

# Set HH

Last revised on 2018.04.30

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# THE MIXED NUTS

# 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

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

5 B $\flat$  F7 Well,

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

39  $B\flat$  F7  
 must be some way I can lose these lone-some blues, \_\_\_\_\_ for -

43  $B\flat$   
 get a - bout the past and find some - bod - y new. \_\_\_\_\_ I've

47  $B\flat 7$   $E\flat$   
 thought of ev - 'ry thing from A to Z. \_\_\_\_\_

51 F7 To Coda  $\Theta$   $B\flat$   $F7$  D.S. al Coda  
 Oh, \_\_\_\_\_ lone - some me \_\_\_\_\_ (Keyboard)

$\Theta$  Coda  $B\flat$  F7  
 me. \_\_\_\_\_ Oh, \_\_\_\_\_ lone - some

59  $B\flat$  F7  
 me. \_\_\_\_\_ Oh, \_\_\_\_\_ lone - some

63  $B\flat$   $E\flat$   $B\flat$  F7  $B\flat$  F7  $B\flat$   
 me. \_\_\_\_\_

# 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)

[illegible]

Out where the bright lights are glow-ing\_\_\_\_\_you're drawn like a

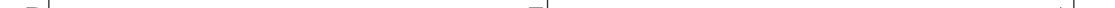
10

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

15 

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

21 D<sup>b</sup> E<sup>b</sup>m7 A<sup>b</sup>7



The musical notation for measure 21 is as follows:   
Staff: Treble clef, key signature of three flats (B-flat major), 4/4 time signature.   
Notes: D-flat (half note), E-flat (half note), F (quarter note), G-flat (quarter note), A-flat (half note), B-flat (half note).   
Chords: D<sup>b</sup> (above the first two notes), E<sup>b</sup>m7 (above the next two notes), A<sup>b</sup>7 (above the last two notes).

Four walls\_\_\_\_\_ to hear me,\_\_\_\_\_ four

26

walls \_\_\_\_\_ to see. \_\_\_\_\_ Four walls \_\_\_\_\_ to

hear me, \_\_\_\_\_ clos - ing in \_\_\_\_\_ on me. \_\_\_\_\_

**D**<sub>1</sub>(Keyboard)



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)

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.

# 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. —

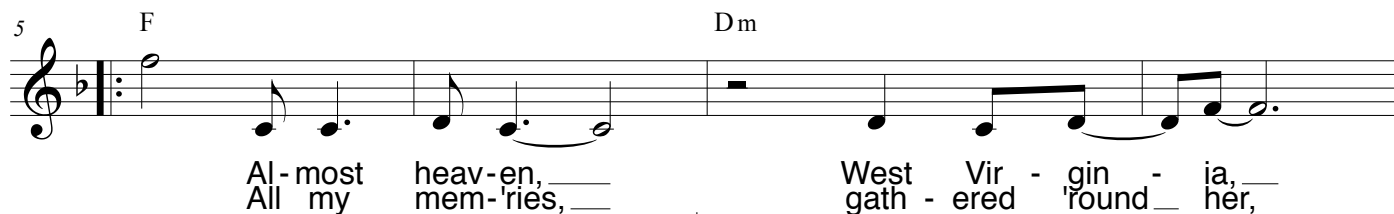
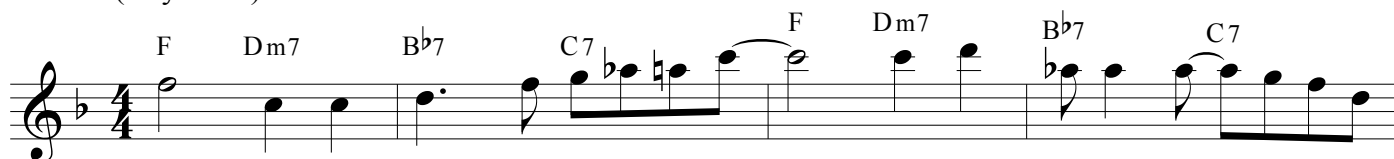
The image displays a musical score for the song 'Country Roads'. It consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, and chords are indicated above the staff lines. The staves are numbered 70, 76, 81, 86, and 91. 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,', and 'down coun - try roads.' The chords are: C, G7, Am, F, C, G, F, C, G, C, C, G7, C.

# 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,

70 G D7 Em

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

76 C G D

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

81 C G

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

86 D G D

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

91 G G D7 G

— down coun - try roads. —



# 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 at the beginning. 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.

3  
B $\flat$  F7 B $\flat$  N.C.  
Take the rib - bon from my

5  
B $\flat$  /D E $\flat$  E $\flat$  maj7/D  
hair, shake it loose and let it fall.

8  
Cm7 F F maj7 F7  
Lay it soft a - gainst your skin like the sha - dows on the

11  
B $\flat$  F7  
wall. Come and lay down by my

13  
B $\flat$  B $\flat$  maj7 B $\flat$ 7 E $\flat$  E $\flat$  maj7/D  
side till the ear - ly morn - ing light.

16  
Cm7 F F maj7 F7  
All I'm tak - ing is your time, help me make it through the

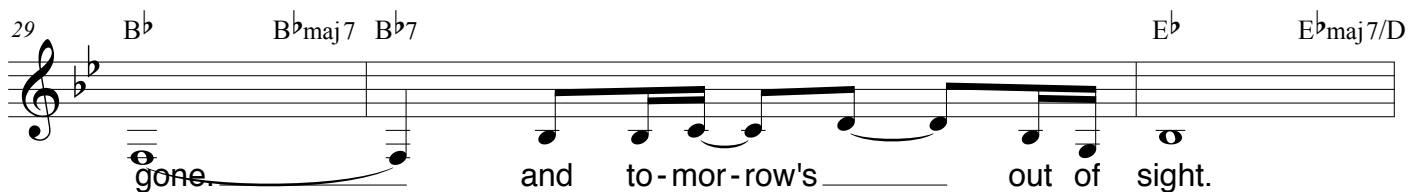
19  
B $\flat$  E $\flat$  F7 B $\flat$  E $\flat$  B $\flat$ 7  
night. Well, I don't care what's right or

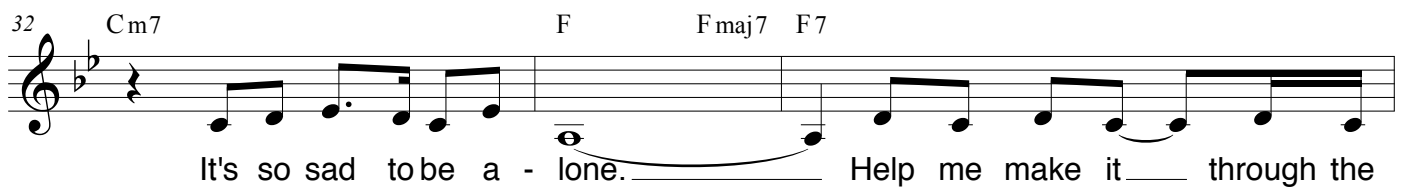
2

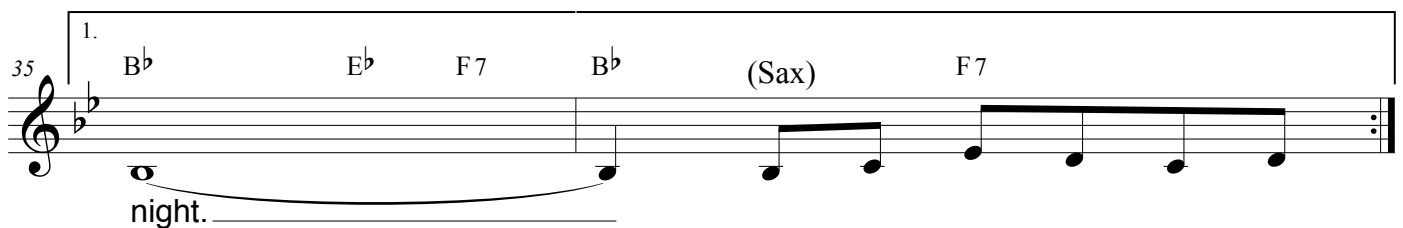
21  $E\flat$   $B\flat$   
  
 wrong, \_\_\_\_\_ and I won't try to un - der - stand.

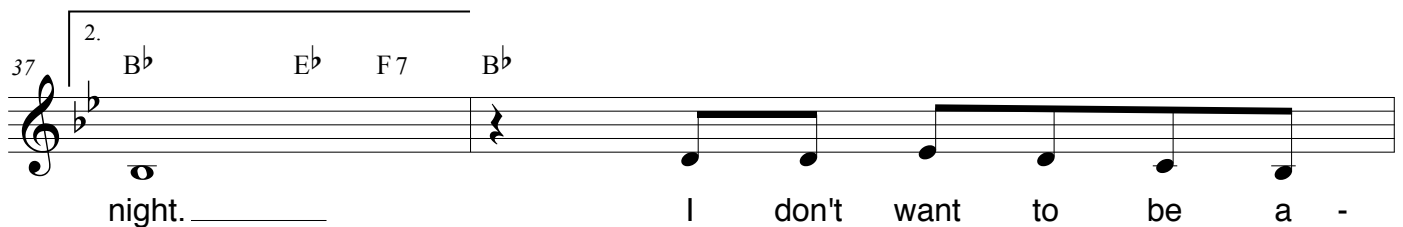
24  $C7$   
  
 Let the dev - il take to-mor - row. \_\_\_\_\_ Lord, to-night I need a

27  $F$   $F7/E\flat$   $B\flat/D$   $F7/C$   
  
 friend. Yes - ter - day is dead and

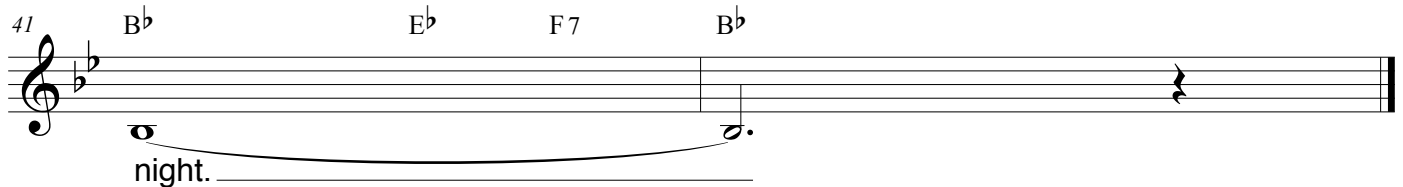
29  $B\flat$   $B\flat maj7$   $B\flat7$   $E\flat$   $E\flat maj7/D$   
  
 gone. \_\_\_\_\_ and to-mor-row's \_\_\_\_\_ out of sight.

32  $Cm7$   $F$   $F maj7$   $F7$   
  
 It's so sad to be a - lone. \_\_\_\_\_ Help me make it \_\_\_\_\_ through the

35 1.  $B\flat$   $E\flat$   $F7$   $B\flat$  (Sax)  $F7$   
  
 night. \_\_\_\_\_

37 2.  $B\flat$   $E\flat$   $F7$   $B\flat$   
  
 night. \_\_\_\_\_ I don't want to be a -

39  $F$   $F maj7$   $F7$   
  
 lone. \_\_\_\_\_ Help me make it through the

41  $B\flat$   $E\flat$   $F7$   $B\flat$   
  
 night. \_\_\_\_\_

# Help Me Make It Through The Night

# M

(Keyboard)

Keyboard

3

5

8

11

13

16

19

Chords: A<sup>b</sup>, E<sup>b</sup>/G, F m7, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, N.C., /G, A<sup>b</sup>, A<sup>b</sup> maj7/G, F m7, B<sup>b</sup>, B<sup>b</sup> maj7 B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup> maj7 E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup> maj7/G, F m7, B<sup>b</sup>, B<sup>b</sup> maj7 B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>7.

Lyrics: 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. \_\_\_\_\_

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

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

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 $\flat$ 7 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 $\flat$ 7 1. E $\flat$  B $\flat$ 7 2. 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 $\flat$ 7 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.

MALE VOCAL

## Sioux City Sue

Keyboard

(Keyboard)

**E<sup>b</sup>** **E<sup>b</sup>°** **Fm7** **B<sup>b</sup>7**

5 **E<sup>b</sup>** **G7** **C7** **F7**

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

11 1. **E<sup>b</sup>** 2. **To Coda** **E<sup>b</sup>**

15 **E<sup>b</sup>** **F7**

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

23 **E<sup>b</sup>** **F7**

27 **B<sup>b</sup>7** **E<sup>b</sup>** (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  $\sharp$  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. \_\_\_\_



MALE VOCAL

# You Are Always On My Mind

Keyboard

(Keyboard)

$A^b$   $E^b/G$   $Fm7$   $Cm7$   $A^b$   $E^b/G$   $Fm7$   $B^b7$

5  $E^b$   $B^b/D$   $Cm$   $E^b/B^b$   
 May-be I did-n't love you quite as of - ten as I

8  $A^b$   $B^b$   $E^b$   $B^b/D$   
 could have, and may-be I did-n't treat you

11  $Cm$   $E^b/B^b$   $A^\circ7$   $A^b$   
 quite as good as I should have. If I made you feel

14  $E^b$   $A^b$   $E^b/G$   $Fm$   
 sec-ond best girl, I'm sor - ry I was blind.

17  $B^b$   $Cm$   $B^b7/D$   $E^b$   $Fm$   $Gm$   $A^b$   $B^b7$   $E^b$   $A^bB^b$   
 You were al-ways on my mind, you were al-ways on my mind.

21 (Keyboard on D.S.)  $E^b$   $B^b/D$   $Cm$   $E^b/B^b$   
 (fied). And may-be I did-n't hold you all those lone - ly lone - ly

24  $A^b$   $B^b$   $E^b$   $B^b/D$   
 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 Dm7 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

## VOCAL DUET

## To All The Girls I've Loved Before

Keyboard

(Keyboard)

E E<sup>7</sup> A E A

3 E A 3 B<sup>7</sup> E N.C.

To all the girls I've

5 E (Keyboard) F<sup>7</sup> (Keyboard)

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

8 B<sup>7</sup> F<sup>7</sup> B<sup>7</sup>

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

10 F<sup>7</sup> B<sup>7</sup> E (Keyboard) A E

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

13 E F<sup>7</sup>

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

16 B<sup>7</sup> F<sup>7</sup> B<sup>7</sup> F<sup>7</sup> B<sup>7</sup>

\_\_\_\_\_ 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

45 B♭ F Gm7

blow - ing, \_\_\_\_\_ and ev - 'ry time I try to stay, \_\_\_\_\_

48 C7

\_\_\_\_\_ the winds of change con - tin - ue blow - ing, \_\_\_\_\_ and they just car - ry me a -

51 D♭ F N.C.

(Keyboard)

way. \_\_\_\_\_ To all the girls I've

54 F Gm7

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

57 C7 Gm7 C7 Gm7 C7

\_\_\_\_\_ I'm glad they came a - long, I ded-i-cate this song to all the girls I've

60 F B♭ F N.C.

loved be - fore. \_\_\_\_\_ To all the girls I've

62 F Gm7

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

65 C7 Gm7 C7 Gm7 C7

\_\_\_\_\_ I'm glad they came a - long, I ded-i-cate this song to all the girls I've

68 Gm C7 F B♭ F

loved, I've loved be - fore. \_\_\_\_\_

# 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

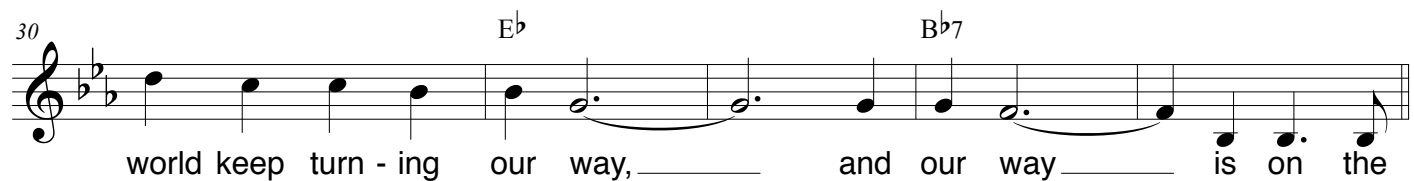
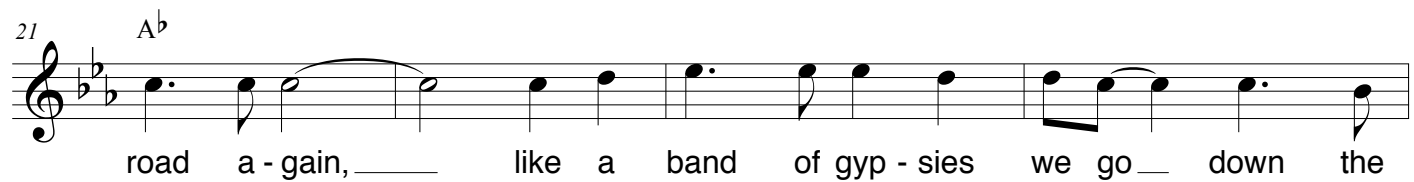
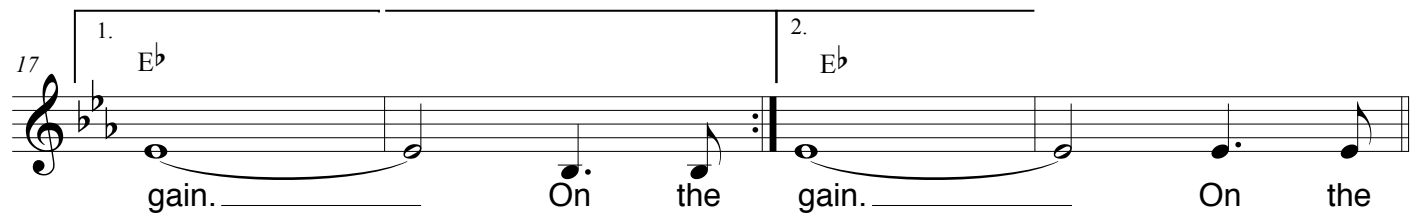
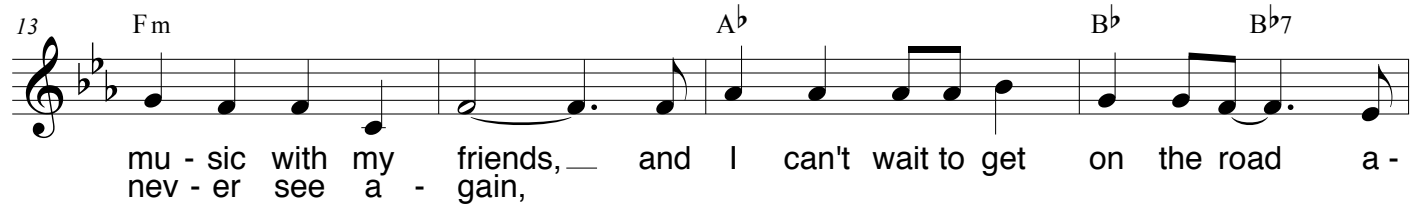
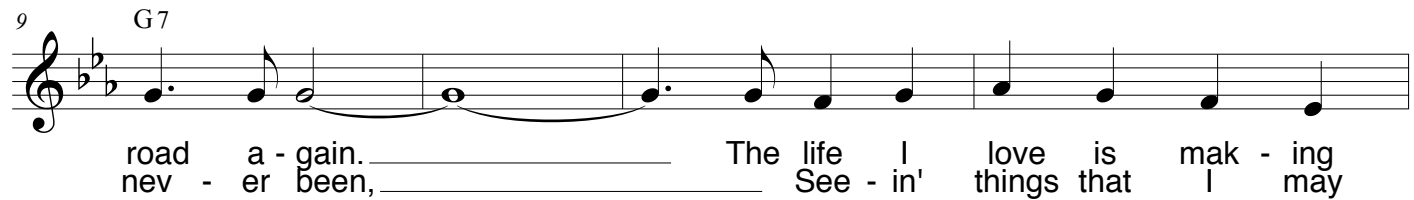
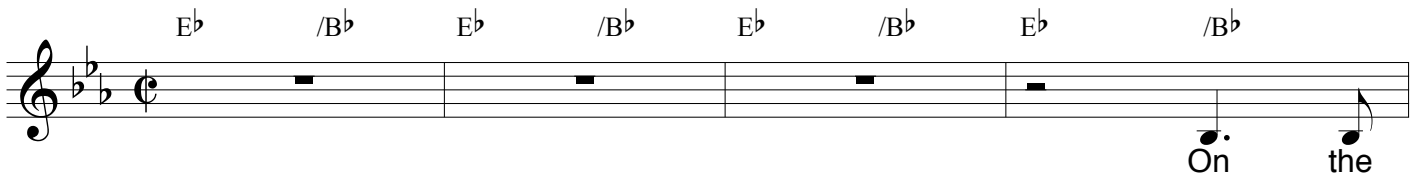
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# On The Road Again

# M

Keyboard

(Keyboard)





35  $E\flat$

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

39  $G7$

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

43  $Fm$   $A\flat$

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

46  $B\flat$   $B\flat7$  **To Coda**  $E\flat$  **D.S. al Coda** (Keyboard)

on the road \_\_\_\_\_ a - gain. \_\_\_\_\_

**Coda** 49  $E\flat$   $A\flat$   $B\flat$   $B\flat7$   $E\flat$  (Keyboard)

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

55  $A\flat$   $B\flat$   $B\flat7$   $E\flat$

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

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)  $D^b$   $A^b$

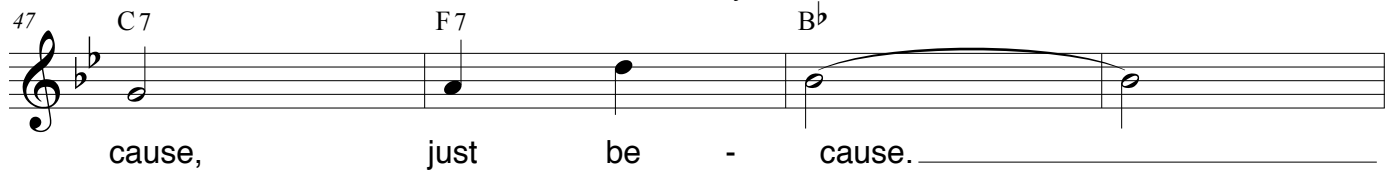
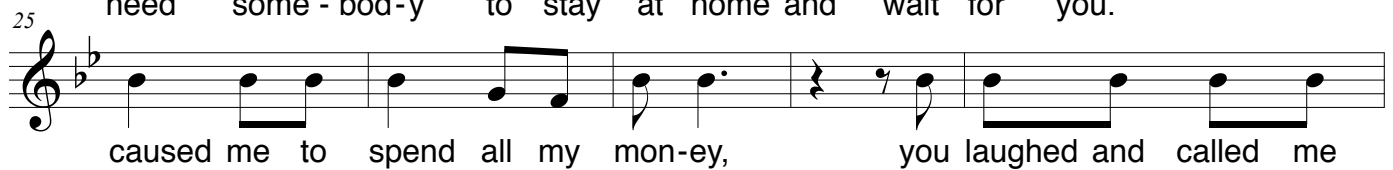
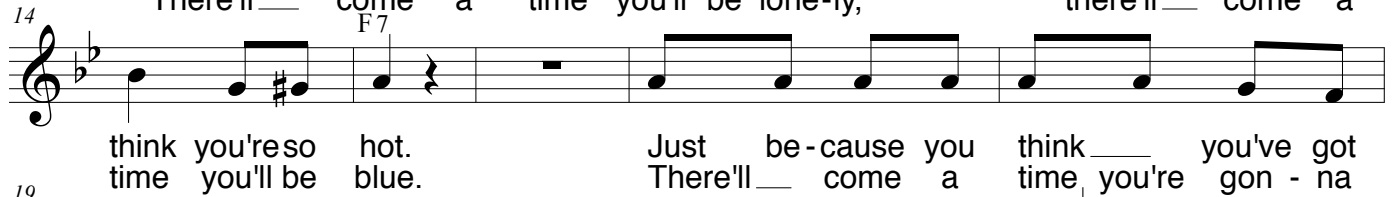
# Just Because

(Bass & Drums Only)

Keyboard



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



(Keyboard)

# 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.\_\_\_\_

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 ton - night? Are you

9 (Spoken) *I wonder if you're lonesome tonight.*  $F m7$   $F7(b9)$   $D^b$   $B^b m$  *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*  $A^b$  (Keyboard)  $E^b 7$  *D.S. al Coda*

1. 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?

## 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

14 F F7 B $\flat$  F

20 C7 To Coda  $\Phi$  F F7 (M)

25 B $\flat$  F C

30 F F7 B $\flat$

35 F C7 F F7 (Keyboard/Guitar)

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

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

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

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

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

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

(F) Have I

(F)

(M)

(F)



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.\_\_\_\_\_

# 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.

# San Antonio Rose

# F

Keyboard

(Sax) 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. (Sax)

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