

## Set CTRY

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CTRY01-M08-You Are My Sunshine(KVD).2015.15.17.pdf  
CTRY02-NN07-Make The World Go Away(KVF).2018.05.08.pdf  
CTRY02-NN07-Make The World Go Away(KVM).2018.05.08.pdf  
CTRY03-L13-King Of The Road(KV).2016.08.28.pdf  
CTRY04-X10-Crazy(KV).2015.02.14.pdf  
CTRY05-HH15-Have I Told You Lately That I Love You(KVD).2017.04.30.pdf  
CTRY06-K10-I Walk The Line(KV)2017.01.11.pdf  
CTRY07-A11-Blue Eyes Crying In The Rain(KVF).2016.06.19.pdf  
CTRY07-A11-Blue Eyes Crying In The Rain(KVM).2016.06.19.pdf  
CTRY08-MM13-I'm Walkin' The Floor Over You(KV).2018.05.02.pdf  
CTRY09-X09-I Fall To Pieces(KVF).pdf  
CTRY09-X09-I Fall To Pieces(KVM).pdf  
CTRY10-K09-Folsom Prison Blues(KV).2016.06.19.pdf  
CTRY11-MM04-Coal Miner's Daughter(KV).pdf  
CTRY12-HH16-I Can't Stop Loving You(KVF).2015.03.01.pdf  
CTRY12-HH16-I Can't Stop Loving You(KVM).2015.03.01.pdf  
CTRY13-NN14-Okie From Muskogee(KVD).2018.03.24.pdf  
CTRY14-HH11-Stand By Your Man(KV).2016.10.02.pdf  
CTRY15-K13-Tennessee Waltz(KVF).2016.08.23.pdf  
CTRY15-K13-Tennessee Waltz(KVM).2016.08.23.pdf  
CTRY16-L11-Your Cheatin' Heart(KVD).2016.05.29.pdf  
CTRY16-L11-Your Cheatin' Heart(KVM).2016.04.26.pdf  
CTRY17-MM15-El Paso(KV).2018.03.24.pdf  
CTRY17-MM15-El Paso(V).2018.03.24.pdf  
CTRY18-X08-Walkin\_ After Midnight(KVF).2016.08.09.pdf  
CTRY18-X08-Walkin\_ After Midnight(KVM).2016.08.09.pdf  
CTRY19-K08-Ring Of Fire(KV).2016.12.31.pdf  
CTRY20-AA01-Wabash Cannonball(KVF).2019.05.14.pdf  
CTRY20-AA01-Wabash Cannonball(KVM).2019.05.14.pdf

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.

(F)The oth - er

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 Am F#° /A C/G G G7 C

love \_\_\_ you. \_\_\_ Please don't take my sun - shine a - way. \_\_\_

37 G7 C7 F

37 So let the sun - shine in. Face it with a grin. Smil-ers nev-er

(M)

43 C G7 C G7 C7 F C

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

49 G7 C/G G7 C

49 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

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

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

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

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

(Sax)

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 -

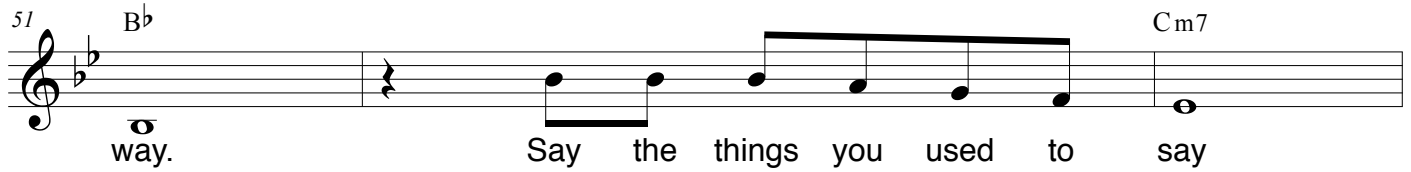
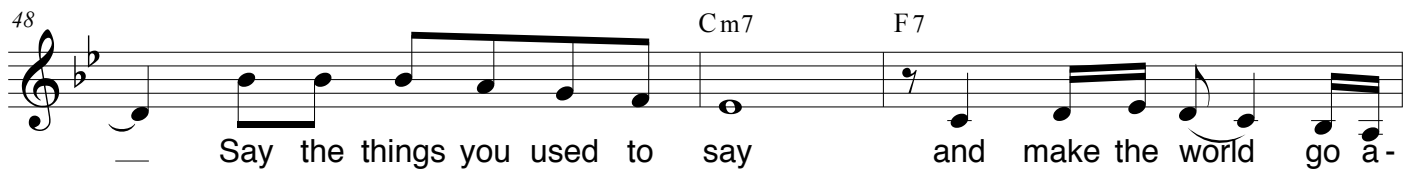
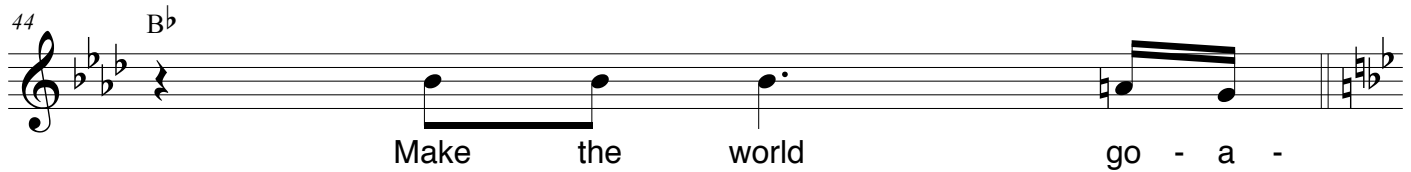
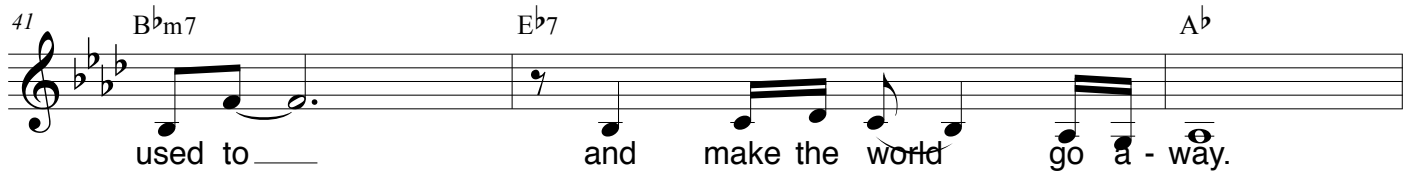
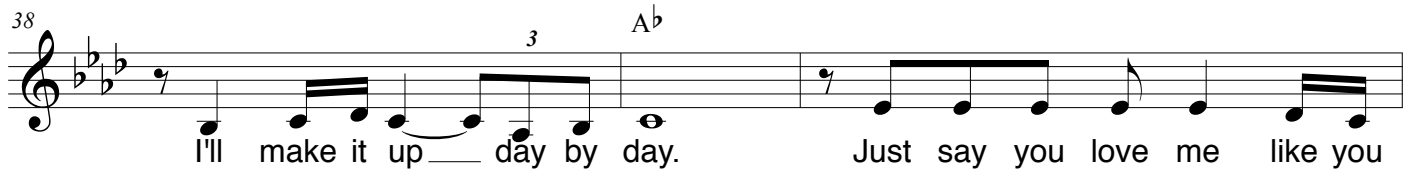
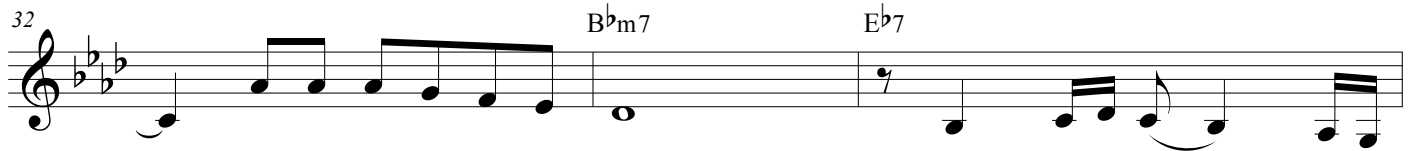
way and get it off my shoul - der.

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

way.

(Sax)

2



# Make The World Go Away

# M

Keyboard

(Keyboard)

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.

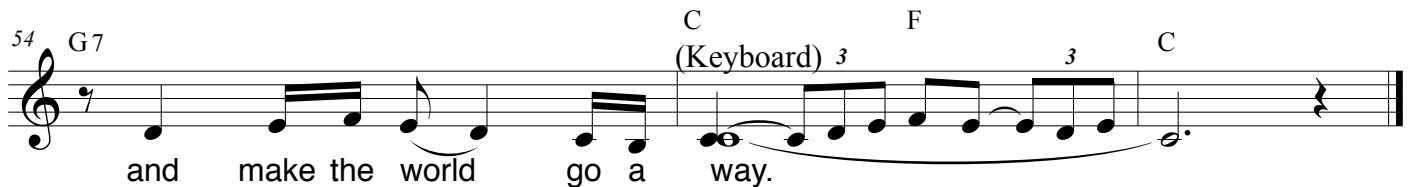
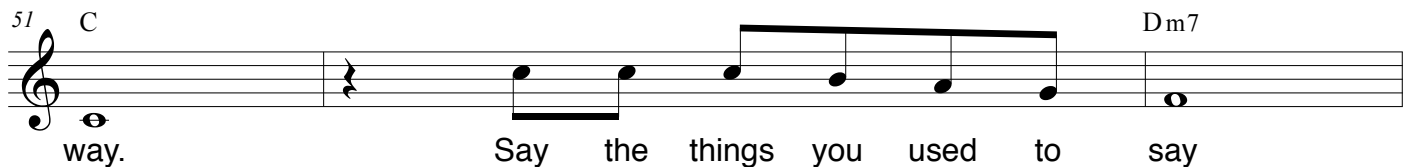
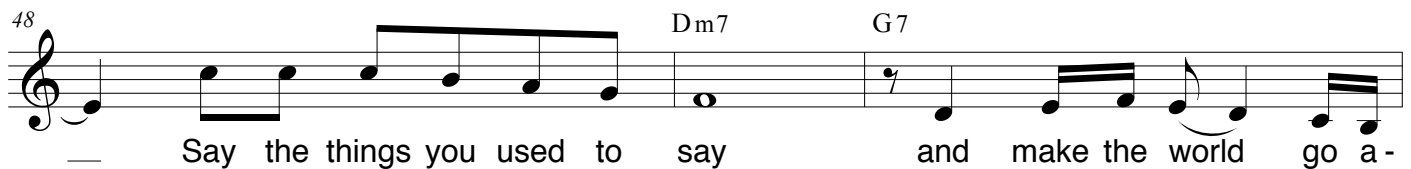
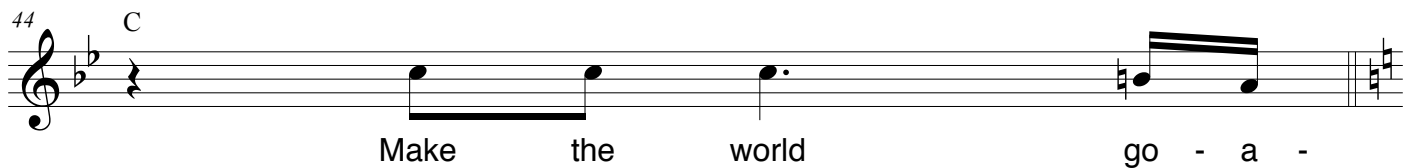
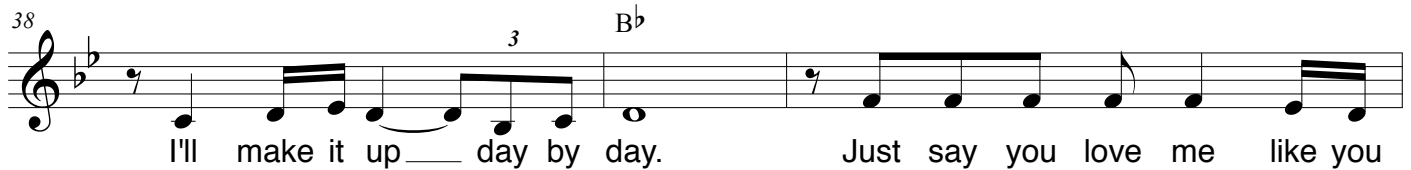
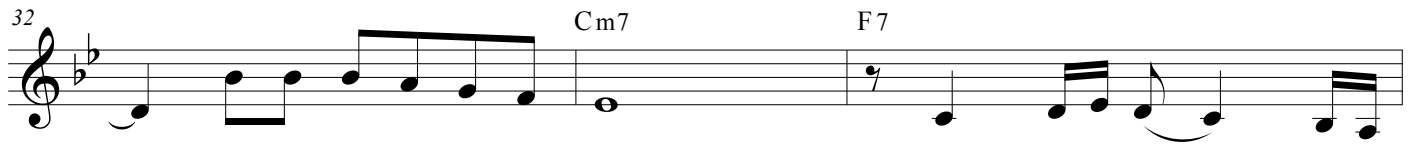
Say the things you used to say and make the world go a-

way.

(Keyboard)



2



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?

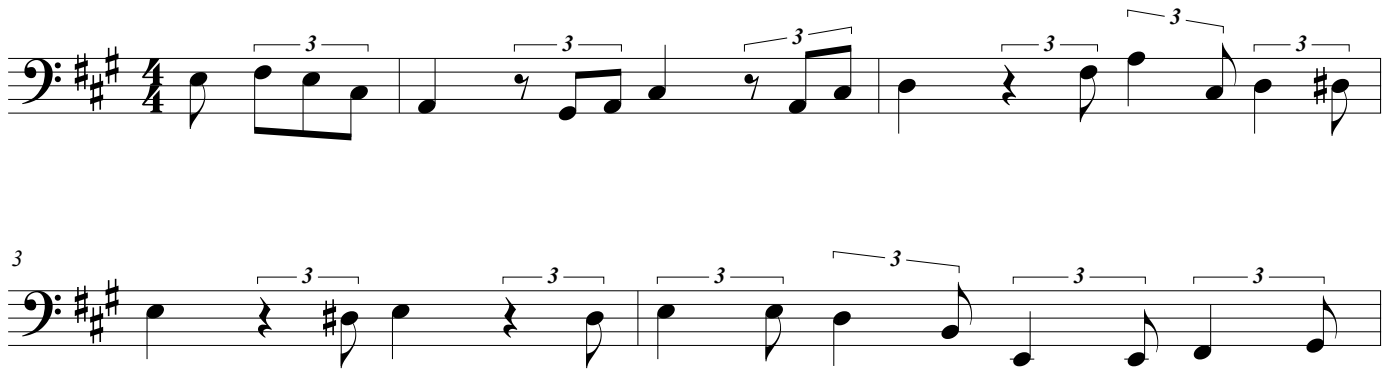
Right! Listen as I tell you all about this “King Of The Road.”

# 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, rooms to let, fif - ty cents.  
Third box car, mid-night train, dest - i - na - tion Bang-or, Maine.

9 D E N.C. /D /C# /B

No phone, no pool, no pets, I ain't got no cig - ar - ettes. Ah, but  
Old worn out suit and shoes, I don't pay no un-ion dues. I smoke

13 A D E A


two hours of push-ing broom buys an eight - by - twelve four-bit room. I'm a  
old stog - ies I have found, short, but not too big a-round. I'm a

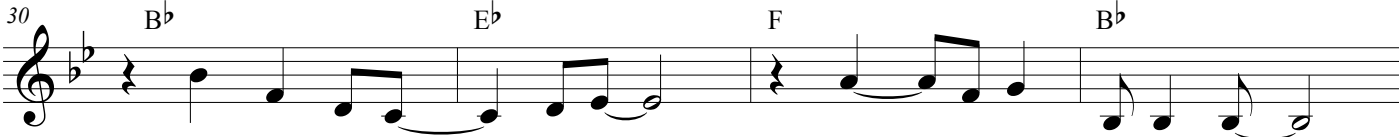
17 D E E N.C. 1. /D /C# /B 2. F7

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

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

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

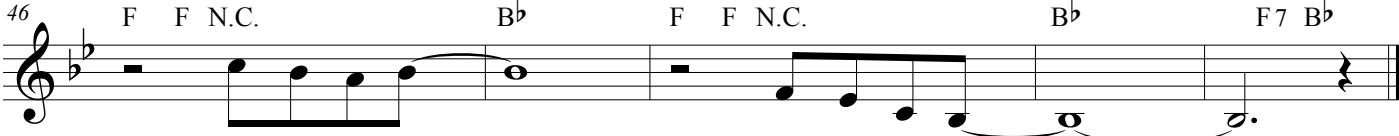
28 F N.C.  $/E\flat$   $/D$   $/C$   
  
 ev - 'ry lock that ain't locked when no one's a - round, I sing

30  $B\flat$   $E\flat$  F  $B\flat$   
  
 Trail - er for sale \_\_\_ or rent, rooms to let, fif - ty cents.

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

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

42  $E\flat$  F F N.C.  $B\flat$   
  
 man of means by no means, king of the road. \_\_\_

46 F F N.C.  $B\flat$  F F N.C.  $B\flat$  F7  $B\flat$   
  
 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)

3

5

9

13

17

21

25

B $\flat$  E $\flat$

D m7 C m7 F7

B $\flat$  A $\flat$  G7 C m

F7 C $\sharp$ °7 B $\flat$  B°7 C m7 F7

B $\flat$  A $\flat$  G7 C m

F7 B $\flat$  C m7 C $\sharp$ dim7 B $\flat$ 7/D

E $\flat$ 6 E°7 B $\flat$  B $\flat$  A B $\flat$  B

C7 F7 F7#5

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

cra-zy, cra-zy for feel-in' so blue.

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

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

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

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

29  $B\flat$   $A\flat$   $G^7$   $C^m$

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

33  $E\flat$   $D^m7$   $C^m7$   $B^{\circ}7$   $C^m7$   $F^7$   $B\flat$

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

37  $C$   $B\flat$   $A^7$   $D^m$

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

41  $F$   $E^m7$   $D^m7$   $C^{\# \circ}7$   $D^m7$   $G^7$   $C$   $G^7$

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)

Keyboard

F7 B $\flat$  F

5 C7 F C7

9 F C7

told told you you late - ly late - ly that how I I love miss you? Could I tell stars you are

14 F F7 B $\flat$  F

once a - gain some - how? Have I said with all my heart and soul how I a -  
 shin - ing in the sky? Have I told you why the nights are long when you're not

20 C7 To Coda F F7 (M)

dore you? Well, dar - ling, I'm tell - ing you now. (F) My world would  
 with me? Well, darl - ing, I'm tell - ing you

25 B $\flat$  F C

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

30 F F7 B $\flat$

out you an - y - how. Oh, have I told you late - ly that I

35 F C7 F F7 (Keyboard/Guitar)

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

2  
41 B $\flat$  F C

46 F F7 B $\flat$  F

52 C7 F D.S. al Coda

$\text{Coda}$  F D7 G D7 Have I

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)

share your love for - ev-er? Well, dar-ling, I'm tell-ing you now.\_\_\_\_ (F) 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) 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) Keyboard

C F C

7 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

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

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.

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."

**F**

# Blue Eyes Crying In The Rain

(Sax)

Keyboard

F7 B $\flat$  E $\flat$  B $\flat$  F7  
 5 B $\flat$   
 In the twi - lght glow I see him, \_\_\_\_\_  
 Now my hair has turned to sil - ver, \_\_\_\_\_  
 9 F7 B $\flat$   
 blue eyes cry - ing in the rain. \_\_\_\_\_  
 all my life I've loved in vain. \_\_\_\_\_  
 13 B $\flat$   
 When we kissed good - bye and part - ed, \_\_\_\_\_  
 I can see his star and in hea - ven, \_\_\_\_\_  
 17 F7 B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7  
 knew we'd nev - er meet a - gain. \_\_\_\_\_  
 21 blue eyes cry - ing in the rain. \_\_\_\_\_  
 Love is like a dy - ing em - ber. \_\_\_\_\_  
 Some - day, when we meet up yon - der, \_\_\_\_\_  
 25 B $\flat$  F F7  
 On - ly mem - o - ries re - main. \_\_\_\_\_  
 We'll stroll hand in hand a - gain \_\_\_\_\_  
 29 B $\flat$   
 Through the a - ges I'll re - mem - ber \_\_\_\_\_  
 in the land that knows no part - ting, \_\_\_\_\_  
 33 F7 1. B $\flat$  E $\flat$  B $\flat$  2. B $\flat$   
 blue eyes cry - ing in the rain. \_\_\_\_\_ rain. \_\_\_\_\_  
 blue eyes cry - ing in the \_\_\_\_\_  
 39 F7 B $\flat$  E $\flat$  B $\flat$   
 blue eyes cry - ing in the rain. \_\_\_\_\_

# Blue Eyes Crying In The Rain

# M

(Keyboard)

Keyboard

B $\flat$ 7 E $\flat$  A $\flat$  E $\flat$  B $\flat$ 7

5 E $\flat$

9 B $\flat$ 7 E $\flat$

13 E $\flat$

17 B $\flat$ 7 E $\flat$  A $\flat$  E $\flat$  E $\flat$ 7

21 A $\flat$

25 E $\flat$  B $\flat$  B $\flat$ 7

29 E $\flat$

33 B $\flat$ 7

39 B $\flat$ 7 E $\flat$  A $\flat$  E $\flat$

In the twi - lght glow I see her, \_\_\_\_\_  
 Now my hair has turned to sil - ver, \_\_\_\_\_  
 blue eyes cry - ing in the rain. \_\_\_\_\_  
 all my life I've loved in vain. \_\_\_\_\_  
 When we kissed good - bye and in part hea - ed, \_\_\_\_\_  
 I can see her star in hea - ven, \_\_\_\_\_  
 knew we'd nev - er meet a - gain. \_\_\_\_\_  
 blue eyes cry - ing in the rain. \_\_\_\_\_  
 Love is day, like a dy - ing em - ber. \_\_\_\_\_  
 Some - day, when we meet up yon - der, \_\_\_\_\_  
 On - ly mem - o - ries re - main. \_\_\_\_\_  
 We'll stroll hand in hand a - gain \_\_\_\_\_  
 Through the a - ges I'll re - mem - ber \_\_\_\_\_  
 in the land that knows no part - ting, \_\_\_\_\_  
 1. E $\flat$  A $\flat$  E $\flat$  2. E $\flat$   
 blue eyes cry - ing in the rain. \_\_\_\_\_ rain. \_\_\_\_\_  
 blue eyes cry - ing in the rain. \_\_\_\_\_  
 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

(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.

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)  $B\flat$   $Cm$   $Dm$   $E\flat$   $F$   $B\flat$  N.C. Keyboard

5  $B\flat$   $E\flat$   $F7$   $F$   $E$   $E\flat$   $F7$   $B\flat$

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

12  $Cm7$   $F7$   $B\flat$   $E\flat$   $F7$   $F$   $E$   $E\flat$   $F$

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

19  $B\flat$   $B\flat7$   $E\flat$

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  $F7$   $B\flat$

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

29  $E\flat$   $F7$   $B\flat$   $A\flat/C$   $B\flat/D$   $E\flat$

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  $F$   $B\flat$   $Cm$   $B\flat/D$   $E\flat$   $F$   $B\flat$  N.C.

I fall to piec - es.  
I fall to piec - es. (Keyboard)

41 2.  $B\flat$   $A\flat/C$   $B\flat/D$   $E\flat$   $F$   $B\flat$   $E\flat$   $B\flat$

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

# I Fall To Pieces

**M**  
Keyboard

(Keyboard)

5 *E<sup>b</sup>* *F<sup>m</sup>* *G<sup>m</sup>* *A<sup>b</sup>* *B<sup>b</sup>* *E<sup>b</sup>* N.C.

5 *E<sup>b</sup>* *A<sup>b</sup>* *B<sup>b</sup>7* *B<sup>b</sup> A* *A<sup>b</sup>* *B<sup>b</sup>7* *E<sup>b</sup>*

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

12 *F<sup>m</sup>7* *B<sup>b</sup>7* *E<sup>b</sup>* *A<sup>b</sup>* *B<sup>b</sup>7* *B<sup>b</sup> A* *A<sup>b</sup>* *B<sup>b</sup>*

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

19 *E<sup>b</sup>* *E<sup>b</sup>7* *A<sup>b</sup>*

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 *B<sup>b</sup>7* *E<sup>b</sup>*

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

29 *A<sup>b</sup>* *B<sup>b</sup>7* *E<sup>b</sup>* *D<sup>b</sup>/F* *E<sup>b</sup>/G* *A<sup>b</sup>*

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 *B<sup>b</sup>* 1. *E<sup>b</sup>* *F<sup>m</sup>* *E<sup>b</sup>/G* *A<sup>b</sup>* *B<sup>b</sup>* *E<sup>b</sup>* N.C.

I fall to piec - es. (Keyboard)  
I fall to piec - es.

41 2. *E<sup>b</sup>* *D<sup>b</sup>/F* *E<sup>b</sup>/G* *A<sup>b</sup>* *B<sup>b</sup>* *E<sup>b</sup>* *A<sup>b</sup>* *E<sup>b</sup>*

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)

Vocal 1st and 2nd; Keyboard 3rd; Vocal 4th &amp; 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, I

A

10 I ain't seen the sun - shine since I don't know when. I'm  
al - ways be a good boy, don't ev - er play with guns." 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 know 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.

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

5 A (Keyboard) E A

28 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 $\flat$  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

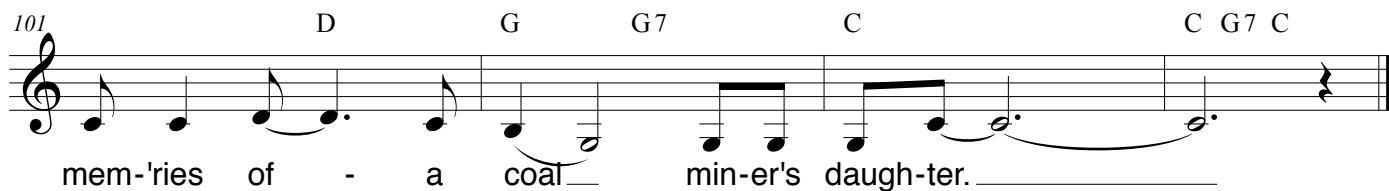
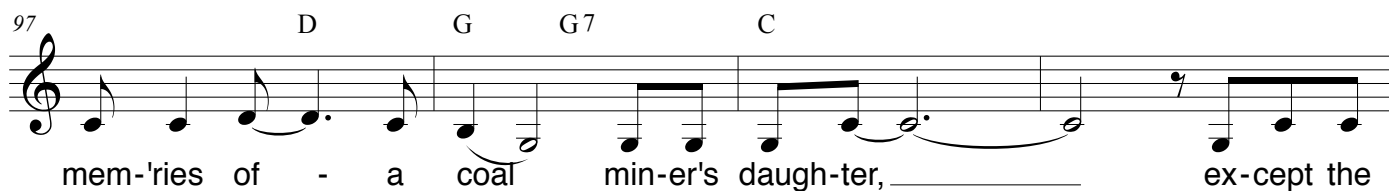
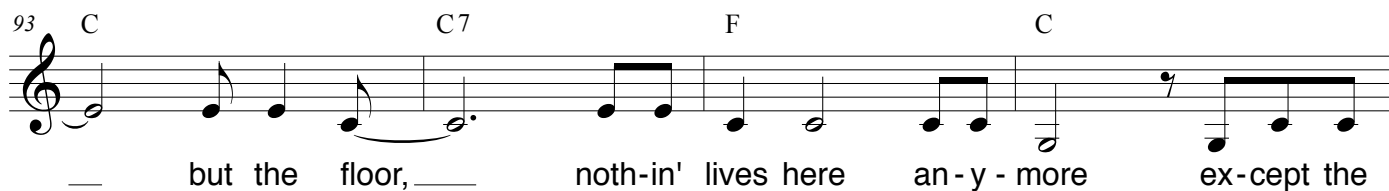
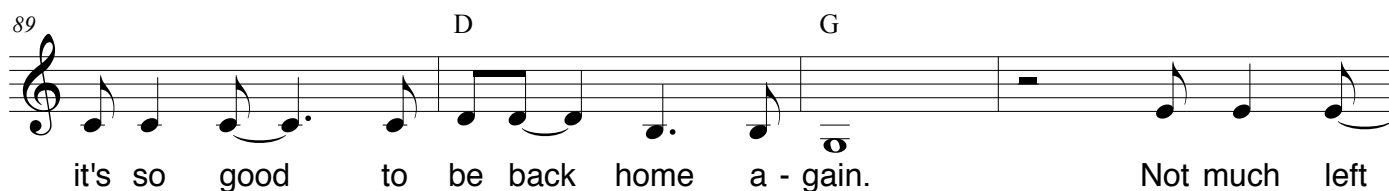
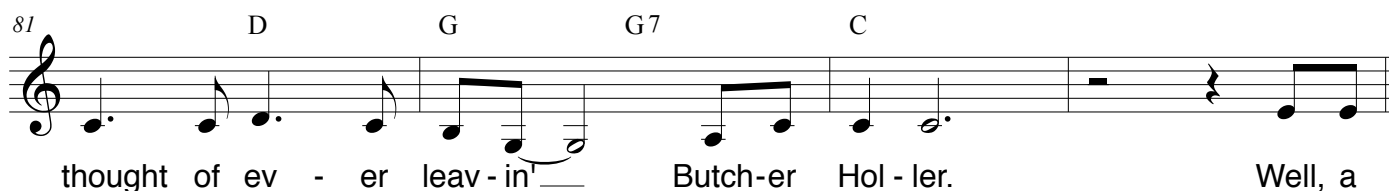
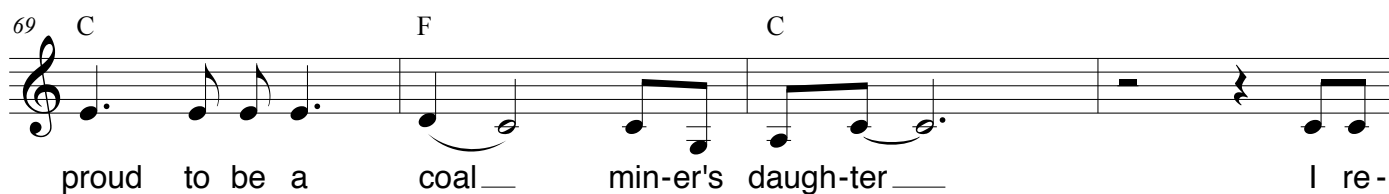
win-ter - time we'd all get a brand new pair from a

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



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 $\flat$  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 $\flat$   
time heals a bro-ken heart, but time has stood

17 F C7 F B $\flat$  F F7  
still since we've been a-part. I can't stop

21 B $\flat$  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 $\flat$  F  
want-ing you. It's use-less to say, so I'll just

33 C7 F B $\flat$  1. N.C. (Sax)  
live my life in dreams of yes-ter-day.

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

# I Can't Stop Loving You

# M

(Keyboard)

Keyboard

N.C. F7 B $\flat$  F7  
 Those hap-py  
 5 B $\flat$  B $\flat$ 7 E $\flat$   
 hours that we once knew, though long a -  
 9 B $\flat$  3 F7  
 go, they still make me blue. They say that  
 13 B $\flat$  B $\flat$ 7 E $\flat$  3  
 time heals a bro - ken heart, but time has stood  
 17 B $\flat$  3 F7 B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7  
 still since we've been a - part. I can't stop  
 21 E $\flat$  B $\flat$   
 lov - ing you. I've made up my mind to live in  
 25 F7 B $\flat$   
 mem - o - ries of the lone - some kind. I can't stop  
 29 E $\flat$  B $\flat$   
 want - ing you. It's use-less to say, so I'll just  
 33 F7 B $\flat$  E $\flat$  1. N.C. B $\flat$  (Keyboard)  
 live my life in dreams of yes - ter - day.  
 37 2. B $\flat$  F7 B $\flat$  E $\flat$  B $\flat$   
 so I'll just live my life in dreams of yes-ter-day.

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)  
Eb

Keyboard

5 Eb

(M) We don't smoke mar-i jua-na\_\_ in Mus - ko-gee. We don't take our trips

10 /G /Ab Bb7

\_\_ on L S D.\_\_ We don't burn our draft\_\_ cards down on

15 Eb

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

21

We don't make a par-ty\_\_ out of lov-in'.

26 /G /Ab Bb7

\_\_ and pitch-in' woo.\_\_ We don't let our hair\_\_ grow long and

31 Eb

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

37 Eb

(M)proud to be an O - kie\_\_ from Mus - ko - gee. A

37 (F)

41 Bb7

place where e - ven squares\_\_ can have a ball.\_\_

41

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. Leath-er

55

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

59

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

63

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

67

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

71

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

75 B7

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 E

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

87 B7

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

Ooo

91 E

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)  $D^b$   $E^b$   $B^b m7$   $E^b7$   $A^b$

5  $A^b$   $/G$   $/F$   $E^b7$

9  $B^b m7$   $E^b7$   $A^b$   $A^b7$   $/A^b$   $/B^b$   $/C$

13  $D^b$   $A^b$

17  $B^b7$   $E^b$   $E^b7$   $/E^b$   $/F$   $/G$

21  $A^b$   $/G$   $/F$   $E^b7$

25  $B^b m7$   $E^b7$   $A^b$   $A^b7$   $/A^b$   $/B^b$   $/C$

29  $D^b$   $A^b$   $D^b$

33  $A^b$   $D^b$   $E^b7$   $A^b$   $D^b$   $A^b$   $/E^b$   $/F$   $/G$

Some-times it's hard to be a wom-an,

giv-ing all your love to just one man.

You'll have bad times, and he'll have good times

do-ing things that you don't un-der-stand.

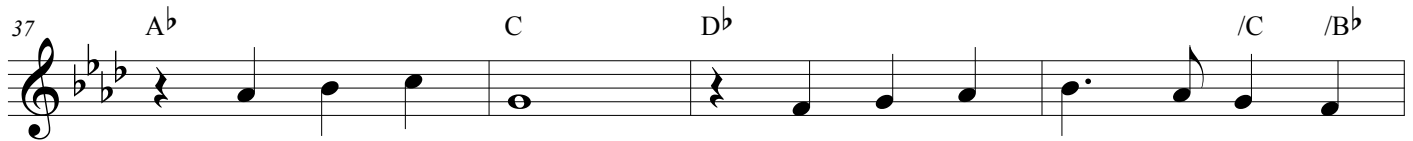
But if you love him, you'll for-give him,

ev-en though he's hard to un-der-stand.

And, if you love him, oh, be proud of him,


'cause af-ter all, he's just a man.

37  $A^b$  C  $D^b$  /C / $B^b$



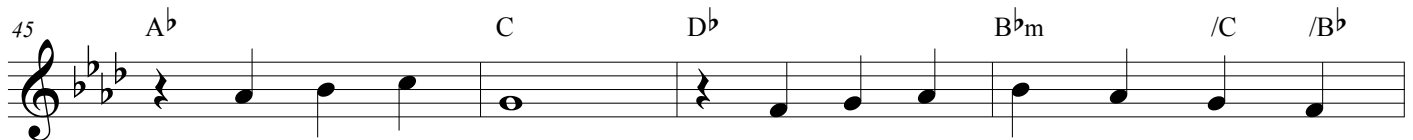
Stand by your man. Glve him two arms to cling to

41  $A^b$  F  $B^b$   $E^b$   $E^b7$




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

45  $A^b$  C  $D^b$   $B^bm$  /C / $B^b$




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

49  $A^b$   $E^b7$  C F7



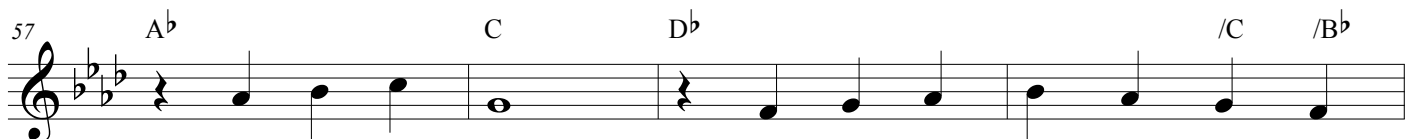
Keep giv-ing all the love you can.

53  $D^b$   $E^b$   $E^b7$   $A^b$   $D^b$   $A^b$  / $E^b$  /F /G



Stand by your man.

57  $A^b$  C  $D^b$  /C / $B^b$



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

61  $A^b$   $E^b$  C F7



Keep giv-ing all the love you can.

65  $D^b$   $E^b$   $E^b7$   $A^b$   $D^b$   $A^b$   $D^b$



Stand by your man.

69  $A^b$  (Sax)  $D^b$   $A^b$



(Sax) Stand by your man.

Thank you. Are you having a good time?

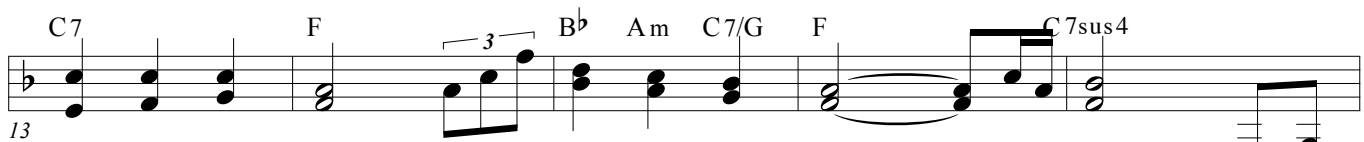
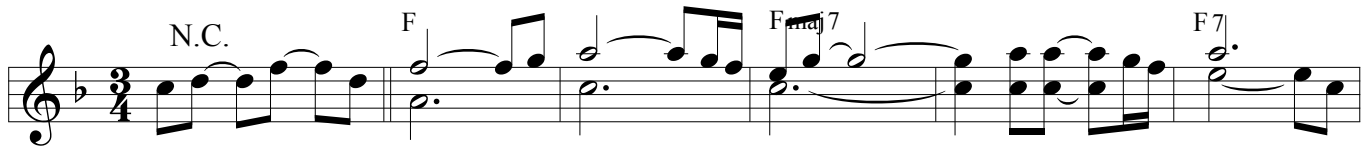
We'll play a waltz for our next number, made famous by Patti Page and later by Les Paul and Mary Ford. You all know the traditional version, but we'll play our version for you in a new style. Here we go with \_\_\_\_\_ to sing "Tennessee Waltz."

# Tennessee Waltz

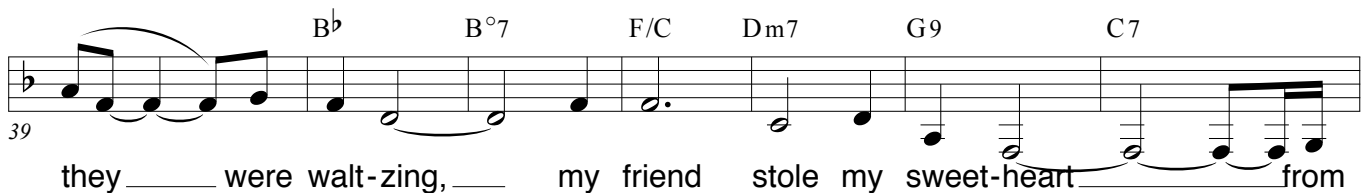
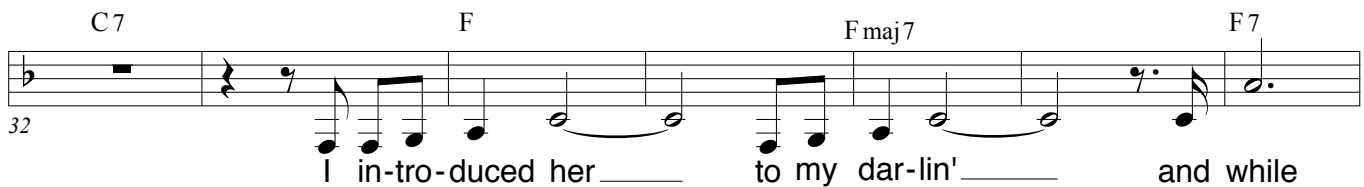
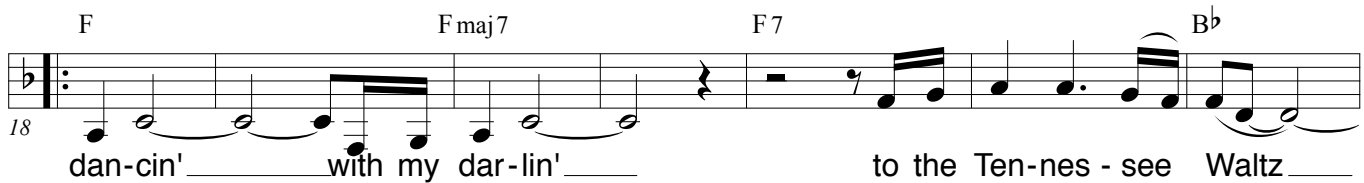
# F

(Keyboard Intro)

Keyboard



I was





46 F B $\flat$  Am C7/G F C7 F A7 3  
me. I re-mem-ber \_\_\_\_\_ the night \_\_\_\_\_

53 B $\flat$ 6 F  
\_\_\_\_\_ and the Ten - nes-see Waltz, and I knew just how

60 Dm7 Dm7 Gm7 C7 F  
much I had lost. \_\_\_\_\_ Yes, I lost my \_\_\_\_\_

67 F maj7 F7 B $\flat$  B $\circ$ 7  
\_\_\_\_\_ lit-tle dar - lin' \_\_\_\_\_ the night \_\_\_\_\_ they were play-ing \_\_\_\_\_ the

74 F/C Dm7 G9 C7 1  
F B $\flat$  Am7C7/G F C7 (Sax)  
beau-ti - ful \_\_\_\_\_ Ten - nes-see Waltz.

82 2  
F F7 B $\flat$  B $\circ$ 7 F  
waltz. the beau - ti - ful

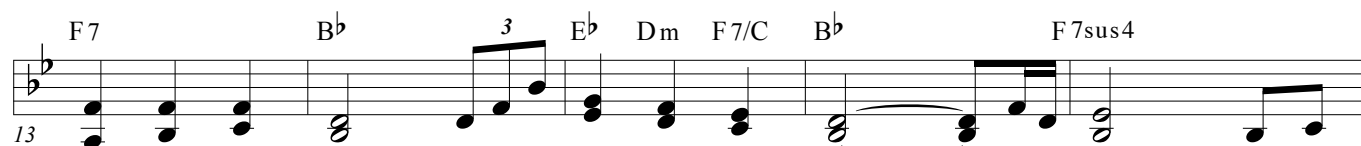
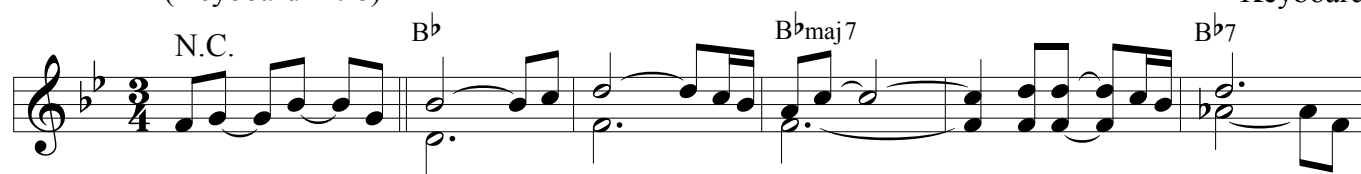
88 C7 B $\flat$  B $\flat$  F/A C7/G F  
Ten - nes - see Waltz.

# Tennessee Waltz

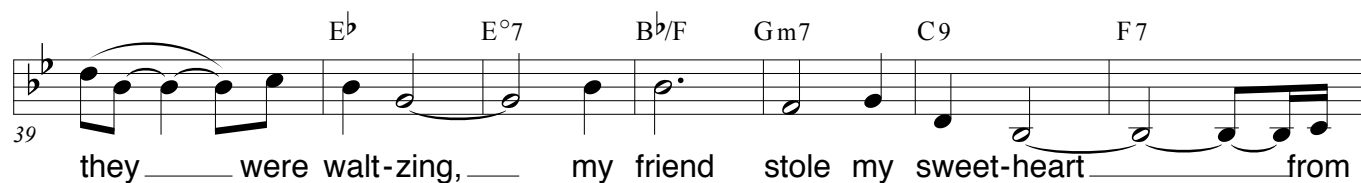
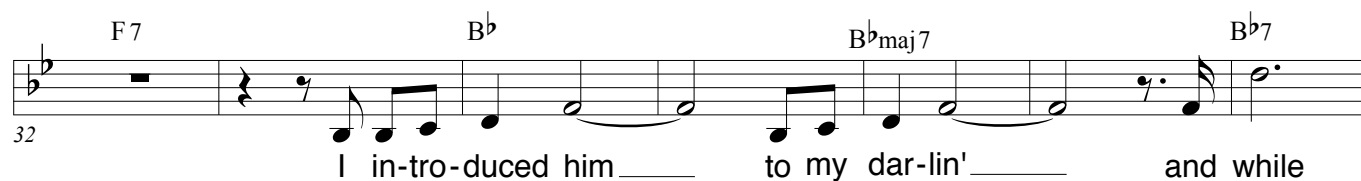
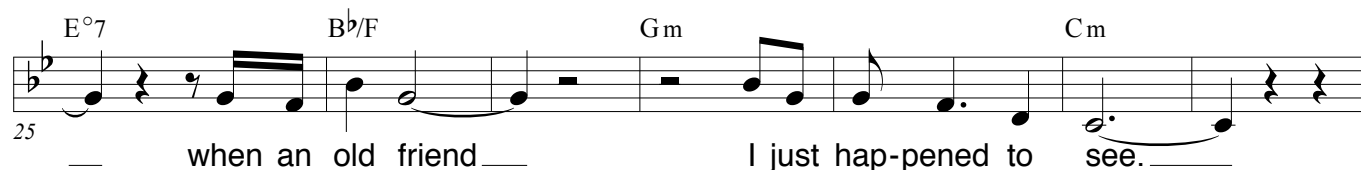
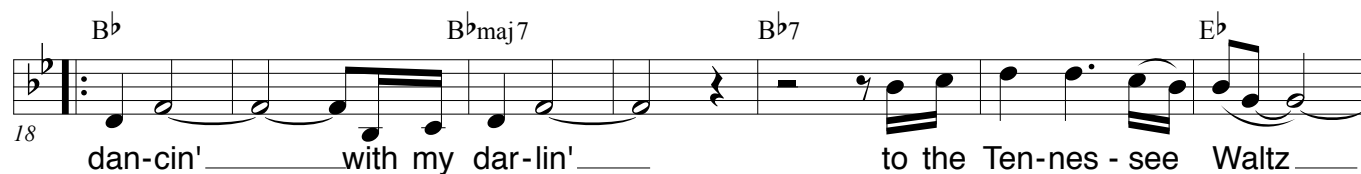
# M

(Keyboard Intro)

Keyboard



I was



46 me. I re-mem-ber \_\_\_\_\_ the night \_\_\_\_\_

B $\flat$  E $\flat$  Dm F7/C B $\flat$  F7 B $\flat$  D7

53 \_\_\_\_\_ and the Ten - nes-see Waltz, and I knew just how

E $\flat$ 6 B $\flat$

60 much I had lost. \_\_\_\_\_ Yes, I lost my \_\_\_\_\_

Gm7 Gm7 Cm7 F7 B $\flat$

67 \_\_\_\_\_ lit-tle dar - lin' \_\_\_\_\_ the night \_\_\_\_\_ they were play-ing \_\_\_\_\_ the

B $\flat$ maj7 B $\flat$ 7 E $\flat$  E $^{\circ}$ 7

74 beau-ti - ful \_\_\_\_\_ Ten - nes-see Waltz.

B $\flat$ /F Gm7 C9 F7

1  
B $\flat$  E $\flat$  Dm F7/C B $\flat$  F7 (Keyboard)

82 waltz. the beau - ti - ful

2  
B $\flat$  B $\flat$ 7 E $\flat$  E $^{\circ}$ 7 B $\flat$

88 Ten - nes - see Waltz.

F7 E $\flat$  E $\flat$  B $\flat$ /D F7/C B $\flat$

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' —

5 F F7 B $\flat$   
 heart — will make you weep — you'll cry and  
 heart — will pine some - day — and crave the —

9 C7 F C7  
 cry — and try to sleep. — But sleep won't  
 love — you threw a - way. — The time will —

13 F F7 B $\flat$   
 come — the whole night through. — Your cheat - in' —  
 come — when you'll be blue. — Your cheat - in' —

17 C7 F  
 heart — will tell on — you. —  
 heart — will tell on — you. —

20 F7 B $\flat$  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♭

floor the way I do. Your cheat - in' \_

33 C7

1. F N.C.

heart will tell on you. (Keyboard)

37 2. F C7

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

41 F C7(b9) B♭7 F6

you.

# Your Cheatin' Heart

# M

(Keyboard)

Keyboard

N.C. F7 B $\flat$  N.C.  
 Your cheat - in' \_  
 5 B $\flat$  B $\flat$ 7 E $\flat$  F7  
 heart \_ will make you weep \_ you'll cry and cry \_  
 heart \_ will pine some - day \_ and crave the love \_  
 10 B $\flat$  F7 B $\flat$  B $\flat$ 7  
 \_ and try to sleep. \_ But sleep won't come \_ the whole night  
 \_ you threw a - way. \_ The time will \_ come \_ when you'll be  
 15 E $\flat$  F7 B $\flat$  B $\flat$ 7  
 through. \_ Your cheat-in' heart \_ will tell on you. \_ When tears come  
 blue. \_ Your cheat-in' heart \_ will tell on you. \_  
 21 E $\flat$  B $\flat$   
 down \_ like fall - in' rain, \_ you'll toss a -  
 25 C7 F7 B $\flat$   
 round \_ and call my name. \_ You'll walk the floor \_  
 30 B $\flat$ 7 E $\flat$  F7  
 \_ the way I do. \_ Your cheat - in' \_ heart \_ will tell on  
 35 1. B $\flat$  N.C. 2. B $\flat$   
 you. \_ (Keyboard) you. \_ Your cheat - in' \_  
 39 F7 B $\flat$  F7(b9)E $\flat$ 7 B $\flat$ 6  
 heart \_ is gon - na tell on you. \_

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."

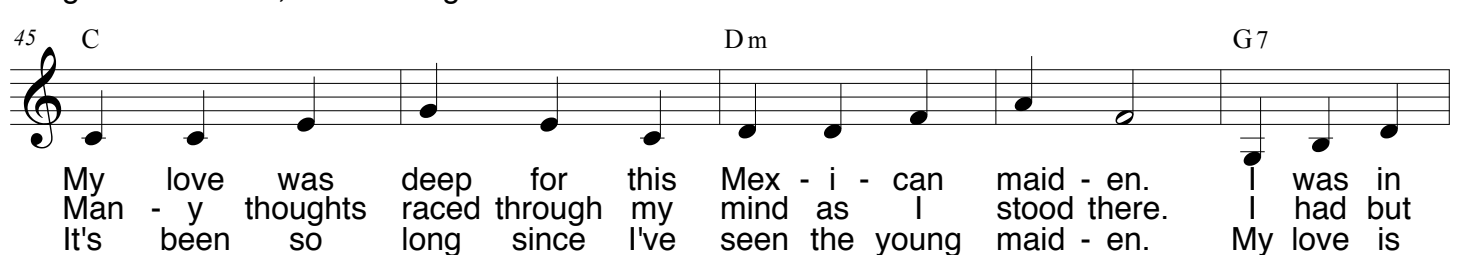
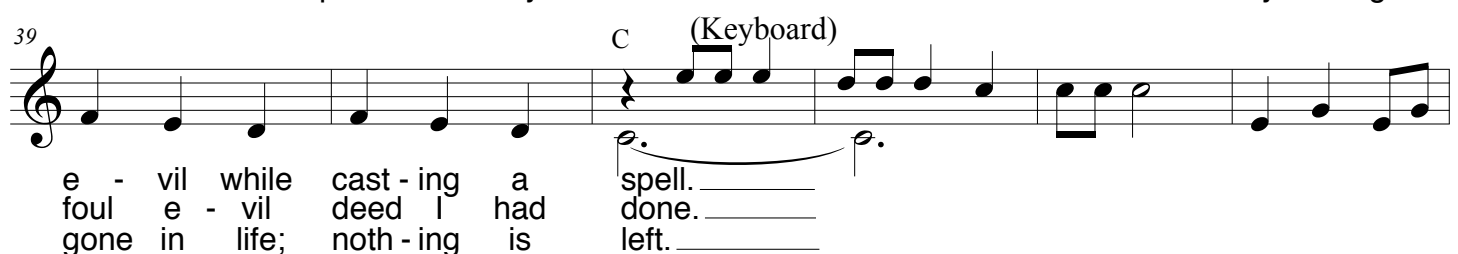
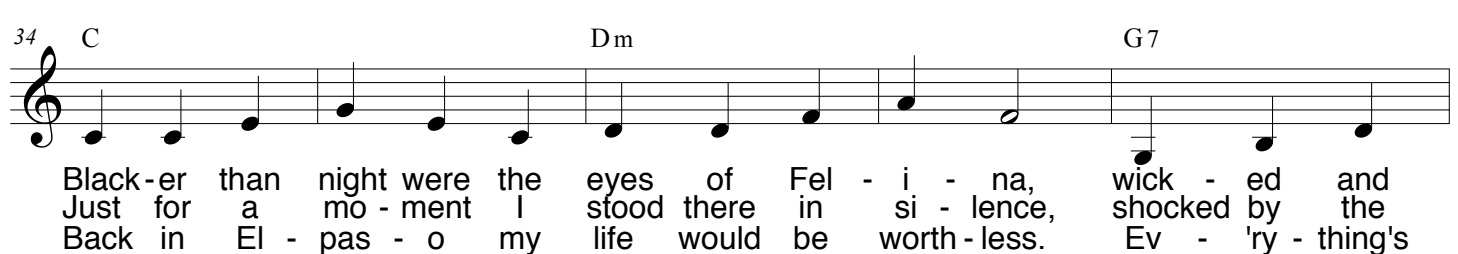
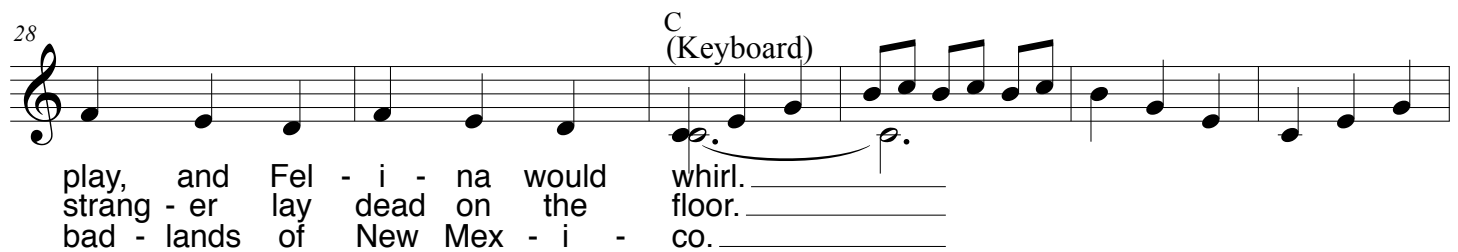
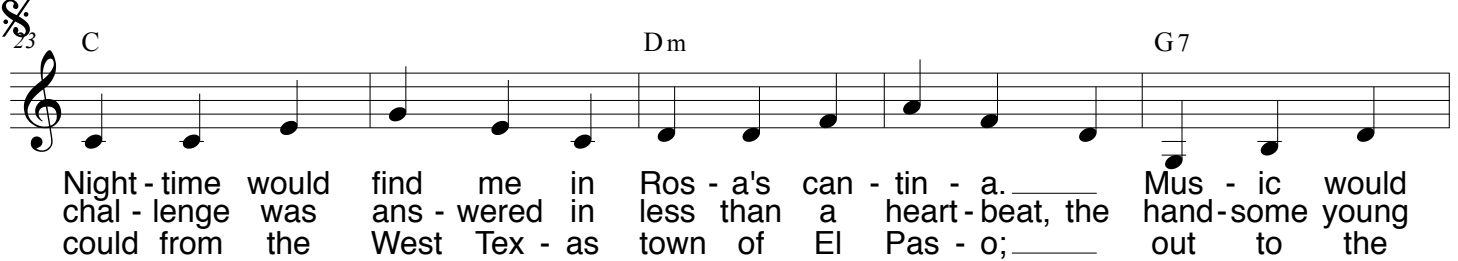
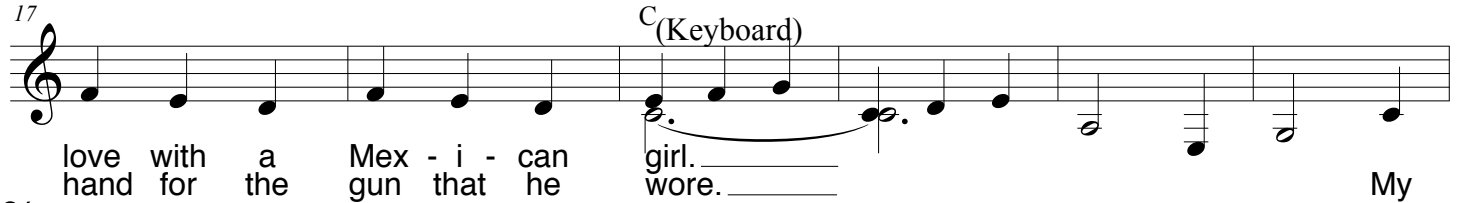
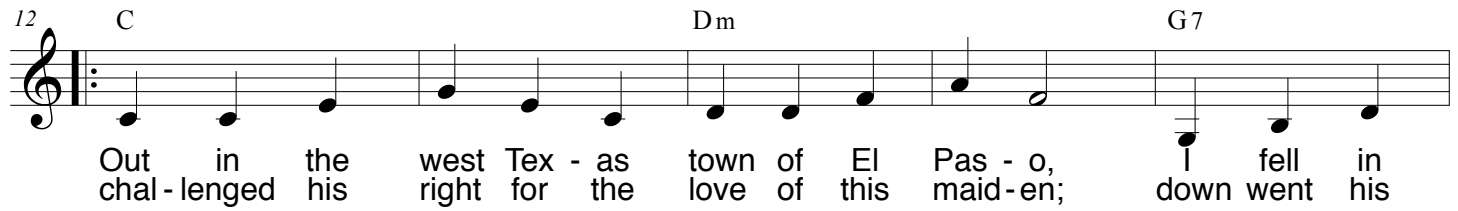


## MALE VOCAL

## El Paso

Keyboard

(Keyboard - ala guitar)



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  $\Phi$  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

$\Phi$  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

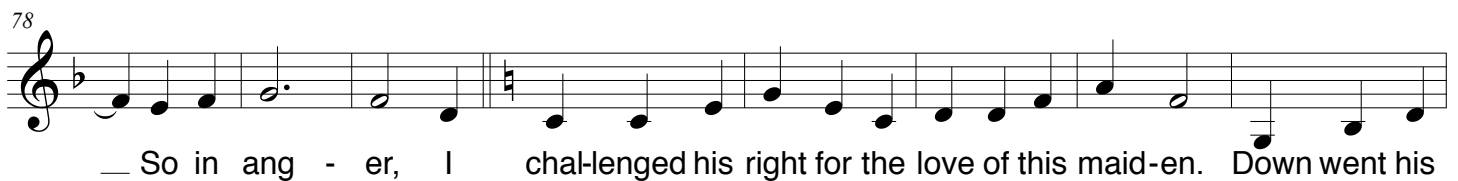
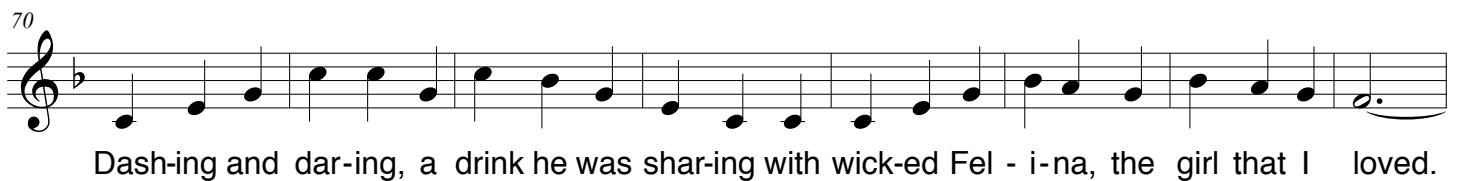
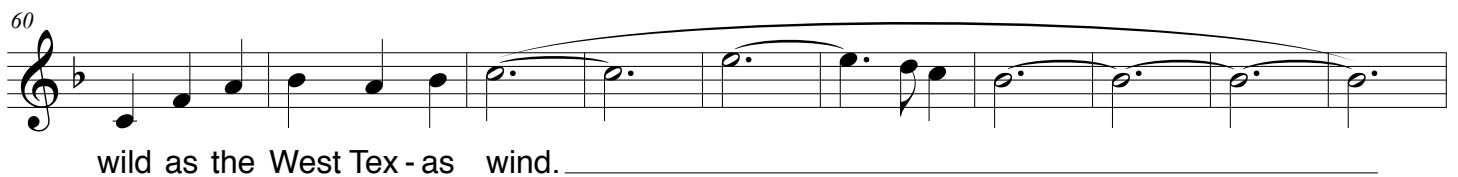
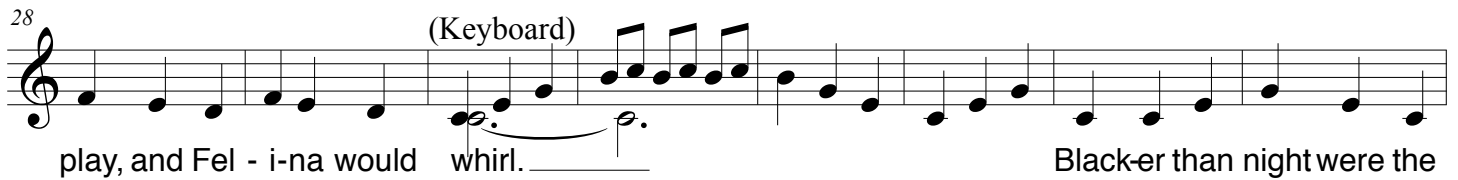
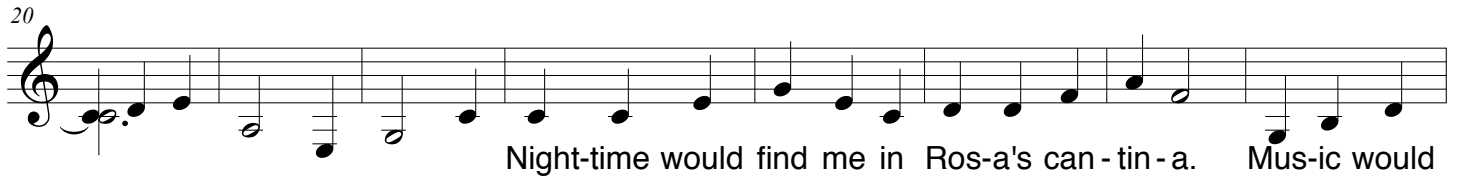
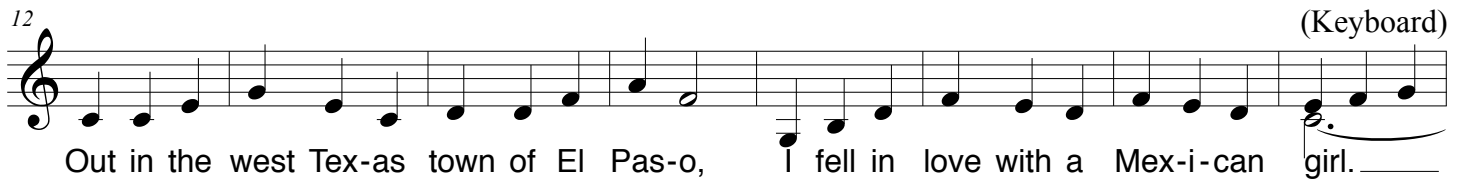
bye.

## 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. \_\_\_\_\_



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 $\flat$  3 E $\flat$ 7 F7 B $\flat$  3 B $\circ$ 7 C $\flat$ m7 F7

5 B $\flat$  E $\flat$ 7 go out

8 C $\flat$ m7 F7 B $\flat$  E $\flat$ 7 F7

11 1. B $\flat$  B $\circ$ 7 C $\flat$ m7 F7 2. B $\flat$  B $\flat$ 7

15 E $\flat$  B $\flat$

18 B $\flat$ 7 E $\flat$

21 B $\flat$  F7

23 B $\flat$  E $\flat$ 7

26 C $\flat$ m7 F7 B $\flat$

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

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

you. I walk for you. I stop to

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

me. And as the skies turn gloom-y, night winds whis-per to me. I'm

lone - some as I can be. go out

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

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

2

28  $E\flat 7$   $F 7$   $B\flat$   $B\flat 7$  (Sax)  
 mid - night search - in' for me.

31  $B\flat$   $E\flat 7$   $F 7$   $B\flat$   $Cm 7 B\flat 7$   $F 7$   $B\flat 7$   
 I stop to

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

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

41  $B\flat$   $F 7$   $G 7$   
 lone - some as I can be. I go out

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

46  $Dm 7$   $G 7$   $C$   
 hop - in' you may be some - where a walk - in' af - ter

48  $F 7$   $G 7$   $C$   $B\flat$   $A$   
 mid - night search - in' for me. I go out

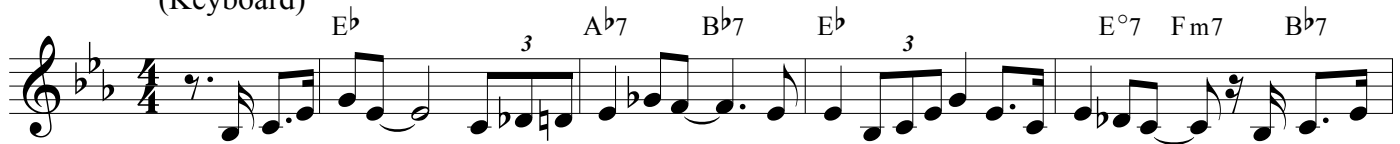
51  $D 7$   $G 7$   $C$  N.C. (Sax)  
 walk - in' af - ter mid - night search - in' for you.

# Walkin' After Midnight

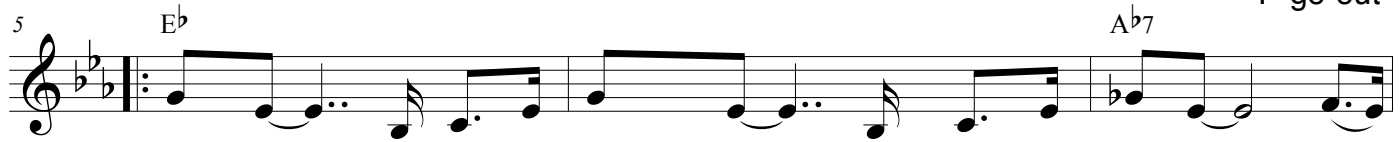
# M

Keyboard

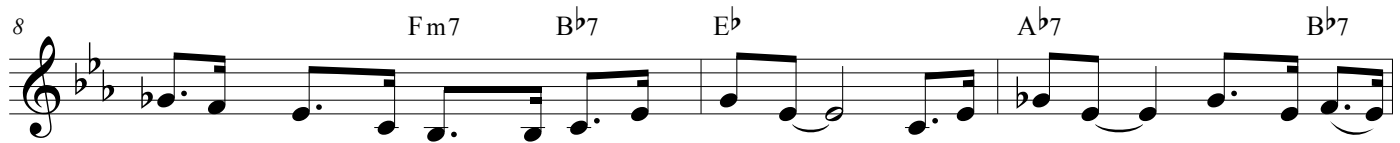
(Keyboard)



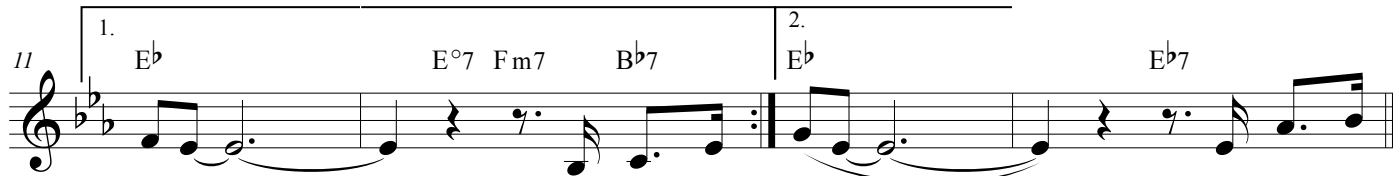
I go out



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 \_\_\_\_\_



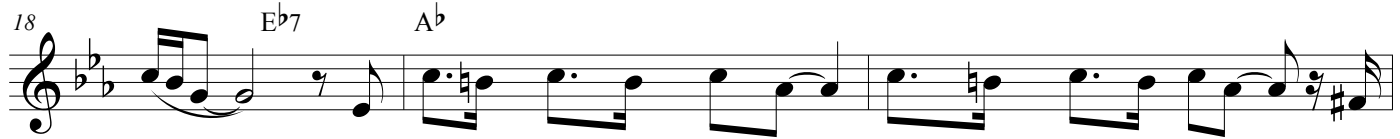
like we used to do. I'm al-ways walk-in' \_\_\_\_\_ af-ter mid-night search-in' for  
say-in" "I love you." I'm al-ways walk-in' \_\_\_\_\_ af-ter mid-night search-in' for



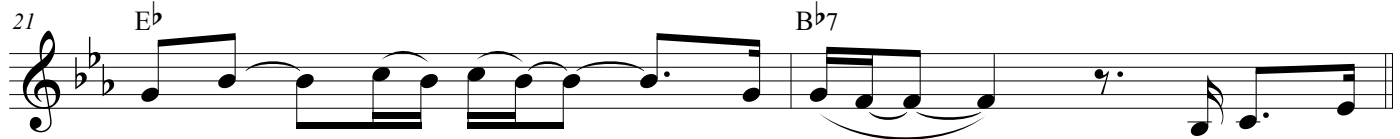
you. \_\_\_\_\_ I walk for you. \_\_\_\_\_ I stop to



see a weep - in' wil - low cry - in' on his pil - low. May-be \_\_\_\_\_ he's cry - in' for



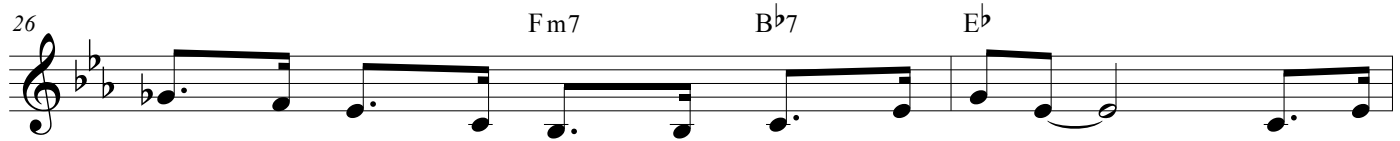
me. \_\_\_\_\_ And as the skies turn gloom-y, \_\_\_\_\_ night winds whis-per to me. I'm



lone - some as \_\_\_\_\_ I \_\_\_\_\_ can be. \_\_\_\_\_ I go out



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



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

2

28  $A^b7$   $B^b7$   $E^b$   $E^b7$  (Keyboard)  
 mid - night search - in' for me.

31  $E^b$   $A^b7$   $B^b7$   $E^b$   $Fm7$   $E^o7$   $B^b7$   $E^b7$   
 I stop to

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

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

41  $E^b$   $B^b7$   $C7$   
 lone - some as I can be. I go out

43  $F$   $B^b7$   
 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  $B^b7$   $C7$   $F$   $E^b$   $D$   
 mid - night search - in' for me. I go out

51  $G7$   $C7$   $F$  N.C.  $E$   
 (Keyboard)  
 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

The musical score for "Ring Of Fire" is presented in a standard format with a male vocal line and a keyboard accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into systems, each containing a vocal staff and a keyboard staff. The lyrics are written below the vocal staff, and the keyboard part includes chords and melodic lines. The score ends with a "To Coda" instruction.

**Lyrics:**

Love is a burn-ing thing and it  
taste of love is sweet when  
makes a fire - y ring.  
hearts like ours meet.  
Bound by wild de - sire.  
I fell for you like a child.  
I fell in - to a ring of fire.  
Oh, but the fire went wild.  
I fell in - to a burn-ing ring of fire I went down, down,  
down and the flames went high-er. And it burns, burns, burns,  
the ring of fire, the ring of fire.

**Chords:** B $\flat$ , E $\flat$ , F7, B $\flat$ , /D, /E $\flat$ .

**End:** To Coda

47

55

63

68

73

78

83

88

93

98

102

**Coda**

**D.S. al Coda**

I fell in - to a burn-ing ring of fire I went down, down,  
down\_\_ and the flames went high-er.\_\_ And it burns, burns, burns,\_\_  
\_\_ the ring of fire, the ring of fire..\_\_ The  
I fell in - to a burn-ing ring of fire I went down, down,  
down\_\_ and the flames went high-er.\_\_ And it burns, burns, burns,\_\_  
\_\_ the ring of fire, the ring of fire.\_\_ And it  
burns, burns, burns,\_\_ the ring of fire, the ring of  
fire.\_\_ The ring of fire,\_\_ the ring of  
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 B♭

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♭

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

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 $\flat$  B $\flat$

Wa - bash Can-non - ball. \_\_\_\_\_ Lis-ten to the jin-gle, the rum-ble, and the

53 E $\flat$  F 7 B $\flat$

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

58 E $\flat$

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

62 F 7 B $\flat$  (Sax)

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

67 B $\flat$  E $\flat$  F 7

72 B $\flat$  G 7 C

Our

77 C F G 7

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 G 7

so-ta \_\_\_\_\_ where the rip-pling 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  
 wood-land o'er the hills and by the shore. \_\_\_\_ Hear the might-y \_\_\_\_ 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  
 ball." (Sax)

# Wabash Cannonball

# M

Keyboard

(Keyboard) C7 F

7 F B $\flat$  C7 From the

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 $\flat$  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 $\flat$  C7 F

Well,

33 F B $\flat$  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 $\flat$  C7

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

2

47 F F  
Wa - bash Can-non - ball. \_\_\_\_ Lis-ten to the jin-gle, the rum-ble, and the

53 B $\flat$  C7 F  
roar as she glides a-long the wood-land o'er the hills and by the shore. \_\_\_\_ Hear the

58 B $\flat$   
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 $\flat$  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 C D7  
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

91   
 Wa - bash Can-non - ball. \_\_\_\_\_ (Keyboard)

97   
 Well,


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

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

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

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

125   
 wood-land o'er the hills and by the shore. \_\_\_\_ Hear the mighty \_\_\_\_ rush of the en-gine, hear those

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

135   
 ball." \_\_\_\_\_ (Keyboard)