

# 50 PLATINUM COUNTRY HITS

PIANO/VOCAL/GUITAR



50  
*Platinum  
Country  
Hits*





**50**  
*Platinum*  
*Country*  
*Hits*



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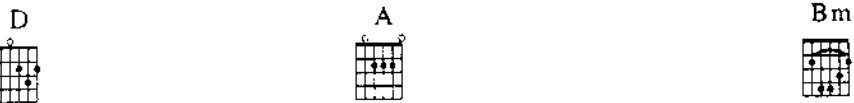
# PASSIONATE KISSES

Words and Music by  
LUCINDA WILLIAMS

Moderately fast



*mf*



Is — it too — much too ask, — I want a com- fort- able bed — that won't  
(See additional lyrics)






hurt my back? — Food — to fill me up, — and

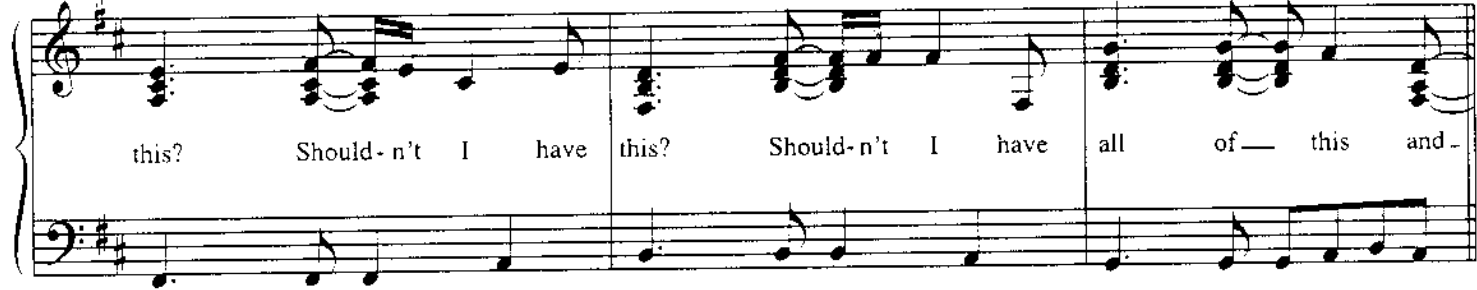
Bm  G  D 

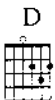
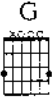
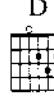
warm clothes — and all that stuff. Should - n't I have




F#m7  Bm  G 


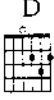


this? Should - n't I have this? Should - n't I have all of — this and —




D  G  D 

— pas - sion - ate kiss - es, pas - sion - ate



G  D  G  To Coda 

kiss - es, pas - sion - ate kiss - es from —



Bm



A

*D.S. al Coda*

D



G



Coda

you?

D



G



D



Pas - sion - ate

kiss - es,

pas - sion - ate

G



D



G



kiss - es,

pas - sion - ate

kiss - es

from —

1. D A Bm

D: x02321  
A: x02020  
Bm: x24421

you?

G 2. D

G: x32033  
D: x02321

you?

Em7 A G

Em7: x02010  
A: x02020  
G: x32033

Em7 F#7

Em7: x02010  
F#7: x24421

(p)

D A Bm

you?

Repeat and fade

G D

(you?) Pas - sion - ate

A Bm G

kiss - es, pas - sion - ate kiss - es from —

*Additional Lyrics*

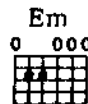
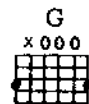
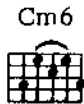
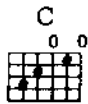
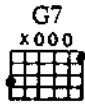
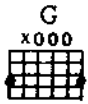
2. Is it too much to demand,  
I want a full house and a rock 'n' roll band?  
Pens that won't run out of ink,  
And cool quiet time to think.  
*(To Chorus)*
  
3. Do I want too much,  
Am I going overboard to want that touch?  
I shout it out to the night,  
Give me what I deserve 'cause it's my right.  
*(To Chorus)*



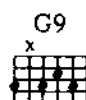
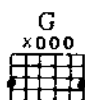
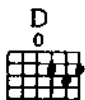
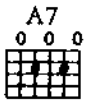
# DESPERADO

Words and Music by  
DON HENLEY and GLENN FREY

Slowly



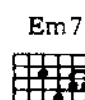
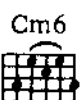
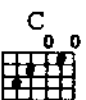
mp



Des - per - a - do, why don't you

rit.

a tempo



come to your sens - es? You been out rid - in' fenc - es for

A7 0 0 0 D7 0 G x000 G<sup>sus4</sup> x0 sus2

so long now. — Oh, you're a hard one, I know that

C 0 0 Cm6 G/D 6 B/D# 4 fr. Em7

you got your rea - sons, these things that are pleas - in' you can

A7 0 0 0 D7 0 G x000 D/F# x0 Em 0 0 0 0 0 0 Bm7

hurt you some-how. Don't you draw the queen\_ of dia - monds, boy, she'll

*mf*

C 0 0 G x000 G/F# x000 Em7 C 0 0

beat you if she's a - ble, — you know the queen of hearts\_ is al - ways your best bet. —

3



Now it seems to me\_ some fine\_ things\_ have been



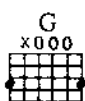
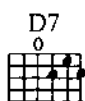
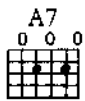
laid up - on\_ your ta - ble, but you on - ly want\_ the ones\_ that you can't\_ get.\_



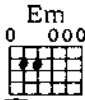
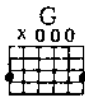
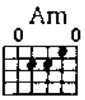
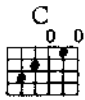
— Des - per - a - do, oh, you ain't —



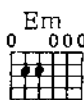
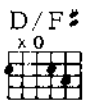
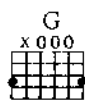
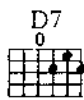
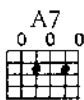
— get - tin' no young - er, — your pain and your hun - ger, — they're



driv - in' you home. — And free - dom, oh, — free - dom, — well, that's just

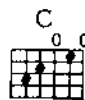
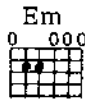
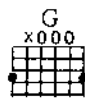
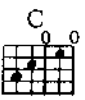


some peo - ple talk - in', your pris - on is walk - in' through this



world all a - lone. Don't your feet get cold in the win - ter - time? — The

*f*



sky won't snow and the sun won't shine, — it's hard to tell — the night - time from the

G x000      D/F# x0      Em 0 000      Bm7

day. \_\_\_\_\_ You're los - in' all\_ your highs\_ and lows. \_\_\_\_\_ Ain't it

C 0 0      G x000      Am7 0 0 0

fun-ny how\_ the feel - in' goes\_ a - way? \_\_\_\_\_

Am7/D 00 0      D 0      D7 0      G x000      Dm7 0

\_\_\_\_\_ Des - per - a - do, why don't\_ you

*mf*

C 0 0      Cm6      G x000      D/F# x0      Em 0 000

come to your sens - es? Come down from your fenc - es, \_\_\_\_\_

A7 0 0 0 3 D7 0 G x000 Dm7 0

o - pen the gate. — It may be rain - in', but there's a

C 0 0 Cm6 G x000 B7/F# x 0 Em 0 000

rain - bow a - bove you. — You bet - ter let some - bod - y love — you,

C 0 0 G/B 0 0 Am 0 0 0 G/D B7/D# 0 Em 0 000

you — bet - ter let some - bod - y love — you — be -

Am7/D 0 0 0 G x000 G7 x000 C 0 0 Cm6 G x000

fore it's too late. —

*mp* *rit.*

# NO FUTURE IN THE PAST

Words and Music by  
VINCE GILL and CARL JACKSON

Moderately slow (♩ =  $\overline{\underline{\underline{\text{3}}}}$ )

First system of musical notation. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Moderately slow' with a metronome marking of a quarter note equal to a triplet of eighth notes. The dynamics are marked 'mf'. Above the staff, guitar chords are indicated: B $\flat$ , C $^7$ , and F. The melody features triplet eighth notes in the treble clef.

Second system of musical notation. It includes guitar chords F $^{\text{sus}4}$ , F, and G $^9$ . The lyrics are: "I lie here — to — night — in the dark-ness," with a note that "(See additional lyrics)". The melody continues with triplet eighth notes.

Third system of musical notation. It includes guitar chords C $^7$  and F. The lyrics are: "I've nev - er felt so — a - lone." The melody continues with triplet eighth notes.

Fourth system of musical notation. It includes guitar chords F $^{\text{sus}4}$ , F, and G $^9$ . The lyrics are: "To - mor - row — I'll wake up still — lone - some,". The melody continues with triplet eighth notes.

C7



'cause things have - n't changed since — you've

1.

F



C7



2.

F



gone. \_\_\_\_\_ on. \_\_\_\_\_

Dm7



G9



C7



I still \_\_\_\_\_ re - mem - ber \_\_\_\_\_ how my love \_\_\_\_\_ once

F



Bb

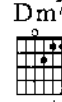


C7



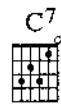
held her. How long do old mem - o - ries —





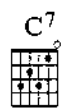
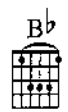
last? 3 Why can't I \_\_\_\_\_ for -

3



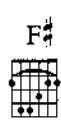
get it? \_\_\_\_\_ Why can't I \_\_\_\_\_ ad - mit it? \_\_\_\_\_

3 3



There ain't \_\_\_\_\_ no fu - ture in the past. \_\_\_\_\_

3 3




(Instrumental)

3

G#9  
4fr.




C#7  
4fr.




Musical staff system 1: Treble and bass clefs with notes and chords.


F#



C#7  
4fr.




F#




Musical staff system 2: Treble and bass clefs with notes, chords, and triplets.

G#9  
4fr.




Musical staff system 3: Treble and bass clefs with notes, chords, and triplets.

B



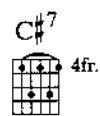
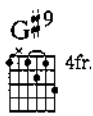
C#7  
4fr.



F#

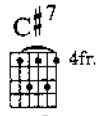


Musical staff system 4: Treble and bass clefs with notes, chords, and triplets.



I still re - mem - ber how

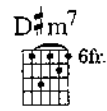
my love once



held her.

How long do old

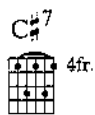
mem - o - ries




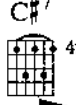

last?

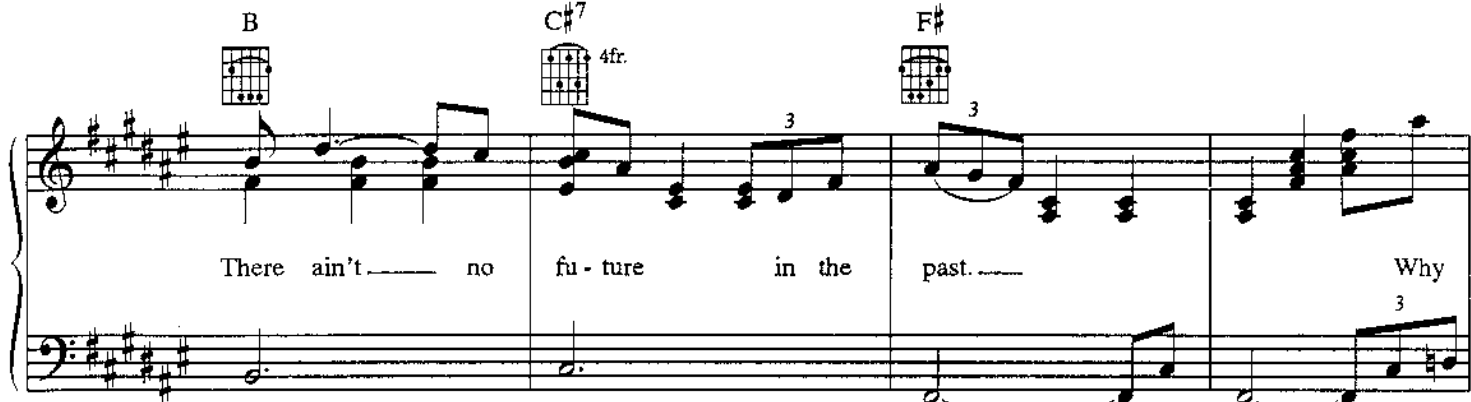
Why

can't I for -



get it? Why can't I ad - mit it?

B  C#7  4fr. F# 


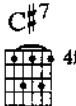
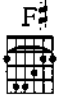
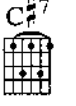



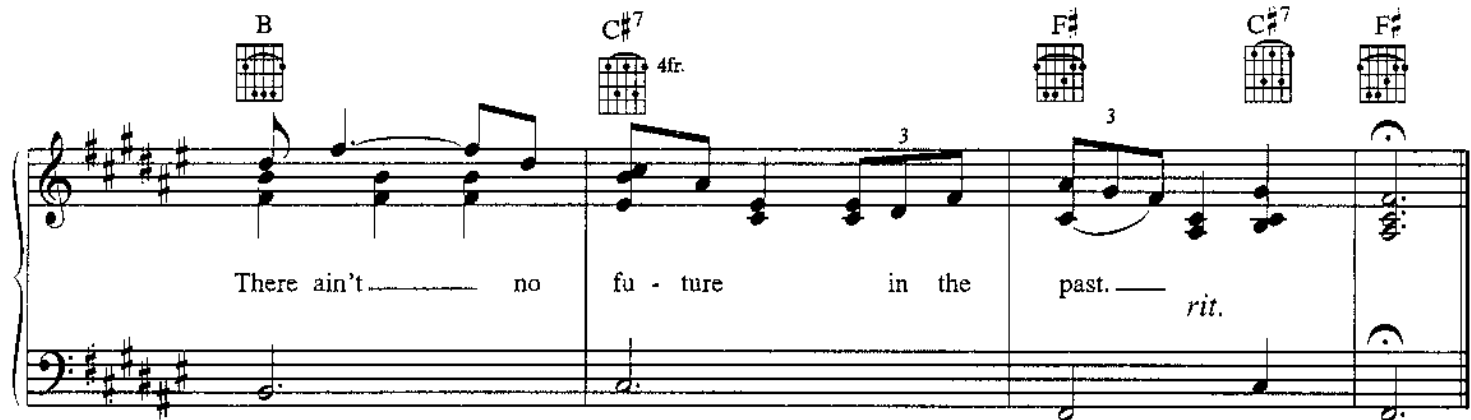
There ain't \_\_\_\_\_ no fu - ture in the past. \_\_\_\_\_ Why

D#m7  G#7  4fr. C#7  4fr. F# 



can't I \_\_\_\_\_ for - get it? \_\_\_\_\_ Why can't I \_\_\_\_\_ ad - mit it? \_\_\_\_\_

B  C#7  4fr. F#  C#7  F# 



There ain't \_\_\_\_\_ no fu - ture in the past. \_\_\_\_\_ *rit.*

*Additional Lyrics*

2. You walked out with angry words spoken,  
 You're leavin' cut right to the bone.  
 I'll pick up the pieces you have broken,  
 Find the strength to go on.  
 (To Bridge)

# I SANG DIXIE

Words and Music by  
DWIGHT YOAKAM

Moderately



*mf*



I sang\_ Dix - ie \_\_\_\_\_ as\_ he

died\_

The peo- ple just\_ walked on\_ by\_

as I cried. \_\_\_\_\_ The bot - tie had -

robbed him \_\_\_\_\_ of all his reb - el \_\_\_ pride.

So I sang\_ Dix - ie \_\_\_\_\_ as \_\_\_ he died.

{ He said, "Way down yon - der in the land of cot - ton,  
He said, "Lis - ten to me, son, while you still can, \_\_\_\_\_



old times there ain't near as rot - ten as they are — on this  
run back home to that South - ern land. Don't you see — what life



damned old — L. A. street? —  
here has — done to me? —



Then he drew a dy - ing breath —  
Then he closed those old — blue eyes —



and laid his head a - gainst my chest. — Please Lord, —  
and fell his limp a - gainst my side. — No more —

E B7

take his soul. back home to Dix -  
 now he's safe back home in Dix -

E

1. 2. *D.S. al Coda*

ie. I sang Dix - I sang Dix -  
 ie.

*Coda* E B7

I sang Dix - ie as he

A E B E

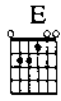
died.



# BOOT SCOOTIN' BOOGIE

Words and Music by  
RONNIE DUNN

Moderately (♩ = ♪)



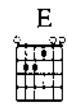
*mf*



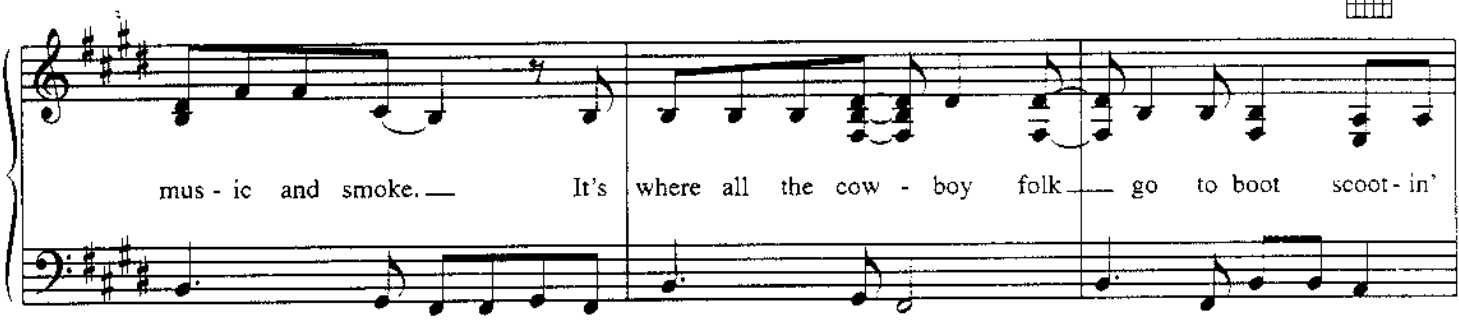
Out in the coun-try past the cit-y lim-it sign,— well, there's a  
(See additional lyrics)



honk - y tonk — near the coun - ty line. — The joint starts jump - in' ev - ery



night when the sun — goes down. — They got whis-key, women,




mus - ic and smoke. — It's where all the cow - boy folk — go to boot scoot - in'


E 



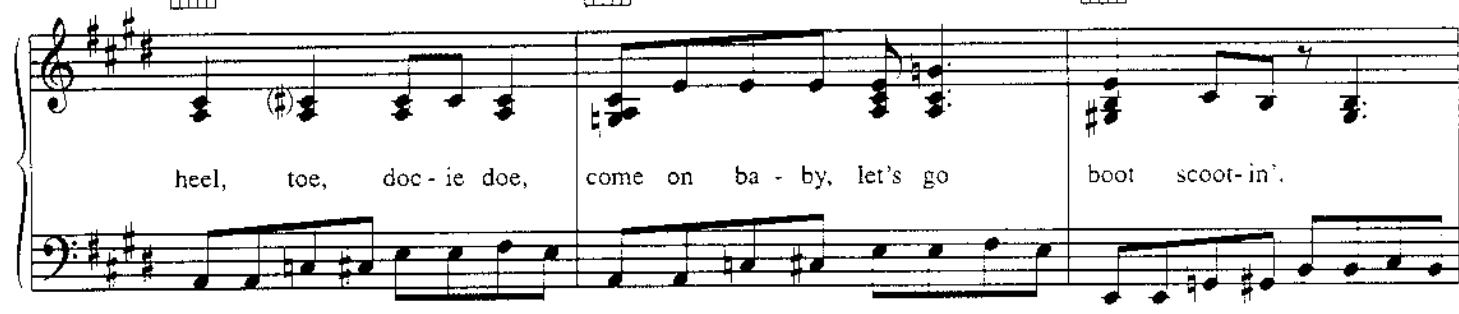
boog - ie. I've Yeah, —

1. 2.


A 


A<sup>7</sup> 

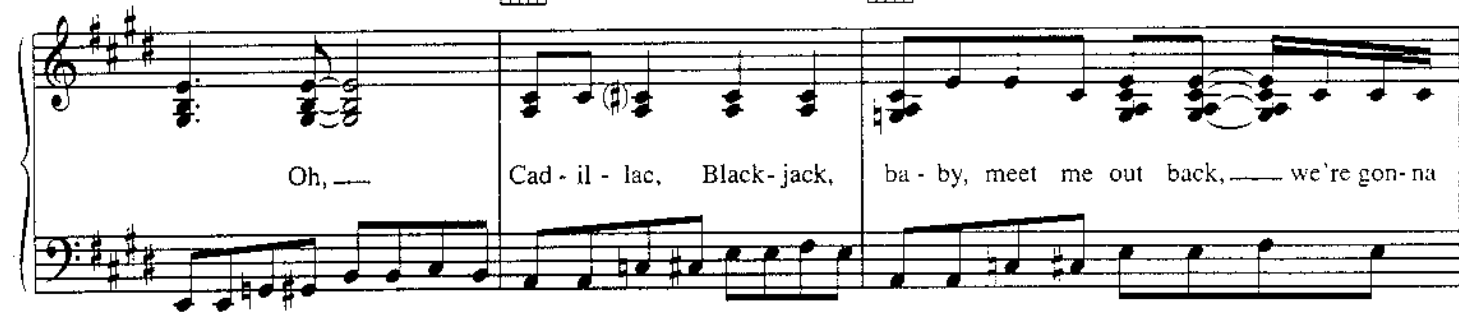
E 



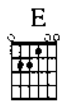
heel, toe, doc - ie doe, come on ba - by, let's go boot scoot - in'.

A 

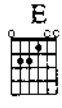
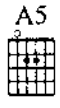
A<sup>7</sup> 



Oh, — Cad - il - lac, Black - jack, ba - by, meet me out back, — we're gon - na



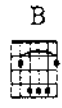
boog- ie. Oh, — get down, turn a- round,



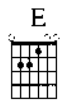
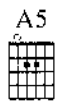
To Coda ⊕ D.S.  $\frac{3}{8}$  (no repeat) at Coda ⊕

go to town, boot scoot - in' boog - ie. ————— The

⊕ Coda



I said, get down, turn a-rou nd,



go to town, boot scoot - in' boog - ie. —————



No Chord

Oh, — get down, turn a-round, go to town, boot scoot - in'



3fr.



boog - ie. —

*Additional Lyrics*

2. I've got a good job,  
I work hard for my money.  
When it's quittin' time,  
I hit the door runnin'.  
I fire up my pick-up truck,  
And let the horses run.  
I go flyin' down that highway,  
To that hide-a-way  
Stuck out in the woods,  
To do the boot scootin' boogie.  
*(To Chorus)*
  
3. The bartender asks me,  
Says, "Son what'll it be?"  
I want a shot at that redhead yonder,  
Lookin' at me.  
The dance floor's hoppin'  
And it's hotter than the Fourth of July.  
I see outlaws, inlaws, crooks and straights,  
All out makin' it shake,  
Doin' the boot scootin' boogie.  
*(To Chorus)*

# MENDING FENCES

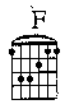
Words and Music by  
ANDY BYRD and JIM ROBINSON

Moderately fast

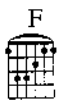
Bb maj9



*mf*



You have - n't said —



— a sin - gle word — to me — this morn - in',  
*(See additional lyrics)*

Bb (addC)



still up - set a - bout — the fight — we had — last

Gm7



3fr.

night. Well, life's too short for si -

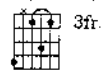
F



lence in the hall - way. —



B<sup>b</sup>(addC)



3fr.

Dar - lin', won't — you look — me in the eye. —

F



Time has come

B $\flat$



F



for mend - in' fenc

es, —

a lit - tie love —

B $\flat$



F



C



will fix — things

up.

B $\flat$



I know you care, —

let's stop pre - tend -

Am



Dm



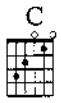
Am7



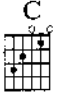
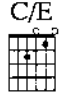
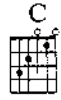
ing.

We've been

cold —

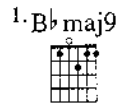


— long e - nough. — So heart to heart, —

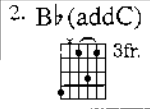


To Coda

— why don't — we start mend - in'



fenc - es? —



We don't have fenc - es? —





We may not al -

Dm



ways see things eye to eye,


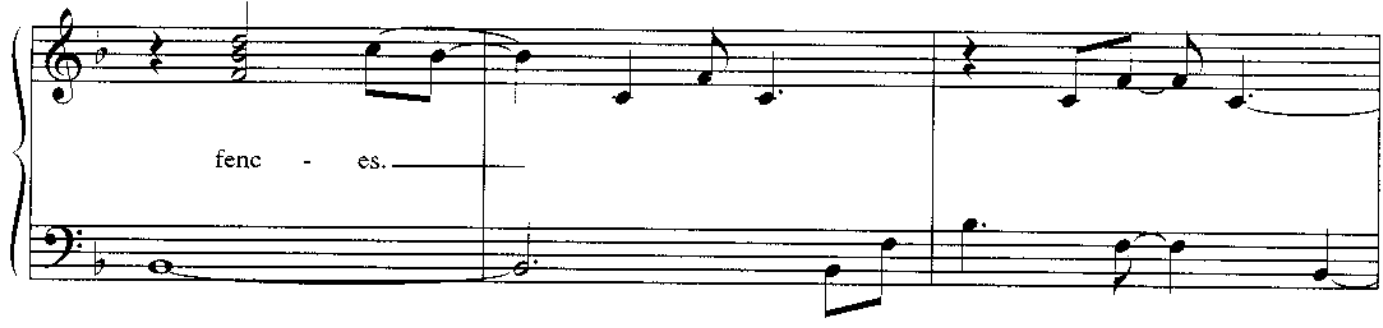
B $\flat$ (addC)

so come a lit - tle clos - er and — let's com - prom - ise. —

B $\flat$  maj9D.S.  $\frac{3}{4}$  al Coda  $\oplus$ 

Time has

♯ Coda B<sup>b</sup>(addC) 3fr.

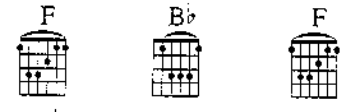

fenc - es.

B<sup>b</sup> maj9




Oh,

F                  B<sup>b</sup>                  F

mend - in' fenc - es.

*Additional Lyrics*

2. We don't have to be so stubborn and hard-headed,  
 All those hurtful things we said don't matter now.  
 So how about a hug, let's start forgiving,  
 There's just one way to work this out.

*(To Chorus)*

# SHE GOT THE GOLDMINE

## (And I Got The Shaft)

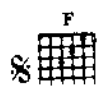
Moderate Country Beat ♩ = 108

Words and Music by  
TIM DUBOIS



*mf*

(Spoken) 1. Well, I guess



*mp*

it was back in Sixty-  
2.3.4.5. (See additional lyrics)

three when eatin' my  
cookin' got the better  
of me, so I asked



N. C.

this little girl I was  
going with to be  
my wife.  
Well, she said she

*sfz*  
*f*  
dim.



would, so I said, "I do."  
But I'd a' said  
I wouldn't if I'd  
a' just knew

*mp*

C

1.2.4.  
N. C.

how sayin' I do was gonna screw me up all of my life.

*sfz* *dim.*

2. Well, the  
3. Well, I

3.5.

N. C.

Chorus  
Bb7

*sfz* 1.2.4. (Sung:) She got the gold- mine, I got the

*f* 3. (Instr. ad lib)

F

Bb7

shaft. They split right down the middle, then they

G

C

F

give her the bet- ter half. Well, it all sounds sort of fun- ny, but it

Bb7

F






C

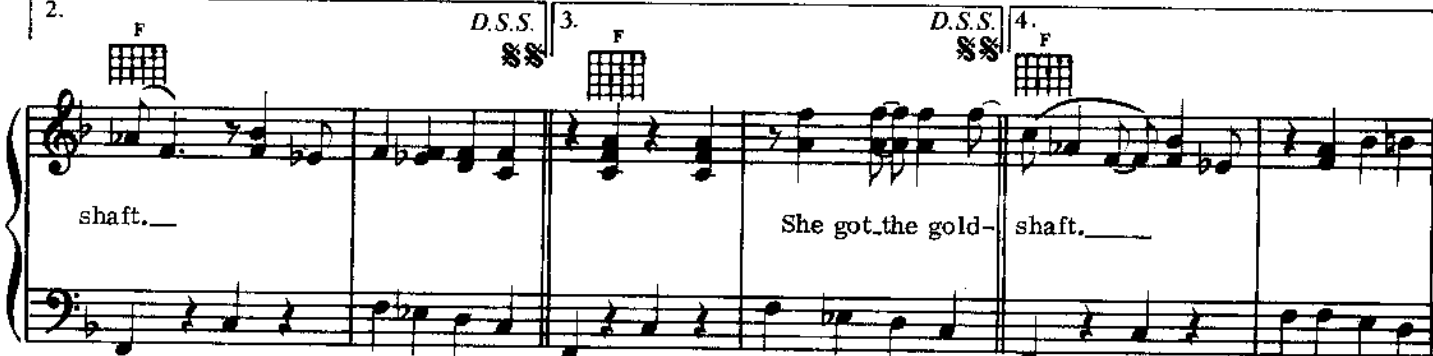
hurts too much to laugh. She got the gold- mine, I got the

1.  D.S. 



shaft. \_\_\_\_\_

2.  D.S.S.  3.  D.S.S.  4. 



shaft. \_\_\_\_\_ She got the gold shaft. \_\_\_\_\_

  *Repeat ad lib and fade*



(Spoken ad lib)

*f*

Verse 2:  
 Well, the first few years weren't all that bad.  
 I'll never forget the good times we had  
 'Cause I'm reminded every month  
 When I send her the child support.  
 Well, it wasn't too long till the lust all died.  
 And I'll admit I wasn't too surprised  
 The day I came home and found my suitcase  
 Sitting out on the porch.

Verse 3:  
 Well, I tried to get in, but she'd changed the locks.  
 Then I found this note taped on the mailbox that said,  
 "Good-bye Turkey! My attorney will be in touch."  
 So I decided right then and there,  
 I was gonna do what's right and give her her fair share.  
 But brother, I didn't know her share was gonna be that much!  
 (To Chorus:)

Verse 4:  
 Now listen; you ain't heard nothin' yet.  
 Why they gave her the color television set,  
 And they gave the house, the kids, and both of the cars.  
 Then they started talkin' about child support,  
 Alimony, and the cost of the court;  
 Didn't take me long to figure out how far in the toilet I was!

Verse 5:  
 I'm tellin' ya, they have made a mistake,  
 'Cause it adds up to more than this cowboy makes.  
 Besides, everything I ever had worth takin',  
 They've already took.  
 While she's livin' like a queen on alimony,  
 I'm working two shifts, and eatin' bologna;  
 Askin' myself, "Why didn't you just learn how to cook?"  
 (To Chorus:)

# (WHO SAYS) YOU CAN'T HAVE IT ALL

Words and Music by  
ALAN JACKSON and JIM McBRIDE



Medium Shuffle (♩ = ♩)

Musical notation for the first system, including guitar chords D, A7, and D.

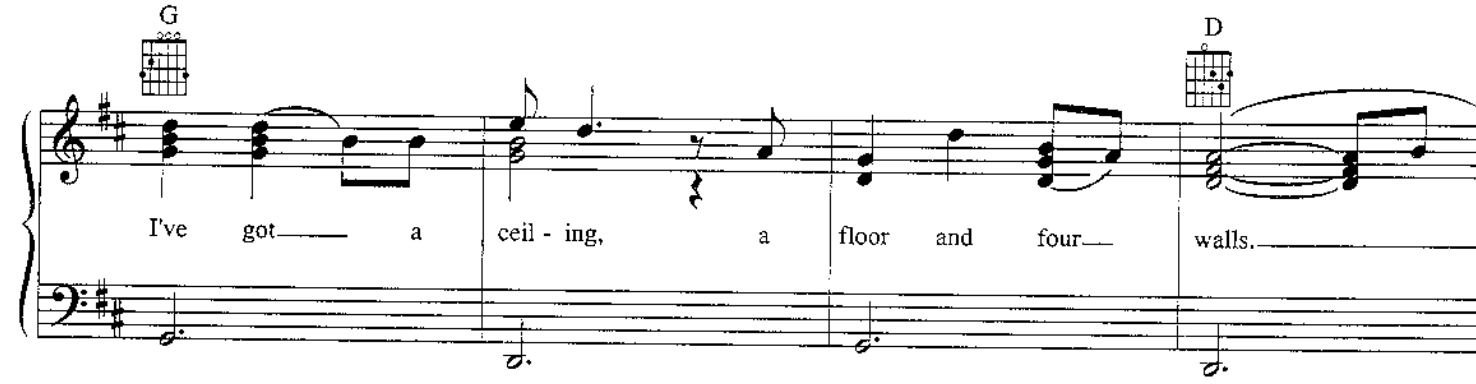
Musical notation for the second system with lyrics: stark na - ked light - bulb hangs. (See additional lyrics)


Musical notation for the third system with lyrics: o - ver my head. There's one lone - ly.

Musical notation for the fourth system with lyrics: pil - low on my doub - le bed. Yeah.

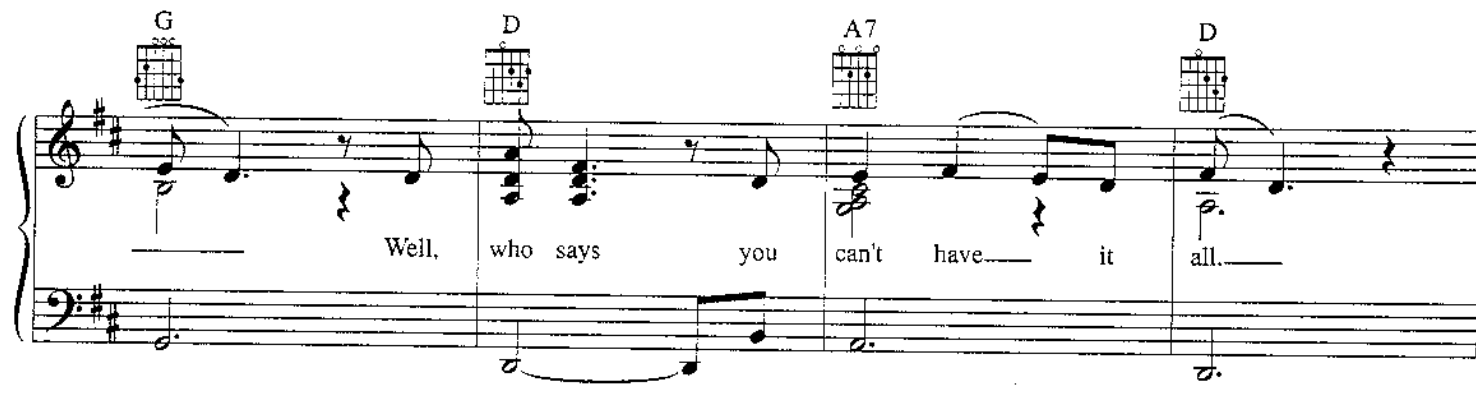
G  D 


I've got a ceil - ing, a floor and four walls.



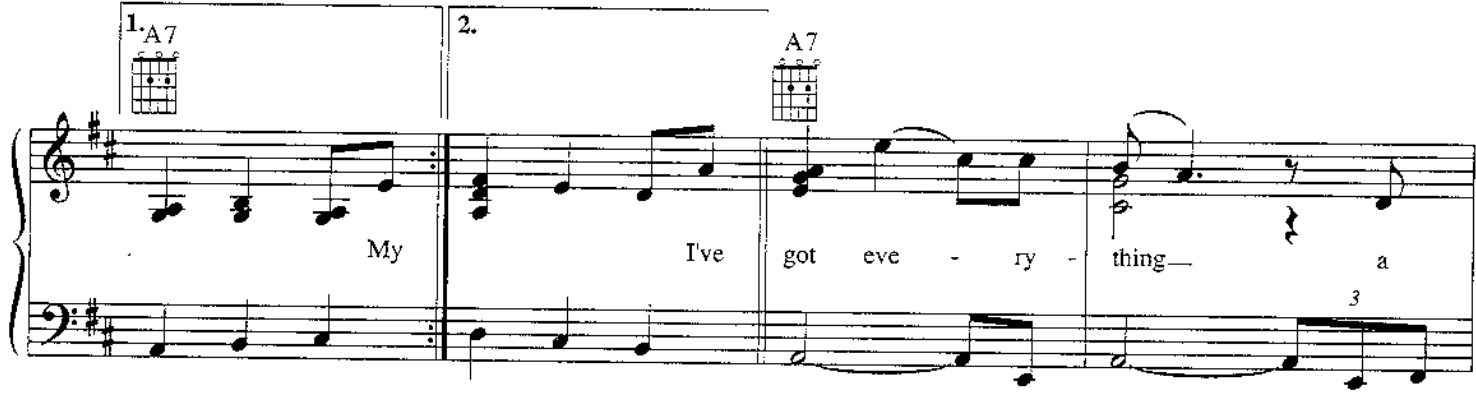
G  D  A7  D 




Well, who says you can't have it all.



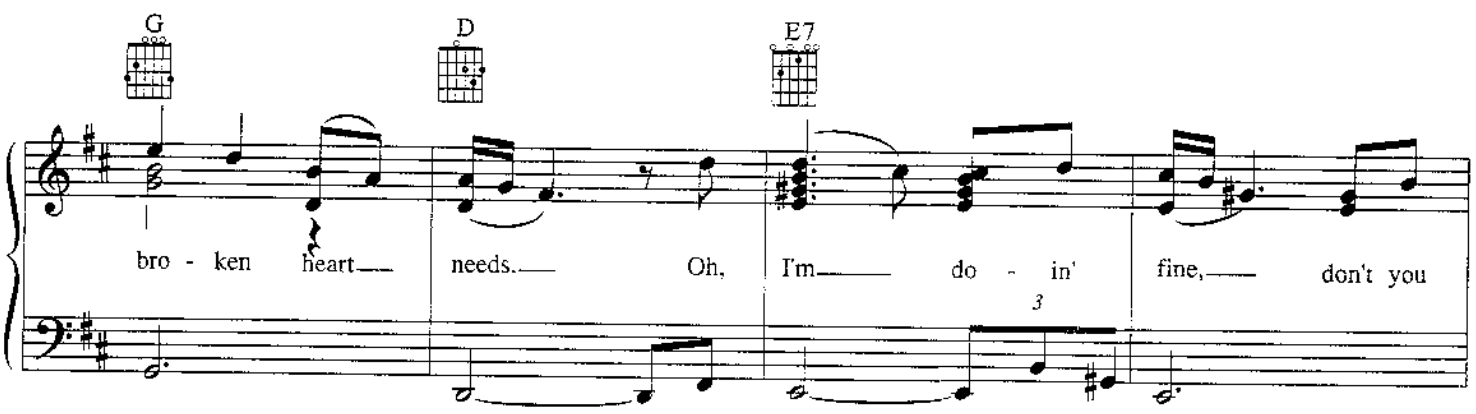
1. A7  2. 



My I've got eve - ry - thing a



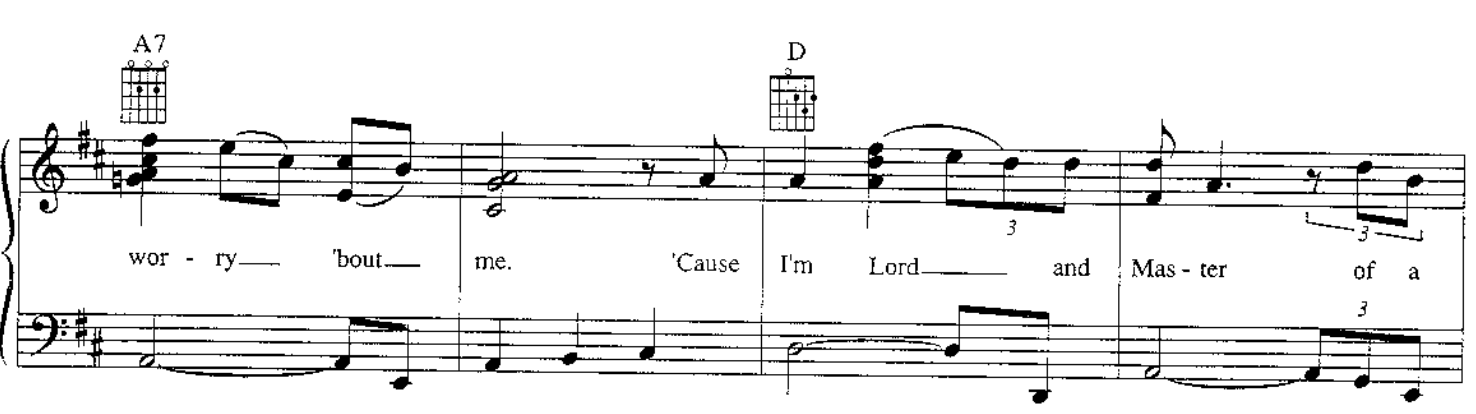
G  D  E7 

bro - ken heart needs. Oh, I'm do - in' fine, don't you



A7  D 

wor - ry 'bout me. 'Cause I'm Lord and Mas - ter of a



To Coda   

fools Taj Ma - hal, oh, who says you

can't have \_\_\_\_\_ it all. \_\_\_\_\_

D.S.  (no repeat) at Coda 

Coda    

who says you can't have \_\_\_\_\_ it all. \_\_\_\_\_

Oh, \_\_\_\_\_ who says you can't have it \_\_\_\_\_

all. \_\_\_\_\_ *ritard.*



Detailed description: This is a musical score for guitar and piano. It consists of five systems of music. Each system has a guitar part (top staff) and a piano part (bottom staff). The key signature is one sharp (F#). The score includes lyrics and guitar chords. The first system has chords G and D. The second system has chords A7 and D. The third system has chords D, A7, and D. The fourth system has chords G, D, and A7. The fifth system has chords G, D/F#, A7/E, and D. There are also performance instructions like 'ritard.' and 'D.S. (no repeat) at Coda'.

#### Additional Lyrics

Verse 2: My room's decorated with pictures of you  
 Your letters wallpaper this shrine to the blues  
 I've got precious memories at my beck and call  
 Who says you can't have it all

Verse 3: Instrumental  
 To Bridge



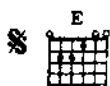
# ON THE ROAD AGAIN

Lively Two Beat

Words and Music by  
WILLIE NELSON

On the

*mf*



road a - gain. Just can't wait to get on the

2. (see additional lyrics)  
3. 4. (Guitar solo)

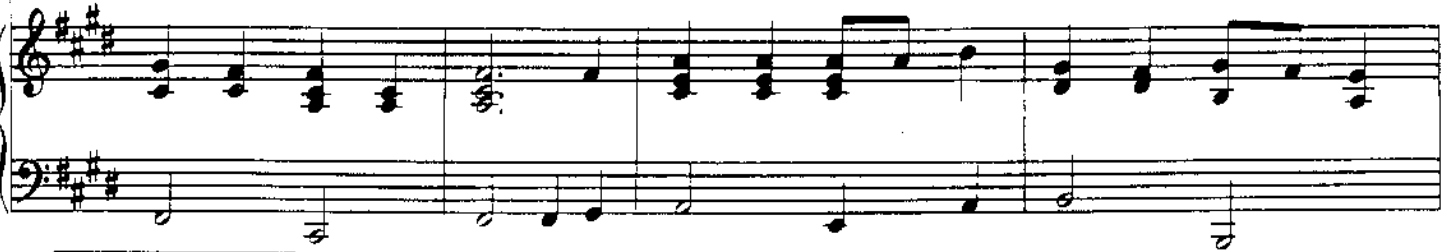
*f*



road a - gain. The life I love is mak - ing



mu - sic with my friends, and I can't wait to get on the road a -



1. 3.

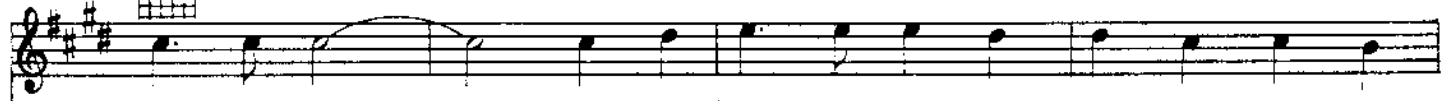


2. 4.



gain. 2. On the gain. On the

*end solo 4th time*



road a - gain. Like a band of gyp - sies we go down the



high - way. We're the best of friends. In -



- sist- ing that the world keep turn - ing our way, \_\_\_\_\_ and our way, \_\_\_\_\_

is on the road a - gain. \_\_\_\_\_ Just can't

wait to get on the road a - gain. \_\_\_\_\_ The life I

love is mak - in' mu - sic with my friends, and I can't wait to get

B7

1 E

D.S. 2. E

on the road a - gain. gain.

A B7 E

And I can't wait to get on the road a - gain.

E7 A B B7 E A E

Verse 2:

On the road again.  
 Goin' places that I've never been.  
 Seein' things that I may never see again,  
 And I can't wait to get on the road again.  
 (To 2nd ending)

# WE'VE GOT TONIGHT

Words and Music by  
BOB SEGER

Slowly  
B



F#



E



F#



I know it's late...

*mp* *legato*

B



F# / A#



E / G#



F#



I know you're wea - ry. I know your plans -  
I've been so lone - ly. All of my hopes -

B / D#



Ema7



E6



B



F#



don't in - clude me. Still, here we are, -  
fad - ing a - way. I've longed for love -

B



Emaj7



E6



B



both of us lone - ly,  
like ev - 'ry - one else — does.

Emaj7



E6



B



long-ing for shel - ter  
I know I'll keep search - ing

for all that we see.  
e-ven af - ter to - day.

F#



B/D#



Emaj7



E6



B/F#



Why should we wor - ry?  
So there it is, — girl.

No one will care, — girl.  
I've said it all — now.

F#



B/D#



Emaj7



E6



B/F#



Look at the stars —  
And here we are, — babe.

so far a - way. — }  
What do you say? — }

F#



B



Ema7



E6



We've got to - night. —

Who needs to - mor -

B



B/D#



Ema7



E6



row?

We've got to - night, — babe. —

Why don't you

B



1.

stay.

Deep in my soul —

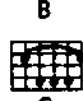
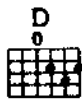
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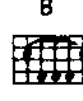
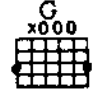
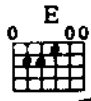
I know it's late, I know you're wea - ry.

*crusc.*

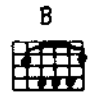
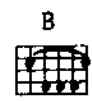
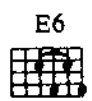
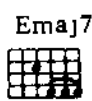
*mf*



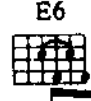
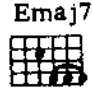
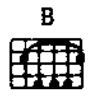
I know your plans don't in - clude me.



Still, here we are, \_\_\_\_\_ both of us lone - ly,



both of us lone - ly. We've got to - night. \_\_\_\_\_



Who needs to - mor - row? Let's make it last. \_\_\_\_\_



Emaj7



E6



B



F#



Let's find a way.

Turn out the light.

B



Emaj7



E6



B



Come take my hand now.

We've got to - night,

B/D#



Emaj7



E6



B



babe.

Why don't you stay?

Emaj7



E6



B/F#



F#



F#7



B



Oh.

Oh,

why don't you stay!

rit.

# HEY CINDERELLA

By  
MATRACA BERG,  
GARY HARRISON and SUZY BOGUSS

Moderately

B $\flat$ (addC)



B $\flat$ s us 4



B $\flat$ (addC)



B $\flat$ s us 4



*mf*

Gm7



B $\flat$ (addC)



B $\flat$ s us 4



We be -

B $\flat$ (addC)

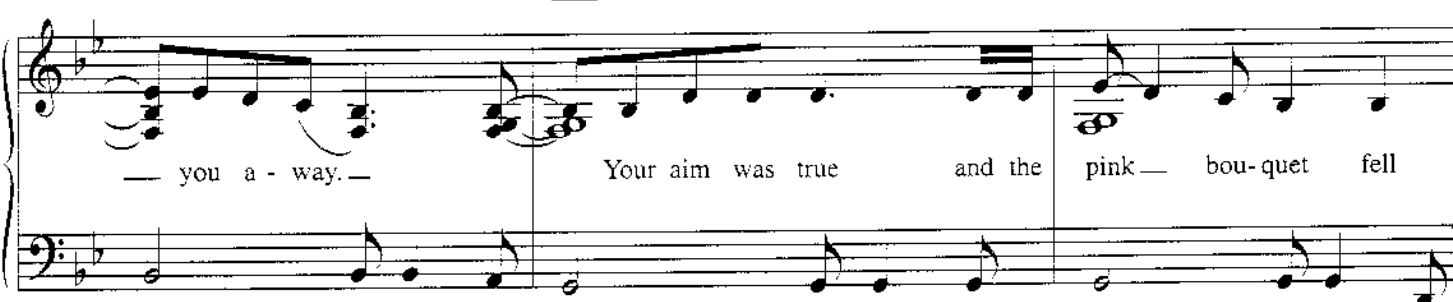


B $\flat$ s us 4



lieved in fair-y tales that day, — I watched your fa - ther give —  
(See additional lyrics)

Gm7



— you a - way. — Your aim was true and the pink — bou-quet fell

F

E $\flat$ (addF)B $\flat$ (addC)

right in - to — my hands. —

We danced for hours and we

B $\flat$ s us 4

drank cham - pagne, —

you screamed and laughed

when I

got up and sang. — And then

Gm7



F



you rode a - way in a white — Mus - tang to your

cas - tles in the sand. —

E $\flat$ (addF)

F



— Through the years and the kids and the jobs, and the

E $\flat$



Cm7



3fr.

dreams that lost their way, do you ev - er stop -

A $\flat$



4fr.

E $\flat$



F



— and won - der? Do you ev - er just wan - na say: — Hey, hey, -

Gm7



3fr.

E $\flat$



B $\flat$



— Cin - der - el - la, what's the sto - ry all — a - bout? —

Gm7

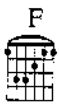


3fr.

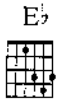
E $\flat$



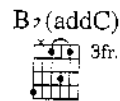
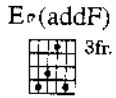
— I got a fun - ny feel - ing we missed a page —



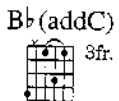
— or two — some — how. — Ooh, — Cin-der - el -



la, may - be you could help — us — out. — Does the shoe —

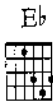


— fit you — now? —

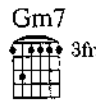


We're

fit you — now? —

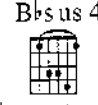
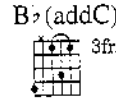


— Hey, Cin-der-el-la, may-be you could help us out.



— Does the shoe — fit you — now?

*Repeat and fade (vocal ad lib)*



— Fit you — now.

*Additional lyrics*

2. We're older but no more the wise,  
 But we learned the art of compromise.  
 Sometimes we laugh, sometimes we cry,  
 Sometimes we just break down.  
 We're good now cause we have to be,  
 We've come to terms with our vanity.  
 But sometime we still curse gravity  
 When no one is around.  
 Dolls gather dust in the corner of the attic,  
 And bicycles rust in the rain.  
 Still we walk in that fabled shadow,  
 Sometimes we call her name.  
 (To Chorus)

# THE BOYS AND ME

Moderate Country-rock

By  
MAC McANALLY and MARK MILLER



*mf* R.H.

The first system of music features a piano part in the left hand and a right-hand part. The piano part begins with a bass line and a chordal accompaniment. The right-hand part starts with a treble clef and a 4/4 time signature, containing a melodic line with eighth and quarter notes. A dynamic marking of *mf* is placed above the piano part, and 'R.H.' is written above the right-hand part.



Me and the boys that I knew in school —  
(See additional lyrics)

The second system continues the piano accompaniment and introduces the vocal line. The piano part provides harmonic support with chords and a steady bass line. The vocal line, written in a treble clef, begins with the lyrics 'Me and the boys that I knew in school —'. A note in the vocal line is marked with a line pointing to the instruction '(See additional lyrics)'.

are thirt - y years old and stub -

The third system continues the piano accompaniment and the vocal line. The piano part maintains the harmonic structure. The vocal line continues with the lyrics 'are thirt - y years old and stub -'. The piano part features a consistent bass line and chordal accompaniment.

born as a herd of mules. We get all —

The fourth system concludes the piano accompaniment and the vocal line. The piano part provides harmonic support. The vocal line finishes with the lyrics 'born as a herd of mules. We get all —'. The piano part features a consistent bass line and chordal accompaniment.

— cleaned up on a Sat - ur - day night,

we say yes — to the girls when they ask — if they look al - right. —

Load up the cars and ride a - round. — Roll —

Ab 4fr.

— down the win - dows and we go to town. —

B $\flat$  F



C

And we talk — too slow, — drive — too fast, — we're

Dm B♭ C

high on life — and we're low on gas. — Tryin' to make the way —

Dm B♭ F

To Coda

— things are the way — things used to be, — the boys — and me. —

1. 2. *D.S. al Coda*

Coda



Musical notation for the first system, featuring a treble and bass clef. The treble clef has a whole note chord, and the bass clef has a bass line. The lyrics "The boys — and me. —" are written below the treble clef.

Repeat and fade



Musical notation for the second system, featuring a treble and bass clef. The treble clef has a whole note chord, and the bass clef has a bass line.

Musical notation for the third system, featuring a treble and bass clef. The treble clef has a whole note chord, and the bass clef has a bass line.

*Additional lyrics*

2. The phone rings it's the call of  
the wild  
And the clothes we wear have  
finally come back in style  
We got some tall tales that we  
love to tell  
They many not be true  
But we sure do remember them  
well  
We work hard to have a little fun  
Roll up our sleeves and get the  
job done son  
(To Chorus)

*Instrumental*

*Repeat Chorus*

# LOVE, ME

Words and Music by  
MAX T. BARNES and SKIP EWING

Moderately slow

C G/B Am C/G F/A G C F/C C

*mf*

C G/B Am F G

I read a note— my grand - ma wrote— back in— nine - teen— twen-ty three..  
(See additional lyrics)

C G/B Am

Grand-pa kept— it in— his coat— and he

Dm7 Gsus4 G C G/B

showed it once— to— me.— He said boy, you might— not un -

Am F G C

der-stand, but a long, long-time a-go,

G/B Am F G G/B

Grand-ma's dad-dy did-n't like me none, but I loved your grand-ma so.

1. C F/C C 2. C F/C C

If you

F G C F G

get there be-fore I do, don't give up on me.

C F G Am

I'll meet you when my chores are through,

Dm7

F

Gsus4

G

F

G



I don't know how long I'll be. But I'm not gon - na let you down.

C

F

G

Am

G



Dar - ling, wait and see. And be -

F

G

E7/G#

Am



tween now and then, till I see you a - gain, I'll be

F(addG)

G

To Coda

C

G/B



lov - ing you. Love, me.

D.S. (no repeat) al Coda

Am

C/G

F/A

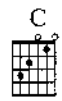
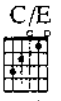
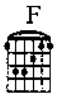
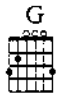
G


C

F/C




C

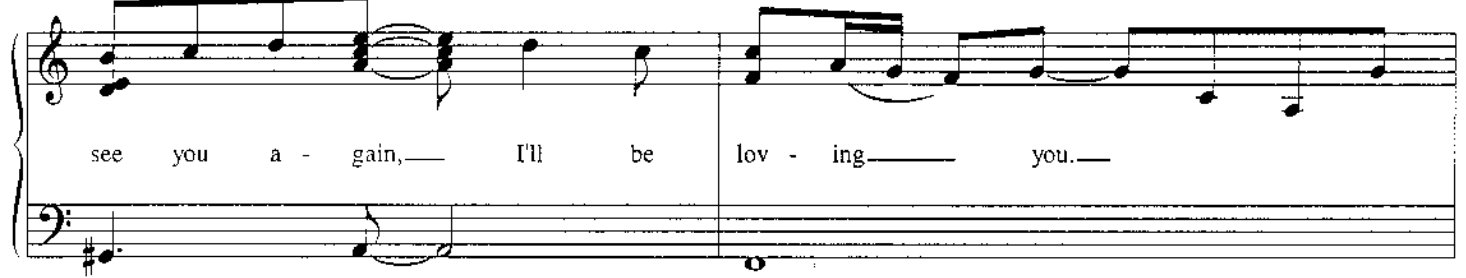


Coda  C/E  F  G 


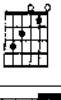
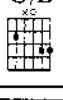


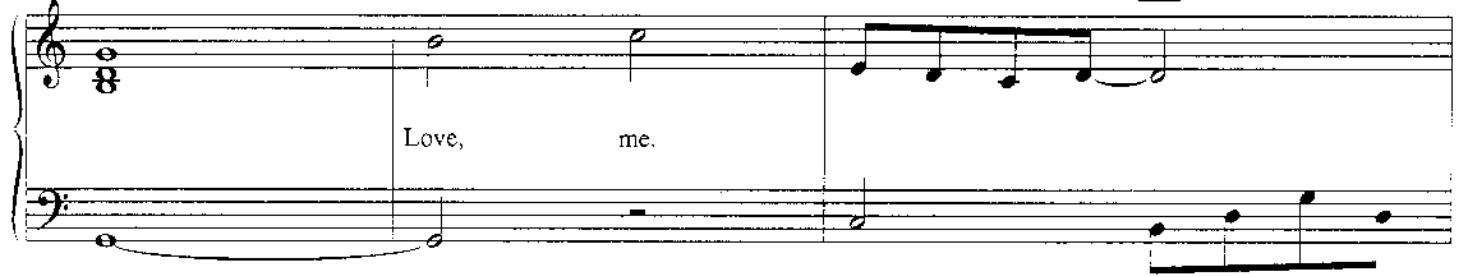
me. Be - tween now and then,--- till I

E7/G#  Am  F(addG) 


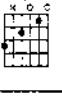
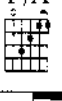
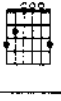
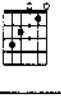
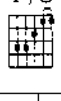
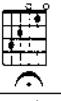



see you a - gain,--- I'll be lov - ing--- you.---

G  *tacet* C  G/B 



Love, me.

Am  C/G  F/A  G  C  F/C  C 



*ritard.*

*Additional Lyrics*

- 2. We had this crazy plan to meet  
And run away together,  
Get married in the first town we came to  
And live forever.  
But nailed to the tree where we were supposed to meet instead,  
I found this letter and this is what it said . . .  
*(To Chorus)*
- 3. I read those words just hours before my grandma passed away,  
In the doorway of a church where me and Grandpa stopped to pray.  
I know I've never seen him cry in all my fifteen years,  
But as he said these words to her, his eyes filled up with tears.  
*(To Chorus)*

# THIS ROMEO AIN'T GOT JULIE YET

Words and Music by  
JAMES OLANDER and ERIC SILVER

Moderately Fast



*mf*

1. 2.

Your Ma - ma thinks — I'm la - zy, — your  
(See additional lyrics)

Dad - dy runs down my name. — But you said you'd

love me — come sun - shine or — come rain. — Well I'll

Em



A7sus 4



hold you to — it Jul - ie,

don't you fret — and pout. —

A7



Em



— This sto - ry has — a hap - py end - ing

A7sus 4



A7



D7



G



e - ven though for now.

This Ro - me - o — ain't.

C7



— got Jul - ie yet. —

I love you so —



D7+9



and you — can

bet. \_\_\_\_\_

I'd

C7



fol - low you —

to Tim

buk - tu —

like

Scar - let fol - lows Rhett,

G7



C7



But this

Ro - me - o

ain't

got

Jul - ie

F



to Coda

D7



Bb

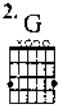



1. G



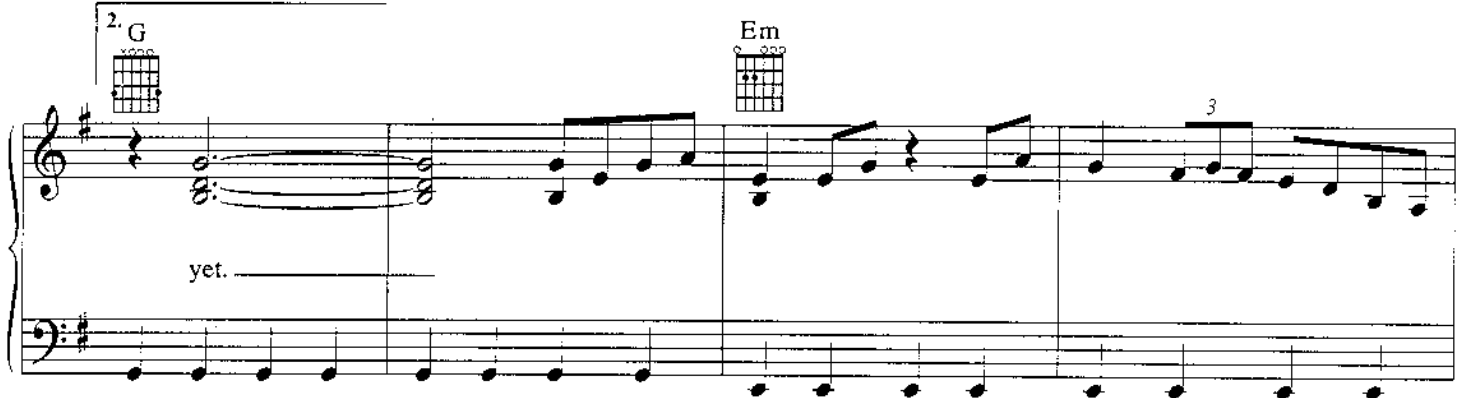
yet,

Just

2. G  Em 

yet. \_\_\_\_\_

3



A7  Em 

3



D7 

*D.S. al Coda* 

But this Ro - me - o \_\_\_\_\_



*Coda*  D7  G  C7 

— got Jul - ie yet. I'd fol - low you — to Tim -



30

G7 C7 F

buk - tu — like Scar-let fol - lows Rhett. — But this Ro-me - o

D7 G

ain't got Jul - ie yet.

*Additional Lyrics*

Just meet me around the old man's barn 'bout ten o'clock tonight,  
 I'll have my chevy humming and I'll take you for a ride.  
 Throw the dog a big ole bone and be sure your bags are packed,  
 'Cause we're headed for the silver moon and may never come back.

*(To Chorus)*

# RHINESTONE COWBOY

Words and Music by  
LARRY WEISS

Moderate

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The tempo is marked as 'Moderate'.

I've been walk- in' these streets\_ so long\_

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. A guitar chord diagram is shown above the vocal line for the first measure.

sing - in' the same old song. I know ev - 'ry crack on these dir -

The vocal line continues with lyrics. The piano accompaniment continues. A guitar chord diagram is shown above the vocal line for the first measure of this phrase.

ty side-walks of Broad- way, where hus- tle is the name of the game,

The vocal line concludes with lyrics. The piano accompaniment continues. A guitar chord diagram is shown above the vocal line for the first measure of this phrase. A triplet of eighth notes is marked with a '3' above it.

And nice guys get washed a - way — like the snow and the rain,

There's been a load of com - pro - mis - in' — on the

road to my hor - i - zon, but I'm gon-na be where the lights — are shin-in' on

**Chorus:**  
me; — Like a Rhine-stone Cow-boy rid - ing out on a horse in a

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The guitar chords are indicated by diagrams above the vocal line.

**System 1:** Chords: Cmaj7, Dm7 (G bass), G7, C, F. Lyrics: star spang - led ro - de - o. — Rhine - stone Cow - boy,

**System 2:** Chords: C, Cmaj7, Dm7 (G bass). Lyrics: get - tin' cards and let - ters from peo - ple I don't ev - en 'know; —

**System 3:** Chords: F, G. Lyrics: of - fers com - ing o - ver the phone. After 2nd time repeat chorus and fade

**System 4:** This system contains the piano accompaniment for the final line of the chorus, including a triplet of eighth notes.

2. Well, I really don't mind the rain  
 And a smile can hide the pain;  
 But you're down when you're riding a train  
 That's taking the long way . . .  
 But I dream of the things I'll do  
 With a subway token and a dollar  
 Tucked inside my shoe . . .  
 There's been a load of compromisin'  
 On the road to my horizon;  
 But I'm gonna be where the lights are shinin' on me . . .  
 (Like a) . . . (to Chorus and fade)

# I STILL BELIEVE IN YOU

Words and Music by  
VINCE GILL and JOHN BARLOW JARVIS

Slowly



G(add A)



D



G(add A)



*mf*  
*with pedal*



Ev-ery-bod-y wants — a lit-tle piece — of — my time, — but still I put — you at the

(See additional lyrics)

D/A



A



D/F#



G



end — of the line. — How it breaks — my heart — to cause — you this pain, —

Em<sup>7</sup>



D/A



A



G(add A)



to see the tears you cry — fall - in' — like rain. — Give me the chance —

D/F#



Bm



G(add A)

A<sup>7</sup> sus<sup>4</sup> A<sup>7</sup>

to prove

and I'll make it up to you.

D



C(add D)

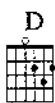
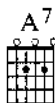
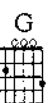
Em<sup>7</sup>

D/F#



I still believe in you,

with a love that will always



C(add D)



be.

Stand - ing so strong and true,

ba - by,

Em<sup>7</sup>

D/F#



G

A<sup>7</sup>

1.

D



I still believe in

you and

me.



G(add A)



D



G(add A)



2.

G(add A)



me.

A

G(add A)/B A<sup>7</sup>

D



C(add D)



Ba - by, I still — be - lieve in you — with a

Em<sup>7</sup>

D/F#



G

A<sup>7</sup>

D



love that — will al - ways — be. Stand - ing — so strong and true, —

C(addD)

Em<sup>7</sup>

D/F#



1.

G

A<sup>7</sup>

Ba - by,

I still — be - lieve in —

you.

Ba - by,

2.



G(add A)



you —

and

me.

D



G(add A)



D

*rit.**Additional Lyrics*

2. Somewhere along the way, I guess I just lost track,  
 Only thinkin' of myself, never lookin' back.  
 For all the times I've hurt you, I apologize,  
 I'm sorry it took so long to finally realize.

Give me the chance to prove  
 That nothing's worth losing you.  
 (To Chorus)

# WHEN WE MAKE LOVE

Words and Music by  
TROY SEALS and MENTOR WILLIAMS

Slowly

Chord diagrams: C (0 0 0), G(addA)/B (x 0 0 0), Am (0 0 0)

*mp legato*

Cmaj7/D

D7

G

Em

Sfr.

Chord diagrams: Cmaj7/D (Sfr.), D7 (0 0 0), G (x 0 0 0), Em (0 0 0 0)

*mf*

There's a light \_\_\_\_\_ in your eyes to - night...  
make your lit - tle 'moves...

C (0 0 0)

D: F# (x 0)

G (x 0 0 0)

D (0)

C (0 0 0)

I can tell You know I'd know that look an - y - where. You got  
it's gon-na be a long night. All day

G  
x000

Em  
0 000

plans long \_\_\_\_\_ and I'm one luck - y man. Be -  
long \_\_\_\_\_ we keep hold-in' on. It

C  
0 0

D7  
0

fore we get\_ so car-ried a-way, there's just some-thing I've been want-in' to say.\_\_\_\_  
could-n't be an-y bet-ter than this. I got it all at my fin - ger - tips.\_\_\_\_

G  
x000

Am7  
0 0 0

G/B  
x0

C  
0 0

G/B  
x0

When we make love it's

Am  
0 0 0

D  
0

Am  
0 0 0

D  
0

more to me\_ than just an af - fair. I want you to know\_ how much\_ I care.\_

When we make love,

oh, it's such a pre-cious time. We share our hearts, our souls and our minds.

To Coda

When we make love.

*mp*

Watch-in' you — — These mo - ments,

*mf*

G/B  
x0

Am7  
0 0 0

Dsus4  
0

D  
0

these feel - ings, mm. \_\_\_\_\_

Coda  
D7  
0

C  
0 0 0

G/B  
x0

Am  
0 0 0

Cmaj7/D

D7  
0

N.C.

Now let's make

G  
x000

Gsus4  
x00

G  
x000

love, sweet love. —

*Sya*

# BOBBIE SUE

Words and Music by  
WOOD NEWTON,  
DAN TYLER and ADELE TYLER

Moderate Rock and Roll ♩ = 132

The first system of the score shows the piano introduction. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff (treble and bass clefs). The music begins with a piano (*mp*) dynamic. The bass line features a steady eighth-note pattern, while the right hand plays chords and melodic fragments.

The second system contains the first line of the verse. The vocal line is on a treble clef staff, starting with the lyric "1. I heard a - bout her from a". The piano accompaniment is on a grand staff. The piano part includes a *mf* dynamic marking. The music continues with a similar rhythmic pattern to the introduction.

Verse:



The third system contains the second line of the verse. The vocal line is on a treble clef staff, with lyrics: "friend of mine.. He said she lived a - cross the coun - ty line... ma - ma Ruth; they had a daugh - ter they named Bob - bie Sue;". Below the lyrics, it says "3.4. (See additional lyrics)". The piano accompaniment is on a grand staff. The piano part includes a *mf* dynamic marking. The music continues with a similar rhythmic pattern to the introduction.



The sweet - est grape that ev - er grew on the vine; \_\_\_\_\_  
 and now she's eight - een and she knows \_\_\_\_\_ the truth. \_\_\_\_\_



and now that's where I'm spend - ing all \_\_\_\_\_ my time. \_\_\_\_\_  
 No - bod - y's gon - na tell her what \_\_\_\_\_ to do. \_\_\_\_\_

1.3.

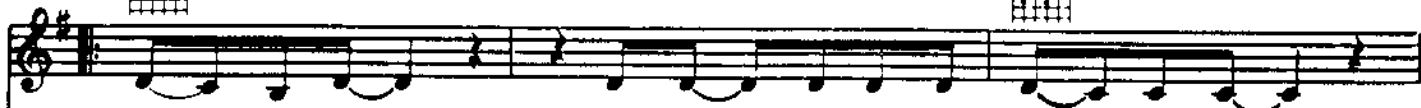
*D.S.* 2.4.

2. Her dad - dy Ro - bert and her Bob - Bob - Bob - Bob -

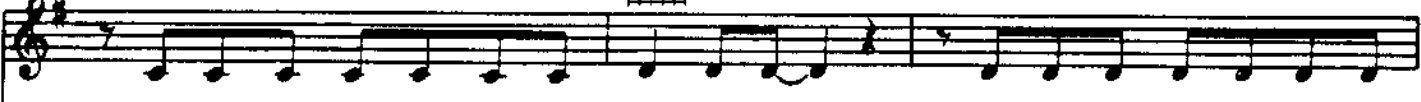
*f*



Chorus:



1. 3. 4. Bob - bie Sue, — can't, can't — you see my love — is true. —  
2. 5. 6. etc. (Instrumental Solo, ad lib)



I want to ma - ma - ma - ma - mar - ry you; — Bob - Bob - Bob - Bob - Bob - Bob - Bob -



1. 3. 4. 5. etc. Repeat ad lib and fade 2. D.S.



Bob - bie Sue, — 3. I'll take her rid - ing on a

(Begin Instrumental solo, ad lib)  
Bob - Bob - Bob - Bob -



Verse 3:  
I'll take her riding on a Friday night;  
Straight down the highway in the clear moonlight.  
My Chevy's humming as she holds me tight.  
We'll find a preacher and we'll do it right.

Verse 4:  
Her Daddy told her that she'd have to wait;  
Her Mama said don't make a big mistake;  
But we'll keep driving till we're out of state;  
And when they find us it'll be too late.

# MIDNIGHT IN MONTGOMERY

Words and Music by  
ALAN JACKSON and DON SAMPSON

Medium Tempo

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, and some chords. Above the staff are three guitar chord diagrams: Dm (0 2 0 2 3 3), C (0 0 0 2 3 3), and Dm (0 2 0 2 3 3). The lower staff is in bass clef and provides a bass line with eighth notes. A dynamic marking of *mf* is placed above the first measure.

The second system of music continues the piano accompaniment and includes the first line of lyrics. The upper staff has three guitar chord diagrams: C (0 0 0 2 3 3), Dm (0 2 0 2 3 3), and C (0 0 0 2 3 3). The lyrics are: "Mid-night in Mont-gom-ery. Sil-ver Ea-gle. Lone-ly road. I was".

The third system of music continues the piano accompaniment and includes the second line of lyrics. The upper staff has two guitar chord diagrams: B $\flat$  (0 2 2 3 3 3) and Dm (0 2 0 2 3 3). The lyrics are: "on my way to Mo-bile for a big New Year's Eve show. I stopped for just a min-ute to see a".

The fourth system of music continues the piano accompaniment and includes the third line of lyrics. The upper staff has three guitar chord diagrams: C (0 0 0 2 3 3), B $\flat$  (0 2 2 3 3 3), and A (0 2 2 3 3 3). The lyrics are: "friend out-side of town. Put my col-lar up. I found. his name and felt the wind die down. And a".

Dm 0 0 C 0 0 Bb

drunk man\_ in a cow - boy hat\_ (See additional lyrics) took me by sur- prise\_ Wear - ing shin - y boots, a nu-di suit and

Dm 0 0 C 0 0

haunt - ing, haunt-ed eyes. He said "Friend it's good to see you. It's nice to know\_ you care."\_ Then the

Bb A7 0 0 0

wind picked up and he was gone or was he ev - er real - ly there? It's\_

C(addD) 0 0 Dm 0 C(addD) 0 0

mid - night\_ in Mont - gom - ery\_ Just hear\_ that whip - poor will\_

Dm 0 C(addD) 0 0 Dm 0 A7 0 0 0

See the stars\_ light up\_ the pur - ple sky, feel\_ that lone -

some chill. — When the wind is right you'll hear a song, — smell whis - key in the air. —

C(addD) Dm

Mid - night in Mont-gom-ery, he's al - ways sing - ing there.

C Bb A Dm C Dm

To Coda

al - ways sing - ing there. He's al - ways sing - ing

C Coda A Dm C

D.S. al Coda

there. Hank's al - ways sing - ing there. — rit.

Dm C C#m/D Dm

*Additional Lyrics*

I climbed back on that eagle.  
 Took one last look around.  
 The red taillights,  
 The shadow moved slow across the ground.  
 And off somewhere a midnight train is slowly passing by.  
 I could hear that whistle moaning,  
 I'm so lonesome I could cry.

# SEVEN SPANISH ANGELS

Words and Music by  
EDDIE SETSER and TROY SEALS

Moderately

Introduction for piano. The piece is in 4/4 time and begins with a mezzo-forte (mf) dynamic. The first system features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The bass clef staff provides a simple accompaniment. Above the treble staff, four guitar chord diagrams are shown: F, Dm, Bb, and C7. A triplet of eighth notes is marked with a '3' above it in the second measure.

He looked down in - to\_\_\_ her brown eyes and said, "Say a prayer\_ for me." She  
down and picked\_ the gun up that lay smok-in' in\_\_\_ his hand.. She said,

threw her arms\_ a - round him, whis-pered, "God will keep\_\_\_ us free." They could  
"Fa - ther, please\_ for - give me, I can't make it with - out my man." And she



hear the ri - ders com - ing, he said, "This is my last fight. If they  
knew the gun was emp - ty and she knew she could - n't win. But her



take me back to Tex - as they won't take me back a - live." } There were  
fi - nal prayer was an - swered when the ri - fles fired a - gain.



sev - en Span - ish an - gels at the al - tar of the sun. They were

F

pray-in' for the lov-ers in the val-ley of the guns. When the

F7                      Bb

bat-tle stopped and the smoke cleared, there was thun-der from the throne and

F                      C7                      1. F

sev-en Span-ish an-gels took an-oth-er an-gel home.

2.                      F                      Db7

*mf* She reached home. There were



sev - en Span-ish an - gels at the al - tar of the sun. They were

*ff*



pray-ing for the lov-ers in the val-ley of the guns. When the



bat - tle stopped and the smoke cleared, there was thun-der from the throne and



sev - en Span-ish an - gels took an - oth-er an - gel home. There were



# CHASIN' THAT NEON RAINBOW

Moderate beat

Words and Music by  
ALAN JACKSON and JIM McBRIDE



*mf*



Dad - dy won a ra - di - o, he



tuned it to a coun - try show. I was rock - in' in the cra - dle to the





cry - in' of a steel gui - tar.

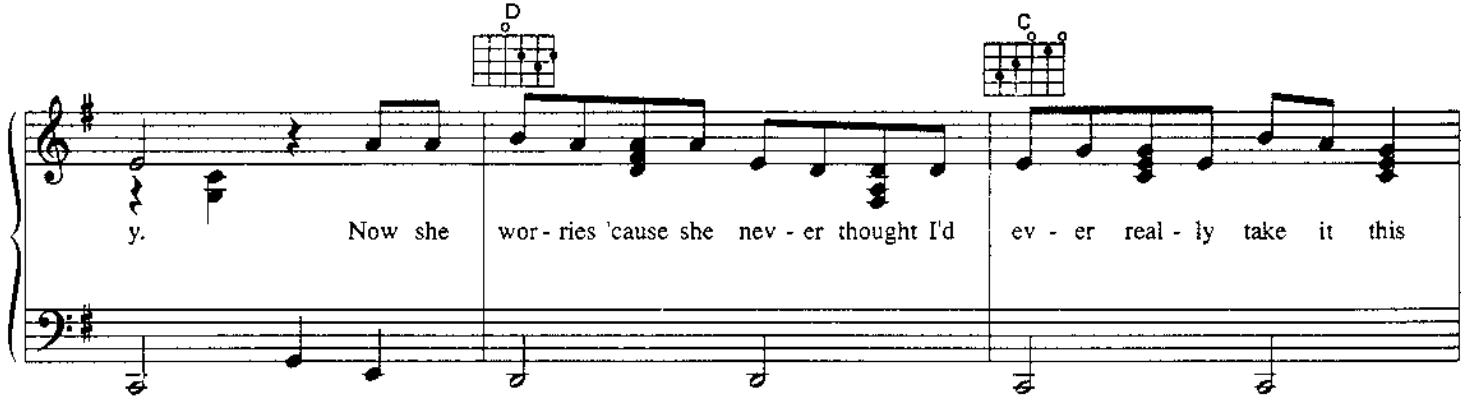
G  C 




Ma - ma used to sing to me, she taught me that sweet har - mon -



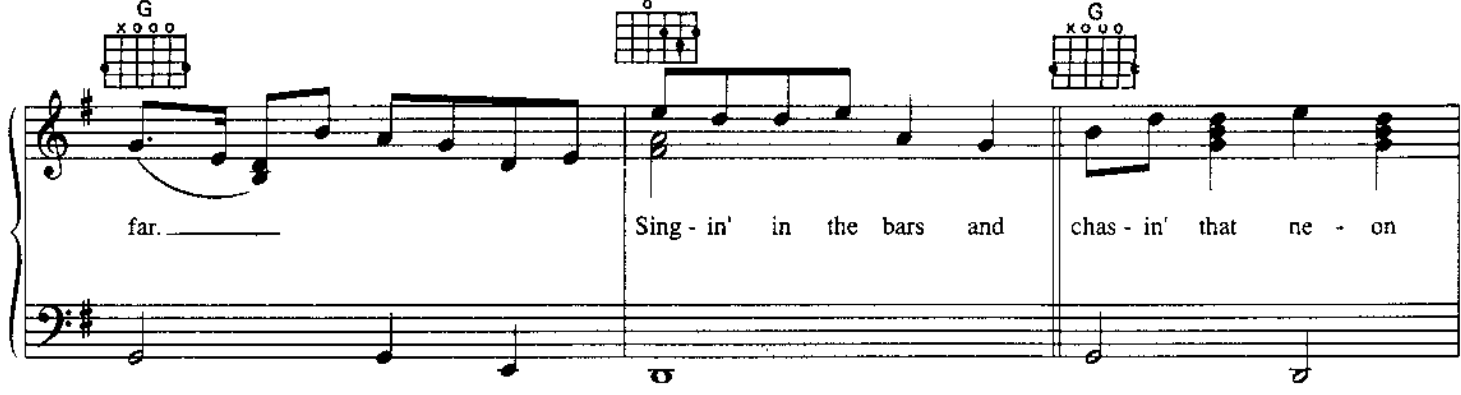
D  C 


y. Now she wor - ries 'cause she nev - er thought I'd ev - er real - ly take it this



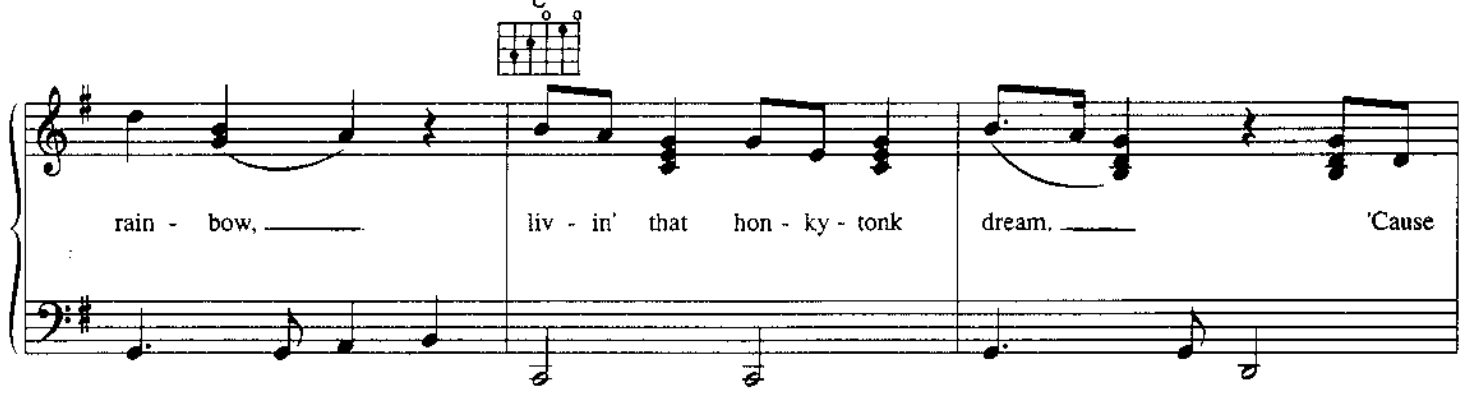
G  D  G 




far. \_\_\_\_\_ Sing - in' in the bars and chas - in' that ne - on




C 

rain - bow, \_\_\_\_\_ liv - in' that hon - ky - tonk dream. \_\_\_\_\_ 'Cause



G  D/F#  Em7  A7 

all I ev - er want - ed was to pick this gui - tar and





sing. Just tryin' to be some - bod - y, just

wan - na be heard — and seen. I'm chas - in' that ne - on

rain - bow, — liv - in' that honk - y - tonk dream.

An dream.

A

Dad - dy's got a ra - di - o, he won it thir - ty years a -

E



D



go. He said, "Son, I just know we're gon - na hear you sing - in' on it some -

E7




A




day." Well, I made it up to mus - ic

D




row, but Lord - y, don't the wheels turn slow. Still, I

E



D



would - n't trade a min - ute and I would - n't have it an - y oth - er

A E A

way. Just show me to the stage. I'm chas - in' that ne - on

D

rain - bow, I'm liv - in' that hon - ky - tonk dream. 'Cause

A E/G# F#m7 B7

all I ev - er want - ed was to pick this gui - tar and

E D A

sing. Just tryin' to be some - bod - y, just

D B7 D E

wan - na be heard and seen. I'm chas - in' that ne - on

rain - bow, — liv - in' that honk - y - tonk dream. Oh, I'm

chas - in' that ne - on rain - bow,

liv - in' that honk - y - tonk — dream.

*Additional Lyrics*

*Verse 2:* An atlas and a coffee cup,  
 Five pickers in an old Dodge truck,  
 Headin' down to Houston  
 For a show on Saturday night.  
 This overhead is killin' me,  
 Half the time I sing for free.  
 But when the crowd's into it,  
 Lord, it makes this thing I'm doin' seem right.  
 Standin' in the spotlight and . . .


*(To Chorus)*

# I TOLD YOU SO

Moderate Country Ballad

Words and Music by  
RANDY TRAVIS


A



Sup - pose I called you up\_\_ to - night and told you that I love\_\_ you\_\_ and sup -  
get down on my knees\_and told you I was yours for - ev - er,\_\_ would you

*mp*

D E A(addB)



pose I said I want to come\_\_ back home. And sup -  
get down on yours too and take\_\_ my hand? Would we

D A E/G# F#m A/C#



pose I cried and said I think I fin - 'ly learned\_\_ my\_\_ les - son and  
get that old time feel - ing, would we laugh and talk\_\_ for\_\_ hours, the

B7

E7

I'm tired of spend - ing all my time a - lone.  
way we did when our love first be - gan?

If I told  
Would you tell

A

C#m

4fr.

you that I re - ai - ze you're all I ev - er want - ed  
me that you've missed me too and that you've been so lone - ly

and it's  
and you've

D

E

A(addB)

kill - ing me to be so far a - way.  
wait - ed for the day that I re - turned;

Would you  
and we'd

D

A

E/G#

F#m

A/C#

tell me that you love me too  
live and love for - ev - er

and would we cry to - geth - er, or  
and that I'm your one and on - ly, or



B7

E7



would you sim - ply laugh\_ at me and say:  
would you say\_ the tab - le's fin - 'ly turned:

Would you say I }  
I }

Bm/A

A

C#m

D

E/D

D

C#m



told you so, \_\_\_\_\_

oh, I told you so.

I

Bm7

E7



told you some - day you'd come crawl - ing back and ask - ing me to take\_ you in. \_\_\_\_\_

A

E7

Bm/A

A



I told you so \_\_\_\_\_ but you

C#m

D

E/D

D

C#m

Bm7

4fr.

4fr.

Musical staff showing guitar chords (C#m, D, E/D, D, C#m, Bm7) and a melody line in treble clef. The key signature is one sharp (F#).

had to go.

Now I've found some-bod - y new and you will

Piano accompaniment for the first system, showing chords and bass line in bass clef.

E7

1. A

D/A

E

Musical staff showing guitar chords (E7, A, D/A, E) and a melody line in treble clef.

nev-er break my heart in two a - gain.

If I

Piano accompaniment for the second system, showing chords and bass line in bass clef.

2.

A

Bm7

Musical staff showing guitar chords (A, Bm7) and a melody line in treble clef.

gain.

And now I've found some-bod - y new and you will

Piano accompaniment for the third system, showing chords and bass line in bass clef.

E7

A

D/A

A

E

A

Musical staff showing guitar chords (E7, A, D/A, A, E, A) and a melody line in treble clef.

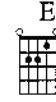
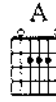
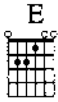
nev-er break my heart in two a - gain.

Piano accompaniment for the fourth system, showing chords and bass line in bass clef.

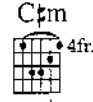
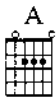
# WORDS BY HEART

Words and Music by  
MONTY POWELL and REED NIELSEN

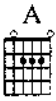
Moderately



*mf*



I was goin' through the clo - set back in my old home, — found my  
(See additional lyrics)



let - ter - man's jack - et, so I slipped it on. Deep in the pock - et, still



fold - ed up tight — was the let - ter you wrote — to

B



C:m



4fr.

tell me good-bye. The min-ute I saw it, I just had to smile,— it

A



B



G:m7



4fr.

smelled like old leath-er as smooth as a child.— I took a deep breath,— then I

C:m



4fr.

A



B



put it a - way.— There was no need to read— I know just what it would say.— I know the

E



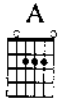
B



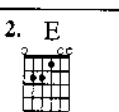
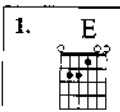
F:m7



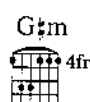
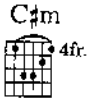
words by heart, I know ev-er-y line,— from "This ain't ea - sy," to "You'll



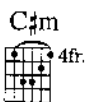
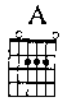
get a-long just fine." I know ev - ery com-ma, ev-ery ques-tion mark. — No, I don't



have to — look, — I know the words by heart. heart.



Ain't it fun - ny how a mem - o - ry — can play tricks — on your



mind. I don't re - mem-ber a thing — from my class - es — but I can

F#m7



G#m7



4fr.

A(addB)



Bsus4



2fr.

quote you ev - ery — line. I

B



C#m



4fr.

A



took off my jack - et and put it a - way — with your note in my pock - et like I

B



found it that day. Poured me a beer — then

C#m



4fr.

D



pic - tured you face — and drank a si - lent toast — to things that

E A/E E

time — can't e - rase. I know the

A No Chord E Bm

words by heart, I know ev - er - y line, — from "This ain't ea - sy," to "You'll

D A

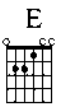
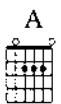
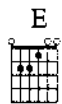
get a - long just fine." I know ev - ery com - ma, ev - ery

E Bm D E A

ques - tion mark, — no, I don't have to — look, — I know the words by heart, I know the



words by heart, I know ev - er - y line, — from "This ain't ea - sy" to "You'll  
(Instrumental)



get a - long just fine." I know ev - ery com - ma, ev - ery ques - tion mark. — No, I don't



1.  
D E A

2.  
D E A

have to — look, — I know the words by heart.

*Additional lyrics*

2. Scenes like home movies, flash through my head,  
The homecoming game, that night on my bed.  
The words that you wrote still cut me in two,  
How you said you still cared but that we were through.  
(To Chorus)



# GUITARS, CADILLACS

Words and Music by  
DWIGHT YOAKAM

Lively (  )

No chord



Girl, you taught — me how to hurt — real bad — and cry —  
our in this tin - seled land — of lost —



— my - self to sleep; — you showed me how — this town —  
— and wast - ed lives; — and pain - ful scars — are all —



— can shat - ter dreams. — An - oth - er  
 — that's left of me. — But thank —



les - son 'bout a na - ive fool that came to Bab - y - lon,  
 — you, — girl — for teach - ing me — brand new ways to — be cruel.



— and found out that the pie — don't taste — so sweet. —  
 — If I can find my mind, now I — guess I'll — just leave. —



Now it's } gui - tars, —  
 And it's }

E



Cad - il - lacs, — hill - bil - ly mu - sic — and

A



lone - ly, lone - ly streets — that I — call home. —

E

F#m7

E7/G#

A

E



Yeah, my gui - tars, — Cad - il - lacs, — hill - bil - ly

E



E7



To Coda

mu - sic, — is the on - ly thing — that keeps — me hang - ing on. —

A



A



First system of musical notation, including a vocal line and piano accompaniment.

E



Second system of musical notation, including a vocal line and piano accompaniment.

1.

A



Third system of musical notation, including a vocal line and piano accompaniment.

2.

A



Fourth system of musical notation, including a vocal line and piano accompaniment.

There ain't no glam-

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

*Coda*

E

F#m7

E7/G#

A

E/G#

F#m7

And it's

It's the

E

E7

A

on - ly thing — that keeps — me hang - ing on, —

E/G#

A/F#

E

E7

It's the on - ly thing — that keeps — me hang - ing on. —

A

# SINCE I FELL FOR YOU

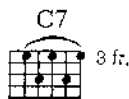
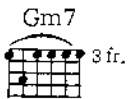
Words and Music by  
BUDDY JOHNSON

Moderately, with a beat

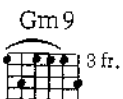


When you just give love \_\_\_\_\_

*mf*



and nev-er get love, \_\_\_\_\_ you'd bet-ter let love \_\_\_\_\_ de -



part. I know it's so \_\_\_\_\_ and yet I know \_\_\_\_\_ I

D $\flat$ 7



C7



can't get you out of my heart.

F



Dm7



Gm7



C7



You made me leave my hap - py

F



Dm7



Gm7



C7



home, you took my love and now you're

B $\flat$



B $\flat$ m



F/A



Dm7



Gm7



C7



gone since I fell for

F Dm7 Gm7 C7 F Dm7  
 0 0 3 fr. 3 fr. 0 0

you. Love

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'you.' and 'Love'. The second line is the guitar accompaniment, featuring chords F, Dm7, Gm7 (3 fr.), C7 (3 fr.), F, and Dm7. The bottom line is the bass line.

Gm7 C7 F Dm7  
 3 fr. 3 fr. 0 0

brings such mis-er - y and pain;

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'brings such mis-er - y and pain;'. The second line is the guitar accompaniment, featuring chords Gm7 (3 fr.), C7 (3 fr.), F, and Dm7. The bottom line is the bass line.

Gm7 C11 Bb Bbm  
 3 fr.

I know I'll nev - er be the same

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'I know I'll nev - er be the same'. The second line is the guitar accompaniment, featuring chords Gm7 (3 fr.), C11, Bb, and Bbm. The bottom line is the bass line.

F/A Dm7 Gm7 C7 F Bb F F7  
 0 0 3 fr. 3 fr.

since I fell for you. Well, it's

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'since I fell for you.' and 'Well, it's'. The second line is the guitar accompaniment, featuring chords F/A, Dm7, Gm7 (3 fr.), C7 (3 fr.), F, Bb, F, and F7. The bottom line is the bass line.



Bb



Eb9



too bad \_\_\_\_\_

and it's

too sad \_\_\_\_\_

but

F



Gm7



3 fr.

F/A



Cm7



3 fr.

F7



I'm \_\_\_\_\_

in \_\_\_\_\_

love \_\_\_\_\_

with

you. \_\_\_\_\_

Oh, \_\_\_\_\_

you

Bb



Eb9



love me \_\_\_\_\_

then you

snub me, \_\_\_\_\_

oh,

F



Dm7



Gm7



3 fr.

C7



3 fr.

what \_\_\_\_\_

can I





do? \_\_\_\_\_

I'm


still





in love

with you. \_\_\_\_\_


F Dm7 Gm7 C7  
   3 fr.  3 fr.









I, \_\_\_\_\_ I guess I'll nev - er \_\_\_\_\_ see the




F Dm7 Gm7 C7  
   3 fr.  3 fr.




light, \_\_\_\_\_ I get the blues most ev - 'ry



Bb Bbm F/A Dm7 Gm7 C7 F F/Eb  
     3 fr.  3 fr.  


night \_\_\_\_\_ since I fell \_\_\_\_\_ for you, \_\_\_\_\_



Bb/D C11 F  
  

since I fell \_\_\_\_\_ for you. \_\_\_\_\_

*rit.*



# I SWEAR

By  
GARY BAKER and FRANK MYERS

Moderately slow

*mf*

Chord diagrams: **Db** 4fr., **Bbm7**, **Fm7**

*Pedal throughout*

Chord diagrams: **Ebm7/Ab** 4fr., **A7** 4fr., **Db** 4fr., **Bbm7**, **Fm7**

Chord diagrams: **Ebm7/Ab** 4fr., **Ab** 4fr., **Db** 4fr., **Gb/Bb**, **A7/C**

I see the ques - tions in — your eyes,  
(See additional lyrics)

Chord diagrams: **Db** 4fr., **G7**, **Ab** 4fr., **Bbm**

— I know what's weigh - ing on — your mind, — but you can be sure —

G $\flat$



E $\flat$ m7/A $\flat$



A $\flat$



D $\flat$



— I know my part. — I'll stand — be - side —

G $\flat$ /B $\flat$



A $\flat$ /C



D $\flat$



G $\flat$



A $\flat$



— you through — the years, — you'll on - ly cry — those hap - py tears. —

B $\flat$ m



D $\flat$ /A $\flat$



E $\flat$ /G



— And though I'll make — mis - takes, — I'll nev - er break — your heart. —

E $\flat$ m7/A $\flat$



A $\flat$



D $\flat$



B $\flat$ m7



— I swear, — by the moon — and the stars — in the sky, —

Fm7



Gb



A<sup>b</sup>



D<sup>b</sup>



I'll be there. I swear, like a sha-

B<sup>b</sup>m7



Fm7



G<sup>b</sup>



A<sup>b</sup>

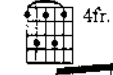


dow that's by your side, I'll be there. For

E<sup>b</sup>m7



E<sup>b</sup>m7/A<sup>b</sup>



A<sup>b</sup>



E<sup>b</sup>m7



To Coda

bet-ter or worse, till death do us part, I'll love you with ev - er - y beat.

1.

E<sup>b</sup>m7/A<sup>b</sup>



A<sup>b</sup>



D<sup>b</sup>



B<sup>b</sup>m7



of my heart, I swear.

2. *D.S. al Coda*

*Fm7* *E♭m7/A♭* 4fr. *A♭* 4fr. *E♭m7/A♭* 11fr. *A♭* 4fr.

— of my heart. — I swear, —

*Coda* *E♭m7/A♭* 4fr. *D♭* 4fr.

— of my heart, — I swear. —

*B♭m7* *G♭* *E♭m7/A♭* 4fr. *D♭* 4fr.

*rit.* I — swear.

*Additional lyrics*

2. I'll give you everything I can,  
 I'll build your dreams with these two hands,  
 And we'll hang some memories on the wall.  
 And when there's silver in your hair,  
 You won't have to ask if I still care,  
 'Cause as time turns the page my love won't age at all.  
 (To Chorus)

# WHOEVER'S IN NEW ENGLAND

Words and Music by  
KENDAL FRANCESCHI and QUENTIN POWERS

Moderately slow

Gbsus4



Cb



Fb



Cb



Db7



*mf*

Gb



Gb



You spend an aw - ful lot of time in Mas - sa -  
say that it's im - por - tant to your  
win - ter time up north can last for -

Abm



Db



chu - setts, seems like ev - 'ry oth - er week you've got a  
fu - ture; an ex - ec - u - tive on her way up has  
ev - er, and I've been told it's beau - ti - ful to

Gbsus4



Gb



Gb/Bb



meet - ing wait - ing there. And bus - ness must be boom - ing, or could  
 got to play the part. And each time du - ty calls you've got to  
 see this time of year. They say the snow can blind you till the

Cb



Abm



4fr.

To Coda

some - thin' else be mov - in' in the air up  
 give it all you've got with all your  
 world you left behind just dis - ap - pears, I

1.

Dbsus4



4fr.

Db



4fr.

2.

Dbsus4



4fr.

Db



4fr.

Gb



Cb



there. You heart. When who - ev - er's in New Eng - land's through with

3

3



Bb7sus4



Bb7



Ebm



6fr.

Db



4fr.

Cb



you and Bos - ton finds bet - ter things to do, you know it's

Gb



Db7/F



Bb7/D



3fr.

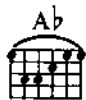
Ebm



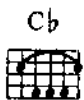
6fr.

not too late — 'cause you'll al - ways have a place to come back to,

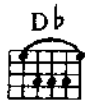
Ab 4fr.



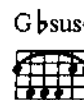
Cb



Db 4fr.



Gbsus4



Gb



when who - ev - er's in New Eng - land's through with you.

Fb



Cb



Db7 4fr.



Gb



*D. S. (no repeat) al Coda*

I hear the

Coda

Dbsus4

D $\flat$

Dsus4

D

G



hear. I've packed your bags — and left them in the

Am

D



hall - way; but be - fore you leave — a - gain, there's just one

Gsus4

G

G/D



thing you ought - a know, when the i - cy wind — blows through you — re -

C

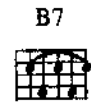
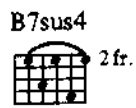
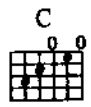
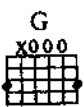
Am

Dsus4

D

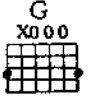
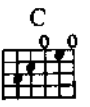
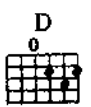
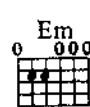


mem - ber that it's me who — feels the cold — most of all. When who-



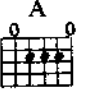
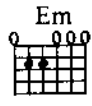
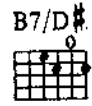
ev - er's in New Eng - land's through with you and

Musical notation for the first system, including piano accompaniment and a triplet of eighth notes.



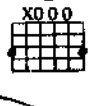
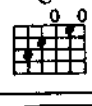
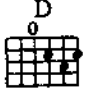
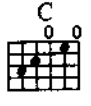
Bos - ton finds bet - ter things to do, you know it's not too late, 'cause you'll

Musical notation for the second system, including piano accompaniment.



al - ways have a place to come back to, when who -

Musical notation for the third system, including piano accompaniment.



ev - er's in New Eng - land's through with you.

Musical notation for the fourth system, including piano accompaniment and a final chord.

# NOTHIN' BUT THE WHEEL

Words and Music by  
JOHN SCOTT SHERRILL

Gently

N.C.

*mp*

Way on past the

boul - e - vards \_ out here \_ un - der neath \_ the stars \_

I've been fly - in' past the hous - es, farms \_ and

G D C/E D/F# G

fields. Leav-ing all I

D C G

know back there, — rush - ing — through the cold — night air. —

C D G

And I'm hold - in' on to noth - in' — but the wheel.

G D

Stay - ing clear of the in - ter - state, — I'm

*(See additional lyrics)*  
*mf*

C G

seek - ing — out those old — two — lanes. —

C D G

Try - in' to ex - plain the way I feel.

D G D

Till all at once it's half past three and it's

C G C

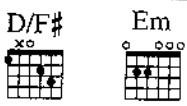
down to just the trucks and me. And I'm hold-in' on to

D G 1.

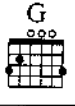
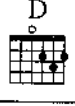
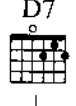
noth - in' but the wheel.

D G

I've been try'n to drive you off my mind.

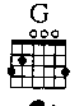
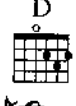



May - be that way ba - by, I can

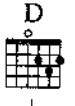
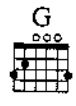
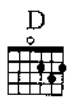
leave it all be - hind. And

2.





And the

G D C

on - ly thing I know for sure is if you don't want me

G C D

an - y - more, then I'm hold-in' on to noth-in' but the

Em D C G C

wheel. I'm hold-in' on to

D G D G

noth-in' but the wheel.

*Additional Lyrics*

And 41 goes on and on and the lights go winding in the dawn.  
 And the sky's the color now of polished steel.  
 And the only thing I know for sure is if you don't want me anymore,  
 Then I'm holding on to nothin' but the wheel.



# HURRY SUNDOWN

Words and Music by  
KEITH STEGALL, DENNY HENSON and BRENT MASON

Moderately Slow

E A<sup>6</sup>/E E A<sup>6</sup>/E

*mf* All day

E G<sup>7</sup>m 4fr.

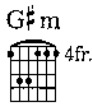
long I slave at this job I hate. —  
(See additional lyrics)

A B7

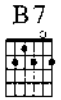
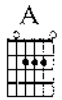
Some-times this old blue col - lar feels like a ball and

E

chain. All that gets me through —



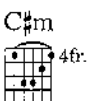
is the thought of — you, and



know-ing that you'll be wait-ing at the end of the day.



So hur-ry sun - down, hur-ry



sun - down. When sha - dows fall, ——— we'll



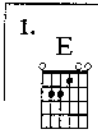
leave — it all — be - hind. Hur - ry



sun - down, hur - ry sun - down.



'Cause the day's been rough — but when we make love, — ev - ery -



thing's gon - na be al - right.

E A<sup>6</sup>/E 2. E

'Cause the

right.

F<sup>+</sup>m7 E/G<sup>+</sup> A B7

day's been rough — but when we make love, — ev-ery thing's gon-na be al -

E A<sup>6</sup>/E E A<sup>6</sup>/E E

right. rit.

*Additional Lyrics*

2. It must be hard for you,  
 You've got so much to do,  
 And I know sometimes the day seems so long.  
 But from dusk till dawn,  
 We're in each other's arms,  
 And the love we share keeps us holding on

*(To Chorus)*

# THE SWEETEST THING

(I've Ever Known)

Words and Music by  
OTHA YOUNG

Moderately slow



When I



see you  
I,

in the morn-  
ing  
we're not chil-  
dren.

with the sleep  
We have both

still in your  
been loved be -

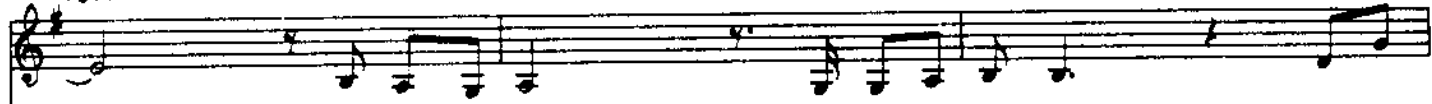


eyes,  
fore.

I re-mem-ber  
We have giv - en

all the laugh-ter  
and we have tak - en

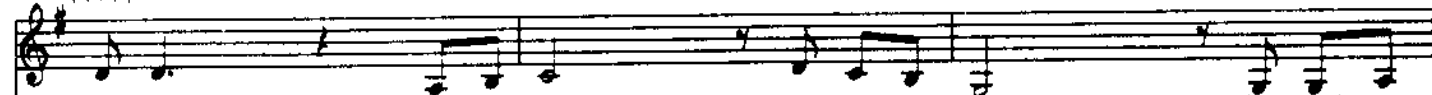
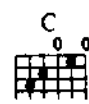
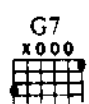
and the tears.  
man - y rides.



we shared last night,  
on trou - bled shores.

And as we lie here,  
But all the heart - aches

just two  
and temp-

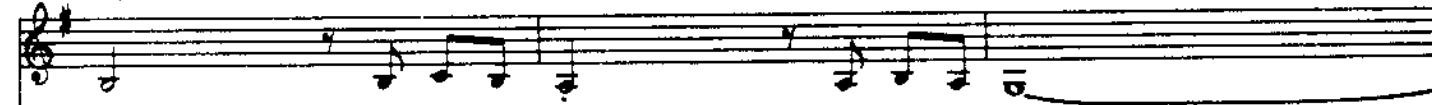
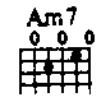
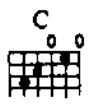
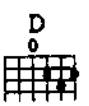
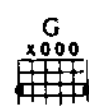


shad - ows  
ta - tions

in the light  
on - ly make

be - fore the dawn,  
me love you more.

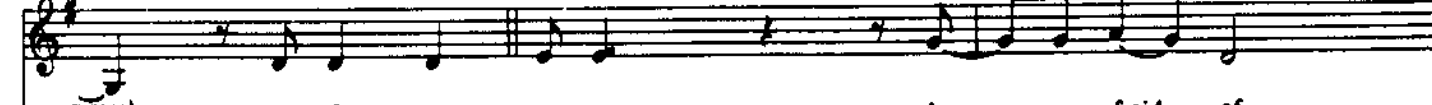
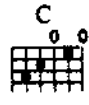
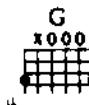
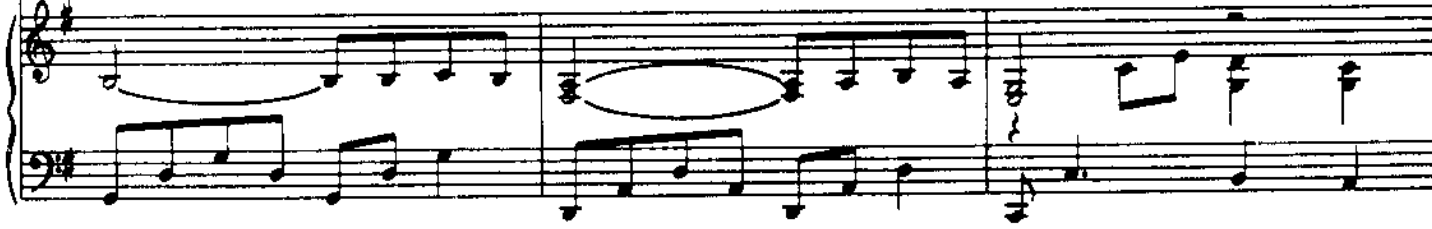
the sweet - est  
The sweet - est



thing  
thing

I've ev - er known  
I've ev - er known

is lov - ing you.  
is lov - ing you.



And I have nev - er

been a - fraid of





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



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



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



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

*a tempo*

1.   
 you.   
 Musical score for the first system, including vocal line and piano accompaniment.

dim.   
 Now, you and   
 Musical score for the second system, including vocal line and piano accompaniment.

2.   
 you. The sweet-est thing I've ev-er   
 Musical score for the third system, including vocal line and piano accompaniment.

known is lov-ing you.   
 dim. e rit.   
 Musical score for the fourth system, including vocal line and piano accompaniment.



# BLUE BAYOU

Words and Music by  
ROY ORBISON and JOE MELSON

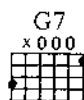
Moderate Country Rock beat

No chord

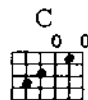


I feel so bad, — I got a  
Gon - na see my

*mp*



wor - ried mind, — I'm so lone - some all the time —  
ba - by a - gain, — Gon - na be with some of my friends..



since I left my ba - by be - hind — on Blue Bay - ou. —  
May - be I'll feel bet - ter a - gain — on Blue Bay - ou. — }

Sav - in' nick - els, sav - in' dimes, -

G7  
x000

work - in' till the sun don't shine, - look - in' for - ward to

C  
000

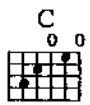
hap - pi - er times - on Blue Bay - ou. I'm go - in'

*mf*

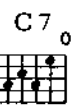
C  
000

G7  
x000

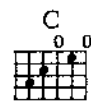
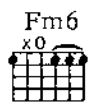
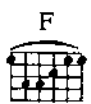
back some - day, - come what may, - to Blue Bay - ou; -



where the folks are fine— and the world is mine on Blue Bay - ou; —



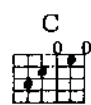
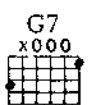
where those fish - in' boats — with their sails a - float, If



I could on - ly see that fa - mil - iar sun - rise — through

*decresc.*

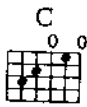
*mp*



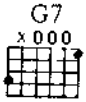
1.

sleep - y eyes, — how hap - py I'd be! —

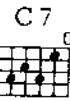
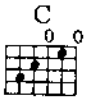
2.



Musical notation for the first system, including treble and bass staves.



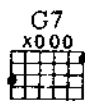
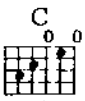
Musical notation for the second system, including treble and bass staves. A triplet of eighth notes is marked with a '3' above the notes.



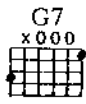
Musical notation for the third system, including treble and bass staves. The vocal line begins with the lyrics "Oh, that boy of mine -". The dynamic marking *mf* is present.



Musical notation for the fourth system, including treble and bass staves. The vocal line continues with the lyrics "by my side, — the sil - ver moon and the eve - nin' tide! — Oh,". The dynamic marking *decresc.* is present, followed by *mp*.

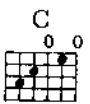


some sweet day, — gon - na take a - way — this hurt - in' in - side.



Well, I'll nev - er be blue, — my dreams come true,

on Blue Bay



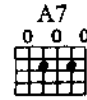
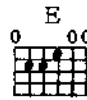
ou.

# TAKE THIS JOB AND SHOVE IT

Words and Music by  
DAVID ALLEN COE

Medium Country beat (♩ = ♪<sup>3</sup>)

Tacet

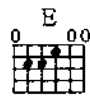
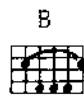


Take this job\_ and shove it! I ain't work - in' here no more.

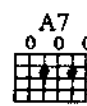
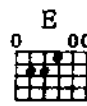
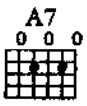
*mf*



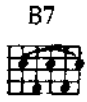
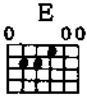
My wom - an done left and took all the rea - sons



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



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



To Coda No chord

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. —



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. al Coda* Coda

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

more.

Tacet N.C.


Take this job and shove it!




# FEELS SO RIGHT


Words and Music by  
RANDY OWEN

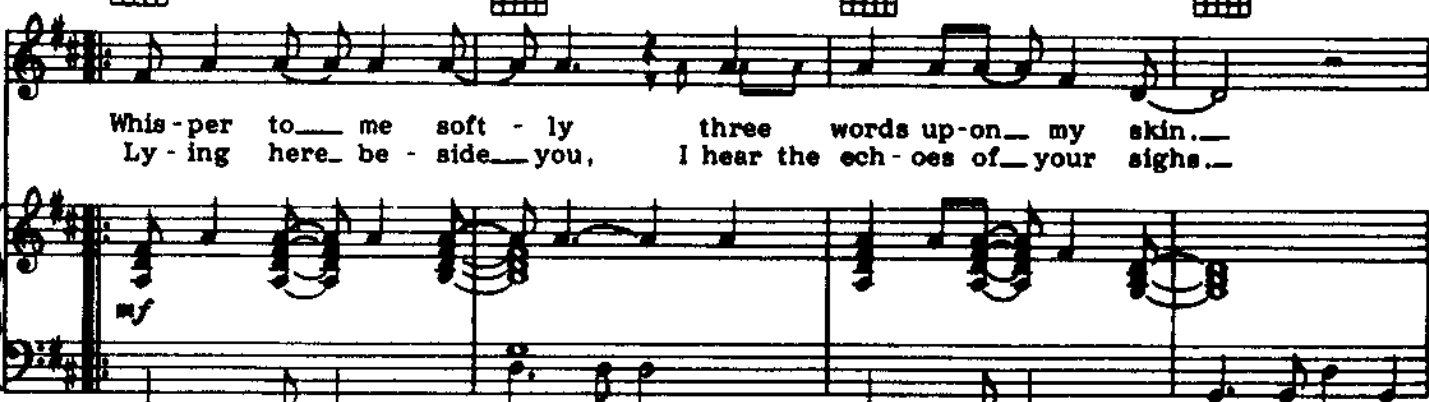
Moderately slow






*mp legato*






Whis - per to\_\_ me soft - ly                      three words up-on\_\_ my skin\_\_  
 Ly - ing here\_ be - side\_\_ you,                      I hear the ech - oes of\_\_ your sighs\_\_

*mf*





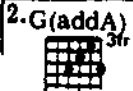
No one's near\_\_ and lis - ten - in'\_\_,                      so please                      don't say good -  
 Prom - ise me\_\_ you'll stay with me\_\_                      and keep                      me warm to -



bye. night. Just hold me close. So hold me close. and love me. and love me. Press your lips to Give my heart a



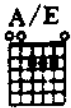
mine. smile. Mm, Mm, feels so right, feels so right,



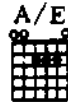
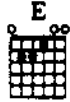
feels so right. feels so right.



Your



bod - y feels\_ so gen - tle and my pas - sion ris - es high...



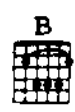
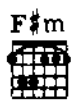
— You're lov - in' me\_ so eas - y. Your



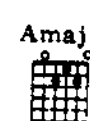
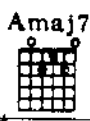
wish is my com - mand. Just hold me close\_ and



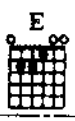
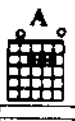
love me. — Tell me it won't\_ end.



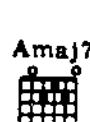
Mm, \_\_\_\_\_ feels so right,



feels so right,



feels so right.



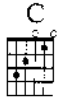
(spoken) Aw, you feel so right, baby.

Repeat and fade

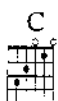
# SHE'D GIVE ANYTHING

By  
CHRIS FARREN,  
JEFFREY STEELE and VINCE MELAMED

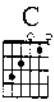
Moderately



*mp*



She's wait-ing for some-one who could turn — her life — a — round.



— for some-one who could make — her feel — the way she used to feel. — But he



nev-er comes. She's dat - ing but  
(See additional lyrics)

F G C F G

no one that she cares — to talk a - bout. And all the flow-ers in the world —

Detailed description: This system contains the first two measures of the piece. The guitar chords are F, G, C, F, and G. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "no one that she cares — to talk a - bout. And all the flow-ers in the world —".

Esus4 E Am G7sus4 G7

don't a - mount to much when what you want is love. And she'd give

Detailed description: This system contains the next two measures. The guitar chords are Esus4, E, Am, G7sus4, and G7. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: "don't a - mount to much when what you want is love. And she'd give".

F G7 C C/E F G7

an - y - thing — and ev - 'ry - thing — to fall in love. — Just this one time — she'd like to find — what

Detailed description: This system contains the next two measures. The guitar chords are F, G7, C, C/E, F, and G7. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: "an - y - thing — and ev - 'ry - thing — to fall in love. — Just this one time — she'd like to find — what".

C G/B Am7

she's been dream-in' of. — She could find some-one to hold her but that

Detailed description: This system contains the final two measures. The guitar chords are C, G/B, and Am7. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: "she's been dream-in' of. — She could find some-one to hold her but that".

D7sus4



D7



F



G7



To Coda

would - n't be — e-nough.

'Cause she'd give

an - y - thing —

to fall

in love. —

1.



F(addG)



F/G



2.

*mp*

Now she's

She's gon-na



keep on mak-in' wish - es,

she's gon - na

keep on be-ing strong. —

She won't

Dm7



G7sus4



G7



G7sus4



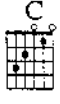
G7

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

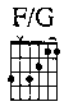
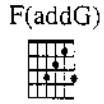
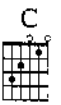
set-tle for less than true — love, she's gon-na keep on hold-in' on. —

She'd — give

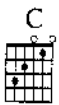
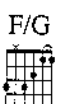
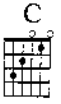
Coda



She'd give an-y - thing to fall in



love, in love.



*rit.*

*Additional lyrics*

- 2. Now she's lookin'  
Like she'd rather be someplace else.  
Staring cross the bar, lost in herself.  
Will he ever come?  
(To Chorus)



# I CROSS MY HEART

From the Warner Bros. film "PURE COUNTRY"

Words and Music by  
STEVE DORFF and ERIC KAZ

Moderately

E $\flat$



E $\flat$ /G



A $\flat$  4fr.



E $\flat$ /G



Fm $^7$



B $\flat$  $^7$



*smoothly*  
*mp*

E $\flat$



Cm 3fr.



Cm/B $\flat$  4fr.



Our love is un - con - di - tion - al, \_\_\_\_\_  
(See additional lyrics)

A $\flat$  4fr.



B $\flat$



E $\flat$



Cm 3fr.



we knew it from the start. \_\_\_\_\_ I see it in your eyes. \_\_\_\_\_

Gm $^7$  3fr.



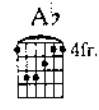
A $\flat$  4fr.



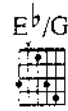
B $\flat$



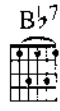
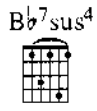
\_\_\_\_\_ you can feel it from \_\_\_\_\_ my \_\_\_\_\_ heart. \_\_\_\_\_



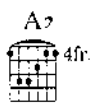
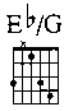
From here — on af - ter — let's stay the way we are — right — now...



— And share all the love — and laugh - ter — that a



life - time will al - low.



*f* I cross my heart and prom - ise to —

E $\flat$ E $\flat$ /GA $\flat$ 

4fr.

give all I've got to give — to make all—

A $\flat$ /B $\flat$ 

4fr.

B $\flat$ 7E $\flat$ E $\flat$ /G

— your dreams — come true. — In all — the —

A $\flat$ 

4fr.

B $\flat$ B $\flat$ /A $\flat$ E $\flat$ /GA $\flat$ 

4fr.

E $\flat$ /G

world — you'll nev - er find a love — as

Fm7

B $\flat$ 7

To Coda

1. E $\flat$ 

true — as mine. — *mp*

Ab 4fr.   E $\flat$ /G   Fm<sup>7</sup>   B $\flat$ <sup>7</sup>   E $\flat$

You will

2. E $\flat$    Ab 4fr.   E $\flat$ /G

mine. —   And if a - long the way — we find a day —

Fm<sup>7</sup>   B $\flat$ <sup>7</sup>   E $\flat$    G $\flat$

it starts — to storm. — You've got the prom - ise of — my love —

D $\flat$ /F   E $\flat$ m<sup>7</sup> 6fr.   G $\flat$ /A $\flat$    A $\flat$ /B $\flat$  4fr.

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

to keep — you warm. —

*Coda*

mine, a love as true as

mine. *rit.*

*Additional Lyrics*

2. You will always be the miracle  
That makes my life complete.  
And as long as there's a breath in me  
I'll make yours just as sweet.  
As we look into the future,  
It's as far as we can see.  
So let's make each tomorrow  
Be the best that it can be.  
(*To Chorus*)

# A COWBOY'S BORN WITH A BROKEN HEART

By  
CHRIS FARREN and  
JEFF STEELE

Gently





Musical notation for the first system, marked "Gently". It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *mp*. Chord diagrams for G, Csus2, and G are provided above the staff. The melody consists of quarter notes in the treble and bass clefs, with some notes beamed together.

With motion

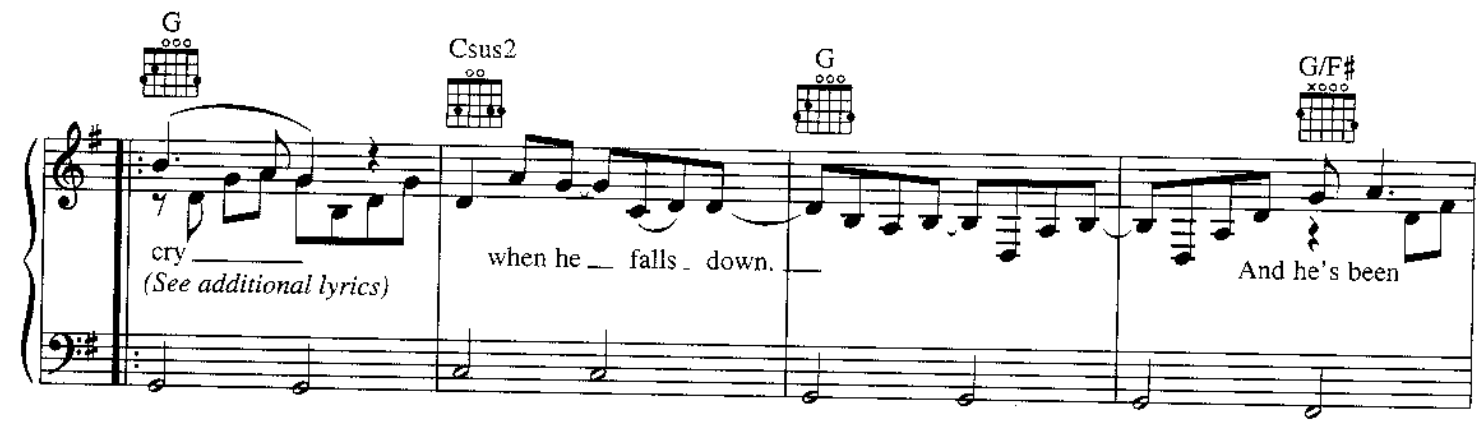
Musical notation for the second system, marked "With motion". It continues the piece with a treble and bass clef, key signature of one sharp, and 4/4 time signature. Chord diagrams for Csus2 and G are provided. The melody becomes more active with eighth and sixteenth notes.




Musical notation for the third system, continuing the piece with a treble and bass clef, key signature of one sharp, and 4/4 time signature. Chord diagrams for Csus2 and G are provided. The melody continues with eighth and sixteenth notes.

Musical notation for the fourth system, continuing the piece with a treble and bass clef, key signature of one sharp, and 4/4 time signature. Chord diagrams for Csus2 and C are provided. The melody concludes with the lyric "He don't" written below the staff.

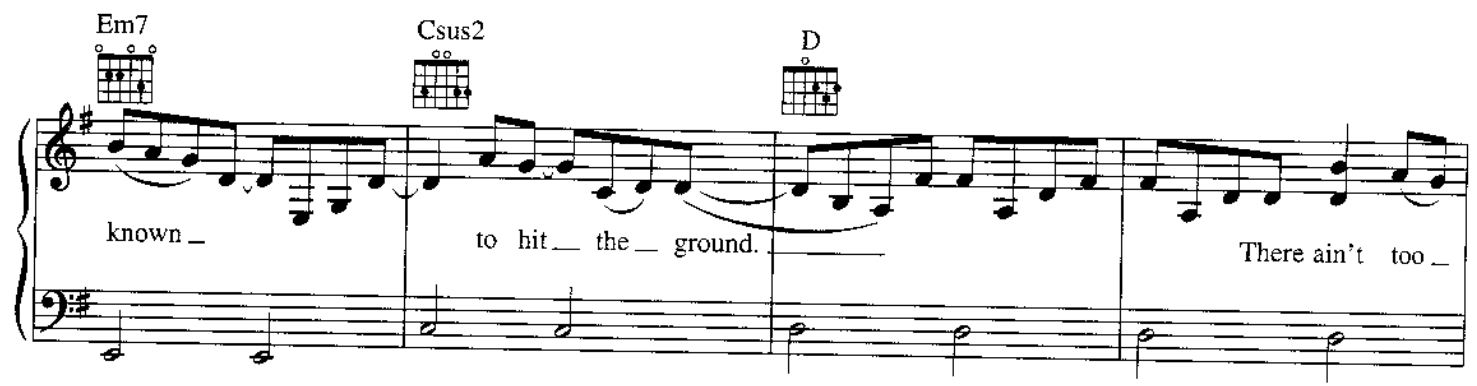
G  Csus2  G  G/F# 




7 cry (See additional lyrics) when he falls down. And he's been



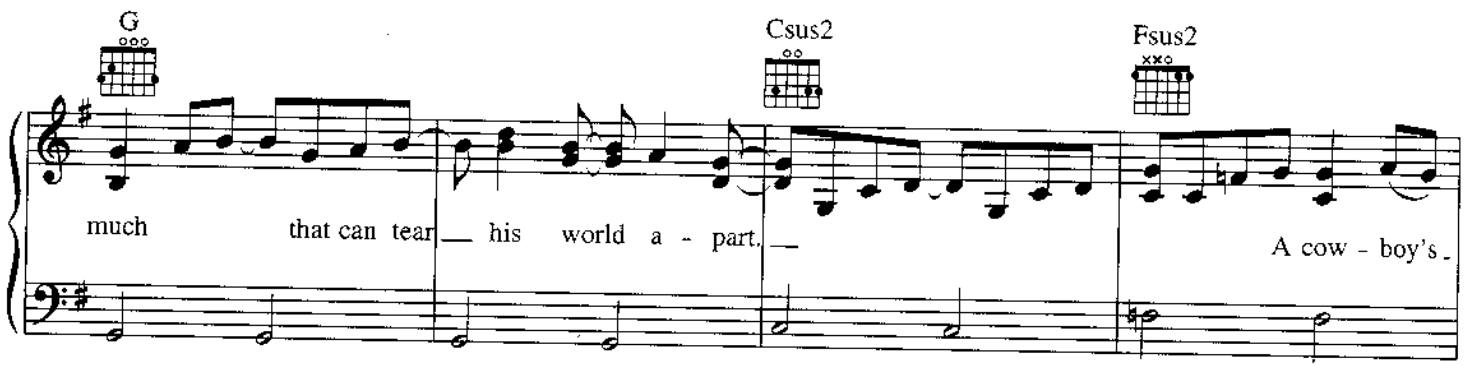
Em7  Csus2  D 




known to hit the ground. There ain't too



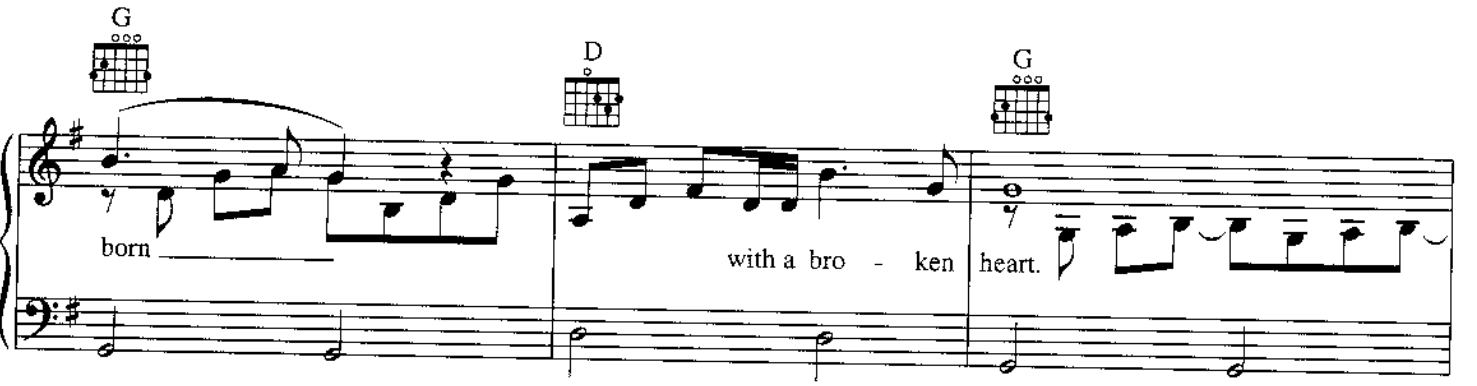
G  Csus2  Fsus2 

much that can tear his world a part. A cow-boy's



G  D  G 

born with a broken heart.



1. Csus2 

So, if you're





G7  C  G/B 

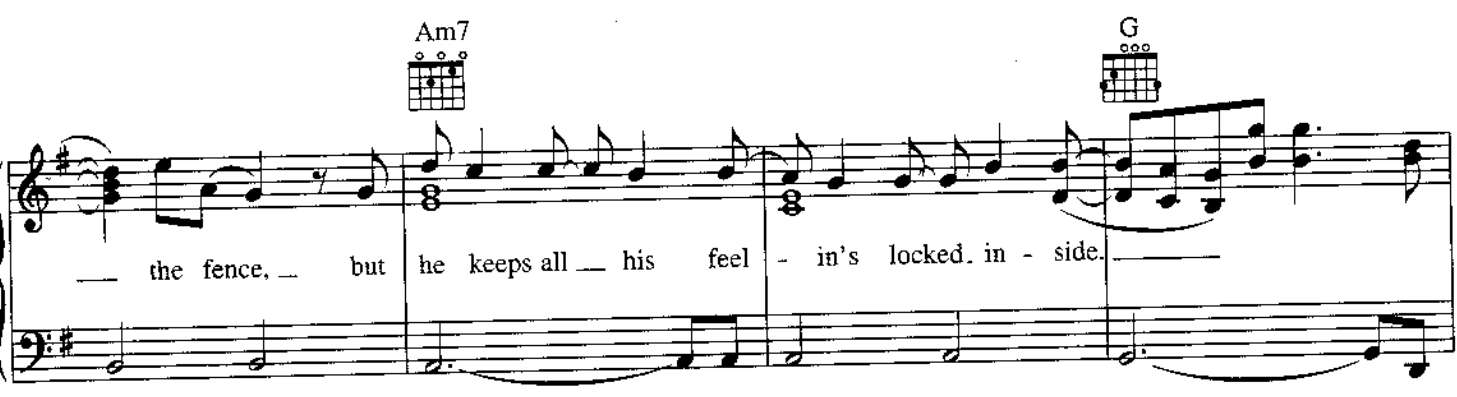
God gave him his com - mon sense and he learned young to mend



*mf*



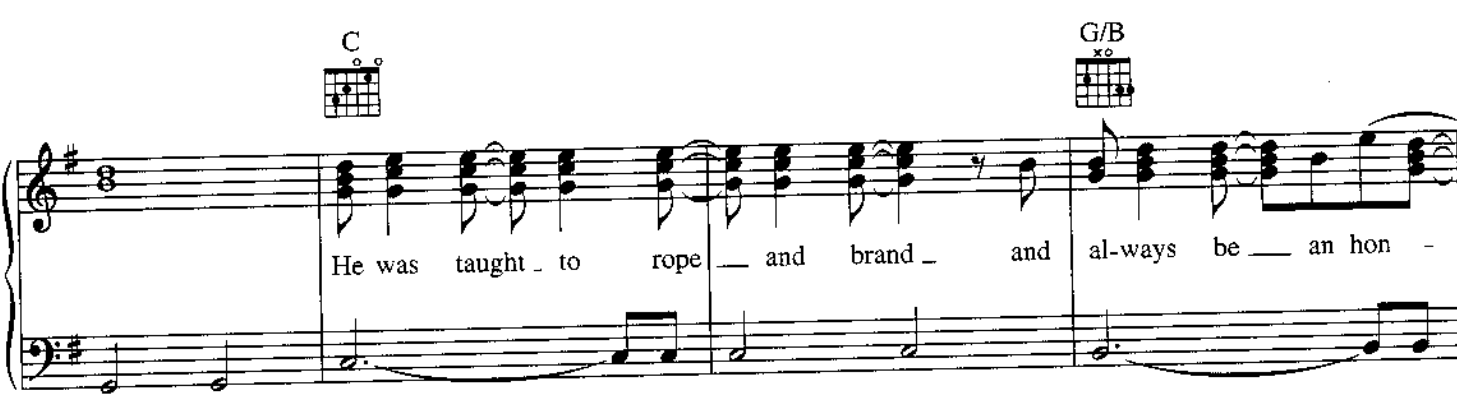
Am7  G 



the fence, but he keeps all his feel - in's locked in - side.



C  G/B 




He was taught to rope and brand and al - ways be an hon -




Am7  G  F 

est man, but if it ev - er comes down to his pride,



Dsus4  G  Csus2  G 

just let him go; it ain't worth the fight.





Em7                      Csus2                      Dsus4

He may be wrong, — but he's — still — right. —

D                      G                      G/F#                      Csus2

He's been — lone — some right from — the ver — y start. —

Fsus2                      G                      Dsus4                      G

A cow — boy's — born — with a bro — ken heart.

*to Coda* ⊕

C                      G

Em7                      C                      D                      Dsus4                      D

*D.S. al Coda* ⊕

Coda

Csus2

G

Dsus4



A cow - boy's born with a bro -

G

Csus2



- ken heart. Yeah,

*Repeat and fade*

G

C



yeah. —

G

C



God gave him — his com - mon sense, — he learned young to mend — a fence. —  
 He was taught to rope — and brand, — al - ways be — an hon - est man. —

*Additional Lyrics*

2. So, if you're tryin' to make him blue,  
 You're better off with someone new.  
 'Cause he's been lonesome right from the very start.  
 A cowboy's born with a broken heart.

# WHERE'VE YOU BEEN

Words and Music by  
JON VEZNER and DON HENRY

Moderately slow

G  
x000

Em7  
0 0 0 0

C  
0 0

*mp*

*with pedal*

G  
x000

D  
0

Am  
0 0

D/F#  
x0

(Sung an octave lower)

Claire had all but giv - en up, — when  
He asked her for her hand for life, — and  
Claire soon lost her mem - o - ry, — for -

C/G  
x 0 0

G  
x000






D/F#  
x0

Em7  
0 0 0





D  
0

she and Ed - win fell in — love.  
she be - came a sales - man's — wife.  
got the names of fam - i - ly.






She touched his face and  
He was home each  
She nev - er spoke a

Am  D/F#  C/G  D/F#  B 



shook her head. In dis - be - lief, she sighed and said,  
 night at eight, but one storm - y eve - ning he was late.  
 word a - gain; then one day they wheeled him in.

Am  Bm  C  G/B 

"In man - y dreams I've held you near, but now at last you're real -  
 Her fright - ened tears fell to the floor, un - til his key turned in  
 He held her hand and stroked her head; in a fra - gile voice.

Am7  C/D  Chorus G  Em7  C 

ly here." }  
 the door. }  
 she said, } "Where've you been? I've

G  To Coda 

looked for you for - ev - er and a day.

Where've you been? I'm just not my - self when you're a -

Chord diagrams: C (0 0 0), Em (0 0 0 0 0), D/F# (x 0)

1. way." 2. way." way." way."

Chord diagrams: G (x 0 0 0), C (0 0 0), D/F# (x 0)

They nev - er spent a night a - part: for

Chord diagrams: G (x 0 0 0), C (0 0 0)

six - ty years she heard him snore. Now they're in a hos -

Chord diagrams: Em (0 0 0 0 0), C (0 0 0)

Am D7 Am7/D

pi - tal in sep - 'rate beds on dif - f'rent floors.

D7

*D.S. al Coda*

G Em7 C

Where've you been?

Em

I'm just not my - self when you're a - way. No,

D Cmaj9

I'm just not my - self when you're a - way." *rit.*

# HEROES AND FRIENDS

Words and Music by  
RANDY TRAVIS and DON SCHLITZ




Medium Country Waltz

Musical notation for the first system of the song. It features a treble and bass clef with a 3/4 time signature. The key signature has two sharps (F# and C#). The music is marked *mp*. Above the treble staff, there is a guitar chord diagram for an A major chord (0 2 2 0 0 0). The melody in the treble staff consists of quarter and eighth notes, while the bass staff provides a simple accompaniment.

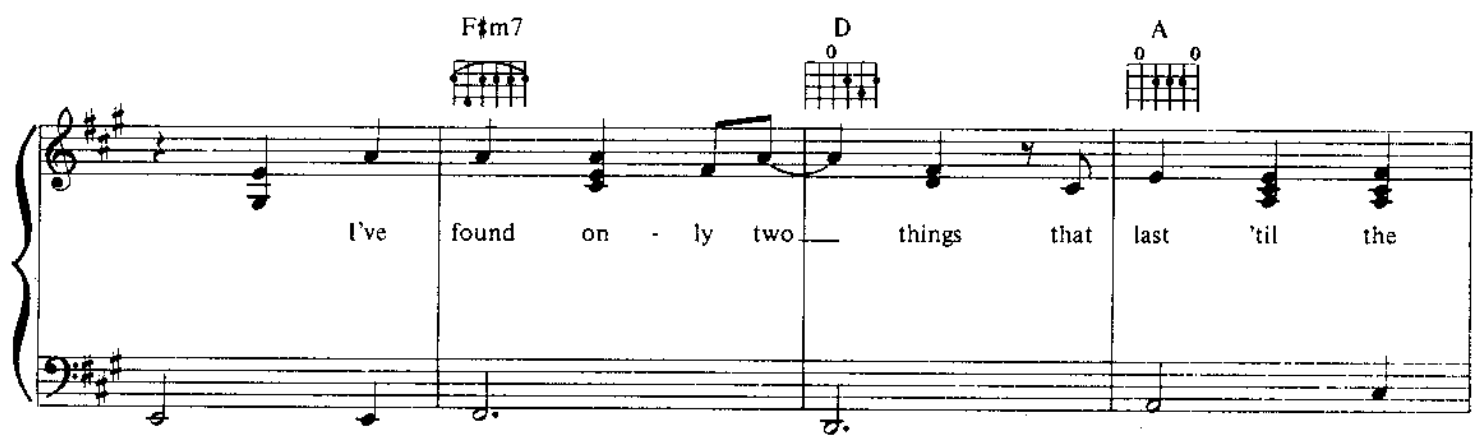
Musical notation for the second system. The treble staff contains the lyrics: "ain't lived for - ev - er, but I've lived e - nough...". Below the first two notes of the treble staff, it says "(See additional lyrics)". Above the treble staff, there are two guitar chord diagrams: an A major chord (0 2 2 0 0 0) and an E major chord (0 2 2 0 0 0). The melody continues with quarter and eighth notes.



Musical notation for the third system. The treble staff contains the lyrics: "I've \_\_\_\_\_ learned to be \_\_\_\_\_". Above the treble staff, there are two guitar chord diagrams: an A major chord (0 2 2 0 0 0) and an F#m7 chord (2 3 4 5 4 3). The melody continues with quarter and eighth notes.

Musical notation for the fourth system. The treble staff contains the lyrics: "gen - tle, and I've \_\_\_\_\_ learned to be \_\_\_\_\_ tough.". Above the treble staff, there are three guitar chord diagrams: a D major chord (0 2 0 2 0 0), an A major chord (0 2 2 0 0 0), and an E major chord (0 2 2 0 0 0). The melody continues with quarter and eighth notes.

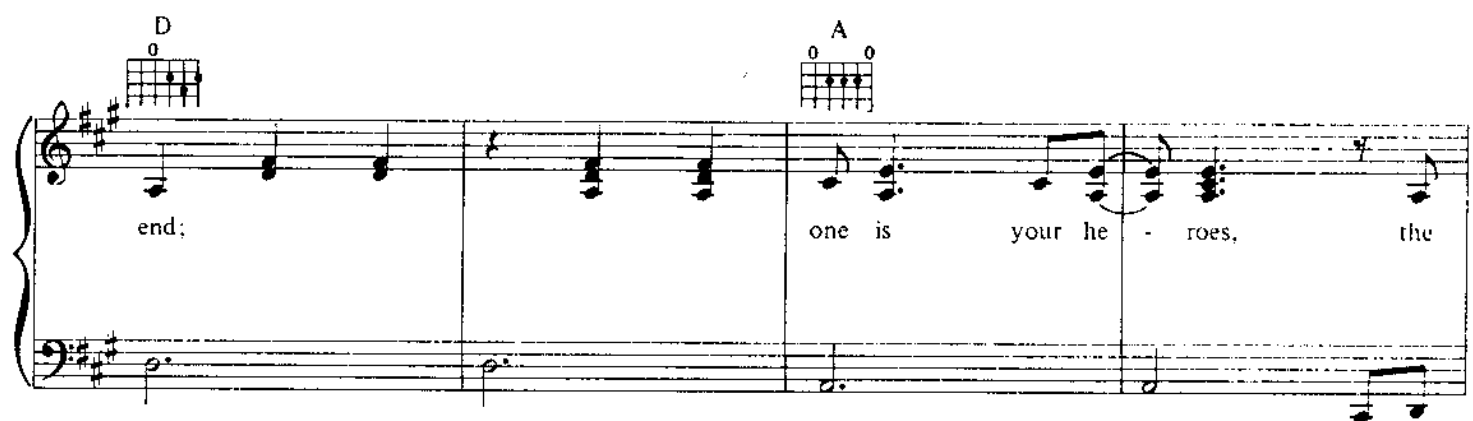
F#m7  D  A 

I've found on - ly two things that last 'til the




D  A 



end; one is your he - roes, the



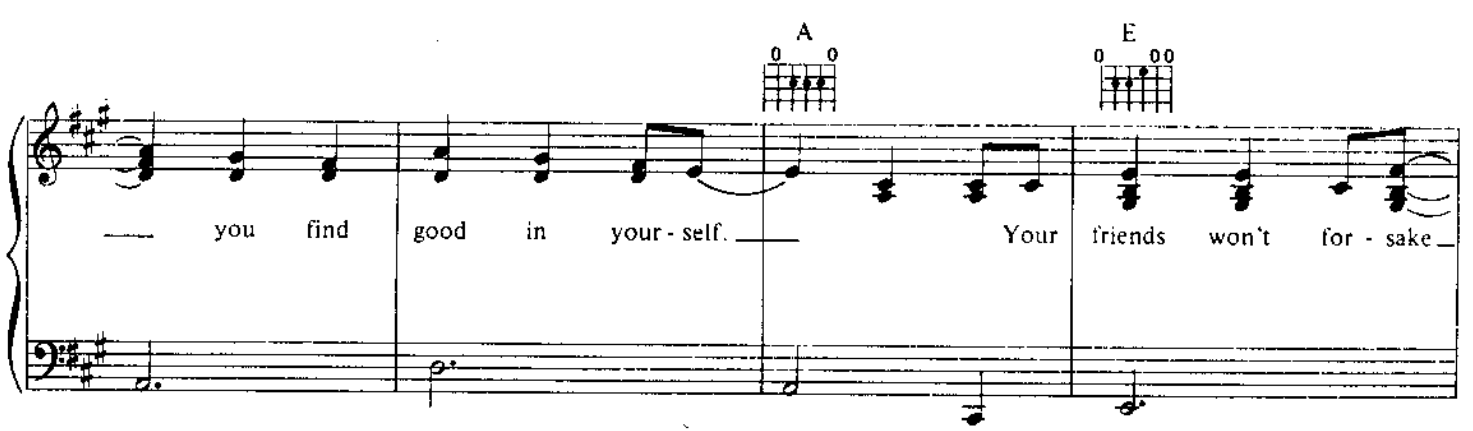
E  A  D 

oth - er's your friends. Your he - roes will help -



A  E 

— you find good in your - self. — Your friends won't for - sake —





— you for some-bod - y else. They'll both stand be - side.

D A D

— you through thick and through thin.

A F#m7

That's how — it goes — with he - roes and friends.

A E A

1.

E

2. F#m7

E/G#

A



friends, and that's how it goes with

E

D



he - roes and friends.

A

E7

A



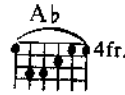
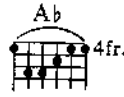
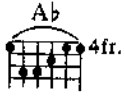
*Additional Lyrics*

I grew up with cowboys I watched on T.V.  
 My friends and I sometimes pretended to be.  
 Years have gone by, but now and again  
 My heart rides the range with my heroes and friends.

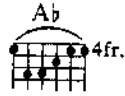
# EIGHTEEN WHEELS AND A DOZEN ROSES

Words and Music by  
GENE NELSON and PAUL NELSON

Moderately



*mf*



Char-lie's got a gold watch.  
buy a Win-ne-ba-go, Don't set

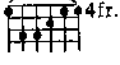


— seem like a whole lot  
out to find A-mer-i-ca. af-ter thir-ty years of driv-in' up...  
They'll do a lot of catch-in' up...

Db



Ab



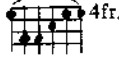
Db/Eb



— and down the in - ter - state.  
— a lit - tle at a time.

But  
With

Ab



Dbmaj7



Char - lie's had a good life,  
piec - es of that old dream

and Char - lie's got a good wife.  
they're gon - na light the old flame.

Bbm7



Db



And af - ter to - night — she'll no long - er be count - in' the days. —  
Do - in' what they please, leav - in' ev - 'ry oth - er reas - on be - hind. —

Eb



Eb7



Cm7



Db



Eigh - teen wheels

Ab 4fr.

and a doz - en ros - es, ten more

Fm Bb7 Eb7

miles on his four - day run.

Eb7 Bbm Cm Db Db sus2 Db

A few more songs from the all night

Fm Ab/Eb Db Ab Cm

rad - i - o then he'll spend the rest of his

1.

D $\flat$  4fr. E $\flat$  A $\flat$  4fr. A $\flat$  4fr. D $\flat$  4fr.

life with the one that he — loves.

This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chords are shown with fingerings: D $\flat$  (4fr.), E $\flat$ , A $\flat$  (4fr.), A $\flat$  (4fr.), and D $\flat$  (4fr.). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

2.

A $\flat$  4fr. A $\flat$  4fr. D $\flat$ /E $\flat$  A $\flat$  4fr. A $\flat$  4fr.

They'll loves.

This system contains the next five measures. It includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chords are shown: A $\flat$  (4fr.), A $\flat$  (4fr.), D $\flat$ /E $\flat$ , A $\flat$  (4fr.), and A $\flat$  (4fr.). A double bar line is present after the third measure. The piano accompaniment continues with chords and a bass line.

D $\flat$  4fr. B $\flat$ m

3

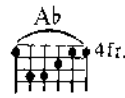
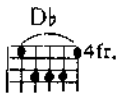
This system contains the next five measures. It features a vocal line and a piano accompaniment. Above the vocal line, two guitar chords are shown: D $\flat$  (4fr.) and B $\flat$ m. A triplet of eighth notes is marked with a '3' above it in the vocal line. The piano accompaniment includes chords and a bass line.

D $\flat$  4fr. E $\flat$  E $\flat$ 7 C $\flat$ m 3fr.

Eigh - teen

This system contains the final five measures. It includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chords are shown: D $\flat$  (4fr.), E $\flat$ , E $\flat$ 7, and C $\flat$ m (3fr.). The piano accompaniment concludes with chords and a bass line.

Repeat and fade

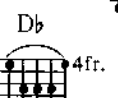
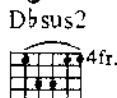


wheels \_\_\_\_\_ and a doz - en ros - es, \_\_\_\_\_ ten more

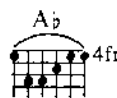
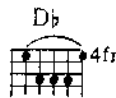
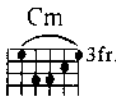
*Instrumental - to fade*



miles \_\_\_\_\_ on his four - day run. \_\_\_\_\_ A few more



songs \_\_\_\_\_ from the all night rad - i - o \_\_\_\_\_ then he'll



spend the rest \_\_\_\_\_ of his \_\_\_\_\_ life with the one that he \_\_\_\_\_ loves.

# TONIGHT I CLIMBED THE WALL

Words and Music by  
ALAN JACKSON

Moderately



*mf* Our



room was filled with si - lence —  
*(See additional lyrics)* I guess we'd said — it all.



I don't know when I'd seen our bed - room, — so long I can't —



— re - call, — 'Cause we built this thing be - tween us,



C G C G

I'm not sure what's the cause. So, I swal-lowed all my pride—

D7 G

and to-night I climbed the wall. To-night I climbed.

C G C

the wall, and took her by the hand.

G C

We'd come too far to fall, could-n't stand to see it

D7 C D7 G

end. So, to-night I climbed the wall.

1. C

G C

G D7/F# 2. C G

Mak-in' To-night I climbed the wall.

ritard. To-night I climbed the wall. 3

C G

### Additional Lyrics

Verse 2: Makin' love is so much sweeter  
 When you love the one you hold  
 After all these years of holdin' her  
 You'd think by now I'd know

Now as we lie here together  
 All our troubles seem so small  
 Just these satin sheets between us  
 Cause tonight I climbed the wall

(To Chorus)

# BEHIND CLOSED DOORS

Words and Music by  
KENNY O'DELL

Moderate

*mf*

I. My

ha - by makes me proud. Lord, don't she make — me proud.

She nev - er makes a scene by hang - in' all o - ver me in a

G      D (A Bass)      G      G7      C

crowd, ——— 'Cause peo - ple like to talk, —

F      Fma7 (G Bass)      C

Lord, don't they love ——— to talk.      But when they

Dm      F      G7      C

turn out the — lights, I know she'll be leav - in' — with me:

F      G7      C

And when we get be - hind closed — doors, then she lets her

F G7 C F Em

hair hang down, and she makes me glad I'm a

Dm G Dm G7

man; Oh, no one knows what goes on be - hind closed

C G7 F G7 C

doors. My be - hind closed doors.

1. 2. 3. 3. rit.-----

2. My baby makes me smile, Lord, don't she make me smile.  
 She's never far away or too tired to say I want you.  
 She's always a lady, just like a lady should be  
 But when they turn out the lights, she's still a baby to me.

# THE WIND BENEATH MY WINGS

Words and Music by  
LARRY HENLEY and JEFF SILBAR

Slowly flowing, in 2

Gmaj7



G(add A)



It must have been cold — there — in my shad - ow,

G(add A)



to nev - er have sun - light on your face.

Am(add B)



D7sus4



D7



You've been con - tent — to let me shine,

Am(add B)

D7sus4

D7

you al-ways walked the step be-hind.

G(add A)

C

D/C

I was the one with all the glo-ry,

G(add A)

D/C

C

while you were the one with all the strength,

Am(add B)

D7sus4

D7

on-ly a face with-out a name,

Am(add B)

D

B/D#

I nev - er once — heard you com - plain.

Em

C

G

D/F#

D

Did you ev - er know — that you're my — he - ro,

Em

C

G

D/F#

C/E

D

and ev - 'ry - thing — I'd like to be?

Em

C

G

D/F#

D

I can fly high - er than an ea - gle, —



To Coda

Am7

Am7/D

D7

Gmaj9

'cause you are the wind — be-neath my wings.

C

D/C

G(add A)

It might have ap - peared — to go un -

C

D/C

G(add A)

no - ticed

that I've got it all — here in my

C

D/C

C

Am(add B)

heart.

I want you to know — I know the

D7sus4

D7

Am(add B)

truth:

I would be noth -

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

in' with - out you.

Coda

Gmaj9

wings.

You are the wind...

Am7/D

D7

G(add A)

C

D/C

— be - neath my — wings.

*mp*

*P*

# HALF ENOUGH

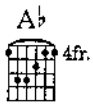
Words and Music by  
WENDY WALDMAN and  
REED NIELSEN

Moderate beat



*mf*

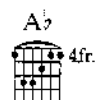
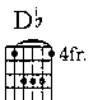
I wish there was a



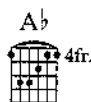
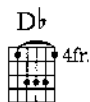
big room — some - where — and they kept all the time — in there, —



— all the time that got a - way some -



how. And I wish there was a way I could

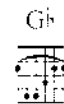


get it back now. Start-in' right at the day—  
(See additional lyrics)

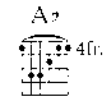
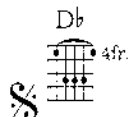
— when you looked at me that way, the



way you smiled when you said my name.



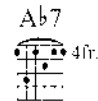
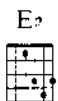
I could see my life would nev - er be the



same. And I knew



noth - ing I could say or do — would come close to thank - ing



you for your love. And —

D<sup>b</sup>

A<sup>+</sup>

D<sup>+</sup>

F7

I could try for the rest of — my

B<sup>b</sup>m

A<sup>+</sup>

G<sup>+</sup>

A<sup>b</sup>

life, but that would-n't be — half — e - nough. —

D<sup>+</sup>

To Coda

1.  
 A<sup>b</sup>

2.  
 A<sup>b</sup>

Through

Ab7/C



First system of musical notation, featuring a treble and bass staff with a 4/4 time signature.

D $\flat$



4fr.

A $\flat$



4fr.

G $\flat$



D $\flat$



4fr.

Second system of musical notation, featuring a treble and bass staff with a 4/4 time signature.

A $\flat$



4fr.

*D.S. al Coda*

Third system of musical notation, featuring a treble and bass staff with a 4/4 time signature.

And

*Coda*



A $\flat$



4fr.

D $\flat$



4fr.

F7



Fourth system of musical notation, featuring a treble and bass staff with a 4/4 time signature.

And I could try for the rest of — my

Bbm



Ab



Gb



Ab



Db



life but that would-n't be \_\_\_\_\_ half \_\_\_\_\_ e - nough. \_\_\_\_\_

*Repeat and fade*

Db



Half e - nough \_\_\_\_\_

half e - nough, — it would - n't be half e - nough.

*Additional Lyrics*

3. Through all the crazy years,  
I turned around and you were here.  
Sweeter than my wildest dreams,  
Yeah, you showed me what true love means.

*(To Chorus).*



# NORMA JEAN RILEY

Moderately, With a Cut-time Feel

Words and Music by  
MONTY POWELL,  
DAN TRUMAN and ROB HONEY

G  
x000




*mf*

No Chord

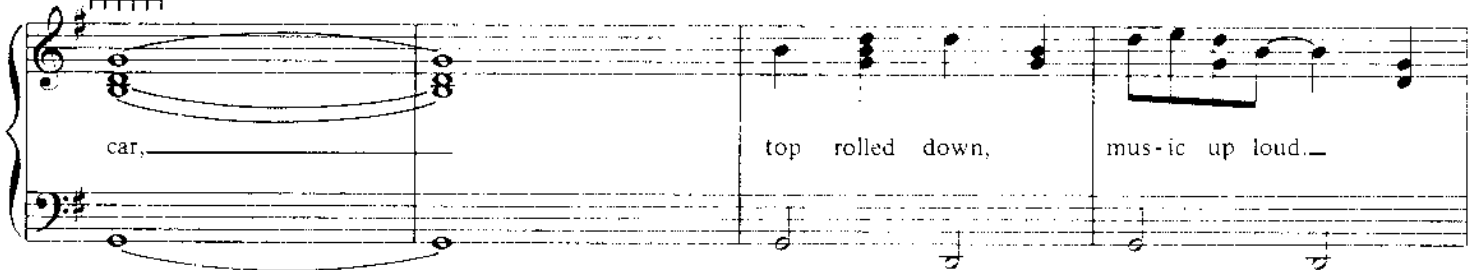
Wish I had a




G  
x000



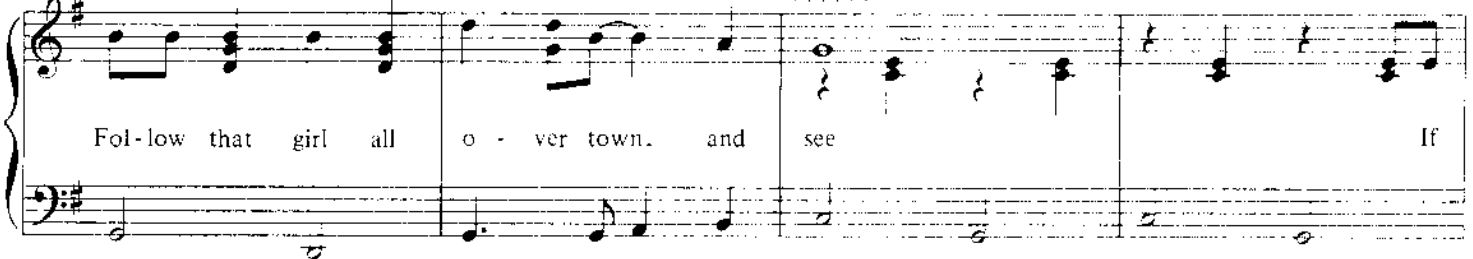
car, top rolled down, mus-ic up loud.



C  
0 0 0



Fol-low that girl all o - ver town. and see If



D: 0 2 2 2 0 0
   
 G: x 0 0 0 0 0
   
 Am7/D: 0 0 0 0 0 0
   
 G: x 0 0 0 0 0
   
 N.C.

Nor-ma Jean Ril-ey's gon-na no - tice me. I wish I had a

G: x 0 0 0 0 0

dog, (See additional lyrics) seen her in the park with a pup-py on a string.

C: 0 0 0 0 0 0

look - in' so cute, may-be soon - er or lat - er we'd meet.

D: 0 2 2 2 0 0
   
 G: x 0 0 0 0 0
   
 Am7/D: 0 0 0 0 0 0
   
 G: x 0 0 0 0 0
   
 N.C.
   
 C: 0 0 0 0 0 0

Nor-ma Jean Ril-ey's gon-na talk to me. Ev-'ry-bod-y says, fool... fool...

G: x 0 0 0 0 0
   
 D7: 0 2 2 2 0 0
   
 G: x 0 0 0 0 0
   
 C: 0 0 0 0 0 0

noth-in' you can do, — nev-er gon-na see her with the likes of you. I say, —

G x000 C 0 0 D

watch and see, Nor-ma Jean Ril-ey's gon-na no-tice

G x000

To Coda 1.

me.

N.C. 2.

Bb F

I ought to learn to (Instrumental solo - ad lib.)

C 0 0 F Bb F Bb

C 0 0 F G x000

D.S. al Coda

Gon-na write a

Repeat and fade (vocal 1st time only)

Coda

Ev - 'ry - bod - y says, fool, ——— fool, ——— noth - in' you can do,

nev - er gon - na see her with the likes of you. I say, ———

watch and see, ——— Nor - ma Jean Ril - ey's gon - na

no - tice me.

Additional Lyrics

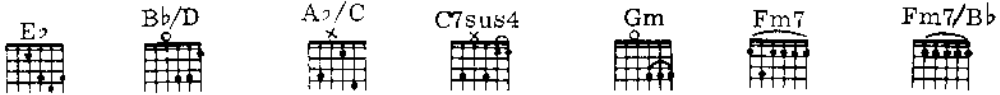
3. I ought to learn to dance,  
 With the hottest moves and the latest styles,  
 Get her on the dance floor and after a while you'll see,  
 Norma Jean Riley's gonna dance with me.  
 (To Chorus)

4. Gonna write a song,  
 Sing about her hair, her lips and her eyes,  
 Bring her to tears with my heart - felt honesty.  
 Norma Jean Riley's gonna fall for me.  
 (To Chorus)

# THERE'S NO WAY

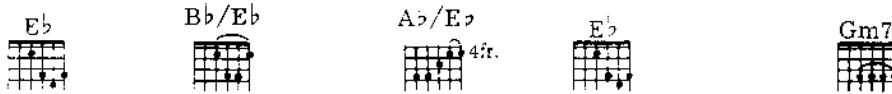
Words and Music by  
LISA PALAS,  
WILL ROBINSON and JOHN JARRARD

Moderately slow

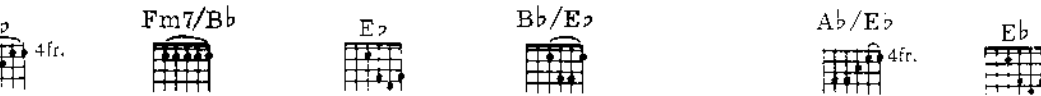


As I

*mf* *molto legato*



lay by your side and hold you to-night, I want you to understand  
so much of me, when - ev - er I see that "want-ing me" look in your eyes.



— this love that I feel is so right and so real, I  
— And I don't know how I could do with - out —

Gm7



Bb7sus4



Bb



A7maj7



4fr.

real - ize how luck - y I am.  
hold - ing you close ev - 'ry night.

And should you ev - er won - der if my  
I've wait - ed so long just to have.

*cresc.*

*f*

Cm

3fr.



Fm7



Eb/G



Fm7/Bb



Bb



— love is true, — there's some-thing that I — want to make — clear to you.  
— you to hold, — and now that I've got — you, I'll nev - er let go.

Fm7/Bb

Bb

F7

Bb/D

Cm

3fr.



A7

4fr.



E7



Bb/D

Cm

3fr.



— } There's no way — I could make — it with - out — you. — There's no way —

*ff*

A7

4fr.



Bb



Bb7

Cm

3fr.



Gm



— that I'd — e - ven try. — If I had — to sur - vive — with - out you

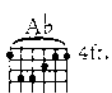
Cm 3fr.



Gm



Ab 4fr.



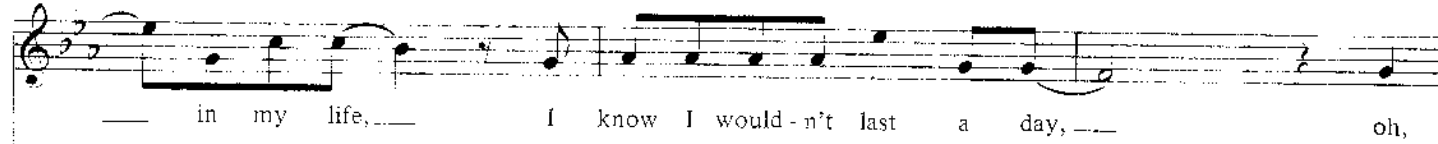
Eb/G



Fm7



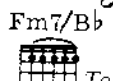
in my life, I know I would - n't last a day, oh,



A2 4fr.



Fm7/Bb




1. E>



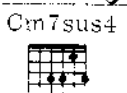
B7/D



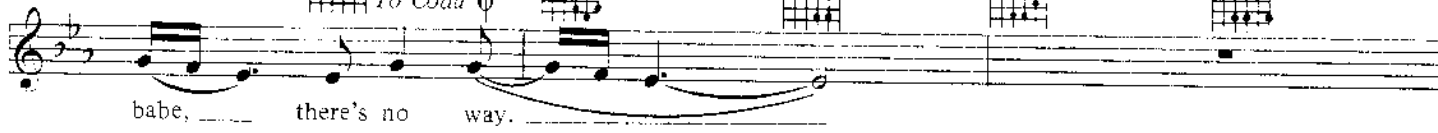
Cm 3fr.



Cm7sus4



babe, there's no way.



Gm



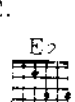
Fm7



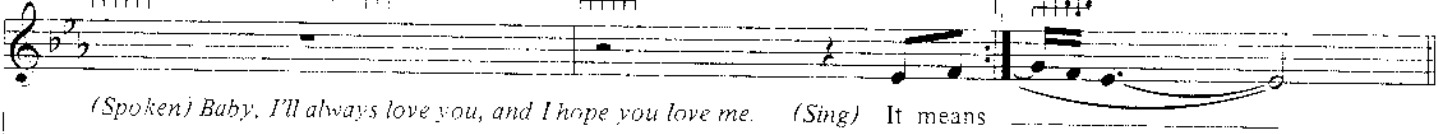
Fm7/Bb



2. E>



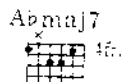
(Spoken) Baby, I'll always love you, and I hope you love me. (Sing) It means



Cm 3fr.



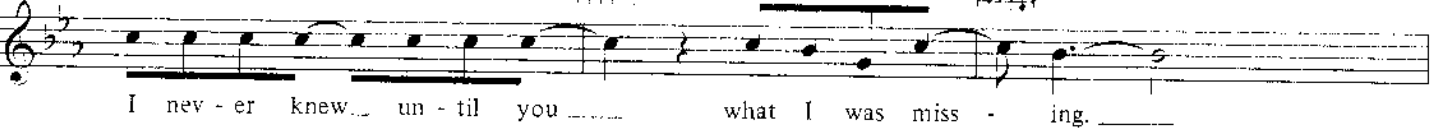
Abmaj7 4fr.



Eb



I nev - er knew... un - til you... what I was miss - ing.



Cm 3fr. A $\flat$ maj7 4fr.

Now you say for - ev - er, I find my heart - is

Fm7/B $\flat$  D. S.  $\text{al Coda}$   
E $\flat$  B $\flat$ /D Cm 3fr.

lis - t'nin, yes, I'm lis - t'nin'. There's no way

*ff*

Coda E $\flat$  B $\flat$ /D A $\flat$ /C Cm7sus4 Fm7/B $\flat$

*mf*

E $\flat$  B $\flat$ /D A $\flat$ /C Cm7sus4 Gm Fm7 B $\flat$ 11 E $\flat$ 6

(Spoken) There's just no way.

*f* *molto rit.* *mf*



# CHATTAHOOCHEE

By  
ALAN JACKSON and JIM McBRIDE

Moderately fast in "2"

No Chord

*mf*

C

G7


C

G7

C


Well,

C



way down yon-der on the  
*(See additional lyrics)* Chat - ta - hoo - chee it gets hot - ter than a hoo - chie coo - chie.


G7 C



Musical notation for the first system, including treble and bass staves.


We laid rub - ber on the Geor-gia as - phalt, we got a lit-tle cra-zy but we nev-er got caught.

G7 C



Musical notation for the second system, including treble and bass staves.

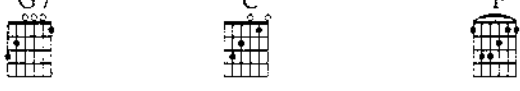
F C



Down by the riv - er on a Fri - day night, — pyr - a - mid of cans — in the

Musical notation for the third system, including treble and bass staves.


G7 C F



pale — moon - light. Talk - ing 'bout cars and dream - in' 'bout wom - en,

Musical notation for the fourth system, including treble and bass staves.

D7 G



nev - er had a plan, — just a liv - in' for the min - ute. Yeah.


Musical notation for the fifth system, including treble and bass staves.

C



way down yon-der on the Chat - ta - hoo - chee, nev - er knew how much that mud - dy wa - ter


G7 C



meant to me. But I learned how to swim— and I learned who I was. — A


To Coda  $\oplus$

1. G7 C



lot a - bout liv - in' and a lit - tle 'bout love.

2. G7 C



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

lit - tle 'bout love.

Coda  $\oplus$  G7 C



lit - tle 'bout love, a lot a - bout liv - in' and a lit - tle 'bout— love.

*ritard.*

N.C.



*a tempo*

The image shows a musical score for guitar and piano. It consists of two systems of music. Each system has four measures. The guitar part is written in a single staff with a treble clef. The piano part is written in two staves, treble and bass clefs. The first system has guitar chords G7 and C indicated above the staff. The second system has guitar chords G7 and C indicated above the staff. The piano accompaniment is written in treble and bass clefs.

*Additional Lyrics*

*Verse 2:* Well, we fogged up the windows in my old Chevy  
 I was willin' but she wasn't ready  
 So I settled for a burger and a grape sno-cone  
 I dropped her off early but I didn't go home

*(To Chorus)*

# SOUTHERN NIGHTS

Words and Music by  
ALLEN TOUSSAINT

Moderately, with a beat  
Tacet

The piano introduction is in 4/4 time, starting with a *mf* dynamic. The right hand features a melodic line of eighth notes, while the left hand provides a steady bass line of eighth notes. The key signature has one flat (B-flat).

South-ern\_ nights, have you ev - er felt a  
South-ern\_ skies, have you ev - er no-ticed

F:

D7:

The vocal melody is in 4/4 time. The piano accompaniment continues with a similar eighth-note pattern. Chord diagrams for F and D7 are provided above the vocal line.


south-ern\_ night?\_ Free as a breeze, not to  
south-ern\_ skies?\_ Its pre-cious beau - ty lies

G7:

Bbmaj7:

The vocal melody continues. The piano accompaniment features a more complex chordal texture in the right hand. Chord diagrams for G7 and Bbmaj7 are provided above the vocal line.


Am7  
0 0 0



men - tion the trees, \_ whis - tling tunes that you know \_ and love so. \_  
just be - yond the eye. It goes run - ning through your soul like the sto -



C7  
0




F



ries told of old. South - ern \_ nights, \_  
Old man, \_



D7  
0



G7  
x 000



just as good e - ven when closed your \_ eyes. \_ I \_ a -  
he and his dog that walked the old land, \_ ev - 'ry




Bbmaj7




pol - o - gize \_ to an - y -  
flow - er \_ touched \_ his cold hand. \_ As he



Am7  
0 0 0



C7  
0




one who can tru - ly say\_\_ that he has found a bet - ter way. \_\_\_\_\_  
 slow - ly walked by, \_\_ weep - ing wil - lows would \_\_ cry \_\_ for joy. \_


No chord



F  
x 2 3 3 4

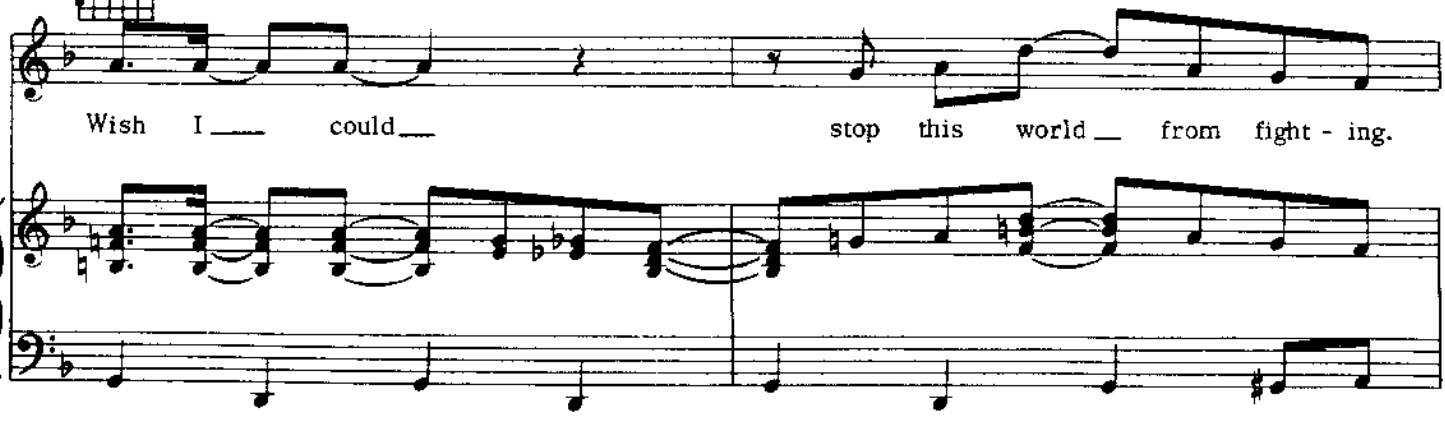


D7  
0




Feel so \_\_ good, \_\_ feel so good \_\_ it's fright - 'ning.

G7  
x 0 0 0

Wish I \_\_ could \_\_ stop this world \_\_ from fight - ing.

Bbmaj7



Am7



La da da da\_\_ da da la da da da\_\_ da da da da da da da\_\_ da da da\_\_ da da da\_\_

C7



F



D7



\_\_ da da da\_\_ Mys - ter - ies\_\_ like this and man - y oth - ers

G7



Bbmaj7



in the\_\_ trees\_\_ blow in the night\_\_

C7



N. C.

*D. S.  $\frac{3}{4}$  (vocal ad lib) and fade*

in the south-ern skies. \_\_



# I'LL STILL BE LOVING YOU

Words and Music by  
PAT BUNCH, PAM ROSE,  
MARY ANN KENNEDY & TODD CERNEY

Moderate

Ab(addBb)

Dm7-5

Db(addEb)

Ebsus4

Eb



*R.H.*  
*mp*

Ab(addBb)

Dm7-5

Db(addEb)



Chang - ing my life — with your love —  
Nev - er be - fore — did I know —

Ebsus4

Eb

Ab(addBb)

Dm7-5



has been so eas - y for — you. — And I'm a - mazed — ev - 'ry day —  
how lov - ing some - one could be. — Now I can see — you and me —

Db(addEb)

Cm7

Db(addEb)

Db

Fm



and I'll need you — 'til all the moun - tains are val -  
for a life - time. — Un - til the last moon is ris -

E $\flat$



B $\flat$ m7



E $\flat$



leys  
ing,

and ev - 'ry o - cean is dry, —  
you'll see the love in my eyes, —

my love..  
my love..

F(addG)



B $\flat$



F/B $\flat$



B $\flat$



I'll be yours un - til the

*mf*

Gm7



F/G



Gm7



Dm7



D $\flat$



A $\flat$



sun does - n't shine, — 'til time — stands still, —

un - til the winds — don't blow —

B $\flat$



F/B $\flat$



B $\flat$



Gm7



F/G



Gm7



Dm7



When to - day is just a mem - 'ry to me — I know, —

**D $\flat$**  4fr. **A $\flat$**  4fr. **D $\flat$**  4fr. **A $\flat$**  4fr. **E $\flat$ (addF)** 3fr.

To Coda 1.

I'll still be lov - ing, I'll still be lov - ing you.

**D $\flat$ (addE $\flat$ )**

I'll still be lov - ing - you.

**E $\flat$ (addF)** 3fr. **F(addG)**

**Bm7-5** **B $\flat$ (addC)** 3fr. **F/C** **C** **F(addG)**

Bm7-5



Am7



Ab



Eb



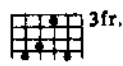
First system of musical notation, featuring guitar and piano accompaniment. The guitar part has a treble clef and a key signature of one flat. The piano part has a grand staff with treble and bass clefs.

F(addG)



*D.S. al Coda*

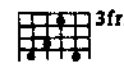
Coda Eb(addF)



Second system of musical notation, including guitar and piano parts. The guitar part has a treble clef and a key signature of one flat. The piano part has a grand staff.

Second system of musical notation, including guitar and piano parts with lyrics. The guitar part has a treble clef and a key signature of one flat. The piano part has a grand staff. Lyrics: "I'll still".

*Repeat and fade*  
Eb(addF)



Db(addEb)



Third system of musical notation, including guitar and piano parts with lyrics. The guitar part has a treble clef and a key signature of one flat. The piano part has a grand staff. Lyrics: "be lov - ing-you."

Db(addEb)



Fourth system of musical notation, including guitar and piano parts with lyrics. The guitar part has a treble clef and a key signature of one flat. The piano part has a grand staff. Lyrics: "I'll still be lov - ing you, — I'll still be lov - ing you. —"

# ROSE COLORED GLASSES

Moderate Country Waltz

Words and Music by  
JOHN W. CONLEE and GEORGE F. BABER

Ab 4th fret, D<sup>b</sup>, E<sup>b</sup>7, D

*mf*

D<sup>b</sup>, E<sup>b</sup>7, Ab 4th fret, E<sup>b</sup>7

I don't

Ab 4th fret, D<sup>b</sup>, E<sup>b</sup>7, D<sup>b</sup>

1. know why I keep on believ - in' you need me, when you've  
2. let me hold on to the good times, the good lines, the

E<sup>b</sup>7

proved so man - y times that it ain't true. And I can't  
ones I used to hear when I held you. And they

A<sup>b</sup> 4th fret, D<sup>b</sup>, E<sup>b</sup>7, D<sup>b</sup>

find one good rea - son for stay - in', may - be my  
keep me from feel - in' so cheat - ed, de - feat - ed, when re -

Eb7

leav - in' could be the best for you. } But these  
flec - tions in your eyes show me a fool. }

Ab 4th fret      D9      Eb7

Rose      co - lored      glass - es      that

Ab 4th fret      D9      Eb7

I'm      look - in'      through,      show

Ab 4th fret      D9      Eb7

on - ly      the      beau - ty,      'cause they

Ab 4th fret      D9      Eb7      1.2.      Eb7      3.      Eb7      Ab 4th fret

hide      all      the      truth.      2. And they  
3. So, I'll      Fine

3. So I'll just keep on hopin', believin' that maybe  
By countin' the many times I've tried,  
You'll believe me when I say I love you,  
And I'll lay these ROSE COLORED GLASSES aside.

# WILDFIRE

Words by  
MICHAEL MARTIN MURPHEY

Music by  
LARRY CANSLER

Moderately slow

Tacet

She comes

*mp legato*

*with pedal throughout*

Guitar → C  
(capo  
3rd fret)

C maj7  
000

F  
000

C 0 0  
0 0

C maj7  
000

Piano → E $\flat$

E $\flat$  maj7

A $\flat$

E $\flat$

E $\flat$  maj7

down \_\_\_\_\_ from Yel-low Moun-tain; on a dark, flat land she  
say \_\_\_\_\_ she died one win - ter when there came a kill - ing

F  
000

A $\flat$

F maj7  
0  
000

A $\flat$  maj7

Em  
0 000  
000

Gm

rides \_\_\_\_\_ on a po - ny she named "Wild - fire"  
frost, \_\_\_\_\_ and the po - ny she named "Wild - fire"

F maj7



Abmaj7

Em



Gm

Dm



Fm

with a whirl-wind by her side— on a cold Ne-bras-ka  
bust-ed down his stall;— in a bliz-zard he was

Em

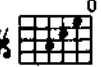


Gm

1.

2.

F maj7



Abmaj7

night. Oh, they She ran call-ing, "Wild -  
lost. Wild -

Em



Gm

F maj7



Abmaj7

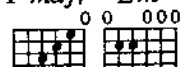
Em



Gm

fire," she ran call-ing, "Wild - fire," she ran call-ing,  
fire," we'll be rid-ing Wild - fire," we'll be rid-ing

F maj7 Em



Abmaj7 Gm

Dm G



Fm Bb

C Cmaj7



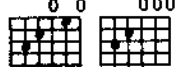
Eb Ebmaj7

F



Ab

C Cmaj7



Eb Ebmaj7

"Wild - fire!"  
Wild - fire.

f

decresc.

mp



F  
Ab

C  
Eb

Cmaj7  
Ebmaj7

F  
Ab

C  
Eb

Cmaj7  
Ebmaj7

By the dark of the moon— I plant-ed, but there came an ear-ly

F  
Ab

Fmaj7  
Abmaj7

Em  
Gm

snow. There's been a hoot owl howl-ing by my win-dow now

Fmaj7  
Abmaj7

Em  
Gm

Fmaj7  
Abmaj7

Em  
Gm

for six nights in a row.— She's com-ing for me I— know,— and on

Dm  
Fm

Em  
Gm

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

Wild - fire— we're both gon-na go. We'll be rid-ing

*cresc.*