

55 COUNTRY CLASSICS

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VOICE • PIANO • GUITAR

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Recorded by JUICE NEWTON

THE SWEETEST THING

(I've Ever Known)

Words and Music by
OTHA YOUNG

Moderately slow

Chord diagrams: G (x000), D/F# (x0), Em (0000), D (0), C (000), G/B (x0), Am7 (0000), C/D (000)

When I

Chord diagrams: G (x000), G7 (x000), C (000)

see you I, in the morn-ing we're not chil-dren. with the sleep We have both still in your been loved be -

Chord diagrams: Cm (3fr.), G (x000), D/F# (x0), Em (0000), G/D (0)

eyes, fore. I re-mem-ber We have giv - en all the laugh-ter and we have tak - en and the tears- man - y rides-

A/C#
x x0

D
0

G
x000

we shared last night. And as we lie here, just two
on trou - bled shores. But all the heart - aches and temp-

G7.
x000

C
0 0

Cm
3fr.

shad - ows in the light be - fore the dawn, the sweet - est
ta - tions on - ly make me love you more. The sweet - est

G
x000

D
0

C
0 0

G/B
x0

Am7
0 0 0

thing I've ev - er known is lov - ing you.
thing I've ev - er known is lov - ing you.

G
x000

C
0 0

And I have nev - er been — a - fraid — of

G x000 G/F# x000 Em 0 000

los - ing. ————— And I have — nev - er ————— want - ed

A 0 000 C 0 000 D 0 000

love ————— to be a chain. ————— I — on - ly

G x000 G7 x000 C 0 000

know that when I'm with you, — you're my sun - shine, you're my

Cm 3fr. G x000 D 0 000

rain. ————— The sweet-est thing I've ev - er known is lov - ing

a tempo

1. C G/B Am7 G D/F#

Chord diagrams for C, G/B, Am7, G, and D/F#.

you.

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

Em D C G/B Am7 C/D

Chord diagrams for Em, D, C, G/B, Am7, and C/D.

Now, you and

dim. *mp*

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

2. C G/B Bb6 A7 G/D

Chord diagrams for C, G/B, Bb6, A7, and G/D.

you. The sweet-est thing I've ev-er

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

D C G/B Am7 G

Chord diagrams for D, C, G/B, Am7, and G.

known is lov-ing you.

dim. e rit. *mp*

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

Recorded by ALABAMA

MOUNTAIN MUSIC

Words and Music by
RANDY OWEN

Brightly



The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The piano accompaniment includes a *mf* dynamic marking. The vocal line consists of whole notes: A4, B4, C5, and B4.



The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest followed by a half note G4. The piano accompaniment continues with chords and moving lines.

Oh,



The third system features the vocal line with lyrics: "play me some moun - tain mu - sic, — like". The piano accompaniment continues with chords and moving lines.

grand - ma and grand - pa used to play. — Then I'll

This system features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). Above the vocal line, two guitar chord diagrams are shown: an A major chord (0 2 2 2 0 0) and a D major chord (0 2 2 2 0 0). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

float _____ on down the riv - er to a Ca-

This system continues the melody and accompaniment. It includes the same A and D guitar chord diagrams as the first system. The piano accompaniment features some longer note values and ties.

jun hide - a - way. Drift a - way_

This system continues the melody and accompaniment. It includes guitar chord diagrams for E major (0 2 2 0 0 0) and A major (0 2 2 2 0 0). The piano accompaniment continues with chords and a bass line.

like Tom Saw - yer, ride a raft_

This system concludes the melody and accompaniment on this page. It includes the A and D guitar chord diagrams. The piano accompaniment ends with a final chord and bass note.



with ol' Huck Finn. — Take a nap —



like Rip Van Win - kle, daze



dream - in' a - gain. Oh,



play me — some moun - tain mu - sic, — like

A 0 0 0 0 0 0

D 0 0 0 0 0 0

grand - ma and grand - pa used to play. — Then I'll

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A 0 0 0 0 0 0

D 0 0 0 0 0 0

float — on down the riv - er

The second system continues the vocal line with a long note on 'float' (F#4) and then 'on down the riv - er'. The piano accompaniment features a prominent sustained chord in the right hand during the 'float' section.

Bm



to a Ca - jun hide - a -

The third system shows the vocal line with 'to a Ca - jun hide - a -'. The piano accompaniment continues with harmonic support, including a sustained chord in the right hand.

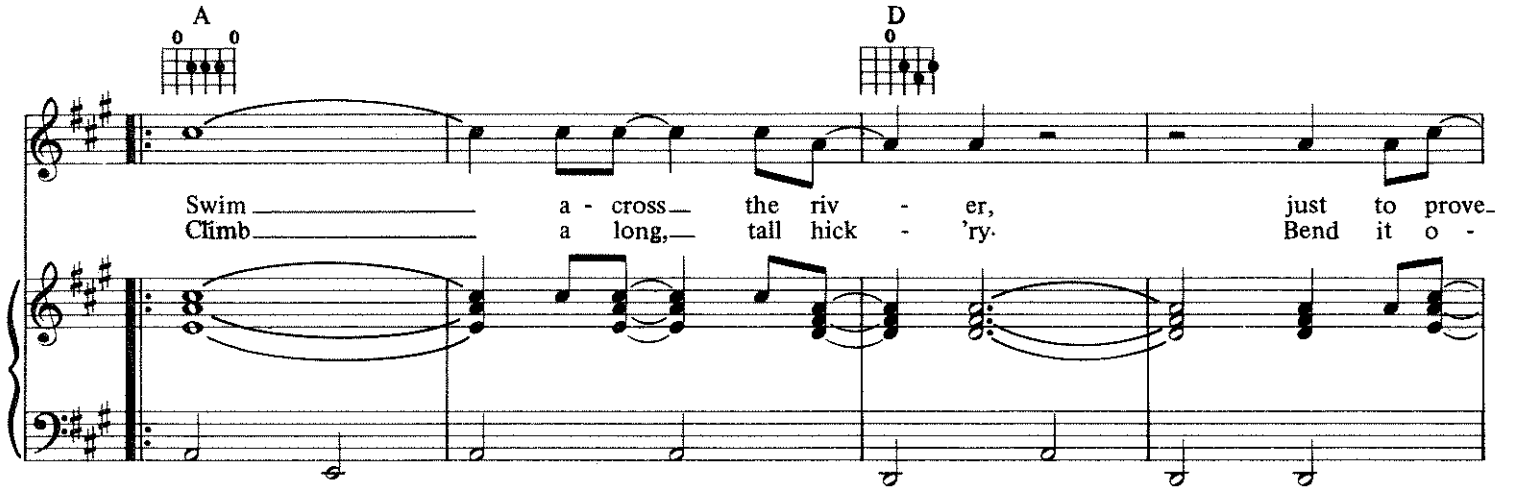
E 0 0 0 0 0 0



way.

The fourth system concludes with the vocal line on 'way.' The piano accompaniment features a sustained chord in the right hand and a melodic line in the left hand.

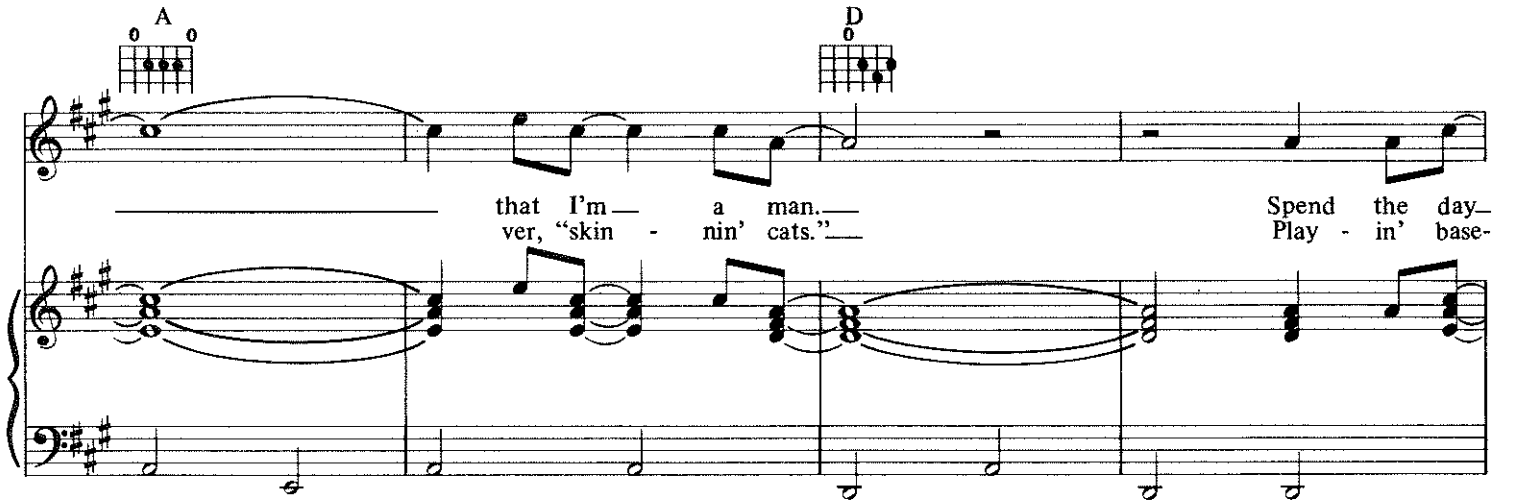
A  D 




Swim a - cross the riv - er, just to prove.
Climb a long, tall hick - 'ry. Bend it o -



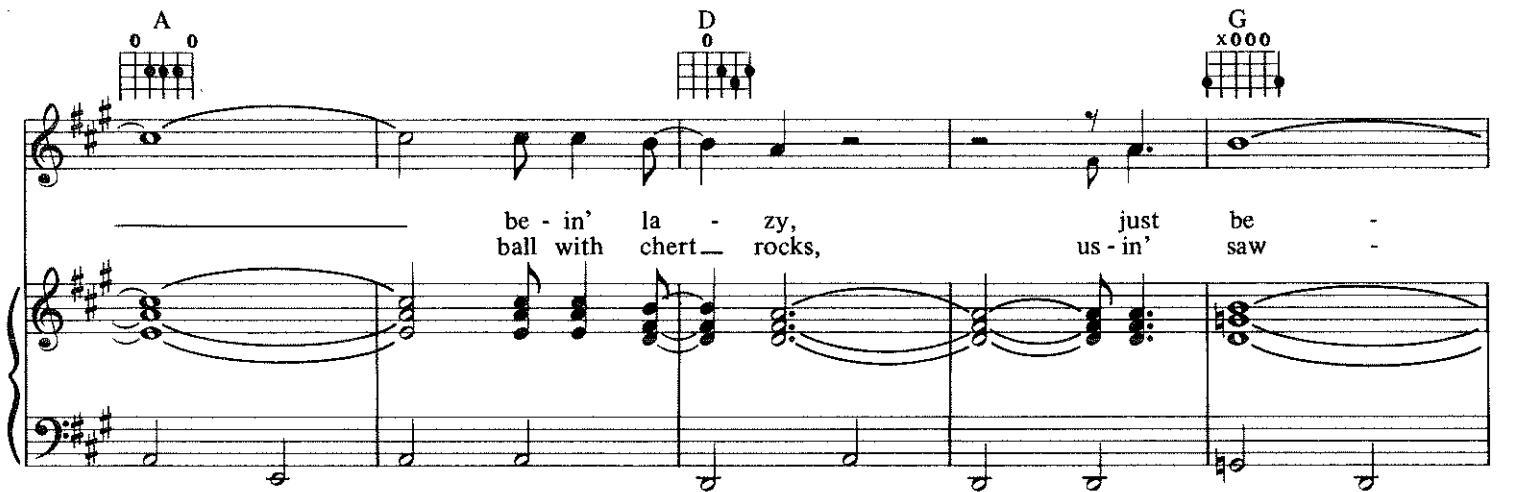
A  D 

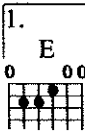
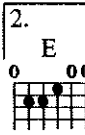
that I'm a man. Spend the day
ver, "skin - nin' cats." Play - in' base-



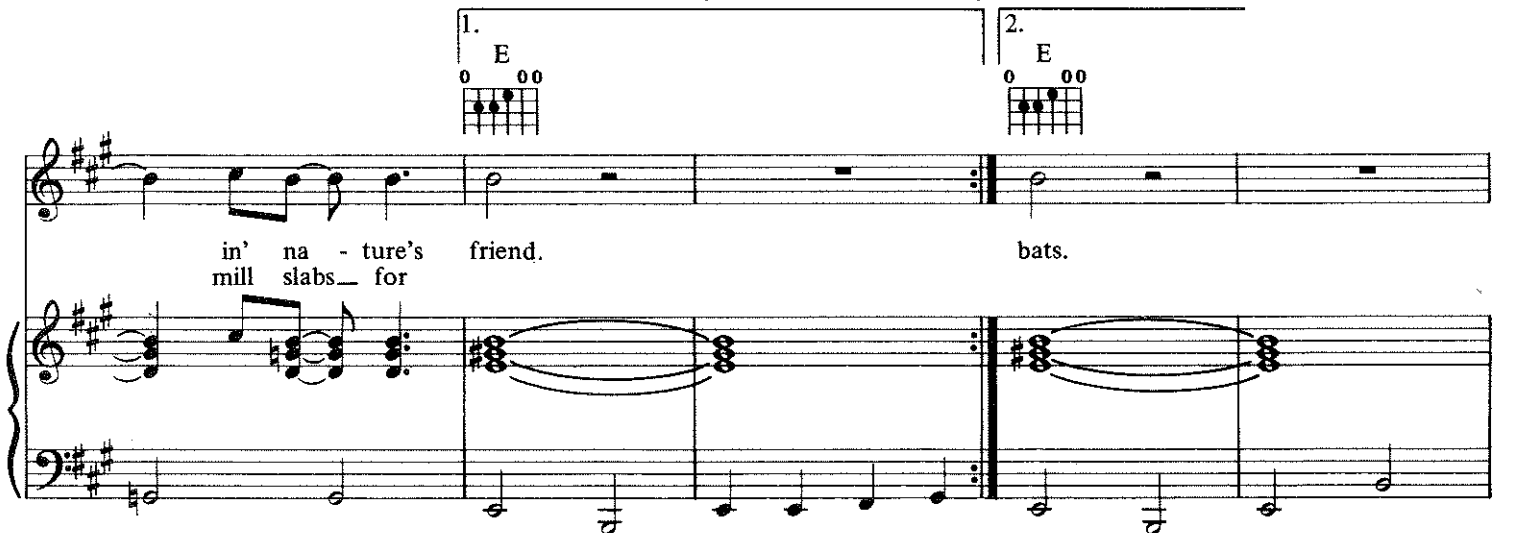
A  D  G 

be - in' la - zy, just be -
ball with chert rocks, us - in' saw -



1. E  2. E 

in' na - ture's friend. bats.
mill slabs for



A D

Play some back - home, _____ come-on mu - sic —

A D

that comes _____ from the heart. — Play

A D Bm

some - thing _____ with lots_ of feel - in', 'cause that's where mu -

E D.S. $\frac{1}{2}$ and fade

sic has_ to start. Oh,



Recorded by **FREDDY FENDER**
SECRET LOVE

Words by
PAUL FRANCIS WEBSTER
 Spanish Lyric by
FREDDY FENDER

Music by
SAMMY FAIN

Moderately
 Tacet



Once
 So

mp

with pedal throughout

had a se - cret love that
 told a friend - ly star. the



lived way with - in the heart of me.
 that dream ers of - ten do,

D Am D

All just too soon my se - cret
just how won - der - ful you

Am D Am

love are be - came im -
are and why I'm

D G

pa-tient so in to be free.
love with you.

1. 2.

cresc.

Em A7 D

Now I shout it from the high est hills;
Ay, ya vol no med - i - cer no di

f






Dm G7 C Cm

e ven told the gold - en daf fo - dils. And
per no mi ra lo que pa ce a mi.

mf

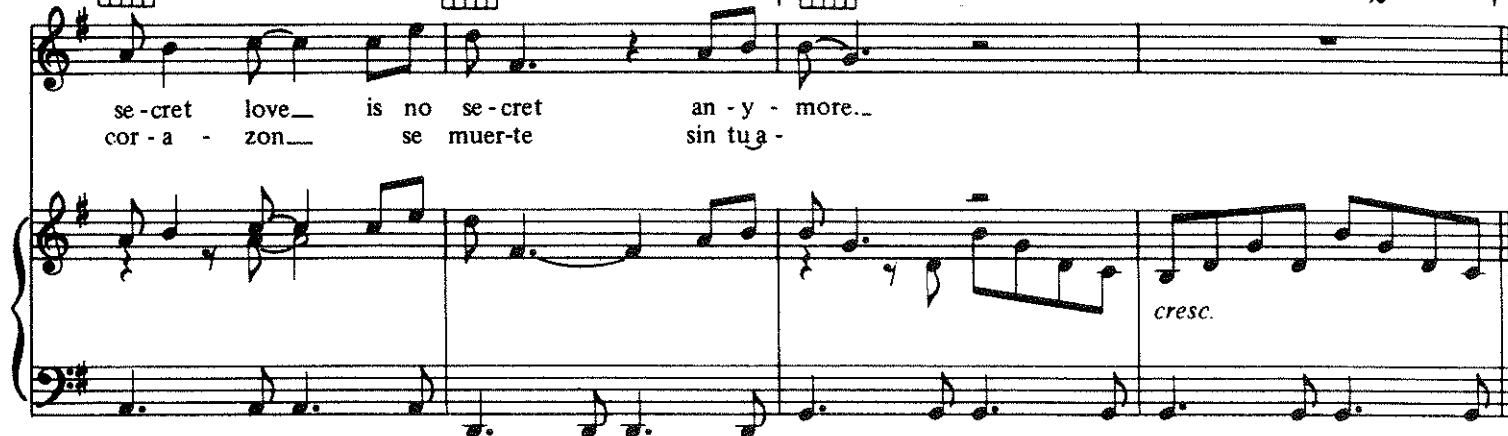
G G/F E

now my heart's an o - pen door and my
Ven qui da me tu ca - lor que me

Am  D  To Coda  D. S.  al Coda 

se-cret love__ is no se-cret an - y - more...
cor - a - zon__ se muer-te sin tu a -

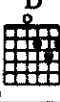

cresc.



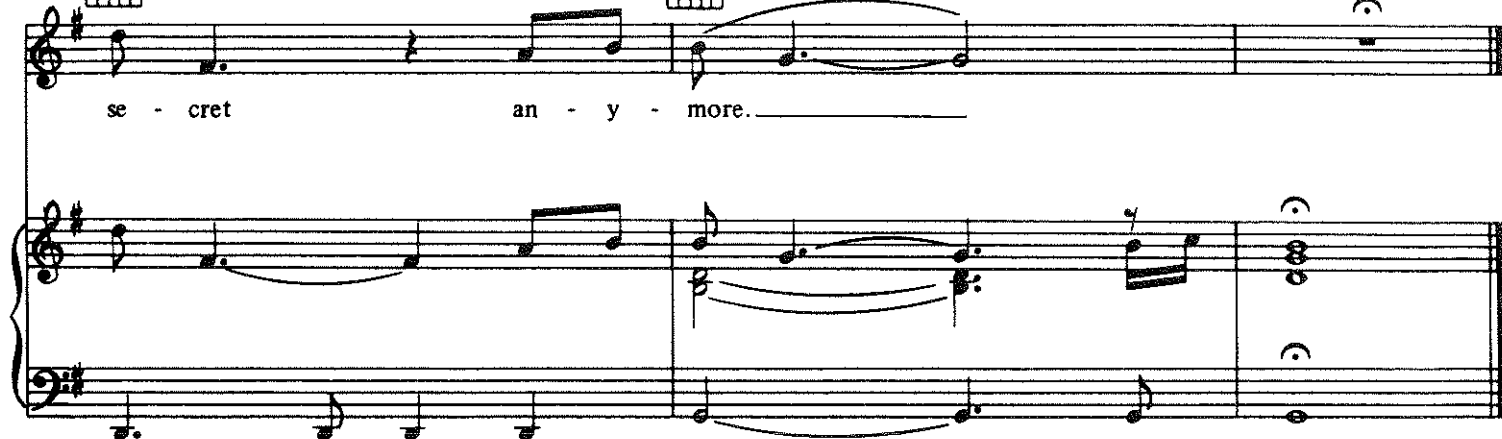
Coda  Am 

mor. And my se - cret love__ is no



D  G 

se - cret an - y - more. _____



Recorded by DAVID HOUSTON

ALMOST PERSUADED

Words and Music by
GLENN SUTTON and BILLY SHERRILL

Slow Waltz

Ab 4fr. Ab7 Db Ab 4fr.

(Male version) Last night all a-lone in a bar-room met a girl with a
(Female version) Last night all a-lone in a bar-room met a guy with a

mp

drink in her hand. She had ru-by red lips, coal black hair and
drink in his hand. He had ba-by blue eyes, coal black hair, and a

Ab 4fr. Eb7 Ab 4fr. Eb Ab 4fr. Ab7 Db

eyes that would tempt an-y man. Then she came and sat down at my ta-ble, —
smile that a girl un-der-stands. Then he came and sat down at my ta-ble, —

Ab 4fr. Eb Ab 4fr.

— and as she placed — her soft hands in mine, ————— I found my-self
 — and as he placed — his hand o - ver mine, ————— I found my-self

Ab7 Db Ab 4fr. Eb Ab 4fr. Eb7

want-ing to kiss her ————— for temp - ta - tion — was flow-ing like wine. }
 want-ing to kiss him ————— for temp - ta - tion — was flow-ing like wine. }

CHORUS Ab 4fr. Ab7 Db Ab 4fr. Eb

And I was al - most — per-suad-ed ————— to strip my-self of my pride. —

mf

Ab 4fr. Ab7 Db Ab 4fr. Eb Ab 4fr. F7

Al - most — per-suad-ed ————— to push my con-science a - side. (Male) Then we
 (Female) Then we

Bb Bb7 Eb Bb F7

danced and she whis-pered, "I need you!" — "Take me a - way — from here and be my man." — Then I
 danced and he whis-pered, "I need you!" — "Let - me - take you a - way and be your man." — Then I

Bb Bb7 Eb Bb F7 Bb F7

looked in-to her eyes and I saw it: — } (Both) The re-flec-tion_ of my wed-ding band. —
 looked in-to his eyes and I saw it: — }

CHORUS Bb Bb7 Eb Bb F

And I was al - most_ per-suad-ed — to let strange lips lead me on. —

Bb Bb7 Eb Bb7 F7 Eb Bb

Al - most_ per - suad-ed — but your sweet love made me stop and go home. —

rit.



Recorded by ANNE MURRAY

COULD I HAVE THIS DANCE

(from the film "URBAN COWBOY")

Words and Music by
WAYLAND HOLYFIELD and BOB HOUSEGentle Country Waltz ($\text{♩} = \text{♩} \text{♩}$)

A E/A Bm7 D/E

mp

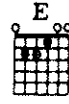
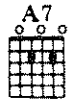
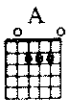
111

A A7 D E

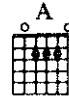
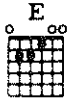
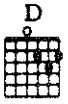
al - ways re - mem - ber the song that they were play - ing. The
al - ways re - mem - ber that mag - ic mo - ment when

D E A D/E

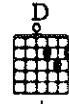
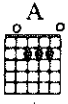
first time we danced, and I knew. As we
I held you close to me. As



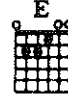
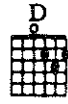
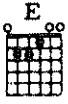
swayed to the mu - sic and held to each oth - er,
we moved to - geth - er I knew for - ev - er



I fell in love with you. } Could
you're all I'll ev er need. }



I have this dance for the rest of my life? Would



you be my part - ner ev - 'ry night?

A A7 D Dm6

When we're to - geth - er, it feels — so right. — Could

A 1. E A

I have this dance — for the rest of my — life?

D/E 2. E A

I'll rest of my — life?

Bm7 D/E A

Recorded by **KENNY ROGERS**
LOVE THE WORLD AWAY
 (from the film "URBAN COWBOY")

Words and Music by
BOB MORRISON and JOHNNY WILSON



Moderately

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is A major (three sharps) and the time signature is 4/4. The tempo is marked 'Moderately'. The piano part is marked 'mp'.

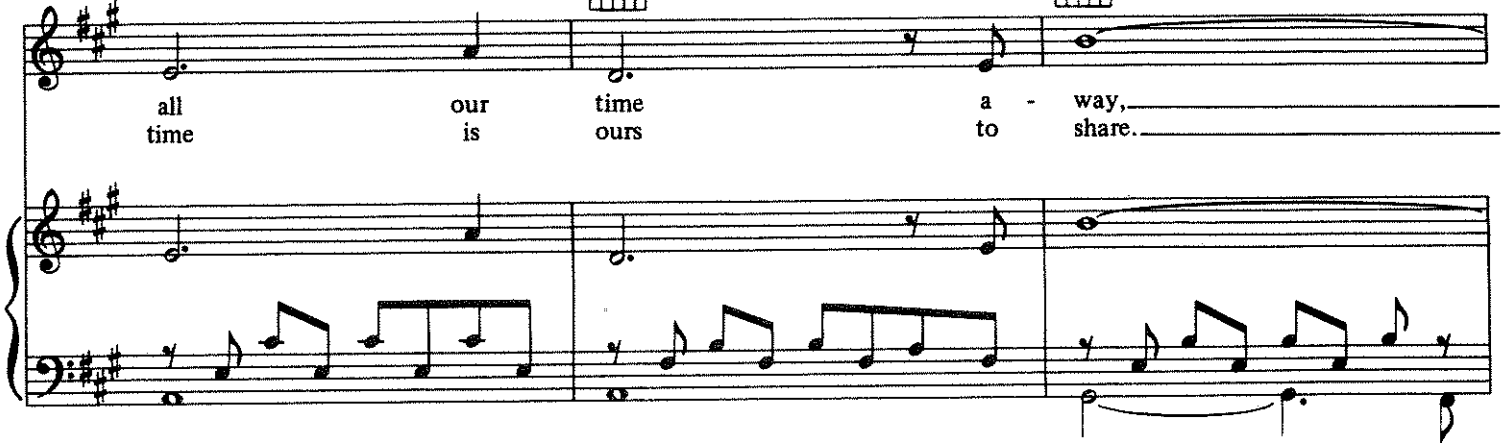
System 1: The guitar part has three measures with chords A, Bm7/A, and E/A. The piano part has three measures of accompaniment.




System 2: The guitar part has three measures with chords Bm7/A, A, and A. The piano part has three measures of accompaniment. The vocal line includes the lyrics: "Ev - 'ry now and", "gain", "we'll".

System 3: The guitar part has three measures with chords Bm7/A, E/A, and A. The piano part has three measures of accompaniment. The vocal line includes the lyrics: "then, be", "when the world", "where our hearts", "steps are", "in, free", "steal - in'", "and the".


Bm7/A  E/G# 




all time our is time ours a - way, _____
to share. _____




E  F#m  F+ 

it soon takes _____ so _____ much, we for -
Love will al - ways _____ stay just a



A/E  D#m7-5  Dmaj7 

get touch _____ That's when I know it's
touch a - way. _____ Come with me; all the



Bm7 E7sus4 E7

time for me to say: Take my
mag - ic's wait - ing there. } hand;

cresc. *mf*

A D/A E7/G#

hand; let's walk through love's door and be free from the world.

A E/G# F#m Bm7

once more. Here's my arms. We can hide to - day, and

1. A/E E7 A Bm7/A

love the world a - way.

dim. *mp*

This musical score is for a song in the key of D major (two sharps). It features a guitar part with chord diagrams and a piano accompaniment. The lyrics are: "Once a - love the world... a - way. We can love the world - a - way." The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part, including E/G#, D/F#, A/E, E7, F#m, F+, A/E, D/A, A, Bm7/A, E/G#, D/F#, and A. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The piece concludes with a double bar line.

Chord diagrams shown:

- E/G#
- D/F#
- A/E
- E7
- F#m
- F+
- A/E
- D/A
- A
- Bm7/A
- E/G#
- D/F#
- A

Lyrics: Once a - love the world... a - way. We can love the world - a - way.

Recorded by SAMMI SMITH

HELP ME MAKE IT THROUGH THE NIGHT

Words and Music by
KRIS KRISTOFFERSON

Moderato

mf

D G D

Take the rib - bon from your hair, Shake it
Come and lay down by my side Till the
Yes - ter - day is dead and gone And to -

mp

G Em

loose and let it fall, Lay - in' soft up - on my
ear - ly morn - in' light. All I'm tak - in', is your
mor - row's out of sight, And it's sad to be a -

A7 1. D G

skin, Like the shad - ows on the wall.
time.
lone. (To Fine)

2.

D G

To next strain

Help me make it thru the night.

Fine

D G D

Help me make it thru the night.

D G

I don't care who's right or wrong. I don't

D

try to un - der - stand. Let the dev - il take to -

E7 A7

D.S. al Fine

mor - row. Lord, to - night I need a friend.

Recorded by DONNA FARGO

THE HAPPIEST GIRL IN THE WHOLE U.S.A.

Words and Music by
DONNA FARGO

Moderate

Chord diagrams: D7, G, D7, C

Good morn-ing morn-ing, Hel-lo sun-shine Wake up sleep - y
 cof - fee I'll make the bed I'll fix your lunch and you fix

Chord diagrams: C7, G, G7, D

head. Why'd we move that beau- jan - gle clock so far a - way from the
 mine. Now tell me the truth Do these old shoes look fun-ny, hon-ey it's al - most

Chord diagrams: D7, 1. G, D, C

bed. Just one more min- ute that's why we moved it one more hug or
 time now

Chord diagrams: C7, D

two. Do you love wak-in' up next to me as much as I love wak- in' up next to

G D | 2. C D

you. ——— You make the you be care-ful, got-ta go. I love you —

G C D D7

Have a beau-ti-ful day ——— And kiss the Hap - pi - est Girl ——— In The

C G C G D

Whole ——— U. S. A. Skip - a-dee - doo-dah ——— Thank you Lord, for mak-ing him for

G C G A7

me ——— And thank you for let - ting life turn out the way that I al- ways thought it could

D G G C

be. — There once was a time when I could not im- ag - ine — how it would feel — to

G D D7 C G

say I'm the Hap - pi - est Girl — In the Whole — U. S. A. — Now

G G7 C G

shine on me sun - shine walk with me, world, it's a skip- a dee-doo- dah day, And I'm the

D D7 C G

Hap - pi - est Girl — In the Whole — U. S. A. —

Repeat and fade

Recorded by LARRY GATLIN & THE GATLIN BROTHERS BAND

ALL THE GOLD IN CALIFORNIA

Words and Music by
LARRY GATLIN

Moderately

Piano introduction in 4/4 time, marked *f*. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple bass accompaniment.

F Bb F Bb F Bb

Chord diagrams for F major, Bb major, and F major chords.

All The— Gold In Cal - i - for - nia— is in a—

Vocal line and piano accompaniment for the first line of lyrics. The piano part features a steady bass line and chords in the right hand.

bank in the mid - dle of Bev - er - ly Hills— in some - bod - y el - se's—

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with a consistent accompaniment.

C C7 F Bb F Bb F

Chord diagrams for C major, C7 dominant seventh, F major, Bb major, and F major chords.

name. So if you're— dream - in'— a - bout Cal - i - for - nia,—

Vocal line and piano accompaniment for the third line of lyrics. The piano part concludes the phrase with a final chord.

B \flat F C To Coda

it don't mat-ter at all_ where you've played_ be-fore_ Cal-i-for-nia's a brand new_

F B \flat F B \flat

game._____ Try-in' to be a he-ro_____ wind-ing up a

F B \flat /F F

ze-ro_____ can scar a man for-ev-er_____ right down to your

C C11 F B \flat

soul._____ Liv-ing on the spot-light_____ can kill a man_

F Bb F

out - right — cause ev - 'ry - thing that glit - ters —

C C11 F Bb F

D. S. al Coda

is not — gold. And All The —

Coda

Bb Eb

game, —

cresc. poco a poco

Bb F

— a brand new game. —

Recorded by DON WILLIAMS

I'M JUST A COUNTRY BOY

Words and Music by
FRED HELLERMAN and MARSHALL BARER

Moderately slow

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

Verses

Chord diagrams for the first system: Eb (E-flat major), Cm7 (C minor 7), Fm7 (F minor 7), Bb7 (B-flat 7), and Ebmaj7 (E-flat major 7).

1. I ain't gon - na mar - ry in the Fall, I
 2. nev - er gon - na kiss the ru - by lips of the
 3. nev - er could af - ford a store - bought ring With a

The piano accompaniment for the first system features a steady eighth-note bass line in the left hand and a melody in the right hand that follows the vocal line. The dynamic is marked 'mp'.

Chord diagrams for the second system: Fm7 (F minor 7), Bb7 (B-flat 7), Eb (E-flat major), Edim (E diminished), Fm (F minor), and Bb9 (B-flat 9).

ain't gon - na mar - ry in the Spring; For I'm in love with a
 pret - ti - est girl in - town; I'm nev - er gon - na ask her if she'd
 spark - ling dia - mond - stone; All I could af - ford was a

The piano accompaniment continues with the same eighth-note bass line and melodic accompaniment for the second system.

Chord diagrams for the third system: Ebmaj7 (E-flat major 7), Cm7 (C minor 7), Fm7 (F minor 7), Eb (E-flat major), Ab (A-flat major), Fm7 (F minor 7), and Bb7 (B-flat 7).

pret - ty lit - tle girl who wears a dia - mond ring, And
 mar - ry me For I know she'd turn me down, 'Cause
 lov - ing heart, The on ly one I own.

The piano accompaniment concludes the third system with a final chord and a sustained bass note in the left hand.

Refrain

Chords: Eb, Cm, Fm, Fm7, Bb7, Eb, Ebmaj7, Eb7

I'M JUST A COUN - TRY BOY— Mon - ey have I

Chords: Ab, Fm7, Bb7, Eb, Cm

none, But I've got sil - ver in the stars And

Chords: Fm7, Bb7, Fm7, Eb, Edim, Fm, Bb7, Fm7

gold in the morn - ing sun, And gold in the morn - ing

1.2. Eb, Fm7, Bb7, 3 Eb, Fm7, Abm 4 ft. Eb

sun. sun. sun.

2. I'm
3. I

rall.

Recorded by ROGER MILLER

ME AND BOBBY McGEE

Words and Music by
KRIS KRISTOFFERSON and FRED FOSTER

Moderately



Bust - ed flat in Bat - on Rouge, Head - in' for the
coal mines of Ken - tuck - y To the Cal - i - for - nia




trains; Feel - in' near - ly fad - ed as my jeans,
sun, Bob - by shared the se - crets of my soul;

Bob - by thumbed a die - sel down just be - fore it rained;
Stand - in' right be - side me, Lord, Through ev - ery - thing I done,

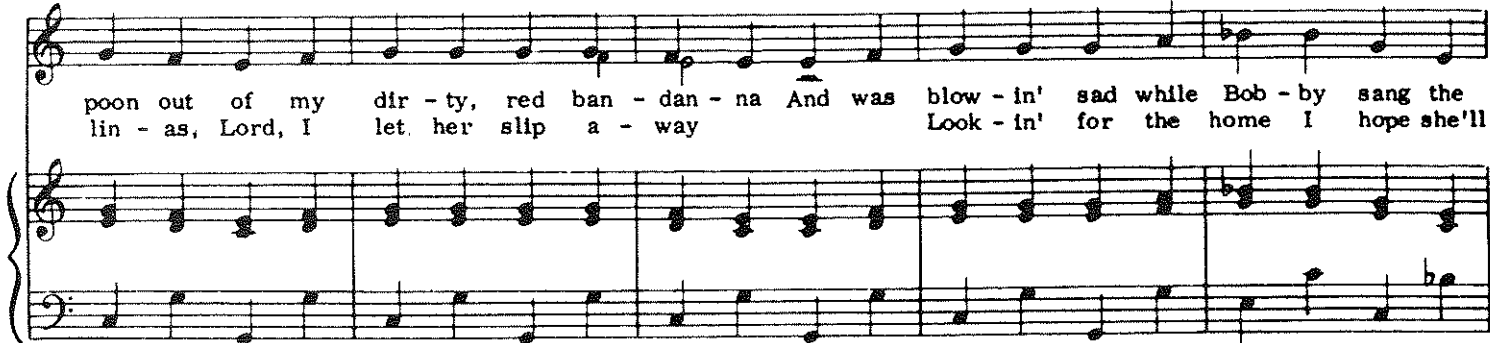


Took us all the way to New Or - leans. I took my har -
And ev - ery night she kept me from the cold. Then some - where near Sa -


C7




poon out of my dir - ty, red ban - dan - na And was blow - in' sad while Bob - by sang the
lin - as, Lord, I let her slip a - way Look - in' for the home I hope she'll



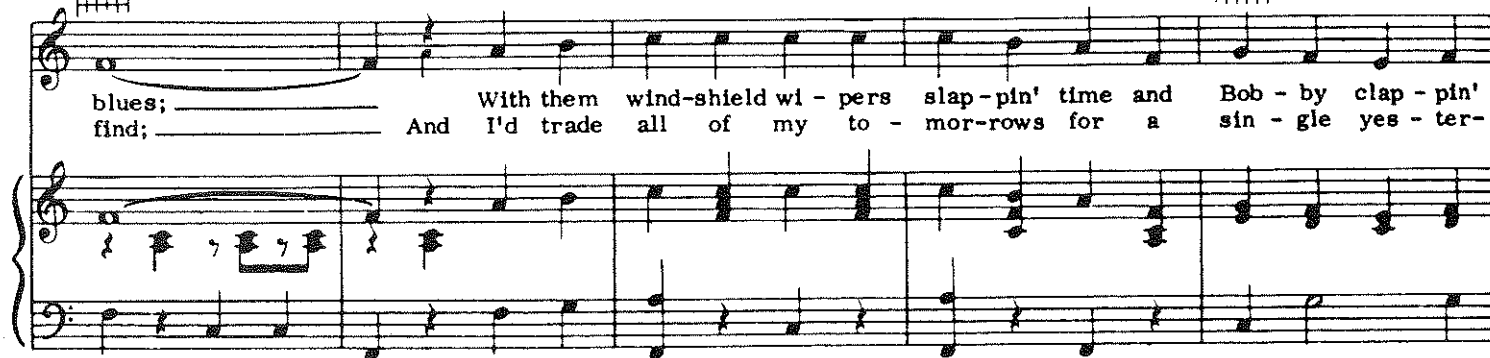
F




C




blues; _____ With them wind-shield wi - pers slap-pin' time and Bob - by clap - pin'
find; _____ And I'd trade all of my to - mor - rows for a sin - gle yes - ter -



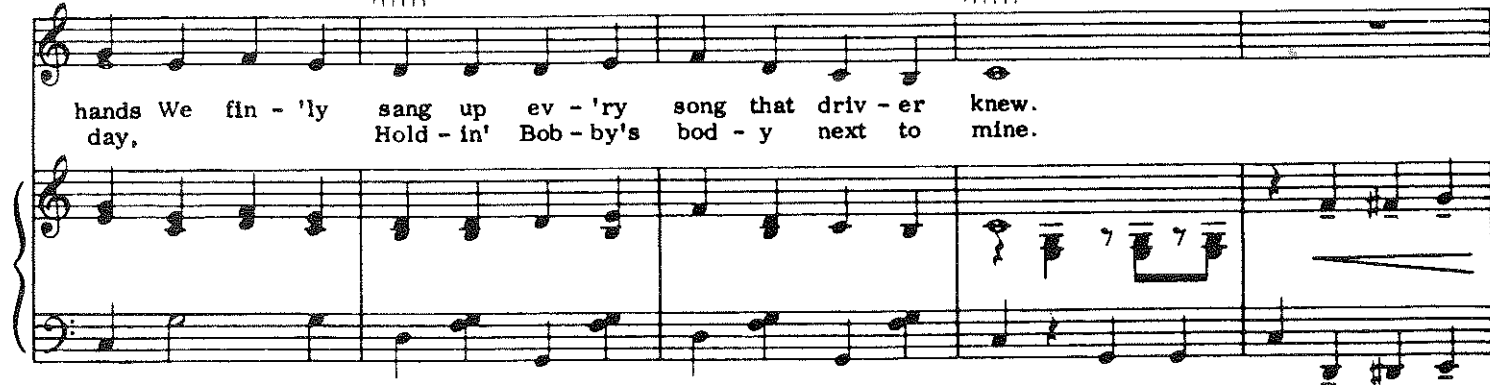
G7




C




hands We fin - 'ly sang up ev - 'ry song that driv - er knew.
day, Hold - in' Bob - by's bod - y next to mine.



F

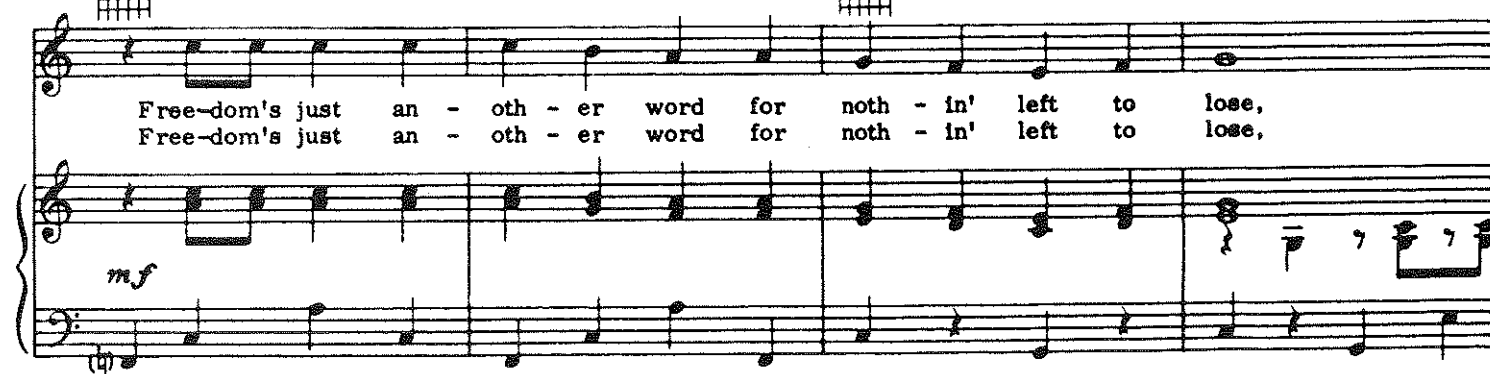




C



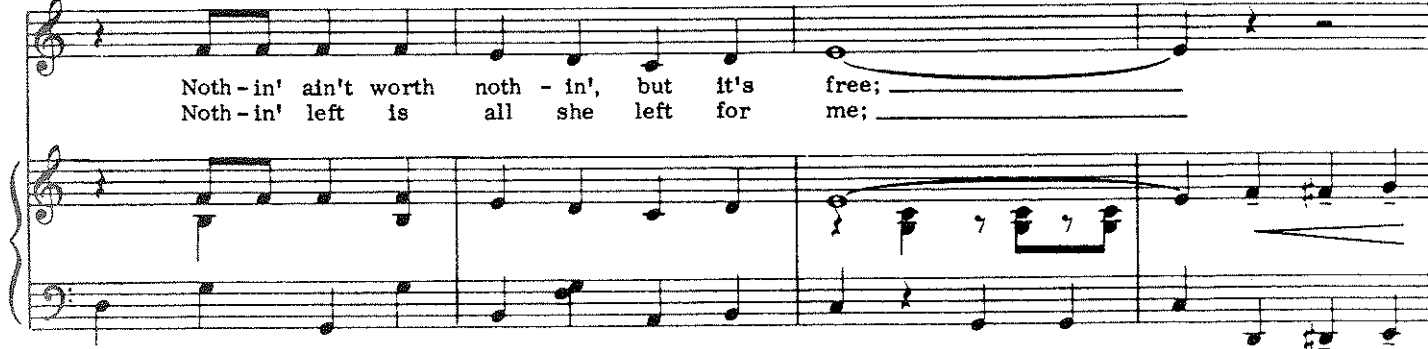
Free-dom's just an - oth - er word for noth - in' left to lose,
Free-dom's just an - oth - er word for noth - in' left to lose,



mf



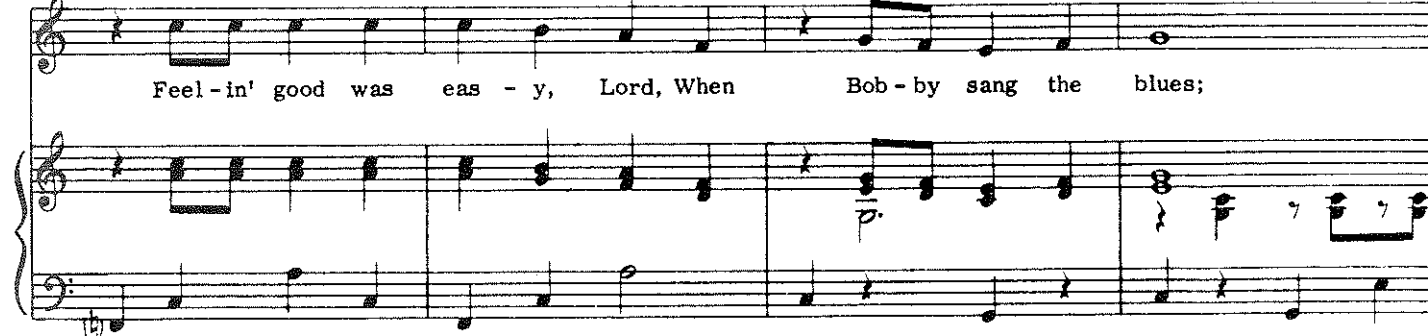
G7  C 


Noth-in' ain't worth noth-in', but it's free;
 Noth-in' left is all she left for me;




F  C 



Feel-in' good was eas-y, Lord, When Bob-by sang the blues;



G7 


And feel-in' good was good e-nough for me, Good e-nough for
 And, bud-dy, that was good e-nough for me,



1. C  2. C 

me and Bob-by Mc-Gee. From the Gee.

rall.





Recorded by CHARLEY PRIDE

KISS AN ANGEL GOOD MORNIN'

Words and Music by
BEN PETERS

Moderately

mp

Verse:



1. When - ev - er I chance to meet — some old friends — on the — street —
 2. (Well,) peo - ple may try to guess — the se - cret of hap - pi - ness —

mp



They won - der how does a man — get to be this way —
 But some of them nev - er learn, — it's a sim - ple thing —



I've al - ways got a smil - in' — face —
 The se - cret I'm speak - in' — of —

G7 C

is a wom-an and a man in love, And the

an - y - time and an - y place, And

D7 G

ev - 'ry - time they ask me why, I just smile and say. an - swer is in this song that I al - ways sing.

Chorus: G D7

You've got to Kiss An An - gel Good Morn - in' and

C G

let her know you think a - bout her when you're gone...

Kiss An An - gel Good Morn - in' and

D7

love her like the dev - il when you get back home. —

To Coda

1.

C

2. Well, get back home. —

D.S. al Coda

2.

G

get back home. —

Coda

rit.

G

Recorded by THE PINETOPPERS

MOCKIN' BIRD HILL

Words and Music by
VAUGHN HORTON

Fast Waltz

The piano introduction is a fast waltz in G major, 3/4 time. It consists of 8 measures. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic marking is *mp*. The key signature has one sharp (F#).

Verse

G C D7

1. When the sun in the morn-in' peeps o - ver the hill And kiss - es the
 2. Got a three - cor - nered plow and an a - cre to till And a mule that I
 3. When it's late in the eve - ning I climb up the hill And sur - vey all my

The piano accompaniment for the first verse is in G major, 3/4 time. It consists of 8 measures. The dynamic marking is *mp*. The key signature has one sharp (F#).

G

ros - es round my win - dow sill; Then my heart fills with glad - ness when
 bought for a ten dol - lar bill; There's a tum - ble - down shack and a
 king - dom while ev - 'ry - thing's still; On - ly me and the sky and an

The piano accompaniment for the second verse is in G major, 3/4 time. It consists of 8 measures. The dynamic marking is *mp*. The key signature has one sharp (F#).

C D7 G

I hear the trill Of the birds in the tree - tops on MOCK - IN' BIRD HILL.
 rust - y ol' mill, But it's my Home Sweet Home up on MOCK - IN' BIRD HILL.
 ol' whip - poor - will, Sing - in' songs in the twi - light on MOCK - IN' BIRD HILL.

The piano accompaniment for the third verse is in G major, 3/4 time. It consists of 8 measures. The dynamic marking is *mp*. The key signature has one sharp (F#).

Chorus

G C G C G

TRA - LA LA TWIT-TLE-DEE DEE DEE, it gives me a thrill To

mf

D7 G C G

wake up in the morn - in' to the mock - in' bird's trill; TRA - LA

G C G C G

LA TWIT-TLE-DEE DEE DEE, there's peace and good will; You're

D7 G

wel - come as the flow - ers on MOCK-IN' BIRD HILL. 2. Got a HILL. 3. When it's

1-2 *Fine* *D.S. al Fine* *rit.*

Recorded by JOHNNY PAYCHECK

FRIEND, LOVER, WIFE

Funky Feel

Words and Music by
BILLY SHERRILL and JOHNNY PAYCHECK

Cm7 F7

mf

Cm7 F7

(Spoken:) Let me tell you about a woman I know. (Sung) She don't

Cm7 F7 Cm7

drink. She don't smoke. She can't stand a dirt - y

F7 Cm7

joke. She don't hang out till the morn - ing

F7 Cm7 1. 3. F7

light. She don't have to get high, Lord, to get right. She's a

To Chorus on 3rd ending

Cm7 F7 Cm7

friend, she's a lov - er, she's my wife.

2. F7 Cm7

2. But I'll take a drink right. But that's just me, son, that's just

Chorus: Cm7 C Am7 C

me. Well, if you don't know my wom - an, you might think she's square. But

Am7 C

you ought - a see that wom - an when she lets down her hair. — She's the

Am7 F7

damned - est thing that ev - er walked in - to my life. — She's a

To Coda

friend, she's a lov - er, she's my wife,

Instrumental

3. I wear

She's a

friend, she's a lov - er she's my wife.

Repeat and Fade

2. But I'll take a drink,
 Lord and I'll have a smoke.
 And I've told some downright filthy jokes.
 I've been known to hang out till the morning light.
 Been known to get high, tryin' to get right.
 But that's just me, son, that's just me.

3. I wear jeans, and she wears silk.
 I like beer, and she likes milk.
 She can be soft like a summer rain,
 But lock them doors at night, she's a hurricane.
 She's a friend, she's a lover, she's my wife.

2nd Chorus:

Lord, it's still a mystery, what she sees in me.
 She said, long as I want her, she'll never set me free.
 She's the damnedest thing that ever walked into my life.
 She's a friend, she's a lover, she's my wife.



Recorded by CHARLIE RICH

THE MOST BEAUTIFUL GIRL

Words and Music by
NORRIS WILSON, BILLY SHERRILL
and RORY BOURKE

Moderate

mf

A Em7 D

Hey, did you hap - pen to see — the most beau - ti - ful girl — in the

F#

world? And if you did, — was — she

B7 D E A

cry - ing, cry - ing? Hey, if you

Em7 D

hap - pen to see — the most beau - ti - ful girl — that

Dm Am E E+

walked out — on me, tell her I'm sor - ry;

Am7 D E

tell her: "I need — my ba - by." Won't — you

A to Coda

tell her that I love her.

A D

I woke up — this morn - ing and re-al-ized — what I had

E

done. I stood a - lone — in the

cold — grey dawn; — I knew I'd lost my morn - ing sun. —

D E

I lost my head and I said some things; —

A A9

now come the heart-aches — that the morn - ing brings. — I know I'm wrong and

D B

I could - n't see; — I let my world slip a - way — from me. So,

E

D.S. al Coda

that I love her, that I love

A A

repeat and fade

⊕ Coda

Recorded by SAMMI SMITH
THE LETTER

Words and Music by
 WAYNE CARSON THOMPSON

Moderately

Give me a tick - et for an air - plane,

Ain't got time_ to take the fast - est train. Lone - ly days are gone, - I'm a - go - in' home, - My

ba - by just wrote_ me a let - ter. - I don't care how much mon - ey I

got - ta spend, Got to get back_ to my ba - by. - Lone - ly days are gone, -

I'm a - go - in' home, - My ba - by just wrote_ me a let - ter. - Well she

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C G F C G

wrote me a let - ter said she could-n't live__ with-out__ me no more._____

C G F C G E7

Lis-ten mis-ter can't you see I got to get back_ to my ba-by once more,___ An- y way.

Am F Am7 D7

Give me a tick - et for an air - plane, Ain't got time_ to take the fast-est train.

Am F7 E7

Lone-ly days are gone,___ I'm a - go - in' home,___ My ba - by just wrote__ me a

1. Am 2. Am E7 Am

let-ter. _____ Well she let-ter.____ My ba-by just wrote me a let-ter.____ My

Repeat for fade



Recorded by JERRY JEFF WALKER

MR. BOJANGLES

Words and Music by
JERRY JEFF WALKER

Moderate Waltz beat



1. I knew a man Bo - jan -
2. (I) met him in a cell
3. (He) said his name, Bo - jan -
4. (He) danced for those at min -
5. (He) said, "I dance now at

D/C# bass



D/B bass



D7



G



- gles and he danced for you, in worn out
- in New Or-leans I was down and
- gles, Then he danced a lick a - cross the
- strel shows and coun - ty fairs through - out the
ev - 'ry chance in honk - y tonks for drinks and

A7



D



D/C# bass



shoes. With sil ver hair, a rag - ged shirt and bag -
out. He looked at me to be the eyes
cell. He grabbed his pants a bet - ter stance oh he jumped
South. He spoke with tears of fif - teen years how his dog
tips. But most of the time I spend be - hind these coun -

D/B bass



D7



G



A7



gy pants, the old soft shoe.
of age as he spoke right out.
up high, He clicked his heel's.
and he Trave - led a - bout.
ty bars," He said, "I drinks a bit."

G 000 D 0 F#

He jumped so high, jumped so
 He talked of life, talked of
 He let go a laugh, let go a
 His dog up and died, he up and
 He shook his head and as he shook his

Bm Bm/A bass E9 0 0 0 A11 x00000

high, _____
 life, _____
 laugh, _____
 died, _____
 head, _____

Then he light - ly touched down.
 he laughed slapped his leg a step.
 Shook back his clothes all a - round
 Af - ter twen - ty years he still grieved.
 I heard some - one ask please,

A7 0 0 0 Bm A 0 0

Mis - ter Bo - jan - gles,

Bm A 0 0 Bm

Mis - ter Bo - jan - gles, Mis - ter Bo -

A 0 0 D D/C# bass D6/9 1, 2, 3, 4. D 5. D

jan - gles, dance.

1. I
 2. He
 3. He
 4. He
 5. He

rit.

A RAINY NIGHT IN GEORGIA

By
TONY JOE WHITE

Moderately

mf

E \flat maj7

A \flat



Hov - erin' by my suit - case, — tryin' to find a warm place to
Ne - on signs a - flash - in', — tax - i cabs and busses pass - in'

mf

E \flat maj7



spend the night; A heav - y rain a fall - in';
through the night; The dis - tant moan - in' of a train

A \flat

E \flat maj7



Seems I hear your voice call - in' "It's all right."
Seems to play a sad re - frain to the night;

Cm Gm Cm

A RAIN-Y NIGHT IN GEOR - GIA, A RAIN - Y NIGHT IN

Gm Fm Ab

GEOR - GIA; I be - lieve it's rain - in' all o - ver the

Eb Db maj7 1. Db maj7 2.-3. Db maj7

world;

Eb maj7 Db maj7 Eb maj7

FINE FINE How man - y times I've won - dered;

Db maj7 Eb maj7

It still comes out the same; No

Fm Gm Fm

mat - ter how you look at it, think of it; You

Ab Gm Fm Eb maj7 Db maj7 *D.C. al Fine*

just got to do — your own thing. —

3. I find me a place in a box car,
 So I take out my guitar to pass some time;
 Late at night when it's hard to rest,
 I hold your picture to my chest, and I'm all right;
 (CHORUS)

Recorded by TAMMY WYNETTE

LAURA

(What's He Got That I Ain't Got)

Words and Music by
LEON ASHLEY and MARGIE SINGLETON

Moderately, with a beat

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano introduction, a vocal entry, and a piano accompaniment section. The piano part features a steady bass line and chords that support the vocal melody. The vocal line is written in a single staff with lyrics underneath. The score includes several guitar chord diagrams for reference.

Chord Diagrams:

- F:
- Bb:
- Bb:
- F:
- Bb:
- F:
- Bb:
- F7:
- Bb:
- C7:
- F:
- Am:
- Dm:
- G7:
- C:
- C7:

Lyrics:

LAU-RA, hold these hands and count my fin - gers, _____
 LAU-RA, see these walls that I built for you, _____

LAU-RA, touch these lips you once de - sired, Lay your head up - on _____ my
 LAU-RA, see this car-pet that I laid, See those fan - cy _____

chest hear my heart beat, Gen - tly run your fin - gers through my hair _____
 cur-tains on the win - dows, Touch those sat - in pil - lows on your bed _____



Touch these ears — that's lis - tened to your wish - es, —
 LAU-RA count the dress-es in your clos - et, — Note the



Most of them — ful - filled, and that's a lot, Let your
 name up - on — the check book in your bag, And



soft, gen - tle hands — ca - ress my bod - y, — } Then
 if there's time — be - fore I — pull this trig - ger, — }



tell me What He's Got That I Ain't Got? — Tell me what he's



C7 F Bb C7

got that I can't give you, Must be some-thing I was born with -

F Bb C7 F Am

out. { You took an aw - ful chance to be with an-oth - er man,
And if there's time be - fore I pull this trig - ger.

Dm 1. Gm C7 F Am Dm C7

— So tell me What He's Got That I Ain't Got? —
Then

2. Gm C7 F Am Dm Repeat and Fade

tell me What He's Got That I Ain't Got? — LAU - RA

Recorded by CONWAY TWITTY
SLOW HAND

Words and Music by
 MICHAEL CLARK and JOHN BETTIS

Moderately



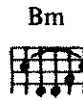
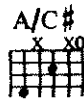
As the



mid-night moon — was drift - in' through — the la - zy sway — of the trees, —
 shad-owed ground, — with no one a-round, — and a blan-ket of stars — in our eyes, —



I saw the look in your eyes — look-in' in - to — mine, —
 we are drift-ing — free, — like two lost — leaves — on the



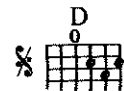
see - in' what you want - ed to see. _____ Dar - lin', don't say a word, _____ 'cause I
 cra - zy _____ wind of the night. _____ Dar - lin', don't say a word, _____ 'cause I



al-read - y heard _____ what your bod - y's say - in' to mine. _____ I'm tired of
 al-read - y heard _____ what your bod - y's say - in' to mine. _____ If I want it



fast moves, I've got a slow groove _____ on my mind. _____
 all night, please say it's all right. _____ We've got the

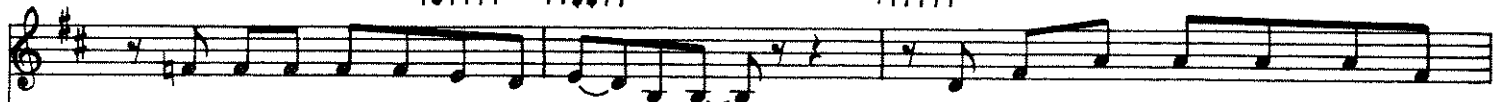


time, _____ I wan - na man _____ with a slow hand. . .
 'cause I got a man _____ with a slow hand. . .

A/C#

Bm

G



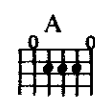
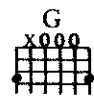
I wan-na lov - er with an eas - y touch...
I got a lov - er with an eas - y touch...

I want some - bod - y who will
I've got some - bod - y who will



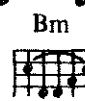
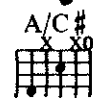
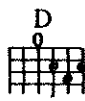
spend some time, —
spend some time, —

not come and go in a heat - ed rush...
not come and go in a heat - ed rush...

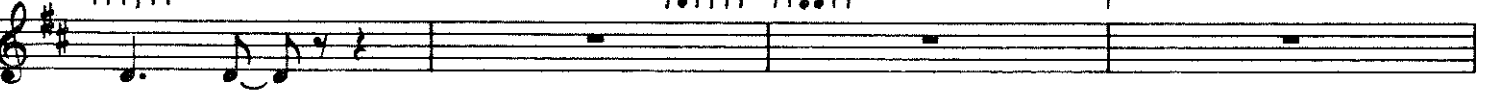


I want some - bod - y who will un - der - stand. —
I've found some - bod - y who will un - der - stand. —

When it comes to love, I wan - na
When it comes to love, I wan - na



1.



slow hand...
slow hand...





D  Bm 



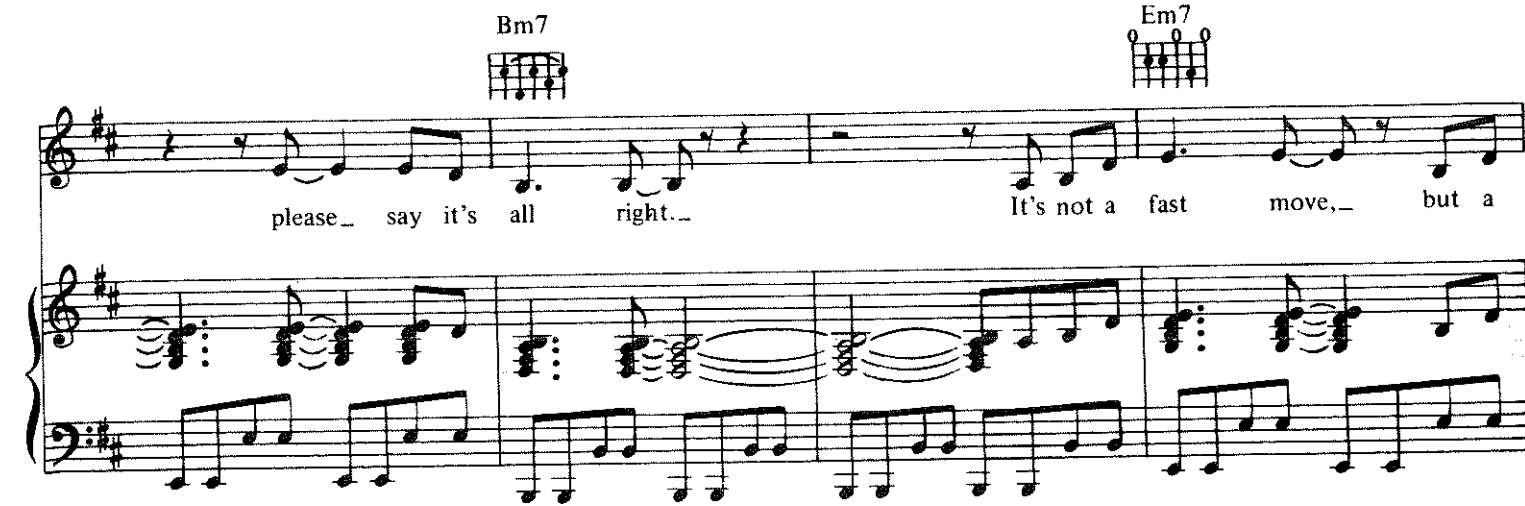
D  2. Em7 

On the If I want it all night,--



Bm7  Em7 

please_ say it's all right... It's not a fast move,-- but a



A 

slow groove_ on my mind, _____ 'cause I got a man_ with a

D. S. $\frac{3}{4}$ (lyric 2) and fade



Recorded by KENNY ROGERS

YOU DECORATED MY LIFE

Words and Music by
BOB MORRISON and DEBBIE HUPP

Moderately

G

C/G

1. All my life was a pa - per_ once plain, pure and white; — Till you
 2. (Like a) rhyme with no rea - son_ in an un - fin - ished song; — There was

Gmaj7

C/G

moved with your pen_ chang - in' moods now and then_ till the bal - ance was right. — Then you
 no har - mo - ny_ life meant noth - in' to me, — un - til you came a - long. — And you

G C/G

add - ed some mu - sic, — ev - 'ry note was in place; — And an - y -
 brought out the col - ors, — what a gen - tle sur - prise; — Now I'm

Gmaj7 C/G D C D Chorus:

bod - y could see_ all the chang - es in me_ by the look on my face. — } And you —
 a - ble to see_ all the things life can be_ shin - in' soft in your eyes. — }

mf

G Gmaj9 C G Gmaj9 C Bm7

dec - o - ra - ted my life; cre - a - ted a world —

Em Em/D Am7 D7

where dreams are a part. — And —

G Gmaj9 C G Gmaj9 C Bm7

you _____ dec - o - ra - ted my life by paint - in' your love _____

Em Em/D Am7 D7

_____ all o - ver my heart, _____ You dec - o - ra - ted my _____

G B7 1. C C/D C C/D C

life. _____ 2. Like a

2. C C/D C C/D C Gmaj7



Recorded by JOHNNY CASH RING OF FIRE

Words and Music by
MERLE KILGORE and JUNE CARTER

Moderately Bright

Piano introduction musical notation in 2/4 time, featuring a treble and bass clef with a key signature of two flats (Bb and Eb). The melody is marked with a forte 'f' dynamic.

Continuation of piano accompaniment musical notation, showing the harmonic structure of the first two lines of the piece.

Bb Eb Bb Eb

Love _____ is a burn - ing thing _____
taste _____ of love is sweet _____

Continuation of piano accompaniment musical notation, including a mezzo-forte 'mf' dynamic marking and a fermata over the final measure.

Bb Bb F7

_____ And it makes _____ a fi - ry
When hearts _____ like ours _____

Final section of piano accompaniment musical notation, concluding the piece with a sustained chord in the right hand.

Bb F7 Bb

ring
beat

Bb Eb Bb Eb Bb

Bound by wild de - sires
I fell for you like a child

F7 Bb

I fell in - to a Ring Of Fire.
Oh, but the fire went wild.

F7 Eb Bb

I fell in - to a burn - ing Ring Of Fi - re I went

F7 Eb Bb F7

down, down, down and the flames went high - er And it

Bb F7 Bb

burns, burns, burns The Ring Of Fire

F7 Bb F7 Bb

The Ring Of Fire. The Fire.

F7 Bb F7 Bb F7

And it burns, burns, burns The Ring Of

Bb F7 Bb F7

Fire, The Ring Of Fire. The Ring Of

dim. *dim.*

(Repeat for fadeout)

Recorded by TAMMY WYNETTE

STAND BY YOUR MAN

Words and Music by
TAMMY WYNETTE and BILLY SHERRILL

Moderately

The first system shows the piano introduction in G major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderately'.

Some-times___ it's hard___ to be a wom-an,___ giv-ing all your
But if___ you love him___ you'll for-give him,___ ev-en though he's

Chord diagrams: A, E, Bm

love to just one man.___ You'll have___ bad times___
hard to un-der-stand. And if___ you love him___

Chord diagrams: E7, A, D

And he'll have good times,___ Do-in' things that you don't___ un-der-stand.---

Chord diagrams: A, B, E

oh___ be proud of him, 'Cause___ af-ter all___ he's just a man.---

Chord diagrams: A, D, A, E7, A, D, A, E

To Coda

A C#7 D C#m Bm

Stand by your man, Give him two arms to cling to,
 Stand by your man, And tell the world you love him,
 Stand by your man, And show the world you love him,

1. A F#7 B E7

And — some-thing warm to come to when hights are cold and lone-ly.

2. A E7 C#7 F# D

Keep giv-ing all the love you can. Stand

E A D A E7 D. S. al Coda

by — your — man.

Coda A E E7

Keep giv-ing all the love you

C#7 F# D E A D A E A

can; Stand by your man.

Recorded by TOM T. HALL



IT'S ALL IN THE GAME

Words by
CARL SIGMAN

Music by
GEN. CHARLES G. DAWES

Moderate Rock

Guitar → C
(Capo up
4 frets)



Keyboard → E



E

Man-y a tear has to



A



E

fall, but It's All In The Game. All in the won-der-ful game that we



A



E



C#m

know as love. You have words with him and your



E



F#



B



F#



B

fu-ture's look-ing kind-a dim But these things your heart can rise a - bove.

Once in a while he won't call, but It's All In The Game.

Chord diagrams: C (0 0 0), F (2 1 3 2), C (0 0 0). Chord labels: E, A, E.

Soon he'll be there at your side with a sweet, with a sweet bou-

Chord diagrams: C (0 0 0), F (2 1 3 2). Chord labels: E, A.

quet, with a sweet bouquet. And he'll kiss your

Chord diagram: C (0 0 0). Chord label: E.

lips and ca-ress your wait-ing fin-ger tips, And your hearts will

Chord diagrams: Am (0 2 2 1), C (0 0 0), D (0 2 2 1), C (0 0 0). Chord labels: C#m, E, F#, E.

fly, fly a-way. (way.)

Repeat and fade

Chord diagrams: F (2 1 3 2), G (0 0 0), C (0 0 0), F (2 1 3 2), G (0 0 0). Chord labels: A, B, E, A, B.

D. S.

Recorded by LARRY GATLIN WITH FAMILY & FRIENDS
STATUES WITHOUT HEARTS

Words and Music by
 LARRY GATLIN

Moderately

D7 G C G

Stat-ues with-out hearts, _____ stones_ with no feel-ing _____

Am D7sus4

play - ing out a part, _____ nev - er feel - in' what we say.

D7 G C G

Stat - ues with-out hearts, _____ stones_ with no feel - ing _____

To next strain

Am

D7

G

C

That's what we'll be - come

if we let love get a - way.

way.

Fine

G

G

C

G

G

G+

Am

You tell me it's eas - y to love me, well, it's eas - y for me to love

D7

you,

But some-times love that's eas - i - ly tak - en is

C D7 G

eas - i - ly tak - en for grant - ed, too. — So I'm gon - na love — you and

G+ Am

take care of — you 'cause you're my one and on - ly one; — I'll do —

D7

— ev - 'ry - thing — that's in — my pow - er to

C D7

see that we nev - er be - come — Stat - ues with - out

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

Recorded by TAMMY WYNETTE

'TIL I CAN MAKE IT ON MY OWN

Words and Music by
TAMMY WYNETTE, BILLY SHERRILL
and GEORGE RICHEY

Gently ♩ = 76

E (D# Bass)

mp

1.) I'll need time then,

A (C# Bass) E (B Bass) A

to get you off my mind, and I may some - times both - er you, - try to
Lord, you know I'll need a friend. 'Til I get used to los - ing you, - let me

E (G# Bass) 1. B7 E B7sus

be in touch with you, - e - ven ask too much of you - from time to time.
keep on us - ing you, -

2. E B7 E

2. Now and 'til I can make it on my own.

Verse 5 - (see extra lyrics)

(3) I'll get by, but no mat-ter how I try, there'll be
 say, oh, there'll be a bright-er day, but 'til

times you know_ I'll call, Chanc - es are my tears will fall, and I'll
 then I'll lean_ on you, that's all I mean to do, _____

To Coda

1.

have no pride at all_ from time to time. (4) But they

2.

'til I can make it on my own. Sure-ly, some day I'll look up and

see the morn - ing sun, with - out an - oth - er lone - ly night be -

hind me. ——— Then I'll know I'm o - ver you and

all my cry-in's done; no more hurt-in' mem-o-ries can find me.

(5) But 'til

'til I can make it on my own,

'til I can make it on my own. *ritard* ———

Verse 5:

But 'til then, Lord, you know I'm gonna need a friend.
 'Til I get used to losing you, let me keep on using you,
 'Til I can make it on my own.

Recorded by TAMMY WYNETTE

KIDS

(Say The Darndest Things)

Words and Music by
BILLY SHERRILL and GLENN SUTTON

Moderate



Dm



Kids say the darn - dest things . —

mf





Have you ev - er lis - tened close, to the games — they play — or the




lit - tle songs — they sing? { Last night, dressed up in
Last night as I



high - heel shoes — and wear - in' my old hat, — my
watched T. V., — one rushed through the door; —

D  



four - year - old said, " I want a div - orce". Now, where did she hear that? -
 "Mom-my, Dad-dy's tell-in' some-one on the phone: - 'Don't you call me here no more' -



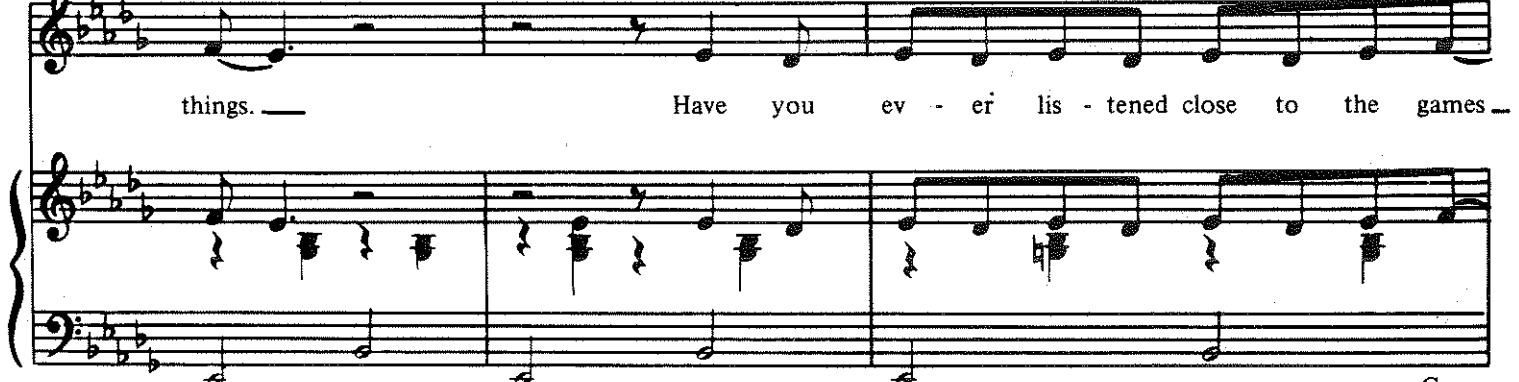
 

Kids say the darn - dest



  3fr.

things. — Have you ev - er lis - tened close to the games —



 4fr. 

— they play — or the lit - tle songs — they sing? —



Chord diagrams: Gb, Db, C, Cb, Bb7

"Bet my — dad - dy can whip your dad - dy; but dad - dy's nev - er home.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Bet my — dad - dy can whip your dad - dy; but dad - dy's nev - er home." The piano accompaniment consists of chords and moving lines in both the right and left hands. Chord diagrams for Gb, Db, C, Cb, and Bb7 are provided above the vocal line.

Chord diagram: Eb 3fr.

— And I think mom - my's wor - ried 'bout him 'cause

The second system continues the musical score. The vocal line has the lyrics "— And I think mom - my's wor - ried 'bout him 'cause". The piano accompaniment continues with chords and moving lines. A chord diagram for Eb 3fr. is shown above the vocal line.

Chord diagrams: Ab 4fr., A

she cried all night long."

The third system of the musical score shows the vocal line with the lyrics "she cried all night long." The piano accompaniment continues. Chord diagrams for Ab 4fr. and A are shown above the vocal line.

Chord diagrams: D, Em

Kids say the darn - dest things. — Have you

The fourth system of the musical score features the vocal line with the lyrics "Kids say the darn - dest things. — Have you". The piano accompaniment continues. Chord diagrams for D and Em are shown above the vocal line.

E A

ev - er lis - tened close to the games — they play — or the lit - tle songs — they sing?

Ab7 (No 5th) G

You nev - er know what — they learn at school — or

D Db C B7 E

what they're think - in' of. — My first grad - er just — said a four-

A

D. S. for 8 bars and fade

let - ter word — and it sure was - n't love.



Recorded by **FREDDY FENDER**

VAYA CON DIOS

(May God Be With You)

Words and Music by

LARRY RUSSELL, INEZ JAMES and BUDDY PEPPER

Moderate Waltz tempo

mp

VOICE

Now the ha - ci - en - da's dark the town is sleep - ing, Now the time has come to part -
 vil - lage mis - sion bells are soft - ly ring - ing, If you lis - ten with your heart -
 dawn is break - ing through a gray to - mor - row, But the mem - o - ries we share -

P - mf

the time for weep - ing, Va - Ya Con Di - os my dar - ling,
 you'll hear them sing - ing, are there to bor - row.

To Coda

1. May God be with you my love, Now the May God be
 (Va - ya con Di - os) (Va - ya con

2. G7

Dm7 G7 C6 Gm7 C7 F MAS
 with you my love. Where - ev - er you may be I'll be be - side you. Al -
 (Di - os)

Gm7 C7 F MAS Am7 D7
 though you're man - y mil - lion dreams a - way. Each night I'll say a pray'r a pray'r to

G Am7 D7 G7 Dm7 G7 D.S. al Coda
 guide you to hast-en ev-'ry lone-ly hour of ev-'ry lone-ly day. Now the

Coda C G7 Dm7 G7 C Dm7 C
 dar - ling, May God be with you my love.
 (Va - ya con Di - os)

Recorded by KRIS KRISTOFFERSON

WHY ME?

Words and Music by
KRIS KRISTOFFERSON

Moderately, with a Gospel feeling

Piano introduction in G major, 3/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a soft dynamic (f) and a triplet of eighth notes in the right hand.

Why me, Lord? What have I ev - er done to de - serve e - ven
If you think there's a way I can try to re -

G G7 C

Musical notation for the first vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment is in the right hand, and the bass line is in the left hand. The dynamic is mezzo-forte (mf).

one of the pleasures I've known? Tell me, Lord, What did I ev - er
pay all I've tak - en from you, May-be, Lord, I can show some-one

G D7 G G7

Musical notation for the second vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment is in the right hand, and the bass line is in the left hand.

do that was worth lov - ing you, Or the kind - ness you've shown?
else what I've been thru my - self, On my way back to you.

C G D7 G G7

Musical notation for the third vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment is in the right hand, and the bass line is in the left hand.

C G D7

Lord, help me, Je - sus, I've wast - ed it so, Help me, Je - sus, I know what I

G G7 C G

am. — But now that I know that I've need - ed you So, help me

D7 to Coda 1. G D7 2. G G7 D.S. al Coda 3.

Je - sus, my soul's in your hands. Try me, Lord hands.

Coda G D7 C Bm Am G

hands. — Je - sus, my soul's in your hands. —

slower

Recorded by JOHNNY LEE

LOOKIN' FOR LOVE

(from the film "URBAN COWBOY")

Words and Music by
WANDA MALLETTE
PATTI RYAN
BOB MORRISON

Moderately fast

Gmaj7

D

Well, I've spent a life - time look - in' for you;
And I was a - lone then, no love in sight;

G

D

sin - gles bars and good time lov - ers were
and I did ev - 'ry - thing I could to get me

A

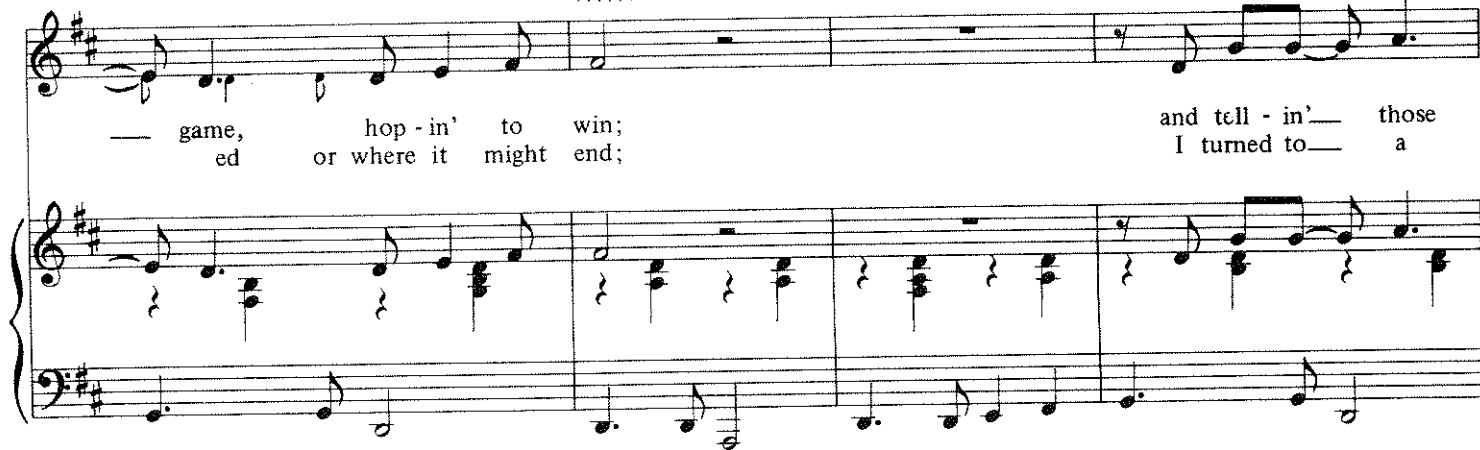
Gmaj7

nev - er true... Play - in' a fool's -
through the night... Don't know where it start -


D G




— game, hop - in' to win; and tell - in' those
 ed or where it might end; I turned to a




D A A/G A/F# A/E



sweet lies and los - in' a - gain. I was
 stran - ger just like a friend. I was




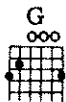
D F#m



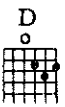
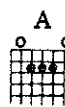
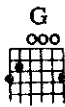
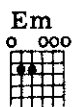
look - in' for love in all the wrong plac - es, look - in' for love in too
 look - in' for love in all the wrong plac - es, look - in' for love in too
 look - in' for love in all the wrong plac - es, look - in' for love in too

mf





man - y fac - es, search - in' their eyes — and look - in' for trac - es of
 man - y fac - es, search - in' their eyes — and look - in' for trac - es of
 man - y fac - es, search - in' their eyes — and look - in' for trac - es of



what I'm dream - in' of. Hop - in' to find a friend
 what I'm dream - in' of. Hop - in' to find a friend
 what I'm dream - in' of. Now that I've found a friend



To Coda

and a lov - er; I'll bless the day I dis - cov - er an -
 and a lov - er; I'll bless the day I dis - cov - er an -
 and a lov - er; I bless the day I dis - cov - ered

G Em A 1. D

oth - er heart look - in' for love. —
oth - er heart look - in' for love..

2. D G

Then you came a - knock - in' at my heart's door; — you're

Em F#m G A D.S. al Coda

ev - 'ry - thing — I've been look - in' for. — No more

Repeat and fade

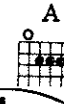
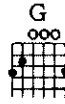
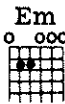
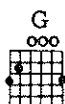
Coda G Em A D

you, oh you; look - in' for love — in all —

F#m



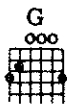
the wrong plac - es; in too man - y fac - es,



search - in' their eyes... and look - in' for trac - es of what I'm dream - in' of.



Now that I've found a friend and a lov - er; I bless the day



I dis - cov - ered you, oh you; look - in' for love

Recorded by NARVEL FELTS EVERLASTING LOVE

Words and Music by
BUZZ CASON and
MAC GAYDEN

Moderately, with a beat

The piano introduction consists of two staves in 4/4 time. The right hand starts with a series of chords: G major, D major, and C major. The left hand plays a simple bass line. A triplet of eighth notes is marked above the first measure of the second staff.

G
000

Am (G bass)
x 0 2 2 2 0

Cm6 (G bass)
x 0 2 2 2 0

Hearts go a - stray, _____ leav - ing hurt _____ when they
Filled with re - gret, _____ I come back _____ beg - gin'

The first vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. The right hand has chords G, D, and C. The left hand has a bass line. The piano part includes a triplet of eighth notes.

G
000

Am (G bass)
x 0 2 2 2 0

go, _____ I went a - way, _____ just when you _____
you, _____ For - give, for - get; _____ where's the love _____

The second vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. The right hand has chords G, D, and C. The left hand has a bass line.

Cm6 (G bass)

1. G

2. Em

A

need - ed me so. knew?

we once

D

F#m (C# bass)

O - pen up your eyes, then you'll re - al - ly

Where life's riv - er flows no - one real - ly

G (B bass)

Em7

G

A

ize knows Here I stand with my ev - er - last - ing

Till some - one's there to show the way to last - ing

D

F#m (C# bass)

love. Need you by my side, girl to be my

love. Like the sun that shines, end - less - ly it

G
(B bass)

Em7

G

A

bride, — You'll nev - er be de - nied ev - er - last - ing
shines, — You al - ways will be mine, it's e - ter - nal

D

F#m
(C# bass)

love. From the ver - y start, — o - pen up your
love. When oth - er loves are gone, — ours will still be

G
(B bass)

Em7

G

A

D

heart, — Be a last - ing part of ev - er - last - ing love.
strong, — We have our ver - y own ev - er - last - ing love.

Dm7
(A bass)

Bb6

1. D

2. D

D. S. and fade

Recorded by DON WILLIAMS
MIRACLES

Words and Music by
 ROGER COOK

Moderately slow, in 2




Mir - a - cles, mir - a - cles, —



that's what... life's a - bout. Most of — you

Dm Gm7 F

0 3fr.

must a - gree — if you've thought it out. —

B♭maj7 Am7 B♭

0 0 0

{ I can see and I — can hear, —
Who is rich and who — is poor? —

B♭maj7 Am7 B♭ B♭maj7

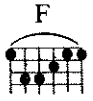
0 0 0

I can tell — you why. — I can think and I —
Who has more — than me? — I have quite e - nough.

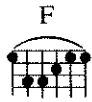
Am7 B♭ B♭maj7 Am7 B♭ C

0 0 0 0 0 0

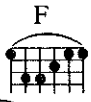
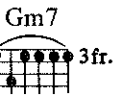
— can feel. — I can e - ven cry. —
— to weep, — and my mind — is free. —



I can walk. I can run. I can swim the sea.
 Mir - a - cles, mir - a - cles, that's what life's a - bout.

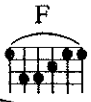
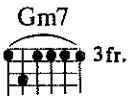


We have made a ba - by son,
 I found you and you found me.



and he looks like me.
 We are not with - out.

Repeat and fade



We are not with - out.

Recorded by DON WILLIAMS

LISTEN TO THE RADIO

Words and Music by
FRED O. KNIPE

Moderately bright

C C C/B

I guess as a lov - er
I try to find a

mf

C/A C/G F G7

I have a ways _ to go. _
way to ex - plain _ to you _

C C/B C/A C/G F

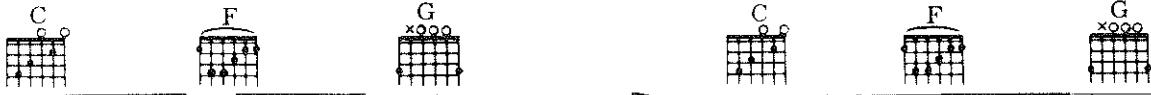
When some - one wants _ you, you should just say _ it's so. _
what's on my mind _ and not sound so plain _ to you. _



But you'll un - der - stand _____ if you take my hand. _____
 But you'll re - al - ize _____ if you close your eyes: _____ the



Then we can dance real slow to some-thin' on the ra - di - o. _____
 feel - in's my words can't show, they're play - in' on the ra - di - o. _____



Lis - ten to the ra - di - o. _____ Oh, _____ lis - ten to the ra - di - o. _____



"Let's spend the night to - geth - er." "Ba - by, don't go." _____ They sing it on the ra - di - o. _____

C *To Coda* 1. 2. F

The words... I'd

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a common time signature. It features a first ending (marked '1.') and a second ending (marked '2.'). Above the staff are guitar chord diagrams for C and F. The piano accompaniment is shown in grand staff notation (treble and bass clefs) below the vocal line.

Em F C F

say don't seem to sound as real. The songs... they

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. Above the staff are guitar chord diagrams for Em, F, C, and F. The piano accompaniment continues in grand staff notation.

Em F G *D. S. al Coda*

play, that's how I real - ly feel. So

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the word 'So'. Above the staff are guitar chord diagrams for Em, F, and G. The piano accompaniment continues in grand staff notation.

Coda C C/B Am Em F G C

rit.

Detailed description: This system contains the Coda section, consisting of two lines of piano accompaniment in grand staff notation. Above the first line are guitar chord diagrams for C, C/B, Am, Em, F, G, and C. The second line of music includes a 'rit.' (ritardando) marking.

Recorded by JOHNNY CASH

ROCK ISLAND LINE

New Words and Music adaptation by
PAUL CAMPBELL and JOEL NEWMAN

Moderately

Refrain

Oh, the Rock Is-land Line it is a might - y good road, Oh, the Rock Is-land Line it is the

road to ride— The Rock Is-land Line— it is a might - y good road. Well, if you

want to ride you got to ride it like you find it, get your tick-et at the sta-tion for the Rock Is-land Line.

Verses

1. It's cloud-y in the west looks like rain. Bought me a tick-et on a rail - road train
 2. (The) sev-en for-ty five— was al-ways late. But ar-rived to - day at a quar-ter to eight— The
 3. (The) en-gi-neer said — be-fore he died, "There's two more drinks that I would like to try." The con-
 4. (The) east - bound train was on the west-bound track The_ north-bound train was on the south - bound track. The con-

Cm7 F7 Bb

Pour on the wa-ter shov-el on the coal_ stick your head out the win-dow see the driv-ers roll -
 en-gi-neer said when they cheered his name, "We're right on time but this is yes-ter-day's train".
 duc-tor said, "What can they be? A hot glass of wa-ter and a cold cup of tea."
 duc-tor hol-lered, "Now ain't this fine what a pe-cu-liar way to run a rail-road line!"

Bb

Refrain

Oh, well, the Rock Is-land Line_ it is a might-y good road... Oh, the

mf

F7 Bb

Rock Is-land Line it is the road to ride_ The Rock Is-land Line_ it is a

Eb9 Bb

might-y good road. Well, if you want to ride you got to ride it like you find it, get your

Eb9 Cm7 Bb Cm7 Bb

tick-et at the sta-tion for the Rock Is-land Line... 2. The Rock Is-land Line...
 3. The
 4. The

Recorded by CHARLY McCLAIN
WHO'S CHEATIN' WHO

Words and Music by
 JERRY HAYES

Lively ♩ = 132

C

mf

F C

Ev - 'ry-where you look, you can write a book on the trou-ble with a wom-an and a

2.4. (see additional lyrics)
 3. (Instr. solo)

G G7 C F

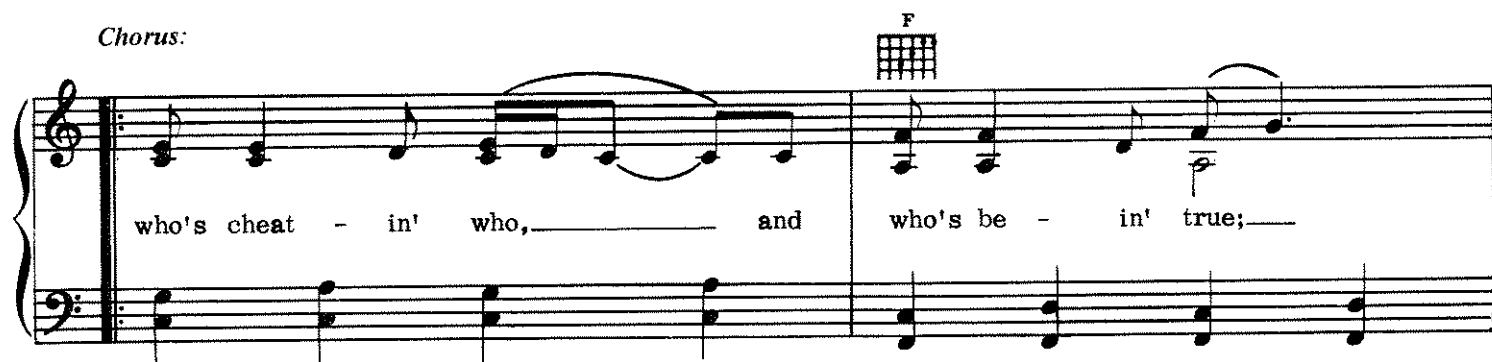
man; but you can not im - pose; you can't stick your nose in - to

C G C

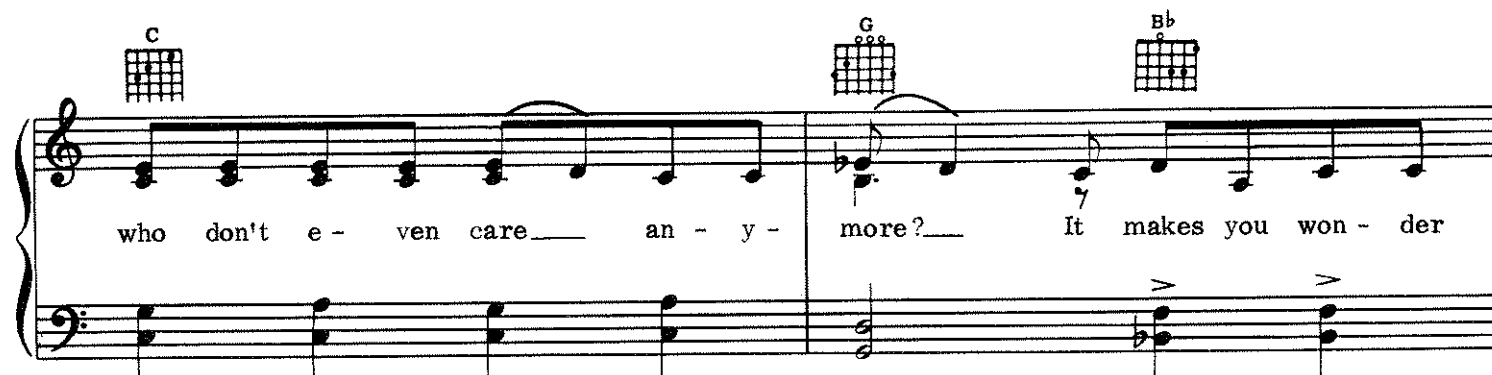
some-thing that you don't un - der- stand. Still you won - der

Repeat 3rd time only

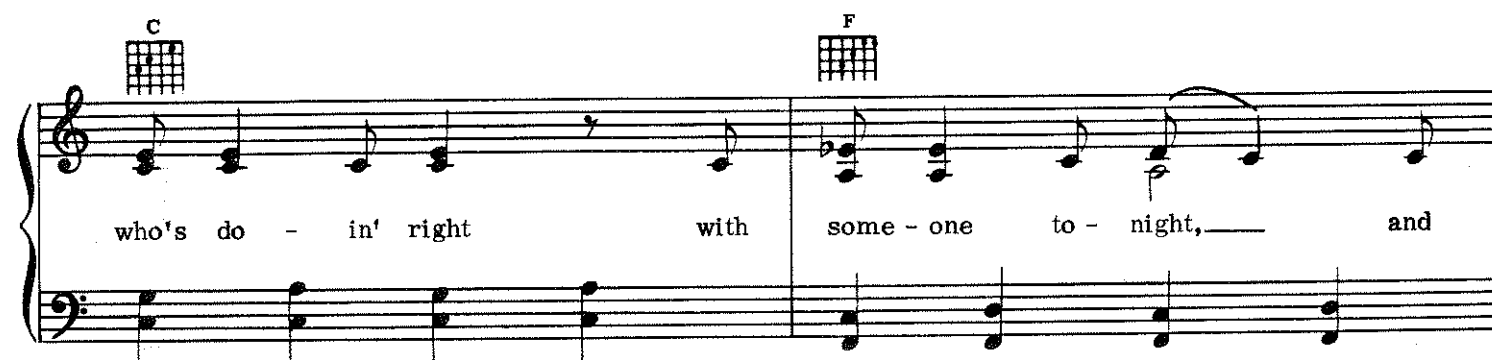
Chorus:



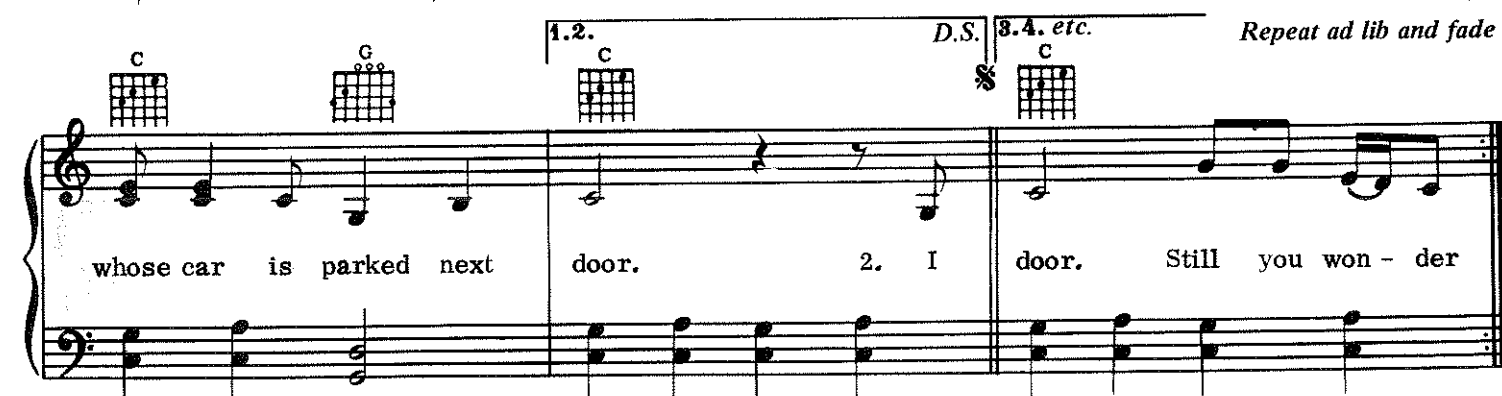
who's cheat - in' who, and who's be - in' true;



who don't e - ven care an - y - more? It makes you won - der



who's do - in' right with some - one to - night, and



whose car is parked next door. 2. I door. Still you won - der

1.2. D.S. 3.4. etc. Repeat ad lib and fade

Verse 2:

I thought I knew him well; I really couldn't tell
That he had another lover on his mind.
You see it felt so right when he held me tight;
How could I be so blind?
But still you wonder ... (To Chorus:)

Verse 4:

A heart is on the line each and every time
Love is stolen in the shadows of the night.
Though it's wrong all along, it keeps going on
As long as they keep out of sight.
But still you wonder ... (To Chorus:)

Recorded by GENE AUTRY

YOU'RE THE ONLY STAR

(In My Blue Heaven)

Words and Music by
GENE AUTRY

Moderately

E^b

E^b7

E^b

YOU'RE THE ON - LY STAR IN MY BLUE HEA - VEN

p-f

L.H.

E^b

F7

And you're shi - ning just for me

E^b

E^b7

A^b

4ft.

YOU'RE THE ON - LY STAR IN MY BLUE HEA - VEN

L.H.

E^b

F7

B^b7

E^b

E^b7

And in dreams your face I see

Ab 4fr. Eb C7

You're the gui - ding light That bright - ens up the night

F7 Abm6 Bb7

Till you come in sight My heart is lone - ly

Eb Eb7 Ab 4fr.

YOU'RE THE ON - LY STAR IN MY BLUE HEA - VEN

L.H.

1 2

Ab F7 Bb7 Eb F7 Fm7 Bb7+5 Eb Abm6 Eb

And you're shi - ning just for me. me.

Recorded by TAMMY WYNETTE

TAKE ME TO YOUR WORLD

Words and Music by
BILLY SHERRILL and GLENN SUTTON

Moderately

mf

If you can find it in your heart to just for-give,

mp

I'll come back and live the way you want-ed me— to live.

All I want is just to be your— girl, Please— come— and

G **D7** **G** **G7** **C** **Bm** **Am**

G D7 G C G Am7 Bm

get me and Take Me To Your World.

C Cdim G C G

Take Me To Your World, a - way from bar-rooms filled with smoke, Where
 Take Me To Your World, make me for- get the things I've heard, Where

A7 D7 D9 G

I won't have to serve a drink or hear an- oth-er dirt - y joke. All I want is
 peo - ple say I love you and love is not a dirt - y word.

G7 C Bm Am G

just to be your girl, Please come and get me And

D7 G C G Am7 Bm G C Cm G

1. Take Me To Your World. 2. World.

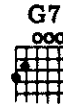
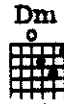
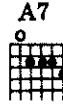
Recorded by **ELVIS PRESLEY****ARE YOU LONESOME TONIGHT?**Words and Music by
ROY TURK and LOU HANDMAN**Moderately**

Piano introduction in 3/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand.

Chorus

Are You Lone - some To - night, Do you miss me to - night, Are you

mp



sor - ry we drift - ed a - part? _____ Does your mem - o - ry

stray To a bright sum - mer day, When I kissed you and called you sweet-

C F Fm C C7 F

heart? _____ Do the chairs in your par - lor seem emp - ty and

Cm D7 G7 F#7 G7

bare? Do you gaze at your door - step and pic - ture me there? Is your

C C7 Bbdim D7 G7

heart filled with pain, Shall I come back a - gain? Tell me, dear, Are You

1. C D7-9 G7 2. C F Fm C

Lone - some To - night? Are You night? _____

rit.

Recorded by WILLIE NELSON & LEON RUSSELL
DON'T FENCE ME IN

Words and Music by
 COLE PORTER

Slowly

F Gm7 C7 F Fmaj7 F6 Fmaj7 F6 Bb6 F6 Gm7 C7

Oh, give me land, lots of land un-der star-ry skies a-bove DON'T FENCE ME IN — Let me

Gm7 C7 Gm7 C7 Gm7 C7 F6 F Fmaj7 F7 F7+5

ride thru the wide o-pen coun-try that I love, DON'T FENCE ME IN. Let me be by my-self in the eve-ning breeze.

Bb6 Bbm6 F Cm D7 Bbm6

Lis-ten to the mur-mur of the cot-ton-wood trees. — Send me off for-ev-er, but I ask you please —

mp-mf

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams and fretting instructions (e.g., 3fr.), and a piano accompaniment. The tempo is marked 'Slowly'. The piano part includes dynamic markings like 'mp-mf' and '7 p.'. The guitar part includes various chord diagrams such as F, Gm7, C7, Fmaj7, F6, Bb6, and F7+5. The lyrics are: 'Oh, give me land, lots of land un-der star-ry skies a-bove DON'T FENCE ME IN — Let me ride thru the wide o-pen coun-try that I love, DON'T FENCE ME IN. Let me be by my-self in the eve-ning breeze. Lis-ten to the mur-mur of the cot-ton-wood trees. — Send me off for-ev-er, but I ask you please —'.

F C9 F F7 Bb F7 Bb F C7+5 F9

DON'T FENCE ME IN;— just turn me loose, Let me strad-dle my old sad-dle un-derneath the west-ern skies.

F7 Bb F7 Bb F C0 C7 3fr. Gm7 C7

On my cay-use, let me wan-der o-ver ycn-der till I see the moun-tains rise. I want to

F Fmaj7 F7 F7+5 Bb6 Bbm6

ride to the ridge where the West com-menc-es Gaze at the moon till I lose my sens-es

F Cm 3fr. D7 Bbm6 F6 C9 F6 3fr. Gm7 C7 F6

Can't look at hob-bles and I can't stand fenc-es, DON'T FENCE ME IN.— Oh, give me

Recorded by GEORGE JONES
THE GRAND TOUR

Words and Music by
 NORRIS WILSON,
 CARMOL TAYLOR and GEORGE RICHLEY

Moderate

A

Step right up, come on in, If you'd like to take the
 there sits the chair where she'd bring the pa - per

mf

D

Grand Tour of the lone - ly house that once was home, sweet
 to me and sit down on _____ my knee and whis - per, "Oh, I

A

1.
 home. _____ I have noth - ing here to sell you, just some
 love _____ you."



things that I will tell you; some things I know will chill you to the



bone. _____ O-ver but now she's gone for -



ev-er, and this old house will ne-ver be the same _____ with - out the



love _____ that we once knew. Straight a -

B \flat

head, rings, 3 that's the bed where we lay and loved to -
all her things and her clothes are in the

B \flat 7 E \flat

geth-er, _____ and Lord knows we had a good _____ thing go - ing
clos - et _____ like she left them when she tore _____ my world a -

B \flat 1. B \flat

here. See her pic - ture on the ta - ble; don't it
part. As you

C7

look like she'd be a - ble _____ just to touch me _____ and

F

say, "good morn - ing dear." There's her

2. F Bb7

leave you'll see the nurs - 'ry, for she left me with - out

Bb/F F Bb

mer-cy, tak - ing noth - ing but our ba - by and my heart.

F Bb Bb

Step right up, come on in.

rit. 3

Recorded by MERLE HAGGARD

THE LEGEND OF BONNIE AND CLYDE

Words and Music by
MERLE HAGGARD and BONNIE OWENS

Moderato

Piano introduction in E-flat major, 4/4 time, marked Moderato. The music features a steady bass line and chords in the right hand, starting with a mezzo-forte (mf) dynamic.

Eb



Bb7



Eb



1. Bon - nie was a wait - ress in a small ca - fe,

Piano accompaniment for the first line of lyrics, continuing the musical texture established in the introduction.

Bb7



Clyde, he was the round - er that took her a -

Piano accompaniment for the second line of lyrics, featuring a Bb7 chord in the right hand.

Eb



way. They both robbed and killed un - til

Piano accompaniment for the third line of lyrics, concluding the musical phrase.

Ab 4 fr. Eb

both of them died, _____ So goes the

Bb7 Eb

leg - end of Bon - nie and Clyde. _____

2. The poem that she wrote of the life that they led
Told of the lawmen left dying or dead,
Some say that Clyde made her life a shame,
But the legend made Bonnie the head of the game.

3. The rampage grew wilder with each passing day,
The odds growing smaller with each get-away.
With the end growing closer, the harder they fought,
With blood on their hands they were bound to get caught.

4. They drove back from town on one bright summer day,
When a man they befriended stepped out in the way,
With no thought of dying they pulled to the side,
But death lay there waiting for Bonnie and Clyde.

5. Two years of running was ended that day,
For robbing and killing they both had to pay,
But we'll always remember how they lived and died,
So goes the legend of Bonnie and Clyde.



Recorded by JIM REEVES AND PATSY CLINE

HAVE YOU EVER BEEN LONELY?

(Have You Ever Been Blue)

Words by
GEORGE BROWN
(Billy Hill)

Music by
PETER DE ROSE

Moderato

The piano introduction consists of two staves of music. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'mf'.

Verse

Two of a kind ev-'ry-where I see, Lovers in the moon-light, rob-ins in a tree
My hap-pi - ness two a-lone can share Now that I have lost you, life is hard to bear

The first verse of the song is written for voice and piano. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "Two of a kind ev-'ry-where I see, Lovers in the moon-light, rob-ins in a tree My hap-pi - ness two a-lone can share Now that I have lost you, life is hard to bear". The dynamics are marked 'mp'.

Now that we have part - ed what am I to do, But make this plea to you:
You and I have quar-rel'd I'm a fool, it's true, Why can't we start a - new:

The second verse of the song continues the vocal and piano accompaniment. The lyrics are: "Now that we have part - ed what am I to do, But make this plea to you: You and I have quar-rel'd I'm a fool, it's true, Why can't we start a - new:". The piano accompaniment remains consistent with the first verse.

Chorus

Have you ev-er been lone - ly? _____ Have you ev-er been blue? _____ Have you ev-er loved

The chorus of the song is written for voice and piano. The lyrics are: "Have you ev-er been lone - ly? _____ Have you ev-er been blue? _____ Have you ev-er loved". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamics are marked 'mp-mf'.

Bb7 Eb Bb7 Eb7 Ab

some - one Just as I love you? Can't you see I'm sor - ry Foreach mistake I've

made? Can't you see I've changed, dear, Can't you see I've paid? Be a lit-tle for-

Ab Bb7 Eb F#7 Bb Fdim F7 Bb7 Bbdim Bb7 Eb

giv - ing Take me back in your heart, How can I go on liv - ing, Now that were a -

Ab Eb Bb7

part If you knew what I've been thru You would know why I ask you, Have you ev - er been

G7 G7-5 C7 Fm Abm Eb Ab Abm Eb

lone - ly? Have you ev - er been blue? Have you ev - er been blue?

Bb7 1. Eb Ebdim Bb7 Eb 2. Eb Ab Abm Eb

Recorded by DONNA FARGO
LITTLE GIRL GONE

Words and Music by
 DONNA FARGO

Moderate


The musical score is arranged in three systems. Each system includes a vocal line with lyrics, a piano accompaniment with a *mf* dynamic marking, and guitar chord diagrams. The first system shows the beginning of the piece with chords C7 and F. The second system continues the melody with chords C and G7. The third system concludes the phrase with chords C and C7, and includes a repeat sign.

System 1:
 Chords: C7, F
 Lyrics: It just took a lit - tle while for me to


System 2:
 Chords: C, G7
 Lyrics: get my head to - geth - er; grow - ing up's the hard - est thing I've ev - er

System 3:
 Chords: C, C, C7
 Lyrics: done. Here I am like a stran - ger in the mem - ber feel - ing guil - ty 'cause I dreams that I trust - ed and all the


F



C



house I grew up in, and learned right from wrong-in' if I
 could-n't wait to leave here; tho' I loved 'em ev - 'ry way that I knew
 play - things have rust - ed; But here I am a wom - an - some



G7




C




did. But the sun nev - er shined — e - nough on
 how. So I packed up all my yes - ter - days and
 how; and all those grow-ing pains of yes - ter - day are gon-na



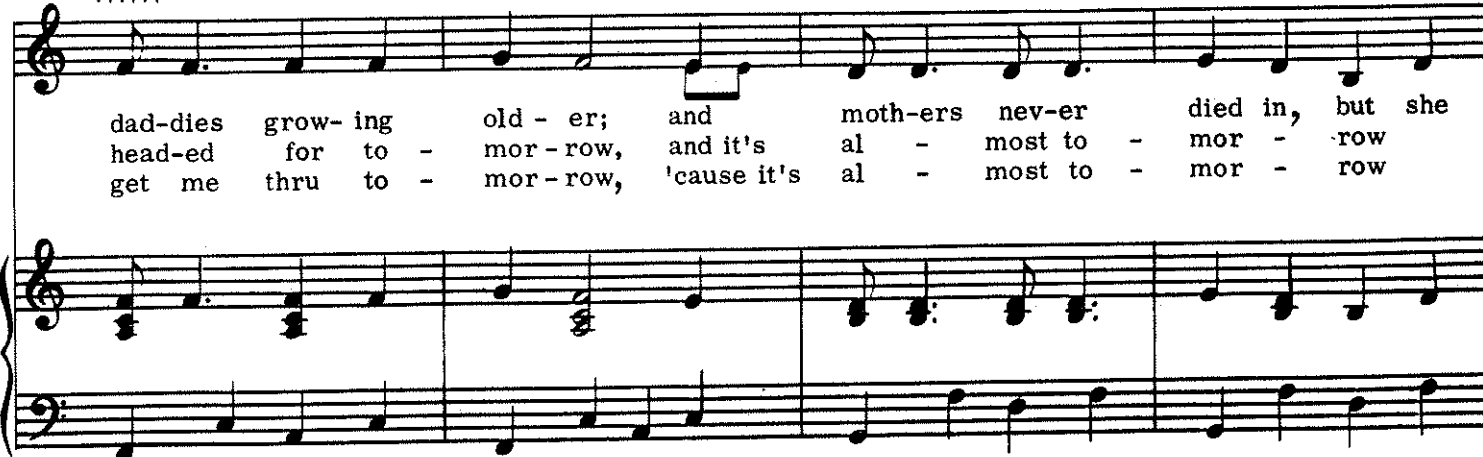
F



G7




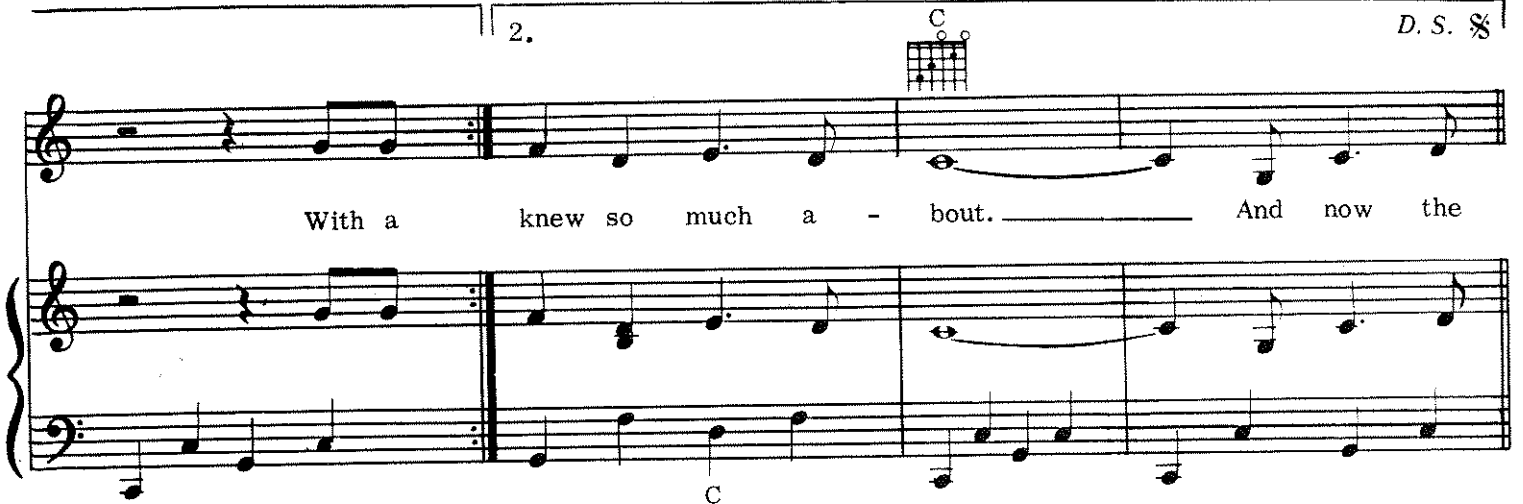
dad-dies grow-ing old - er; and moth-ers nev-er died in, but she
 head-ed for to - mor-row, and it's al - most to - mor - row
 get me thru to - mor-row, 'cause it's al - most to - mor - row



did. now, (2) And I re - and dad - dy's lit - tle girl is
 home. But where's the lit - tle girl gone?
 She bun - dled up her dir - ty jeans and teen - ie bop - per
 lit - tle rag doll named Char - lie Brown and an ole suit - case full of
 mag - a - zines, in hand - me - downs, and a search of what her lone - li - ness she
 life was all a - bout.

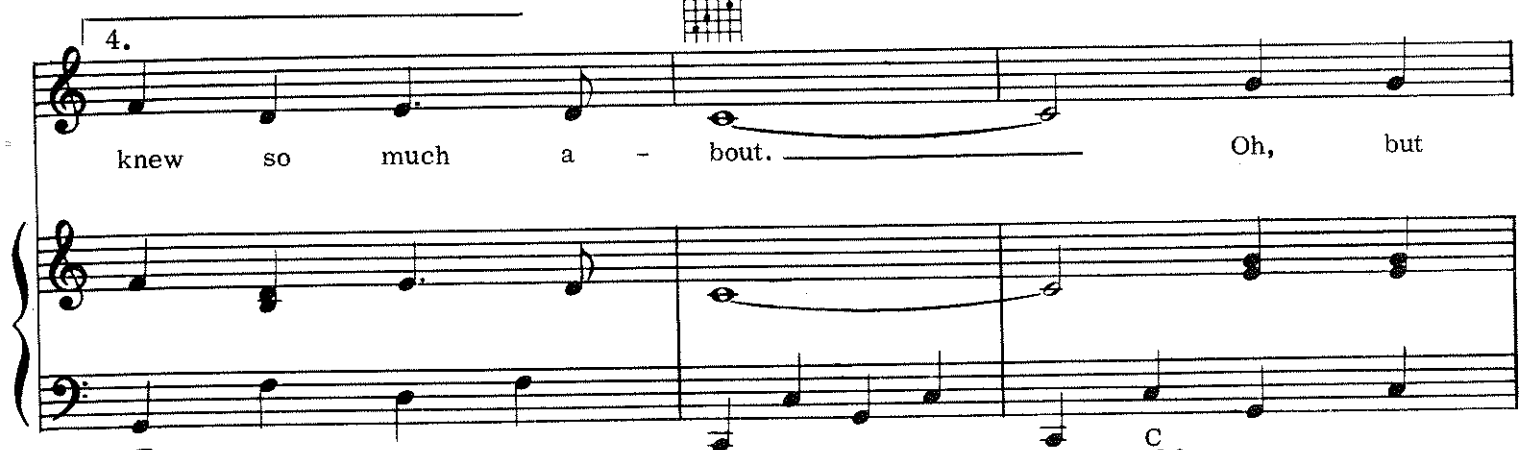
2.

D. S. 

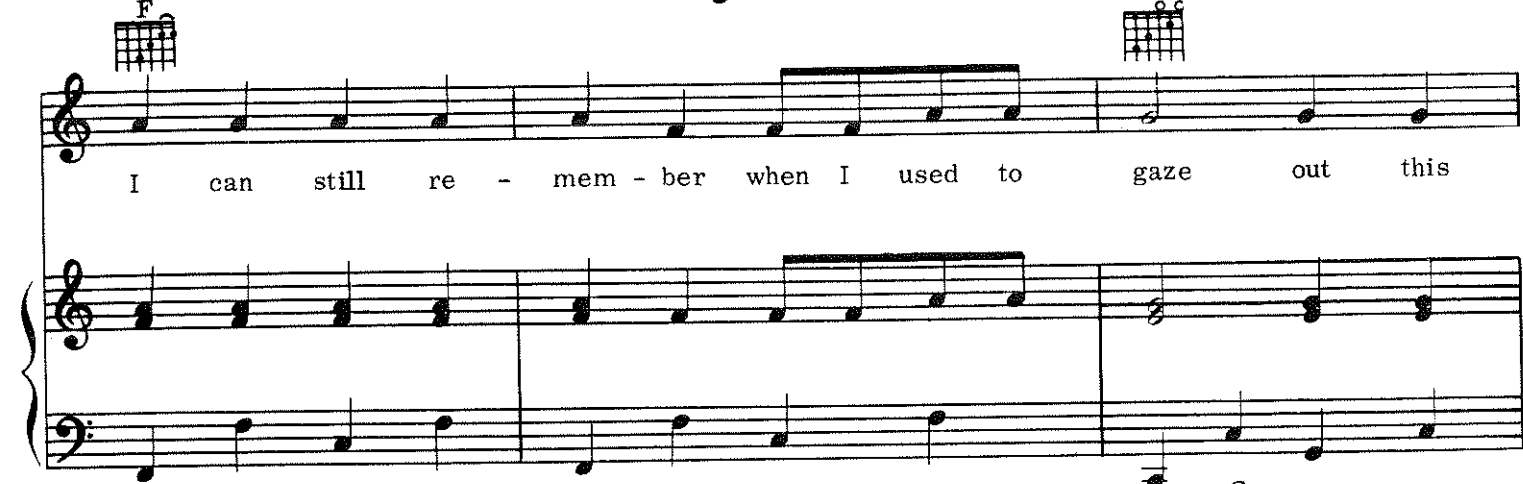


With a knew so much a - bout. _____ And now the

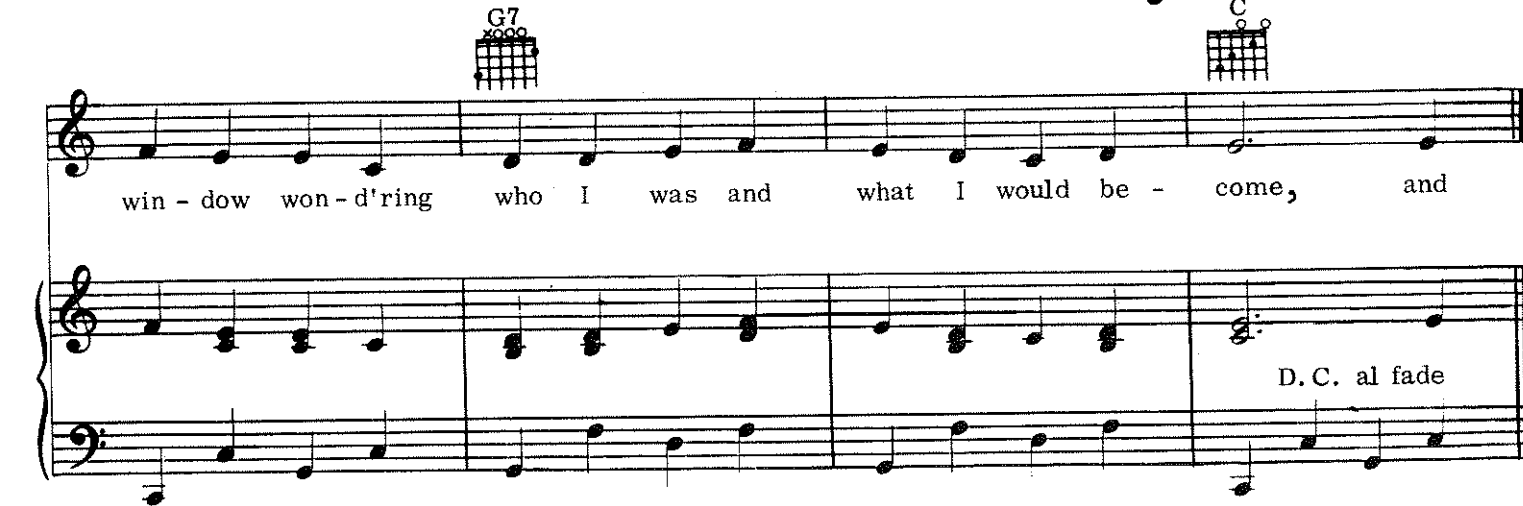
4.



knew so much a - bout. _____ Oh, but



I can still re - mem - ber when I used to gaze out this



win - dow won - d'ring who I was and what I would be - come, and

D. C. al fade



Recorded by TAMMY WYNETTE
RUN, WOMAN, RUN

Words and Music by
 ANN BOOTH, DUKE GOFF
 and DAN HOFFMAN

Slowly

To-day's the day you're tell-ing him stand that he's got to set you
 young girl, so un-der-stand it's so hard to find a

mp

C F C Bb6

free man And that be - in' one man's wom - an brings you
 Who comes home ev - 'ry night to on - ly

A Asus Dm Dm7 G7 G9 G11

down. But be fore you throw a -
 you. You may not find true love a -

C Fmaj7 G7 G7sus C

way gain, what you think you don't want to day, Don't give it up for the
 so go home while you still can, And find a way to work it

new life out that you've with your found. Run, wom-an, run! Go

back to him and fix things up the ver-y best you can. Tell him you missed him while

you were gone. Run, wom-an, run back to your man! You're a

man! Run, wom-an, run back to your man.

Recorded by THE EVERLY BROTHERS

BIRD DOG

Words and Music by
BOUDLEAUX BRYANT

INTRO.

mp

VERSE

G

John-ny is a jok - er Spoken (He's a bird) Sung: A ver - y fun - ny jok - er

mf

G7

C

C7

(He's a bird) But when he jokes my hon - ey (He's a dog) His

G

D7

jok - in' ain't so fun - ny (What a dog) John - ny is the jok - er that's a -

C7 G D7 G7

try - in' to steal my ba - by (He's a bird dog)

CHORUS C7 G

Hey, Bird Dog, get a - way from my quail. — Hey, Bird Dog, you're on —

D7 C7

— the wrong trail. Bird Dog, you'd bet - ter leave my lov - ey dove a - lone...

G G7 C7

Hey, Bird Dog, get a -

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams are provided above the vocal line for guitar accompaniment.

System 1: The vocal line begins with the lyrics "way from my chick — Hey, Bird Dog, you'd bet - ter get a - way quick. —". A G chord diagram is shown above the second measure.

System 2: The vocal line continues with "Bird Dog, you'd bet-ter find a chick-en lit - tle of your own. —". Chord diagrams for D7, C7, 1. G, and D7 are shown above the vocal line.

System 3: This system shows a double bar line and a second ending. The vocal line has "own. —" above it. Chord diagrams for G, D7, 2. G, D7, and G are shown above the vocal line.

2. Johnny sings a love song (*Like a bird*)
 He sings the sweetest love song (*You ever heard*)
 But when he sings to my gal (*What a howl*)
 To me he's just a wolf dog (*On the prowl*)
 Johnny wants to fly away and puppy love my baby
 (*He's a bird dog*)
3. Johnny kissed the teacher (*He's a bird*)
 He tiptoed up to reach her (*He's a bird*)
 Well, he's the teacher's pet now (*He's a dog*)
 What he wants he can get now (*What a dog*)
 He even made the teacher let him sit next to my baby.
 (*He's a bird dog*)

Recorded by TANYA TUCKER

WHAT'S YOUR MAMA'S NAME, CHILD

Words and Music by
DALLAS FRAZIER and EARL MONTGOMERY

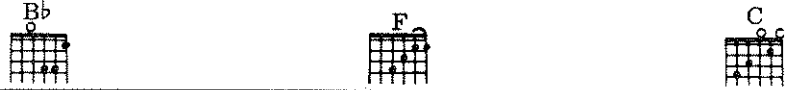
Ad lib.

What's your ma - ma's name, child? What's your ma - ma's name?

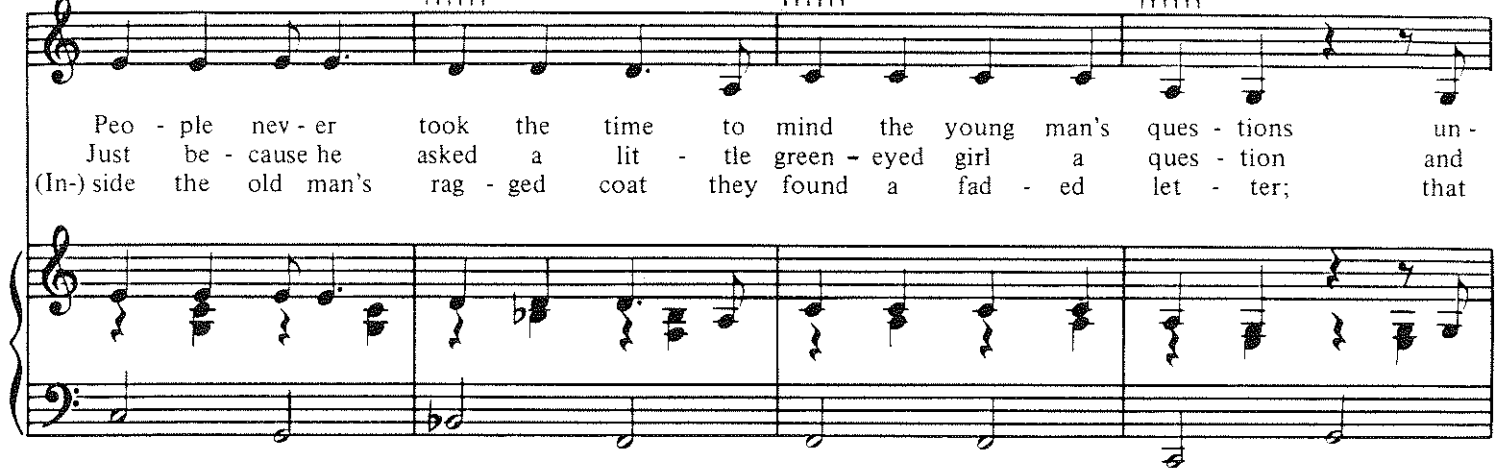
Moderately Fast


1. Thir - ty some odd years a - go, — a young man came to Mem-phis, —
2. Twen - ty some odd years a - go, — a drunk - ard down in Mem-phis —
3. year and some odd days a - go, — an old man died in Mem-phis, —

ask - in' 'bout a rose that used to blos - som in his world.
lost a month of life and la - bor to the coun - ty jail.
Just an - oth - er way - ward soul the coun - ty had to claim.

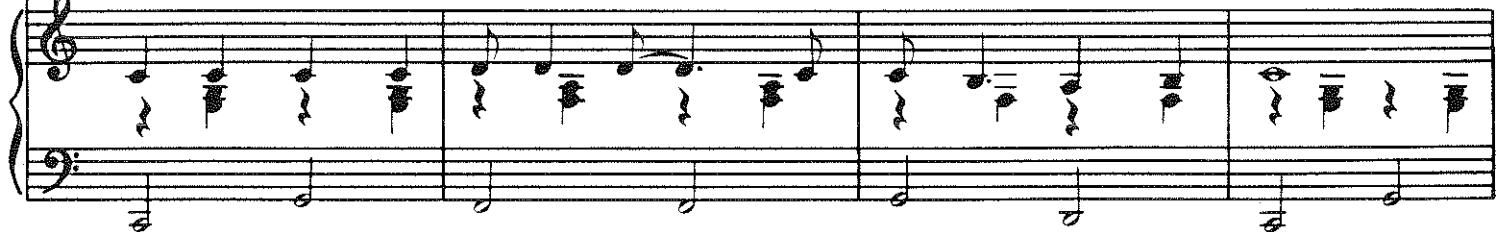



Peo - ple nev - er took the time to mind the young man's ques - tions un -
 Just be - cause he asked a lit - tle green - eyed girl a ques - tion and
 (In-) side the old man's rag - ged coat they found a fad - ed let - ter; that






til one day they heard him ask — a lit - tle green - eyed girl: }
 of - fered her a nick - el's worth — of can - dy if she'd tell: }
 said you've got a daugh - ter and — her eyes are Wil - son green. }





Chorus: What's your ma - ma's name, child? What's your ma - ma's



name? Does she ev - er talk a - bout a place called New Or - leans?

Has she ev - er — men - tioned a man named Bu - ford Wil - son?

What's your ma - ma's name, child? What's your ma - ma's name?

name? What's your ma - ma's name, child? What's your ma - ma's name?

Ritard

Recorded by GEORGE JONES

THE DOOR

Words and Music by
NORRIS WILSON and BILLY SHERRILL

Moderate

I've heard the sound — of my dear old ma - ma
times — when they al - most drove me
cry - ing — and the sound of the train — that
cra - zy, but I did my best. I
took me off to war, and the
took it like a man. But
aw - ful sound — of a thou - sand bombs — ex - plo - ding,
who would think — in my lone - ly room — I'd hear it:
and I won - dered if I could take it an - y

G
F C D
G D
G F C
A7

Am7 D7 2. D

more. There were the one sound in the

G

world— my heart can't stand. To hear that

(door slam) F C

sound and you know it's real - ly o - ver.... Through

G D7 A7

tear - stained eyes I watched her walk a - way.

D G Gmaj7 G7

And of earth - quakes, storms and guns and wars, — Lord

C C#07

noth - ing has ev - er hurt me more than that

G/D D G

lone - ly sound: the clos - ing of THE DOOR.

Eb7 Ab 4fr. Abmaj7 Ab7

And of earth - quakes, storms and guns and wars, Lord,

Db D07

noth - ing has ev - er hurt me more than that

Ab/Eb 4fr. Eb Db Cm 3fr. Bbm Ab 4fr.

lone - ly sound: the clos - ing of THE DOOR.

rit. - - - - -

Recorded by BOB EBERLE

ALONG THE SANTA FE TRAIL

Words by
AL DUBIN and EDWINA COOLIDGEMusic by
WILL GROSZ

Smoothly

Piano introduction in 4/4 time, key of B-flat major. The music is marked 'Smoothly'. It features a flowing melody in the right hand and a steady bass line in the left hand, primarily using eighth and quarter notes.

(Sweetly) $E\flat$ $B\flat$ aug $E\flat$ $F9$

An - gels — come to paint the des-ert night - ly — When the moon is beam-ing

p-f

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is marked '(Sweetly)'. The piano accompaniment includes a dynamic marking of *p-f* (piano-forte). Chord diagrams for $E\flat$, $B\flat$ aug, $E\flat$, and $F9$ are provided above the vocal line.

$A\flat6$ $A\flat m6$ $A\flat6$ $E\flat$ $B\flat$ aug

bright - ly — A - LONG THE SAN - TA FE TRAIL.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line includes the lyrics 'bright - ly — A - LONG THE SAN - TA FE TRAIL.'. The piano accompaniment includes chord diagrams for $A\flat6$, $A\flat m6$, $A\flat6$, $E\flat$, and $B\flat$ aug above the vocal line.

E \flat B \flat aug E \flat B \flat aug F \flat

Star - dust scat - tered all a - long the high - way

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with a long note on 'Star' followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A \flat 6 A \flat m6 A \flat 6

On a rain-bow col-ored sky - way A - LONG THE SAN-TA FE

The second system continues the piece. The vocal line has a melodic line for 'On a rain-bow col-ored sky - way' and a short phrase 'A - LONG THE SAN-TA FE'. The piano accompaniment continues with chords and accompaniment figures.

E \flat B \flat m7 E \flat 7 A \flat

TRAIL. Be - side you I'm rid - ing

The third system features the vocal line starting with 'TRAIL.' followed by 'Be - side you I'm rid - ing'. The piano accompaniment provides accompaniment for the vocal line.

A \flat m6 E \flat

ev - 'ry hill and dale while shad - ows hide you

The fourth system concludes the piece with the vocal line singing 'ev - 'ry hill and dale while shad - ows hide you'. The piano accompaniment provides accompaniment for the final phrase.

F7 Abm6 Bbaug

just like a pret-ty pur-ple veil; There - by hangs a tale, I

Eb Bbaug Eb Bbaug F9

found you _____ and the moun-tains that sur - round you _____

Ab6 Abm6 Ab6

are the walls I built a - round you _____ A - LONG THE SAN - TA FE

1. Eb Abmaj7 Bb9 2. Eb

TRAIL. _____ TRAIL. _____

Recorded by DONNA FARGO

YOU WERE ALWAYS THERE

Words and Music by
DONNA FARGO

Moderately Slow

Can't re -

Verse:



mem-ber my first mem-'ry of you, you were al - ways there; and
al - ways warmed a blank - et _____ to wrap a - round my feet, when you



now I know I nev-er knew you well, but I was just a kid _____ and _____
tucked me in - to bed to say my prayers; And I'll bet I nev - er thanked you a - mong

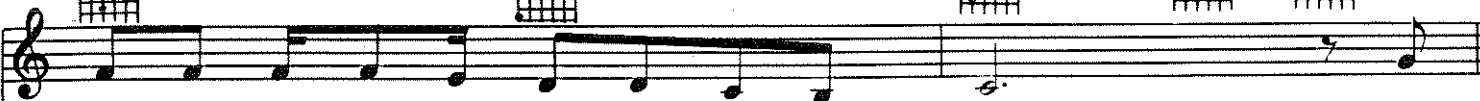
1. -3.



you were al-ways there to pick me up ev-'ry time I fell. And you
all the o-ther things that I



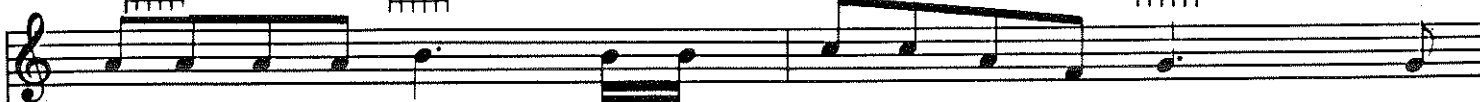
2. -4.



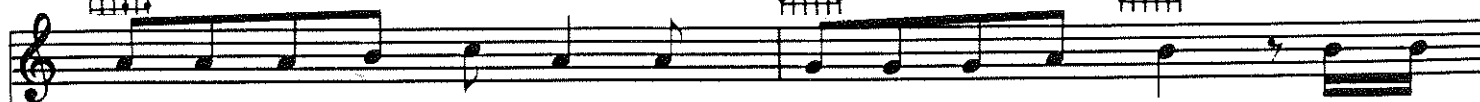
took for grant-ed 'cause you were al-ways there. Yes,
Yes,



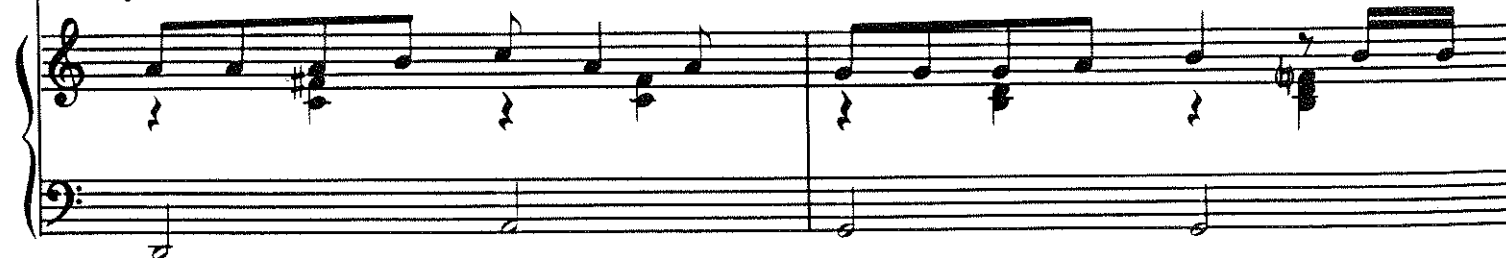
Chorus:



you were al-ways there; so we nev-er took the time for
you were al-ways there; so we nev-er took the time for



you to tell me your dreams and me to tell you mine, and we
you to tell me your dreams and me to tell you mine, there were



nev - er took the time to talk of love and hap - pi - ness, and
 so man-y things that could have been but now we'll nev - er share, 'cause

to Coda ⊕ 1

life and death and heart-ache and pain and lone - li - ness. (Why I don't)
 kids _____ don't know much, and

2. F G7 C.D. S. al ⊕ Coda

you were al-ways there. Now

you were al - ways there.
rit. - - - - -

3. Why, I don't even know if you were happy or if you could have been;
 Or if you could have one wish, what would it be;
 Or what would you do differently if you could live again;
 And were you glad that you gave life to me.

4. And I'd give anything to tell you I'm glad that you were born;
 But you'll never hear the words I've learned to say;
 Cause before I got to know you, you died of loneliness;
 And they tell me I grew up and moved away.

Recorded by JOHNNY CASH
A BOY NAMED SUE

Words and Music by
 SHEL SILVERSTEIN

Moderately bright

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: G major, F major, E major, D major, C major, Bb major, and A major. The left hand plays a simple bass line with quarter notes: G2, F2, E2, D2, C2, Bb1, and A1.

Verse I

Guitar → G
 (Capo up
 3 frets)

Piano → Bb

C

 Eb

(Recitation)
 Well, my daddy left home when I was three, and he didn't leave much to

The first line of the verse is set in a recitative style. The piano accompaniment consists of simple chords in the right hand and a bass line in the left hand. The lyrics are: "Well, my daddy left home when I was three, and he didn't leave much to".

D7

 F7

G

 Bb

ma and me, Just this old guitar and an empty bottle of booze.

The second line of the verse continues the recitative. The piano accompaniment remains simple. The lyrics are: "ma and me, Just this old guitar and an empty bottle of booze."

C

 Eb

Now, I don't blame him because he run and hid, but the meanest thing that he

The third line of the verse concludes the recitative. The piano accompaniment is simple. The lyrics are: "Now, I don't blame him because he run and hid, but the meanest thing that he".


D7

F7

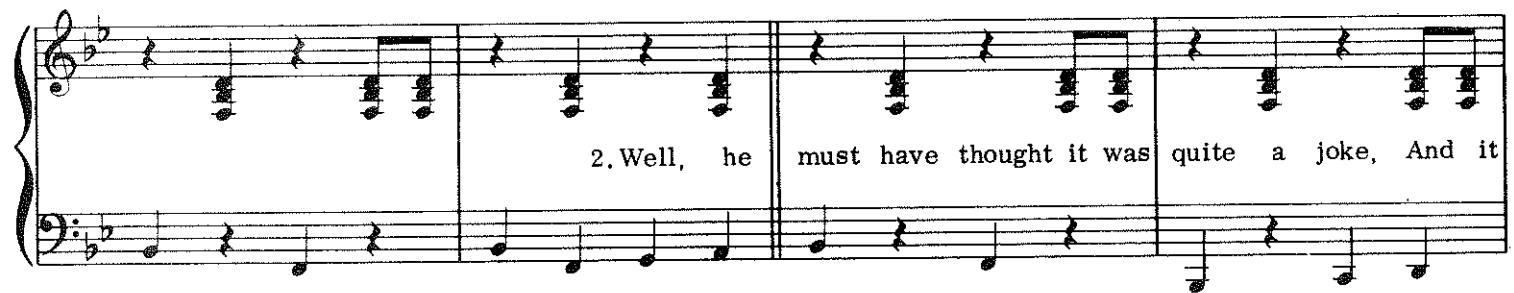

G

Bb




ever did was be - fore he left, he went and named me Sue.

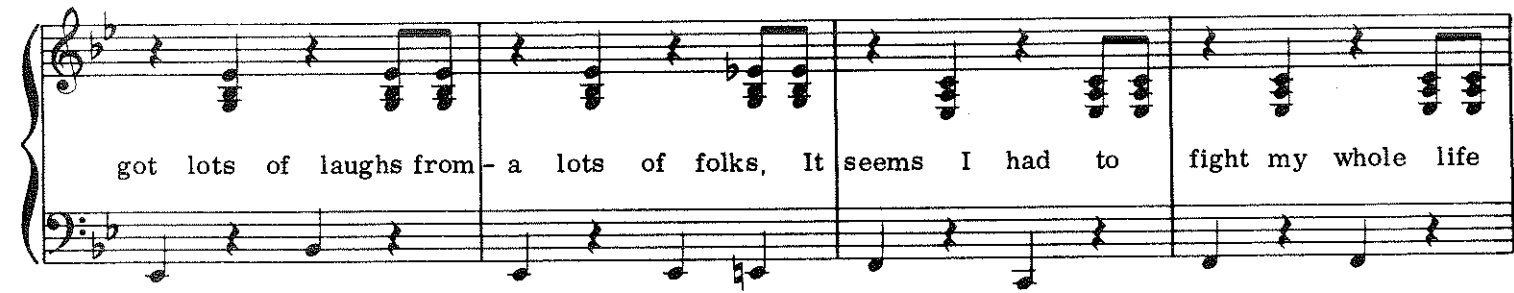
Verse II



2. Well, he must have thought it was quite a joke, And it


C
Eb


D7
F7





got lots of laughs from - a lots of folks, It seems I had to fight my whole life



G
Bb



through. Some gal would giggle and I'd get red, And

 C
 D7
 Eb F7

some guy would laugh and I'd bust his head; I tell you, life ain't easy for a boy named

 G
 Bb

For repeats Last time

Sue.

3. (Well,) I grew up quick and I grew up mean, My fist got hard and my wits got keen,
Roamed from town to town to hide my shame. But I made me a vow to the moon and stars:
I'd search the honky tonks and bars and kill that man that give me that awful name.
4. But it was Gatlinburg in mid-July and I had just hit town and my throat was dry,
I'd thought I'd stop and have myself a brew. At an old saloon on a street of mud
And at a table dealing stud sat the dirty, mangy dog that named me Sue.
5. Well, I knew that snake was my own sweet dad from a worn-out picture that my mother had,
And I knew that scar on his cheek and his evil eye. He was big and bent and gray and old,
And I looked at him and my blood ran cold, and I said "My name is Sue. How do you do.
Now you're gonna die." Yeah, that's what I told him.
6. Well, I hit him right between the eyes and he went down, but to my surprise he come up with a knife
And cut off a piece of my ear. But I busted a chair right across his teeth, And we crashed through
the wall and into the street, Kicking and a-gouging in the mud and the blood and the beer.
7. I tell you I've fought tougher men but I really can't remember when,
He kicked like a mule and he bit like a crocodile. I heard him laughin' and then I heard him cussin',
He went for his gun and I pulled mine first, He stood there looking at me and I saw him smile.
8. And he said, "Son, this world is rough and if a man's gonna make it, he's gotta be tough;
And I knew I wouldn't be there to help you along. So I give you that name and I said 'Goodbye;'
I knew you'd have to get tough or die. And it's that name that helped to make you strong."
9. "Yeah," he said, "Now you have just fought one helluva fight, and I know you hate me and you've
got the right to kill me now, and I wouldn't blame you if you do. But you ought to thank me
before I die for the gravel in your guts and the spit in your eye because I'm the — — —
that named you Sue."
Yeah, what could I do? What could I do?
10. I got all choked up and I threw down my gun, Called him a pa and he called me a son,
And I come away with a different point of view. And I think about him now and then,
Every time I tried, every time I win and if I ever have a son I think I am gonna name him
Bill or George — anything but Sue.

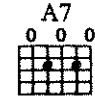
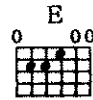
Recorded by JOHNNY PAYCHECK

TAKE THIS JOB AND SHOVE IT

Words and Music by
DAVID ALLEN COE

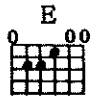
Medium Country beat (♩ = ♩³)

Tacet

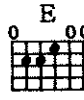
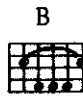


Take this job_ and shove it! I ain't work - in' here no more..

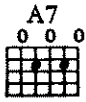
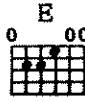
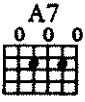
mf




My wom - an done left and took all the rea - sons







I was work-in' for. _ You bet-ter not try to stand in my way, 'cause I'm

A7  E  A7 


walk - in' out the door. Take this job and



E  B7  E  No chord

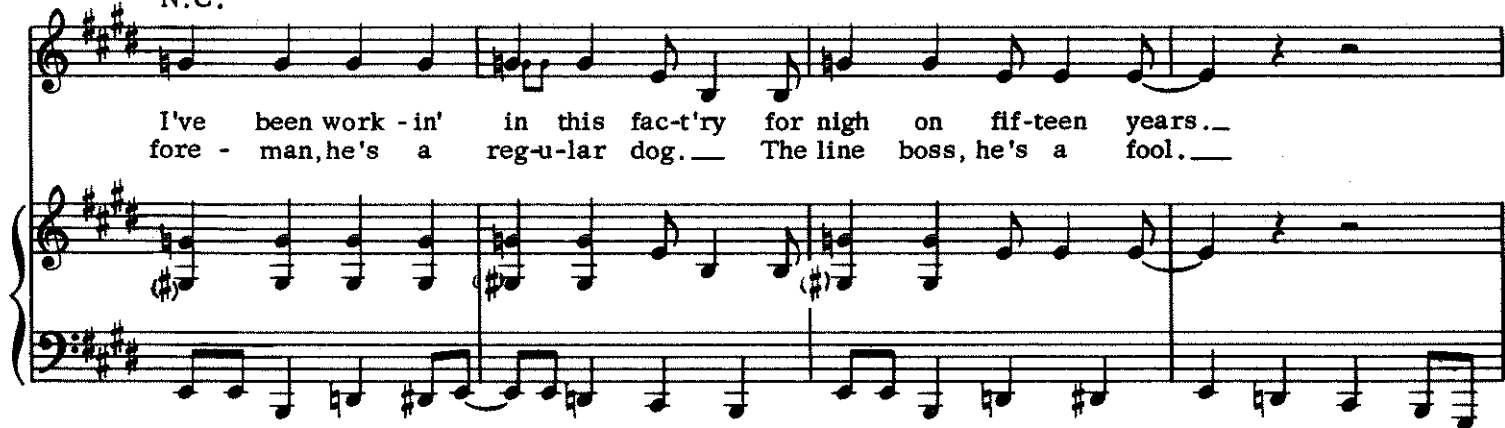
To Coda 


shove it! I ain't work - in' here no more. Well, that



N.C.

I've been work - in' in this fac-t'ry for nigh on fif-teen years. —
fore - man, he's a reg-u-lar dog. — The line boss, he's a fool. —



A 

All this time I watched_ my wom-an drown-in' in a pool of tears. — And
Got a brand-new flat - top hair-cut. Lord, he thinks he's cool. —



I've seen a lot of good folk die that had a lot of bills to pay.
 One of these days I'm gon-na blow my top. That suck-er, he's gon - na pay.

I'd give the shirt right off of my back if
 Lord, I can't wait to see their fac-es when I

1. 2. *D. C. at Coda* Coda
 0 A 00 E 00 0 A 00 E 00 0 E 00

I had the guts to say:
 get the nerve to say:
 more.

Tacet N.C.
 B7 E B7 E

Take this job and shove it!

Recorded by TAMMY WYNETTE

THE WAYS TO LOVE A MAN

Words and Music by
TAMMY WYNETTE,
BILLY SHERRILL and GLENN SUTTON

Moderately *mp*

The musical score is written in G major (one sharp) and common time (C). It consists of a piano accompaniment and a vocal line. The piano part features a steady bass line and chords in the right hand. The vocal line is marked 'Moderately' and 'mp' (mezzo-piano). The lyrics are: 'There are so many ways to love a man, and so many things to understand. And if there ever comes a time you decide to change your mind, I'll need a way to'. Chord diagrams for D, G, A7, and F# are provided above the staff.

There are so man - y ways to love a man,

and so man - y things to un - der -

stand. And if there ev - er comes a

time you de - cide to change your mind, I'll need a way to

G D D

hold you, and I can. 'Cause I'll know all THE

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'hold you, and I can. 'Cause I'll know all THE'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for G, D, and D are shown above the vocal line. A triplet of eighth notes is marked with a '3' above it.

G D Bb7 Eb

WAYS TO LOVE A MAN. But there's so man - y

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics 'WAYS TO LOVE A MAN. But there's so man - y'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for G, D, Bb7, and Eb are shown above the vocal line. A triplet of eighth notes is marked with a '3' above it.

Ab 4fr. Eb Ab 4fr.

ways to lose a man; so quick - ly he can

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with lyrics 'ways to lose a man; so quick - ly he can'. The piano accompaniment continues. Chord diagrams for Ab (4fr.), Eb, and Ab (4fr.) are shown above the vocal line. A triplet of eighth notes is marked with a '3' above it.

Bb7 Eb Ab 4fr.

slip through your hands. One lit - tle thing goes

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with lyrics 'slip through your hands. One lit - tle thing goes'. The piano accompaniment continues. Chord diagrams for Bb7, Eb, and Ab (4fr.) are shown above the vocal line. A triplet of eighth notes is marked with a '3' above it.

G7 Ab 4fr. Eb

wrong, then all at once he's gone. I'd have no way to

Detailed description: This system contains the ninth and tenth lines of music. The vocal melody concludes with lyrics 'wrong, then all at once he's gone. I'd have no way to'. The piano accompaniment concludes. Chord diagrams for G7, Ab (4fr.), and Eb are shown above the vocal line. A triplet of eighth notes is marked with a '3' above it.

Ab 4 fr. Eb Ab 4 fr. Eb

hold him, like I planned. It takes more than just one

Ab 4 fr. Eb Ab 4 fr.

way to love a man. With my hands, my heart, an - y -

Bb7 G7 Ab 4 fr.

thing I can find; my child, my home, my soul and my mind.

Eb Ab 4 fr. Eb

I'll know that I can hold him, yes I can; If I

Eb Ab 4 fr. Eb

know all THE WAYS TO LOVE A MAN.

Recorded by GLEN CAMPBELL

DREAMS OF THE EVERYDAY HOUSEWIFE

Words and Music by
CHRIS GANTRY

Bright Waltz Tempo

mf

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is a simple waltz pattern, and the bass line provides a steady accompaniment. The dynamic marking is mezzo-forte (mf).

VERSE

Gmaj7



She looks in the mir - ror, and stares at the wrin - kles that
(The) pho - to - graph al - bum she takes from the clos - et, and

mp

The first line of the verse is in 3/4 time. The melody is simple and follows the lyrics. The piano accompaniment is in the same style as the introduction. The dynamic marking is mezzo-piano (mp).

C



Cmaj7



were - n't there yes - ter - day, _____ and thinks of the
slow - ly turns the first page; _____ And care - ful - ly

The second line of the verse continues the melody and piano accompaniment. The dynamic marking is mezzo-piano (mp).

D



D7sus4



C



B7



young man that she al - most mar - ried; What would he think if he
picks up the crum - bl - ing flow - er; The first one he gave her, now

The third line of the verse concludes the melody and piano accompaniment. The dynamic marking is mezzo-piano (mp).

C B Gmaj7

saw her this way? _____ She holds up her a - pron in
with - ered with age; _____ She clos - es her eyes, and

C

lit - tle girl fash - ion, as some - thing comes in - to her mind; _____ Then
touch - es the house - dress that sud - den - ly dis - ap - pears; _____ And

D D7sus4 C

slow - ly starts danc - ing, re - mem - b'ring her girl - hood and all of the
just for the mo - ment she's wear - ing the gown _____ that broke all their

B7 C D D7

boys she had wait - ing in line; _____ Ah;
minds _____ back so man - y years; _____

CHORUS

G Am7 G Am7 G

Such are the dreams of the ev - ery - day house - wife you see ev - ery -

Am7 G D

where, an - y - time of the day; _____ Like the ev - ery - day

C G C

house - wife who gave up the good life for me. _____

1. G Gmaj7 G C Gmaj9

2. The _____

Recorded by JODY MILLER

THE HOUSE OF THE RISING SUN

Words and Music by

A7 ALAN PRICE

Slow Beat tempo

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef for the vocal line. The piano part features a consistent accompaniment of eighth-note triplets in both hands. The vocal line is written in a single treble clef and includes lyrics for two verses. Chord diagrams are provided above the staff for guitar accompaniment, with chord names such as Dm, F, G, Bb, and A7. The tempo is marked 'Slow Beat tempo' and the dynamics include 'mf'.

Verse 1

1. There is a house in New Or-leans, They
 call the Ris-ing Sun. And it's been the ruin of
 ma-ny — a poor boy, And God, I know I'm one.

2. My

Verses 2 & 3

Dm
F
G
Bb
Dm
F
A7

moth - er was a tai-lor Sewed my new blue jeans My
 on - ly thing a gam-bler needs Is a suit - case and a trunk And the

Dm
F
G
Bb
Dm
A7
Dm
F

fa - ther was a gam - blin' man Down in New Or - leans.
 on - ly time he'll be sat-is-fied Is when he's all a - drunk.

G
Bb
Dm
A7
1. Dm
A7

3. Now the

2. Dm
A7
Verse 4
Dm
F
G
Bb
Dm
F

4. Oh! moth-er, tell your chil-dren Not to do what I have

A7
Dm
F
G
Bb
Dm
A7

done Spend your lives in sin and mis-er-y In the house of the Ris - ing

Dm F G Bb F A7

Sun.

Dm A7 Verses 5 & 6 Dm F G Bb

5. Well I've got one foot on the plat-form The
 is a house in New Or - leans They

Dm F A7 Dm F

oth - er foot on the train I'm go - ing back - to
 call the Ris - ing Sun And it's been the ruin - of

G Bb Dm A7 Dm F

New Or leans To wear that ball - and chain.
 ma - ny a poor boy , And God, I know - I'm one.

G Bb Dm A7 Dm A7 Dm

57

6. Well there

OK

Recorded by THE EVERLY BROTHERS

WAKE UP LITTLE SUSIE

Words and Music by
BOUDLEAUX BRYANT and FELICE BRYANT

Moderately

mf

Wake up, Lit-tle Su - sie, — wake up. Wake Up, Lit -tle

Su - sie, — wake up. { We've both been sound a - sleep, — Wake Up, —
The mov - ie was - n't so hot, — It did -

— Lit - tle Su - sie, and weep. The mov - ie's ov - er, it's four o' - clock — and
n't have much of a plot. We fell a - sleep; our goose is cooked, — our

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F C7 F G F G

we're in trou - ble deep; Wake Up, Lit - tle Su - sie, Wake Up, Lit - tle Su - sie.

rep - u - ta - tion is shot,

D7 G D7 G

Well, what are you gon - na tell your ma - ma? What are you gon - na tell your pa?

D7 G G7

What are you gon - na tell our friends when they say, "Ooh, la la." Wake Up, Lit - tle

C G7 To Coda C

Su - sie, Wake Up Lit - tle Su - sie. Well, we told your ma - ma that

C7 F

we'd be in by ten; Well, Su-sie, ba-by, looks like we goofed a-

G F G

gain. Wake Up, Lit-tle Su-sie, Wake Up, Lit-tle Su-sie,

G7 C Eb F Eb C Eb F Eb

We've got - ta go home.

C D. S. al Coda

Coda C Eb F Eb C

Su-sie,