

Set CTRY

Last revised: 2019.05.14

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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 G7

37 (M)

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

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

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

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.

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 -

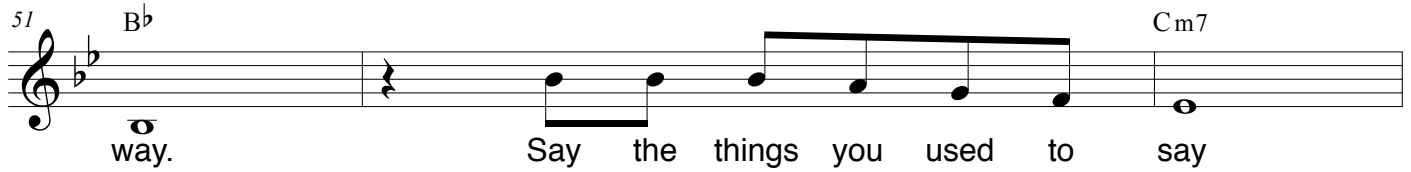
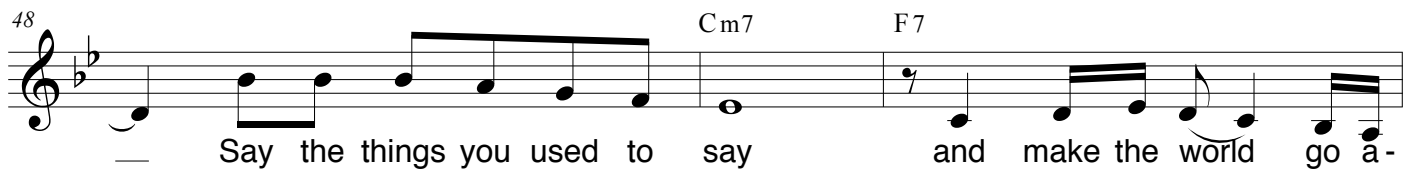
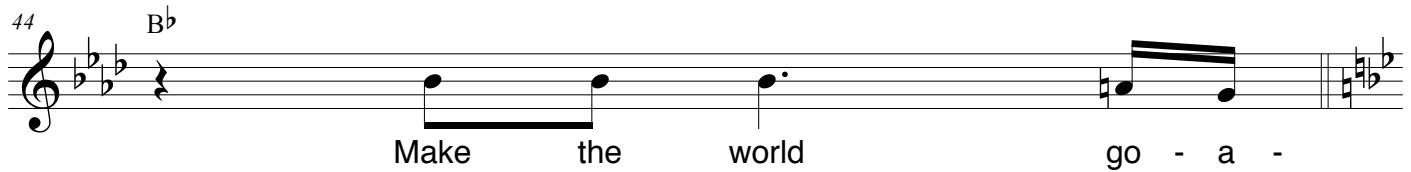
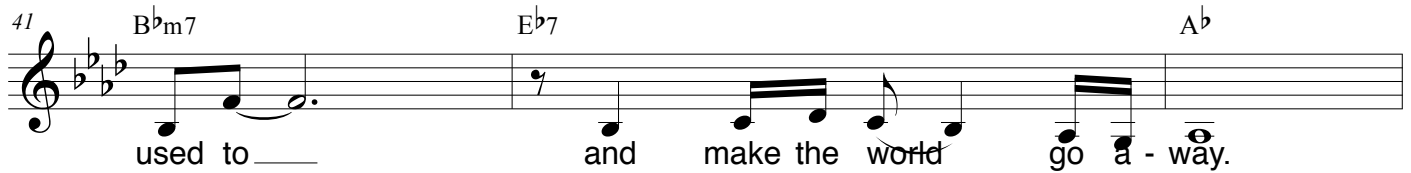
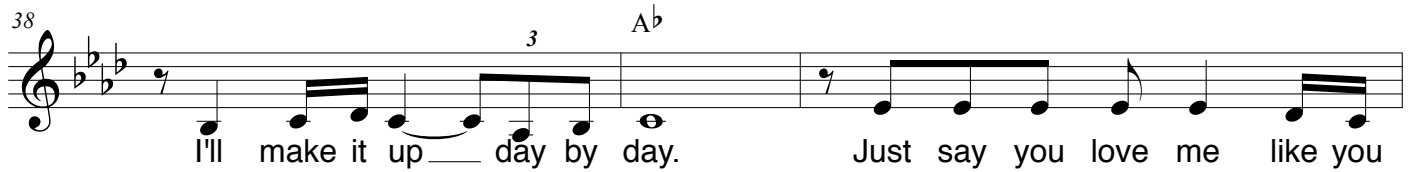
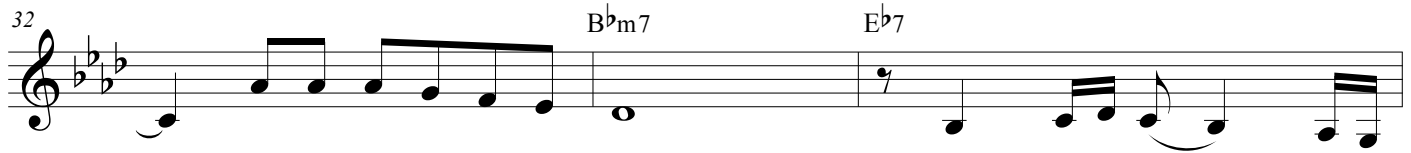
way and get it off my shoul - der.

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 -

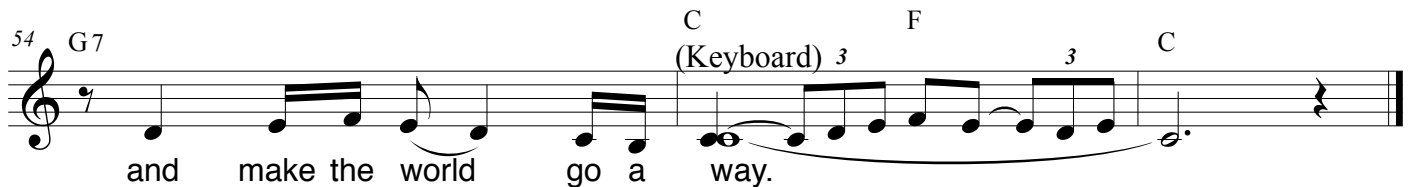
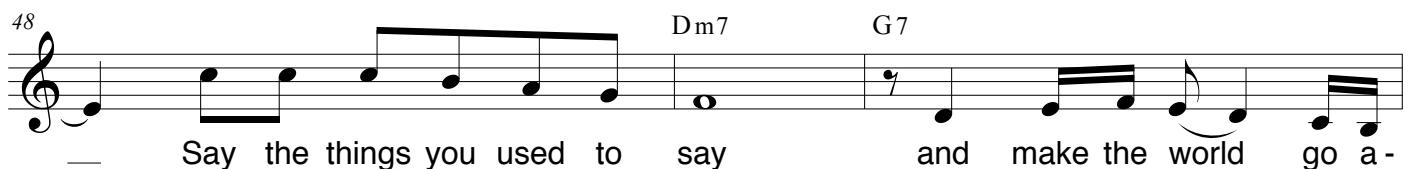
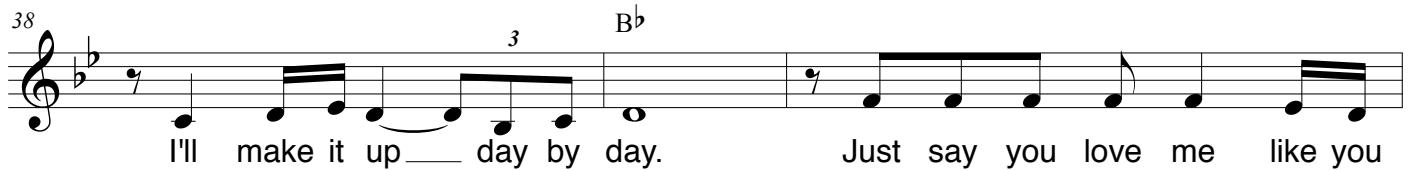
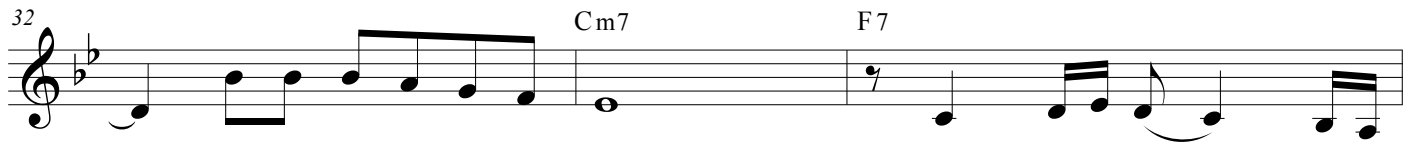
way and get it off my shoul - der.

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

way.

(Keyboard)

2

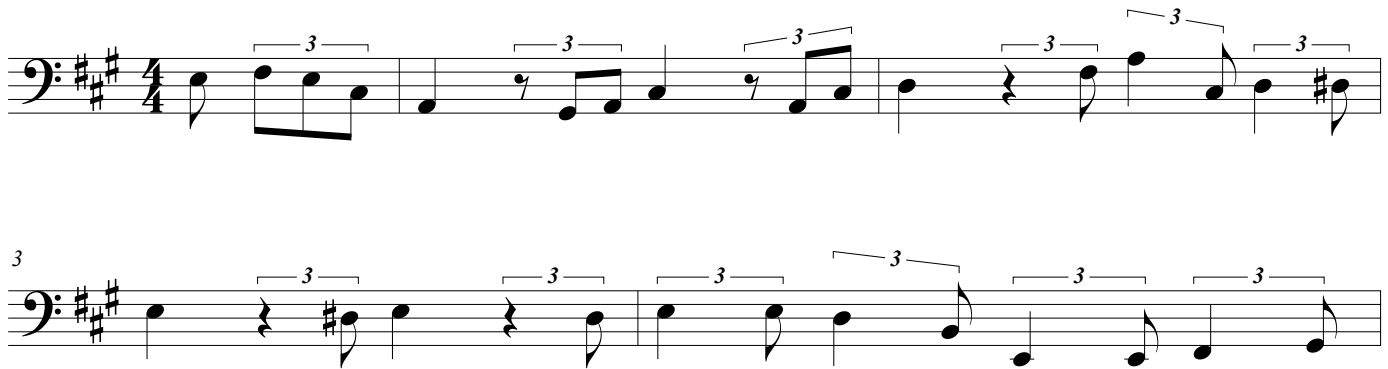


King Of The Road

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

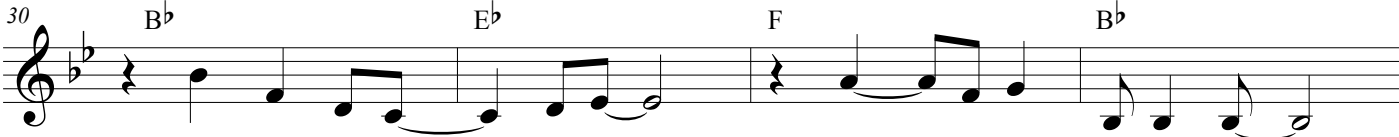
22 $B\flat$ $E\flat$ F

 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. $/E\flat$ $/D$ $/C$

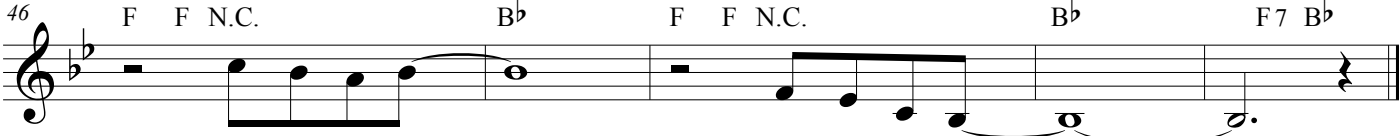
 No phone, no pool, no pets, I ain't got no cig - ar - ettes. Ah, but

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. ___

Crazy

Keyboard

(Sax)

3

5

9

13

17

21

25

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

B \flat E \flat D m7 C m7 F7 B \flat A \flat G7 C m C \sharp \circ 7 B \flat B \circ 7 C m7 F7 B \flat A \flat G7 C m B \flat C m7 C \sharp dim7 B \flat 7/D E \flat 6 E \circ 7 B \flat B \flat A B \flat B C7 F7 F7 \sharp 5

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.

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 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 Φ 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

Coda 57 F D7 G D7 Have I

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) G C G

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

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 Bb 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.

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. _____

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.

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)

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

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

Bridge:
 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

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

Chorus:
 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

Chorus:
 I fall to piec - es.
 I fall to piec - es.

2. **Chorus:**
 piec - es. You walk by and I fall to piec - es.

MALE VOCAL

Folsom Prison Blues

Keyboard

(Keyboard)

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, 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. die. But that train keeps rol - lin'
free. When I hear that whis - tle blow - in'
stay, But those peop - le keep a - mov - in',
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.

FEMALE VOCAL

Musical notation for the Saxophone part. The staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. Above the staff are labels for chords: (Sax), B \flat , F7, B \flat , F7, and B \flat . The melody consists of eighth and quarter notes.

5 B \flat E \flat B \flat C

[illegible]

21

B \flat E \flat B \flat

The first staff of the exercise, measures 21-24. It begins with a treble clef, a key signature of two flats (B \flat and E \flat), and a common time signature. The notation shows a sequence of eighth and quarter notes across four measures. The first measure contains a B \flat and an E \flat . The second measure contains a B \flat and an E \flat . The third measure contains a B \flat and an E \flat . The fourth measure contains a B \flat and an E \flat .

25



C F F7

29 B♭ B♭7 E♭ B♭

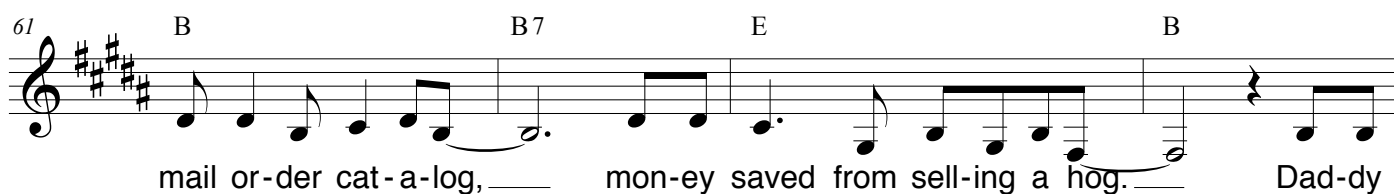
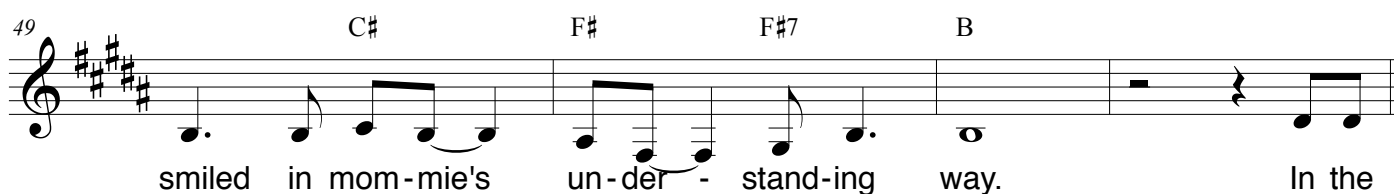
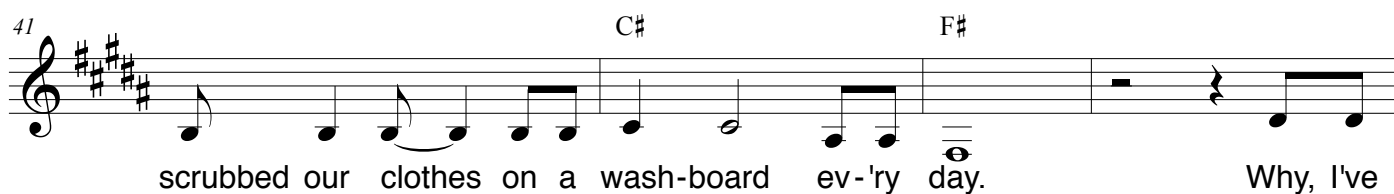
The musical notation for measures 29-32 is as follows:

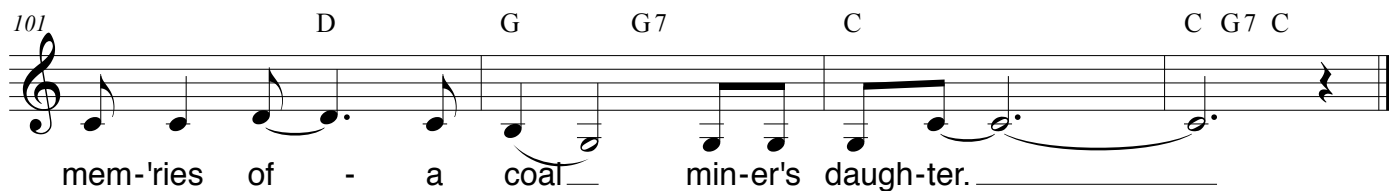
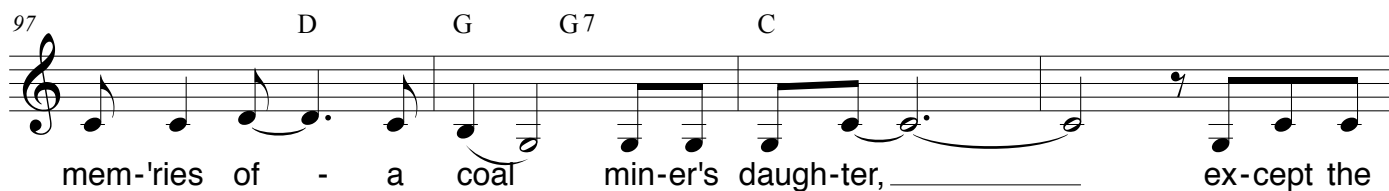
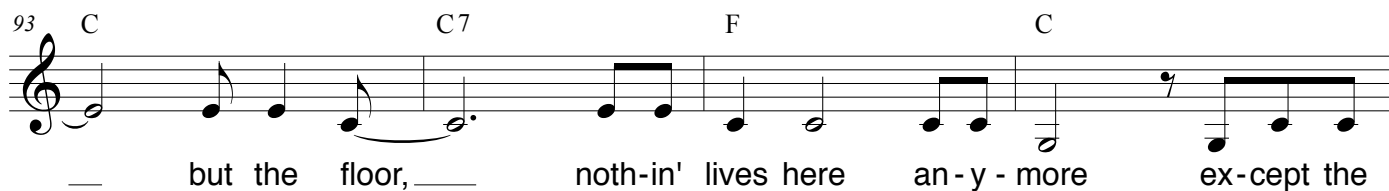
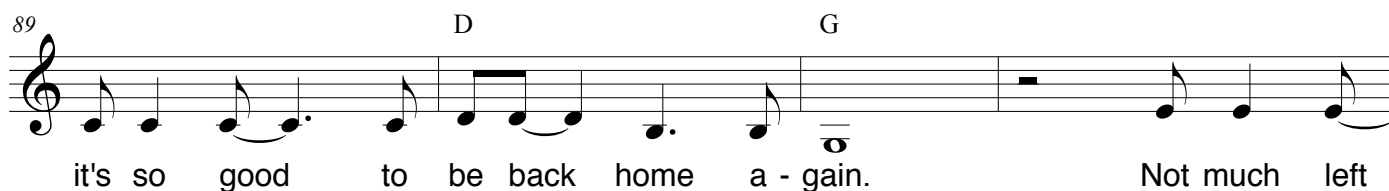
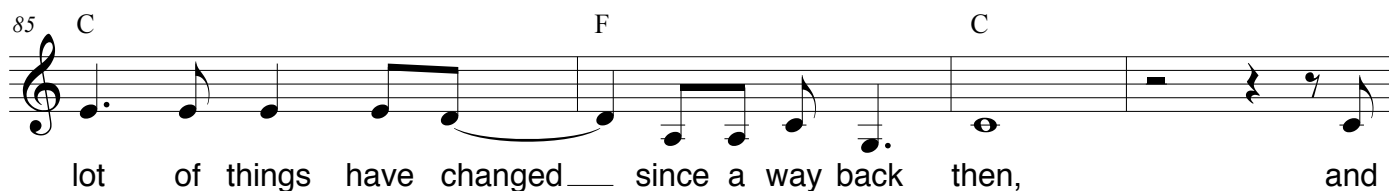
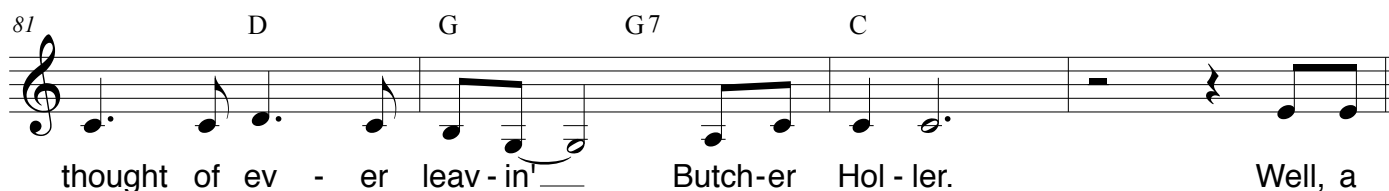
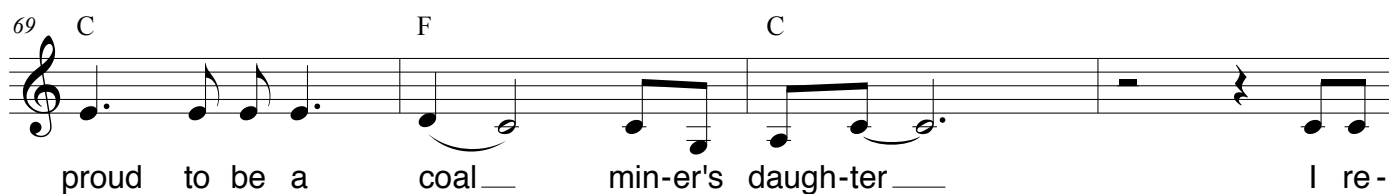
- Measure 29: B♭ (half note), A♭ (quarter note), G♭ (quarter note), F (quarter note).
- Measure 30: E♭ (half note), D♭ (quarter note), C (quarter note), B (quarter note).
- Measure 31: A (quarter note), G (quarter note), F (quarter note), E (quarter note).
- Measure 32: D (half note), C (quarter note), B (quarter note), A (quarter note).

33

C F F7 B \flat F#7

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





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.

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'. We like hold - in' hands

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

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

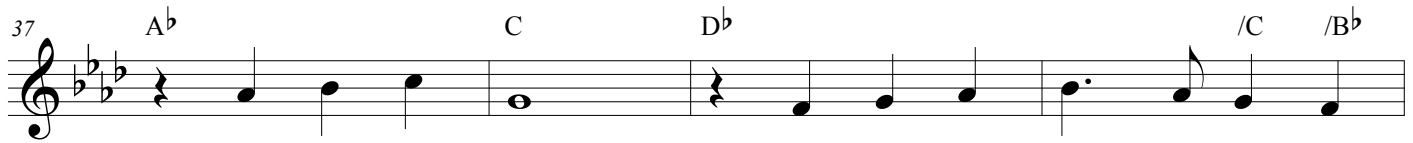
do-ing things that you don't un-der-stand.

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

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

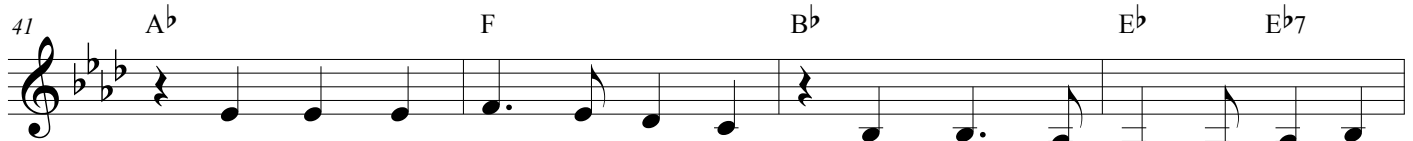
And, if you love him, oh, be proud of him,

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



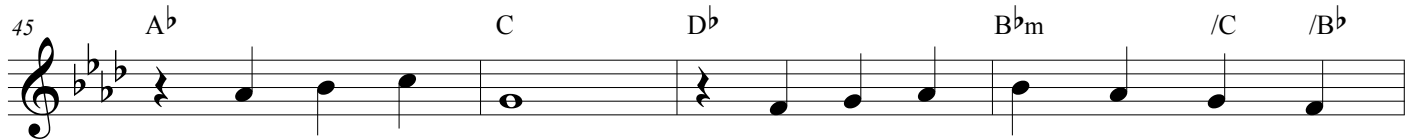
Stand by your man.

Glve him two arms to cling to



and some-thing warm to come to

when nights are cold and lone-ly.



Stand by your man

and tell the world you love him.



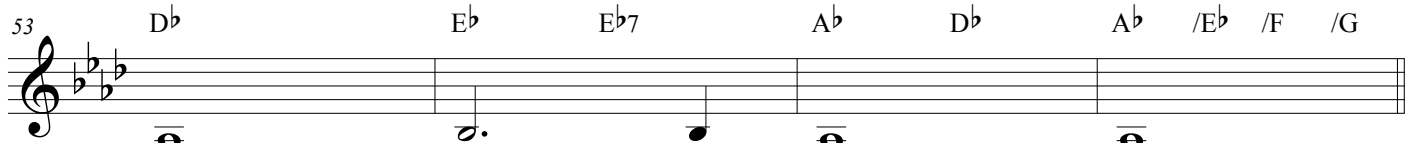
Keep giv-ing

all

the love

you

can.

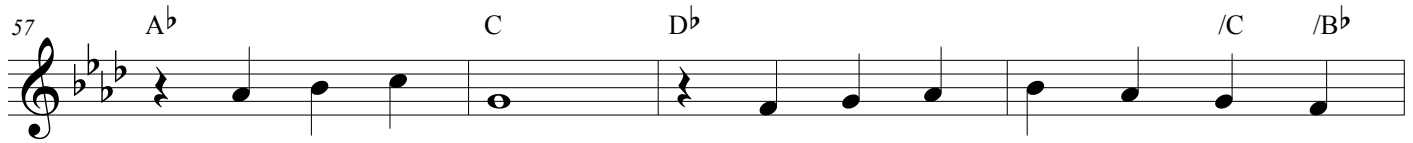


Stand

by

your

man.



Stand by your man

and show the world you love him.



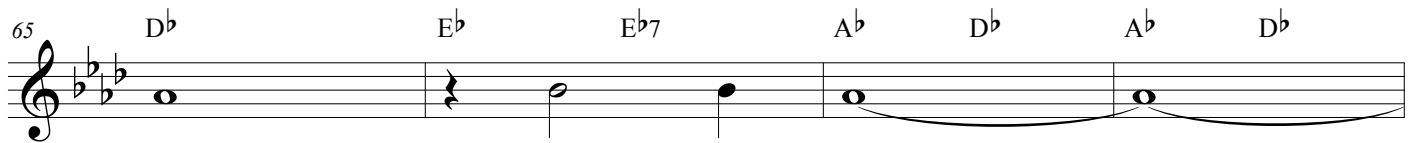
Keep giv-ing

all

the love

you

can.

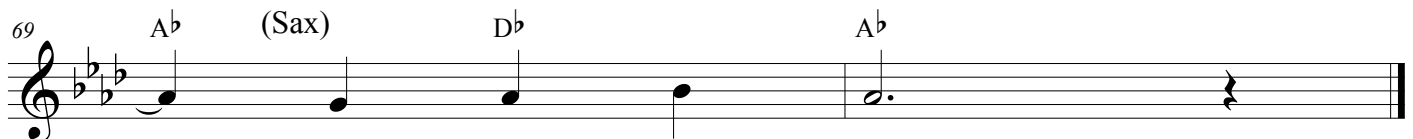


Stand

by

your

man.

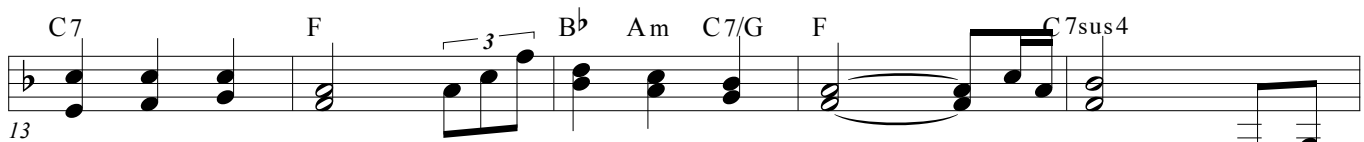
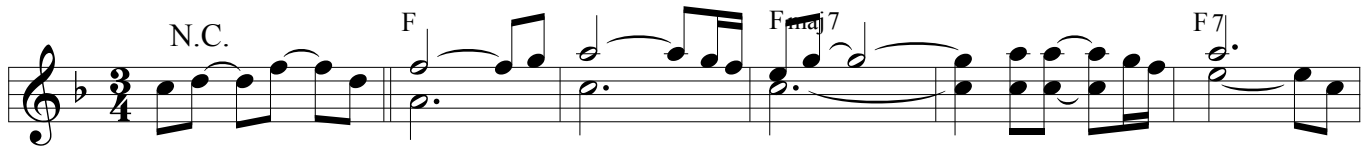


Tennessee Waltz

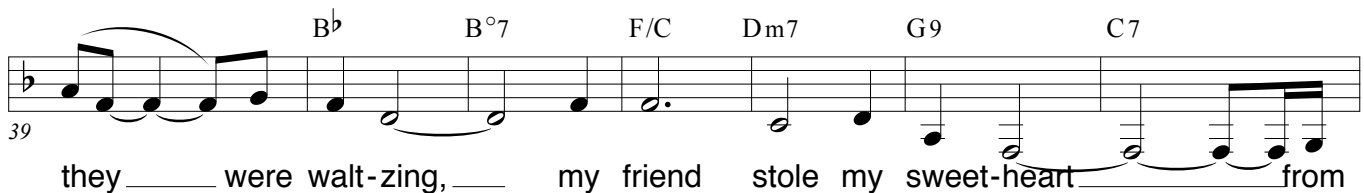
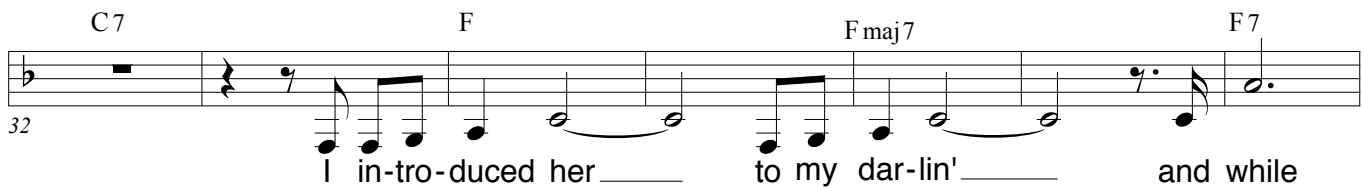
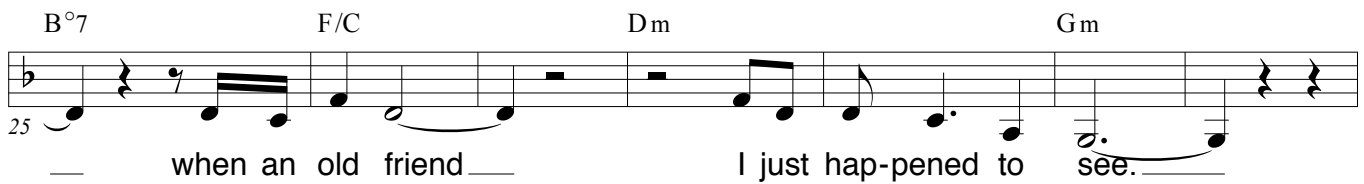
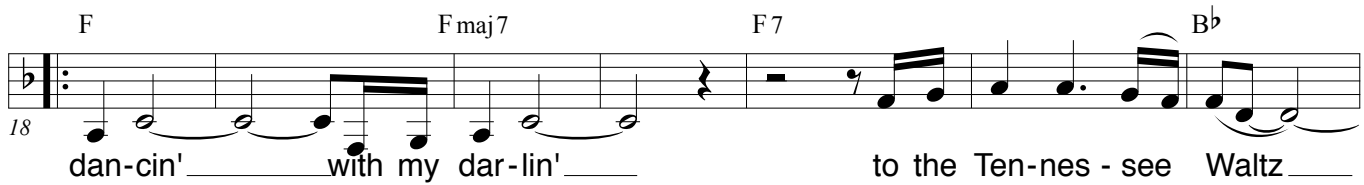
F

(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 Am7 C7/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

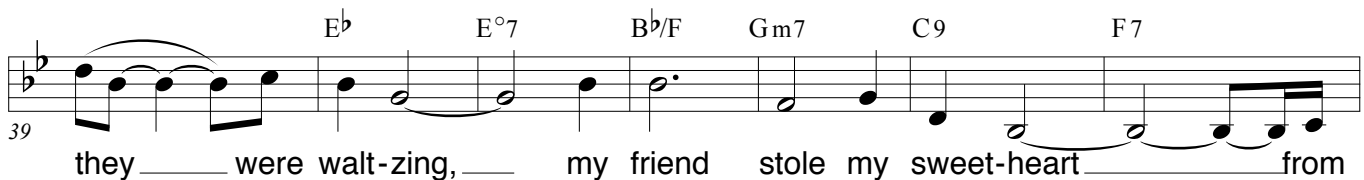
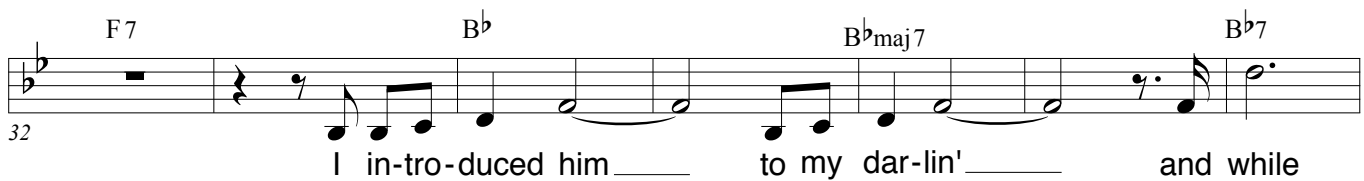
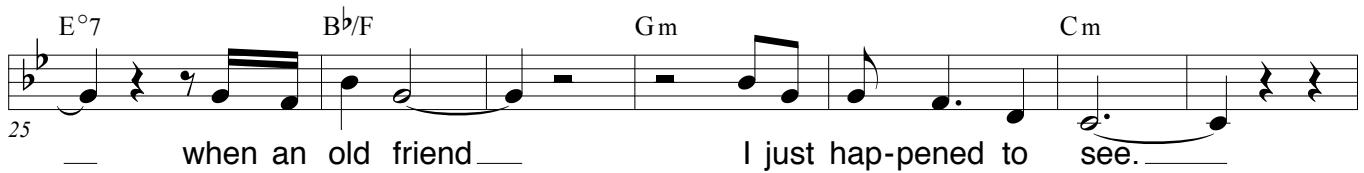
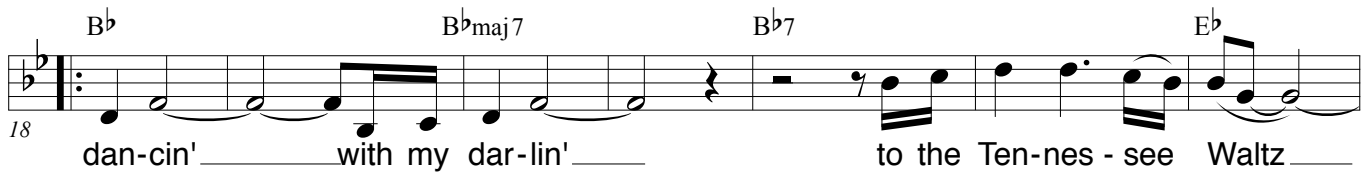
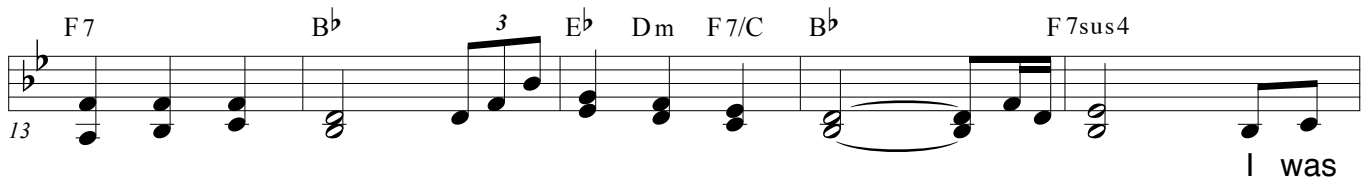
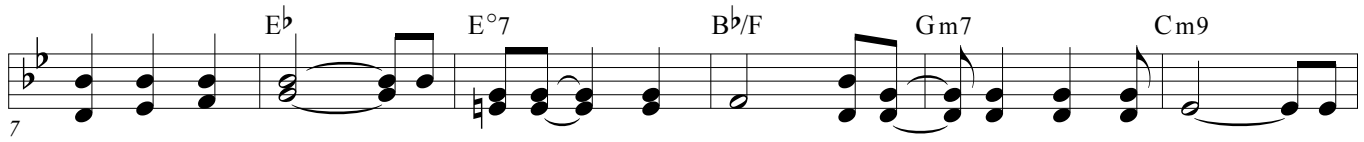
Ten - nes - see Waltz.

Tennessee Waltz

M

(Keyboard Intro)

Keyboard



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 Dm7 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

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

20 F7 B \flat F
 (F) When tears come down — like fall - in' rain, — you'll toss a -
 (M)

25 G7 C7

25 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

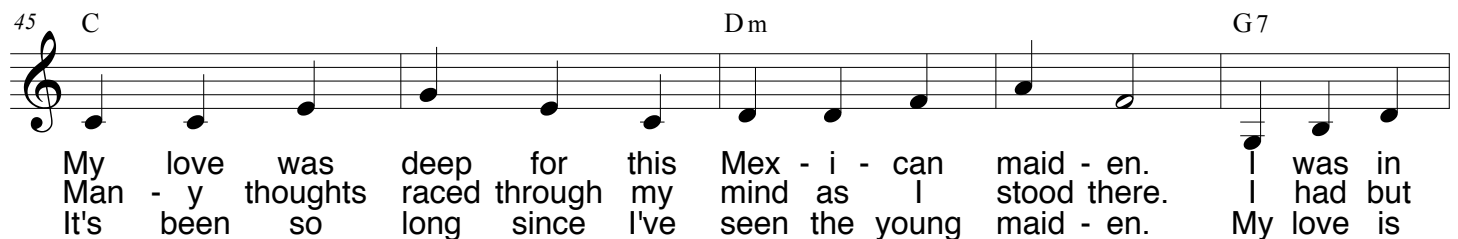
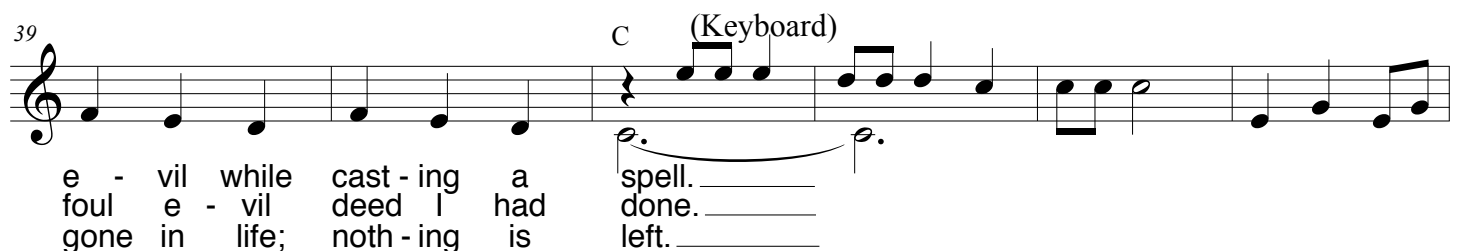
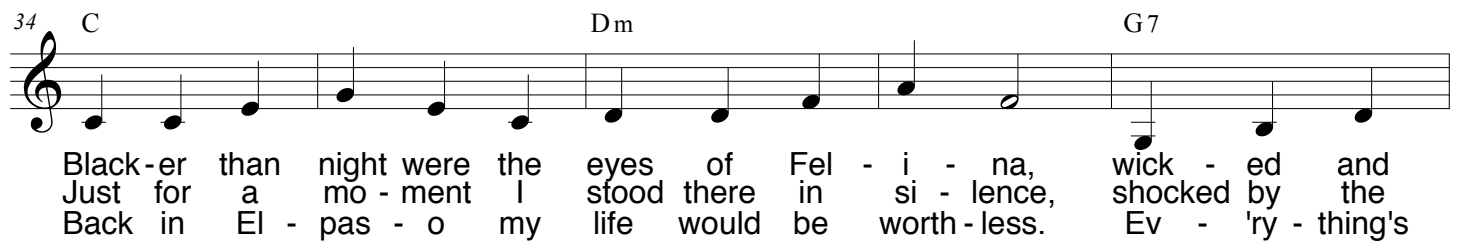
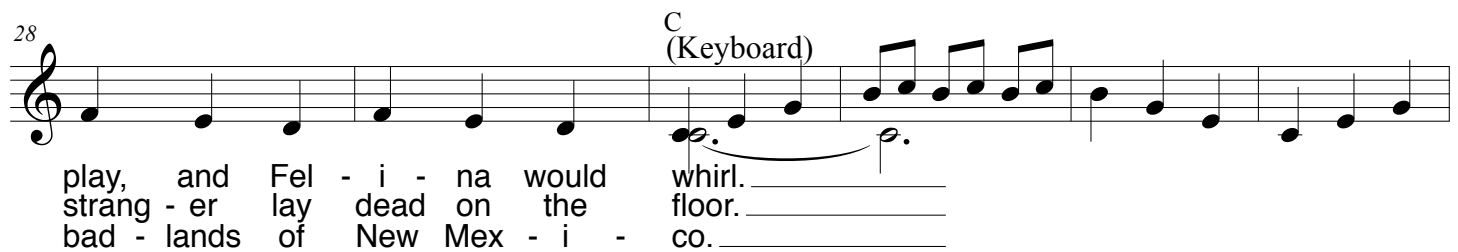
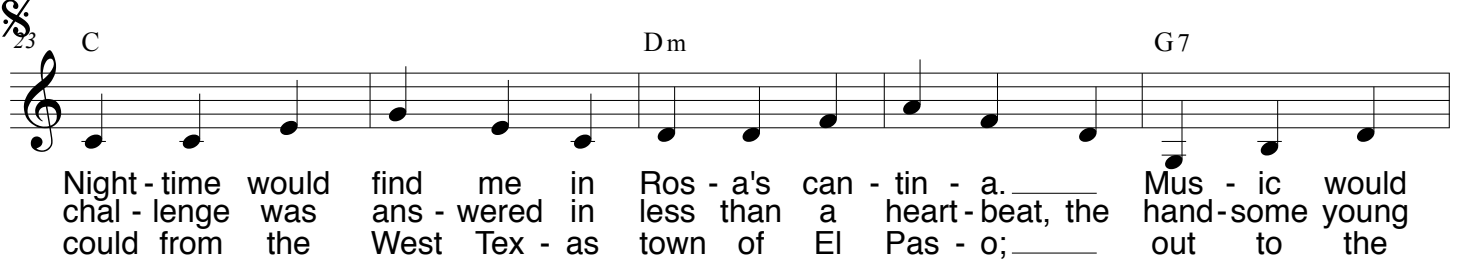
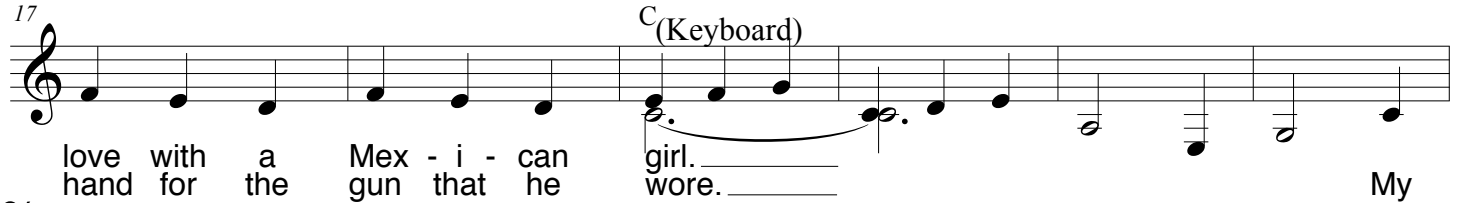
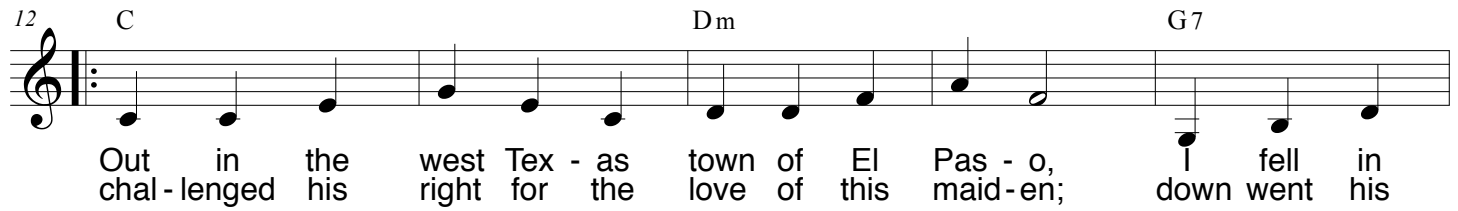
N.C. F7 B \flat N.C.
 Your cheat - in' _
 5 B \flat B \flat 7 E \flat F7
 heart _ will make you weep _ you'll cry and cry _
 heart _ will pine some - day _ and crave the love _
 10 B \flat F7 B \flat B \flat 7
 _ and try to sleep. _ But sleep won't come _ the whole night
 _ you threw a - way. _ The time 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. _

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 Φ G7 D.S. al Coda

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

Φ Coda
 81 G7 C Dm G7

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

89 C (Keyboard) C

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

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

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

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

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

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

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

133 C C7
 side.

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

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

152 C Dm G7

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

159 C (Keyboard) C Dm

rest. I see the white puff of smoke from the

166 G7 C (Keyboard)

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

174 C Dm G7

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

180 C (Keyboard)

kneels by my side.

185 C Dm G7

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

191 C G7

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

197 C Dm G7 C F C

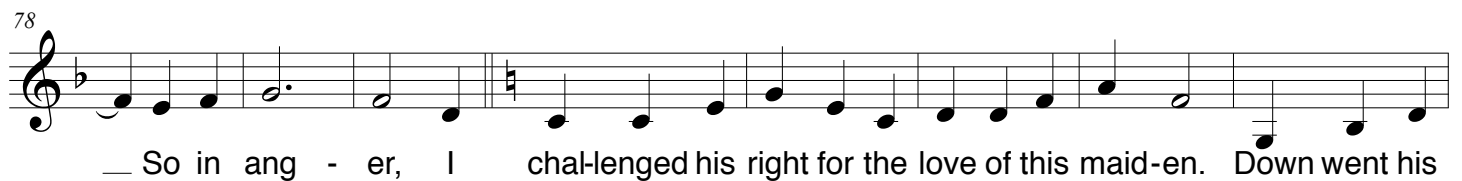
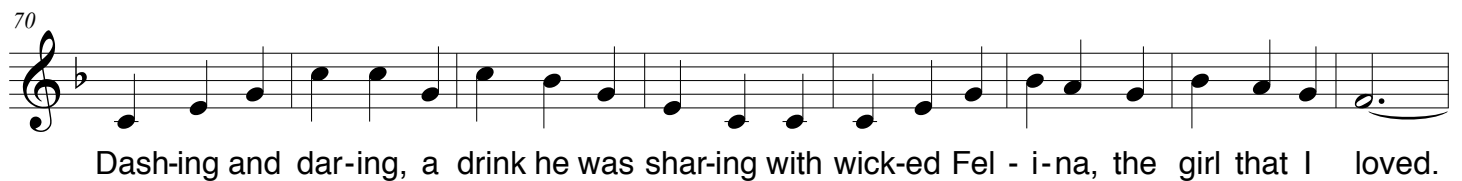
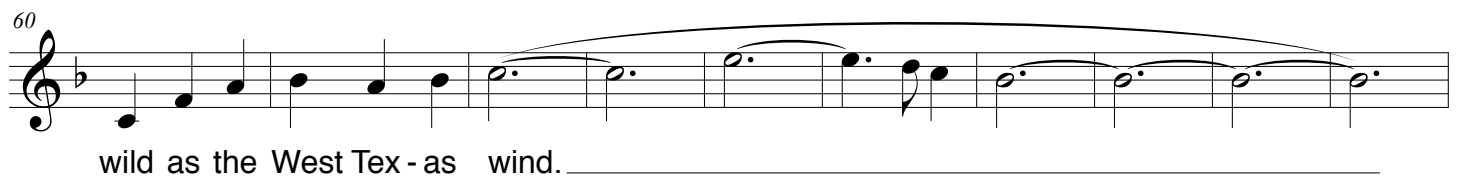
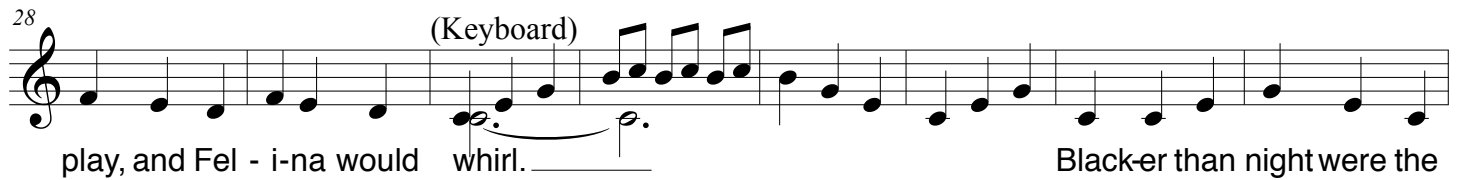
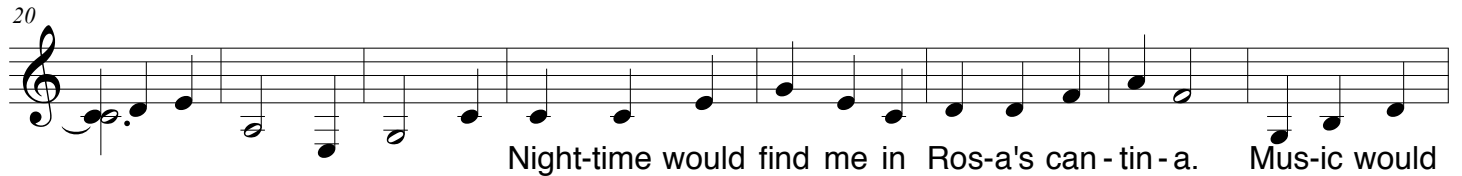
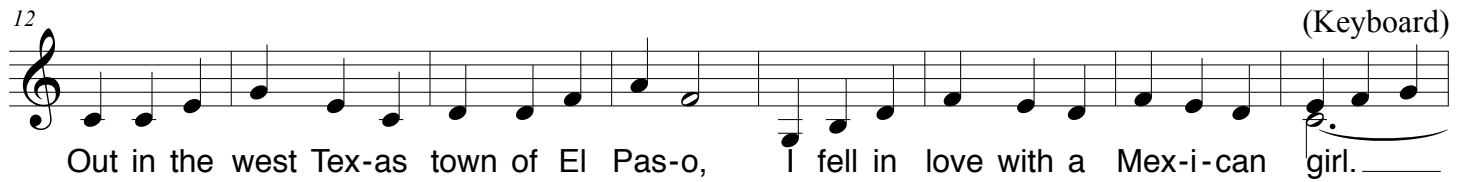
bye.

MALE VOCAL

El Paso

Keyboard

(Keyboard - ala guitar)



86 (Keyboard)
hand for the gun that he wore. My chal-enge was ans-tered in

94 (Keyboard)
less than a heart-beat, the hand-some young strang-er lay dead on the floor.

101
Just for a mo-ment I stood there in si-lence, shocked by the foul e-vil

109 (Keyboard)
deed I had done. Man-y thoughts raced through my mind as I

117 (Keyboard)
stood there. I had but one chance, and that was to run.

125
Out through the back door of Ro-sa's I ran, out where the hor-ses were tied.

134
I caught a good one, it looked like it could run. Up on its

144
back and a-way I did ride just as fast as I could from the West Tex-as

152 (Keyboard)
town of El Pas-o; out to the bad-lands of New Mex-i - co.

160
Back in El Pas-o my life would be worth-less. Ev-ry-thing's gone in life, noth-ing is

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

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

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

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

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

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

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

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

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

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

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

256
 deep burn - ing pain in my side. _____

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

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

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

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

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

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

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

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

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)

5

8

11

15

18

21

23

26

Chords: Eb, Ab7, Bb7, Eb, E°7, Fm7, Bb7, Ab7, Bb7, Eb, Fm7, Bb7, Eb, Ab7, Bb7, Eb, Ab7, Bb7, Eb, Fm7, Bb7, Eb.

Lyrics:

I go out
 walk-in' miles af-ter a-long the mid'night high-way. Well, that's just my way out in the moon-light just 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 $Fm7$ $E^{\circ}7$ 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.

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 .

Measure Numbers: 10, 16, 22, 28, 32, 37, 42.

Endings: To Coda

47

55

63

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

68

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

73

___ the ring of fire, the ring of fire..___ The

⊕ Coda

78

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

83

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

88

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

93

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

98

fire.___ The ring of fire,___ the ring of

102

fire.___

Wabash Cannonball

F

Keyboard

(Sax) F7 B \flat

7 B \flat E \flat F7 From the

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

12 B \flat

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

16 E \flat F7

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

21 B \flat B \flat

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

27 E \flat F7 B \flat

Well,

33 B \flat E \flat F7

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

38 B \flat

sta-tion, you could hear all the people say, "She's from Ten-nes - see, she's

43 E \flat 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 F7 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 F7 B \flat (Sax)

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

67 B \flat E \flat F7

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

72 B \flat 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-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 might-y ____ 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)