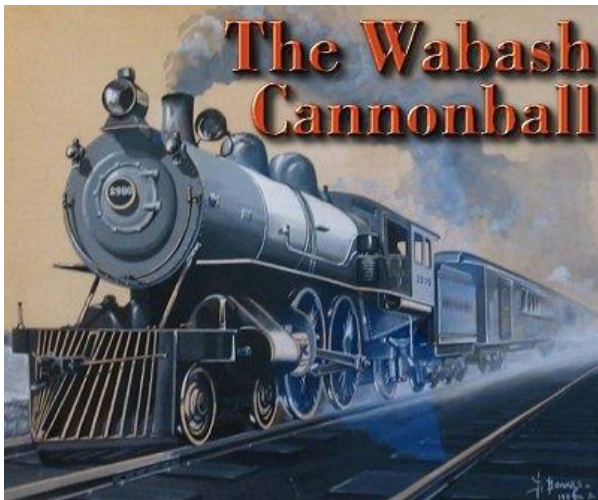


THE MIXED NUTS

COUNTRY SET

Last revised on 2017.01.18

CTRY01-You Are My Sunshine(KVD).2016.07.17.pdf
CTRY02-Make The World Go Away(KVF).2016.07.17.pdf
CTRY02-Make The World Go Away(KVM).2016.07.17.pdf
CTRY03-King Of The Road(KV). 2016.08.28.pdf
CTRY04-Crazy(KV).2016.07.17.pdf
CTRY05-Have I Told You Lately That I Love You(KVD).2017.01.09.pdf
CTRY06-I Walk The Line(KV).2017.01.11.pdf
CTRY07-Blue Eyes Crying In The Rain(KVF).2016.07.17.pdf
CTRY07-Blue Eyes Crying In The Rain(KVM).2016.07.17.pdf
CTRY08-I'm Walkin' The Floor Over You(KV).2016.07.17.pdf
CTRY09-I Fall To Pieces(KVF).2016.07.17.pdf
CTRY09-I Fall To Pieces(KVM).2016.07.17.pdf
CTRY10-Folsom Prison Blues(KV).2016.07.17.pdf
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CTRY14-Stand By Your Man(KV).2016.10.02.pdf
CTRY15-Tennessee Waltz(KVF).2016.08.23.pdf
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CTRY18-Walkin' After Midnight(KVM).2017.01.18.pdf
CTRY18-Walkin' After Midnight(KVF).2017.01.18.pdf
CTRY19-Ring Of Fire(KV).2016.12.31.pdf
CTRY20-Wabash Cannonball(KVF).2016.07.17.pdf
CTRY20-Wabash Cannonball(KVM).2016.07.17.pdf



VOCAL DUET

You Are My Sunshine

Keyboard

D

(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 C G7

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

(M)

43 C G7 C G7 C7 F C

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

49 G7 C/G G7 C

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

2 55 F C G7 **D**

mom-my told me some-thing that lit - tle girls should know. It's all a-bout the

60 C F

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

65 C /B /A G7 C/G G7

nev-er wear a frown. May-be if we keep on smil-ing, he'll get tired of hang-in'

70 C G7 C7 F C

round. So let the sun - shine in. Face it with a grin.

(M)You are my sun - shine, my on-ly sun - shine. You make me

75 G7 C G7/D C7/E

Smil - ers nev-er lose, and frown-ers nev-er win. So let the

hap - py when skies are gray. You'll nev - er

79 F C G7

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

know, dear, how much I love you. O-pen up your heart and let the

85 1. C/G G7 C G7 C7 2. C/G G7 C F G6 G7 C

sun - shine in. So let the sun - shine in.

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

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

29 $B\flat m7$ $E\flat 7$ $A\flat$

32 $B\flat m7$ $E\flat 7$

35 $A\flat$ $E\flat 7$

I'm sor - ry that I hurt you.

38 $A\flat$

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

41 $B\flat m7$ $E\flat 7$ $A\flat$

used to ___ and make the world go a - way.

44 $B\flat$

Make the world go - a -

45 $Cm7$ $F7$ $B\flat$

way and get it off ___ my shoul - der.

48 $Cm7$ $F7$

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

51 $B\flat$ $Cm7$

way. Say the things you used to say

54 $F7$ $B\flat$ (Sax) $E\flat$ $B\flat$

and make the world go a way.

Make The World Go Away

M

Keyboard

(Keyboard)

3 $B\flat$ $E\flat$ $B\flat$ $B\flat$ $E\flat$ $B\flat$

Make the world go a-

5 $Cm7$ $F7$ $B\flat$

way and get it off my shoul - der.

8 $Cm7$ $F7$

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

11 $B\flat$

way. Do you re - mem - ber when you

13 $F7$ $B\flat$

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

16 $Cm7$ $F7$

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

19 $B\flat$

way. Make the world go - a -

21 $Cm7$ $F7$ $B\flat$

way and get it off my shoul - der.

24 $Cm7$ $F7$

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

27 $B\flat$ (Keyboard)

way.

2

29 Cm7 F7 B \flat

32 Cm7 F7

35 B \flat F7

I'm sor - ry that I hurt you.

38 B \flat 3

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

41 Cm7 F7 B \flat

used to ___ and make the world go a - way.

44 C

Make the world go - a -

45 Dm7 G7 C

way and get it off ___ my shoul - der. ___

48 Dm7 G7

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

51 C Dm7

way. Say the things you used to say

54 G7 C F C

(Keyboard) 3 3

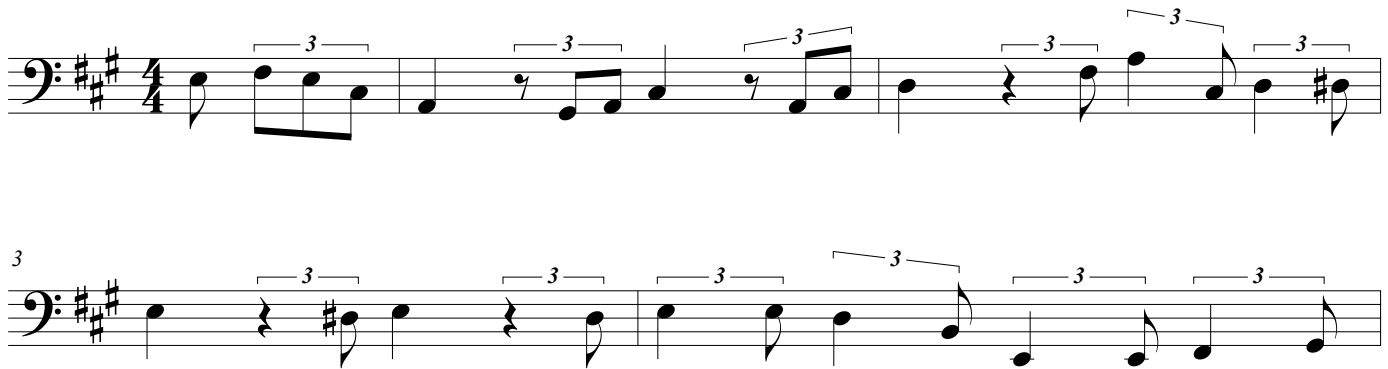
and make the world go a way.

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

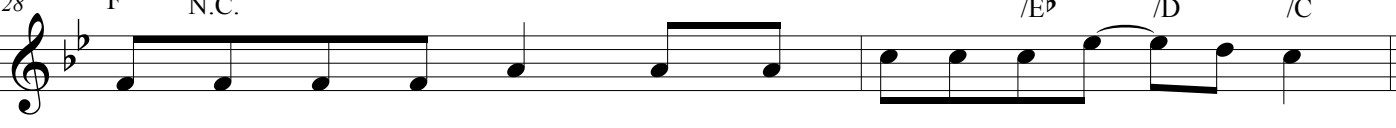
17 D E E N.C. 1. /D /C# /B 2. F7


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.

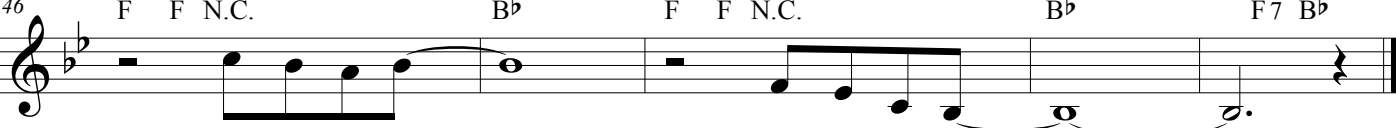
34 $E\flat$ F.N.C. $/E\flat$ $/D$ $/C$

 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

B \flat E \flat

D m7 C m7 F7

B \flat A \flat G7 C m

F7 C \sharp °7 B \flat B°7 C m7 F7

B \flat A \flat G7 C m

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

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

C7 F7 F7#5

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

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

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

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

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

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

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

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

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

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

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

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

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

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

45 C F C^6

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

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 Φ F F7 (M)

25 B \flat F C

30 F F7 B \flat

35 F C7 F F7 (Keyboard/Guitar)

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

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. _____ (F) 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. _____

2
41 B \flat F C

46 F F7 B \flat F

52 C7 F D.S. al Coda

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._____

Vocal Only

I Walk The Line

(Keyboard/Guitar) Keyboard

C F C

7 G D7 G

13 D7

I keep a close watch on this heart of

19 G D7 G

mine. I keep my eyes wide o-pen all the time. I keep the

25 C G D7 *To Coda*

ends out for the tie that binds. Be-cause you're mine, I walk the

31 G (Keyboard/Guitar) C

line.

37 G7 C

I find it ver-y ver-y eas-y to be true. I find my-

43 G7 C F

self a-lone when each day's through. Yes, I'll ad-mit that I'm a fool for

49 C G7 C (Keyboard/Guitar)

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

55 F

As sure as

61 C7 F C7

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

67 F B♭ F

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

73 C7 F (Keyboard/Guitar) C

mine, I walk the line.

81 G7 C

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

87 G7 C F

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

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

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

99 G (Keyboard/Guitar)

line.

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

In the twi - lght glow I see her, _____
 Now my hair has turned to sil - ver, _____

9 B \flat 7 E \flat

blue eyes cry - ing in the rain. _____
 all my life I've loved in vain. _____

13 E \flat

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

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

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

21 A \flat

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

25 E \flat B \flat B \flat 7

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

29 E \flat

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

33 B \flat 7

1. E \flat A \flat E \flat 2. E \flat

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

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

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)

N.C. Keyboard

5 *E^b* *Fm* *Gm* *A^b* *B^b* *E^b* N.C. Keyboard

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

12 *Fm7* *B^b7* *E^b* *A^b* *B^b7* *B^b* *A* *A^b* *B^b*

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

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

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

25 *B^b7* *E^b*

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

29 *A^b* *B^b7* *E^b* *D^b/F* *E^b/G* *A^b*

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

34 *B^b* *E^b* *Fm* *E^b/G* *A^b* *B^b* *E^b* N.C.

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

41 *E^b* *D^b/F* *E^b/G* *A^b* *B^b* *E^b* *A^b* *E^b*

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

A 2, 3, 4.

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

5 A (Keyboard) E A

28 way.

Coal Miner's Daughter

FEMALE VOCAL

Keyboard

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

Well,

5 B \flat E \flat B \flat C

I was born a coal min-er's daugh-ter ___ in a cab-in ___ on a hill in Butch-er

11 F F7 B \flat B \flat 7 E \flat

Hol-ler. ___ We were poor but we had love, that's the one thing that dad-dy made

16 B \flat C F F7 B \flat

sure of. ___ He shov-eled coal to make a poor man's dol-lar. My

21 B \flat E \flat B \flat

dad - dy ___ worked all ___ night in the Van Leer coal mine;

25 C F F7

all day long in a field a - hoe-in' corn. Mom-ma

29 B \flat B \flat 7 E \flat B \flat

rocked the ba-by at night and read the bi-ble by the coal oil light. ___ And ev-'ry-

33 C F F7 B \flat F#7

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

37 B E B
 loved and raised the kids on a min-er's pay. Mom-ma

41 C# F#
 scrubbed our clothes on a wash-board ev-'ry day. Why, I've

45 B B7 E B
 seen her fin - gers bleed; — to com-plain, there was no need. She

49 C# F# F#7 B
 smiled in mom-mie's un - der - stand-ing way. In the

53 B E B
 sum-mer - time we did-n't have shoes to wear. But in the

57 C# F# F#7
 win-ter - time we'd all get a brand new pair from a

61 B B7 E B
 mail or-der cat-a-log, — mon-ey saved from sell-ing a hog. — Dad-dy

65 C# F# F#7 B G7
 al-ways man-aged to get the mon-ey some-where. Yeah, I'm

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

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

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

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

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

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

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

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

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

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

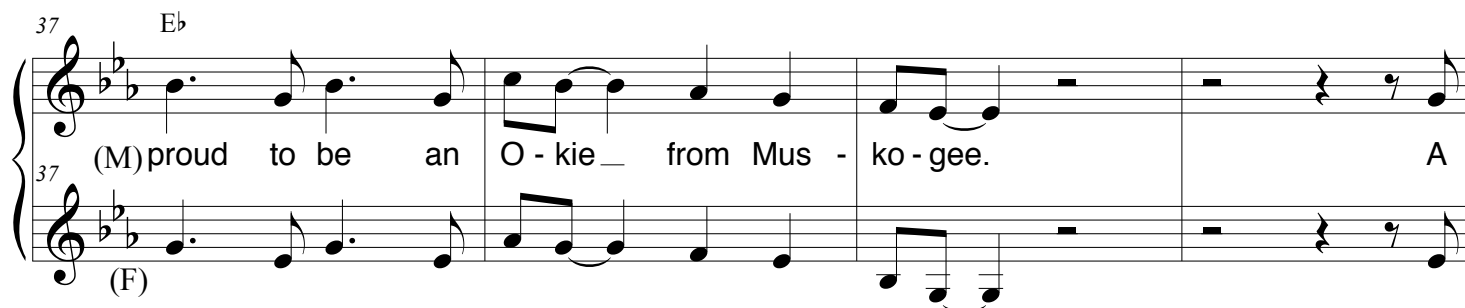
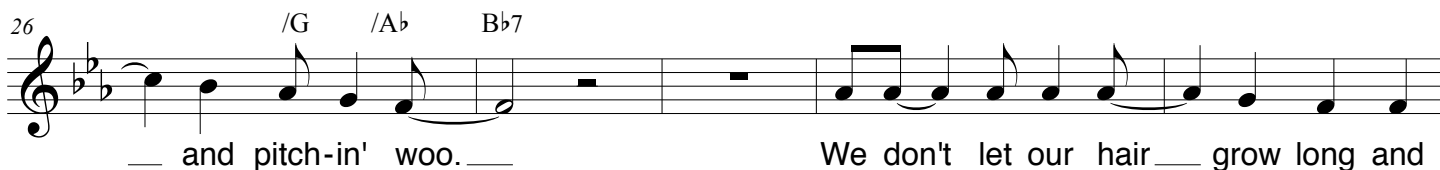
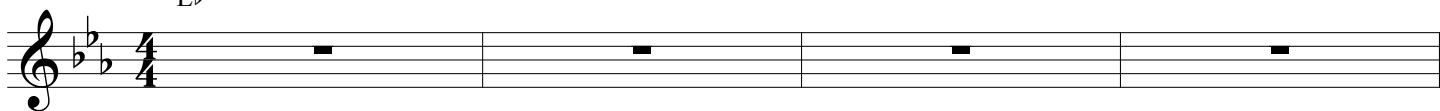
N.C. F7 B \flat F7
 Those hap-py
 5 B \flat B \flat 7 E \flat
 hours that we once knew, though long a -
 9 B \flat 3 F7
 go, they still make me blue. They say that
 13 B \flat B \flat 7 E \flat 3
 time heals a bro - ken heart, but time has stood
 17 B \flat 3 F7 B \flat E \flat B \flat B \flat 7
 still 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

D
Keyboard

(Keyboard)
E \flat



D

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.

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

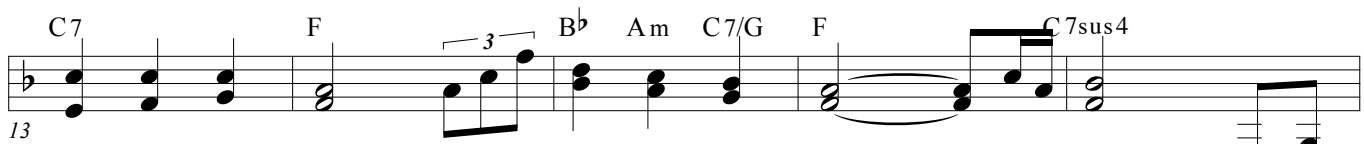
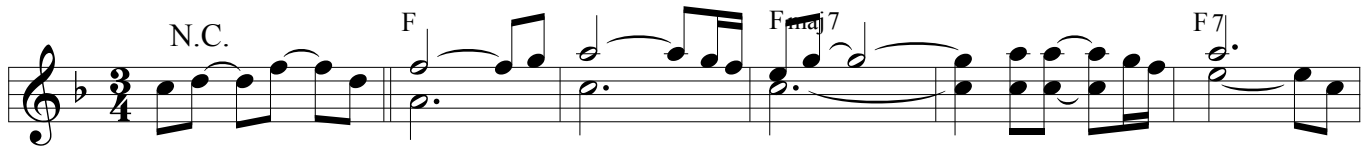
The musical score is written for a single melodic line in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo and style are not specified. The score consists of nine staves of music. The first staff (measures 37-40) contains the lyrics 'Stand by your man. Glve him two arms to cling to'. The second staff (measures 41-44) contains 'and some-thing warm to come to when nights are cold and lone-ly.'. The third staff (measures 45-48) contains 'Stand by your man and tell the world you love him.'. The fourth staff (measures 49-52) contains 'Keep giv-ing all the love you can.' followed by a long horizontal line indicating a continuation of the melody. The fifth staff (measures 53-56) contains 'Stand by your man.' followed by another long horizontal line. The sixth staff (measures 57-60) contains 'Stand by your man and show the world you love him.'. The seventh staff (measures 61-64) contains 'Keep giv-ing all the love you can.' followed by a long horizontal line. The eighth staff (measures 65-68) contains 'Stand by your man.' followed by a long horizontal line. The ninth staff (measures 69-72) contains '(Sax)' and a short melodic phrase. Chord symbols are written above the staff, and measure numbers are written to the left of the staff. The lyrics are written below the staff, with some words hyphenated across measures. The score ends with a double bar line at the end of the ninth staff.

Tennessee Waltz

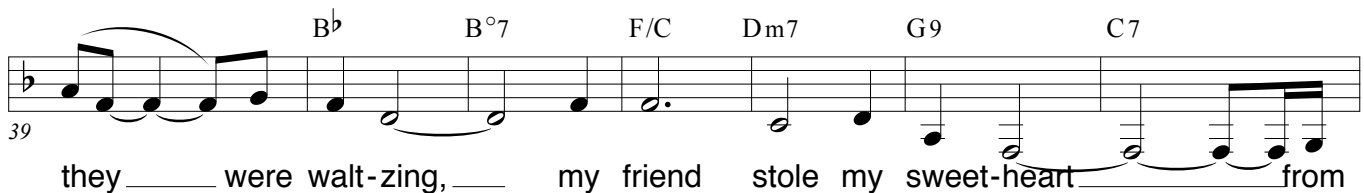
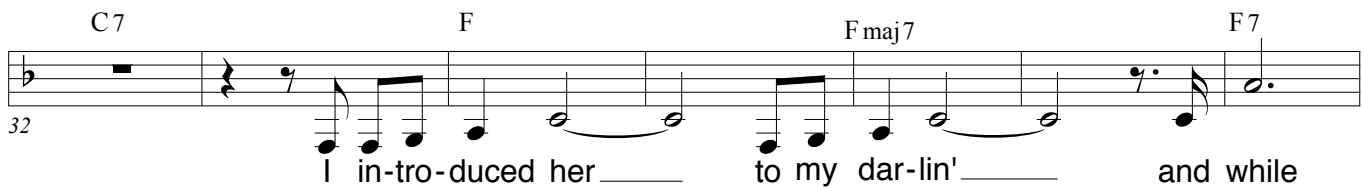
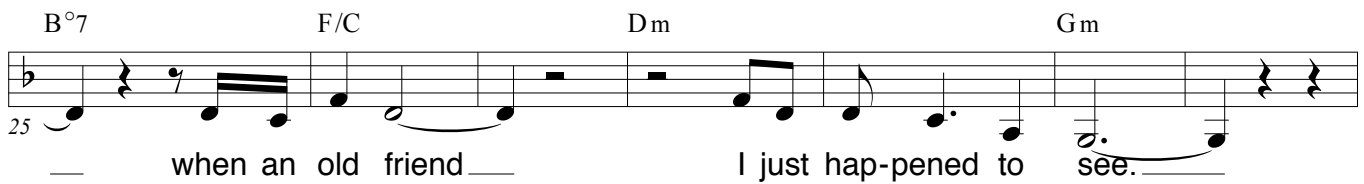
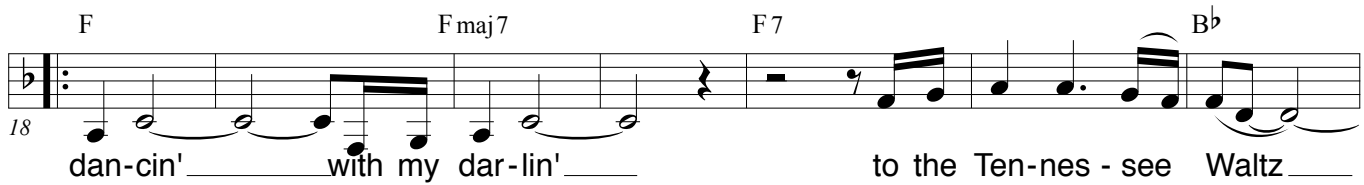
F

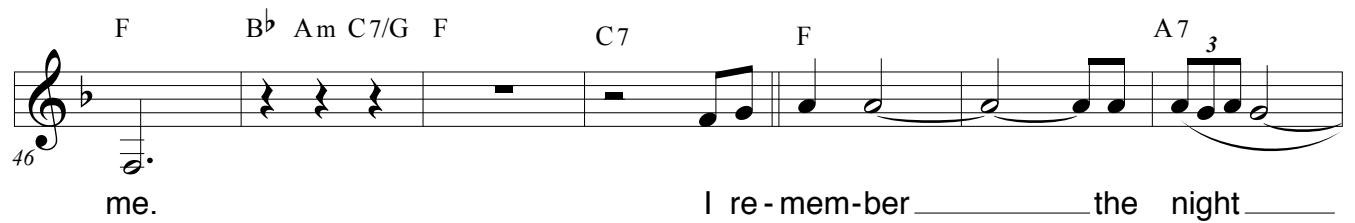
(Keyboard Intro)

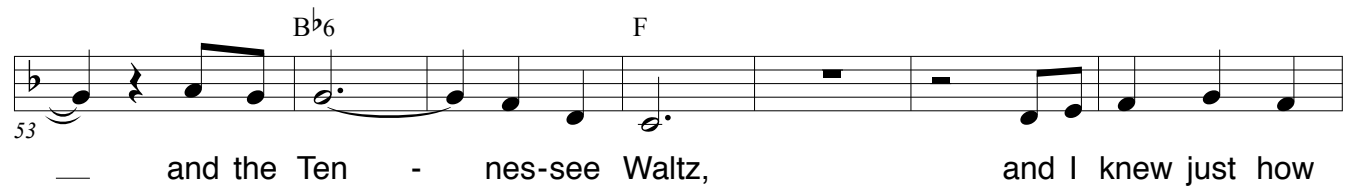
Keyboard

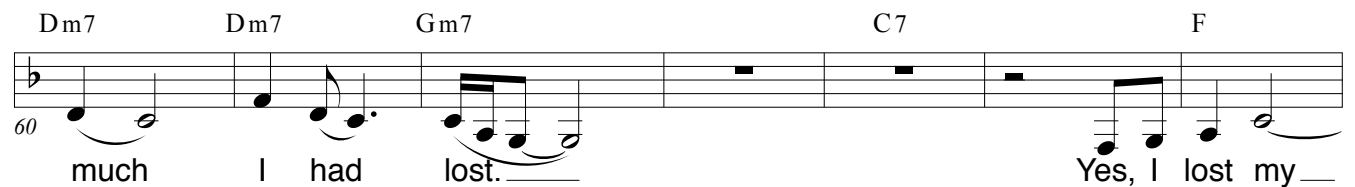


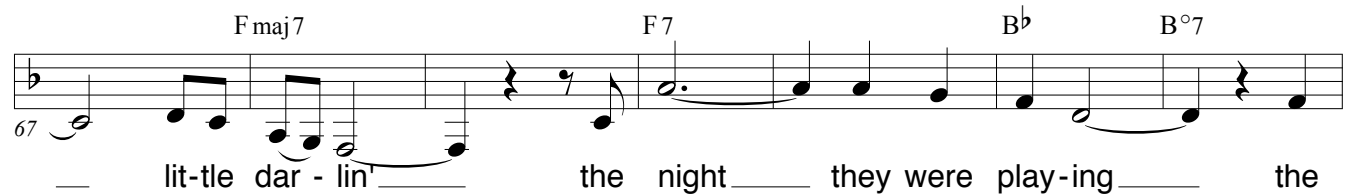
I was

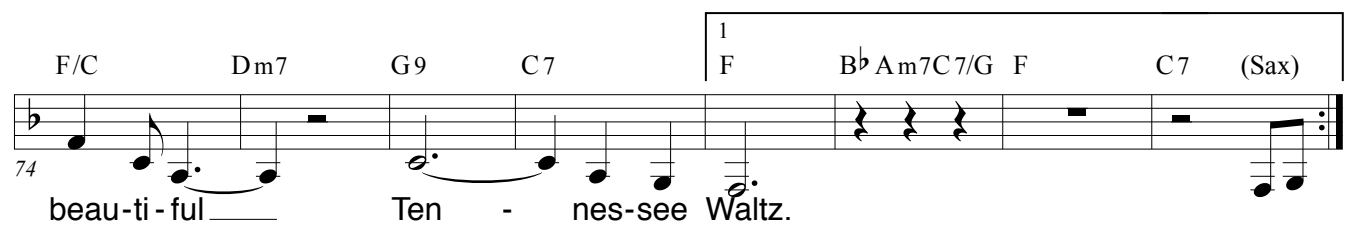


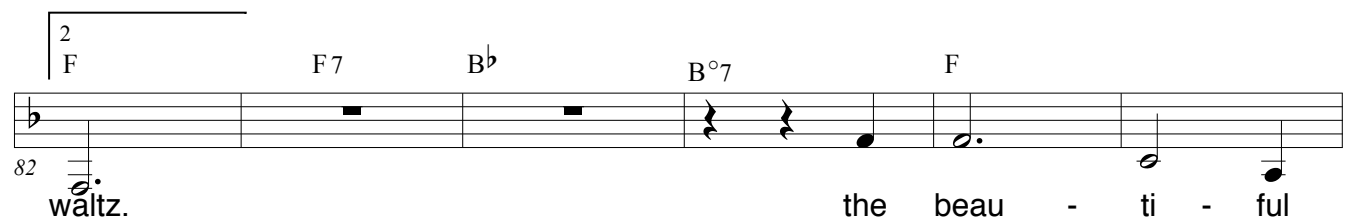
46  me. I re-mem-ber the night

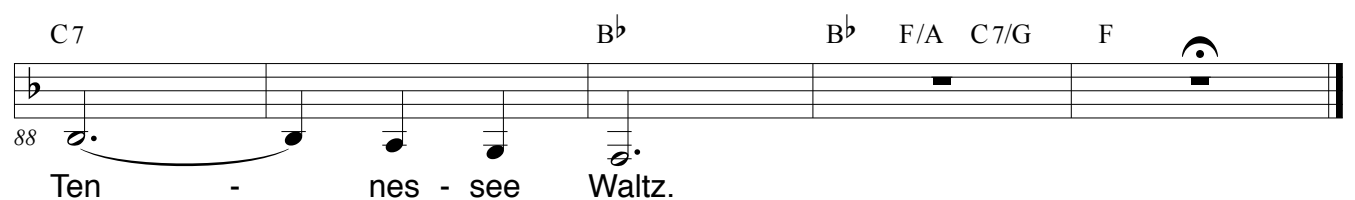
53  and the Ten - nes-see Waltz, and I knew just how

60  much I had lost. Yes, I lost my

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

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

82  waltz. the beau - ti - ful

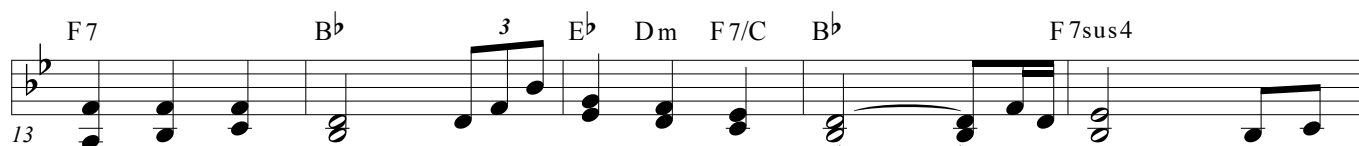
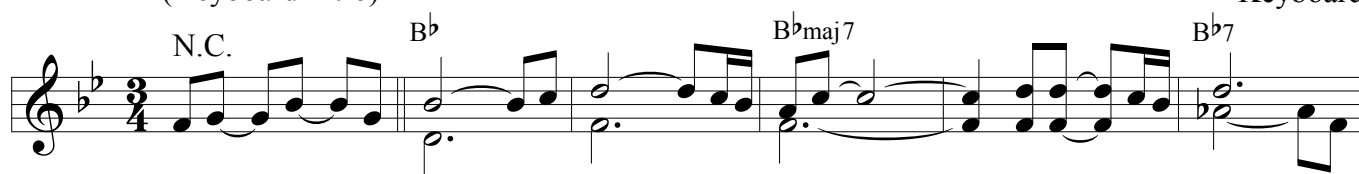
88  Ten - nes - see Waltz.

Tennessee Waltz

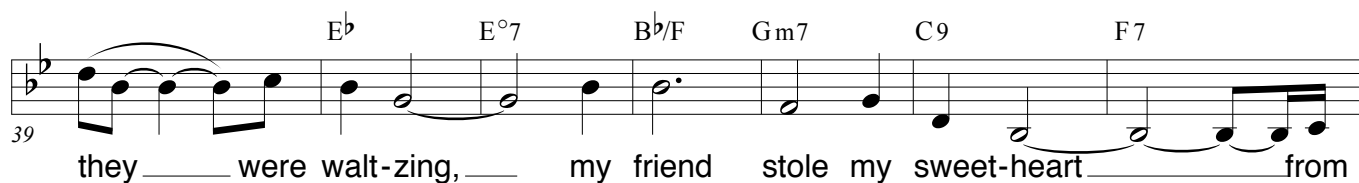
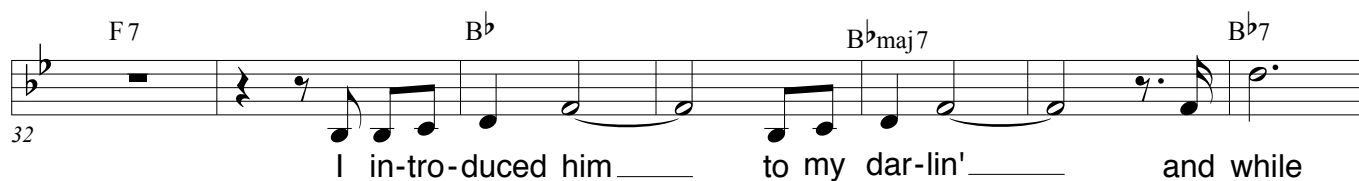
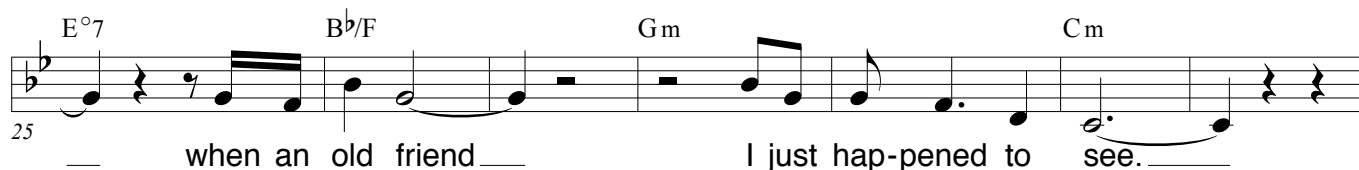
M

(Keyboard Intro)

Keyboard



I was



46 me. I re-mem-ber _____ the night _____

Chords: B \flat , E \flat Dm F7/C B \flat , F7, B \flat , D7 (triple)

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

Chords: E \flat 6, B \flat

60 much I had lost. _____ Yes, I lost my _____

Chords: Gm7, Gm7, Cm7, F7, B \flat

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

Chords: B \flat maj7, B \flat 7, E \flat , E $^{\circ}$ 7

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

Chords: B \flat /F, Gm7, C9, F7, B \flat , E \flat Dm F7/C B \flat , F7 (Keyboard)

82 waltz. the beau - ti - ful

Chords: B \flat , B \flat 7, E \flat , E $^{\circ}$ 7, B \flat

88 Ten - nes - see Waltz.

Chords: F7, E \flat , E \flat , B \flat /D F7/C B \flat

D

VOCAL DUET

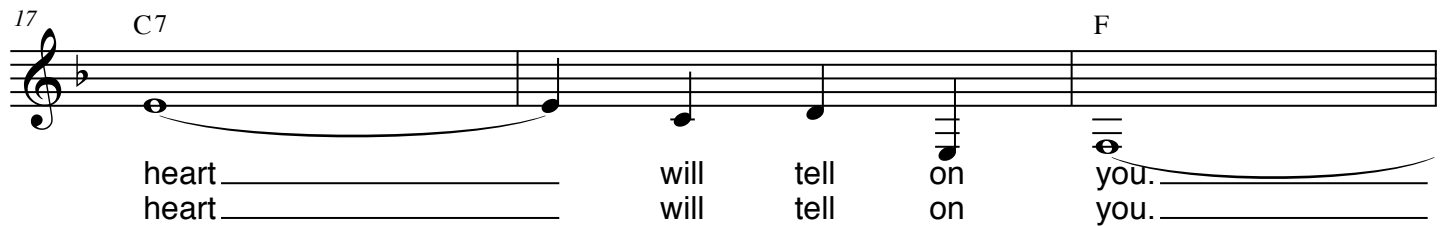
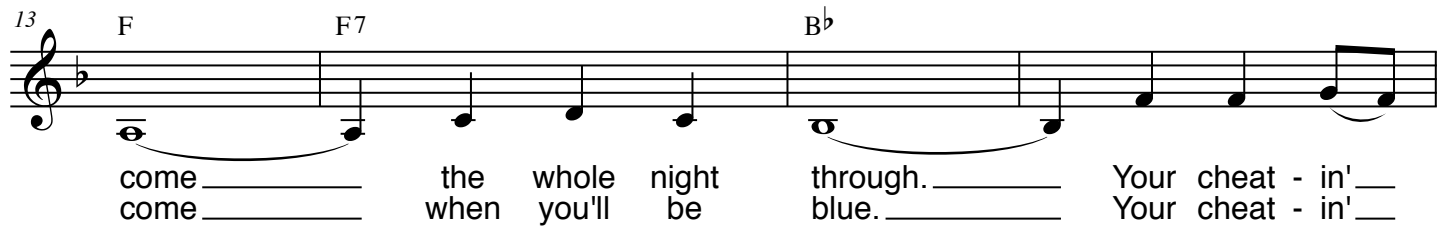
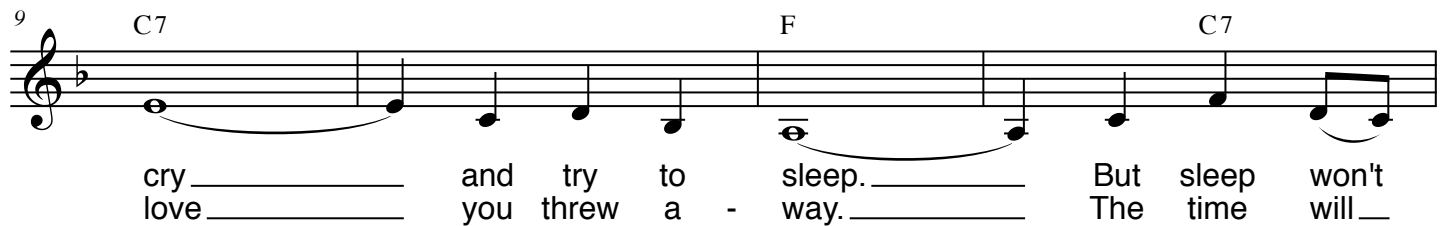
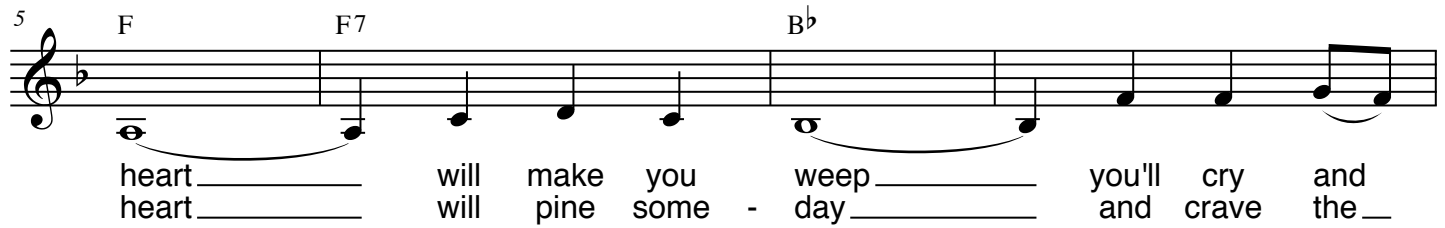
Your Cheatin' Heart

Keyboard

(Keyboard)



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



D

25 G7 C7

round and call my name. You'll walk the _

29 F F7 Bb

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) Bb7 F6

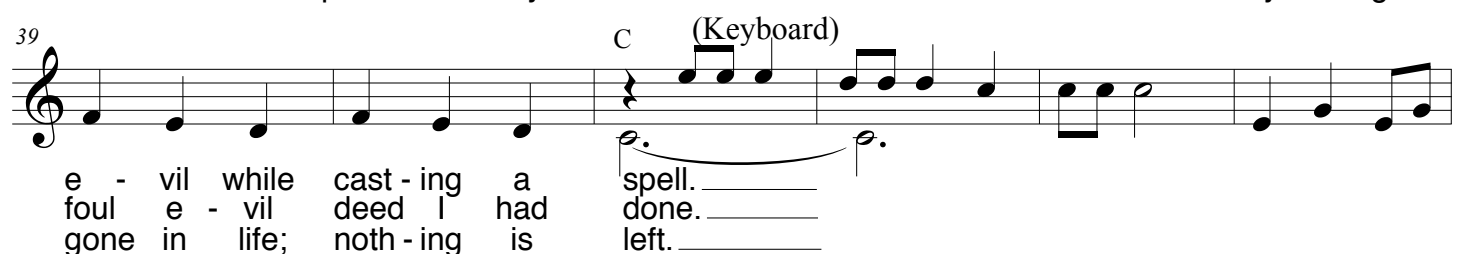
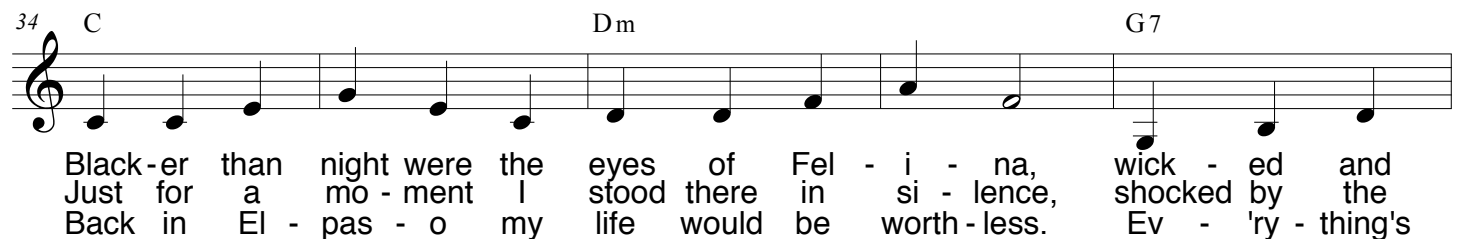
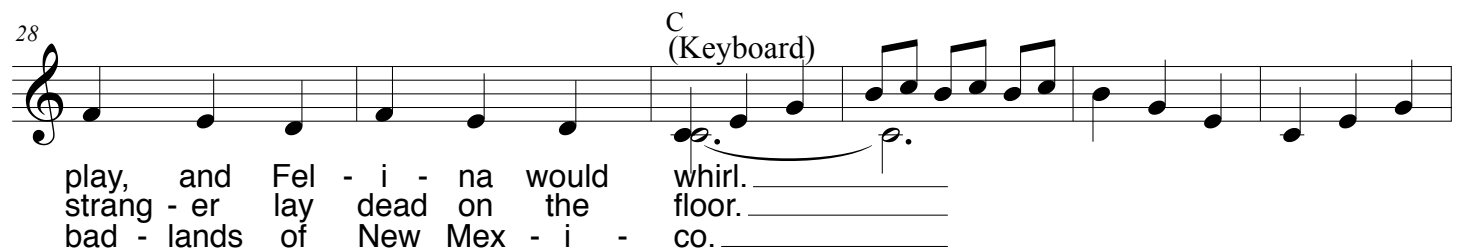
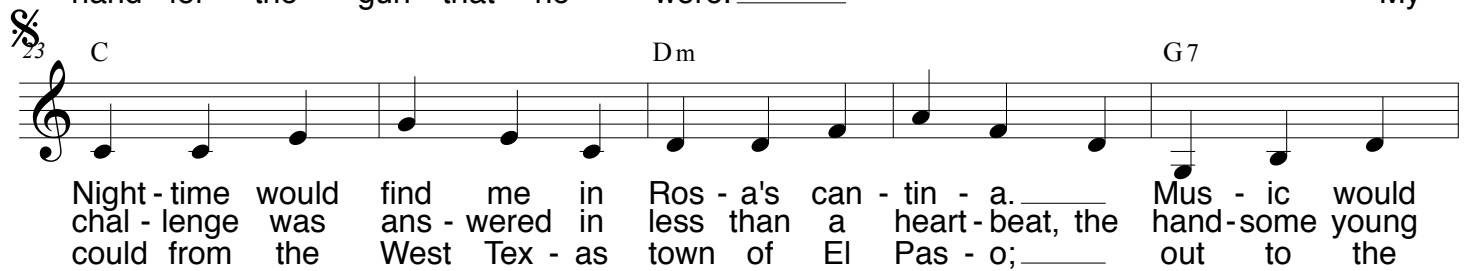
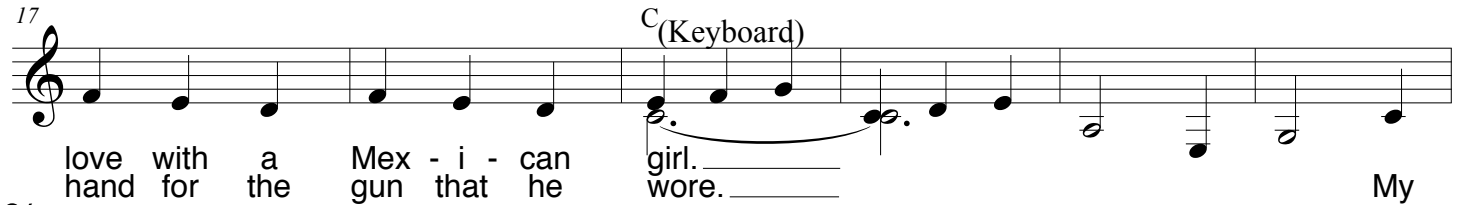
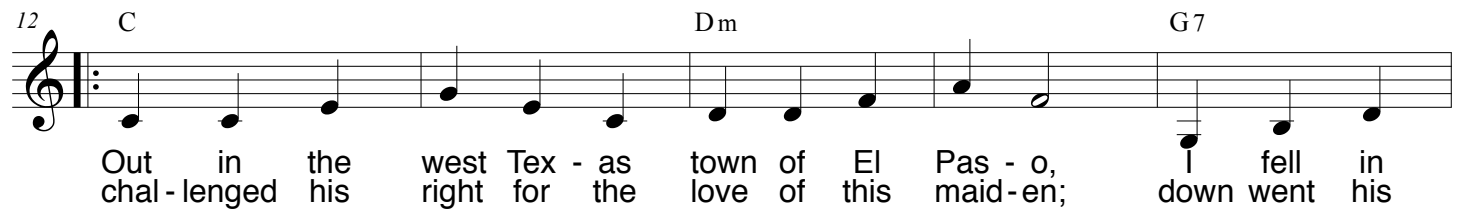
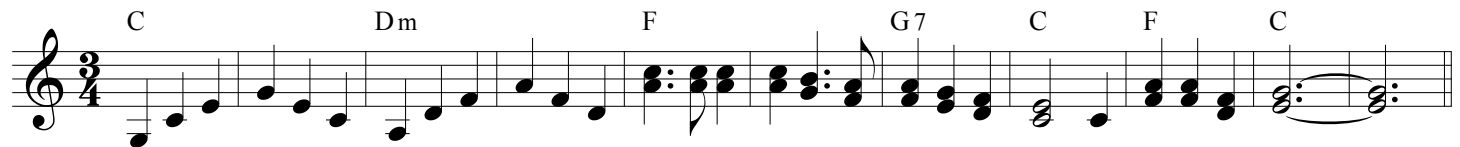
you. _

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.

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

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' 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 $E\flat 7$ $B\flat$ (Sax) $F 7$
 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 $F 7$ C $B\flat$ A
 mid - night search - in' for me. I go out

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

Walkin' After Midnight

M

Keyboard

(Keyboard)

1. 2.

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 (Keyboard) B^b7
 mid - night search - in' for me.

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

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

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

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

43 F B^b7
 walk - in' af - ter mid - night out in the star - light just

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

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

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

MALE VOCAL

Ring Of Fire

Keyboard

♩ B \flat E \flat B \flat F7 B \flat

10 Love taste is a burn-ing thing sweet and it

16 makes hearts - a fire - y ring. meet.

22 Bound I fell by wild de - sire. child.

28 I Oh, fell in - to a ring of fire. wild.

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

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

42 the ring of fire, the ring of fire. 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.__

D.S. al Coda

Chord markings: B \flat , E \flat , F7, B \flat .

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 peo-ple say, "She's from Ten-ne - see, she's

43 E \flat F7

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

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 $B\flat$ $E\flat$ $F7$

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
woodland 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-ne - see, she's

43 B \flat C7

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

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


72 F D7 G
Our

77 G C D7
east - ern states are dan - dy so the peo-ple al - ways say. From New-York to St.

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

86 C D7
so-ta ____ where the rip-pling wat-ers fall, no chang-es can be tak-en on ____ that

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)