

Awake at the Wheel

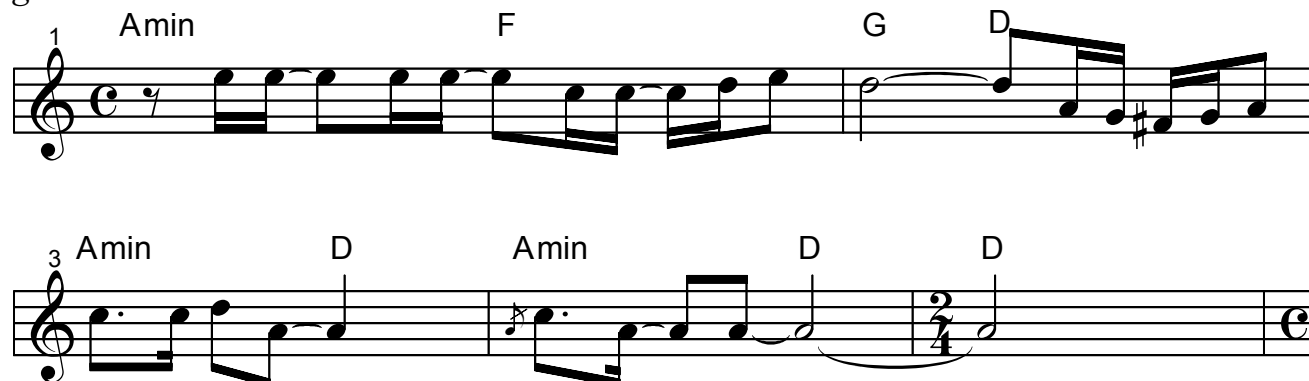
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guitar intro



Musical notation for the guitar intro, consisting of two staves. The first staff starts with a treble clef, a common time signature, and a 7/4 time signature. It features a series of eighth notes and quarter notes, with a key signature of one sharp (F#). Chords are indicated above the staff: Amin, F, G, and D. The second staff continues the melody with a 2/4 time signature and ends with a common time signature.

verse



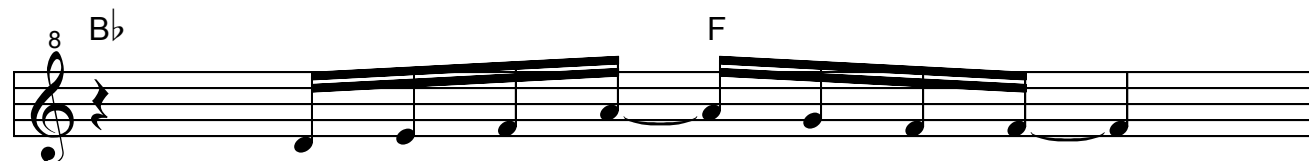
Musical notation for the first two measures of the verse. It starts with a treble clef, a common time signature, and a repeat sign. Chords A and F are indicated above the staff.

1. I have been tra - vel - ing far
bar - rel - ing in - to the rain
2. I have been ly - ing a - wake,
Too of - ten have I be - gun
3. I have been tra - vel - ing far



Musical notation for measures 7 and 8 of the verse. Chords C and Eb are indicated above the staff.

kick - ing up gra - vel and tar
wi - ping the wind - shield in vain
dreams that I'm try - ing to shake,
bat - tles that can - not be won.
fol - low - ing gra - vel and tar



Musical notation for measures 8 and 9 of the verse. Chords Bb and F are indicated above the staff.

skir - tin' the bright - yel - low line
What is this ache that I feel,
phra - ses that should have been said
Why must I keep up the fight?
skir - tin' the bright - yel - low line



Musical notation for measures 9 and 10 of the verse. Chords C, D, and D are indicated above the staff. The piece ends with a double bar line and a common time signature.

seek - ing the light from the sign
stay - ing a - wake at the wheel?
do - ing no good in my head.
When will I sleep through the night?
seek - ing the light from the sign.

end

Awake at the Wheel

chorus

11 Amin F C G

Where is the rea - son for the cho - sen way?

Detailed description: This is the first line of the chorus. It starts with a treble clef, a common time signature (C), and a 7/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff: Amin, F, C, and G.

13 Amin F G D

When will it bring me to the break of day, out of the

Detailed description: This is the second line of the chorus. It continues the melody from the previous line. Chords are indicated above the staff: Amin, F, G, and D.

15 Amin Amin D D

long - ing night in - to the morn - ing light?
wind - ing night in - to the blind - ing light?

go to verse 2

Detailed description: This is the third line of the chorus. It ends with a 2/4 time signature and a double bar line. Chords are indicated above the staff: Amin, Amin, D, and D. The instruction "go to verse 2" is written at the end of the line.

solo

18 A F C Eb

Detailed description: This is the first line of the solo section. It starts with a treble clef, a common time signature (C), and a 7/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff: A, F, C, and Eb.

20 Bb F C D D

Detailed description: This is the second line of the solo section. It continues the melody from the previous line. Chords are indicated above the staff: Bb, F, C, D, and D.

23 Amin F C G

Detailed description: This is the third line of the solo section. It continues the melody from the previous line. Chords are indicated above the staff: Amin, F, C, and G.

25 Eb Bb F C

Detailed description: This is the fourth line of the solo section. It continues the melody from the previous line. Chords are indicated above the staff: Eb, Bb, F, and C.

go to intro and verse 3

Bread and Water

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verse

1 D A/C#

1. Some folks pre - tend that they aren't get - ting old - er

3 Bmin Bb13

Al - ways are cry - in' on some - bo - dy's should - er

5 Emin/G F#aug7 F#7 Bmin D7/A

Do - ing hard time, on their dai - ly bread and wa - ter

9 G DMaj7/F#

O - ther folks know that they aren't get - ting young - er

11 Emin7 Bmin/D

It - 'll taste bet - ter be - cause of the hun - ger

13 A/C# G/B A7sus4

Do - ing just fine on their dai - ly bread and wa - ter

Bread and Water

refrain

16 *lead* A Bmin D/F#

16 *choir*

Be - yond the land where we are bound

Bread and wa - ter

20 G D

20

No pri - son stands up - on the ground

Bread and wa - ter

24 Bmin D/F#

24

We grind the flo - ur from the seed

Bread and wa - ter

28 G D

28

Bread and wa - ter is all we need

Bread and wa - ter

Bread and Water

verse

32 **D** **A/C#**

Musical staff for measures 32-33. The key signature has two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

2. Some folks are scared that there won't be e - nough

34 **Bmin** **Bb13**

Musical staff for measures 34-35. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Gon - na be gone when the go - in' gets tough——

36 **Emin/G** **F#aug7** **F#7** **Bmin**

Musical staff for measures 36-37. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Jea - lous - ly hoard - ing their dai - ly bread and wa - ter——

39 **D7/A** **G** **DMaj7/F#**

Musical staff for measures 39-41. Measure 39 has a whole rest. Measure 40 has a quarter note G4. Measure 41 has quarter notes: A4, B4, C5, B4, A4, G4.

But if we say thank you be - fore we say—— please

42 **Emin7** **Bmin/D**

Musical staff for measures 42-43. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

We can all share in the wine and the cheese——

44 **A/C#** **G/B** **A7sus4**

Musical staff for measures 44-46. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

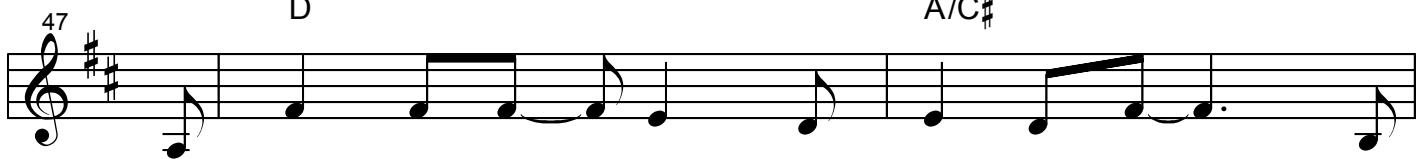
More than e - nough from our dai - ly bread and wa - ter

go to refrain

Bread and Water


verse

47 **D** **A/C#**




3. To be for - gi - ven, we must for - give Be -

50 **Bmin** **Bb13**



yond the by - gones to live and let live

52 **Emin/G** **F#aug7** **F#7** **Bmin**




Each of us grant - ed his dai - ly bread and wa - ter

55 **D7/A** **G** **DMaj7/F#**



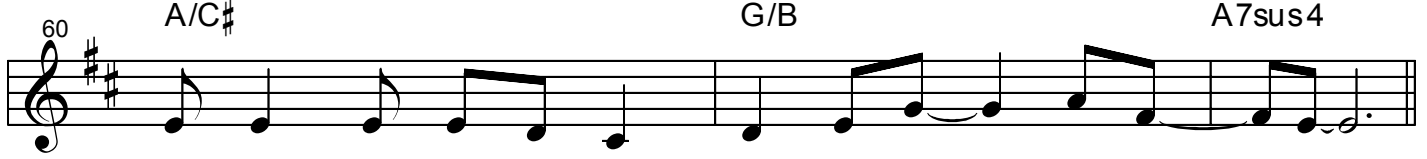
The glass is emp - ty, the bread is gone The

58 **Emin7** **Bmin/D**



night is ov - - - er, at - tend the dawn

60 **A/C#** **G/B** **A7sus4**



Let's have some more of that dai - ly bread and wa - ter

go to refrain

The Castle Gone

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The musical score is written in 3/4 time and consists of ten staves of music. Each staff includes a vocal line with lyrics and a guitar accompaniment line with chord diagrams. The chords are: Am, Bb, Eb, Dm, C11, Dmin11, E7sus4, E, Am, Bb, FMaj7/A, Fm/Ab, Em/G, F#m7(b5), Em/G, E7(b9)/G#, Am, Bb, FMaj7/A, Fm/Ab, Em/G, F#m7(b5), Em/G, E7/G#, Am, Gm7, FMaj7, Bb9sus4, Bb9, Am, F#m7(b5), CMaj/G, Bm7(b5), B7(#5), E7, Am, Bb, Eb, Dmin9.

while — back I'm wander - ing down the streets of this for - got - ten town. It
com - fy couch, the tab - le round, the curb - side furn - i - ture we found, re -

seemed that it would do me good to end up where my house once stood. And
mem - ber liv - ing like a king, just list - ening to the plumb - ing sing. Oh,

sure e - nough, it still was there, the rot - ting porch, the nar - row stair, the
man, I real - ly miss those days, when pain was just a pass - ing phase, but

mail - box to the se - cond floor, the bro - ken lock, the op - en door.
still, I ne - ver would dis - tain to live in that old house a - gain. They

say you can't go home a - gain, but still I've heard it's true that
I know

home is in the pre - sence of the peo - ple that you real - ly love, the rest is up to
it's wait - ing there for

1. you.
2.

Child of Mine

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verse

1. I am ac-quaint - ed with the brink of tears,
2. Be - hind the dam there is a ri - sing tide,
3. There is an an - swer in the clear - ing skies,

I lean there of - ten, face in - to the rain.
The ri - ver held from where it wants to go,
The wa - ter shed in tears is not in vain,

It fills my eyes un - til my vi - sion clears
Will have its way, it can - not be de - nied,
It flows be - neath the soul and makes it rise,

And serves to wash a - way the salt - y stain.
Must be re - leased or it will ov - er - flow.
It is as na - tural as the fall - ing rain.

chorus

Oh child of mine, don't try to find Your

way a - lone, some things are known. You

start in - side, your heart will guide, so

strong and kind, oh child of mine.
(You're doin' just fine)

Doorman to Dreamland

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intro

1 F Eb Bb/D Cmin

5 Gmin Bb Cmin F

verse

10 F Eb Bb/D Cmin

1. The door - man to dream - land is guard - ing the door, the
 2. The door - man to dream - land is wear - ing a frown. I'm
 3. Some - day when I'm so - ber and pi - ous and pure I

15 Gmin Bb Cmin F

lob - by is emp - ty, they're wax - ing the floor. There's
 tired of gamb - ling and need to lie down. The
 won't have to wan - der in search of a cure, and

20 F Eb Bb Eb

gold streets in the mar - ble, the chand - el - ier's glare is
 of mind in - som - ni - a har - bor the game that
 then we'll be bud - dies, the door - man and I, I'll

24 Bb Eb Csus4 F

mak - ing it glit - ter, I wish I was there.
 keeps my mind reel - in', they all look the same. (after verse 2 go to chorus)
 toss him a quar - ter each time I walk by. (after verse 3 go to intro)

Doorman to Dreamland

chorus

29 Fmin7 Bb Gmin Cmin

Oh, door-man to dream— land, you're hold-ing the keys. I

34 Fmin7 Bb Gmin Csus4 C

know you can hear— me, so— please help me, please. I

41 F Eb Bb Eb Bb

need your am - ne sia— to re-set my soul. For all of my

46 Eb Csus4 F

win - nings, I can't pay— the toll.

solo

50 Fmin7 Bb Gmin Cmin

55 Fmin7 Bb Gmin Csus4 C

return to verse 3

Acoustic guitar: use capo on 3rd fret

intro

D C G/B Am
Em G Am D D D

verse

D C G/B Am
Em G Am D D
D C G C
G C Asus D D D

chorus

Dm7 G Em Am
Dm7 G Em Asus Asus A A
D C G C
G C Asus D D D

solo

Dm7 G Em Am
Dm7 G Em Asus Asus A A

Drunkard's Epitaph

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Vocal

Piano

Fine

A

Detailed description: This system contains the first four measures of the piece. The vocal line is mostly rests, with a final note on the fourth measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature has one sharp (F#).

5

drun - kard dies, his hand, no long - er trem - bl - ing, _____ which
they would be the keep - ers of his me - mo - ries, _____ and

Detailed description: This system contains measures 5 through 8. The vocal line begins with the lyrics 'drun - kard dies, his hand, no long - er trem - bl - ing, _____ which' on measure 5 and continues with 'they would be the keep - ers of his me - mo - ries, _____ and' on measure 6. The piano accompaniment continues with the established rhythmic pattern.

7

of - ten made the bot - tle dif - fi - cult to hold, _____ had
fi - nal - ly would cease to hold them - selves to blame. _____ He

Detailed description: This system contains measures 9 through 12. The vocal line begins with the lyrics 'of - ten made the bot - tle dif - fi - cult to hold, _____ had' on measure 9 and continues with 'fi - nal - ly would cease to hold them - selves to blame. _____ He' on measure 10. The piano accompaniment continues with the established rhythmic pattern.

9

tween - ty years since trad - ed off his wed - ding ring, in
had no rec - ol - lec - tion of his fe - lo - nies, and

11

tri - bute to the li - quor and the price of gold. De -
ne - ver would he fall up - on his knees in shame. A

13

spair was his ad - dic - tion, more than sim - ply wine, which
drun - kard dies, his soul no lon - ger keep - ing time, is

15

on - ly served to keep the hound - ing blues at bay, _____ and
 not con - strained to live with - in the mo - ment past. _____ For -

17

leave him in his bles - sed stu - por, feel - ing fine, _____ to
 ev - er now that clear - eyed boy can hunt and climb, _____ re -

19

1. watch his friends and fam - ily turn and walk a - way. _____ For
 leased in days gone by and home a - - - - - gain at last.
 2. *D.C. al Fine*

Fallen Waters

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1. **Emin7**

1. What is it a - bout some times that

3. **CMaj7**

makes the mind re - mem - ber them

5. **Amin7**

Sun - lit rugs and door - bell chimes and

7. **Bmin7** **Emin7**

Pat - terns on a tat - tered hem.

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2. What is it about some places,
Round about the same old bend,
Bound to see familiar faces,
Flashes of a childhood friend.</p> | <p>4. In the forest I am kneeling,
By the rocky stream I sleep,
Autumn leaves an ancient ceiling
Fallen waters, running deep.</p> |
| <p>3. Off the paths I've often wondered
Down the woodland's deep ravines.
Then, the past I tend to ponder
In the semblance of those scenes.</p> | <p>5. Why is time so unforgiven,
When the mind can always roam
Back along the streams we live in
To the fountain springs of home.</p> |

Frequent Flier

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verse

1 G D7 G Gaug C

1. Sit-ting'cross the ta - ble, talk - in' tur - key with the old gray goose of grim de - spair,
2. All the birds are voic - ing their o - pi - nions, seems I've ruf - fled quite a feather or two
3. Star - in' at a he - ron feel - ing blue - like, ask my ea - gle eye how bad things looked,

5 B7 Emin A7 D

try - ing not to sing a - long in her key, trying to keep ne - go - ti - a - tions fair.
that I dare to en - ter their do - mi - nion, strang - est dog - gone bird that e - ver flew.
sym - p - toms of a fre - quent flier are flu - like still my goose is not com - plete - ly cooked.

9 B7 Emin C#7 F#min

Shock - ing words of mock - ing birds are bit - ter warn - ings of the mourn - ing doves are dire
Still I'll keep my car - di - nal di - rec - tion, head up in the clouds a - bove the choir.
I may be a lame duck with a swan song, still my plu - mage is my best at - tire,

13 G D Bmin Emin A7 Amin7 D7

blue jays and gold fin - ches are a - flit - ter all be - cause I'm such a fre - quent flier.
Leave it to the birds to pass in - spec - tion, I'm al - read - y billed a fre - quent flier.
long as I can sing this Au - du - bon song, I will al - ways be a fre - quent flier.

chorus

17 G Emin Amin D Amin D7 Bmin E7

Fre - quent fli - er, higher and higher,— spread my wings and ne - ver tire.—

21 Amin E7 Amin Cmin G/D Emin D7 G

To that spi - rit I'll as - pire,— fly - in' free a fre - quent flier.

last time only

26 Amin E7 Amin Cmin G/D D7 G

To that spi - rit I'll as - pire,— fly - in' free a fre - quent flier.

Howling on Halloween

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1

1. Ho - wl - ing on Hal - low - een, the leaves au - tum - nal down,
2. Ho - wl - ing on Hal - low - een, the weep - in' wil - lows wail.
3. Ho - wl - ing on Hal - low - een, the moon is moan - ing low.

3

which is what the wit - ches want, that gob - lins hunt and grem - lins haunt and
Trick - or - treat - ers stroll the streets and ev - ery liv - ing soul com - petes to
In dis - guise, the spir - its rise, the ghosts and ghouls float through the skies un -

5

jack - o - lan - terns frown.
tell the tall - est tale.
til the mor - ning glow.

In Memory

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1 E B/D# C#min E/B
1. Of all the peo - ple we could be, of
2. The old - er that I get each year the
3. Lord knows just where I send this prayer, I

4 A E/G#
all the differ - ent points of view, the
more I seem to have the fear, that
don't ex - pect the an - swer there, I

6 A E/G#
won - der is that I am me, the
once the time like the is come and gone you
sim - ply like the the way it feels to

8 A B
won - der is that you are you. And
can't get back from and dusk cool to dawn. If
heal my heart and my heels. And

10 E B/D# C#min E/B
if there is no heaven or hell, if
Shake - spear were a - live to - day he'd
though there may be no re - ply, no

12 A E/G#
me - mo - ries are all we find, what
be a - mong the first to say, that
cho - sen way, no rea - son why, to -

14 A E/G#
ma - gic place is this to dwell with -
all the world is is but a stage and
night I swear to not des - pair and

16 A B E A E
in a hu - man soul and mind.
ever pray - y - one should act their age.
that I might have a prayer.

Metronome

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intro

F#min

C#min

C#min

C#7

F#min

guitar

F#min

Bmin

Bmin6

F#min

verse

F#min

C#min

1. Let me be your me - tro - nome,
2. Let me be your rat - chet gear,

Let me keep you keep - in' time,
Hap - pi - ly in - corp - or - ate,

Be the one day to take you home,
Day by day and year by year,

Be the rea - son that you rhyme.
Just the love and not the hate.

1 guitar

F#7

F#min7

F#min6

C#min

C#7

2

F#min

Bmin

Bmin6

F#min

Metronome

29 **F#min** **C#min**

3. Let me be your ca - ta - pult, Throw your spir - its to the skies,
4. Let me be your me - tro - nome, Let me keep you feel - in' fine,

31 **C#min** **C#7** **F#min**

Let me feel your light - ning bolt, Let me look in - to your eyes.
Be your home a - way from home, I'll be yours and you be mine.

guitar 33 **F#min** **Bmin**

vocal 35 **Bmin6** **F#min**

Be the one to take it home, Let me be your me - tro - nome.

guitar 37 **F#min** **Bmin**

vocal 39 **Bmin** **C#7(#9)** **F#min**

Be your home a-way from home, Let me be your me - tro - nome.

Middle of the Street

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1 *swing* A7

1. You know my ma - ma, my ma - ma is so sweet,
2. You know my ma - ma, my ma - ma is so sweet,
3. You know my ma - ma, my ma - ma can't be beat,

3

But it's cer - tain that she of - ten does re - peat,
But it's cer - tain that she of - ten does re - peat,
I wish she would - n't so re - peat - ed - ly re - peat,

5 D7

When we're dri - vin' you just sit down in your seat,
Don't take no can - dy from no strang - ers that you meet,
You can cry but don't you lie and don't you cheat,

1

7 A7

Don't get no T - V un - til your room is neat,
 You wash your hands be - fore we all sit down to eat,
 Get out'a the kit - chen if you can't take the heat,

9 E7 D7

You eat your vege - ta - bles be - fore you get a treat,
 You keep on try - in' don't you dare ad - mit de-feat,
 You keep on try - in' don't you dare ad - mit de-feat,

11 A7

Don't go run-nin' in the mid-dle of the street.

13 E7 D7

You eat your vege - ta - bles be - fore you get a treat,

15 A7

And don't go run-nin' in the mid - dle of the street.

17 E7 quiet D7

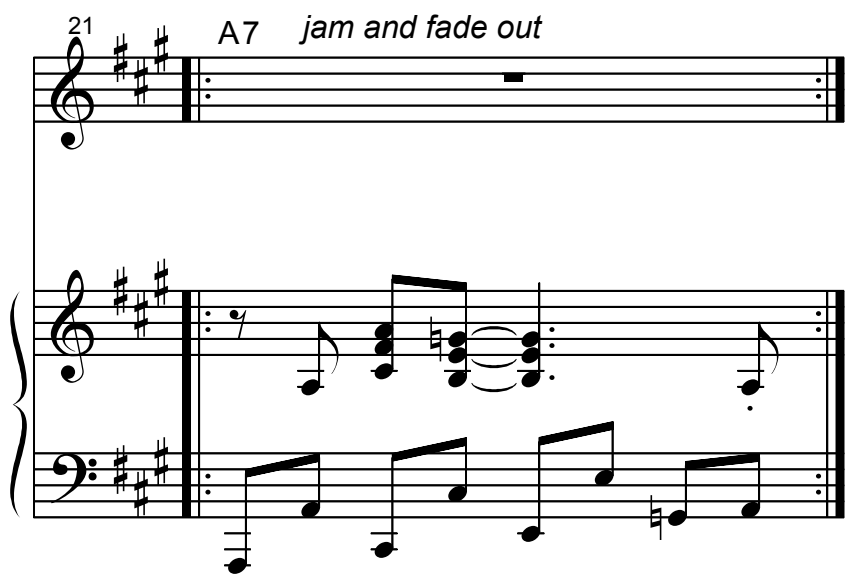
And close the door and don't for - get to wipe your feet,

19 A7



And don't go run-nin' in the mid - dle of the street.

21 A7 *jam and fade out*



jam and fade out

Night Flight

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verse

1 Emin7 A13 CMaj7 Bmin7



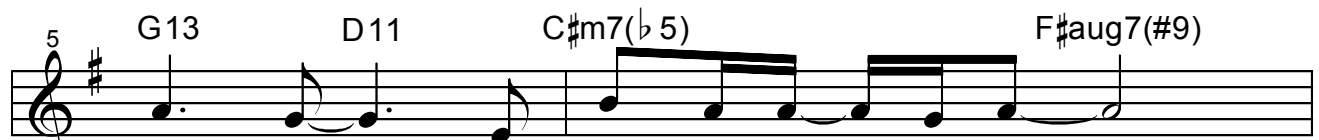
1. Night flight, the en - gines in the dark,
2. Sun - down, I'm leav - in' you be - hind,

3 Emin7 Cmin7 Gmin7 Dmin7



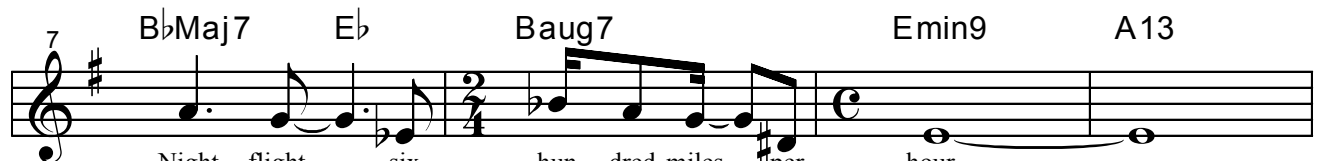
Don't fight, em - brace and then em - bark,
Some town, the far - thest from my mind,

5 G13 D11 C#m7(b5) F#aug7(#9)



Sleep tight, got clear - ance from the tower,
Come round, the drinks are on the tray,

7 BbMaj7 Eb Baug7 Emin9 A13



Night flight, six hun - dred miles per hour.
Sun - down, three thou - sand miles a - way. *solo on bridge & verse*

bridge

11 Emin7 A13



Park - ing tick - et in a stand - ing on - ly zone,
Pic - tures in a wal - let tell of times gone by,

13 Emin7 A13



I left you there to pay the fine.
And so my mind be - gins to roam,

15 Eb Bbmin7



Can't help feel the dis - tance on the tel - e - phone,
Flash - ing red and green a - cross the mid - night sky,

17 Eb Baug7



Can't help to - night I must be flyin'.
I pro - mise soon I'm com - ing home. *repeat 1st verse*

Pittsburgh

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1. Two riv - ers join - ing west - ward bound cut deep in - to the rock - y ground, a
 2. With bones of i - ron, veins of coal, a mi - ner's heart, a smelt - er's soul, the
 3. From 'cross an o - cean cul - tures pass, to ris - ing towers of steel and glass, to

4. for - tress in the for - est grows and now a grace - ful la - dy throws her
 gra - nite man - sions still can feel the gran - dure of the ghosts of steel. The
 church - es, tem - ples, mosques and schools where Pitts - burgh still is build - ing tools. That

6. bridg - es o - ver train - set towns, Old Pitts - burgh has her ups and downs.
 blast - ing fur - nace still makes sounds, Old Pitts - burgh has her ups and downs.
 ev - er gra - cious queen of towns, Old Pitts - burgh has her ups and downs.

Sonnet to an Acorn

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C G7sus4/D C/E F C/E G7sus4/D C

1. What ra - ging axe has made the oak tree fall? How
 2. How ma - ny sea - sons must its mas - sive weight and
 3. What suf - fer - ing must spread from these at - tacks, when

C G7sus4/D C/E F C/E G7sus4/D C

long be - fore its e - cho dis - ap - pears, the
 all the fuel and lum - ber at its core lie
 all of Man's in - gen - ious means are bent up -

Dmin7 Amin/C G/B C G/B Amin

im - age that is not dis - solved by tears? How
 rot - ting use - less on the for - est floor, a
 on rev - enge, with lit - tle ef - fort spent to

Dmin7 Amin/C G/B C

long be - fore an - oth - er grows as tall? There
 mo - nu - ment to bi - go - try and hate?
 loose the grip of hate up - on the axe?

Dmin7 Amin/C G/B C G/B Amin

is a chance to put an end to war the

Dmin7 Amin/C G/B C

likes of which has ne - ver come be - fore. How
 What

Suing the City of St. Louie

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1. I'm su - ing the Ci - ty of St. Lou - ie I'm

su - ing the Ci - ty, you see I'm

su - ing the Ci - ty of St. Lou - ie for

da - ma - ges due un - to me It

da - maged my heart, it da - maged my brain And

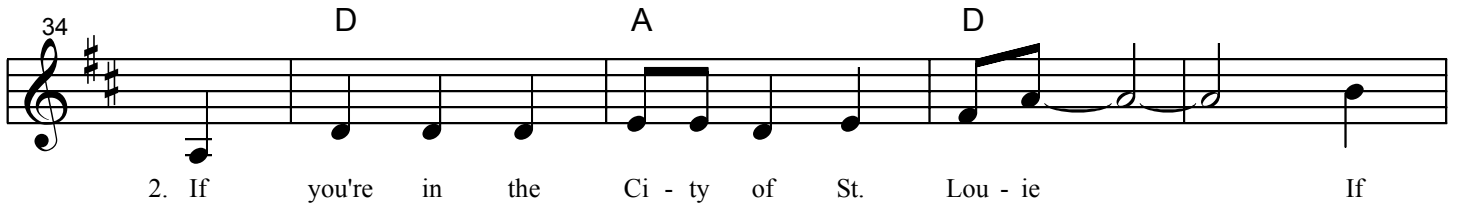
all I can do is sing the re - frain I'm

su - ing the Ci - ty of St. Lou - ie I'm

su - ing the Ci - ty, you see.

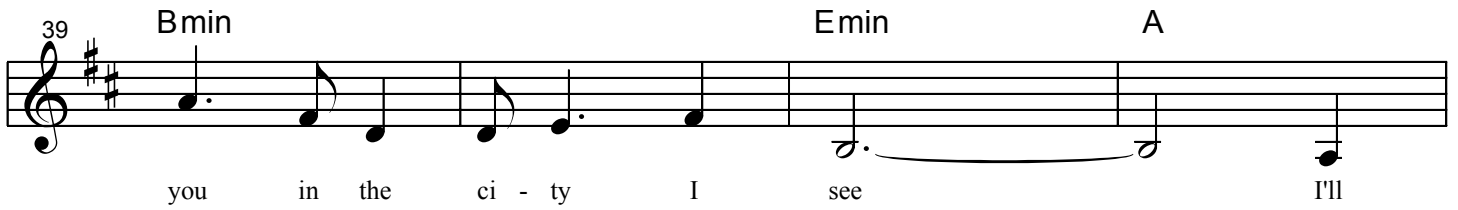
Suing the City of St. Louie

34 **D** **A** **D**



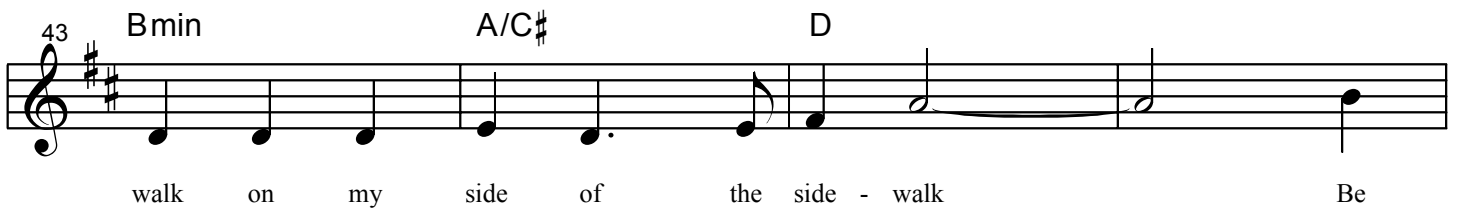
2. If you're in the Ci - ty of St. Lou - ie If

39 **Bmin** **Emin** **A**



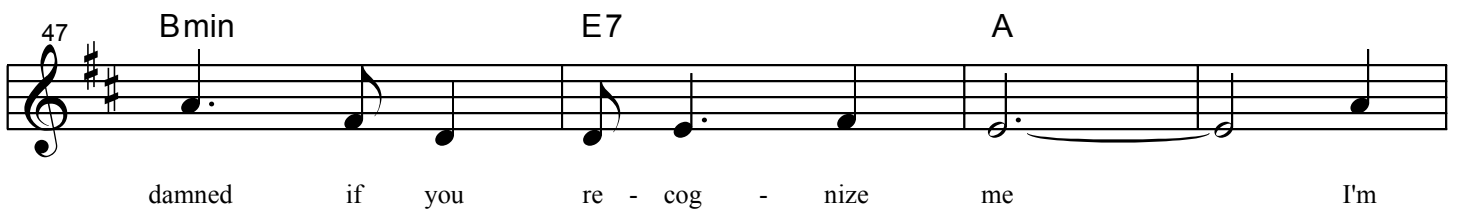
you in the ci - ty I see I'll

43 **Bmin** **A/C#** **D**



walk on my side of the side - walk Be

47 **Bmin** **E7** **A**



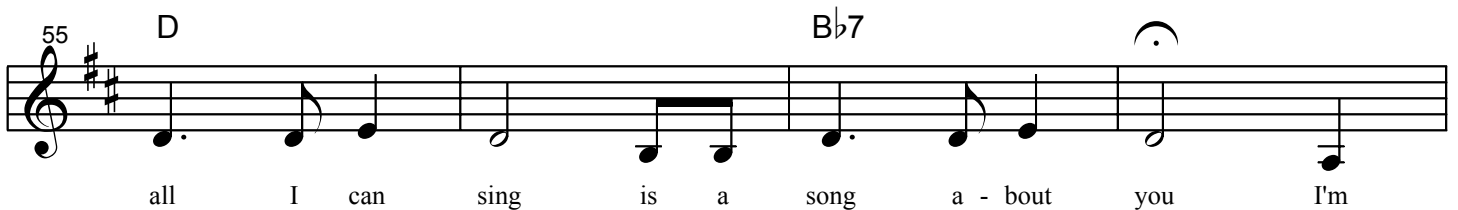
damned if you re - cog - nize me I'm

51 **D** **D**



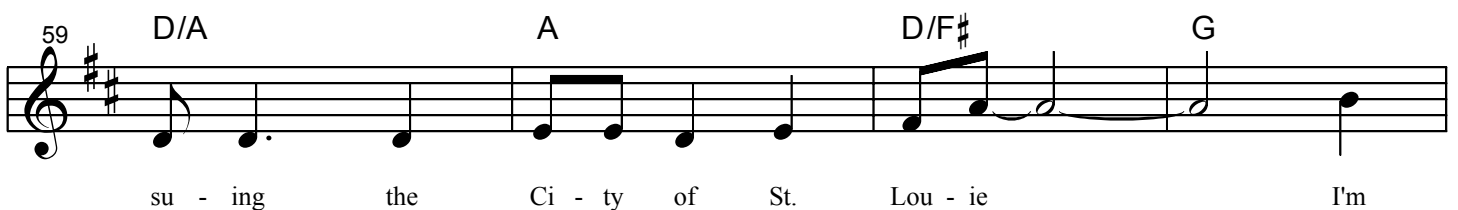
damned if I don't and I'm damned if I do 'cause

55 **D** **Bb7**



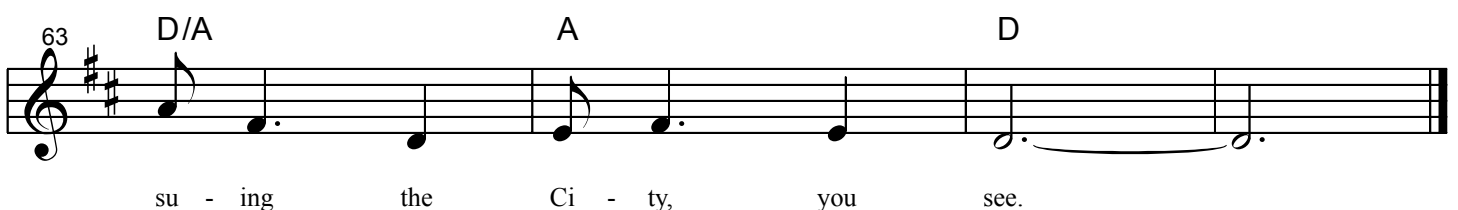
all I can sing is a song a - bout you I'm

59 **D/A** **A** **D/F#** **G**



su - ing the Ci - ty of St. Lou - ie I'm

63 **D/A** **A** **D**



su - ing the Ci - ty, you see.

Sweetness Is No Good Here Anymore

www.stetten.com

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$E\flat\text{min}7$ $A\flat7$ $B\text{Maj}7$ $B\flat\text{min}9$

You have used up all my pow-er just to build your-self a tow-er, now your
need to hear your lies— you just love to sym-path-ize— now your

$D\flat11$ $E\text{Maj}$
 D $E\flat\text{min}7$ $B\flat\text{min}9$ $E\flat\text{min}7$

sweet-ness is no good here an - y - more. I don't
sweet-ness is no good here an - y - - - - more.

$B\text{Maj}7$ $A\flat\text{min}7$ $E\text{Maj}7$ $B\text{Maj}7$

Love with - out de - vo - tion makes the de - vil raise his head, tell - in'

$E\text{Maj}7$ $B\text{Maj}7$ $F\text{min}7$ $B\flat7(\flat 9)$

all your sep - erate stor - ies don't be - lieve a word you said. Made me

$E\flat\text{min}7$ $A\flat7$ $B\text{Maj}7$ $B\flat\text{min}9$

think that you were mine— some - one else was down the line— now your

$D\flat11$ $E\text{Maj}$
 D $E\flat\text{min}7$

swee - tness is no good here an - y - more.