

Set HH

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Oh, Lonesome Me

F

Keyboard

(Keyboard)

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

2

39 F C7

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

43 F

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

47 F7 Bb

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

51 C7 To Coda Coda F D.S. al Coda

Oh, _____ lone - some me _____ (Sax)

55 Coda F C7

me. _____ Oh, _____ lone - some

59 F C7

me. _____ Oh, _____ lone - some

63 F Bb F C7 F C7 F

me. _____

Oh, Lonesome Me

M

Keyboard

(Keyboard)

B \flat /F B \flat /F B \flat /F B \flat F7

Well,

5 B \flat F7
 ev - 'ry - bod - y's go - ing out and hav - ing fun. I'm
 bad mis - take I'm mak - ing by just hang - ing round. I

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

13 B \flat 7 E \flat
 can't get o - ver how he set me free.
 love - sick fool is blind and just can't see.

17 F7 1. B \flat 2. B \flat
 Oh, lone - some me. A me. I'll

23 C7 F
 bet she's not like me. She's out and fan - cy free. She's

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

31 C7 F
 I still love her so, and broth - er, don't you know I'd

35 C7 B \flat F7
 wel - come her right back here in my arms. Well, there

2

39 B^b F7
 must be some way I can lose these lone-some blues, _____ for -

43 B^b
 get a - bout the past and find some - bod - y new. _____ I've

47 B^b7 E^b
 thought of ev - 'ry thing from A to Z. _____

51 F7 To Coda Θ B^b $F7$ D.S. al Coda
 Oh, _____ lone - some me _____ (Keyboard)

Θ Coda B^b F7
 me. _____ Oh, _____ lone - some

59 B^b F7
 me. _____ Oh, _____ lone - some

63 B^b E^b B^b F7 B^b F7 B^b
 me. _____

Good evening. We're so very glad to be back with you again. It's always a fun time for us when we come to play for you here.

Tonight, we've decided to dedicate the evening to the biggest hits of the past from Nashville, the home of country music. We hope you'll enjoy this slight departure from our normal menu.

Our opening number was written back in 1958. Chet Atkins, the great country guitarist, had a version which made the #7 spot on the charts.

Our next selection, written about that same time, achieved the #1 position with a recording by Jim Reeves, and it was also recorded by Bing Crosby, Willie Nelson, and Jerry Lee Lewis.

Here's _____ to sing our version of this nice waltz - "Four Walls."

Four Walls

F

Keyboard

(Sax) $E\flat 7$ $A\flat$ $E\flat 7$

5 $A\flat$ $B\flat m 7$ $E\flat 7$

10 $A\flat$ $E\flat 7$ $A\flat$ $/B\flat$ $/C$

15 $D\flat$ $A\flat$ $E\flat 7$ $A\flat$ $E\flat 7$

21 $A\flat$ $B\flat m 7$ $E\flat 7$

26 $A\flat$ $E\flat 7$ $A\flat$ $/B\flat$ $/C$

31 $D\flat$ $A\flat$ $E\flat 7$ $A\flat$ $D\flat$

37 $A\flat$ (Sax) $E\flat 7$ $A\flat$ $E\flat 7$

Out where the bright lights are glow-ing _____ you're drawn like a

moth _____ to a flame. _____ You laugh while the wine's o-ver

flow-ing, _____ while I _____ sit and whis-per your name. _____

Four walls _____ to hear me, _____ four

walls _____ to see. _____ Four walls _____ to

hear me, _____ clos-ing in _____ on me. _____

41 A^b $B^b m7$ $E^b 7$

One night with you is like heav - en, _____ and so, while I'm

46 A^b $E^b 7$ A^b $/B^b /C$

walk - ing _____ the floor, _____ I lis - ten _____ for steps in the

51 D^b A^b $E^b 7$ A^b $F7$

hall - way _____ and wait _____ for your knock _____ on my door.

57 B^b $Cm7$

Four walls _____ to hear me, _____

61 $F7$ B^b $F7$ B^b

four walls _____ to see. _____ Four

66 $/C$ $/D$ E^b B^b $F7$

walls _____ to hear me, _____ clos - ing in _____ on

71 B^b E^b B^b $F7$

me. _____ Clos - ing in _____ on

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

me. _____

Four Walls

M

Keyboard

(Keyboard)

Out where the bright lights are glow-ing_____you're drawn like a

10


moth_____ to a flame._____ You laugh while the wine's o-ver

15 

flow-ing, _____ while I _____ sit and whis-per your name. _____

[illegible]

Four walls_____ to hear me,_____ four

26 

walls _____ to see. _____ Four walls _____ to

[illegible]

hear me, _____ closing in _____ on me. _____

41 D^b $E^b m7$ A^b7

One night with you is like heav-en, _____ and so, while I'm

46 D^b A^b7 D^b $/E^b$ $/F$

walk-ing _____ the floor, _____ I lis-ten _____ for steps in the

51 G^b D^b A^b7 D^b B^b7

hall-way _____ and wait _____ for your knock on my door.

57 E^b $F m7$

Four walls _____ to hear me, _____

61 B^b7 E^b B^b7 E^b

four walls _____ to see. _____ Four

66 $/F$ $/G$ A^b E^b B^b7

walls _____ to hear me, _____ clos-ing in _____ on

71 E^b A^b E^b B^b7

me. _____ Clos-ing in _____ on

75 E^b A^b E^b B^b7 E^b

me. _____ (Keyboard)

Thank you.

This next song is a bit older, written in 1948, and Vaughn Monroe's version spent 19 weeks on the Billboard charts. A year later, Guy Lombardo's recording lasted 13 weeks on those charts.

Here's a song about how one might cheer up a young lady who might be rather sad. You simply give her some "Red Roses For A Blue Lady."

MALE VOCAL

Red Roses For A Blue Lady

Keyboard

(Keyboard) Cm7 F7 B \flat B \circ 7 Cm7 F7

5 B \flat A7 D7 I want some red

ros - es for a blue la - dy. Mis - ter flor - ist

10 G9 Cm7 F7

take my or - der please. We had a sil - ly quar - rel the

15 B \flat Gm7 C9

oth - er day. I hope these pret - ty flow - ers chase her blues

19 Cm7 F7 B \flat

all a - way. Wrap up some red ros - es for a blue

23 A7 D7 G9

la - dy. Send them to the sweet - est gal in town.

28 Cm7 F7 Gm7 G9

And if they do the trick I'll hur - ry back to pick your

33 Cm7 F7 1. B \flat B \circ Cm (Keyboard) F7

best white or - chid for her wed - ding gown.

37 2. B \flat B \circ Cm7

gown, oh yeah. I'll need your best white or - chid for

40 F7 B \flat E \flat m6 F7 (Keyboard) B \flat

her wed - ding gown.

Thank you. How are we doing? Are you enjoying your visit to the Nashville scene.

Now, we'll move forward in time to the year 1971 and a song written and sung by the great John Denver. Remember John? It was his signature song, certainly one of his most popular and achieving world-wide popularity.

Here we go with our arrangement of the classic "Country Roads."

Country Roads

F

Keyboard

(Sax)

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

38 Gm F B \flat

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

42 E \flat B \flat F

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

46 Gm A \flat E \flat B \flat

Driv-in' down the road___ I get a feel - in' that I should___ have been home

50 F F7

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

54 B \flat F7 Gm

___ take me home___ to the place___ I be-long.

60 E \flat B \flat F

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

66 E \flat B \flat

___ coun - try roads.____ Coun - try roads,

70 C G7 Am

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

76 F C G

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

81 F C

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

86 G C G

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

91 C C G7 C

— down coun - try roads. —

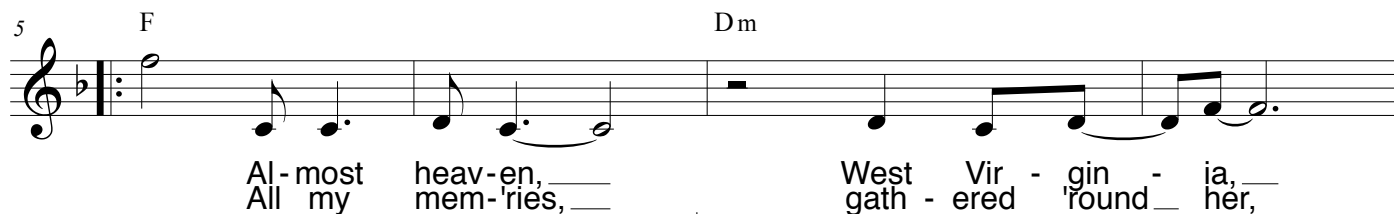
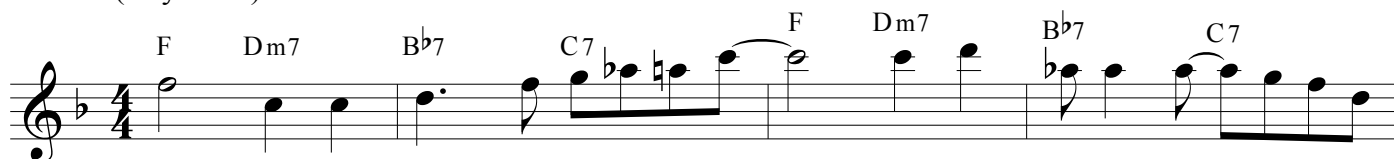
The image displays a musical score for the song 'Country Roads'. It consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, and chords are indicated above the staff lines. The score is divided into measures by vertical bar lines. The first staff (measures 70-75) has chords C, G7, and Am. The second staff (measures 76-80) has chords F, C, and G. The third staff (measures 81-85) has chords F and C. The fourth staff (measures 86-90) has chords G, C, and G. The fifth staff (measures 91-95) has chords C, C, G7, and C. The lyrics are: 'take me home to the place I be-long. West Vir-gin - ia, moun - tain ma - ma, take me home, coun-try roads. Take me home, down coun - try roads. Take me home, down coun - try roads.' The score ends with a double bar line at the end of the fifth staff.

Country Roads

M

Keyboard

(Keyboard)



38 Dm C F

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

42 B \flat F C

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

46 Dm E \flat B \flat F

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

50 C C7

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

54 F C7 Dm

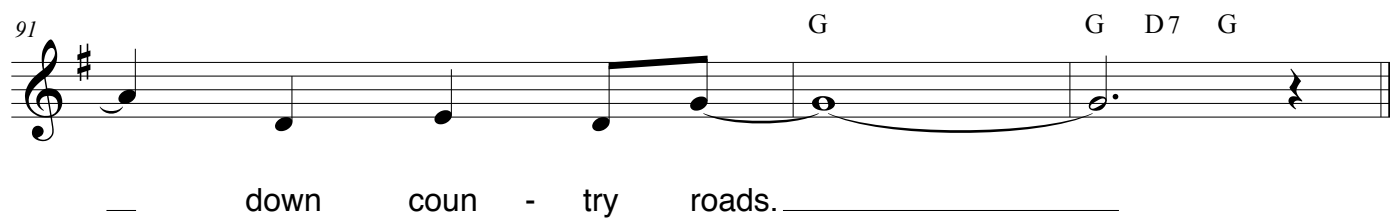
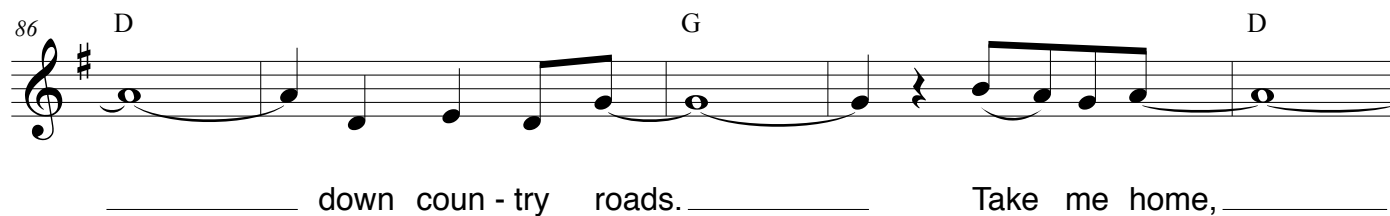
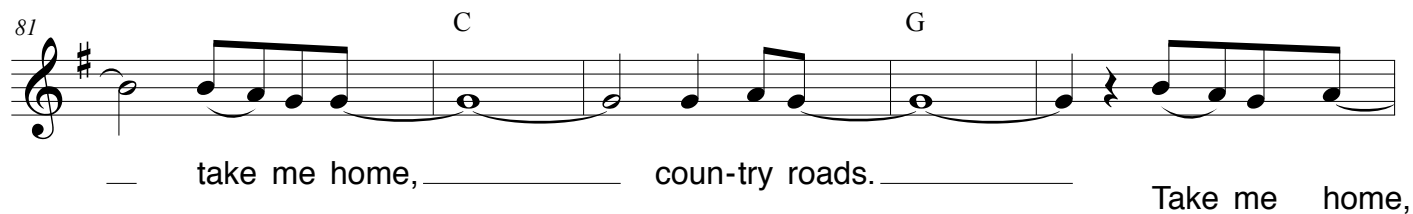
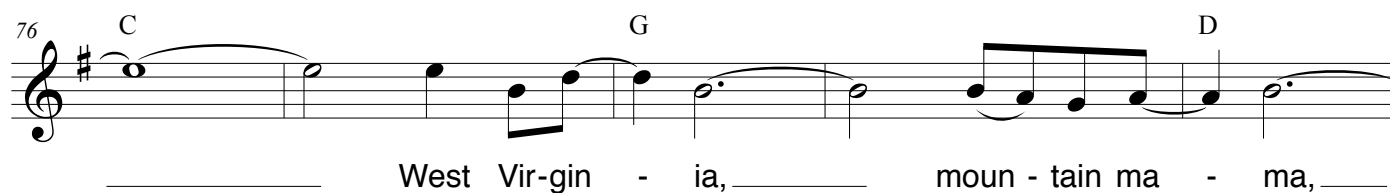
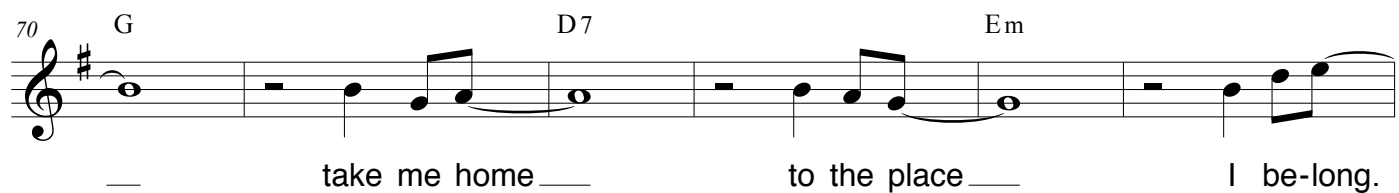
take me home to the place I be-long.

60 B \flat F C

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

66 B \flat F

coun - try roads. Coun - try roads,



Thank you.

We'll slow things up with our next selection, written in 1970 by the great Kris Kristopherson. A version by Sammi Smith was the most commercially successful, but many country singers recorded it, among them Loretta Lynn, Tammy Wynette, Johnny Cash, and a whole host of others.

Here's _____ with a desperate plea - "Help Me Make It Through The Night."

Help Me Make It Through The Night

F

(Sax) Keyboard

The musical score is written for Saxophone (Sax) and Keyboard. It is in the key of B-flat major (two flats) and 4/4 time. The score consists of nine staves of music, each with a measure number in the left margin. The lyrics are written below the notes, with some words underlined to indicate phrasing. Chord symbols are placed above the notes to indicate the harmonic structure.

1 (Sax) E^b B^b/D $Cm7$ $F7$

3 B^b $F7$ B^b N.C.

5 B^b $/D$ E^b $E^b\text{maj}7/D$

8 $Cm7$ F $F\text{maj}7$ $F7$

11 B^b $F7$

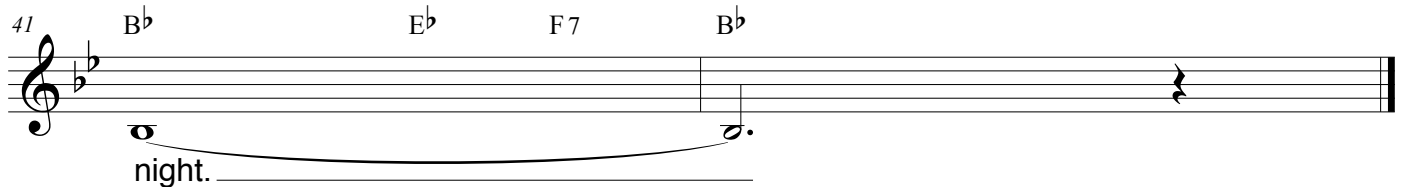
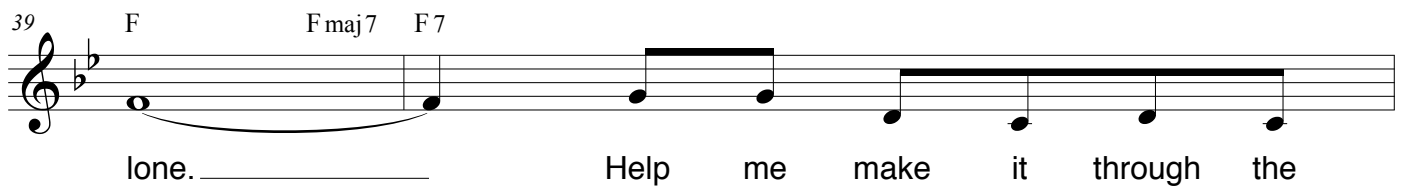
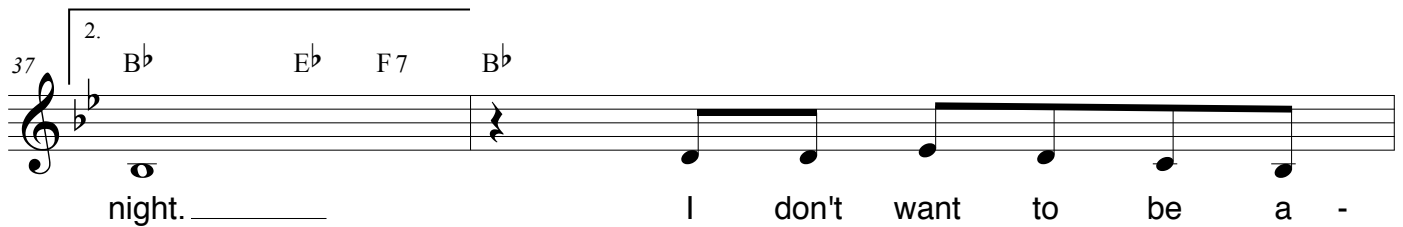
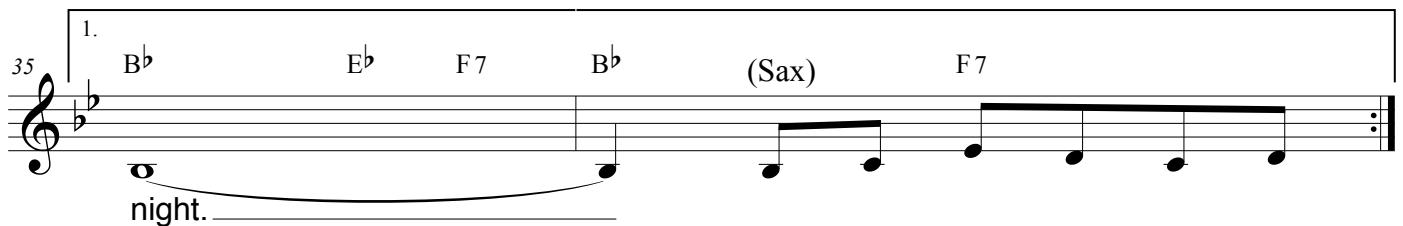
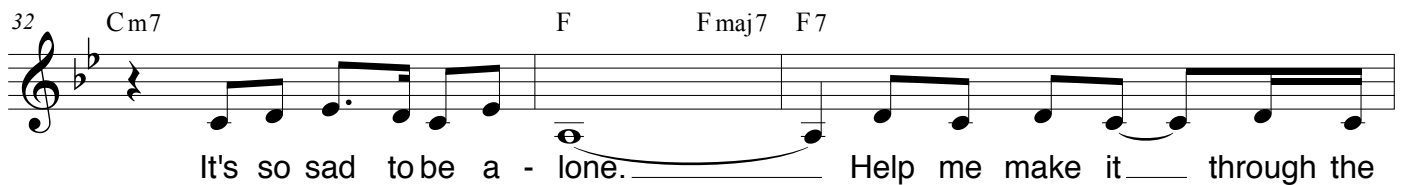
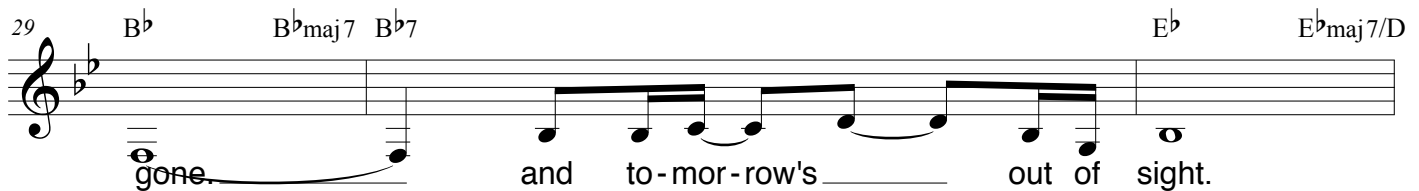
13 B^b $B^b\text{maj}7$ B^b7 E^b $E^b\text{maj}7/D$

16 $Cm7$ F $F\text{maj}7$ $F7$

19 B^b E^b $F7$ B^b E^b B^b7

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

2



Help Me Make It Through The Night

M

(Keyboard)

Keyboard

3

5

8

11

13

16

19

Take the rib - bon from your
hair, shake it loose and let it fall.

Lay it soft a - gainst your skin like the sha - dows on the
wall. Come and lay down by my
side till the ear - ly morn - ing light.

All I'm tak - ing is your time, help me make it through the
night. Well, I don't care what's right or

2

21 A^b E^b

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

24 $F7$

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

27 B^b B^b7/A^b E^b/G B^b7/F

friend. Yes - ter - day is dead and

29 E^b E^bmaj7 E^b7 A^b A^bmaj7/G

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

32 $Fm7$ B^b B^bmaj7 B^b7

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

35 1. E^b A^b B^b7 E^b (Keyboard) B^b7

night. _____

37 2. E^b A^b B^b7 E^b

night. _____ I don't want to be a -

39 B^b B^bmaj7 B^b7

lone. _____ Help me make it through the

41 E^b A^b B^b7 E^b

night. _____

Thank you.

We'll pick up the tempo slightly with this next selection, written back in 1946 which became a hit both in the US and the UK. In the US, Ray Price and Patti Page had great recordings, while in the UK, Englebert Humperdinck's version stayed on the charts for over a year.

Here's our version of a song with a theme quite the opposite of the one we just played. This one has a poignant plea - "Please Release Me."

Release Me

F

Keyboard

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

5 B \flat E \flat F7

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

11 B \flat F7 B \flat E \flat

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

17 B \flat F7 1. B \flat F7 2. B \flat E \flat (Sax)

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

23 B \flat F7 B \flat G7

27 C F G7

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

33 C G7 C F

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

39 C G7 C F C G7 C

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

Release Me

M

Keyboard

(Keyboard) $E\flat$ $B\flat7$ $E\flat$ $A\flat$ $B\flat7$

5 $E\flat$ $A\flat$ $B\flat7$

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

11 $E\flat$ $B\flat7$ $E\flat$ $A\flat$

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

17 $E\flat$ $B\flat7$ $E\flat$ $A\flat$ (Keyboard)

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

23 $E\flat$ $B\flat7$ $E\flat$ $C7$

27 F $B\flat$ $C7$

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

33 F $C7$ F $B\flat$

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

39 F $C7$ F $B\flat$ F $C7$ F

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

Thank you.

Here's a song from about the same time period - the middle 1940s. It's about a young lady from a city which lies on the banks of the Missouri River, between Iowa and Nebraska.

Her name? She's called "Sioux City Sue." This should get your feet to tapping.

MALE VOCAL

Sioux City Sue

Keyboard

(Keyboard)

E^b **E^b°** **Fm7** **B^b7**

5 **E^b** **G7** **C7** **F7**

8 **B^b7**

11 1. **E^b** 2. **To Coda** **E^b**

15 **E^b** **F7**

19 **B^b7** **E^b** **A^b** **E^b** **B^b7**

23 **E^b** **F7**

27 **B^b7** **E^b** **(Keyboard)**
D.S. al Coda

drove a herd of cat - tle down from old Ne - bras - ka
met a girl in I - o - way, her eyes were big and
way. blue. That's how I asked her came to be in the
state of I - o - way. I said "Sioux Cit - y Sue." ____ She
Sioux Cit - y Sue, ____ Sioux Cit - y Sue. ____ Your
hair is red, your eyes are blue. I'd swap my horse and dog for you ____
Sioux Cit - y Sue, ____ Sloux Cit - y Sue. ____ There
ain't no gal as true as my sweet Sioux Cit - y Sue.

Coda

31 *E^b* *C7* *F* *A7* *D7*
 asked her if she had a beau. She
 first time that I stole a kiss, I

34 *G7* *C7*
 said, "Yes, quite a few." But still I start - ed court - in' my
 caught her steal - ing two. I asked her if she loved me. She

38 1. *F* 2. *F*
 sweet Sioux Cit - y Sioux. The said, "In - deed I do." ____

42 *F* *G7*
 Sioux Cit - y Sue, ____ Sioux Cit - y Sue. ____ Your

46 *C7* *F* *B^b* *F* *C7*
 hair [#] is red, your eyes are blue. I'd swap my horse and dog for you ____

50 *F* *G7* *C7*
 Sioux Cit - y Sue, ____ Sioux Cit - y Sue. ____ There ain't no gal as

55 *C7* *F* *B^b* *C7* *F*
 true as my sweet Sioux Cit - y Sue. ____

Thank you.

We're now at the portion of our program where we showcase a great artist of the past. Tonight, we'll honor a man who was born in Abbott, Texas, on April 29, 1933, and has achieved fame as a country music singer and song writer as well as author, poet, actor, and activist. His acting career included appearances in "The Electric Horseman," "Honeysuckle Rose," and "Barbarosa."

Over his lifetime, he has received innumerable awards, and in 1993, he was inducted into the Country Music Hall Of Fame. Anyone have a guess as to who this great country artist is? You got it - Willie Nelson.

We'll feature 3 of his greatest songs this evening. The first was written back in 1972, and Willie's version received the Grammy Award in 1982. Here we go with a tale about someone with a mild obsession. It's title - "You Are Always On My Mind."

MALE VOCAL

You Are Always On My Mind

Keyboard

(Keyboard)

Ab Eb/G Fm7 Cm7 Ab Eb/G Fm7 Bb7

5 Eb Bb/D Cm Eb/Bb

May-be I did-n't love you quite as of - ten as I

8 Ab Bb Eb Bb/D

could have, and may-be I did-n't treat you

11 Cm Eb/Bb A°7 Ab

quite as good as I should have. If I made you feel

14 Eb Ab Eb/G Fm

sec-ond best girl, I'm sor - ry I was blind.

17 Bb Cm Bb7/D Eb FmGm Ab Bb7 Eb AbBb

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

21 (Keyboard on D.S.) Eb Bb/D Cm Eb/Bb

(fied). And may-be I did-n't hold you all those lone - ly lone - ly

24 Ab Bb Eb Bb/D

times. and I guess I nev-er told you

2

(Vocal picks up
here on D.S.)

27 Cm Eb/Bb A° Ab

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

30 Eb Ab Eb/G Fm

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

33 Bb Cm Bb7/D Eb Fm Gm Ab Bb7 **To Coda** Eb Ab Bb

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

37 Eb Bb/D Cm Eb/Bb Ab Eb/G Eb Fm Ab/Bb7 Eb Bb/D

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

42 Cm Eb/Bb Ab Eb/G Fm Bb **D.S. al Coda**

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

Coda

45 Eb Bb Cm Bb7/D Eb Fm Gm

mind. You were al - ways on my mind,

48 Ab Bb7 Eb (Keyboard) Cm7

you were al - ways on my mind.

51 Fm7 Bb7 Ab Eb

Thank you.

Our next Willie Nelson song was actually a collaboration with another singing artist - Julio Iglesias - and it made it's first appearance on Julio's album in 1984. It quickly rose to #1 in both Canada and the US.

In the course of the performance, the singer - in this case, me - is dedicating the song to a host of beautiful people. The title of the song is "To All The Girls I've Loved Before." Listen, and I'll tell you all about them.

VOCAL DUET

To All The Girls I've Loved Before

Keyboard

(Keyboard)

E E^{maj7} A E A

3 E A 3 B⁷ E N.C.

To all the girls I've

5 E (Keyboard) F^{#m7} (Keyboard)

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

8 B⁷ F^{#m7} B⁷

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

10 F^{#m7} B⁷ E (Keyboard) A E

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

13 E F^{#m7}

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

16 B⁷ F^{#m7} B⁷ F^{#m7} B⁷

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

19 E (M) (F)

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

2
21 A E F#m7
blow - ing, _____ and ev - 'ry time I try to stay, _____

24 B7
_____ the winds of change con - tin - ue blow - ing, _____ and they just car - ry me a -

27 E A E N.C.
way To all the girls who

29 E F#m7
shared my life _____ who now are some-one el - se's wives, _____

32 B7 F#m7 B7 F#m7 B7
_____ I'm glad they came a - long, I ded-i-cate this song to all the girls I've

35 E C7/G
loved be - fore. To all the girls who

37 F Gm7
cared for me _____ who filled my nights with ec - stas-y, _____

40 C7 Gm7 C7 Gm7 C7
_____ they live with-in my heart I'll al-ways be a part of all the girls I've

43 F (M) (F)
loved be - fore. _____ The winds of change are al - ways

68 Gm C7 F Bb F

loved, I've loved be - fore. _____

Thank you very much.

Our final Willie Nelson hit was #9 in a long string of hits and won him the Grammy Award for best country song in 1981. In 2011, this song was inducted into the Grammy Hall Of Fame.

Here we go with a song that all touring musicians can understand and appreciate. It's all about being "On The Road Again."

On The Road Again

F

Keyboard

(Keyboard)

B \flat /F B \flat /F B \flat /F B \flat /F
 On the
 5 B \flat
 road a - gain, just can't wait to get on the
 go - in' pla - ces that I've
 9 D7
 road a - gain. The life I love is mak - ing
 nev - er been, See - in' things that I may
 13 Cm E \flat F F7
 mu - sic with my friends, and I can't wait to get on the road a -
 nev - er see a - gain,
 17 1. B \flat 2. B \flat
 gain. On the gain. On the
 21 E \flat
 road a - gain, like a band of gyp - sies we go down the
 25 B \flat E \flat
 high - way. We're the best of friends in - sist - ing that the
 30 B \flat F7
 world keep turn - ing our way, and our way is on the

35 B \flat

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

39 D7

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

43 C \flat E \flat

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

46 F F7 To Coda C B \flat (Sax) D.S. al Coda

on the road a - gain.

C Coda 49 B \flat E \flat F F7 B \flat (Sax)

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

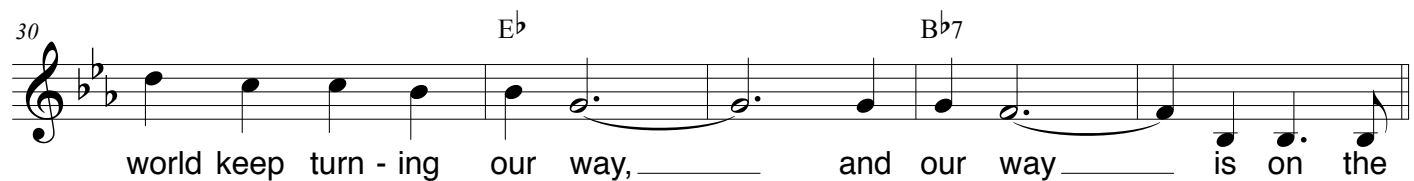
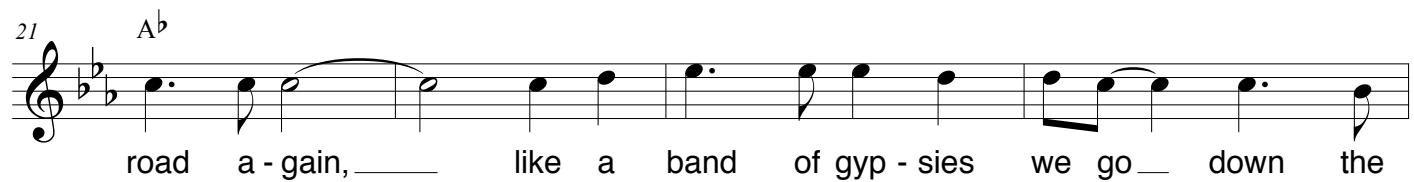
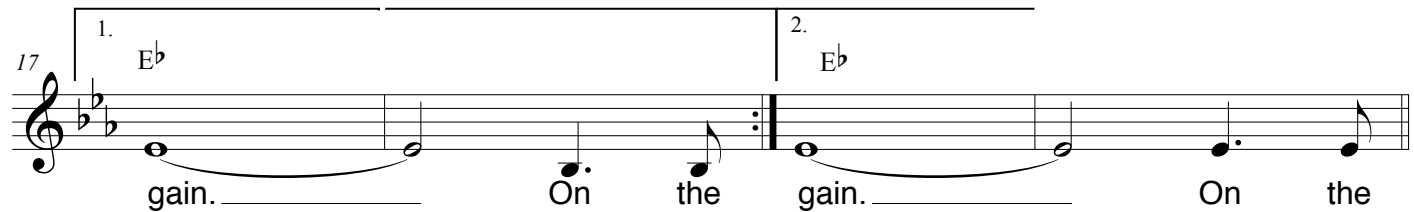
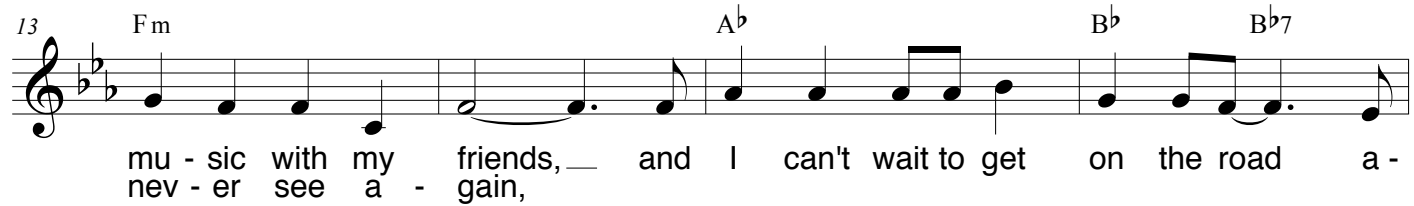
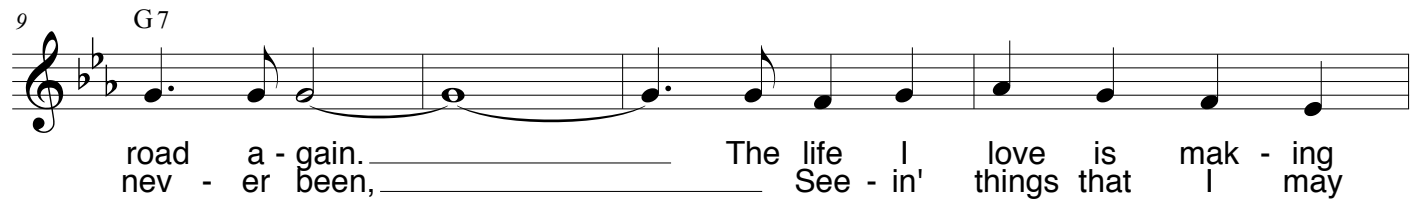
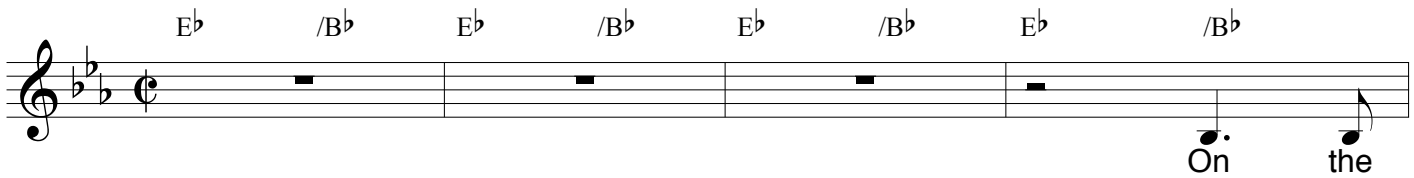
55 E \flat F F7 B \flat

On The Road Again

M

Keyboard

(Keyboard)



35 E^b

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

39 $G7$

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

43 Fm A^b

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

46 B^b B^b7 **To Coda** E^b **D.S. al Coda**
(Keyboard)

on the road _____ a - gain. _____

Coda 49 E^b A^b B^b B^b7 E^b (Keyboard)

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

55 A^b B^b B^b7 E^b

Thank you. How was that? Did you enjoy our tribute to the great Willie Nelson?

Our next country hit was both written and recorded by Tammy Wynette in 1968. 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.

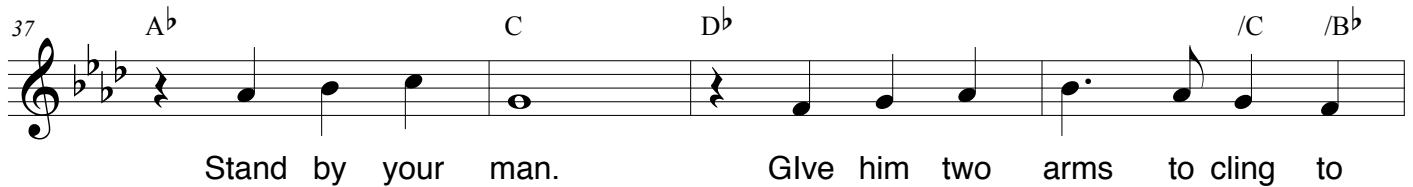
But if you love him, you'll for-give him,

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



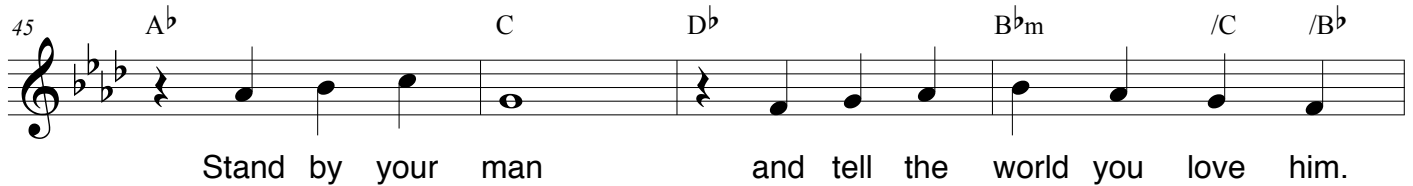
Stand by your man. Glve him two arms to cling to

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



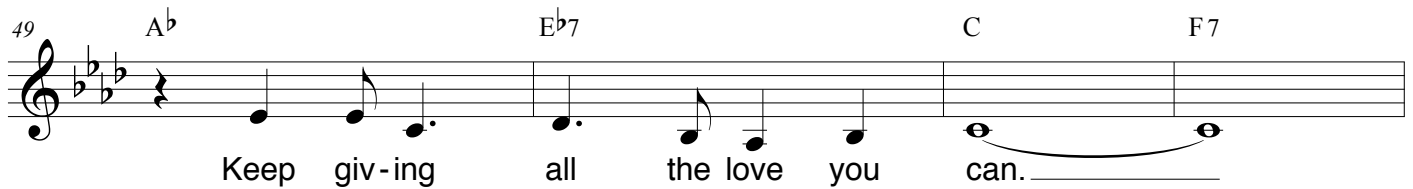
and some-thing warm to come to when nights are cold and lone-ly.

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



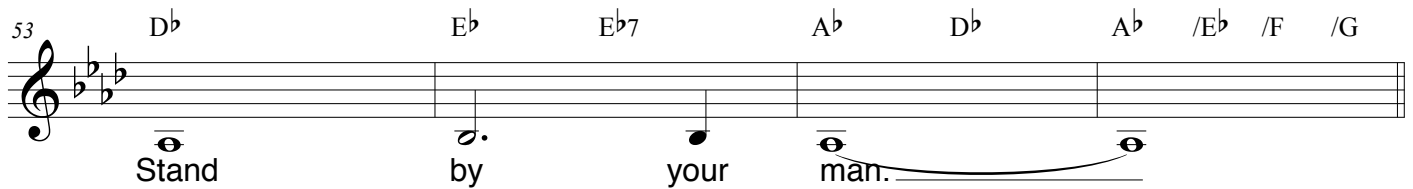
Stand by your man and tell the world you love him.

49 A^b E^b7 C F7



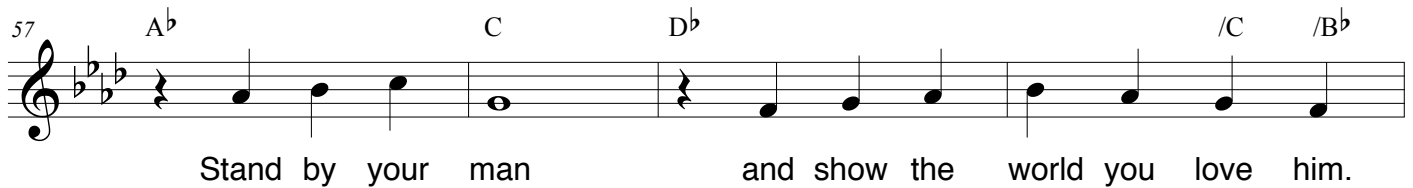
Keep giv-ing all the love you can.

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)

Thank you. Thank you very much.

We'll do a bit of a cross over with this next selection. As many of you know, we always feature a polka in our evening of music. And we're going to do one now, but this one is from the country music scene. It was written back in 1929 and has been recorded by many artists, including the great Elvis Presley.

Get ready to tap your feet as we play this country music polka about a guy with a rather pointed message to his girlfriend, After this song, she's probably going to be his former girlfriend.

The title of the song is "Just Because."

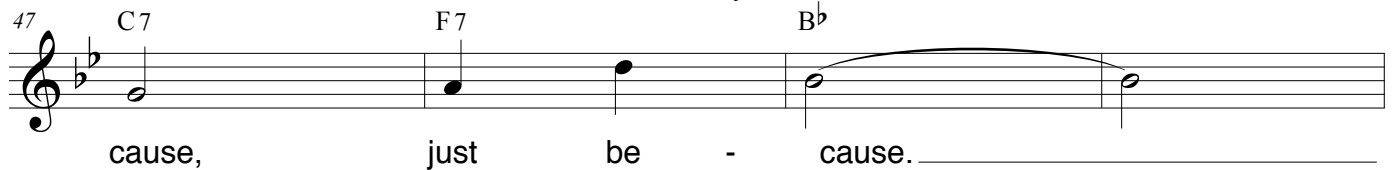
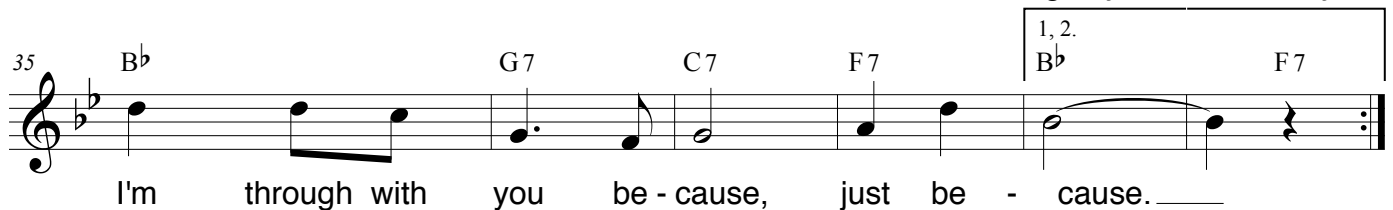
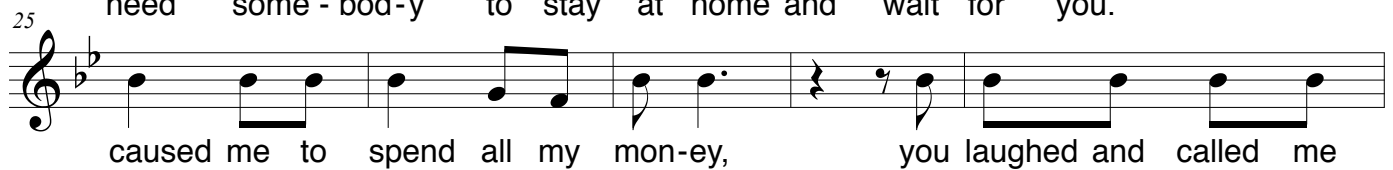
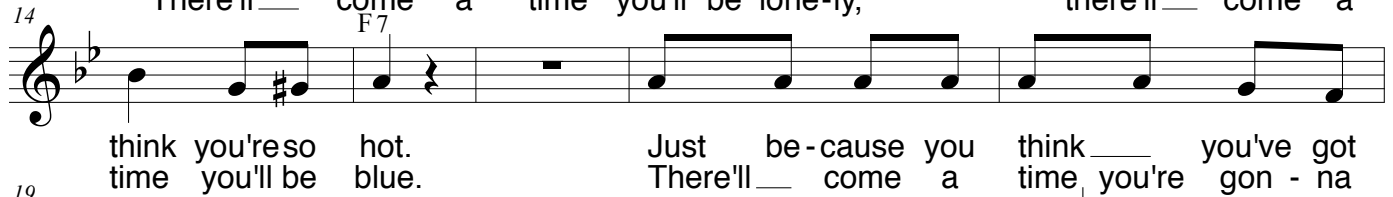
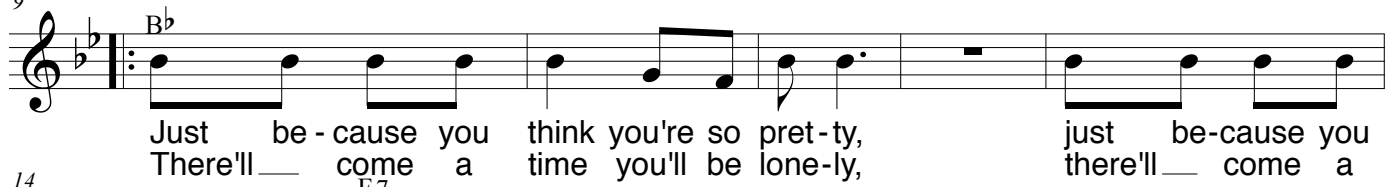
Just Because

(Bass & Drums Only)

Keyboard



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



(Keyboard)

Thank you very much.

Our next song, written back in 1944, is notable because it was not only a country music hit but also achieved great success in the pop music scene with recordings by the Mills Brothers, Nat King Cole, Connie Francis, Dean Martin, and even the great Sammy Davis, Jr.

Country songs, in general, carry a message, and this one is no exception. Here's _____ with the message of this song - "You're Nobody Till Somebody Loves You."

You're Nobody Till Somebody Loves You

F

(Sax) Keyboard

B \flat 6 /D Cm11 F9 B \flat 6 /D Cm11 F9 F7(#5)

5 B \flat D7 G7 Cm F7 You're

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

11 B \flat 6 B \flat maj7Dm7 D \flat 7 Cm7

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

16 F7 C7 Cm7 F7

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

21 B \flat D7 G7 Cm

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

26 G7 Cm7 G7/D Cm E \flat 6 E \circ 7

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

31 B \flat /F A \flat 7 G7 Cm7

1. F7 B \flat Cm7 F7 F7(#5) (Sax)

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

37 2. F7 B \flat 6 (Sax) /D Cm11 F9 C7 B \flat 6

bod - y to love.____

You're Nobody Till Somebody Loves You

M

(Keyboard)

Keyboard

Eb6 /G Fm11 Bb9 Eb6 /G Fm11 Bb9 Bb7(#5)
 You're
 5 Eb G7 C7 Fm Bb7
 no-bod-y 'til some-bod-y loves you.____ You're no-bod-y 'til some-bod-y cares.
 11 Eb6 Ebmaj7Gm7 Gb°7 Fm7
 You may be king, you may pos-sess the world and its gold,
 16 Bb7 F7 Fm7 Bb7
 but gold won't bring you hap-pi-ness when you're grow-ing old.____ The
 21 Eb G7 C7 Fm
 world still is the same, you'll nev-er change it.____ As sure as the stars
 26 C7 Fm7 C7/G Fm Ab6 A°7
 shine a - bove,____ you're no - bod-y 'til some - bod-y loves
 31 Eb/BbDb7 C7 Fm7 1. Bb7 Eb Fm7 Bb7 Bb7(#5)
 you. So find your-self some - bod-y to love.____ (Keyboard)
 37 2. Bb7 Eb6 (Keyboard)/G Fm11 Bb9 F7 Eb6
 bod-y to love.____

Thank you.

Our next selection was written way back in 1926, but most of us never really heard it until it was recorded by Elvis Presley in 1960. It's listed high on the list of Billboard's Greatest Music Of All Time.

Here we go with our version of that great Elvis hit - "Are You Lonesome Tonight."

MALE VOCAL

Are You Lonesome Tonight

(Keyboard) $B^b m7$ $E^b 7$ A^b **Keyboard**

Are you

5 A^b $C m$ $A^b Maj7$ $A^b 6$

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

9 (Spoken) $F m7$ $F7(b9)$ D^b $B^b m$ *I wonder if you're lonesome tonight. You know, someone said,*

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

13 $E^b 7$ *"The world's a stage, and each must play a part."* *Fate had me playing in love,*

mem - or - y stray to a bright sum - mer day when I

17 $E^b 7(\#5)$ A^b *and you were my sweetheart. Act One was when we met. I loved you at first glance.*

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

21 $A^b 9$ D^b *You read your lines and never missed a cue. And then came Act Two. You seemed to change*

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

25 $B^b 7$ $B^b m$ $E^b 7$ *and acted strange, and why? I never knew. Honey, you lied when you said you loved me,*

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

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

29 A^b $C m7$ $B^b 7$

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

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

33 $B^b m7$ $E^b 7$ *To Coda* A^b 1. (Keyboard) 2. $E^b 7$ *D.S. al Coda*

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

38 A^b D^b $D^b 6$ A^b *Coda* *And if you won't come back to me, then they can bring the curtain down.*

night?

Thank you very much.

Our next country 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 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._____

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last 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. Well, we've certainly had a great time playing for you this evening. Have you enjoyed yourselves with our country music tribute.

We're going to close with a number written way back in 1938 that became the theme song of Bob Willis and his Texas Playboys. A version by Bing Crosby with Bob Crosby and the Bob Cats sold over a million copies in 1940, and artists such as Patsy Cline, Ernest Tubbs, Merle Haggard, and John Denver also produced recordings.

Here we go with one final number of the evening, the tale of a girl from a great city in the great state of Texas - she's the "San Antonio Rose."

Enjoy!

NO SAX

San Antonio Rose

F

Keyboard

(Keyboard) C7 F

Deep with -

5 F F7 Bb G7 C7

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

10 F F7 Bb

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

16 Gm C7 F C7

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

21 F F7 Bb G7 C7

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

26 F F7 Bb

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

32 Gm C7 F

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

2
37 C G7

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

42 C C

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

47 G7 C C7

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

53 F F7 Bb G7 C7

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

58 F F7 Bb

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

64 Gm C7 1. F C7

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

69 2. F C7 F

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

75 C7 F

Rose, my Rose of San An - tone.

78 Gm7 F

San Antonio Rose

M
Keyboard

(Keyboard) F7 Bb

Deep with -

5 Bb Bb7 Eb C7 F7

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

10 Bb Bb7 Eb

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

16 Cm F7 Bb F7

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

21 Bb Bb7 Eb C7 F7

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

26 Bb Bb7 Eb

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

32 Cm F7 Bb

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

2
37 F C7

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

42 F F

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

47 C7 F F7

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

53 Bb Bb7 Eb C7 F7

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

58 Bb Bb7 Eb

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

64 Cm F7 1. Bb F7

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

69 2. Bb F7 Bb

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

75 F7 Bb

Rose, my Rose of San An - tone.

78 Cm7 Bb