

PIANO/VOCAL/CHORDS

# Polly

9 to 5 and

Odd Jobs



Columbia Pictures Publications

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4-  
C-20



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# 9 to 5

Words and Music by  
DOLLY PARTON

Lively  $\text{♩} = 104$

mf

mf

G

C

Tum - ble out of bed and stum - ble to the kitch - en; pour my - self a cup -

2. (see additional lyrics)

G

D

of am - bi - tion, and yawn, and stretch, and try to come to life.




G

Jump in the show - er, and the blood starts pump - ing;

C  

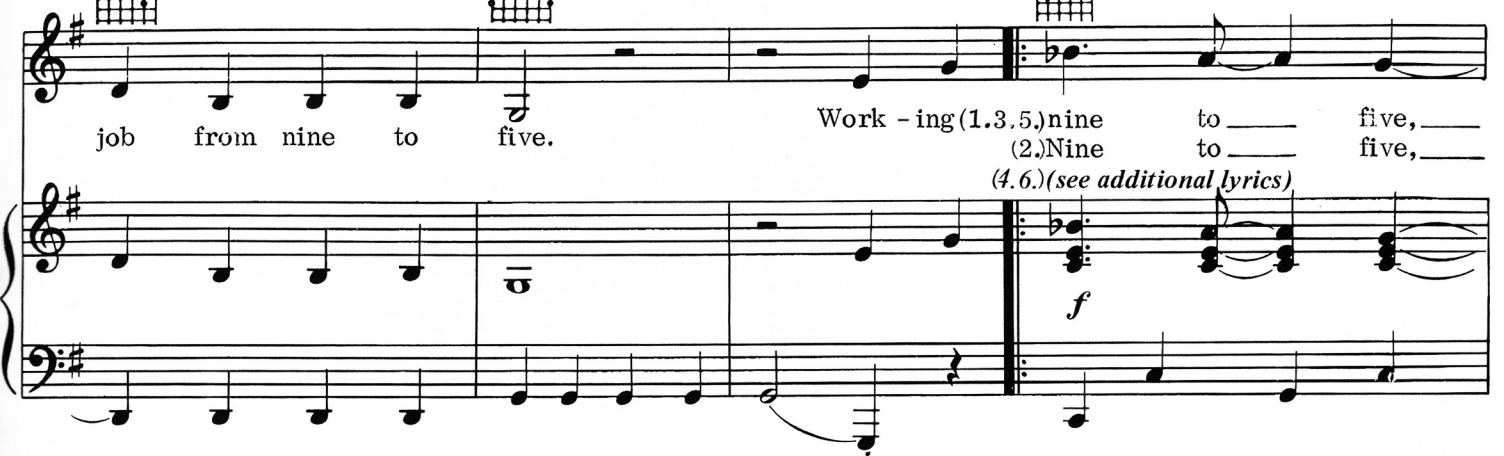
out on the street, the traf - fic starts jump-ing, with folks — like me on the



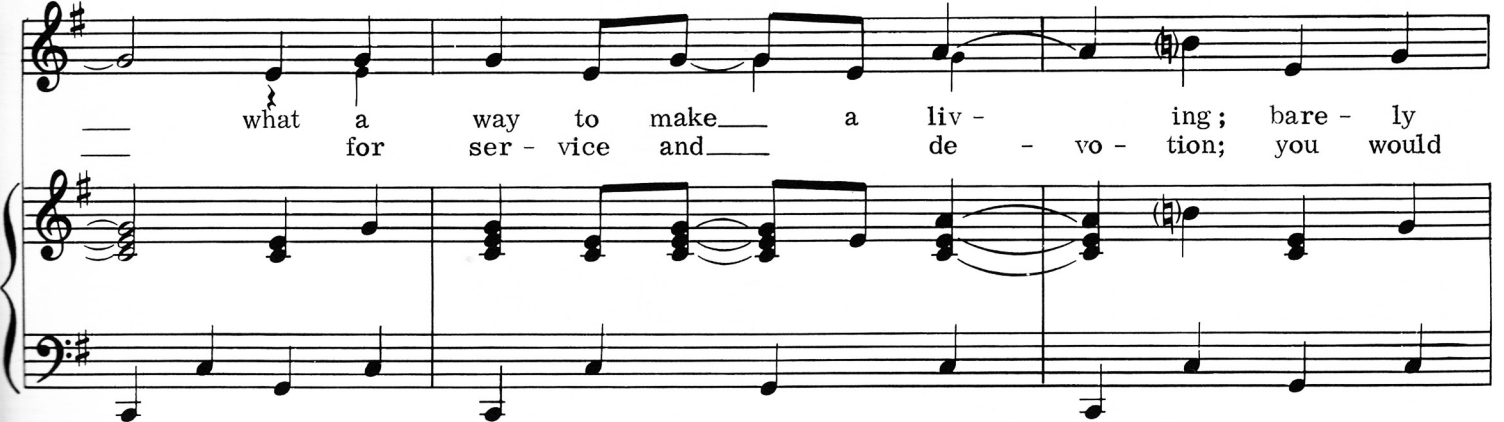
D  G  **Chorus** C 

job from nine to five. Work - ing (1.3.5.) nine to — five, —  
 (2.) Nine to — five, —  
 (4.6.) (see additional lyrics)

*f*



— what a way to make — a liv - ing; bare - ly  
 — for ser - vice and — de - vo - tion; you would



G 

get - ting that by, — it's all tak - ing and — no giv - ing. They just  
 think — that I — would de - serve a fair — pro - mo - tion; want to



The musical score consists of three systems. The first system includes a guitar chord diagram for C major and a piano accompaniment. The second system includes guitar chord diagrams for A7, D7, and D7, and piano accompaniment with a *mp cresc.* marking. The third system includes a guitar chord diagram for G major, piano accompaniment with a *mp* marking, and a double bar line with *N.C.* and *D.S.* instructions.

use your mind, and { they nev - er give you } cred - it; it's e -  
 move a - head, but the you nev - er get the } let me. I

- nough to drive you cra - zy, if you let it. out to get -  
 swear some - times, that man is

me. 2. They

*Verse 2:*  
 They let you dream just to watch them shatter;  
 You're just a step on the boss man's ladder,  
 But you've got dreams he'll never take away.  
 In the same boat with a lot of your friends;  
 Waitin' for the day your ship'll come in,  
 And the tide's gonna turn, and it's all gonna roll your way.  
 (To Chorus:)

*Chorus 4, 6:*  
 Nine to five, they've got you where they want you;  
 There's a better life, and you dream about it, don't you?  
 It's a rich man's game, no matter what they call it;  
 And you spend your life putting money in his pocket.



# Sing For The Common Man

Words and Music by  
FREIDA PARTON and  
MARK ANDERSEN

Easily  $\text{♩} = 88$   
Csus2



Fsus2



Fsus2/G



C



Em



Fmaj7



You may not know me now, — but I have been a - round; — you'll nev - er  
 You may not know my moth - er, my sis - ters, or my broth - ers, yet ev - 'ry -

F/G

G7

F/G

G7

C

Em

see my name on an - y pag - es. I'm just the com - mon man, the fool who  
 one has giv - en for the oth - er. You know the work - ing man, he builds what

Fmaj7



F/G

G7

F/G

G7

Csus2

F

G

un - der - stands the pain you go through when life takes you un - der. } So, —  
 oth - ers plan; — so ev - 'ry - one of us should sing his sto - ry. }

Chorus:



sing for the com - mon man; a



song for the com - mon man. He



paid for the song with the sweat of his brow; he will sur - vive;



To Coda 1.

D.C.

2. to next strain

3. 4. etc.

G/B

repeat ad lib and fade

he will sur - vive.

Am F Dm7

Day af - ter day, \_\_\_\_\_ he keeps work - ing a - way \_\_\_\_\_ in of - fi - ces, fac -

Dm7/G C G/B Am F

- t'ries, and farms. \_\_\_\_\_ Year af - ter year, \_\_\_\_\_ he sheds tear af - ter tear; -

G F/C F C D.S. al Coda

\_\_\_\_\_ but he will sur - vive; \_\_\_\_\_ he will sur - vive. \_\_\_\_\_ So, \_\_\_\_\_

Coda Csus2 Fsus2 1. Fsus2/G 2. Fsus2/G D.S. repeat chorus ad lib. and fade



# Hush-A-Bye Hard Times

Words and Music by  
DOLLY PARTON

Moderately, with freedom

*mf*  
Man - y years you have lin - gered a - round my cab - in

door; oh, — hard times, — come a - gain no more; —

*rit.*  
— oh, hard times, — come a - gain no more. —

Hush-A-Bye Hard Times - 6 - 1

Lively ♩ = 120



Introductory piano accompaniment in E major, 2/4 time. The right hand features a rhythmic melody of eighth and quarter notes, while the left hand provides a steady bass line with sustained notes and ties.

1.3. | 2.4.

Vocal line and piano accompaniment for the first verse. The vocal melody is simple and follows the piano accompaniment. The lyrics are: "Oh, hush - a - bye hard times, Oh, hush - a - bye hard times,"

Vocal line and piano accompaniment for the second verse. The vocal melody continues with the lyrics: "go ye a - way; 'cause go ye to rest; 'cause"

Vocal line and piano accompaniment for the final verse. The vocal melody concludes with the lyrics: "my hun - gry ba - by wants a gin - ger - bread cake. my rag - ged ba - by wants a new, ruf - fled dress."

Not a cow in the barn - yard; no  
 And she wants some new shoes, with

mon - ey to spend;  
 buck - les, to wear;

not an egg in the hay - loft; — no lit - tle red hen. —  
 and she wants some sil - ver bows; — for her gold - en hair. —



So, —



Chorus:

hush - a - bye ba - by, don't cry no more; your

ma - ma can't give you — what you're cry - ing for. —

There s a

wolf at the door — with an an - gry, cold, hun - gry stare;

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

A

he keeps howl - in' up hard times, — and the

Musical notation for the second system with lyrics: he keeps howl - in' up hard times, — and the

B    A    G    E    1.    D.S.    2.

cup - board is bare. — Hush - a - bye  
Hush - a - bye

Musical notation for the third system with lyrics: cup - board is bare. — Hush - a - bye Hush - a - bye

A

ba - by, don't cry no more; — your ma - ma can't  
hard times, go ye a - way; — I don't in -

Musical notation for the fourth system with lyrics: ba - by, don't cry no more; — your ma - ma can't hard times, go ye a - way; — I don't in -

1.  2.    

give you what you're cry - ing for. ——— treat - ed this way. ———  
 tend to be



Oh, ———



hush - a - bye { ba - by; } hush - a - bye { hard times; } { hard times; } { ba - by; } { } { }



*Repeat ad lib and fade (vocal ad lib)*

hush - a - bye { ba - by; } don't cry no more. ——— }  
 { hard times; } { come ye no more. ——— }





# The House Of The Rising Sun

Arrangement by  
DOLLY PARTON and  
MIKE POST

Moderately ♩ = 126

There is a house in New Orleans,

down in the Vieux Carre';  
2.3. they call the Rising Sun;

House Of The Rising Sun - 4 - 1

Bm D E G

a house — they call — the Ris — ing Sun, —  
 it's been — the ru — in of man — y a — good girl, —

Bm F#7 Bm A/B

— where love — and mon — ey are made. —  
 — and God, — you know I'm one. —

Bm E/B Bm A/B Bm A

To Coda

My  
So

Bm D/A E/G#

fa — ther, he was — a gam — bler;  
 moth — ers, you go tell — in' all — your daugh — ters

G G/A Bm D/A F#

moth-er died \_\_\_\_\_ when I \_\_\_\_\_ was \_\_\_\_\_ young;  
not to do \_\_\_\_\_ what I \_\_\_\_\_ have \_\_\_\_\_ done;

F# / A# Bm D/A

and I've worked \_\_\_\_\_ since then \_\_\_\_\_ to  
to live \_\_\_\_\_ a life \_\_\_\_\_ of

E/G# G Bm/F#

pleas - ure \_\_\_\_\_ the men \_\_\_\_\_ at the House \_\_\_\_\_ of the Ris -  
sin, \_\_\_\_\_ shame, and \_\_\_\_\_ strife, \_\_\_\_\_ in the House \_\_\_\_\_ of the Ris -

*p cresc.*

F# Bm A/B Bm F#7(#9)

ing Sun.  
ing Sun.

*1st time D.S.  
2nd time D.S.  
al Coda*

Coda



Oh God, you know I'm one;



oh God, you know I'm

N. C.

Repeat ad lib and fade

one.

*mp*



# Detroit City

Words and Music by  
DANNY DILL and  
MEL TILLIS

Moderately ♩ = 112

You know, - last night I went to sleep in De - troit  
 2.3. (see additional lyrics)

*mf*

Chords: D, A7

Cit - y, and I dreamed a - bout those

Chords: D, A7

cot - ton fields - and home; I

Chords: D, D9

Detroit City - 3 - 1

G D A/C#

dreamed a - bout my moth - er, — dear old pa - pa, sis - ters, and

Bm E

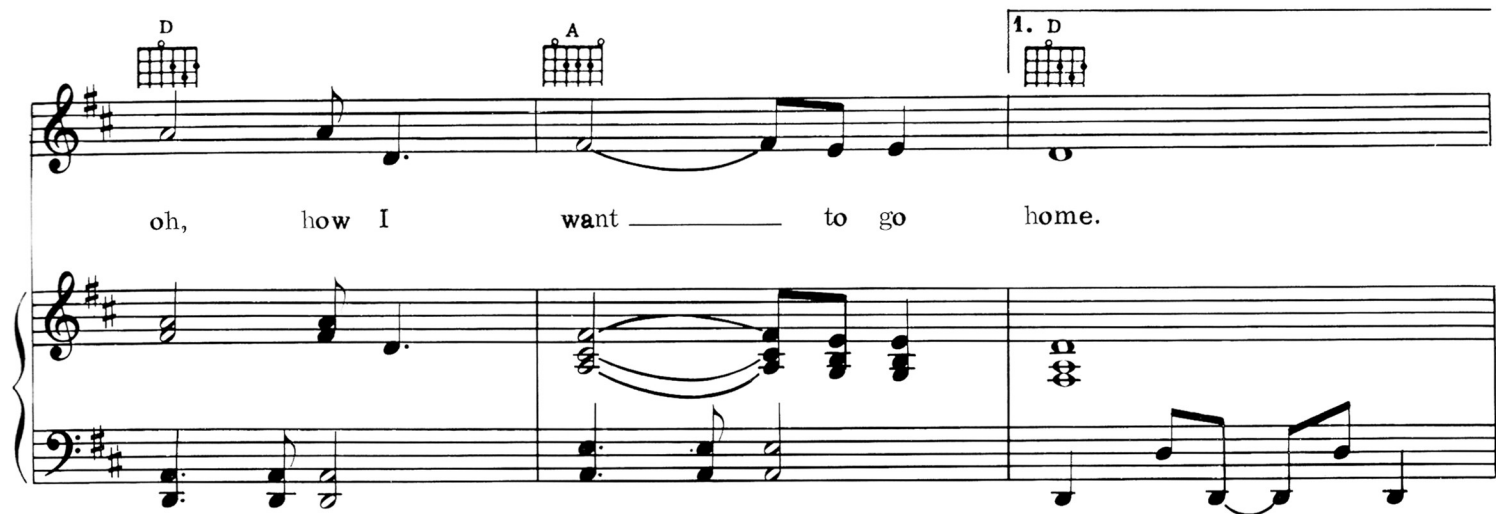
broth - ers; and I dreamed a - bout a love — who's been

A Em A7 Chorus: D Em/A

wait - ing there so long. I want to go home;

D D7 C/G G

I want to go home; —

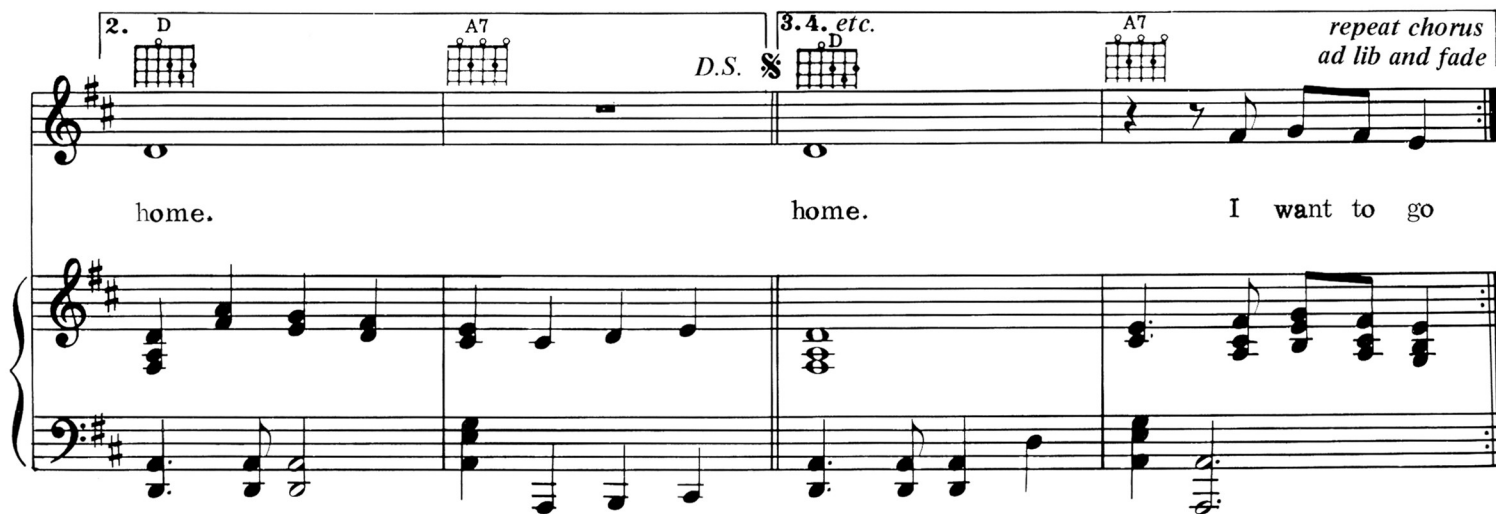


oh, how I want \_\_\_\_\_ to go home.



N.C. D.S. %

2. My



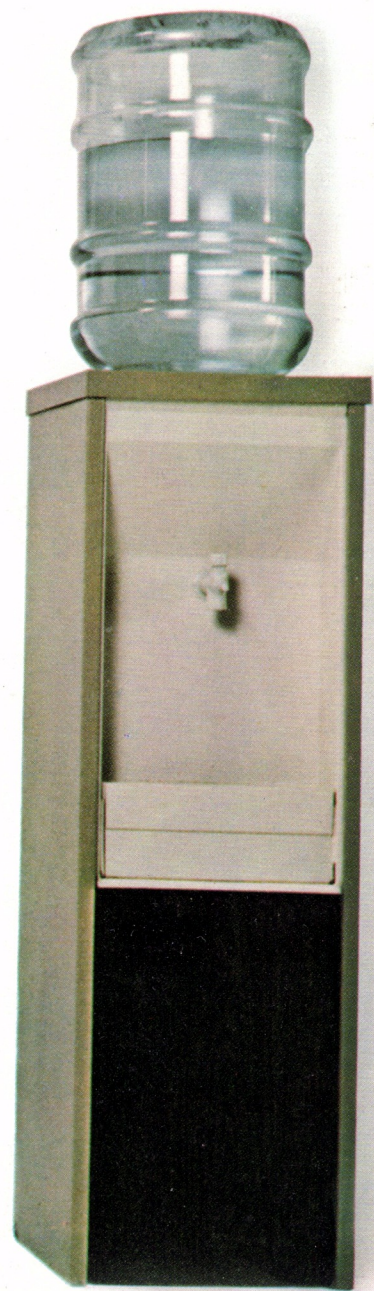
2. D A7 D.S. % 3. 4. etc. A7 repeat chorus  
ad lib and fade

home. home. I want to go

Verse 2:  
 My kin folks think I'm big in Detroit City;  
 From all the letters that I write, they think I'm fine.  
 By day I make the cars, but by night I make all of the bars;  
 Oh, if only they'd just read between the lines,  
 They'd know I want to go ... (To Chorus:)

Verse 3: (Spoken:)  
 You know, I rode a freight train north to Detroit City;  
 And after all these years, I find I just been wasting my time.  
 (Sung:) Think I'll put my foolish pride on a south bound train, and ride;  
 Head on back to the loved ones I left waiting there behind.  
 I want to go ... (To Chorus:)











# Working Girl

Words and Music by  
DOLLY PARTON

Moderately  $\text{♩} = 88$

A/E E A/E E

*mf*

A/E E A/E E

1. Some men find her sex - y; some men dis - a - gree; but  
 2. push - up bra from Fred - rick's; five inch high heel shoes;  
 3.4.5.6. (see additional lyrics)

*mp*

G# 1.3.5. A

if she's not, it's not be - cause she does - n't want to be. 2. She wears a  
 May - bel - line, and Ru - bin - stein, and

*mf*

2.4.6. A N. C. E

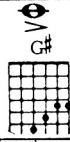
A - von's best per - fume; and she's a work - ing girl.



Chorus:



She's a work - ing



girl; she is sin - gle and free; she's a moth - er, and a





wife, and she's proud to be a work - ing girl.





1. D.S. 2. to next strain 3.4.etc. E/B repeat ad lib and fade


3. Some She has She's a

tak - en her place a - mong the tall - est of trees,

but she weeps like a wil - low when she's brought to her knees;



but she's a work - ing girl. 5. You'll

*D.S.*

*Verse 3:*

Some find her too aggressive; she don't know how to stop,  
'Cause she's the kind that don't look down until it's from the top.

*Verse 4:*

She's elegant and stylish; French perfume and a fur;  
Designer clothes by Halston and Diane von Furstenberg;  
And she's a working girl.  
(To Chorus:)

*Verse 5:*

You'll find her dressed according to standard uniform,  
'Cause she must dress in comfort for the job she must perform.

*Verse 6:*

She has so many faces; she wears so many names;  
She goes so many places, and she does so many things;  
'Cause she's a working girl.  
(To Chorus:)

# Deportee

(Plane Wreck At Los Gatos)

Lyric by WOODY GUTHRIE

Music by MARTIN HOFFMAN

Moderately ♩ = 112

Bb (add 2)



♩

Eb



Cm7



Cm7/F



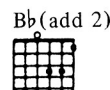
The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes dynamic markings *p* and *pp*. The key signature has two flats (Bb and Eb) and the time signature is 3/4.



The second system continues the vocal and piano parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

The crops are all in, — and the peach-es are rot-t'ning; the  
2.3.4. (see additional lyrics)

The third system shows the vocal line and piano accompaniment. The piano part includes a *pp* dynamic marking.



The fourth system continues the vocal and piano parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

orang - es are piled — in their cre - o - sote dumps. You're

The fifth system shows the final vocal and piano notation on this page. The piano part includes a *p* dynamic marking.



E<sub>b</sub> B<sub>b</sub>

fly - ing them back to the Mex - i - can bor - der, — to

F B<sub>b</sub>(add 2)

1.2.4. *to next strain*  
B<sub>b</sub> Cm7 B<sub>b</sub>/D

pay all — their mon - ey to wade back a - gain. Good-

3. Chorus: E<sub>b</sub>

4. The bye to my Juan; — good -

B<sub>b</sub> F7

bye Ros - a - li - ta; ad - i - os mis a -

mi - gos, Jes - us and Ma - ri - a. You

won't have a name when you ride — the big

air - plane; all they will call — you will

be — de - por - tee. tee.

Chords: Bb, Cm7, Bb/D, Eb, Gm, Bb/F, Fsus, F, Bb(add 2), Gm

1. 2. D.S. 3. Gm

The musical score is written in G minor (one flat) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part includes a bass line and a treble line. Chord diagrams are provided for various chords: Bb (x2 0 3 3 0), Cm7 (x3 0 3 3 0 0), Bb/D (x2 0 3 3 0), Eb (x1 0 3 3 0), Gm (x3 0 3 3 0), Bb/F (x2 0 3 3 0), Fsus (x3 0 3 3 0), and F (x3 0 3 3 0). The score includes a first ending (1. 2. D.S.) and a second ending (3. Gm). The piano part features a prominent bass line with eighth and sixteenth notes, and a treble line with chords and melodic fragments. The vocal line is simple, with lyrics written below the notes.

The musical score is arranged in three systems. The first system shows the vocal line with lyrics 'All they will call you will' and guitar chords Ebmaj7 and Bb/F. The second system continues the vocal line with 'be de - por - tee.' and includes piano markings 'rit.', 'a tempo', and 'espr.'. The third system shows the piano accompaniment with guitar chords Eb(add 2), Eb, Cm7, Cm7/F, and Bb. The score concludes with a double bar line and a fermata over the final chord.

*Verse 2:*  
 Some of us are illegal, and some are not wanted;  
 Our work contract's out, and we have to move on;  
 But it's six hundred miles to that Mexican border;  
 They chase us like outlaws; like rustlers; like thieves.  
 (To Chorus:)

*Verse 3:*  
 My father's own father, he waded that river;  
 They took all the money he made in his life.  
 My brothers and sisters come working the fruit trees,  
 And they rode the truck 'til they took down and died.

*Verse 4:*  
 The airplane caught fire over Los Gatos Canyon;  
 A fireball of lightning that shook all our hills.  
 Who are these dear friends all scattered like dry leaves?  
 The radio said they were just deportees.  
 (To Chorus:)



# But You Know I Love You

Words and Music by  
MIKE SETTLE

Easily  $\text{♩} = 80$

G(add 9)

Flutes:



*mf*

Asus

A

D

1.

2.



When the morn - ing sun \_\_\_\_\_ streaks a - cross my \_\_\_\_\_ room, and I'm  
on the road \_\_\_\_\_ once a - gain it \_\_\_\_\_ seems; all that's



1.3.5.



wak - ing up from an - oth - er dream. with you. Yes, you know I'm  
left be - hind is a

2.4.6.

D/F#

Em7

D

Chorus:

A

Musical staff with guitar chords (D/F#, Em7, D) and a melody line. The key signature has two sharps (F# and C#).

chain of bro - ken dreams; but you know that I love — you;

Piano accompaniment for the first line of the chorus, showing the left and right hand parts.

Musical staff with guitar chords (G, D) and a melody line. The key signature has two sharps (F# and C#).

you know that I love — you; oh, I love — you. —

Piano accompaniment for the second line of the chorus, showing the left and right hand parts.

Musical staff with guitar chords (A, D) and a melody line. The key signature has two sharps (F# and C#).

3. And how I love — you. —

Piano accompaniment for the third line of the chorus, showing the left and right hand parts.

to next strain

3.4. etc.

repeat ad lib and fade

Musical staff with guitar chords (A, D) and a melody line. The key signature has two sharps (F# and C#).

And if love — you; — but you know that I love —

Piano accompaniment for the fourth line of the chorus, showing the left and right hand parts.

on - ly I \_\_\_\_\_ could find my way back to the time \_\_\_\_\_

D

when the prob - lems of this life had not — yet crossed my mind;



D7 G

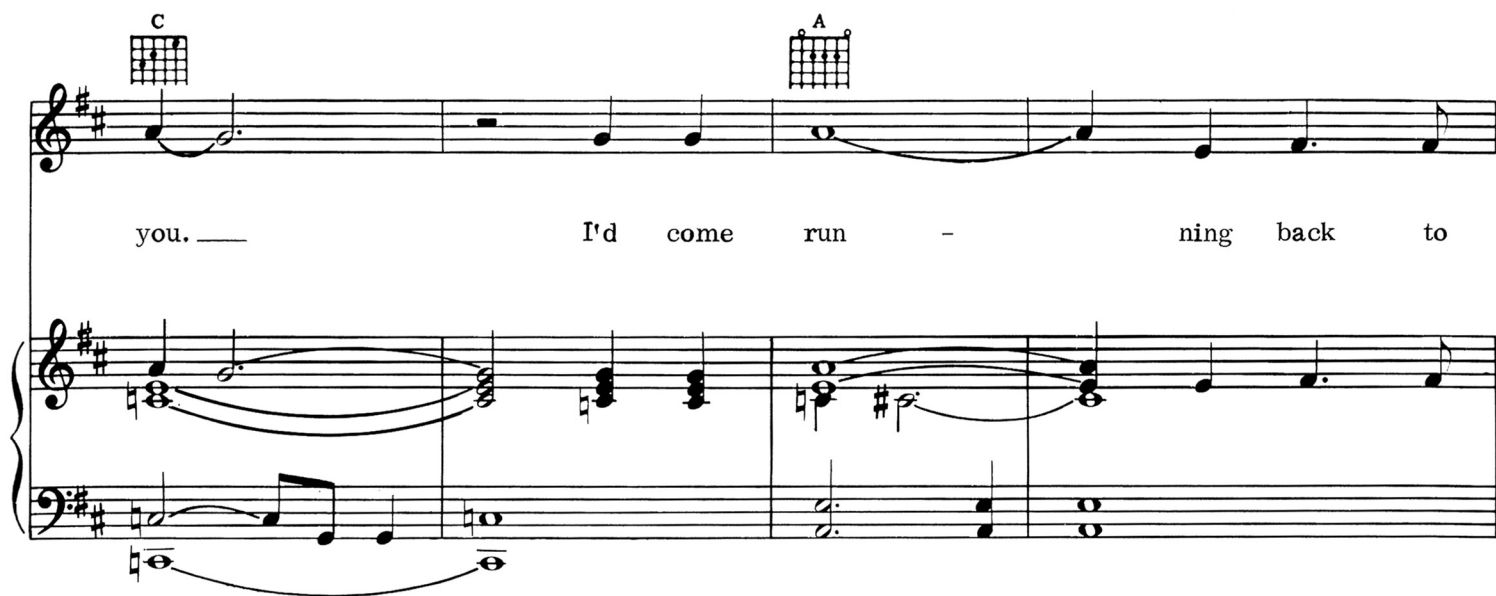
and the an - swers could be found \_\_\_\_\_ in chil - dren's

C9




nurs - 'ry rhymes. \_\_\_\_\_ I'd come run - ning back \_\_\_\_\_ to

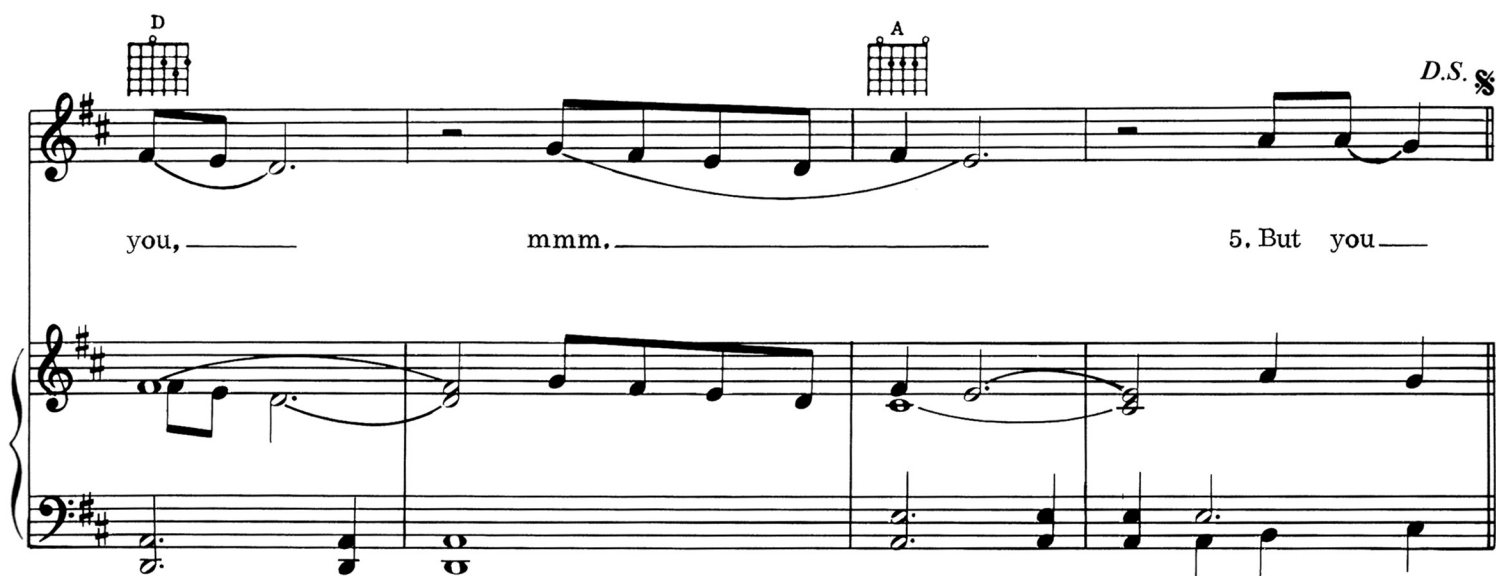
F C/E Dm7 Am/C G

C  A 



you. — I'd come run - ning back to

D  A  D.S. 



you, — mmm, — 5. But you —

*Verse 3:*

And how I wish that love is all we'd need to live;  
What a life we'd have, 'cause I've got so much to give.

*Verse 4:*

But you know I feel so sad, down inside my heart,  
That the dollar signs should be keeping us apart  
But you know that I love ... (*To Chorus:*)

*Verse 5:*

But you know we can't live on dreams alone;  
Got to pay the rent, so I must leave you all alone.

*Verse 6:*

'Cause you know I made my choice many years ago;  
And now this traveling life; well, it's the only life I know;  
But you know that I love ... (*To Chorus:*)



# Dark As A Dungeon

Words and Music by  
MERLE TRAVIS

Gently ♩ = 100

The piano introduction consists of two staves in 3/4 time. The right hand plays a melody of eighth notes, starting with a G major chord (G, B, D) and a 7-measure rest. The left hand plays a bass line of eighth notes. The tempo is marked 'Gently' with a quarter note equal to 100 beats per minute.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in G major and 3/4 time. The lyrics are: "Come and lis - ten you fel - lows, so young and so fine; and". There are guitar chord diagrams for G, C, and D above the vocal line. The piano accompaniment is in the same key and time signature.

The second system continues the vocal and piano accompaniment. The lyrics are: "seek not your for - tunes in the dark, drear - y mines." There are guitar chord diagrams for G, C, and G above the vocal line.

The third system continues the vocal and piano accompaniment. The lyrics are: "It will form, as a hab - it,". The piano accompaniment continues with a steady eighth-note bass line.

C D G

seep - ing in your soul; \_\_\_\_\_ 'til the blood in your veins runs as

C G

black as \_\_\_\_\_ the coal. 1. 2. There's

2.3. Chorus: D

It's dark as \_\_\_\_\_ a dun - geon; \_\_\_\_\_

*mp*

C(add 9) G D

damp as \_\_\_\_\_ the dew; the dan - ger \_\_\_\_\_ is dou - bled, \_\_\_\_\_ and the

C(add 9) G

pleas - ures \_\_\_\_\_ are few; where the

G/B C

rain \_\_\_\_\_ nev - er falls; \_\_\_\_\_ where the sun nev - er

D G C(add 9)

shines; \_\_\_\_\_ it's dark as \_\_\_\_\_ a dun - geon, way \_\_\_\_\_ down in \_\_\_\_\_ the

1. G D.S. 3. I





mine. 3. I

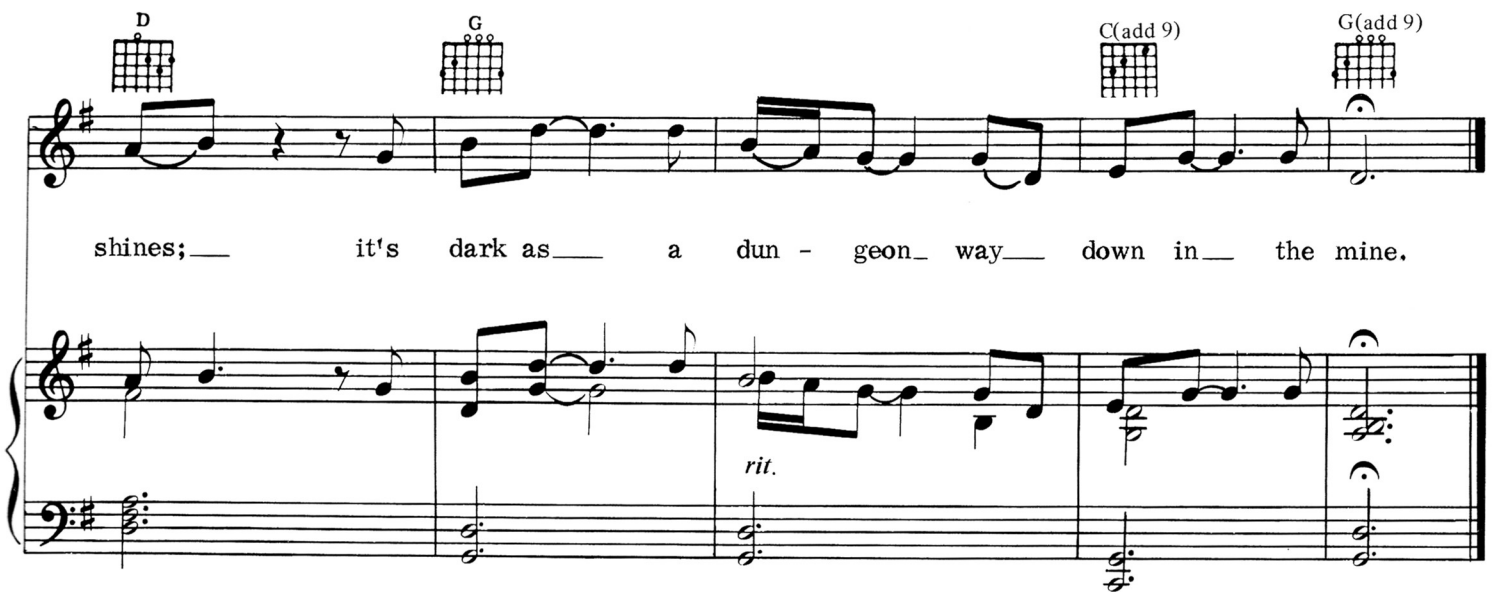


2.   



mine.                      Where the rain nev - er falls; where the sun nev - er



shines;      it's dark as      a dun - geon way      down in      the mine.

*rit.*

*Verse 2:*

There's many a man that I've known in my day,  
 Who lived just to labor his whole life away.  
 Like a fiend with his dope, and a drunkard his wine,  
 A man will have lust for the lure of the mine.  
 (To Chorus:)

*Verse 3:*

I hope when I'm gone, and the ages shall roll,  
 My body will blacken, and turn into coal.  
 Then I'll look from the door of my heavenly hold,  
 And I'll pity the miners digging my bones.  
 (To Chorus:)



# Poor Folks Town

Words and Music by  
DOLLY PARTON

Moderately  $\text{♩} = 84$



*mf*



The work is hard— and the hours are long; the mon-ey ain't much,— but  
2.3.4. (see additional lyrics)



we get a - long.— We're rich in things that life— can give, that

1.3.4.  
F

to next strain



can't be bought with a dol - lar bill. So,

2. Chorus:

chil - dren grow. 3. We come on — down;—



have a look a - round, at rich folks liv - ing in a poor folks town. — We



got no mon - ey, but we're rich in — love;— and that's one — thing — that

F Bb

we got a - plen-ty of; so come on\_\_\_ down;\_\_\_ have a look a - round, at

C 1.2. F D.C. 3.4. etc. F *Repeat Chorus ad lib and fade*

rich folks liv - ing in a poor folks town. \_\_\_ poor folks town. \_\_\_

*Verse 2:*

We got no carpets on the floor;  
 We got wall-to-wall love; who could ask for more?  
 We got no big fine things to show,  
 Just a place to watch our children grow.

*Verse 3:*

We got no big fine car to drive,  
 And no fancy clothes to keep in style.  
 What we've got we're paying on,  
 But it's mostly love that we're living on.  
 (To Chorus:)

*Verse 4:*

We got a little simple church nearby,  
 And the promise of a mansion in the sky;  
 A heart of gold; a million dollar smile,  
 And a one-way ticket to paradise.  
 (To Chorus:)