

50 PLATINUM COUNTRY HITS

PIANO/VOCAL/GUITAR



50
*Platinum
Country
Hits*





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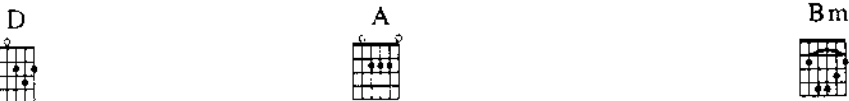
PASSIONATE KISSES

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

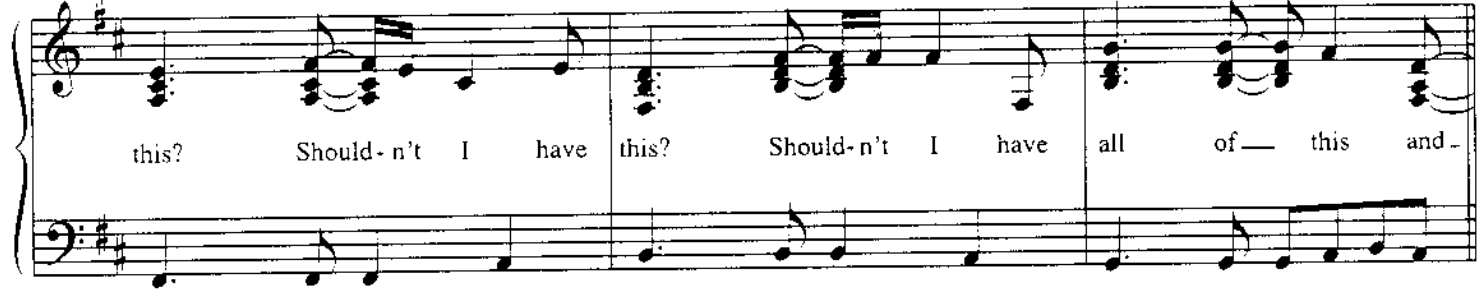
Bm  G  D 

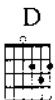
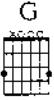
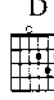
warm clothes — and all that stuff. Should - n't I have




F#m7  Bm  G 


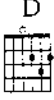


this? Should - n't I have this? Should - n't I have all of — this and —




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

G 2. D

Em7 A G

Em7 F#7

D A Bm

you?

Repeat and fade

G D

(you?) Pas - sion - ate

A Bm G

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

Additional Lyrics

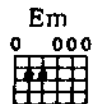
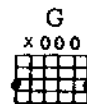
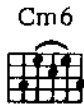
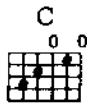
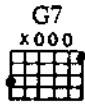
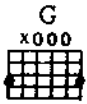
2. Is it too much to demand,
I want a full house and a rock 'n' roll band?
Pens that won't run out of ink,
And cool quiet time to think.
(To Chorus)
3. Do I want too much,
Am I going overboard to want that touch?
I shout it out to the night,
Give me what I deserve 'cause it's my right.
(To Chorus)

DESPERADO

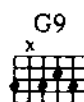
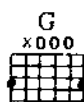
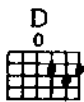
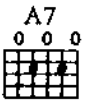


Words and Music by
DON HENLEY and GLENN FREY

Slowly



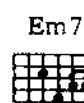
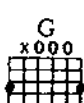
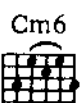
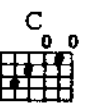
mp



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

rit.

a tempo



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

A7 0 0 0 D7 0 G x000 G^{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

A7 0 0 0 D7 0 G x000 Dm7/G x0

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

C 0 0 0 Bm 0 Am 0 G x000 B7/F# x 0 Em 0 000

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

A7 0 0 0 D7 0 G x000 D/F# x0 Em 0 000 Bm7

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

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

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

G x000 D/F# x0 Em 0 000 Bm7

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

C 0 0 G x000 Am7 0 0 0

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

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

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

mf

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

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

A7 0 0 0 3 D7 0 G x000 Dm7 0

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal line, guitar chords are indicated: A7 (0 0 0), D7 (0), G (x000), and Dm7 (0). A triplet of eighth notes is marked with a '3' above it. The piano accompaniment features a similar triplet of eighth notes in the right hand and a steady bass line in the left hand.

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,

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal line, guitar chords are indicated: C (0 0), Cm6, G (x000), B7/F# (x 0), and Em (0 000). The piano accompaniment continues with a similar rhythmic pattern, featuring a triplet of eighth notes in the right hand.

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-

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal line, guitar chords are indicated: C (0 0), G/B (0 0), Am (0 0 0), G/D, B7/D# (0), and Em (0 000). The piano accompaniment continues with a similar rhythmic pattern, featuring a triplet of eighth notes in the right hand.

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

fore it's too — late. —

mp *rit.*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal line, guitar chords are indicated: Am7/D (0 0 0), G (x000), G7 (x000), C (0 0), Cm6, and G (x000). The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with a *rit.* (ritardando) marking and a final chord.

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



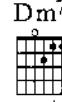
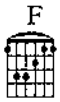
Bb



C7

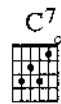


held her. How long do old mem - o - ries —



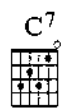
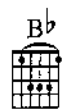
last? 3 Why can't I _____ for -

3



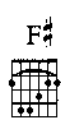
get it? _____ Why can't I _____ ad - mit it? _____

3 3



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

3 3



(Instrumental)

3

G#9
4fr.

C#7
4fr.

First system of music. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a bass line with quarter and eighth notes. The key signature has three sharps (F#, C#, G#).

F#

C#7
4fr.

F#

Second system of music. Treble clef contains a melodic line with eighth notes and a triplet of eighth notes. Bass clef contains a bass line with quarter notes and a triplet of eighth notes. The key signature has three sharps.

G#9
4fr.

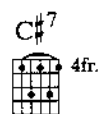
Third system of music. Treble clef contains a melodic line with eighth notes and a triplet of eighth notes. Bass clef contains a bass line with quarter notes and a triplet of eighth notes. The key signature has three sharps.

B

C#7
4fr.

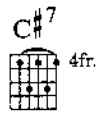
F#

Fourth system of music. Treble clef contains a melodic line with eighth notes and a triplet of eighth notes. Bass clef contains a bass line with quarter notes and a triplet of eighth notes. The key signature has three sharps.



I still re - mem - ber how

my love once



held her.

How long do old

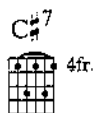
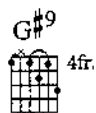
mem - o - ries






last?

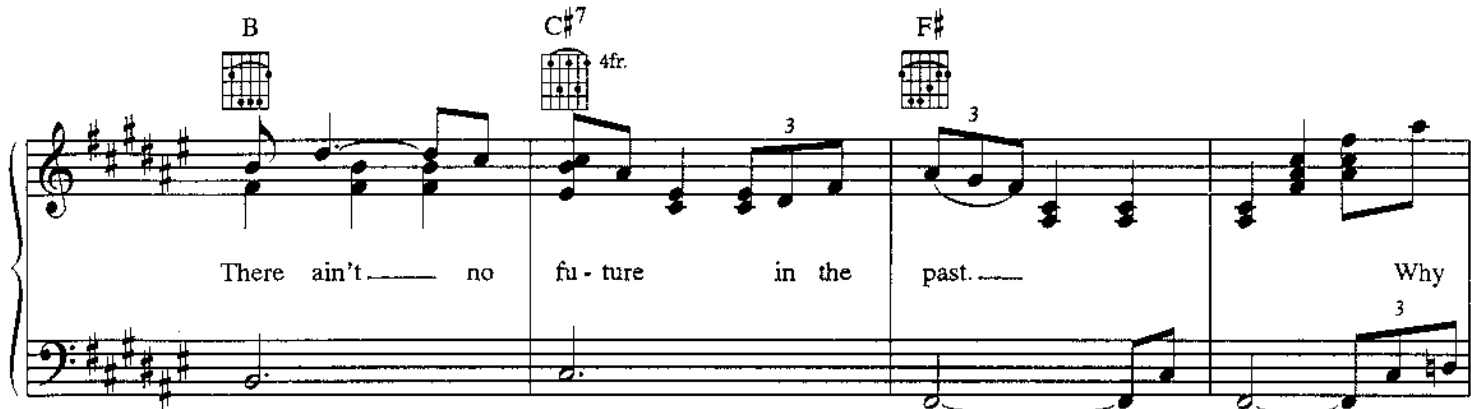
Why

can't I for -


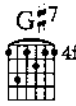
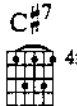
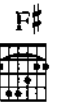


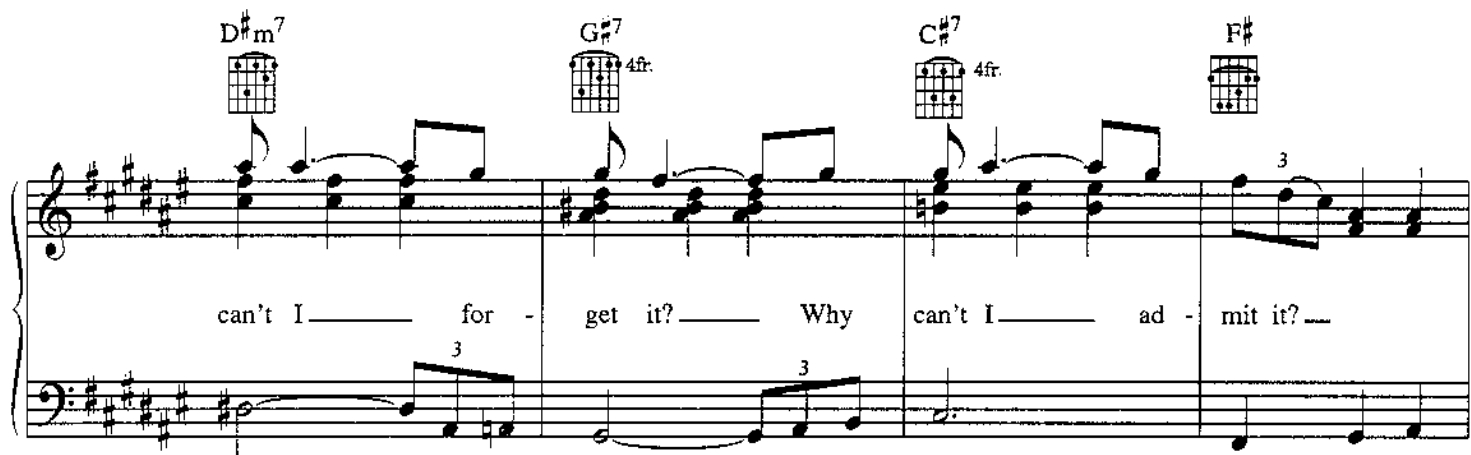
get it? Why can't I ad - mit it?

B  C#7  4fr. F# 

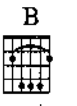
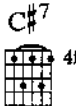
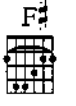
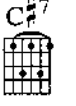



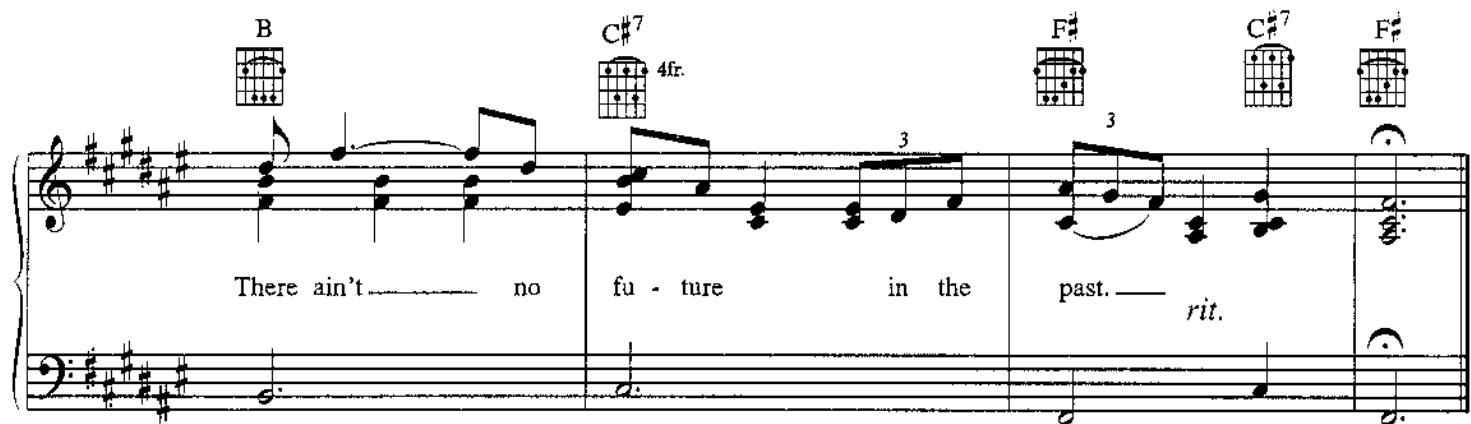
There ain't _____ no fu - ture in the past. _____ Why

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 —

E7

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

A E

So I sang Dix - ie _____ as _____ he died. _____

B7 To Coda E

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

E E/D# E/C# 4fr. E/B



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



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



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



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

E B7

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

E

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

ie. I sang_ Dix - I sang_ Dix -
 ie.

Coda E B7

I sang_ Dix - ie _____ as he

A E B E

died.



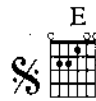
BOOT SCOOTIN' BOOGIE

Words and Music by
RONNIE DUNN

Moderately (♩ = ♪)



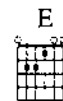
mf



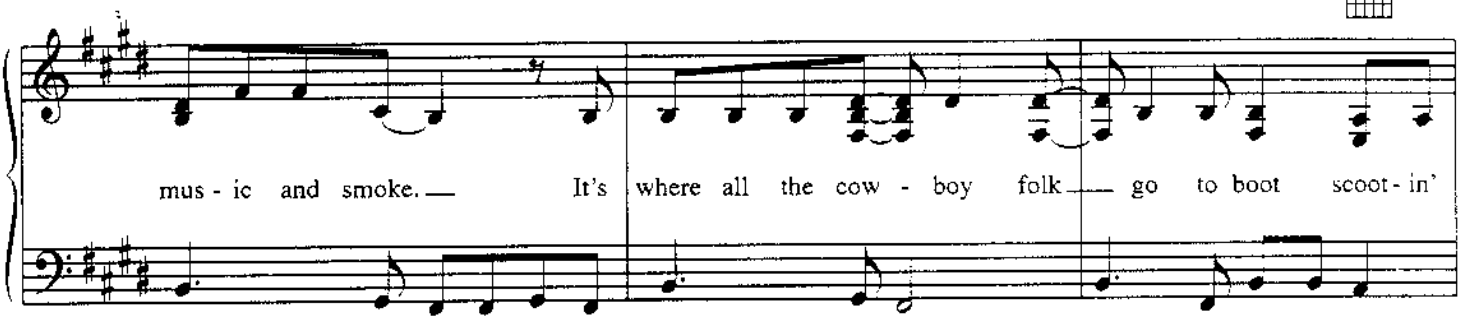
Out in the coun-try past the cit-y lim-it sign,— well, there's a
(See additional lyrics)



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



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

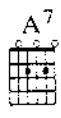
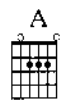
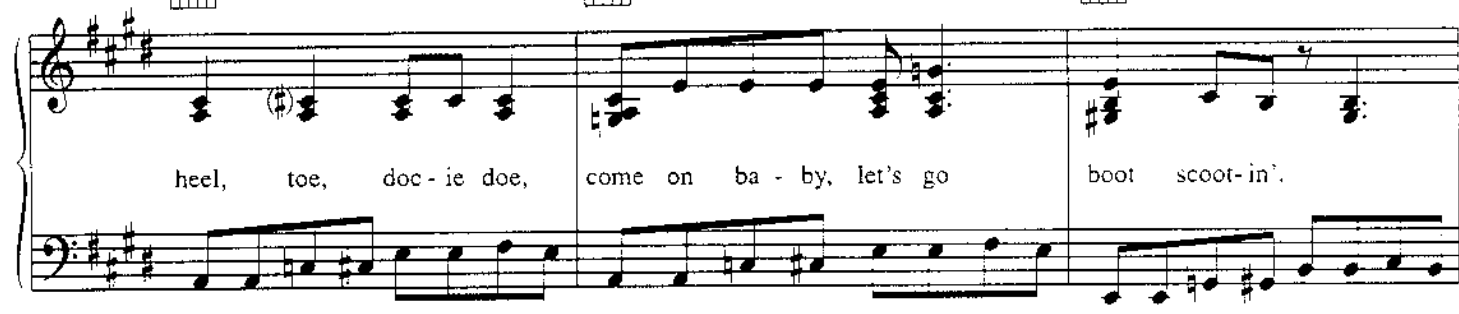


mus - ic and smoke. — It's where all the cow - boy folk — go to boot scoot - in'

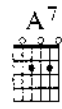
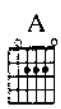



boog - ie. I've Yeah, —

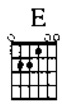
1. 2.

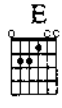
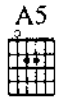
heel, toe, doc - ie doe, come on ba - by, let's go boot scoot - in'.




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



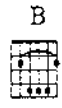
boog- ie. Oh, — get down, turn a- round,



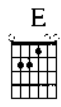
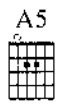
To Coda ⊕ D.S. $\frac{3}{8}$ (no repeat) at Coda ⊕

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

⊕ Coda



I said, get down, turn a-rou.d,



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



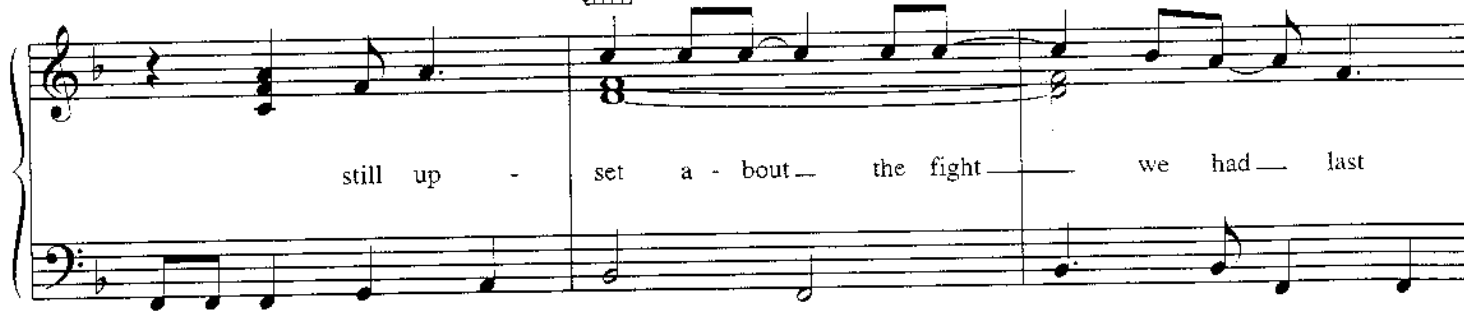

You have - n't said —

F




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

Bb (addC)

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

Gm7



3fr.

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

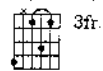
F



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



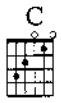
Am7



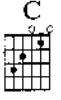
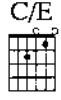
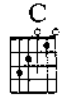
ing.

We've been

cold —

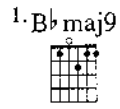


— long e - nough. — So heart to heart, —

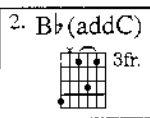


To Coda ⊕

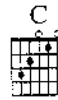
— why don't — we start mend - in'



fenc - es? —



We don't have fenc - es? —



We may not al -

Dm



ways see things eye to eye,


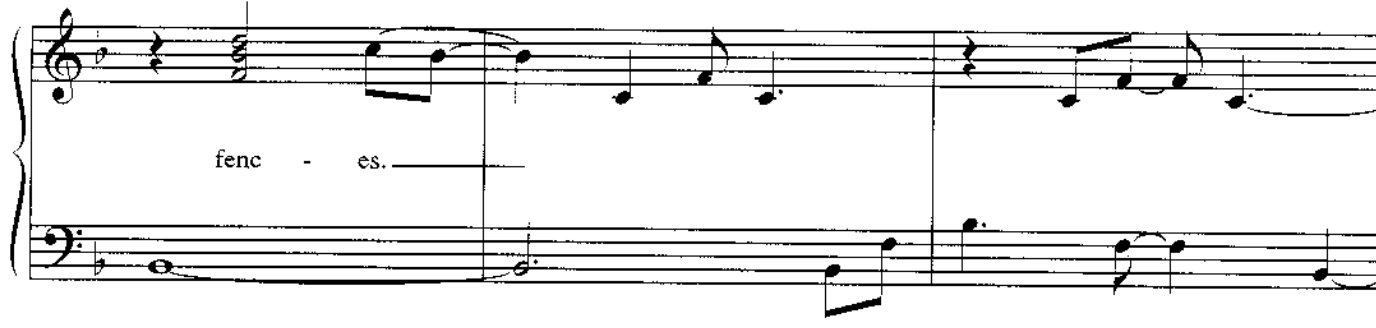
B \flat (addC)

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.

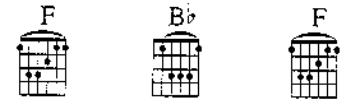
fenc - es.

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 ♩ = 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
f dim.

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.*

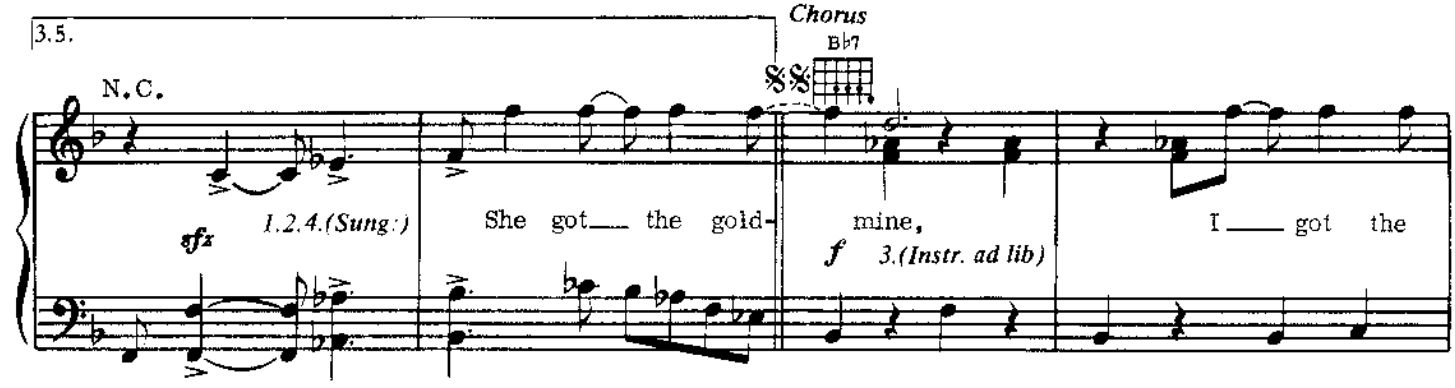
2. Well, the
3. Well, I





3.5. N.C. **Chorus** 

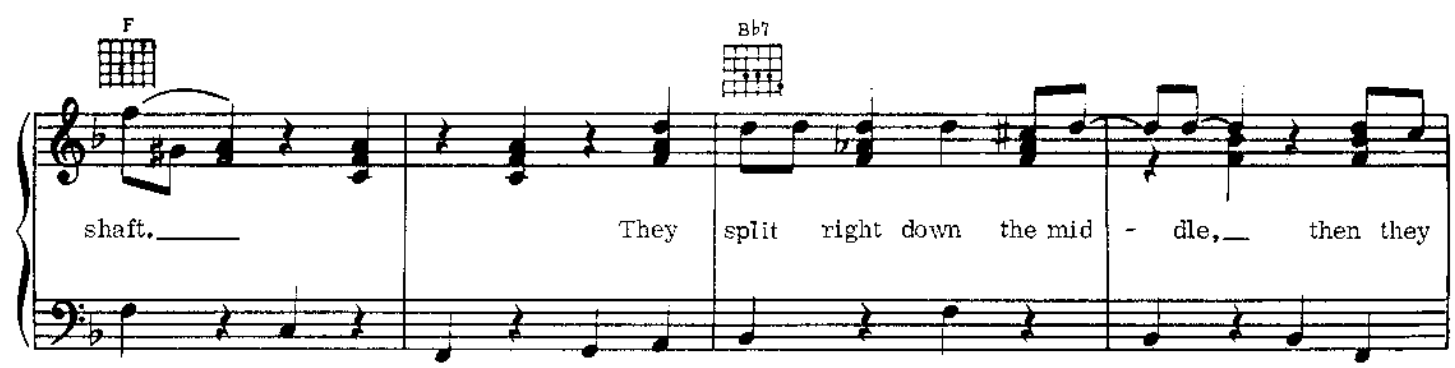
sfz 1.2.4. (Sung:) She got the gold- mine, I got the

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

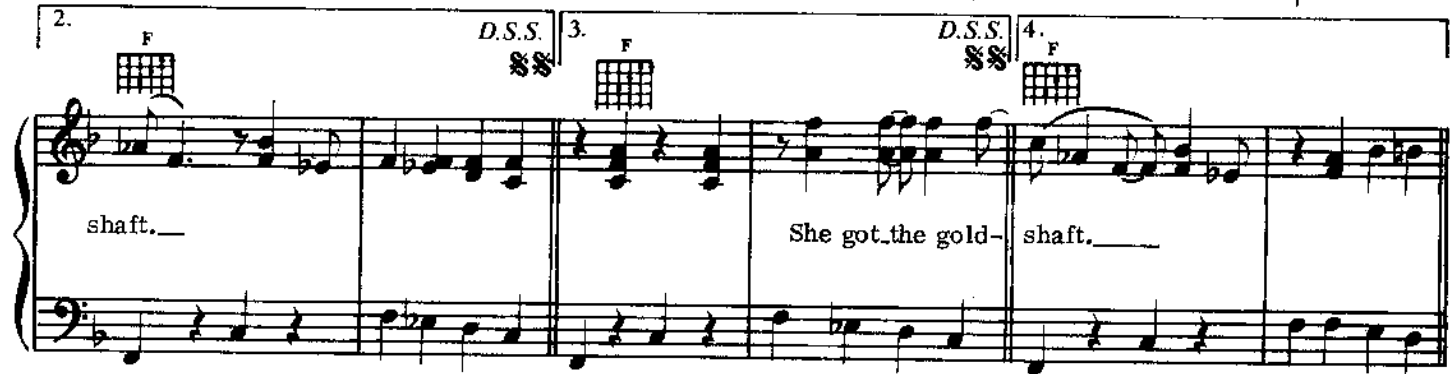


1.  D.S. 



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. The notation is in treble and bass clefs, 3/4 time, with a mezzo-forte (mf) dynamic marking.

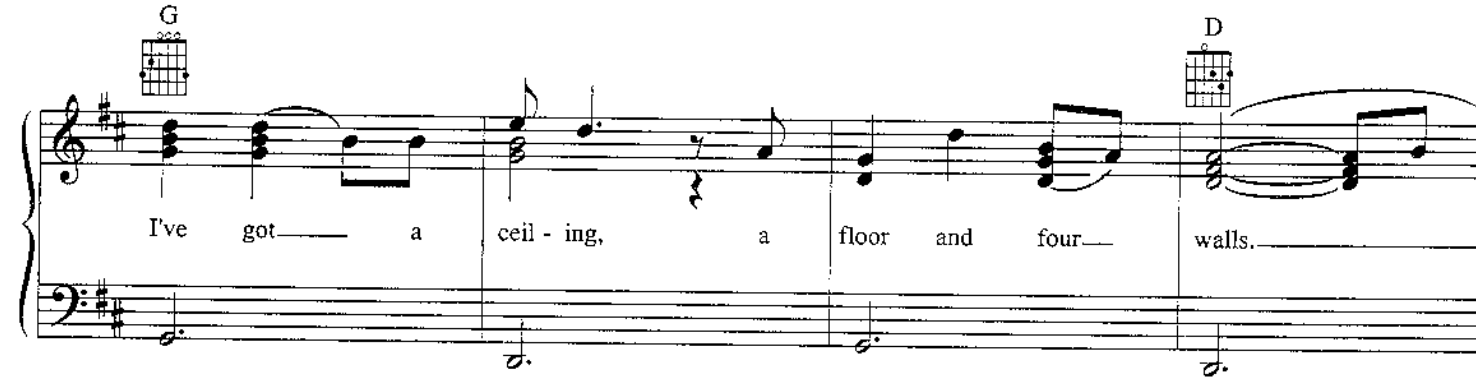
Musical notation for the second system with lyrics: stark na - ked light - bulb hangs. Includes a guitar chord D and a section marked with a double bar line and repeat sign. A note is marked with a wavy line and the letter 'A'. The instruction "(See additional lyrics)" is present.



Musical notation for the third system with lyrics: o - ver my head. There's one lone - ly. Includes guitar chords G and D. Triplet markings (3) are present over the notes "my head" and "one lone".

Musical notation for the fourth system with lyrics: pil - low on my doub - le bed. Yeah. Includes guitar chords E7 and A7.

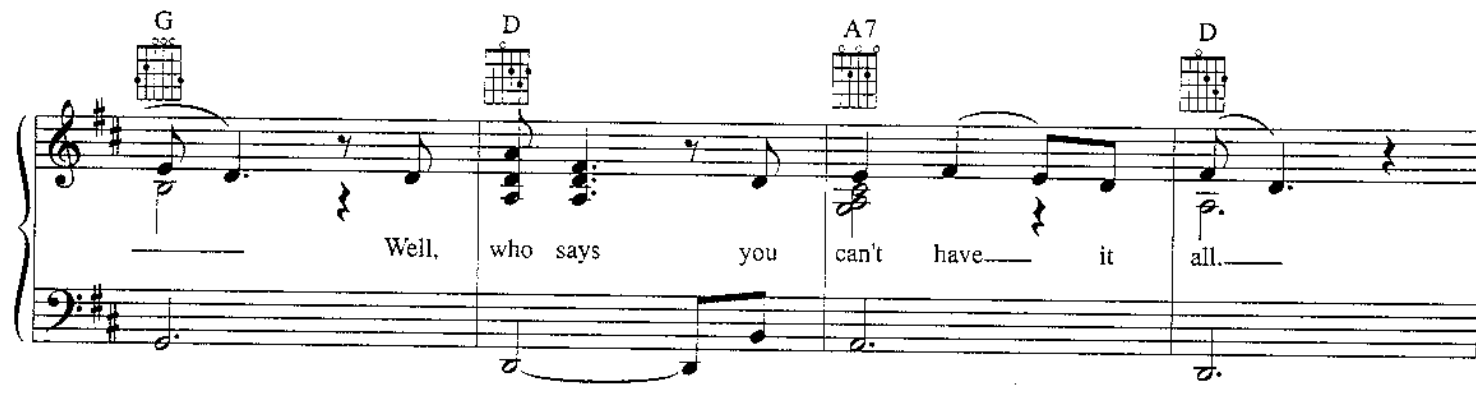
G  D 



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



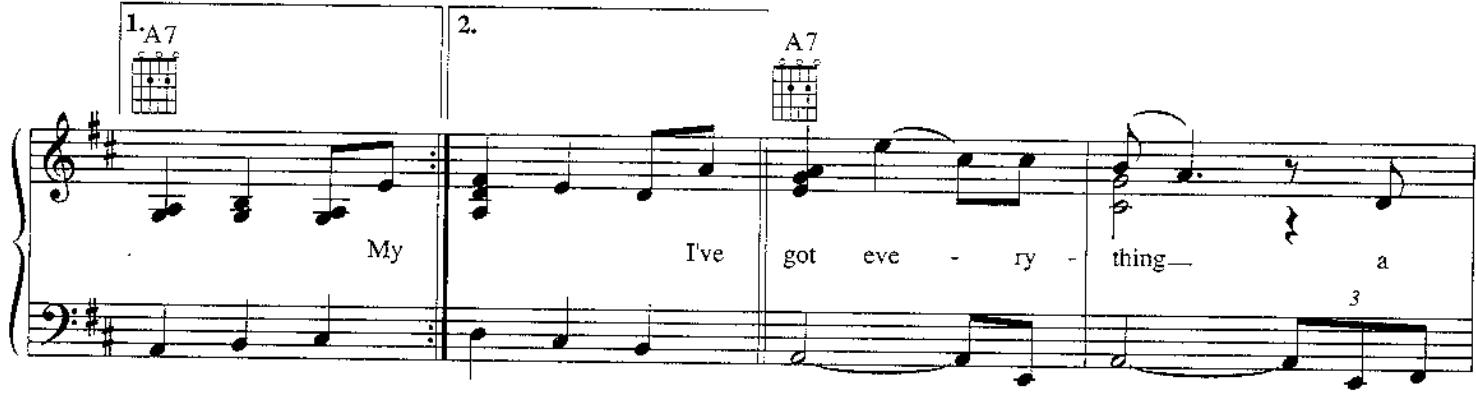
G  D  A7  D 




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



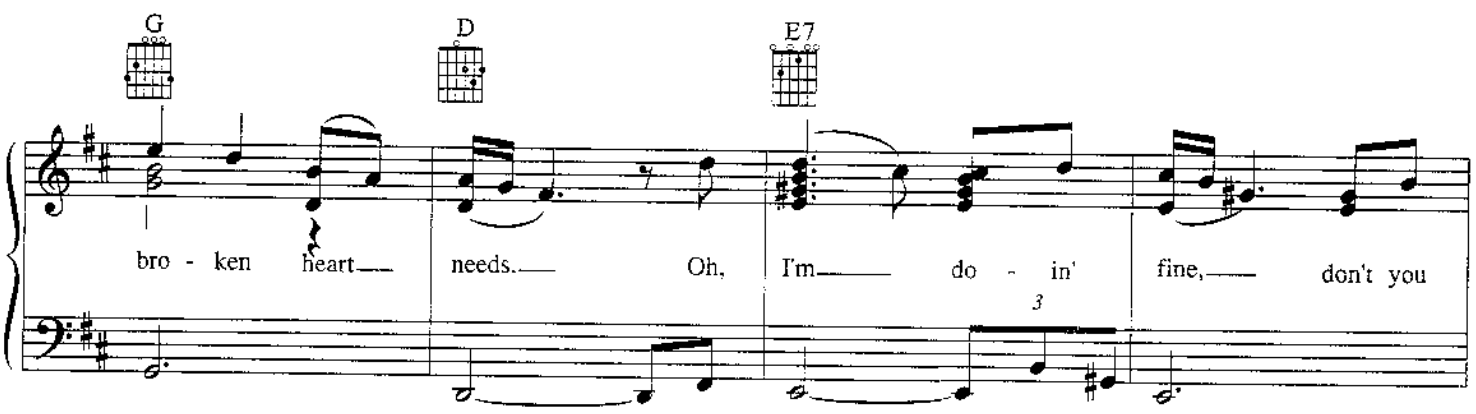
1. A7  2. 



My I've got eve - ry - thing a



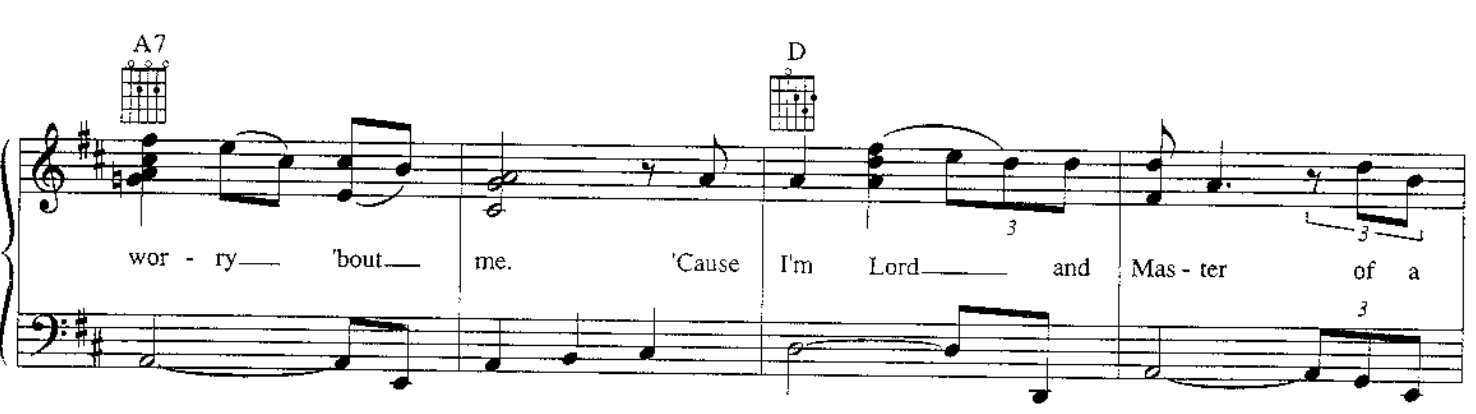
G  D  E7 

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

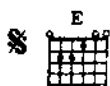
ON THE ROAD AGAIN

Lively Two Beat

Words and Music by
WILLIE NELSON

On the

mf



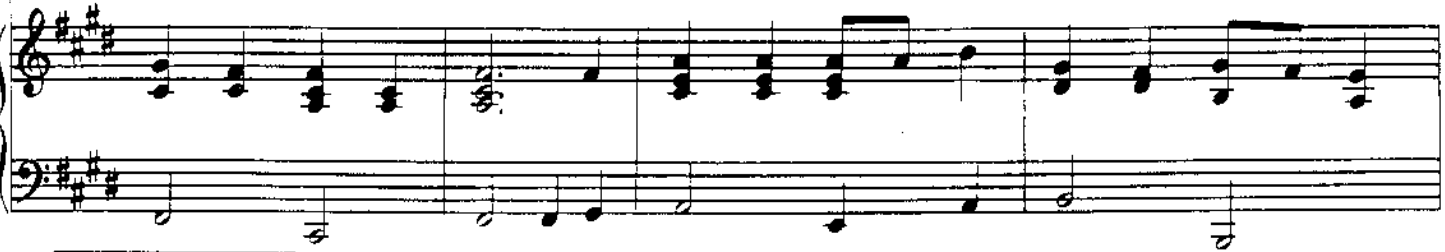
road a - gain. Just can't wait to get on the
2. (see additional lyrics)
3. 4. (Guitar solo)



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.

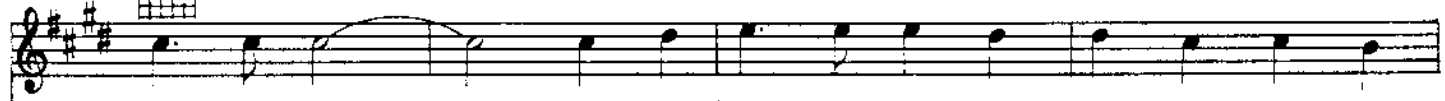


2. 4.



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



f

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 —

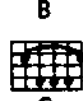
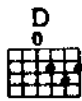
2.



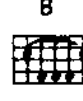
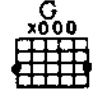
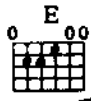
I know it's late, I know you're wea - ry.

crusc.

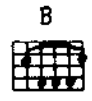
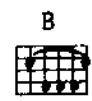
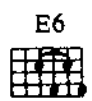
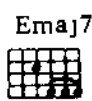
mf



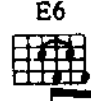
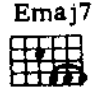
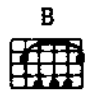
I know your plans don't in - clude me.



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



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



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

Emaj7



E6



B



F#



Let's find a way.

Turn out the light.

B



Emaj7



E6



B



Come take my hand now.

We've got to - night,

B/D#



Emaj7



E6



B



babe.

Why don't you stay?

Emaj7



E6



B/F#



F#



F#7



B



Oh.

Oh,

why don't you stay!

rit.

HEY CINDERELLA

By
MATRACA BERG,
GARY HARRISON and SUZY BOGUSS

Moderately

B \flat (addC)



B \flat s us 4



B \flat (addC)



B \flat s us 4



mf

Gm7



B \flat (addC)



B \flat s us 4



We be -

B \flat (addC)



B \flat s us 4



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

Gm7



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

F

E \flat (addF)

3fr.

B \flat (addC)

3fr.

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



3fr.

F



you rode a - way in a white — Mus - tang to your cas - tles in the sand. —

E \flat (addF)

3fr.

F



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

E \flat



Cm7



3fr.

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

A \flat



4fr.

E \flat



F



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

Gm7



3fr.

E \flat



B \flat



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

Gm7



3fr.

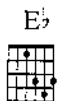
E \flat



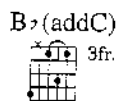
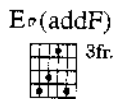
— I got a fun - ny feel - ing we missed a page -



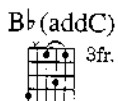
— or two — some — how. — Ooh, — Cin-der - el -



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

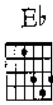


— fit you — now? —

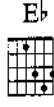
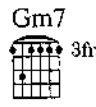


We're

fit you — now? —

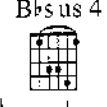
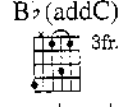
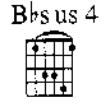


— Hey, Cin-der-el-la, may-be you could help us out.



— Does the shoe — fit you — now?

Repeat and fade (vocal ad lib)



— Fit you — now.

Additional lyrics

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

THE BOYS AND ME

Moderate Country-rock

By
MAC McANALLY and MARK MILLER



mf R.H.

The first system of music features a piano part in the left hand and a right-hand part. The piano part starts with a single eighth note in the bass clef, followed by a series of eighth and sixteenth notes. The right-hand part begins with a whole note chord in the treble clef, followed by a series of eighth notes. A guitar chord diagram for the F chord is shown above the right-hand part.



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

The second system of music includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has the lyrics "Me and the boys that I knew in school —" with a line indicating it continues. The piano part continues with eighth and sixteenth notes. A guitar chord diagram for the F chord is shown above the piano part.

are thirt - y years old and stub -

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "are thirt - y years old and stub -" with a line indicating it continues. The piano part continues with eighth and sixteenth notes.

born as a herd of mules. We get all —

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics "born as a herd of mules. We get all —" with a line indicating it continues. The piano part continues with eighth and sixteenth notes.

— 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 grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics "The boys — and me. —" are written below the treble staff.

The boys — and me. —

Repeat and fade



Musical notation for the second system, featuring a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for the third system, featuring a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef.

Additional lyrics

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

Instrumental

Repeat Chorus

LOVE, ME

Words and Music by
MAX T. BARNES and SKIP EWING

Moderately slow

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

mf

C G/B Am F G

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

C G/B Am

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

Dm7 Gsus4 G C G/B

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

Am F G C

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

G/B Am F G G/B

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

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

If you

F G C F G

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

C F G Am

I'll meet you when my chores are through,

Dm7 F Gsus4 G F G

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

C F G Am G

Dar - ling, wait and see. And be -

F G E7/G# Am

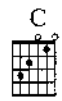
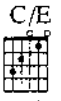
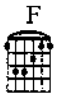
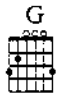
tween now and then, till I see you a - gain, I'll be


F(addG) G To Coda C G/B

lov - ing you. Love, me.




D.S. (no repeat) al Coda


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

Coda  C/E  F  G 


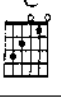
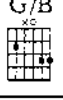



me. Be - tween now and then,--- till I

E7/G#  Am  F(addG) 


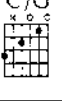
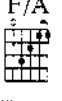
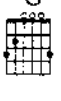
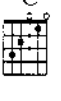
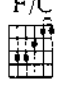
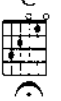



see you a - gain,--- I'll be lov - ing--- you.---

G  *tacet* C  G/B 



Love, me.

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



ritard.

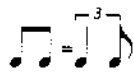
Additional Lyrics

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

THIS ROMEO AIN'T GOT JULIE YET

Words and Music by
JAMES OLANDER and ERIC SILVER

Moderately Fast



1.

2.



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

Dad - dy runs down my name.

But you said you'd

love me — come

sun - shine or — come

rain.

Well I'll

Em



A7sus 4



hold you to — it Jul - ie,

don't you fret — and pout. —

A7



Em



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

A7sus 4



A7



D7



G



e - ven though for now.

This Ro - me - o — ain't.

C7



— got Jul - ie yet. —

I love you so —

D7+9



and you — can

bet. _____

I'd

C7



fol - low you —

to Tim

buk - tu —

like

Scar - let fol - lows Rhett, —

G7



C7



— But this

Ro - me - o

ain't

got

Jul - ie

F



to Coda

D7



Bb

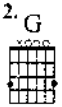



1. G



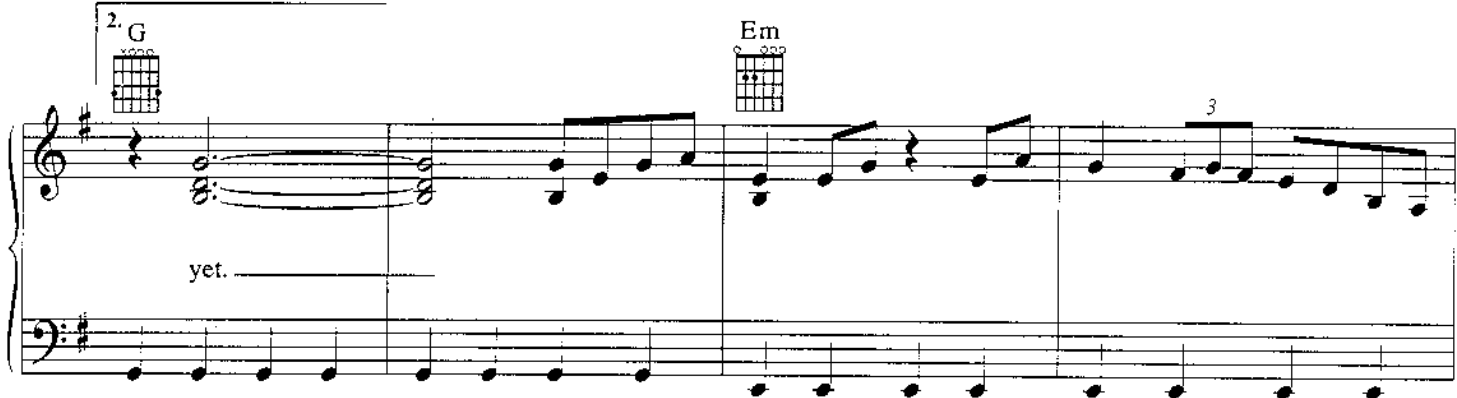
yet,

Just

2. G  Em 

yet. _____

3



A7  Em 

3



D7 

D.S. al Coda 

But this Ro - me - o _____



Coda  D7  G  C7 

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



30

G7 C7 F

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

D7 G

ain't got Jul - ie yet.

Additional Lyrics

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

(To Chorus)

RHINESTONE COWBOY

Words and Music by
LARRY WEISS

Moderate

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

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

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

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

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar parts.

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

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

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

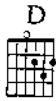
System 4: Continuation of the piano accompaniment for the chorus.

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

I STILL BELIEVE IN YOU

Words and Music by
VINCE GILL and JOHN BARLOW JARVIS

Slowly



G(add A)



D



G(add A)



mf
with pedal



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

(See additional lyrics)

D/A



A



D/F#



G



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

Em⁷



D/A



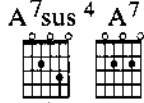
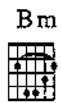
A



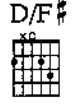
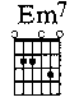
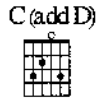
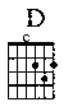
G(add A)



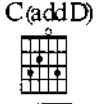
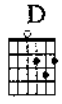
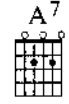
to see the tears you cry — fall - in' — like rain. — Give me the chance —



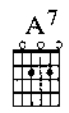
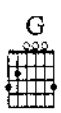
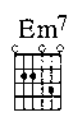
to prove ————— and I'll make it up to — you.



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...

Chord diagrams: C (0 0 0), D:F# (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
0 000

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

C
0 0

D7
0

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

G
x000

Am7
0 0 0

G/B
x0

C
0 0

G/B
x0

When we make love it's

Am
0 0 0

D
0

Am
0 0 0

D
0

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

When we make love,

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

To Coda

When we make love.

mp

Watch-in' you — — These mo - ments,

mf

G/B
x0

Am7
0 0 0

Dsus4
0

D
0

these feel - ings, mm. _____

Coda
D7
0

C
0 0 0

G/B
x0

Am
0 0 0

Cmaj7/D

D7
0

N.C.

Now let's make

G
x000

Gsus4
x00

G
x000

love, sweet love. —

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 common time signature, a grand staff (treble and bass clefs), and a bass clef staff. The music is marked *mp* (mezzo-piano). The piano part features a steady eighth-note bass line and a more melodic treble part with some chords and a trill.

The second system contains the first line of the verse. The vocal line is on a treble clef staff with lyrics: "1. I heard a - bout her from a". The piano accompaniment is on a grand staff. The music is marked *mf* (mezzo-forte). The piano part continues with a similar rhythmic pattern to the introduction.

Verse:



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



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



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

1.3.

D.S. 2.4.

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

f

Chorus:



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

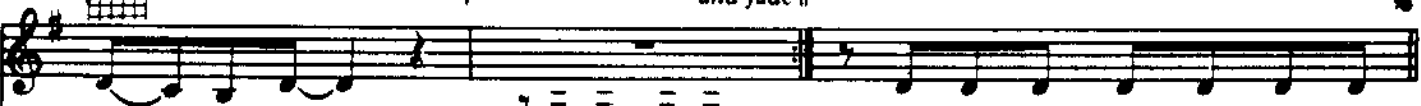


I want to ma - ma - ma - ma - mar - ry you; — Bob - Bob - Bob - Bob - Bob - Bob - Bob -



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

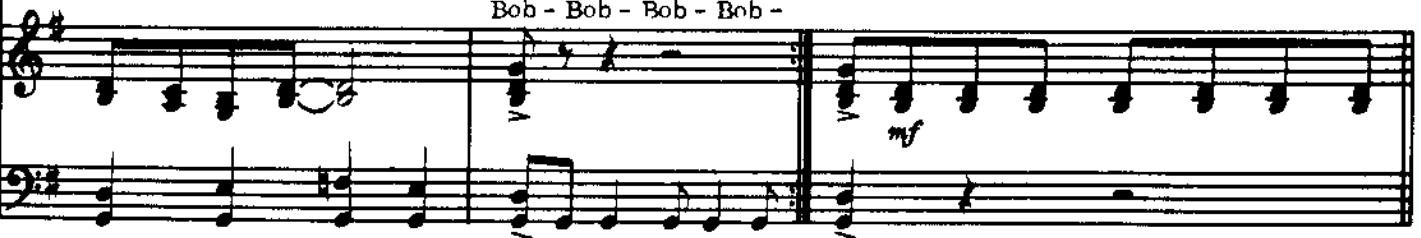
D.S.



Bob - bie Sue, —

(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 musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. Above the treble staff, there are three guitar chord diagrams: Dm (0 2 0 2 3 2), C (0 0 0 2 3 3), and Dm (0 2 0 2 3 2). The melody in the treble staff begins with a quarter rest, followed by eighth and quarter notes. The bass line in the bass staff starts with a half note G2, followed by eighth and quarter notes. A dynamic marking of *mf* is placed above the first measure.

The second system of musical notation continues the grand staff. Above the treble staff, there are three guitar chord diagrams: C (0 0 0 2 3 3), Dm (0 2 0 2 3 2), and C (0 0 0 2 3 3). The melody in the treble staff includes the lyrics: "Mid-night in Mont-gom-ery. Sil-ver Ea-gle. Lone-ly road. I was". The bass line continues with eighth and quarter notes.

The third system of musical notation continues the grand staff. Above the treble staff, there are two guitar chord diagrams: B \flat (0 2 3 3 2 1) and Dm (0 2 0 2 3 2). The melody in the treble staff includes the lyrics: "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 bass line continues with eighth and quarter notes.

The fourth system of musical notation continues the grand staff. Above the treble staff, there are three guitar chord diagrams: C (0 0 0 2 3 3), B \flat (0 2 3 3 2 1), and A (0 2 2 2 2 0). The melody in the treble staff includes the lyrics: "friend out-side of town. Put my col-lar up. I found. his name and felt the wind. die down. And a". The bass line continues with eighth and quarter notes.

Dm 0 0 0 2 3 2 1 | C 0 0 0 2 3 2 1 | Bb 0 2 3 2 1 0

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 0 2 3 2 1 | C 0 0 0 2 3 2 1

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

Bb 0 2 3 2 1 0 | A7 0 0 0 2 3 2 1

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

C(addD) 0 0 0 2 3 2 1 | Dm 0 0 0 2 3 2 1 | C(addD) 0 0 0 2 3 2 1

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

Dm 0 0 0 2 3 2 1 | C(addD) 0 0 0 2 3 2 1 | Dm 0 0 0 2 3 2 1 | A7 0 0 0 2 3 2 1

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 quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line starts on a quarter note G3, followed by a quarter note F3, and a quarter note E3. The second system features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody starts on a quarter note D5, followed by a quarter note C5, and a quarter note Bb4. The bass line starts on a quarter note G3, followed by a quarter note F3, and a quarter note E3. The third system features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line starts on a quarter note G3, followed by a quarter note F3, and a quarter note E3. The fourth system features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line starts on a quarter note G3, followed by a quarter note F3, and a quarter note E3. Chord diagrams are provided for F, Dm, Bb, and C7. A triplet of eighth notes is marked with a '3' over the notes.

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.

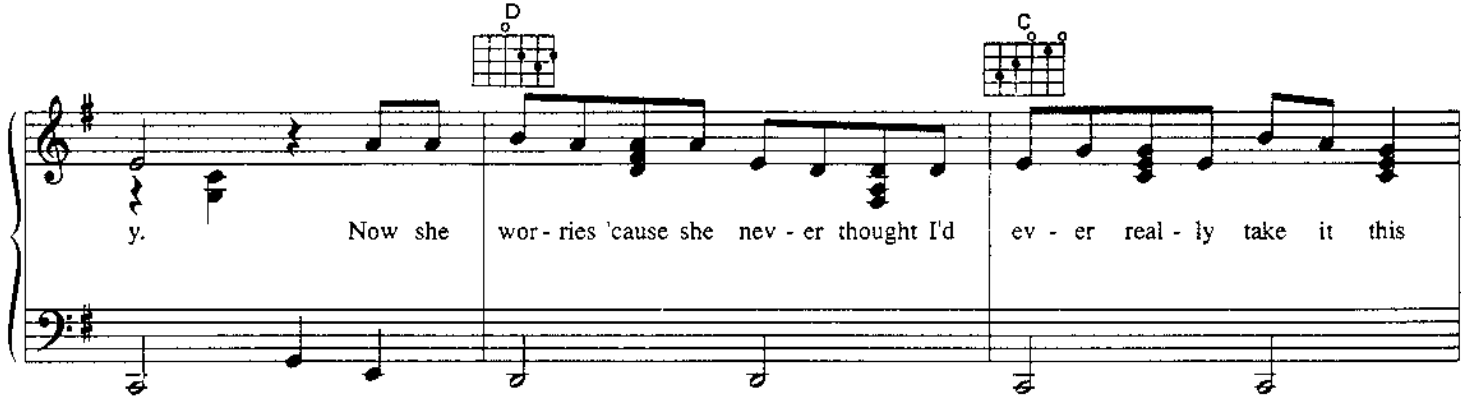
G  C 




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



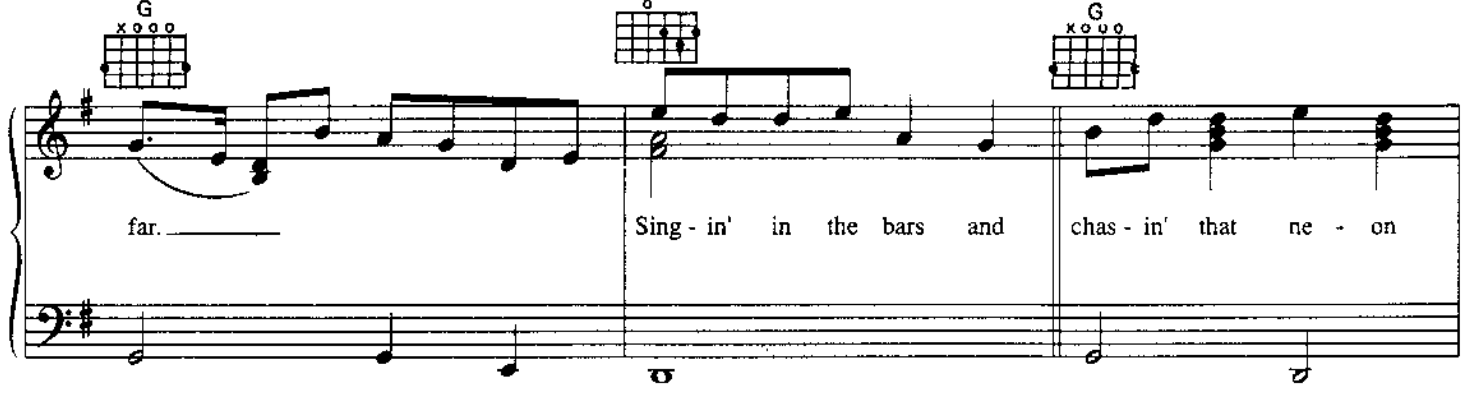
D  C 


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



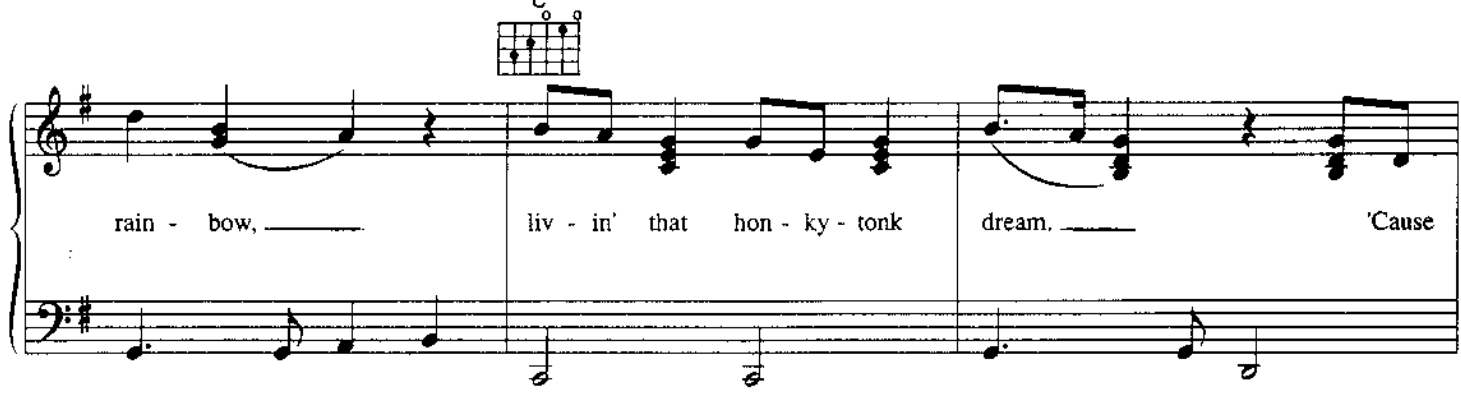
G  D  G 


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




C 

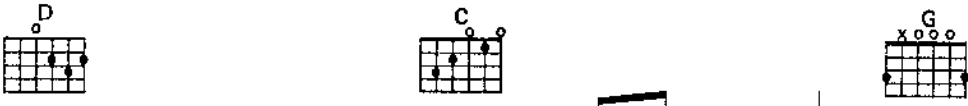
rain - bow, _____ liv - in' that hon - ky - tonk dream. _____ 'Cause



G  D/F#  Em7  A7 


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





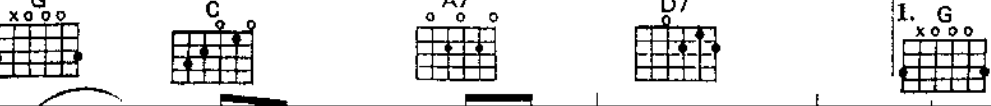
 D C G

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



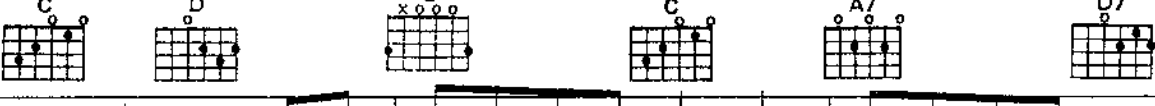
 C A7 C D

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




 G C A7 D7 G

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



 C D G C A7 D7



 G G E

An dream.



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



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



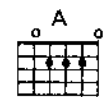


day." Well, I made it up to mus - ic




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







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


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




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










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. 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

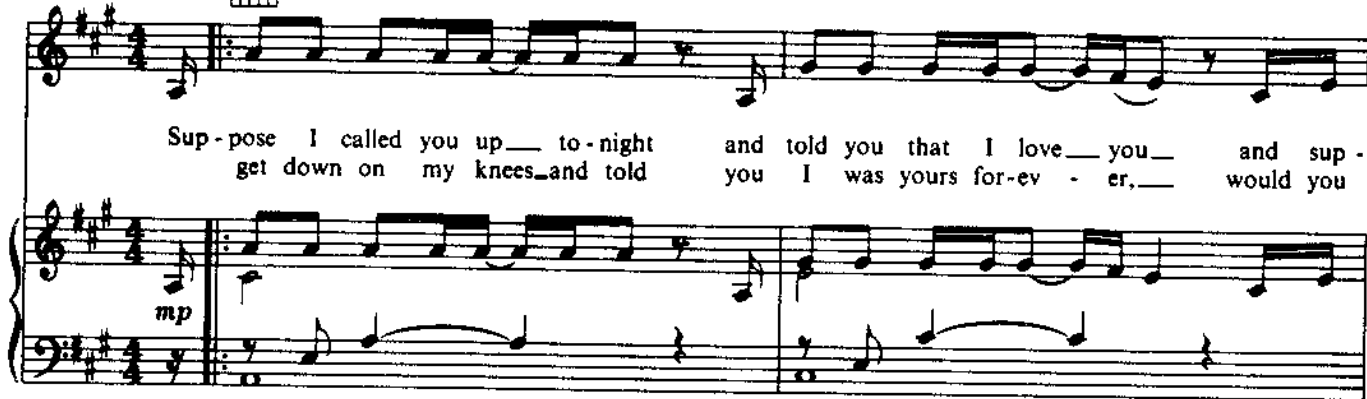
Moderate Country Ballad

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



2.

A

Bm7



gain.

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



E7

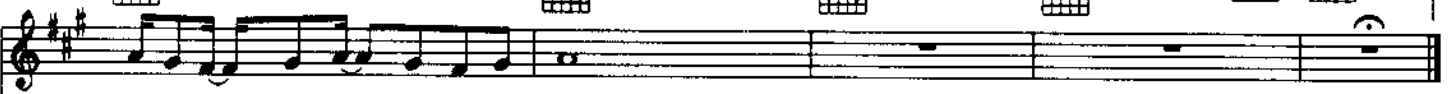
A

D/A

A

E

A



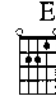
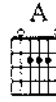
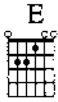
nev-er break my heart in two a - gain.



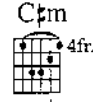
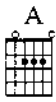
WORDS BY HEART

Words and Music by
MONTY POWELL and REED NIELSEN

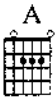
Moderately



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



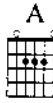
B



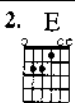
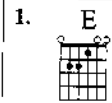
F:m7



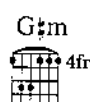
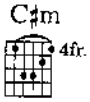
words by heart, I know ev-er-y line,— from "This ain't ea - sy," to "You'll



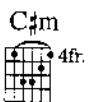
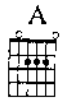
get a-long just fine." I know ev - ery com-ma, ev-ery ques-tion mark. — No, I don't



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



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



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

F#m7



G#m7



4fr.

A(addB)



Bsus4



2fr.

quote you ev - ery — line. I

B



C#m



4fr.

A



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

B



found it that day. Poured me a beer — then

C#m



4fr.

D



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



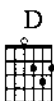
time — can't e - rase. I know the



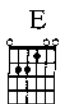
No Chord



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



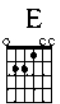
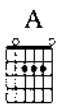
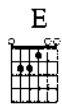
get a - long just fine." I know ev - ery com - ma, ev - ery



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

Musical notation for the first system, including a treble clef staff with a key signature of two sharps and a piano (p) dynamic marking.



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 }
 And it's } gui - tars, —

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

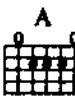


E7

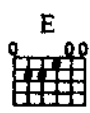


To Coda

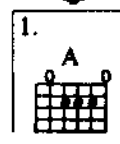
mu - sic, — is the on - ly thing — that keeps — me hang - ing on. —



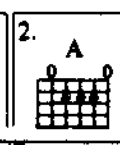
First system of musical notation, including treble and bass staves with notes and rests.



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.



There ain't no glam-

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

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

Coda



Musical staff with treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The melody begins with a whole rest followed by a quarter note G4 and a quarter note A4.

And it's

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. The melody begins with a whole rest followed by a quarter note G4 and a quarter note A4.

It's the

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

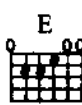
Piano accompaniment for the second system, showing left and right hand parts with chords and bass line.



Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. The melody continues with a quarter note B4, a quarter note C#5, and a quarter note B4.

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, key signature of two sharps, and 3/4 time signature. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4.

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, key signature of two sharps, and 3/4 time signature. The melody concludes with a quarter note G4, a quarter note A4, and a quarter note B4.

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

SINCE I FELL FOR YOU

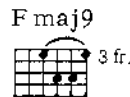
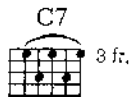
Words and Music by
BUDDY JOHNSON

Moderately, with a beat

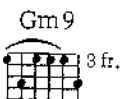


When you just give love _____

mf

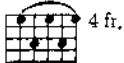


and nev-er get love, _____ you'd bet-ter let love _____ de -



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

D \flat 7



C7



can't get you out of my heart.

F



Dm7



Gm7



C7



You made me leave my hap - py

F



Dm7



Gm7



C7



home, you took my love and now you're

B \flat



B \flat m



F/A



Dm7









Gm7




C7







gone since I fell for


F  Dm7  Gm7  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

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

mf

Pedal throughout

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

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

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

Chord diagrams: $D\flat$ 4fr., $G\flat$, $A\flat$ 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 /CD \flat G \flat A \flat 

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

B \flat mD \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♭* *A♭* *E♭m7/A♭* *A♭*

4fr. 4fr. 11fr. 4fr.

— of my heart. — I swear, —

Coda

E♭m7/A♭ *D♭*

4fr. 4fr.

— of my heart, — I swear. —

B♭m7 *G♭* *E♭m7/A♭* *D♭*

4fr. 4fr. 4fr.

rit. I — swear.

Additional lyrics

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

WHOEVER'S IN NEW ENGLAND

Words and Music by
KENDAL FRANCESCHI and QUENTIN POWERS

Moderately slow

Gbsus4



Cb



Fb



Cb



Db7



mf

Gb



Gb



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

Abm



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

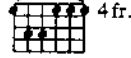


meet - ing wait - ing there. And bus - ness must be boom - ing, or could
 got to play the part. And each time du - ty calls you've got to
 see this time of year. They say the snow can blind you till the

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



Db



2.

Dbsus4



Db



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



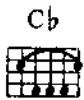
6fr.

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

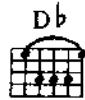
Ab 4fr.



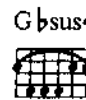
Cb



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

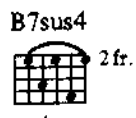
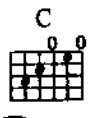
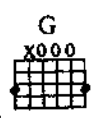
Am

Dsus4

D

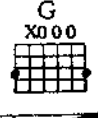
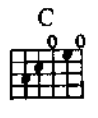
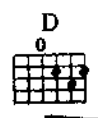
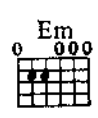


mem - ber that it's me who — feels the cold — most of all. When who-



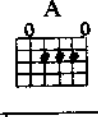
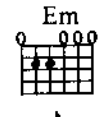
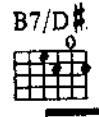
ev - er's in New Eng - land's through with you and

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



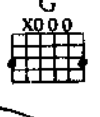
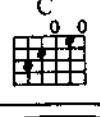
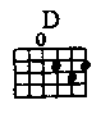
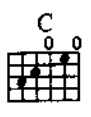
Bos - ton finds bet - ter things to do, you know it's not too late, 'cause you'll

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.

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 be - hind. 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.

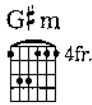
long I slave at this job I hate. —
(See additional lyrics)

A B7

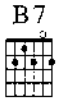
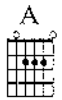
Some-times this old blue col - lar feels like a ball and —

E

chain. All that gets me through —



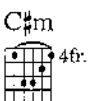
is the thought of — you, and



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

D

A/D

B

E/G#

leave — it all —

be - hind.

Hur - ry

D/A

A

C#m

4fr.

sun - down,

hur - ry

sun - down.

B

F#m7

E/G#

'Cause the day's been rough —

but when

we make love, — ev - ery

A

B7

1.

E

A6/E

thing's gon - na be al - right.

E A⁶/E 2. E

'Cause the

right.

F⁺m7 E/G⁺ A B7

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

E A⁶/E E A⁶/E E

right. rit.

Additional Lyrics

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

(To Chorus)

THE SWEETEST THING

(I've Ever Known)

Words and Music by
OTHA YOUNG

Moderately slow



When I



see you
I,

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

with the sleep
We have both

still in your
been loved be -

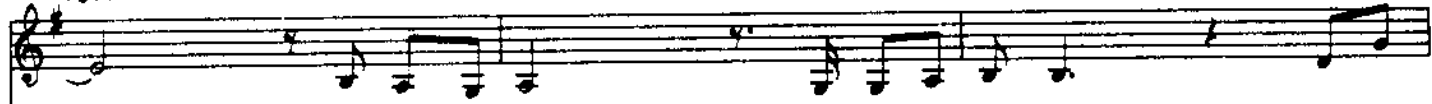


eyes,
fore.

I re-mem-ber
We have giv - en

all the laugh-ter
and we have tak - en

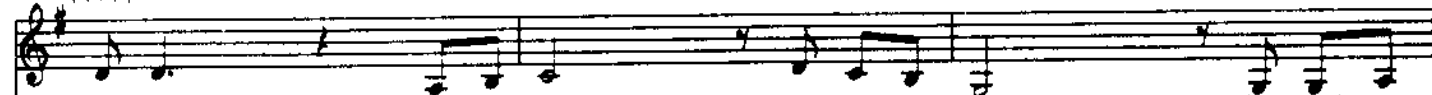
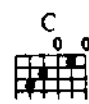
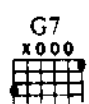
and the tears.
man - y rides.



we shared last night,
on trou - bled shores.

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

just two
and temp-

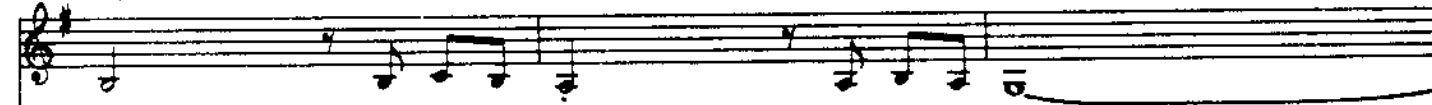
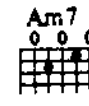
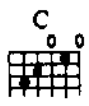
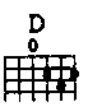
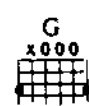


shad - ows
ta - tions

in the light
on - ly make

be - fore the dawn,
me love you more.

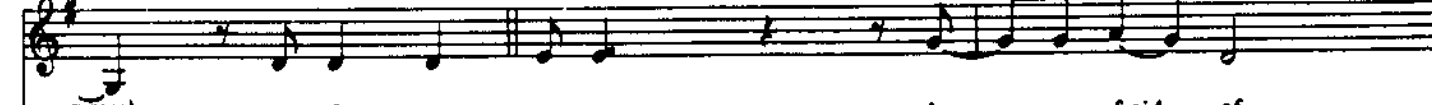
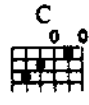
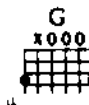
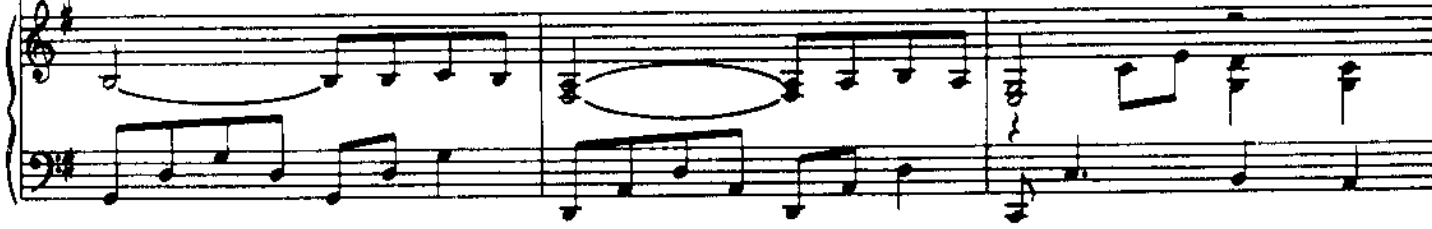
the sweet - est
The sweet - est



thing
thing

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

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



And I have nev - er

been a - fraid of





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



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



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



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

a tempo

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

you. _____

Em D C G/B Am7 C/D

dim. _____ *mp* Now, you and

2. C G/B B^b6 A7 G/D

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

D C G/B Am7 G

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

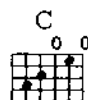


I feel so bad, — I got a
Gon - na see my

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

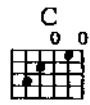
hap - pi - er times - on Blue Bay - ou. I'm go - in'

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; —

C7₀



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

F



Fm6



C



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

decresc.

mp

G7



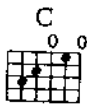
C



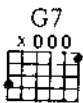
1.

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

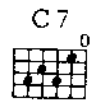
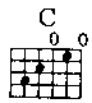
2.



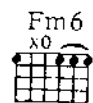
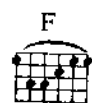
Musical notation for the first system, including treble and bass staves.



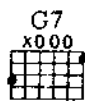
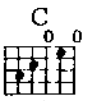
Musical notation for the second system, including treble and bass staves. A triplet of eighth notes is marked with a '3' above the notes.



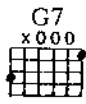
Musical notation for the third system, including treble and bass staves. The lyrics "Oh, that boy of mine -" are written below the treble staff. The dynamic marking *mf* is present.



Musical notation for the fourth system, including treble and bass staves. The lyrics "by my side, - the sil - ver moon and the eve - nin' tide! - Oh," are written below the treble staff. The dynamic markings *decresc.* and *mp* are present.

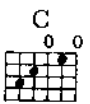


some sweet day, — gon - na take a - way — this hurt - in' in - side.



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

on Blue Bay



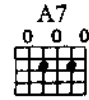
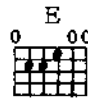
ou.

TAKE THIS JOB AND SHOVE IT

Words and Music by
DAVID ALLEN COE

Medium Country beat (♩ = ♪³)

Tacet

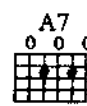
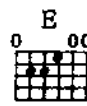
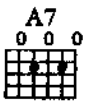


Take this job_ and shove it! I ain't work - in' here no more.

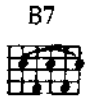
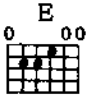
mf

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

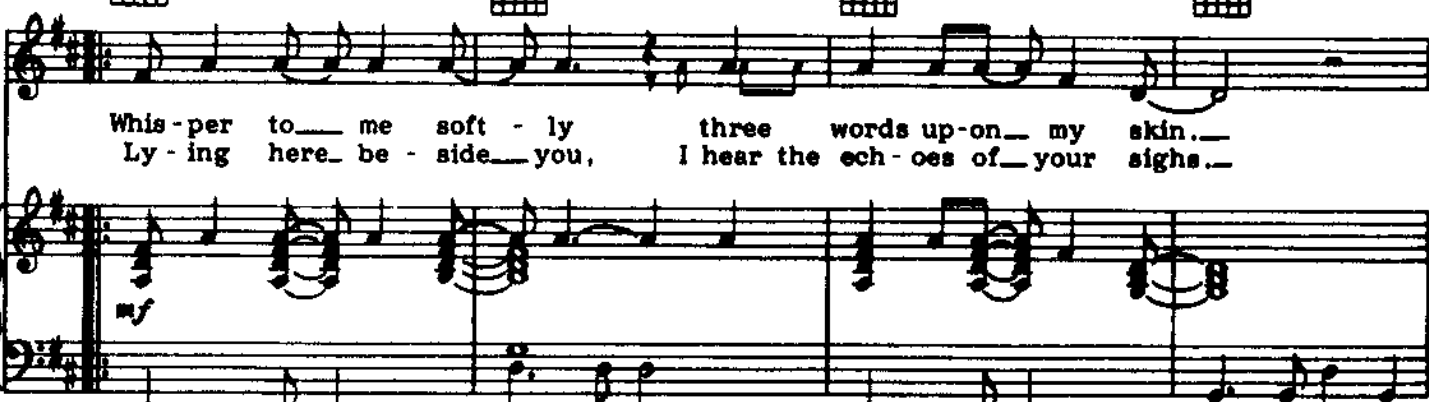
Moderately slow






mp legato

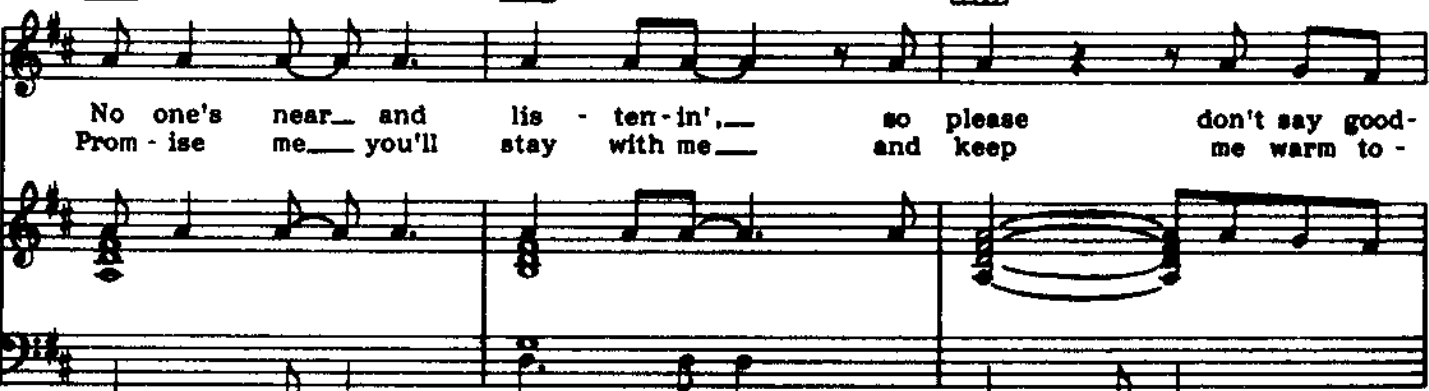




mf

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__





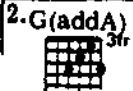
No one's near__ and lis - ten - in'__, so please don't say good -
 Prom - ise me__ you'll stay with me__ and keep me warm to -



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



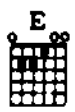
mine. smile. Mm, Mm, feels so right, feels so right,



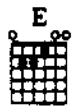
feels so right. feels so right.



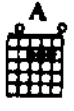
Your



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



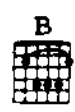
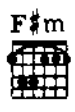
— You're lov - in' me_ so eas - y. Your



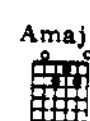
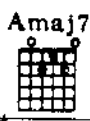
wish is my com - mand. Just hold me close_ and



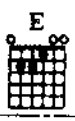
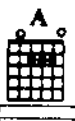
love me. — Tell me it won't_ end.



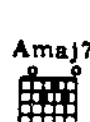
Mm, _____ feels so right,



feels so right,



feels so right.



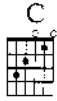
(spoken) Aw, you feel so right, baby.

Repeat and fade

SHE'D GIVE ANYTHING

By
CHRIS FARREN,
JEFFREY STEELE and VINCE MELAMED

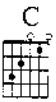
Moderately



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



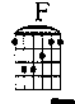
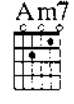
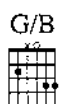
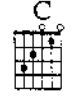
G7

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

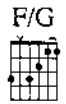
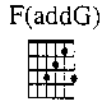
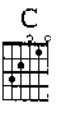
set-tle for less than true — love, she's gon-na keep on hold-in' on. —

She'd — give

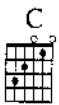
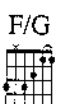
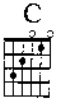
Coda



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



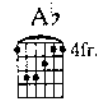
A \flat



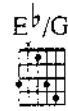
B \flat



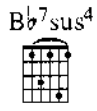
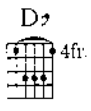
_____ you can feel it from _____ my _____ heart. _____



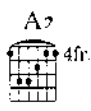
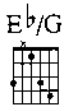
From here — on af - ter — let's stay the way we are — right — now...



— 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 \flat /G Fm⁷ B \flat ⁷ E \flat

You will

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

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

Fm⁷ B \flat ⁷ E \flat G \flat

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

D \flat /F E \flat m⁷ 6fr. G \flat /A \flat A \flat /B \flat 4fr.

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

— to keep — you warm. —

Coda

E^b *E^b/G* *A^b 4fr.* *E^b/G* *Fm⁷* *B^b7*

mine, — a love — as true — as

E^b *E^b/G* *A^b 4fr.* *E^b/G* *Fm⁷* *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 consists of quarter notes in the treble and bass clefs, with some notes beamed together.

With motion

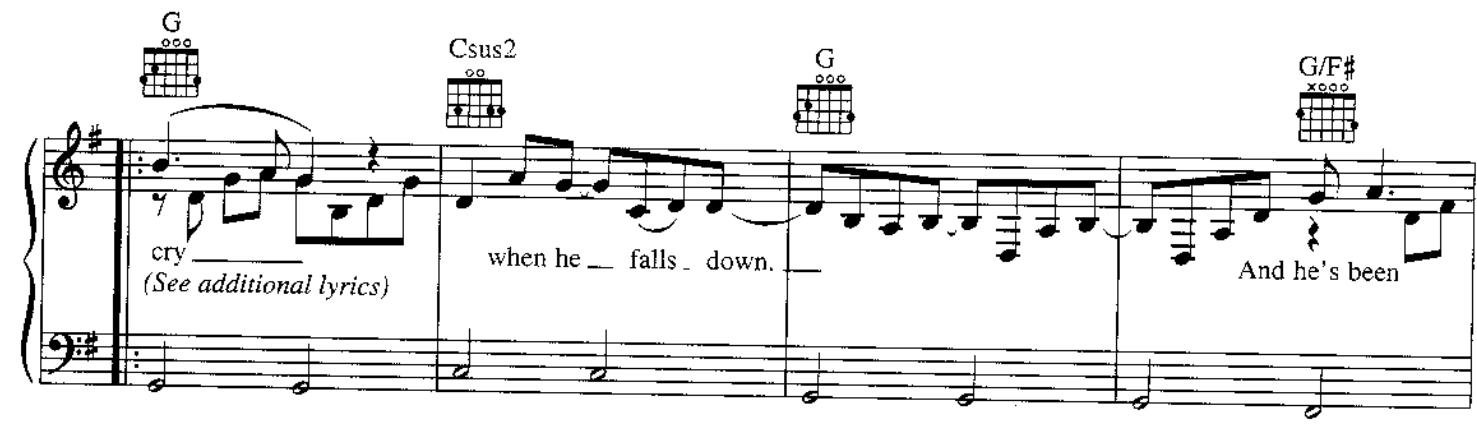
Musical notation for the second system, marked "With motion". It continues the piece with a treble and bass clef, key signature of one sharp, and 4/4 time signature. Chord diagrams for Csus2 and G are provided above the staff. The melody becomes more active with eighth and sixteenth notes.




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

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

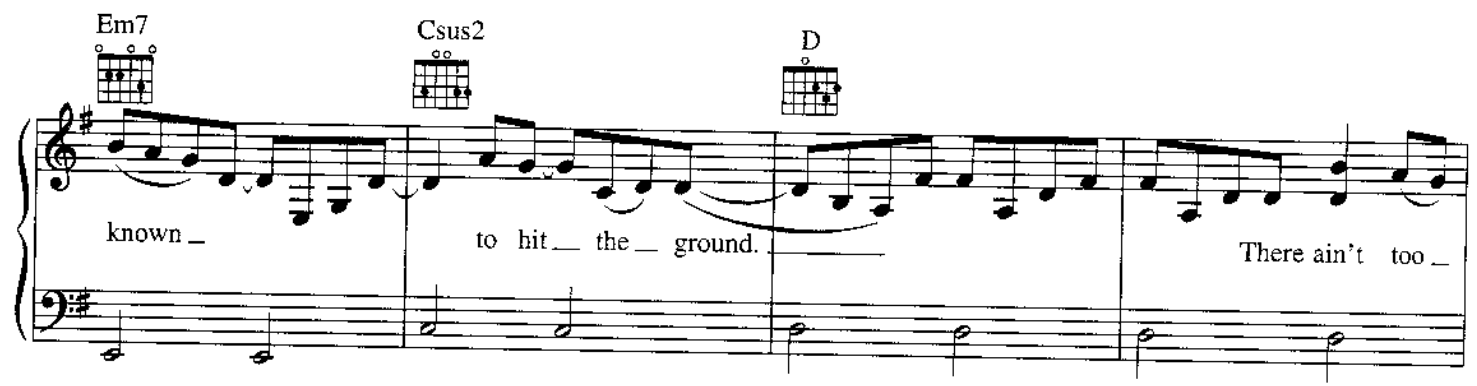
G  Csus2  G  G/F# 




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



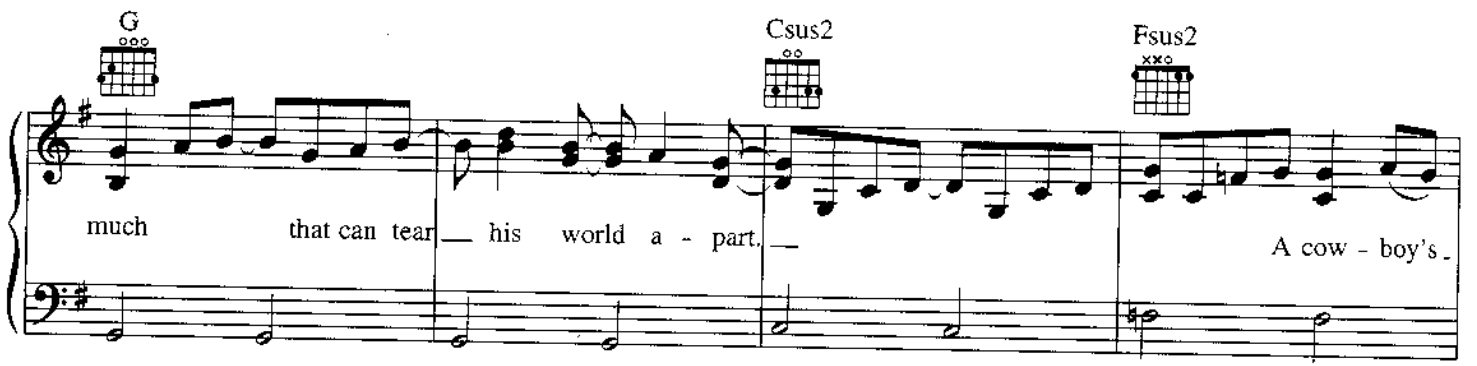
Em7  Csus2  D 




known to hit the ground. There ain't too



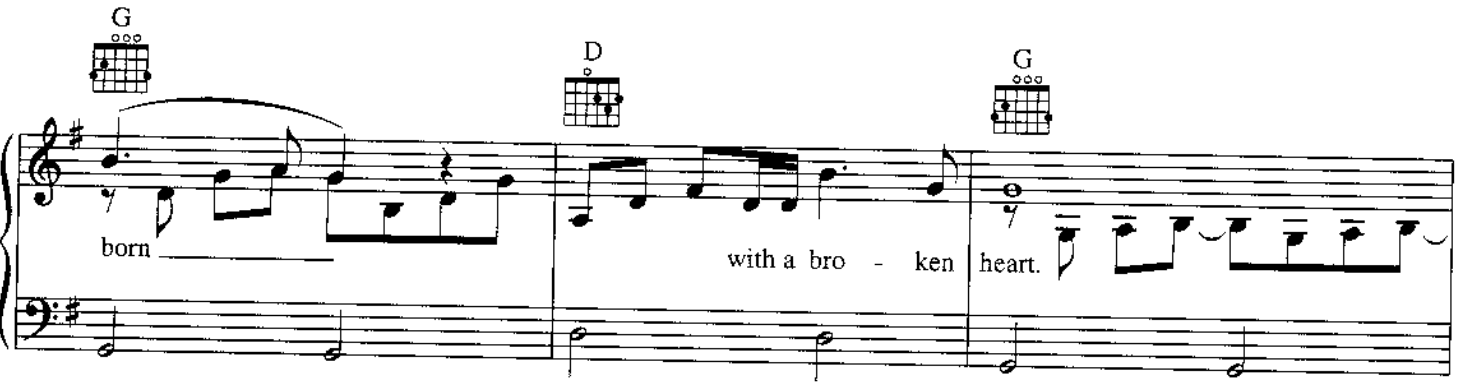
G  Csus2  Fsus2 

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.  

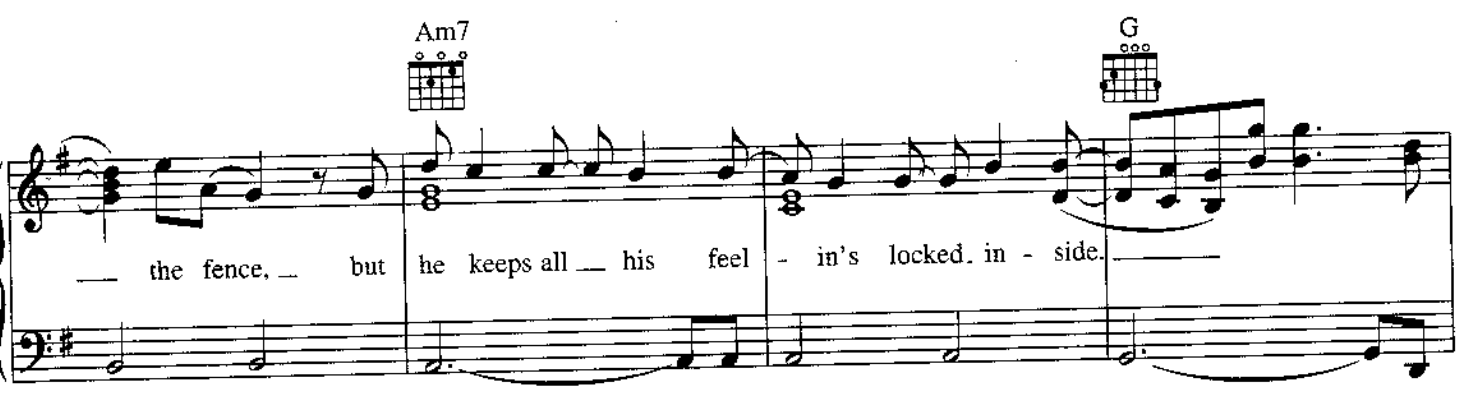
God gave him his com - mon sense and he learned young to mend


mf



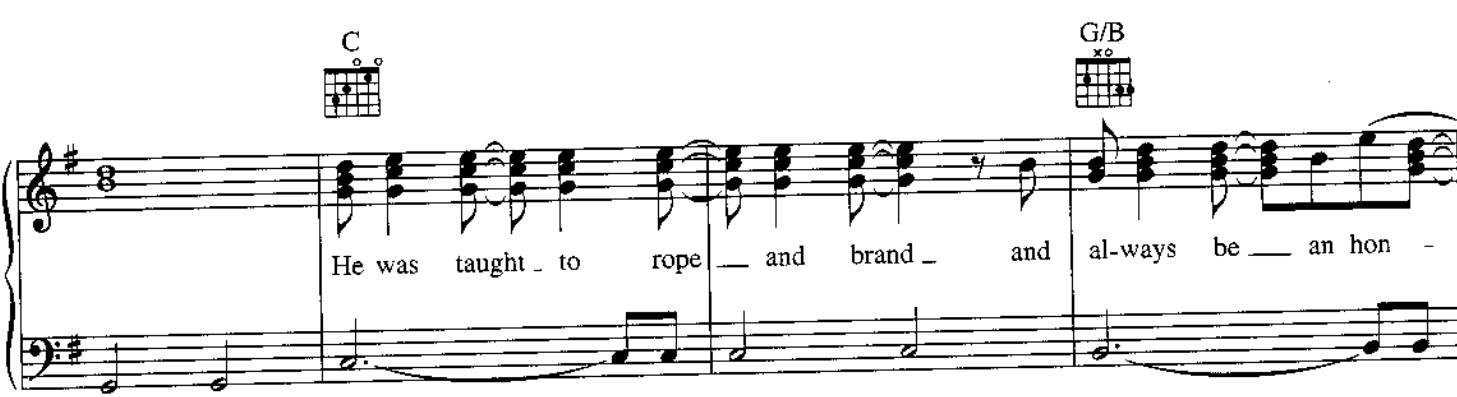


the fence, but he keeps all his feel - in's locked in - side.



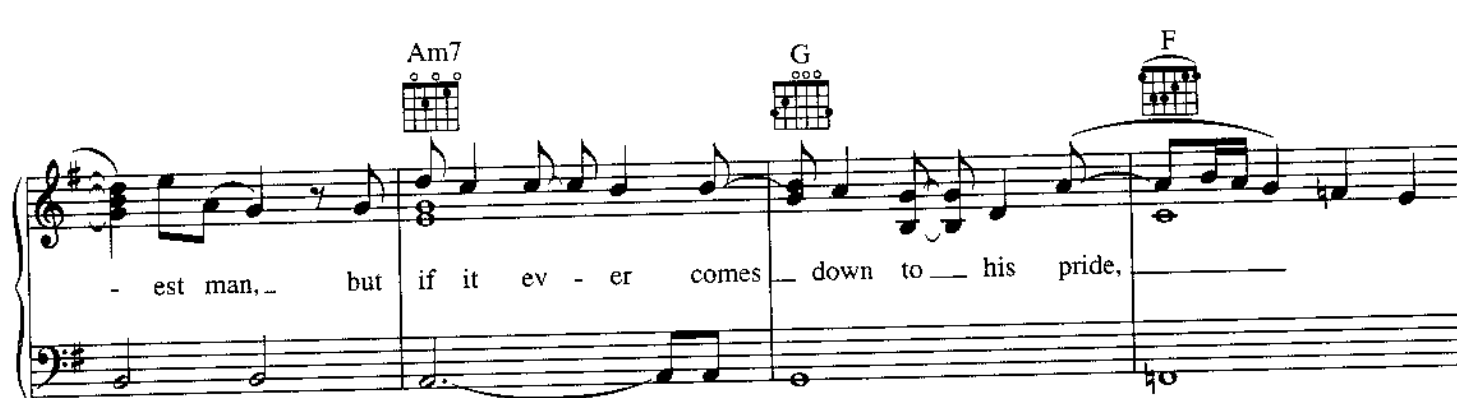



He was taught to rope and brand and al - ways be an hon -





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

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

WHERE'VE YOU BEEN

Words and Music by
JON VEZNER and DON HENRY

Moderately slow

Guitar chords: G (x000), Em7 (0 0 0 0), C (0 0 0 0)

mp

with pedal






Guitar chords: G (x000), D (0 0 0 0), Am (0 0 0 0), D/F# (x0 0 0 0)

(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 -

Guitar chords: C/G (x 0 0 0), G (x000), D/F# (x0 0 0 0), Em7 (0 0 0 0), D (0 0 0 0)






she and Ed - win fell in — love. She touched his face and
she be - came a sales - man's_ wife. He was home each
got the names of fam - i - ly. She nev - er spoke a

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



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

Am  Bm  C  G/B 

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

Am7  C/D  Chorus G  Em7  C 

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

G  To Coda 

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

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

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

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

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

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

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

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

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

Am D7 Am7/D

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

D7

D.S. al Coda

G Em7 C

Where've you been?

Em

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

D Cmaj9

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

HEROES AND FRIENDS

Words and Music by
RANDY TRAVIS and DON SCHLITZ




Medium Country Waltz

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

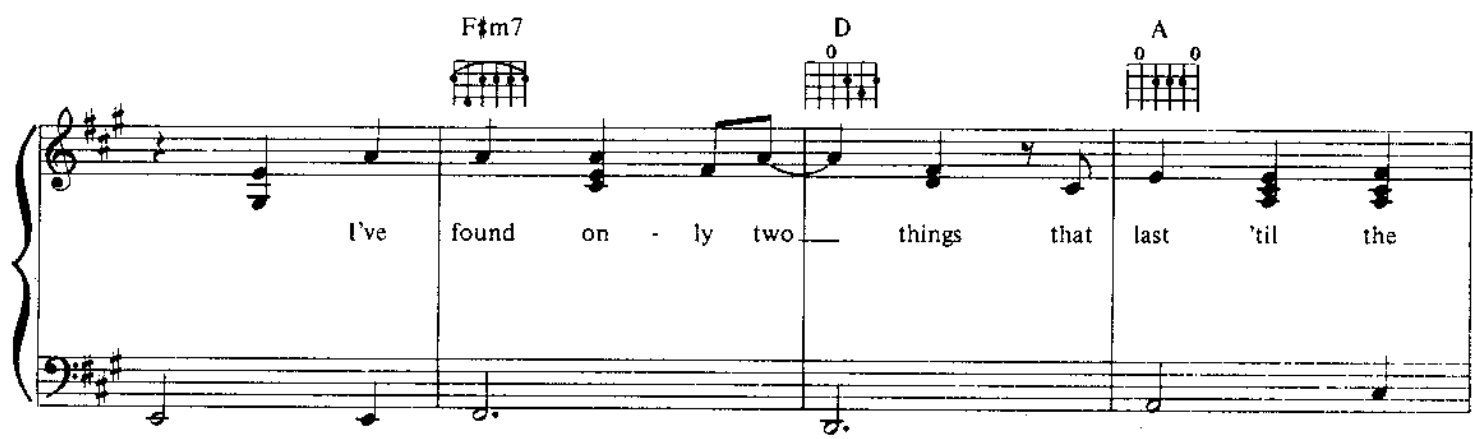
The second system of musical notation includes vocal lines and piano accompaniment. The treble clef contains the vocal melody with lyrics: "ain't lived for - ev - er, but I've lived e - nough...". Below the vocal line, the piano accompaniment continues. Above the first measure, there is a guitar chord diagram for an A major chord (0 2 2 0 0 0). Above the second measure, there is a guitar chord diagram for an E major chord (0 2 2 0 0 0). The piano part includes a *mf* dynamic marking.



The third system of musical notation includes vocal lines and piano accompaniment. The treble clef contains the vocal melody with lyrics: "I've _____ learned to be _____". Below the vocal line, the piano accompaniment continues. Above the first measure, there is a guitar chord diagram for an A major chord (0 2 2 0 0 0). Above the second measure, there is a guitar chord diagram for an F#m7 chord (2 3 4 5 4 3). The piano part includes a *mf* dynamic marking.

The fourth system of musical notation includes vocal lines and piano accompaniment. The treble clef contains the vocal melody with lyrics: "gen - tle, and I've _____ learned to be _____ tough.". Below the vocal line, the piano accompaniment continues. Above the first measure, there is a guitar chord diagram for a D major chord (0 2 0 2 2 0). Above the second measure, there is a guitar chord diagram for an A major chord (0 2 2 0 0 0). Above the third measure, there is a guitar chord diagram for an E major chord (0 2 2 0 0 0). The piano part includes a *mf* dynamic marking.

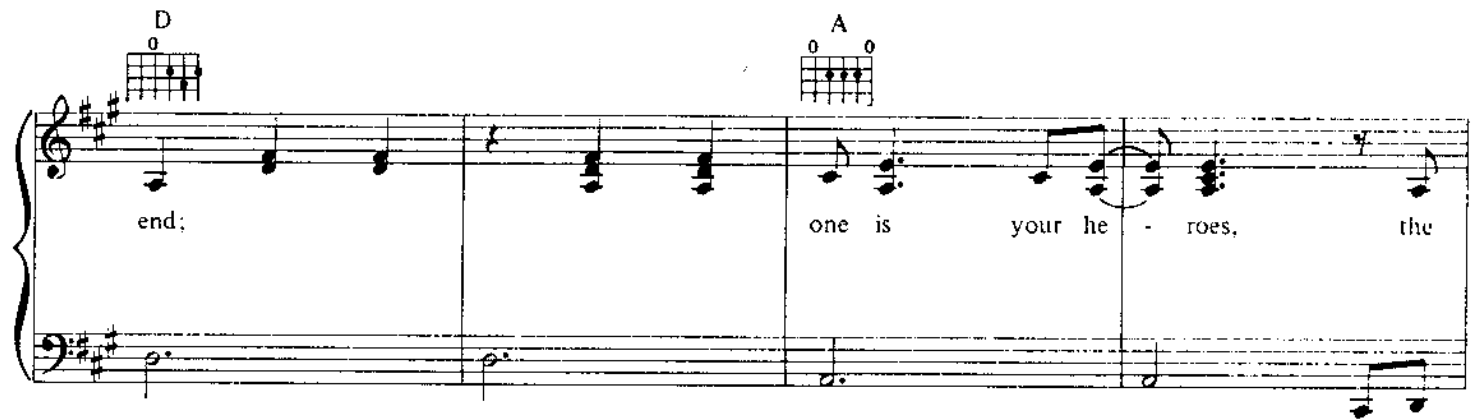
F#m7  D  A 




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



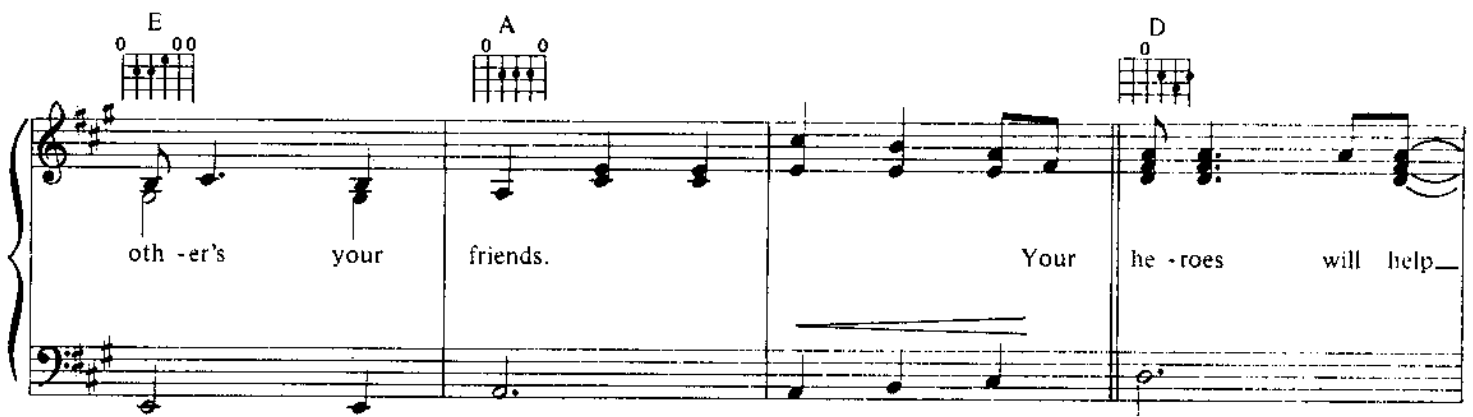
D  A 



end; one is your he - roes, the



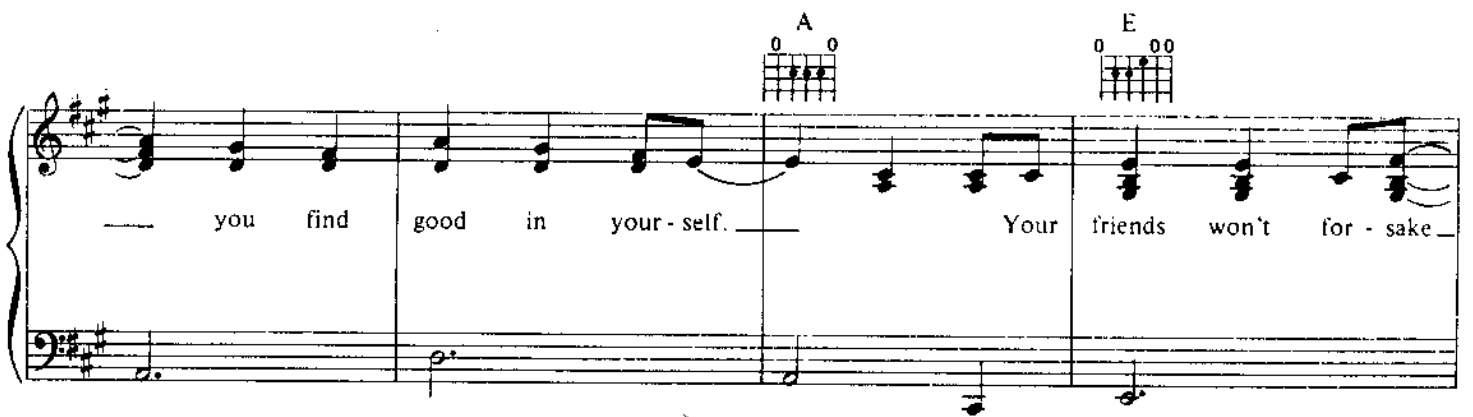
E  A  D 

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.

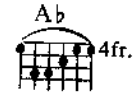
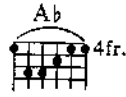
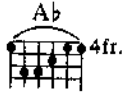
Additional Lyrics

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.

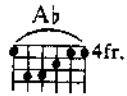
EIGHTEEN WHEELS AND A DOZEN ROSES

Words and Music by
GENE NELSON and PAUL NELSON

Moderately

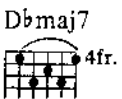


mf



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

Don't
set



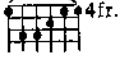
— seem like a whole lot
out to find A-mer-i-ca.

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

Db



Ab



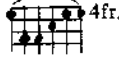
Db/Eb



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

But
With

Ab



Dbmaj7



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

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

Bbm7



Db



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

Eb



Eb7



Cm7



Db



Eigh - teen wheels

Ab 4fr.

and a doz - en ros - es, ten more

Fm Bb7 Eb7

miles on his four - day run.

Eb7 Bbm Cm Db Db sus2 Db

A few more songs from the all night

Fm Ab/Eb Db Ab Cm

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

1.

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

life with the one that he — loves.

Detailed description: 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 chordal textures.

2.

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

They'll loves.

Detailed description: 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 similar textures.

D \flat 4fr. B \flat m

3

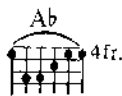
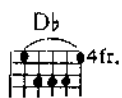
Detailed description: This system contains the next five measures. It features a vocal line and a piano accompaniment. Above the vocal line, two guitar chords are shown: D \flat (4fr.) and B \flat m. A triplet of eighth notes is marked with a '3' over it in the piano part. The piano accompaniment includes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

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

Eigh - teen

Detailed description: 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 the piece with a treble and bass clef.

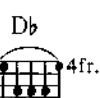
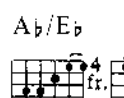
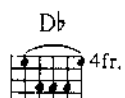
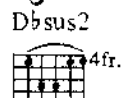
Repeat and fade



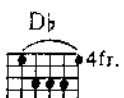
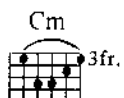
wheels _____ and a doz - en ros - es, ten more
Instrumental - to fade



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



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



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

TONIGHT I CLIMBED THE WALL

Words and Music by
ALAN JACKSON

Moderately



mf Our



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



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



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

C G C G

I'm not sure what's the cause. So, I swal-owed 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

2. C G

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

ritard. To-night I climbed the wall.

3

Additional Lyrics

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

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

(To Chorus)

BEHIND CLOSED DOORS

Words and Music by
KENNY O'DELL

Moderate

mf

I. My

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

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

G D (A Bass) G G7 C

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics 'crowd, — 'Cause peo - ple like to talk, —'. Above it are five guitar chord diagrams: G, D (A Bass), G, G7, and C. Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff. The piano part features a steady eighth-note bass line and chords in the right hand.

F Fma7 (G Bass) C

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'Lord, don't they love — to talk. But when they'. Above it are three guitar chord diagrams: F, Fma7 (G Bass), and C. Below the vocal line is a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand at the end of the system.

Dm F G7 C

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'turn out the — lights, I know she'll be leav - in' — with me:'. Above it are four guitar chord diagrams: Dm, F, G7, and C. Below the vocal line is a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand at the end of the system.

F G7 C

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

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'And when we get be - hind closed — doors, then she lets her'. Above it are three guitar chord diagrams: F, G7, and C. Below the vocal line is a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand at the end of the system.

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

1. 2. 3

doors. My be - hind closed doors.

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



mp

G(add A)



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

mf

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.

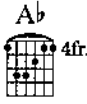
mp

P

HALF ENOUGH

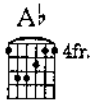
Words and Music by
WENDY WALDMAN and
REED NIELSEN

Moderate beat



mf

I wish there was a

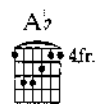
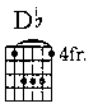


big room - some - where and they kept all the time - in there,

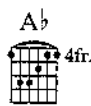
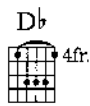
A7/C



- all the time that got a - way some -



how. And I wish there was a way I could

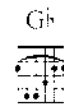


get it back now. Start-in' right at the day—
(See additional lyrics)

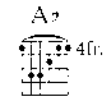
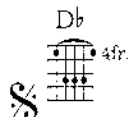
— when you looked at me that way, the



way you smiled when you said my name.



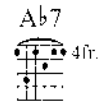
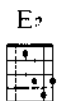
I could see my life would nev - er be the



same. And I knew



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



you for your love. And —

D^b

A⁺

D⁺

F7

I could try for the rest of — my

B^bm

A⁺

G⁺

A^b

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

D⁺

To Coda

1.

2.

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.

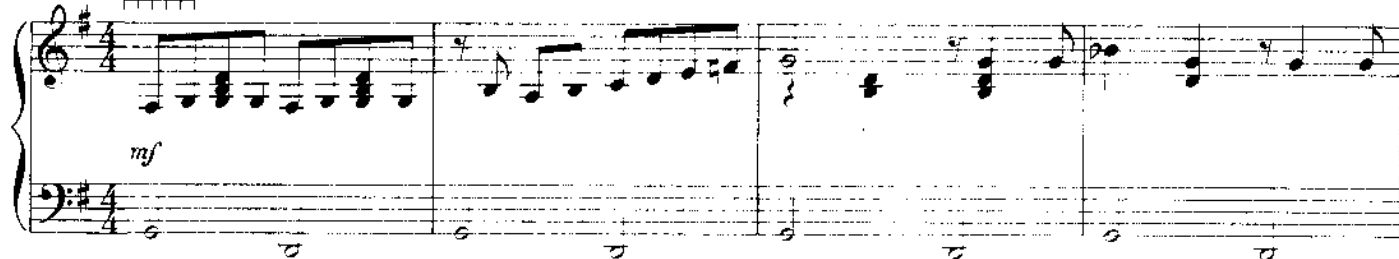

(To Chorus).

NORMA JEAN RILEY

Moderately, With a Cut-time Feel

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

G
x000



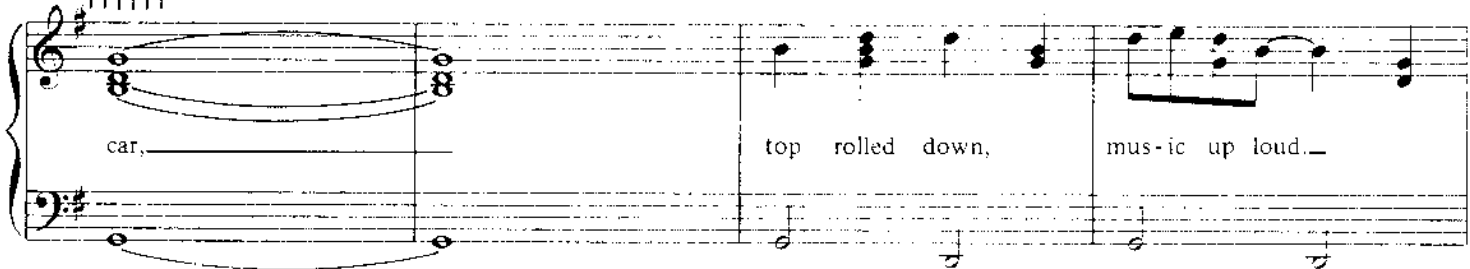

mf

No Chord



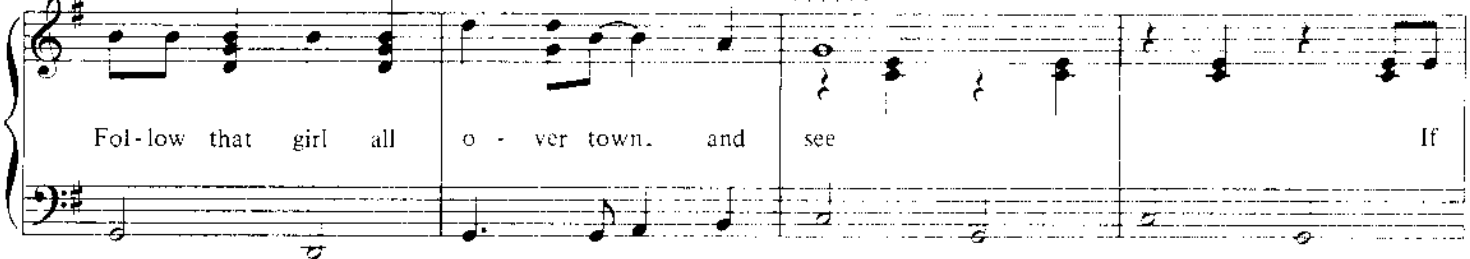

Wish I had a

G
x000



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

C
0 0 0



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

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 0

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

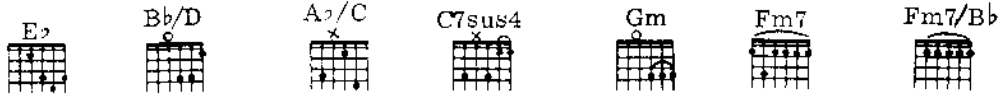
3. I ought to learn to dance,
 With the hottest moves and the latest styles,
 Get her on the dance floor and after a while you'll see,
 Norma Jean Riley's gonna dance with me.
 (To Chorus)

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)

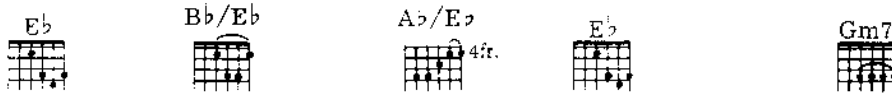
THERE'S NO WAY

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

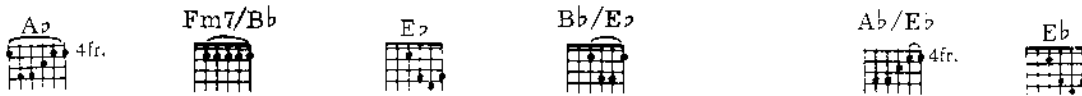
Moderately slow



As I



lay by your side___ and hold___ you to-night,___ I want you to un - der - stand___
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

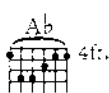
Cm 3fr.



Gm



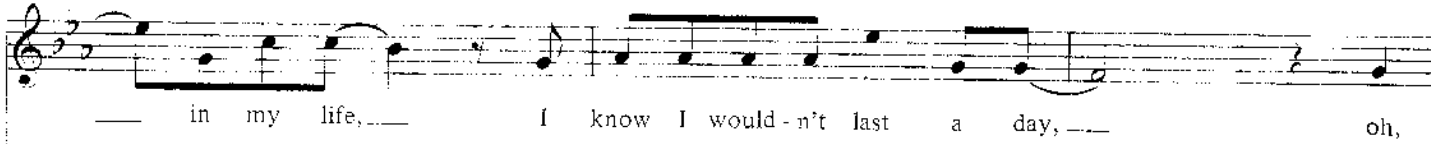
Ab 4fr.



Eb/G



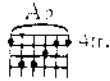
Fm7



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



A2 4fr.



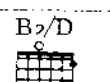
Fm7/Bb



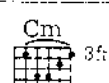
1. E>



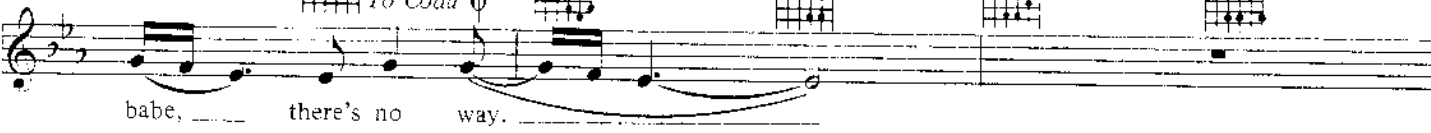
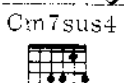
B7/D



Cm 3fr.



Cm7sus4



babe, there's no way.



mf

Gm



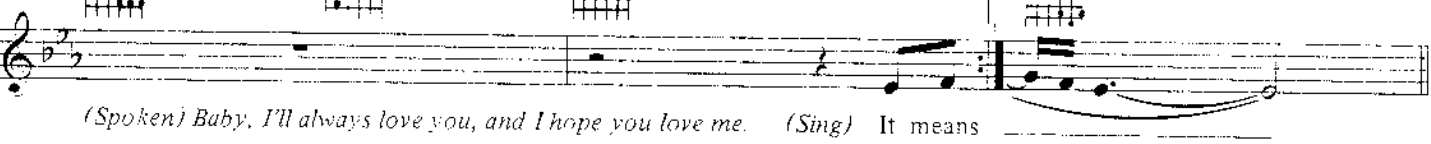
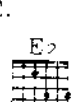
Fm7



Fm7/Bb



2. E>



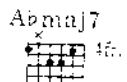
(Spoken) Baby, I'll always love you, and I hope you love me. (Sing) It means



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. *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 C



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

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


G7 C F



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

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

D7 G



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

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

C

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

G7 C

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

To Coda

1. G7 C

2. G7 C *D.S. al Coda*

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 musical score is divided into two systems. The first system contains four measures. Above the first two measures, the guitar chord G7 is indicated, and above the last two measures, the guitar chord C is indicated. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

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

F D7

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

G7 Bbmaj7

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

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 0 0 0

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

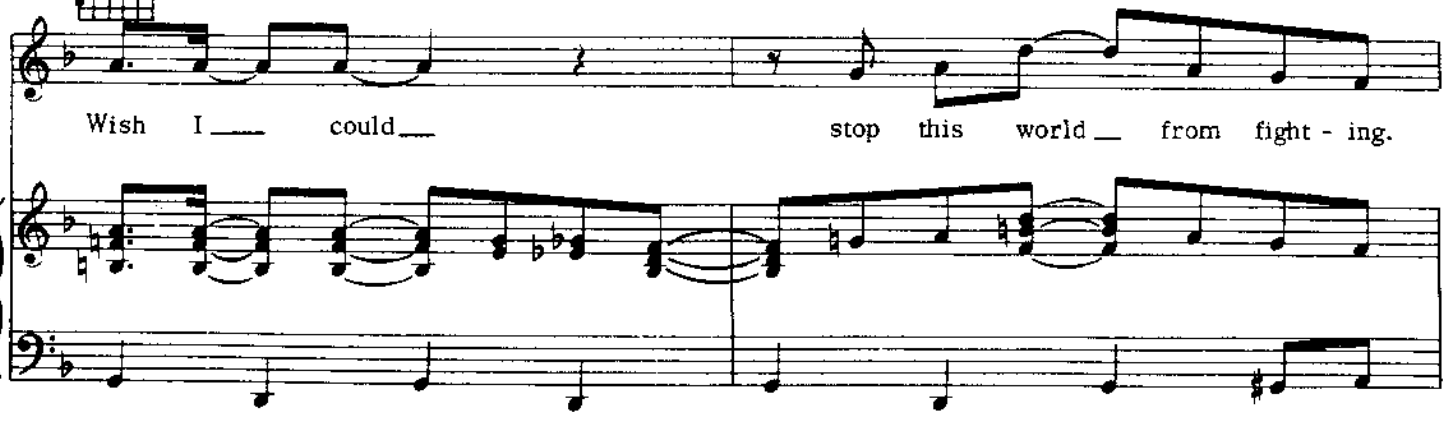


D7
0




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

G7
x 0 0 0

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

I'LL STILL BE LOVING YOU

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

Moderate

Ab(addBb)

Dm7-5

Db(addEb)

Ebsus4

Eb



R.H.
mp

Ab(addBb)

* Dm7-5

* Dm7-5

* Db(addEb)



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

Ebsus4

Eb

* Ab(addBb)

* Dm7-5



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

Db(addEb)

Cm7

Db(addEb)

* Db

Fm



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

E \flat



B \flat m7



E \flat



leys
ing,

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

my love..
my love..

F(addG)



B \flat



F/B \flat



B \flat



I'll be yours un - til the

mf

Gm7



F/G



Gm7



Dm7



D \flat



A \flat



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

un - til the winds — don't blow —

B \flat



F/B \flat



B \flat



Gm7



F/G



Gm7



Dm7



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

D \flat 4fr. A \flat 4fr. D \flat 4fr. A \flat 4fr. 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 vocal line and piano accompaniment. The piano part includes a 'cresc.' marking.

F(addG)



D.S. al Coda

Coda Eb(addF)



3fr.

Second system of musical notation, including a vocal line with the lyrics "I'll still" and piano accompaniment.

Db(addEb)



Repeat and fade
Eb(addF)



3fr.

Third system of musical notation, including a vocal line with the lyrics "be lov - ing-you." and "I'll still be lov - ing" and piano accompaniment.

Db(addEb)



Fourth system of musical notation, including a vocal line with the lyrics "I'll still be lov - ing you,—" and "I'll still be lov - ing you.—" and piano accompaniment.

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

Eb7

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

Ab 4th fret D9 Eb7

Rose co - lored glass - es that

Ab 4th fret D9 Eb7

I'm look - in' through, show

Ab 4th fret D9 Eb7

on - ly the beau - ty, 'cause they

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

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

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

WILDFIRE

Words by
MICHAEL MARTIN MURPHEY

Music by
LARRY CANSLER

Moderately slow

Tacet

She comes

mp legato

with pedal throughout

Guitar → C
(capo
3rd fret)

C maj7
0000

F
2333

C 0000

C maj7
0000

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
2333
A \flat

F maj7
0
2333
A \flat maj7

Em
0000
Gm

rides
frost,

on a po - ny she named "Wild - fire"
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
Eb

Cmaj7
Ebmaj7

F
Ab

C
Eb

Cmaj7
Ebmaj7

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

F
Ab

Fmaj7
Abmaj7

Em
Gm

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

Fmaj7
Abmaj7

Em
Gm

Fmaj7
Abmaj7

Em
Gm

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

Dm
Fm

Em
Gm

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

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

cresc.