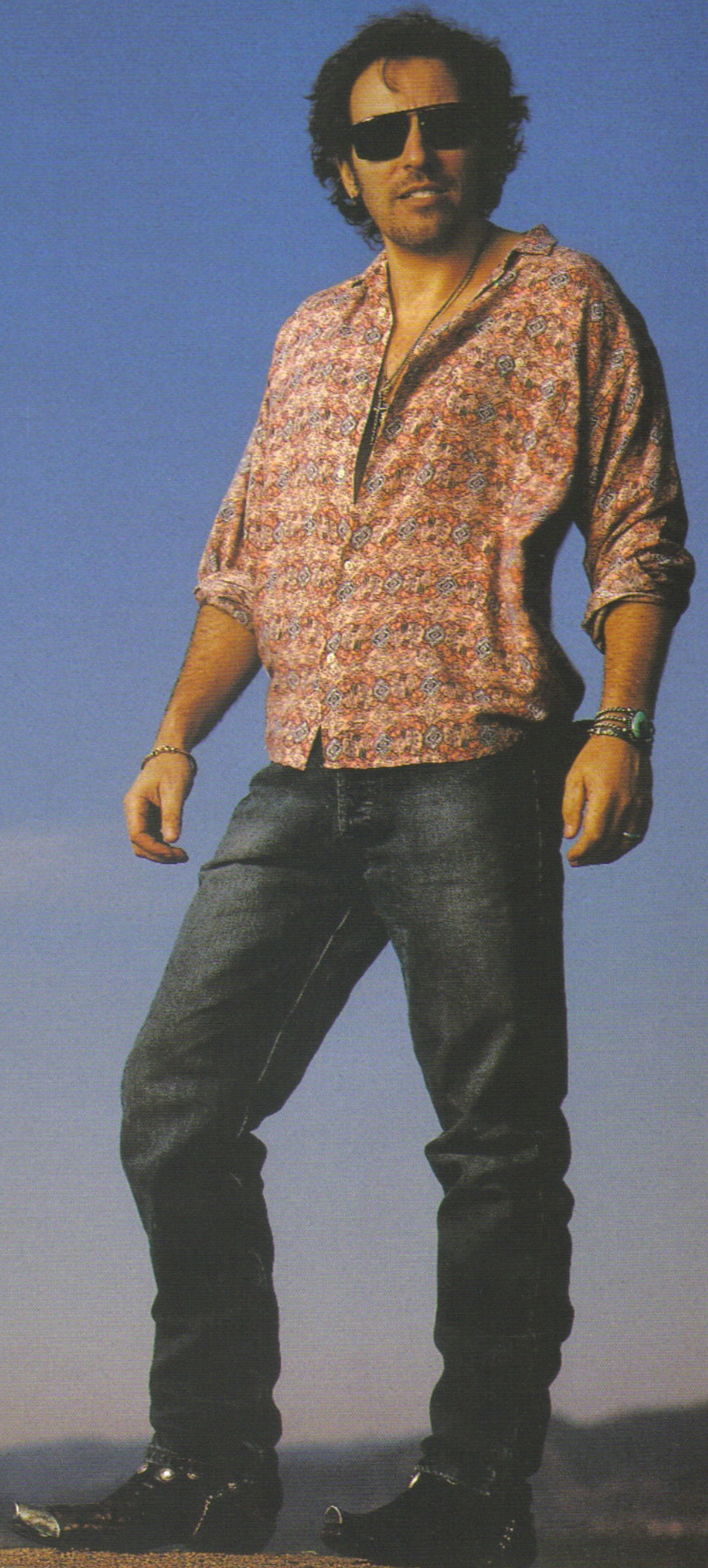


# LUCKY TOWN

Piano/Vocal/Chords

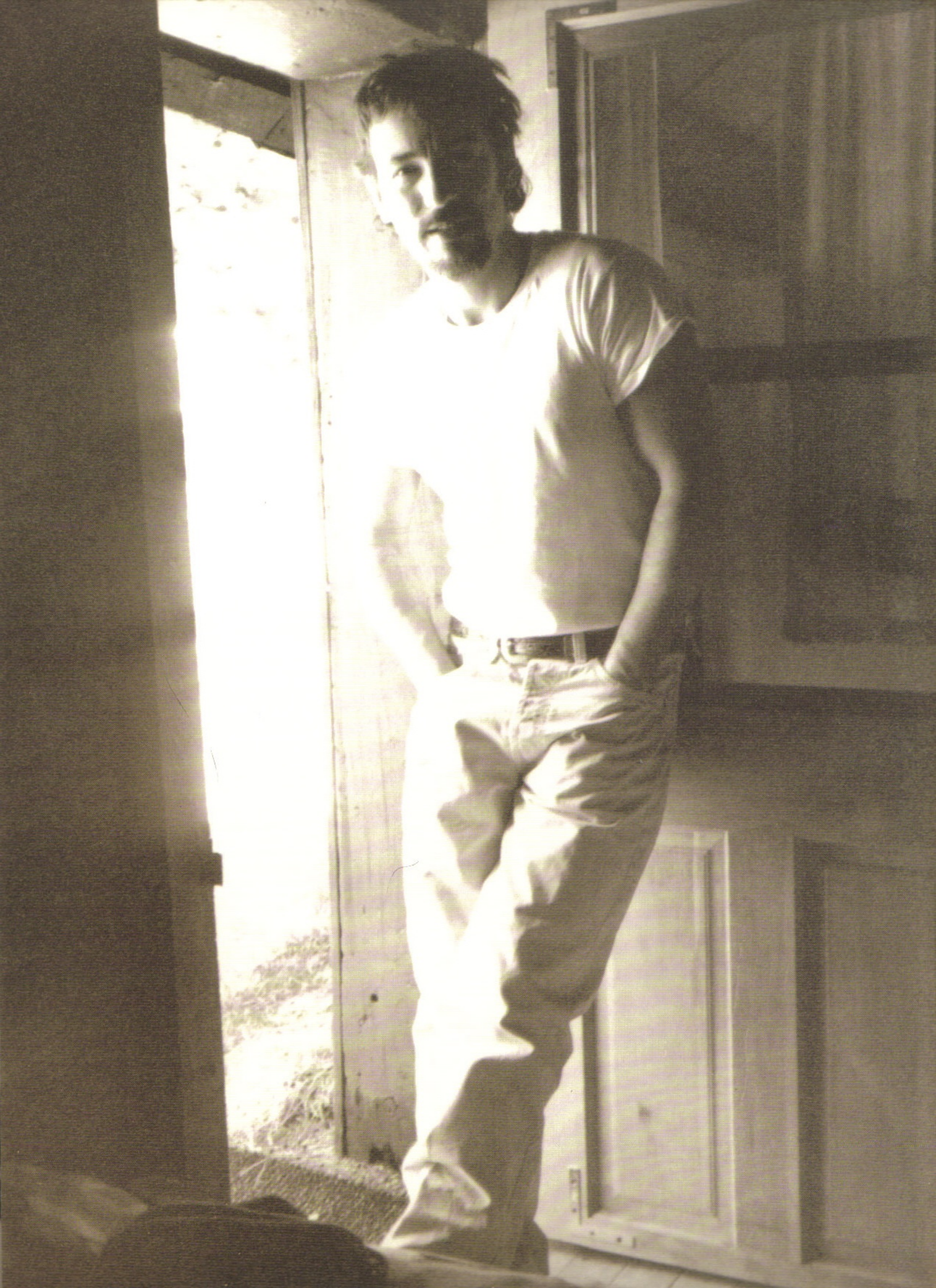


# BRUCE SPRINGSTEEN



<i>Better Days</i>	9
<i>The Big Muddy</i>	24
<i>Book of Dreams</i>	21
<i>If I Should Fall Behind</i>	6
<i>Leap of Faith</i>	12
<i>Living Proof</i>	28
<i>Local Hero</i>	15
<i>Lucky Town</i>	36
<i>My Beautiful Reward</i>	18
<i>Souls of the Departed</i>	32





# IF I SHOULD FALL BEHIND

By  
BRUCE SPRINGSTEEN

Moderately ♩ = 112

D Dsus2 D Dsus D Dsus2 D

*p*

1. We said we'd walk to-geth-

(with pedal)

♩ Verse:

D Dsus2 D Dsus2 D

- er, —

ba-by, come what\_ may; —

that come the twi -

Dsus D Dsus2 D Bm

- light, —

should we lose our\_ way,

if as we're walk -

G D Dsus2

- ing, —

a hand\_ should\_ slip free, —

D Dsus2 Bm G A7sus D To Coda 7  
Dsus2

I'll wait for you; and should I fall be-hind, wait for me.

1. D 2. D Bridge: G

2. We swore we'd trav - Now, ev-'ry-one dreams of love last-ing and

D G

true; but you and I know what this world can

Bm G

do. So, let's make our steps clear, that the oth-er may see,

D Dsus2 D Bm

and I'll wait for you, and if I should fall be-hind,

G D Dsus2 D Dsus2

wait for me.

D

*D.S. al Coda*

3. Now, there's a beau-ti-ful riv -

*Coda*  
(D)

Dar - lin', I'll wait for you, -

Bm G D Dsus2 D

and should I fall be-hind, wait for me. I'll wait for you, -

*Repeat ad lib. and fade*

*Verse 2:*

We swore we'd travel, darlin', side by side;  
 We'd help each other stay in stride.  
 But each lover's steps fall so differently.  
 But I'll wait for you, and if I should fall behind, wait for me.  
 (To Bridge:)

*Verse 3:*

Now, there's a beautiful river in the valley ahead.  
 There 'neath the oak's bough, soon we will be wed.  
 Should we lose each other in the shadow of the evening trees,  
 I'll wait for you, and should I fall behind, wait for me.  
 (To Coda)

# BETTER DAYS

Rock ♩ = 100

Words and Music by  
BRUCE SPRINGSTEEN

D

*f*

1. Well, my soul\_

This system contains the first four measures of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The first measure is marked with a forte (*f*) dynamic. The lyrics '1. Well, my soul\_' are written under the melody.

Verse:

D

checked out miss-ing as I sat lis-tening to the hours and min-utes tick-in' a -

This system contains the next four measures of the piece. The melody continues in the treble clef, and the bass line remains in the bass clef. The lyrics 'checked out miss-ing as I sat lis-tening to the hours and min-utes tick-in' a -' are written under the melody.

Bm Em

3

way... Yeah, just sit-tin' a-round wait-in' for my life to be-gin while it was all

This system contains the next four measures of the piece. The melody continues in the treble clef, and the bass line remains in the bass clef. The lyrics 'way... Yeah, just sit-tin' a-round wait-in' for my life to be-gin while it was all' are written under the melody. A triplet of eighth notes is indicated with a '3' above the notes.

G D

just slip-pin' a-way. I'm tired of wait-in' for to-mor-

This system contains the final four measures of the piece. The melody continues in the treble clef, and the bass line remains in the bass clef. The lyrics 'just slip-pin' a-way. I'm tired of wait-in' for to-mor-' are written under the melody.



Bm

- row to come, or that train to come roar-in' 'round the bend. I got a

Em

new suit of clothes, a pret-ty red rose and a wom-an I can call my friend.

Chorus:

G

D

These are bet-ter days, ba - by.

{ Yeah, there's bet-ter These are

G

D

days shin - ing through. bet - ter days, it's true. These are bet-ter days, ba - by,

1.

Em

G

D

D.S.  $\text{ff}$

bet - ter days. There's (2nd time only) with a girl like you. 2. Well,

2. To Next Strain

G D/F# A D A/D

bet-ter days shin - ing through.

3.4.5.etc. Repeat ad lib. and fade

Em D/F# G A7sus D A9 G

{ with a girl like you. } These are bet-ter days, -  
are shin - ing through.

Bm

Em G D D.S. %

3. Now, a

Verse 2:

Well, I took a piss at fortune's sweet kiss,  
It's like eating caviar and dirt.  
It's a sad, funny ending to find yourself pretending  
A rich man in a poor man's shirt.  
Now, my ass was draggin' when from a passin' gypsy wagon,  
Your heart, like a diamond shone.  
Tonight I'm layin' in your arms, carvin' lucky charms  
Out of these hard luck bones.

Chorus 2:

These are better days, baby.  
These are better days, it's true.  
These are better days.  
There's better days shining through.

Verse 3:

Now, a life of leisure and a pirate's treasure  
Don't make much for tragedy.  
But it's a sad man, my friend, who's livin' in his own skin  
And can't stand the company.  
Every fool's got a reason for feelin' sorry for himself  
And turning his heart to stone.  
Tonight, this fool's halfway to heaven and just a mile outta hell,  
And I feel like I'm comin' home.  
(To Chorus:)

# LEAP OF FAITH

By  
BRUCE SPRINGSTEEN

Moderately ♩ = 116

B E/B B

Verse: B E/B B

1. All o - ver the world, the rain was pour - in;

G#m7 B

I was scratch-in' where it itched. Oh, heart - break and de - spir\_ got noth -

E/B B G#m7 F#sus B

ing but bor - ing, so I grabbed\_ you, ba - by, like a wild\_ pitch\_ It takes a

F# B E F# B

leap of faith\_ to get\_ things\_ go-ing;\_ it takes a leap of faith,\_ you got - ta

E F# B E

show some guts.\_ It takes a leap of faith\_ to get\_ things\_ go-ing;\_

1. B/D# F#/C# B E B/D# F#/C# B D.S.

in your heart,\_ ba-by, you must trust.\_ 2. Now, your legs\_

2. F#/C# B E B/D# F#/C# To Next Strain 3.4. etc. Repeat ad lib. and fade

you must trust.\_ Now, you must trust.\_ It takes a

## Bridge:

you were the Red Sea, I was Mo - ses; I kissed you and slipped in - to a

bed of ros - es. The wa-ters part - ed, love rushed in - side; I was

Je-sus' son, yeah, sanc-ti - fied. *cresc.* 3. To-night, the moon's *f* *D.S.*

## Verse 2:

Now, your legs were heaven, your breasts were the altar,  
Your body was the holy land.  
You shouted "jump", but my heart faltered.  
You laughed and said, "Baby, don't you understand? . . .

## Verse 3:

Tonight, the moon's looking young, but I'm feelin' younger.  
'Neath a veil of dreams, sweet blessings rain.  
Honey, I can feel the first breeze of summer,  
And in your love I'm born again.  
(To Chorus:)

# LOCAL HERO

By  
BRUCE SPRINGSTEEN

Moderately  $\text{♩} = 120$   
B $\flat$

E $\flat$ (9)/B $\flat$

B $\flat$

E $\flat$ (9)/B $\flat$

*mp* 1. I was driv -

Verse:

E $\flat$ (9)/B $\flat$

B $\flat$

*mf* ing through my home - town, I was just kind - a kill-in' time, when I seen a

F

face star-ing out of a black vel - vet paint-ing from the win - dow of the five and dime.

E $\flat$ (9)

B $\flat$

I could-n't quite re - call the name, but the pose -

E $\flat$ (9)

B $\flat$

looked fa - mil - iar to me, so I asked the sales - girl, "Who

was that man\_\_ be-tween the Do - ber - man and\_\_ Bruce Lee? 1.5. She said, "Just a *cresc.*

*Chorus:*  
E $\flat$ (9) B $\flat$  E $\flat$ (9)  
lo - cal he - ro. "Lo-cal he - ro", she said with a smile. *f*

B $\flat$  E $\flat$ (9) B $\flat$  E $\flat$ (9)  
"Yeah, a lo-cal he - ro; he used to live here for a while."

1. B $\flat$  E $\flat$ (9)/B $\flat$  B $\flat$  E $\flat$ (9) *D.S.*  $\text{\textcircled{R}}$   
2. I met a stran -

2. B $\flat$  E $\flat$ (9) B $\flat$  E $\flat$ (9)/B $\flat$  *To Next Strain* 2.3. etc B $\flat$  *Repeat ad lib. and fade*  
Well, I Look-ing for a

*Bridge:*

learned my job, I learned it well; fit myself with religion and a sto-

ry to tell. First, they made me the king, then they made me pope; well

then they brought the rope . . . (Bkgrd.: Ooh, ooh.)

3. I woke to a

*Verse 2:*

I met a stranger dressed in black at the train station.  
 He said, "Son, your soul can be saved.  
 There's beautiful women, nights of low livin',  
 And some dangerous money to be made.  
 There's a big town 'cross the whiskey line,  
 And if we turn the right cards up,  
 They make us boss, the devil pays off,  
 And them folks that are real hard up:

*Chorus 2:*

They get their local hero,  
 Somebody with the right style.  
 They get their local hero,  
 Somebody with just the right smile."  
 (To Bridge:)

*Verse 3:*

I woke to a Gypsy girl sayin', "Drink this."  
 Well, my hands had lost all sensation.  
 These days, I'm feeling all right,  
 'Cept I can't tell my courage from my desperation.  
 From the tainted chalice,  
 Well, I drunk some heady wine.  
 Tonight I'm layin' here, but there's something in my ear  
 Sayin' there's a little town just beneath the floodline . . .

*Chorus 3 & 4:*

Needs a local hero,  
 Someone with the right style.  
 Lookin' for a local hero,  
 Someone with the right smile.



# MY BEAUTIFUL REWARD

By  
BRUCE SPRINGSTEEN

Easy folk-rock ♩ = 120

Musical notation for the first system of the piano introduction. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The music is in a folk-rock style. Above the staff, the chords G, C/G, and G are indicated. The dynamics are marked as *mp*. The melody in the treble clef is a simple, rhythmic line, while the bass clef provides a steady accompaniment.

Musical notation for the first system of the verse. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The music is in a folk-rock style. Above the staff, the chords G and C are indicated. The lyrics are: "1. Well, I sought gold and dia - mond\_ rings;". The dynamics are marked as *mp* (4th time Inst. ad lib. and fade). The melody in the treble clef is a simple, rhythmic line, while the bass clef provides a steady accompaniment.

Musical notation for the second system of the verse. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The music is in a folk-rock style. Above the staff, the chord G is indicated. The lyrics are: "my own drug\_ to ease\_ the pain\_". The dynamics are marked as *mp* (4th time Inst. ad lib. and fade). The melody in the treble clef is a simple, rhythmic line, while the bass clef provides a steady accompaniment.

Musical notation for the third system of the verse. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The music is in a folk-rock style. Above the staff, the chord C is indicated. The lyrics are: "that liv - ing brings. Walked\_ from the moun -". The dynamics are marked as *mp* (4th time Inst. ad lib. and fade). The melody in the treble clef is a simple, rhythmic line, while the bass clef provides a steady accompaniment.

G C G

- tain \_\_\_\_\_ to the val-ley floor, \_\_\_\_\_

D G C

search-ing for my beau-ti - ful re - ward, \_\_\_\_\_

D G C

search-ing for my beau - ti - ful re - ward. \_\_\_\_\_

1. *D.S.* 2. *To Next Strain*

G

2. From a house\_ on a hill, \_\_\_\_\_ Well, your hair shone\_

*cresc.*

3. *D.S.* 4.

C G

*dim.* 3. To - night\_ I can feel\_ \_\_\_\_\_

5. *D.S.*  *Bridge:*

*C* *G*

*mf* in the sun.

I was so high; I was the luck - y one.

*C* *G*

Then I came crash - ing down like a drunk

*C* *G* *D.S.S.* 

on a bar-room floor,

*Verse 2:*

From a house on a hill, a sacred light shines.  
 I walk through these rooms, but none of them are mine.  
 Down empty hallways, I went from door to door,  
 Searching for my beautiful reward,  
 Searching for my beautiful reward.  
 (To Bridge:)

*Verse 3:*

Tonight I can feel the cold wind at my back;  
 I'm flyin' high over gray fields, my feathers long and black.  
 Down along the river's silent edge I soar,  
 Searching for my beautiful reward,  
 Searching for my beautiful reward,  
 Searching for my beautiful reward,  
 Searching for my beautiful reward.

*Verse 4: Instrumental ad lib. and fade*

# BOOK OF DREAMS

By  
BRUCE SPRINGSTEEN

Moderately ♩ = 104

A

*pp*

with pedal

Detailed description: This block contains the piano introduction for the song. It is written for a grand piano in D major (two sharps) and 4/4 time. The tempo is marked 'Moderately' with a quarter note equal to 104 beats per minute. The music starts with a treble clef and a bass clef. The right hand begins with a series of eighth notes, and the left hand provides a steady accompaniment. The piece is marked 'pp' (pianissimo) and includes the instruction 'with pedal'. A section marker 'A' is placed above the first measure.

Verse:

A D/A

1. I'm stand - ing in the back-yard, lis-tening to the par - ty in - side.

*p*

Detailed description: This block contains the first line of the verse. It features a treble clef with lyrics and a bass clef with piano accompaniment. The key signature remains D major. The music is marked 'p' (piano). A section marker 'A' is above the first measure, and 'D/A' is above the final measure. The lyrics are: "1. I'm stand - ing in the back-yard, lis-tening to the par - ty in - side."

A

To-night, I'm drink-in' in the for-give-ness

Detailed description: This block contains the second line of the verse. It features a treble clef with lyrics and a bass clef with piano accompaniment. The key signature remains D major. The music is marked 'p' (piano). A section marker 'A' is above the first measure. The lyrics are: "To-night, I'm drink-in' in the for-give-ness"

D

this life pro - vides. The scars we

Detailed description: This block contains the third line of the verse. It features a treble clef with lyrics and a bass clef with piano accompaniment. The key signature remains D major. The music is marked 'p' (piano). A section marker 'D' is above the first measure. The lyrics are: "this life pro - vides. The scars we"

A D

car-ry re - main, but the pain slips a - way, it seems.

Detailed description: This block contains the fourth line of the verse. It features a treble clef with lyrics and a bass clef with piano accompaniment. The key signature remains D major. The music is marked 'p' (piano). Section markers 'A' and 'D' are above the first and final measures respectively. The lyrics are: "car-ry re - main, but the pain slips a - way, it seems."

A E7

Oh, won't you, ba - by, be in my book of dreams?\_

A To Coda 1. || 2.3.

2. I'm watch-

A D A

(Instrumental solo ...)

D A

*Verse 2:*  
 I'm watchin' you through the window  
 With your girlfriends from back home.  
 You're showin' off your dress;  
 There's laughter, and a toast  
 From your daddy, to the prettiest bride he's ever seen.  
 Oh, won't you, baby, be in my book of dreams?

*Verse 3:*  
 In the darkness, my fingers slip across your skin;  
 I feel your sweet reply.  
 The room fades away, and suddenly, I'm way up high,  
 Just holdin' you to me,  
 As, through the window, the moonlight streams.  
 Oh, won't you, baby, be in my book of dreams?

*Verse 4:*  
 Now, the ritual begins;  
 'Neath the wedding garland, we meet as strangers.  
 The dance floor is alive with beauty,  
 Mystery, and danger.  
 We dance out 'neath the stars' ancient light,  
 Into the darkening trees.  
 Oh, won't you, baby, be in my book of dreams?

# THE BIG MUDDY

By  
BRUCE SPRINGSTEEN

Moderately slow ♩ = 72

D(4)

*pp*  
*with pedal*

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features a repeating eighth-note pattern in the bass and a more complex eighth-note pattern in the treble, with a *pp* dynamic marking and the instruction *with pedal*.

Verse:  
D(4)

1. Bil-ly had a mis-tress down on "A" and 12th. She was that

*p*

The first system of the verse shows the vocal line in the treble clef and the piano accompaniment in the bass clef. The key signature is two sharps and the time signature is 4/4. The lyrics are "1. Bil-ly had a mis-tress down on 'A' and 12th. She was that". The piano part has a *p* dynamic marking.

lit - tle some-thin' that he did for him-self. His

The second system of the verse continues the vocal line and piano accompaniment. The lyrics are "lit - tle some-thin' that he did for him-self. His".

Dsus

own lit - tle se-cret, did-n't hurt no - bod - y. Come the

The third system of the verse shows the final part of the vocal line and piano accompaniment. The lyrics are "own lit - tle se-cret, did-n't hurt no - bod - y. Come the". The key signature changes to one sharp (F#) and the time signature is 4/4.

G5

af - ter - noon, he'd take her wad - in'

Chorus:

D(4) D7(4) D(4) D7(4)

(1.) waist deep in the big muddy,

*mp*

D(4) D7(4) D(4)

waist deep in the big muddy. You

G5

D(4)

To Coda

start out stand - in,' but end up crawl - in,' son - ny.

*dim.*

1. D.S. 2.

2. Got in some

*p* *cresc.*



*Inst. solo ad lib.*

*... end solo*  
Well, I  
*cresc.*

*Bridge:*  
G5

— had a friend, said, “You watch what you do; poi-

*f*

- son snake bites you, and you're poi

*dim.*

D(4)

son too.”

*p*

D.S.  $\text{S}$  al Coda

3. How beau-ti-ful the

Coda  
D(4)

Waist deep in the big\_

mud - dy.

Waist\_ deep in\_ the big mud - dy.

Repeat ad lib. and fade

*Verse 2:*

Got in some trouble and needed a hand from a friend of mine.  
 This old friend, he had a figure in mind.  
 It was nothing illegal, just a little bit funny.  
 He said, "C'mon, don't tell me that the rich don't know:  
 Sooner or later, it all comes down to money."

*Chorus 2:*

And you're waist deep in the big muddy,  
 Waist deep in the big muddy.  
 You start on higher ground but end up crawlin', sonny.  
 (To Bridge:)

*Verse 3:*

How beautiful the river flows, and the birds they sing.  
 But you and I, we're messier things.  
 There ain't no one leavin' this world, buddy,  
 Without their shirttail dirty or their hands bloody.

*Chorus 3:*

Waist deep in the big muddy,  
 Waist deep in the big muddy.  
 You start on higher ground, but end up somehow crawlin'  
 Waist deep in the big muddy.

# LIVING PROOF

By  
BRUCE SPRINGSTEEN

Moderate rock ♩ = 112  
D5

Verse:  
D

1. Well now, on a sum-mer night\_ in

*mf*

*f*

with pedal

a dusk-y room,\_ come a lit-tle piece of the Lord's\_ un - dy - ing light,\_

G D

— cry-ing like he swal-lowed the\_ fi - ery moon.\_ In his moth-er's arms,\_

A G D

it was all the beau - ty I could take,\_ like the miss-ing words\_

G

D A

\_\_\_\_\_ to some prayer that I \_\_\_\_\_ could nev-er make. \_\_\_\_\_ In a world\_

G D

\_\_\_\_\_ so hard and dirt - y, so foul \_\_\_\_\_ and con-fused,


G Asus To Coda ⊕

search-ing for \_\_\_\_\_ a lit-tle bit of God's mer - cy, \_\_\_\_\_ I found\_

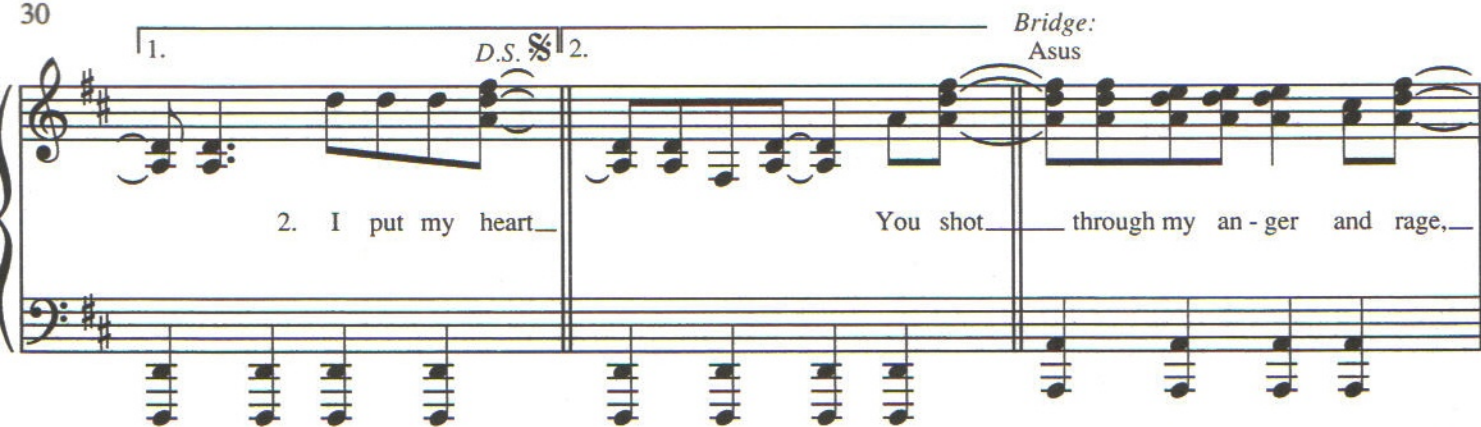
G D

\_\_\_\_\_ liv - ing proof\_

G D

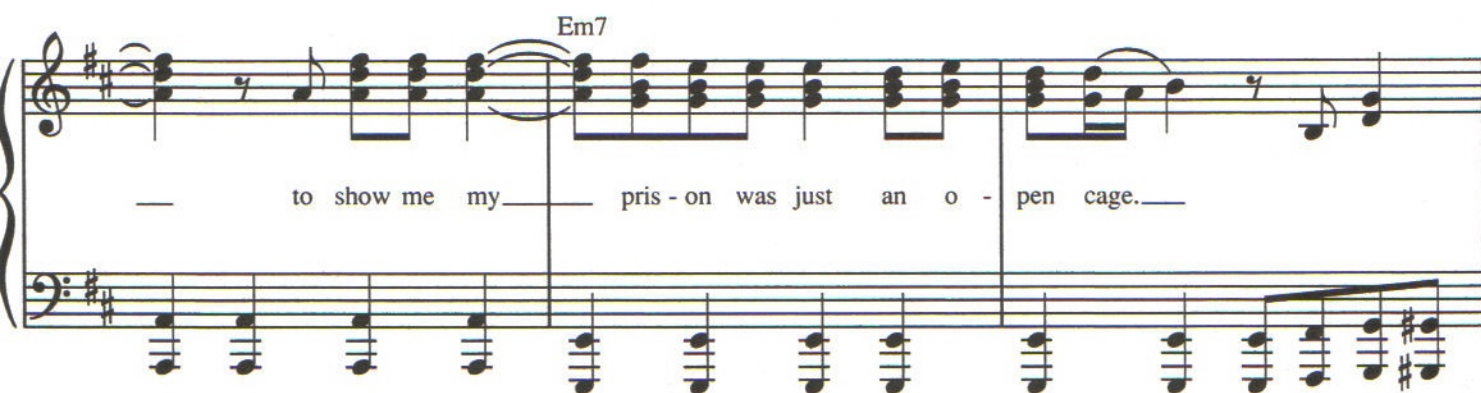
1. *D.S.*  2. *Bridge: Asus*

2. I put my heart — You shot — through my an - ger and rage, —



*Em7*

— to show me my — pris - on was just an o - pen cage. —



*Asus* *G*

There were no keys, no guards, just one fright-ened man — and some old



*A7sus* *A7* *D*

shad-ows for bars. — *Inst. solo ad lib. . .*



*Verse 2:*

I put my heart and soul,  
 I put 'em high upon a shelf,  
 Right next to the faith,  
 The faith that I'd lost in myself.  
 I went down into the desert city,  
 Just tryin' so hard to shed my skin.  
 I crawled deep into some kind of darkness,  
 Lookin' to burn out every trace of who I'd been.  
 You do some sad, sad things, baby,  
 When it's you you're tryin' to lose.  
 You do some sad and hurtful things;  
 I've seen living proof.  
 (To Bridge:)

*Verse 3:*

Well now, all that's sure on the boulevard  
 Is that life is just a house of cards,  
 As fragile as each and every breath  
 Of this boy sleepin' in our bed.  
 Tonight, let's lie beneath the eaves,  
 Just a close band of happy thieves.  
 And when that train comes, we'll get on board,  
 And steal what we can from the treasures, treasures of the Lord.  
 It's been a long, long drought, baby;  
 Tonight, the rain's pourin' down on our roof.  
 Looking for a little bit of God's mercy,  
 I found living proof.

## SOULS OF THE DEPARTED

By  
BRUCE SPRINGSTEEN

Moderate rock ♩ = 116

D5

1.

*mf*

This system shows the first four measures of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderate rock' at 116 beats per minute. The first measure is marked with a dynamic of *mf* and a chord of D5. The melody is in the treble clef, and the bass line is in the bass clef. A first ending bracket spans the last two measures.

2.

Verse:  
D5

1. On the road to Bas - ra stood young Lieu-ten - ant Jim - my Bly,

This system contains the first two measures of the verse. The melody continues in the treble clef, and the bass line provides accompaniment. The lyrics are written below the treble clef staff.

de - tailed to go through the clothes\_ of the sol -

This system contains the next two measures of the verse. The melody continues in the treble clef, and the bass line provides accompaniment. The lyrics are written below the treble clef staff.

diers who\_ died. At night, he dreams\_ he sees their\_

This system contains the final two measures of the verse. The melody continues in the treble clef, and the bass line provides accompaniment. The lyrics are written below the treble clef staff.

— souls\_ rise, ————— yeah, like ————— dark geese\_ in-to the

O - kla - ho - ma skies. ————— 1. Well,

Chorus: *G5* *D5* *G5*

this is a prayer\_ for the souls\_ of the de-part - ed, those who've gone and left their ba -  
(3rd & 4th times Inst. solo ad lib.)

*D5* *G5* *D5* *To Coda*  $\oplus$

- bies bro-ken-heart - ed. ————— This is a prayer\_ for the souls\_ of the de-part - ed.

1. *D.S.*  $\text{rit}$

2. Now, Raph-a -



12. Csus2 G/B G D5

This is a prayer\_ for the souls\_ of the de - part - ed.\_

To Next Strain

Yeah, to - night, \_

13. Csus2 G/B G D5 D.S.S. al Coda

Bridge: G5 D5 G5

\_ as I tuck my own\_ son in bed, \_ all I can think of is what if it would -

D5 G5 D5

- 've been\_ him in - stead? I want to build me a wall\_ so high noth - ing can burn it down,

right here on my own piece of dirt - y ground.

3. Now, I ply

*Coda*  
Csus2 G/B G D5  
*Repeat ad lib. and fade*

*Verse 2:*  
Now, Raphael Rodriguez was just seven years old,  
Shot down in a schoolyard by some East Compton Cholos.  
His mama cried, "My beautiful boy is dead."  
In the hills, the self-made men just sighed and shook their heads.

*Chorus 2:*  
This is a prayer for the souls of the departed,  
Those who've gone and left their babies brokenhearted;  
Young lives over before they got started.  
This is a prayer for the souls of the departed.  
(To Bridge:)

*Verse 3:*  
Now, I ply my trade in the land of king dollar,  
Where you get paid, and your silence passes as honor,  
And all the hatred and dirty little lies  
Been written off the books and onto decent men's eyes.  
(Chorus 3 & 4: Instrumental solo ad lib. / then To Coda)

# LUCKY TOWN

By  
BRUCE SPRINGSTEEN

Moderate rock ♩ = 120

Gm B♭

*f*

(with pedal)

F Gm B♭

§ Verse:  
Gm

F

1. Well, house got too crowd-ed, clothes got too tight, — and I

*mf*

B♭ F Gm

don't know just where\_ I'm go - ing to - night.\_ Out where the sky's been cleared by a

B♭ F

good hard rain, — there's some-bod - y call - in' my se - cret name. —

Chorus:

*f* 1.2.4. etc. I'm go-ing down to Luck-y Town, go-ing down to Luck-y Town.

E $\flat$  F B $\flat$  /A Gm /F

I wan-na lose these blues I found, down in Luck-y Town, ba-by, down

E $\flat$  F Gm F Gm

1. in Luck-y Town. 2. Had a coat Well, I

E $\flat$  B $\flat$  F D.S. 2. F To Next Strain

3.4. etc. Repeat ad lib. and fade Bridge: E $\flat$

had some vic-t'ry that was just fail-ure in de- ceit; now the

joke's com-in' up through the soles of my feet. I been a long time walk-ing on for -

B $\flat$  Gm E $\flat$

tune's cane; to - night I'm step - pin' light - ly and I'm feel - ing no pain. *dim.*

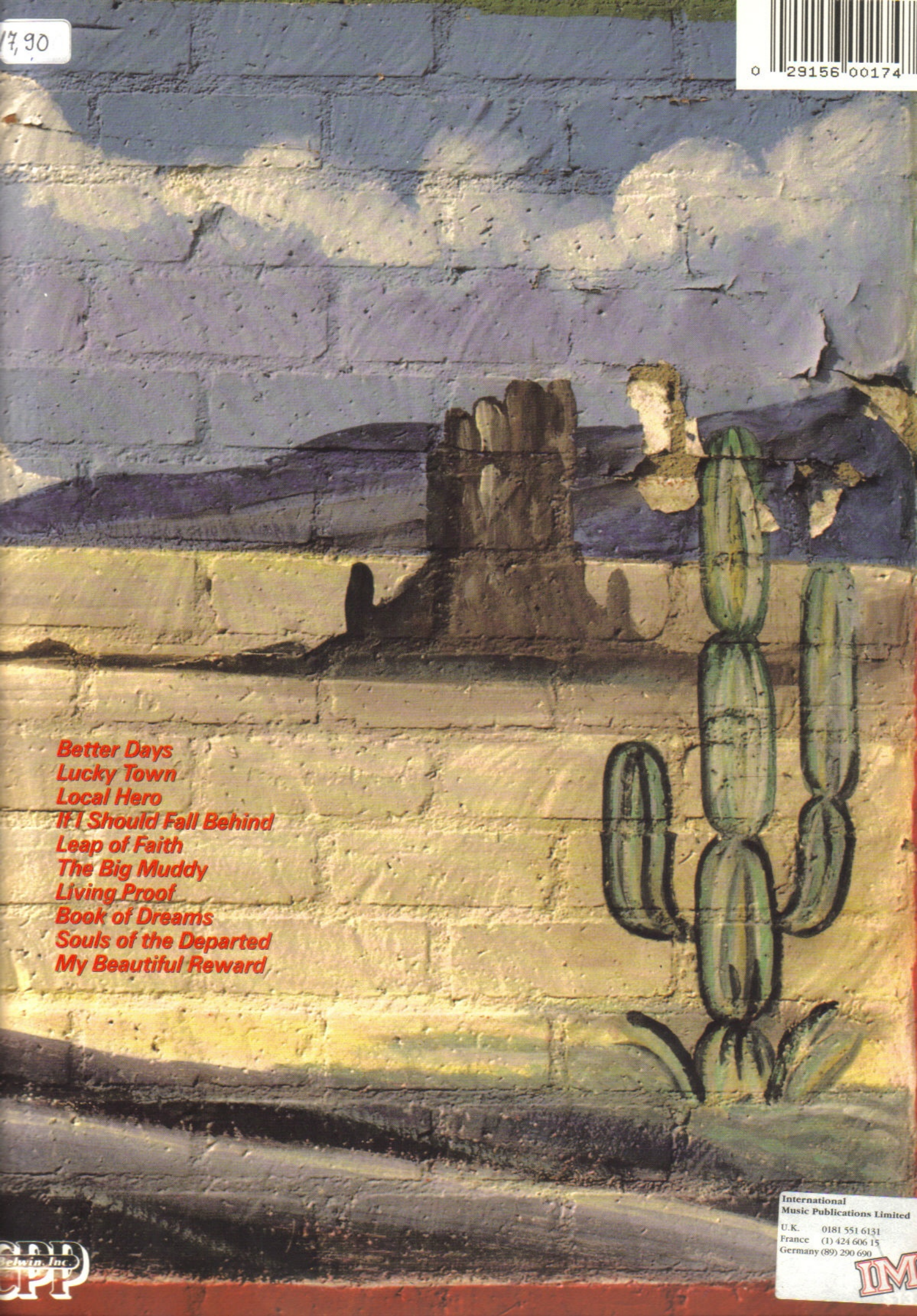
3. Well, here's to *dim.*

Verse 2:  
 Well, I had a coat of fine leather and snakeskin boots,  
 But that coat always had a thread hangin' loose.  
 Well, I pulled it one night, and to my surprise  
 It led me right past your house and on over the rise.  
 (To Chorus:)

Verse 3:  
 Well, here's to your good looks, baby; now here's to my health.  
 Here's to the loaded places that we've taken ourselves.  
 When it comes to luck, you make your own.  
 Tonight I got dirt on my hands, but I'm building me a new home . . .

Chorus 3:  
 Down in Lucky Town,  
 Down in Lucky Town.  
 I'm gonna lose these blues I've found  
 Down in Lucky Town,  
 Baby, down in Lucky Town.

17,90



*Better Days*  
*Lucky Town*  
*Local Hero*  
*If I Should Fall Behind*  
*Leap of Faith*  
*The Big Muddy*  
*Living Proof*  
*Book of Dreams*  
*Souls of the Departed*  
*My Beautiful Reward*



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