

Set HH

Last revised: 2022.02.06

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Oh, Lonesome Me

(Keyboard)

F Keyboard

F /C F /C F /C F C7
 Well,
 5 F C7
 ev - 'ry - bod - y's go - ing out and hav - ing fun. I'm
 bad mis - take I'm mak - ing by just hang - ing round.
 9 F
 just a fool for stay - ing home and hav - ing none. I
 know that I should have some fun and paint the town.
 13 F7 B♭
 can't get o - ver how he set me free.
 love - sick fool is blind and just can't see.
 17 C7
 1. F 2. F
 Oh, lone - some me. A me. III
 23 G7 C
 bet he's not like me. He's out and fan - cy free. He's
 27 G7 F C
 flirt - in' with the girls with all his charms. But
 31 G7 C
 I still love him so, and sis - ter, don't you know I'd
 35 G7 F C7
 wel - come him right back here in my arms. Well, there

2

39 F C7
must be some way I can lose these lone-some blues, for -

43 F
get a - bout the past and find some - bod - y new. I've

47 F7 B♭
thought of ev - 'ry thing from A to Z.

51 C7 To Coda Φ F D.S. al Coda
Oh, lone - some me. (Sax)

55 Φ Coda F C7
me. Oh, lone - some

59 F C7
me. Oh, lone - some

63 F B♭ F C7 F C7 F
me.

Oh, Lonesome Me

M
Keyboard

(Keyboard)

Guitar tablature for the first measure of the solo. The key signature is B♭ major (two flats). The notes are as follows:

- Bar 1: B♭ (1st string), F (2nd string), B♭ (1st string), F (2nd string), B♭ (1st string), F (2nd string), B♭ (1st string), F7 (2nd string).

ev - 'ry - bod - y's go - ing out and hav - ing fun. _____ I'm
bad mis - take I'm mak - ing by just hang - ing round. _____ I

just a fool for stay - ing home and hav - ing none. _____ I
know that I should have some fun and paint the town. _____ A

Musical score for piano, page 13, measures 1-7. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 1 starts with a half note on the A line. Measures 2-4 show eighth-note patterns on the A line. Measure 5 begins with a half note on the D line. Measures 6-7 show eighth-note patterns on the D line. Measure 8 starts with a half note on the G line. Measures 9-10 show eighth-note patterns on the G line. Measures 11-12 show eighth-note patterns on the C line. Measures 13-14 show eighth-note patterns on the E line. Measures 15-16 show eighth-note patterns on the G line. Measures 17-18 show eighth-note patterns on the B line. Measures 19-20 show eighth-note patterns on the D line. Measures 21-22 show eighth-note patterns on the F# line. Measures 23-24 show eighth-note patterns on the A line. Measures 25-26 show eighth-note patterns on the C line. Measures 27-28 show eighth-note patterns on the E line. Measures 29-30 show eighth-note patterns on the G line. Measures 31-32 show eighth-note patterns on the B line. Measures 33-34 show eighth-note patterns on the D line. Measures 35-36 show eighth-note patterns on the F# line. Measures 37-38 show eighth-note patterns on the A line. Measures 39-40 show eighth-note patterns on the C line. Measures 41-42 show eighth-note patterns on the E line. Measures 43-44 show eighth-note patterns on the G line. Measures 45-46 show eighth-note patterns on the B line. Measures 47-48 show eighth-note patterns on the D line. Measures 49-50 show eighth-note patterns on the F# line. Measures 51-52 show eighth-note patterns on the A line. Measures 53-54 show eighth-note patterns on the C line. Measures 55-56 show eighth-note patterns on the E line. Measures 57-58 show eighth-note patterns on the G line. Measures 59-60 show eighth-note patterns on the B line. Measures 61-62 show eighth-note patterns on the D line. Measures 63-64 show eighth-note patterns on the F# line. Measures 65-66 show eighth-note patterns on the A line. Measures 67-68 show eighth-note patterns on the C line. Measures 69-70 show eighth-note patterns on the E line. Measures 71-72 show eighth-note patterns on the G line. Measures 73-74 show eighth-note patterns on the B line. Measures 75-76 show eighth-note patterns on the D line. Measures 77-78 show eighth-note patterns on the F# line. Measures 79-80 show eighth-note patterns on the A line. Measures 81-82 show eighth-note patterns on the C line. Measures 83-84 show eighth-note patterns on the E line. Measures 85-86 show eighth-note patterns on the G line. Measures 87-88 show eighth-note patterns on the B line. Measures 89-90 show eighth-note patterns on the D line. Measures 91-92 show eighth-note patterns on the F# line. Measures 93-94 show eighth-note patterns on the A line. Measures 95-96 show eighth-note patterns on the C line. Measures 97-98 show eighth-note patterns on the E line. Measures 99-100 show eighth-note patterns on the G line. Measures 101-102 show eighth-note patterns on the B line. Measures 103-104 show eighth-note patterns on the D line. Measures 105-106 show eighth-note patterns on the F# line. Measures 107-108 show eighth-note patterns on the A line. Measures 109-110 show eighth-note patterns on the C line. Measures 111-112 show eighth-note patterns on the E line. Measures 113-114 show eighth-note patterns on the G line. Measures 115-116 show eighth-note patterns on the B line. Measures 117-118 show eighth-note patterns on the D line. Measures 119-120 show eighth-note patterns on the F# line. Measures 121-122 show eighth-note patterns on the A line. Measures 123-124 show eighth-note patterns on the C line. Measures 125-126 show eighth-note patterns on the E line. Measures 127-128 show eighth-note patterns on the G line. Measures 129-130 show eighth-note patterns on the B line. Measures 131-132 show eighth-note patterns on the D line. Measures 133-134 show eighth-note patterns on the F# line. Measures 135-136 show eighth-note patterns on the A line. Measures 137-138 show eighth-note patterns on the C line. Measures 139-140 show eighth-note patterns on the E line. Measures 141-142 show eighth-note patterns on the G line. Measures 143-144 show eighth-note patterns on the B line. Measures 145-146 show eighth-note patterns on the D line. Measures 147-148 show eighth-note patterns on the F# line. Measures 149-150 show eighth-note patterns on the A line. Measures 151-152 show eighth-note patterns on the C line. Measures 153-154 show eighth-note patterns on the E line. Measures 155-156 show eighth-note patterns on the G line. Measures 157-158 show eighth-note patterns on the B line. Measures 159-160 show eighth-note patterns on the D line. Measures 161-162 show eighth-note patterns on the F# line. Measures 163-164 show eighth-note patterns on the A line. Measures 165-166 show eighth-note patterns on the C line. Measures 167-168 show eighth-note patterns on the E line. Measures 169-170 show eighth-note patterns on the G line. Measures 171-172 show eighth-note patterns on the B line. Measures 173-174 show eighth-note patterns on the D line. Measures 175-176 show eighth-note patterns on the F# line. Measures 177-178 show eighth-note patterns on the A line. Measures 179-180 show eighth-note patterns on the C line. Measures 181-182 show eighth-note patterns on the E line. Measures 183-184 show eighth-note patterns on the G line. Measures 185-186 show eighth-note patterns on the B line. Measures 187-188 show eighth-note patterns on the D line. Measures 189-190 show eighth-note patterns on the F# line. Measures 191-192 show eighth-note patterns on the A line. Measures 193-194 show eighth-note patterns on the C line. Measures 195-196 show eighth-note patterns on the E line. Measures 197-198 show eighth-note patterns on the G line. Measures 199-200 show eighth-note patterns on the B line.

can't get over how he set me free.
love - sick fool is blind and just can't see.

17 F7 | 1. B♭ | 2. B♭

Oh, lone - some me. A me. III

Oh, _____ lone - some me. _____ A me. _____ I'll

23 C7 F

Let's shake it like we mean it. Shake it, shake it, shake it, shake it.

bet she's not like me. She's out and fan - cy free. She's

27 C7 B♭ F
flirt - in' with the guys with all her charms. But

flirt - in' with the guys with all her charms. _____ But

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The measure number is 31. The first chord is C7, followed by F. The lyrics are: 'I still love her so. and broth - er. don't you know I'd'. The melody consists of eighth and sixteenth note patterns.

I still love her so, and broth - er, don't you know I'd

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The melody starts on a C7 chord, moves to a B-flat chord, and then to an F7 chord. The lyrics "wel - come her right back here in my arms. _____ Well, there" are written below the notes. The melody consists of eighth and sixteenth note patterns.

2

39 B♭ F7

must be some way I can lose these lone-some blues, for -

43 B♭

get a - bout the past and find some - bod - y new. I've

47 B♭7 E♭

thought of ev - 'ry thing from A to Z.

51 F7 To Coda ⊕ B♭ D.S. al Coda

Oh, lone - some me. (Keyboard)

55 F7

me. Oh, lone - some

59 B♭ F7

me. Oh, lone - some

63 B♭ E♭ B♭ F7 B♭

me.

Four Walls

F

Keyboard

(Sax) E♭7

A♭ E♭7

5 A♭ B♭m7 E♭7
Out where the bright lights are glow-ing you're drawn like a

10 A♭ E♭7 A♭ /B♭ /C
moth to a flame. You laugh while the wine's o-ver

15 D♭ A♭ E♭7 A♭ E♭7
flow-ing, while I sit and whis-per your name.

21 A♭ B♭m7 E♭7
Four walls to hear me, four

26 A♭ E♭7 A♭ /B♭ /C
walls to see. Four walls to

31 D♭ A♭ E♭7 A♭ D♭
hear me, clos-ing in on me.

37 A♭(Sax) E♭7 A♭ E♭7

41 A♭ B♭m7 E♭7
 One night with you is like heav-en, and so, while I'm

46 A♭ E♭7 A♭ /B♭ /C
 walk-ing the floor, I lis-ten for steps in the

51 D♭ A♭ E♭7 A♭ F7
 hall-way and wait for your knock on my door.

57 B♭ Cm7
 Four walls to hear me,

61 F7 B♭ F7 B♭
 four walls to see. Four

66 /C /D E♭ B♭ F7
 walls to hear me, clos-ing in on

71 B♭ E♭ B♭ F7 B♭
 me. Clos-ing in on

75 B♭ E♭ B♭ (Sax) F7 B♭
 me.

Four Walls

M
Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is for the piano, showing a melody in A♭7, D♭, and A♭7 chords. The bottom staff is for the voice, with lyrics and corresponding piano chords indicated below each measure.

Piano Melody:

- Measure 1: A♭7 (4 notes)
- Measure 2: D♭ (4 notes)
- Measure 3: A♭7 (4 notes)
- Measure 4: A♭7 (4 notes)

Vocal Part (Lyrics and Chords):

- Measure 5: Out where the bright lights are glow-ing you're drawn like a moth to a flame. You laugh while the wine's o-ver flow-ing, while I sit and whis-per your name.
- Measure 10: D♭ A♭7 D♭ /E♭ /F
- Measure 15: G♭ D♭ A♭7 D♭ A♭7
- Measure 21: D♭ E♭m7 A♭7
- Measure 26: D♭ A♭7 D♭ /E♭ /F
- Measure 31: G♭ D♭ A♭7 D♭ G♭
- Measure 37: D♭ (Keyboard) A♭7 D♭ A♭7

41 D♭ E♭m7 A♭7
 One night with you is like heav-en, and so, while I'm

46 D♭ A♭7 D♭ /E♭ /F
 walk-ing the floor, I lis-ten for steps in the

51 G♭ D♭ A♭7 D♭ B♭7
 hall-way and wait for your knock on my door.

57 E♭ F m7
 Four walls to hear me,

61 B♭7 E♭ B♭7 E♭
 four walls to see. Four

66 /F /G A♭ E♭ B♭7
 walls to hear me, clos - ing in on

71 E♭ A♭ E♭ B♭7
 me. Clos - ing in on

75 E♭ A♭ E♭ B♭7 E♭
 me. (Keyboard)

MALE VOCAL

Red Roses For A Blue Lady

Keyboard

(Keyboard) Cm7 F7 B♭ B°7 Cm7 F7

5 B♭ A7 D7 I want some red
ros - es for a blue la - dy. Mis - ter flor - ist

10 G9 Cm7 F7
take my or - der please. We had a sil - ly quar - rel the

15 B♭ Gm7 C9
oth - er day. I hope these pret - ty flow - ers chase her blues

19 Cm7 F7 B♭
all a - way. Wrap up some red ros - es for a blue

23 A7 D7 G9
la - dy. Send them to the sweet - est gal in town.

28 Cm7 F7 Gm7 G9
And if they do the trick I'll hur - ry back to pick your

33 Cm7 F7 1. B♭ B° Cm (Keyboard)
best white or - chid for her wed - ding gown.

37 2. B♭ B° Cm7
gown, oh yeah. I'll need your best white or - chid for

40 F7 B♭ E♭m6 F7 (Keyboard) B♭
her wed - ding gown.

Country Roads

F

Keyboard

(Sax)

B♭ Gm7 E♭7 F7 B♭ Gm7 E♭7 F7
 5 B♭ Gm
 All my heav-en, mem'-ries, West Vir - gin - ia,
 9 F E♭ B♭
 Blue Ridge Moun - tains, Shen-an - do - ah Riv - ver.
 14
 Life is old there, old paint - ed than the trees.
 Dark and dus ty, the sky,
 18 F E♭ B♭
 young-er than the moun - tains, grow - in' like a breeze. Coun-try roads,
 mis - ty taste of moon - shine, tear - drop in my eye.
 22 B♭ F Gm
 take me home to the place I be - long.
 28 E♭ B♭ F
 West Vir-gin - ia, moun-tain ma - ma, take me home,
 34 E♭ B♭
 coun - try roads.

38 Gm F B^b
I hear her voice in the morn - in' hour she calls me. The

42 E^b B^b F
ra - di - o re - minds me of my home far a - way.

46 Gm A^b E^b B^b
Driv-in' down the road I get a feel - in' that I should have been home

50 F F7
yes - ter-day, yes - ter - day. Coun - try roads,

54 B^b F7 Gm
take me home to the place I be-long.

60 E^b B^b F
West Vir-gin - ia, moun-tain ma - ma, take me home,

66 E^b B^b
coun - try roads. Coun - try roads,

The musical score consists of eight staves of music for a single voice. Each staff begins with a treble clef and a key signature of one flat (B-flat). Measure 38 starts with Gm, followed by F and B-flat. The lyrics are "I hear her voice in the morn - in' hour she calls me. The". Measure 42 starts with E-flat, followed by B-flat and F. The lyrics are "ra - di - o re - minds me of my home far a - way.". Measure 46 starts with Gm, followed by A-flat, E-flat and B-flat. The lyrics are "Driv-in' down the road I get a feel - in' that I should have been home". Measure 50 starts with F, followed by F7. The lyrics are "yes - ter-day, yes - ter - day. Coun - try roads,". Measure 54 starts with B-flat, followed by F7 and Gm. The lyrics are "take me home to the place I be-long.". Measure 60 starts with E-flat, followed by B-flat and F. The lyrics are "West Vir-gin - ia, moun-tain ma - ma, take me home,". Measure 66 starts with E-flat, followed by B-flat. The lyrics are "coun - try roads. Coun - try roads,". The score concludes with a key change to C major at the end of the eighth staff.

70 C G7 Am

take me home, to the place I be-long.

76 F C G

West Vir-gin - ia, moun - tain ma - ma,

81 F C

take me home, coun-try roads. Take me home,

86 G C G

down coun - try roads. Take me home,

91 C C G7 C

down coun - try roads.

Country Roads

M
Keyboard

(Keyboard)

F Dm7 B⁷ C⁷ F Dm7 B⁷ C⁷

5 F Dm
Al-most All my heav-en, mem'-ries, West gath - ered Vir - gin - ia,
9 C B^b F

Blue Ridge min'er's Moun - tains, Shen-an - do - ah Riv wa - ver.
14 Life Dark is and old dus - there, old paint - ed than the trees.
18 C B^b F

young-er mis - ty than taste the of moon moun - tains, grow - in' shine, like a tear - drop breeze. Coun-try roads,
22 F C7 Dm
take me home to the place I be - long.

28 B^b F C
West Vir-gin - ia, moun-tain ma - ma, take me home,

34 B^b F
coun - try roads.

38 Dm C F

I hear her voice in the morn - in' hour she calls me. The

42 B♭ F C

ra - di - o re - minds me of my home far a - way.

46 Dm E♭ B♭ F

Driv-in' down the road I get a feel - in' that I should have been home

50 C C7

yes - ter-day, yes - ter - day. Coun - try roads,

54 F C7 Dm

take me home to the place I be-long.

60 B♭ F C

West Vir-gin - ia, moun-tain ma - ma, take me home,

66 B♭ F

coun - try roads. Coun - try roads,

70 G D7 Em

— take me home — to the place — I be-long.

76 C G D

— West Vir-gin - ia, — moun - tain ma - ma, —

81 C G

— take me home, — coun-try roads. — Take me home,

86 D G D

— down coun - try roads. — Take me home, —

91 G G D7 G

— down coun - try roads. —

Help Me Make It Through The Night

F

Keyboard

(Sax)

E♭ B♭/D C m7 F 7

B♭ F 7 B♭ N.C.

Take the rib - bon from my E♭ E♭maj7/D

B♭ hair, shake it loose and let it fall.

C m7 F F maj7 F 7

Lay it soft a - gainst your skin like the sha-dows on the

B♭ F 7

wall. Come and lay down by my

B♭ B♭maj7 B♭7 E♭ E♭maj7/D

side till the ear - ly morn - ing light.

C m7 F F maj7 F 7

All I'm tak - ing is your time, help me make it through the

B♭ E♭ F 7 B♭ E♭ B♭7

night. Well, I don't care what's right or

2

21 E♭ wrong, _____ and I won't try to un - der - stand.

24 C7 Let the dev - il take to-mor - row. _____ Lord, to-night I need a

27 F F 7/E♭ B♭/D F 7/C friend. Yes - ter - day is dead and

29 B♭ B♭maj7 B♭7 E♭ E♭maj7/D gone. and to-mor - row's _____ out of sight.

32 C m7 F F maj7 F 7 It's so sad to be a - lone. Help me make it through the

35 1. B♭ E♭ F 7 B♭ (Sax) F 7 night.

37 2. B♭ E♭ F 7 B♭ night. I don't want to be a -

39 F F maj7 F 7 lone. Help me make it through the

41 B♭ E♭ F 7 B♭ night.

Help Me Make It Through The Night

M

(Keyboard)

Keyboard

A musical score for 'Help Me Make It Through The Night' featuring piano and vocal parts. The piano part is in the top half of the page, and the vocal part is in the bottom half. The vocal part includes lyrics and corresponding piano chords.

Piano Chords:

- Measures 1-2: A♭, E♭/G
- Measures 3-4: Fm7, B♭7
- Measures 5-6: E♭, N.C.
- Measures 7-8: E♭
- Measures 9-10: Fm7
- Measures 11-12: B♭
- Measures 13-14: B♭maj7/B♭7
- Measures 15-16: E♭
- Measures 17-18: E♭maj7/E♭7
- Measures 19-20: A♭
- Measures 21-22: A♭maj7/G

Vocal Lyrics:

Take the rib - bon from your
hair, shake it loose and let it fall.
Lay it soft a - gainst your skin like the sha-dows on the
wall. Come and lay down by my
side till the ear - ly morn - ing light.
All I'm tak - ing is your time, help me make it through the
night. Well, I don't care what's right or

2

21 A♭ E♭

wrong, _____ and I won't try to un - der - stand.

24 F 7

Let the dev - il take to-mor - row. Lord, to-night I need a

27 B♭ B♭7/A♭ E♭/G B♭7/F

friend. Yes - ter - day is dead and

29 E♭ E♭maj7 E♭7 A♭ A♭maj7/G

gone. and to-mor - row's out of sight.

32 F m7 B♭ B♭maj7 B♭7

It's so sad to be a - lone. Help me make it through the

35 1. E♭ A♭ B♭7 E♭ (Keyboard) B♭7

night.

37 2. E♭ A♭ B♭7 E♭

night. I don't want to be a -

39 B♭ B♭maj7 B♭7

lone. Help me make it through the

41 E♭ A♭ B♭7 E♭

night.

Release Me

F

Keyboard

(Sax) B^b F7 B^b E^b F7

5 B^b E^b F7
Please, re - lease me, let me go for I don't love you an - y -
I have found a new love, dear, and I will al - ways want him

11 B^b F7 B^b E^b
more. To waste our lives would be a sin. Re -
near. His lips are warm while yours are cold. Re -

17 B^b F7 B^b F7 B^b E^b (Sax)
lease me and let me love a - gain. go.
lease me, my dar - ling, let me

23 B^b F7 B^b G7

27 C F G7
Please, re - lease me, can't you see you'd be a fool to cling to

33 C G7 C F
me. To live a lie would be a sin. So, re -

39 C G7 C
lease me and let me love a - gain. Let me go.

Release Me

M

(Keyboard) E♭ B♭₇ E♭ A♭ B♭₇ Keyboard

5 E♭ A♭ B♭₇

Please, re - lease me, let me go for I don't love you an - y -
I have found a new love, dear, and I will al - ways want her

11 E♭ B♭₇ E♭ A♭

more. To waste our lives would be a sin.
near. Her lips are warm while yours are cold. Re - Re -

17 E♭ B♭₇ 1. E♭ B♭₇ 2. E♭ A♭ (Keyboard)

lease me and let me love a - gain. go.
lease me, my dar - ling, let me

23 E♭ B♭₇ E♭ C7

F B♭ C7

Please, re - lease me, can't you see you'd be a fool to cling to

27 F C7 F B♭

me. To live a lie would be a sin. So, re -

39 F C7 F B♭

lease me and let me love a - gain. Let me go.

MALE VOCAL

Sioux City Sue

Keyboard

(Keyboard)

1 E♭ E♭° Fm7 B♭7

5 drove a herd of in cat - tle down from old Ne - bras - ka
met a girl in I - o - way, her eyes were big and

8 way. That's how I came to be in the
blue. asked her what her name was. She

11 1. state of I - o - way. 2. To Coda E♭
I said "Sioux Cit - y Sue." —

15 E♭ F7

Sioux Cit - y Sue, — Sioux Cit - y Sue. — Your

19 B♭7 E♭ A♭ E♭ B♭7

hair is red, your eyes are blue. I'd swap my horse and dog for you —

23 E♭ F7

Sioux Cit - y Sue, — Sioux Cit - y Sue. — There

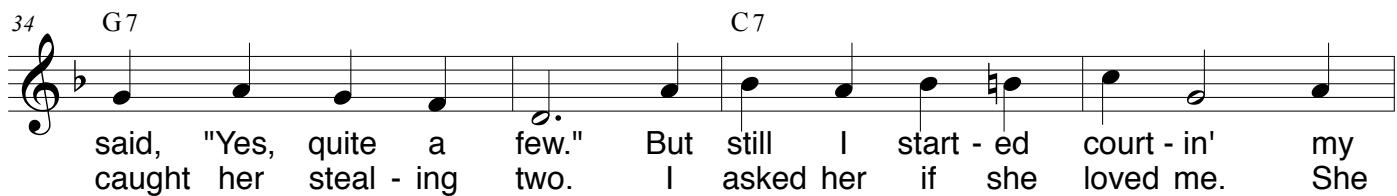
27 B♭7 E♭ (Keyboard)
ain't no gal as true as my sweet Sioux Cit - y Sue. — D.S. al Coda

∅ Coda

31 E♭ C7 F A7 D7

asked her first time if that she had a beau. She stole a kiss.

34 G7 C7

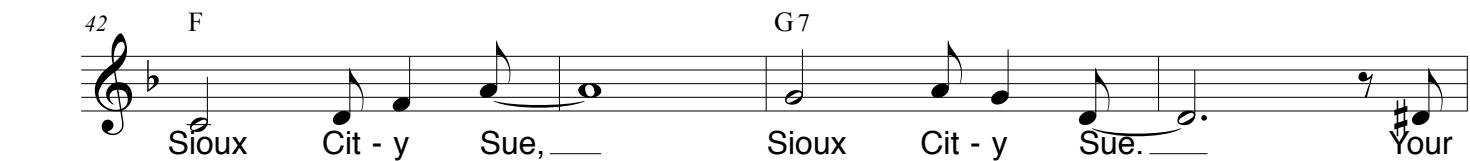


said, "Yes, quite a few." But still I start-ed court-in' my She
caught her steal-ing two. I asked her if she loved me. She

38 1. F 2. F

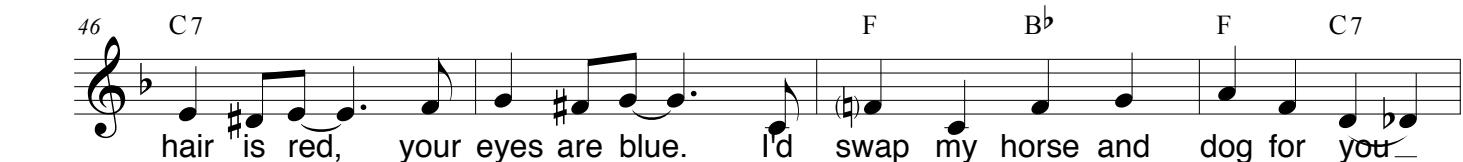
1. sweet Sioux Cit-y Sioux. The said, "In - deed I do."

42 F G7



Sioux Cit - y Sue, — Sioux Cit - y Sue. — Your

46 C7 F B♭ F C7



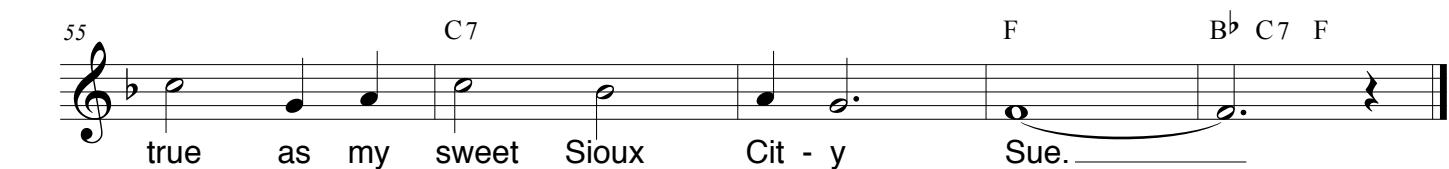
hair is red, your eyes are blue. I'd swap my horse and dog for you

50 F G7 C7



Sioux Cit - y Sue, — Sioux Cit - y Sue. — There ain't no gal as

55 C7 F B♭ C7 F



true as my sweet Sioux Cit - y Sue.

MALE VOCAL

You Are Always On My Mind

Keyboard

(Keyboard)

A♭ E♭/G F m7 C m7 A♭ E♭/G F m7 B♭7

5 E♭ B♭/D C m E♭/B♭
May-be I did-n't love you quite as of - ten as I

8 A♭ B♭ E♭ B♭/D
could have, and may-be I did - n't treat you

II C m E♭/B♭ A °7 A♭
quite as good as I should have. If I made you feel

14 E♭ A♭ E♭/G F m
sec-on-d best girl, I'm sor - ry I was blind.

17 B♭ C m B♭7/D E♭ F m G m A♭ B♭7 E♭ A♭ B♭
You were al-ways on my mind, you were al-ways on my mind.

21 (Keyboard on D.S.) E♭ B♭/D C m E♭/B♭
(fied). And may-be I did-n't hold__ you all those lone - ly lone - ly

24 A♭ B♭ E♭ B♭/D
times. and I guess I nev-er told__ you

2

27 Cm E^b/B^b A^{°7} A^b (Vocal picks up here on D.S.)

I'm so hap - py that you're mine Lit-tle things I should have

30 E^b A^b E^b/G Fm

said and done, I just nev - er took the time. —

33 B^b Cm B^b7/D E^b Fm Gm A^b B^b7 To Coda ♫ E^b A^b B^b

But you were al-ways on my mind, you were al-ways on my mind.

37 E^b B^b/D Cm E^b/B^b A^b 3 E^b/G E^b Fm A^b B^b7 E^b B^b/D

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

42 Cm E^b/B^b A^b E^b/G Fm B^b D.S. al Coda

me, give me one more chance to keep you sat-is - fied. I'll keep you sat-is-

45 ♫ Coda E^b B^b Cm B^b7/D E^b Fm Gm

mind. You were al - ways on my mind,

48 A^b B^b E^b (Keyboard) Cm7

you were al - ways on my mind.

51 Fm7 B^b7 A^b E^b

VOCAL DUET

To All The Girls I've Loved Before

Keyboard

(Keyboard)

E Emaj7 A E A

3 E A - 3 B7 E N.C.

To all the girls I've

5 E (Keyboard) F#m7 (Keyboard)

loved be - fore, who trav - eled in and out my door,

8 B7 F#m7 B7

I'm glad they came a - long, I ded - i - cate this

10 F#m7 B7 E (Keyboard) A E

song to all the girls I've loved be - fore. To all the girls I've

13 E F#m7

once car - ressed, and may I say I've held the best,

16 B7 F#m7 B7 F#m7 B7

for help-ing me to grow, I owe a lot, I know, to all the girls I've

19 E (M) (F) The winds of change are al - ways

loved be fore. The winds of change are al - ways

2
 21 A E F#m7
 blow - ing, _____ and ev - 'ry time I try to stay,
 24 B7
 the winds of change con-tin - ue blow - ing, _____ and they just car - ry me a -
 27 E A E N.C.
 way To all the girls who
 29 E F#m7
 shared my life who now are some-one el - se's wives,
 32 B7 F#m7 B7 F#m7 B7
 I'm glad they came a - long, I ded-i-cate this song to all the girls I've
 35 E C7/G
 loved be - fore. To all the girls who
 37 F Gm7
 cared for me who filled my nights with ec - stas-y,
 40 C7 Gm7 C7 Gm7 C7
 they live with-in my heart I'll al-ways be a part of all the girls I've
 43 F (M) (F)
 loved be - fore. The winds of change are al - ways

3

45 B♭ F Gm7
blow - ing, and ev - 'ry time I try to stay,

48 C7
— the winds of change con - tin - ue blow - ing, and they just car - ry me a -

51 D♭ (Keyboard) F N.C.
way. To all the girls I've

54 F Gm7
loved be - fore, who trav - eled in and out my door,

57 C7 Gm7 C7 Gm7 C7
I'm glad they came a - long, I ded - i - cate this song to all the girls I've

60 F B♭ F N.C.
loved be - fore. To all the girls I've

62 F Gm7
loved be - fore, who trav - eled in and out my door,

65 C7 Gm7 C7 Gm7 C7
I'm glad they came a - long, I ded - i - cate this song to all the girls I've

68 Gm C7 F B♭ F
loved, I've loved be - fore.

On The Road Again

F

Keyboard

(Keyboard)

B♭ /F B♭ /F B♭ /F B♭ /F
On the

5 B♭
road a - gain, just can't wait to get on the I've

9 D7
road a - gain. The life I love is mak - ing
nev - er been. See - in' things that I may

13 Cm E♭ F F7
mu - sic with my friends, and I can't wait to get on the road a -
nev - er see a - gain,

17 1. B♭ 2. B♭
gain. On the gain. On the

21 E♭
road a - gain, like a band of gyp - sies we go down the

25 B♭ E♭
high - way. We're the best of friends in - sist - ing that the

30 B♭ F7
world keep turn - ing our way, and our way is on the

35 B♭

39 D7

43 Cm

46 F F7 To Coda ♫ B♭ (Sax) D.S. al Coda

49 ♫ Coda B♭ E♭ F F7 B♭ (Sax)

55 E♭ F F7 B♭

On The Road Again

M
Keyboard

(Keyboard)

1. E♭

2. E♭

9 G7

13 Fm A♭ B♭ B♭7

17

21 A♭

25 E♭ A♭

30 E♭ B♭7

On the road again, just can't wait to get on the road again, never been, The life I See - in' love things that mak - ing never seen a - gain, mu - sic with my friends, and I can't wait to get on the road again, On the road again, On the road again, 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

35 E♭

road a - gain, just can't wait to get on the

39 G7

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

43 Fm A♭

mu - sic with my friends, and I can't wait to get

46 B♭ B♭7 To Coda ♫ E♭ D.S. al Coda
(Keyboard)

on the road a - gain.

49 ♫ Coda E♭ A♭ B♭ B♭7 E♭ (Keyboard)

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

55 A♭ B♭ B♭7 E♭

FEMALE VOCAL

Stand By Your Man

Keyboard

(Sax) D♭ E♭ B♭m7 E♭7 A♭

5 A♭ /G /F E♭7
Some-times it's hard to be a wom-an,

9 B♭m7 E♭7 A♭ A♭7 /A♭ /B♭ /C
giv-ing all your love to just one man.

13 D♭ A♭
You'll have bad times, and he'll have good times

17 B♭7 E♭ E♭7 /E♭ /F /G
do - ing things that you don't un-der - stand.

21 A♭ /G /F E♭7
But if you love him, you'll for - give him,

25 B♭m7 E♭ A♭ A♭7 /A♭ /B♭ /C
ev - en though he's hard to un-der - stand.

29 D♭ A♭ D♭
And, if you love him, oh, be proud of him,

33 A♭ D♭ A♭ /E♭ /F /G
'cause af - ter all, he's just a man.

2

37 A♭ C D♭ /C /B♭

Stand by your man. Give him two arms to cling to

41 A♭ F B♭ E♭ E♭7

and some-thing warm to come to when nights are cold and lone - ly.

45 A♭ C D♭ B♭m /C /B♭

Stand by your man and tell the world you love him.

49 A♭ E♭7 C F7

Keep giv-ing all the love you can.

53 D♭ E♭ E♭7 A♭ D♭ A♭ /E♭ /F /G

Stand by your man.

57 A♭ C D♭ /C /B♭

Stand by your man and show the world you love him.

61 A♭ E♭ C F7

Keep giv-ing all the love you can.

65 D♭ E♭ E♭7 A♭ D♭ A♭ D♭

Stand by your man.

69 A♭ (Sax) D♭ A♭

(Bass & Drums Only)

Just Because

Keyboard



9 (All) (Vocal 1st and 3rd; Keyboard 2nd)

Treble clef, B-flat major, 2/4 time. Chords: B-flat, F7. Lyrics: Just be - cause you think you're so pret - ty, just there'll be - cause you there'll come a.

Treble clef, B-flat major, 2/4 time. Chords: F7, B-flat. Lyrics: There'll come a time you'll be lone-ly, think you're so hot. Just be - cause you think you've got time you're gon - na.

Treble clef, B-flat major, 2/4 time. Chords: B-flat. Lyrics: some - thing that no - bod - y else has got. You need some - bod - y to stay at home and wait for you.

Treble clef, B-flat major, 2/4 time. Chords: B-flat7, E-flat, E7. Lyrics: caused me to spend all my mon-ey, you laughed and called me.

Treble clef, B-flat major, 2/4 time. Chords: B-flat7, E7. Lyrics: 'Old San - ta Claus.' Well, I'm tell - ing you, ba - by,

Treble clef, B-flat major, 2/4 time. Chords: B-flat, G7, C7, F7, B-flat, E7. Lyrics: I'm through with you be - cause, just be - cause. 1, 2.

Treble clef, B-flat major, 2/4 time. Chords: B-flat, G7, C7, F7, B-flat, G7. Lyrics: cause. Be - cause, just be - cause. Be - cause.

Treble clef, B-flat major, 2/4 time. Chords: C7, F7, B-flat. Lyrics: just be - cause.

Treble clef, B-flat major, 2/4 time. Chords: B-flat7, F7, B-flat. (Keyboard) label below staff.

You're Nobody Till Somebody Loves You

F

(Sax)

B6

/D

Cm11

F

B6

10

Cm11

Keyboard

You're

Musical notation for the lyrics "no-bod-y 'til some-bod-y loves you. You're no-bod-y 'til some-bod-y cares." The music consists of a single melodic line on a staff with a treble clef, a key signature of one flat, and a common time signature. The melody is primarily composed of eighth and sixteenth notes. The lyrics are written below the staff.

II B♭6 B♭maj7Dm7 D♭7 Cm7

You may be king, you may possess the world and its gold,

16 F7 C7 Cm7 F7
but gold won't bring you hap-pi-ness when you're grow-ing old. The

21 B♭ D7 G7 Cm

world still is the same, you'll nev-er change it. _____ As sure as the stars

Musical score for 'Shine a Little Light on Me' with lyrics and chords:

26 G7 Cm7 G7/D Cm E♭6 E°7

— shine a - bove, — you're no - bod-y 'til some - bod-y loves

A musical score for a vocal performance. The score includes a treble clef staff with a key signature of one flat, indicating B-flat major or A minor. The vocal line consists of lyrics: "you. So find your-self some - bod-y to love." Above the staff, the chords are listed as B-flat/F, A-flat7, G7, Cm7, F7, B-flat, Cm7, F7, and F7(#5) (Sax). The lyrics are aligned with the notes, starting with a dotted half note for "you.", followed by a quarter note for "So", an eighth note for "find", a sixteenth note for "your-", another sixteenth note for "self", a quarter note for "some", a half note for "bod-y", a quarter note for "to", and a dotted half note for "love.".

37 2.
F7 B⁶(Sax) Cm11 F9 C7 B⁶
bod - y to love.

You're Nobody Till Somebody Loves You

M

(Keyboard)

E♭6

/G

F m11

B♭9

E♭6

/G

F m11

B♭9

Keyboard

You're

E♭

G7

C7

Fm

B♭7

no-bod-y 'til some-bod-y loves you. You're no-bod-y 'til some-bod-y cares.

II

E♭6

E♭maj7 G m7

G♭7

Fm7

You may be king, you may pos-sess the world and its gold,

16

B♭7

F7

Fm7

B♭7

but gold won't bring you hap-pi-ness when you're grow-ing old. The

21

E♭

G7

C7

Fm

world still is the same, you'll nev-er change it. As sure as the stars

26

C7

Fm7 C7/G Fm

A♭6

A°7

— shine a - bove, — you're no - bod-y 'til some - bod-y loves

31

E♭/B♭D♭7

C7

Fm7

1.
B♭7

E♭

Fm7

B♭7 B♭7(#5)
(Keyboard)

— you. So find your-self some - bod-y to love. —

37

2.
B♭7

E♭6

(Keyboard) /G

Fm11

B♭9

F7

E♭6

bod-y to love. —

MALE VOCAL

Are You Lonesome Tonight

(Keyboard) B^bm7 E^b7 A^b

Keyboard

Are you

5 A^b C m A^bMaj7 A^b6

lone - some to - night? Do you miss me to - night? Are you

9 (Spoken) I wonder if you're lonesome tonight. D^b You know, someone said,

Fm7 F7(9) B^bm

sor - ry we drift - ed a - part? Does your

"The world's a stage, and each must play a part." Fate had me playing in love,

13 E^b7 mem - or - y stray to a bright sum - mer day when I

and you were my sweetheart. Act One was when we met. I loved you at first glance.

17 E^b7(#5) A^b

kissed you and called you, "Sweet - heart"? Do the

You read your lines and never missed a cue. And then came Act Two. You seemed to change

21 A^b9 D^b

chairs in your par - lor seem emp - ty and bare? Do you

and acted strange, and why? I never knew. Honey, you lied when you said you loved me,

25 B^b7 B^bm E^b7

gaze at your - door - step and pic - ture me there? Is your

and I had no cause to doubt you. But I'd rather go on hearing your lies than go on living without you.

§

29 A^b C m7 B^b7

heart filled with pain? Shall I come back a - gain? Tell me,

Now, the stage is bare, and I'm standing there with emptiness all around.

33 B^bm7 E^b7 To Coda ♫ A^b

1. (Keyboard) 2. E^b7 D.S. al Coda

dear, are you lone - some to - night? Is your

38 ♫ Coda And if you won't come back to me, then they can bring the curtain down.

A^b D^b D^b6 A^b

night?

VOCAL DUET

Have I Told You Lately That I Love You?

(Keyboard/Guitar)

F7

B♭

F

Keyboard

The musical score consists of eight staves of music for two voices (Vocal Duet) and a keyboard/guitar. The music is in common time (indicated by '4') and uses a key signature of one flat (B♭). The vocal parts are written in treble clef, and the keyboard part is also in treble clef.

Keyboard/Guitar Part:

- Staff 1: F7, B♭, F chords.
- Staff 2: C7, F, C7 chords.
- Staff 3: F, C7 chords.
- Staff 4: F, C7 chords.
- Staff 5: F, F7, B♭, F chords.
- Staff 6: B♭, F, C chords.
- Staff 7: F, F7, B♭, F chords.
- Staff 8: F, C7, F, F7 chords.

Vocal Part 1 (Top Voice):

Lyrics: told told you you late - ly late - ly that how I I love miss you? Could when the tell stars you are once a - gain some - how? shin - ing in the sky? Have I said with all my heart and soul how I a - dore you? Well, Well, dar-ling, I'm tell-ing you now. My world would end with - out a mem -'ry of you. I'm no good with - out you an - y - how. Oh, have I told you late - ly that I love you? My dar-ling, I'm tell-ing you now.

Vocal Part 2 (Bottom Voice):

Lyrics: told told you you late - ly late - ly that how I I love miss you? Could when the tell stars you are once a - gain some - how? shin - ing in the sky? Have I said with all my heart and soul how I a - dore you? Well, Well, dar-ling, I'm tell-ing you now. My world would end with - out a mem -'ry of you. I'm no good with - out you an - y - how. Oh, have I told you late - ly that I love you? My dar-ling, I'm tell-ing you now.

Keyboard Part (Final Staff):

F7 (Keyboard/Guitar)

2
41 B♭ F C

46 F F7 B♭ F

52 C7 F D.S. al Coda

Coda F D7 G D7

57 now. Have I told you late-ly when I'm sleep-ing ev'-ry

63 G G7 C

dream I dream of you some - how? Have I told you that I'd like to

69 G D7 G G7 (M) (F)

share your love for - ev-er? Well, dar-ling, I'm tell-ing you now. My world would

75 C G D

end with - out a mem'ry of you. I'm no good with - out you an - y -

81 G G7 C G

how. Oh, have I told you late-ly that I love you? My

87 D7 G (Keyboard/Guitar) D7 G C G

dar-ling, I'm tell-ing you now.

F

I Can't Stop Loving You

Keyboard

(Sax) N.C. C7 F C7

5 F F7 B♭ Those hap - py
hours that we once knew, though long a -

9 F C7 go, they still make me blue. They say that

13 F F7 B♭ time heals a bro - ken heart, but time has stood

17 F C7 F B♭ still since we've been a - part. I can't stop

21 B♭ F lov - ing you. I've made up my mind to live in

25 C7 F mem - o ries of the lone - some kind. I can't stop

29 B♭ F want - ing you. It's use-less to say, so I'll just

33 C7 F B♭ 1. N.C.
(Sax)

live my life in dreams of yes - ter - day.

2. F C7 F B♭ F
so I'll just live my life in dreams of yes-ter-day.

I Can't Stop Loving You

M

(Keyboard)

The musical score consists of ten staves of music. The first staff starts with N.C. (No Chord) and F7. The lyrics are: "Those happy hours that we once knew, though long a -". The second staff starts with B♭ and B♭7. The lyrics are: "hours that we once knew, though long a - go, they still make me blue. They say that". The third staff starts with B♭ and B♭7. The lyrics are: "time heals a bro - ken heart, but time has stood". The fourth staff starts with B♭ and B♭7. The lyrics are: "still since we've been a - part. I can't stop". The fifth staff starts with E♭ and B♭. The lyrics are: "lov - ing you. I've made up my mind to live in". The sixth staff starts with F7 and B♭. The lyrics are: "mem - o - ries of the lone - some kind. I can't stop". The seventh staff starts with E♭ and B♭. The lyrics are: "want - ing you. It's use-less to say, so I'll just". The eighth staff starts with F7 and B♭. The lyrics are: "live my life in dreams of yes - ter - day". A bracket indicates this is the first part of the keyboard part, labeled 1. N.C. B♭ (Keyboard). The ninth staff starts with B♭ and F7. The lyrics are: "so I'll just live my life in dreams of yes-ter-day". A bracket indicates this is the second part of the keyboard part, labeled 2. B♭ E♭ B♭.

Keyboard

F

NO SAX

San Antonio Rose

Keyboard

(Keyboard) C7 F

Deep with -

5 F F7 B♭ G7 C7
in my heart lies a mel-o-dy, a song of

10 F F7 B♭
old San An-tone, where in dreams I live with a mem-o-

16 Gm C7 F C7
ry be - neath the stars all a - lone. Well, it was

21 F F7 B♭ G7 C7
there I found, be - side the Al - a - mo, en - chant - ment

26 F F7 B♭
strange as the blue up a - bove. A moon - lit path, that on - ly he would

32 Gm C7 F
know, still hears my bro - ken song of love.

2
37 C G7

Moon, in all your splen-dor, know on - ly my heart, call back my

42 C C

Rose, Rose of San An - tone. Lips so sweet and ten-der, like

47 G7 C C7

pet-als fal-ling a - part, speak once a - gain of my love, my own.

53 F F7 B♭ G7 C7

Bro - ken song, emp - ty words I know still live in my

58 F F7 B♭

heart all a - lone. for that moon - lit path by the Al - a -

64 Gm C7 1. F C7

mo and Rose, my Rose of San An - tone. (Keyboard)

69 2. F C7 F

tone. And Rose, my Rose of San An - tone. And

75 C7 F

Rose, my Rose of San An - tone.

78 Gm7 F

San Antonio Rose

M Keyboard

(Keyboard) F₇

This musical score consists of six staves of music for voice and keyboard. The vocal part is in common time, with a key signature of one flat. The lyrics are provided below each staff. Chords are indicated above the staff at the beginning of each measure.

1 Deep with -

5 B_b B_b 7 E_b C₇ F₇

in my heart lies a mel - o - dy, a song of

10 B_b B_b 7 E_b

old San An - tone, where in dreams I live with a mem - o -

16 C_m F₇ B_b F₇

ry be - neath the stars all a - lone. Well, it was

21 B_b B_b 7 E_b C₇ F₇

there I found, be - side the Al - a - mo, en - chant - ment

26 B_b B_b 7 E_b

strange as the blue up a - bove. A moon - lit path, that on - ly he would

32 C_m F₇ B_b

know, still hears my bro - ken song of love.

2
37 F C7

Moon, in all your splen-dor, know on - ly my heart, call back my

42 F F

Rose, Rose of San An - tone. Lips so sweet and ten-der, like

47 C7 F F7

pet-als fal-ling a-part, speak once a - gain of my love, my own.

53 B♭ B♭7 E♭ C7 F7

Bro - ken song, emp - ty words I know still live in my

58 B♭ B♭7 E♭

heart all a - lone. for that moon - lit path by the Al - a -

64 Cm F7 1. B♭ F7

mo and Rose, my Rose of San An - tone. (Keyboard)

69 2. B♭ F7 B♭

tone. And Rose, my Rose of San An - tone. And

75 F7 B♭

Rose, my Rose of San An - tone.

78 Cm7 B♭