The Reader's Digest

COUNTRY AND WESTERN SONGBOOK

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THE READER'S DIGEST ASSOCIATION, INC.
Pleasantville, New York/Montreal

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ISBN 0-89577-147-0

Printed in the United States of America
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A Gallery of Members of the Country Music Hall of Fame . 252
Introduction

In 1924, an early “hillbilly” recording of Vernon Dalhart’s versions of “The Prisoner’s Song” and “The Wreck of the Old 97” became the best-selling pre-electric Victor record, proving that country music had great appeal outside the Southeastern states where it was born. Both songs are in this book.

More than five decades later, Kenny Rogers’ 1978 recording of “The Gambler” became a million-seller, rose high on the pop charts and inspired a television movie. The words and music to “The Gambler” are also in this book.

All three songs are alive today — playable, singable, enjoyable — because they have become country classics. Often sung, not so often recorded, studied by performers and songwriters, known and loved by all who are country fans and many who are not, these songs — with the 92 other tunes in this book — among the thousands and thousands of songs written and recorded during those 50-odd years have survived to attain a kind of immortality.

When the editors of the Reader’s Digest began planning the Country and Western Songbook, the selection of “classic” country and Western songs was often discussed. Hundreds of songs were considered and discarded. But the final judgment was made on the basis of popularity — popularity as defined by the frequency with which songs have been requested by our readers.

Therefore, this is your songbook. You can be proud of the selection, just as we are proud to present it here.

This songbook is country and Western music. It samples many eras — from the turn of the century to the present. Here are the parlor songs of the early 1900s, the first commercial favorites of the 1920s, the railroad and prison songs so popular in the ’30s, the lost-love and cheating songs of the ’40s, the ballads and rockabilly hits of the ’50s, the saga songs and novelties of the ’60s and, finally, the more mature and even philosophical products of the ’70s.

An entire section, Section 1, is devoted to songs either written or made popular (usually both) by Hank Williams, whom many consider to be the greatest singer and songwriter in country music history. Another, Section 6, draws on the Western classics that via films and recordings made Gene Autry, Roy Rogers and The Sons of the Pioneers latter-day American heroes.

And what selection of country and Western music would be complete without a segment, like Section 8, devoted to sacred songs?

Musically, the songs in this book are among the most memorable in all of country music. Some go beyond the traditional three-chord changes that country songwriters prefer, but they don’t stray far from a simple guitar or piano accompaniment.

Here are ballads, bluegrass, honky-tonk and Western styles, sacred melodies and mournful tunes filled with loneliness and self-pity. In short, the entire range of human emotions finds expression in this book.

Yet even more important than the music are the lyrics, for country music is first and foremost a lyric music. Basically, a country songwriter is a storyteller, and one criterion of a classic country song is that it tells a good story, often with a twist and always within the commercial discipline of the three-minute single record.

Nothing happens until a songwriter is set pen to paper, and even the greatest country star owes a debt — a debt freely acknowledged — to the writers. And here are some of the best narrative efforts in the literature of country music. If you have doubts, read through a song like Bob Nolan’s “The Touch of God’s Hand,” Roger Bowling and Hal Bynum’s “Lucille” or Leon Payne’s “I Love You Because” just as you would a poem and see how well the lyric stands up without a lavish arrangement, or even a melody.

In this book are some of the best-remembered and most-requested country songs. They are such because they invariably tell tales of the human condition — sad stories, flippant ones, sentimental ones, deeply religious ones. And as a result, each song strikes a different but universal chord in each of us.

For this, we are indebted to the songwriters of country music. Many of the writers whose work appears here, people like Hank Williams, Marty Robbins, Mel Tillis, Hank Snow and Pee Wee King, are household names. Others, like Zeke Clements, Jenny Lou Carson, Redd Stewart and Slim Willet, are practically unknown outside the country music community, but within that community they are regarded with awe.

Each of the 95 songs in this book has an interesting lyric, and many were inspired by equally interesting incidents or circumstances. The editors have tried to provide additional insight into each song in the annotations that accompany the words and music, whenever possible using the songwriter’s own words. We’re sure that you’ll find these little stories just as rich and varied as the songs themselves.

Overall, you, the reader, have chosen well in selecting
songs for the Country and Western Songbook. They are well-balanced as to tempo, subject matter, complexity and even time period. No songbook could ever contain all of the great country songs, but you'll find many, many favorites here, whether you're a dedicated country fan — or someone who simply loves all kinds of music.

Putting this book together was great fun, for which we thank all of you who have written to us to tell us your favorites. We hope you enjoy using it as much as we did producing it.

A Note on the Arrangements

All musical arrangements in this book are new. Dan Fox, who is responsible for the skillful settings in all of our Reader's Digest songbooks (did you know that there are seven others, by the way?), has magically removed any obstacles to your immediate enjoyment of these songs. You'll find that they are easy to play and at the same time sound stylish and highly professional. They make you feel good about your own playing ability.

Players of C-melody instruments including violin, flute, recorder, oboe, accordion and harmonica can read directly from the piano-organ systems — the melody notes in the treble clef are those with the stems turned up (unless the line stands alone without harmony notes), while the harmony notes have stems turned down. The small notes in the bass clef, those with stems turned down, are organ pedal notes. These should not be attempted by pianists or by players of small, simple chord organs.

Note that in most instances, for easier playing, the bass lines move stepwise and stay within an octave.

People who have studied the chordal approach to pop piano may want to use the melody line and "fake" their own left-hand accompaniment, using the chord symbols. These same chord symbols can serve bass players, both string and brass; just play the root note of each chord, except where another note is indicated (for example, "G/D bass"). Piano accordionists also can use the chord symbols for the buttons played with the left hand, while, with the right hand on the keyboard, they can play the treble portion of each arrangement as written.

And for those who like to sing along... in any song with more than two stanzas, a tinted band runs through each alternate line, making it easy to keep your eyes on the proper place when singing.

A special note to guitarists

As most of its fans know, country music is guitar players' music. It is for this reason that Dan Fox, himself an accomplished guitarist, has taken special care to see that the arrangements in this book sound good on guitar and are also easy to play. In most cases, the songs are in easy keys for guitar, such as C, G and D. However, because of vocal ranges, it has been necessary to put some in keys such as F, Bb and Eb. Where that occurs, special chord diagrams and symbols in italics are printed directly above the usual keyboard chord symbols.

If you're playing guitar without any other accompaniment, use the guitar symbols and diagrams only. If you want to play along with a piano or organ, use a capo. Most country guitar players are well acquainted with this device which, when clamped across one of the frets of the guitar, raises the pitch of the entire instrument a half step, a full step or more. In those songs where a capo is required, we indicate at the beginning of the arrangement where to place it. (See the example at left.) In this way, you can play the guitar in, as shown here, the key of A, yet — because the capo is clamped across the third fret — you sound in the higher key of C, the same key in which the pianist or organist is playing.

As you can see, an entire country band can play from the arrangements in our songbook. So now let's all join in and have a country-good time.

— THE EDITORS
Around the time that Hank Williams wrote this song, he was a member of Dudley LeBlanc's memorable "Hadacol Caravan," a touring promotional show for a patent medicine. That summer of 1951, Hank, at 27, was at the peak of his career, and his records appeared on both the pop and country charts. "Hey, Good Lookin'" anticipated rock and roll, with its upbeat tempo and teenage slang phrases, but its sentiment is pure country. Next to "Cold, Cold Heart," it was Hank's biggest song that year, reaching the No. 2 spot in popularity and retaining it for almost half a year. "Hey, Good Lookin'" enjoyed another brief spurt of popularity 20 years later, in 1971, when it was used as part of the sound track of the film The Last Picture Show.

Words and Music by Hank Williams

Moderate boogie (played as \( \frac{4}{4} \))
Hey, Good Lookin'

Hey, sweet baby, look-in', I don't know you think I've been maybe taken;
We could find us a brand-new recreation;

How's about keep-in' steadily companion;

I got a hot-rod Ford and a

I'm gonna throw my date book;

two-dollar bill, And I know a spot right over the hill;

over the fence And find me one for five or ten cents;
F  C  D7
There's so-da pop and the danc-in's free, So if you wan-na have fun, come a-
I'll keep it till it's cov-ered with age. 'Cause I'm writ-in' your name down on

G7  C
long with me ev'-ry page. Hey, Hey, good look-in' What cha got

D7  G7
cook-in'? How's a-bout cook-in' some-thin' up with
cook-in'? How's a-bout cook-in' some-thin' up with

1. C
2. C  B6  C6
me?  2. I'm me?
I Can't Help It
(If I'm Still in Love with You)

Words and Music
by Hank Williams

Fresh from his success with "Cold, Cold Heart," Hank Williams turned his hand and voice to another self-pitying, unrequited-love song, "I Can't Help It (If I'm Still in Love with You)." Released in mid-1951, Hank's version became a Top Ten recording but a short-lived one. Still, the song has survived to become a country standard and provided a hit recording for pop singer Linda Ronstadt in 1974. Like much of Hank's material, "I Can't Help It" undoubtedly grew directly out of his troubled relationship with his first wife, Audrey — a partnership that ended in divorce a little over a year after he wrote the song. Though Hank was riding the crest of popularity at the time he wrote this, the strain of his marriage and career and his bouts with liquor were already taking their toll.

Slowly, in 2 (q = 1 beat)

G    D7    G    G7    C
G    D7

passed you on the street, And my heart fell at your feet. I can't help it if I'm

G    C    G    D7    G    D7    G    G7

still in love with you. Somebody else stood by your side, And he

C    G    D7

looked so satisfied. I can't help it if I'm still in love with you.
A picture from the past came slowly stealing, As I

It's hard to know another's lips will kiss you

And

brushed your arm and walked so close to you. Then suddenly I hold you just the way I used to do. Oh, heaven only

got that old-time feeling; I can't help it if I'm still in love with

knows how much I miss you; I can't help it if I'm still in love with

you. Today I you. slower
Words and Music by Hank Williams

By the early summer of 1952, Hank Williams' turbulent marriage to Audrey had ended. Hank and his fiancée, Billie Jean Eshlimar, were driving to Louisiana to tell her parents of their engagement when the discussion turned to his problems with his ex-wife. Billie Jean recalled that he swore that one day her "cheatin' heart" would pay. "Then he said, 'Hey, that'd make a good song! Get out my tablet, baby; you and I are gonna write us a song.' Just about as fast as I could write, Hank quoted the words to me in a matter of minutes." Hank recorded "Your Cheatin' Heart" that September at his last formal recording session in Nashville. The record was released — posthumously — in early 1953. Hank had died of a combination of drugs and alcohol on New Year's Day, at the age of 29. It immediately topped the country music polls. Though Hank probably never performed the song in public, it has come to be closely associated with the tragic figure that country fans knew and loved. It is one of his simplest lyrics, but it speaks eloquently in a language that all of us can feel.

Moderately, with a swing ( played as )

1. Your cheat-in'...

heart
Will make you weep;
Will pine some day
You'll cry and...

love
And try to sleep.
You threw a way.
But sleep won't...

The time will...
come come The whole night when you'll be through; blue;
Your cheat-in' heart Your cheat-in' heart Will tell on Will tell on
you you When tears come down When tears come down
Like fall-in' rain, Like fall-in' rain, You'll toss a -
Your Cheatin' Heart

round  And call my name.  You'll walk the_
round  And call my name.  You'll walk the_

floor  The way I do;
floor  The way I do;

Your cheat-in' heart  Will tell on
Your cheat-in' heart  Will tell on

1. C  Dm7/G
you.

2. C  C9
2. Your cheat-in'_ you.
LOVESICK BLUES

Words by Irving Mills; Music by Cliff Friend;
Adapted by Hank Williams

"Lovesick Blues" established Hank Williams as a legend. Released in 1949, it shot to the top of the charts and triggered an invitation to join Grand Ole Opry. It became "Hank's song," though it had been around for years. Written by Tin Pan Alleyite Cliff Friend after World War I, it was first recorded in 1922, with little success. In 1939, honky-tonk singer Rex Griffin had a minor hit on a version almost identical to Hank's. But it took the mournful, soulful voice of Hank's native rural Alabama to breathe new life and meaning into the song's lyrics.

Moderate blues (played as )

I got a feel-in' called the blues, Oh, oh, Lawd, since my ba-by said good-bye.

Lawn, I don't know what I'll do; All I

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Lovesick Blues

F   F7   Bb7

do is sit and sigh.     That last long day she said good-bye,    Well,

F   D7   G7
Lawd, I tho't I would cry.    She'd do me, she'd do you, she's

C7   F7
got that kind of lov-in';    Lawd, I love to hear her when she calls me sweet dad-

E7   F7   C7
-
dy.    Such a beau-ti-ful dream,    I hate to think it all
I've lost my heart it seems: I've grown so used to you somehow.

Lawd, I'm nobody's sugar daddy now, And I'm lonely some...

I got the lovesick blues. slowing down
According to Audrey Williams, Hank’s first wife, the inspiration for this song grew out of one of their all-too-frequent quarrels. Confined to a hospital bed for a minor ailment, Audrey received a visit from Hank and their two children and a gift from Hank — her first fur coat. This peace offering didn’t work, however, and she refused to speak to her husband throughout the visit. On the ride home, Hank complained to their housekeeper, “She’s got the coldest heart I’ve ever seen.” That night, he sat down and wrote what was to become the biggest hit of his lifetime and his own personal favorite among the 100 or more songs he wrote. Recorded just before Christmas in 1950, it dominated the country charts during 1951 and received Billboard magazine’s nod as the year’s best-selling country record. Hank’s publisher, Fred Rose, saw “Cold, Cold Heart” as Williams’ key to the popular market and dispatched his son, Wesley, to take it around to the pop record companies. Time after time it was judged as “nothing but a hillbilly song,” until Rose approached Mitch Miller, who then headed Columbia’s pop music division. Miller took the song and placed it with an aspiring young singer named Tony Bennett. Bennett’s 1951 recording sold over a million copies and launched Bennett as a singer and Williams as a popular songwriter.

Moderately, with a lil’ (♩= 4/4)
mem'ry from your do you run and
lone-some past keeps hide from life, to
us so far a-part. try it just ain't smart? Why

Can't I free your doubt-ful mind and melt your cold, cold heart?
Can't I free your doubt-ful mind and melt your cold, cold heart?

Other love be-fore my time made your heart sad and blue, And
was a time when I be-lieved that you be-longed to me, But

So my heart is now I know your heart is shack-led pay-ing now for things I did -n't do. In
now I know your to a mem-o- ry. The
Cold, Cold Heart

anger, unkind
more I learn to
care for you, the
make the tears drop

start.
part. Why
Why
can't I free your
can't I free your
doubtful mind and
doubtful mind and

1.

melt your cold, cold heart? You'll melt your

cold, cold heart?


When Hank Williams became a regular on Shreveport's Louisiana Hayride radio show in the late 1940s, he came into contact with the unique culture of the Cajuns, descendants of French-speaking exiles from Canada who settled in southern Louisiana in the mid-1700s. "Jambalaya" was a tribute to these people, whose culinary favorites include the rice dish of that name, file gumbo and crawfish pie, and who often travel the bayous in crude canoes called piroguers. But Williams' attempt to duplicate the Cajun patois was ludicrous, and local audiences greeted the song with a mixture of pride and scornful humor whenever he performed it. Other Americans, however, quickly boosted Williams' recording to No. 1 in popularity and made "Jambalaya" a pop hit for singer Jo Stafford.

Spirited

1. Good-bye,

(1) Joe, me got ta
go,
(2) daux, Fontain eaux,
The place is
got ta
(3) down far from
town,

Me, oh, my, oh,

buzz in;

Me got ta

got ta
go
go

pole the

pi -

ronque down

down

down

all the

pi -

ronque down

the

the

the

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Jambalaya

C

(1) bay - ou. My Y - vonne, the sweet - est
(2) doz - en. Dress in style and go hog -
(3) bay - ou. Swap my mon to buy Y -

G7

(1) one, Me, oh, my, oh. Son of a
(2) wild, Me, oh, my, oh. Son of a
(3) vonne What she need - oh. Son of a

C

(1) gun, we'll have big fun on the bay - ou.
(2) gun, we'll have big fun on the bay - ou.
(3) gun, we'll have big fun on the bay - ou.

C

Jamba - la - ya and a craw - fish pie and fil - et
gumbo,
Cause tonight I'm gonna see my macher

mio.
Pick guitar, fill fruit jar and be

gayo.
Son of a gun, we'll have big fun on the

bayou.
2. Thibodaux
3. Settle bayou.
Words and Music by Curley Williams

Although Curley Williams’ band, a Western-swing outfit called the Georgia Peach Pickers, laughed when they first heard Curley play his latest song, “Half As Much,” he didn’t become discouraged. He recorded the song at the radio station in Anniston, Alabama, where the band was playing, and sent it to music publisher Fred Rose, who immediately sensed a hit. Curley’s version was released in November 1951, but Christmas songs and a strike at the record-pressing plant limited its success. Rosemary Clooney’s pop rendition fared much better, and when Hank Williams’ recording was released in April 1952, it made the Top Ten and remained on the country charts for four months.

*Keyboard players release A after 1st beat.*
missed me half as much as I miss you, You wouldn't

stay away half as much as you do. I know that

I would never be this blue, If you

only loved me half as much as I love you.
Lucille
Words and Music by Roger Bowling and Hal Bynum

Hal Bynum’s determination to resist temptation inspired "Lucille." Toward the end of his failing marriage, he was being pursued by his wife’s girl friend. One day, when his wife and children were about to visit his mother-in-law in New Jersey, he was in his yard, tying up tomato plants and regretting that he’d be left alone in Nashville with a predatory female breathing down his neck. "You picked a fine time to leave me," he thought of his wife and tagged "Lucille" onto the line for alliteration. Then, looking around his garden, he added, "With four hungry children and a crop in the field." Roger Bowling helped Hal finish the song, which was a hit for Kenny Rogers in 1977.

Country waltz (played as )

1. In a

(1) bar in Toledo across from the depot, On a
(2) mirror I saw him, and closely watched him; I
(3) After he left us, I ordered more whiskey; I

(1) bar stool she took off her ring.
(2) thought how he looked out of place.
(3) thought how she made him look small.

I

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Dm7    G7    Dm7    G7
(1) thought I'd get  closer, so  I walked on  ove r; I
(2) came to the wom an who  sat there bes ide me; He
(3) lights of the bar room to a  rent ed ho tel room, We

Dm7    G7    C    G7
sat down and asked her her  name. When the  
 had a strange look on his  face.  The

(1) drinks fin ly hit her, She  said, "I'm no quit ter, But I
(2) big hands were cal loused; He  looked like a moun tain; For a
(3) She was a bea ty, But when she came to me, She

C7    F
(1) fin ly quit liv in' on  dreams. I'm
(2) min ute I thought I was  dead. But
(3) must've thought I'd lost my  mind.
Lucille

1.

(1) hungry for laughter, and here ever after, I'm
(2) he started shaking, his big heart was breaking; He
(3) I couldn't hold her 'cause the words that he told her Kept

2.

after whatever the other life brings."

2. 3.

(2) turned to the woman and said:
(3) coming back time after time.

"You picked a

Chorus

fine time to leave me, Lucille,

With
four hungry children and a crop in the field.

I've had some bad times. Lived through some sad times, But this time your hurtin' won't heal.

You picked a fine time to leave me, Luke.

cille."

Coda
THE GAMBLER
Words and Music by Don Schlitz

After starting work on three songs one afternoon in 1976, Don Schlitz completed two of them in two hours, but he didn’t finish the third, "The Gambler," until six weeks later. He wrote the song in memory of his father, "the best man I ever knew." "He wasn’t a gambler," Schlitz says. "But the song was my way of dealing with the relationship that I had with him." Kenny Rogers made "The Gambler" a hit two years later.

Freely

Moderately, in 2

In time

(d=1 beat)

On a warm summer’s eve-nin’, On a train bound for no-where, I met up with the gambler. We were both too tired to sleep, So we took turns a-star-in’ Out the window at the darkness Till boredom over-took us, And he began to speak. He said,
"Son, I've made a life
Out of the
read-in' people's faces
And
Ev'ry gambler knows
That the secret to survivin' is
knowin' what their cards were
By the way they held their eyes,
And if you don't mind my sayin',
I can see you're out of aces; For a
ev'ry hand's a winner
And ev'ry hand's a loser,
And the taste of your best that you can
whis-key, I'll hope for is to give you some advice."
So I And
The Gambler

D
F

hand-ed him my bot-tle, And he drank down my last swal-low;
when he'd fin-ished speak-in', He turned back toward the win-dow,

A
C

Then he bummed a cig-a-rette And asked me for a light. And the
Crushed out his cig-a-rette And fad-ed off to sleep. And

D
F

night got death-ly some-where in the qui-et, And his face lost all ex-pres-sion, Said, "If you're
dark-ness, The gambler he broke e-ven, But

G
D
A7
D
Bb
F
C7
F

gon-na play the game, boy, Ya got-ta learn to play it right."} You got to
Chorus

Know when to hold 'em,  
Know when to fold 'em,  
Know when to walk away  
And know when to run.  
You never count your money  
When you're sitting at the table;  
There'll be time enough for counting'

1. D

2. D

When the dealin's done.
DELTA DAWN

Words and Music by Alex Harvey and Larry Collins

When Tanya Tucker, barely in her teens, recorded this song about a 41-year-old woman who walks around with a suitcase in her hand waiting for a lost lover, the contrast between her youth and the song’s mature theme raised eyebrows in the country music community. But Tanya’s provocative, throaty delivery appealed to the fans, and her version shot to the top of the charts in 1972, surpassing those of Kitty Wells, Bobby Bare and Waylon Jennings. However, it was Helen Reddy’s 1973 pop recording that became a million-seller. Alex Harvey, who co-wrote “Delta Dawn” with Larry Collins, says he wrote it in sympathy for all women, who he believes are easily exploited.

Slow and steady

Del - ta Dawn, what's that

flow - er you have on? Could it be a fad - ed rose from days gone

by?

And did I hear you say he was a - meet-in' you here to-day To
take you to his mansion in the sky?
She's sky?

forty-one, and her daddy still calls her baby.

All the folks a-round Brownsville say she's crazy,
'Cause she

walks down-town with a suitcase in her hand.
Lookin' for a mysterious dark-haired man. In her younger days, they called her Delta Dawn.

Prettiest woman you ever laid eyes on. Then a man of low degree stood by her side. And promised her he'd take her for his bride.
DON'T IT MAKE MY BROWN EYES BLUE

Words and Music by Richard Leigh

Singer Loretta Lynn wrote the first hit for her "baby sister," Crystal Gayle, the song called "I Cried the Blue Right Out of My Eyes." From then on, Crystal's career became a struggle to achieve success on her own. She avoided "hard country" songs and aimed for a vocal style that could "cross over" between country and pop music. Looking for another hit, she and Nashville producer Allen Reynolds selected a composition by a young pop songwriter, Richard Leigh, who was raised in Washington, D.C., and first heard country music in high school, when he saw Hank Williams' film biography, Your Cheatin' Heart, on television. That composition, "I'll Get Over You," was Leigh's first recorded tune, and it became both his and Crystal's first No. 1 hit. They followed it with "Don't It Make My Brown Eyes Blue," their first Gold Record. Leigh believes this song became a million-seller because it has a pop melody but solid country lyrics.

Moderately ($\frac{3}{4}$)

\begin{align*}
&\text{C} & \text{Am7} & \text{Dm7} & \text{G7} & \text{C} & \text{Am7} \\
&\text{Bm7-5} & \text{E7} & \text{Am} & \text{C/G} & \text{D7/F} \\
&\text{o - ver you.} & \text{You've found some-one new,} & \text{And} & \text{And}
\end{align*}

\begin{align*}
&\text{don't know when} & \text{I've been so blue;} & \text{Don't know what's come} \\
&\text{I'll be fine} & \text{when you're gone;} & \text{I'll just cry} \\
&\text{all night long.} & \text{Say it is - n't} & \text{And}
\end{align*}
Don't It Make My Brown Eyes Blue

1. F6    Em7    F6    G7
   don't it make my brown eyes blue.

2. F6    Dm7/G    C6
   don't it make my brown eyes blue.

Am     Em7     F     C     Am     Em7
Tell me no secrets; tell me no lies; Give me no reasons; give me alibis.

F     C     Am     Em7     F     C
Tell me you love me and don't let me cry;
Say anything but don't say goodbye.
I didn't mean to treat you bad.
Didn't know just what I had.

But, honey, now I do, And don't it make my brown eyes,

Don't it make my brown eyes, Don't it make my brown eyes blue.
Words and Music by Joe South

I Never Promised You a Rose Garden

Joe South likes to call his songs “three-minute books” that have a beginning, a middle and an end, and always offer a moral. Before he found the “power” of songwriting, Atlantan South was only moderately successful as a singer, guitarist and record producer. Then, in 1969, he applied his formula to “Games People Play,” recorded it and walked away with two Grammys, awarded by the National Academy of Recording Arts and Sciences for Song of the Year and Best Contemporary Song. A year later, he scored another success with “Rose Garden,” with considerable help from a Grammy-winning recording of the song by country-pop singer Lynn Anderson.

Chorus

I beg your pardon,
I never promised you a rose garden.

Along with the sunshine,
There’s got to be a little rain some time.

When you take, you got to give,
So live and let live or let

I beg your pardon,
I never promised you a
To next section

Fine (Last time end here)

rose garden.
1. I could rose garden.
2. I could

verses

G
promise you things like
big diamond rings, But you
don't find roses

G/B Am7
sing you a tune and
promise you the moon, But if
that's what it takes to

Am

G

promise you things like
big diamond rings, But you
don't find roses

G/B Am7

G

promise you things like
big diamond rings, But you
don't find roses

G/B Am7

G

grow-ing on stalks of
clo-ver,
So you bet-ter think it

Am

D

hold you, I'd just as soon
let you go,
But there's one thing I

Am

D

grow-ing on stalks of
clo-ver,
So you bet-ter think it

Am

D

hold you, I'd just as soon
let you go,
But there's one thing I

Am

D

grow-ing on stalks of
clo-ver,
So you bet-ter think it

Am

D

hold you, I'd just as soon
let you go,
But there's one thing I

Am

D

grow-ing on stalks of
clo-ver,
So you bet-ter think it

Am

D

hold you, I'd just as soon
let you go,
I Never Promised You a) Rose Garden

make it come true; I would
want you to our right
now on silver
wa-ters run deep, And there
won't al-ways be
some-one there to

plat-ter,
pull you out, But what would it
mat-ter?
And you know what I'm
talk-in' a-bout.

So

smile for a while and let's be jol-ly; Love shouldn't be so
mel-an-cho-ly.

Come a-long and share the good times while we can. I beg your

N.C. D.S. (Last time to Fine)
Thank God I'm a Country Boy
Words and Music by John Martin Sommers

Despite the huge success of "Take Me Home, Country Roads" in 1971, singer John Denver was perceived mainly as a popular artist by country music audiences, though his recordings did occasionally cross over to the country charts. Then, in 1975, Denver recorded a song called "Thank God I'm a Country Boy," a knee-slapping testimonial to the joys of country life, and both singer and song quickly shot to the top of the popularity lists.

Brightly, in 2 (d=1 beat)

G

\[
\begin{array}{c}
\text{(1)} \quad \text{life on a farm is} \\
\text{(2)} \quad \text{work's all done and the} \\
\text{(3)} \quad \text{wouldn't trade my life for} \\
\text{(4)} \quad \text{fiddle was my dad's till the}
\end{array}
\]

C/G

\[
\begin{array}{c}
\text{kind-a laid back, Ain't} \\
\text{sun's gettin' low, I} \\
\text{diamonds or jewels; I} \\
\text{day he died, And he}
\end{array}
\]

F

\[
\begin{array}{c}
\text{(1)} \quad \text{much an old country boy like} \\
\text{(2)} \quad \text{pull out my fiddle, and I} \\
\text{(3)} \quad \text{never was one of them} \\
\text{(4)} \quad \text{took me by the hand and held me}
\end{array}
\]

D

\[
\begin{array}{c}
\text{me can't hack; It's} \\
\text{rosin up the bow, But the} \\
\text{money hungry fools; I'd} \\
\text{close to his side; He said,}
\end{array}
\]

G

\[
\begin{array}{c}
\text{(1)} \quad \text{early to rise,} \\
\text{(2)} \quad \text{kids are asleep, so I} \\
\text{(3)} \quad \text{rather have my fiddle and my} \\
\text{(4) "Live a good life and play my}
\end{array}
\]

C/G

\[
\begin{array}{c}
\text{early in the sack. Thank} \\
\text{keep it kind-a low. Thank} \\
\text{farm in' tools. Thank} \\
\text{fiddle with pride, And thank}
\end{array}
\]
Thank God I'm a Country Boy

(1) God I'm a country boy.
(2) God I'm a country boy.
(3) God I'm a country boy.
(4) God you're a country boy.

A simple kind-a life never
I'd play Sally Goodin' all
Yeah, city folk drivin' in a
My daddy taught me young how to

(1) did me no harm,
(2) day if I could,
(3) black limousine,
(4) hunt and how to whittle;

Raisin' me a family and
But the Lord and my wife wouldn't
A lotta sad people thinkin'
He taught me how to work and play a

(1) workin' on a farm;
(2) take it very good,
(3) that's mighty keen.
(4) tune on the fiddle;

My days are all filled with an
So I fiddle when I can and I
Well, folks, let me tell you now ex-
He taught me how to love and how to

(1) easy country charm.
(2) work when I should.
(3) act-ly what I mean.
(4) give just a little.

Thank God I'm a country boy.
Thank God I'm a country boy.
I thank God I'm a country boy.
Well, I
got me a fine wife; I got me old fiddle; When the sun's comin' up, I got cakes on the griddle, And life ain't nothin' but a funny, funny riddle.

Thank God I'm a country boy.

2. When the
3. I
4. Well, my

N.C.
Kiss an Angel Good Mornin'

Words and Music by Ben Peters

Ben Peters' daughter Angela was the inspiration for "Kiss an Angel Good Mornin'". "We call her Little Angel, and she really is an angel," he commented of Angela, who was only about six when the song became a major hit for Charley Pride in 1971. Most of Ben's songs center around personal relationships between two people: "Good or bad, happy or sad, love or losing — I have a strong inclination to write about emotional situations rather than things or happenings." Peters has also performed and written jazz and pop music, but country — which he sees as "giving" music — has brought him his greatest success.

Moderately
C/D  G  D7
man get to be this way.

G  G7  C
always got a smil-in' face, Any-time and any-

D7
place,

And ev'ry time they ask me

C/D  G  C/G  G  N.C.
why, I just smile and say, "You've got to
Kiss an Angel Good Mornin'

kiss an an-gel good morn-in' And let her know you think a-bout her

when you’re gone. Kiss an an-gel good morn-in' And

love her like the de-vil when you get back home.”

decresc.

“Well get back home.”
a little slower
Welcome to My World

Words and Music by Ray Winkler and John Hathcock

During the 1960s, Ray Winkler and John Hathcock worked as disc jockeys at a radio station in Amarillo, Texas. In between playing records, the pair turned their talents to songwriting. Winkler was still a novice, but Hathcock had written several hits for Hank Thompson. Still, the two had little success until country star Jim Reeves played the West Texas town and stayed over a day to listen to tapes of their songs. Reeves and Winkler were old friends, and though Reeves had encouraged Winkler in his songwriting efforts, the singer's standard comment was "You're getting better." Winkler admits that Reeves heard the four crudely dubbed songs out of politeness and friendship, but he listened attentively and, when the tape had ended, he said, "I sure do like 'Welcome to My World.'" Reeves' recording of the song was a Top Ten hit in 1964, shortly before the singer died in a plane accident.

Moderately slow, with a lilt (\(\text{♩} = \frac{3}{4}\))

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Welcome to My World

Step into my heart; Leave your cares behind.
With my arms unfurled,

Welcome to my world
Waiting just for you;
Built with you in

Welcome to my mind.
Knock and the door will open; seek and you will find; ask and you'll be given

The key to this world of mine.

I'll be waiting

Coda

world.
DETROIT CITY

Words and Music by Danny Dill and Mel Tillis

Danny Dill has a penchant for writing modern folk songs, such as the classic "The Long Black Veil." In his 1963 song "Detroit City," a million-seller for Bobby Bare, he chronicled the sad plight of Southern workers who migrated north to work in Detroit's automobile plants. "Although they made more money than they'd ever seen in their lives," Dill explains, "they became homesick. To dispel their loneliness, they toured the bars at night and drank their money away. Finally, after a few years of such futile living, they'd return home to their loved ones."

Moderately

C       G7         C

(1) night I went to sleep in De-troit Cit-y, And I
(2) home folks think I'm big in De-troit Cit-y. From the
(3) (Spoken) 'Cause you know I rode a freight train north to Detroit City, And

C       G7         C

(1) dreamed a-bout those cot-ton fields and home;
(2) let-ters that I write, they think I'm fine. By
(3) after all these years, I find I've just been wasting my time. So I

F       C           Am

(1) dreamed a-bout my moth-er, Dear old Pa-pa, sis-ter and broth-er, And I
(2) day I make the cars, And by night I make the bars. Lord, if
(3) just think I'll take my foolish pride And put it on the south-bound freight and ride,

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(1) dreamed a-bout the girl that's been wait-ing for so long.
(2) on-ly they could read be-tween the lines.
(3) And go on back to the loved ones, The ones that I left waiting so far behind.

I wan-na go home;
I wan-na go home;

Oh, Lord, I wan-na go home.

1. 2. 3.
home. home. home.
Gentle on My Mind

Words and Music by John Hartford

In 1967, John Hartford recorded his song “Gentle on My Mind” and scored a mild success on the country charts. Then, a few months later, rising star Glen Campbell recorded Hartford's tune, and his version stayed on the popularity charts for over three months. Although the song never became a No. 1 hit, it remains a popular favorite to this day. Hartford said that he was inspired to write the rambling, almost stream-of-consciousness lyrics after he saw the epic film Doctor Zhivago, based on Boris Pasternak's 1958 Nobel Prize-winning novel. "The film had a long traveling sensation that I liked, and I thought some of the images in it might work for me some time. I'm sure the song built up in my subconscious over a long period, but when I finally sat down, I just wrote it." Hartford claims no thorough understanding of commercial music or of what made the song a hit, but his guess is that its "message" accounts for its success.

Moderately

C
Cmaj7
C6
Cmaj7

(1) knowing that your door is always open and your path is free to
(2) clinging to the rocks and ivy planted on their columns now that
(3) wheat fields and the clothes-lines and the junk-yards and the highways come because
(4) dip my cup of soup back from some gur-glin', crack-lin' cauldron in some

Dm

(1) walk That
(2) bind me, Or
(3) tween us, And some
(4) train yard, My
Dm7

(1) makes me tend to leave my sleeping bag rolled up and stashed behind your
(2) something that somebody said because they thought we fit together
(3) other woman crying to her mother 'cause she turned and I was
(4) beard a rough-ning coal pile and a dirty hat pulled low across my

C (open)

(1) couch.
(2) walkin'.
(3) gone.
(4) face.

And it's
It's just
Through

C
Cmaj7
C6
Cmaj7

(1) knowing I'm not shackled by fore-gotten words and bonds And the
(2) knowing that the world will not be cursing or for-giving When I
(3) still might run in silence, tears of joy might stain my face And the
(4) cupped hands round a tin can, I pre-

C
Cmaj7
Dm

(1) ink-stains that have dried up on some line
(2) walk along some rail-road track and find
(3) summer sun might burn me till I'm blind,
(4) tend to hold you to my breast and find

53
Gentle on My Mind

(1) rivers of my mem'ry, That keeps you ev'ry hour.
(2) rivers of my mem'ry. And for hours you're just
(3) walk-in' on the back-roads By the rivers flowing
(4) rivers of my mem'ry, Ever smilin', ever

1.2.3.

C(open)

(1) mind.
(2) mind.
(3) mind.

2. It's not
3. Though the
4. I

4. C(open)

(4) mind.

slower
Flowers on the Wall

Words and Music by Lewis DeWitt

The Statler Brothers began singing together in the early 1960s in their native Virginia. Only two members of the quartet are actually brothers, and none of them is named “Statler.” “Flowers on the Wall” was their first major hit, written by “brother” Lew DeWitt and released in 1965. The Statler were unable to repeat their initial huge success until “Bed of Roses” in 1970. Since then, their taste for nostalgia and novelty has made them consistently popular with country fans, and a year seldom passes without at least one Statler hit on the charts. So popular are they that, between 1972 and 1980, they were named Vocal Group of the Year eight times by the Country Music Association.

Moderately bright, in 2 (J=1 beat)

Guitar → Gm
(Capo up
3 frets)

Keyboard → B♭

1. I've been hearin' you're concerned about my happiness, But
   (2) night I dressed in tails, pretended I was on the town. As
   (3) good to see you; I must go; I know I look a fright.

   "A" → "C7"
   "D7" → "F7"

(1) all that thought you're giving me is conscience, I guess. If
(2) long as I can dream, it's hard to slow this swing ever down. So,
(3) Anyway, my eyes are not accustomed to this light,
(1) I were walk-in' in your shoes, I wouldn't worry none. While
(2) please don't give a thought to me, I'm really do-in' fine.
(3) And my shoes are not ac-cus-tomed to this hard-time street, So

(1) you and your friends are wor-ryin'bout me, I'm hav-in' lots of fun.
(2) You can al-ways find me here and hav-in'quite a time. Count-in'
(3) I must go back to my room and make my day com-plete.

Chorus

flow-ers on the wall, That don't both-er me at all.

Play-in' sol-i-taire till dawn with a deck of fif-ty-

56
one.

Smokin' cigarettes and watchin' Captain Kangaroo, Now don't tell me I've nothin' to do.

2. Last 3. It's do. No, don't tell we I've nothin' to do. No, don't tell
In 1967, Felice and Boudleaux Bryant were commissioned to write some "folk songs" for an album by comedian-singer Archie Campbell. After pursuing generally maudlin themes, both got depressed and began looking for relief. Felice suggested a change of pace: "Let's write some bluegrass. We're in the mountains; let's write a mountain song." The result, "Rocky Top," was finished in just a few minutes and has become one of the Bryants' most recorded songs. Later, they found out there really is such a Tennessee mountain.

**Rocky Top**

Words and Music by Felice and Boudleaux Bryant

1. Wish that I was on ol' Rocky Top, Down in the Tennessee hills.
2. Once the strangers climbed ol' Rocky Top, Lookin' for a moon-shine still.

(1) Ain't no smoggy smoke on Rocky Top, Ain't no telephone in the hills.
(2) Strang-ers ain't come down from Rocky Top, Rock-on they nev-er will.

(1) Once I had a girl on Rocky Top, Half bear, oth-er half cat.
(2) Corn won't grow at all on Rocky Top, Diet's too rock-y by trapped like a duck in a pen.

(1) I've had years of cramped-up city life, (2) Trapped like a duck in a pen.
(1) Wild as a mink but sweet as soda pop; I still dream about that.
(2) That's why all the folks on Rock-y Top can't be simple again.
(3) All I know is it's a pitiful life, Rock-y Top, you'll always be home sweet home to me.

Rock-y Top, Rock-y Top, Ten-nes-see.

1. D 2. D 3. D

Rock-y Top, Ten-nes-see.
Words and Music by Hank Cochran

In 1973 Eddy Arnold recorded an entire album of "global" tunes called The World of Eddy Arnold, which featured the Hank Cochran song "Make the World Go Away," "Welcome to My World" and others. "Make the World Go Away" had been a No. 1 hit for Arnold in 1965, two years after singer Ray Price took it to second place on the country charts. The song's country-ballad style is typical of the work of Cochran, who is also responsible for such hits as Patsy Cline's "I Fall to Pieces," Willie Nelson and Shirley Collins' "Willingly" and Burl Ives' "A Little Bitty Tear."

Moderately slow, with a lazy lilt

Do you remember when you

I loved you, hurt you;
Before the world took me away
I'll make it up—day by day.

Just say you love me like you used to,
If you do, then forgive me, to.
And make the world go away.
And make the world go away.

And get it off my shoulders.

Say the things you used to say,
And make the world go away.

1. D

2. D

I'm sorry if I

* 2nd time through, melody may be played an 8va higher.
Please Help Me, I'm Falling
(in Love with You)

In 1960, Hank Locklin had a major chart recording of this "cheatin'" song, which was co-written by Hal Blair and Don Robertson. But "Please Help Me, I'm Falling" had a history of rejection before it became a hit. First, Robertson put the finished song away for a year and a half, after he was told that it was no good. Then, when it was submitted to Jim Reeves as a possible recording, Reeves turned it down. Rejection finally turned into success when Chet Atkins suggested that Hank Locklin record "Please Help Me." Locklin even had a second hit with the song, in 1970, when he recorded it with Danny Davis and The Nashville Brass.

Words and Music by Don Robertson and Hal Blair

Moderately (♩=♩=♩)

1. Please help me, I'm falling In love with you.
   (2. I belong to an ) other
   (3. Please help me, I'm) falling,
   (4. Whose arms have grown)

   And that would be

(1) you.
   Close the door to temptation;
(2) cold.
   But I promised forever
(3) sin.
   Close the door to temptation;

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Don't let me walk through. Turn away from me, So I can never be
To have and to hold. For I mustn't
Don't let me walk in.

Darling; I'm begging you to. But when I'm with you,
Free, dear, But, darling, I do.

Please help me, I'm falling In love with
I know that I'm losing The strength to be
Please help me, I'm falling In love with

1. 2. F Bb F N.C. 3. F Bb F

you. 2. I belong to an- true. 3. Please help me, I'm you.
Words and Music by Marty Robbins

In the late 1950s, the story song, a long-standing tradition in country music, underwent a renaissance. Spurred on by the popular success of old folk songs like "Tom Dooley" and new compositions such as Jimmie Driftwood's "The Battle of New Orleans" and "Tennessee Stud," country writers turned their hands to writing authentic-sounding saga songs. In 1959, singer-songwriter Marty Robbins penned a classic about El Paso, Texas, where, according to tradition, the West begins. "Western stories that I had read and stories my grandfather told me inspired me to write the song," he said. "Had I been born a little earlier, the cowboy life is the kind of life I'd like to have lived." This Western ballad became a hit for Robbins, despite the fact that the recording ran well over four minutes, an unusually long time for a country music single record.

Moderately
freely

In tempo

keep the left hand light

Out in the West Texas town of El Paso, I fell in
Night-time would find me in Rosa's cantina; Music would

love with a Mexican girl. whirl.

play and Fe-
li-na would
1. Black-er-than-night were the eyes of Fel-i-na, Wick-ed and e-vil while
2. Just for a mo-men-t I stood there in si-lence, Shocked by the foul e-vil
3. Back in El Pa-so my life would be worth-less; Ev-'ry-thing's gone; in life
4. Off to my right I see five mount-ed cow-boys, Off to my left ride a

(1) cast-ing a spell. My love was deep for this Mex-i-can
(2) deed I had done. Man-y thoughts raced through my mind as I
(3) noth-ing is left. It's been so long since I've seen the young
(4) doz-en or more. Shout-ing and shoot-ing, I can't let them

(1) maid-en; I was in love, but in vain I could tell.
(2) stood there; I had but one chance and that was to run.
(3) maid-en; My love is strong-er than my fear of death.
(4) catch me; I have to make it to Ro-se's back door.

(1) One night a wild young cow-boy came in, Wild as the
(2) Out through the back door of Ro-se's I ran, Out where the
(3) I saddled up and a-way I did go, Rid-ing a-
(4) Some-thing is dread-ful-ly wrong, for I feel A deep burn-ing
El Paso

(1) West Texas wind.
(2) horses were tied.
(3) lone in the dark.
(4) pain in my side.

Dash-ing and
I caught a

May-be to -
Though I am

(1) daring, a drink he was sharing With wicked Fel - ina, the
(2) good one; it looked like it could run; Up on its back and a-
(3) mor-row a bullet will find me; To-night noth-ing's worse than this
(4) try-ing to stay in the saddle, I'm get-ting wear-y, un-

F

(1) girl that I loved. So in anger I
(2) way I did ride Just as fast as I
(3) pain in my heart. And at last here I
(4) a-ble to ride. But my love for Fe-

C

(1) challenged his right for the love of this maid-en; Down went his hand for the
(2) could from the West Tex-as town of El Pa-so, Out to the bad-lands of
(3) am on the hill over-look-ing El Pa-so; I can see Ro-sa's can-
(4) li-na is strong, and I rise where I've fall-en; Though I am wear-y, I
C

(1) gun that he wore. My challenge was answered in less than a
(2) New Mexico. (Instrumental solo)
(3) ti-na below. My love is strong, and it pushes me
(4) can't stop to rest. I see the white puff of smoke from the

G7

(1) heart-beat; The handsome young stranger lay dead on the floor.
(2)
(3) on-ward; Down off the hill to Felina I go.
(4) ri-fle; I feel the bullet go deep in my chest.

C

D.S. §

Coda (after last verse)

C

Dm

G7

From out of nowhere Felina has found me, Kiss-ing my cheek as she
Cradled by two loving arms that I'll die for, One little kiss, then Fel-

1. C

kneels by my side.

2. C

bye.
Bobby Russell likes little green apples, so it's easy to picture him driving home from work one day, turning over in his mind the phrase "as sure as God made little green apples." Since Russell is a professional songwriter ("Honey" and "The Night the Lights Went Out in Georgia" are two of his other hits), the words soon turned into the beginnings of a song. By the time he reached home, he had completed the first two verses in his mind. Rushing inside the house, he jotted them down from memory, then completed the chorus. Roger Miller had a hit with "Little Green Apples" in 1968, and the song won two Grammys, for Song of the Year and Best Country Song.

And I wake up in the morning with my hair down in my eyes, and she says, "Hi."

And I stumble to the breakfast table while the kids are going off to school, "Goodbye." And she
reach-es out an' takes my hand, she drops what she's do-in' and 
squeez-es it, says,”How you feel-in', hur ries down to meet me, and I'm

Hon?" always late. And I look a-cross at smil-ing lips that
But she sits wait-ing pa-tient-ly and

warm my heart and see my morn-ing sun. And if that's not
smiles when she first sees me, ’cause she's made that way. And if that's not

lov-in' me, Then all I've
lov-in' me, Then all I've
got to say:
got to say:
Little Green Apples

God didn't make little green apples, And it don't rain in Indian-app'lis when the summer-time.

God didn't make little green apples, And it don't snow in Min-ne-app'lis when the winter comes.

There's no such thing as Doctor Suess, There's no such thing as make-believe.

Disney-land, and Mother Goose is no nursery rhyme.
Puppy dogs and autumn leaves and B B guns.

God didn't make little green apples, And it don't rain in Indian-app'lis in the
sum- mer time.
And when my- self is feel-in' low, I

think a-bout her face a-glow to ease my mind.

Some-
times I call her up at home, knowing she's busy.

ask if she could get a-way and meet me and grab a bite to eat.

ease my mind. fading away, but in strict time
My Last Date (with You)

Words by Boudleaux Bryant and Skeeter Davis;
Music by Floyd Cramer

When guitarist and RCA producer Chet Atkins brought piano stylist Floyd Cramer to Nashville from Louisiana Hayride in 1955, Cramer quickly became one of country music's most popular sidemen, backing such stars as Elvis Presley and Jim Reeves. In 1960, he wrote and recorded an instrumental, "Last Date," that climbed high on both the pop and country charts and sold a million copies. Several months later, songwriter Boudleaux Bryant and country-pop singer Skeeter Davis put words to Cramer's tune and came up with "My Last Date (with You)." Skeeter recorded it, and her record, released in December 1961, quickly rose to the Top Ten. During this period, Bryant and his usual collaborator, his wife, Felice, wrote a number of successful songs for The Everly Brothers, including "Bye Bye Love," "Wake Up, Little Susie" and "All I Have to Do Is Dream."

Slowly, but with a beat

One hour and I'll be meeting you;
Just can't believe that this could end;
I know you're gonna make me blue.
My heart is trembling through and through, 'Cause I love again.
You'll ask me to be just a friend; It's as...
know very well, I can plain as can be, I can
tell, I can tell, This will be my last date with

1. C G7
   Eb Bb7

you.

2. C C7 F G7
   Eb Eb7 Ab Bb7

you. I know we had a quarrel, But all sweethearts do; I gave my love to

prove to you That I would always love you and be true.
My Last Date

I know you've met somebody new;  You tell me you and

I am through. My plans and dreams cannot come true, And when

you say goodbye, I know I will cry, 'Cause I'll

know it's my last date with you.
Singing the Blues

Words and Music by Melvin Endsley

Songwriter Melvin Endsley idolized Hank Williams and, in his efforts to get from his native Drasco, Arkansas, to Nashville, tried to write songs that Williams might sing. Endsley knew he had written a good song with "Singing the Blues," but his hero, who died in 1953, never got to hear it. Instead, it was Marty Robbins who had the best-selling country version of the tune and Guy Mitchell who made it a hit on the pop charts. By 1956, when "Singing the Blues" became his first No. 1 hit, Robbins had been a regular on Grand Ole Opry for three years.

Moderate swing (⁴ ⁷⁄₈)

Well, I never felt more like singing the blues, 'Cause I never thought that I'd ever lose your love, dear. Why'd you do me this
Singing the Blues

F

way?

Well, I never felt more like

Bb7

F7

crying all night, 'Cause ev'rything's wrong, and nothin' ain't right with-

Bb

C7

out you.

You got me sing-ing the blues.

F

F7

The

Bb

F

Bb

moon and stars no long-er shine; The dream is gone I thought was mine. There's
nothing left for me to do but cry over you. Well, I

never felt more like running away. But why should I go, 'cause

I couldn't stay without you? You got me singing the

1. F

blues. Well, I

2. F

blues.
Eddie Miller believed that simplicity and universality are the ingredients that make a song a "standard," and a standard is what he created in 1954 with "Release Me." Miller was a bandleader during the 1940s and '50s, heading up a group called Eddie Miller and The Oklahomans, which played mainly one-night stands. It was on one such occasion, he recalled, that he heard a couple arguing near the bandstand. The woman said, "If you'd release me, we wouldn't have any problems, and everything would be all right." That remark stayed with Miller, because "release me" seemed a softer way of saying "divorce," a term he had always considered a "dirty word" in a song. Some time later, he wrote three simple verses around the idea, with a completely original, but equally simple, melody that complemented the lyrics perfectly. Singer Jimmy Heap recorded the song early in 1954, and it provided him with the only chart recording of his career. But it was the Ray Price version that firmly established the song (and the singer) on the country charts. In 1967, "Release Me" launched the career of the British pop singer Engelbert Humperdinck, whose recording of it sold 5 million copies.

Moderately, with a lilt (\(\text{ mj} = \text{ mj} \))

1. Please, release me, let me
2. I have found a new love,
3. Please, release me, can't you

(1) go,
(2) dear,
(3) see,

For I don't will
And I be
You'd a
(1) love you any more.
(2) always want her near.
(3) fool to cling to me?

To Her To

(1) waste our lives would be a sin;
(2) lips are warm while yours are cold;
(3) live a lie would bring us pain,

(1) Release me and let me love a-
(2) Release me, my darling, let me
(3) So release me and let me love a-

1. 2. N.C. 3. N.C. G G G

(1) gain.
(2) go.
(3) gain.

slowing down
Hank Snow himself started moving on when he was only 14, leaving his unhappy childhood home in Nova Scotia to spend four years aboard a fishing boat. Though he had never met a cowboy, his earliest heroes were cowboy movie star Tom Mix and Jimmie Rodgers, "The Blue Yodeler." (When Hank began singing in small clubs in his teens, it was as "The Yodeling Ranger," which later became "The Singing Ranger.") He won a recording contract in 1936, but he was unknown outside Canada until the late 1940s, when his records were released in the United States and another Jimmie Rodgers fan, Ernest Tubb, helped get him a bid to appear on Grand Ole Opry. In 1950, his career really started moving on when he recorded two of his own songs, "I'm Movin' On" and "The Golden Rocket," which both shot to the top. Hank has since had many hits, but none as great as this one.

Moderate boogie blues ($\frac{3}{4}$)

(1) big eight-wheeler roll-in',
(2) big loud whistle as it blew and blew
(3) En-gi-neer, take that throt-tle in hand;
(4) warned you, ba-by, from time to time;
(5) some-day, ba-by, when you've had your play.

\textbf{I'm Movin' On}

Words and Music

_by Hank Snow_

Moderate boogie blues ($\frac{3}{4}$)

F

(1) true-lovin' Dad-dy ain't com-in' back. I'm movin' on;
(2) lo-o-Al-a-ba-ma, we're com-in' to you. We're movin' on;
(3) rat-tler's the fast-est in the south-een land. Keep movin' on;
(4) just wouldn't listen or pay me no mind. I'm movin' on;
(5) gon-na want your Dad-dy, but your Dad-dy will say, "Keep movin' on;"
(1) I'll soon be gone.
(2) Oh, hear my song.
(3) Keep roll-in' on.
(4) I'm roll-in' on.
(5) You stayed away too long.

(1) fly-in' too high for my little old sky, so I'm mov-in'
(2) the laugh on me, so I've set you free, and I'm mov-in'
(3) na ease my mind, so put me there on time; keep roll-in'
(4) bro-ken your vow, and it's all over now, so I'm mov-in'
(5) through with you; too bad you are blue, so keep mov-in'

1. 2. 3. 4.

1. 2. 3. 4.

5. Eb13 E13 F13

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A White Sport Coat
(and a Pink Carnation)

Words and Music by Marty Robbins

While this was not Marty Robbins' first hit, it was the record that in 1957 firmly established him as a crossover artist and teenage idol. Robbins had had a country hit with Melvin Endsley's "Singing the Blues" the previous year but had watched Guy Mitchell turn the song into a pop hit. Finally, with his own "A White Sport Coat," Robbins topped both the country and popular charts. Two years later, Marty recorded "The Hanging Tree," the first of several "sagas" that combined the popularity of folk songs with country's love of Western material and made him a musical legend. But it was the teenaged rock-and-roll generation that gave him his first real success. Robbins' original fans have teenagers of their own today, but his popularity has not faded, and "A White Sport Coat" is still as singable as ever.
white sport coat and a pink car-

G7 F G7
na-tion; I'm all alone in ro-

C F C G7
mance. Once you told me

C
long a-go To the Prom with me you'd go.
A White Sport Coat

Now you've changed your mind, it seems: Someone else will

hold my dreams. A white sport coat and a

pink carnation; I'm in a blue, blue

1. C Am7 Dm7 G7

mood. A mood.
I Can't Stop Loving You

Words and Music by Don Gibson

The setting was a house trailer on the highway outside Knoxville, Tennessee. The time: an afternoon in late 1957. Songwriter Don Gibson sat down with his guitar to practice his trade, and the result was not one but two classic country songs — "I Can't Stop Loving You" and "Oh, Lonesome Me." With an RCA recording contract in hand, he took both songs into a Nashville studio and produced one record of two No. 1 hits. Kitty Wells also recorded "I Can't Stop Loving You," and her version, too, reached the Top Ten. Then, in 1962, Ray Charles produced a pop-country recording that sold a million copies. Both songs are now acknowledged classics. Quite a profitable afternoon!

Moderately

\[
\begin{align*}
\text{Moderately} \\
C & \quad C7 \\
F & \quad F7
\end{align*}
\]

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I Can't Stop Loving You

They say that time heals a broken heart,
But time has stood still since we've been apart.

Chorus

loving you,
loving you;
So I've made up my mind.
There's no use to try.
To live in Pretend there's
memory; Of old lone-some times.
I can't live a lie... I can't stop

want-ing you; It's use-less to say,
want-ing you The way that I do.

So I'll just live my life In dreams of yes-ter-
There's only been one love for me; That one love is

c. F C/E Dm7 C

1. day. Those hap-py you. slower
Words and Music by Lawton Williams

Singer Bobby Helms' 1957 version of "Fraulein" set a record for longevity in country music: not only did the recording reach No. 1, but it remained on the charts for a solid year, surpassing even such country classics as "Cold, Cold Heart" and "Crazy Arms."

Lawton Williams, who wrote the song, says that it was inspired by a blond-haired girl from a German settlement in South Texas whom he met during World War II and to whom he was engaged for five years. Williams and his "Texas fraulein" met at the radio station in Houston where he was singing at the time.

Moderate country waltz

cross the blue waters lives an old German's daughter. By the banks of the

old river Rhine, Where I loved her and left her, But

get her, 'Cause I miss my pretty fraulein. Fraulein.
lein, frau-lein, look up toward the heav-ens. Each night when the stars seem to shine.
hand's holding mine. By the same stars above you, I swear that I love you; above you, I swear that I love you, And I always pretty frau-

1. D A7
   F C7
   lein. When my lein.

2. D
   G D/F# Em7 D
   Bb F/A Gm7 F
   slowing down
The melody of "Midnight" is pure Chet Atkins, and it's easy to understand why songwriter Boudleaux Bryant, in writing a lyric for it, gave it a story line about being alone in the middle of the night and lonesome for a very special girl. Country-music pioneer Red Foley recorded the song in 1952, and it quickly reached No. 1 on the charts. Like so many other country greats, both Foley and Atkins have been elected to the Country Music Hall of Fame, Red in 1967 and Chet in 1973.

Slow blues tempo

I've spent another lonely night
Oh, what a lonely time to lie in bed awake and

I'm thinkin' of you.
I ought to know.
I'm wonderin',

1. Midnight,
2. Midnight,
3. Midnight,

(1, 4) day weep,
(2) weep,
(3) stare at noth-in' at all,
(1, 4) mor-row is on its way, empty and blue. I'm so
(2) should have been fast asleep hours ago. Still I'm
(3) won-drin' why you don't care, wish-in' you'd call. Tears keep

(1, 4) lone-ly, so lone-ly at mid-night for you.
(2) cry-in', I'm cry-in' 'cause I miss you so.
(3) flow-in', like drops from a wa-ter-fall.

1. 2. 3.

G13  Ab13  A13
-- 6fr.  6fr.  7fr.

4.

C13  C#13  D13
10fr.  11fr.  12fr.
Bye Bye Love
Words and Music by Felice and Boudleaux Bryant

The late 1950s were grim years in Nashville, as the impact of rock and roll began to make itself felt and country music went into a decline. Then a number of young artists appeared who were able to fuse country with a rock beat. Among them were Don and Phil Everly, members of a well-known country-music family, who left their native Kentucky to try their luck in Music City. As The Everly Brothers, Don and Phil gained a following in local clubs and eventually were given a recording contract by Cadence Records. A search for new material took them to the publishing firm of Acuff-Rose, where they met the songwriting team of Felice and Boudleaux Bryant and heard a new Bryant composition, "Bye Bye Love." The Everlys' 1957 recording of the song, which reached first place on the country charts and second on the pop play lists, launched their long and successful career. It also cemented their relationship with the Bryants, who provided them with several other top hits.

Brightly

There goes my

baby
romance;

With some-one new;
I'm through with love.

She sure looks

happy;
counting

I sure am blue.
The stars above.

She was my

And here's the
Chorus

(Vocal harmony in small notes)

Bye bye love,
Bye bye happiness;

Hello loneliness, I think I'm gonna cry.
Bye Bye Love

C

G

C

Bye bye love,

G

C

G

sweet caress;

Hello emptiness,

D7

G

D7

feel like I could die.

Bye bye, my love, bye

1. G

2. G

F#6 G6

bye.

I'm through with bye.
Don Gibson's scribbled original of this song bore the title "Ole Lonesome Me," but when the record and sheet music appeared in 1958, the publisher had interpreted it as "Oh, Lonesome Me." The title stuck, and the song became Gibson's first hit, backed by the equally memorable "I Can't Stop Loving You." Gibson has said that the song expressed his mood at the time. A lot of country fans who have had similar feelings made "Oh, Lonesome Me" a standard, and it has produced chart records for Johnny Cash, Stonewall Jackson and Loggins & Messina.

Moderately bright, in 2 ($\t= 1$ beat)

\[ \text{C} \]
\[ \text{G7} \]
\[ \text{C} \]
\[ \text{C7} \]
\[ \text{F} \]

Ev'ry body's goin' out and havin' fun;
bad mistake I'm makin' by just hangin' round;
I'm I

just a fool for knowin' I should stayin' home and havin' none.
I

can't get over love-sick fool that's blind and just can't see.
Oh, Lonesome Me

Oh, lonesome me.

I'll bet she's not like me; She's out and fancy-free,

Flirting with the boys with all her charms,

But I still love her so, And, brother, don't you know I'd welcome her right back here in my arms.

Well, there
must be some way I can lose these lonesome blues, For-get a-bout the

past and find some bod-y new. I've thought of ev'ry-thing from A to

Oh, lone-some me.
Don Gibson's skill as a songwriter was well established before he made his mark as a performer. Then, in 1958, he recorded his "Oh, Lonesome Me" and "I Can't Stop Loving You," which became back-to-back hits and brought him fame and fortune. Several years later, he penned this song, which, although not as big a hit, has also become a country classic. Gibson says he got the idea from a magazine interview with Bobby Darin in which the pop singer stated that he wanted to become a legend in his own time. Darin died before that could come to pass, but Gibson's slightly ironic song will be with us for a long time.

(I'd Be) A LEGEND IN MY TIME

Words and Music by Don Gibson

Slowly

heart-aches brought fame
In love's crazy game,
I'd be a

le-gend in my time.
If they gave gold stat-u-

ettes For tears and regrets,
I'd be a le-gend in my
time.

But they don't give awards, And there's no praise or

fame

For a heart that's been broken Over love that's in

vain. If loneliness meant world acclaim, Then ev'ryone would know my

name; I'd be a legend in my time.
SEND ME THE PILLOW YOU DREAM ON

Words and Music by Hank Locklin

This song was Hank Locklin's big hit in 1958, but he soon surpassed it with his 1960 million-selling version of Don Robertson's "Please Help Me, I'm Falling." Lawrence Hankins Locklin's history is a true Horatio Alger story. He chopped cotton as a boy in his native McLellan, Florida, worked for the WPA during the Depression, went on to sing on Louisiana Hayride and Grand Ole Opry, and eventually became mayor of his hometown. Hank also became a favorite in Ireland, where he was chiefly responsible for making country music popular.

Nice and easy

Send me the pillow that you dream on;
Don't you know that

I still care for you?
Send me the pillow that you

dream on,
So, darling, I can dream on it too.
Each (I've)
While I'm sleeping, oh, so lonely,
I'll wait so long for you to write me,

Share your love in dreams that once were
Just a memory's all that's left of you...

Send me the pillow that you dream on,
So, darling, I can dream on it too...

I've too... slowing down
Words and Music by Johnny Cash

The late 1950s in Memphis were seminal years in the history of country music. The advent of rock and roll had the traditional Nashville style of music in sad retreat. But in Memphis, Sam Phillips of Sun Records developed a group of artists who could combine country lyrics and sentiment with a rock beat. These "rockabilly" included Elvis Presley, Carl Perkins, Jerry Lee Lewis and Johnny Cash. "Folsom Prison Blues," backed by "So Doggone Lonesome," became Cash's first Top Ten record upon its release in 1956. He wrote it while he was in the Air Force, in 1954, inspired by the film Inside the Walls of Folsom Prison. The song began Cash's close association with prisons — and trains as symbols of freedom — which he has maintained during his career. Cash claims that the popularity of prison songs can be explained by the idea that many of us "are living in one little kind of prison or another." When a second recording of "Folsom Prison Blues"— made in the prison itself as part of his album At Folsom Prison — was released by Columbia in 1968, it went all the way to No. 1 and earned Cash a Gold Record.

Moderately

(1) hear the train a-comin'; it's roll-in' round the bend, And
(2) I was just a baby, my ma-ma told me, "Son,
(3) bet there's rich folks eat-in' in a fan-cy din-ing car; They're
(4) freed me from this prison, if that rail-road train was mine,

(1) I ain't seen the sun-shine since I don't know when. I'm
(2) Al-ways be a good boy; don't ev-er play with guns." But I
(3) prob-'ly drink-in' cof-fee and smok-in' big ci-gars. But I
(4) bet I'd move it o-ver a lit-tle far-ther down the line. ———
(1) stuck in Folsom Prison, and time keeps dragging
(2) shot a man in Reno just to watch him
(3) know I had it coming; I know I can't be
(4) Far from Folsom Prison, that's where I want to

(1) on, But that
(2) die. When I
(3) free; But those
(4) stay. And I'd

(1) train keeps rollin', on down to San Antonio
(2) hear that whistle blowin', I hang my head and
(3) people keep a movement, and that's what
(4) let that lonesome whistle blow my blues a-

1. 2. 3. C13 C#13 D13
4. F13 F#13 G13

(1) tone.
(2) cry.
(3) me.
(4) way.

2. When
3. I
4. Well, if they
"Waterloo" assured the success of three country musicians: Marjorn Wilkin and John D. Loudermilk, who wrote it, and Stonewall Jackson, who had the No. 1 recording of it in 1959. Loudermilk and Wilkin had both moved to Nashville to write for a music publisher, and songwriter Jackson had landed a recording contract on the basis of his demonstration tapings of songs. The Battle of Waterloo may seem an odd theme for a country song, but the 1950s were the era of the great saga songs, such as "Long Black Veil" and "The Battle of New Orleans."

Brightly, with a double-time feeling

(1) Adam Was the first in history. With an
(2) General Napoleon of France Tried to
(3) fellow Whose darlin' proved untrue Took her

(1) apple He was tempted and deceived. Just for
(2) conquerer The world but lost his chance. Met despite, Known as
(3) life But he lost his, too. Now he swings Where the

(1) made him take a bite, And that's where old Adam met his Waterloo
(2) Bon-a-parte's Retreat, And that's where Napoleon met his Waterloo
(3) little birds sing, And that's where Tom Doo-ley met his Waterloo
Waterloo, Waterloo, Where will you meet your Waterloo?

Ev'ry puppy has its day; Ev'rybody has to pay; Ev'rybody has to meet his Waterloo.

Coda
(After last Verse and Chorus only)

Ev'rybody has to meet his Waterloo.
"All I Have to Do Is Dream" was one of two No. 1 hits that Boudleaux Bryant wrote on his own for The Everly Brothers in 1958 and proved even more successful than the other, "Bird Dog." (Felice Bryant collaborated with her husband on several other hits for the duo.) Bryant, raised in Georgia, was schooled as a classical violinist and at 18 played a season with The Atlanta Symphony. He fiddled country music just for fun, but when he was offered a job in a country band, he took it. On tour in Milwaukee in 1945, he met Felice, and the couple started writing songs together. Their "Country Boy," a 1949 hit for Little Jimmy Dickens, was the start of their long career.

I want you in my arms; When I want you

and all your charms; When-ev-er I want you, All I have to do is
Dream, dream, dream. When I feel blue in the night, And I need you to hold me tight; When-
ever I want you, All I have to do is dream.

I can make you mine, Taste your lips of wine, Any-time, night or day.
All I Have to Do Is Dream

Bb
Am
G7
C7

Only trouble is,
Gee whiz, I'm dreaming my life away.

F Gm7 C7
Dm

need you so that I could die; I love you so,
and that is why, When-

F Gm7 C7
Dm

ever I want you,
All I have to do is dream.
All I have to do is

F Gm7 C7
Dm

dream.
When dream.

1.
2.
Carl Perkins was playing a club date with his band — his brothers, Jay and Clayton, and W. S. Holland — in their hometown of Jackson, Tennessee, when he overheard a young, fashionably dressed rock-and-roller warn, "Don't step on my suedes!" That phrase stayed with the singer/guitarist and, combined with the words from a nursery rhyme, became "Blue Suede Shoes."

Perkins and his band had been trying to get a recording on Sam Phillips' Sun label in Memphis. A phone call to Phillips ended with Carl singing the song and receiving an invitation to record. "Blue Suede Shoes" became a hit song of 1956, and Perkins joined the group at Sun — Elvis Presley, Johnny Cash, Jerry Lee Lewis — who were making "rockabilly" a reality.
Shoes.
You can do anything but lay off of my blue suede shoes.
Well, you can

N.C.
Knock me down,
Burn my house,
Step in my face,
Steal my car,

N.C.
Slander my name
Drink my cider
All
From my
Old fruit jar
Over the place.
N.C.

Do anything that you want to do,
But uh-uh, honey, lay off of my shoes.

Don't you step on my blue suede shoes.
You can do anything but lay off of my blue suede shoes.

1.

G

C/D

G

G13

Shoes.

Shoes.
If You've Got the Money  
(I've Got the Time)

Words and Music by Lefty Frizzell and Jim Beck

During the 1940s and '50s, a unique institution grew up in the oil-booming, post-Depression country of Texas and Louisiana — the honky-tonk. Ranging from tiny rural taverns to larger but no more elaborate saloons on the outskirts of towns like Dallas and Waco, honky-tongs provided the itinerant, hardworking laborers with their favorite forms of entertainment — drinking, dancing and an occasional brawl. It was almost inevitable that they would develop their own distinctive musical style, and "honky-tonk music," with its heavy beat, electrified instruments and frank lyrics, became an important part of country music. William Orville Frizzell grew up in a succession of such places in and around Corsicana, Texas, learning to play and sing, and winning enough amateur fights to earn the nickname Lefty. By the time he was 21, Frizzell was a thoroughly professional singer and asked Dallas agent Jim Beck to try to get him a recording contract. Beck took a demonstration record of one of Lefty's songs, "If You've Got the Money," to Nashville and returned with a Columbia Records contract. Released in 1950, the song became a hit and launched Lefty Frizzell's long career. The very next year, he had six songs that made the Top Ten on the country charts — a record that is still hard to equal. The honky-tongs had spawned another star.

Brightly, in 2 (4 =1 beat)

Guitar ———— E  
(Capo up 1 fret)

Keyboard ———— F

(1,5) you've got the money,  
(3) you've got the money,  

We'll go honky-tonk-in', And  
We'll go honky-tonk-in', And  

We'll have a time.  
We'll have a time.
We'll make all the night spots,
Bring along your Cadillac; Leave my old wreck behind.

If you've got the money, honey,
I've got the time.

2. There ain't no use to tarry,
So let's start out tonight;

4. Yes, we'll go honky-tonkin',
And we'll be pleasure bent;

We'll spread joy, Oh, boy,
I'll look like a million, But
If You've Got the Money

And I won't have a cent. But if

We'll have more fun, baby,
you run short of money,
I'll run short of line.

If you've got the money, honey,
'Cause you with no more money, honey,

I've got the time.

1. E F
2. B7 C7 F
3. If I've no more time.
5. If
JUST BECAUSE

Words and Music by Bob Shelton, Joe Shelton and Sid Robin

During the 1930s, largely through the efforts of Decca Records, a number of groups from the Southwest became successful country performers. Among the first of these were The Shelton Brothers of Riley Springs, Texas, whose recordings of "Just Because" and "Deep Elem Blues" were early hits. "Just Because" was originally written by Hubert A. Nelson and James D. Touchstone but didn't become a hit until the Sheltons came along with their considerably revised version. It was inspired, Joe Shelton said, by a popular catchphrase of the time that served to answer almost any question — "Just because!" The McGuire Sisters had a pop hit with the "new" "Just Because" in 1961.

Brightly, in 2 (♩-1 beat)

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Just Because

(1) Just because you think you're so hot,
(2) Just because you think I'll be blue,
(3) There will come a day you'll be blue,
(4) Just because you'll miss all the fun,

(1) Just because you think you've got something That
(2) Just because you think I'll be foolish To
(3) When old Santa Claus won't be near you To
(4) Just because I know you'll be sorry For

(1) nobody else has got.
(2) stay home and wait for you.
(3) pay all the bills for you.
(4) all of the things you've done.

(1) Though you made me spend all my money, You
(2) Though you made me drop all my girl friends; You
(3) Though you may say that I am foolish And
(4) Though you'll come to me and be beggin', Don't
(1) laughed and called me old Santa Claus,
(2) laughed and called me old Santa Claus,
(3) think you had the drop on Santa Claus,
(4) think I'll still be old Santa Claus.

But I'm telling you, honey,
But I'm telling you, honey,
But I'm telling you, baby,
Now I'm knockin' wood, this time

I'm leaving you, Because,
I'm through with you, Because,
I'm through with you, Because,
I'm through for good, Because,

1. 2. 3.

(1) cause.
(2) cause.
(3) cause.
(4) cause.
I Don't Hurt Anymore

Words by Jack Rollins; Music by Don Robertson

By the time he was 7, Don Robertson was already composing music. At 9, he met Carl Sandburg, who had recently finished his book 'American Songbag', and learned many folk and Western songs at the poet's knee. Therefore, it was no surprise that he became a professional musician while still in high school. In the early 1950s, he turned his talents to country songs, and after several lukewarm successes, he started writing solid hits. Hank Snow recorded Robertson and Jack Rollins' 'I Don't Hurt Anymore' in 1954, and it reached No. 1 on the charts. That same year, Eddy Arnold provided Robertson with another hit recording of one of his songs, 'I Really Don't Want to Know,' which has since been recorded some 50 times, including the 1971 Top Ten rendition by Elvis Presley. Robertson has continued to turn out hit after hit, and today he has accumulated much more than enough to fill a songbag of his own.

Moderately, with a lilt (\( \frac{3}{4} \))

\[
\text{mf freely} \quad \text{in tempo} \quad \text{I don't hurt any more;}
\]

\[
\text{All my tear-drops are dried.}
\]

\[
\text{No more walk-in' the floor} \quad \text{With that burning inside.}
\]
Just to think it could be,

Time has opened the door,
And at last I am free;

I don't hurt any more.
No

use to deny, I wanted to die
The day you said we were through
I Don't Hurt Anymore

But now that I find you're out of my mind,

I can't believe that it's true. I've forgotten somehow.

That I cared so before, and it's wonderful now;

I don't hurt anymore.
As more and more top entertainers were drawn to Nashville by Grand Ole Opry in the mid-1940s, publishing houses assembled staffs of professional songwriters to meet the demand for material. Acuff-Rose was one of the first to do so and Jenny Lou Carson one of their early writers. In 1944, she wrote and recorded "Jealous Heart." The song failed to become a country hit, but five years later, it won pop honors for Al Morgan and his orchestra, and became an equally big rhythm-and-blues hit for Ivory Joe Hunter. It was often sung but, oddly, seldom recorded until the late 1970s, when it was revived successfully. It remains Miss Carson's biggest hit, though she also produced a number of lesser ones, including "Foolish Tears," "You Two-Timed Me Once Too Often" and "Don't Rob Another Man's Castle."

Words and Music by Jenny Lou Carson

Slow country boogie

Won't you come along
And give a hand to me
For I can't help but wonder
If there ever was a time
That I could go to the place
Where you were always there
Won't you please come along
And give a hand and be there
For I can't help but wonder
If there ever was a time
That I could go to the place
Where you were always there

(1) heart, oh, jealous heart stop beating. Can't you
(2) filled my conscience full of sorrow. For I
(3) heart, why did I let you rule me. When I

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Jealous Heart

(1) driven her away for ever; Jealous
(2) heart, why did you make her hate me? Now there's
(3) gone; she's gone and found another. Oh, I'll

(1) heart, now I'm the lonely one.
(2) nothing left but jealous you.
(3) never see my love again.

(1) I was part of every thing she
(2) many times I trusted you to
(3) through the years her memory will

(1) planned for, And I know she
(2) guide me, But your guiding
(3) haunt me, Even though we're
(1) loved me at the start. Now she
(2) only brought me tears. Why, oh
(3) many miles apart. It's so

(1) hates the sight of all I stand for,
(2) why, must I have you inside me,
(3) hard to know she'll never want me.

(1) All because of you, oh, jealous
(2) Jealous heart, for all my lonely
(3) 'Cause she heard your beating, jealous

1.2. 3. Jealous

(1) heart. 2. You have 3. Jealous
(2) years?
Tennessee Waltz

Words and Music by Redd Stewart and Pee Wee King

Grand Ole Opry stars Pee Wee King and Redd Stewart had just finished a string of dates in Texas and were driving back to Nashville when they heard Bill Monroe's "Kentucky Waltz" on their car radio. After commenting that it was odd that no one had ever done a "Tennessee Waltz," Stewart started writing some lyrics on the back of a matchbox. The song provided hits for King and Cowboy Copas, but its phenomenal success really dates to 1951, when Patti Page's recording hit the Top Ten on both the pop and country charts. In 1965, the state of Tennessee adopted the King-Stewart waltz as the official song of the Volunteer State.

Slow, lilting waltz (♩♩ to be played 3/4)

I was

waltzing with my darlin' To the

Tennessee Waltz When an

old friend I happened to see

Introduced him to my

loved one And while they were waltzing, My friend stole my
sweet-heart from me. I remember the night and the

Tennessee Waltz; Now I know just how much I have lost.

Yes, I lost my little darling. The night they were

playing The beautiful Tennessee Waltz.

Words and Music by Bill Monroe

The original "Kentucky Waltz" was one of some 75 instrumentals that Bill Monroe wrote before he tried his hand at lyric writing. The 1934 version helped establish The Monroe Brothers as a major country act and became a mainstay in Bill's repertory when he formed his famous Bluegrass Boys in 1938. He added a lyric to the tune and scored another success with it in 1946, but it was Eddy Arnold's 1951 recording that became a best-seller. Monroe was born in Kentucky, and his "bluegrass style" of unamplified instrumentals was the direct descendant of the string bands that flourished in the 1920s and featured a solo fiddle.

Moderately slow waltz

waltzing that night in Kentucky, Beneath the beautiful harvest moon,

I was the boy that was lucky, But it

all ended too soon. As I sit here a-

lone in the moonlight, I see your smiling

face, And I long once more for your em-

brace And that beautiful Kentucky waltz.
Floyd Tillman is better remembered as a songwriter than as an entertainer, although he turned out some major hits during the late 1940s. One of these was "Slipping Around," which, in 1949, provided Top Ten country records for Tillman and Ernest Tubb, and a crossover hit for the duet of Margaret Whiting and Jimmy Wakely. Like many country songs, "Slipping Around" was inspired by an actual incident — Tillman overheard a phone conversation in a roadhouse and remarked, "Poor girl, she's just like me, slipping around."

Moderately

Always have to slip a-round To be with you, my dear,

Slip-pin' a-round, Afraid we might be found. I know I can't for-

get you, And I've gotta have you near, But we just have to
slip a-round And live in constant fear. I guess I had it
com-in'; There's noth-in' I can do. I know I've made mistakes, dear, But I'm
so in love with you. I hope some-day I'll find a way To bring you back to
me, And I won't have to slip a-round To have your company. slowing down
I'll Never Slip Around Again

Words and Music by Floyd Tillman

Fresh from his success with his hit recording of "Slipping Around" in 1949, singer-songwriter Floyd Tillman followed it up three months later with an answer song, "I'll Never Slip Around Again," which also became a Top Ten hit. Tillman recalled that two lines of "Slipping Around" had been censored by the network that broadcast the Lucky Strike Hit Parade — "Though you're tied up with someone else/And I'm all tied up, too." After he had rewritten them to remove the offensive connotation, it struck him that writing about the reverse situation, with the cheater getting his just deserts by being cheated on in turn, was an equally good idea for a song. He was quite correct. Answer songs, almost unique to country music, were extremely popular during the '40s.

Moderately

Guitar → D
(Capo up 3 frets)

Keyboard → F

nev-er slip a-round a-gain; I've learned a lot some-how. The

gal I slipped a-round with then Is mar-ried to me now. I
know just how it feels to live in lonely misery.

'Cause the gal I slipped around with then, She's slippin' round on me. I guess I had it coming;

There's nothin' I can do.
I'll Never Slip Around Again

left the truest sweetheart To fall in love with

you. I had to learn the hard way That

slippin' round don't pay, And I'll never slip a-

round again Until my dyin' day.

slowing down
Tim Spencer was one of the original Sons of the Pioneers and wrote more than 250 Western melodies for the group and for its star alumnus, Roy Rogers. One of his biggest hits was a mock-serious moralizing story, "Cigarettes, Whisky and Wild, Wild Women." Tim's son, Hal, recalled that in 1947 his father was working in Louisville, Kentucky, with the Roy Rogers Circus. In their hotel, Tim's churchgoing wife lectured him on the kind of life he was leading. He wrote this song in reply. Hal insists that the song was intended to be serious, but when it was first recorded by Red Ingle, Ingle "jazzed it up" and did a funny version. He also notes that the second verse, "the real moralizing one," is usually left out of recordings. (All three verses are included here.) Whether Tim's intention was to be serious or he had his tongue firmly planted in his cheek, he produced an all-time classic.

In a bright rollicking 3

1. Once I was happy and had a good wife; I
2. Now I am feeble and broken with age; The
3. Write on the cross at the head of my grave, "For

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Cigareetes, Whusky and Wild, Wild Women

(1) had e-nough money to last me for life. I
(2) lines on my face make a well-writ-ten page. I'm
(3) wom-en and whus-ky, here lies a poor slave." Take

(1) met with a gal, and we went on a spree; She
(2) leav-ing this story, how sad but how true, On
(3) warn-ing, dear stranger, take warn-ing, dear friend, Then

(1) taught me to smoke and drink whus-ky. Cig-a-
(2) wom-en and whus-ky and what they will do. 
(3) write in big let-ters these words at the end: 

Chorus

reetes and whus-ky and wild, wild wom-en, They'll drive you
crazy; They'll drive you insane.

Cigarettes and whiskey and wild, wild women, They'll

drive you crazy; They'll drive you insane.

1. 2.

3.
I Love You So Much It Hurts

Words and Music by Floyd Tillman

Shortly after his discharge from the service following World War II, Floyd Tillman was sitting alone with his guitar, his fingers flat across the last four strings. He started strumming and, as he recalled, 'the first four notes just said 'I love you so . . . ,', and then I improvised almost unconsciously. If any song ever came to me like automatic writing, this one did.' Afraid that it wasn't "country," Tillman filed the song away but finally recorded it as part of an album in 1948. His "automatic writing" provided a Gold Record for him and major hits for Jimmy Wakely and The Mills Brothers.

Slowly

G6  G+  G  A7

so much it hurts me; Dar-lin', that's why

D7

I'm so blue. I'm so a-fraid to go to bed at
I'm afraid of losing you. I love you so much it hurts me, and there's nothing I can do. I want to hold you, my dear, forever and ever; I love you so much it hurts me so.
Any Time

Words and Music by
Herbert Happy Lawson

When first introduced in 1921, "Any Time" was a minor success, but it was the 1948 Eddy Arnold version that assured its survival as a standard. Arnold's hit country recording was followed in 1951 by Eddie Fisher's pop rendition, which sold more than a million copies. Patsy Cline had recorded "Any Time" before she died in a plane crash in 1963, and when her recording was finally released six years later, it placed among the 100 top sellers on the country charts.

Moderately

C7       C#7       D7
8fr.     9fr.     10fr.

An - y  time you're feel - ing lone - ly,

F#7  G7  C7
7fr.  8fr.  8fr.

An - y  time you're feel - ing blue,

Bb  Bbm6  F  F7  E7  Eb7  D7
6fr.  6fr.  5fr.  6fr.  5fr.  4fr.  3fr.

An - y  you feel down - heart - ed,

That will

G7
8fr.

prove your love for me is true.

C7
8fr.

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time you're thinking 'bout me, That's the time
I'll be thinking of you. So, any
time you say you want me back again, That's the time I'll come back home to


you. Any you. slowing down
My Daddy Is Only a Picture

Words and Music by Tommy Dilbeck

In 1947, Eddy Arnold, whose record output for RCA Victor then exceeded two and a half million discs, was well on his way to becoming that company's best-selling recording artist. During 1948, he scored with five No. 1 hits and others that made the Top Ten, including "My Daddy Is Only a Picture," written by musician and songwriter Tommy Dilbeck, who occasionally collaborated with Arnold. Though Arnold had only made his first record in 1944, his featured role on Grand Ole Opry and the regularity with which he turned out hits made him the nation's best-known country music performer, surpassing even Roy Acuff. As he smoothed and mellowed his singing style, the former "Tennessee Plowboy" tended more and more toward pop styling and song selection—away from the sentiments of songs such as this one. Apparently, the change did little to diminish his popularity.

Moderate country waltz (3\(\frac{4}{4}\))

\[
\begin{align*}
G & \quad D7 & \quad G & \quad D7 \\
\text{asked a little boy to call his daddy;} & \quad \text{He said he couldn't and sighed.} & \quad \text{And when I asked him what was}
\end{align*}
\]
wrong,
Here's what the little boy replied: "My daddy is only a picture. In a frame that hangs on the wall."
Each day I'll bet they never

But he never talks at all.
I
My Daddy Is Only a Picture

tell him all of my secrets
And When the

try to cheer up my mommie

all tears of my little plans,
And My daddy is

down her face.

way only a smiles at me, I
But I'm know he under

on - ly a pic - ture, try - in' to take his

stands.

The slowing down place.
Walking the Floor Over You

Words and Music by Ernest Tubb

Seldom has a song been so closely identified with an artist as this one is with its composer, Ernest Tubb. It was his first major hit, a turning point in his career, and has been his theme song for 40 years. The year 1941 was discouraging for the young artist. Despite a Decca recording contract and a commercially sponsored radio show in Fort Worth, he was still earning only $75 a week and gave serious consideration to abandoning his career to work in a defense plant. Then Decca producer Dave Kapp came to town, and Tubb recorded four new songs he had ready. He had been working on "Walking the Floor Over You," and at his urging, Kapp agreed that it would be released first. It became an all-time hit, earning Tubb a Gold Record and a bid to join Grand Ole Opry, where he became a regular in 1943. Due to the record's success, Tubb, for many years, was allowed to choose his own material — perhaps the only Decca artist to do so. He was named to the Country Music Hall of Fame in 1965.

Moderate swing 4

Guitar  ➔  C
(Capo up 3 frets)

Keyboard ➔  Eb

(1) left me and you went a way;
(2) dar - ling, you know I love you well,
(3) some - day you may be lone - some too.

(1) You said that you'd be back in just a
(2) Love you more than I can ev - er
(3) Walk ing the floor is good for
Walking the Floor Over You

C
Eb
C7
B7
Bb7
A7

(1) day. You've broken your promise, and you
(2) tell. I thought that you just keep right on
(3) you; and you wanted me and walking, and it

F7
Bb7

(1) left me here a - lone; I don't know why you
(2) al - ways would be mine, But you went and
(3) won't hurt you to cry; Remember that I

C
Eb

(1) did, dear, but I do know that you're gone.
(2) left me here with troubles on my mind. I'm
(3) love you and I will the day I die.

Chorus

walk - ing the floor o - ver you.
can't sleep a wink, that is true.

I'm hoping and I'm praying as my heart breaks right in two,

Walking the floor over you.

1, 2.

you.

2, 3. Now, you.
SOMETIMES
(You'll Want Me to Want You)

Words and Music by Jimmie Hodges

In an RCA Victor recording by Elton Britt, "Someday (You'll Want Me to Want You)" was one of the biggest country hits of 1946. Britt's fame had been well established with his World War II classic recording of "There's a Star-Spangled Banner Waving Somewhere," which sold more than 4 million copies in both the pop and country markets. In 1949, The Mills Brothers and Vaughn Monroe recorded "Someday," and their versions established the song as a pop standard. It was written by Jimmie Hodges, an entertainer and Tin Pan Alley songwriter, producer and publisher, whose output included "Lonely Nights" and "Dear Old Girl of Mine."

Moderately, in 2 (d=1 beat)

I know that

someday you'll want me to want you, When I'm in

love with somebody else.

You expect me to be true And keep on loving you, Though I am feeling blue. You
I can't forget you, until someday you'll want me to want you.

When I am strong for somebody new.

Though you don't want me now, I'll get along somehow, And then I

Wont' want you.
BEAUTIFUL BROWN EYES

Traditional

Though "Beautiful Brown Eyes" is officially considered a traditional song, many different versions exist, and some scholars believe that it was composed (or recomposed) by two early country artists, "Fiddlin" Arthur Smith and Alton Delmore of The Delmore Brothers. Early Opry stars, Smith and The Delmore recorded as The Dixieliners and as The Arthur Smith Trio on the Bluebird label, which first released this song. During the 1940s, the early string bands were upstaged by the emerging Opry superstars, and their members fell into relative obscurity until they were rediscovered during the folk-music revival of the 1960s. In 1951, Western movie star Jimmy Wakely made a hit out of "Beautiful Brown Eyes." Wakely had broken with Margaret Whiting, with whom he formed one of the most successful duets in country music history, to make a bid as a solo artist, but his career never really took off. The song, however, has become a true classic.

Moderate waltz

Verses

1. Wil-lie, oh, Wil-lie, I love you,
   Love you with all my heart.
2. Sev-en long years I've been mar-rried;
   A woman knows not of her single again.
3. Down to the bar-room he stag-gered,
   The last words that he ev-er fell on the floor.

(1) all my heart.
(2) single again.
(3) fell on the floor.

Tomorrow we might have been
To-mor-row we
(1) mar - ried, But drink - in' has kept us a - part.
(2) trou - bles Un - til she has mar - ried a man,
(3) ut - tered, "I'll nev - er get drunk an - y - more."

Chorus

G G7 C G

Beau - ti - ful, beau - ti - ful brown eyes, Beau - ti - ful, beau - ti - ful

D7 G G7 C

brown eyes, Beau - ti - ful, beau - ti - ful brown eyes, I'll

D7 G D7 G

neve - r love blue eyes a - gain. gain.
BONAPARTE'S RETREAT

Words and Music by Pee Wee King and Redd Stewart

This was Pee Wee King's first hit and remained his "baby," despite the fact that his "Tennessee Waltz" became a much bigger seller. "Bonaparte's Retreat" started life as a fiddle tune, introduced to King's band, The Golden West Cowboys, by one of his three fiddlers, who had heard it years before. It became a standard in the band's repertory, and in 1946 King added lyrics. (The Copyright Office allowed him rights to the bridge, or middle portion of the song, and the arrangement.) King's recording became a best-seller and brought him to national attention. Carl Smith revived the song in 1970, and Glen Campbell's 1974 version became a Top Ten success.

Moderately, in 2 (d = 1 beat)

Moderately, in 2 (d = 1 beat)

Guitar — A Dadd9 A Dadd9 A
(Capo up 3 frets)

Keyboard — C Fadd9 C Fadd9 C

Dadd9

Fadd9

girl I love in a town way down in Dixie. Neath the stars a-

A Dadd9 C Fadd9

A7 Dadd9 A

C7 Fadd9 C

bove, she was the sweetest girl I ever did see. So I took her in my arms and

E7

G7

A

C

told her of her many charms; I kissed her while the fiddles played the
"Bon-a-parte's Retreat." All the world was bright as I held her on that night, And I heard her say, "Please, don't ever go away."

So I held her in my arms and told her of her many charms; I kissed her while the fiddles played the "Bon-a-parte's Retreat."
BORN TO LOSE

Words and Music by Ted Daffan

World War II interrupted record production and broke up many successful country bands. Before disbanding, Ted Daffan and His Texans recorded 24 final sides for Columbia — all of them Daffan compositions. When the company resumed record production in 1943, it released back-to-back recordings of "Born to Lose" and "No Letter Today." Both became huge successes and remained on jukeboxes across the nation through 1945. "Born to Lose," Daffan’s touching tale of unrequited love which earned him a Gold Record, remains a favorite of pop and country performers alike, and, by 1971, had been recorded by some 120 artists ranging from Red Foley to Ray Charles.

Moderately

Born to lose, I've lived my life in vain.
Born to lose, my every hope is gone.

Ev'ry It's so

dream has only brought me pain.
All my life I've

hard to face that empty dawn.
You were all the

always been so blue.
Born to lose, and now I'm losin'!
Born to lose, and now I'm losin'!
you. Born to lose, it seems so hard to bear.

There's no use to dream of happiness;

How I long to always have you near.

You've grown All my life I've now you say we're through.

Born to lose, and

Born to lose, and

1. C Ebdim Dm7 G7

now I'm los-in' you.

Born to

now I'm los-in'

2. C

you.
I LOVE YOU BECAUSE

Words and Music by Leon Payne

Leon Payne's widow, Myrtie, said that he wrote this song for her. Blind from childhood, Payne developed his musical talents, mastering a number of instruments and composing. By the time he was 21, he was playing with fellow Texan Bob Wills but left to hitchhike around the state, playing and singing as he went. His travels inspired the country standard "Lost Highway." In 1949, he formed his own group and recorded "I Love You Because," which made the Top Ten and was on the charts for weeks. It has since provided hits for many artists.

Moderately

love you because you understand, dear,
love you because my heart is lighter,

thing I try to do, you're always there to lend a helping hand, dear;
the love you most of all because you're brighter;

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No matter what the world may say about me,
No matter what may be the style or season,

Know your love will always see me through,
Know your heart will always be true,

Way you never doubt me,
Hundred thousand reasons,

But most of all I love you 'cause you're

I love you for the way you never doubt me,
Hundred thousand reasons,

But most of all I love you 'cause you're

1. C F7 C
2. C F7 C C6

You.
I you.
PISTOL PACKIN' MAMA

Words and Music by Al Dexter

Bandleader, singer and songwriter Al Dexter was no stranger to the honky-tonks of Texas or to the occasionally violent domestic scenes that took place in them. One night, he witnessed the wife of a cheating husband chasing "the other woman" with a pistol and wondered, "How do you talk to a lady with a gun?" His answer took the form of "Pistol Packin' Mama," a huge novelty hit in 1943. Bing Crosby and The Andrews Sisters "covered" it in a popular version that sold a million records, and it was used as the title song for a Republic film.

Moderate blues tempo (played as \( \frac{7}{8} \))

1. Drink-in' beer in a cabaret, And was I hav-in' fun! Un-
2. She kicked out my wind-shield; She hit me o-ver the head; She

til one night she cussed and cried and caught me right, And now I'm on the run.

Chorus

Lay that pistol down, babe, Lay that pistol down;

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Additional Verses

G

3. Drinkin' beer in a cabaret,
   \* D7 \* And dancing with a blonde,
   
   Until one night she shot out the light;
   G Bang! that blonde was gone.
   
   (Chorus)

G

4. I'll see you ev'ry night, babe;
   \* D7 \* I'll woo you ev'ry day;
   I'll be your regular daddy
   G If you'll put that gun away.
   
   (Chorus)

G

5. Drinkin' beer in a cabaret,
   \* D7 \* And was I havin' fun!
   
   Until one night she caught me right,
   G And now I'm on the run.
   
   (Chorus)

G

6. Now there was old Al Dexter,
   \* D7 \* He always had his fun,
   
   But with some lead, she shot him dead;
   G His honkin' days are done.
   
   (Chorus to last ending)

*Note: lines indicate accented beats.
Sioux City Sue
Words by Ray Freedman; Music by Dick Thomas

When country singer and Western film star Gene Autry returned to Hollywood in 1945 after serving in the Army Air Corps, he found that his top billing at Republic Pictures had been assumed by Roy Rogers. Gene made a few films at Republic, then moved on to Columbia Pictures, where he was able to negotiate a better deal. "Sioux City Sue" was the title song of his first postwar picture in 1947. Written by Ray Freedman and Dick Thomas, the song was introduced on a recording by Thomas in 1945. After the Autry film was released, the song's bouncy tune and catchy lyrics caught on, and singers ranging from Merle Travis to Bing Crosby recorded it. In the late 1940s, Autry's career resumed its momentum. He produced a number of hits, including such Christmas standards as "Rudolph the Red-Nosed Reindeer," "Frosty the Snowman" and "Here Comes Santa Claus," and also began building his corporate empire.

Moderate lilting

(1) drove a herd of cattle down From old Nebraska
(2) asked her if she had a beau; She said, "Yes, quite a
(3) I'm admitting, Iowa, I owe a lot to

(1) way. That's how I come to be in The state of Iowa
(2) few," But still I started courtin' My sweet Sioux City
(3) you, 'Cause I come from Nebraska To find Sioux City
(1) way. I met a girl in I-o-way; Her
(2) Sue. The first time that I stole a kiss, I
(3) Sue. I'm gon-na rope and tie her up; I'll

(1) eyes were big and blue. I asked her what her
(2) caught her stealing two. I asked her did she
(3) use my old las-so. I'm gon-na put my

(1) name was; She said "Sioux Cit-y Sue."
(2) love me; She said, "Indeed I do."
(3) brand on My sweet Sioux Cit-y Sue.

Sioux Cit-y Sue,
Sioux Cit-y Sue,
Sioux Cit-y Sue, Your
Sioux City Sue
An invitation to join Grand Ole Opry usually means that a performer is well on the way to becoming a star, but seldom does this happen with such suddenness as it did with George Morgan. Fresh from radio station WWVA's Jamboree in Wheeling, West Virginia, he joined the Opry in 1948 and late that year introduced his own song “Candy Kisses” on the air. It became one of the top songs of 1949 and won the 23-year-old Morgan star billing on station WSM in Nashville. Both Red Foley and Elton Britt covered it with Top Ten records of their own. Morgan recalled that he had written the song in 10 minutes while he was in Ohio doing his own 15-minute radio show and had premiered it on the air that same morning. Morgan’s recording easily passed the million mark in sales, and “Candy Kisses” was his theme song throughout his long career.
Candy Kisses

kisses wrapped in paper, You'd rather

have left them any old time.

You don't mean it when you

whisper Those sweet love

gladness; Now there's sadness, in my

Only
In 1930, young Tim Spencer joined two other Western artists, Roy Rogers and Bob Nolan, to form the original Sons of the Pioneers. Both Nolan and Spencer were songwriters as well as singers, and Spencer's output for the Pioneers over the next 30 years topped 250 songs. In addition, he had several hit recordings of his own in the late 1940s, including "Cigarettes, Whisky and Wild, Wild Women" and "Room Full of Roses." His "Careless Kisses" was a 1950 chart song for Red Foley, who is considered one of the true pioneers of modern country music. Foley was featured on Grand Ole Opry and headed one of the first network radio country shows and a TV show, Ozark Jubilee, that ran for six years in the late 1950s and introduced many country stars.
Words and Music by
Zeke Clements and Eddy Arnold

Eddy Arnold’s 1948 RCA recording of “Just a Little Lovin’” became a top-rated country hit, but it was the Eddie Fisher version four years later that made the song a popular standard. It was co-written by Arnold and Zeke Clements, a singer and songwriter best remembered for his World War II hit, “Smoke on the Water.” The year 1948 was the peak of Arnold’s career—he had a total of nine Top Ten hits, four of which reached No. 1 in the country field. His singing style had mellowed into the “croon” that made him famous, and while he was still very much country, he no longer billed himself as “The Tennessee Plowboy.” In fact, he was well on his way “uptown,” in search of the elusive crossover to pop. In 1971, Arnold was listed as the country artist with the most charted record sides—a total of 87 in the 25 years during which accurate records had been kept.

Swing 4

Ever since that time began,
Don’t believe you really know
Love has ruled the world.
Even Adam set the pace

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started it a whirl.
make my dreams come true.
Your eyes, your lips, your
now I know that you're the one for me;
loving kisses seem to linger yet;
Come on back and you will plainly see:
I'll forgive, but, please, don't you forget: Just a little
Chorus
lovin' Will go a long way, And you will make me
Just a Little Lovin'

D7

hap-py The rest of my days. Put your arms a-

E7

round me; Then I'll be your slave,

A7

'Dcause just a lit-tle lov-in' Will go a long

1.

G

way.

2.

G

F#6 G6

way.

By 1934, the romantic image of the singing cowboy was already very much a part of American popular art, thanks to movies and "hillbilly" records, and the cowboy's influence had spread as far as Tin Pan Alley and Broadway. New York-based songwriters Billy Hill and Peter De Rose teamed up that year to pen a Western classic, "Wagon Wheels," which was introduced by popular singer Everett Marshall in The Ziegfeld Follies of 1934 and quickly picked up by Western bands in the Southwest. Eddy Arnold, Tex Ritter and a host of others recorded the song, but the most enduring version was the one by The Sons of the Pioneers, which featured Hugh Farr and Ken Curtis on vocals.

Words by Billy Hill

Music by Peter De Rose

Loping along (♩♩♩♩♩)

Wagon Wheels

Carry me o'er the hill.

a little faster

Go 'long, mule, There's a steam-er at the land-in', Wait-in' for this cotton to load.

Go 'long, mule, The boss is under-stand-in'; There's a pasture at the end of each road.
G7
Bb7
C
Eb

wagon wheels,
Keep on a-turnin',

G7
Bb7
C
Eb
F
Ab

wagon wheels.
Roll along,
Sing your

Broadly

Fm+7
Abm+7
C
Am7
F
G7
C
F
C
E7

held back
song;
Wagon wheels, carry me hoo-oo-ome,

F
G7
C

Wagon wheels, carry me home.

fading away to
DEEP IN THE HEART OF TEXAS

Words by June Hershey

This novel audience-participation song was an immediate success in its 1941 version by popular bandleader Horace Heidt, selling over a million records. Another big-band leader, Alvino Rey, also had a best-seller of it the next year, while Gene Autry sang it in the film Heart of the Rio Grande. It was the Bob Wills Western-swing rendition, however, that brought the song into the country repertory. Wills and His Texas Playboys were firmly entrenched in Oklahoma at the time, climbing to the peak of their popularity, and their version remains a classic to this day. Don Swander's rollicking tune and the simple lyrics by June Hershey really found a home in the honky-tonks of Oklahoma and Texas.

Music by Don Swander

Bright and spirited

stars at night are a long bright trail

Deep in the heart of Texas.

The prairie rabbits

sky is wide and high brush

Deep in the heart of Texas.

*(clap hands or stamp feet)
Tex-as. The sage in bloom is like per-
Tex-as. The cow-boys cry, "Kil-yip-pee-

clap clap clap clap

D7

fume yi" Deep in the heart of Tex-as; Re-
Deep in the heart of Tex-as. The

clap clap clap clap

minds me of bawl and one I love bawl Deep in the
Deep in the

1. G

2. G

heart of Tex-as. The Tex-as.
Words and Music by Bob Nolan

In 1930, Bob Nolan joined Tim Spencer and Roy Rogers to form the original Sons of the Pioneers. "Tumbling Tumbleweeds," one of the hundreds of songs Nolan wrote for the group, was among the first they recorded and became their theme song. Gene Autry introduced it as the title song in his first full-length movie in 1935, and Rogers sang it in Silver Spurs in 1943 and, with The Sons of the Pioneers, in Hollywood Canteen the following year.
know when night has gone That a new world's born at
rushing forward
dawn.
slowing down I'll keep roll-ing a-long,

Deep in my heart is a song, Here on the range I be-
suddenly P

long, Drift ing a-long with the tum-bl ing tumble-weeds.
In 1936, Bing Crosby played what he often called his favorite role — that of a cattleman turned rodeo performer in the film Rhythm on the Range. In it, Crosby introduced a classic Billy Hill song, "Empty Saddles." Hill’s Boston background and classical music training made him an unlikely Western songwriter, but his early travels gave him a flair for the romantic West, which he captured in such perennial favorites as "The Last Round-Up," "The Call of the Canyon" and "The Oregon Trail."

Words and Music by Billy Hill

Slowly and somewhat freely

Emp-ty sad-dles in the old cor-ral,
Where do you ride to-

night?
night?

Are ya round-in' up the do-gies,
The-

strays of long a-go; Are ya on the trail of buf-fa-lo?

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Empty guns, covered with rust, Where do ya talk tonight?

Empty boots, covered with dust, Where do ya walk tonight?

Empty saddles in the old corral, My tears would be dried tonight; If you'll a little slower

Only say I'm lonely As ya carry my old pal, Empty saddles in the old corral.
When Slim Willet released one of his own compositions in late 1952, he thought it was a good song but didn’t know that it would account for not just one but six hit recordings. As the Willet recording climbed to the top of the country hit lists, it was covered by Skeets McDonald and Ray Price on competing labels, and for several weeks, all three versions were among the Top Ten. Then Red Foley’s rendition was released in early 1953, and it, too, became a best-seller, as did Perry Como’s recording in the pop market. Finally, Willet wrote an answer song called “I Let the Stars Get in My Eyes” that provided a hit for Goldie Hill. Born Winston Lee Moore in Dublin, Texas, Willet was a familiar figure on many of the radio barn dances. He based the irregular meter and form of “Don’t Let the Stars Get in Your Eyes” on those of a Mexican ranchera, a type of cowboy song that is heard on both sides of the Texas-Mexico border.

Moderate country rock tempo

Don’t let the stars get in your eyes; Don’t let the moon break your heart.

Love blooms at night, In daylight it dies; Don’t let the stars get in your eyes. Oh, keep your heart for me, for someday I’ll return, and you know you’re the only
one I'll ever love.

1. Too many love.

1. Too many nights,

1. Too many miles,

1. Too many stars,

1. Too many days,

1. Too many moons could change your mind.

If I'm gone too long, don't forget where you were.

Oh, please, keep your heart.

While we're a part;

Don't let the
Words and Music by Billy Hill

For a time, Billy Hill was a classical violinist employed with The Boston Symphony, but as a young man, he toured the West, riding the rails, cowpunching and absorbing its legends and lore. Returning to New York, he wrote a number of Western ballads that became popular hits and survived to become country classics. The most famous of them was "The Last Round-Up," written in 1933 and introduced that year at New York's Paramount Theater by Joe Morrison. Don Ross sang it in The Ziegfeld Follies of 1934, and Bing Crosby turned it into one of his earliest successful recordings. Finally, cowboys took it up. Roy Rogers' version was instrumental in landing him a film contract with Republic Pictures, and he sang it in the 1945 film Don't Fence Me In. Gene Autry also recorded it and sang it in two films. The Singing Hills (1941) and The Last Roundup (1947).

Freely

Moderately slow, in tempo

head-in' for the last round-up;
head-in' for the last round-up;

Gonna There'll be

sad-dle Old Paint for the last time and ride.
Buf-fa-lo Bill with his long snow-white hair.
So long, old pal, it's time your tears were dried; there; I'm
head-in' for the last round-up.
round-up.

Git along, little dogie, git along, git along, git along, git along.
The Last Round-Up

long, lit-tle do-gie, git a-long; Git a-long, lit-tle do-gie, git a-

long, git a-long, git a-long, lit-tle do-gie, git a-long; I'm

head-in' for the last round-up; To the

far-a-way ranch of the Boss in the sky.

sad-dle Old Paint for the last time and ride.
Where the strays are counted and it's long, old pal, I:

brand-ed, there go time your tears were dried;

I'm head-in' for the last round-up.

Very slowly

1. I'm 2. Git a-long, little do-gie, git a-long.
Home on the Range

Words by Brewster M. Higley; Music by Daniel E. Kelley; Adapted and arranged by Dan Fox

Though many would argue that this is a folk song, authorship is generally attributed to Brewster Higley, a Kansas homesteader who published the words in a Smith County newspaper in 1873, and Daniel Kelley, a guitar player from nearby Gaylord, Kansas, who added the music. Words and music were first printed together in 1904 under the title "An Arizona Home," with composer credit given to a William Goodwin, but Goodwin’s claim was dismissed in 1934. The song’s popularity dates to 1910, when folklorist Alan Lomax published it in his anthology Cowboy Songs. Lomax described it as “the cowboy’s national anthem,” despite the fact that the “range” described in “Home on the Range” was that of the homesteader, not the cattleman.

Moderately

1. Oh,
2. How
3. Where the

(1) give me a home where the buf - fa - lo roam And the deer and the
(2) of - ten at night when the heav - ens are bright With the light from the
(3) air is so pure, the zeph - yrs so free, The breez - es so

(1) an - te - lope play, Where sel - dom is heard a dis - cour - ag - ing
(2) glit - ter - ing stars, Have I stood there a - mazed and asked as I
(3) balm - y and light, That I would not ex - change my home on the
(1) word, And the skies are not cloudy all day.
(2) gazed, If their glory exceeds that of ours.
(3) range For all of the cities so bright.

Chorus

Home, home on the range,
Where the deer and the antelope play,
Where seldom is heard a discouraging word,
And the skies are not cloudy all day.
Don't Fence Me In

Words and Music by Cole Porter

One would hardly associate sophisticated Cole Porter, educated at Harvard and Yale and composer of "Night and Day" and "I Love Paris," with cowboy songs. Yet, he was responsible for one of the most enduring ones, "Don't Fence Me In." It had its beginnings during the cowboy craze of the 1930s, when, after hearing it sung by a cowboy at a dude ranch, he adapted it for a film that was never released, Adios Argentina. It was finally introduced by Roy Rogers and The Sons of the Pioneers in the 1944 film Hollywood Canteen. At the time, Rogers was well on his way to becoming "King of the Cowboys," since his chief rival, Gene Autry, had temporarily relinquished his position as top Western film star for a less glamorous assignment in the Army Air Corps. The popularity of "Don't Fence Me In" was assured by Kate Smith, who frequently sang it on her radio broadcasts, and a recording by Bing Crosby and The Andrews Sisters sold a million copies in 1944, making it one of the top songs of the year. "Don't Fence Me In" also became a natural favorite of country performers, and a recording by Eddy Arnold was a national best-seller.

Slowly

Guitar → D
(Capo up 3 frets)

Keyboard → F
freely

Wild Cat Kelly, looking mighty pale, Was standing by the sheriff's
Wild Cat Kelly, back again in town, Was sitting by his sweetheart's

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sending you to jail,"
Wild Cat raised his head and cried: "Oh, give me
on, let's settle down"
Wild Cat raised his head and cried: "Oh, give me

land, lots of land under starry skies above;

Don't fence me in.
Let me ride through the wide open

country that I love;
Don't fence me in.
Let me
Don't Fence Me In

be by myself in the evening breeze,
Listen to the murmur of the cottonwood trees,
Send me off forever, but I ask you please,

Don't fence me in. Just turn me loose, let me straddle my old saddle underneath the Western skies.

On my cay-

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use, let me wander over yonder till I see the mountains rise.

N.C.

I want to ride to the ridge where the West commences,

Gaze at the moon till I lose my senses, Can't look at hobbles, and I

can't stand fences; Don't fence me in."
Back in the Saddle Again

Moderately

I'm back in the saddle again,

Out where a friend is a friend,

Where the long-horn cattle feed on the lowly jimson weed;

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back in the saddle again.

Ridin' the range once more,

'Tot in' my old forty-

four,

Where you sleep out ev'ry night, where the only law is

right; I'm back in the saddle again.

Whoo-pee-
Back in the Saddle Again

Boogie!

F \( \text{ti-yi-yo, Rock-in' to and fro,} \)
C

D7\text{as before} G7

Back in the saddle again.

F \( \text{boogie} \)
F/C C

\( \text{ti-yi-yay, I go my way,} \)

D9\text{as before} G7 C

Back in the saddle again.
Riders in the Sky
Words and Music by Stan Jones

By 1949, country music was at the peak of its postwar popularity, and Tin Pan Alley writers turned out a number of authentic-sounding Western songs like "Mule Train," "The Cry of the Wild Goose" and "Riders in the Sky." Written by Arizona-born actor and screenwriter Stan Jones, the last song had deeper country roots than most. Though it was introduced by Burl Ives, it was Vaughn Monroe's million-selling RCA recording that accounted for the real success of "Riders in the Sky." Gene Autry sang it in the 1949 Columbia film of the same name.

Moderately, in 2 (4 = 1 beat)

(1) old cow-poke went riding out one dark and windy day;
(2) brands were still on fire, and their hooves wuz made of steel;
(3) faces gaunt, their eyes were blurred and shirts all soaked with sweat;
(4) riders loped on by him, he heard one call his name,

(1) Up on a ridge he rested as he horns wuz black and shin-y, and their
(2) Their They're rid-in' hard to catch the herd, but
(3) "If you want to save your soul from hell a-
(4) went a-long his way.

(1) hot breath we could feel.
(2) they ain't caught them yet,
(3) rid-in' on our range.

When A 'Cause they've

Then,
Riders in the Sky

Em      C/E      Em6      Em7
(1) all at once a mighty herd of red-eyed cows he saw,  A-
(2) bolt of fear went through him as they thundered through the sky, For he
(3) got to ride forever on that range up in the sky On
(4) cowboy, change your ways today or with us you will ride, A-

C      Am7      N.C.
(1) ploughin' through the ragged skies And
(2) saw the riders comin' hard As he
(3) horses snortin' fire As they
(4) try'n to catch the devil's herd A-

Em
(1) up the cloudy draw.
(2) heard their mournful cry.
(3) ride on, hear their cry.
(4) cross these endless skies."

Em
Yi-pi-yi-say.
Yi-pi-yi-o.
OLE FAITHFUL

Words and Music by Michael Carr and Joseph Hamilton Kennedy

The popularity of the cowboy and the romanticized Old West spread well beyond the borders of the United States during the 1930s. "Ole Faithful," one of the most beloved Western favorites, was actually written by two Englishmen. Michael Carr turned out several good sellers, including "He Wears a Pair of Silver Wings," "The Gentleman Obviously Doesn't Believe" and "South of the Border" (written with Jimmy Kennedy, Joseph's brother). Joseph Kennedy is best remembered for "The Chestnut Tree." "Ole Faithful" was introduced in this country by Hank Snow in 1934 and subsequently recorded by Rex Allen, Eddy Arnold and The Sons of the Pioneers.

Slowly, with a lilt (♩=3/4)

Guitar → D
(Capo up 3 frets)

Keyboard → F

Ole Faithful, we rode the range together;

Ole Faithful, in
Every kind of weather. When your round-up days are over,
There'll be pastures white with clover, For you, Ole Faithful, pal o' mine.

2nd time, slower

Hurry up, ole feller, 'cause the moon is yel-ler to-night.
Ole Faithful

Hur-ry up, ole fel-ler, 'cause the moon is mel-low and

bright.

There's a coy-ote howl-in' to the

moon a-bove, So car-ry me back to the one I love. Hur-ry

up, ole fel-ler, 'cause we got-та get home to-night.

D. S. al Fine

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**It Makes No Difference Now**

One of the most popular country-song types of the years preceding World War II was the lost-or unrequited-love song. Floyd Tillman's "It Makes No Difference Now" started with a broken date in 1938. Tillman wrote his reactions on the back of an envelope and produced this immortal song. Although Jimmie Davis introduced the song and cowboy star Tex Ritter sang it in *Down the Wyoming Trail*, Decca artist Cliff Bruner had the hit recording of it.

Words and Music by Jimmie Davis and Floyd Tillman

**Moderately**

\[ \text{G}^{5}fr. \quad \text{Am}^{5}fr. \]

\begin{align*}
\text{differ-ence now what kind of life fate hands me;} \\
\text{we have really parted, I can't believe we're through.}
\end{align*}

\[ \text{A}^{5}fr. \quad \text{Ab}^{4}fr. \quad \text{G}^{3}fr. \]

\[ \text{I'll get along without you now, that's plain to} \\
\text{I don't blame myself; I'm sure I can't blame} \]
It Makes No Difference Now

D7 3fr.  G 3fr.

see.   you.     I don't care what happens next, for I'll get


by somehow.     I don't worry 'cause it happened somehow.     I don't worry 'cause it


makes no diff'rence now. It was makes no diff'rence now.


just a year ago when I first met you; I learned to

all is said and done, I'll soon forget you.

Al though I
love you, and I thought you'd love me too.

But let things happen as they will, and I'll get by somehow.

I don't worry 'cause it makes no difference

Now.

Now that
Words by Jack Yellen; Music by George L. Cobb

In 1913, a popular song called "All Aboard for Dixieland" introduced a successful new songwriting collaboration, Jack Yellen and George Cobb. During the early 1900s, Yellen, who wrote material for Sophie Tucker and teamed up on many songs for Broadway musicals and Hollywood films, joined Cobb in a number of other songs on the "Southern" theme, including "See Dixie First" and "Alabama Jubilee." One of their compositions, "Are You from Dixie?" became a country standard when The Blue Sky Boys, a North Carolina vocal and instrumental duo, adopted it as their theme song in 1935. Though they retired shortly after World War II in the face of growing commercialism in country music, The Blue Sky Boys have had great influence on certain segments of it — especially bluegrass. In 1969, Jerry Reed recorded "Are You from Dixie?," which barely missed becoming a Top Ten hit but received an award from ASCAP, the music-licensing organization.

Bright and spirited

Are you from Dixie?

Caug F Fm6 C

Dix-ie? where the fields of cotton

Caug C

I'm glad to see you.
And the friends I'm longing to see.
If you're from Alabama, Tennessee or Carolina,
Any place below the Mason-Dixon line;
Then you're from Dixie, Hurrah for Dixie,
'Cause I'm from Dixie too.
Jimmie Rodgers, often called The Father of Country Music, was the first singer to record this sentimental pop song, in 1930. (But it did not become a hit until Bing Crosby recorded it six years later.) It was written by Lani McIntire, the Hawaiian bandleader and guitarist who became a close friend of Rodgers and who, with his orchestra and Hawaiian guitar, accompanied him on several recordings. During his tragically short career (he died of TB at the age of 35), Rodgers recorded a wide range of material — serious, funny, rowdy and risqué, plus, of course, his famous "blue yodels." Most of his recordings are still available and still selling today — 50 years after his death.
Tell-ing love stories a-new.
Out of a blue sky a

dark cloud came rolling,
Breaking my heart in

two.
Don't leave me alone, I love only

you; You're the one rose that's left in my heart.
This song did not enter the country music literature until 1943, when it was used in the Roy Rogers film Silver Spurs, although it had been a popular favorite for years, especially in the Canadian Rockies. It was written in 1923 by Mary Hale Woolsey, a reporter and society editor for a Utah newspaper who had attended Brigham Young University. She submitted the lyrics to a publisher who liked them and who called in Robert Sauer, an assistant professor of music at the university and director of its band, to add music. The result was a hit song in 1929 for Rudy Vallee and His Connecticut Yankees. Miss Woolsey went on to write the scores for a number of operettas as well as several Western-style songs, including "Colorado" and "On the Trails of Timpanogas."

Moderate waltz

Chorus

s

When it's

spring-time in the Rockies, I am coming back to

you, Little sweet-heart of the mountains With your
bonny eyes of blue, Once again I'll say "I love you,"

While the birds sing all the day,

When it's spring-time in the Rockies, In the freely

Rockies far away. When it's way.
in tempo

F7 C7 F7 1. Bb Bb/D bass C#dim F7 2. Bb
The Letter Edged in Black

Long after it faded from the popular music scene, this song was kept alive in the repertory of country music. Presumably written in 1897 by Hattie Nevada, it reflects the typical Victorian preoccupation with sadness and death — particularly when they pointed a moral. It remained a country favorite during the 1920s and '30s, and was revived successfully in the '40s by Roy Acuff. Acuff's version resulted in a number of other interpretations, including those by Mac Wiseman and Stonewall Jackson, who couldn't resist the chance to tell a good story.

Slowly

C

(1) standing by the window yester-morn-ing
(2) trem-bling hand, I took the let-ter from him;
(3) bowed my head in sor-row and in si-lence;

G7

With –
I

C

(1) out a thought of wor-ry or of care,
(2) broke the seal, and this is what it said,
(3) sun-shine of my life it all had fled

Since the

GM6 A7 Dm

(1) saw the post-man com-ing up the path-way
(2) home, my boy, your dear old fa-ther wants you,
(3) post-man brought that let-ter yester-morn-ing,

(1) such a happy face and jolly air.
(2) home, my boy, your dear old mother's dead.
(3) home, my boy, your dear old mother's dead.

(1) rang the bell and whistled while he waited;
(2) last words that your mother ever uttered,
(3) angry words I wish I'd never spoken,

(1) Then he said, "Good morning be you, Jack."
(2) 'Tell my boy I want him to come back!'
(3) know I did not mean them, don't you, Jack?

(1) little knew the sorrow that he brought me
(2) eyes are blurred, my poor old heart is breaking
(3) angels bear me witness, I am asking

As he
While I'm
Your for
The Letter Edged in Black

(1) handed me a letter edged in black.
(2) writing you this letter edged in black. I could
(3) giveness in this letter edged in black.

hear the postman whistling yesterday morning,
Coming up the pathway with his pack,
But he little knew the sorrow that he brought me
As he

(1, 2)

hand-ed me a letter edged in black.

(2. With)

black.

(3)
Soon after he started recording for RCA Victor in 1927, Jimmie Rodgers, "The Singing Brakeman," had become one of the company's most popular artists. Tuberculosis, which cut short his career in railroading, started him on an entirely new path as a singer and entertainer. At his third recording session, he recorded one of his most enduring favorites, "In the Jailhouse Now." It has since been sung and recorded by generations of country singers and folksingers, and over the years has provided hits for Webb Pierce, Johnny Cash and Sonny James. According to Carrie Rodgers, Jimmie's late wife, this was actually a recomposition of a much older song that he wrote in about 20 minutes in a Hollywood hotel room. In 1961, Jimmie, who had sung and swapped songs with railroad workers and hobos who rode the rails, posthumously became the first person elected to the Country Music Hall of Fame.

Moderate blues tempo (♩=40)

Well,

I had a friend called Ram-bli-n' Bob,
I went out last Tues-day,
Met a girl named Susie;
He thought he was the smart-est guy in

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In the Jailhouse Now

town, round.

But We I found out last

Mon-day That Bob got locked up Sun-day They got him in the
mon-ey She started in to call me "Hon-ey" They took in ev'-ry

jail-house way down-town. honk-y-tonk in town.

He's in the jail-house now; We're in the jail-house now;
I told him once or twice To quit play'cards and
They told us once or twice To quit play'cards and

shoot-in' dice. He's in the jail-house now.

D.S. al Coda

Well, shoot-in' dice. We're in the jail-house now.
"Event" songs that chronicled actual happenings in ballad style were a staple in early country music. The wreck described here took place in 1903 on the Southern Railway's fast mail train between Washington and Atlanta. Several local writers created songs about the accident, using the tune from an 1865 song, "The Ship That Never Returned." In 1924, a version by a Virginia textile worker named Henry Whitter became one of the earliest country recordings. While Whitter certainly contributed to the song's structure and popularity, litigation later established that Fred Lewey and Charles Noell of North Carolina had a legitimate claim to authorship. After Whitter's record proved the commercial success of "The Wreck of the Old 97," Vernon Dalhart recorded it, backed by "The Prisoner's Song," and the release became the first country hit of the pre-electric epoch.

Freely

Brightly

(1) gave him his orders at Monroe, Virginia
(2) looked round and said to his black grease
(3) mighty rough road from Lynchburg to
(4) going down grade making nine-tenths miles an
(5) come on you ladies, you must take

(1) virginia, saying, "Steve, you're way behind
(2) fireman, "Just shoveling in a little more
(3) Danville and a line on a three-mile
(4) hour When his whistle began to
(5) warning From this time on and
Words and Music by Ervin T. Rouse

Fiddler Ervin T. Rouse of Florida regretted that he never got to ride the Orange Blossom Special, the Seaboard Line's crack train between Miami and New York. He did immortalize it, however, in this song that started life as a fiddle tune around 1936. The Rouse brothers — Ervin, Gordon and Earl — played the tune in Miami at the train's initial run, and their manager, Lloyd Smith, gave it its name. Later, Ervin added lyrics, and he and Gordon recorded it for RCA Victor in 1939. Since then, it has become a favorite of fiddlers and a wide range of country singers — especially Johnny Cash, who had a hit with it in 1965 and often sings it at concerts.

Bright boogie

Guitar — A
(Capo up 3 frets)

Keyboard — C

1. Look a - yon - der com - in',
(2) go - in' down to Flor - 'da
(3) Talk a - bout a - trav - 'lin',

And She's the

(1) Com - in' down that rail - road track.
(2) get some sand in my shoes.
(3) fast - est train on the line.

Hey, Or

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(1) look a-yonder com-in',
(2) may-be Cal-i-fornia
(3) Talk a-bout a-trav-lin',

And Com-in' down that
get some sand
She's the fast-est train

(1) rail-road track.
(2) in my shoes.
(3) on the line.

It's the It's that Or-ange Blos-som
I'll ride that Or-ange Blos-som
Or-ange Blos-som

(1) Spe-cial
(2) Spe-cial
(3) Spe-cial

And Bring-in' my ba-by
lose these New York
Roll-in' down the Sea-board

1,2.

(1) back.
(2) blues.

2. I'm Line.
In 1885, the old Wabash Railroad began calling its Chicago-to-Kansas City train the Cannon Ball. The first publication of a song about the famous train was in 1905, in a version by William Kindt. "The Wabash Cannonball" was recorded in 1929 by The Carter Family and is often attributed to A. P. Carter, but it really owes its popularity in country music to Roy Acuff's first recording session in 1936, when he put it to "The Great Speckled Bird" on wax. Acuff's 1942 million-selling recording of the song remained popular on jukeboxes throughout the war years. Since then, "The Wabash Cannonball," a favorite of hillbilly singers, has always been considered to be "his" song, and his version has "driven out" all earlier ones.

Rolling along, in 2 \(j=1\) beat

\(\text{From the great Atlantic Ocean To the wide Pacific's shore, From the}

queen of flowing rivers To the Southland's verdant door; She's

tall and dark and handsome And known quite well by all; She's the

reg'lar combination Called The Wa-bash Cannon-ball. Oh, listen to the jingle, The rum-ble and the roar, As she glides a-long the woodland And down by the shore. She's tall and dark and handsome And known quite well by all; She's the reg'lar combination Called The Wa-bash Cannon-ball. gradually fading into the distance
Can the Circle Be Unbroken

Traditional

Early country music developed in the 1920s, though it was part of a musical tradition that stretched back many years. One major influence was the gospel song, which had its beginnings in the 19th century. The chorus to "Can the Circle Be Unbroken" was derived from an early gospel song, "Will the Circle Be Unbroken?," written in 1907 by Ada Habershon and Charles Gabriel. The verses, with their sentimental account of the funeral of a beloved mother, are also Victorian in their simple expression of emotion. In a version attributed to A. P. Carter, the song was recorded in 1935 by The Carter Family, whose material reflected the conservatism of the rural South.

Moderately

1. I was standing by the window on a cold and lonely day.
   When I cheered up and be brave, her, tried to

2. Lord, followed close behind her, tried to
   But my all my

3. Home, Lord, followed close behind her, tried to
   Since my

(1) carry my mother away.
(2) laid her in the grave.
(3) home, so sad and lone.

Can the circle be broken, By and by, Lord, by and by?
There's a better home awaiting In the sky, Lord, in the sky.

2. Yes, I
3. Went back slower
Words and Music by A. P. Carter

Though this song usually is attributed to A. P. Carter of The Original Carter Family, A. P.'s ex-wife, Sara, remembered hearing it as a little girl, and it may even be much older. It entered the country music tradition in 1929 when the Carters recorded it, and the melody has been used many times since for such songs as "The Great Speckled Bird," "The Wild Side of Life" and "It Wasn't God Who Made Honky Tonk Angels." Its theme of lost love provided the ideal sentimental one for Hollywood Westerns, and the song was sung by Roy Rogers in the 1943 film The Man from Music Mountain. The Carter Family, who recorded commercially from 1927 to 1941, perpetuated many early songs and influenced generations of country performers. Their reverence for the traditional and adherence to early musical styles also contributed to the popularity of folk music.

Moderately

(1) better for us both had we never
(2) told me one time, dear, that you loved me,
(3) time the cold, cold grave should enclose me;

(1) In this wide and wicked world ever
(2) And you promised that we never would
(3) Will you come then, dear, and shed just one
(1) met, 
(2) part, 
(3) tear? 
For the pleasures that we've 
But an old link in the 
Will you say to strangers 

(1) both seen together, 
(2) chain that's been broken 
(3) then all around you 
I am Leaves me 
A poor 

(1) sure, love, I'll never forget. 
(2) now with a sad aching heart. 
(3) heart you have broken lies here? 
Oh, I'm 

Chorus

think ing to night of my blue eyes, 
Who is
I'm Thinking Tonight of My Blue Eyes

sailing far over the sea. Oh, I'm

thinking tonight of my blue eyes,

And I wonder if he thinks of

1.2. F N.C.

me. 2. Oh, you

3. When in

3. N.C.

me. slowing down
Bascomb Lamar Lunsford is best remembered as a folklorist rather than a country singer, although he was both. He was also a lawyer, editor, auctioneer and teacher, though his first love was always folk and country music. In 1928, Lunsford organized the Mountain Dance and Folk Festival in his native North Carolina, which lasted for almost 30 years. Among the performers who frequented the folk festivals were fellow North Carolinians Lulu Belle and Scotty Wiseman, a popular radio barn-dance team.

In the mid-1930s, Lunsford wrote the original "Mountain Dew." When Wiseman gave it new lyrics, he and Lulu Belle cut a record of the song in 1939. After it became popular, Lunsford sold his share of "Mountain Dew" to Wiseman for $25. But when Lulu Belle and Scotty retired, they gave half of all future royalties to Lunsford to help pay for his retirement.

Bright hoedown tempo

1. There's a big old low tree down the road here from my old Aunt June bought some brand new per-

(1) me, Where you lay down a dol-
(2) fume; It had such a sweet smell - in'
(3) short; He's just five feet and one inch or
(4) hill, Where he runs off a gal-

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Mountain Dew

(1) two.
(2) phew.
(3) two,
(4) two,

Then you come round the
But to her great sur-
But he thinks he's a
And the buzzards in the

(1) bend, when you come back again,
(2) prise, when she had it analyzed,
(3) giant when he gets him a pint
(4) sky get so dizzy they can't fly

There's a
It was
Of that
Just from

C         D7         G

(1) jugful of mountain dew.
(2) nothing but good old mountain dew.
(3) good old mountain dew.
(4) smelling that mountain dew.

Oh, they

G       G7

Chorus
call it that old mountain dew,

And
them that refuse it are few.

Oh, I'll shut up my mug if you'll

fill up my jug With that good old mountain dew.

1. 2. 3.

2. Well, there's
3. And there's
4. Now there's
ALABAMA JUBILEE

Words by Jack Yellen
Music by George L. Cobb

Moderately, in 2 (\(\frac{3}{4}\) = 1 beat)

You ought to see Mister Jones when he rattles the bones.

Old Colonel Brown foolin' round like a clown.

Miss Virginia who is past eighty-three.

Shoutin', "I'm full o' pep!" (spoken) Watch yo' step, watch yo' step!"
One-legged Joe danced around on his toe,
Threw away his crutch and hollered "Let 'er go!" Oh, honey,

Hail, hail, the gang's all here For an Alabama jubilee.
You ought to
THE PRISONER'S SONG

Words and Music by Guy Massey

When Henry Whitter's 1923 recording of "The Wreck of the Old 97" became a commercial success, a light-opera singer named Vernon Dalhart persuaded the Victor company to let him record it. For the flip side of the record, he proposed a number written by his cousin Guy Massey, "The Prisoner's Song." Sung by Dalhart in a nasal voice, the two songs became the biggest-selling recording — 6 million copies — in Victor's pre-electric history.

Slowly

mp smoothly

1. Oh, I

(1) wish I had some-one to love me,

(3) car-ried to the new jail to-mor-row,

(5) I had wings like an an-gel,

C C7 F G7

(1) call me their own,

(3) dar-ling al- lone,

(5) walls I would fly,

C C7

(1) live with, 'Cause I'm ti-red of liv-in' a lone.

(3) round me And my head on a pill-ow of last time, slower

(5) dar-lin', And there I'd be willing to die.

Fine
2. Oh, please meet me tonight in the moonlight; Please

(4) Now I have a grand ship on the ocean; All

(2) meet me tonight all alone, For I
(4) mounted with silver and gold, And be-

(2) have a sad story to tell you; It's a
(4) fore my poor darlin' would suffer, Oh, that

(2) story that's never been told. 3. I'll be
(4) ship would be anchored and sold. 5. Now if
**CASEY JONES**

**The Brave Engineer**

Words by T. Lawrence Seibert; Music by Eddie Newton

On April 29, 1900, John Luther "Casey" Jones, an engineer on the Illinois Central Railroad, substituted for a sick friend and took the Cannon Ball Express out of Memphis. It collided with another train near Vaughn, Mississippi, and Casey became a legend. The classic song that commemorates these events, written by vaudevilleians Eddie Newton and T. Lawrence Seibert, was published in 1909.

Freely

1. Come all you round-ers if you want to hear A
2. Put in your water and shov-el your coal; Put your
3. Case-ey pulled up that Re-no hill; He
4. Case-ey said just be-fore he died, "There's

Moderately

(1) sto-ry 'bout a brave en-gi-neer.
(2) head out the win-dow; watch them dri-vers roll. I'll
(3) toot-ed for the cross-ing with an aw-ful shrill. The
(4) two more roads that I'd like to ride." The

(1) Case-ey Jones was the round-er's name; On a
(2) run her till she leaves the rail, 'Cause I'm
(3) switch-man knew by the en-gine's moan That the
(4) fire-man said, "What could that be?" "The

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(1) six eight-wheel-er, boys, he won his fame. The
(2) eight hours late with that West-ern mail. He
(3) man at the thrott-le was Case-y Jones. He
(4) South-ern Pa-cific and the San-ta Fe. Mrs.

(1) call-er called Case-y at a half past four. He
(2) looked at his watch, and his watch was slow; He
(3) pulled up with-in two miles of the place;
(4) Jones sat on her bed a sigh'n', Just re-

(1) Kissed his wife at the sta-tion door;
(2) looked at the water, and the water was low. He
(3) Num-ber Four stared him right in the face. He
(4) received a mes-sage that Case-y was dy'n'; Said

(1) Mount-ed to the cab-in with his or-ders in his hand, And he
(2) turned to the fi-re-man, and then he said, "We're
(3) turned to the fi-re-man, said "Boy, you bet-ter jump, 'Cause there's
(4) "Go to bed, children, and hush your cry'n', 'Cause you
Casey Jones

(1) took his farewell trip to that Promised Land.
(2) go-in' to reach Frisco, but we'll all be dead.
(3) two locomotives that's a go-in' to bump.
(4) got another papa on the Salt Lake Line.

Mrs.

(1) Casey Jones mounted to the cabin, Casey Jones, with his
(2) Casey Jones, go-in' to reach Frisco, Casey Jones, but we'll
(3) Casey Jones, two locomotives, Casey Jones, that's a-
(4) Casey Jones, got another papa, Mrs. Casey Jones, on that

(1) orders in his hand. Casey Jones mounted to the cabin, And he
(2) all be dead. Casey Jones, go-in' to reach Frisco. We're
(3) go-in' to bump. Casey Jones, two locomotives, There's.
(4) Salt Lake Line. Mrs. Casey Jones, got another papa, And you've

(1) took his farewell trip to the Promised Land.
(2) go-in' to reach Frisco, but we'll all be dead.
(3) two locomotives that's a go-in' to bump.
(4) got another papa on the Salt Lake Line.
When he penned "Wings of a Dove" in 1959, songwriter, filmmaker and naturalist Bob Ferguson had just finished 13 wildlife films, and the song was his expression of faith and joy in a job well done. It was recorded by country-pop singer Ferlin Husky on Capitol, and his 1960 release won both country and popular awards, reaching the top of the hit list in country and crossing over to the pop charts. It is still a favorite inspirational song of many country and gospel performers.
Wings of a Dove

(1) numb.
(2) ways.
(3) way.

When these things be-set
Trou-bles he had
When it was done,

(1) us.
(2) some-
(3) 

He does - n't for-get
But was - n't for-got
God blessed His Son;

(1) us.
(2) ten
(3) 

He sends down His love
He sent him His love
He sent Him His love

(1) On the wings of a dove.
(2) On the wings of a dove.
(3) On the wings of a dove.
Chorus

Harmony in small notes (sing only)

On the wings of a snow-white dove, He sends His

pure sweet love, A sign from above

1. 2. G D N.C.

On the wings of a dove.

2. When

3. When

(2) Noah had
(3) Jesus went
doove.
THE TOUCH OF GOD'S HAND

Words and Music by Bob Nolan

Bob Nolan, born in northern Canada to parents from the United States, was raised in New Mexico and Tucson, Arizona, where he settled following World War I. He never ceased to marvel at the beauty of the seemingly barren desert, which was his inspiration for writing "The Touch of God's Hand," a reverent description of its beauties. At the time, Nolan was a member of the original Sons of the Pioneers, which in 1936 was a trio with Nolan, Tim Spencer and Roy Rogers.

Slowly

1. The prairie sun sends down its ray To warm my heart through every day.
(2. The) desert breeze that brushed my hair, The scent of wild flowers in the air Is who knows where.
(3. The) desert yields a water pool Where wild things meet their thirst to cool.

(1) just the touch of God's hand. The scattered pearls of
(2) just the touch of God's hand. The waste-land call that
(3) know the touch of God's hand. The rain that falls I

(1) morning dew, The rainbow mists on hills of blue, The silver vale of
(2) fills the sky. The hum of wild wings sail-in' by. The warm earth bed on
(3) love so dear, And joy is mine just liv-in' here. I know He must be

(1) moon-beams, too, Is just the touch of God's hand. 2. The
(2) which I lie Is just the touch of God's hand. 3. The
(3) stand-in' near; I feel the touch of God's hand. last time slower
His Hands

Words and Music
by Stuart Hamblen

Stuart Hamblen grew up in Texas steeped in cowboy lore, and his 1934 recording of "Out on the Texas Plains" established him as a country artist. He was also something of a hell-raiser in those days, though he was the son of a minister. In the 1950s, Hamblen was converted during a Billy Graham Crusade and began writing and singing gospel music. As a result, his career reached a new high with his composition of such songs as "It Is No Secret," "This Ole House," and "His Hands," a top-seller in 1955 in a recording by Tennessee Ernie Ford.

Tenderly and not fast

hands paint the flowers; He put leaves in the trees. At His whisper, birds start singing. When my heart needs melodies. Why I stray from all His goodness, My poor mind can't understand. I'm to blame for my mis-

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C/G  Fm/Ab  Em/G  G7  C  G7  
fortune; I lost hold of His hand. Those hands still give me mercy, Though I'm

C  D7  G7  
wrong as wrong can be; If they really gave me justice, I'd be lost on homeless

C7  F  
seas. I've been lost in the shuffle; I've obeyed the wrong com-

F#dim  C/G  Fm/Ab  Em/G  G7  C  
mand. I'm going back to the chapel In search of His hand.  

D.C.
Shall We Gather at the River?

Words and Music by Robert Lowry
Adapted and arranged by Dan Fox

In the middle of the 19th century, a group of writers gave voice to a new kind of church music — the gospel song. A more personal and lively expression of faith than the usual hymn, it was often based on narratives found in the Gospels. One of those writers was Dr. Robert Lowry, a Baptist minister in Brooklyn, whose most famous work is "Shall We Gather at the River?" He said the song was inspired by his thought that although many hymnists had written about the "river of death," few had thought about the "waters of life.

Today, this 1864 gospel song is a country favorite.
Chorus

Yes, we'll gather at the river, The beautiful, the beautiful,

river, Gather with the saints at the river That

flows by the throne of God.

flows by the throne of God, The throne of God.

deliberately
Words and Music by William J. Gaither

As an expression of personal hope and sentiment, gospel music had its beginnings in the middle of the 19th century. With the great religious revivals of American evangelists Dwight Moody and Billy Sunday, an even more popular form of gospel "song" took shape, using language and images familiar to the common man. Modern gospel has added arrangements, instrumentation and rhythms borrowed from popular and country music to make gospel even more general in its appeal. And, at the same time, the idea of an intimate, personal relationship with Jesus has become a common theme, expressed in songs like this one. "He Touched Me" provides a personal testimonial and revelation, written and sung to win souls to Christ — as much sermon as song. Most popular with gospel groups, it is sometimes sung by country artists in the "inspirational" portion of their programs. It was written in 1963 by William Gaither, a former high-school teacher and leader of one of the most popular contemporary gospel groups, The Bill Gaither Trio, in which his wife also sings. Though "He Touched Me," Gaither's first huge success, is a modern song, its message of a close relationship with a personal Savior is timeless.

Moderately slow

Shackled by a heavy burden,
Since I met this blessed Savior,
Neath a load of
Since He cleansed and

guilt and shame,
Then the hand of Jesus touched me,
I will never cease to praise Him.
And now I am no longer the same. I'll shout it while eternity rolls.

Oh, He touched me. And, oh, the joy that floods my soul. Something happened, and now I know He touched me And made me whole.
LOVE LIFTED ME

Words and Music by
James Rowe and Howard E. Smith

James Rowe was one of the most prolific gospel songwriters this country has ever known. Born in England, he emigrated to the United States as a young man in 1890. Eventually he became editor of a gospel-music magazine and wrote thousands of song poems that were set to music by many composers.

Slow, gospel 3 (♩=4/4)

1. I was sinking deep in sin,
2. All my heart to Him I give,
3. Souls in danger, look above,

Far from the peace-ful
Ev-er to Him I'll
Je-sus com-plete-ly

1. shore,
2. cling;
3. saves;

Ver-ry deep-ly stained with live,
In His bless-ed pres-ence
He will lift you by His

Sink-ing to Ev-er His Out of the
(1) rise no more,          But the Master of the sea
(2) praises sing,           Love so mighty and so true
(3) angry waves.            He's the Master of the sea,

(1) Heard my despairing cry, From the waters
(2) Mer-its my soul's best songs; Faithful, loving
(3) Billows His will obey. He your Savior

(1) lifted me, Now safe am I.
(2) service, too, To Him be longs.
(3) wants to be, Be saved to day.

Chorus

Love lifted me; Love lifted me.
Love Lifted Me

When nothing else could help,
Love lifted me;
Love lifted me.

When nothing else could help,
Love lifted me; slower
Words and Music by Stuart Hamblen

Stuart Hamblen's 1954 recording of "This Ole House" was a Top Ten country hit, but it was Rosemary Clooney's pop version that became a smash and brought Hamblen international fame as a songwriter. He wrote the song while on a hunting trip in the Sierra Nevada in California, where he stumbled on a remote prospector's shack. The old miner lay dead inside, but his loyal dog, despite the severe weather and near starvation, was still guarding the premises. Hamblen said that he wrote "This Ole House" as the old prospector's epitaph.

Moderately, in 2 ( \( \frac{d}{1} \) beat)

1. This ole

(1) house once knew my, house is a-get-tin' 
(2) house is a-fraid of, shak-y; This ole
(3) house dog lies a, thun-der; This ole
(4) house was home and, sleep-in'; He don't

(1) house once knew my, wife; This ole
(2) house is a-get-tin', old; This ole
(3) house is a-fraid of, storms; This ole
(4) know I'm gon-na, leave; Else he'd

(1) house once knew my, rain; This ole
(2) house lets in the, house lets in the
(3) house just groans and, trem-bles When the
(4) wake up by the, fire-place, And he'd

(1) com-fort As we, fought the
(2) house lets in the, storms of
(3) house just groans and, night wind
(4) wake up by the, fire-place, And he'd

life. This ole
cold. On my
arms. This ole
sits there and howl and

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This Ole House

(1) house once rang with laugh-ter; This ole house heard man- y shouts; Now she
(2) knees I'm get - tin' chil- ly, But I feel no fear nor pain, 'Cause I
(3) house is get - tin' fee - ble; This ole house is need-in' paint. Just like
(4) hunt - in' days are o-ver, Ain't gon-na hunt the coon no more. Gab - riel

(1) trem - bles in the dark - ness When the light - nin' walks a-
(2) see an an - gel peek - in' Through a bro - ken win - dow -
(3) me its tuck - ered out, But I'm a - get - tin' ready to meet the
(4) done brought in my char - iot When the wind blew down the

Chorus

(1) bout.
(2) pane.
(3) saints.
(4) door.

Ain't a-gon-na need this house no long - er, Ain't a-gon-na

need this house no more. Ain't got time to fix the
shingles, Ain't got time to fix the floor, Ain't got time to oil the hinges Nor to mend the window-

pane, Ain't a-gon-na need this house no longer; I'm a-get-tin'

1. 2. 3. D N.C.

ready to meet the saints. 2. 3. 4. This ole saints.
COUNTRY MUSIC HALL OF FAME

Nine of the immortal stars whose hits grace the pages of this songbook

Hank Snow
Chet Atkins
Eddy Arnold
Johnny Cash
Kitty Wells
Gene Autry
Jim Reeves (1924-1964)
Jimmie Rodgers (1897-1933)
Hank Williams (1923-1953)