



Set MM

[Last revised: 2019.01.10](#)

MM01-Opus One(K).2018.05.02.pdf
MM02-Now Is The Hour(KVF).2018.10.19.pdf
MM02-Now Is The Hour(KVM).2018.10.19.pdf
MM03-Jamaica Farewell(KVD).2018.05.02.pdf
MM04-Coal Miner's Daughter(KV).pdf
MM05-Hallelujah (Cohen)(K).2018.05.02.pdf
MM05-Hallelujah (Cohen)(V).2018.05.02.pdf
MM06-Apples, Peaches, Pumpkin Pie(KV).2018.10.19.pdf
MM07-Younger Than Springtime(KV).2018.05.02.pdf
[MM08-Cute\(KVF\).2019.01.10.pdf](#)
MM09-Rhinestone Cowboy(KV).2018.10.19.pdf
MM10-By The Time I Get To Phoenix(KV).2018.05.02.pdf
MM11-Gentle On My Mind(KV).2018.05.02.pdf
MM12-I Believe(KVD).2018.10.19.pdf
MM13-I'm Walkin' The Floor Over You(KV).2018.05.02.pdf
MM14-For Once In My Life(KVF).2018.10.19.pdf
MM14-For Once In My Life(KVM).2018.10.19.pdf
MM15-El Paso(KV).2018.03.24.pdf
MM15-El Paso(V).2018.03.24.pdf
MM16-More(KVF).2018.03.24.pdf
MM16-More(KVM).2018.03.24.pdf
MM17-There's A Rainbow Round My Shoulder(KVF).2018.03.24.pdf
MM17-There's A Rainbow Round My Shoulder(KVM).2018.03.24.pdf

Opus One

Keyboard

(Keyboard)

A^b $A^{\circ 7}$ $B^b m7$ $E^b 7$ (Sax)

3 A^b $D^b 9$

7 $B^b 9$ $B^b m7$ $E^b 9$ A^b $B^{\circ 7}$ $B^b m7$ $E^b 9$

11 A^b $D^b 9$

15 $B^b 9$ $B^b m7$ $E^b 9$ A^b $D^b 9$ A^b (Keyboard)

19 B $A^b m7$ $D^b m7$ $G^b 7(b9)$ B $A^b aug7$ $D^b 9$ $G^b aug9$

23 D $B m7$ $E m7$ $A 7(b9)$ D $E^b 13$ (Sax)

27 A^b D^b9

31 B^b9 B^bm7 E^b9 A^b D^b9 A^b G^b7

35 B $E7$

39 $F\#7$ B $D7$ $C\#m7$ $F\#9$

43 B $E7$

47 $F\#7$ B E B (Keyboard)

51 D $Bm7$ $Em7$ $A7(b9)$ D $Baug7$ $E9$ $A\text{aug}9$

55 F $Dm7$ $Gm7$ $C7(b9)$ F $F\#13$ (Sax)

59 A^b D^b9

63 B^b9 B^bm7 E^b9 A^b $B^{\circ}7$ B^bm7 E^b9

67 B^b E^b9

71 $C9$ $Cm7$ $F9$ B^b $D^b\circ7$ $Cm7$ $F9$

75 C $F9$

79 $D9$ $Dm7$ $G9$ C $E^b\circ7$ $Dm7$ $G9$

83 $C9$

Now Is The Hour

F

(Sax)

Keyboard

B \flat A $^{\circ}$ 7 C m 7/G F7
 5 B \flat E \flat E \flat m B \flat C m 7
 Now is the hour _____ when we must
 10 F7 B \flat B \flat 7 E \flat E $^{\circ}$ 7
 say good - bye. _____ Soon you'll be
 15 B \flat G m C7 F7 C m 7 F7
 sail - ing far a - cross the sea. _____
 21 B \flat E \flat E \flat m B \flat C m 7
 While you're a - way, _____ oh please re -
 26 F7 B \flat B \flat 7 E \flat E $^{\circ}$ 7
 mem - ber me. _____ When you re -
 31 B \flat /F E \flat B \flat /D C m 7 F7 B \flat F \sharp 7
 turn you'll find me wait - ing here. _____
 37 B E E m B C \sharp m7
 I'll dream of you _____ if you will
 42 F \sharp 7 B B7 E F $^{\circ}$ 7
 dream of me. _____ Each hour I'll

47 B G#m C#7 F#7 C#m7 F#7

miss you here a - cross the sea.

53 B E Em B C#m7

It's not good - bye, it's just a

58 F#7 B B7 E F°7

sweet a - dieu. Some - day I'll

63 B/F# E B/D# C#m7 F#7 B G7

sail a - cross the seas to you.

69 C F Fm C Dm7

While you're a - way, oh please re -

74 G7 C C7 F F#°7

mem - ber me. When you re -

79 C/G F C/E Dm7 G#°7

turn you'll find me wait - ing

83 Am (Sax) Abmaj7 Cmaj7

here.

Now Is The Hour

M
Keyboard

(Keyboard)

5 F B \flat B \flat m F Gm7

Now is the hour when we must

10 C7 F F7 B \flat B \circ 7

say good - bye. Soon you'll be

15 F Dm G7 C7 Gm7 C7

sail - ing far a - cross the sea.

21 F B \flat B \flat m F Gm7

While you're a - way, oh please re -

26 C7 F F7 B \flat B \circ 7

mem - ber me. When you re -

31 F/C B \flat F/A Gm7 C7 F C \sharp 7

turn you'll find me wait - ing here.

37 G \flat C \flat C \flat m G \flat A \flat m7

I'll dream of you if you will

42 D \flat 7 G \flat G \flat 7 C \flat C \circ 7

dream of me. Each hour I'll

83 **Em (Keyboard)** **Ebmaj7** **Gmaj7**

VOCAL DUE|T

Jamaica Farewell

Latin beat

Keyboard

D (Keyboard) Em A7 D

5 D Em A7 D

9 D G A7 D

(M) Down the way where the nights are gay and the sun shines dai-ly on the moun-tain top.

13 G A7 D

I took a trip on a sail-ing ship, and when I reached Ja-mai - ca I made stop. But I'm

17 D G A7 D

(F) sad to say I'm on my way, won't be back for man-y a day. My

21 G A7 D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

25 D (Keyboard) Em A7 D

29 Em7 A7 D

33 D G A7 D

(M) Sounds of laugh-ter ev-'ry - where and the danc-ing girls swing to and fro. —

37 G A7 D

I must de-clare my heart is there, though I've been from Maine to Mex - i - co. But I'm

41 D G A D

(F) sad to say I'm on my way, won't be back for man-y a day. My

45 G A D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)
49 D Em A D

53 Em7 A D

57 D G A7 D



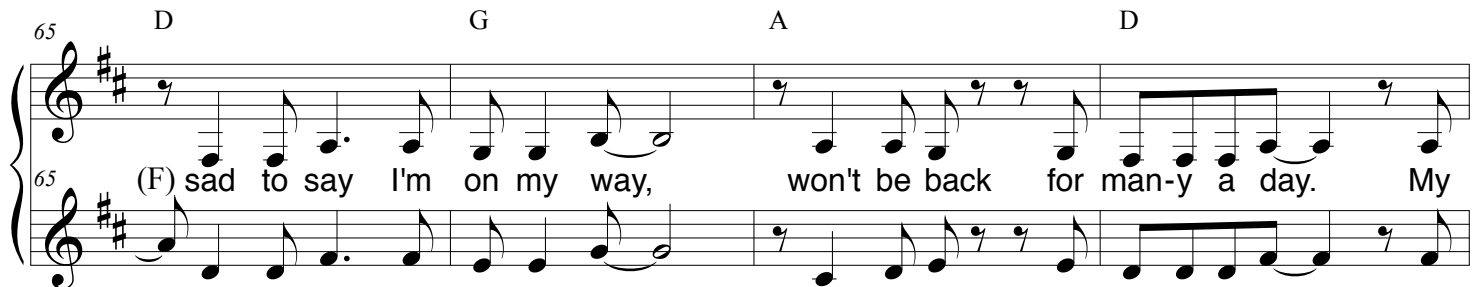
(M) Down at the mar-ket you can hear la-dies cry out while on their heads they bear

61 G A7 D



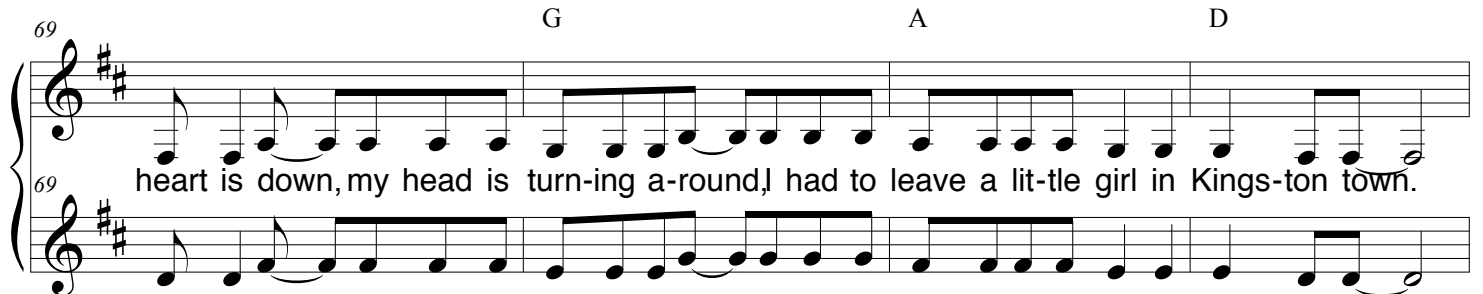
Ah-kee rice, the fish are nice, and the rum is fine an-y time o' year. But I'm

65 D G A D



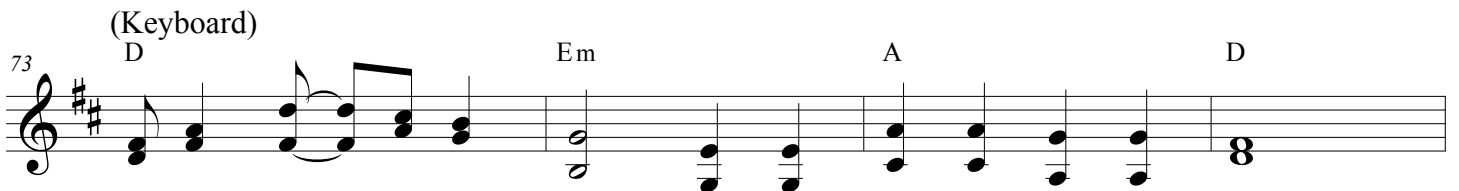
(F) sad to say I'm on my way, won't be back for man-y a day. My

69 G A D



heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)
73 D Em A D



77 D Em A D



81 D G A7 D

(M) Down the way where the nights are gay and the sun shines dai-ly on the moun-tain top.

85 G A7 D

I took a trip on a sail-ing ship, and when I reached Ja-mai - ca I made stop. But I'm

89 D G A7 D

(F) sad to say I'm on my way, won't be back for man-y a day. My

93 G A7 D

heart is down, my head is turn-ing a-round, I had to leave a lit-tle girl in Kings-ton town.

(Keyboard)

97 D Em A7 D

Coal Miner's Daughter

FEMALE VOCAL

Keyboard

(Sax) B \flat F7 B \flat F7 B \flat

Well,

5 B \flat E \flat B \flat C

I was born a coal min-er's daugh-ter ___ in a cab-in ___ on a hill in Butch-er

11 F F7 B \flat B \flat 7 E \flat

Hol-ler. ___ We were poor but we had love, that's the one thing that dad-dy made

16 B \flat C F F7 B \flat

sure of. ___ He shov-eled coal to make a poor man's dol-lar. My

21 B \flat E \flat B \flat

dad - dy ___ worked all ___ night in the Van Leer coal mine;

25 C F F7

all day long in a field a - hoe-in' corn. Mom-ma

29 B \flat B \flat 7 E \flat B \flat

rocked the ba-by at night and read the bi-ble by the coal oil light. ___ And ev-'ry-

33 C F F7 B \flat F#7

thing would start all o-ver at the break of morn Dad-dy

37 B E B

loved and raised the kids on a min-er's pay. Mom-ma

41 C# F#

scrubbed our clothes on a wash-board ev-'ry day. Why, I've

45 B B7 E B

seen her fin - gers bleed;— to com-plain, there was no need. She

49 C# F# F#7 B

smiled in mom-mie's un-der - stand-ing way. In the

53 B E B

sum-mer - time we did-n't have shoes to wear. But in the

57 C# F# F#7

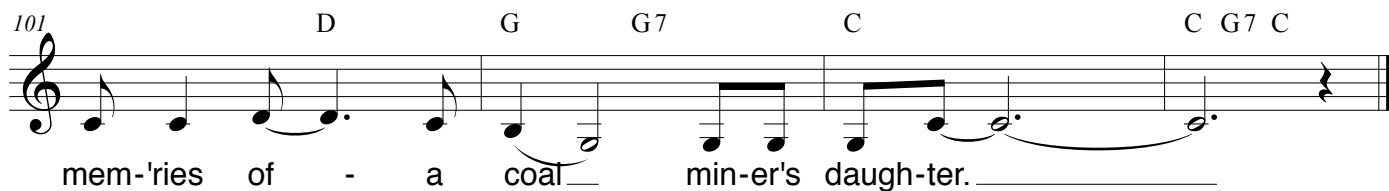
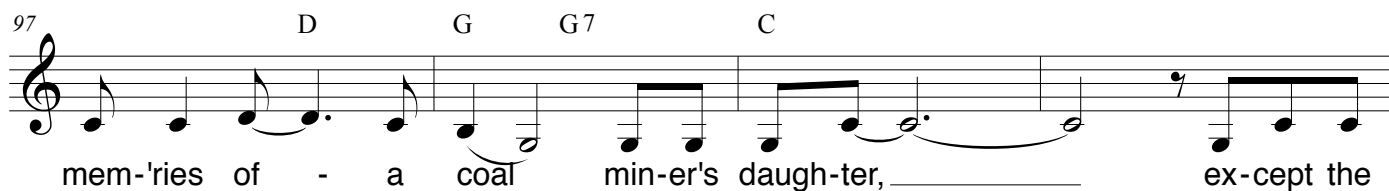
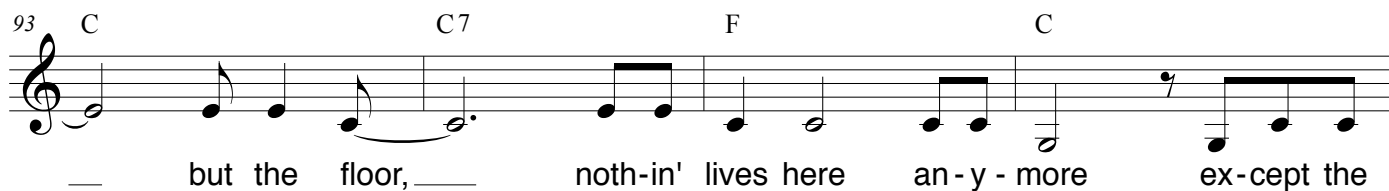
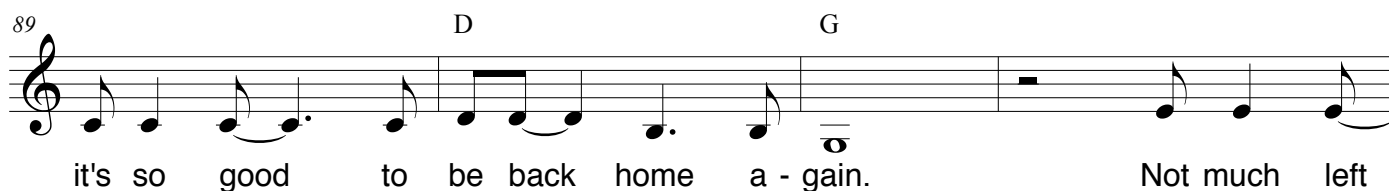
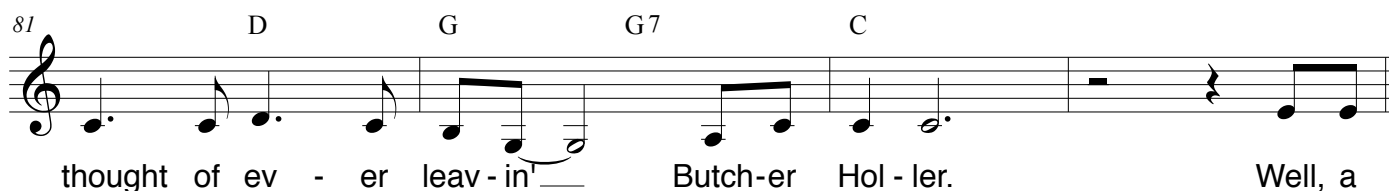
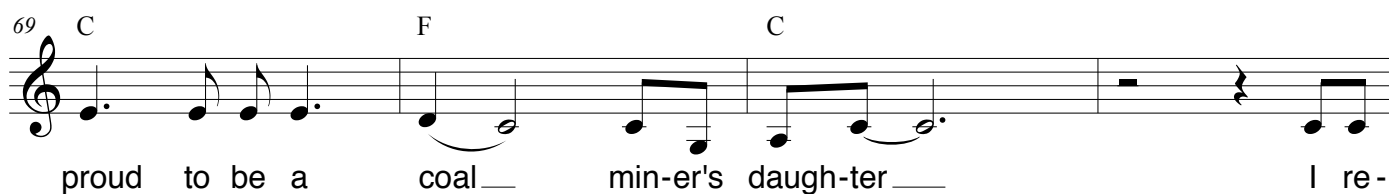
win-ter - time we'd all get a brand new pair from a

61 B B7 E B

mail or-der cat-a-log, — mon-ey saved from sell-ing a hog. — Dad-dy

65 C# F# F#7 B G7

al-ways man-aged to get the mon-ey some-where. Yeah, I'm



Slowly - 4 beats per measure; 12/8 feel

Hallelujah

(Keyboard Only)

Keyboard

The first system of the musical score for 'Hallelujah' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 12/8. The first measure of the top staff has a Bb chord and a quarter note G4, followed by a quarter rest, a quarter note A4, and a quarter note Bb4. The second measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The third measure has a Bb chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The fourth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The fifth measure has a Bb chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The sixth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The seventh measure has a Bb chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The eighth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The ninth measure has a Bb chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The tenth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The eleventh measure has a Bb chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The twelfth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4.

(Keyboard - Continue in similar fashion. Keep it simple.)

The second system of the musical score for 'Hallelujah' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 12/8. The first measure of the top staff has an F chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The third measure has an F chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The fourth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The fifth measure has an F chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The sixth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The seventh measure has an F chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The eighth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The ninth measure has an F chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The tenth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The eleventh measure has an F chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The twelfth measure has a Dm chord and a quarter note G4, followed by a quarter note A4, and a quarter note Bb4.

heard there was a sec-ret chord that Dav - id played and it pleased the Lord, but

you don't real-ly care for mu - sic, do ya? — Well, it

goes like this, the fourth, the fifth, the min-or fall, the maj - or lift, — the

baf - fled king com - pos - ing — Hal - le - lu - jah. — Hal-le-

lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le lu - jah. — Well, your

(Add Bass - Play tonic on every beat only.)

21 ² ^{Keep it simple)} F Dm 3 F Dm
 faith was strong but you need-ed proof. ____ You saw her bath-ing on the roof. Her

23 Bb C F C
 beau-ty ____ and the moon - light ov-er - threw ya. ____ Well, she

25 F Bb C Dm Bb C
 tied you to her kitch-en chair, she broke your throne and cut your hair, ____ and

27 C A 7/C# Dm C
 from your lips she drew Hal ____ le - lu - jah. ____

29 Bb Dm Bb F C7 F Dm F Dm
 Hal-le - lu-jah. Hal-le - lu jah. Hal - le - lu - jah. ____

35 F Dm F Dm
 Ba-by, I've been here be - fore, I've seen this room and walked this floor.

37 Bb C F C
 I used to live a-lone be - fore I knew ya. ____ But I've

39 F Bb C Dm Bb C
 seen your flag on the mar-ble arch. Our love is not a vic-t'ry march, it's a

41 C A 7/C# Dm C
 cold and it's a bro - ken Hal ____ le - lu - jah. Hal - le -

43 Bb Dm Bb F C7 F Dm F Dm
 lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal - le - lu - jah. ____

(Add drums - Bass and brushes
Keep it simple)

3

49 F Dm F Dm
May-be there's a God a - bove, but all I _____ ev-er learned from love was

51 B♭ C 3 F C
how to shoot some-bod-y _____ who out - drew ya. _____ It's

53 F B♭ C Dm B♭ C
not a cry _____ that you hear at night, it's not some-one who's seen the light. It's a

55 C A 7/C# Dm C
cold and it's a bro - ken Hal _____ le - lu - jah. Hal - le - lu -

57 B♭ Dm B♭ F C7
jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu -

61 F B♭ C Dm B♭ C A 7/C# Dm
- jah. _____ Hal-le -

65 B♭ Dm B♭ F C7 A 7/C#
lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu - jah. Hal -

69 B♭maj7 Dm B♭ C F C
- - le - lu - jah. Hal-le - lu - jah. _____ Hal-le -

73 F Dm F Dm F Dm C7 F
lu - - - - - jah.

Slowly - 4 beats per measure; 12/8 feel

Hallelujah

Female Vocal

B \flat Dm B \flat
 4 F C F Dm F Dm
 7 F Dm F Dm
 9 B \flat C F C
 11 F B \flat C Dm B \flat C
 13 C A7/C \sharp Dm C
 15 B \flat Dm B \flat F C7 F Dm F Dm

heard there was a sec-ret chord that Dav - id played and it pleased the Lord, but
 you don't real-ly care for mu - sic, do ya? — Well, it
 goes like this, the fourth, the fifth, the min-or fall, the maj - or lift, — the
 baf - fled king com-pos - ing — Hal - le - lu - jah. — Hal-le -
 lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le lu - jah. — Well, your

21 F Dm 3 F Dm
 faith was strong but you need-ed proof. You saw her bath-ing on the roof. Her

23 B♭ C 3 F C
 beau - ty and the moon - light ov - er - threw ya. Well, she

25 F B♭ C Dm B♭ C
 tied you to her kitch - en chair, she broke your throne and cut your hair, and

27 C A7/C# Dm C B♭
 from your lips she drew Hal le - lu-jah. Hal-le-

30 Dm B♭ F C7 F Dm F Dm
 lu-jah. Hal-le - lu jah. Hal - le - lu jah.

35 F Dm F Dm
 Ba - by, I've been here be - fore, I've seen this room and walked this floor.

37 B♭ C F C
 I used to live a-lone be - fore I knew ya. But I've

39 F B♭ C Dm B♭ C
 seen your flag on the mar-ble arch. Our love is not a vic-t'ry march, it's a

41 C A7/C# Dm C
 cold and it's a bro - ken Hal le - lu - jah. Hal - le -

43 B♭ Dm B♭ F C7 F Dm F Dm
 lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal - le - lu - jah.

49 F Dm F Dm
May-be there's a God a - bove, but all I _____ ev-er learned from love was

51 B♭ C 3 F C
how to shoot some-bod-y _____ who out - drew ya. _____ It's

53 F B♭ C Dm B♭ C
not a cry _____ that you hear at night, it's not some-one who's seen the light. It's a

55 C A7/C# Dm C
cold and it's a bro - ken Hal _____ le - lu - jah. Hal - le - lu -

57 B♭ Dm B♭ F C7
jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu -

61 F B♭ C Dm B♭ C A7 Dm
- jah. _____ Hal-le-

65 B♭ Dm B♭ F C7 A7
lu-jah. Hal-le - lu-jah. Hal-le - lu jah. Hal-le - lu - jah. Hal -

69 B♭ Dm B♭ C F C
- - le - lu - jah. _____ Hal-le - lu - jah. _____ Hal-le-

73 F Dm F Dm F Dm C7 F
lu - - - - - jah.

MALE VOCAL

Apples, Peaches, Pumpkin Pie

(Keyboard) Keyboard

C F Dm7 G G7

5 C (Sing both times) F G7

Ap - ple, peach - es, pump - kin pie, who's not read - y, hol - ler "I." Let's all play

10 1. C (Keyboard) G7 2. C

hide and seek. _____ seek. _____

15 C G7

Hi - ding here, hi - ding there, hi - ding ev - 'ry - where. I'm o - ver

20 C G7 C

here, and you're o - ver there. Hi - ding here, hi - ding there,

25 G7 Dm7 G7 C

prom - ise you won't peek Let's all play hide and seek. _____

31 C (Sing both times) F G7

Ap - ple, peach - es, pump - kin pie, who's not read - y, hol - ler "I." Let's all play

36 1. C (Keyboard) G7 2. C D7

hide and seek. _____ seek. _____

(Keyboard)

41 G C D7

46 1. G D7 2. G D7

(Keyboard continue melody)

51 G D7

(Spoken) *Hi - ding here, hi - ding there, hi - ding ev - 'ry - where. I'm o - ver*

56 G D7 G

here, and you're o - ver there. Hi - ding here, hi - ding there,

61 D7 Am7 D7 G G7

prom-ise you won't peek Let's all play hide and seek. _____

67 C (Sing both times) F G7

Ap-ple, peach-es, pump-kin pie, who's not read-y, hol-ler "I." Let's all play hide and

73 1. C (Keyboard) G7 2. C

seek. _____ seek. _____

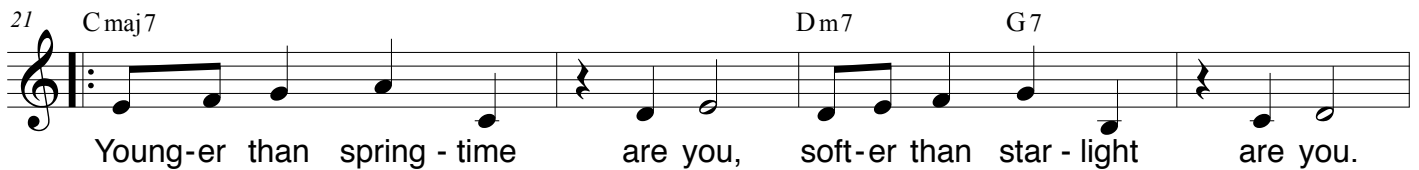
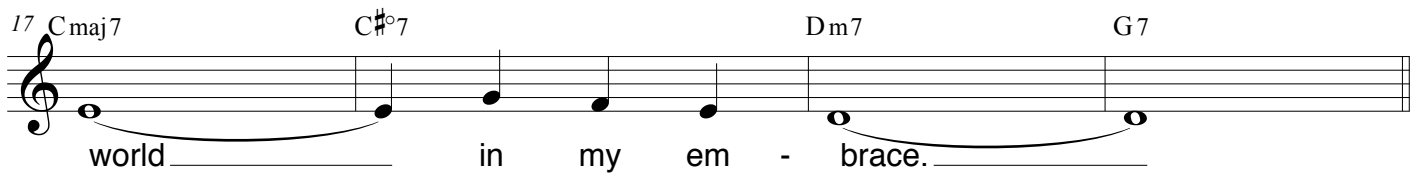
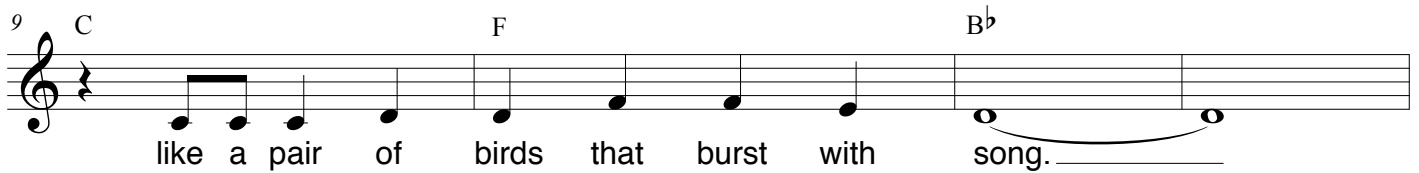
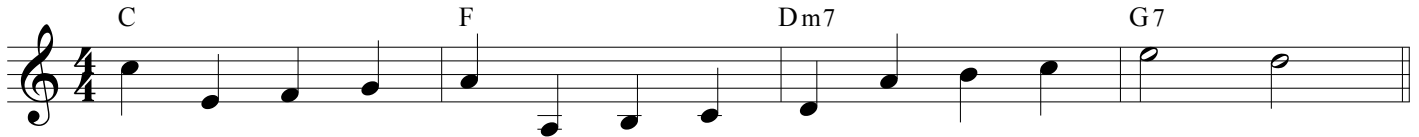
77 C (Keyboard) F Dm7 G7 C

MALE VOCAL

Younger Than Springtime

Keyboard

(Keyboard)



2

29 Cmaj7 Dm7 G7

Gay-er than laugh - ter are you, sweet-er than mus - ic are you.

33 Cmaj7 Am7 D7 G

Ang-el and lov - er, heav - en and earth are you to me. And when your

37 D7 Gmaj7 D7 G

youth and joy in - vade my arms and fill my

41 D7 Gmaj7 Dm7 G7

heart as now they do, then,

45 C Dm7 G7

young-er than spring - time am I, gay-er than laugh - ter am I.

49 C Am Dm7 G7

Ang-el and lov - er, heav - en and earth am I with

53 1. C Dm7 G7 2. C (Keyboard) Am7

you. you.

56 Fmaj7 Dm7 G7 C6

Cute

MMOF

all add up to "You're cute!"

37 (Drum Adlib Solo) **16**

53 (Sax)

Cm7 F9 B♭maj7 G7 G7(b9)

57 Cm7 F9 Fm7 B♭7 Fm7 B♭9

61 E♭maj7 Gm7 B♭maj7 Gm7

65 Gm6 A7 Dmaj7 Dm7(b5) G7

69 Cm7 F9 B♭maj7 G7 G7(b9)

73 Cm7 F9 Fm7 B♭7 Fm7 B♭9

77 E♭maj7 Gm7 B♭maj7 Gm7

81 Cm7 Dm7 G7(b5) Cm7 F7(b9) B♭⁶9 Drums

85 (Sax) Cm7 Dm7 G7b9(#5) Cm7 F9 Bb6 G7 G7(b9)

I like the things you say,

89 (Sax) Cm7 Dm7 G7b9(#5) Cm7 F9 Fm7 Bb7 Fm7 Bb9

your most per - sua - sive way.

93 (Sax) Ebmaj7 Dm7 Eb6 Cm7(b5) (Sax) Bb Eb7 D7 Gm7

My state of mind is re - de-signed,

97 (Sax) Cm7 Dm7 G7(b5) Cm7 F7(b9) Bb N.C. Drums

be - cause I find you're cute. Ooo, yeah!

101 Ebmaj7 Dm7 Eb6 Cm7(b5) Bb Eb7 D7 Gm7

My state of mind is re - de - signed,

105 Cm7 Dm7 G7(b5) Cm7 F7(b9) Bb N.C.

be - cause I find you're cute. Bop - a - you - bop, bop by - a you-do,

109 Cm7 Bb

bop by - a you - do, bah - dow!

MALE VOCAL

Rhinestone Cowboy

Keyboard

4/4

C G

(Add bass)

I've been

5 C

walk-in' these streets so long, —

5

sing-in' the same old song. —

(Bass line simile)

9

3

G

know ev-'ry crack in these dir - ty side-walks of Broad-way. —

Where

13 F

hus-tle's the name of the game, —

and nice guys get washed a - way

16 C G

— like the snow and the rain. —

There's been a load of com - pro-mis-

20 F C F

- in' on the road — to my ho-ri - zon, —

but I'm gon-na be wherethe

24 D/F# Dm7/G F G C G7

lights are shin - in' on me. —

Like a rhine - stone

2
27 C F C Cmaj7 Dm7/G

cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.____

32 C G7 C F C

Like a rhine-stone cow-boy get-tin' cards and let-ters from

36 Cmaj7 Dm7/G

peo-ple I don't e-ven know____ and of-fers com-in' o-ver the

39 F G F G

phone. Well, I

(Bass)

43 C

real-ly don't mind the rain,____ and a smile can hide all the pain.____ But your

47 G

down when you're rid-in' the train____ that's tak-in' the long____way. And I

51 F

dream of the things I'll do____ with a sub-way tok-en and a dol-lar tucked in-side my

55 C G

shoe. There'll be a load of com-pro-mis-in' on the road

59 F C F

to my____ ho-ri-zon, but I'm gon-na be where the

62 D/F# Dm7/G F G C G7

lights are shin-in' on me.____ Like a rhine-stone

65 C F C Cmaj7 Dm7/G
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.____

70 C G7 C F C
 Rhine-stone cow-boy get-tin' cards and let-ters from

74 Cmaj7 Dm7/G
 peo-ple I don't e-ven know.____ and of-fers com-in' o-ver the

77 F G C G7
 phone. Like a rhine-stone
 (Bass)

81 C F C Cmaj7 Dm7/G
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.____

86 C G7 C F C
 Rhine-stone cow-boy get-tin' cards and let-ters from

90 Cmaj7 Dm7/G
 peo-ple I don't e-ven know.____ and of-fers com-in' o-ver the

93 F G F G C
 phone.
 (Bass)

MALE VOCAL

By The Time I Get To Phoenix

Keyboard

By the

time I get to Phoe-nix she'll be ris-in'. She'll

find the note I left hang-in' on her door. She'll

laugh when she reads the part that says I'm leav-in', 'cause I've

left that girl so man-y times be - fore. By the

time I make Al - bu - quer - que she'll be work-in'. She'll

prob-'ly stop at lunch and give me a call. But

29 $A\flat\text{maj}7$ $B\flat9$ $Gm7$ Cm

she'll _____ just hear that phone keep on ring-in' _____ off the

33 $Fm7$ $D\flat$ $B\flat7$

wall. that's all. By the

37 $Fm/B\flat$ $Fm7$ $E\flat\text{maj}7$ $Fm/B\flat$

time I make Ok-la - ho-ma she'll be sleep-in'. _____ She'll turn soft-ly _____ and

42 $E\flat\text{maj}7$ $A\flat\text{maj}7$

call _____ my name out low. And she'll cry just to

46 $B\flat9$ $Gm7$

think _____ I'd real - ly leave her, _____ though

49 $Fm7$ $B\flat7$ $E\flat\text{maj}7$ $A\flat\text{maj}7$


time and time _____ I've tried to tell her so. She just did - n't

53 Fm $G7$ C $B\flat6$

know _____ I would real - ly go. _____

57 C $B\flat$

57

49  E♭m E♭m E♭m(maj7)
bind me _ or something that some-bod-y said be-cause

55 $E\flat m7$ $A\flat 7$ $D\flat$
 —they thought we fit to-gether walk - in'. It's just

61 $D\flat$ $D\flat Maj7$ $D\flat 6$ $D\flat$
 know-ing that the world— will not be curs-ing or for-giv-ing when I

65 $E\flat m$
 walk a-long some rail-road track and— find that you're

71 $E\flat m$ $E\flat m(maj7)$ $E\flat m7$ $A\flat 7$
 mov-ing on the back - roads by the riv-ers of my mem-'ry,— and for

75 $E\flat m7$ $A\flat 7$ $D\flat$ $A 7$
 ho-urs you're just gen-tle on my—mind. Though the

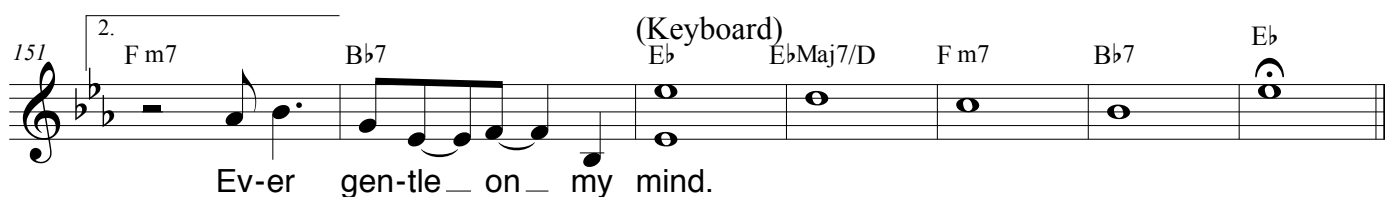
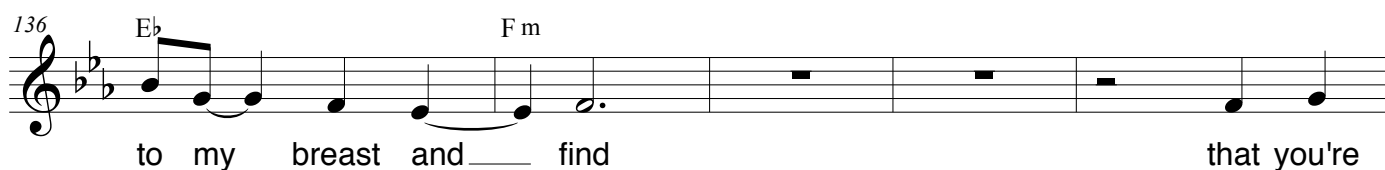
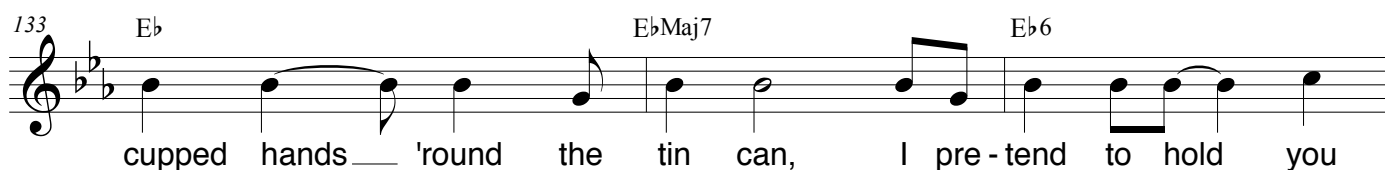
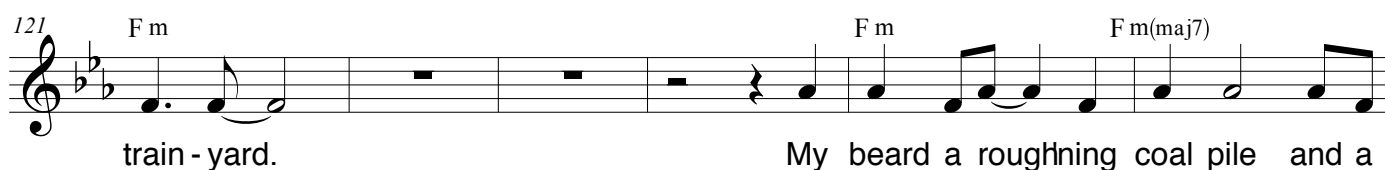
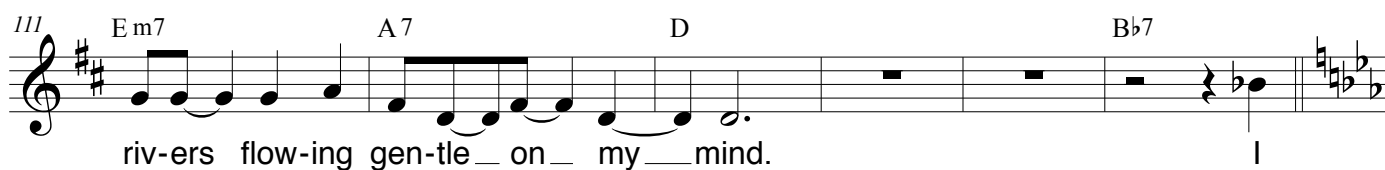
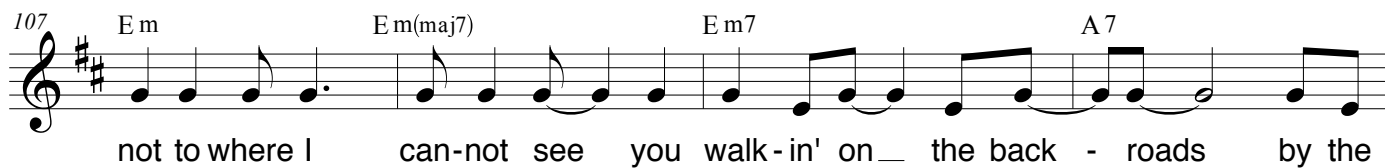
81 D $D Maj7$ $D 6$ D
 wheat fields and the clothes lines and the junk-yards and the high - ways come be -

85 $E m$ $E m$ $E m(maj7)$
 tween us. And some oth-er wom - an's cry-in' to her

91 $E m7$ $A 7$ D
 moth-er, 'cause she turned and I was gone. I

97 D $D Maj7$ $D 6$ D
 still might run in si-lence, tears of joy might stain my face,— and the

101 $E m$
 sum-mer sun might burn me 'til I'm—blind. But



VOCAL DUET

I Believe

(Keyboard - Straight rhythm)

Keyboard

3

5

7

9

11

13

15

(M) I be-lieve for ev - 'ry drop of rain that falls, a flow - er

grows. I be - lieve that some - where in the

dark - est night, a can - dle glows.

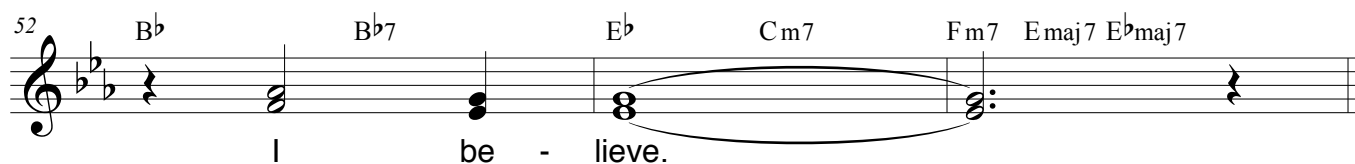
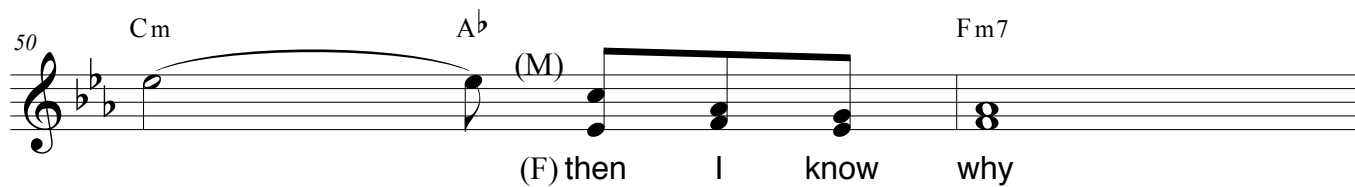
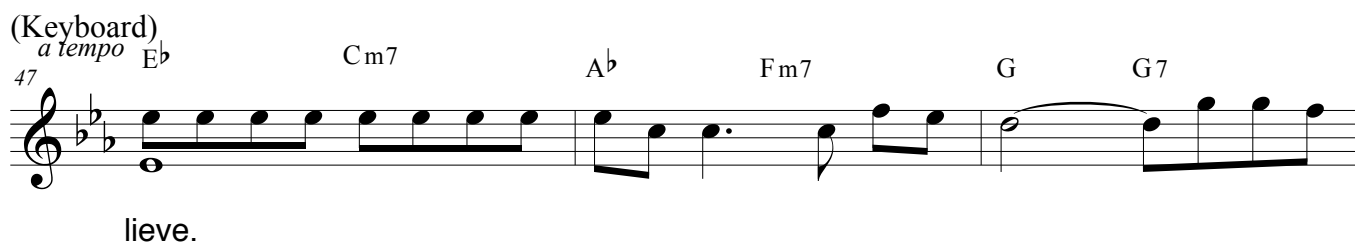
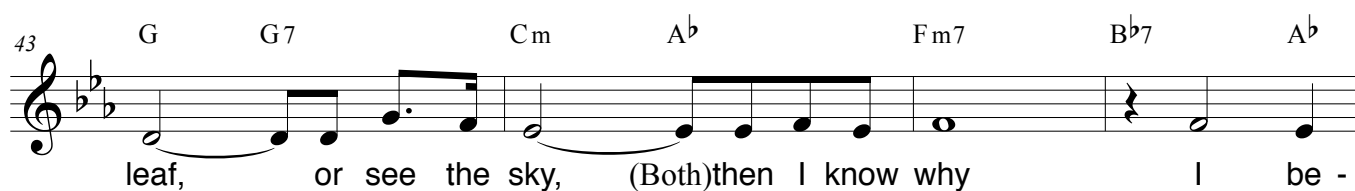
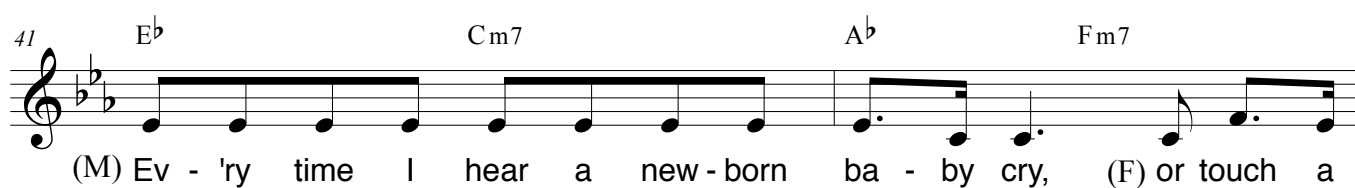
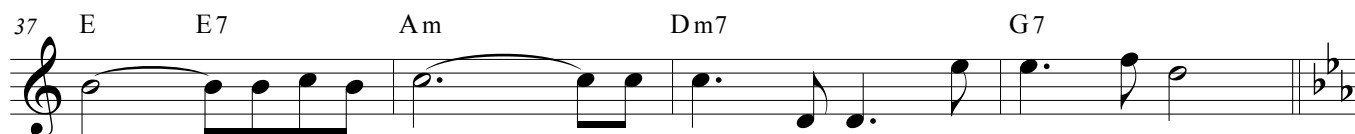
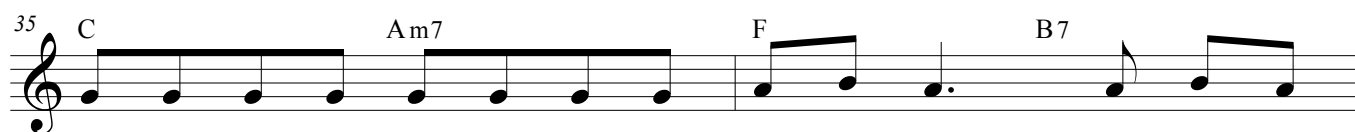
(F) I be-lieve for ev - 'ry - one who goes a-stray, some-one will

come to show the way.

(M) I be - lieve, (F) I be - lieve.

Chords: C, /B, /B^b, Dm7(b5)/A^b, /G, /F, C/G, G[°]7, Dm7/F, D[°]7, G7, Am7, Fmaj7, F, B7, E, E7, Am, Dm7, G7.

32 



FEMALE VOCAL

I'm Walkin' The Floor Over You

Keyboard

(Sax) C G7 C G7

6 C F G7 I'm

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

12 C G7 C C7

true. I'm hop - ing and I'm pray-ing as my heart breaks right in

17 F G7 C

two. Walk - in' the floor o - ver you. You

22 C F G7

left me, and you went a - way. You said that you'd be back in just a

28 C G7 C C7 F

day. You've bro-ken your prom-ise, and you left me here a lone. I

34 G7 C

don't know why you did dear, but I do know that you're gone. I'm

39 C F G7

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

45 C G7 C C7

true. I'm hop - ing and I'm pray-ing as my heart breaks right in

50 F G7 C

two. Walk - in' the floor o - ver you.

2

(Sax)

55 C F G7

61 C G7 C C7 F

67 G7 C

72 C F G7 Now

some-day you may be lone-some, too. Walk-in' the floor is good for

78 C G7 C C7 F

you. Just keep right on walk-in', and it won't hurt you to cry. Re-

84 G7 C

mem-ber that I loved you, and I will the day I die. I'm

89 C F G7

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

95 C G7 C C7

true. I'm hop-ing and I'm pray-ing as my heart breaks right in

100 F G7 C

two. Walk - in' the floor o-ver you. Yes, I'm

105 G7 G7 C F C

walk - in' the floor o-ver you.

For Once In My Life

F

Keyboard

Swing it!

(Sax) B \flat B $^{\circ}7$ F/C D $\flat^{\circ}7$ Dm7 B \flat m7 G $^{\circ}7$ F C7

5 F Faug F6 F#°7 Gm Eb/G

once in my life, I've got some-one who needs me, some-one I've need-ed so

8 Gm C7 Gm Eb/G C7 C7(#5)

long. For once, un - a - afraid, I can go where life leads me, and

11 F C7/G F/A Dm B♭/D

— some-how I know I'll be strong. For once I can touch what my

[illegible]

17 F maj7 A m D m /C B^b maj7 G7 G m7 C7

some-one warm like you would make my dreams come true. — For

21 F Faug F6 F#°7 Gm Eb/G

once in my life, — I won't let sor-row hurt me, not like it's hurt me be-fore.

24 Gm C7 Gm Eb/G C7 C7(#5)

— For once I have some - one I know won't de - sert me;

27 F C7/G F/A Dm Bb/D

I'm not a-lone an - y - more. — For once I can say, "This is mine,

30 A aug Bb Dm/A 3 G9/B

— you can't take it." Long as I know I've got love, I can make it. For

33 1. F/C Faug Bb/F Gm7 C7 F G9 C7 (Sax)

once in my life — I've got some-one who needs me.

37 2. F/C Faug Gm7 C7 C#°7 Dm G9

once I can feel that some - bod-y's — heard my plea. — For

41 F Faug Bb/F Gm7 C7

once in my life, I have some-one — who needs

44 F (Sax) Faug Bb F#°7 Gm7 Db/F F6

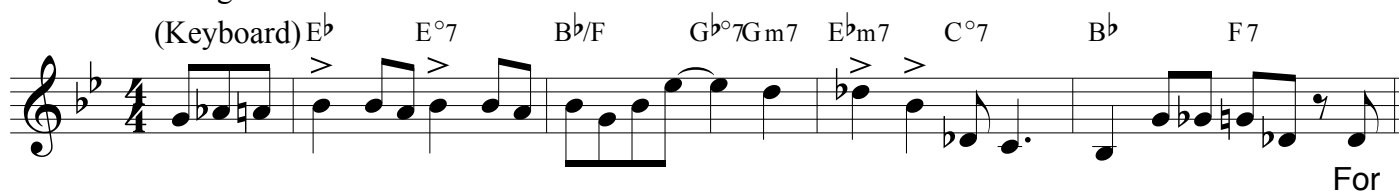
me. —

For Once In My Life

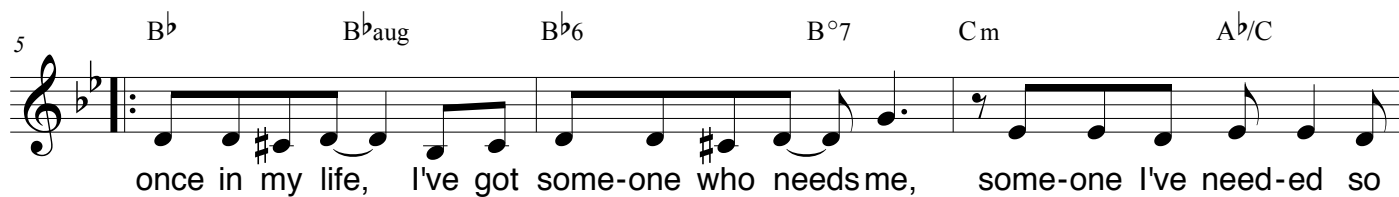
M

Keyboard

Swing it!

(Keyboard) E^b 

For



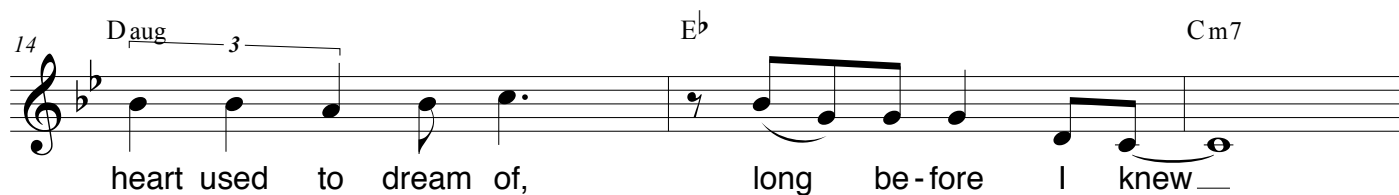
once in my life, I've got some-one who needs me, some-one I've need-ed so



long. For once, un - a-fraid, I can go where life leads me, and



— some-how I know I'll be strong. For once I can touch what my



heart used to dream of, long be-fore I knew—



some-one warm like you would make my dreams come true. — For

21 B^b B^b_{aug} B^b_6 B°_7 Cm A^b/C

once in my life, I won't let sor-row hurt me, not like it's hurt me be - fore.

24 Cm $F7$ Cm A^b/C $F7$ $F7(\#5)$

For once I have some - one I know won't de - sert me;

27 B^b $F7/C$ B^b/D Gm E^b/G

I'm not a-lone an - y - more. For once I can say, "This is mine,

30 D_{aug} E^b Gm/D $C9/E$

— you can't take it." Long as I know I've got love, I can make it. For

33 1. B^b/F B^b_{aug} E^b/B^b $Cm7$ $F7$ B^b $C9$ $F7$ (Keyboard)

once in my life I've got some-one who needs me.

37 2. B^b/F B^b_{aug} $Cm7$ $F7$ $F^\#_7$ Gm $C9$

once I can feel that some - bod-y's heard my plea. For

41 B^b B^b_{aug} E^b/B^b $Cm7$ $F7$

once in my life, I have some-one who needs

44 B^b B^b_{aug} E^b B°_7 $Cm7$ G^b/B^b B^b_6

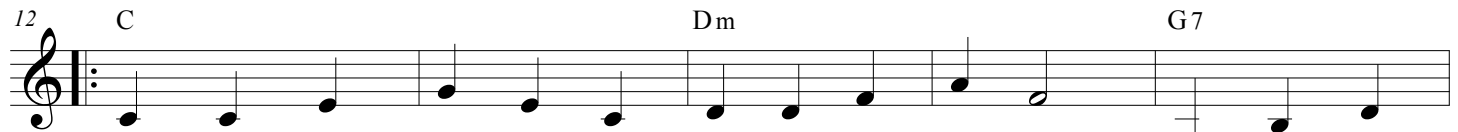
(Keyboard) me.

MALE VOCAL

El Paso

Keyboard

(Keyboard - ala guitar)



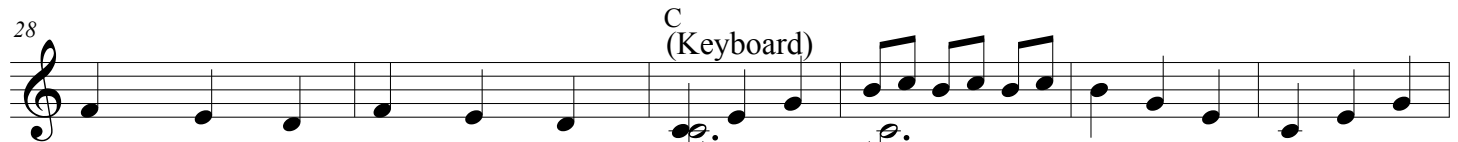
Out in the west Tex - as the town of El Pas - o, I fell in
chal - langed his right for the love of this maid - en; down went his



love with a Mex - i - can girl. _____ My
hand for the gun that he wore. _____



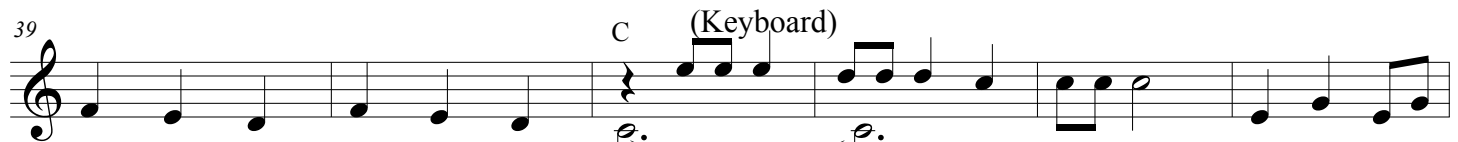
Night - time would find me in Ros - a's can - tin - a. _____ Mus - ic would
chal - lenge was ans - wered in less than a heart - beat, the hand - some young
could from the West Tex - as town of El Pas - o; _____ out to the



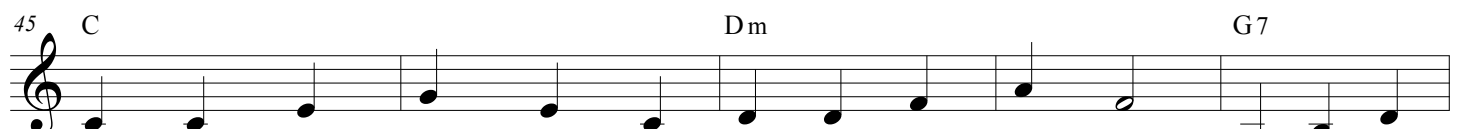
play, and Fel - i - na would whirl. _____
strang - er lay dead on the floor. _____
bad - lands of New Mex - i - co. _____



Black - er than night were the eyes of Fel - i - na, wick - ed and
Just for a mo - ment I stood there in si - lence, shocked by the
Back in El - pas - o my life would be worth - less. Ev - 'ry - thing's



e - vil while cast - ing a spell. _____
foul e - vil deed I had done. _____
gone in life; noth - ing is left. _____



My love was deep for this Mex - i - can maid - en. I was in
Man - y thoughts raced through my mind as I stood there. I had but
It's been so long since I've seen the young maid - en. My love is

50 C (Keyboard) C7

love but in vain, I could tell.
 one chance, and that was to run.
 strong - er than my fear of death.

56 F

One night, a wild young cow-boy came in, wild as the West Tex - as
 Out through the back door of Ro-sa's I ran, out where the hor - ses were
 I sad - dled up and a - way I did go, rid - ing a - lone in the

62 C C7

wind.
 tied.
 dark.

70

Dash - ing and dar - ing, a drink he was shar - ing with
 I caught a good one, it looked like it could run.
 May - be to - mor - row, a bul - let may find me. To -

74 F To Coda Φ G7 D.S. al Coda

wick - ed Fel - i - na, the girl that I loved. So in ang - er, I
 Up on its back and a - way I did ride just as fast as I
 night noth-ing's worse than this pain in my heart. And, at

Φ Coda
 81 G7 C Dm G7

last, here I am on the hill o-ver-look-ing El Pas-o. I can see Ro-sa's can-

89 C (Keyboard) C

tin - a be - low. My love is strong, and it

96 Dm G7 C
 push-es me on-ward. Down off the hill to Fel - i - na I go.

103 C Dm
 Off to my right, I see five mount - ed cow-boys.

109 G7 C (Keyboard)
 Off to my left ride a doz-en or more.

116 C Dm G7
 Shout-ing and shoot-ing, I can't let them catch me. I have to

121 C (Keyboard) C7
 make it to Ro - sa's back door.

127 F
 Some-thing is dread-ful - ly wrong, for I feel a deep burn-ing pain in my

133 C C7
 side.

141
 Though I am try - ing to stay in the sad - dle,

145 F G7
 I'm get-ting wear-y, un - a - ble to ride. But my love for Fel -

152 C Dm G7

i - na is strong, and I rise where I've fal-len. Though I am wear-y, I can't stop to

159 C (Keyboard) C Dm

rest. I see the white puff of smoke from the

166 G7 C (Keyboard)

ri - fle. I feel the bul-let go deep in my chest.

174 C Dm G7

From out of no - where, Fe - i - na has found me, kiss-ing my cheek as she

180 C (Keyboard)

kneels by my side.

185 C Dm G7

Cra - dled by two lov - ing arms that I'll die for, one lit - tle kiss and Fel -

191 C G7

i - na, good - bye. one lit - tle kiss and Fel - i - na, good -

197 C Dm G7 C F C

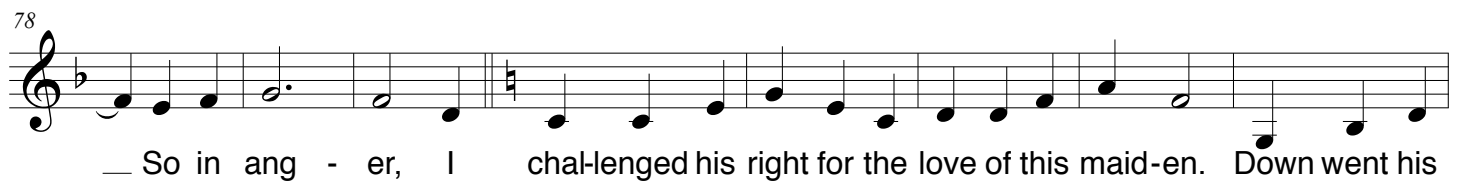
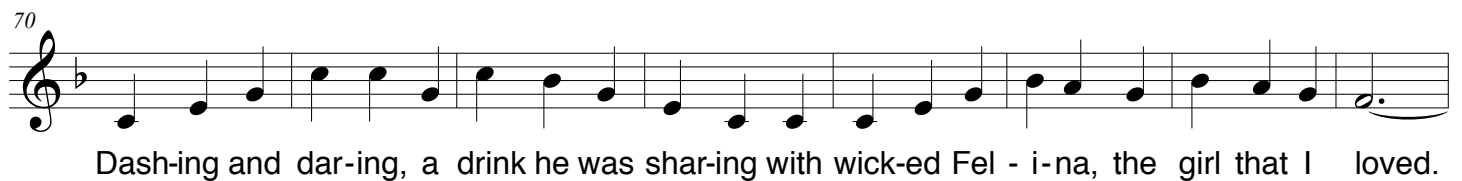
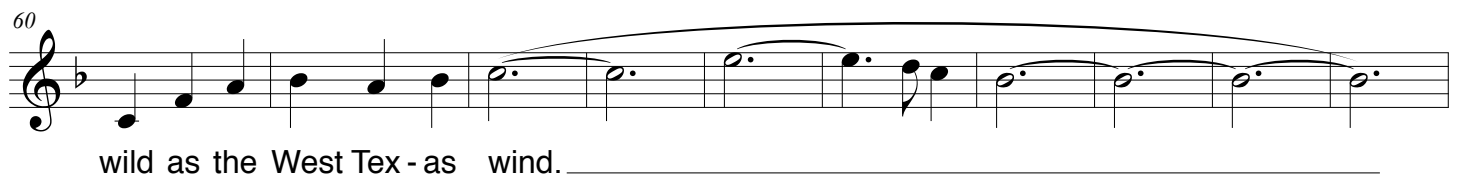
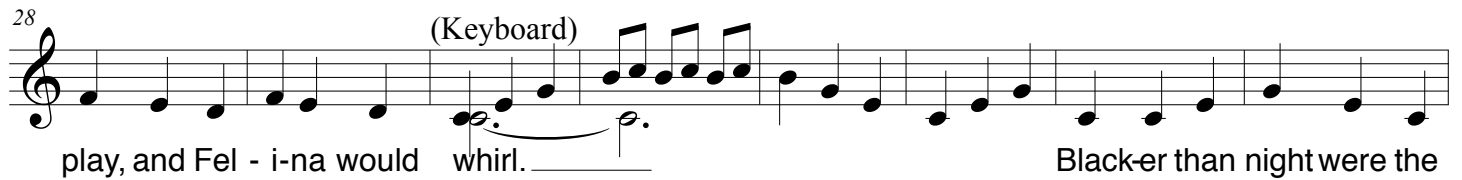
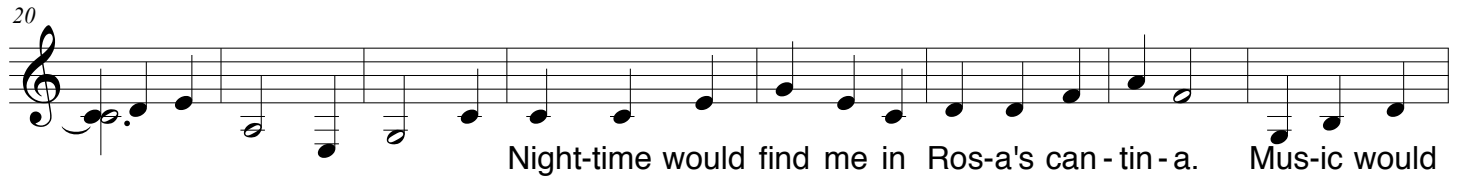
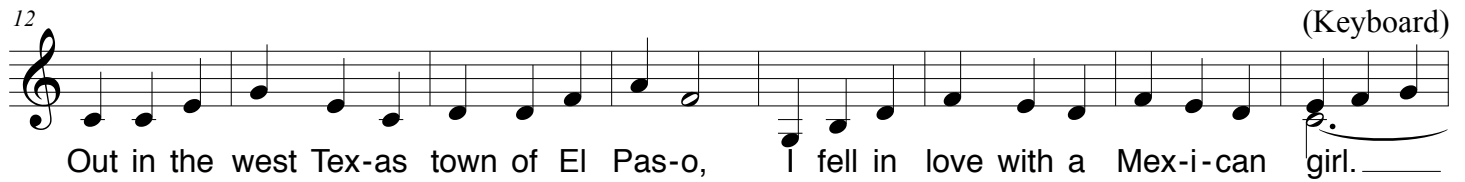
bye.


MALE VOCAL

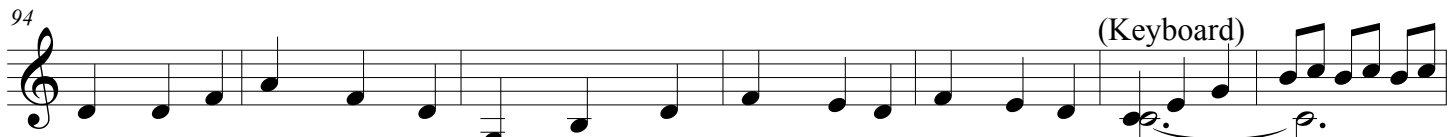
El Paso


Keyboard


(Keyboard - ala guitar)




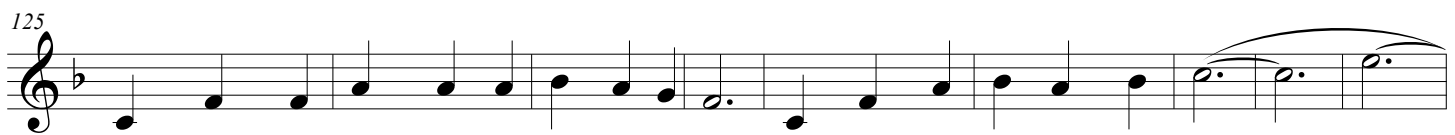
86 (Keyboard)

 hand for the gun that he wore. _____ My chal-enge was ans-tered in


94 (Keyboard)

 less than a heart-beat, the hand-some young strang-er lay dead on the floor. _____

101

 Just for a mo-ment I stood there in si-lence, shocked by the foul e-vil

109 (Keyboard)

 deed I had done. _____ Man-y thoughts raced through my mind as I

117 (Keyboard)

 stood there. I had but one chance, and that was to run. _____

125

 Out through the back door of Ro-sa's I ran, out where the hor-ses were tied. _____

134

 _____ I caught a good one, it looked like it could run. Up on its

144

 back and a-way I did ride _____ just as fast as I could from the West Tex-as

152 (Keyboard)

 town of El Pas-o; _____ out to the bad-lands of New Mex-i - co. _____

160

 Back in El Pas-o my life would be worth-less. Ev-ry-thing's gone in life, noth-ing is

168 (Keyboard)
left. _____ It's been so long since I've seen the young maid-en.

176 (Keyboard)
My love is strong-er than my fear of death. _____ I sad-dled

184
up and a - way I did go, rid-ing a - lone in the dark. _____

192
_____ May-be to - mor-row, a bul - let may

200
find me. To-night noth-ing's worse than this pain in my heart. _____ And, at last, here I

208 (Keyboard)
am on the hill o - ver - look-ing El Pas-o. I can see Ro-sa's can - tin - a be - low. _____

216
My love is strong, and it push-es me on-ward. Down off the

224 (Keyboard)
hill to Fel - i - na I go. _____ Off to my right, I see

232 (Keyboard)
five mount-ed cow-boys. Off to my left ride a doz-en or more. _____

240
Shouting and shoot-ing, I can't let them catch me. I have to make it to Ro-sa's back

248 (Keyboard)
 door. _____ Some-thing is dread-ful-ly wrong, for I feel a

256
 deep burn - ing pain in my side. _____

264
 _____ Though I am try-ing to stay in the sad-dle, I'm get-ting wear-y, un-

272
 a-ble to ride. _____ But my love for Fel - i - na is strong, and I rise where I've

280 (Keyboard)
 fal-len. Though I am wear-y, I can't stop to rest. _____

288 (Keyboard)
 I see the white puff of smoke from the ri-fle. I feel the bul-let go deep in my chest. _____

296
 _____ From out of no-where, Fe - i - na has found me, kiss-ing my

304 (Keyboard)
 cheek as she kneels by my side. _____ Cra-dled by two lov-ing

312
 arms that I'll die for, one lit-tle kiss and Fel - i - na, good-bye. One lit-tle kiss and Fel-

320 (Keyboard)
 i - na, _____ good bye. _____

LATIN

More

F

(Sax)

Keyboard

Eb Db Bb Ab Eb Db Bb Ab Eb

7 Ebmaj7 Cm7 Fm7 Bb9
 More than the great - est love the world has known:

11 Ebmaj7 Cm7 Fm7 Bb9
 This is the love I'll give to you a - lone.

15 Ebmaj7 Cm7 Fm7 Bb9
 More than the sim - ple words I try to say:

19 Ebmaj7 Cm7 Fm7 Bb9
 I on - ly live to love you _____ more each day.

23 Cm Cm/B Cm7/Bb Cm6/A
 More than you'll ev - er know, my arms long to hold you so, my

27 Fm7/Bb F7 Fm7 To Coda Bb7
 life will be in your keep - ing, wak - ing, sleep - ing, laugh - ing, weep - ing.

31 Ebmaj7 Cm7 Fm7 Bb9
 Long - er than al - ways is a long, long time,

35 Ebmaj7 Cm7 Fm7 Bb9
 but far be - yond for - ev - er _____ you'll be mine.

39 Cm Cm/B Cm7/B^b Cm6/A

I know I nev - er lived be - fore and my heart is ver - y

43 Fm7/A^b Fm7 B^b7 E^b Fm7 B^b7 **D.S. al Coda**

sure no-one else could love you more. _____

47 **Coda** B^b7 B7 E maj7 C#m7 F#m7

laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 B9 E maj7 C#m7 F#m7

time, but far be - yond for - ev - er _____ you'll be

55 B9 C#m C#m/C C#m7/B

mine. I know I nev - er lived be - fore and my

59 C#m6/A# F#m7/A F#m7 B7

heart is ver - y sure no-one else could love you

63 E (Sax) C#m7 F#m7 B7

more. _____

67 E C#m7 A F#m7 B7 E F#m7 maj7 E

Keyboards

7

11

15

19

23

27

31

35

More than the great - est love the world has known:

This is the love I'll give to you a - lone.

More than the sim - ple words I try to say:

I on - ly live to love you more each day.

More than you'll ev - er know, my arms long to hold you so, my

life will be in your keep - ing, wak - ing, sleep - ing, laugh - ing, weep - ing.

Long - er than al - ways is a long, long time,

but far be - yond for - ev - er you'll be mine.

39 Em Em/D# Em7/D Em6/C#

I know I nev - er lived be - fore and my heart is ver - y

43 Am7/C Am7 D7 G Am7 D7 **D.S. al Coda**

sure no-one else could love you more. _____

Coda
47 D7 Eb7 Abmaj7 Fm7 Bbm7

laugh-ing, weep - ing. Long - er than al-ways is a long, long

51 Eb9 Abmaj7 Fm7 Bbm7

time, but far be - yond for - ev - er _____ you'll be

55 Eb9 Fm Fm/E Fm7/Eb

mine. I know I nev - er lived be - fore and my

59 Fm6/D Bbm7/Db Bbm7 Eb7

heart is ver - y sure no-one else could love you

63 (Keyboard) Fm7 Bbm7 Eb7

more. _____

67 Ab Fm7 Db Bbm7 Eb7 Ab Bbm7 Ab

There's A Rainbow Round My Shoulder

F

Keyboard

(Sax)

B \flat Cm7 B \flat Cm7

5 B \flat G7 E \flat maj7 F7 Gm F7 B \flat Cm7 N.C.

9 B \flat Cm B \flat E \flat B \flat F7

rain-bow round my shoul - der and a sky of blue a-bove. How the

13 B \flat 6 Dm/A Gm7 B \flat 7/F Cm F7 B \flat F7

sun shines bright, the world's al - right. 'cause I'm in love. There's a

17 B \flat Cm B \flat E \flat B \flat F7

rain-bow round my shoul-der and it fits me like a glove. Let it

21 B \flat 6 Dm/A Gm7 B \flat 7/F Cm F7 B \flat N.C.

blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the

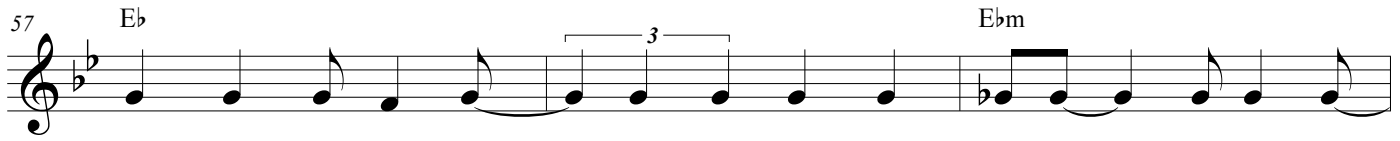
25 E \flat E \flat m

folks will stare when they see the sol-i - tare that my own big

29 B \flat Gm7 Dm Cm F7

sug-ar dad - dy gave me to wear. There's a

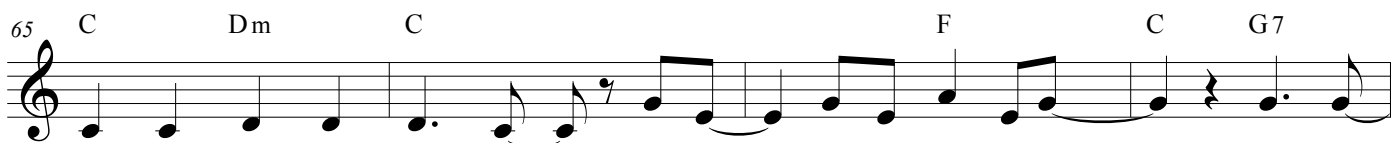
[illegible]



folks are gon-na stare___ when they see that dia-mond sol-i-tare



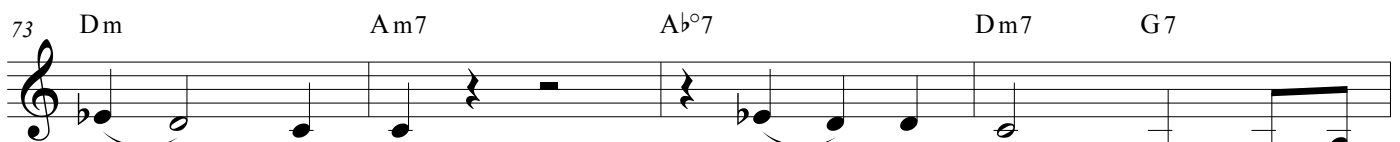
___ that my own true guy gave me to wear. There's a



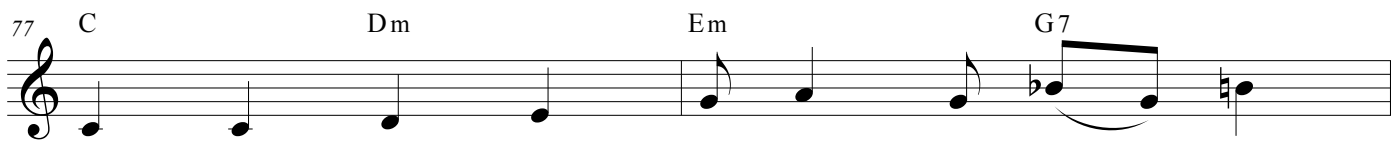
rain-bow round my shoul-der___ and a___ sky of blue a-bove.___ And I'm



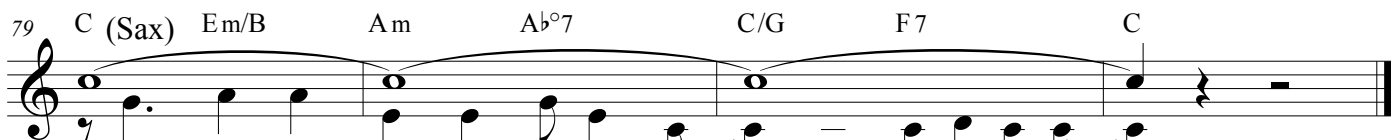
___ shout-in' so___ so the world will know___



i'm___ in love. I'm___ in love. There's a



rain - bow round my shoul-der, and I'm___ in



love._____

There's A Rainbow Round My Shoulder

M

(Keyboard)

Keyboard

Eb Fm7 Eb Fm7
 5 Eb C7 A♭maj7 B♭7 Cm B♭7 Eb Fm7 N.C.
 There's a
 9 Eb Fm Eb A♭ Eb B♭7
 rain-bow round my shoul - der and a sky of blue a - bove. How the
 13 Eb6 Gm/D Cm7 Eb7/B♭ Fm B♭7 Eb B♭7
 sun shines bright, the world's al-right. 'cause I'm in love. There's a
 17 Eb Fm Eb A♭ Eb B♭7
 rain-bow round my shoul-der and it fits me like a glove. Let it
 21 Eb6 Gm/D Cm7 Eb7/B♭ Fm B♭7 Eb N.C.
 blow, let it storm, I'll be warm 'cause I'm in love. Hal-le-lu-jah, how the
 25 A♭ A♭m
 folks will stare when they see the sol-i - tare that my lit-tle
 29 Eb Cm7 Gm Fm B♭7
 sug-ar ba - by is gon - na wear. There's a

33 Eb Fm Eb Ab Eb Bb7
rain-bow round my shoul - der and a sky of blue a-bove. — And I'm

37 Eb Gm/D Cm7 Eb7/Bb Fm Bb7 Eb Bb7 (Keyboard)
— shout-in' so the world — will know that i'm — in love.

41 Eb Fm Eb Ab

44 Eb Bb7 Eb6 D

46 Db Cm7 Fm Bb7 Eb Bb7

49 Eb Fm Eb Ab Eb Bb7

53 Eb6 Gm/D Cm7 Eb/Bb Fm7 Bb7 Eb N.C.
Hal-le-lu-jah, how the

79 (Keyboard)

The musical notation for the keyboard part of 'Love Train' is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note F4, followed by a dotted quarter note G4, a quarter note A4, and a quarter note Bb4. A slur covers the next four notes: a whole note D4, a quarter note C4, a quarter note Bb3, and a quarter note A3. This is followed by a whole note F/C, then a Bb7 chord (Bb4, A4, G4, F4) beamed together, and finally a whole note F4. The piece ends with a double bar line. Chord symbols are written above the staff: F, Am/E, Dm, Db°7, F/C, Bb7, and F.

love.