

Clear as the Driven Snow

Words and Music by
PATRICK SIMMONS

Moderately fast

D



mp legato

D



Play - in' eas - y some - where _____

shade a - cross my mind, thoughts that pass I

can - not catch, I reach for you and find that I have



learned how _____ not to get burned now.



_____ Wind in the tree blows, _____ e - ven the



sea knows _____ that I have learned how.



_____ Think I can see now _____ look - in' through





dreams _____ is not what it seems. _____

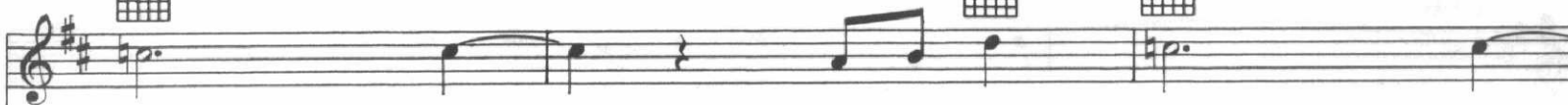


_____ They hand - ed me _____ the bot - tle _____ and said

drink it till it's _____ gone, _____ but now that it's _____ half



emp - ty I'm _____ not sure I can _____ go _____ on. Thought I had

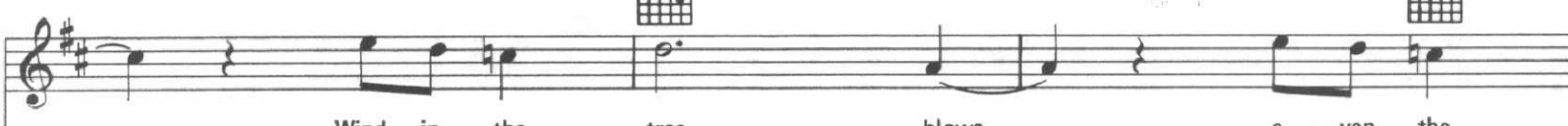
C/D  D  C/D 



learned how not to get burned now.






D  C/D 



Wind in the tree blows, even the






D  C/D 



sea knows that I have learned how.



D  C/D 



Think I can see look-in' through



(♩ = ♩)



Musical staff with treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. It contains a single half note chord in the first measure, followed by rests in the subsequent measures.

dreams. _____

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a melodic line.



Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. It contains rests in all four measures.

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a melodic line.



Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. It contains rests in all four measures, ending with a double bar line and a key signature change to two flats (Bb and Eb).

Piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a melodic line.

D5



Musical staff with treble clef, key signature of two flats (Bb and Eb), and 3/4 time signature. It contains rests in all four measures.

Piano accompaniment for the fourth system, consisting of a grand staff with treble and bass clefs. The right hand plays a melodic line, and the left hand plays a bass line. The dynamic marking *mp* is present in the first measure.

p. _____ *p.* _____ *p.* _____ *p.* _____ *p.* _____

I keep

D5

roll - in', I keep roll - in', I keep roll - in' and I

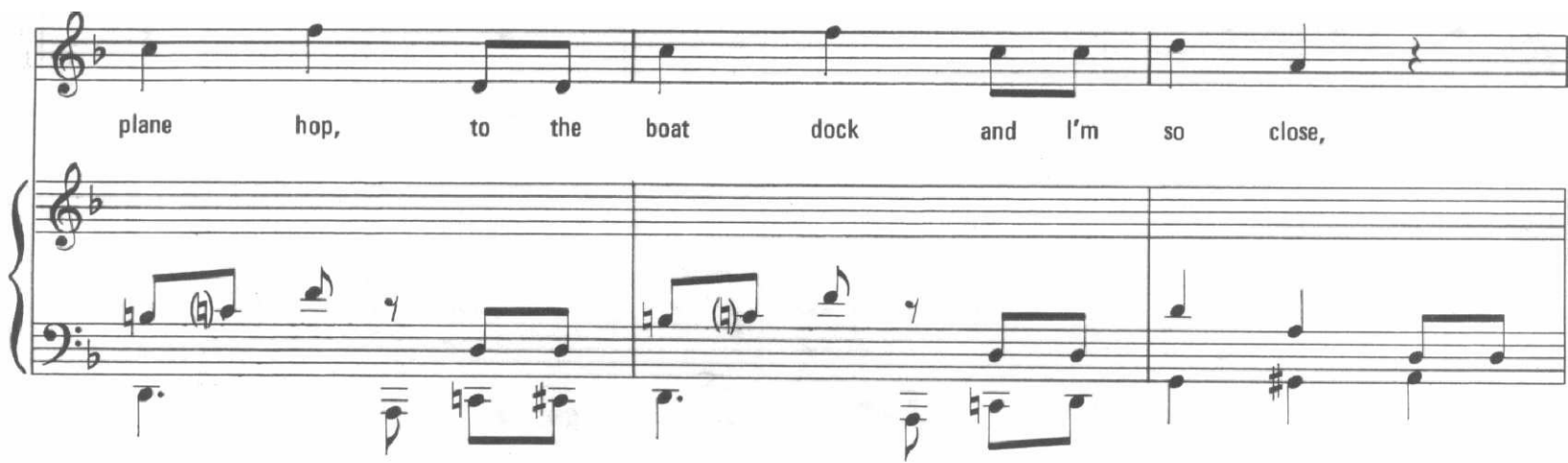
can't stop roll - in' and I can't stop. It's

Dm7

driv - in' me out of my mind. To the truck stop, to the

mf
R.H.

plane hop, to the boat dock and I'm so close,



boat dock and I'm so close, give me a lit - tle more time.



Spin me a - round, turn my head down,



take me down slow, don't let me go.



To Coda 

Spin me a - round, turn my head down,

take me down slow, don't let me go.

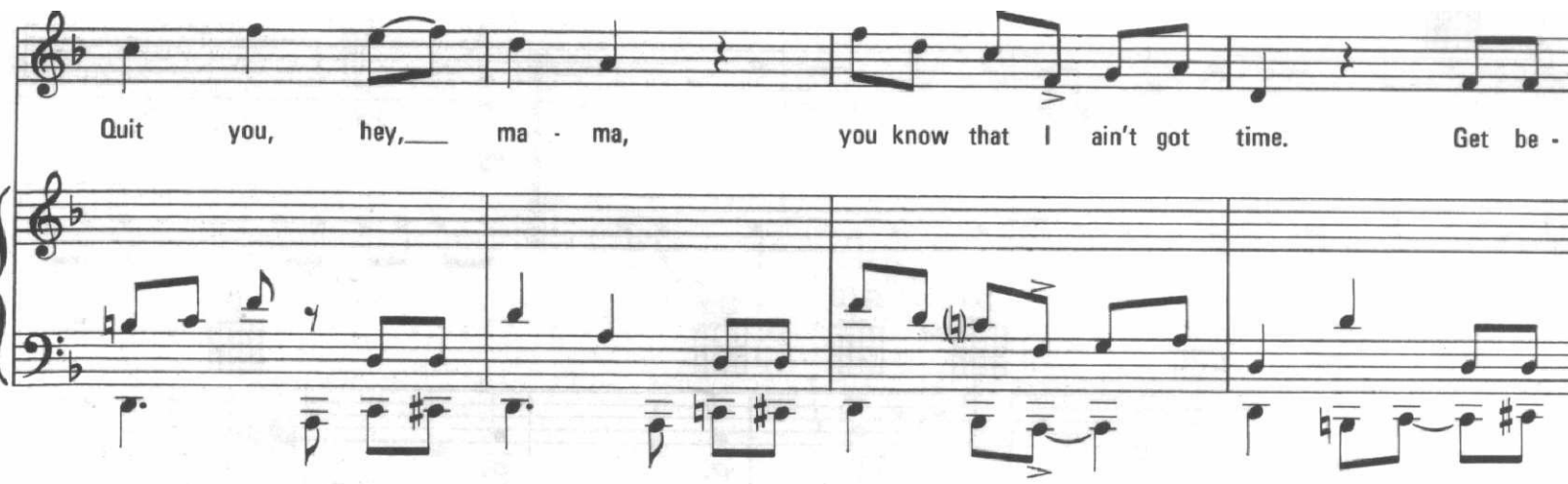
Gon - na

quit you, gon - na quit you, gon - na quit you, pret - ty ma - ma.



The musical score is written for guitar and voice. It consists of several systems of staves. The top system includes a vocal line with lyrics and a guitar line with a C chord diagram. The second system continues the vocal line and guitar accompaniment, featuring a Dm7 chord diagram. The third system shows the vocal line and guitar accompaniment with another C chord diagram. The fourth system continues the vocal line and guitar accompaniment with a Dm7 chord diagram. The fifth system shows the vocal line and guitar accompaniment with a Dm7 chord diagram. The sixth system continues the vocal line and guitar accompaniment with a Dm7 chord diagram. The seventh system shows the vocal line and guitar accompaniment with a Dm7 chord diagram. The eighth system continues the vocal line and guitar accompaniment with a Dm7 chord diagram. The ninth system shows the vocal line and guitar accompaniment with a Dm7 chord diagram. The tenth system continues the vocal line and guitar accompaniment with a Dm7 chord diagram. The score ends with a Coda symbol.

Quit you, hey, ma - ma, you know that I ain't got time. Get be -

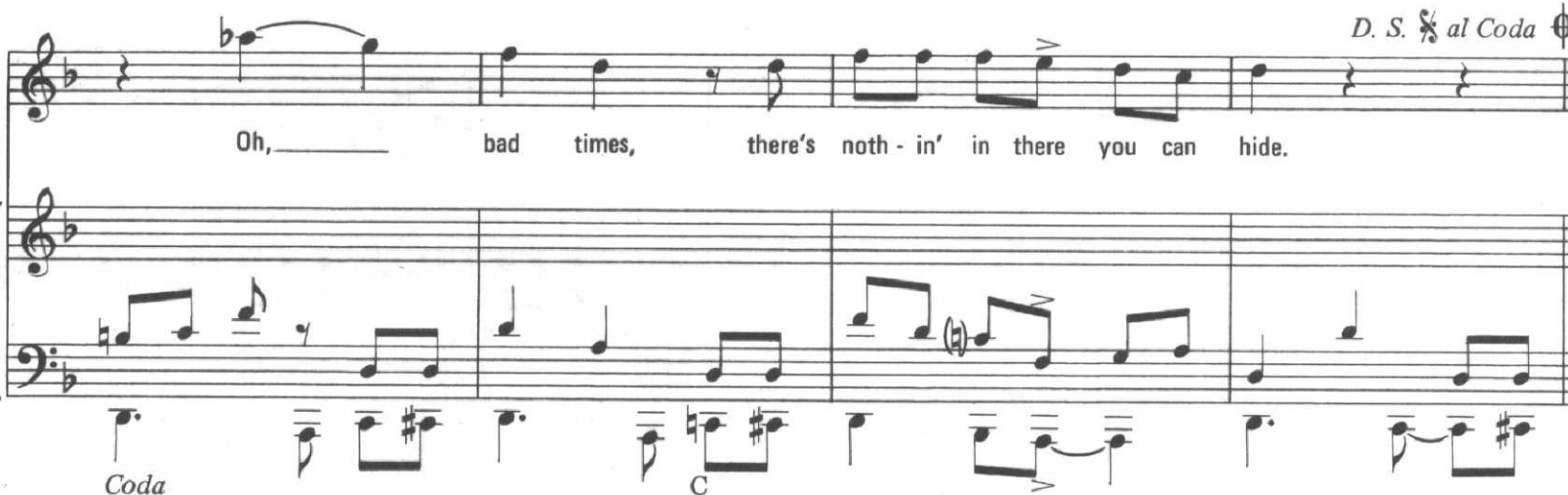


hind me, get be - hind me, get be - hind me, now bad times.



Oh, bad times, there's noth - in' in there you can hide.

D. S. $\frac{3}{4}$ al Coda



take me down slow. Don't let. . .

Coda



Four times

D5



D5



G/D



Dm



sub. mp

mf

D5



G/D



Dm



D5



G/D



Dm



D



Dm7



f



p

p

p

*

Cotton Mouth

Words and Music by
JAMES SEALS and
DASH CROFTS

Moderately

E7



E7



Red - eyed mom - ma keep cry - in',

blue-eyed cat keeps a - ly - in', cat - fish keep his eye

on the string and that cot - ton mouth keep on wind - in.

A7

A6

A7

A6

A7



Sing, _____

sing, _____

sing. _____

Dark moon keeps hid - in' and

'ga - tor, he keeps right on slid - in', and bull - frog, he ain't mind -

in', oh, cot - ton mouth_ keep on_ wind - in'.

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a quarter rest, followed by a quarter note 'in'', a quarter rest, a quarter note 'oh', a quarter rest, a quarter note 'cot', a quarter note 'ton', a quarter note 'mouth', a quarter rest, a quarter note 'keep', a quarter note 'on', a quarter rest, a quarter note 'wind', a quarter note 'in'', and a quarter rest. The piano accompaniment consists of chords and moving lines in both hands.

Sing, sing,

The second system continues the vocal line and piano accompaniment. It includes guitar chord diagrams for A7, A6, and A7. The vocal line has a quarter rest followed by a half note 'Sing,' and another quarter rest followed by a half note 'sing,'. The piano accompaniment continues with chords and moving lines.

sing.

The third system shows the piano accompaniment with guitar chord diagrams for A6, A7, and E7. The piano part features sustained chords in the right hand and moving lines in the left hand.

sing.

The fourth system continues the piano accompaniment with sustained chords and moving lines in both hands.

The fifth system shows the final part of the piano accompaniment, ending with sustained chords and moving lines.

First system of musical notation, including treble and bass staves with chords and a melodic line.

E7



Light - nin' bugs in bot - tles, they gim - me all the light I need,

Second system of musical notation, including treble and bass staves with chords and a melodic line.

and I'm sein - in' bait for lin - in' and that

Third system of musical notation, including treble and bass staves with chords and a melodic line.

A7



cot - ton mouth keeps on wind - in' Sing,

Fourth system of musical notation, including treble and bass staves with chords and a melodic line.

A6

A7

A6

A7

A6

A7

E7

E7

sing, _____

sing. _____

Oh, that big i - ron pot's a - boil - in', and that

red - eyed mom - ma keeps toil - in', and the craw - dad meat's for din -

in', and oh, that cot - ton mouth_ keeps on wind - in', Lord._____

A7

A6

A7

A6

A7

Sing, _____

sing, _____

Repeat and fade

E7

(Vocal ad lib.)

sing. _____

Repeat and fade

Mamaloï

Words and Music by
PATRICK SIMMONS

Moderate Calypso

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and a rhythmic melody in the right hand. The vocal line includes lyrics and is supported by guitar chords indicated by diagrams above the staff.

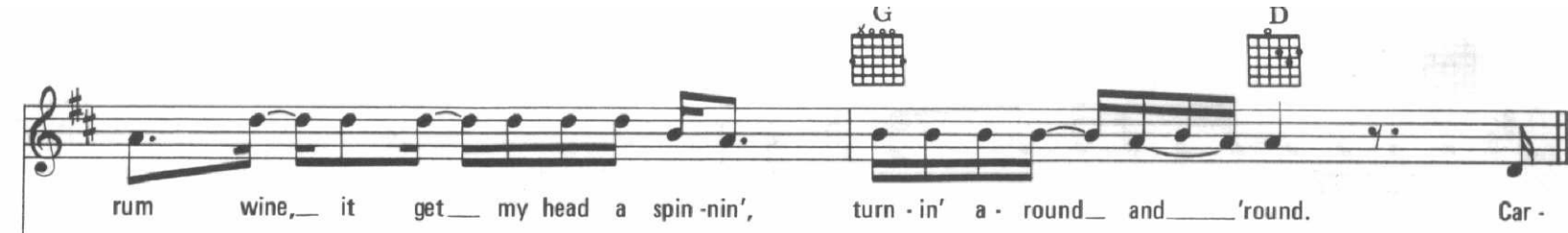
Chord Diagrams:

- D:** X02321
- G:** X32333

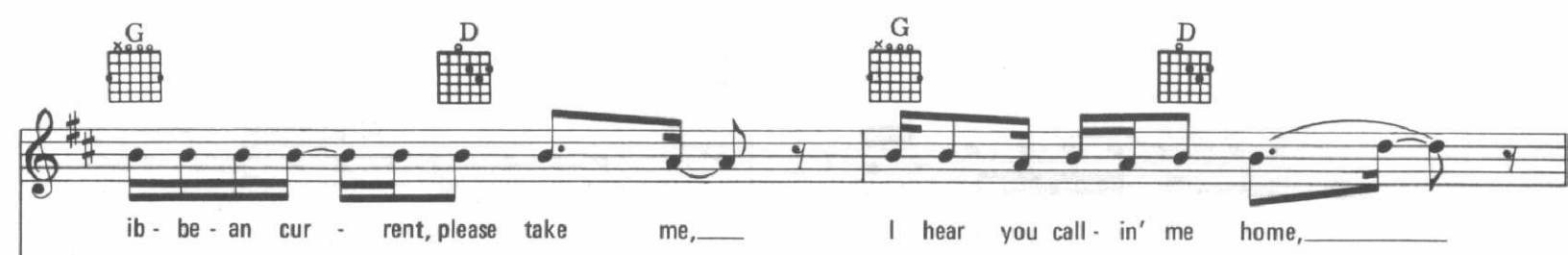
Lyrics:

Lay - in' back_ and sit - tin' in the sun - shine, hot_ wind,_ I drink_ me lit - tle rum wine,
straw hat_ down_ a - cross my eyes,_ let - tin' the world_ go_ by.
Mu - sic,_ it start_ my toes a - tap - pin', drum beat,_ it set_ my hands a - clap - pin',

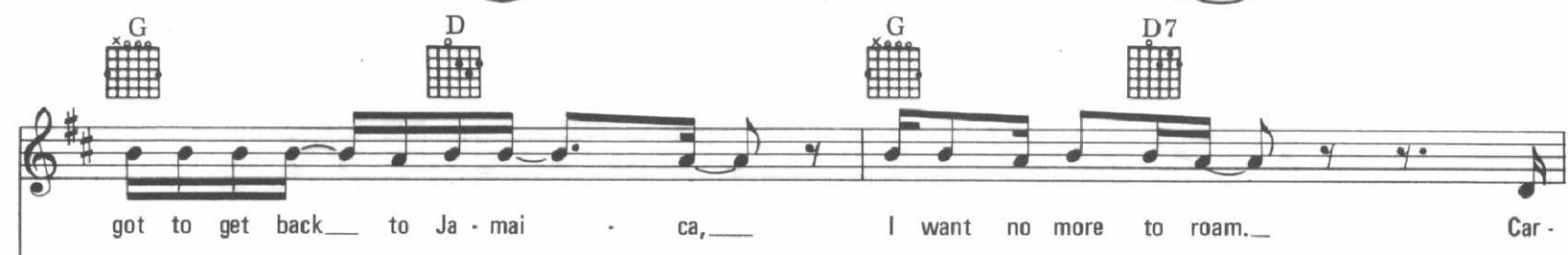
rum wine, it get my head a spin-nin', turn-in' a-round and 'round. Car-



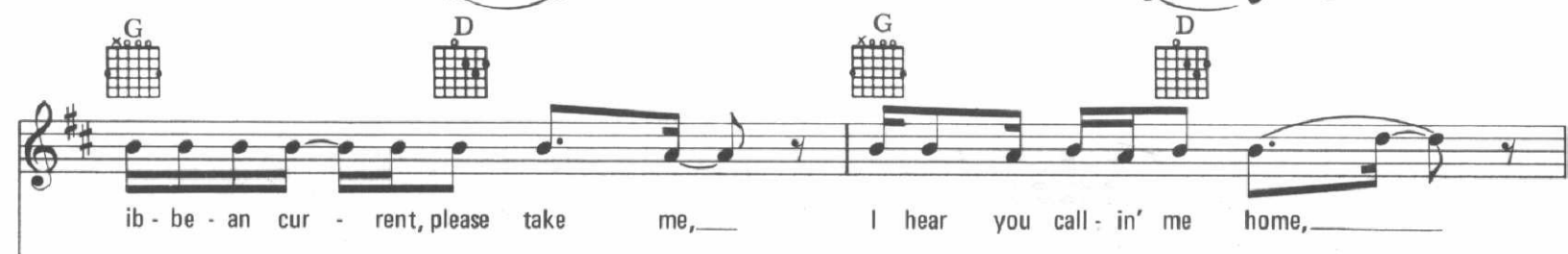
ib-be-an cur-rent, please take me, I hear you call-in' me home,



got to get back to Ja-mai-ca, I want no more to roam. Car-



ib-be-an cur-rent, please take me, I hear you call-in' me home,





No chord

got to get back to Ja - mai - ca.



Gyp - sy, she say I got the fev - er, I don't know wheth - er to be - lieve her, but



when the wind blow from the sea, my soul start to fly a - way.

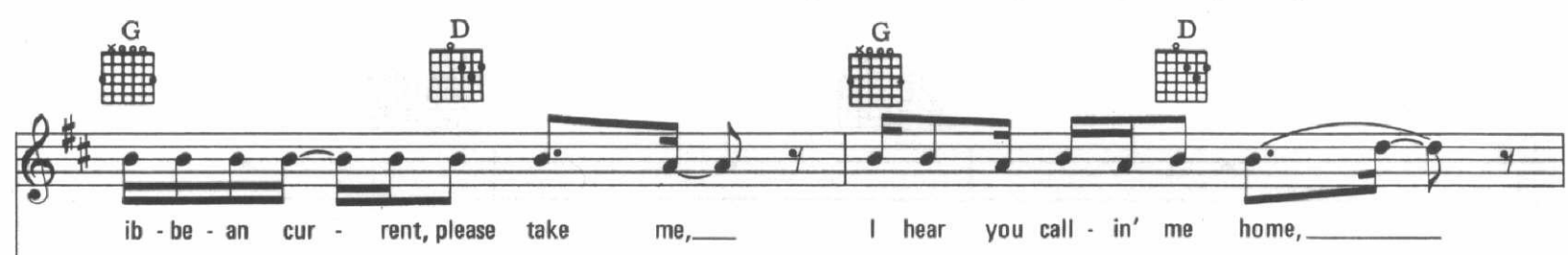


She give me charm that will pro - tect me, neck - lace with stone from far a - cross the sea, but

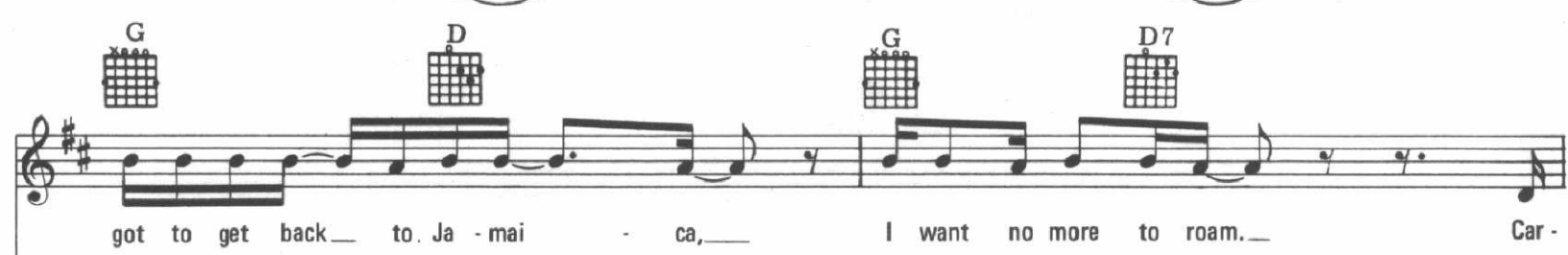
is - land mag - ic much too strong, it won't let me go this time. Car -



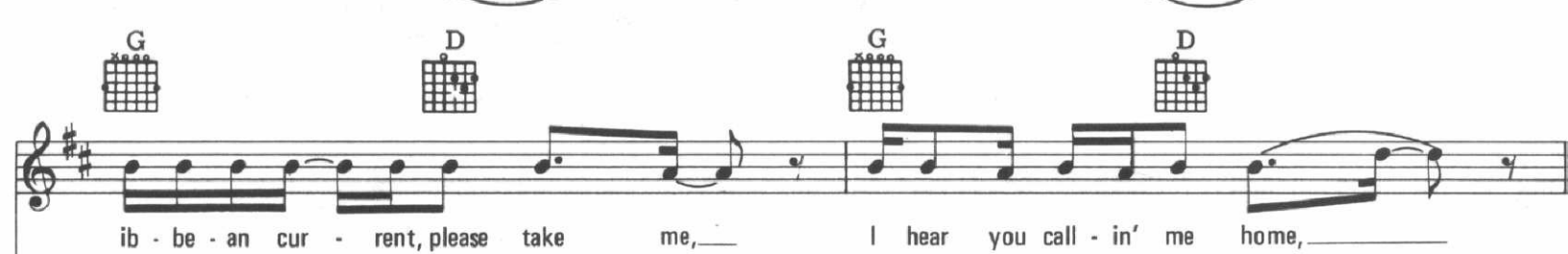
ib - be - an cur - rent, please take me, I hear you call - in' me home,



got to get back to Ja - mai - ca, I want no more to roam. Car -



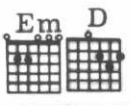
ib - be - an cur - rent, please take me, I hear you call - in' me home,



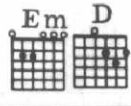
No chord



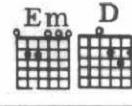
got to get back__ to Ja - mai - ca.____



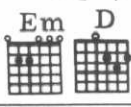
N.C.



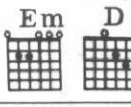
N.C.



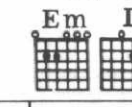
N.C.



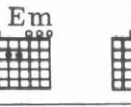
N.C.



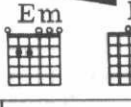
N.C.



N.C.



N.C.



N.C.

Car -

G D G D

ib - be - an cur - rent, please take me, I hear you call - in' me home,

G D G D7

got to get back to Ja - mai - ca, I want no more to roam. Car -

G D G D

ib - be - an cur - rent, please take me, I hear you call - in' me home,

G D N. C.

got to get back to Ja - mai - ca.

Rockin' Down the Highway

Words and Music by
TOM JOHNSTON

Medium beat

Chords: A, G 3fr, D, A, D, A

mf

Chords: G 3fr, D, A

No chord

Got those

Chords: A, D, A

high - way blues, _____ can't you hear my mo - tor run - nin', fly - in' down the road with my

D A



foot on the floor... All the way in town they can hear me com - in',



D A F



Ford's a - bout to drop, she won't do no more... And I smell



B \flat F



my mo - tor burn - in' un - der - neath the hood is smoke,



E G 3fr



can't stop and I can't stop, got to keep mov - in' or I'll



Gsus4



G



A



G



D



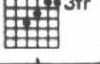
lose my mind. Oh, rock - in' down the

A



high - way, oh,

G



D



A



rock - in' down the high - way.

G



D



A



To Coda

Oh, rock - in' down the high - way,

G 3fr D A

oh, _____ rock - in' down the high - way.

Detailed description: This system contains the first musical system. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). Above the vocal line, three guitar chord diagrams are shown: G major (3rd fret), D major, and A major. The lyrics are "oh, _____ rock - in' down the high - way." The piano accompaniment includes a bass line and a treble line with chords and melodic fragments.

(A)

No chord

Detailed description: This system contains the second musical system. The vocal line is a single staff with a treble clef, containing a whole rest for the duration of the system, with the text "No chord" written above it. The piano accompaniment continues on the grand staff with a bass line and a treble line.

A

The high - way pa - trol _____ got his eyes _____

Detailed description: This system contains the third musical system. The vocal line has a treble clef and contains the lyrics "The high - way pa - trol _____ got his eyes _____". Above the vocal line, a guitar chord diagram for A major is shown. The piano accompaniment continues on the grand staff.

D A D



_____ on _____ me, _____ I know what he's think - in' and it _____ ain't good. _____ I'm

Detailed description: This system contains the fourth musical system. The vocal line has a treble clef and contains the lyrics "_____ on _____ me, _____ I know what he's think - in' and it _____ ain't good. _____ I'm". Above the vocal line, three guitar chord diagrams are shown: D major, A major, and D major. The piano accompaniment continues on the grand staff.

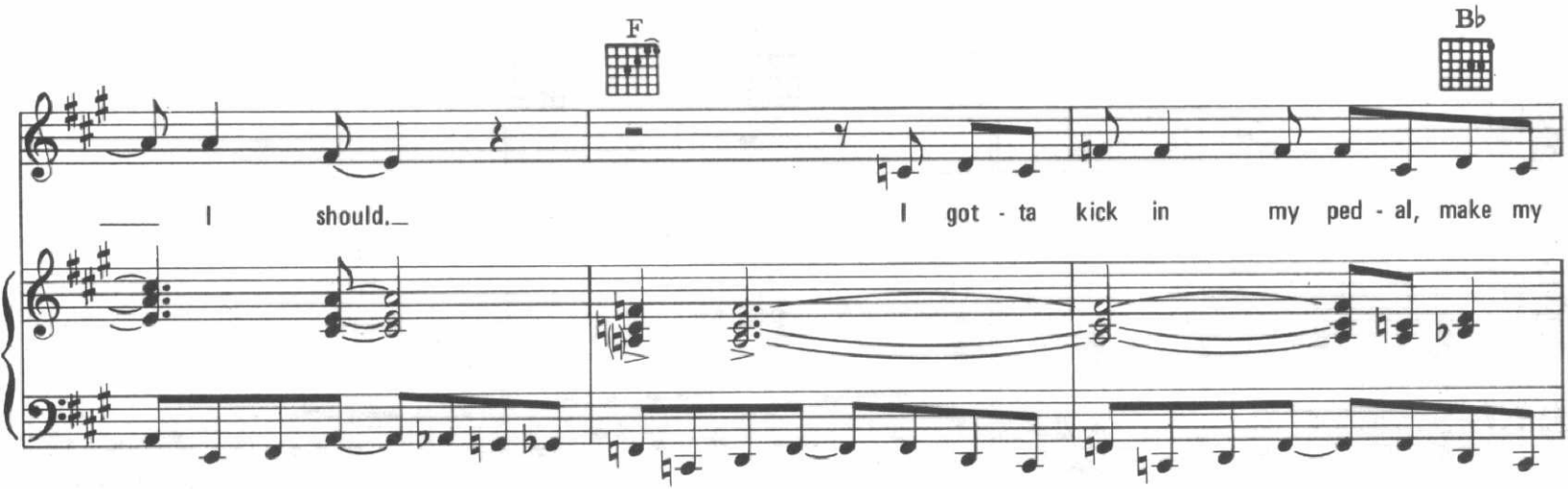
A  D  A 

mov - in' so fast — he can bare - ly see — me, gon - na lose that man, I know —



F  Bb 




— I should. — I got - ta kick in my ped - al, make my




F  E 

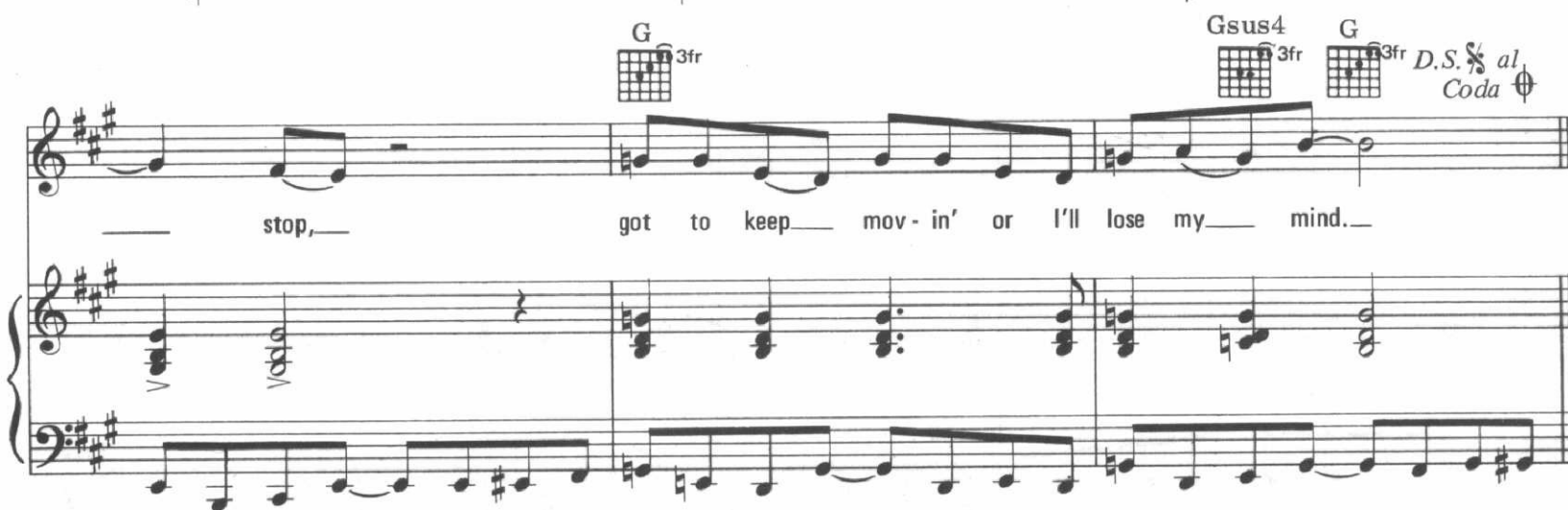
Ford move a lit - tle bit fast - er, — can't stop and I can't —



G  3fr Gsus4  3fr G  3fr

— stop, — got to keep — mov - in' or I'll lose my — mind. —

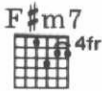
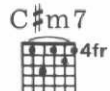
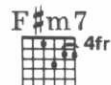
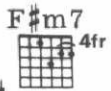
D.S. al Coda 



Coda



oh, _____ rock - in' down the high - way.

E13



Three times



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a double bar line. The staff contains a whole note chord followed by a melodic line.

Oh, _____

rock - in' down the high - way,

Musical staff with treble clef, key signature of three sharps, and a double bar line. The staff contains a whole note chord followed by a melodic line.

Three times

Musical staff with bass clef, key signature of three sharps, and a double bar line. The staff contains a rhythmic bass line.



Musical staff with treble clef, key signature of three sharps, and a double bar line. The staff contains a whole note chord followed by a melodic line.

oh, _____

rock - in' down the

Musical staff with treble clef, key signature of three sharps, and a double bar line. The staff contains a whole note chord followed by a melodic line.

Musical staff with bass clef, key signature of three sharps, and a double bar line. The staff contains a rhythmic bass line.



No chord

Musical staff with treble clef, key signature of three sharps, and a double bar line. The staff contains a whole note chord followed by a melodic line.

high - way.

Musical staff with treble clef, key signature of three sharps, and a double bar line. The staff contains a whole note chord followed by a melodic line.

Musical staff with bass clef, key signature of three sharps, and a double bar line. The staff contains a rhythmic bass line.


Snake Man

Words and Music by
TOM JOHNSTON

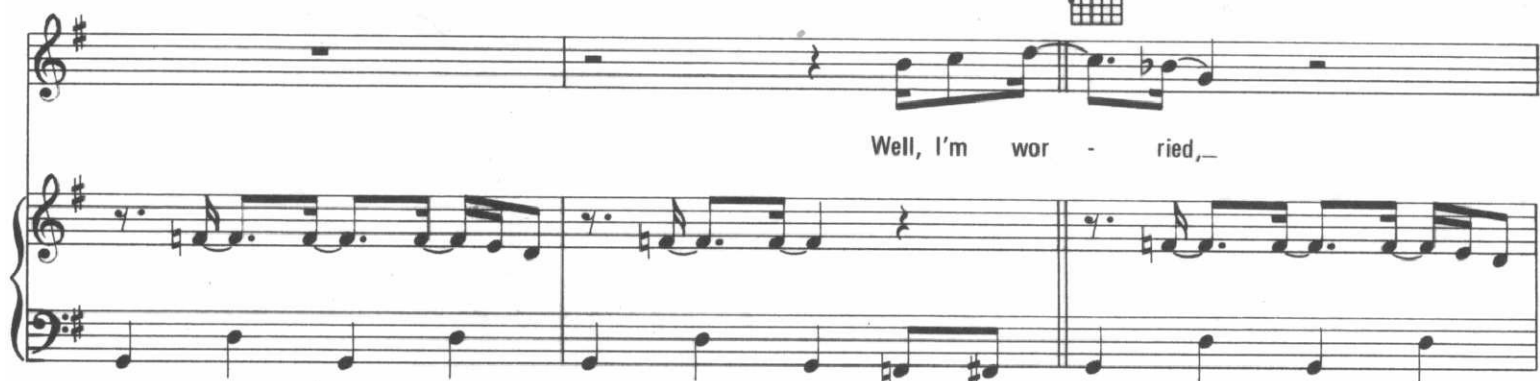
Moderately
No chord



mf legato





Well, I'm wor - ried, -



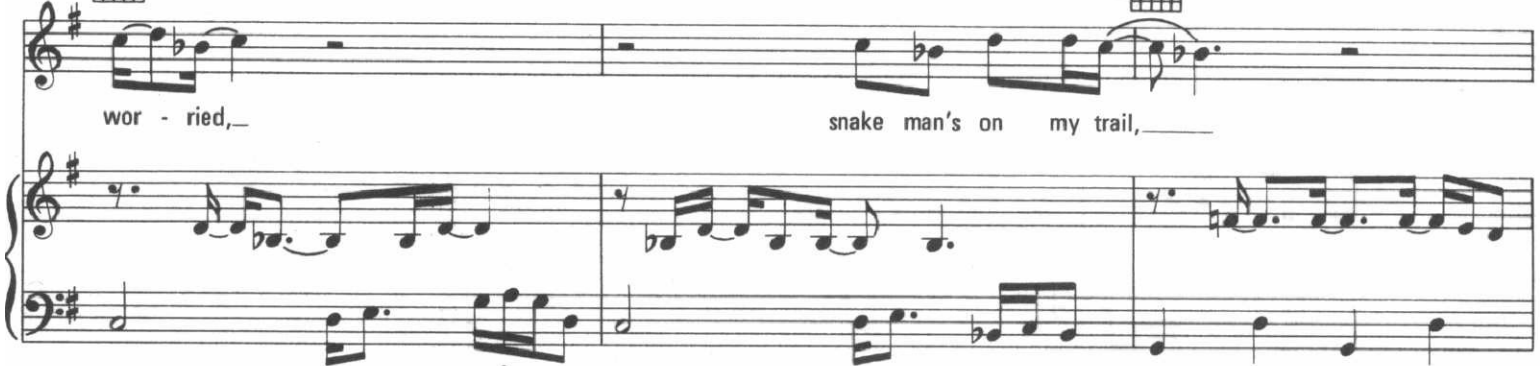
N. C.



snake man's on my trail, - oh, Lord, - I'm



wor - ried, - snake man's on my trail, -



D9/F#



N. C.

G7



and I on - ly come out - side to pick up all the U. S. mail.

G7



A black ea - gle

N. C.

G7



flies through my back yard, a black

C9



G7



ea - gle flies through my back yard,

3

D9/F#



N. C.

G7



perch - es on my win - dow,

Lord, what a fear - some sight.

Em7sus4



D/F#



G5(add A)



2fr

D/F#



Em7sus4



D/F#



G5(add A)



2fr

D/F#



Em7sus4



Em7sus4



C⁶(noE)/G



N. C.



G7

Repeat and fade

Repeat and fade

South City Midnight Lady

Words and Music by
PATRICK SIMMONS

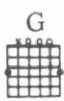
Moderately



The first system of music features a guitar part on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderately'. The guitar part consists of four measures, each with a whole rest and a chord diagram above it: G, C/G, G, and C/G. The piano accompaniment is written for a grand piano with a grand staff (treble and bass clefs) and a key signature of one sharp. The tempo is 'Moderately'. The right hand is marked 'legato' and 'mp'. The left hand has a '7' above the first measure. The piano part consists of four measures of music.

The second system of music continues the guitar and piano parts. The guitar part has four measures with whole rests and chord diagrams: G, C, G, and C. The piano part continues with four measures of music.

The third system of music includes a vocal line and piano accompaniment. The guitar part has four measures with whole rests and chord diagrams: G, C, G, and C. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The lyrics are: "Up all night I could not sleep, — the whis - key that I drank was cheap, —". The piano accompaniment continues with four measures of music.




with shak - in' hands I went and I lit up my last cig - a - rette.

Well, the sun came, night had fled,

and sleep - y eyed, I reached my bed,

saw you sleep - y dream - in' there all cov - ered and warm.

G C Bm G



South Cit - y mid - night — la - dy, I'm



mf


Bb Am7 C(addD) G/B



much o - bliged — in - deed, you sure have saved — this — man —



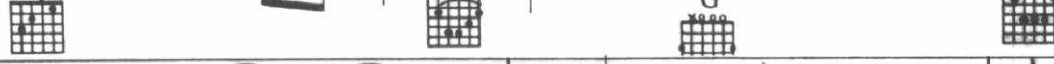
Am7 G C G



— whose soul — was in need. — I



C Bm G Bb



thought there was — no — rea - son for all these things — I do, —



Am7



C



Bm7



Am7



To Coda

but the smile that I sent out re - turned with you.

(Pedal steel)

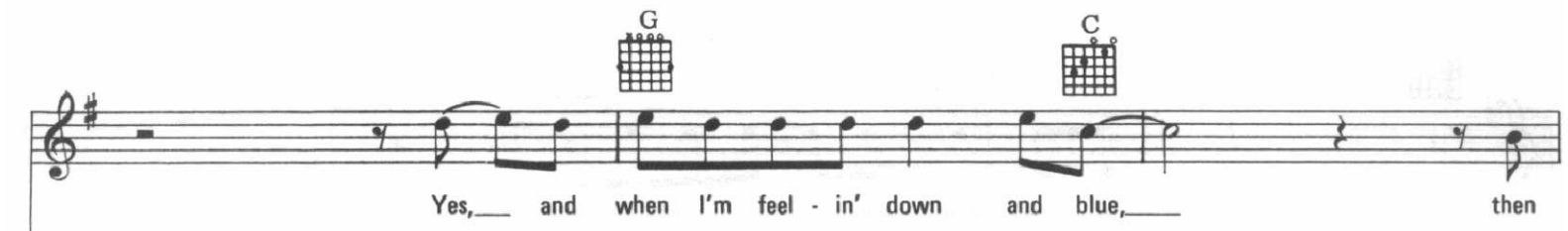
When day has left the night be - hind

and shad - ows roll a - cross my mind,

some - times find my - self a - lone out walk - in' the street.

The musical score is arranged in eight systems. Each system contains three staves: a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature is one sharp (F#). The guitar part includes chord diagrams for Am7, C, Bm7, G, and D. The piano part features a pedal steel section in the second system. The score concludes with a 'To Coda' instruction.

Yes, and when I'm feel - in' down and blue, then

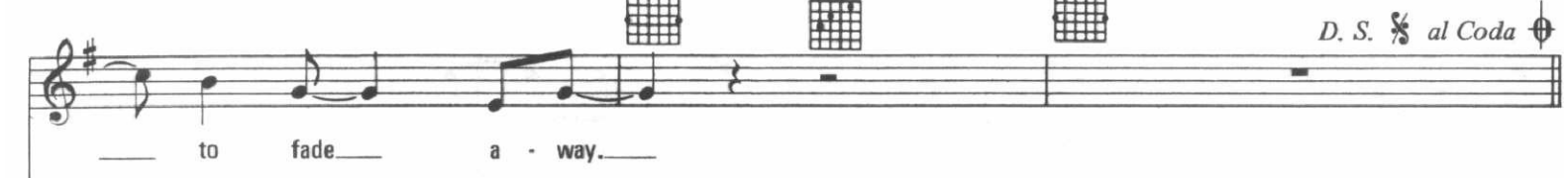


all I do is think of you and all my fool - ish prob - lems seem



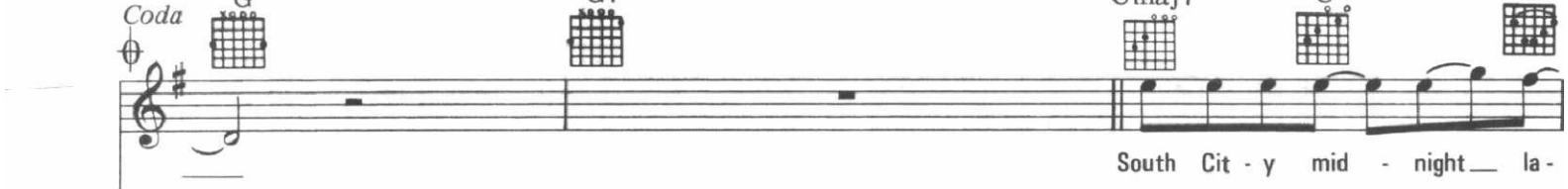
to fade a - way.

D. S. al Coda



Coda

South Cit - y mid - night la -



dy, I'm much o - bliged in - deed, you

Bb Am7

Piano accompaniment for the first system.

sure have saved this man whose soul was in need.

C G/B Am7 G C

Piano accompaniment for the second system.

I thought there was no rea - son for all

G C Bm G

Piano accompaniment for the third system.

these things I do, hey, but the

Bb Am7

Piano accompaniment for the fourth system.

smile that I sent out re - turned a - with you.

C G/B Am7

G C






Gmaj 7 C G9 Eb 3fr


F 5fr G 7fr






TAKIN' IT TO THE STREETS

Words and Music by
MICHAEL McDONALD


Moderately fast






Fm6/G  F/G  C/G  D7/G  3 fr. G7sus4  3 fr.




Fm6/G  F/G  C/G  D7/G  3 fr. G7sus4  3 fr.

You don't know_ me, but I'm your_ broth - er. _____
 Take this mes - sage to my_ broth - er. _____



Fm6/G  F/G  C/G  D7/G  3 fr. G7sus4  3 fr.

I was raised_ here in_ this liv - ing_ hell. _____
 You will find_ him ev - 'ry - where. _____



Fm6/G
F/G
C/G
D7/G
G7sus4

XO
X
X O O
3 fr.
3 fr.

You don't know my kind in your world...
 Wher-ev - er peo - ple live to - geth - er,

Fm6/G
F/G
C/G
D7/G
G7sus4

XO
X
X O O
3 fr.
3 fr.

Fair - ly soon the time will tell...
 tied in pov - er - ty's de - spair.

C
C/Bb
F/A
Fm/Ab

O O
O O
O
X
3 fr.

You, tell - ing me the things...

G7sus4
C
C/Bb

3 fr.
O O
O O

...you're gon - na do for me.

F/A Fm/Ab G7sus4 C7/E F6 D7-5/F# C/G

I ain't blind_ and I don't__ like what I think I see._ Tak-in' it to__ the streets,_

F/G C7/E F6 D7-5/F# C/G F/G

— tak - in' it to__ the streets,_

C7/E F6 D7-5/F# C/G F/G C7/E F6 D7-5/F# C/G

tak - in' it to__ the streets,_ tak - in' it to__ the streets._

Repeat and fade

F/G C7/E F6 D7-5/F# C/G F/G

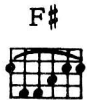
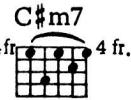
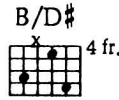
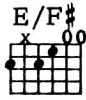
— Tak - in' it to__ the streets._

Repeat and fade

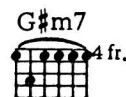
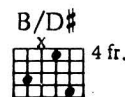
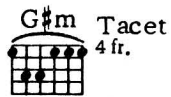
WHAT A FOOL BELIEVES

Words and Music by
MICHAEL McDONALD
and KENNY LOGGINS

Moderately bright, lightly

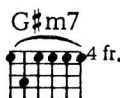


Introductory piano accompaniment in 4/4 time, marked *mf*. The music features a steady bass line and a melodic line in the right hand.



Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment continues with the same rhythmic pattern.

She came from some - where back in his long — a - go,



Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the same rhythmic pattern.

(Sen - ti - men - tal fools don't see.)
try - ing hard — to re - cre - ate what had yet —

G#m7 4 fr.

C#m7 4 fr.

E/F# 00

G#m7 4 fr.

E/F# 00

to be cre-at - ed once in their lives. — She mus-ters a smile —

E 0 00

B/D# 4 fr.

G#m7 4 fr.

C#m7 4 fr.

E/F# 00

for a nos - tal - gic tale, nev - er com - ing

G#m7 4 fr.

E/F# 00

E 0 00

B/D# 4 fr.

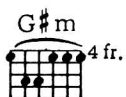
G#m7 4 fr.

near what she want - ed to say, — on - ly to re - al - ize

C#m7 4 fr. E/F# 00 G#m 4 fr.

E/F# 00

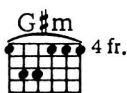
(She had a place. in his life. — it nev - er real - ly was.



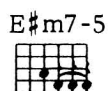
He nev - er made - her think twice.) —



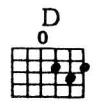
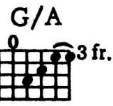
As he ris - es to — her a - pol - o - gy, an - y - bod - y



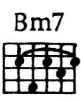
else would sure - ly know — he's watch - ing her go. —



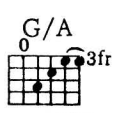
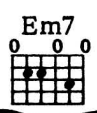
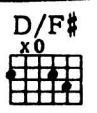
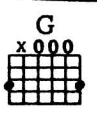
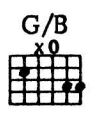
But what a fool be - lieves,



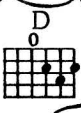
— he sees. — No wise man has the pow-



er to rea-son a - way. —



What seems ————— to be —



is al - ways bet - ter than noth - ing.

Bm7

A/C# 2 fr. D G E/F#

And noth - ing at all _____ is send - ing him some -

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

(Right back there a - lone.)

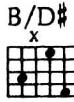
where back in his long — a - go where he can still be -

G#m7 E/F# E 3 B/D# G#m7

lieve there's a place in his life. _____ Some-how, some - day,

C#m7 E/F# G#m Tacet E/F# E

she will re - turn! _____



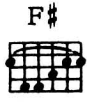
B/D#
x 4 fr.



G#m7
4 fr.



C#m7
4 fr.



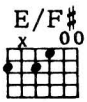
F#



G#m
4 fr.

(She

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with chords and melodic lines in both hands.



E/F#
x 00

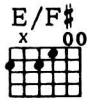
had a place in his life. —

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a steady accompaniment.



G#m
4 fr.

He



E/F#
x 00

nev - er made her think twice.) —

D. S. $\frac{3}{4}$ and fade

Musical notation for the third system, including vocal line and piano accompaniment. The piano part concludes with a final chord and melodic flourish.

As he

Without You

Words and Music by
TOM JOHNSTON

Moderate Rock



f

R.H.

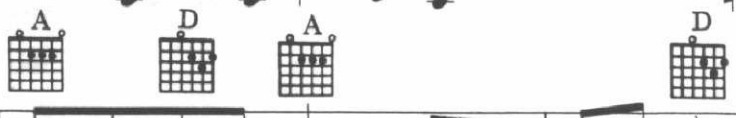
I get a feel - in', lost - with - out you ba - by,

liv - in' a - lone - is driv -

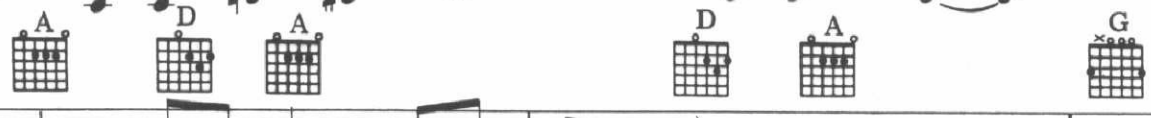
in' me - cra - zy.



Don't you know I got no - where to go?



You should be the one that's hurt - in', you



got ev - 'ry - thing you need.



A musical score for guitar and voice in G major. The score is arranged in systems, each containing a vocal line and a guitar accompaniment. The guitar part includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. Above the guitar staff are guitar chord diagrams for A, D, and A chords. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Back in the days when love was so easy I was fancy free and laugh in' with no reason." The score is divided into measures by vertical bar lines. The guitar accompaniment features a mix of chords and melodic lines, often using a capo on the second fret. The vocal line consists of a single melodic line with lyrics underneath.

A D A

D

A D A

D

A

D A

D

A

D A

D A

Back in the days when love was so easy

I was fancy free and laugh -

in' with no reason.

D

Things have _____ changed, _____ your touch has grown _____ strange, _____

_____ I can't help my - self, I know _____ that you _____

_____ have left me dy - in' here. _____

Chord diagrams: D, A, D, A, D, A, G, D, A, D, A



Empty musical staff with treble clef and key signature of three sharps (F#, C#, G#).

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of chords and moving lines in both hands.

Empty musical staff with treble clef and key signature of three sharps (F#, C#, G#).



Ba - by, ba -

Piano accompaniment for the second system, continuing the musical texture with chords and moving lines.

Empty musical staff with treble clef and key signature of three sharps (F#, C#, G#).



by, I can't live with - out you. Ba -

Piano accompaniment for the third system, providing harmonic support for the vocal line.

Empty musical staff with treble clef and key signature of three sharps (F#, C#, G#).



by, ba - by, I can't live with - out you

Piano accompaniment for the fourth system, concluding the musical piece with sustained chords and moving lines.



no more. Ba by, ba by, I



can't live with-out you, I feel you know it, huh.




Oh, ba -

a tempo



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

by, now. —

I'm lost — with - out my ba - by,

Musical notation for the second system, including piano accompaniment.



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

Oh, —

ba - by, ba - by, babe, don't you hear — right — now? —

Musical notation for the fourth system, including piano accompaniment.

Four times



(Vocal ad lib.)

Musical notation for the fifth system, including piano accompaniment.

Four times

Musical notation for the sixth system, including piano accompaniment.



Musical notation for the seventh system, including piano accompaniment.

Musical notation for the eighth system, including piano accompaniment.