

50 PLATINUM COUNTRY HITS

PIANO/VOCAL/GUITAR



50
*Platinum
Country
Hits*





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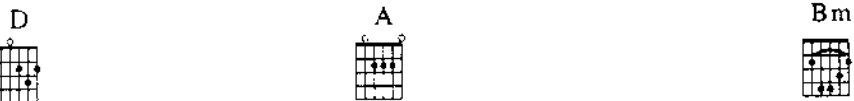
PASSIONATE KISSES

Words and Music by
LUCINDA WILLIAMS

Moderately fast



mf



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




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

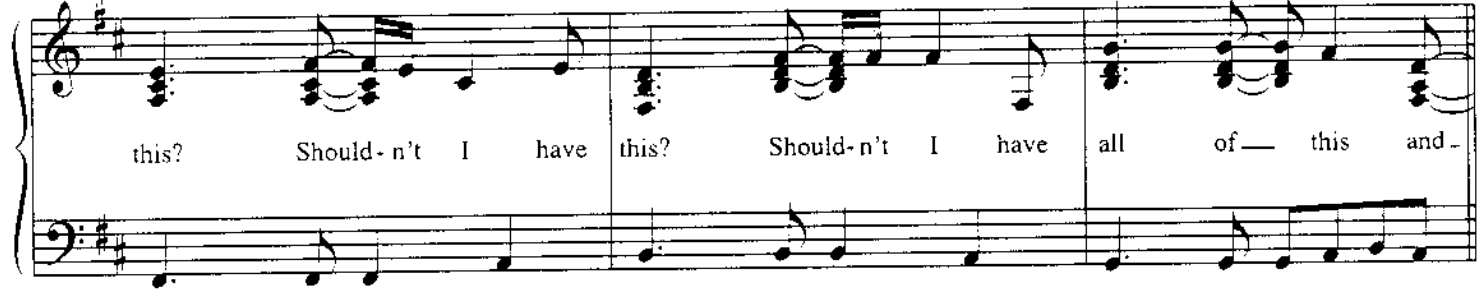
Bm  G  D 

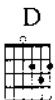
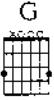
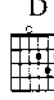
warm clothes — and all that stuff. Should - n't I have




F#m7  Bm  G 


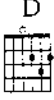


this? Should - n't I have this? Should - n't I have all of — this and —




D  G  D 

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



G  D  G  To Coda 

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



Bm



A

*D.S. al Coda*

D



G



Coda

you?

D



G



D



Pas - sion - ate

kiss - es,

pas - sion - ate

G



D



G



kiss - es,

pas - sion - ate

kiss - es

from —

1. D A Bm

you?

G 2. D

you?

Em7 A G

Em7 F#7

D A Bm

you?

G D

Repeat and fade

(you?) Pas - sion - ate

A Bm G

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

Additional Lyrics

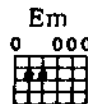
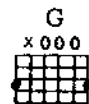
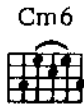
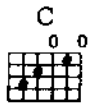
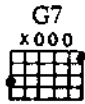
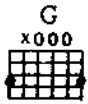
2. Is it too much to demand,
I want a full house and a rock 'n' roll band?
Pens that won't run out of ink,
And cool quiet time to think.
(To Chorus)

3. Do I want too much,
Am I going overboard to want that touch?
I shout it out to the night,
Give me what I deserve 'cause it's my right.
(To Chorus)

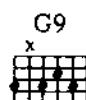
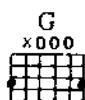
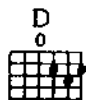
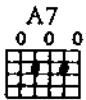
DESPERADO

Words and Music by
DON HENLEY and GLENN FREY

Slowly



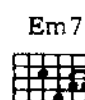
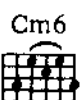
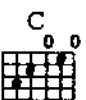
mp



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

rit.

a tempo



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

A7 0 0 0 D7 0 G x000 G^{sus4} x0 sus2

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

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

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

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

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

mf

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

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

3



Now it seems to me_ some fine_ things_ have been



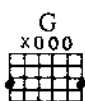
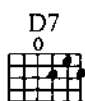
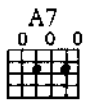
laid up - on_ your ta - ble, but you on - ly want_ the ones_ that you can't_ get._



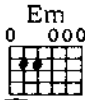
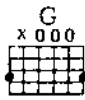
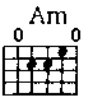
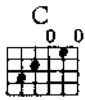
— Des - per - a - do, oh, you ain't —



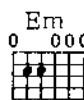
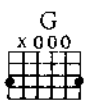
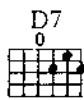
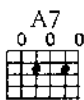
— get - tin' no young - er, — your pain and your hun - ger, — they're



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

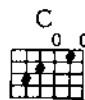
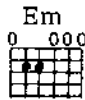
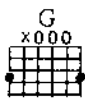
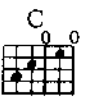


some peo - ple talk - in', your pris - on is walk - in' through this



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

f



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

G x000 D/F# x0 Em 0 000 Bm7

day. _____ You're los - in' all_ your highs_ and lows. _____ Ain't it

C 0 0 G x000 Am7 0 0 0

fun-ny how_ the feel - in' goes_ a - way? _____

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

Des - per - a - do, why don't_ you

mf

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

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

A7 0 0 0 3 D7 0 G x000 Dm7 0

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

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

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

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

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

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

fore it's too late. —

mp *rit.*

NO FUTURE IN THE PAST

Words and Music by
VINCE GILL and CARL JACKSON

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

mf

B \flat C⁷ F

Fsus⁴ F G⁹

I lie here — to — night — in the dark-ness,
(See additional lyrics)

C⁷ F

I've nev - er felt so — a - lone.

Fsus⁴ F G⁹

To - mor - row — I'll wake up still — lone - some,

C⁷



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

1.

F



C⁷



2.

F



gone. _____ on. _____

Dm⁷



G⁹



C⁷



I still _____ re - mem - ber _____ how my love _____ once

F



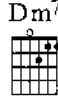
B^b



C⁷



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



last?

3

Why

can't I _____ for -

3



get

it? _____

Why

can't I _____

ad -

mit it? _____

3

3



There ain't _____ no

fu - ture

in the

past. _____

3

3

3

*(Instrumental)*

3

G#9
4fr.

C#7
4fr.

First system of music with treble and bass clefs. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving bass lines.

F#

C#7
4fr.

F#

Second system of music. The treble clef features a melodic line with a triplet of eighth notes in the final measure. The bass clef has a triplet of eighth notes in the second measure.

G#9
4fr.

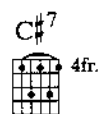
Third system of music. The treble clef contains a melodic line with a triplet of eighth notes in the second measure. The bass clef has a triplet of eighth notes in the final measure.

B

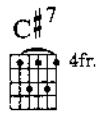
C#7
4fr.

F#

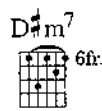
Fourth system of music. The treble clef features a melodic line with a triplet of eighth notes in the first measure. The bass clef has a triplet of eighth notes in the final measure.



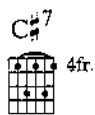
I still re - mem - ber how my love once




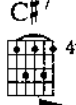

held her. How long do old mem - o - ries

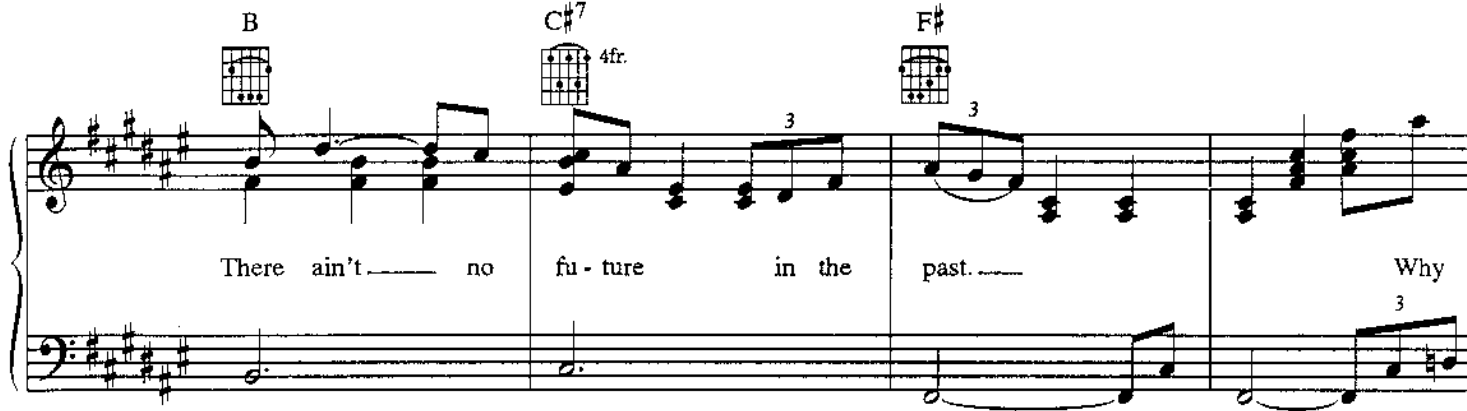


last? Why can't I for -


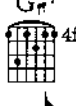
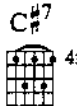
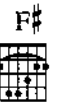


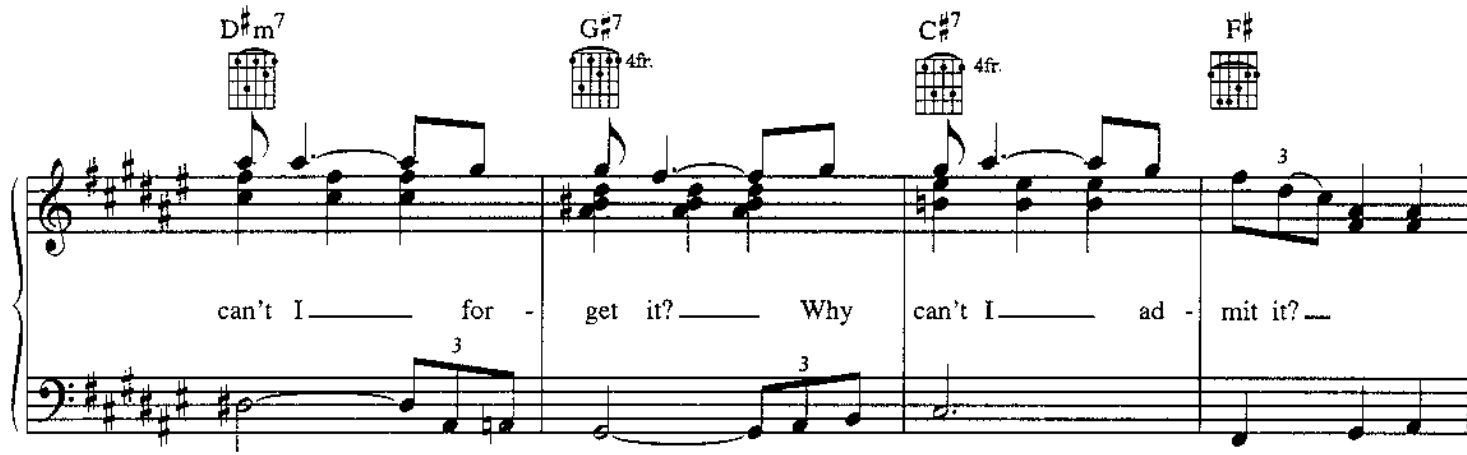
get it? Why can't I ad - mit it?

B  C#7  4fr. F# 

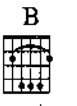
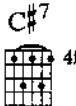
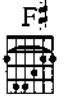
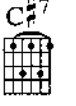



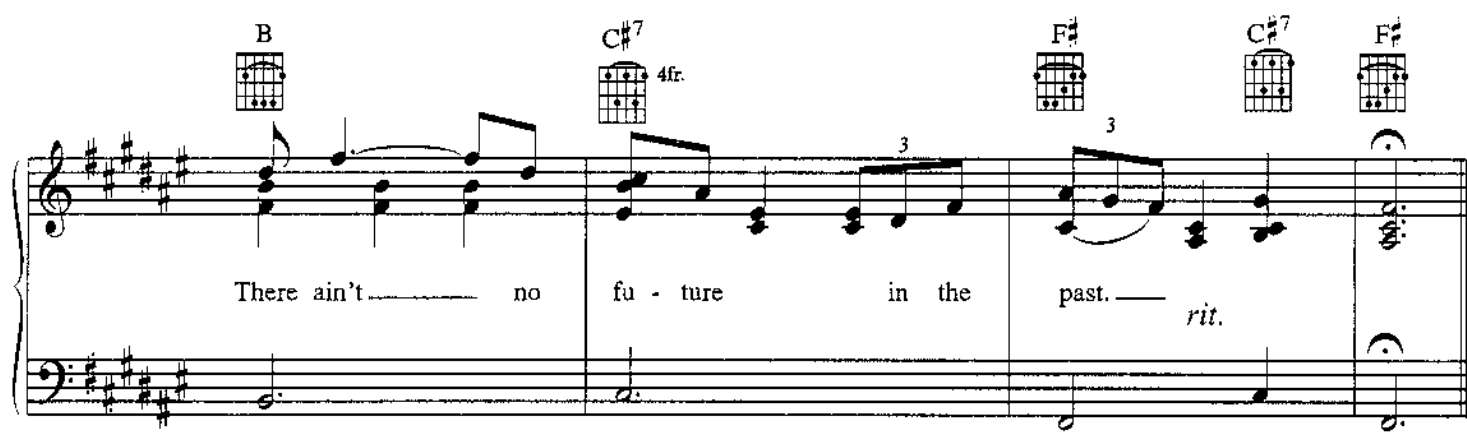
There ain't _____ no fu - ture in the past. _____ Why

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



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

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



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

Additional Lyrics

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

I SANG DIXIE

Words and Music by
DWIGHT YOAKAM

Moderately



mf



I sang_ Dix - ie _____ as_ he

died_

The peo- ple just_ walked on_ by_

as I cried. _____ The bot - tie had -

robbed him _____ of all his reb - el ___ pride.

So I sang_ Dix - ie _____ as ___ he died.

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



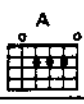
old times there ain't near as rot - ten as they are — on this
run back home to that South - ern land. Don't you see — what life



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



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



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

E B7

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

E

1. I sang Dix -

2. I sang Dix -

D.S. al Coda

ie.
ie.

Coda E B7

I sang Dix - ie as he

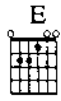
A E B E

died.

BOOT SCOOTIN' BOOGIE

Words and Music by
RONNIE DUNN

Moderately (♩ = ♪)



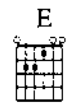
mf



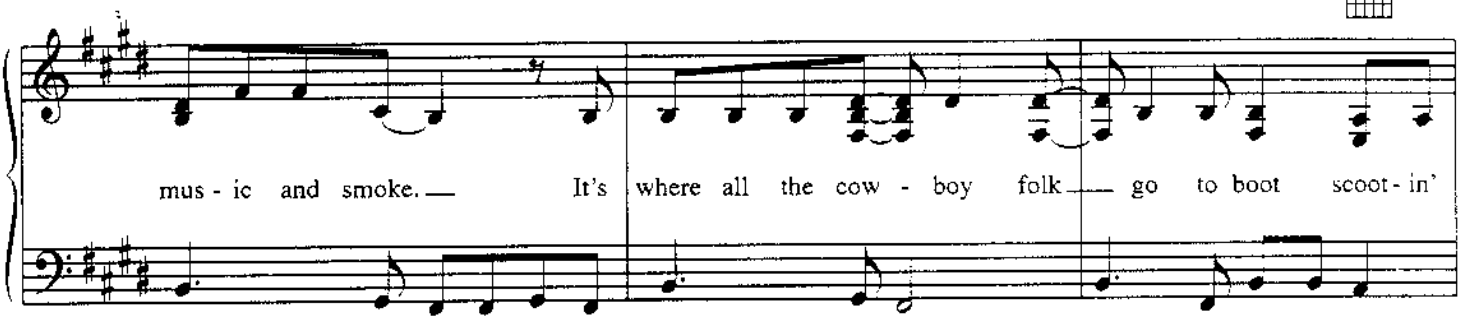
Out in the coun-try past the cit-y lim-it sign, — well, there's a
(See additional lyrics)



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



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

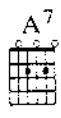
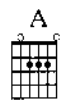
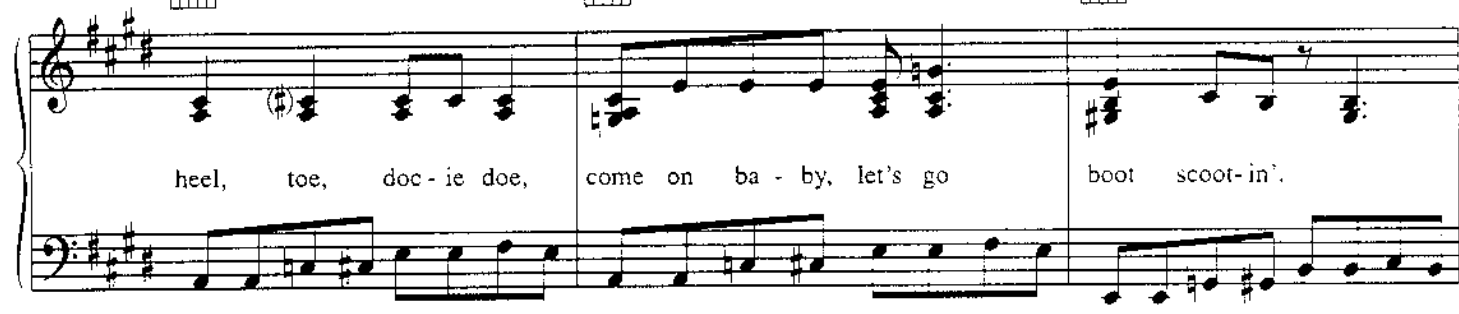


mus - ic and smoke. — It's where all the cow - boy folk — go to boot scoot - in'

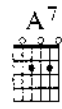
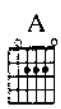
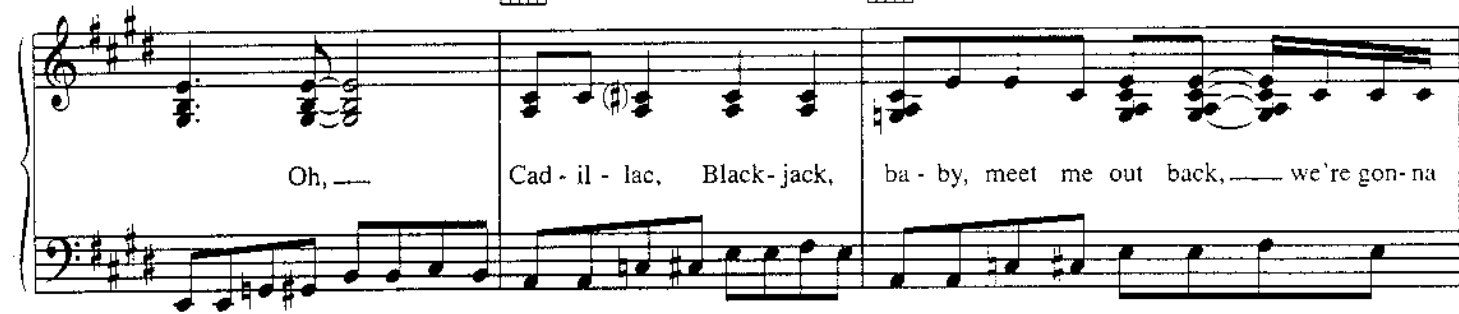



boog - ie. I've Yeah, —

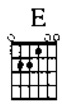
1. 2.

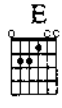
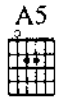
heel, toe, doc - ie doe, come on ba - by, let's go boot scoot - in'.

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



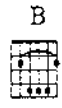
boog- ie. Oh, — get down, turn a- round,



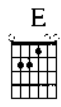
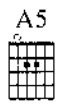
To Coda ⊕ D.S. $\frac{3}{4}$ (no repeat) at Coda ⊕

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

⊕ Coda



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



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



No Chord

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



3fr.



boog - ie. —

Additional Lyrics

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

MENDING FENCES

Words and Music by
ANDY BYRD and JIM ROBINSON


Moderately fast

Bb maj9





mf

F




You have - n't said —

F

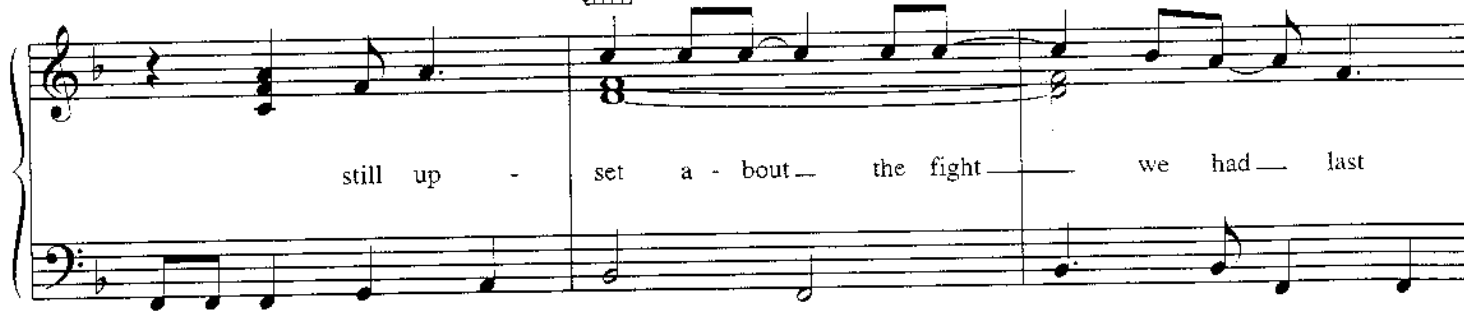



— a sin - gle word — to me — this morn - in',
(See additional lyrics)

Bb (addC)



3fr.



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

Gm7



3fr.

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

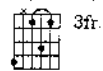
F



lence in the hall - way. —



B^b(addC)



3fr.

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

F



Time has come

B \flat



F



for mend - in' fenc

es, —

a lit - tie love —

B \flat



F



C



will fix — things

up.

B \flat



I know you care, —

let's stop pre - tend -

Am



Dm



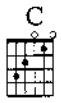
Am7



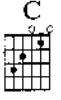
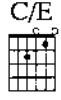
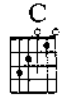
ing.

We've been

cold —

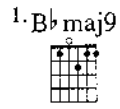


— long e - nough. — So heart to heart, —

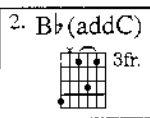


To Coda ⊕

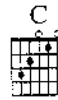
— why don't — we start mend - in'



fenc - es? —



We don't have fenc - es? —



We may not al -

Dm



ways see things eye to eye,


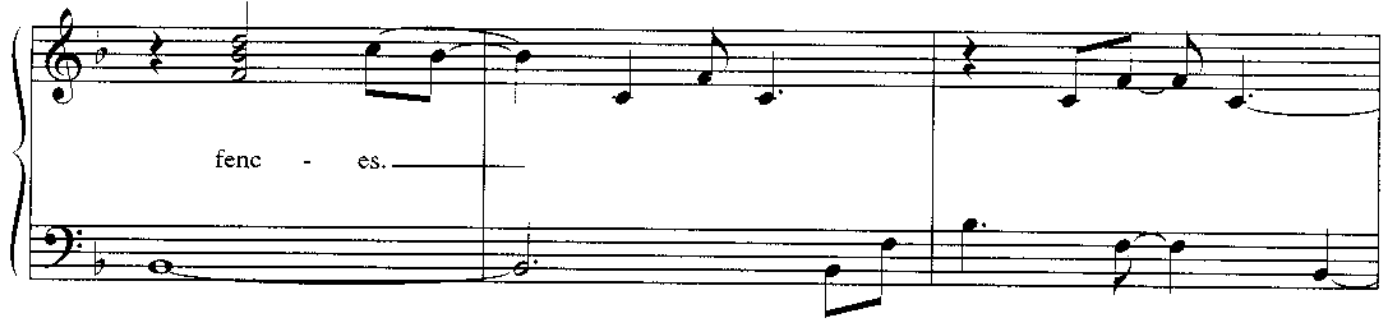
B \flat (addC)

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

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

Time has

♯ Coda B^b(addC)
3fr.

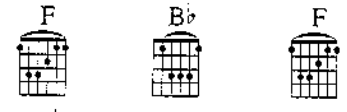

fenc - es.

B^b maj9




Oh,

F B^b F

mend - in' fenc - es.

Additional Lyrics

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

(To Chorus)

SHE GOT THE GOLDMINE

(And I Got The Shaft)

Moderate Country Beat $\text{♩} = 108$

Words and Music by
TIM DUBOIS

F

mf

(Spoken) 1. Well, I guess

F Bb

mp

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

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

F C N.C.

this little girl I was
going with to be
my wife.

sfz


Well, she said she
dim.

f

F Bb

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

mp


C  1.2.4. N.C.

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

sfz *dim.*

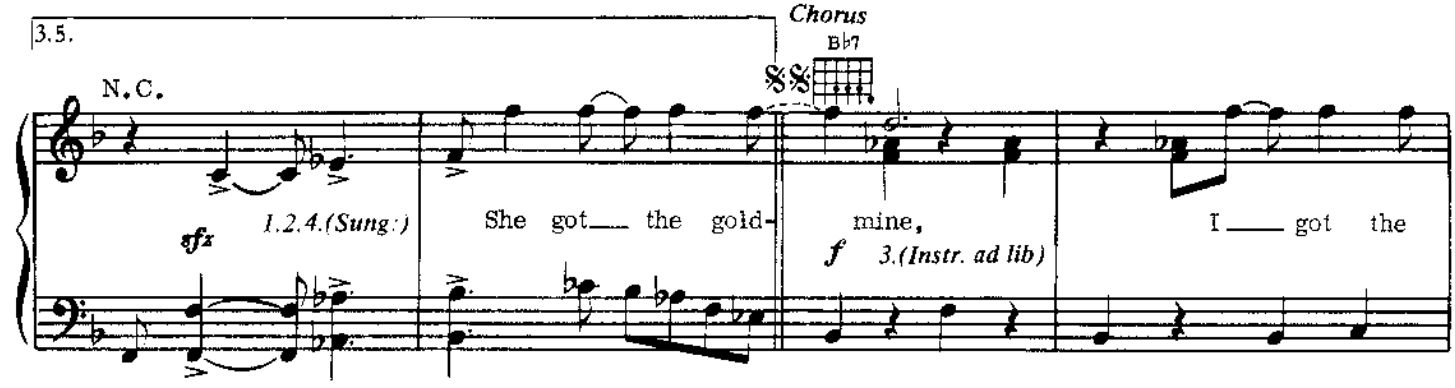
2. Well, the
3. Well, I





3.5. N.C.  Chorus

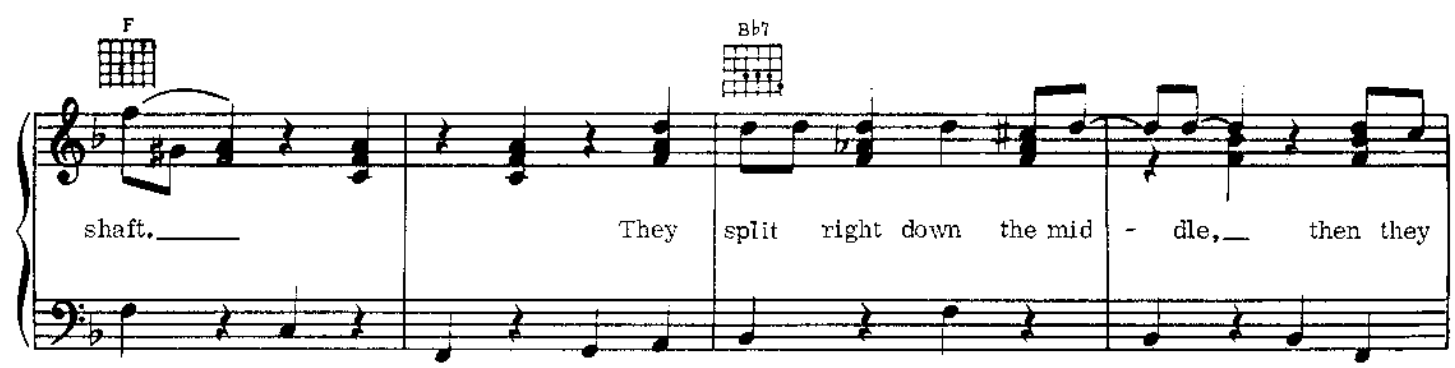
sfz 1.2.4. (Sung:) She got the gold mine, I got the

f 3. (Instr. ad lib)



F  Bb7 

shaft. They split right down the middle, then they



G  C  F 

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



Bb7  F  C 






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

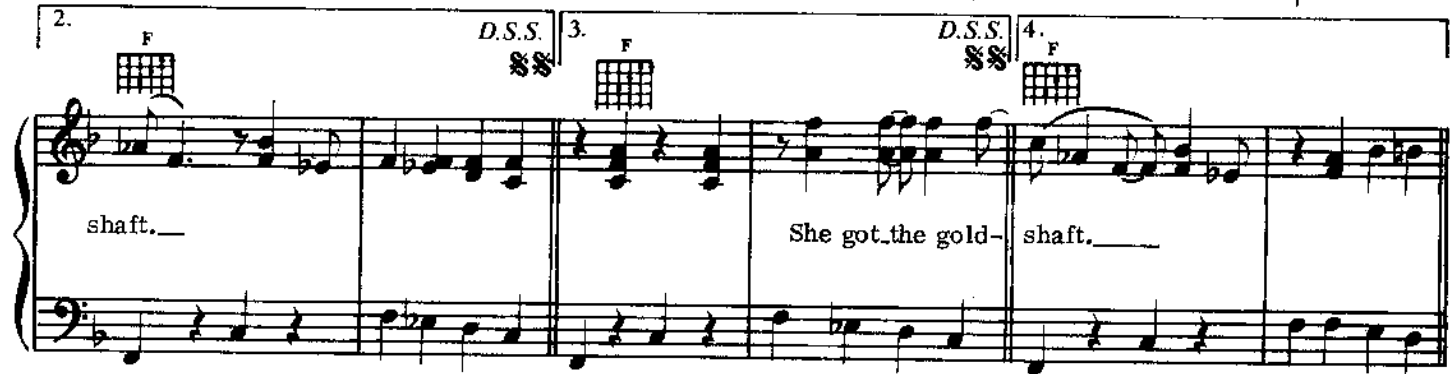


1.  D.S. 



shaft. _____

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



shaft. _____

She got the gold shaft. _____

  *Repeat ad lib and fade*



(Spoken ad lib)

f

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

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

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

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

(WHO SAYS) YOU CAN'T HAVE IT ALL

Words and Music by
ALAN JACKSON and JIM McBRIDE



Medium Shuffle (♩ = ♩)

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

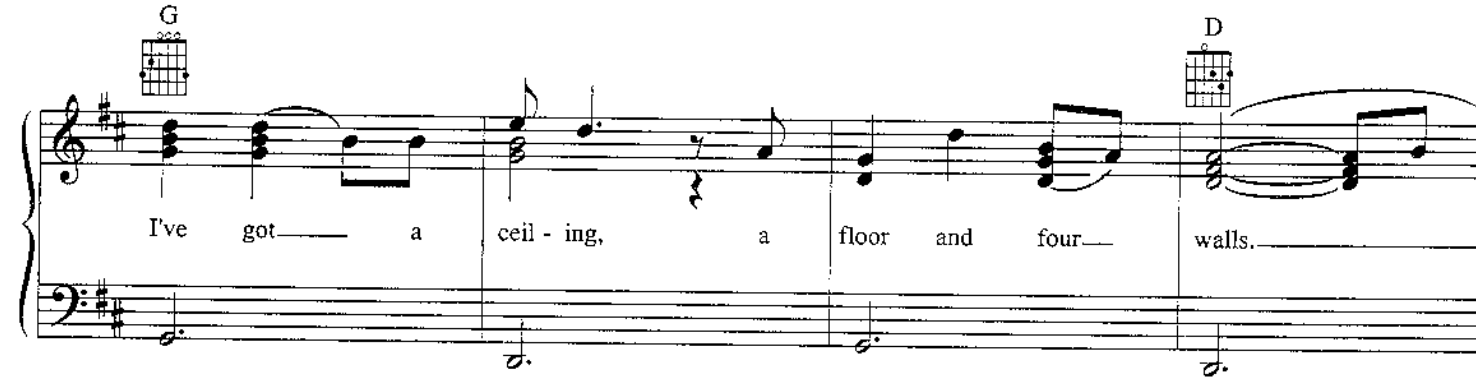
Musical notation for the second system with lyrics: stark na - ked light - bulb hangs. (See additional lyrics)



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

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

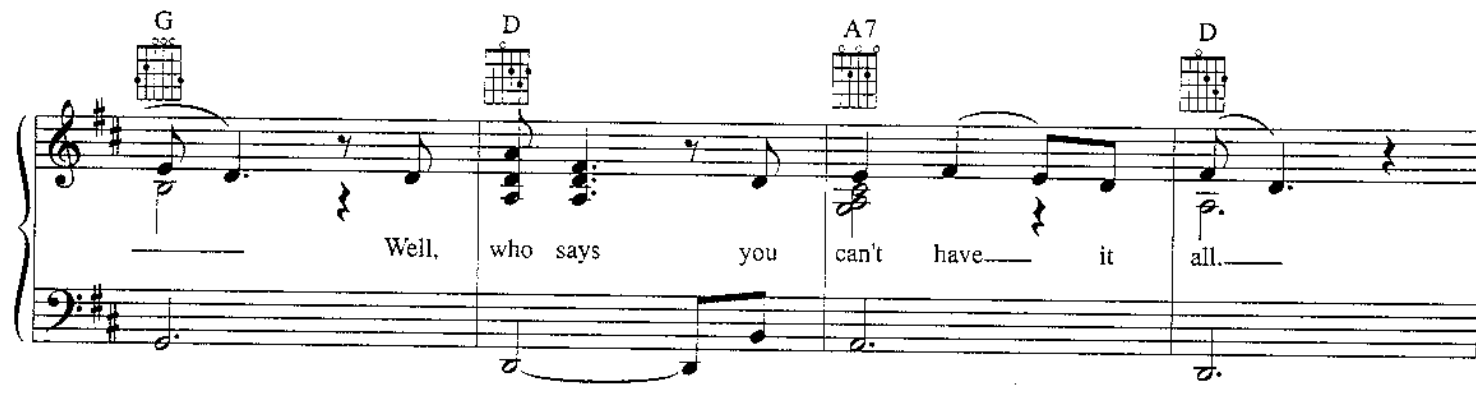
G  D 



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



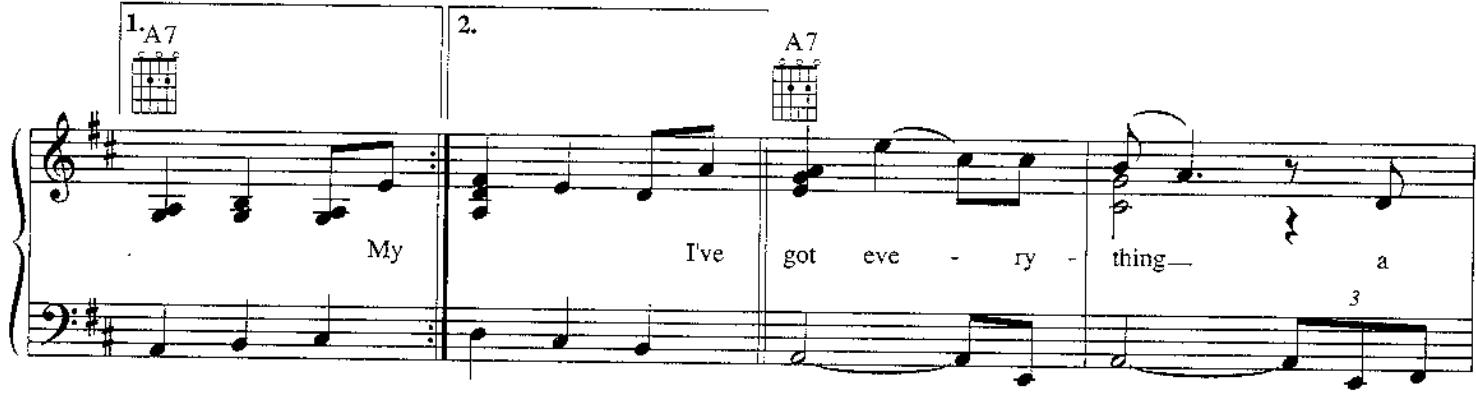
G  D  A7  D 




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



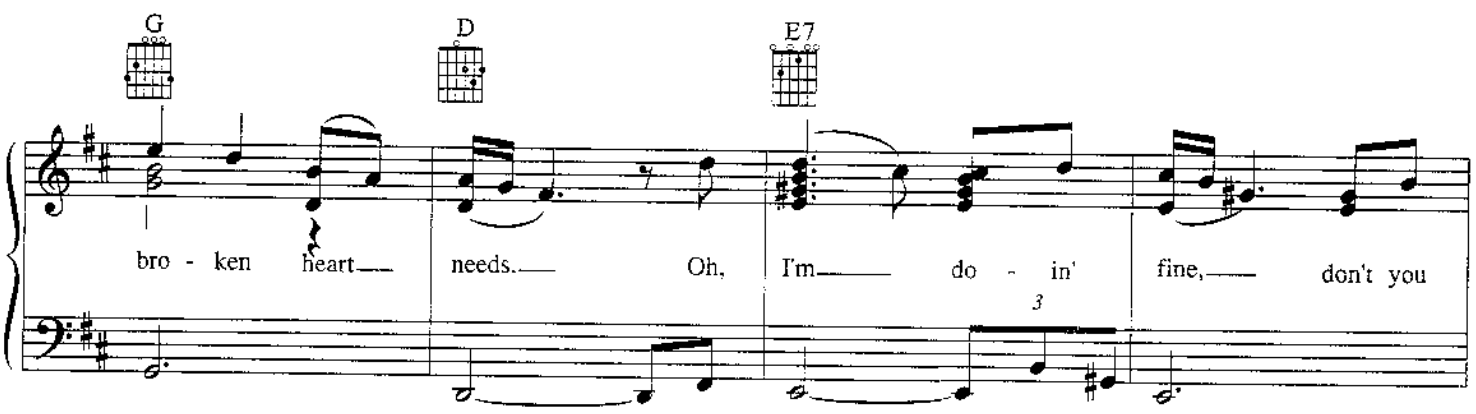
1. A7  2. 



My I've got eve - ry - thing a



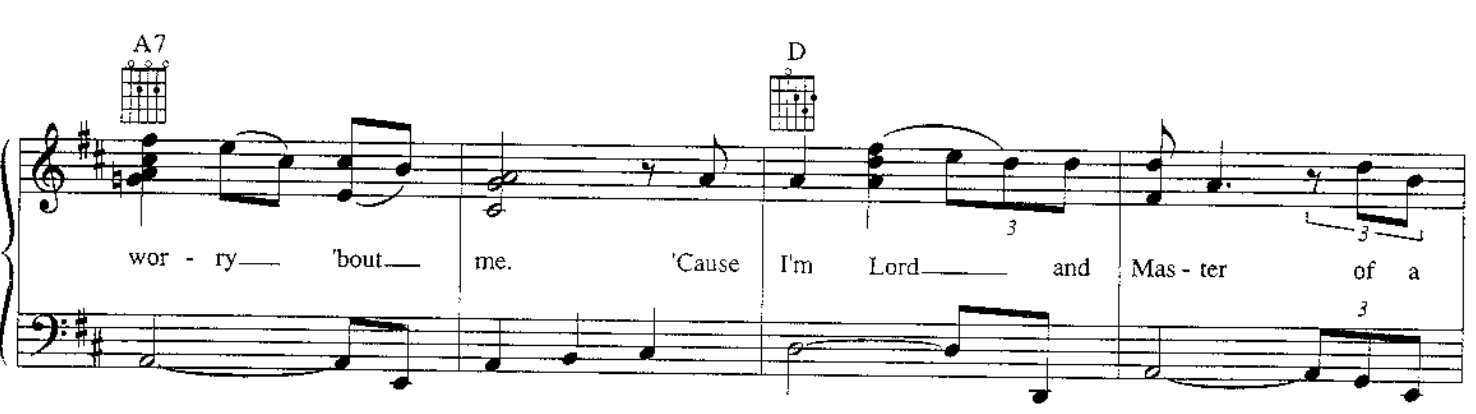
G  D  E7 

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



A7  D 

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



To Coda   

fools Taj Ma - hal, oh, who says you

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

can't have _____ it all _____

Coda    

who says you can't have _____ it all _____

Oh, _____ who says you can't have it _____

all _____ *ritard.*

Additional Lyrics

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

Verse 3: Instrumental
To Bridge

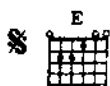
ON THE ROAD AGAIN

Lively Two Beat

Words and Music by
WILLIE NELSON

On the

mf



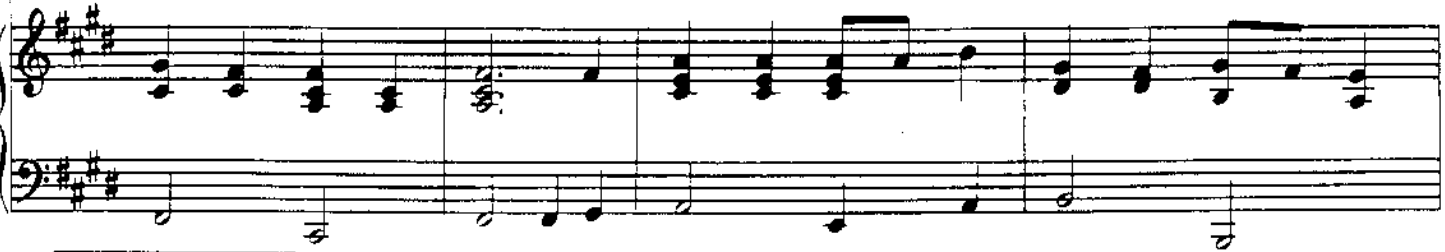
road a - gain. Just can't wait to get on the
2. (see additional lyrics)
3. 4. (Guitar solo)



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



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



1. 3.

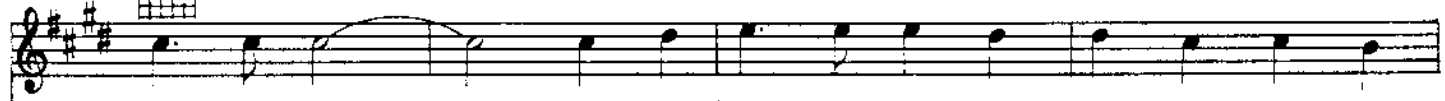


2. 4.



gain. 2. On the gain. On the

end solo 4th time



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



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



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

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

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

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

B7

1 E

D.S. 2. E

on the road a - gain. gain.

A B7 E

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

E7 A B B7 E A E

Verse 2:

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

WE'VE GOT TONIGHT

Words and Music by
BOB SEGER

Slowly
B



F#



E



F#



I know it's late...

mp *legato*

B



F#/A#



E/G#



F#



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

B/D#



Ema7



E6



B



F#



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

B



Emaj7



E6



B



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

Emaj7



E6



B



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

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

F#



B/D#



Emaj7



E6



B/F#



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

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

F#



B/D#



Emaj7



E6



B/F#



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

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

F#



B



Ema7



E6



We've got to - night. —

Who needs to - mor -

B



B/D#



Ema7



E6



row?

We've got to - night, — babe. —

Why don't you

B



1.

stay.

Deep in my soul —

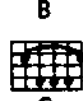
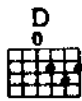
2.



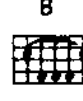
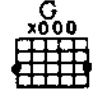
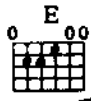
I know it's late, I know you're wea - ry.

cresc.

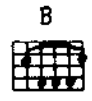
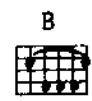
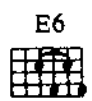
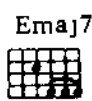
mf



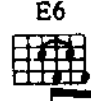
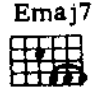
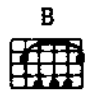
I know your plans don't in - clude me.



Still, here we are, _____ both of us lone - ly,



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



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

Emaj7



E6



B



F#



Let's find a way.

Turn out the light.

B



Emaj7



E6



B



Come take my hand now.

We've got to - night,

B/D#



Emaj7



E6



B



babe.

Why don't you stay?

Emaj7



E6



B/F#



F#



F#7



B



Oh.

Oh,

why don't you stay!

rit.

HEY CINDERELLA

By
MATRACA BERG,
GARY HARRISON and SUZY BOGUSS

Moderately

B \flat (addC)



B \flat s us 4



B \flat (addC)



B \flat s us 4



mf

Gm7



B \flat (addC)



B \flat s us 4



We be -

B \flat (addC)

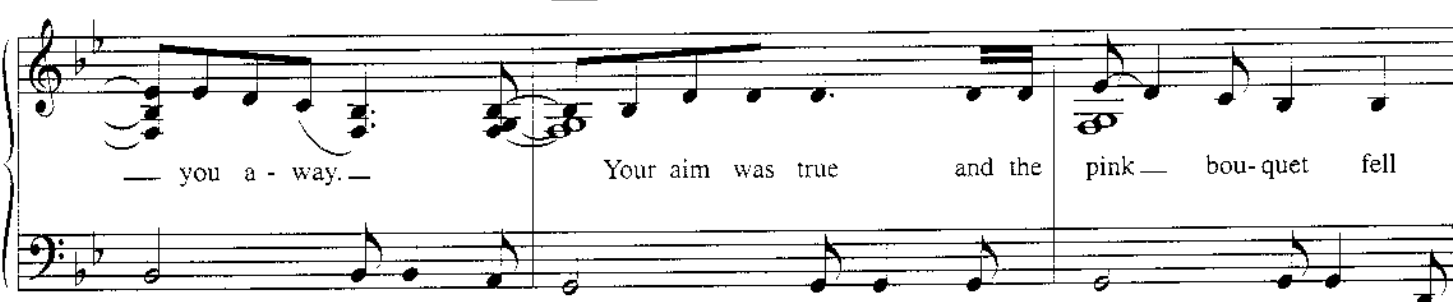


B \flat s us 4



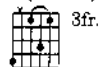
lieved in fair-y tales that day, — I watched your fa - ther give —
(See additional lyrics)

Gm7



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

F

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

right in - to — my hands. —

We danced for hours and we

B \flat s us 4

drank cham - pagne, —

you screamed and laughed

when I

got up and sang. — And then

Gm7



F



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

cas - tles — in the sand. —

E \flat (addF)

F



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

E \flat



Cm7



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

A \flat



E \flat



F



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

Gm7



E \flat



B \flat



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

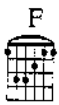
Gm7



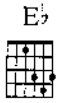
E \flat



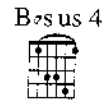
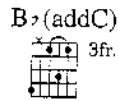
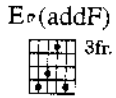
— I got a fun - ny feel - ing we missed a page -



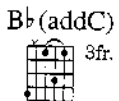
— or two — some — how. — Ooh, — Cin-der - el -



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

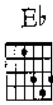


— fit you — now? —

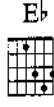
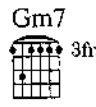


We're

fit you — now? —

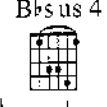
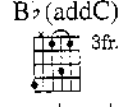
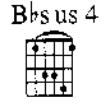


— Hey, Cin-der-el-la, may-be you could help us out.



— Does the shoe — fit you — now?

Repeat and fade (vocal ad lib)



— Fit you — now.

Additional lyrics

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

THE BOYS AND ME

Moderate Country-rock

By
MAC McANALLY and MARK MILLER



mf R.H.

The first system of music features a piano accompaniment in the left hand and a right-hand part. The piano part consists of a steady bass line with chords. The right-hand part begins with a whole rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *mf* and the label 'R.H.' are present.



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

The second system continues the piano accompaniment and introduces the vocal line. The lyrics 'Me and the boys that I knew in school —' are written above the vocal staff. A reference to '(See additional lyrics)' is included below the first line of text.

are thirt - y years old and stub -

The third system continues the piano accompaniment and the vocal line. The lyrics 'are thirt - y years old and stub -' are written above the vocal staff.

born as a herd of mules. We get all —

The fourth system concludes the piano accompaniment and the vocal line. The lyrics 'born as a herd of mules. We get all —' are written above the vocal staff.

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

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

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

Ab 4fr.

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

B \flat F

C

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

Dm B♭ C

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

Dm B♭ F

To Coda ⊕

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

1. 2. *D.S. $\frac{3}{8}$ al Coda ⊕*

Coda

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

The boys — and me. —

Repeat and fade



Musical notation for the second system, featuring a treble and bass clef. The treble clef has a whole note chord (F major) and a half note chord (F major). The bass clef has a whole note chord (F major) and a half note chord (F major).

Musical notation for the third system, featuring a treble and bass clef. The treble clef has a whole note chord (F major) and a half note chord (F major). The bass clef has a whole note chord (F major) and a half note chord (F major).

Additional lyrics

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

♩ *Instrumental*

Repeat Chorus

LOVE, ME

Words and Music by
MAX T. BARNES and SKIP EWING

Moderately slow

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

mf

C G/B Am F G

I read a note— my grand - ma wrote— back in— nine - teen— twen-ty three..

(See additional lyrics)

C G/B Am

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

Dm7 Gsus4 G C G/B

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

Am F G C

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

G/B Am F G G/B

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

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

If you

F G C F G

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

C F G Am

I'll meet you when my chores are through,

Dm7

F

Gsus4

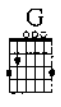
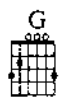
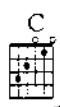
G

F

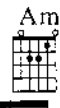
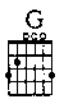
G



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



Dar - ling, wait and see. And be -



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

F(addG)

G

To Coda

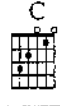
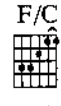
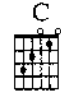
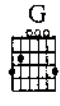
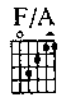
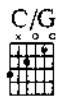
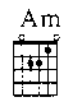
C

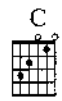
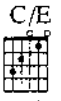
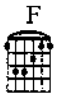
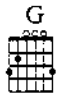
G/B




lov - ing you. Love, me.




D.S. (no repeat) al Coda




Coda  C/E  F  G 


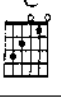
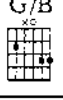



me. Be - tween now and then,--- till I

E7/G#  Am  F(addG) 


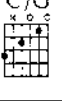
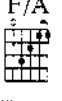
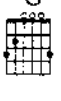
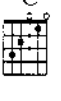
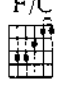
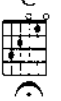



see you a - gain,--- I'll be lov - ing--- you.---

G  *tacet* C  G/B 



Love, me.

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



ritard.

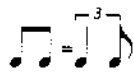
Additional Lyrics

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

THIS ROMEO AIN'T GOT JULIE YET

Words and Music by
JAMES OLANDER and ERIC SILVER

Moderately Fast



1.

2.

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

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

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

Em



A7sus4



hold you to — it Jul - ie,

don't you fret — and pout. —

A7



Em



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

A7sus4



A7



D7



G



e - ven though for now.

This Ro - me - o — ain't.

C7



— got Jul - ie yet. —

I love you so —

D7+9



and you — can

bet. _____

I'd

C7



fol - low you —

to Tim

buk - tu —

like

Scar - let fol - lows Rhett, —

G7



C7



— But this

Ro - me - o

ain't

got

Jul - ie

F



to Coda

D7



Bb

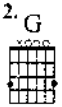



1. G



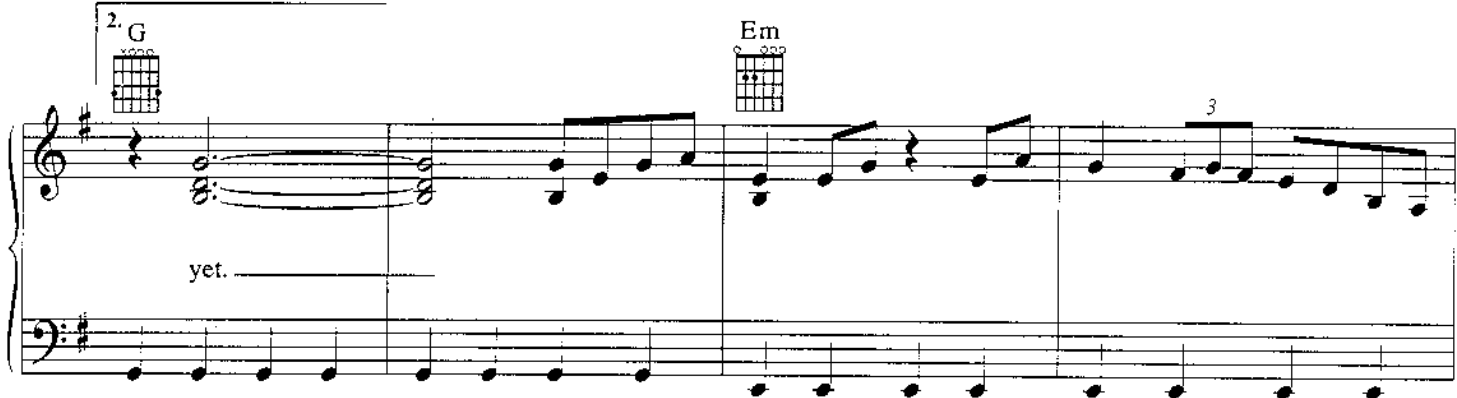
yet,

Just

2. G  Em 

yet. _____

3



A7  Em 

3



D7 

D.S. al Coda 

But this Ro - me - o _____



Coda  D7  G  C7 

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



30

G7 C7 F

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

D7 G

ain't got Jul - ie yet.

Additional Lyrics

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

(To Chorus)

RHINESTONE COWBOY

Words and Music by
LARRY WEISS

Moderate

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

I've been walk- in' these streets_ so long_

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

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

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

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

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

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

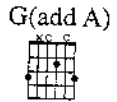
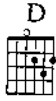
Cmaj7 (G bass) Dm7 (G bass) G7 C
 star spang - led ro - de - o. — Rhine - stone Cow - boy,
 C Cmaj7 Dm7 (G bass)
 get - tin' cards and let - ters from peo - ple I don't ev - en 'know; —
 After 2nd time repeat chorus and fade
 of - fers com - ing o - ver the phone.

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

I STILL BELIEVE IN YOU

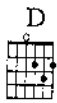
Words and Music by
VINCE GILL and JOHN BARLOW JARVIS

Slowly



mf

with pedal

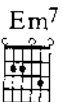


Ev-ery-bod-y wants — a lit-tle piece — of — my time, — but still I put — you at the

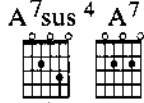
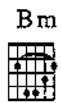
(See additional lyrics)



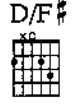
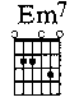
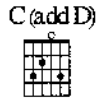
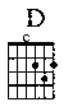
end — of the line. — How it breaks — my heart — to cause — you this pain, —



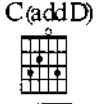
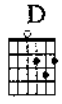
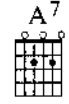
to see the tears you cry — fall - in' — like rain. — Give me the chance —



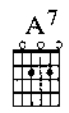
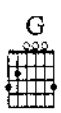
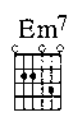
to prove ————— and I'll make it up to — you.



I still — be - lieve in you, ————— with a love that — will al - ways —



be. Stand - ing — so strong and true, ————— ba - by,



I still — be - lieve in — you ————— and me.

G(add A)



D



G(add A)



2.

G(add A)



me.

A G(add A)/B A⁷

D



C(add D)



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

Em⁷

D/F#



G

A⁷

D



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

C(addD)

Em⁷

D/F#



1.

G

A⁷

Ba - by,

I still — be - lieve in —

you.

Ba - by,

2.



G(add A)



you —

and

me.

D



G(add A)



D

*rit.**Additional Lyrics*

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

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

WHEN WE MAKE LOVE

Words and Music by
TROY SEALS and MENTOR WILLIAMS

Slowly

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

mp legato

Cmaj7/D

D7

G

Em

Sfr.

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

mf

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

C (0 0 0)

D:FF# (x 0)

G (x 0 0 0)

D (0)

C (0 0 0)

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

G x000 Em 0000

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

C 0 0 D7 0

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

G x000 Am7 0 0 0 G/B x0 C 0 0 G/B x0

When we make love it's

Am 0 0 0 D 0 Am 0 0 D 0

more to me_ than just an af - fair. I want you to know_ how much_ I care. _

G x000 Am7 0 0 0 0 G/B x0 C 0 0 G/B x0

When we make love,

Am 0 0 0 0 D 0 Am 0 0 0 0 D 0

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

To Coda

1. D7 0 G x000 C/G x 0 0 0

When we make love.

mp

G x000 Cmaj7/D 5fr. D7 0 2. D7 0 C 0 0 0

Watch-in' you — — These mo - ments,

mf

G/B
x0

Am7
0 0 0

Dsus4
0

D
0

these feel - ings, mm. _____

Coda
D7
0

C
0 0 0

G/B
x0

Am
0 0 0

Cmaj7/D

D7
0

N.C.

Now let's make

G
x000

Gsus4
x00

G
x000

love, sweet love. —

Sya

a tempo

rit.

BOBBIE SUE

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

Moderate Rock and Roll ♩ = 132

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

The second system contains the first line of the verse. The vocal line is on a treble clef staff, starting with the lyric "1. I heard a - bout her from a". The piano accompaniment is on a grand staff. The dynamic is marked *mf*. The piano part continues with the eighth-note bass line and chordal accompaniment.

Verse:



The third system contains the second line of the verse. The vocal line is on a treble clef staff with the lyrics: "friend of mine.. He said she lived a - cross the coun - ty line... ma - ma Ruth;- they had a daugh - ter they named Bob - bie Sue;--". Below the lyrics, it says "3.4. (See additional lyrics)". The piano accompaniment is on a grand staff, continuing the musical accompaniment.



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



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

1.3.

D.S. 2.4.

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

f

Chorus:



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

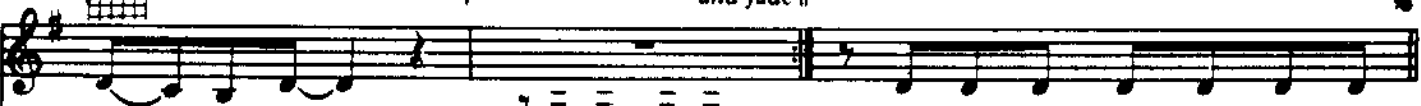


I want to ma - ma - ma - ma - mar - ry you; — Bob - Bob - Bob - Bob - Bob - Bob - Bob -



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

D.S.



Bob - bie Sue, —

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

3. I'll take her rid - ing on a



Verse 3:

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

Verse 4:

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

MIDNIGHT IN MONTGOMERY

Words and Music by
ALAN JACKSON and DON SAMPSON

Medium Tempo

The first system of music features a piano accompaniment in 4/4 time. The right hand plays a melodic line with chords, and the left hand plays a bass line. Above the staff are three guitar chord diagrams: Dm (0 2 0 2 3 3), C (0 0 0 2 3 3), and Dm (0 2 0 2 3 3). The dynamic marking *mf* is placed above the first measure.

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

The third system of music includes the second line of lyrics. Above the staff are two guitar chord diagrams: B \flat (2 1 2 3 2 1) and Dm (0 2 0 2 3 3). The lyrics are: "on my way to Mo-bile for a big New Year's Eve show. I stopped for just a min-ute to see a

The fourth system of music includes the third line of lyrics. Above the staff are three guitar chord diagrams: C (0 0 0 2 3 3), B \flat (2 1 2 3 2 1), and A (0 2 2 2 3 2). The lyrics are: "friend out-side of town. Put my col-lar up. I found his name and felt the wind die down. And a

Dm 0 0 C 0 0 Bb

drunk man_ in a cow - boy hat_ (See additional lyrics) took me by sur- prise_ Wear - ing shin - y boots, a nu-di suit and

Dm 0 0 C 0 0

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

Bb A7 0 0 0

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

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

mid - night_ in Mont - gom - ery_ Just hear_ that whip - poor will_

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

See the stars_ light up the pur - ple sky, feel_ that lone -

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

C(addD) Dm

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

C Bb A Dm C Dm

To Coda

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

C Coda A Dm C

D.S. al Coda

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

Dm C C#m/D Dm

Additional Lyrics

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

SEVEN SPANISH ANGELS

Words and Music by
EDDIE SETSER and TROY SEALS

Moderately

Introduction for piano. The piece is in 4/4 time and begins with a mezzo-forte (mf) dynamic. The first system features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody starts on a half note F4, followed by quarter notes G4, A4, and Bb4. A triplet of eighth notes (C5, Bb4, A4) is marked with a '3' above it. The bass line consists of a half note F3. Chord diagrams are provided for F, Dm, Bb, and C7. The second system continues the melody with quarter notes C5, Bb4, A4, and G4, and a half note F4. The bass line has a half note F3.

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

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



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



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



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

F

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

F7 Bb

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

F C7 1. F

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

2. F Db7

mf She reached home. There were



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

ff



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



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



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

CHASIN' THAT NEON RAINBOW

Moderate beat

Words and Music by
ALAN JACKSON and JIM McBRIDE



mf



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



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





cry - in' of a steel gui - tar.

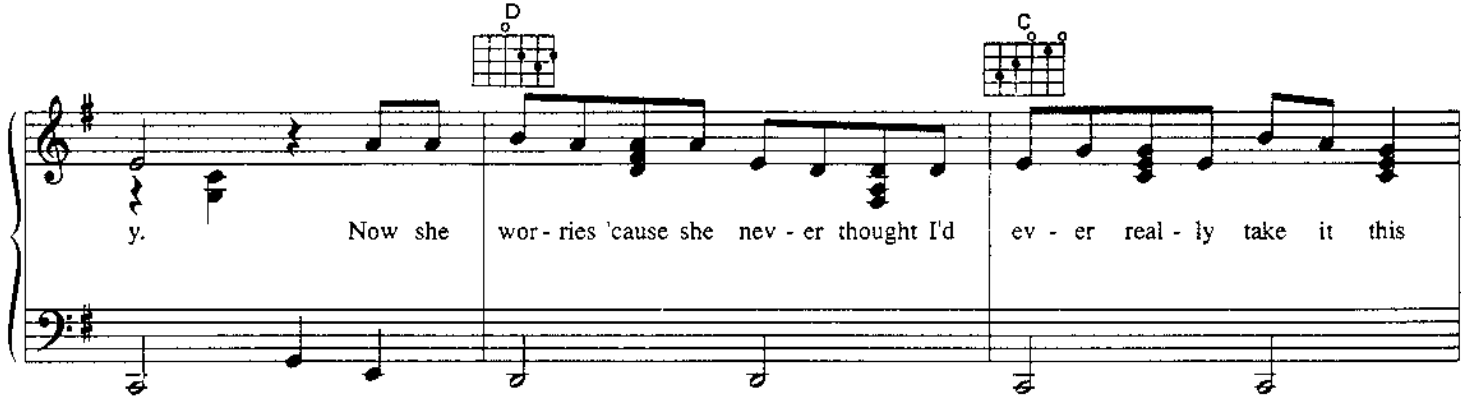
G  C 




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



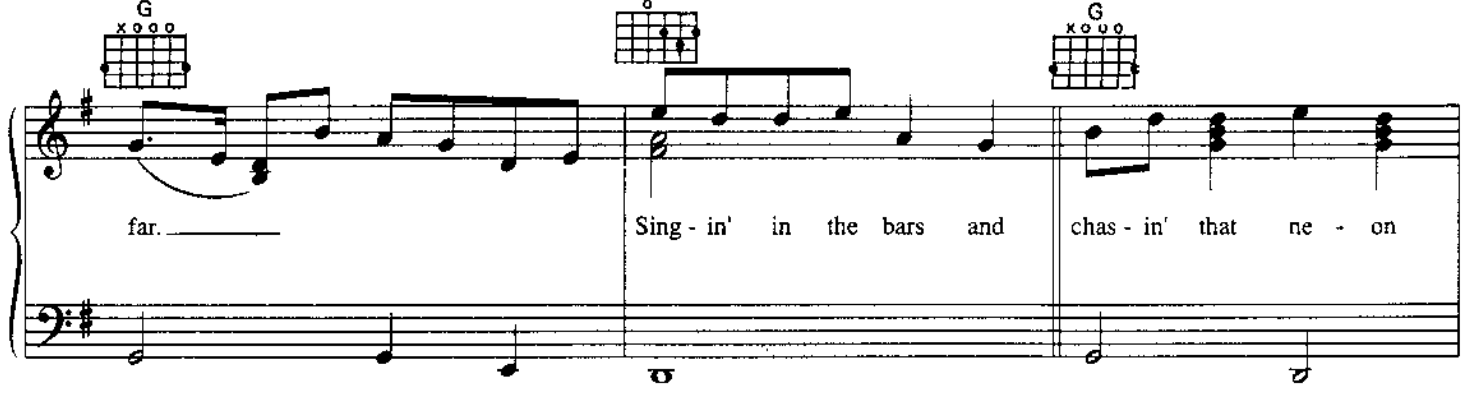
D  C 


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



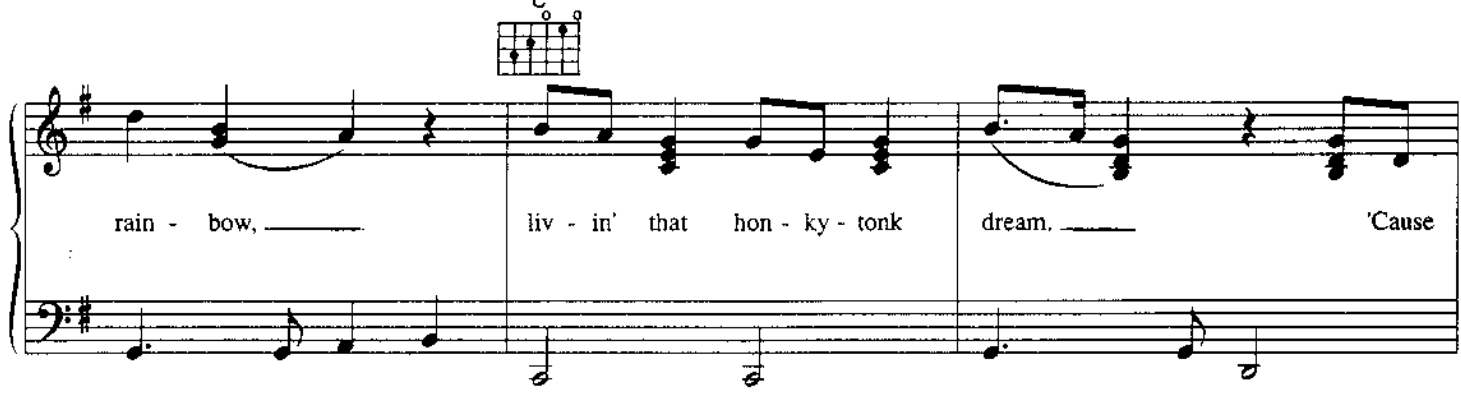
G  D  G 


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




C 

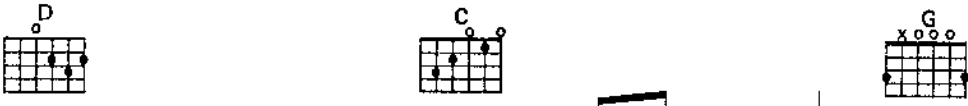
rain - bow, _____ liv - in' that hon - ky - tonk dream. _____ 'Cause




G  D/F#  Em7  A7 

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

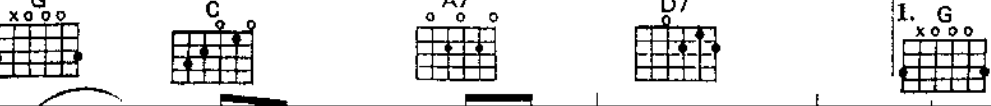




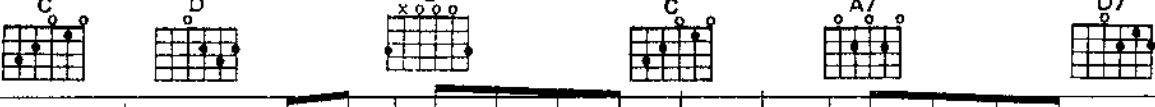
 sing. Just tryin' to be some - bod - y, just



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





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

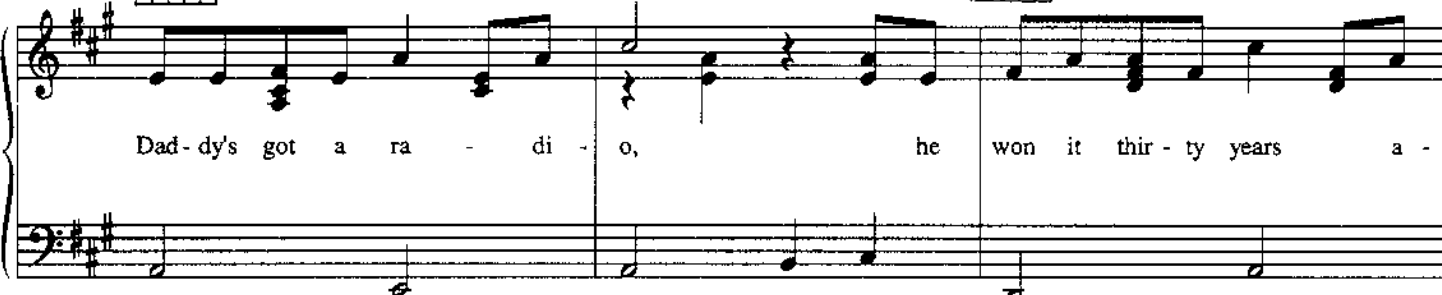




 An dream.

A  

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



E  


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



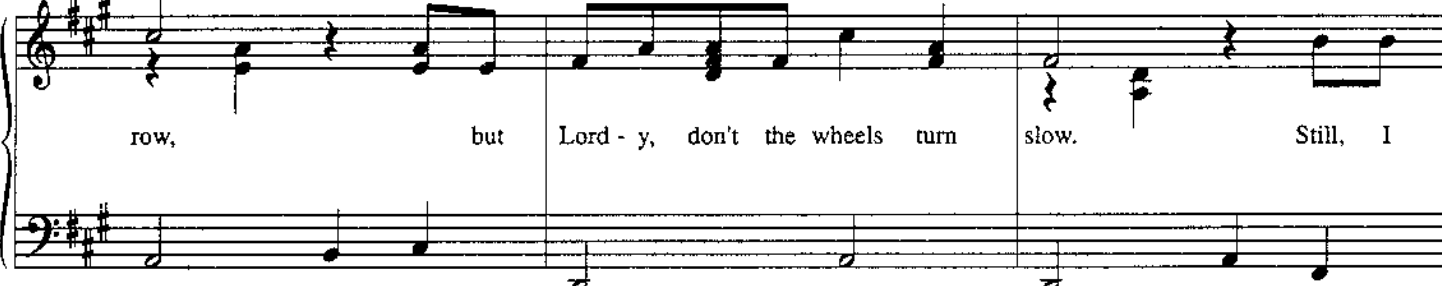
E7  



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



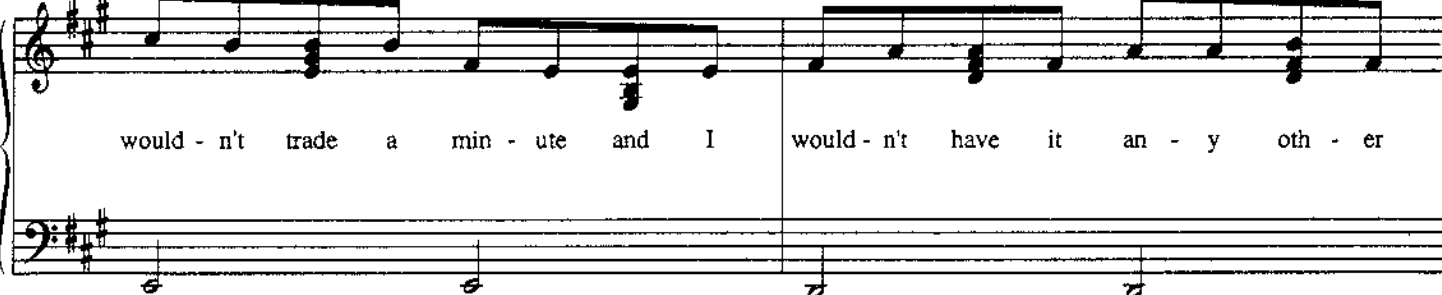
D 

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



E  

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



A E A

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

D

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

A E/G# F#m7 B7

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

E D A

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

D B7 D E

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

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

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

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

Additional Lyrics

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


(To Chorus)

I TOLD YOU SO

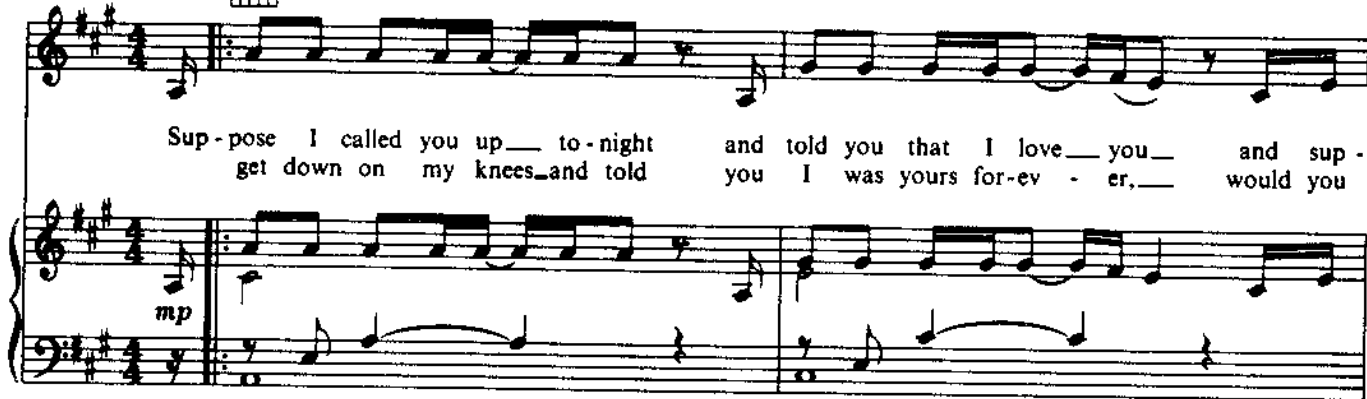
Moderate Country Ballad

Words and Music by
RANDY TRAVIS


A




Sup - pose I called you up__ to - night and told you that I love__ you__ and sup -
get down on my knees__ and told you I was yours for - ev - er,__ would you



D E A(addB)



pose I said I want to come__ back home. And sup -
get down on yours too and take__ my hand? Would we



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



pose I cried and said I think I fin - 'ly learned__ my__ les - son and
get that old time feel - ing, would we laugh and talk__ for__ hours, the



B7

E7

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

If I told
Would you tell

A

C#m

4fr.

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

and it's
and you've

D

E

A(addB)

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

Would you
and we'd

D

A

E/G#

F#m

A/C#

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

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

B7

E7



would you sim - ply laugh_ at me and say:
would you say_ the tab - le's fin - 'ly turned:

Would you say I }
I }

Bm/A

A

C#m

D

E/D

D

C#m



told you so, _____

oh, I told you so.

I

Bm7

E7



told you some - day you'd come crawl - ing back and ask - ing me to take_ you in. _____

A

E7

Bm/A

A



I told you so _____ but you

C#m

D

E/D

D

C#m

Bm7

4fr.

4fr.

had to go. Now I've found some-bod - y new and you will

E7

1. A

D/A

E

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

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

E7

A

D/A

A

E

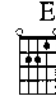
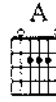
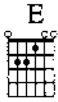
A

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

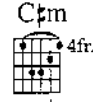
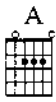
WORDS BY HEART

Words and Music by
MONTY POWELL and REED NIELSEN

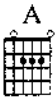
Moderately



mf



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



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



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

B



C:m



4fr.

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

A



B



G:m7



4fr.

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

C:m



4fr.

A



B



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

E



B



F:m7



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

A



B



E



B



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

F#m7



A



B



1. E



2. E



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

C#m



B



G:m



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

A



C#m



B



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

F#m7



G#m7



4fr.

A(addB)



Bsus4



2fr.

quote you ev - ery — line. I

B



C#m



4fr.

A



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

B



found it that day. Poured me a beer — then

C#m



4fr.

D



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



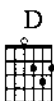
time — can't e - rase. I know the



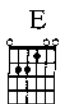
No Chord



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



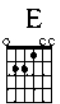
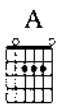
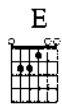
get a - long just fine." I know ev - ery com - ma, ev - ery



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



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



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



1.
D E A

2.
D E A

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

Additional lyrics

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

GUITARS, CADILLACS

Words and Music by
DWIGHT YOAKAM

Lively ()

No chord



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



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





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



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



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



Now it's } gui - tars, —
 And it's }

E



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

A



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

E

F#m7

E7/G#

A

E



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

E

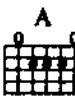


E7

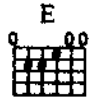


To Coda

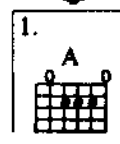
mu - sic, — is the on - ly thing — that keeps — me hang - ing on. —



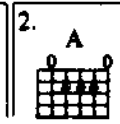
First system of musical notation, including treble and bass staves with notes and rests.



Second system of musical notation, including treble and bass staves with notes and rests.



Third system of musical notation, including treble and bass staves with notes and rests.



Fourth system of musical notation, including treble and bass staves with notes and rests.

There ain't no glam-

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

Coda



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

And it's

Musical staff with treble clef and key signature of two sharps. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

It's the

Piano accompaniment for the first system, showing left and right hand parts with chords and bass line.

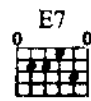
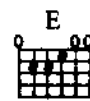
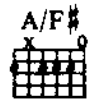
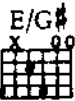
Piano accompaniment for the second system, showing left and right hand parts with chords and bass line.



Musical staff with treble clef and key signature of two sharps. The melody continues with a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4.

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

Piano accompaniment for the third system, showing left and right hand parts with chords and bass line.



Musical staff with treble clef and key signature of two sharps. The melody continues with a quarter note D4, a quarter note C#4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3.

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

Piano accompaniment for the fourth system, showing left and right hand parts with chords and bass line.



Musical staff with treble clef and key signature of two sharps. The melody continues with a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3.

Piano accompaniment for the fifth system, showing left and right hand parts with chords and bass line.

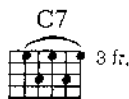
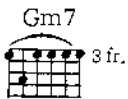
SINCE I FELL FOR YOU

Words and Music by
BUDDY JOHNSON

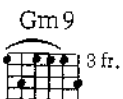
Moderately, with a beat



When you just give love _____

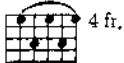


and nev-er get love, _____ you'd bet-ter let love _____ de -



part. I know it's so _____ and yet I know _____ I

D \flat 7



C7



can't get you out of my heart.

F



Dm7



Gm7



C7



You made me leave my hap - py

F



Dm7



Gm7



C7



home, you took my love and now you're

B \flat



B \flat m



F/A



Dm7









Gm7




C7







gone since I fell for


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





you. _____ Love _____




Gm7  3 fr. C7  3 fr. F  Dm7 









brings such mis-er - y _____ and pain; _____




Gm7  3 fr. C11  Bb  Bbm 

I know I'll nev - er be the same _____



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

since I fell _____ for you. _____ Well, it's



Bb



Eb9



too bad _____

and it's

too sad _____

but

F



Gm7



3 fr.

F/A



Cm7



3 fr.

F7



I'm _____

in _____

love _____

with

you. _____

Oh, _____

you

Bb



Eb9



love me _____

then you

snub me, _____

oh,

F



Dm7



Gm7



3 fr.

C7



3 fr.

what _____

can I





do? _____

I'm


still





in love

with you. _____


F Dm7 Gm7 C7
   3 fr.  3 fr.









I, _____ I guess I'll nev - er _____ see the




F Dm7 Gm7 C7
   3 fr.  3 fr.




light, _____ I get the blues most ev - 'ry



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


night _____ since I fell _____ for you, _____



Bb/D C11 F
  

since I fell _____ for you. _____

rit.



I SWEAR

By
GARY BAKER and FRANK MYERS

Moderately slow

mf

Chord diagrams: $D\flat$ 4fr., $B\flat m7$, $Fm7$

Pedal throughout

Chord diagrams: $E\flat m7/A\flat$ 4fr., $A7$ 4fr., $D\flat$ 4fr., $B\flat m7$, $Fm7$

Chord diagrams: $E\flat m7/A\flat$ 4fr., $A\flat$ 4fr., $D\flat$ 4fr., $G\flat/B\flat$, $A7/C$

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

Chord diagrams: $D\flat$ 4fr., $G7$, $A\flat$ 4fr., $B\flat m$

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

G \flat



E \flat m7/A \flat



A \flat



D \flat



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

G \flat /B \flat



A \flat /C



D \flat



G \flat



A \flat



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

B \flat m



D \flat /A \flat



E \flat /G



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

E \flat m7/A \flat



A \flat



D \flat



B \flat m7



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

Fm7



Gb



Ab



Db



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

Bbm7



Fm7



Gb



Ab

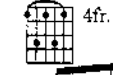


dow that's by your side, I'll be there. For

Ebm7



Ebm7/Ab



Ab



Ebm7



To Coda

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

1.

Ebm7/Ab



Ab



D9



Bbm7



of my heart, I swear.

2. *D.S. al Coda*

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

— of my heart. — I swear, —

Coda *E♭m7/A♭* 4fr. *D♭* 4fr.

— of my heart, — I swear. —

B♭m7 *G♭* *E♭m7/A♭* 4fr. *D♭* 4fr.

rit. I — swear.

I — swear.

Additional lyrics

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

WHOEVER'S IN NEW ENGLAND

Words and Music by
KENDAL FRANCESCHI and QUENTIN POWERS

Moderately slow

Gbsus4



Cb



Fb



Cb



Db7



mf

Gb



Gb



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

Abm



4fr.

Db



4fr.

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

Gbsus4



Gb



Gb/Bb



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

Cb



Abm



To Coda

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

1.

Dbsus4



4fr.

Db



4fr.

2.

Dbsus4



4fr.

Db



4fr.

Gb



Cb



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

3

3

Bb7sus4



Bb7



Ebm



6fr.

Db



4fr.

Cb



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

Gb



Db7/F



Bb7/D



3fr.

Ebm



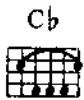
6fr.

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

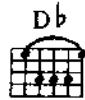
Ab 4fr.



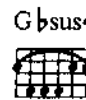
Cb



Db 4fr.



Gbsus4



Gb



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

Fb



Cb



Db7 4fr.



Gb



D. S. (no repeat) al Coda

I hear the

Coda

Dbsus4

D \flat

Dsus4

D

G



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

Am

D



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

Gsus4

G

G/D



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

C

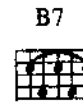
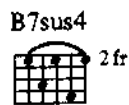
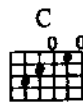
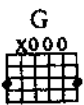
Am

Dsus4

D

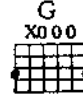
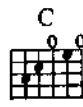
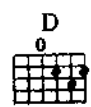
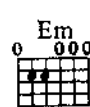


mem - ber that it's me who — feels the cold — most of all. When who-



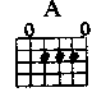
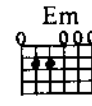
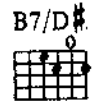
ev - er's in New Eng - land's through with you and

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



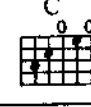
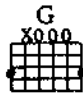
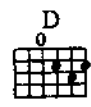
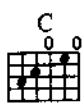
Bos - ton finds bet - ter things to do, you know it's not too late, 'cause you'll

Musical notation for the second system, including piano accompaniment.



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

Musical notation for the third system, including piano accompaniment.



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

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

NOTHIN' BUT THE WHEEL

Words and Music by
JOHN SCOTT SHERRILL

Gently

N.C.

mp

Way on past the

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

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

G D C/E D/F# G

fields. Leav-ing all I

D C G

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

C D G

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

G D

Stay - ing clear of the in - ter - state, — I'm
(See additional lyrics)
mf

C G

seek - ing out those old two lanes.

C D G

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

D G D

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

C G C

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

D G 1.

noth - in' but the wheel.

D G

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

D/F# Em D/C C

May - be that way ba - by, I can

G D D7

leave it all behind. And

2. G D

C G C

D G D

And the

G D C

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

G C D

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

Em D C G C

wheel. I'm hold-in' on to

D G D G

noth-in' but the wheel.

Additional Lyrics

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

HURRY SUNDOWN

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

Moderately Slow

E A⁶/E E A⁶/E

mf All day

E G⁷m 4fr.

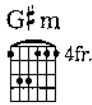
long I slave at this job I hate. —
(See additional lyrics)

A B7

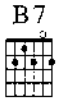
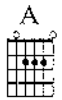
Some-times this old blue col - lar feels like a ball and

E

chain. All that gets me through —



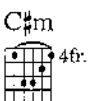
is the thought of — you, and



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



So hur - ry sun - down, hur - ry



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



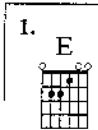
leave — it all — be - hind. Hur - ry



sun - down, hur - ry sun - down.



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



thing's gon - na be al - right.

E A⁶/E 2. E

right. 'Cause the

Detailed description: This system contains the first two measures of a musical phrase. Above the staff are guitar chord diagrams for E, A⁶/E, and a second E. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The first measure features a treble clef with a series of eighth notes and a bass clef with a single bass note. The second measure continues the treble line and has a repeat sign. The lyrics 'right.' and ''Cause the' are positioned below the treble staff.

F#m7 E/G# A B7

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

Detailed description: This system contains the next two measures. Above the staff are guitar chord diagrams for F#m7, E/G#, A, and B7. The treble staff continues with eighth notes and quarter notes. The lyrics 'day's been rough — but when we make love, — ev-ery thing's gon-na be al -' are written below the treble staff.

E A⁶/E E A⁶/E E

right. rit.

Detailed description: This system contains the final two measures of the phrase. Above the staff are guitar chord diagrams for E, A⁶/E, E, A⁶/E, and E. The treble staff concludes with a final chord and a fermata. The lyrics 'right.' and 'rit.' are placed below the treble staff.

Additional Lyrics

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

(To Chorus)

THE SWEETEST THING

(I've Ever Known)

Words and Music by
OTHA YOUNG

Moderately slow

G x000 D/F# x0 Em 000 D C G/B x0 Am7 000 C/D 00

When I

G x000 G7 x000 C 000

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

Cm 3fr. G x000 D/F# x0 Em 000 G/D 0

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

A/C#
x x 0

D
0

G
x 0 0 0

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

G7
x 0 0 0

C
0 0

Cm
3fr.

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

G
x 0 0 0

D

C
0 0

G/B
x 0

Am7
0 0 0

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

G
x 0 0 0

C
0 0

And I have nev - er been a - fraid of



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



love to be a chain. I on - ly



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



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

a tempo

1.
 you.
mp

dim.
 Now, you and
mp

2.
 you.
 The sweet-est thing I've ev-er
mp

known is lov-ing you.
dim. e rit.
mp

BLUE BAYOU

Words and Music by
ROY ORBISON and JOE MELSON

Moderate Country Rock beat

No chord

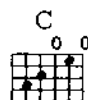


I feel so bad, — I got a
Gon - na see my

mp



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



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

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

G7
x000

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

C
000

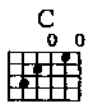
hap - pi - er times - on Blue Bay - ou, I'm go - in'

mf

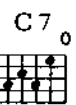
C
000

G7
x000

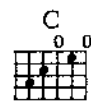
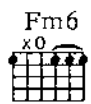
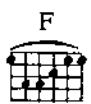
back some - day, - come what may, - to Blue Bay - ou; -



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



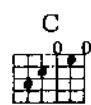
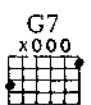
where those fish - in' boats — with their sails a - float, If



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

decresc.

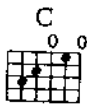
mp



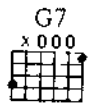
1.

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

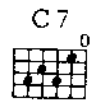
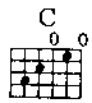
2.



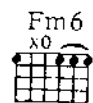
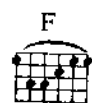
Musical notation for the first system, including treble and bass staves.



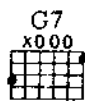
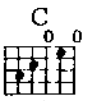
Musical notation for the second system, including treble and bass staves.



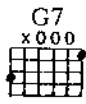
Musical notation for the third system, including treble and bass staves. Lyrics: Oh, that boy of mine -



Musical notation for the fourth system, including treble and bass staves. Lyrics: by my side, — the sil - ver moon and the eve - nin' tide! — Oh, decresc. mp

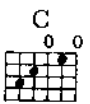


some sweet day, — gon - na take a - way — this hurt - in' in - side.



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

on Blue Bay



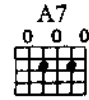
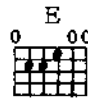
ou.

TAKE THIS JOB AND SHOVE IT

Words and Music by
DAVID ALLEN COE

Medium Country beat (♩ = ♪³)

Tacet



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

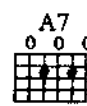
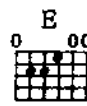
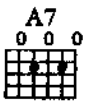
mf



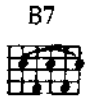
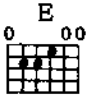
My wom - an done left and took all the rea - sons



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



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



To Coda No chord

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

N.C.

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



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

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

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

1. | 2. *D. C. al Coda* Coda

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

more.


Tacet N.C.


Take this job and shove it!

FEELS SO RIGHT


Words and Music by
RANDY OWEN

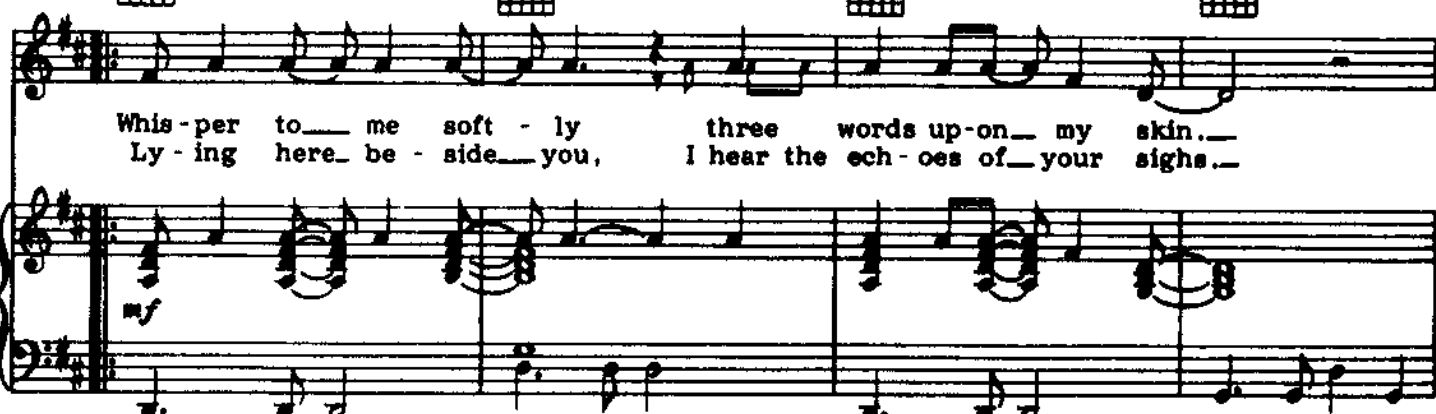
Moderately slow






mp legato






mf

Whis - per to__ me soft - ly three words up-on__ my skin__
 Ly - ing here_ be - side__ you, I hear the ech - oes of__ your sighs__

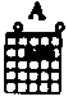
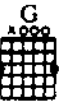




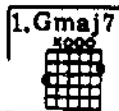
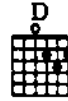
No one's near__ and lis - ten - in'__ so please don't say good -
 Prom - ise me__ you'll stay with me__ and keep me warm to -



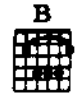
bye. night. Just hold me close. So hold me close. and love me. and love me. Press your lips to Give my heart a



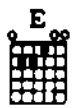
mine. smile. Mm, Mm, feels so right, feels so right,



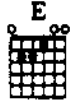
feels so right. feels so right.



Your



bod - y feels_ so gen - tle and my pas - sion ris - es high...



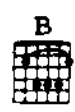
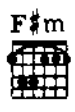
— You're lov - in' me_ so eas - y. Your



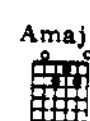
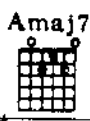
wish is my com - mand. Just hold me close_ and



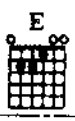
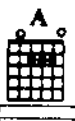
love me. — Tell me it won't_ end.



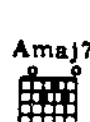
Mm, _____ feels so right,



feels so right,



feels so right.



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

Repeat and fade

SHE'D GIVE ANYTHING

By
CHRIS FARREN,
JEFFREY STEELE and VINCE MELAMED

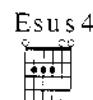
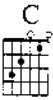
Moderately



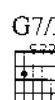
mp



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



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



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

F G C F G

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

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

Esus4 E Am G7sus4 G7

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

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

F G7 C C/E F G7

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

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

C G/B Am7

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

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

D7sus4



D7



F



G7



To Coda

would - n't be — e-nough.

'Cause she'd give

an - y - thing —

to fall

in love. —

1.



F(addG)



F/G



2.

*mp*

Now she's

She's gon-na



keep on mak-in' wish - es,

she's gon - na

keep on be-ing strong. —

She won't

Dm7



G7sus4



G7



G7sus4



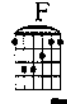
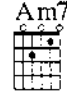
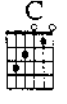
G7

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

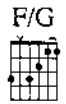
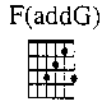
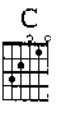
set-tle for less than true — love, she's gon-na keep on hold-in' on. —

She'd — give

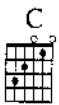
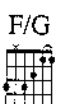
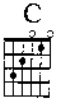
Coda



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



love, in love.



rit.

Additional lyrics

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

I CROSS MY HEART

From the Warner Bros. film "PURE COUNTRY"

Words and Music by
STEVE DORFF and ERIC KAZ

Moderately

E \flat



E \flat /G



A \flat



E \flat /G



Fm 7



B \flat 7



smoothly
mp

E \flat



Cm



Cm/B \flat



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

A \flat



B \flat



E \flat



Cm



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

Gm 7



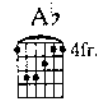
A \flat



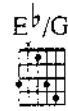
B \flat



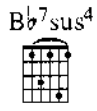
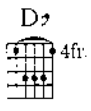
_____ you can feel it from _____ my _____ heart. _____



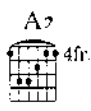
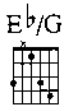
From here — on af - ter — let's stay the way we are — right — now...



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



life - time will al - low.



f I cross my heart and prom - ise to —

E \flat E \flat /GA \flat 

4fr.

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

A \flat /B \flat 

4fr.

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

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

A \flat 

4fr.

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

4fr.

E \flat /G

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

Fm7

B \flat 7

To Coda

1. E \flat 

true— as mine.— *mp*

Ab 4fr. E^b/G Fm⁷ B^b7 E^b

You will

2. E^b Ab 4fr. E^b/G

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

Fm⁷ B^b7 E^b G^b

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

D^b/F E^bm⁷ 6fr. G^b/A^b A^b/B^b 4fr. D.S. $\frac{\text{Coda}}{\text{al Coda}}$

to keep — you warm. —

Coda

E^b E^b/G A^b E^b/G Fm^7 B^b7

mine, — a love — as true — as

E^b E^b/G A^b E^b/G Fm^7 B^b7 E^b

mine. — *rit.*

Additional Lyrics

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

A COWBOY'S BORN WITH A BROKEN HEART

By
CHRIS FARREN and
JEFF STEELE

Gently





Musical notation for the first system, marked "Gently". It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *mp*. Chord diagrams for G, Csus2, and G are provided above the staff. The melody is simple and slow, with a long note in the bass line.

With motion

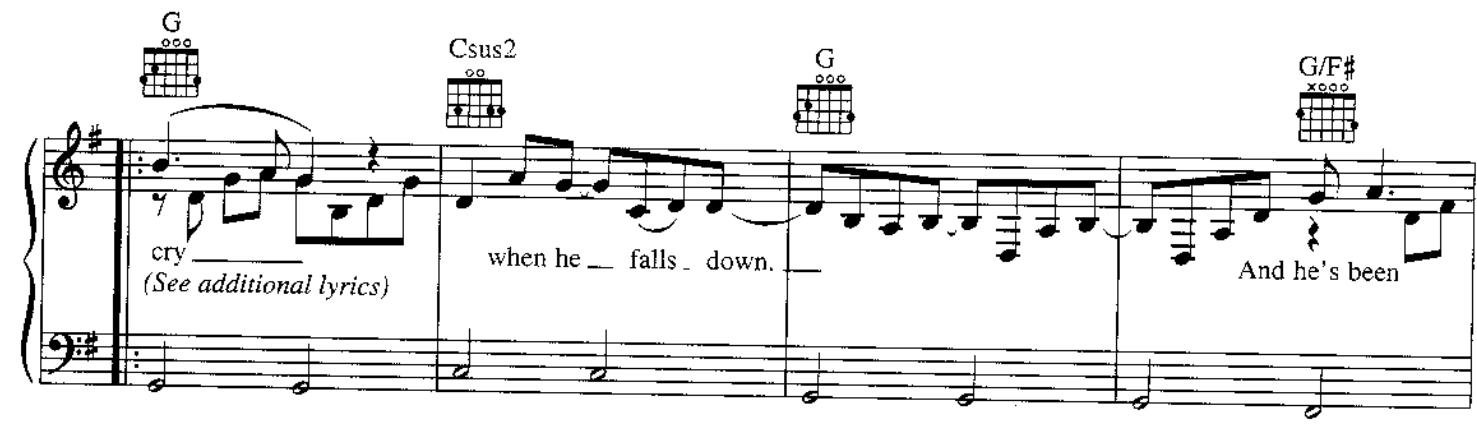
Musical notation for the second system, marked "With motion". It continues the melody from the first system. Chord diagrams for Csus2 and G are provided above the staff. The melody becomes more active with eighth notes.




Musical notation for the third system. Chord diagrams for Csus2 and G are provided above the staff. The melody continues with eighth notes.

Musical notation for the fourth system. Chord diagrams for Csus2 and C are provided above the staff. The melody concludes with the lyric "He don't".

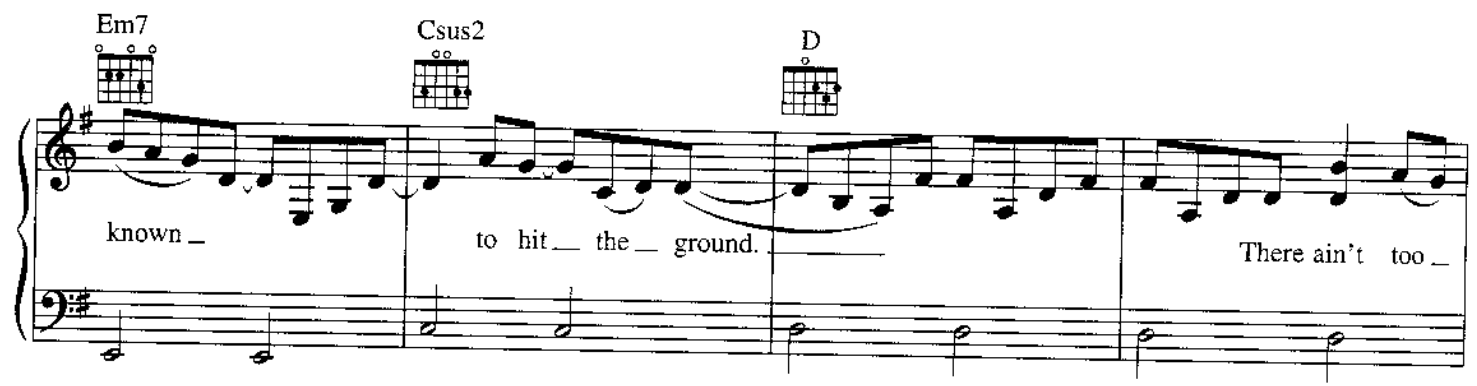
G  Csus2  G  G/F# 




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



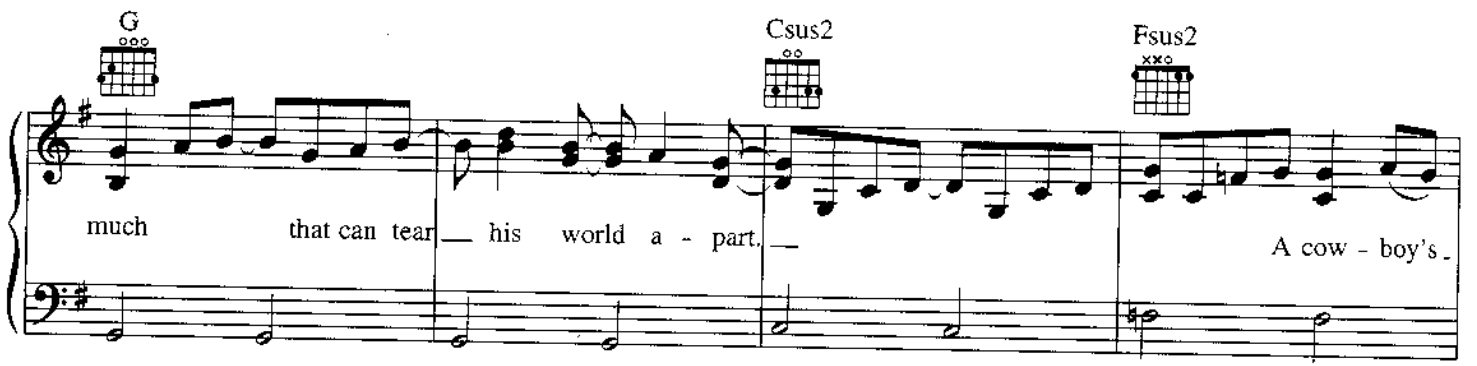
Em7  Csus2  D 




known to hit the ground. There ain't too



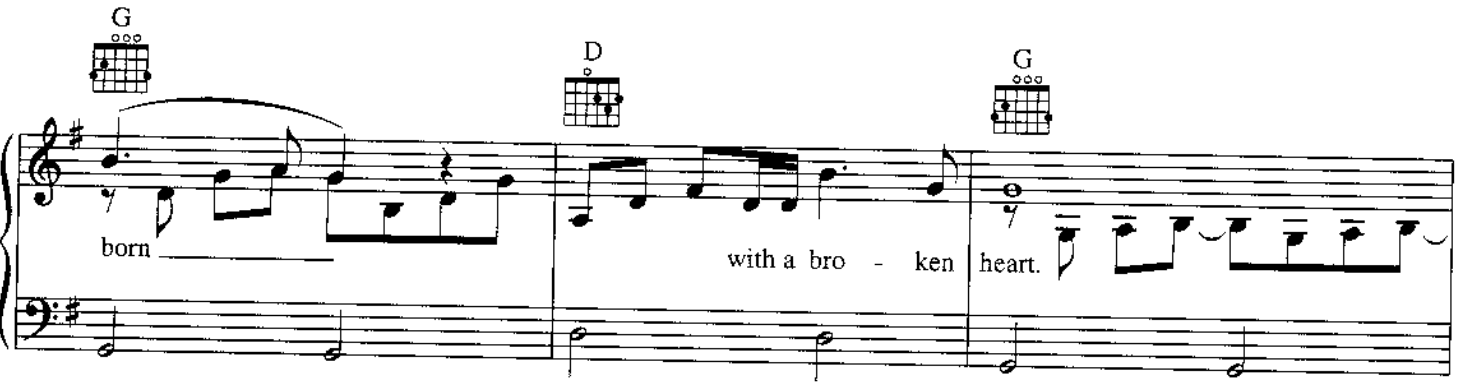
G  Csus2  Fsus2 

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



G  D  G 

born with a broken heart.



1. Csus2 

So, if you're




2.  

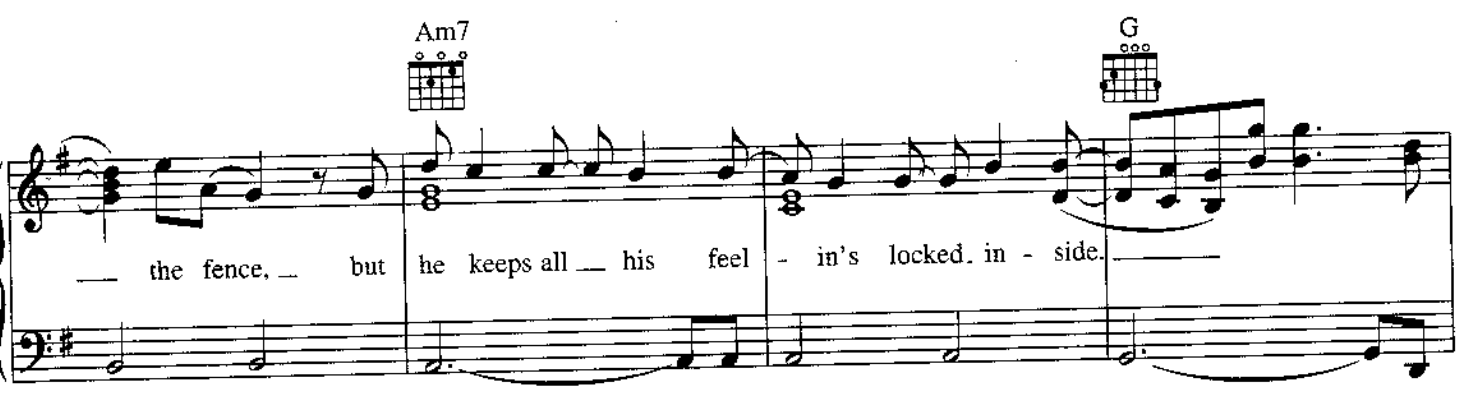
God gave him his com - mon sense and he learned young to mend


mf



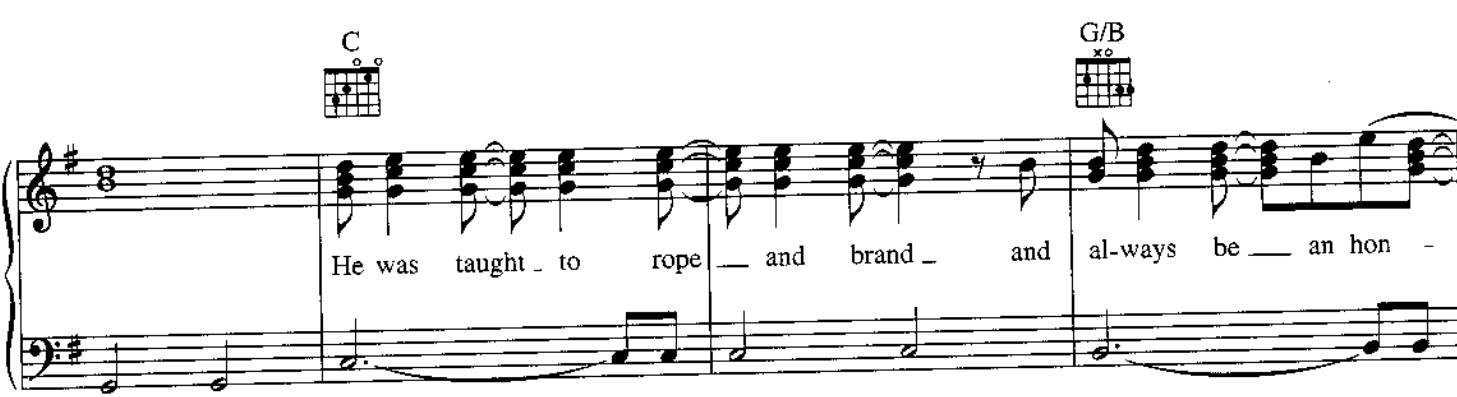


the fence, but he keeps all his feel - in's locked in - side.



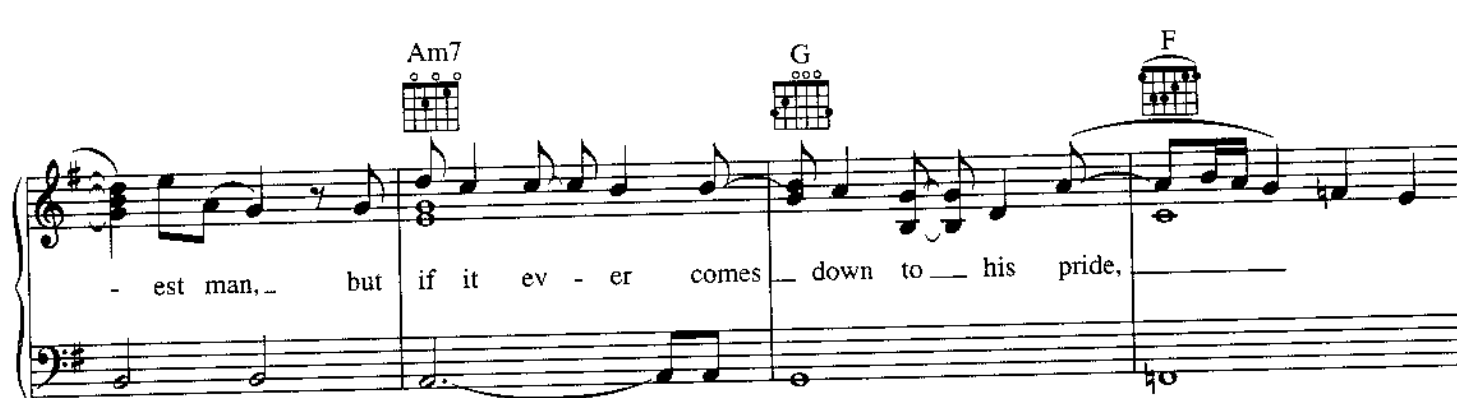



He was taught to rope and brand and al - ways be an hon -





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





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



Em7 Csus2 Dsus4

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

D G G/F# Csus2

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

Fsus2 G Dsus4 G

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

to Coda ⊕

C G

Em7 C D Dsus4 D

D.S. al Coda ⊕

Coda

Csus2

G

Dsus4



A cow - boy's born with a bro -

G

Csus2



- ken heart. Yeah,

Repeat and fade

G

C



yeah. —

G

C



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

Additional Lyrics

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

WHERE'VE YOU BEEN

Words and Music by
JON VEZNER and DON HENRY

Moderately slow

G
x000

Em7
0 0 0 0

C
0 0

mp

with pedal

G
x000

D
0

Am
0 0

D/F#
x0

(Sung an octave lower)

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

C/G
x 0 0

G
x000






D/F#
x0

Em7
0 0 0





D
0

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






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

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



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

Am  Bm  C  G/B 

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

Am7  C/D  Chorus G  Em7  C 

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

G  To Coda 

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

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

C 0 0
Em 0 000
D/F# x0

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

G x000
G x000
C 0 0
D/F# x0

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

G x000
C 0 0

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

Em 0 000
C 0 0

Am D7 Am7/D

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

D7

D.S. al Coda

G Em7 C

Where've you been?

Em

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

D Cmaj9

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

HEROES AND FRIENDS

Words and Music by
RANDY TRAVIS and DON SCHLITZ




Medium Country Waltz

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature. The key signature has two sharps (F# and C#). The music is marked *mp*. A guitar chord diagram for the A chord is shown above the staff. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G2, B1, and C2.

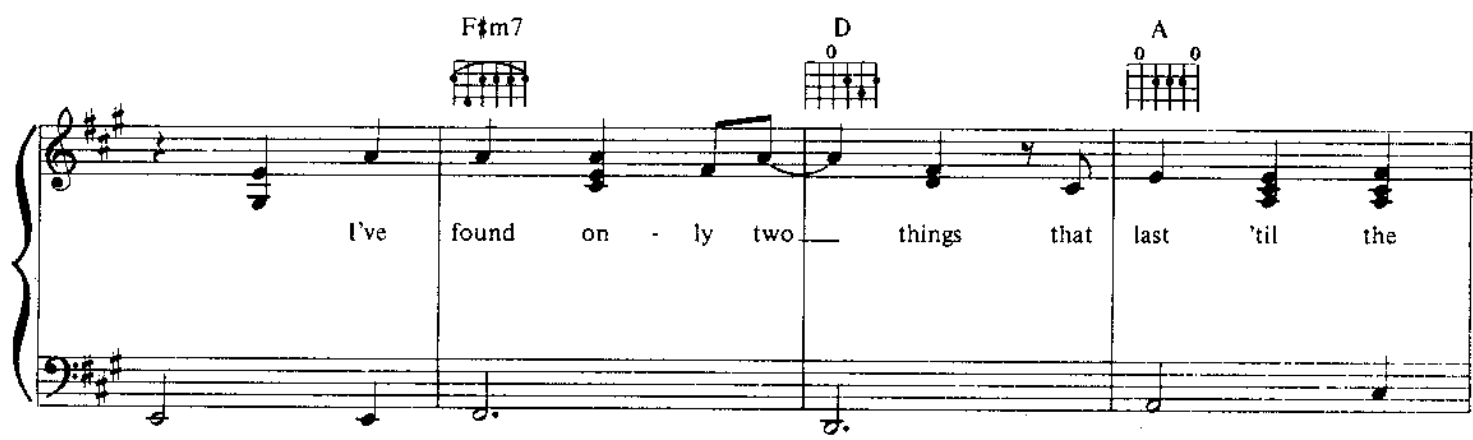
Musical notation for the second system, including lyrics. The treble clef staff contains the melody with lyrics: "ain't lived for - ev - er, but I've lived e - nough...". The bass clef staff provides accompaniment. Chord diagrams for the A and E chords are shown above the staff. The lyrics "ain't lived" are on the first line, "for - ev - er," on the second, "but I've lived" on the third, and "e - nough..." on the fourth.



Musical notation for the third system, including lyrics. The treble clef staff contains the melody with lyrics: "I've learned to be". The bass clef staff provides accompaniment. Chord diagrams for the A and F#m7 chords are shown above the staff. The lyrics "I've" are on the first line, "learned" on the second, and "to be" on the third.

Musical notation for the fourth system, including lyrics. The treble clef staff contains the melody with lyrics: "gen - tle, and I've learned to be tough." The bass clef staff provides accompaniment. Chord diagrams for the D, A, and E chords are shown above the staff. The lyrics "gen - tle," are on the first line, "and I've" on the second, "learned" on the third, "to be" on the fourth, and "tough." on the fifth.

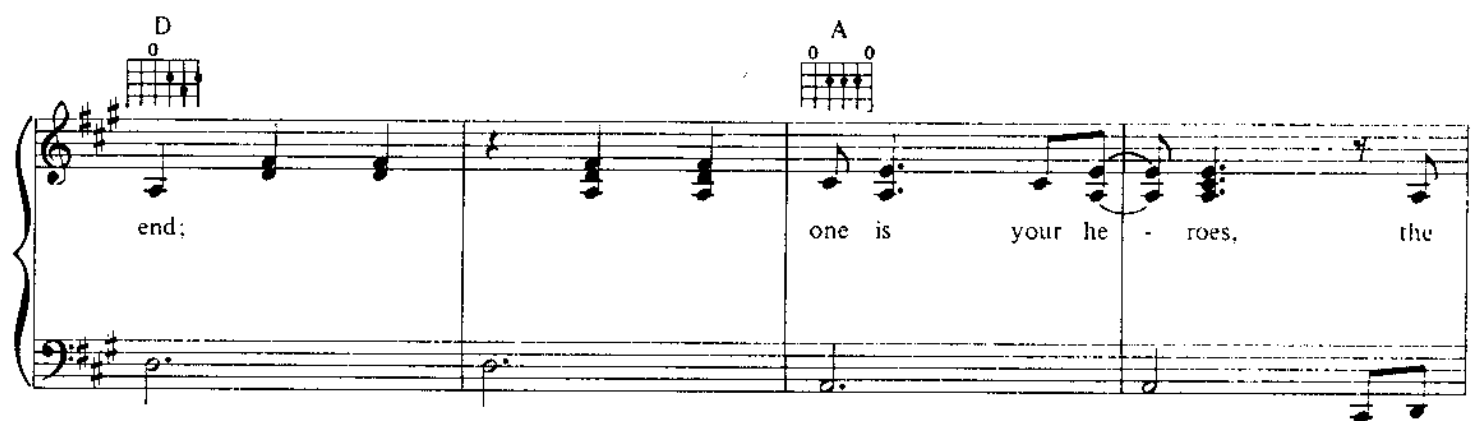
F#m7  D  A 

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



D  A 



end; one is your he - roes, the



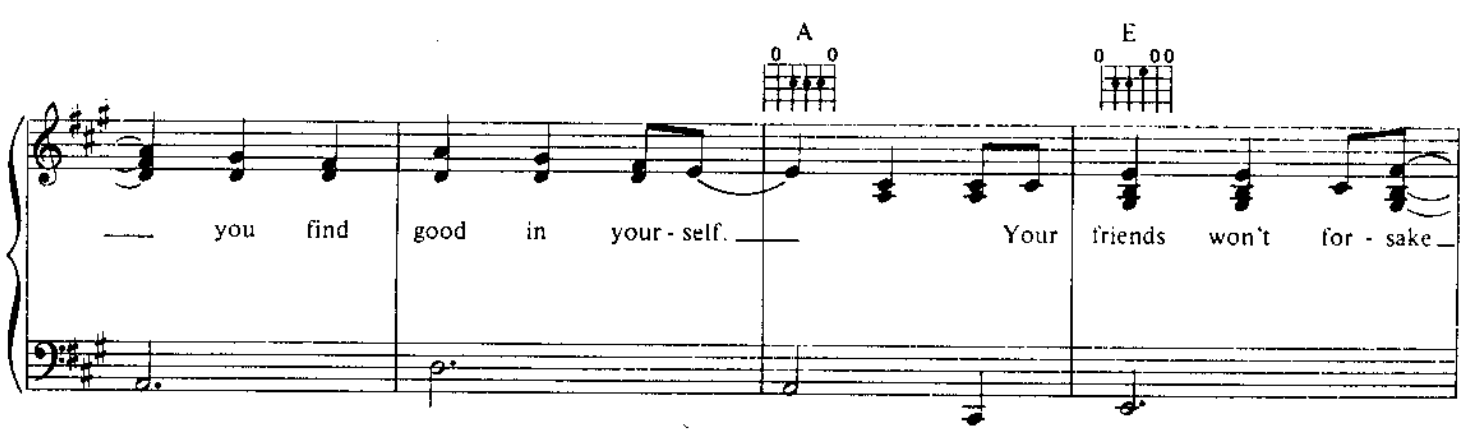
E  A  D 

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



A  E 

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



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

D A D

— you through thick and through thin.

A F#m7

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

A E A

1.

E

2. F#m7

E/G#

A

friends, and that's how it goes with

E

D

he - roes and friends.

A

E7

A

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

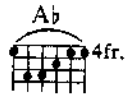
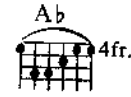
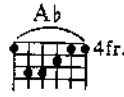
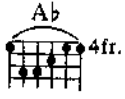
Additional Lyrics

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

EIGHTEEN WHEELS AND A DOZEN ROSES

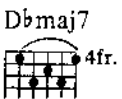
Words and Music by
GENE NELSON and PAUL NELSON

Moderately



Char-lie's got a gold watch.
buy a Win-ne-ba-go,

Don't
set



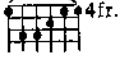
— seem like a whole lot
out to find A-mer-i-ca.

af-ter thir-ty years of driv-in' up...
They'll do a lot of catch-in' up...

Db



Ab



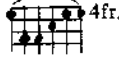
Db/Eb



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

But
With

Ab



Dbmaj7



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

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

Bbm7



Db



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

Eb



Eb7



Cm7



Db



Eigh - teen wheels

Chord Diagrams:
 Ab 4fr. (Fret 4, 1st string open, 2nd string 4, 3rd string 5, 4th string 6, 5th string 7)
 Fm (Fret 1, 1st string 1, 2nd string 2, 3rd string 3, 4th string 3, 5th string 2)
 Bb7 (Fret 1, 1st string 2, 2nd string 3, 3rd string 4, 4th string 5, 5th string 6)
 Eb7 (Fret 1, 1st string 1, 2nd string 2, 3rd string 3, 4th string 3, 5th string 2)
 Eb7 (Fret 1, 1st string 1, 2nd string 2, 3rd string 3, 4th string 3, 5th string 2)
 Bbm (Fret 1, 1st string 2, 2nd string 3, 3rd string 4, 4th string 5, 5th string 6)
 Cm 3fr. (Fret 3, 1st string 3, 2nd string 4, 3rd string 5, 4th string 5, 5th string 4)
 Db 4fr. (Fret 4, 1st string 4, 2nd string 5, 3rd string 6, 4th string 6, 5th string 5)
 Db sus2 4fr. (Fret 4, 1st string 4, 2nd string 5, 3rd string 6, 4th string 6, 5th string 5)
 Db 4fr. (Fret 4, 1st string 4, 2nd string 5, 3rd string 6, 4th string 6, 5th string 5)
 Fm (Fret 1, 1st string 1, 2nd string 2, 3rd string 3, 4th string 3, 5th string 2)
 Ab/Eb 4fr. (Fret 4, 1st string 4, 2nd string 5, 3rd string 6, 4th string 6, 5th string 5)
 Db 4fr. (Fret 4, 1st string 4, 2nd string 5, 3rd string 6, 4th string 6, 5th string 5)
 Ab 4fr. (Fret 4, 1st string 4, 2nd string 5, 3rd string 6, 4th string 6, 5th string 5)
 Cm 3fr. (Fret 3, 1st string 3, 2nd string 4, 3rd string 5, 4th string 5, 5th string 4)

and a doz - en ros - es, ten more
 miles on his four - day run.
 A few more songs from the all night
 rad - i - o then he'll spend the rest of his

1.

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

life with the one that he — loves.

This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chords are shown with fingerings: D \flat (4fr.), E \flat , A \flat (4fr.), A \flat (4fr.), and D \flat (4fr.). The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

2.

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

They'll loves.

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

D \flat 4fr. B \flat m

3

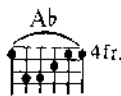
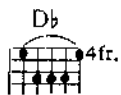
This system contains the next five measures. It features a piano accompaniment with a treble and bass clef. Above the first measure, two guitar chords are shown: D \flat (4fr.) and B \flat m. A triplet of eighth notes is marked with a '3' and a bracket in the second measure. The piano accompaniment includes various chords and melodic lines.

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

Eigh - teen

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

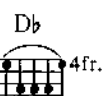
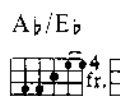
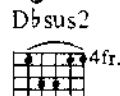
Repeat and fade



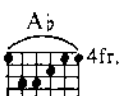
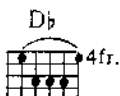
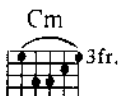
wheels _____ and a doz - en ros - es, ten more
Instrumental - to fade



miles _____ on his four - day run. A few more



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



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

TONIGHT I CLIMBED THE WALL

Words and Music by
ALAN JACKSON

Moderately

Our

room was filled with si - lence —
(See additional lyrics)

I guess we'd said — it all.

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

so long I can't —

re - call, —

'Cause we built this thing be - tween us,

C G C G

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

D7 G

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

C G C

the wall, and took her by the hand.

G C

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

D7 C D7 G

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

1. C G C

G D7/F# C G

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

ritard. To-night I climbed the wall.

C G

Additional Lyrics

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

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

(To Chorus)

BEHIND CLOSED DOORS

Words and Music by
KENNY O'DELL

Moderate

The first system of the score shows the piano introduction. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with several triplet figures, while the left hand provides a simple harmonic accompaniment.

The second system continues the piano introduction. It features a treble clef staff with a whole rest, indicating a vocal entry point. Below it, the grand staff continues the piano accompaniment with triplet figures in the right hand.

I. My

Four guitar chord diagrams are provided for the first system. From left to right, they are: C major (x32013), F major (212321), G7 (320133), and C major (x32013).

The vocal line for the first system is written on a single treble clef staff. The lyrics are: "ba - by makes me proud. Lord, don't she make — me proud." The melody is simple and follows the natural inflection of the words.

The piano accompaniment for the first system is shown in a grand staff. It continues the harmonic support for the vocal line, featuring a steady bass line and chords in the right hand.

The vocal line for the second system is written on a single treble clef staff. The lyrics are: "She nev - er makes a scene by hang - in' all o - ver me in a". The melody continues with a triplet figure.

The piano accompaniment for the second system is shown in a grand staff. It continues the harmonic support for the vocal line, featuring a steady bass line and chords in the right hand.

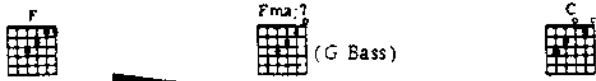


 G D G G7 C

(A Bass)

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

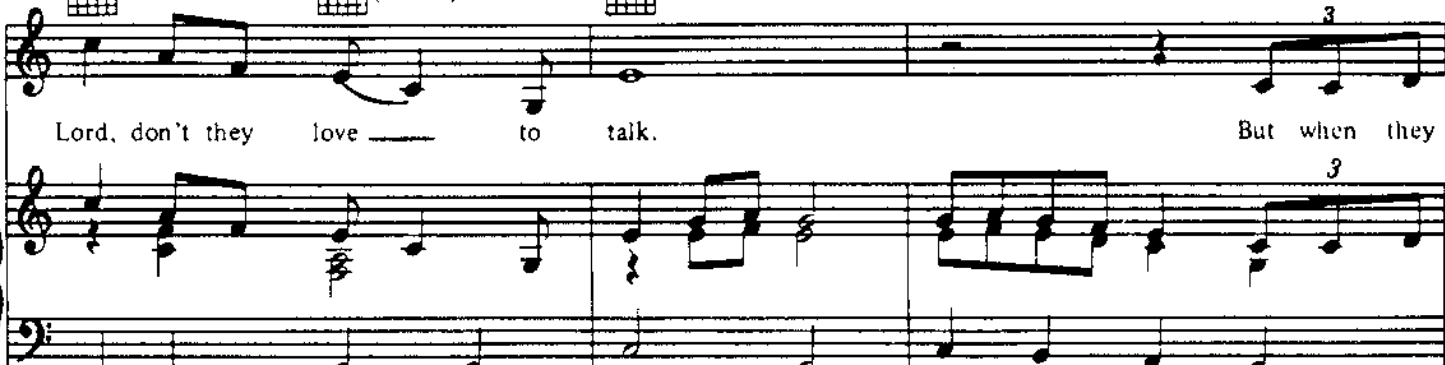





 F Fma7 C

(G Bass)


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






 Dm F G7 C


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





 F G7 C

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



F G7 C F Em

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

Dm G Dm G7

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

C G7 F G7 C

doors. My be - hind closed doors.

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

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

THE WIND BENEATH MY WINGS

Words and Music by
LARRY HENLEY and JEFF SILBAR

Slowly flowing, in 2

Gmaj7



G(add A)



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

G(add A)



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

Am(add B)



D7sus4



D7



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

Am(add B)

D7sus4

D7

you al-ways walked the step be-hind.

G(add A)

C

D/C

I was the one with all the glo-ry,

G(add A)

D/C

C

while you were the one with all the strength,

Am(add B)

D7sus4

D7

on-ly a face with-out a name,

Am(add B)

D

B/D#

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

Em

C

G

D/F#

D

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

Em

C

G

D/F#

C/E

D

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

Em

C

G

D/F#

D

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

Am7

Am7/D

D7

To Coda

Gmaj9

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

C

D/C

G(add A)

It might have ap - peared to go un -

C

D/C

G(add A)

no - ticed

that I've got it all here in my

C

D/C

C

Am(add B)

heart.

I want you to know I know the

D7sus4

D7

Am(add B)

truth:

I would be noth -

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

in' with - out you.

Coda

Gmaj9

wings.

You are the wind...

Am7/D

D7

G(add A)

C

D/C

— be - neath my — wings.

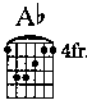
mp

P

HALF ENOUGH

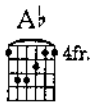
Words and Music by
WENDY WALDMAN and
REED NIELSEN

Moderate beat



mf

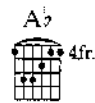
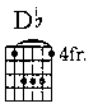
I wish there was a



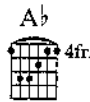
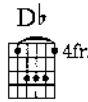
big room - some - where and they kept all the time in there,



all the time that got a way some



how. And I wish there was a way I could

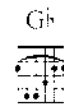


get it back now. Start-in' right at the day—
(See additional lyrics)

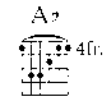
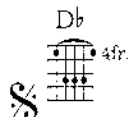
— when you looked at me that way, the



way you smiled when you said my name.



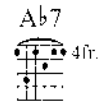
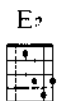
I could see my life would nev - er be the



same. And I knew



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



you for your love. And —

D^b
4fr

A⁷
4fr

D⁷
4fr

F⁷

I could try for the rest of — my

B^bm

A⁷
4fr

G⁷

A^b
4fr

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

D⁷
4fr

To Coda

1.
A^b
4fr

2.
A^b
4fr

Through

Ab7/C



D \flat



4fr.

A \flat



4fr.

G \flat



D \flat



4fr.

A \flat



4fr.

D.S. al Coda

And

Coda



A \flat



4fr.

D \flat



4fr.

F7



And I could try for the rest of my

Bbm



Ab



Gb



Ab



Db



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

Repeat and fade

Db



Half e - nough _____

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

Additional Lyrics

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

(To Chorus).

NORMA JEAN RILEY

Moderately, With a Cut-time Feel

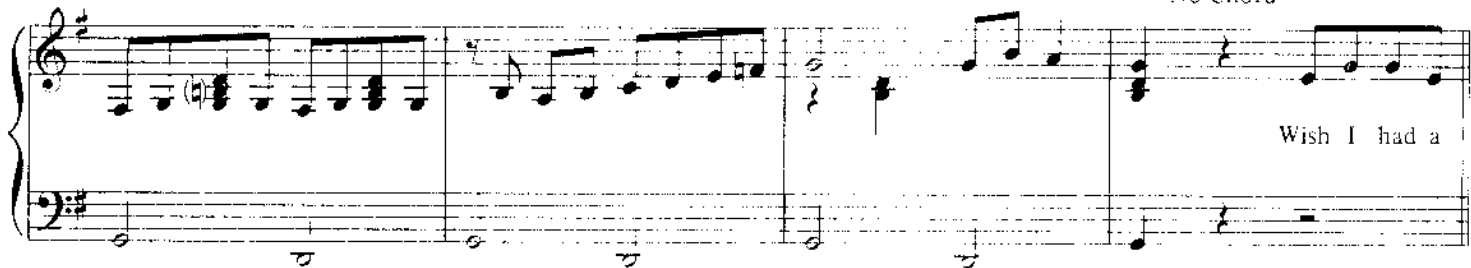
Words and Music by
MONTY POWELL,
DAN TRUMAN and ROB HONEY

G
x000



No Chord

Wish I had a

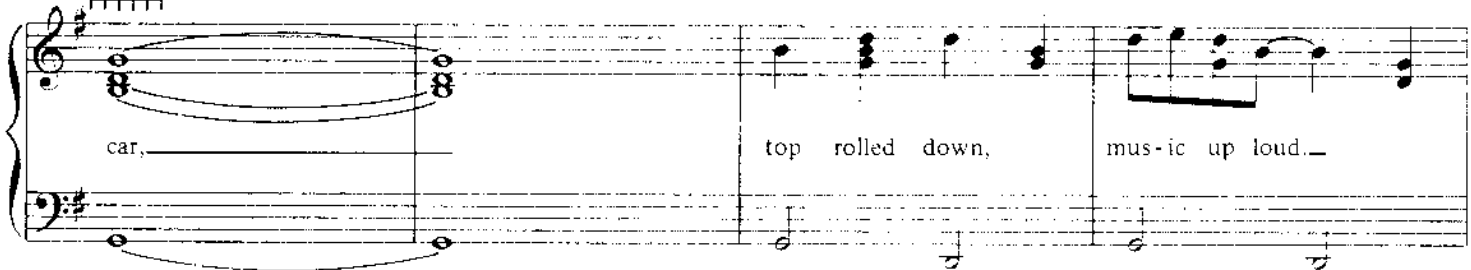



G
x000

car,

top rolled down,

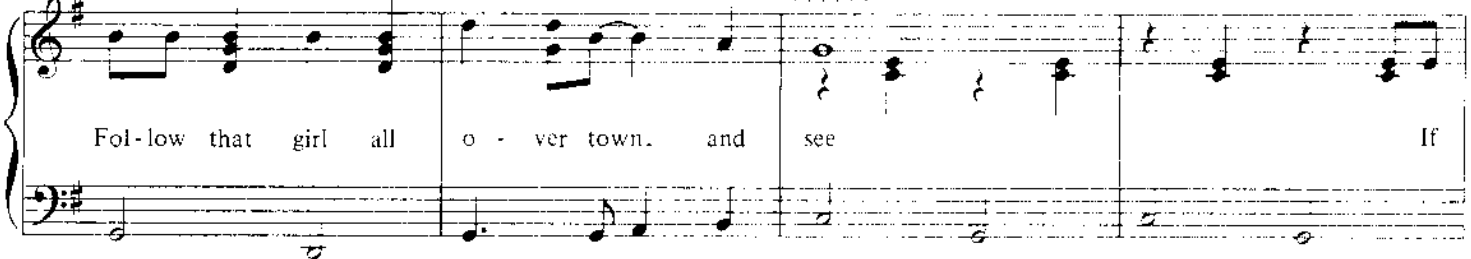

mus-ic up loud.



C
0 0 0

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

If



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

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

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

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

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

G x000 C 0 0 D

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

G x000

To Coda 1.

me.

N.C. 2. Bb F

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

C 0 0 F Bb F Bb

C 0 0 F G x000

D.S. al Coda

Gon-na write a

Repeat and fade (vocal 1st time only)

Coda

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

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

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

no - tice me.

Additional Lyrics

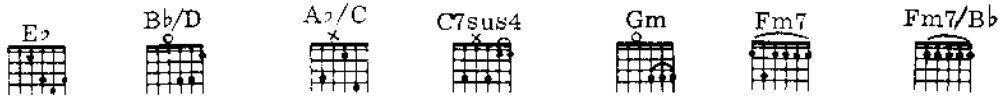
3. I ought to learn to dance,
 With the hottest moves and the latest styles,
 Get her on the dance floor and after a while you'll see,
 Norma Jean Riley's gonna dance with me.
 (To Chorus)

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

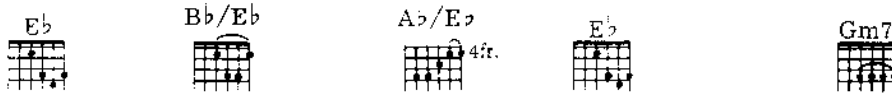
THERE'S NO WAY

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

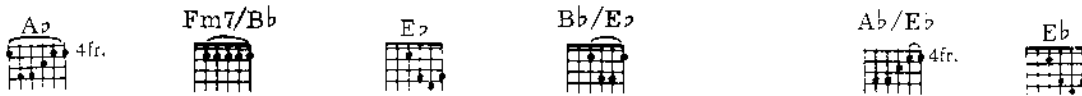
Moderately slow



As I



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



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

Gm7



Bb7sus4



Bb



A7maj7



4fr.

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

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

cresc.

f

Cm



3fr.

Fm7



Eb/G



Fm7/Bb



Bb



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

Fm7/Bb



Bb



F7



Bb/D



Cm



3fr.

A7



4fr.

E7



Bb/D



Cm



3fr.

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

ff

A7



4fr.

Bb



Bb7



Cm



3fr.

Gm



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

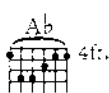
Cm 3fr.



Gm



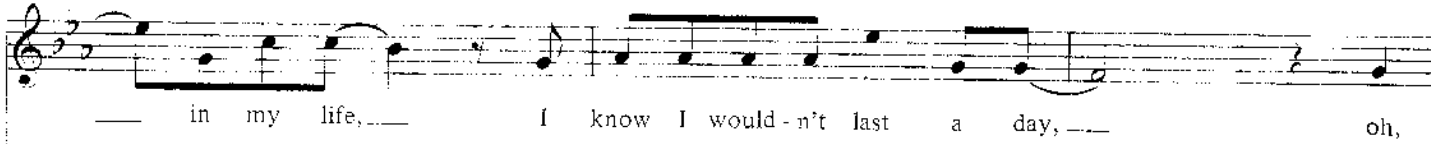
Ab 4fr.



Eb/G



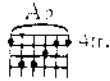
Fm7



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



A2 4fr.



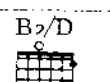
Fm7/Bb



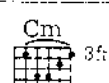
1. E>



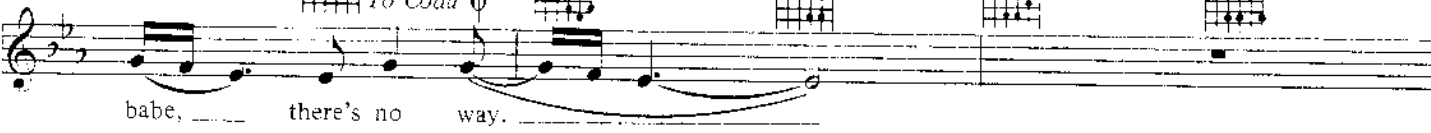
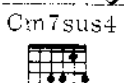
B7/D



Cm 3fr.



Cm7sus4



babe, there's no way.



mf

Gm



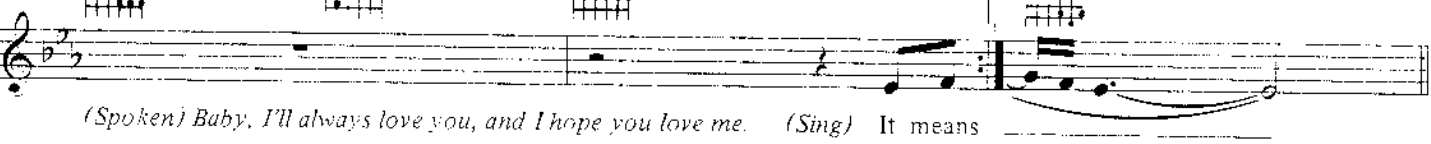
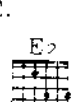
Fm7



Fm7/Bb



2. E>



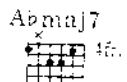
(Spoken) Baby, I'll always love you, and I hope you love me. (Sing) It means



Cm 3fr.



Abmaj7 4fr.



Eb



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



f

Cm 3fr. A^bmaj7 4fr.

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

Fm7/B^b E^b B^b/D Cm 3fr. D. S. $\frac{3}{4}$ al Coda

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

ff

Coda E^b B^b/D A^b/C Cm7sus4 Fm7/B^b

mf

E^b B^b/D A^b/C Cm7sus4 Gm Fm7 B^b11 E^b6

(Spoken) There's just no way.

f *molto rit.* *mf*

CHATTAHOOCHEE

By
ALAN JACKSON and JIM McBRIDE

Moderately fast in "2"

No Chord

mf

C

G7


C

G7

C


Well,

C




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

G7




C




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

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

G7




C




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

F




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

C




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


G7



C




F




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

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

D7



G



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

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

C

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

G7 C

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

To Coda \oplus 1. G7 C 2. G7 C D.S. $\frac{\text{rit.}}{\text{al Coda}} \oplus$

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

Coda G7 C G7 C

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

N.C. C

a tempo

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

Additional Lyrics

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

(To Chorus)

SOUTHERN NIGHTS

Words and Music by
ALLEN TOUSSAINT

Moderately, with a beat
Tacet

The piano introduction is in 4/4 time, marked 'Moderately, with a beat' and 'Tacet'. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melody consists of eighth and sixteenth notes, while the accompaniment uses a steady eighth-note pattern.

F D7

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


The first verse of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "South-ern_ nights, _ have you ev - er felt a / South-ern_ skies, _ have you ev - er no-ticed". Above the vocal line, there are guitar chord diagrams for F and D7. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G7 Bbmaj7

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


The second verse of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "south-ern_ night? _ Free as a breeze, _ not to / south-ern_ skies? _ Its pre-cious beau - ty lies". Above the vocal line, there are guitar chord diagrams for G7 and Bbmaj7. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Am7
0 0 0





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

C7
0




F




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

D7
0



G7
x 000




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

Bbmaj7




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

Am7
0 0 0

C7
0

one who can tru - ly say__ that he has found a bet - ter way. _____
 slow - ly walked by, __ weep - ing wil - lows would __ cry__ for joy. _

No chord

F

D7
0

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

G7
x 0 0 0

Wish I __ could __ stop this world __ from fight - ing.

Bbmaj7

Am7



La da da da__ da da la da da da__ da da da da da da da__ da da da__ da da da__

C7

F

D7



__ da da da__ Mys - ter - ies__ like this and man - y oth - ers

G7

Bbmaj7



in the__ trees__ blow in the night__

C7

N. C.

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

in the south-ern skies. __

I'LL STILL BE LOVING YOU

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

Moderate

Ab(addBb)



Dm7-5



Db(addEb)



Ebsus4



Eb



R.H.
mp

Ab(addBb)



* Db

Dm7-5



* Eb

Db(addEb)



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

Ebsus4



Eb



* Ab(addBb)



* Dm7-5



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

Db(addEb)



Cm7



Db(addEb)



Db



Fm



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

E \flat



B \flat m7



E \flat



leys
ing,

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

my love..
my love..

F(addG)



B \flat



F/B \flat



B \flat



I'll be yours un - til the

mf

Gm7



F/G



Gm7



Dm7



D \flat



A \flat



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

un - til the winds — don't blow —

B \flat



F/B \flat



B \flat



Gm7



F/G



Gm7



Dm7



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

D \flat 4fr. A \flat 4fr. D \flat 4fr. A \flat 4fr. To Coda 1. E \flat (addF) 3fr.

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

D \flat (addE \flat)

I'll still be lov - ing - you.

2. E \flat (addF) 3fr. F(addG)

Bm 7-5 B \flat (addC) 3fr. F/C C F(addG)

Bm7-5



Am7



Ab



Eb



First system of musical notation, featuring a guitar staff with a whole rest and piano accompaniment in the grand staff.

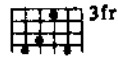
F(addG)



D.S. al Coda

Second system of musical notation, featuring a guitar staff with a whole rest and piano accompaniment.

Coda Eb(addF)



3fr.

Third system of musical notation, featuring a guitar staff with a whole rest and piano accompaniment. The lyrics "I'll still" are written below the vocal line.

Db(addEb)



be lov - ing-you.

Fourth system of musical notation, featuring a guitar staff with a whole rest and piano accompaniment. The lyrics "be lov - ing-you." are written below the vocal line.

Repeat and fade
Eb(addF)



I'll still be lov - ing

Db(addEb)



I'll still be lov - ing

you, —

I'll still be lov - ing you. —

Fifth system of musical notation, featuring a guitar staff with a whole rest and piano accompaniment. The lyrics "I'll still be lov - ing you, —" and "I'll still be lov - ing you. —" are written below the vocal line.

ROSE COLORED GLASSES

Moderate Country Waltz

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

Ab 4th fret, D^b, E^b7, D

mf

D^b, E^b7, Ab 4th fret, E^b7

I don't

Ab 4th fret, D^b, E^b7, D^b

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

E^b7

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

A^b 4th fret, D^b, E^b7, D^b

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

Eb7

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

Ab 4th fret D9 Eb7

Rose co - lored glass - es that

Ab 4th fret D9 Eb7

I'm look - in' through, show

Ab 4th fret D9 Eb7

on - ly the beau - ty, 'cause they

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

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

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

WILDFIRE

Words by
MICHAEL MARTIN MURPHEY

Music by
LARRY CANSLER

Moderately slow

Tacet

She comes

mp legato

with pedal throughout

Guitar → C
(capo
3rd fret)

C maj7
0 0 0 0

F
0 2 3 4

C 0 0
0 0 0 0

C maj7
0 0 0 0

Piano → E \flat

E \flat maj7

A \flat

E \flat

E \flat maj7

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

F
0 2 3 4

A \flat

F maj7
0
0 2 3 4

A \flat maj7

Em
0 0 0 0

Gm

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

F maj7
0
Abmaj7

Em
0 000
Gm

Dm
0
Fm

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

Em
0 000
Gm

1. | 2.

F maj7
0
Abmaj7

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

Em
0 000
Gm

F maj7
0
Abmaj7

Em
0 000
Gm

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

F maj7 *Em*
0 0 000
Abmaj7 Gm


Dm *G*
0 x000
Fm Bb


C *C maj7*
0 0 000
Eb Ebmaj7


F
Ab


C *C maj7*
0 0 000
Eb Ebmaj7


"Wild Wild - fire!"
Wild - fire.


F

 Ab

C
 0 0

 Eb

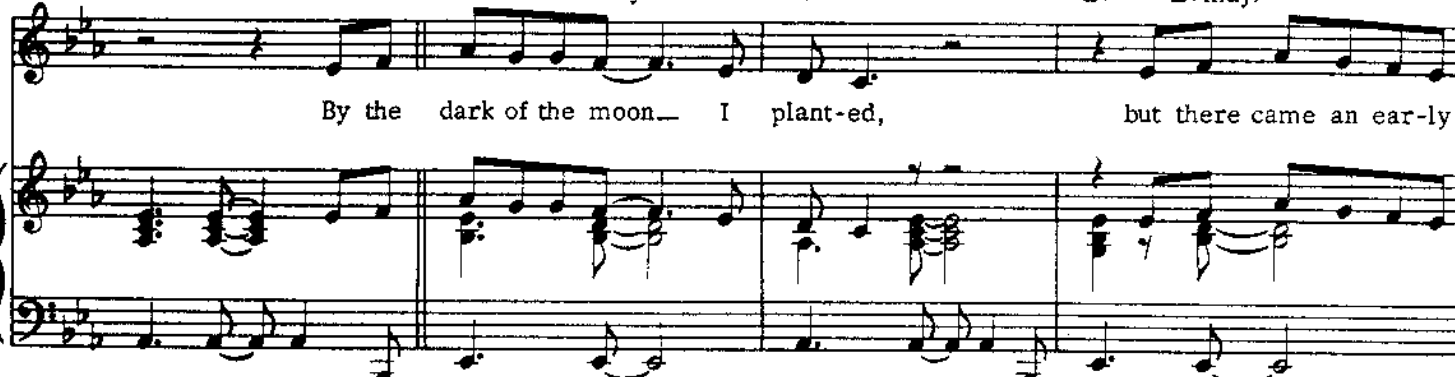
Cmaj7
 0 0 0

 Ebmaj7


F

 Ab


C
 0 0

 Eb


Cmaj7
 0 0 0

 Ebmaj7

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

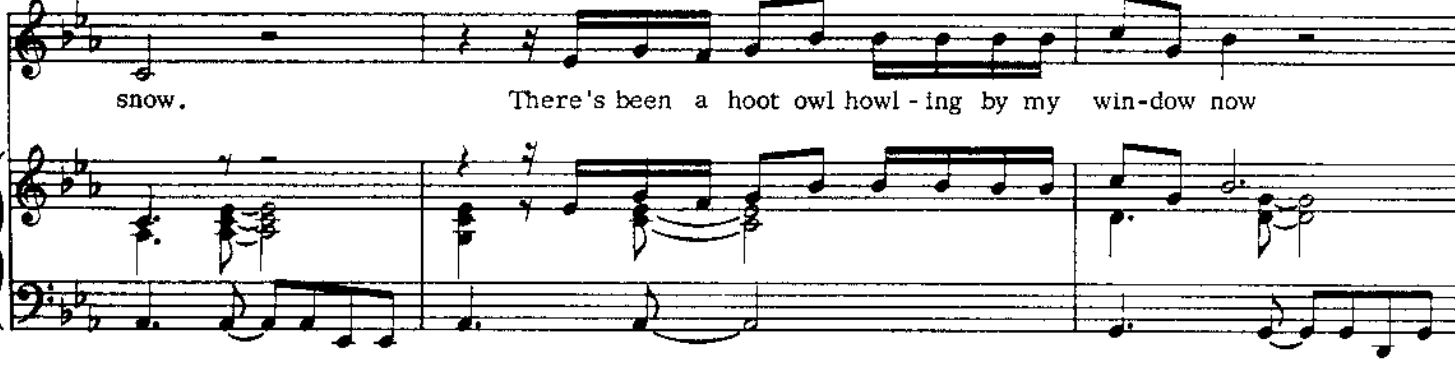



F

 Ab


Fmaj7
 0

 Abmaj7


Em
 0 0 0 0

 Gm


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



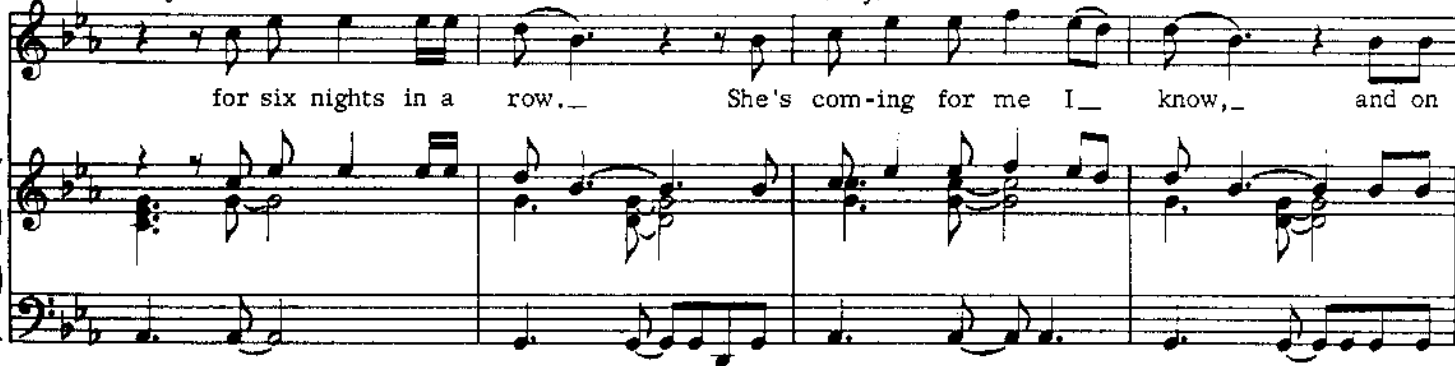
Fmaj7
 0

 Abmaj7


Em
 0 0 0 0

 Gm


Fmaj7
 0

 Abmaj7

Em
 0 0 0 0

 Gm

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



Dm
 0

 Fm

Em
 0 0 0 0

 Gm

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

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

cresc.

