

# COUNTRY CLASSICS

30 ALL-TIME COUNTRY FAVORITES FOR FINGERPICKING & FLATPICKING GUITAR, INCLUDING:

CRAZY • I WALK THE LINE • KING OF THE ROAD • ROCKY TOP • YOUR CHEATIN' HEART

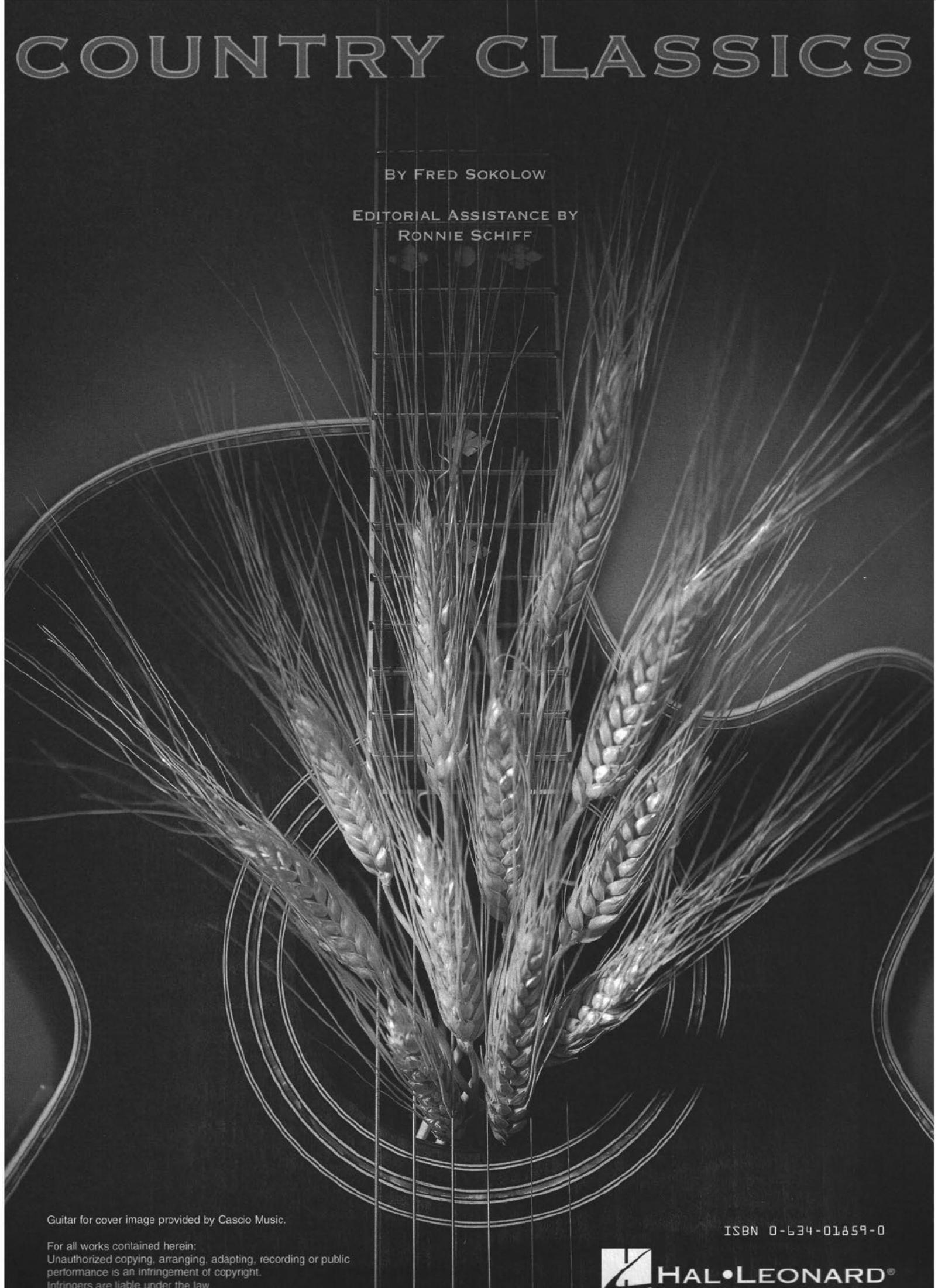
BY FRED SOKOLOW



# COUNTRY CLASSICS

BY FRED SOKOLOW

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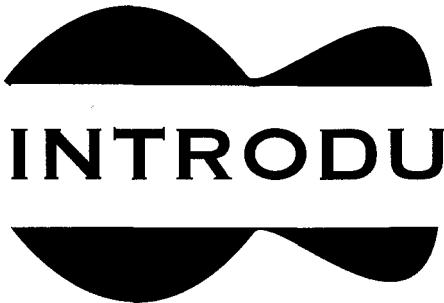
ISBN 0-634-01859-0



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# INTRODUCTION

## HOW TO USE THIS BOOK

If a country song tells a compelling story and has a catchy melody, it can be a hit several times over, and it just might live forever. The classics in this collection go as far back as the 1940s, the "newest" ones are from the early 1970s, and they're all built to last. Some are signature songs, strongly identified with one artist, like Johnny Cash's "I Walk the Line" or Roger Miller's "King of the Road," but many have been hits so many times ("I Can't Stop Loving You," "Tennessee Waltz") they are simply timeless country classics.

So, guitar players, here's a great way to improve your country picking—learn to play these classic tunes! Each song has a flatpicking and fingerpicking version. The arrangements stick to the melody, and they are mostly on the first five frets, so they are quite accessible to beginning or intermediate players. A few up-the-neck licks or fancy chords are thrown in when the tune really needs them.

You can treat each arrangement as an instrumental piece, and play it exactly as written, or you can play and sing a song in its entirety and pick the fingerpicking or flatpicking arrangement as a solo.

In the fingerpicking arrangements, stems pointing down indicate notes played by the thumb. Stems pointing up indicate notes picked by the index or middle finger.

Every tune is preceded by some country music history and anecdotes. When you're learning the classics, it's fun to know the stories behind them. It's all part of appreciating and enjoying real country music.

Good Luck,  
Fred Sokolow



*A CD is available that features all the arrangements in this book, played on the guitar exactly as they are written. To order, send \$12 to Sokolow Music, PO BOX 491264, Los Angeles CA 90049 or log onto <http://members.aol.com/sokolowmus/>*

# ACT NATURALLY

WORDS AND MUSIC BY VONIE MORRISON AND JOHNNY RUSSELL

In 1963, Buck Owens scored the first of his twenty-one #1 country hits with "Act Naturally." The Beatles recorded it two years later. Owens, the first country star from Bakersfield, spear-headed a movement away from softer, pop-sounding country toward a harder, honky-tonk sound. It featured the hard-plucked, twangy "chicken pickin'" guitar style that has become a staple in country music.

## FLATPICKING

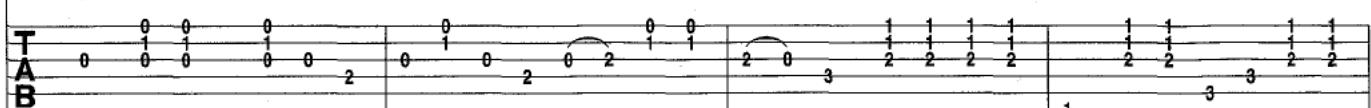
### Verse

C

F



1. They're \_\_\_\_\_ gon-na put me \_\_\_ in \_\_\_ the mov - ies,  
make a film a - bout a man that's \_ sad \_ and lone - ly,  
and  
2. See Additional Lyrics



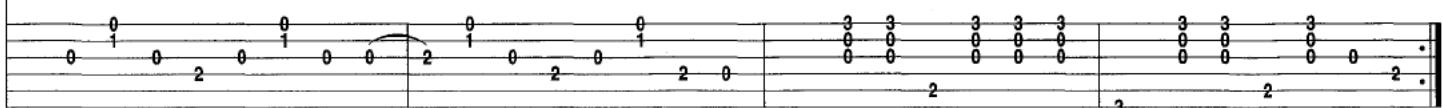
1.

C

G



We'll



2.

G

C



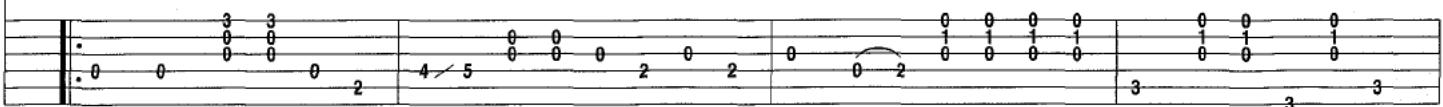
Well I'll



### Chorus

G

C



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2.

D G

I can \_\_ play the part \_\_ so \_\_ well. Well, I

Guitar tab (bottom staff):

0	4 / 5	0	2	0	4	2	2	2	2	4	0	0	4 / 5	0	4 / 5	0	4 / 5	0	0	0	2
---	-------	---	---	---	---	---	---	---	---	---	---	---	-------	---	-------	---	-------	---	---	---	---

A musical score for a guitar or ukulele. The top staff shows a treble clef, a key signature of C major (one sharp), and a common time signature. It consists of two measures of music. The first measure starts with a single note, followed by a sixteenth-note chord, another single note, and a sixteenth-note chord. The second measure starts with a sixteenth-note chord, followed by a single note, another sixteenth-note chord, and a single note. The bottom staff shows a standard six-string guitar tablature. The first measure has three open strings (E, A, D) followed by a muted string (G). The second measure has a muted string (D), followed by an open string (A), an open string (E), and a muted string (B). The third measure has three muted strings (E, A, D) followed by an open string (G) and a muted string (B). The fourth measure has three muted strings (E, A, D) followed by an open string (G) and a muted string (B).

## ADDITIONAL LYRICS

2. We'll make the scene about a man that's sad and lonely, and beggin' down upon his bended knee.  
I'll play the part, but I won't need rehearsing, all I have to do is act naturally.

## FINGERPICKING

**C**

**F**

T 3 3 1 | 3 3 3 | 5 1 1 | 0 2 1 |  
A 2 2 0 | 2 0 2 | 3 3 3 | 3 2 3 |  
B 3 3 | 2 0 | 3 3 3 | 1 1 |

**C**

**G**

3 3 1 | 5 3 0 3 | 3 0 0 | 3 0 1 2 | 3 0 0 3 |  
3 2 0 | 3 3 2 | 3 3 3 | 3 3 3 | 3 3 3 |

**C**

**G**

3 4 3 0 | 1 0 2 0 2 | 1 0 1 | 3 3 3 | 3 0 0 | 3 0 0 |  
3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 |

**C**

**G**

**C**

3 3 5 0 2 0 | 3 2 0 2 3 | 3 0 0 0 | 3 3 3 1 | 0 1 |  
3 3 5 0 2 0 | 3 2 0 2 3 | 3 0 0 0 | 3 3 3 1 | 0 1 |

||2.

D7      D      G

x 3fr

C      F

1.      2.

C      G      G

1.      2.

C

D.C.  
(Take Repeats)

# ALWAYS ON MY MIND

WORDS AND MUSIC BY WAYNE THOMPSON, MARK JAMES AND JOHNNY CHRISTOPHER

Brenda Lee was a child star and country-pop crossover artist who made her first recordings in 1956 at age eleven. Most of her hits occurred in the early 1960s. Her version of "Always On My Mind" charted in 1972. Elvis Presley took the song to #16, and in 1982 Willie Nelson had his biggest hit yet when the song went to #1 on the country charts and won three Grammys. It has been recorded by such diverse acts as the Pet Shop Boys, the Stylistics and James Galway.

## FINGERPICKING

### Verse

C

G/B

Am

Am/G

1.

F

G

1. May-be I did-n't love \_ you  
and may-be I did-n't treat \_ you  
quite as of - ten as I could have,  
quite as good \_ as I

2. See Additional Lyrics

2.

D7/F#

F

C

F

C/E

should have.

If I made you feel \_ sec-on-d best,

girl, I'm sor - ry I was

To Coda

Dm

G

F

G7

blind. \_\_\_\_\_

You were al-ways on my \_ mind,

you were al-ways on my

**Bridge**

C F G C G/B Am C/G F C/E

mind.  
Tell me, tell me that your sweet love has - n't

1 2 0 2 0 . 3 2 0 0 1 2 2 3 0 1 0 3 1 1 0 3 1  
3 1 3 0 0 2 0 0 3 2 0 2 0 0 0 2 2 3 0 0 2 3 0 2

Dm Gsus G C G/B Am C/G

died, \_\_\_\_\_ and give me, give me

0 3 2 3 1 0 3 0 0 3 2 0 2 0 0 1 2 2 3 0 0 2 3 0 3  
0 0 3 3 3 3 0 0 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F C/E Dm Gsus G

*D.C. al Coda  
(Repeat 2nd Verse)*

**Coda**

one more chance to keep you satisfied. \_\_\_\_\_ mind. \_\_\_\_

1 0 3 1 1 0 3 1 0 3 2 3 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
1 0 2 0 3 3 0 0 3 3 0

### ADDITIONAL LYRICS

2. Maybe I didn't hold you all those lonely, lonely times.  
I guess I never told you I'm so happy that you're mine.  
Little things I should have said and done, I just never took the time.  
You were always on my mind, you were always on my mind.



Verse

C G7 Am Am/G

T 1 0 2 3 2 0 1 1 0 0 3 3 3 3 3 3 0 1 2 3 0 2 X 0 3 2  
A 2 3 2 0 1 1 0 0 2 0 0 2 0 0 0 2 3 0 2 0 3 2  
B 3 0

1. F G D7 F C

F C Dm G

To Coda  $\oplus$

C Dm F G7 C F G

**Bridge**

C G Am F C

Dm F G C G Am

D.C. al Coda  
(Repeat 2nd Verse)

F C Dm F G Am C F G C

# ANY TIME

WORDS AND MUSIC BY HERBERT HAPPY LAWSON

In 1948, country superstar Eddy Arnold had five #1 hits, including "Any Time." Known for lushly-orchestrated recordings that made country tunes palatable to an urban audience, the "Tennessee Plowboy" had twenty-eight #1 singles and often crossed over to the pop charts. Patsy Cline and the Osmonds also charted with "Any Time," and dozens of artists have recorded it. Written in 1921, the song is usually done with a western swing feel.

## FLATPICKING

A7

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

T 0 1 | 2 2 2 2 2 2 | 2 2 3 2 | 0 2 2 2 0 | 2 1 2 1

D7

G7

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

T 1 1 2 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 2 0 0 0 0 | 0 1 0 0 0 0

C

F

an - y - time you feel down - heart - ed,

T 0 0 0 0 | 1 1 1 1 1 1 | 1 2 2 2 2 2 | 0 2 0 0 0 0 | 0 1 0 0 0 0

G

D $\flat$

that will prove your love for me is true.

T 0 0 0 0 | 2 2 2 2 2 2 | 2 0 2 3 2 0 | 0 0 0 0 0 0 | 3 3 3 3 3 3

A7

D7

G7

F E7

A7

D7

So an - y - time you — say you want me back a - gain,

D $\sharp$ <sup>o</sup>

G7

C

C6

that's the time I'll come back home to you.

## FINGERPICKING

A

D7

T 3 4 5 2 5 2 0 1 0 0 3

A 3 2 0 2 0 2 0 2 5 4 4

B 0 3 0 0 3 0 0 3 0 0 5

G

C

F C

C# D7 G

G# A D7

G F7 E7

A D7

D/F# D7 G G7 C C6

# BLUE EYES CRYING IN THE RAIN

WORDS AND MUSIC BY FRED ROSE

**WORDS AND MUSIC BY FRED ROSE**

"Blue Eyes Crying in the Rain" was already thirty years old when Willie Nelson scored a #1 hit with it in 1975. (Roy Acuff recorded it in 1947.) It was penned by the great songwriter/producer Fred Rose, who also wrote "No One Will Ever Know," "The End of the World," "Roly Poly," and many of Hank Williams' hits. "Blue Eyes" appeared on the *Red-Headed Stranger* album, which propelled Willie Nelson to super-stardom.



C F C

1. In the \_\_ twi - light glow I see \_\_ her  
When we \_\_ kissed good - bye and part - ed,  
Through the ag - es I'll re - mem - ber

2. See Additional Lyrics

T 0 0 0 0 0 | 0 0 1 1 1 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 |  
A 1 1 1 1 1 | 1 0 0 0 0 | 2 0 3 0 2 | 0 1 0 0 0 | 3 0 2 0 3 | 0 1 0 0 0 |  
B 2 0 0 0 0 | 2 3 0 2 3 | 2 0 3 0 2 | 0 0 0 0 0 | 0 0 0 0 0 | 2 0 1 |

2.

C G♯m11 Gm11 G♭7♭5

nev - er meet a - gain.

1 1 1 0 0 0 1 1 0 0 4 4 2 3 3 3 1 2 3 1

0 0 0 0 0 0 0 0 4 4 4 3 3 3 2 2 3 1

3 2 0 3 4 3 2 3 1

F

Love — is like a dy - ing em - ber.

0 2 1 1 1 1 2 2 3 2 2 1 1 2 3 1 2 3 1 2 0 3 1 1 1 2 2 1 1 2 2 1 1 2 2 1 1 3

## **ADDITIONAL LYRICS**

2. Now my hair has turned to silver. All my life I've loved in vain.  
I can see her star in heaven, blue eyes cryin' in the rain.  
Someday when we meet up yonder, we'll stroll hand in hand again  
In a land that knows no parting, blue eyes cryin' in the rain.



The image shows a musical score for a six-string guitar. The top half is a staff notation in G major, featuring a melody of eighth and sixteenth notes. The bottom half is a tablature, mapping the notes onto the six strings of the guitar. The tablature includes numerical values representing fingerings and rests. The first measure starts with a note on the 3rd string (index finger) followed by a rest. The second measure begins with a note on the 5th string (ring finger). The third measure starts with a note on the 3rd string (index finger), followed by a 3/5th position note on the 3rd string (index finger), and a rest. The fourth measure starts with a note on the 3rd string (index finger). The fifth measure starts with a note on the 3rd string (index finger), followed by a 1 3 position note on the 3rd string (index finger), and a rest. The sixth measure starts with a note on the 3rd string (index finger). The seventh measure starts with a note on the 3rd string (index finger), followed by a 0 position note on the 3rd string (index finger), and a rest. The eighth measure starts with a note on the 3rd string (index finger). The ninth measure starts with a note on the 3rd string (index finger), followed by a 0 position note on the 3rd string (index finger), and a rest. The tenth measure starts with a note on the 3rd string (index finger). The eleventh measure starts with a note on the 3rd string (index finger), followed by a 0 position note on the 3rd string (index finger), and a rest. The twelfth measure starts with a note on the 3rd string (index finger). The thirteenth measure starts with a note on the 3rd string (index finger), followed by a 1 position note on the 3rd string (index finger), and a rest.

Musical score for guitar, measures 5-6. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 5 starts with a quarter note on the 6th string, followed by eighth notes on the 5th and 4th strings. Measure 6 begins with a sixteenth-note grace note on the 5th string, followed by eighth notes on the 4th and 3rd strings. The tablature below shows the fingerings for each note: measure 5 uses fingers 1, 2, and 3; measure 6 uses fingers 5, 3, 2, 1, 2, and 1.

The image shows a musical score for a six-string guitar. The top staff is in C major, featuring a C chord (root position) followed by a G chord (root position). The bottom staff shows the corresponding fingerings: 3-0-0-3-3-0 for the C chord, and 3-0-0-3-3-0 for the G chord.

The sheet music continues from measure 3. It includes chords G, C, F, and C. The ending section starts with '(last time) Fine' followed by '1st time'. The final instruction is 'D.C. al Fine (Take Repeats)' with a repeat sign and a '3' indicating three endings.

3.  
G                    C                    F  
(last time) **Fine**  
C  
1st time  
**D.C. al Fine**  
**(Take Repeats)**

# BORN TO LOSE

WORDS AND MUSIC BY TED DAFFAN

Western swing steel guitarist Ted Daffan wrote many honky-tonk hits, including "No Letter Today" and "I'm a Fool to Care." He supposedly wrote "Born To Lose" after hearing the expression in a poker game, and had a hit with the song in 1943. Besides being recorded by the usual country suspects (Ray Price, Johnny Cash, LeAnn Rimes, Willie Nelson), "Born to Lose" had its biggest hit in 1962, when Ray Charles included it on his revolutionary country album. It has also spawned versions by such diverse artists as Patti Page, the Ventures, Mitch Ryder, Dean Martin, Shirley Bassey, Ella Fitzgerald and Elton John.

**FLATPICKING**

G7 C

Ev - 'ry dream has on - ly brought \_ me

1 1 1 1 0 0 0 0 2 0 0 0 0 4 0 2 1 0 4 2

2 3 3 3 4

Musical score for "All My Life" featuring lyrics, chords, and guitar tablature. The score includes a treble clef, a key signature of one sharp, and a time signature of common time. The chords are G, Am7, G/B, D7, G, and G7. The lyrics are: pain. All — my life, I've al-ways been so —. The guitar tablature shows the strings numbered 1 through 6 from top to bottom.

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**C**

**D**

blue. — Born — to lose, and

0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2  
2 3 3 3 3 3 3 3 3 2 4 2 2 2 2 2 2

3

## **ADDITIONAL LYRICS**

2. Born to lose, it seems so hard to bear. How I've longed to always have you near.  
You've grown tired and now you say we're through. Born to lose, and now I'm losing you.
  3. Born to lose, my every hope is gone. It's so hard to face an empty dawn.  
You were all the happiness I knew. Born to lose, and now I'm losing you.
  4. There's no use to dream of happiness. All I see is only loneliness.  
All my life I've always been so blue. Born to lose, and now I'm losing you.



G D7 G

T A B

0 2 .0 0 0 5 3\ 1 0 0 4 0  
0 0 0 5 4\ 2 0 0 4 3

3 3 5

C

3 0 0 0 | 0 1 2 3 | 5 3 2 0

G Am G/B

3 0 0 2 1 | 0 0 0 2 | 0 0 4 0 | 2 0 0 3

C D

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

D7 G C 1,2,3. G || 4. G

x x x | 0 1 0 2 | 0 0 1 | 0 0 2 | 0 0

# CRAZY

WORDS AND MUSIC BY WILLIE NELSON

Patsy Cline took "Crazy" to #2 on the country charts in 1962, and to #9 on the pop charts, many years before its writer, Willie Nelson, achieved stardom as a performer. It was Nelson's second songwriting success; the previous year Faron Young had a #1 hit with the Nelson-penned "Hello Walls." Patsy Cline's recording of the tune is listed in *Guinness' Book of World Records* as the song-most-played on juke boxes around the world. Linda Ronstadt's version hit #6 in 1977. Crystal Gayle, Julio Iglesias, most notably LeAnn Rimes, and many others have recorded it.

## FLATPICKING

The sheet music for "Crazy" includes three parts of flatpicking notation:

- Part 1:** Starts with chords C, B♭, A, A7, Dm. The lyrics are: "Cra-z-y, you'd cra-z-y for feel-in' so lone-ly. I'm \_\_\_\_\_ and then". Below the chords are guitar tablatures for strings T, A, and B.
- Part 2:** Starts with G7. The lyrics are: "cra-z-y, some-day you'd cra-z-y for feel-in' so blue. I \_\_\_\_". Below the chords are guitar tablatures for strings 1, 2, and 3.
- Part 3:** Labeled "Bridge" and starts with F. The lyrics are: "leave me for some - bod-y new. Wor-ry,". Below the chords are guitar tablatures for strings 1, 2, and 3.

Below Part 3, there is a continuation of the flatpicking notation with chords F♯, C, B, C, C♯, and D7, with lyrics: "why do I let my-self wor-ry, won-d'rin'".

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G7

C

what in the world \_\_\_\_ did I do?  
Oh, cra - zy for

0 / 4 2 2 0 2 | 0 1 0 0 1 / 3 / 3 / 3 | 3 / 1 1 0 2 2 1 | 1 0 0 2 3 1

A A7 Dm F Em

think-in' that my \_\_ love could hold you.  
I'm cra - zy for try - in' and

0 / 4 2 2 0 2 | 3 2 0 | 1 1 2 3 3 | 0 2 3 3 | 1 1 2 3 | 1 2 3 2 0 0 2

Dm A7 Dm G7 C F7 C

cra - zy for cry - in' \_\_ and I'm cra - zy for lov - in' \_\_ you.

2 3 3 0 2 2 0 2 | 3 0 2 | 1 0 2 2 | 0 3 2 | 0 4 5 5 5 3 | 0 5 4 3 2 1

## FINGERPICKING

C B<sub>b</sub> A Dm A7 Dm

T 0 0 2 3 3 | 2 0 5 3 0 | 6 5 7 2 3 | 0 2 3 2 3 2

A 0 2 3 1 0 | 2 4 | 0 0 | 0 2 | 0 1 | 0 4 .

B 3 3 1 0 | 0 | 3 8 | 3 2 3 4 5 4 | 0 0 | 0 3 | 0 4 .

1.

G C C#° Dm7 G7

5 0 0 0 | 0 0 3 8 5 7 3 | 0 0 3 5 4 5 4 | 0 2 1 0 0 4 .

3 2 0 | 3 8 | 3 2 3 4 5 4 | 0 0 | 0 3 | 0 4 .

2.

G7 C Dm D $\sharp$ <sup>o</sup> C7 Bridge F

0 0 3 1 0 3 | 1 0 3 0 0 | 1 1 2 3 | 8 10 10 10 | 8 10 8 10 | 3

F $\sharp$ <sup>o</sup> C B C C $\sharp$  D7

8 7 5 | 8 0 0 0 | 3 2 3 4 | 8 5 5 5 | 10 10 10 8 7 | 8 3

D7 G7 G9 G7+ C B $\flat$

3 5 8 7 6 | 7 6 6 6 6 | 7 5 3 4 4 | 0 0 2 3 3 | 5 7 | 5

A Dm A7 Dm F Em7

2 0 5 3 0 | 6 5 7 2 3 | 0 2 3 2 3 | 8 10 7 8 | 2 4 | 0

Dm A7 Dm G7 C F B $\flat$ 9 C

5 6 3 0 4 0 | 1 0 0 | 1 1 2 1 1 1 | 1 0 | 5 0 | 3

# FADED LOVE

WORDS AND MUSIC BY BOB WILLS AND JOHNNY WILLS

The great king of western swing, Bob Wills, co-wrote "Faded Love" with his father, and Bob Wills and the Texas Playboys' 1950 recording of the tune went to #8 on the country charts. Legendary guitarist Eldon Shamblin and fiddler/electric mandolin player Johnny Gimble were on that recording. Patsy Cline had a top ten recording of it in 1962, as did Linda Ronstadt in 1977, and Kenny Rogers took it to #1 in 1985. Willie Nelson had a #3 hit when he recorded a duet version of "Faded Love" with Ray Price in 1980, and LeAnn Rimes, George Jones, Roy Clark and dozens of artists have recorded this great standard.

## FLATPICKING

### Verse

A

D

1. As I look at the letters that you wrote to me, so sweet, I it's  
read the lines that to me were

2. See Additional Lyrics

1.

A

E

you that I am think - ing of. As I

2.

A

E

A

mem - ber our fad - ed love. Ill

### Chorus

A

D

miss you dar - lin', more and more ev - 'ry day, as

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A                    D                    A                    E

heav en would miss the stars a bove. With

A                    D

ev ery heart beat I still think of you and re -

To Coda ⊕      D.S. al Coda  
(Take Repeats)      ⊕ Coda

A                    E                    A

mem ber our fad ed love.

2.I

### ADDITIONAL LYRICS

- I think of the past and all the pleasures we had as I watch the mating of the dove.  
It was in the springtime that you said goodbye, I remember our faded love.

## FINGERPICKING

Verse G

T 0 0 | .3 0 3 0 | 3 0 2/4 2 0 | 3 3 3 5

1. G      D/F#

3 2 0 | 3 0 | 0 3 3 0 | 2 0 2 0

2.

D7/F# G D7 G

1 0 0 0 | 3 2 3 5 | 7 5 3 0 0 0  
2 3 3 3 5 4 5 4 3 4 0 0

Chorus C F

. 0 3 3 3 5 3 0 3 3 1 | 0 2 3 1 3  
. 3 0 2 3 3 3 3 3 1 1 1 3

1.

C G

1 0 3 3 5 3 0 0 1 0 | 3 0 4 0 .  
3 1 3 3 3 3 3 3 3 3 4

2.

F C G C C#7

To Coda ⊕

1 0 1 0 3 | 0 2 1 0 3 | 3 0 0 1 3 | 1 2 3 4  
3 1 3 3 3 3 3 3 3 4

D.S. al Coda  
(Take Repeats)

⊕ Coda

D7 C C<sup>6</sup><sub>9</sub>

3 5 3 3 2 0 | 1 0 3 4 5 | 3 3 4 5 6  
4 5 3 2 0 3 3 4 5 6  
5 4 3 2 0 3 3 4 5 6

# FOLSOM PRISON BLUES

WORDS AND MUSIC BY JOHN R. CASH

Johnny Cash wrote "Folsom Prison Blues" in 1955 on an airplane, after seeing a movie about a convict at Folsom Prison. He released it on the legendary Sun Records label, and it reached #4 on the charts, but Cash's live version, recorded at Folsom Prison in 1968, went to #1. The song and the live concert meant a lot to Cash, who had done time in jail.



## FLATPICKING

E

1. I hear — that train a - com - in', it's com - in' 'round the bend, and  
2.,3.,4. See Additional Lyrics

T A B

Guitar tablature for the E section, showing strings T, A, and B with fingerings 1, 2, 0; 0, 1, 2; 2, 1, 1, 1; 0, 1, 0, 0; 2, 1, 1, 1.

I \_\_\_\_ ain't seen the sun - shine since I \_\_\_\_ don't know when. I'm stuck in

1/2

Guitar tablature for the middle section, showing strings T, A, and B with fingerings 0, 1, 0, 0; 2, 3; 0, 0; 2, 2; 0, 0; 4, (4), 2; 4, 5; 4, 2.

Fol - som Pris - on, and time keeps drag gin'

1/2

Guitar tablature for the A7 section, showing strings T, A, and B with fingerings 0, 2, 2; 2; 0, 2; 2, 2, 2, 2; 0, 2; 0, 4, 2; 4, (4), 2.

E

on. —

But that

Guitar tablature for the final section, showing strings T, A, and B with fingerings 0, 0; 0, 0; 1, 1; 1, 1; 2; 0, 2; 2; 2, 1, 0, 1; 0, 1; 2, 1, 1; 1, 1; 2; 2, 1, 1; 1, 1; 2.

B7

train \_\_\_\_ keeps roll - in' on \_\_\_\_ to

E

1.,2.,3. || 4.

San \_\_\_\_ An tone. 1/2

2. When

### ADDITIONAL LYRICS

2. When I was just a baby, my mama told me, "Son,  
Always be a good boy, don't ever play with guns."  
But I shot a man in Reno just to watch him die.  
When I hear that whistle blowin', I hang my head and cry.
3. I bet there's rich folks eatin' in a fancy dinin' car.  
They're prob'ly drinkin' coffee and smokin' big cigars,  
But I know I had it comin', I know I can't be free.  
But those people keep a-movin' and that's what tortures me.
4. Well, if they freed me from this prison, if that railroad train was mine,  
I bet I'd move it on a little farther down the line.  
Far from Folsom Prison, that's where I'd want to stay,  
And I'd let that lonesome whistle blow my blues away.



E

T A B

4 5 6/7 0 0 3 3 3 3 3 3 2 0

2 5/6 0 2 2 0 2 0 2 0 2 0 0

0 0 0 0 0 0 0 0 0 0 0 0

A7

(0) 3 0 3 0 2 0 2 0 2 0 2 0 2

0 2 0 2 0 2 0 2 0 2 0 2 0 2

E

0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 0 0 1 2 0 0 1 2 0 0 2 0 3/

Bb7 B7

4 0 1 2 2 0 2 0 0 0 0 0 0 0

2 0 1 2 1 2 1 2 1 2 1 2 1 2

1,2,3.

[4.]

E7

E

3 0 3 0 2 0 0 0 3 0 0 0 0 0

2 0 2 0 2 0 2 0 2 0 2 0 0 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

# FUNNY HOW TIME SLIPS AWAY

WORDS AND MUSIC BY WILLIE NELSON

Willie Nelson wrote "Funny..." in 1961 for Billy Walker, a Texas honky-tonk singer who reached #23 on the country charts with the tune. It was the first time Nelson wrote a song for a particular artist, but since then "Funny..." has been covered by Elvis Presley, Brenda Lee, Narvel Felts, Ray Price, Kris Kristofferson, Jim Nabors, Lyle Lovett; rhythm and blues performers, the Spinners, Jimmy McGriff, Al Green, Junior Parker and Little Anthony and the Imperials; pop artists Leon Russell, Tom Jones, the Lennon Sisters, the Simpsons (!) and Georgie Fame; Irish accordian player Joe Burke, and, of course, Willie himself.

## FLATPICKING

Well hel - lo there, -  
do - in'? —  
my, it's been a long, long time.  
Oh, I guess I'm do - in' fine. —  
2,3. See Additional Lyrics

How'm I  
It's been so long now,  
but it seems like  
it was

on - ly  
yes - ter - day.  
Gee, ain't it fun - ny  
how time slips a -

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*To Coda*

*D.S. al Coda* *(Take Repeat)*

*Coda*

way?

2. How's your  
3. I got - ta

rit.

### ADDITIONAL LYRICS

2. How's your new love? I hope that he's doin' fine.  
I heard you told him that you'd love him 'til the end of time.  
Now that's the same thing that you told me, seems like just the other day.  
Gee, ain't it funny how time slips away?
3. I gotta go now, I guess I'll see you around.  
Don't know when, though, never know when I'll be back in town.  
But remember what I tell you, in time you're gonna pay.  
And it's surprising how time slips away.

## FINGERPICKING

C7                    G $\flat$ 7b5                    F                    D7                    D13

6 12 0 0 | 1 3 1 0 | 1 3 5 4 | 7 5  
5 11 10 2 | 3 3 5 4 | 5 4 4 5 | 5 5

G7                    C                    F                    To Coda  $\oplus$

3 5 3 0 0 | 1 1 /5 \3 | 1 0 2 1  
3 2 0 0 | 2 2 /5 \3 | 2 3 2 3

C                    G7                    D.S. al Coda  
(Take Repeat)

0 1 0 0 | 1 0 0 2  
2 0 2 0

$\oplus$  Coda            C                    G7                    C

0 1 0 0 | 1 0 0 2  
2 0 2 0

# HEARTACHES BY THE NUMBER

**WORDS AND MUSIC BY HARLAN HOWARD**

"Heartaches by the Number" was a #2 hit in 1959 for Ray Price. A major voice in country music, Price had dozens of hits during the 1950s, 60s and 70s. Willie Nelson got his start in Price's band, the Cherokee Cowboys, as did Roger Miller and Johnny Paycheck. The song was written by the great Harlan Howard, who has penned over a thousand tunes, including "Busted," "Tiger by the Tail," "I Fall to Pieces," "Foolin' Around," "She's a Little Bit Country" and "Excuse Me, I Think I've Got a Heartache."

Others who have recorded "Heartaches by the Number" include Bing Crosby, Waylon Jennings, Connie Francis, Buck Owens, Johnny Paycheck and Dwight Yoakam.

**FLATPICKING**

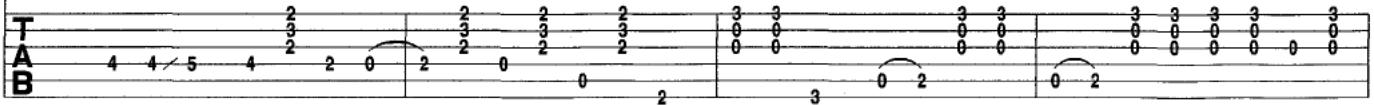
## Verse

D



1. Heart-ache — num - ber one — was when you left me. \_\_\_\_\_  
heart-ache — num - ber two — was when you came back — a - gain. \_\_\_\_\_

#### **2. See Additional Lyrics**



A7

1

D



2.

D

## Chorus



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G

A7

numbers, a trou-bles love that by I can't win. — But the Ev - 'ry day — you stop

1.

2.

D

A7

love me less, — each day I — love you more. —

count-ing, that's the

D

*To Coda* ⊕

D.C. al Coda  
(Take Repeats)

⊕ Coda

A      D

day my world will end. —

### ADDITIONAL LYRICS

2. Heartache number three was when you called me and said that you was comin' back to stay.  
With hopeful heart I waited for your knock on the door; I waited but you must have lost your way.

## FINGERPICKING

Verse

E

A

4 4 5 0 4 0 2 2 0 0 2 2 0 2 2 5

1.

B7

E

5 5 4 5 2 | 4 0 4 2 2 | 0 0 0 1 0 | 0 0 0 .

4 4 4 1 2 1 2 1 | 0 2 0 | 2 4 2 4 .

2.

B7

E

Chorus

E

4 0 4 2 0 | 0 0 0 1 0 0 1 0 | 0 0 1 2 4 4 5 4 .

2 1 2 1 0 | 2 0 | 0 4 1 2 4 1 0 .

A

B7

2 0 | 2 2 2 0 2 | 2 0 4 2 0 .

0 0 2 4 | 0 2 0 4 2 | 0 4 0 1 2 2 0 .

1.

E

2.

B7

0 4 4 4 4 0 | 0 4 2 0 | 0 0 0 .

2 1 2 1 2 1 | 0 2 0 | 0 4 1 2 1 .

To Coda ⊕

E A E

D.C. al Coda  
(Take Repeats)

0 5 4 2 0 | 1 0 2 0 | 0 0 0 .

0 6 4 2 1 | 0 2 | 0 4 2 4 .

⊕ Coda

E

E6

(0) 1 0 2 3 | 0 2 | 0 2 .

(1) 1 2 3 5 | 0 2 | 0 2 .

# HELP ME MAKE IT THROUGH THE NIGHT

WORDS AND MUSIC BY KRIS KRISTOFFERSON

Kris Kristofferson got the idea for "Help Me Make It Through the Night" from a remark Frank Sinatra made in an interview about a bottle or a woman helping him get through the night. Sammi Smith's 1971 version of the tune went to #1 on the country charts and #8 on the pop charts. The lyrics were considered risqué in 1971, but the tune won several awards, including two Grammys, and has been covered by countless artists, notably Willie Nelson and Elvis Presley.

## FLATPICKING

### Verse

C

Cmaj7

C7

1. Take the rib - bon from your hair,  
2. Come and lay down by my side  
shake it loose and let it  
'til the ear - ly morn-in'

A guitar tablature showing a six-string guitar with three octaves. The strings are labeled T (top), A, and B. The tab shows a sequence of notes and chords: C, Cmaj7, and C7. Below the tab are lyrics corresponding to the chords.

F Fmaj7 Dm G Gmaj7

A guitar tablature showing a six-string guitar with three octaves. The strings are labeled T, A, and B. The tab shows a sequence of notes and chords: F, Fmaj7, Dm, G, and Gmaj7. Below the tab are lyrics corresponding to the chords.

fall,  
light.  
lay - in' soft a-gainst your skin,  
All I'm tak - in' is your time.

A guitar tablature showing a six-string guitar with three octaves. The strings are labeled T, A, and B. The tab shows a sequence of notes and chords: F, Fmaj7, Dm, G, and Gmaj7. Below the tab are lyrics corresponding to the chords.

G7 1. C 2. Csus C Cmaj7

A guitar tablature showing a six-string guitar with three octaves. The strings are labeled T, A, and B. The tab shows a sequence of notes and chords: G7, 1. C, 2. Csus, C, and Cmaj7. Below the tab are lyrics corresponding to the chords.

like the shad - ows \_\_\_\_ on the wall.  
Help me make it \_\_\_\_ through the night.

A guitar tablature showing a six-string guitar with three octaves. The strings are labeled T, A, and B. The tab shows a sequence of notes and chords: G7, 1. C, 2. Csus, C, and Cmaj7. Below the tab are lyrics corresponding to the chords.

### Bridge

F

Fsus

F

I don't care what's right or wrong, I don't try to un - der -

A guitar tablature showing a six-string guitar with three octaves. The strings are labeled T, A, and B. The tab shows a sequence of notes and chords: G7, 1. C, 2. Csus, C, and Cmaj7. Below the tab are lyrics corresponding to the chords.

Musical score for 'Stand by Me' featuring a treble clef staff and a guitar tab staff. The treble clef staff shows chords C, Csus, C, D7, and D7sus above the lyrics 'stand.' and 'Let the dev-il take to - mor - row,'. The guitar tab staff below shows fingerings for each chord.

Chords: C, Csus, C, D7, D7sus

Lyrics: stand.  
Let the dev-il take to - mor - row, \_\_\_\_\_

Guitar Tab Fingering:

0	0	0	0	0	0	0	0	1	1	1	1	0	2	1	2	2	2	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	2	0	2	2	2	2

F Fmaj7 Dm G Gmaj7

sight, and it's sad to be a - lone.

1 1 1 1 0 0 1  
2 2 2 2 3 3 0  
3 3 3 3 2 2 0  
0 2 / 3 2 0 3  
3 3 3 3 2 2 0  
0 0 0 0 0 0 0

# FINGERPICKING

Verse

A

The music consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of two sharps, and a common time signature. It features a bass line below it. The bottom staff is a guitar tab staff with six horizontal lines representing the strings. The tab shows fingerings (e.g., 0, 2, 2, 3, 2, 0, 2) and includes a capo at the second fret.

A7sus

D

E Esus

This section contains two staves. The top staff shows a continuation of the musical line with a bass line below. The bottom staff is a guitar tab showing fingerings for the D and Esus chords.

E

I. A

2. A Amaj7

This section includes two endings. The first ending (I.) starts with a bass line and leads to an A chord. The second ending (2.) starts with an Amaj7 chord. Both endings are shown above a guitar tab with corresponding fingerings.

A7

Bridge  
D

This section shows a single staff of musical notation with a bass line below, followed by a guitar tab for the Bridge section in the A7 chord.

A                      Asus                      A                      B7

E

**Verse**

A7sus

D                      E                      Esus

E                      A                      Asus                      A

# I CAN'T STOP LOVING YOU

## **WORDS AND MUSIC BY DON GIBSON**

One day in the late 1950s, Don Gibson sat in his trailer off a Tennessee highway and wrote several songs, including "Oh, Lonesome Me" and "I Can't Stop Loving You." His 1958 recording of "I Can't Stop" hit #7 on the country charts, and Kitty Wells' version hit #3 the same year. Four years later Ray Charles' groundbreaking, soulful recording of the tune topped the pop charts. In 1972, Conway Twitty made it a #1 country hit. It's Gibson's most-recorded song.

**FLATPICKING**

**S Chorus**

I can't stop loving you, —  
wanting you, — no, I've made up my mind  
It's use-less to say,

**T A B**

**D7**

to live in mem - o - ry of old, lone - some  
so I'll just live my life

**|2.**

times. **G** I can't stop in dreams of yes - ter - day.

**To Coda**

**Verse**

Those hap - py hours - time — that heals a we — once knew —  
time — bro - ken heart, —

# **FINGERPICKING**

Guitar tablature for the 'Verse' section, starting with G7, G9, and C chords. The tab shows a melodic line with various note heads and rests. Below the tab are two chord diagrams: G7 (xx) and G9 (xx). The tab includes a '5fr' (fifth finger) instruction. The lyrics 'T A B' are written vertically below the strings.

Sheet music for guitar in G major (one sharp). The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a guitar tab with fingerings: 0, 0, 0, 0 | 3, 0, 1, 2, 0 | 2, 0, 2, 0, 3. Chords labeled: D/F# and D7/F#.

To Coda

G G7 G9aug D G C

Verse G C

1. G

D/F# G D7

G G7 G9 D.S. al Coda  
(Take Repeats)

Coda

G D7 G

# I FALL TO PIECES

WORDS AND MUSIC BY HANK COCHRAN AND HARLAN HOWARD

"I Fall to Pieces" was a #1 hit on the country charts and #12 on the pop charts for Patsy Cline, country music's greatest torch songstress, just two years before her fatal 1963 airplane crash. It was written by Hank Cochran and Harlan Howard (see "Heartaches by the Number"). The song has been recorded by Conway Twitty, Linda Ronstadt, LeAnn Rimes, Faron Young, Ferlin Husky, Crystal Gayle, Michael Nesmith, Screeching Weasel and many others.

## FLATPICKING

1. I fall to piec - es  
2. See Additional Lyrics

1.  
F G7 C  
each time I see you a - gain.  
How can I

2.  
G7 C  
be just your friend? You want me to act.  
like we've nev - er kissed. You want me to for - get,

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C                            C7                            F

G7                            C                            C7                            F

*To Coda* ⊕

*D.C. al Coda*  
(Take Repeats)

⊕ *Coda*

G7                            C                            C                            G                            C

### ADDITIONAL LYRICS

- I fall to pieces each time someone speaks your name. I fall to pieces. Time only adds to the flame. You tell me to find someone else to love, someone who'll love me too, the way you used to do. But each time I go out with someone new, you walk by and I fall to pieces.

## FINGERPICKING

C                            F                            G                            B<sub>b</sub>

T                            A                            B

[1.]

F                            G                            C

2.

G7 C

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

C7 F G

(3) 3 /5 | 3 1 1 | /5 5 5 | 5 0 0 |  
3 3 1 2 3 3 | 1 1 1 3 | 3 3 3 5 5 | 3 0 3 |

C C7 F G7

0 0 3 0 1 | 5 3 3 | 3 1 1 3 | 5 3 5 7 |  
3 3 0 2 3 3 | 3 0 1 3 | 3 3 3 5 5 | 3 5 3 5 |

C C7 F

5 7 5 7 | 5 0 0 1 | 3 1 1 3 | 5 3 5 |  
3 3 3 3 3 3 | 3 0 1 3 | 3 3 3 5 5 | 3 5 3 5 |

To Coda ⊕ D.C. al Coda (Take Repeats) ⊕ Coda G7 C

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

# I WALK THE LINE

WORDS AND MUSIC BY JOHN R. CASH

In 1956 Johnny Cash scored his first #1 country hit with "I Walk the Line," which also crossed over into the pop Top Twenty. It has become a signature song for this towering, individualistic figure in country music, nicknamed "The Man In Black." His friend Carl Perkins suggested the tune's title (in turn, Cash gave Perkins the title and idea for "Blue Suede Shoes"), and Cash wrote the tune backstage during a gig in Texas. He had just been married, and the song is a pledge of fidelity.

**FLATPICKING**

A musical score for a solo voice and piano. The vocal line consists of eighth-note chords and sustained notes. The piano accompaniment features eighth-note chords. The lyrics are: "I keep a close watch on this heart of mine." The key signature is G major (one sharp). The vocal part starts on C4 and ends on B3. The piano part starts on G3 and ends on E3.

1. I keep a close watch on this heart of mine.  
2.,3.,4. See Additional Lyrics

G7

I keep my eyes wide open all the time.

0 0 0 0 0 0 0 0  
3 3 2 3 0 0 0 0 0 0 0 0  
3 3 2 3 0 0 0 0 0 0 0 0

I keep my eyes wide open all the time.

F

I keep the ends out for the tie that

0	1	1	1	1	1	2	0	3
0	2	2	2	2	2	2	0	3
3	3	0	2	3	3	3	2	3

1 keep the ends out for the tie that

4th Time, To Coda

C G

binds.

Be - cause you're mine,

I walk the

0 2      1 1      0 0      2      3 2 0      3 3      3 3      3 3      0      3 3      3 2

D.C. al Coda  
(Take Repeats)

Coda

C

line.

0 1      0 0      0 0

3 3

C

line.

0 0      1 1      0 0      1

3 3      3 3      3 3      1

### ADDITIONAL LYRICS

2. I find it very, very easy to be true. I find myself alone when each day's through.  
Yes, I'll admit that I'm a fool for you. Because you're mine, I walk the line.
3. As sure as night is dark and day is light, I keep you on my mind both day and night.  
And happiness I've known proves that it's right. Because you're mine, I walk the line.
4. You've got a way to keep me on your side. You give me cause for love that I can't hide.  
For you I know I'd even try to turn the tide. Because you're mine, I walk the line.

## FINGERPICKING

G7 C

T 1 1 0 1      A 2 2 3 3      B 3 3 3 3      3 3 3 3      1 0 3 1      3 2 2 3

G7

C

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

F

1 3 0 | 1 1 1 | /5 3 1  
3 2 3 2 | 1 3 3 | /5 3 2

C

G

4th time, To Coda ⊕

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

D.C. al Coda  
(Take Repeats)

C

(1) 2 0 2  
3 3

C

(1) 2 0 2 | 1 0 2  
3 3 3 3

# I'M MOVIN' ON

WORDS AND MUSIC BY HANK SNOW

In the late 1940s, when Hank Snow came to the United States, he was Canada's biggest country star. In 1950, the self-penned "I'm Movin' On" became his first #1 country hit, and a subsequent string of hits ("The Golden Rocket," "I Don't Hurt Anymore") established Snow as a major star throughout the 1950s, 60s and 70s. He continued to play at the Opry until his death in 1999. "I'm Movin' On" was a country hit for Don Gibson in 1960 and for Emmylou Harris in 1983, and with its boogie beat (a feature of many Snow tunes) it easily crossed over into pop and R&B. Ray Charles recorded a rocking version in 1959 that was imitated by the Rolling Stones and other rock groups.

## FLATPICKING

**D**

1. That big eight wheel - er roll - in' down the track — means your true lov - in' dad - dy ain't  
2. - 7. See Additional Lyrics

**G**

com - in' back - 'cause I'm mov - in' on, I'll — soon be gone..

**A7**

You were fly - in' too high — for my

**D**

lit - tle old sky, — so I'm mov - in' on. — 1.2,3,4,5,6. 7. 2. That

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## **ADDITIONAL LYRICS**

2. That big old whistle as it blew and blew said, "Hello to the Southland, we're comin' to you, And we're movin' on. Oh, hear my song." You had the laugh on me so I'm settin' you free And I'm movin' on.
  3. Mister fireman, won't you listen to me, 'cause I got a pretty mama in Tennessee. Keep movin' on, keep rollin' on. So shovel the coal, let this rattler roll and keep movin' me on.
  4. Mister engineer, take that throttle in hand, this rattler's the fastest in the southern land. Keep movin' me on, keep rollin' on. You're gonna ease my mind, put me there on time and keep rollin' on.
  5. I've told you, baby, from time to time, but you just wouldn't listen or pay me no mind. Now I'm movin' on, I'm rollin' on. You've broken your vow and it's all over now, so I'm movin' on.
  6. You switched your engine, now I ain't got time for a triflin' woman on my main line, 'Cause I'm movin' on. You've done your daddy wrong. I've warned you twice, now you can saddle the price, 'cause I'm movin' on.
  7. But someday, baby, when you've had your play, you're gonna want your daddy, but your daddy will say: "Keep movin' on. You stayed away too long. I'm through with you, too bad you're blue, keep movin' on."

# **FINGERPICKING**

## Drop D Tuning

① = E      ④ = D

② = B      ⑤ = A

③ = G      ⑥ = D

# I'M SO LONESOME I COULD CRY

WORDS AND MUSIC BY HANK WILLIAMS

Hank Williams recorded his favorite original song, "I'm So Lonesome I Could Cry," in 1949. He wrote it as a poem, for the first "Luke the Drifter" album of recitations with musical background; but Hank and his producer/co-writer Fred Rose decided "I'm So Lonesome" needed to be sung, and how right they were! One of country music's best-loved and most-recorded songs, it has been covered by many artists and is often cited to prove that country songs can feature beautiful poetry.

## FLATPICKING



2.,3.,4. See Additional Lyrics

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C

train      is      whin      ing      low.      I'm      so      lone      some

3      2      2      3      2      0      0      0      2      0      0      0      0      0      0      0      0

G7

C

I      could      cry.

1.2..3.      4.

2. I've

0      0      0      0      0      0      0      0      0      0      0      0      0      0      0      0

0      1      0      3      0      2      3      0      3      0      1      0      3      0      2      3

### ADDITIONAL LYRICS

2. I've never seen a night so long, when time goes crawling by.  
The moon just went behind a cloud to hide its face and cry.
3. Did you ever see a robin weep when leaves begin to die?  
That means he's lost the will to live. I'm so lonesome I could cry.
4. The silence of a falling star lights up a purple sky.  
And as I wonder where you are, I'm so lonesome I could cry.

## FINGERPICKING

C

T      0      0      0      0      0      0

A      2      0      1      0      1      0

B      3      3      3      3      3      2

C7 F

C

G7 C 1,2.,3. || 4.

# IF YOU'VE GOT THE MONEY

## (I'VE GOT THE TIME)

WORDS AND MUSIC BY LEFTY FRIZZELL AND JIM BECK

The great Lefty Frizzell ("Always Late," "Long Black Veil," "That's the Way Love Goes," etc.) wrote "If You've Got the Money" in 1950 and sang it all the way to the top of the country charts, with "I Love You a Thousand Ways" for a "B" side.\* The following year, Frizzell had four songs in the Top Ten simultaneously! Willie Nelson and Merle Haggard are both Frizzell disciples (Haggard got his start imitating Lefty), and Nelson took "If You've Got the Money" to #1 again in 1976, a year after Lefty died.

\*During the era of 78 rpm and subsequently 45 rpm recordings, which lasted until the late 1950s and the late 1970s respectively, music was released on "singles," two-sided discs with one song per side. Recording companies indicated which song they preferred for radio airplay (the song they thought had more commercial potential) by labeling the sides "A" and "B."

## FLATPICKING

C

1. If you've got \_\_\_\_ the mon - ey, I've got \_\_\_\_ the  
2,3,4. See Additional Lyrics

time. \_\_\_\_\_ We'll go honk - y - tonk - in' and we'll \_\_\_\_ have a

time. We'll make all the night - spots, dance, drink beer \_\_\_\_ and

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wine. If you've got the mon - ey, hon - ey.

I've — got the time. 2. There

### ADDITIONAL LYRICS

2. There ain't no use to tarry so let's start out tonight. We'll spread joy, oh boy oh boy, and we'll spread it right.  
We'll have more fun baby, all the way down the line. If you've got the money, I've got the time.
3. If you've got the money, I've got the time. We'll go honky-tonkin' and we'll have a time.  
Bring along your Cadillac, leave my old wreck behind. If you've got the money, I've got the time.
4. Yes, we'll go honky-tonkin', make every club in town. We'll go to the park where it's dark and we won't fool around.  
But if you run short of money, I'll run short of time. 'Cause you with no more money, honey, I've no more time.

## FINGERPICKING

C

T-3 | 0-0-3 | 4-3-1 | 0-0-3

A-3 | 2-2-3 | 3-2-3 | 2-2-3

B-3 | 3-3-3 | 3-3-3 | 2-2-3

5fr

Guitar tablature:

```

      8 5 8 5 | 0 3 0 3 | 4 3 1 2 | 0 3 1 2 |
      5 5 5 | 3 2 3 2 | 3 2 3 2 | 3 2 3 2 |
  
```

F G

Guitar tablature:

```

      - | 3 3 3 | 0 0 0 | 0 3 3 0 |
      3 2 3 | 0 0 0 | 3 3 3 | 3 3 3 |
      1 | 0 0 0 | 3 3 3 | 3 3 3 |
  
```

Guitar tablature:

```

      3 3 3 | 3 3 3 | 0 3 0 3 |
      0 0 0 | 0 0 0 | 3 3 3 | 3 3 3 |
      3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 |
  
```

C

1,2,3. 4.

C6

Guitar tablature:

```

      4 3 1 3 1 | 0 2 2 | 0 3 . | 5 5 5 |
      0 0 0 0 | 3 3 3 | 3 2 2 | 3 3 3 |
      3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 |
  
```

# IT MAKES NO DIFFERENCE NOW

WORDS AND MUSIC BY JIMMIE DAVIS AND FLOYD TILLMAN

Performer/songwriter Floyd Tillman had his first major hit in 1938 when Cliff Bruner's Texas Wanderers recorded "It Makes No Difference Now." Gene Autry released a version of the song the same year. Tillman's other honky-tonk hits include "Slippin' Around," "I Love You So Much It Hurts" and "This Cold War With You," and his singing influenced Lefty Frizzell and Willie Nelson.



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## **ADDITIONAL LYRICS**

2. It was just a year ago that I first met you. I learned to love you and I thought you loved me too.  
But now that's all in the past and I'll forget somehow. I don't worry 'cause it makes no diff'rence now.
  3. Now that we have really parted I can't believe we're through. I don't blame myself and I'm sure I can't blame you.  
There was something had to happen and it happened, somehow. I don't worry 'cause it makes no diff'rence now.
  4. After all is said and done I'll soon forget you, although I know that it will be so hard to do.  
Let things happen as they will and I'll get by somehow. I don't worry 'cause it makes no diff'rence now.



**S**

E

T A B

A

1. E

B7

2.

E

To Coda ⊕

D.S. al Coda  
(Take Repeats)

⊕ Coda

B7

E

⊕

# KING OF THE ROAD

WORDS AND MUSIC BY ROGER MILLER

Roger Miller, who was successful as a songwriter before he became known as a performer, wrote and recorded "King of the Road" in 1965. The breezy hobo anthem was a #1 country hit that reached #4 on the pop charts and won several Grammys for Miller. His other hits include "Dang Me," "Chug-a-Lug" and "England Swings."

## FLATPICKING

1. Trail-er \_\_\_\_ for sale or rent, \_\_\_\_ rooms \_\_\_\_ to let, \_\_\_\_ fif - ty \_\_\_\_ cents.  
No phone, \_\_\_\_ no pool, \_\_\_\_ no pets, \_\_\_\_  
two hours \_\_\_\_ of push - in' broom \_\_\_\_ buys a  
2. See Additional Lyrics

I ain't got no cig - a - rettes, \_\_\_\_ ah, but \_\_\_\_ eight - by - twelve -

four bit \_\_\_\_ room. I'm a man of means by \_\_\_\_ no means, king of the road..

To Coda

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G

2nd time 3. I know ev - ry en - gin - eer on ev - er - y train,

(0) 0 0 4 5 . 0 0 0 0 0 0 2 0 2 3 0 0 0 0

D G C

all of the chil - dren, and all of their names, ev - er - y hand - out in ev - er - y town,

2 0 2 0 0 0 0 0 3 3 0 3 2 0 2 0 4 0 2 0 1 1 3

D

D.C. al Coda  
(Take Repeats)

ev - 'ry lock that ain't locked when no one's a - round. I sing:

0 4 5 0 4 2 4 4 2 4 2 1 0 2

$\oplus$  Coda

G6

### ADDITIONAL LYRICS

2. Third boxcar, midnight train, destination Bangor, Maine.  
Old worn-out suit and shoes, I don't pay no union dues.  
I smoke old stogies I have found, short, but not too big around.  
I'm a man of means by no means, king of the road.



G Am D G

1,4.

T 3 3 0 2 0 1 2 3 0 3 2 0 0 0 0 3 3  
A 0 0 0 2 2 0 0 0 0 0 0 0 0 0 0 3 3  
B 3 3 0 0 2 0 0 0 0 0 0 0 0 0 0 3 3

The musical score consists of two staves. The top staff is for the left hand, starting with a D major chord (D, F#, A) followed by a descending melodic line. The bottom staff is for the right hand, showing a sixteenth-note pattern. Measure 2.5 ends with a double bar line. Measure 3.6 begins with a D major chord and continues the melodic line and sixteenth-note pattern.

2.5. D

3.6. D

3 2 3 5 3 2 3 0 3 . 2 3 0 2 3

G G9 C D

To Coda  $\oplus$

xx

0 0 0	0 3	/7	5 0	3 3 0	5 3 2 3
0	0	7	4 3	0 1 0	3 2 0
3	3	3	3	3	3

Musical score for guitar, two staves. Top staff: G major, treble clef. Bottom staff: G major, bass clef. Fingerings: (3) (3) 0 0 4-5 3 3 3 3 0 0 3 3 3 3 2 2 3 3 2 2. Dynamic: c.

D G C

2 0 2 0 3 3  
0 3 0 3 10 0 7 5 3 0  
3 2 3 0 3 0 3

# MAKING BELIEVE

WORDS AND MUSIC BY JIMMY WORK

"Making Believe" was a #2 hit in 1955 for Kitty Wells, born Muriel Deason and christened "The Queen of Country Music." She was the first post-World War II female country superstar, and her success and independent spirit paved the way for the likes of Patsy Cline, Loretta Lynn and Tammy Wynette. Emmylou Harris scored a #8 hit in 1977 with "Making Believe," and Merle Haggard, Duane Eddy, Ray Charles, Dolly Parton, Loretta Lynn, Jim Reeves, Social Distortion and many others have recorded the song.

**FLATPICKING**

Musical score for 'The Star-Spangled Banner' in G major, 4/4 time. The vocal line begins with a melodic line and includes lyrics. The piano accompaniment features chords in the right hand and bass notes in the left hand. Measure 1 starts with a melodic line and ends with a forte C7 chord. Measure 2 begins with a melodic line and ends with a forte C7 chord.

1. Mak - ing      be - lieve      still      that you still      love me,  
                          dream;      still      I'll nev - er      own you.  
2. See Adjustment - M.

#### **2. See Additional Lyrics**

A fretboard diagram for the 6th string of a guitar. The diagram shows six frets, with the 3rd fret being the starting point. The notes are indicated by vertical tick marks above the strings. The first note is at the 3rd fret, followed by open strings (no tick) at the 4th and 5th frets, and then notes at the 6th, 7th, and 8th frets. The 9th fret is implied as the end of the scale.

it's leave - ing me  
Mak - ing be - lieve,

a - lone and so  
it's all I can

Fretboard diagram for the first measure of the C major scale. The strings are numbered 1 through 6 from left to right. The notes are: string 6 (open), string 5 (open), string 4 (open), string 3 (open), string 2 (0), string 1 (2). Fingerings: 3 under string 6, 3 under string 3, 3 under string 1.

A musical score consisting of two staves. The top staff shows a melodic line with eighth-note patterns and a measure ending with a G7 chord symbol. The bottom staff shows a harmonic progression with four measures of G7 chords.

blue. —  
do. —

But I'll al - ways  
I can't hold you close  
love.

when you're \_\_ not  
you'll nev - er be

C

with me.  
mine.

You're some - bod - y's  
Mak - ing be - lieve,

0	0	0	0		0	0	0	0	0	0	0	0	0	0	0
0	1	1	1		0	2	0	2	0	0	1	1	0	1	1
0	0	0	0		3	2	0	2	0	3	0	0	0	1	1

The musical score consists of two staves. The top staff is for voice and piano, with lyrics: "and mak - ing be - lieve. \_\_ Mak - ing be -". The piano part includes a dynamic marking 'C' and a repeat sign with 'Fine'. The bottom staff is for guitar, showing a six-string tablature with fingerings and a capo at the third fret.

## **ADDITIONAL LYRICS**

2. Making believe that I never lost you, but those happy hours I find are so few.  
My plans for the future will never come true. Making believe, that's all I can do.



G7

C

1 / 5	3	1	3	0	0	0	1	0	0	3	1			
3	2	/ 5	3	2	3	3	3	3	2	3	2	0	2	0

G7

C

I'm gonna

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of F major (one sharp), and a common time signature. It consists of two measures followed by a repeat sign and another two measures. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The tablature is divided into four measures by vertical bar lines. The first measure starts with a 0, followed by /5, 3, 1, . The second measure starts with 3, followed by 1, 0, 1. The third measure starts with 0, followed by 1, 2, 3, /5. The fourth measure starts with 3, followed by 0, 1, 2, 3, /5.

The image shows a musical score for guitar. The top part is a staff notation in common time, featuring a melody line with various note heads and rests. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The key signature is C major, indicated by a 'C' at the beginning of the staff.

**Staff Notation:**

- Key: C
- Time Signature: Common Time (indicated by 'C')
- Notes: The melody consists of eighth and sixteenth notes, with rests and grace notes.
- Pedal: A vertical bar with a 'P' indicates a sustained note or pedal point.
- Chord: 'G7' is written above the staff near the end of the melody.

**Tablature:**

- String Numbering: The strings are numbered 1 through 6 from left to right.
- Fingerings: Numerals above the strings indicate which finger to use for each note. For example, in the first measure, fingers 3, 1, and 0 are used on strings 6, 5, and 4 respectively.
- String Names: The strings are labeled with their names: G (bottom), B (2nd), D (3rd), F# (4th), A (5th), and C (top).
- Measure Lines: Vertical lines separate the measures into groups of four.

# MAMA TRIED

WORDS AND MUSIC BY MERLE HAGGARD

Merle Haggard, a giant in country music because of his writing and his singing, really did turn twenty-one in San Quentin Prison in 1958, and he was the hell-raiser he described in his 1968 #1 hit, "Mama Tried." The song was the third of Haggard's forty-one #1 country hits! The Grateful Dead often performed the tune.

**FLATPICKING**

1.,3.

D                      A                      E7

blow-in' bound, \_\_\_\_ and a young one's dream could change my grow - in' up to ride \_\_

2 2 2 | 0 0 0  
2 2 2 | 2 2 2  
4 4 0 | 2 2 2 | 0 2 | 0 0 0 0 0  
0 0 0 | 1 1 1 | 0 0 0 0 0

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4.

E7 A Chorus  
A

hold me an - y - more. 'N' I turned twen - ty - one in  
me tried to raise me

Guitar tablature (bottom):

0	0	0	0	0	0	0	0	0	0	0	0
0	2	2	2	2	2	2	2	2	2	2	2
1	2	2	2	2	2	2	2	2	2	2	2
0	4	2	0	4	0	0	0	2	2	2	2

E

2.

right but mama tried, mama tried. Ma-ma on - ly me to blame,

2 4 2 2 4 2 1 1 1 4 1 1 1 4 1 1 1 2 2 2 2 2 2

Musical score for "Mama Tried" featuring lyrics, chords (E, A), and guitar tablature. The score includes a section labeled "To Coda" with a circle symbol, a section labeled "D.S. al Coda (Take Repeats)" with a circle symbol, and a final section labeled "Coda" with a circle symbol. The lyrics include "'cause ma - ma tried." and "3. Dear old". The guitar tablature shows fingerings and strumming patterns.

## ADDITIONAL LYRICS

2. A one-and-only rebel child from a family meek and mild,  
My mama seemed to know what lay in store.  
In spite of all my Sunday learnin', toward the bad I kept on turnin',  
'Til mama couldn't hold me anymore.
3. Dear old daddy, rest his soul, left my mom a heavy load.  
She tried so very hard to fill his shoes.  
Working hours without rest, wanted me to have the best.  
She tried to raise me right, but I refused.

## FINGERPICKING

**Verse**

C F C

T A B  
0 1 3 | 0 0 3 1 0 | 0 1 | 3 1 1 0  
0 2 | 3 3 | 1 1 | 3 3 | 3 0 | 0 0

F C [1,3.] G

xx | 5 1 1 1 | 3 0 1 0 | 1 0 3 1 3 | 1 0  
3 5 3 | 3 2 3 2 | 3 2 3 2 | 3 0 0 0

|| 2. G7 C || 4. G

0 0 1 3 | 1 3 1 0 1 | 1 3 | 0 1 3 . | 1 3 1 0 1  
0 0 2 0 | 3 3 | 3 2 3 3 | 3 0 2 0 | 3 3

The image shows a musical score for a guitar and bass. The top staff is a treble clef staff with a 'C' key signature. It features a 'Chorus' section starting with a 'C' major chord. The bottom staff is a bass clef staff with a 'C' key signature. It shows a bass line with notes corresponding to the chords in the top staff. A guitar tablature staff is also present at the bottom, showing fingerings and string numbers for the chords.

C

Chorus  
C

xx 5fr

(1) 1 3 3 | 1 3 3 | 8 5 8 5 | 8 3 3 | 3

3 2 3 3 | 2 3 | .5 5 5 5 | 5 2 3 2 |

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a 'F' chord label. The second staff is a bass clef staff with a 'C' chord label. The third staff is a treble clef staff with a '1.' and 'Am' label. Below the staffs are two sets of six horizontal lines representing the guitar strings. The bottom set of lines has numerical fret positions written above it: 5, 5, 3, 1, 0, 1; 3, 5, 3, 3, 2, 2; 1, 3, 3, 2, 0, 2; 0, 0, 3, 0, 3, 3.

*To Coda*  $\oplus$

C

(1) 3 2 0 1 2 1 0 3 2 0 2

## OH, LONESOME ME

WORDS AND MUSIC BY DON GIBSON

In 1958, Don Gibson's recording of the self-penned "Oh, Lonesome Me" reached #1 on the country charts. The single's "B" side, "I Can't Stop Loving You," eventually became even more popular (see "I Can't Stop Loving You"). Neil Young recorded a slow version of "Oh, Lonesome Me" in 1970.

**FLATPICKING**

**Verse C**

G7

1. Ev - 'ry bod - y's go - in' out and hav - in' fun.  
 2. bad mis - take I'm mak - in' by just hang - in' 'round.  
 3. must be some way I can lose these lone - some blues,

I'm  
I  
for -

**T A B**

**C**

just a fool - for stay - in' home \_\_\_\_ and hav - in' none.  
 know that I \_\_\_\_ should have some fun \_\_\_\_ and paint - the town.  
 get a - bout - the past and find \_\_\_\_ some - bod - y new.

I  
A  
I've

**F**

can't - get o - ver how - she set me free.  
 love - sick fool is blind, he just can't see.  
 thought of ev - 'ry - thing from A to Z.

**G7**

C

To Coda

1.  
 Oh, \_\_\_\_ lone - some me.  
 2. A

**T A B**

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2.

## Bridge

G

D7

I'll bet she's not like me,  
I still love her so,  
she's out, broth - er, don - cha

free, know,  
I'd flirt - in' with the boys — with all — her charms.  
wel - come her right back — here in — my arms.

1.

2.

D.C. al Coda

⊕ Coda

C

But  
3. Well, — there

# FINGERPICKING

## Verse

C

G7

F

xx

0 3 3 3 0 3 8 8 3 5  
3 2 2 3 2 5 5 3 5 3 5 3 0 1 2

G C

To Coda ⊕ 1.

2. 3 3 3 0 1 0 3  
3 3 3 0 3 2 2 3 3 0 2 3 3 0 2

2.

**Bridge**

G D7

0 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
3 2 2 0 3 3 0 0 3 0 0 5 4 4 5

G

3 4 4 5 5 4 3 3 4 5 3 0 3 5 3 0 3  
5 4 5 4 5 4 5 4 5 5 5 3 0 3 3 0 0

1. 2.

D.C. al Coda

⊕ Coda C

0 0 3 3 3 3 3 3 3 3 3 3 3 3 3  
4 2 0 0 1 2 3 3 3 3 3 3 3 3 3

# PICK ME UP ON YOUR WAY DOWN

WORDS AND MUSIC BY HARLAN HOWARD

Written by Harlan Howard (see "Heartaches By the Number"), "Pick Me Up on Your Way Down" was a #2 hit for Charlie Walker in 1958, and the song has charted several times since. Walker was a Texas honky-tonk singer who had many hits during the 1950s and '60s, and "Pick Me Up" became his trademark tune.



**C**

**S**

1. You were mine for just a while, \_\_\_\_\_  
now but you're my  
Chorus, 2. See Additional Lyric

**T**  
**A**  
**B**

**F**

**G**

put - tin' on the style, and you nev - er once looked back at your  
heart can still be found where you tossed it on the ground. Pick me

**1.**

**C**

home — a — cross the track. You're the up on your way

**2.**

**D.S. (take repeats) al Coda Chorus**

**To Coda**

**Coda**

**C**

down. Pick me

**3**

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## ADDITIONAL LYRICS

### Chorus

Pick me up on your way down. When you're blue and all alone,  
 When their glamour starts to bore you, come on back where you belong.  
 You may be their pride and joy but they'll find another toy,  
 Then they'll take away your crown. Pick me up on your way down.

2. They have changed your attitude, made you haughty and so rude.  
 Your new friends can take the blame, underneath you're still the same.  
 When you learn these things are true, I'll be waiting here for you.  
 As you tumble to the ground, pick me up on your way down.

### Chorus

## FINGERPICKING

The sheet music consists of six staves of musical notation for fingerpicking guitar. The top staff shows a treble clef and a 'C' chord. The second staff shows a bass clef and a 'G7' chord. The third staff shows a treble clef and an 'F' chord. The bottom staff shows a bass clef. The lyrics are written above the notes, corresponding to the chords and measures. The music includes sections labeled 'To Coda ⊕', 'D.S. (take repeats) al Coda', and '⊕ Coda'. Fingerpicking patterns are indicated by numbers (e.g., 3, 0, 1, 2) placed below the strings.

**Chorus:**

Pick me up on your way down. When you're blue and all alone,  
 When their glamour starts to bore you, come on back where you belong.  
 You may be their pride and joy but they'll find another toy,  
 Then they'll take away your crown. Pick me up on your way down.

**2. They have changed your attitude, made you haughty and so rude.**

Your new friends can take the blame, underneath you're still the same.  
 When you learn these things are true, I'll be waiting here for you.  
 As you tumble to the ground, pick me up on your way down.

**Chorus:**

Pick me up on your way down. When you're blue and all alone,  
 When their glamour starts to bore you, come on back where you belong.  
 You may be their pride and joy but they'll find another toy,  
 Then they'll take away your crown. Pick me up on your way down.

**To Coda ⊕**

**D.S. (take repeats) al Coda**

**⊕ Coda**

# RELEASE ME

**WORDS AND MUSIC BY ROBERT YOUNT, EDDIE MILLER AND DUB WILLIAMS**

Despite—or because of—lyrics that make adultery a virtue (“To waste our lives would be a sin”), “Release Me” was a Top Ten country hit three times during the uptight 1950s, with versions by Ray Price and Kitty Wells. In addition to covers by country legends like Lefty Frizzell, Buck Owens, Loretta Lynn, Dolly Parton, Eddy Arnold, Willie Nelson and Roger Miller, the song has been recorded by Elvis Presley, Dean Martin, Jerry Lee Lewis, the Mills Brothers, Henry Mancini, Bobby Darin, the Everly Brothers, the Four Aces, Patti Page, Tom Jones, Engelbert Humperdinck, Peggy Lee, rhythm and blues singer Esther Phillips, Zydeco accordion player Clifton Chenier and Romanian panpiper Zamfir...just to name a few.



D D7 G

1. Please waste our lives me, let would be me a go. sin.  
2., 3. See Additional Lyrics

T 2 3 3 3 3 | 0 1 3 0 4 0 2 0 | 0 0 0 0 0 0 0 0  
A / 2 0 4 | 0 2 0 0 0 0 0 0  
B | 0 0 0 0 0 0 0 0

1.

A A7 D

I don't love you an - y - more. -

3 3 3 3 | 2 2 2 | 0 2 2 2 | 2 2 2 2

0 0 0 0 | 2 2 2 | 0 0 2 | 2 2 2 2

0 0 0 0 | 2 2 2 | 0 0 2 | 2 2 2 2

2 0 | 4 | 2 0 | 2 4 | 2 2 2 2

2.

A7 D

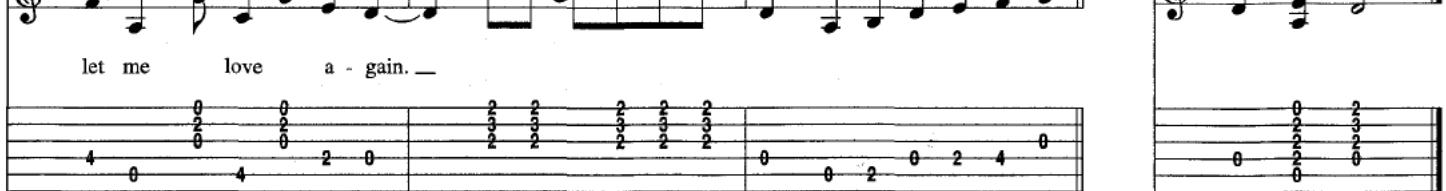
To Re - lease me and

Guitar tablature:

0	0	0	0	2	.	3	3	3	3	2	3	3	3	3
2	2	2	2	0	.	0	0	0	0	4	2	3	3	0
0	0	0	0	2	.	0	0	0	0	4	2	3	3	0
0					.	2					4			

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A7                            D                            To Coda                             D.C. (take repeats) al Coda



### ADDITIONAL LYRICS

2. I have found a new love, dear, and I will always want her near.  
Her lips are warm while yours are cold. Release me, my darling, let me go.
3. Please release me, can't you see, you'd be a fool to cling to me.  
To live a life would bring us pain, so release me and let me love again.

## FINGERPICKING

C                            C7                            F



1.

G7                            C



2.

G7

C

0 1 0 3 . 1 2 3 5 6 5 3 0 2 0 0 1

The image shows a musical score for a six-string guitar. The top staff is in G major, indicated by a treble clef and a 'G' above the staff. The second staff is in G7, indicated by a 'G7' above the staff. The third staff is in C major, indicated by a 'C' above the staff. The bottom staff is a six-string guitar tablature. The music begins with a measure in G major, followed by a measure in G7, and then a measure in C major. The melody consists of eighth-note patterns. The score concludes with a 'To Coda' instruction and a circled plus sign (+), leading into a 'D.C. (take repeats) al Coda' section. The guitar tablature shows fingerings and string numbers below each string.

# ROCKY TOP

WORDS AND MUSIC BY BOUDLEAUX BRYANT AND FELICE BRYANT

"Rocky Top," usually played at breakneck speed, was a Top 40 country hit for bluegrassers The Osborne Brothers in 1968, and again in 1970 for Lynn Anderson. The song has become a bluegrass standard and has been recorded by Jim and Jesse McReynolds, Mac Wiseman, Glen Campbell, Tammy Wynette, the Nitty Gritty Dirt Band, Chet Atkins and many others. It was written by the famous husband and wife hitmaking team, Felice and Boudleaux Bryant, who wrote "Raining in My Heart," "You're the Reason God Made Oklahoma," and many Everly Brothers hits, including "Bye Bye Love" and "Wake Up Little Susie."

## FLATPICKING

### Verse

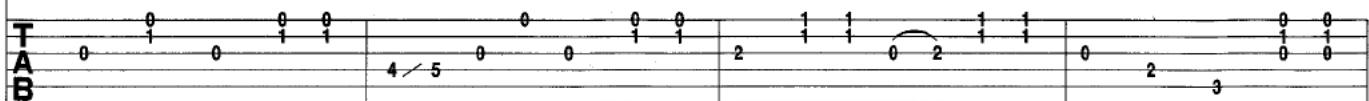
C

F

C



1. Wish that I — was on old — Rock - y Top,  
Ain't no smog - gy smoke on — Rock - y Top,  
Once I had a girl on — Rock - y Top,  
Wild as a mink but sweet as — so - da pop.



Am

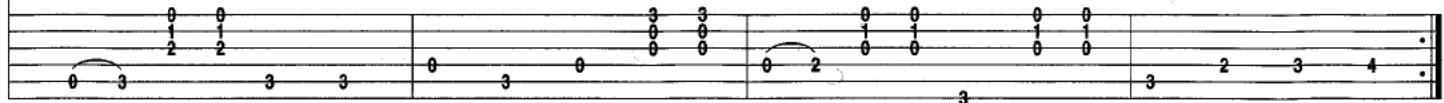
1., 3.

G

C



down — in the Ten - nes - see hills.  
ain't — no oth - er half cat.  
half — bear, still



2., 4.

G7

C

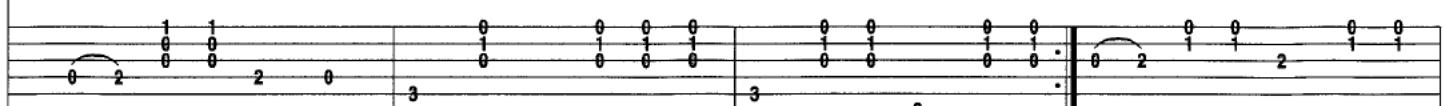
Chorus

Am



tel - e - phone — bills. }  
dream a - bout — that. }

Rock - y Top,



G

Bb

you'll al - ways be home, \_\_\_\_ sweet

F

home \_\_\_\_ to me. \_\_\_\_ Good \_\_\_\_

C

old \_\_\_\_ Rock - y Top, \_\_\_\_ Rock - y Top,

Bb

To Coda  $\oplus$

[1.] C [2.] C

Ten - nes - see, \_\_\_\_ see.

D.C. (take repeats) al Coda

$\oplus$  Coda

### ADDITIONAL LYRICS

2. Once two strangers climbed up Rocky Top, lookin' for a moonshine still.  
Strangers ain't come down from Rocky Top, reckon they never will.  
Corn won't grow at all on Rocky Top, dirt's too rocky by far.  
That's why all the folks on Rocky Top get their corn from a jar.
3. I've had years of cramped-up city life, trapped like a duck in a pen.  
All I know is, it's a pity life can't be simple again.

# **FINGERPICKING**

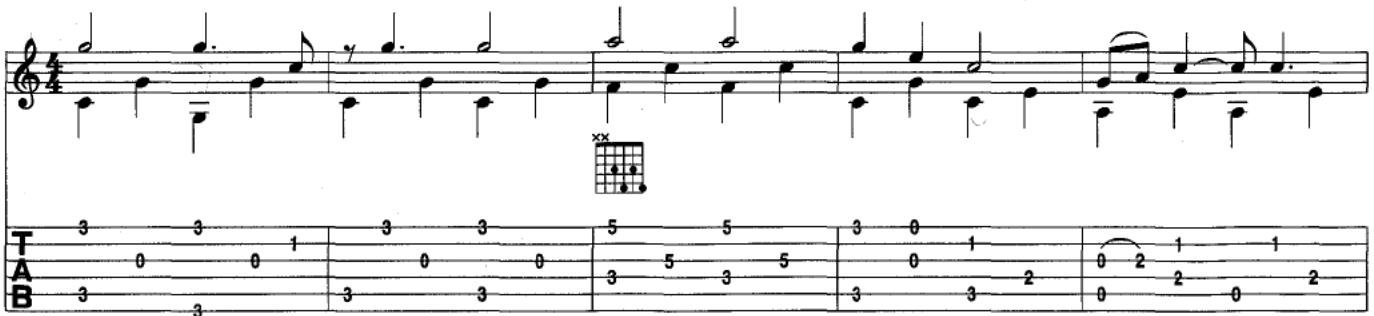
## Verse

C

F6

C

Am



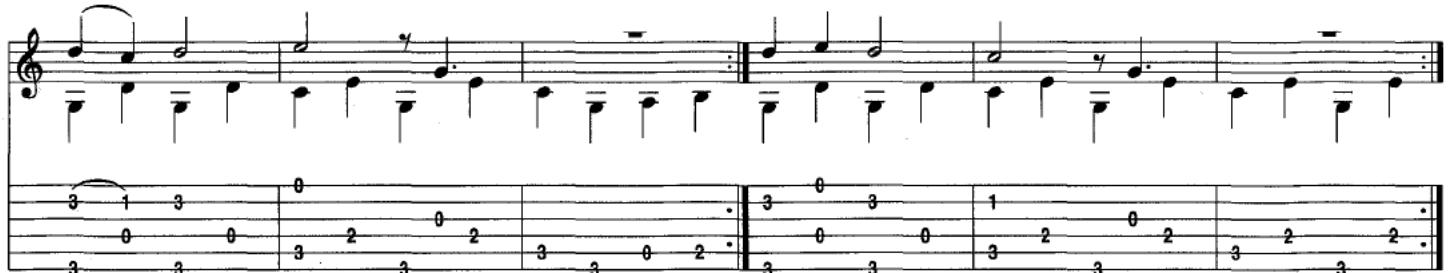
1., 3.

2., 4.

G

C

6



### **Chorus**

Am

G

B6



F6

C



Rb

1

1

*D.C. (take repeats) al Fine*  
*Fine*



# SWEET DREAMS

WORDS AND MUSIC BY DON GIBSON

Emmylou Harris, backed by her "Hot Band," which included legendary guitar picker James Burton, took "Sweet Dreams" to the top of the country charts in 1976. It was her second #1 hit, but the song, written by Don Gibson (see "Oh Lonesome Me" and "I Can't Stop Loving You") was already twenty years old and had charted numerous times. Gibson released it twice, reaching #9 in 1956 and #6 in 1961. Faron Young had the first hit with "Sweet Dreams" (#2 in 1956), and Patsy Cline brought it to the top ten in 1963.

**FLATPICKING**

A B7 E

1. Sweet dreams \_\_\_\_\_ of you,  
2., 3. See Additional Lyrics

TAB

0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	1	4	2	1
1	0	0	0	0	0	0	0	2	1	1	1

Chords: E7, A, B, E

Lyrics: ev - 'ry night I \_\_\_ go through.

Guitar Tablature:

0 0 0 0	0 0 0 0	0 0 0 0	0 0 0 0
1 0 1	2 2 2 2	4 6 4 4	1 2
0	2 2	4 4 4 4	

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A F#m A D E

start my life a - new,  
instead of hav - ing sweet dreams a - bout  
you? —

A D [1., 2. A/C#] E/B [3. A/C#] E/B A

start my life a - new,  
instead of hav - ing sweet dreams a - bout  
you? —

### ADDITIONAL LYRICS

2. You don't love me, it's plain. I should know I'll never wear your ring.  
I should hate you the whole night through, instead of having sweet dreams about you.
3. Sweet dreams of you, things I know can't come true.  
Why can't I forget the past, start loving someone new, instead of having sweet dreams about you?

## FINGERPICKING

A B7 E

start my life a - new,  
instead of hav - ing sweet dreams a - bout  
you? —

A B13 B7 E

start my life a - new,  
instead of hav - ing sweet dreams a - bout  
you? —

A6                    F#m                    A                    D                    E

2 0 2 0 2 | 2 2 2 4 2 | 0 0 5 2 2 | 3 2 2 0 2 | 0 2 0

# TENNESSEE WALTZ

WORDS AND MUSIC BY REDD STEWART AND PEE WEE KING

Pee Wee King and Redd Stewart wrote and recorded "Tennessee Waltz" in 1947, and in the next few years it was a Top Ten hit on the country charts for the composer/performers, and for Cowboy Copas and Roy Acuff. Patti Page had a pop hit with the tune in 1951, and it is often credited with bringing a larger urban audience to country music. Many artists have had hits recording "Tennessee Waltz," and in 1965 it became Tennessee's official state song.

## FLATPICKING

§

G

I was dancing with my darling to the Tennessee waltz.  
I was dancing him to my darling, while they were  
lost my little darling, while they were  
lit - tle darling, while they were

T A B

3 0 . 2 0 3 0 0 2 /4 3 3 3 3 1 0 2

G7

C G

Waltz, when an old friend I happened to  
dancing, my friend stole my ful  
play - ing the beau - ti - ful

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

1.

see. I intro sweet heart from me. waltz.

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

To Coda ⊕

B7

I re - mem - ber the night and the

0 0 0 2 | 0 2 /4 3 | 3 3 3 0 | 2 2 2 0 | 2 2

C

G

Ten - nes - see — Waltz. On - ly you know how much I have

0 0 0 | 0 2 0 | 0 0 0 | 0 0 0 | 0 2 0 | 0 0 0 | 0 0 0 | 0 0 0

D7

D.S. (take 2nd ending) al Coda

⊕ Coda

lost. Yes, I

2 2 2 2 | 1 1 2 2 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

## FINGERPICKING

§  
G

G7

T 0 2 | A 0 3 | G 0 2 | E 0 3 | B 0 | 3 5 | 7 7 | 5 7 5

xx 5fr

1.

C G

2.

D/F# D7 D7/F# G

To Coda ⊕

B7

C G

D.S. (take 2nd ending) al Coda

⊕ Coda

D D7

**(2)**

# TOGETHER AGAIN

WORDS AND MUSIC BY BUCK OWENS

Buck Owens, whose 1964 recording of "Together Again" reached #1, claims the song was a "throw-away," written in fifteen minutes (at three o'clock in the morning) as a B-side for "My Heart Skips a Beat." In 1976, Emmylou Harris scored her first #1 single by recording "Together Again," and she and Owens later recorded a duet called "Play Together Again, Again."



G G7

1. To - geth - er — a - gain,  
(2.) gain, my tears —  
the grey — have stopped skies and

T A B

fall - ing.  
gone. —

The long — You're back — lone-ly in my nights — arms

D7 G C D7

The key — to my  
The love — that we

are now — at an end. —  
now where — you be - long. —

G G7 C

heart knew you hold in your hand, —

*(Fret numbers: 3, 3, 3, 3, 0, 0, 0, 0, 0, 1, 1, 0, 2, 0, 0, 0, 0, 2, 3, 2, 0, 0, 0, 1, 1, 1, 2, 0, 0, 0, 1, 1, 0)*

D7

and noth - ing else — mat - ters, we're to - geth - er a -

0 0 0 0 4 0 2 0 2 0 2 2 0 0 2 2 2 0 2 2 2 0 2 3 2 0

3



# **FINGERPICKING**

The image shows a musical score for guitar. The top part is sheet music in E major (one sharp) with a 4/4 time signature. The melody consists of eighth and sixteenth notes. The bottom part is a tablature for a 6-string guitar, showing the fingerings and string numbers for each note. The tablature starts with a 'T' and 'A' on the left, followed by a blank space, then the first measure of the tablature.

E

T A B

	0 / 5 4	0	/ 4	0	0	0	0 3	0 2
	0 / 6 4		/ 4	0	2	0 1 2	1	0
				0		0	0	0

1.

A

B7

A

B7

A

2.

E A B7 A

E A B7 A

0 2 0 2 2 2 | 0 2 0 2 2 2 | 2 1 2 1 2 0 | 2 1 2 2 1 2 0

B7 E A E

B7 E A E

0 2 0 2 0 2 | 2 4 0 2 1 2 4 | 2 0 2 2 0 2 | 2 0 2 2 0 2

# WALKING THE FLOOR OVER YOU

WORDS AND MUSIC BY ERNEST THURBER

## **WORDS AND MUSIC BY ERNEST TUBB**

In 1941, when he wrote his breakaway hit, "Walking the Floor Over You," Ernest Tubb was broke, missing his wife, and literally walking the floor of a Dallas apartment with anxiety over life in general and an upcoming recording date in particular. Called "The Texas Troubadour," Tubb started his career by imitating his idol, Jimmie Rodgers. He became a giant in the honky-tonk genre of country music.



c

F

*Chorus:*

I'm walk - ing the floor o - ver you.  
 (1.) left me and you went a - way.  
 (2.) some - day you may be lone - some too.

T 0 || 2 1 0 0 2 0 0 1 1 2 1 1 2 2 1 1 1  
 A 0 || . 2 1 1 1 2 0 0 1 1 2 0 2 2 1 1 2 2 2  
 B . || .

G7

C

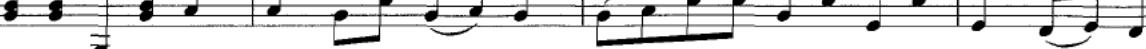
I can't sleep a wink,  
 You said that you'd be back in just that true.  
 Walk - ing the floor is good for day.  
 you.

G7

c

C7

I'm hop - ing and I'm pray - ing as my heart breaks - right in  
 You've brok - en your prom - ise and you left me - here in a -  
 Just keep right on walk - ing and it won't hurt you to



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1., 3.

F

G7

C

two, lone! walk - ing the floor \_\_\_\_\_ o - ver you.  
cry; I don't know why you I  
re - mem - ber that

Fretboard diagram for guitar strings 6-1 (low to high):  
 1st string: 1 1 1 1 1 1  
 2nd string: 2 2 2 2 2 2  
 3rd string: 0 3 2 0  
 4th string: 0 0 0 0 0 0  
 5th string: 0 0 0 0 0 0  
 6th string: 0 0 0 0 0 0

||2., 4.

C

1. You did, dear, but I do know - that you've gone.  
2. Now love you and I will the day I die.

Fretboard diagram for guitar strings 6-1:  
 1st string: 0 0 0 | 1 0 0 0 0 0  
 2nd string: 0 0 0 2 | 0 0 0 0 0 0  
 3rd string: 3 3 | 3 5 0 0 2 2  
 4th string: 0 0 0 0 0 0 | 0 0 0 0 0 0  
 5th string: 0 0 0 0 0 0 | 0 0 0 0 0 0  
 6th string: 0 0 0 0 0 0 | 0 0 0 0 0 0

||5.

G

C

Chorus: I'm floor \_\_\_\_\_ o - ver you.

Fretboard diagram for guitar strings 6-1:  
 1st string: 0 0 0 0 0 | 0 0 0 0 0 0  
 2nd string: 0 0 0 0 0 | 2 4 0 0 2 2  
 3rd string: 3 3 | 2 0 2 0 2 0  
 4th string: 0 0 0 0 0 | 0 0 0 0 0 0  
 5th string: 0 0 0 0 0 | 0 0 0 0 0 0  
 6th string: 0 0 0 0 0 | 0 0 0 0 0 0

## FINGERPICKING

C F

Fretboard diagram for guitar strings 6-1:  
 1st string: 3 5 8 5 3 0 3 2 1  
 2nd string: 5 0 0 3 3 0 3 3 1  
 3rd string: 8 0 0 3 3 0 3 3 1  
 4th string: 5 0 0 3 3 0 3 3 1  
 5th string: 3 0 0 3 3 0 3 3 1  
 6th string: 0 0 0 0 0 0 0 0 0

G C

2 0 0 3  
0 0 0 3  
3 0 0 3  
3 0 0 3

G C C7

0 5 5 3 5 3  
0 0 0 3 3 3  
3 3 3 3

F G C

1., 3.

2 3 1 3 0 0 3  
1 3 3 3 0 0 0  
1 1 3 3 3 3

|| 2., 4.

G

3 2 5 0  
3 3 3 0  
3 3 3 0

|| 5.

C G C

1 2 3 3 7 5 0  
3 0 5 0 3 0  
1 0 0 3 3 8

# YOUR CHEATIN' HEART

WORDS AND MUSIC BY HANK WILLIAMS

Hank Williams' last recording session, in 1952, was attended by his fianceé and his former girlfriend, who came uninvited to confront Hank—she was pregnant with his child. In this soap opera atmosphere, Williams recorded four songs in two hours and ten minutes, including "Your Cheatin' Heart."

Written to his ex-wife Audrey, "Your Cheatin' Heart" became Hank's theme song after his death. He probably never sang it in performances, but it went to #1 on the charts, and Joni James and Frankie Laine had Top Ten pop hits with the tune in 1953. It was a hit for Ray Charles in 1962, in a crossover that was startling for its time, and it was covered by Connie Francis, the Ames Brothers, Billy Vaughan, and many others.

## FLATPICKING

Verse

G

1. Your cheat - in' \_\_\_\_ heart \_\_\_\_ will make \_\_\_\_ you night  
sleep won't \_\_\_\_ come \_\_\_\_ the whole \_\_\_\_ I \_\_\_\_  
2. See Additional Lyrics floor \_\_\_\_ the way \_\_\_\_

T 0 0 / 5 2 0      A 0 0 0 0 0 0      B 2 0 0 2 0 0

To Codas 1 and 2

C

D7

weep.  
through.  
do. } You'll cry and \_\_\_\_ cry, heart  
Your cheat - in' \_\_\_\_ heart

T 0 0 0 0 0 0      A 0 0 0 0 0 0      B 3 3 3 3 3 3

1.

2.

G

and try to sleep.  
will tell on

T 0 2 2 3 2      A 3 0 0 0 0 0      B 4 0 2 0 2 0

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G Bridge G7 C

you.  
When tears come down

G

like fall - in' rain, — you'll toss a -

A7 D7

round and call my name.

D.S. al Coda  $\oplus$  Coda 1 D.C. take repeats al Coda 2

You'll walk the — will tell on you.

$\oplus$  Coda 2

D7 G G6

will tell on you.

### ADDITIONAL LYRICS

2. Your cheatin' heart will pine someday and crave the love you threw away.  
The time will come when you'll be blue. Your cheatin' heart will tell on you.



## FINGERPICKING

Verse

E

§

E7

Sheet music and guitar tab for the Verse section in E major. The music consists of two staves: a treble clef staff with eighth-note patterns and a guitar tab staff with six horizontal lines representing the strings. The tab shows fingerings (e.g., 0, 2, 0) and string muting symbols (e.g., 0). The section ends with a section sign (§).

To Codas 1 and 2 ⊕

A

B7

Sheet music and guitar tab for section A in A major. The music consists of two staves: a treble clef staff with eighth-note patterns and a guitar tab staff with six horizontal lines representing the strings. The tab shows fingerings (e.g., 2, 0, 2, 0) and string muting symbols (e.g., 0, 2, 0). The section ends with a dominant seventh chord (B7).

1.

B7

E

||2.

Sheet music and guitar tab for the first and second endings of section A. The music consists of two staves: a treble clef staff with eighth-note patterns and a guitar tab staff with six horizontal lines representing the strings. The tab shows fingerings (e.g., 0, 2, 1, 2, 1, 2) and string muting symbols (e.g., 2, 1, 2, 1, 2). The section ends with a dominant seventh chord (B7).

E

Bridge  
E7

A

Sheet music and guitar tab for the Bridge section in E7. The music consists of two staves: a treble clef staff with eighth-note patterns and a guitar tab staff with six horizontal lines representing the strings. The tab shows fingerings (e.g., 1, 1, 0, 0, 0, 0) and string muting symbols (e.g., 2, 2, 0, 0, 0, 0). The section ends with a dominant seventh chord (E7).

E

Sheet music for the E chord. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The bottom staff is a six-string guitar tab with the strings numbered 6 (top) to 1 (bottom). The tab shows a standard E chord position.

F#7                      B7

Sheet music for the F#7 and B7 chords. The top staff shows a treble clef, a key signature of three sharps, and a time signature of common time. The bottom staff is a six-string guitar tab. A chord diagram for F#7 is shown above the first measure, with the strings numbered 6 to 1.

*D.S. al Coda*

⊕ *Coda 1*

*D.C. take repeats al Coda 2*

Sheet music for the Coda section. The top staff shows a treble clef, a key signature of three sharps, and a time signature of common time. The bottom staff is a six-string guitar tab. The tab shows a sequence of notes and rests, with some strings muted (indicated by a slash).

⊕ *Coda 2*

B7                      E                      E6

Sheet music for the Coda section. The top staff shows a treble clef, a key signature of three sharps, and a time signature of common time. The bottom staff is a six-string guitar tab. The tab shows a sequence of notes and rests, with some strings muted (indicated by a slash).

# Guitar Notation Legend

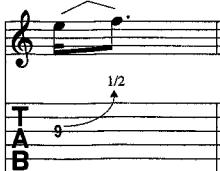
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



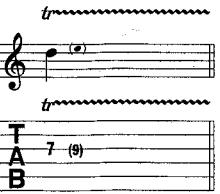
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



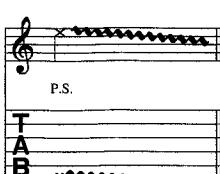
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



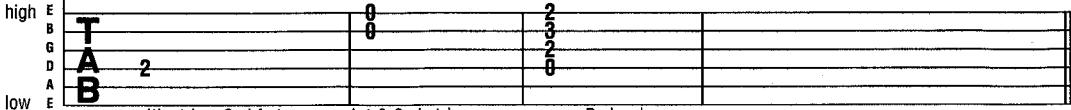
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



Notes:

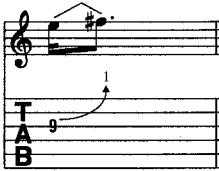


Strings:



1st & 2nd strings open, open D chord played together

**WHOLE-STEP BEND:** Strike the note and bend up one step.



**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



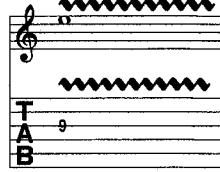
**PRE-BEND:** Bend the note as indicated, then strike it.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



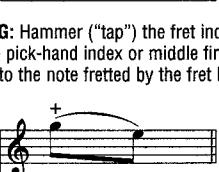
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



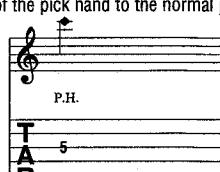
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



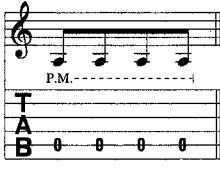
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



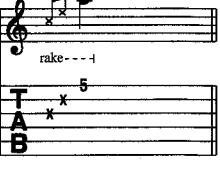
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



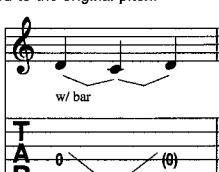
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

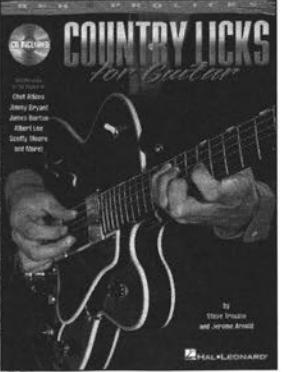
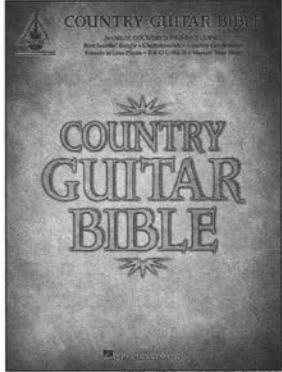
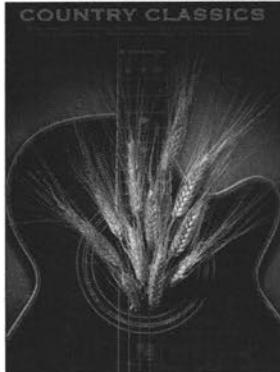
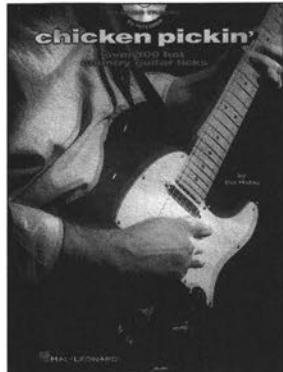


**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





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1 & 2 ACT NATURALLY  
3 & 4 ALWAYS ON MY MIND  
5 & 6 ANYTIME  
7 & 8 BLUE EYES CRYING IN THE  
RAIN  
9 & 10 BORN TO LOSE  
11 & 12 CRAZY  
13 & 14 FADED LOVE  
15 & 16 FOLSOM PRISON BLUES  
17 & 18 FUNNY HOW TIME  
SLIPS AWAY  
19 & 20 HEARTACHES BY  
THE NUMBER  
21 & 22 HELP ME MAKE IT  
THROUGH THE NIGHT  
23 & 24 I CAN'T STOP  
LOVING YOU  
25 & 26 I FALL TO PIECES  
27 & 28 I WALK THE LINE  
29 & 30 I'M MOVING ON  
31 & 32 I'M SO LONESOME I  
COULD CRY  
33 & 34 IF YOU'VE GOT  
THE MONEY  
35 & 36 IT MAKES NO DIFFERENCE NOW  
37 & 38 KING OF THE ROAD  
39 & 40 MAKING BELIEVE  
41 & 42 MAMA TRIED  
43 & 44 OH, LONESOME ME  
45 & 46 PICK ME UP ON YOUR WAY  
DOWN  
47 & 48 RELEASE ME  
49 & 50 ROCKY TOP  
51 & 52 SWEET DREAMS  
53 & 54 TENNESSEE WALTZ  
55 & 56 TOGETHER AGAIN  
57 & 58 WALKING THE FLOOR OVER YOU  
59 & 60 YOUR CHEATIN' HEART

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OF 30 COUNTRY STANDARDS

ACT NATURALLY  
ALWAYS ON MY MIND  
ANY TIME  
BLUE EYES CRYING IN THE RAIN  
BORN TO LOSE  
CRAZY  
FADED LOVE  
FOLSOM PRISON BLUES  
FUNNY HOW TIME SLIPS AWAY  
HEARTACHES BY THE NUMBER  
HELP ME MAKE IT THROUGH THE NIGHT  
I CAN'T STOP LOVING YOU  
I FALL TO PIECES  
I WALK THE LINE  
I'M MOVIN' ON  
I'M SO LONESOME I COULD CRY  
IF YOU'VE GOT THE MONEY (I'VE GOT THE TIME)  
IT MAKES NO DIFFERENCE NOW  
KING OF THE ROAD  
MAKING BELIEVE  
MAMA TRIED  
OH, LONESOME ME  
PICK ME UP ON YOUR WAY DOWN  
RELEASE ME  
ROCKY TOP  
SWEET DREAMS  
TENNESSEE WALTZ  
TOGETHER AGAIN  
WALKING THE FLOOR OVER YOU  
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