

LEON RUSSELL

GREATEST HITS
VOL. 1



**FEATURING
A SONG FOR YOU
THIS MASQUERADE
LADY BLUE
TIGHT ROPE
SUPER STAR
& MORE!**

CONTENTS

BIOGRAPHICAL NOTES	2
A SONG FOR YOU	3
BACK TO THE ISLAND	11
BLUEBIRD	22
CAJUN LOVE SONG	16
DIXIE LULLABY	29
LADY BLUE	6
MANHATTAN ISLAND SERENADE	34
OF THEE I SING	38
OUT IN THE WOODS	42
PLEASE GIVE PEACE A CHANCE	58
PRINCE OF PEACE	60
(QUEEN OF THE) ROLLER DERBY	53
STAY AWAY FROM SAD SONGS	64
STRANGER IN A STRANGE LAND	68
SUPERSTAR	84
THIS MASQUERADE	86
TIGHT ROPE	78
TRYIN' TO STAY 'LIVE	74

No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical without permission in writing from the publisher: Creative Concepts Publishing Corp.

Printed in the United States of America

Produced by John L. Haag

Exclusive Distributor to the Music Trade:

CREATIVE CONCEPTS PUBLISHING CORP.
154 E. El Roblar Dr., Box 848, Ojai, CA 93023



LEON RUSSELL

Real Name:
Hank Wilson
Born:
April 1, 1941
Hometown:
Lawton, Oklahoma

Leon Russell is perhaps best known as one of the first supersessionmen, having worked for everyone from Jerry Lee Lewis and Phil Spector to Joe Cocker, Bob Dylan and the Rolling Stones. He has also maintained a solo career as a countryish blues-gospel performer.

Leon Russell grew up in Tulsa where his family moved when he was a child. He began studying classical music at three, but soon became highly influenced by the country and blues music of the South. He assembled his own band at the age of fourteen, lying about his

age to land an engagement at a leading Tulsa night spot. This enabled him to play alongside such local "greats" as Ronnie Hawkins & The Hawks (later to evolve into The Band) and led to a national tour with Jerry Lee Lewis.

In 1958, Russell moved to Los Angeles, where he learned guitar from Presley sideman James Burton and did studio work with Dorsey Burnette, Glen Campbell and others. Russell played on nearly all of Phil Spector's hit sessions. He also played on Bob Lind's "Elusive Butterfly", Herb Alpert's "A Taste of Honey" and the Byrds' "Mr. Tambourine Man." In 1965-66 he arranged some hit records by Gary Lewis and the Playboys, including gold "This Diamond Ring." He became a close friend of Delaney and Bonnie Bramlett and in 1967 built his own studio. He appeared on the TV rock show "Shindig!" occasionally in the Shindogs band. He also played on Gene Clark's 1967 album and arranged Harper's Bizarre's 1967 *Feel'n' Groovy* LP.

1968, Russell teamed up with Guitarist Marc Benno to make the critically acclaimed *Asylum Choir* LP. He then went on the road with Delaney and Bonnie's Friends tour, during which time Joe Cocker recorded Russell's "Delta Lady." He also played piano on Bob Dylan's "Watching The River Flow."

In 1969, Russell and A&M producer Denny Cordell founded Shelter Records. Russell made his debut album in 1970 for Shelter and helped organize the "Mad Dogs and Englishmen" tour that would propel him to stardom. Developing a strong image with his stovepipe hat and long, flowing hair, he became immensely popular as a concert attraction and was prominently featured at the famed Bangladesh benefit concert. He also became noted for his many albums and for the "superstars" (such as Ringo Starr, George Harrison, Charlie Watts, Bill Wyman, Steve Winwood, Delaney & Bonnie and Joe Cocker) who would accompany him as session musicians. His albums have included *And The Shelter People*, *Carney, Live*, *Asylum Choir II* (recorded earlier for Mercury but never before released), *Hanks Wilson's Back*, *Stop All That Jazz* and *Will o' the Wisp*.

Leon Russell and the Shelter People went gold, while *Carney* also went gold on the strength of its Top Twenty single "Tight Rope." *Leon Live* also went gold and in 1976 Russell's "This Masquerade" (as performed by George Benson) won a Grammy. More recently, Russell has returned to his Southwestern roots, recording and performing with Willie Nelson and other leading country and rock superstars!

This greatest hits collection contains some very special Leon Russell songs for you.

A SONG FOR YOU

Words and Music by
LEON RUSSELL

Slowly

I've been so man - y pla - ces, — in my life and time,
I love you in a place, — where there's no space or time,

I've sung a lot of songs, — I've made some bad rhyme. — I've
I love you for my life, — you are a friend of mine. —

act - ed out my life in stag - es, — with ten thou - sand peo - ple watch - ing. —
And when my life is o - ver, — re - mem - ber when we were to - geth - er.

Gm7 Am7 Bb/C E A7

But we're a-lone now and I'm sing-ing this Song For You.
 We were a-lone and I was sing-ing this Song For You.

Dm A7/C# F/C# (C bass)

I know your im-age of me— is what I— hope to be; I treat-ed you un-kind-ly,—

Bm7-5 Bb Am7

But dar-ling,— can't you see,— there's no one more im-por-tant to— me,

Gm7 Am7 Gm7 Am7

ba-by, can't you please see through me? 'Cause we're a-lone now, and I'm sing-ing

Bb/C (C bass) F A7 Dm A7/C

this Song For You.— You taught— me pre-cious se-crets— of the

F/C Bm7-5 Bb C6

truth, with-hold-ing noth-ing. — You came out in front, and I was

F Am7 Dm A7/C# F/C Bm7-5

hid-ing. — But now I'm so much bet-ter, — and if my words don't come to-geth-er, —

Bb Am7 Gm C7sus

lis-ten to the mel-o-dy, — 'cause my love's — in there hid-ing. —

D.C. al Coda

Gm7 Am7 Bb/C F

Coda

We were a-lone and I was sing-ing this Song For You.

Gm7 Am7 Eb Db D7 (add F) Fmaj7 (add G)

We were a-lone and I was sing-ing this song, — sing-ing this Song — For You. —

rit.

LADY BLUE

Words and Music by
LEON RUSSELL

Moderately Slow

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The key signature has one flat (Bb) and the time signature is 4/4.

Fmaj7



Well, — you're show-ing me a dif - f'rent side. — — — — — Ev -

The piano accompaniment for the first vocal line, featuring a complex texture with many chords and moving lines in both hands.



en asked — if the flame has died. — — — — — You're get - ting

The piano accompaniment for the second vocal line, continuing the complex harmonic texture.



used to — me ba - by. But you just a - wait and see, — — — — —

The piano accompaniment for the third vocal line, concluding the piece with a final chord.

Dm7 **Bbmaj7** **Gm7**

la - dy, — 'cause I've been — in love — be-fore,

A7sus **A7**

and I love — you a whole lot more. — So, if you

Fmaj7

want it to be — real — good — to you, when

Dm7 **Am7** **Bbmaj7** **To Coda**

I'm lay - in' — here — mak-in' love — to you, lis - ten real close to me, — ba - by.

Gm7 A7sus A7

I want to get it — straight right now, — oh —

Dm7 Bbmaj7 Gm7 Gm7 (C Bass)

ba - by, 'cause — I love — you more and more and more, — La -

Fmaj7 Gmaj7 Bridge

dy Blue. — Sad La - dy, Blue La - dy, sing —

A9 F9-5

— me a love — song. — I just — want you to know —

Gmaj7



— that — I — love you more — and more — and more — and more. —

Bb6



C13



(ad lib sax solo)

A7sus



A7



Dm7



Bbmaj7



Gm7



Bb (C Bass)



D. S. al Coda

So if you

Coda

Gm7



A7sus



A7



Dm



You just a - wait and see, — La - dy, I got a

B \flat B \flat maj7 Gm7 A7sus

whole lot of love ——— to give — you. I got a whole life to spend if you'll —

A7 Bbmaj7 Gm7 B \flat (C Bass)

— just let me ——— sing ——— sweet love — songs. — La —

Fmaj7 Gm7 (C Bass) Fmaj7

dy blue, — oh, — sing a love ——— song, —

Gm7 (C Bass) Fmaj7 Gm7 (C Bass) Fmaj7

La - dy blue ———

Ab



Eb



down,

hear the sea roll in, —

but I'll — be think- ing of — you, —

and how it might — have been..

Bb



Eb



Ab



Hear the night bird — cry —

— and watch the sun set down. —

Well, I hope

Eb



Bb7

to Coda ☉

you un - der - stand — I just had to go — back — to the is - land

Cm

(Bb Bass) Eb

for all — the sun - ny skies. —

Ab

Eb

Cm

It's rain - in' in — my — heart. I know — down — in my soul —

Ab (Bb Bass)

Eb

I'm real - ly gon - na miss you, — but it

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature is B-flat major (two flats). The score is divided into four systems. Each system includes a vocal line, a piano right-hand part, and a piano left-hand part. Chord diagrams are provided for the guitar at the beginning of each system. The lyrics are: 'you understand — I just had to go — back — to the is - land for all — the sun - ny skies. — It's rain - in' in — my — heart. I know — down — in my soul — I'm real - ly gon - na miss you, — but it'. The score ends with a Coda symbol.

Cm (Bb Bass) Eb Ab

had to end this way, with all the games

we play. Well, I hope you understand; I just had to go back to the is-

land, and watch the sun go down.

D.S. al Coda

Coda Eb *D.S. al Coda Repeat to fade*

and watch the sun go

2nd Verse: But the time has passed for living in a dream world
 And lying to myself, can't raise that scene
 Of wond'ring if you love me, or just making a fool of me.
 Well, I hope you understand, I just had to go back to the island

CAJUN LOVE SONG

Moderate, country style

Words and Music by
LEON RUSSELL

E




B7₉ 1. E 2. E Verse





E A



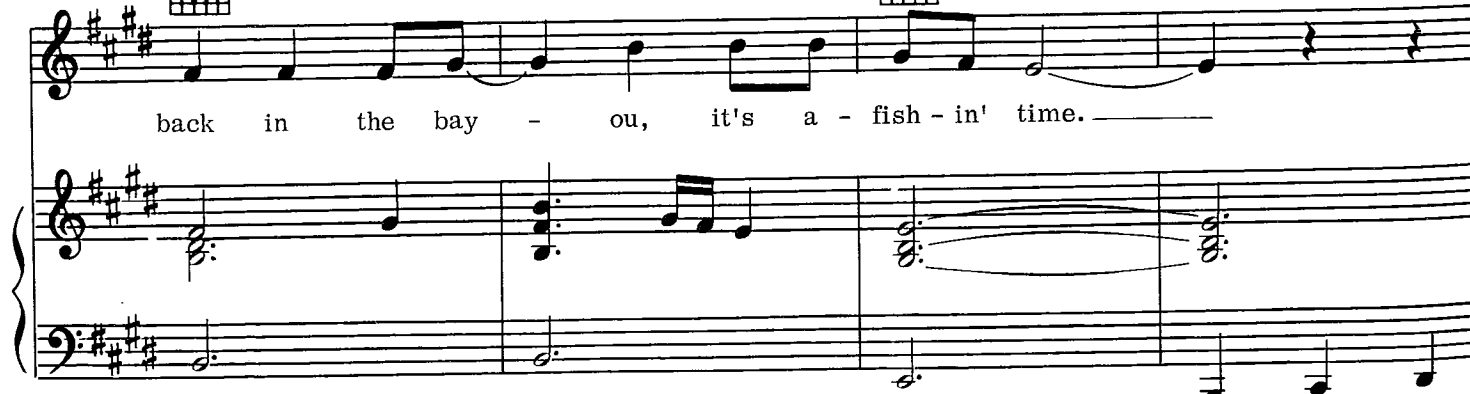
ma - ma catch a lit - tle fish - ie, pa - pa catch two, — we're



B E



back in the bay - ou, it's a - fish - in' time. —



A B7

Work - in' to - geth - er on a bot - tle of — wine, we'll row — down to

B7 E E

Chorus

Thi - bi - do to - night. — Go round, — go round, lit - tle

B7

Al - ice Blue — Gown, — we'll soon be to - geth - er on a - bout sun -

E

down. — Mo ja — Jam - ba - la - ya and sing all — night

B7.



long, _____ me and my _____ ba - by _____ and a Ca - jun love _____



Verse



song. _____ Now I _____ can't re-mem - ber _____ when Al - ice first



came from Lake _____ Charles _____ to see _____ me at Pon-che-train. _____ But my _____



_____ heart beats slow-er when she's not a - round, _____ the best things in life's _____



Chorus

not the same. Go round, go round, lit - tle



Al-ice Blue - Gown, we'll soon be to - geth - er on a - bout sun -



down. Mo ja Jam - ba - la - ya and sing all night



long, me and my ba - by and a Ca - jun love song.

Verse



Some - times - I get lone - ly and I'm hurt - in' in -



side, but my Al - ice can't un - der - stand. Like a



danc - er I saw in New - Or - leans one time, she makes me feel

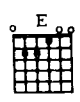


Chorus

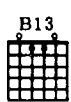
just like a man. Go round, go round, lit - tle



Al - ice Blue Gown, we'll soon be to - geth - er on a - bout sun -

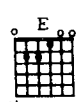


down. Mo ja, Jam - ba - la - ya and sing all night



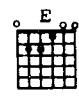
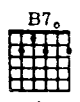
long, me and my ba - by and a Ca - jun love

to Coda



D.S. al Coda
(Instrumental until Chorus)

song.



Coda

Ca - jun love song.

BLUEBIRD

Words and Music by
LEON RUSSELL

Moderately Fast

The first system of music is in 4/4 time and begins with a treble clef. The melody starts on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line consists of a whole note G3. A dynamic marking of *mf* is placed above the first measure.

The first ending consists of four measures. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a whole note G3 in the first measure, followed by quarter notes G3, A3, B3, C4, B3, A3, G3.

The second ending consists of four measures. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a whole note G3 in the first measure, followed by quarter notes G3, A3, B3, C4, B3, A3, G3. Below each measure, there is a "Ped" marking with a line extending to the right, indicating a pedal point.

The first ending of the second system consists of four measures. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The bass line has a whole note G3 in the first measure, followed by quarter notes G3, A3, B3, C4, B3, A3, G3. Below each measure, there is a "Ped" marking with a line extending to the right.

2.

F (E Bass) C Dm7

1. Yeah, I'm lost in the night. The

Bm7-5 E7+ Am7

i - cy wind is howl - 'ing out your name.

Cm7 F7

And des - o - la - tion ling - ers like a fog.

Bb (To Codetta) To Coda 1. Gm7 Bb

The fire is grow-ing dim - mer in the wind.

(C Bass) (C Bass)

Bb Gm C7 2. Gm7

2. I'm cause — my blue —

(C Bass) F Am7

Bb

bird — went a - way, — and — I'm locked in — this room —

Dm7 (Eb Bass)

F

— with — my sor - row. No es - cape, no

(C Bass) (C Bass) (addC) Am7

Bb Bb Bb

way to get — a-way, — and my on — ly con - nec -

tion with to - mor - row — is hop - in' that you might —

Dm7 Bb Bb

— de - cide — to not stay a - way. — 3. Oh I'm

(A Bass) F Gm7 (C Bass) Am (C Bass) Bb D. S. al Coda

can't — find my — blue - bird — a - ny - where, a -

Gm7 (C Bass) Bb F

ny - where. (women's voices) (oo)

F (Eb Bass) F Eb

(Bb Bass) Eb Bb F Gm7

This system contains the first two systems of music. The top staff is a guitar line with four measures of chords: Eb, Bb, F, and Gm7. The middle and bottom staves are piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

Am7 Dm7 (Bb Bass) Eb Bb

This system contains the third and fourth systems of music. The guitar line has four measures of chords: Am7, Dm7, (Bb Bass) Eb, and Bb. The piano accompaniment continues with the same rhythmic pattern.

Gm7 Gm7 A7sus A7 Ah

This system contains the fifth and sixth systems of music. The guitar line has four measures of chords: Gm7, Gm7, A7sus, and A7. The piano accompaniment continues. The vocal line in the sixth system has the syllable "Ah".

D7sus D7 Gm7 Gm7 Oo

This system contains the seventh and eighth systems of music. The guitar line has four measures of chords: D7sus, D7, Gm7, and Gm7. The piano accompaniment continues. The vocal line in the eighth system has the syllable "Oo".

Am7 Am7 Gm7

This system contains the first two staves of music. The top staff is a single melodic line with guitar chords Am7, Am7, and Gm7 indicated above it. The bottom two staves are piano accompaniment, with the bass line starting on a C note.

(C Bass) Bb D.S. (w/1st ending) al Codetta

4. Oh, I'm

This system contains the third and fourth staves. The top staff has a guitar chord Bb and the instruction "D.S. (w/1st ending) al Codetta". The bottom two staves are piano accompaniment. The lyrics "4. Oh, I'm" are written below the top staff.

Bb7 Ebmaj9

Blue - bird, why did you

Codetta

This system contains the fifth and sixth staves. The top staff has guitar chords Bb7 and Ebmaj9 and the lyrics "Blue - bird, why did you". The bottom two staves are piano accompaniment. The word "Codetta" is written to the left of the bottom staff.

Bb Ebmaj9 Bb

go a - way? Blue-bird, why did you go

This system contains the seventh and eighth staves. The top staff has guitar chords Bb, Ebmaj9, and Bb and the lyrics "go a - way? Blue-bird, why did you go". The bottom two staves are piano accompaniment.

The musical score consists of four systems. The first system shows a vocal line with the lyrics "a - way? Oh lit - tle Blue - bird, why" and guitar chords Dm and Ebmaj7. The second system continues the vocal line with "did you go a - way? Won't you tell me?" and guitar chords Bb. The third system features a guitar solo with chords F7, (F Bass) Bb, F7, and (C Bass) Bb6. The fourth system is for the chorus, labeled "(oo) (Chorus voices)", and includes the instruction "Repeat and fade".

2nd Verse: I'm out in the rain.
 The moon has gone behind the cloud again,
 And I can't stand to live another day,
 'Cause my bluebird went away.

3rd Verse: Oh, I'm out on a limb.
 If I could only find sweet love again,
 To live my life this way's too much to bear.
 Can't find bluebird anywhere.

4th & 5th Verse - same as 1st and 2nd Verse.

DIXIE LULLABY

Words and Music by
LEON RUSSELL and
CHRIS STANTON

Moderate, not too fast, rock blues

Gath - er 'round me, peo - ple, got a song -
Now you've heard the sto - ry of my South -

to sing _____ 'bout the sweet _____ mag - no - lia
ern home _____ where the hon - ey suck - le



time.
vines.

That black - eyed Su - san made some
An - y time you think that you might

D7



cat - fish stew, and
come your - self you ought - ta

pa - pa brought some home - made wine.
keep this thought in mind.



All the South - ern chil - dren like to
All you eas - y rid - ers bet - ter

C

F7

rock and roll.
watch your step when you're

The T. V. ma - mas tell you why.
walk - ing down be - low the "line."



They got it on — the boat from —
 That Louis - i - an — a man is goa - na

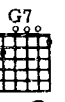


To Coda

Af - ri - ca, — It's a Dix - ie — Lul - la - by. —
 get you yet — with his Dix - ie — Lul - la - by. —



Blind Wil-lie Thyme, he had a dime shoe-shine —



stand down on Beale — Street. — And Wil - lie would stop and

D7 G7 C

say hel - lo to all the shoes he'd meet.

F7 C

"Why are you so hap - py?" Said the clean white buck, "You've got no

F7 C

rea - son to be hap - py, Mis - ter Thyme." And

F7 C D \flat D

Wil - lie just smiled and then he popped his rag and sang a



D.S. al Coda

Dix - ie _____ lul - la - by. _____



_____ He's got a Dix - ie _____ lul - la - by. _____

Coda



_____ Oh, with _____ a Dix - ie _____ lul - la - by _____



by. _____

mf

ff

MANHATTAN ISLAND SERENADE

Words and Music by
LEON RUSSELL

Moderately, with a steady beat

Em (add F#)

mp

Em

Sit - ting on a high - way in a bro - ken van,

Am

Bsus

B7

Em

think - ing of you a - gain.

C7

G

Guess I'll have to hitch - hike { to the sta - tion, }
 { down the high - way, }

Va

C7 G Bsus B7

with ev-er - y step — I'll see your face, —

Em7 Am7

Like a mir - ror look - in' back — at me,

Bsus B7 Em

say - in' you're_ the on - ly one. —

C7 G

Mak - in' me feel — I could sur-vive, —

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment includes guitar chord diagrams for the guitar part and bass line notation for the piano part. The lyrics are: "and so glad to be a - live. No-where to run, there's not a gui - tar to play, Messed up in - side and it's been rain - in' all day. Since you went a - way,"

System 1: Chords: C7, Bsus, B7. Lyrics: "and so glad to be a - live."

System 2: Chords: G, (F# bass) D, Em, G7 (D bass). Lyrics: "No-where to run, there's not a gui - tar to play,"

System 3: Chords: C, B, A7, G7. Lyrics: "Messed up in - side and it's been rain - in' all day."

System 4: Chords: G (D bass), B7 (D# bass), Em, (D bass) G7. Lyrics: "Since you went a - way,"

C (D bass) G (F# bass) B7

Man - hat-tan Is - land Ser - e - nade. —

Em

D. S. al Coda

Em G (D bass) C

Since you went — a - way, —

Coda

G (B bass) A7 C (D bass) G

Man - hat-tan Is - land Ser - e - nade. —

OF THEE I SING

Words and Music by
LEON RUSSELL

Fast

1. 2.

play 3 times

3.

G

Hung up — in a Penn - syl - va - - nia min -
Don't bomb — the inn, I'm on — a hol -

mp

C7

ing town. — Got down — to Bos -
i - day; — But O - kla - ho -

Eb9

mf

Dmaj7 **D7** **D7+** **D7sus** **G**

ton in time for tea. _____
 ma's just a jet a - way, _____

mp

G6 **C7**

Don't know ex - act - ly just what's go - ing down, -
 And the blood is on the books in O - hi - o, _____

Eb9 **Dmaj7** **D7** **D7+** **D7sus**

Bet - ter hang a - round _____ un - til I see. -
 so bad - ly stained; _____ what can I say? -

mf *mp*

G **C**

Chorus

She us - es beau - ty like a knife, -

G C G

she cuts me e - ven more, she chang-es

mf

Fsus F C G

right be - fore my eyes in - to some-thing ug - ly and sore.

G

Beau - ty like a knife, she

f

C G Fsus F G

cuts me e - ven more, she chang - es right be - fore my eyes

C D7 G

in - to some-thing strange and more.

1. 2. Gm7

keep repeating and fade out

G G7sus G Gm7

dim. poco a poco

OUT IN THE WOODS

Words and Music by
LEON RUSSELL

Moderate Rock
Tambourine

Drums *mp*

The first system of music features a tambourine line at the top with rhythmic patterns of eighth and sixteenth notes, and piano accompaniment in the lower staves. The piano part consists of simple chords in the right hand and bass notes in the left hand.

The second system continues the tambourine and piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

The third system introduces a vocal line in the upper staff with the lyrics "Well, I'm go - in' down, —". Below the vocal line is a tambourine line, and at the bottom are the piano accompaniment staves.

Em D A

Go - in' down a hard road,

mp

Em D A

don't know where I've been,

Just don't know,

Em D

I'm a - walk-in' 'round in cir -

But I think I've been a - walk - in',

A musical score for the piece "Out in the Woods - 3". The score is arranged in three systems, each containing a vocal line, a guitar line, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

System 1:

- Vocal:** "cles, _____ Can't e-ven find _____ a friend. _____"
- Guitar:** Chord diagrams for A, B, and F# are shown above the staff.
- Piano:** The right hand has a melodic line with a forte (*f*) dynamic. The left hand provides a bass line.

System 2:

- Vocal:** "My love _____ she is not
Woah, _____ my love, _____"
- Guitar:** Chord diagrams for B, B7(+5), and Em are shown above the staff.
- Piano:** The right hand features a complex chordal texture with a mezzo-forte (*mf*) dynamic. The left hand continues the bass line.

System 3:

- Vocal:** "wait - ing, _____ I've been _ gone _
Think I might-'ve been gone,"
- Guitar:** Chord diagrams for A and Em are shown above the staff.
- Piano:** The piano accompaniment continues with a steady bass line and harmonic support.



Musical staff with treble clef and key signature of one sharp (F#). The melody begins with a quarter note D4, followed by eighth notes E4 and F#4, then a quarter note G4. There is a long rest for the next two measures, followed by a quarter note A4 and a quarter note G4.

too long, ———

Peo - ple —

Musical staff with treble clef. The melody continues with a quarter rest, followed by eighth notes G4 and F#4, then a quarter note E4. There is a long rest for the next two measures, followed by a quarter note D4 and a quarter note C#4.

Look — at the peo - ple, —

Musical staff with bass clef. The bass line consists of a series of chords: D major, A major, E minor, D major, A major, E minor, D major, A major, E minor, D major.

Musical staff with bass clef. The bass line continues with a series of chords: D major, A major, E minor, D major, A major, E minor, D major, A major, E minor, D major.



Musical staff with treble clef. The melody begins with a quarter note D4, followed by eighth notes E4 and F#4, then a quarter note G4. There is a long rest for the next two measures, followed by a quarter note A4 and a quarter note G4.

make — me cra - zy, ———

Musical staff with treble clef. The melody continues with a quarter rest, followed by eighth notes G4 and F#4, then a quarter note E4. There is a long rest for the next two measures, followed by a quarter note D4 and a quarter note C#4.

Musical staff with bass clef. The bass line consists of a series of chords: D major, A major, E minor, D major, A major, E minor, D major, A major, E minor, D major.

Musical staff with bass clef. The bass line continues with a series of chords: D major, A major, E minor, D major, A major, E minor, D major, A major, E minor, D major.



(+5)



Musical staff with treble clef. The melody begins with a quarter note D4, followed by eighth notes E4 and F#4, then a quarter note G4. There is a long rest for the next two measures, followed by a quarter note A4 and a quarter note G4.

I can hard - ly sing ——— my song. ———

Musical staff with treble clef. The melody continues with a quarter rest, followed by eighth notes G4 and F#4, then a quarter note E4. There is a long rest for the next two measures, followed by a quarter note D4 and a quarter note C#4.

Musical staff with treble clef. The piano accompaniment features a series of chords: D major, A major, E minor, D major, A major, E minor, D major, A major, E minor, D major.

Musical staff with bass clef. The piano accompaniment features a series of chords: D major, A major, E minor, D major, A major, E minor, D major, A major, E minor, D major.

Musical staff with bass clef. The piano accompaniment features a series of chords: D major, A major, E minor, D major, A major, E minor, D major, A major, E minor, D major.

A musical score for the song "Out in the Woods" (part 5). The score is written in G major (one sharp) and 4/4 time. It features three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The piano part is marked "Rhythmically" and consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The vocal line has lyrics: "Hus - tlers stand a - round me, I'm -", "lost and all a - lone, Can't tell the bad -", and "from the good. I'm out in the woods, I'm out in the woods,". The score includes guitar chord diagrams for A, E, and B. A "Tacet" instruction is placed above the piano part in the third system. The key signature has one sharp (F#) and the time signature is 4/4.



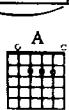
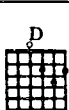
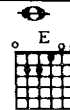
Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody begins with a quarter note G#4, followed by eighth notes A4 and B4, then a quarter rest, and continues with a descending eighth-note line: A4, G#4, F#4, E4, D4.

Said I'm — lost —

Musical staff with treble clef. The melody continues with a quarter note D4, followed by eighth notes C#4 and B3, then a quarter rest, and continues with a descending eighth-note line: A3, G#3, F#3, E3, D3.

And I'm lost — in the woods.

Piano accompaniment for the first system, showing the right hand (R.H.) and left hand (L.H.). The right hand plays a descending eighth-note line: G#4, A4, B4, A4, G#4, F#4, E4, D4. The left hand plays a descending eighth-note line: G#3, A3, B3, A3, G#3, F#3, E3, D3. Dynamics include *mf* and *p*.



Musical staff with treble clef. The melody continues with a quarter note D3, followed by eighth notes C#3 and B2, then a quarter rest, and continues with a descending eighth-note line: A2, G#2, F#2, E2, D2.

in the woods. —

Musical staff with treble clef. The melody continues with a quarter note D2, followed by eighth notes C#2 and B1, then a quarter rest, and continues with a descending eighth-note line: A1, G#1, F#1, E1, D1.

Big cit-y gam -

Piano accompaniment for the second system. The right hand plays a descending eighth-note line: G#4, A4, B4, A4, G#4, F#4, E4, D4. The left hand plays a descending eighth-note line: G#3, A3, B3, A3, G#3, F#3, E3, D3. Dynamics include *mf* and *p*.



Musical staff with treble clef. The melody continues with a quarter note D1, followed by eighth notes C#1 and B0, then a quarter rest, and continues with a descending eighth-note line: A0, G#0, F#0, E0, D0.

Gam - blers — take my mon - ey —

Musical staff with treble clef. The melody continues with a quarter note D0, followed by eighth notes C#0 and B-1, then a quarter rest, and continues with a descending eighth-note line: A-1, G#-1, F#-1, E-1, D-1.

blers;

Yes, it gets to be

Piano accompaniment for the third system. The right hand plays a descending eighth-note line: G#4, A4, B4, A4, G#4, F#4, E4, D4. The left hand plays a descending eighth-note line: G#3, A3, B3, A3, G#3, F#3, E3, D3. Dynamics include *mf* and *p*.



Musical staff with treble clef and key signature of one sharp (F#). The melody begins with a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note C5. A slur covers the next two measures: a quarter note B4 and a quarter note A4. The melody continues with a quarter rest, an eighth note G4, and a quarter note F#4.

Yes, it's use - less to me

Musical staff with treble clef. The melody continues with a quarter note E4, a quarter note D4, and a quarter note C4. A slur covers the next two measures: a quarter note B3 and a quarter note A3. The melody ends with a quarter note G3.

use - less,

And I think I'm lost.

Piano accompaniment for the first system, showing bass and treble clefs. The bass line starts with a half note chord (Em), followed by quarter notes G2, A2, B2, and C3. The treble line has chords and moving lines.

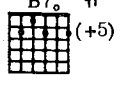


Musical staff with treble clef. The melody begins with a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note C5. A slur covers the next two measures: a quarter note B4 and a quarter note A4. The melody continues with a quarter rest, an eighth note G4, and a quarter note F#4.

When I'm lost _____ in - side this jun - gle, _____ Can't

Musical staff with treble clef. The melody continues with a quarter note E4, a quarter note D4, and a quarter note C4. A slur covers the next two measures: a quarter note B3 and a quarter note A3. The melody ends with a quarter note G3.

Piano accompaniment for the second system, showing bass and treble clefs. The bass line starts with a half note chord (Em), followed by quarter notes G2, A2, B2, and C3. The treble line has chords and moving lines.



Musical staff with treble clef. The melody begins with a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note C5. A slur covers the next two measures: a quarter note B4 and a quarter note A4. The melody continues with a quarter rest, an eighth note G4, and a quarter note F#4.

see the for - est for _____ the trees, _____

Musical staff with treble clef. The melody continues with a quarter note E4, a quarter note D4, and a quarter note C4. A slur covers the next two measures: a quarter note B3 and a quarter note A3. The melody ends with a quarter note G3.

Piano accompaniment for the third system, showing bass and treble clefs. The bass line starts with a half note chord (B), followed by quarter notes G2, A2, B2, and C3. The treble line has chords and moving lines.



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

Wom-an _____ come_ and get me, _____

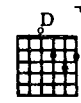
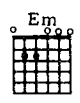
Musical staff with treble clef and key signature of one sharp (F#).

Well, pret-ty lit-tle wom - an, _

Piano accompaniment with grand staff (treble and bass clefs).

mp R. H.

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

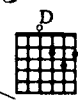
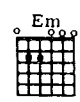
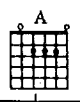


Try me _____ one more time, _____

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

Try_ me, _____

Piano accompaniment with grand staff (treble and bass clefs).



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

Your _____ sweet _____ un-der-

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

Yes, _ and your sweet, _____

Piano accompaniment with grand staff (treble and bass clefs).





stand - ing, — Can fix this bro - ken heart — of mine, —


 (+5)




— yeah! The vul - tures — fly a - round —

Rhythmically

— me, Come — and take me home, —






Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melody line with lyrics: "Can't tell the bad _____ from the good, _____"

Musical staff with treble clef, key signature of three sharps, and a melody line.

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



Musical staff with treble clef, key signature of three sharps, and a melody line with lyrics: "I'm out in the woods, _____"

Musical staff with treble clef, key signature of three sharps, and a melody line with lyrics: "I'm out in the woods, _____"

Piano accompaniment for the second system, including treble and bass staves. A dynamic marking of *mf* and the instruction "R.H." are present.



Musical staff with treble clef, key signature of three sharps, and a melody line with lyrics: "Said I'm _____ lost _____ in the"

Musical staff with treble clef, key signature of three sharps, and a melody line with lyrics: "And I'm _____ lost _____ in the"

Piano accompaniment for the third system, including treble and bass staves. A dynamic marking of *pp* is present.

The musical score is arranged in three systems. Each system contains a guitar part with chord diagrams (E, D, A), a vocal line with lyrics, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "woods. Oh, woods. Do - da koo - pan - ga - ma, do - da koo - ka - la, Do - da koo - pan - ga - ma, do - da koo - ka - la, Do - da koo - pan - ga - oo, ka - la sha - ti - ni." The piano part includes markings for "Repeat and fade" and "ff".

* I asked a friend from Africa how to say "I'm lost in the jungle" in Zulu. He said Zulu folks don't get lost in the jungle and there really wasn't any way to say that. But as close as I can make it, the translation is "I'm a man gone crazy and I'm wandering around aimlessly in the bush." - L.R.

ROLLER DERBY

Moderately, Boogie style

Words and Music by
LEON RUSSELL

Bb

mf

(8va)----- loco

Bb

Hung up in Oak - land on a

F

Bb

(Good night)

Sat-ur - day night, Lord, I said I just did - n't feel right... Good night

8va-----




(Bad time)

la-dies all a-round, but the right one had-n't found me, such a bad night.— I
 (8va)----- *loco*

did-n't feel right— till a friend came o - ver 'fore it got too— late.—




Asked me if I'd like to have a dou - ble date.— Stars a - bove— I fell in
 (8va)-----



(queen of the roll-er der-by.)

love— with the queen of the roll-er der - by, with the queen— of the
 (8va)----- *loco*

(queen of the roll-er der-by.)



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains the first line of the melody.

roll-er der-by.

(8va)

Now Queen-ie's a la - dy, she's

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



(Good time)

Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains the second line of the melody.

qui-et and shy, - oh, - she makes me feel fine. -

Re - mem-ber the time - that a

(8va)

loco

(8va)

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



(su - i - cide,)

Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains the third line of the melody.

truck-er from Dal-las was cal - lous to Queen-ie with his rude - side. -

8va

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



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. It contains the fourth line of the melody.

Now he can't de - ny - that he got much more than he bar - gained for, -

(8va)

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



Queen-ie's right cross brought him to— the floor.— Now he knows bet-ter than to

loco



(queen of the roll-er der-by,)

mess— with the queen of the roll-er der - by, with the queen— of the

(queen of the roll-er der-by.)

(Yeah,)



roll-er der-by. Woah, and she's fast as a bul-let, she can

(yeah,)

(yeah,)

jam all night,— Makes a full grown thun-der-bird die— with fright.— But

(8va)



(Yeah,)

(Yeah,)

when we get home — a - lone, — in love, — she mur-murs like a sweet mourn-in' dove..

(8va)-----



Oo, — but oh, — such a la - dy, she's qui - et and shy, — she

(8va)-----



makes me feel good in this heart of mine. — She's my love, she's my la - dy, she's the

(8va)-----

loco



Repeat and fade (queen of the roll-er der - by,)

queen — of the roll-er der - by, my lit - tle queen — of the

Repeat and fade

PLEASE GIVE PEACE A CHANCE

Words and Music by
LEON RUSSELL and
BONNIE BRAMLETT

Very fast

Musical score for the first system. The vocal line (treble clef) has a whole rest followed by a quarter note G4. The piano accompaniment (treble and bass clefs) starts with a *mp* dynamic. The piano part features a rhythmic pattern of eighth notes and chords.

Give



Musical score for the second system. The vocal line (treble clef) contains the lyrics: "peace _____ a chance. _____ Give". Above the vocal line are guitar chord diagrams for F and C. The piano accompaniment (treble and bass clefs) features a *mp-mf* dynamic. The piano part continues with the same rhythmic pattern as the first system.

peace _____

a

chance. _____

Give



Musical score for the third system. The vocal line (treble clef) contains the lyrics: "peace _____ a chance. _____ Give". Above the vocal line are guitar chord diagrams for F and C. The piano accompaniment (treble and bass clefs) continues with the same rhythmic pattern.

peace _____

a

chance. _____

Give

F C Bb7-5 A7 D7 (D Bass) Am7 D9

peace a chance, and the whole world will

(G Bass) Dm7 C C

1. rock and roll. Give bet - ter.
2. be all

F (G Bass) C G7sus G7 Csus C

Very slow

Very slow

rall. p

PRINCE OF PEACE

Moderately, not too fast, with an 8 beat feel

Words and Music by
LEON RUSSELL and
GREG DEMPSEY

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a whole rest, followed by a series of chords and melodic lines. The bass clef staff provides a steady accompaniment with a simple rhythmic pattern. The second system continues the musical theme with more complex chordal textures and melodic development.

This system shows the piano accompaniment for the first system of the piece. It includes both treble and bass clef staves. The treble staff contains chords and melodic fragments, while the bass staff provides a consistent rhythmic foundation. The music is written in Bb major and 4/4 time.

Verse

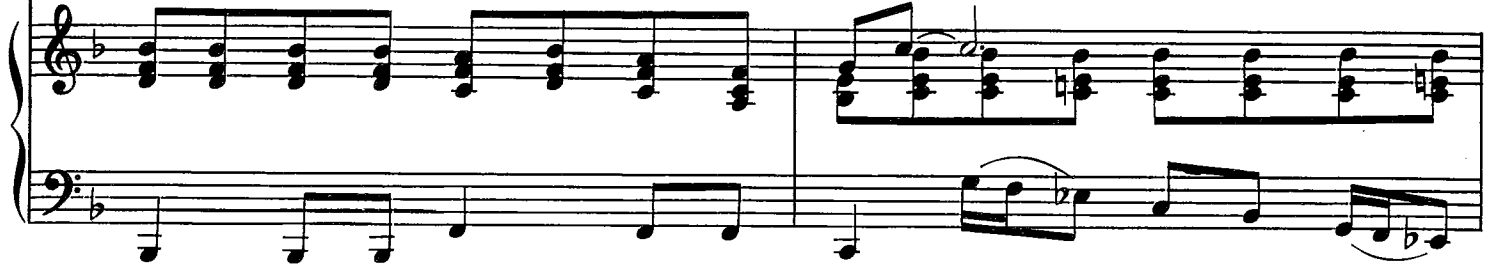
C7 Bb Eb F C

1. Try and judge me on - ly by my time and chang - es and
2. Love the blind and wound - ed as you would your - self, — and the

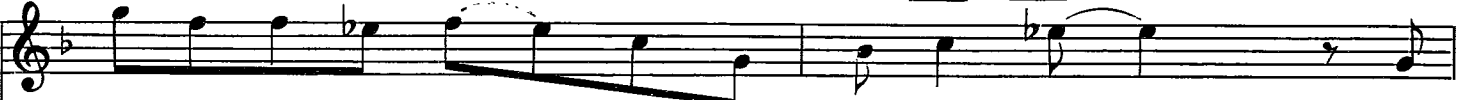
The verse section includes guitar chord diagrams for C7, Bb, Eb, F, and C. Below the chords is the vocal melody with two verses of lyrics. The piano accompaniment continues with chords and a bass line that supports the vocal line. The music is in Bb major and 4/4 time.



not mis - tak - en words for I say man-y. —
busi-ness-men in cells col - lect - ing pen-nies. —



(add Eb)

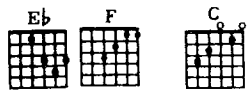


Lis - ten close - ly to my song and watch my eyes. — There's
Judge their wealth by coins — that they give a - way — and

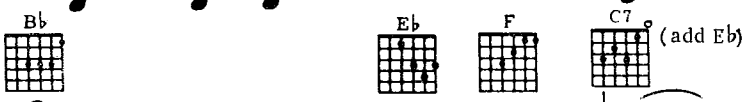


not much time to spare, there's hard-ly an-y. — Love-ly long-haired chil-dren liv - ing
not the ones they keep them-selves from spending. — Nev - er be im - pa - tient with the

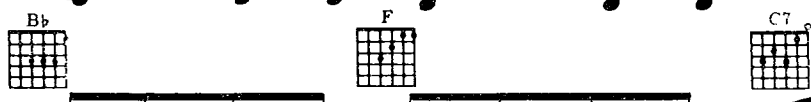




in the streets,— Luck-y, not a - fraid to touch each oth-er.—
 ones who love you, it might be your-self that you're burn-ing.—



Not a - fraid to be them - selves or some - one else,— or
 Lis-ten on - ly to their song and watch their eyes,— for you



choose their friends with love — not by col - or.— }
 might be the Prince Of Peace re - turn-ing.— }

Chorus



Nev - er treat a broth-er like a pass-ing-strang-er. Al-ways try to keep the love light

Bb C F7 C7

burn-ing.— Lis-ten on - ly to his song and watch his eyes,— for he

Bb F C7 Bb F

might be the Prince of Peace re - turn-ing.— Yes, he might be the Prince of Peace re-

C7

turn-ing.—

1.

Bb F C7

2.

Keep repeating and fade

dim. poco a poco

STAY AWAY FROM SAD SONGS

Words and Music by
LEON RUSSELL

Slow

(E Bass)
D

Well liv - in' down on the high-way with a new girl ev-ry day, I

E

(E Bass)
D

guess I've seen it all be-fore ex-cept the one that I met to-day. She's

E

(E Bass)
D

E

got me want-in' ba-bies and break-fast in the morn-in' with a

(E Bass)
D

E

To Codetta

(E Bass)
D

E

warm and friend-ly feel - in'. I guess I'm gon-na have to stay a-way from

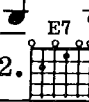
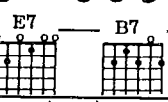
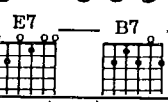
Chorus



sad _ songs. _ I sing _ old _ songs _ and the

new, _ but when I _ sing _ my love _ songs I sing my song _ for you. _

to Coda ⊕



I



A7 B7 C7 B7 D.C. al Coda

3. It's

Coda E7 A7

E7 B7 C7 B7 D.C. al Codetta

(E Bass) D E E7

Did-n't go no-where,-made me sing a sad _____ song, _____

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The lyrics are: "made me sing a sad song," "made me sing a sad, sad, sad", and "song." The score includes two E7 guitar chord diagrams and a "Repeat and fade" instruction at the end of the third system.

made me sing a sad song, —

made me sing a sad, sad, sad —

song. —

Repeat and fade

2nd Verse: I guess I'll send a few lines to the ones along the way,
 To the ones that drove me crazy, and the ones that got away,
 To the ones that really loved me and the ones that didn't care,
 The ones that took me for a ride that didn't go nowhere,
 And made me sing the (chorus)

3rd Verse: It's strange how real love happens after all this time has passed,
 The only thing that I really need is in your arms at last.
 I don't need to be on the lookout for a new love every day,
 This restless feeling's finally gone. This time I'm gonna have to
 Stay away from (chorus)

STRANGER IN A STRANGE LAND

Words and Music by
LEON RUSSELL and
DON PRESTON

Slow rock

The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a steady eighth-note pattern: G3, A3, Bb3, A3, G3, A3, Bb3, A3.

How man - y days has it been since I was born?—
How man - y miles will it take to see the son, — and

The first vocal line is in 4/4 time, key of B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note pattern: G3, A3, Bb3, A3, G3, A3, Bb3, A3.

How man-y days un-til I die? Do you know an - y ways that
how man-y years un-til it's done? Kiss my con - fu - sion a -

The second vocal line is in 4/4 time, key of B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note pattern: G3, A3, Bb3, A3, G3, A3, Bb3, A3.



I can make you laugh, or do I on - ly know how to make you
 way in the night. Lay by my side when the morn - ing



cry? When the ba - by looks a - round him, it's
 comes. And the ba - by looks a - round him, and he



such a sight to see. He shares a sim - ple se - cret with the
 shares his bed of hay with the bur - row in the pal - ace of the



wise man } He's a strang - er in a strange land. Just a
 king.

Ab Eb Bb

stran-ger in a strange ——— land. ——— He's a

stran-ger in a strange ——— land. ——— Just a

stran-ger in a strange ——— land. ———

Bb Eb Bb Eb Bb Eb Bb Eb 1. Bb Eb Bb Eb

The musical score is written for voice and piano. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with two staves (treble and bass clef). Above the vocal lines, guitar chord diagrams are provided for the chords: Ab, Eb, and Bb. The lyrics are: "stran-ger in a strange ——— land. ——— He's a", "stran-ger in a strange ——— land. ——— Just a", and "stran-ger in a strange ——— land. ———". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The final system includes a series of guitar chord diagrams: Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb, followed by a first ending marked "1." with diagrams Bb, Eb, Bb, Eb.



Well, I don't ex - act - ly know what's going on in the



world to-day. Don't know what there is to say a-bout the way the peo-ple are treat-ing each oth-er.



Not like bro-thers. Leaders take us far — a - way from e - col - o - gy with my - thol - o -



gy and as-trol-o - gy — has got — some words to say — a - bout the way we live to - day.

B \flat Abmaj9 E \flat

Why can't we learn to love — each oth-er? It's time to turn a new face to the

B \flat A \flat E \flat

whole — world wide — hu-man race. Stop the mon-ey chase, lay back, re -

B \flat A \flat Emaj7

lax, get back on the hu - man track, stop rac - ing t'ward ob - liv - i - on.

B \flat A \flat E \flat

Oh, such a sad, sad state we're in, — and that's a thing. Do you rec-og - nize — the bells of



truth when you hear them ring? Won't you stop and lis - ten to the



chil-dren sing? Won't you sing it chil - dren? Won't you come on and sing it, chil-dren?
(Strang-er in a strange land. _____)

Play 4 times



Stran - ger in a strange land. _____



Stran - ger in a strange land. _____

rall.

TRYIN' TO STAY 'LIVE

Words and Music by
LEON RUSSELL AND MARC BENNO

Moderately fast

The musical score is written for piano in the key of D major (two sharps) and common time (C). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mf*. Chord diagrams for D and G are provided above the first system. The second system includes a chord diagram for D and an 8va marking above the final measure. The third system includes chord diagrams for D, G, and D. The fourth system includes chord diagrams for A, D, D7, G, Bb7, D, and A. The lyrics "Well, I'm" are written below the final measure of the fourth system.



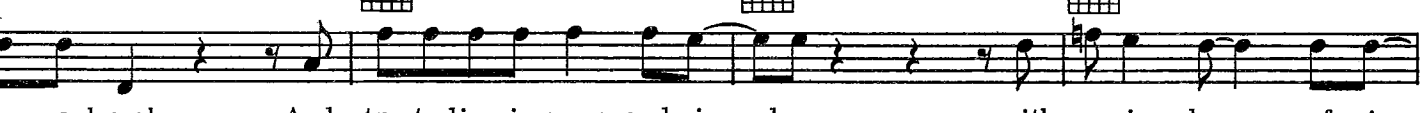
Try-in' To Stay 'Live,— and keep my side-burns too.—
 Try-in' To Stay 'Live,— you got - ta keep real cool.—



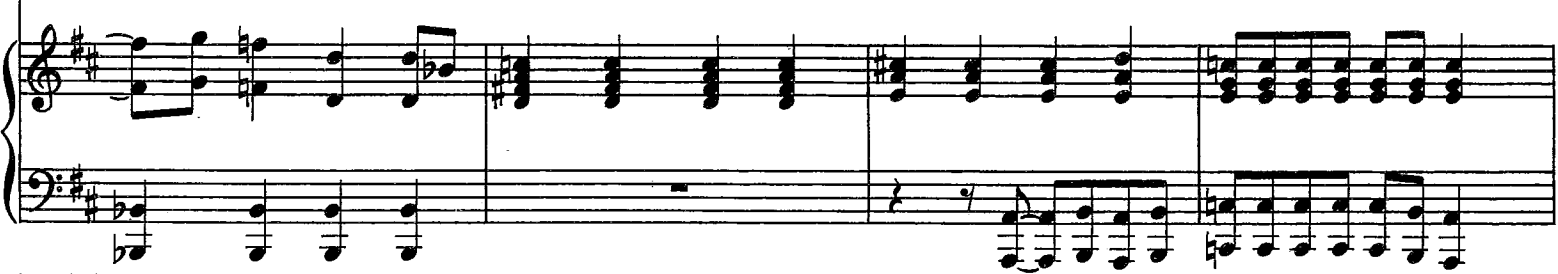
Ask all the peo-ple— it's get-ting hard to do.—
 Ask all the broth-ers— it's get-ting hard to be fooled.— The



You've got a choice and it's yours to make, To keep a bad job or take—
 mad blood and hap-py crack - ers stand-in' firm, Hope I leave town 'fore it



— a break. And try to live in song and si - lence, with no i - deas— of vio-
 starts to burn. And try to live in song and si - lence, with no i - deas— of vio-





Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a vocal melody line with lyrics and guitar chord diagrams above it.

- lence, You bet-ter try to stay a-live, — Bud-dy, how 'bout
- lence, Yes, I'm gon-na try to stay a-live, — I'm gon'

Piano accompaniment for the first system, showing the left and right hand parts.



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a vocal melody line with lyrics and guitar chord diagrams above it.

you. Try-in' To Stay 'Live, —
Try-in' To Stay 'Live, — Try-in' To Stay 'Live, —

Piano accompaniment for the second system, showing the left and right hand parts.



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a vocal melody line with lyrics and guitar chord diagrams above it.

Try-in' To Stay 'Live, — Try-in' To Stay 'Live, —

Piano accompaniment for the third system, showing the left and right hand parts.



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a vocal melody line with lyrics and guitar chord diagrams above it.


Try-in' To Stay 'Live, — Try-in' To Stay 'Live, —

Piano accompaniment for the fourth system, showing the left and right hand parts.




 Try-in' To Stay 'Live, _____ Try-in' To Stay 'Live. _____





 Try to live in song and si - lence with no i - deals_ of vio -





 - lence, Well, lit-tle try-in', try-in', try - in', Try-in' To Stay 'Live.






 Try-in' To Stay 'Live, _____ Try-in' To Stay 'Live. _____ *Repeat and fade*



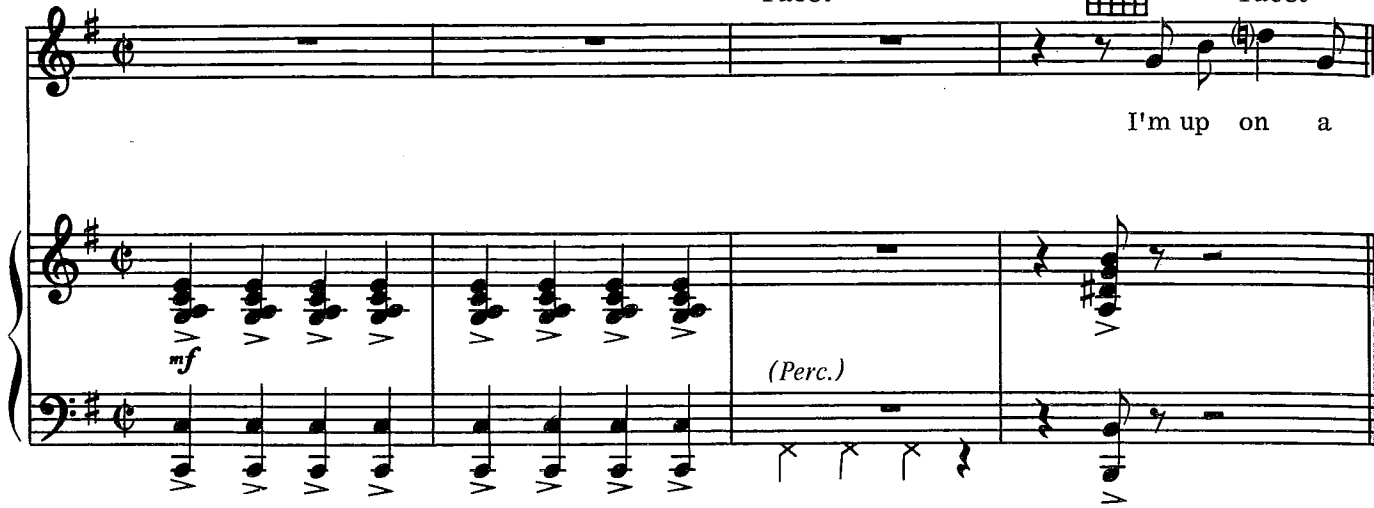
TIGHT ROPE

Moderately, with a steady beat



Words and Music by
LEON RUSSELL

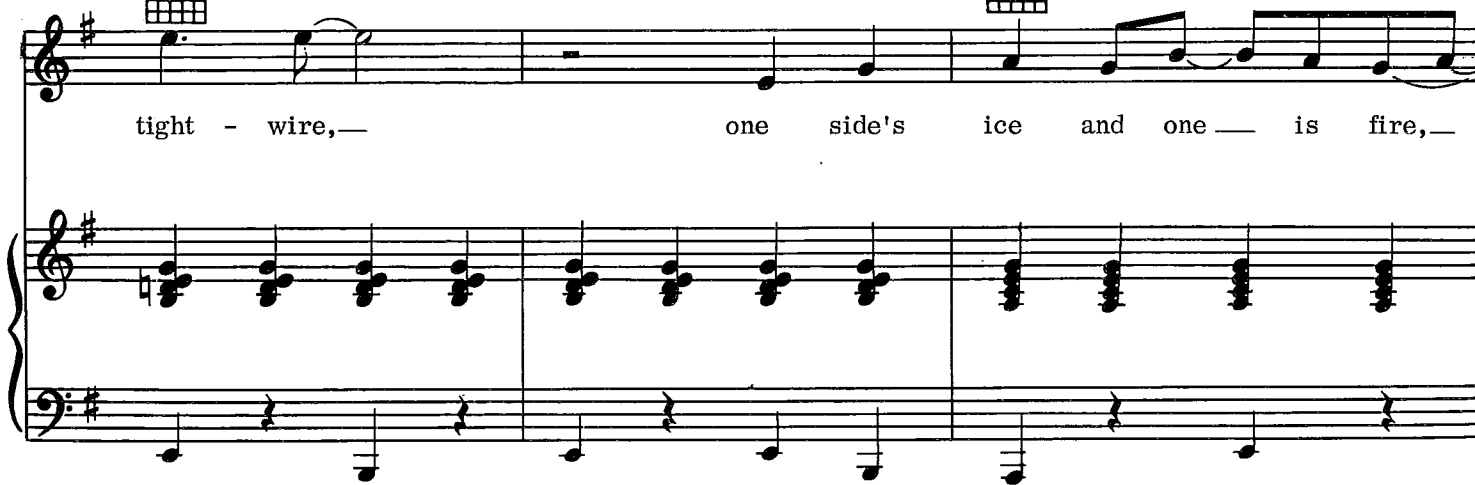
Tacet  Tacet




I'm up on a




mf (Perc.)

 tight - wire, — one side's ice and one — is fire, — 



— it's a cir - cus game — with you and me. —   



Tacet  Tacet 

I'm up on a tight - rope, — one side's

hate and one — is hope, — but the top hat on my —

head is all — you see. — And the

wire seems to be the on - ly place — for me, —



The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#). The piano accompaniment features a steady bass line and chords in the right hand. Guitar chord diagrams are provided for the following chords: B7+, Em7, Am7, G, D, D7, Bm, Bm(#7), Bm7, and Em7. The lyrics are written below the vocal line, with dashes indicating where the melody continues.

Em9



Bm



a com - e - dy of er - rors and I'm fall -



ing. Like a rub - ber-neck gi - raffe,

(F# Bass)



you look in - to my past, well,



may - be you're just too blind to see. I'm up in the

Tacet

(Perc.)

Em7 Am7

spot - light, — oh, does it feel right, — oh, the
oh, the

C C7 G F#m7-5

al - ti - tude — ti - tude — seems to get to me. —
al - ti - tude — real-ly gets — to me. —

B7+ Em7

Tacet Tacet

I'm up on a tight - wire, — flanked by

Am7 C

life and the fu - n'ral pyre, — put - ting on — a show —

to Coda ⊕

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chord diagrams are provided for Em7, Am7, C, C7, G, B7+, and F#m7-5. The score includes lyrics with melisma lines and a 'to Coda' instruction at the end.

G D D7

for you to see.

Bm Em7-5

Gm (B Bass) C9

Like a

8va

R.H.

Red.

(F# Bass)

G D Em D

rub - ber-necked_ gi-raffe, you look in - to my past, well,

loco

mf

The musical score is written in G major and 4/4 time. It consists of four systems. The first system shows the vocal line with lyrics 'for you to see.' and guitar chords G, D, and D7. The piano accompaniment features a steady bass line and chords. The second system continues the piano accompaniment with chords Bm and Em7-5. The third system includes a vocal line with lyrics 'Like a' and an 8va marking, along with guitar chords Gm (B Bass) and C9. The piano accompaniment has a more complex texture with arpeggiated chords. The fourth system shows the vocal line with lyrics 'rub - ber-necked_ gi-raffe, you look in - to my past, well,' and guitar chords G, D, Em, and D. The piano accompaniment is marked 'loco' and 'mf'.



D.S. al Coda
Tacet

Tacet

may - be you're just too blind to see. — I'm up in the

(Perc.)



Tacet

— for you — to see. —

(Bring out)



Repeat and fade



SUPERSTAR

Words and Music by
LEON RUSSELL and
BONNIE BRAMLETT

Medium Fast

Am C (G bass) F

1. Long a - go, _____ and oh so far a-way _____
2. Lon- li- ness _____ is such a sad af-fair, _____

C (E bass) D7 F - E7

I fell in love with you _____ be-fore the sec-ond show. _____
and I can hard-ly wait _____ to be with you a-gain. _____

Am C (G bass) F C (E bass) D7

Your gui - tar _____ it sounds so sweet and clear, _____ but you're not real-ly here. _____
What to say _____ to make you come a - gain, _____ come back to me a - gain _____

F E7 F Em Dm

it's just the ra - di - o. _____ Don't you remember you told me you loved me
and play your sad gui-tar. _____

C F Em Dm C F Em Dm

ba-by. You said you'd be com-ing back this way a-gain ba- by. Ba-by, ba-by, ba-by, ba-by oh

C Bb to Coda ϕ 1. F Am C (G bass)

ba - by — I love — you, — I real-ly do.

F C (E bass) D7 (N. C.) Em7

Am 2. C C7 D.S. ϕ al ϕ Coda

I real-ly do. —

ϕ CODA F

I real-ly do. —

THIS MASQUERADE

Words and Music by
LEON RUSSELL

Moderately

mp

The piano introduction consists of two staves in 4/4 time, starting with a C minor key signature. The right hand plays chords and the left hand plays a rhythmic bass line.

Cm **Cm(#7)** **Cm7**

Are we real-ly hap - py with this lone - ly game we play?
Thoughts of leav - ing dis - ap - pear ev - 'ry time I see your eyes.

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for Cm, Cm(#7), and Cm7. The piano accompaniment continues with a steady bass line and chordal accompaniment.

F9 **Cm** **Ab7**

— Look - ing for words
— No mat - ter how hard

The second system continues the vocal and piano accompaniment. The piano part includes guitar chord diagrams for F9, Cm, and Ab7. The piano accompaniment maintains the rhythmic and harmonic structure.

G7 **G7+** **Cm**

— to say, search - ing but not find -
— I try to un - der - stand the reas -

The third system concludes the vocal and piano accompaniment. The piano part includes guitar chord diagrams for G7, G7+, and Cm. The piano accompaniment continues with the same rhythmic and harmonic patterns.

Cm(#7) Cm7 F9

ing un - der - stand - ing an - y - way.
son that we car - ry on this way.

Ab7 G7 Cm to Coda ⊕

We're lost in this mas - quer - ade.

Bbm9 Eb13 Abmaj7

Both a - fraid to say we're just too far a - way

Bbm9 Eb13-9

from be - ing close to - geth - er from the start.

Abmaj7

Am7

We tried to talk — it ov -

D7

Gmaj7

er, but — the words — got in the way, — We're

(A Bass)

(A Bass)

F

D7

D7

G7

G7+

D.S. $\text{\textcircled{S}}$ at $\text{\textcircled{C}}$ Coda

lost in - side this lone - ly game — we play.

Cm7

F7

Cm7

F7

$\text{\textcircled{C}}$ Coda