



Set CTRY

Last revised: 2019.05.14

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Good afternoon/evening! We're happy to see all of you here.

Today/Tonight, we're going to deviate from our usual fare and present a variety of pure country selections for your enjoyment. We'll open our performance with a song written back in 1939 and recorded hundreds of times. The one I remember was done by Gene Autry.

I'm quite sure you all know it, so sing along with us as Katie and I join in singing "You Are My Sunshine."

VOCAL DUET

You Are My Sunshine

D
Keyboard

(Keyboard)

C F G7

C N.C.

6 C C7 F G G7 C C7
 night, dear, as I lay sleep-ing, I dreamed I held you in my arms. When I a-

14 F G7 C Am F[#] /A C/G G G7 C N.C.
 woke dear, I was mis-tak - en. So I hung my head and cried You are my

22 C C7 F
 sun - shine, my on - ly sun - shine. You make me hap - py

27 C C7 F
 when skies are grey. You'll nev - er know, dear, how much I

32 C A m F[#] /A C/G G G7 C
 love you. Please don't take my sun - shine a - way.

37 G7 C7 F
 So let the sun - shine in. Face it with a grin. Smil-ers nev-er
 (M)

43 C G7 C G7 C7 F C
 lose, and frown-ers nev-er win. So let the sun - shine in. Face it with a

49 G7 C/G G7 C
 grin. O - pen up your heart and let the sun - shine in. (F) My

2 55 F C G7 D
mom-my told me some-thing that lit - tle girls should know. It's all a-bout the

60 C F
dev-il, and I've learned to hate him so. I know he'll be un - hap-py 'cause I'll

65 C /B /A G7 C/G G7
nev-er wear a frown. May-be if we keep on smil-ing, he'll get tired of hang-in'

70 C G7 C7 F C
70 round. So let the sun-shine in. Face it with a grin.
(M) You are my sun - shine, my on - ly sun - shine. You make me

75 G7 C G7/D C7/E
75 Smil-ers nev-er lose, and frown-ers nev-er win. So let the
hap - py when skies are gray. You'll nev - er

79 F C G7
sun-shine in. Face it with a grin. O - pen up your heart and let the

79 sun-shine in. Face it with a grin. O - pen up your heart and let the
know, dear, how much I love you. O - pen up your heart and let the

85 1. C/G G7 C G7 C7 2. C/G G7 C F G6 G7 C
85 sun - shine in. So let the sun - shine in.

sun - shine in. You are my sun - shine in.

Thank you.

We'll move forward a few decades for our next song, a country hit that was composed in 1963 and recorded by Ray Price and Elvis Presley. Eddy Arnold's recording reached the #1 spot in the country music charts in 1965.

Here's _____ with a poignant plea. She says, "Make The World Go Away."

Make The World Go Away

F

Keyboard

Keyboard

(Sax) 

2

29 B♭m7 E♭7 A♭

32 B♭m7 E♭7

35 A♭ E♭7
I'm sor - ry that I hurt you.

38 3 A♭
I'll make it up day by day. Just say you love me like you

41 B♭m7 E♭7 A♭
used to and make the world go a - way.

44 B♭
Make the world go - a -

45 Cm7 F7 B♭
way and get it off my shoul - der.

48 Cm7 F7
Say the things you used to say and make the world go a -

51 B♭ Cm7
way. Say the things you used to say

54 F7 B♭ (Sax) 3 E♭ 3 B♭
and make the world go a way.

Make The World Go Away

M
Keyboard

(Keyboard) B♭ 3 E♭ 3 B♭ B♭ 3 E♭ 3 B♭

Make the world go a-

way and get it off my shoul - der.

Say the things you used to say and make the world go a-

way. Do you re - mem - ber when you

loved me, be - fore the world took me a - stray?

If you do, then for - give me and make the world go a -

way. Make the world go a -

way and get it off my shoul - der.

Say the things you used to say and make the world go a -

way.

(Keyboard)

2

29 Cm7 F7 B♭

32 Cm7 F7

35 B♭ F7

I'm sor - ry that I hurt you.

38 3 B♭

I'll make it up day by day. Just say you love me like you

41 Cm7 F7 B♭

used to and make the world go a - way.

44 C

Make the world go - a -

45 Dm7 G7 C

way and get it off my shoul - der.

48 Dm7 G7

Say the things you used to say and make the world go a -

51 C Dm7

way. Say the things you used to say

54 G7 C F C

and make the world go a way.

Thank you.

Our next song was written in 1964 by Roger Miller. Remember Roger? It tells the story of a hobo who, despite being poor, revels in his freedom to do what he pleases whenever he pleases. Would anyone have a guess as to the name of this song?

Right! Listen as I tell you all about this "King Of The Road."

King Of The Road

MALE VOCAL

Keyboard

(Bass only, Everyone else finger snaps on beats 2 & 4)

1st time: Add Keyboard, No drums, Continue finger snaps;

2nd time: Add drums)

5 A D E A

Trail - er for sale or rent,
Third box car, mid-night train,

rooms to let, fif - ty cents.
dest - i - na-tion Bang-or, Maine.

9 D E N.C. /D /C♯ /B

No phone, no pool, no pets,
Old worn out suit and shoes,

I ain't got no cig - ar - ettes. Ah, but
I don't pay no un-ion dues. I smoke

13 A D E A

two hours of push-ing broom buys an old stog - ies I have found,

eight - by-twelve four-bit room. I'm a short, but not too big a-round. I'm a

17 D E E N.C. 1. /D /C♯ /B 2. F7

man of means by no means, king of the road.

I know

22 B♭ E♭ F
 ev - er - y eng - in - neer on ev - er - y train, all of the child - ren and

25 B♭ E♭
 all of their names, and ev - er - y hand - out in ev - er - y town and

28 F N.C. /E♭ /D /C
 ev - 'ry lock that ain't locked when no one's a - round, I sing

30 B♭ E♭ F B♭
 Trail - er for sale or rent, rooms to let, fif - ty cents.

34 E♭ F.N.C. /E♭ /D /C
 No phone, no pool, no pets, I ain't got no cig - ar - ettes. Ah, but

38 B♭ E♭ F B♭
 two hours of push - ing broom buys an eight - by - twelve four-bit room. I'm a

42 B♭ E♭ F F N.C. B♭
 man of means by no means, king of the road. —

46 F F N.C. B♭ F F N.C. B♭ F7 B♭
 king of the road. — King of the road. —

Thank you. Thank you very much.

Our next song is a Patsy Cline hit that was written by the Great Willie Nelson. It eventually became Patsy's signature song and her biggest pop hit. On the night that she premiered this song at the Grand Old Opry, she received three standing ovations.

Here we go with _____ to sing this great Patsy Cline classic - "Crazy."

Crazy

Keyboard

(Sax)

1 B♭ E♭

3 D m7 C m7 F7

5 B♭ A♭ G7 C m

Cra-zy. I'm cra - zy for feel - in' so lone-ly. I'm

9 F7 C♯7 B♭ B°7 C m7 F7

cra - zy for feel - in' so blue.

13 B♭ A♭ G7 C m

I knew you'd love me as long as you want-ed, and then

17 F7 B♭ C m7 C♯dim7 B♭7/D

some day you'd leave me for some - bo-dy new.

21 E♭6 E°7 B♭ B♭ A B♭ B

Wor-ry. Why do I let my-self wor-ry?

25 C7 F7 F7#5

Won-drin' what in the world did I do, what did I do? I'm

29 B♭ A♭ G7 3 C m

cra-zy for think-ing that my love could hold you. _____ I'm

33 E♭ D m7 C m7 B °7 C m7 F7 B♭

cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you.

37 C B♭ A7 3 3 D m

Cra-zy for think-ing that my love could hold you. _____ I'm

41 F E m7 D m7 3 C♯°7 3 D m7 3 G7 C G7

cra-zy for try-in' and cra-zy for cry-in', and I'm cra-zy for lov-in' you. I'm

45 C F C 6

cra - zy. _____ I'm cra - zy for lov - in' you.

Thank you very much.

This next song was written back in 1945 and has been recorded by a whole host of artists from both the country and pop music scenes, including Gene Autry, Patti Page, Red Foley, Marty Robbins, Hank Williams, and many others.

Here's _____ to sing our version of this great hit - "Have I Told You Lately That I Love You."

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.

Thank you. Thank you very much.

Now, here's a song that became the first hit recording by a guy by the name of Johnny Cash, back in 1956. The song features the rhythm of the freight train common in many of his songs.

Here we go with that Johnny Cash favorite - "I Walk The Line."

Vocal Only

I Walk The Line

(Keyboard/Guitar)

C

F

C

Keyboard

C F C
 G D7 G
 13 D7 I keep a close watch on this heart of
 19 G D7 G mine. I keep my eyes wide o - pen all the time. I keep the
 25 C G D7 To Coda Ø ends out for the tie that binds. Be - cause you're mine, I walk the
 31 G (Keyboard/Guitar) C line.
 37 G7 C I find it ver - y ver - y eas - y to be true. I find my -
 43 G7 C F self a - lone when each day's through. Yes, I'll ad - mit that I'm a fool for
 49 C G7 C (Keyboard/Guitar) you. Be cause you're mine, I walk the line.

55 F

As sure as

61 C7 F C7

night is dark and day is light, _____ I keep you on my mind both day and

67 F B♭ F

night, _____ and hap-pi - ness I've known proves that it's right. _____ Be-cause you're

73 C7 F (Keyboard/Guitar) C

mine, _____ I walk the line.

81 G7 C F

You've got a way to keep me on your side. _____ You give me

87 G7 C F

cause for love that I can't hide. _____ For you I know I'd e-ven try to turn the

93 C G7 C (Keyboard/Guitar) D.S. al Coda

tide. _____ Be cause you're mine, _____ I walk the line.

Coda 99 G (Keyboard/Guitar)

line.

Thank you. Thank you very much.

One of the all-time greats in the history of vocal music artists was Elvis Presley. Here's a song that was the last one he performed before his death on August 16, 1977. This song was originally recorded in 1945. Here is _____ to sing "Blue Eyes Crying In The Rain."

Blue Eyes Crying In The Rain

F

Keyboard

(Sax)

F7

B
b

E

B

F7

5

B
b

In
Now

the twi - light glow I see him,
my hair has turned to sil - ver.

9

blue
all

eyes cry - ing in the rain
my life I've loved in vain

13

When we kissed good - bye and part - ed, _____
I can see his star in hea - ven

17

knew we'd nev - er meet a - gain.
blue eyes cry - ing in the rain.

21

Love is like a dy - ing em - ber.
Some day, when we meet up yon - der,

25

On - ly mem - o - ries re - main.
We'll stroll hand in hand a - gain

29

Through the ages I'll remember
in the land that knows no parting

blue eyes cry - ing in the rain. _____ rain. _____

28

blue eyes cry - ing in the rain.

Blue Eyes Crying In The Rain

M

Keyboard
B♭7

(Keyboard)

B♭7

E♭

A♭

E♭

5 **E♭**

In Now my hair - light has turned to see sil - her, ver,

9 **B♭7**

blue all eyes my cry - ing in loved in rain. vain.

13 **E♭**

When I we can kiss good - bye star and in part hea - ed, ven,

17 **B♭7**

knew blue we'd eyes nev - er cry - ing meet in the gain. rain.

21 **A♭**

Love Some - is day, like when a dy - ing em yon - ber. der,

25 **E♭**

On We'll - ly stroll mem - o - ries re - main.

29 **E♭**

Through in the a - ges that I'll knows re no - mem part - ber ting,

33 **B♭7**

1
E♭ A♭ E♭

2.
E♭

blue eyes cry-ing in the rain. rain.

39 **B♭7**

E♭ A♭ E♭

blue eyes cry - ing in the rain.

Thank you. Thank you very much.

Let's go back a few years now to the year 1941 and a song written and performed by the great Ernest Tubb. This single became a hit and sold over a million copies. It literally launched the country music genre.

Here's _____ to tell us all about her problem. She says "I'm Walkin' The Floor Over You."

FEMALE VOCAL

I'm Walkin' The Floor Over You

Keyboard

The musical score consists of ten staves of music. The first staff is for the Female Vocal (Soprano) and the Keyboard. The vocal part starts with a rest followed by a melodic line. The keyboard part provides harmonic support with chords C, G7, C, and G7. The lyrics begin with "I'm". The second staff continues with the vocal line and lyrics "walk-in' the floor o-ver you." The third staff shows a continuation of the melody and lyrics "I can't sleep a wink, that is". The fourth staff begins with "true." and ends with "I'm hop-ing and I'm pray-ing as my heart breaks right in". The fifth staff starts with "two." and ends with "Walk - in' the floor o - ver you.". The sixth staff begins with "left me, and you went a-way." and ends with "You said that you'd be back in just a". The seventh staff starts with "day." and ends with "You've bro-ken your prom-ise, and you left me here a lone.". The eighth staff begins with "I don't know why you did dear, but I do know that you're gone." and ends with "I'm". The ninth staff continues with "walk-in' the floor o-ver you." and ends with "I can't sleep a wink, that is". The tenth staff begins with "true." and ends with "I'm hop-ing and I'm pray-ing as my heart breaks right in". The eleventh staff starts with "two." and ends with "Walk - in' the floor o - ver you.".

(Sax)

C G7 C G7

I'm

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

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

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

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

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

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

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

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

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

(Sax)

55 C F G7

61 C G7 C C7 F

67 G7 C

72 C F G7

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

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.

This musical score page contains a single staff for a saxophone player. The staff begins at measure 55 with a C note. Chords indicated above the staff are F and G7. Measures 61 through 67 show a sequence of chords: C, G7, C, C7, and F. The lyrics "some-day you may be lone-some, too. Walk-in' the floor is good for" are written below the staff. Measures 72 through 78 continue with chords C, F, G7, C, C7, and F. The lyrics "you. Just keep right on walk-in', and it won't hurt you to cry. Re-" are written below. Measures 84 through 89 show chords G7, C, F, and G7. The lyrics "mem-ber that I loved you, and I will the day I die. I'm" are written below. Measures 95 through 100 show chords C, G7, C, and C7. The lyrics "true. I'm hop-ing and I'm pray-ing as my heart breaks right in" are written below. Measures 100 through 105 show chords F, G7, C, F, and C. The lyrics "two. Walk - in' the floor o-ver you. Yes, I'm" are written below. Measures 105 through the end show chords G7, G7, C, F, and C. The lyrics "walk - in' the floor o - ver you." are written below.

Thank you. Thank you very much.

We'll move forward to 1961 and another great hit by Patsy Cline that achieved success as both a country as well as a pop standard. The song hit #1 on the country charts that year.

Here's _____ to sing our version of Patsy's great hit - "I Fall To Pieces."

I Fall To Pieces

F

(Keyboard) **B♭** C_m D_m **E♭** F **B♭** N.C. Keyboard

5 B_♭ E_♭ F7 F E E_♭ F7 B_♭

fall to piec - es each time I see you a - gain.
fall to piec - es each time some-one speaks your name.

12 C_m7 F7 B_♭ E_♭ F7 F E E_♭ F

fall to piec - es. How can I be just your
fall to piec - es. Time on - ly adds to the

19 B_♭ B₇ E_♭

friend? You want me to act like we've nev - er kissed. You want me
flame. You tell me to find some - one else to love, some-one who'll

25 F7 B_♭

to love for - get, pre - tend we've nev - er met. And I've
me, too, the way you used to do. But each

29 E_♭ F7 B_♭ A_♭/C B_♭/D E_♭

cried and I've tried, but I have - n't yet. You walk by and
time I go out with some-one new, you walk by and

34 F B_♭ C_m B₇/D E_♭ F B₇ N.C.

I fall to piec - es. (Keyboard)

41 B₇ A_♭/C B₇/D E_♭ F B₇ E_♭ B₇

piec - es. You walk by and I fall to piec - es.

I Fall To Pieces

(Keyboard)

M
Keyboard

Keyboard

Keyboard

N.C.

I fall to piec - es each time I see you a - gain.
I fall to piec - es each time some - one speaks your name.

How can I be just your
Time on - ly adds to the

friend? You want me to act like we've nev - er kissed. You want me
flame. You tell me to find some - one else to love, some - one who'll

to love for - get, pre - tend we've nev - er met. And I've
me, too, the way you used to do. But each

cried time and I've tried, but I have - n't yet. You walk by and
I go out with some - one new, you walk by and and

I fall to piec - es. (Keyboard)

2. E♭ D♭/F E♭/G A♭ B♭ E♭ A♭ E♭

piec - es. You walk by and I fall to piec - es.

Thank you very much.

This next song was one of the signature songs of the great Johnny Cash. Johnny was inspired to write the song in 1951 when he saw a movie about prisoners in Folsom Prison. He wrote the song and later sang it for the men in that prison in 1968.

Here is Johnny Cash's hit about that prison in California - The "Folsom Prison Blues."

MALE VOCAL

Folsom Prison Blues

Keyboard

(Keyboard) E A

Vocal 1st and 2nd; Keyboard 3rd; Vocal 4th & 5th)

A

6 hear the train a - com - in', it's rol - lin' round the bend. And
 I was just a ba - by, my ma - ma told me, "Son, _____
 bet there's rich folks eat - in' in a fan - cy din - ing car. They're
 freed me from this pri - son, if that rail - road track was mine,
 /B /C#

A

10 I ain't seen the sun - shine since don't ev - er play with when. I'm
 al - ways be a good boy, don't smok - in' big cig - ars. But I
 prob - ly drink ing cof - fee and smok - in' big cig - ars. But I
 bet I'd move it on a lit - tle far - ther down the line. _____

D

14 stuck at Fol - som Pris - on and time keeps drag - gin'
 shot a man in Re - no just to watch him
 know I had it com-in,' I know I can't be
 Far from Fol - som Pris on, that's where I'd want to

A A°/D# /C A

/D /D# E7

18 on. But that train keeps rol - lin'
 die. When I hear that whis - tle blow - in'
 free. But those peop - le keep a - mov - in',
 stay, and I'd let that lone - some whis - tle

A 2, 3, 4.

A

24 on down to San - An - tone When
 I hang my head and cry. Well, if they
 and that's what tor blues - - me. - - -
 blow my blues - - -

A

28 (Keyboard) E A

way. _____

Thank you very much.

Our next song was an autobiographical 1969 country music song written and performed by the great Loretta Lynn. It became her theme song and provided the basis for a movie on her life.

Here's _____ to sing this great Loretta Lynn hit - "Coal Miner's Daughter."

Coal Miner's Daughter

FEMALE VOCAL

Keyboard

(Sax) B_b F7 B_b F7 B_b

Well,
I was born a coal min-er's daugh-ter__ in a cab-in__ on a hill in Butch-er

H F F7 B_b B_b⁷ E_b
Hol-ler. We were poor but we had love, that's the one thing that dad-dy made

16 B_b C F F7 B_b
sure of. He shov-eled coal to make a poor man's dol-lar. My

21 B_b E_b B_b
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_b B_b⁷ E_b B_b
rocked the ba-by at night and read the bi-ble by the coal oil light. And ev'-ry-

33 C F F7 B_b 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

69 C F C
 proud to be a coal min'er's daughter I re-

73 D G G7
 mem - ber well the well where I drew wa-ter. The

77 C C7 F C
 work we done was hard, at night we'd sleep 'cause we were tired. I nev-er

81 D G G7 C
 thought of ev - er leav - in' Butch-er Hol - ler. Well, a

85 C F C
 lot of things have changed since a way back then, and

89 D G
 it's so good to be back home a - gain. Not much left

93 C C7 F C
 but the floor, noth-in' lives here an-y - more ex-cept the

97 D G G7 C
 mem'-ries of - a coal min'er's daughter, ex-cept the

101 D G G7 C C G7 C
 mem'-ries of - a coal min'er's daughter.

Thank you very much.

For our next number, we'll feature a great country music hit written back in 1957 and recorded by country artists Kitty Wells, Elvis Presley, and Jim Reeves as well as pop artists Ray Charles, Frank Sinatra, Ella Fitzgerald, Andy Williams, and a whole host of others.

Sit back and enjoy our message to you - "I Can't Stop Loving You."

I Can't Stop Loving You

F

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.

37 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

Thank you very much.

We'll move now to the year 1969 and a song by the great Merle Haggard. This song, written during the height of the Viet Nam war, became one of his greatest hits.

So, sit back and listen as I tell you all about a guy who's proud of his heritage. He's an "Okie From Muskogee."

VOCAL DUET

Okie From Muskogee

(Keyboard)
E \flat

Keyboard

5 E♭ (M) We don't smoke mar-i juu-na in Mus - ko-gee. We don't take our trips

10 /G /A♭ B♭7 on L S D. We don't burn our draft cards down on

15 Main Street. We like liv-in' right, be-ing free.

21 We don't make a par-ty out of lov-in'. We like hold - in' hands

26 /G /A♭ B♭7 and pitch-in' woo. We don't let our hair grow long and

31 shag-gy like the hip-pies out in San Fran-cis-co do. I'm

37 E♭ (M)proud to be an O - kie from Mus - ko - gee. A
(F)

41 place where e - ven squares can have a ball. B♭7

2
45

We still wave Old Glor-y down at the court-house, and white
Ooo

49

light-ning's still the big-gest thrill of all. E

Leath-er

55

E

boots are still in style for man - ly foot-wear;

59

B7

beads and Ro-man san - dals won't be seen.

63

Foot-ball's still the roughest thing on cam-pus, and the

67

E

kids here still res - pect the col - lege dean. I'm

71

E

proud to be an O - kie from Mus - ko - gee. A

75

place where e - ven squares can have a ball.

79

We still wave Old Glor-y down at the court-house, and white
Ooo

83

light - ning's still the big - gest thrill of all.

87

We still wave Old Glor-y down at the court-house in Mus -
Ooo

91

ko - gee, Ok - la - ho - ma, U S A

Thank you. How was that? Did you enjoy that great Merle Haggard hit?

Our next song was both written and recorded in the same time period by Tammy Wynette. It's ranked as the #1 song on Country Music Television's list of the Top 100 Country Music Songs.

Here's _____ with a recommendation to all of you ladies out there. Just "Stand By Your Man."

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♭

Thank you. Are you having a good time?

We'll play a waltz for our next number, made famous by Patti Page and later by Les Paul and Mary Ford. You all know the traditional version, but we'll play our version for you in a new style. Here we go with _____ to sing "Tennessee Waltz."

Tennessee Waltz

F

(Keyboard Intro)

N.C.

Keyboard

C7 F B° A m C7/G F C7sus4

I was

F F maj7 F7 B°
18 dan-cin' with my dar-lin' to the Ten-nes - see Waltz

B°7 F/C Dm Gm
25 when an old friend I just hap-pened to see.

C7 F F maj7 F7
32 I in-tro-duced her to my dar-lin' and while

B° B°7 F/C Dm7 G9 C7
39 they were walt-zing, my friend stole my sweet-heart from

F B^b A m C7/G F C7 F A7 ³

me. I re-mem-ber the night

B^b6 F

— and the Ten - nes-see Waltz, and I knew just how

Dm7 Dm7 Gm7 C7 F

much I had lost. Yes, I lost my

F maj7 F7 B^b B°7

— lit-tle dar - lin' the night they were play-ing the

F/C Dm7 G9 C7 1 F B^b A m7 C7/G F C7 (Sax)

beau-ti - ful Ten - nes-see Waltz. (Sax)

2 F F7 B^b B°7 F

waltz. the beau - ti - ful the

C7 B^b F/A C7/G F

Ten - nes-see Waltz.

Tennessee Waltz

M

(Keyboard Intro)

Keyboard Intro in 3/4 time, B-flat major. Measures 1-6. Chords: N.C., B-flat, B-flat major 7, B-flat 7.

Keyboard section with chords: E-flat, E-flat 7, B-flat/F, G minor 7, C minor 9.

Keyboard section with chords: F 7, B-flat, E-flat, D minor, F 7/C, B-flat, F 7sus4. Lyric: I was

Keyboard section with chords: B-flat, B-flat major 7, B-flat 7, E-flat. Lyric: dan-cin' with my dar-lin' to the Ten-nes - see Waltz

Keyboard section with chords: E-flat 7, B-flat/F, G minor, C minor. Lyric: when an old friend I just hap-pened to see.

Keyboard section with chords: F 7, B-flat, B-flat major 7, B-flat 7. Lyric: I in-tro-duced him to my dar-lin' and while

Keyboard section with chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, F 7. Lyric: they were walt-zing, my friend stole my sweet-heart from

B♭ E♭ Dm F7/C B♭ F7 B♭ D7

me. I re-mem-ber the night

E♭6 B♭

— and the Ten - nes-see Waltz, and I knew just how

Gm7 Gm7 Cm7 F7 B♭

much I had lost. Yes, I lost my

B♭maj7 B♭7 E♭ E°7

— lit-tle dar - lin' the night they were play-ing

B♭/F Gm7 C9 F7 1 B♭ E♭ Dm7F7/C B♭ F7 (Keyboard)

beau-ti - ful Ten - nes-see Waltz.

2 B♭ B♭7 E♭ E°7 B♭

waltz. the beau - ti - ful

F7 E♭ B♭/D F7/C B♭

Ten - nes - see Waltz.

Thank you very much.

Here's a song by the great Hank Williams written in 1952 and released after his death in 1953. It's one of the great songs of country music. It's said that Hank was prompted to write the song when thinking about his first wife while driving around with his second wife. The song tells about the guilt that an unfaithful lover will feel for cheating on the singer.

Here we go with "Your Cheatin' Heart."

VOCAL DUET

Your Cheatin' Heart

(Keyboard)

Keyboard

N.C. C7 F N.C.

(F) Your cheat - in'
Your cheat - in'

F F7 B♭

heart will make you some - weep you'll cry and the
heart will pine some day you'll cry and the

C7 F C7

cry and try to sleep. But sleep won't
love you throw a way. The time will

F F7 B♭

come the whole night through. Your cheat - in'
come when you'll be blue. Your cheat - in'

C7 F

heart will tell on you.
heart will tell on you.

F7 B♭ F

(F) When tears come down like fall - in' rain, you'll toss a -
(M)

25 G7 C7

round and call my name You'll walk the_

29 F F7 B \flat

floor the way I do. Your cheat - in'

33 C7

heart will tell on you. F N.C. (Keyboard)

37 F C7(\flat 9) B \flat 7 F6

you. Your cheat - in' heart is gon-na tell on

41 F C7(\flat 9) B \flat 7 F6

you.

Your Cheatin' Heart

M

(Keyboard)

Keyboard

The musical score consists of ten staves of music for keyboard. The first staff begins with N.C., followed by F7, B♭, and N.C. The lyrics are: "Your cheat - in' _". The second staff begins with B♭, followed by B♭7, E♭, and F7. The lyrics are: "heart _____ will make you weep _____ you'll cry and cry _____". The third staff begins with B♭, followed by F7, B♭, and B♭7. The lyrics are: "and try to sleep. But sleep won't come the whole night you threw a way. The time will come when you'll be". The fourth staff begins with E♭, followed by F7, B♭, and B♭7. The lyrics are: "through. Your cheat-in' heart will tell on you. When tears come blue. Your cheat-in' heart will tell on you.". The fifth staff begins with E♭, followed by B♭. The lyrics are: "down like fall - in' rain, you'll toss a -". The sixth staff begins with C7, followed by F7, and B♭. The lyrics are: "round and call my name. You'll walk the floor _____. ". The seventh staff begins with B♭7, followed by E♭, and F7. The lyrics are: "the way I do. Your cheat - in' heart will tell on". The eighth staff begins with B♭, followed by N.C. The lyrics are: "you. (Keyboard)". The ninth staff begins with B♭, followed by F7(b9)E♭7, and B♭6. The lyrics are: "you. Your cheat - in' _". The tenth staff begins with F7, followed by B♭, F7(b9)E♭7, and B♭6. The lyrics are: "heart is gon - na tell on you. _____". Chords are indicated above the staff lines, and lyrics are written below them.

Thank you very much.

Here's a country and western ballad written and recorded by Marty Robbins way back in 1959. It won the Grammy Award for Best Country and Western recording in 1961.

Listen as I tell you this sad tale of a cowboy and his visit to one of the great towns in West Texas - "El Paso."

MALE VOCAL

El Paso

Keyboard

(Keyboard - ala guitar)

C Dm F G7 C F C

12 C Dm G7

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

17 C (Keyboard)

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

23 C Dm G7

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

28 C (Keyboard)

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

34 C Dm G7

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

39 C (Keyboard)

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

45 C Dm G7

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.
It's been so long since I've seen the young maid - en. I had but
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 it drink he was shar - ing with
I caught a good one, a it drink he was shar - ing with
May - be to - mor - row, a it drink he was shar - ing with

74 F To Coda Φ G7 D.S. al Coda

wick - ed Fel - i - na, the girl that I loved. So in ang - er,
Up on its back and a - way I did ride just as fast
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 fallen. 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 ouf 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 - ala guitar)

Keyboard

12 (Keyboard)

Out in the west Tex-as town of El Pas-o, I fell in love with a Mex-i-can girl.

20 Night-time would find me in Ros-a's can-tin-a. Mus-ic would

28 (Keyboard)

play, and Fel - i-na would whirl. Black-er than night were the

36 (Keyboard)

eyes of Fel - i-na, wick-ed and e-vil while cast-ing a spell.

44 My love was deep for this Mex-i-can maid-en. I was in love but in vain, I could

52 (Keyboard)

tell. One night, a wild young cow-boy came in,

60

wild as the West Tex - as wind.

70

Dash-ing and dar-ing, a drink he was shar-ing with wick-ed Fel - i-na, the girl that I loved.

78

— So in ang - er, I chal-lenged his right for the love of this maid-en. Down went his

86 (Keyboard)
hand for the gun that he wore. My chal-lenge was ans-wered 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

The musical score consists of ten staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is indicated by '(Keyboard)' above the staff. The lyrics are written below the vocal line. The score includes measures 86 through 160, with piano parts starting at measure 94 and 152. The piano parts feature various patterns of eighth and sixteenth notes, often with grace notes and slurs. The vocal part includes several melodic phrases with sustained notes and rhythmic patterns corresponding to the piano parts.

168 (Keyboard)

left. It's been so long since I've seen the young maid-en.

(Keyboard)

176

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-le-t go deep in my chest.

296

From ouf 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.

Thank you very much.

Our next musical offering was initially performed by the great Patsy Cline when she auditioned for the Arthur Godfrey's Talent Scouts back in 1957. The song reached #2 on the charts that year. Here's _____ to sing that Patsy Cline classic, "Walkin' After Midnight."

Walkin' After Midnight

F

Keyboard

(Sax)

B^b

3

E♭7

F 7

D

B°7 Cm

F 7

F 7

The musical score consists of two staves. The top staff is in common time (indicated by '4') and starts with a B♭. It includes measures with various note values and rests, followed by a section with a '3' above it. The lyrics 'go out' are placed under the notes in this section. The bottom staff continues the melody, starting with a B♭, and includes lyrics such as 'walk-in', 'af-ter', 'mid'night', 'out', 'in', 'the', 'moon-light', 'just', and 'of'. The lyrics are aligned with the corresponding musical notes and rests.

8 C m7 F 7 B♭ E♭7 F 7

like we used to do. I'm al-ways walk-in'
say-in" "I love you." I'm al-ways walk-in'
af-ter mid-night search-in' for
af-ter mid-night search-in' for

Musical score for "I Walk for You" featuring a single melodic line on a treble clef staff. The score is divided into two sections by a vertical bar line. The first section, labeled "1.", consists of measures 1-4 and includes lyrics "you.", "I walk for", and "you.". The second section, labeled "2.", consists of measures 5-8 and includes lyrics "I stop to". Chords indicated above the staff are B♭, B°7, Cm7, F7, B♭, and B♭7. Measure numbers 1 through 8 are written vertically on the left side of the staff.

Musical score for piano and voice, page 21, B-flat major, F7 chord. The vocal line continues with lyrics "lone - some as I can be." followed by a fermata over the word "be." The piano accompaniment consists of eighth-note chords.

23 B♭ E♭7

walk-in' af - ter mid - night out in the star - light just

Musical score for 'Somewhere Over the Rainbow' in G minor. The score includes a treble clef, a key signature of one flat, a time signature of common time, and a 4/4 time signature. The vocal line starts with 'hop - in' on a C major 7 chord (C, E, G, B). It continues through 'you may be' on an F major 7 chord (F, A, C, E), 'some-where' on a B flat major chord (B flat, D, F, A), and 'a walk-in' on another B flat major chord. The lyrics end with 'af - ter' on the next note. The vocal line consists of eighth and sixteenth notes.

2

28 E♭7 F7 B♭ B♭7 (Sax)

mid - night search - in' for me.

31 B♭ 3 E♭ F7 B♭ Cm7B°7 F7 B♭7 I stop to

35 E♭ B♭ see a weep - in' wil - low cry - in' on his pil - low. May - be he's cry - in' for

38 B♭7 E♭ me. And as the skies turn gloom - y night winds whis - per to me. I'm

41 B♭ F7 G7 lone - some as I can be. I go out

43 C F7 walk - in' af - ter mid - night out in the star - light just

46 Dm7 G7 C F7 hop - in' you may be some - where a walk - in' af - ter

48 F7 G7 C B♭ A mid - night search - in' for me. I go out

51 D7 G7 3 C N.C. (Sax) C walk - in' af - ter mid - night search - in' for you.

Walkin' After Midnight

M

Keyboard

(Keyboard)

E**b**

A

7

B

b

E_c

E

B^b

b7

A musical score for a single melodic line, likely for a solo instrument or voice. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The second staff begins with a bass clef and a key signature of one flat. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 10 are indicated above the staves. The lyrics "I go out" are written in a cursive font at the bottom right of the page.

5 E♭ A♭7

walk - in' _____ af - ter mid'night _____ out in the moon-light just
miles _____ a-long the high - way. Well, that's just my way of _____

8 Fm7 B^b7 E^b A^b7 B^b7

like we used to do. I'm al-ways walk-in'— af-ter mid-night search-in' for
say-in" "I love you" I'm al-ways walk-in'— af-ter mid-night search-in' for

Musical score for 'I Walk for You' featuring a treble clef, a key signature of one flat, and a common time signature. The score consists of two staves. The first staff begins with a pickup of three eighth notes followed by a measure of E♭ major. The second staff begins with a measure of E°7, followed by Fm7, B♭7, and E♭7. The lyrics 'you.' are underlined in both staves. The score concludes with a repeat sign and a final section starting with E♭7.

Musical score for "See a Weeping Willow" showing measures 15-16. The key signature changes from A♭ major to E♭ major. The lyrics are: "see a weep-in' wil-low cry - in' on his pil-low. May-be he's cry-in' for". The melody consists of eighth and sixteenth notes on the treble clef staff.

18 E^b7 A^b
me. And as the skies turn gloom-y, night winds whis-per to me. I'm

Musical score for piano and voice, page 21, measures 1-2. The vocal line begins with a melodic line over a piano accompaniment. The lyrics are: lone - some as I can be. I go out.

Musical score for "Walkin' After Midnight" showing measures 23-24. The key signature changes from E♭ major to A♭ major at measure 24. The lyrics are: walk-in' __ af - ter mid - night __ out in the star - light just __

26

Fm7 B[♭]7 E[♭]

hop - in' you may be some-where a walk-in' af - ter

2

28 A♭7 B♭7 E♭ E♭7 (Keyboard)
mid - night search - in' for me.

31 E♭ A♭ 3 B♭7 E♭ Fm7 E°7 B♭7 E♭
I stop to

35 A♭ E♭ see a weep - in' wil - low cry - in' on his pil - low. May - be he's cry - in' for

38 E♭7 A♭ me. And as the skies turn gloom - y night winds whis - per to me. I'm

41 E♭ B♭7 C7 lone - some as I can be. I go out

43 F B♭7 walk-in' af - ter mid - night out in the star - light just

46 Gm7 C7 F hop - in' you may be some - where a walk - in' af - ter

48 B♭7 C7 F E♭ D mid - night search - in' for me. I go out

51 G7 C7 (Keyboard) F N.C. E walk - in' af - ter mid - night search - in' for you.

Thank you very much.

We're rapidly approaching the end of our time together. This next-to-last offering was written by the wife of the great Johnny Cash. Remember her name? Right - June Carter. It was recorded in 1963 and was Johnny's biggest hit, staying #1 on the charts for seven weeks.

Here we go with "Ring Of Fire."

MALE VOCAL

Ring Of Fire

Keyboard

B♭ **E♭** **B♭** **F7** **B♭**

B♭ **E♭** **B♭** **E♭** **B♭**

Love taste is a burn-ing of love is thing sweet and it when

B♭ **F7** **B♭** **F7** **B♭**

makes hearts - a fire - y ring. meet.

B♭ **E♭** **B♭** **E♭** **B♭**

Bound I fell by wild de - sire. child.

F7 **B♭** **/D** **/E♭**

I fell in - to a ring of fire. wild.

F7 **E♭** **B♭** **F7**

I fell in - to a burn-ing ring of fire I went down, down,

E♭ **B♭** **F7** **B♭**

down and the flames went high-er. And it burns, burns, burns,

F7 **B♭** **F7** **B♭** **B♭** **To Coda ♩**

the ring of fire, the ring of fire.

47 E^b B^b F7 B^b

55 B^b E^b B^b F7 B^b

63 F7 E^b B^b F7 F7

I fell in - to a burn-ing ring of fire I went down, down,

68 E^b B^b F7 B^b

down and the flames went high-er. And it burns, burns, burns,

D.S. al Coda

73 F7 B^b F7 B^b

— the ring of fire, the ring of fire.. The

Coda

78 F7 E^b B^b F7

I fell in - to a burn-ing ring of fire I went down, down,

83 E^b B^b F7 B^b

down and the flames went high-er. And it burns, burns, burns,

88 F7 B^b F7 B^b F7

— the ring of fire, the ring of fire. And it

93 B^b F7 B^b F7

burns, burns, burns, the ring of fire, the ring of

98 B^b F7 B^b F7

fire. The ring of fire, the ring of

102 B^b

fire.

Thank you very much.

We're at the end of our time together. Did you all have a good time?

We'll close our performance with an American folk song about a fictional train, written in about 1882 and later revived by the great Roy Acuff. His version sold more than 10 million copies world-wide.

Enjoy our version of the story of the "Wabash Cannonball."

Wabash Cannonball

F

Keyboard

(Sax) F7 B[♭]

7 B[♭] E[♭] F7 From the
great A-lan-tic o-cean to the wide Pa-ci-fic shore, from the queen of flow-ing

12 moun-tains to the south - belt by the shore. She's might-y tall and

16 E[♭] F7 hand-some and known quite well by all. She's the com-bin-a - tion on the

21 B[♭] B[♭] (Sax)
Wa - bash Can-non - ball.

27 E[♭] F7 B[♭]
Well,

33 B[♭] E[♭] F7
she came down from Bir-ming-ham one cold De-cem-ber day. As she pulled in-to the

38 B[♭]
sta-tion, you could hear all the people say, "She's from Ten-nes - see, ___ she's

43 E[♭] F7
long and she's tall. She came down from Bir - ming - ham on the

2

47 B♭ B♭

Wa - bash Can-non - ball. Listen to the jin-gle, the rum-ble, and the

53 E♭ F7 B♭

roar as she glides a-long the wood-land o'er the hills and by the shore. Hear the

58 E♭

mighty rush of the en - gine, hear those lone - some ho-boes call,

62 F7 B♭ (Sax)

trav - 'ling through the jun - gle on the Wa - bash Can-non - ball."

67 B♭ E♭ F7

72 B♭ G7 C

Our

77 C F G7

east - ern states are dan - dy so the peo-ple al - ways say. From New York to St.

82 C

Lou-is and Chi - ca - go by the way. From the hills of Minn-e -

86 F G7

so-ta where the rip-ping wat-ers fall, no chang-es can be tak-en on that

91 C C
Wa - bash Can-non - ball. (Sax)

97 F G7 C
Well,

103 C F G7
Here's to dad-dy Clax - ton, may his name for-ev-er stand and al-ways be re-mem-bered in the

109 C
courts through-out the land. His earth-ly race is o - ver and the cur-tains round him

114 F G7 C
fall. They'll car-ry him home to Dix - ie on the Wa-bash Can-non - ball.

120 C F G7
Lis-ten to the jin-gle, the rum-ble, and the roar as she glides a-long the

125 C
woodland o'er the hills and by the shore. Hear the mighty rush of the en-gine, hear those

130 F G7
lone-some ho-boes call, trav-ling through the jun - gle on the Wa-bash Can-non-

135 C G7 C F C
(Sax) ball."

Wabash Cannonball

M
Keyboard

(Keyboard) C7 F From the

7 F B♭ C7 great A - lan - tic o - cean to the wide Pa - ci - fic shore, from the queen of flow - ing

12 F moun - tains to the south - belt by the shore. She's might - y tall and

16 B♭ C7 hand - some and known quite well by all. She's the com - bin - a - tion on the

21 F F Wa - bash Can - non - ball. (Keyboard)

27 B♭ C7 F Well,

33 F B♭ C7 she came down from Bir - ming - ham one cold De - cem - ber day. As she pulled in - to the

38 F sta - tion, you could hear all the peo - ple say, "She's from Ten - nes - see, she's

43 B♭ C7 long and she's tall. She came down from Bir - ming - ham on the

2

47 F F

Wa - bash Can-non - ball.

53 B♭ C7 F

Listen to the jin-gle, the rum-ble, and the
roar as she glides a-long the wood-land o'er the hills and by the shore.

58 B♭

Hear the
might-y rush of the en - gine, hear those lone - some ho-boes call,

62 C7 F (Keyboard)

trav - 'ling through the jun - gle on the Wa - bash Can-non - ball."

67 F B♭ C7

Our

72 F D7 G

east - ern states are dan - dy so the peo-ple al - ways say. From New York to St.

77 G

Lou-is and Chi - ca - go by the way. From the hills of Minn-e -

82 G

so-ta where the rip-pling wat-ers fall, no chang-es can be tak-en on_ that

86 C D7

so-ta where the rip-pling wat-ers fall, no chang-es can be tak-en on_ that

91 G G
 Wa - bash Can-non - ball. (Keyboard)

97 C D7 G
 Well,

103 G C D7
 Here's to daddy Clax - ton, may his name for-ev-er stand and always be re-membered in the

109 G
 courts through-out the land. His earth-ly race is o - ver and the cur-tains round him

114 C D7 G
 fall. They'll car-ry him home to Dix - ie on the Wa-bash Can-non - ball.

120 G C D7
 Lis-ten to the jin-gle, the rum-ble, and the roar as she glides a-long the

125 G
 wood and o'er the hills and by the shore. Hear the mighty rush of the engine, hear those

130 C D7
 lone-some ho-boes call, trav'-ling through the jun - gle on the Wa-bash Can-non-

135 G D7 G C G
 ball." (Keyboard)

The musical score consists of eight staves of music for voice and piano. The vocal part is in common time, major key, with a treble clef. The piano part is indicated by Roman numerals (C, D7, G) above the staff. The lyrics are written below the vocal line. Chords are marked above the piano staff at measures 91, 97, 103, 109, 114, 120, 125, 130, and 135. The vocal part includes eighth and sixteenth note patterns, while the piano part features eighth-note chords. Measure 91 starts with a piano introduction followed by the vocal line. Measures 97-103 continue the vocal line. Measures 109-114 conclude the first section. Measures 120-125 begin the second section. Measures 130-135 end the piece. The lyrics describe a funeral procession for a man named Claxton, the sound of a steamboat on the Wabash River, and the activities of hobos traveling through the jungle.