - er could be. — Oh, don't —
 — a - rette you're smok - ing 'bout to scare me half to death. O -
 — so man - y things that I ain't nev - er see be - fore. I don't —

— turn on the light, 'cause I don't wan - na see. — }
 — pen up the win - dow, let me catch my breath. — }
 — know what it is, but I don't wanna see no more. }

Chorus:



Ma - ma told — me not to come. Ma - ma told —



— me not to come. Ma-ma said that ain't the way to have fun.

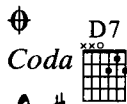
To Coda



1. 2.

D.S. al Coda

3. The



MARIE

Words and Music by
RANDY NEWMAN
Original String Arrangement by
Nick DeCaro

Slowly, with much expression ♩ = 76



mf legato

3



You



looked like a prin - cess the night we met, with your

mp



hair piled up high. I will nev - er for - get.

Marie - 5 - 1
PF9808

F#m7 B7 E7sus E

I'm drunk right now, ba - by, but I got - ta be

F#m7 B7 E7sus E7

or I nev - er could tell you what you mean to me.

C#7 F#7sus F#7 B7sus B7

I loved you the first time I saw you,

E7sus E7 F#m F#m/E

and I al - ways will love you, Ma - rie.



I loved you the first time I saw _____ you,



and I al-ways will love you, Ma - rie. You're the



song that the tree sings when the wind _____ blows. You're a



flow - er, you're a riv - er, you're a rain - bow.

F#m7 B7 E7sus E7

Some-times I'm cra - zy, but I guess you know,

F#m7 B7 E7sus E7

and I'm weak and I'm la - zy and I hurt you so.

F#m7 B7 E7sus E7

And I don't lis - ten to a word you say.

F#m7 B7 E7sus E7

When you're in trou-ble, I turn a - way.

C#7 F#7sus F#7 B7sus B7

But I love you, and I loved you the first time I saw you.

E7sus E7 F#m F#m/E

And I al-ways will love you, Ma - rie.

C#7 F#7sus B7sus B7

I loved you the first time I saw you,

E7sus E7 A D/A A

and I al-ways will love you, Ma - rie.

MIAMI

Words and Music by
RANDY NEWMAN

Moderately ♩ = 114

Cm(9)
xxx 8



Cm(#5)
xxx 8

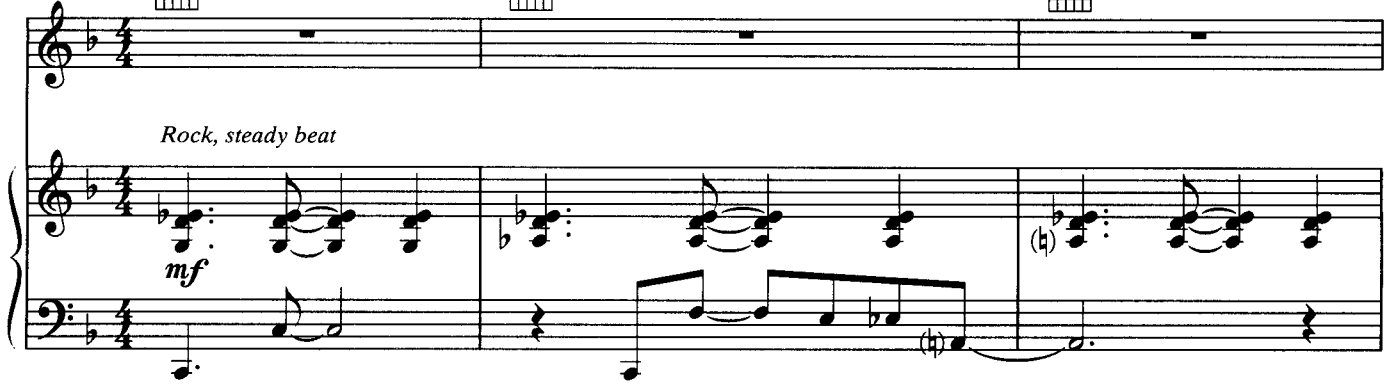


Cm 6/9
xxx 8



Rock, steady beat

mf



Cm(#5)
xxx 8



Cm(9)
xxx 8



Cm(#5)
xxx 8




♩ Verse:

Cm 6/9
xxx 8



Cm(#5)
xxx 8



Fm



F




Fm



1. There's a girl o - ver there

(*ad lib.*)





with the rhy-thm ev - 'ry-where. She's a ver -



y fine girl, she's been aw - f'ly nice to me.



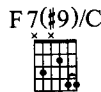
When we walk, as we some - times do,



all the way out Col-lins Av - e - nue, well, it's ver - y, ver - y fine.



Ver - y, ver-y spe-cial. Ver - y... Gee, I love...



Mi - am - i! It's so nice and hot and ev - 'ry build-ing's so



pret - ty and white. And I al - ways get in - to so much trou-ble when I'm



down there. I know these

Dm



G9



two old stiffs_ live on the wa - ter - way. That's where I

C9



To Coda Φ

like to stay when I'm_____ down

Slightly slower/feel in "2"

Chorus:

F6



in Mi - am - i.

G7sus



G7



Cm7



C7



Blue_____ day. Best dope in the world



and it's free. Mi -



am - i. Blue day.



Put on your short - ie shorts, your Ha-wai - ian shirt and come down!

D.S. al Coda



2. There's a man

a tempo

Coda

N.C.

F6



street in

Chorus:

F6



(as before)

G7sus



G7



Mi - am - i. Blue day.

Cm7



C7



Best dope in the world and it's

A♭maj7



F6



free. Mi

G7sus



G7



Cm7



am - i. Blue day.

Slower feel, in "2", rag-like



Put on your short - ie shorts, your Ha - wai - ian shirt and come down!

Repeat ad lib. and fade



Verse 2:

There's a man over there
 With the conch in his hair.
 He's a very bad man.
 Don't look now!
 He's really very bad.
 And his name's Medina
 And he comes from Argentina.
 See that little dog there with him?
 Well, he treats it just like it was his little boy.
 Oh, I love Miami!
 It's so hot
 And the women down here are so impure.
 I love to hang around the big hotels
 And sleep in the sun all day.
 I know this double-jointed guy
 With the circus in Saint Pete.
 He's with me now.
 He says hello from Fourteenth Street in . . .
 (To Chorus:)

OLD MAN

Words and Music by
RANDY NEWMAN

Slow, freely with feeling (♩ = 76)

E A/E E B7 G#m E

Ev - 'ry - one has gone a - way. Can you hear me? Can you hear me?

mp

(with pedal)

A/E E D/A G#m E

No one cared e - nough to stay. Can you hear me? Can you hear me? You

A E F#m7/E A

must re - mem - ber me, old man, I know that you can if you try. So just

E A/E F#7sus F#7 A A/B E

o - pen up your eyes, old man. Look who's come to say good - bye.

B7 E/B E7/G# A F#7 A/E 1. E 2. E

The





legato, espressivo

Bm/A A E A(9)

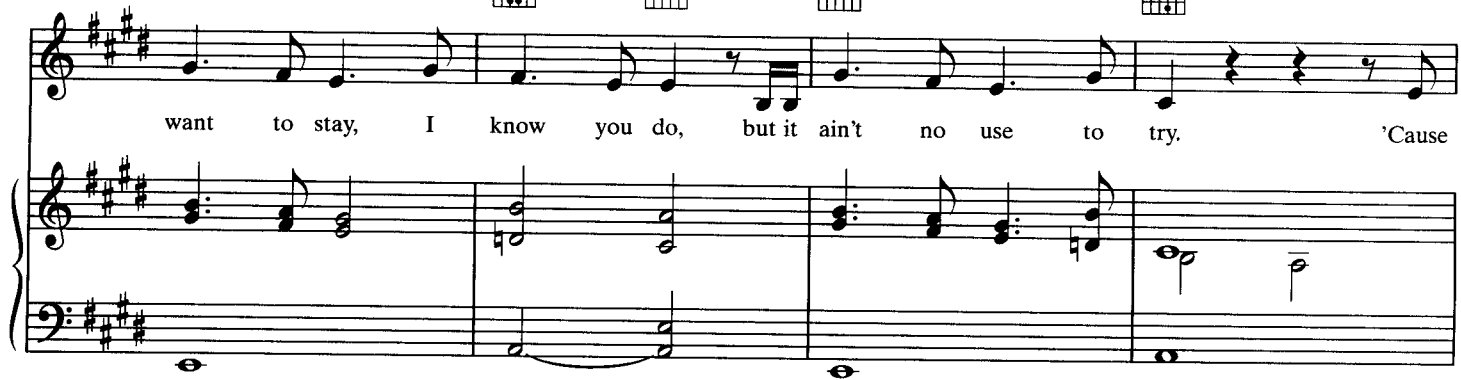
sun has left the sky, old man, the birds have flown a - way. And








Esus E F#7sus F#7 A A/B E

no one came to cry, old man, good - bye, old man, good - bye. You

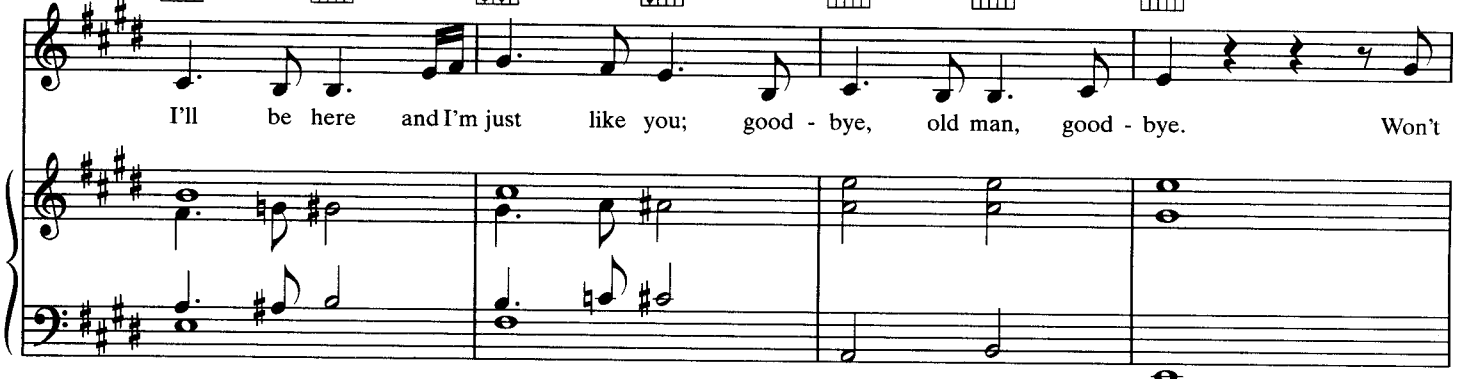
Bm/A  A  E  A(9) 






want to stay, I know you do, but it ain't no use to try. 'Cause



Esus  E  F#7sus  F#7  A  A/B  E 









I'll be here and I'm just like you; good - bye, old man, good - bye. Won't




A/B  E/B  B7  E  A/C# 

be no God to com-fort you. You taught me not to be-lieve that lie. You don't need an-y-bod-y; no -



E/B  A  F dim7  G#m/F#  Gmaj13  F dim7  F#m6  E/G 

bod-y needs you. Don't cry, old man, don't cry. Ev - 'ry-bod - y dies.

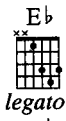


ONE MORE HOUR

from the motion picture "Ragtime"

Words and Music by
RANDY NEWMAN

Moderate, simple waltz ♩ = 92

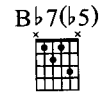


legato

One more hour, one more

mp

(sim.)



day, one more mid - night



fade a - way. One more

poco rit. *a tempo*

Chord diagrams: $A\flat/E\flat$, $E\flat$, G

sad song play for

Chord diagrams: $A\flat$, C , $G\flat$, Fm , G , Dm

me. One more sad

rit. *a tempo* *(non-legato)*

Chord diagrams: $A\dim7$, $E\flat/B\flat$, $B\flat7$, $E\flat/B\flat$, $A\flat$

song play for me; won't you

rit.

Chord diagrams: $E\flat/B\flat$, $B\flat7$, $To Coda$, $E\flat$, $E\flat maj7$, $E\flat maj7$, $E\flat$

play for me?

a tempo

Ebmaj7



Bb7sus



Fm7/Bb



First system of musical notation. The vocal line consists of six measures of whole notes. The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines. Dynamics include piano (p.) and piano fortissimo (pp.).

Bb7(b5)



Bb9



Fm7/Bb



Bb7



Bb(9)



D.S. al Coda

Second system of musical notation. The vocal line continues with six measures of whole notes. The piano accompaniment includes a bass line with eighth notes and a treble line with chords. Dynamics include piano (p.) and piano fortissimo (pp.).

poco rit.

Coda



Third system of musical notation. The vocal line has a long note with a fermata and the text "me." below it. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Dynamics include piano fortissimo (pp.), piano (p.), and piano accelerando (*poco accel.*).

(legato)

poco accel.

Fourth system of musical notation. The vocal line has a long note with a fermata. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Dynamics include piano fortissimo (pp.) and piano (p.).

rit.

POLITICAL SCIENCE

Words and Music by
RANDY NEWMAN

Rubato, freely



No one likes us, I don't know why. We

mp



may not be perfect, but heaven knows we try. But all around e-ven our

(ad lib.)



big friends put us down. Let's drop the big one and see what happens. We

A tempo-easy shuffle (♩ = ♩³)



give them mon - ey, but are they grate - ful?



No, they're spite - ful and they're hate - ful. They



don't re - spect us so let's sur - prise 'em. We'll



drop the big one and pul - ver - ize 'em.



A - sia's crowd - ed and Eu - rope's too old. Af - ri - ca is far too hot and



Can - a - da's too cold. South A - mer - i - ca stole our name. Let's



drop the big one, there'll be no one left to blame us.



We'll save Aus - tra - lia. Don't wan - na hurt no kan - ga - roo.

(poco sostenuto)



3

We'll build an all A - mer - i - can a -

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



muse - ment park there.

They got surf - in' too.

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



Boom goes Lon - don and boom Pa - ree.

More room for you and more

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



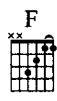
room for me.

And ev - 'ry cit - y the whole world 'round will

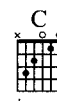
Musical notation for the fourth system, including vocal line and piano accompaniment.



just be an - oth - er A - mer - i - can town. Oh, how peace -

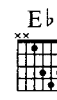
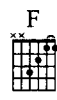
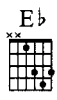
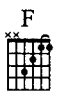
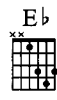


ful it - 'll be. We'll set ev - 'ry - bod - y free. You'll wear a



Jap - a - nese ki - mo - no and there'll be I - tal - ian shoes for me. They all

Slower, rubato



hate us an - y - how. So let's drop the big one now. Let's drop the big one now.

REAL EMOTIONAL GIRL

Words and Music by
RANDY NEWMAN

Slowly ♩ = 66

G G7/B C C/E F(9) F/A

She's a real e - mo - tion - al girl.

legato
mp
(with pedal)

G/B G7 C G/B Am Bm7(b5) E7

She wears her heart on her sleeve. Ev-'ry lit-tle thing you

A^{sus2}_{sus4} Am C/G G/F F Fm/Ab E7/G#

tell her, she'll be - lieve. She real - ly will...

Am Am/G D7/F# Fm6

She e - ven cries _____ in her sleep, I've heard her

C/G C/E G/F C/G Dm7 G7

man-y times be - fore. I nev-er had a girl who loved me

Gm9 C7 F C/G C/E F(9)

half as much as this girl loves me. She's real e - mo - tion - al ... For

rit. *a tempo*

A sus2 sus4 Am G/F C/G Ab

eigh - teen years she lived at home, she was Dad - dy's lit - tle girl,

slower, poco rubato

Cm/G C/G Ab dim7 Am C/G F(9)

and Dad - dy helped her move out on her own. She

Am F Cm/G C/G D7/A Dm7(b5)

met a boy; he broke her heart... Now, she lives a - lone... And she's

a tempo

C/G Am7 G/F F G G7/B

ver - y, ver - y care - ful. Yes, she is.

rit.

C C/E F(9) F/A

She's a real e - mo - tion - al girl.

a tempo

G/B G7 C G/B Am Am/G

She lives down deep_ in - side her - self. She turns on eas - y, it's like a

D7/F# Fm6 C/G

hur - ri - cane. You would not be - lieve_ it.

G/F F C/G C/E

You got - ta hold on tight to her. She's a real e - mo - tio - nal

F(9) G C

girl.

REDNECKS

Words and Music by
RANDY NEWMAN

Freely
N.C.

First system of musical notation. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Last night, I saw Les - ter Mad - dox on a T V show with some". The piano accompaniment is in grand staff (treble and bass clefs). The first measure of the piano part contains a whole rest in both staves. The second measure starts with a piano dynamic marking (*mp*) and features a chord in the right hand and a single note in the left hand. The third measure continues with a similar accompaniment.

Second system of musical notation. The vocal line continues with the lyrics: "smart - ass New York Jew. And the Jew laughed at Les - ter Mad - dox". The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Third system of musical notation. The vocal line continues with the lyrics: "and the au - di - ence laughed at Les - ter Mad - dox too. Well, he may be a fool, but he's". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

our fool. If they think they're bet-ter than him, they're wrong.— So, I went to the park and I took some

poco ad lib.

pa-per a-long and that's where I made this song.— We

rit.

Moderately, strong beat ♩ = 112

talk real— fun - ny down here. We drink too— much— and we

poco ad lib. *sim.*

laugh too loud.— We're too dumb to make it in no north-ern town and we're



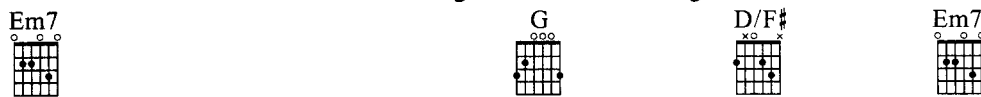
keep-in' the nig - gers down. We got no-necked oil - men from



Tex - as, good old boys_ from Ten - nes - see,



col-lege men from L. S. U.____ Went in dumb, come out_



__ dumb too.____ Hus-tlin' round At-lan-ta in their al-li-ga-tor shoes, get-tin'



drunk ev - 'ry week-end at the bar - be - cues, and they're keep-in' the nig - gers down.



We're red - necks. We're red - necks. We



don't know our ass from a hole in the ground... We're red - necks. We're red -



N.C.

necks and we're keep-in' the nig - gers down.

Break:

Now, your north - ern nig - ger's a

Ne-gro. You see, he's got his dig - ni - ty.

G D/F# Em7 A7 C/D

Down here, we're too ig - no - rant to re - al - ize the North has set the nig - ger free.

G D7 (semi-spoken/chanted) G D/F#

Yes, he's free to be put in a cage in Har -

poco ad lib.

Em7 G D/F#

lem in New York Cit - y. He's free to be put in a cage on the

Em7 G D/F#

South Side of Chi - ca - go and the West Side. He's free to be put in a cage in



Hough in Cleve - land. He's free to be put in a cage in East -

poco a poco cresc.



Saint Lou - is. He's free to be put in a cage in Fill -



more in San Fran - cis - co. He's free to be put in a cage in Rox -



bur - y in Bos - ton. They're gath-'rin' 'em up from miles a-round.

ff



N.C.



Keep-in' the nig - gers down. We're red - necks. We're red -



necks. We don't know our ass from a hole in the ground... We're red -



necks. We're red - necks and we're keep - in' the nig - gers down...



We are keep-in' the nig - gers down...

rit.

SAIL AWAY

Words and Music by
RANDY NEWMAN

Slowly $\text{♩} = 69$

N.C.

In A - mer - i - ca you'll get food to eat,

won't have to run through the jun - gle and scuff up your feet.

You'll just sing a - bout Je - sus and drink wine all day;

it's great to be an A - mer - i - can.

With a beat

Ain't no lion or ti - ger, ain't no mam - ba snake,

F Dm7 G7sus

just the sweet wa - ter - mel - on and the buck - wheat cake.

F/C F

Ev - 'ry - bod - y is as hap - py as a man can be;

Dm7 G7sus



climb a-board, lit - tle wog, sail a - way with me. Sail a -

Slight gospel feel



way. Sail_ a - way. We will cross_ the might-y o - cean in - to Charles-ton



Bay. Sail a - way. Sail_ a - way. We will cross_



the might-y o - cean in-to Charles-ton Bay.



In A - mer - i - ca _____ ev - 'ry man is free



to take care_ of his home and his fam - i - ly.____



You'll be as hap-py as a mon-key in a mon - key tree;_



you're all gon - na be an A - mer - i - can. Sail a -

way. Sail a - way. We will cross_ the might-y o - cean in - to Charles-ton

Bay. Sail a - way. Sail a - way. We will cross_

the might - y o - cean in - to Charles - ton Bay.

poco rit. *a tempo*

Guitar Chords: Bb, F/C, Dm7, G7, Bb/C, F, Bb, Bdim7, F/C, Dm7, G7, Bb/C, F, Dm7, G7sus, F/C, F

SAME GIRL

Words and Music by
RANDY NEWMAN

Moderately ♩ = 82

Am Am7 B \flat /A E7/A

mp
sempre espressivo, legato

Am (with pedal) Am7 B \flat /A E7/A

(with pedal)

You're

Am E7/A Am7 B/A

(sim.)

still the same girl you

F(9)/A Asus Am

al - ways were. You're



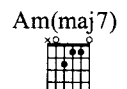
still the same girl you








al - ways were.



Few more nights on the street, that's all.







Few more holes in your arm...

F  Dm  Dsus  D  Dm 






Few more years _____ with me, _____ that's all. You're

poco rit.








Am  E7/A  Am7  B/A 

still the same girl.

a tempo

Dm7/A  Dm(4)/A  G/A  Asus  Am 

With the same sweet smile _____ that you al - ways had,

Dm7/A  Dsus4/A  Am  D/A  E/A  F/A  G/A 

and the same blue eyes _____ like the sun,

poco rit.



and the same clear voice _____ that I al - ways ... You're still

poco rit. *a tempo*



the same girl that I

rit.



love.

a tempo



SANDMAN'S COMING

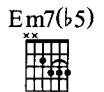
from Randy Newman's FAUST

Words and Music by
RANDY NEWMAN

Slowly ♩ = 72



legato, espressivo
mp
(with pedal)



Close your



eyes now, — lit-tle girl. They don't want to hear you

C7 Cm7(b5) Ebmaj7 Bb/D C7

cry - in'. You nev - er had a chance, you nev - er had a

Gm Dm/F Eb Eb/D Gm/D Eb/Bb

chance. It's a great big dirt - y

Gm Dm/F Ebmaj7 Dm7 C7sus C7

world. If they say it's not, they're ly - in'.

Ebmaj7 Bb(9)/D C7 F7 Bbm7 Ab7/Bb

Sand - man's_ com - in' soon, you know he's com - in' soon.

G \flat 7/B \flat F7/B \flat B \flat m7 A \flat 7/B \flat G \flat 7/B \flat F7/B \flat

This system contains guitar chord diagrams for G \flat 7/B \flat , F7/B \flat , B \flat m7, A \flat 7/B \flat , G \flat 7/B \flat , and F7/B \flat . The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a 3/4 time signature.

Gm D7/F \sharp B \flat /F C \flat (9)

Close your eyes and dream a lit - tle dream for you and

This system includes guitar chord diagrams for Gm, D7/F \sharp , B \flat /F, and C \flat (9). The vocal line begins with the lyrics "Close your eyes and dream a lit - tle dream for you and". The piano accompaniment continues with the melody and bass line.

B \flat B \flat 7 Em7(\flat 5) A7 Dm7 G

me. Dream your - self a place where you can

This system features guitar chord diagrams for B \flat , B \flat 7, Em7(\flat 5), A7, Dm7, and G. The vocal line continues with the lyrics "me. Dream your - self a place where you can". The piano accompaniment provides harmonic support.

Cm C \flat (9)

go. Ba - by, you nev - er know... Close your_

rit.

This system includes guitar chord diagrams for Cm and C \flat (9). The vocal line concludes with the lyrics "go. Ba - by, you nev - er know... Close your_". The piano accompaniment ends with a *rit.* (ritardando) marking and a fermata.

Gm A7 Bb/F Bbmaj7 Bb7 Ebmaj9 Bb(9)/D

eyes now, lit-tle girl. Go to sleep, my lit-tle

a tempo

C7sus C7 Cm7(b5) Ebmaj7 Bb(9)/D C7 Eb/F

ba-by. Sand-man's com-in' soon, you know he's com-in'

Gm Dm/F Eb Db Ebmaj7 Bb/D

soon. Sand-man's com-in' soon,

C7 F7 Bbm7 Ab7/Bb Gb7/Bb F7

you know he's com-in' soon.

rit.

SHORT PEOPLE

Words and Music by
RANDY NEWMAN

Moderate shuffle ♩ = 104 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)



Instrumental introduction for guitar and piano. The guitar part consists of four measures of chords: A, F#m7, B7, and E7sus. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *sim.*



Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Short peo-ple got no rea-son, short peo-ple got no rea-son,". The piano accompaniment continues with the same rhythmic pattern as the introduction. A note in the bass line is marked "(plus octaves ad lib.)".



Vocal continuation and piano accompaniment. The vocal line continues with: "short peo-ple got no rea-son to live. They got". The piano accompaniment remains consistent with the previous sections.



lit - tle hands, lit - tle eyes, they walk a - round. tell - in'



great big lies. They got lit - tle nos - es and ti - ny lit - tle teeth. They wear



plat - form shoes on their nas - ty lit - tle feet. Well, I don't want no



short peo - ple, don't want no short peo - ple,

A F#m7 B7 E7sus A F#m7

don't want no short peo-ple 'round here.

B7 E7sus Dmaj7 C#m7

Short peo-ple are just the same as

Bm7 D/E Dmaj7 C#m7

you and I. (A fool such as I.) All men are broth-ers un - til the day.

Bm7 D/E A F#m7

they die. It's a won-der-ful world. Short peo-ple got no - bod-y,

B7 E7sus A F#m7

short peo-ple got no - bod - y, short peo-ple got no - bod - y to love..

B7 E7sus A

They got lit - tle ba - by legs, they

A7/G D/F# F7

stand so low you got to pick 'em up___ just to say hel - lo.___ They got

A A7/G D/F#

lit - tle cars___ that go beep,___ beep, beep, they got lit - tle voic - es go - ing



peep, peep, peep. They got grub-by lit - tle fin - gers and dirt - y lit - tle minds,



they're gon-na get you ev - 'ry time.. Well, I don't want no short peo-ple,



don't want no short — peo - ple, don't want no short peo - ple 'round



here.

Repeat ad lib. and fade

SIMON SMITH AND THE AMAZING DANCING BEAR

Words and Music by
RANDY NEWMAN

Moderately fast with a slight swing feel ♩ = 140

The musical score is presented in three systems, each with a guitar chord diagram above the first staff and piano accompaniment below. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** Features a G major chord (000233) and a D7 chord (xx0232). The piano part begins with a mezzo-forte (*mf*) dynamic. The first staff shows a whole rest for two measures, followed by a whole rest for two measures.
- System 2:** Features a G major chord (000233), a B7 chord (x21232), and an E minor chord (022040). The piano part continues with a rhythmic accompaniment. The first staff shows a whole rest for two measures, followed by a whole rest for two measures.
- System 3:** Features an A7 chord (x02020) and a D7 chord (xx0232). The piano part concludes with a melodic line in the right hand and a bass line in the left hand. The first staff shows a whole rest for two measures, followed by a whole rest for two measures.

G D G7 C Em A7

I may go out to - mor - row if I can bor - row a coat.

p

C D G D G7 C

to wear. Oh, I'd step out in style with my sin -

Em A7 C D G7

cere smile and my danc - ing bear. Out - ra - geous, a - larm -

mp

C7 A7 D7

ing, cou - ra - geous, charm - ing. Oh, who -

G E7 Am D9 G G7(b9)

— would think a boy and bear would be well ac - cept - ed ev -

C F7 G E7 Am D9

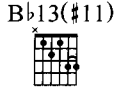
'ry - where. It's just a - maz - ing how fair peo - ple can be.

G D G Bm G D G Bm

—

G D6 Db7(b9) Cmaj7 B7(#5) Bb13(#11) A7

Seen at the nic - est plac - es where well fed fac - es all stop



to stare? — Mak - ing the grand - est en - trance is Si -



mon Smith_ and his danc - ing_ bear_ They'll love_ us, won't_



— they? They feed_ us, don't_ they? Oh, who_



— would think_ a boy_ and bear_ would be well_ ac - cept - ed ev -

C F7 G E7 Am D9

'ry - where?.. It's just a - maz - ing how fair peo-ple can be..

G D G Bm G F#m11 B7(#5)

Em7 A7 C/D D7 G F#m11 B7(#5)

Em7 A7 D7 G7

Who needs mon -

mf

C7 A7 D7

ey when you're fun - ny? The big -

G E7 Am D9 G G7(b9)

at - trac - tion ev - 'ry - where_ will be Si - mon Smith_ and his danc -

C F7 G E7 Am7 D7

ing bear. It's Si - mon Smith_ and the a - maz - ing danc - ing

rit.

Much faster

G F#m11 B7(#5) Em7 A7 C/D G

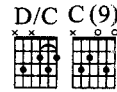
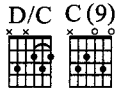
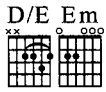
bear.

SONG FOR THE DEAD

Words and Music by
RANDY NEWMAN

Moderately slow $\text{♩} = 76$

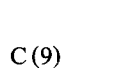
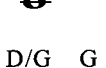
The musical score is arranged in three systems. Each system includes a guitar part with chords and a piano accompaniment with a vocal line. The guitar chords are: D/E Em, D/E Em, D/E Em in the first system; D/E Em, D/E Em, D/E Em in the second system; and D/G G, D/G G, D/E Em in the third system. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line includes the lyrics: "Deep in the field, ___ a", "lone sol - dier stands ___", and "with mud on his boot". Dynamics include *mp*, *(sim.)*, *mf*, and *mp*. Pedal markings are present at the end of each system.



and blood on his hands... They

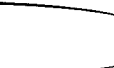


left him be - hind... to bur - y the dead...







and to say a few words... on be - half... of the lead - er - ship.


poco rit.





Par - don me, boys... if I

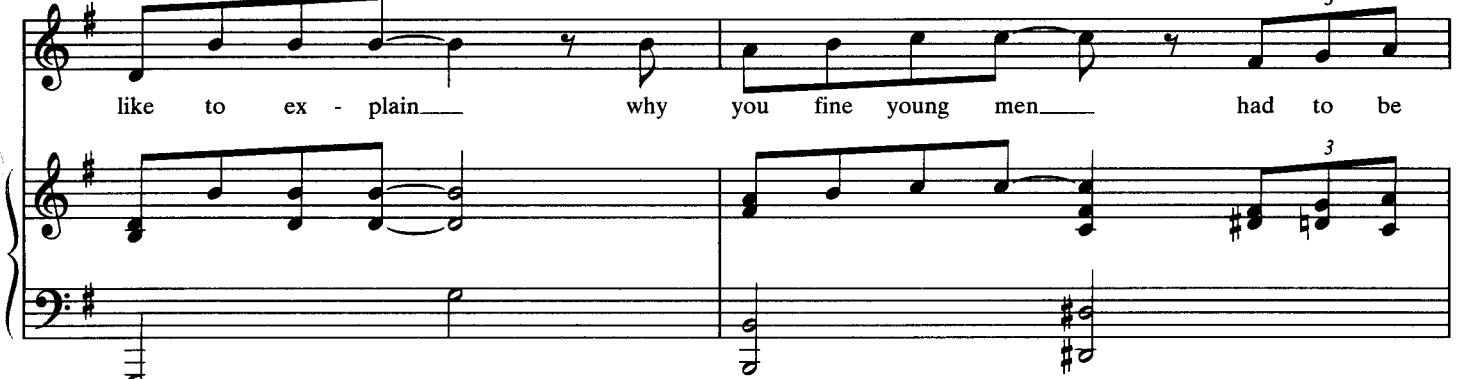
D  G/B  G/D  C(9) 






slip off my pack_ and sit for a while_ with you. I'd




G  B7 

like to ex - plain_ why you fine young men_ had to be



E^{sus2}  ^{sus4}  Em/D  D/C  C 

blown a - part to de - fend this mud - hole. Now,



G  Cm/G 

our coun - try, boys, though it's quite far a - way, found it - self



E sus2 sus4 Em/D D/C C(9) G G/F

jeop - ard - ized, en - dan - gered, boys, by these ver - y gooks who

cresc.

E7 A7sus A7 D7

lie here be - side you, for - ev - er near. For - ev - er... We'd

rit.



G Cm/G G/B G/D

like to ex - press_ our deep ad - mi - ra - tion_ for your cour - age un - der


delicately





C(9) G/D B7/D# Em Em/D

fire, and your will - ing - ness_ to die for your


C (9)  D 







coun - try, boys. We won't for - get. We









D/E  Em  D/E  Em 


won't for - get.



D/C  C (9)  D/C  C (9)  D/E  Em 



D/E  Em  D/E  Em  Em9 



YOU CAN LEAVE YOUR HAT ON

Words and Music by
RANDY NEWMAN

Moderate rock ♩ = 92



Bm7



You Can Leave Your Hat On - 6 - 1
PF9808

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(semi-spoken throughout)

Ba-by, take off your coat—

real— slow.

Ba - by, take off your shoes;—

yeah,

I'll take your shoes.

Ba - by, take off your dress,

yes, — yes, yes.

You can

(fill, ad lib.)



leave your hat on. You can leave your hat on. (ad lib.)



You can leave your hat on. sfz

Go on o-ver there, turn on the light. (ad lib.) No, all the lights. (sub. ff)

Come back here. Stand on this chair, that's

E13

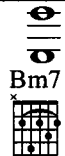
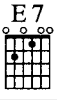


— right. Raise your arms up to—

— the air, shake— 'em.

You give me a rea-son to live. You give me a rea-son to live. You give me a rea-son to live.

You give me a rea-son to live.—



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is mostly silent in this system.

The second system of music includes a vocal line with the lyrics "Sus - pi - cious minds are talk - ing,". The piano accompaniment continues with the same eighth-note pattern. The vocal line begins with a quarter rest, followed by the melody.

The third system of music includes a vocal line with the lyrics "try'n' to tear us a - part. They say that my love.". The piano accompaniment continues. The vocal line has a quarter rest at the beginning of the system.

The fourth system of music includes a vocal line with the lyrics "— is wrong,— they don't know what love is.". The piano accompaniment continues. The vocal line starts with a quarter rest.

They don't know what love is.

mf *f*

G5
xxx3

E7/G#

G5
xxx3

They don't know what love is. They don't

sim.

E7/A

G5
xxx3

Bm7

know_ what love is. I know what love is.

sfz

E7

Repeat ad lib. and fade

YOU'VE GOT A FRIEND IN ME

from the Motion Picture "Toy Story"

Words and Music by
RANDY NEWMAN

Easy shuffle ♩ = 108 (♩ = $\overline{\text{3}} \overline{\text{2}} \overline{\text{1}}$)

Chord diagrams: Eb, G7/D, Cm, B7, Eb/Bb, Bb7

Chord diagrams: Eb, D/Bb, D/Bb, D/Bb, Eb, D/Bb

You've got a friend in me...
You've got a friend in me...

Chord diagrams: Eb9, Ab, Adim7, Eb

You've got a friend in me...
You've got a friend in me...



When the road looks rough a-head and you're miles and miles from your nice—
 You got troubles, then I got 'em too. There is - n't an - y - thing I



— warm bed. — You just re-mem-ber what your old pal said, — boy, you've.
 would-n't do — for you. If we stick to-ge-th-er we can see it through, — 'cause you've.



— got a friend in me. — Yeah, you've — got a friend in me.
 — got a friend in me. — Yeah, you've — got a friend in me.



2. Eb Eb7 Ab⁴ (semi spoken) D

Now some oth-er folks might be a lit-tle bit smart-er than I am,

Eb6 D7 Eb6 D Em7

big-ger and strong - er too. May - be. But none of them could

F dim7 D/F# Gm C7 Fm Bb7

ev - er love you the way I do, it's me and you, boy.

Eb B7(#5) Eb9 Ab Adim7

And as the years go by, our friend - ship will nev - er die.

E \flat



A \flat



A \dim 7



E \flat /B \flat



G7/B



C \flat m



You're gon - na see it's our des - ti - ny.

molto rit.



You've got a friend in me. —

You've got a friend in me. —

a tempo



Yeah you've — got a friend in me. —



rit.