



THE MIXED NUTS



Set PP

Last revised: 2023.10.15

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F

NO SAX

San Antonio Rose

Keyboard

(Keyboard) C7 F

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

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

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

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

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

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 B♭ G7 C7

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

58 F F7 B♭

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

B_b

Deep with -

5 B_b B_b 7 E_b C₇ F₇
in my heart lies a mel-o-dy, a song of

10 B_b B_b 7 E_b
old San An-ton-e, where in dreams I live with a mem-o-

16 C_m F₇ B_b F₇
ry be - neath the stars all a - lone. Well, it was

21 B_b B_b 7 E_b C₇ F₇
there I found, be - side the Al - a - mo, en - chant - ment

26 B_b B_b 7 E_b
strange as the blue up a - bove. A moon - lit path, that on - ly he would

32 C_m F₇ B_b
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 B♭ B♭7 E♭ C7 F7

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

58 B♭ B♭7 E♭

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

64 Cm F7 1. B♭ F7

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

69 2. B♭ F7 B♭

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

75 F7 B♭

Rose, my Rose of San An - tone.

78 Cm7 B♭

Thank you and 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're going to deviate a bit from our usual offering and instead present an entire evening of cowboy music from films of the past. We'll be featuring songs by a huge variety of singing artists from past years, and I'll be telling you a little bit about each of these great singing stars. I'm sure you'll remember them.

Our opening selection - "San Antonio Rose" - the story of a gentleman's lost love, was written back in 1938 and was the theme song of Bob Wills and his Texas Playboys. Since then, a number of artists have recorded it.

We'll slow things up a bit with this next song written back in 1910 and made famous by Woodward Maurice Ritter, known better by his nickname, "Tex." Here's _____ with the sad tale of a cowboy's last days.

The Streets Of Laredo

Keyboard - Play arpeggiated chords throughout ala strummed guitar

Keyboard

Keyboard

(Sax) A_m D_{m7} G₇ C

5 C G₇ C G₇ C/E F As
I walked out on the streets of La-re-do, as I walked out in La-

II G G₇ C G₇ C G₇
re-do one day, I spied a young cow-boy wrapped up in white lin-en, wrapped

17 A_m D_m G₇ C C/G C C/G
up in white lin-en and cold as the clay. "I

24 C G₇ C G₇ C/E F
see by your out-fit that you are a cow-boy." These words he did say as I

24 (Sax)
-

30 G G₇ C G₇ C G₇
bold-ly walked by. "Come sit down be-side me and hear my sad sto-ry. I'm

30

36 A_m D_m G₇ C G₇
shot in the chest and I know I must die. Oh,

36

2

41 C G7 C G7 C/E F

41 beat the drum slow-ly, and play the fife low-ly; play the dead march as you

47 G G7 C G7 C G7

47 car-ry me a-long. Take me to the green val-ley and lay the sod o'er me, for

53 A m D m G7 C

53 I'm a young cow-boy, and I know I've done wrong. So

58 C G7 C G7 C/E F

58 gath-er a-round you a group of young cow-boys. Tell them the sto-ry of

64 G G7 C G7 C G7

64 this, my sad fate. Tell one and the oth-er, be-fore they go fur-thér, to

3

70 Am Dm G7 C G7
 stop their wild rov-ing__ be - fore it's too late." We

75 C G7 C G7 C/E
 beat the drum slow - ly, and played the fife low-ly,__ and bit-ter - ly

80 F G G7 C G7
 wept as we bore him a - long.__ Oh, we all loved our com-rade, so

85 C G7 Am Dm G7 C
 brave, young, and hand-some. We all loved our com-rade__ al-though he'd done wrong.

91 C G7 C G7 C/E F
 G G7 C G7 C G7

103 A m D m G 7 (Keyboard)
 C

The Streets Of Laredo

Keyboard - Play arpeggiated chords throughout ala strummed guitar

Keyboard

(Sax)

Dm

Gm7

C7

F

A musical staff in 3/4 time, starting with a treble clef. It shows a single measure of music. The first measure starts with a Dm chord (Saxophone) followed by an arpeggiated Gm7 chord (Keyboard). The measure ends with a C7 chord (Keyboard).

5 I walked out on the streets of La-re-do, as I walked out in La-
F C7 F C7 F/A Bb As

A musical staff in 3/4 time, continuing from the previous staff. It shows lyrics: "I walked out on the streets of La-re-do, as I walked out in La-". The chords are F, C7, F, C7, F/A, Bb, and As.

II I re-do one day, I spied a young cow-boy wrapped up in white lin-en, wrapped
C C7 F C7 F C7

A musical staff in 3/4 time, continuing from the previous staff. It shows lyrics: "re-do one day, I spied a young cow-boy wrapped up in white lin-en, wrapped". The chords are C, C7, F, C7, F, C7.

I up in white lin-en and cold as the clay. "I
Dm Gm C7 F F/C F F/C

A musical staff in 3/4 time, continuing from the previous staff. It shows lyrics: "up in white lin-en and cold as the clay. "I". The chords are Dm, Gm, C7, F, F/C, F, F/C.

24 see by your out-fit that you are a cow-boy." These words he did say as I
F C7 F C7 F/A Bb

A musical staff in 3/4 time, continuing from the previous staff. It shows lyrics: "see by your out-fit that you are a cow-boy." These words he did say as I". The chords are F, C7, F, C7, F/A, Bb.

24 (Sax)

A musical staff in 3/4 time, continuing from the previous staff. It shows lyrics: "(Sax)".

30 bold-ly walked by. "Come sit down be-side me and hear my sad sto-ry. I'm
C C7 F C7 F C7

A musical staff in 3/4 time, continuing from the previous staff. It shows lyrics: "bold-ly walked by. "Come sit down be-side me and hear my sad sto-ry. I'm". The chords are C, C7, F, C7, F, C7.

30

A musical staff in 3/4 time, continuing from the previous staff. It shows lyrics: "30".

36 shot in the chest and I know I must die. Oh,
Dm Gm C7 F C7

A musical staff in 3/4 time, continuing from the previous staff. It shows lyrics: "shot in the chest and I know I must die. Oh,". The chords are Dm, Gm, C7, F, C7.

36

A musical staff in 3/4 time, continuing from the previous staff. It shows lyrics: "36".

2

41 F C7 F C7 F/A B♭

41 beat the drum slow-ly, and play the fife low-ly; play the dead march as you

47 C C7 F C7 F C7

47 car-ry me a-long. Take me to the green val-ley and lay the sod o'er me, for

53 Dm Gm C7 F

53 I'm a young cow-boy, and I know I've done wrong. So

58 F C7 F C7 F/A B♭

58 gath-er a-round you a group of young cow-boys. Tell them the sto-ry of

64 C C7 F C7 F C7

64 this, my sad fate. Tell one and the oth-er, be-fore they go fur-ther, to

70 Dm Gm C7 F C7 3

70 stop their wild rov-ing__ be - fore it's too late." We

75 F C7 F C7 F/A

75 beat the drum slow - ly, and played the fife low - ly, and bit-ter - ly

80 B♭ C C7 F C7

80 wept as we bore him a - long. Oh, we all loved our com-rade, so

85 F C7 Dm Gm C7 F

85 brave, young, and hand-some. We all loved our com-rade__ al-though he'd done wrong.

91 F C7 F C7 F/A B♭

97 C C7 F C7 F C7

103 Dm Gm C7 (Keyboard) F

Thank you.

We'll continue our cowboy songs with one about a totally different kind of cowboy. This one isn't roaming the range. He's roaming the streets of New York, looking for a job. He's a "Rhinestone Cowboy," and the song was one of the theme songs of Glen Campbell in 1975.

Enjoy!

MALE VOCAL

Rhinestone Cowboy

Keyboard

C
(Add bass)
I've been

5 C
walk-in' these streets so long, — sing-in' the same old song. —
(Bass line simile)

9 G
know ev'-ry crack in these dir - ty side-walks of Broad-way. Where

13 F
hus-tle's the name of the game, and nice guys get washed a - way

16 C G
— like the snow and the rain. There's been a load of com - pro-mis-

20 F C F
- in' on the road to my ho-ri - zon, but I'm gon-na be where the

24 D/F# Dm7/G F G C G7
lights are shin - in' on me. Like a rhine - stone

2
27 C F C C maj7 Dm7/G
cow-boy rid-ing out on a horse in a star-span-gled ro-de-o.

32 C G7 C F C
Like a rhine-stone cow-boy get-tin' cards and let-ters from

36 C maj7 Dm7/G
peo-ple I don't e - ven know and of-fers com-in' o - ver the

39 F G F G
phone. Well,
(Bass)

43 C
real-ly don't mind the rain, and a smile can hide all the pain. But your

47 G
down when you're rid-in' the train that's tak-in' the long way. And I

51 F
dream of the things I'll do with a sub-way tok-en and a dol-lar tucked in-side my

55 C G
shoe. There'll be a load of com-pro-mis-in' on the road

59 F C F
to my ho-ri-zon, but I'm gon-na be where the

62 D/F# Dm7/G F G
lights are shin-in' on me. Like a rhine-stone

65 C F C C maj7 D m7/G
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o. —

70 C G7 C F C Rhine-stone cow - boy get-tin' cards and let - ters from
 Rhine-stone cow - boy get-tin' cards and let - ters from

74 C maj7 D m7/G
 peo - ple I don't e - ven know. — and of - fers com-in' o - ver the
 peo - ple I don't e - ven know. — and of - fers com-in' o - ver the

77 F G C G7
 phone. Like a rhine - stone
 (Bass)

81 C F C C maj7 D m7/G
 cow-boy rid-ing out on a horse in a star-span-gled ro-de-o. —

86 C G7 C F C Rhine-stone cow - boy get-tin' cards and let - ters from
 Rhine-stone cow - boy get-tin' cards and let - ters from

90 C maj7 D m7/G
 peo - ple I don't e - ven know. — and of - fers com-in' o - ver the
 peo - ple I don't e - ven know. — and of - fers com-in' o - ver the

93 F G C
 phone.
 (Bass)

Thank you. Thank you very much.

Our next cowboy song describes a common piece of vegetation found on the prairie. It was sung and recorded back in 1935 by one of the earliest Western singing groups, Bob Nolan and the Sons Of The Pioneers.

Here's _____ to tell us all about those "Tumbling Tumbleweeds."

Tumbling Tumbleweeds

F

(Sax)

Keyboard

F 3 Dm7 3 B♭ 3 C7 F7

3 B♭ 3 3 Gm A 3 3

See them tum bl - ling down, pledg - ing their love to the
 Cares of the past are be - hind. No - where to go, but I'll

6 B♭ 3 3 F A°7

ground. find Lone just - ly but free I'll be found wind,
 drift - ing a-long with the tum-bl - ing tum - ble weeds.

9 C7 3 3 1. F 2. Faug F

drift - ing a-long with the tum-bl - ing tum - ble weeds. I

12 C7 F G7 C C7 F7

know when night has gone that a new world's born at dawn.

16 B♭ 3 3 Gm A 3 3

I'll keep roll - ing a - long, deep in my heart is a

19 B♭ 3 3 F A°7

song. Here on the range I be - long,

22 C7 3 3 To Coda Φ F D.S. al Coda

drift - ing a long with the tum - bl - ing tum - ble weeds.

Φ Coda F C7 3 3 F C7 F B♭ F

tum-ble-weeds. drift - ing a long with the tum-bl-ing tum - ble - weeds.

Tumbling Tumbleweeds

M

Keyboard

(Keyboard)

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '4'). The music is in B-flat major, indicated by a key signature of one flat. Chords are labeled above the staff, such as B-flat, G minor 7, E-flat, F 7, B-flat 7, E-flat, C minor, D, B-flat, D 7, F 7, B-flat, B-flat augmented, B-flat, F 7, B-flat, C 7, F, F 7, B-flat 7, E-flat, C minor, D, B-flat, D 7, E-flat, C 7, B-flat, D 7, F 7, B-flat, B-flat 7, and B-flat.

The lyrics are as follows:

See them tum bl - ling down,
Cares of the past are be - hind.
pledg - ing their love to the
No - where to go, but I'll

ground. Lone just - ly but free I'll be found
find where the trail will wind,

drift - ing a-long with the tum-bl - ing tum - ble weeds.
drift - ing a-long with the tum-bl - ing

1. B-flat 2. B-flat aug B-flat

drift - ing a-long with the tum-bl - ing tum - ble weeds. I

know when night has gone that a new world's born at dawn.

I'll keep roll - ing a - long, deep in my heart is a

song. Here on the range I be - long,

drift - ing a long with the tum - bl - ing tum - ble weeds.

To Coda \oplus B-flat D.S. al Coda

\oplus Coda

tum - ble - weeds. drift - ing a long with the tum - bl - ing tum - ble - weeds.

Thank you very much.

This next song was written back in the 1800's and tells a melancholy tale of an individual who is leaving a location in the panhandle of Texas. The song was recorded by Marty Robbins, one of the most popular and successful country and western singers of all time for most of his near four-decade career.

_____ and I will join together now to tell you this story about this citizen who is about to be a former resident of "The Red River Valley."

VOCAL DUET

Red River Valley

(Keyboard) B^{b7} E^b

Keyboard

5 E^b A^b

(M) From this
val - ley they say you are go - ing. We will
think - ing a long time, my darl - ing,
think think of the val - ley you're leav - ing? We of O the how

9 E^b B^{b7}

miss your bright eyes and sweet smile. For they
sweet lone words you nev - er would say.
say las, ly and E^{b7} For Now, al -
say think you must are tak sun - shine that has
bright pain ened my fond hopes the van - ish?
say pain you are go bring - ing a while.
bright say pain ened the path go bring - ing a while.
say pain you are go bring - ing a while.

17 B^{b7} A^b

(M) (F) Come and
say las, think you must are tak sun - shine that has
bright pain ened my fond hopes the van - ish?
say pain you are go bring - ing a while.
bright say pain ened the path go bring - ing a while.

21 E^b

sit by my side if you love me. Do not
hast - en to bid me a - dieu. But re -

25 B^{b7}

mem - ber the Red Riv - er Val - ley and the

29 E^b A^b

33 B^{b7} 1, 2. E^b

(Keyboard)

cow - boy who loved you so true.

2

37 B♭7 E♭ (M) I've been
(M) Do you

41 3. E♭ C7 F true. (M) They will bury me where you have

45 B♭ F wan - dered, near the hills where the daf - fo - dils

49 C7 F F7 grow. When you're gone from the Red Riv - er

53 B♭ C7 Val - ley, I can't love it with - out you, I

57 F F know. (M) (F) Come and sit by my side if you

61 F love me. Do not hast - en to bid me a -

65 C7 F F7 dieu. but re - mem - ber the Red Riv - er

69 B♭ C7 Val - ley and the cow - boy who loved you so

73 F (Keyboard) C7 F B♭ F B♭ F true.

Thank you. Thank you very much.

Our next song, written back in 1935, is a comic song about a wanna-be cowboy and sung by a contemporary American singer, composer, and actor by the name of Harry Connick. Connick recorded the song back in 1992 as part of an album named "25."

Listen up now as I tell you the story of this pseudo cowboy and his rather interesting tale - "I'm An Old Cowhand."

MALE VOCAL

I'm An Old Cowhand

Boogie Beat

Keyboard

(Keyboard) E♭ B♭7 E♭ A♭ E♭

7 (Vamp)

Now, step aside, you old onery tenderfoot,
'cause I'm about to sing my song.

11 Fm B♭7 E♭ hand from the Ri - o Grande, but my legs ain't
and I learned to

15 Fm B♭7 E♭ bowed ride, and my cheeks ain't tanned. Well, i'm a
'fore I learned to stand. Well, I'm a

19 Cm Gm Cm cow - boy who nev - er roped a cow, nev - er roped a steer 'cause I
rid - ing fool who is up to date. I know ev 'ry trail in the

22 Gm Cm Gm C7 don't know how. And I sure ain't fix - in' to start in now.
Lone Star State, 'cause I ride the range in a Ford V - 8.

25 Fm7 B♭7 E♭ C7 Fm7 B♭7 Yip - py - i - o - ky - ay. Hey! Yip py - i - o - ky -

28 E♭ (Vamp) 1. N.C. 2. (Keyboard)
ay. I'm an old cow N.C.

2
33 Fm B \flat 7 E \flat Fm B \flat 7 E \flat

41 Cm Gm Cm Gm Cm Gm

47 Fm7 B \flat 7 E \flat C7 Fm7 B \flat 7 E \flat (Vamp)

I'm an old cow-

54 Fm B \flat 7 E \flat
hand from the Rio Grande,
and I come to where the West is

58 Fm B \flat 7 E \flat
town wild just to hear the band.
I know Where the

62 Cm Gm Cm
all the songs that the cow-boys know, 'bout the big corral where the
buffalo roam all around the zoo, and the Indians make you a

65 Gm Cm Gm C7
dog-gies go, 'cause I learned them all on the radio.
rug or two, and the old Bar X is a barbecue.

68 Fm7 B \flat 7 E \flat C7 Fm7 B \flat 7
Yip-py-i-o - ky-ay. Hey! Yip-py-i-o - ky-

71 1. E \flat (Vamp) N.C. 2. E \flat

Now, my story's almost done. Ain't got much
longer now. So, listen up!
I'm an old cow - ay.

76 Fm7 B \flat 7 E \flat C7 Fm7 B \flat 7 E \flat
Yip-py-i-o - ky-ay. Hey! Yip-py-i-o - ky-ay.

Thank you. Thank you very much.

Now, here's a song about the typical life of a cowboy and his cattle herd. It's been recorded by a whole bunch of artists, including Roy Rogers, Tex Ritter, the Sons of the Pioneers, Pete Seeger, Elton Britt, Alvin and the Chipmunks, and others.

Here's _____ with our version of "Whoopie Ti Yi Yo, Get Along Little Doggies."

Whoopie Ti Yi Yo

F

(Sax) (Freely) (In Tempo) Dm Dm Keyboard As

9 F B♭ C F
I was walk-in' one morn-in' for pleasure, I saw a cow

14 B♭ C F B♭
punch-er a rid - in' a - long. His hat was pushed back and his

19 C F B♭ C F
spurs was a jing-lin,' and as he rode by, he was sing-in' this song. Whoop-ie

25 C F C
ti yi yo, get a-long lit - tle dog - gies. It's your mis - for - tune and

31 F B♭ C
none of my own. Whoop - ie ti yi yo, get a - long little

36 F B♭ C F
dog-gies. You know that Wy - o - ming will be your new home. It's

2

42 F B♭ C F

ear-ly in the spring-time, we round up the dog-gies. We catch 'em, we

47 B♭ C F B♭

brand 'em and bob off their tails. Round up the hor-ses, load

52 C F B♭ C F

up the chuck wag-on, and then throw the dog-gies out on the long trail. Whoop-ie

58 C F C

ti yi yo, get a-long lit - tle dog - gies. It's your mis -

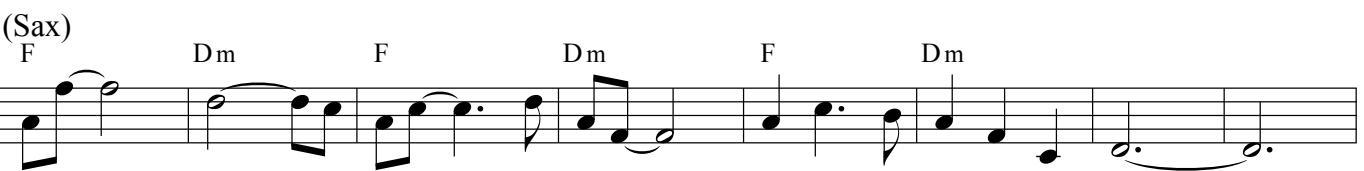
63 F B♭ C

for-tune and none of my own. Whoop-ie ti - yi - yo, get a - long lit - tle

69 F B♭ C F

dog - gies. You know that Wy - o - ming will be your new home.

74 (Sax) F Dm F Dm F Dm



82 F Dm F Dm F Dm



Whoopie Ti Yi Yo

M
Keyboard

(Sax) (Freely) G_m (In Tempo) B_b G_m As

9 B_b E_b F B_b
I was walk-in' one morn-in' for pleas-ure, I saw a cow

14 E_b F B_b E_b
punch-er a rid - in' a - long. His hat was pushed back and his

19 F B_b E_b F B_b
spurs was a jing-lin,' and as he rode by, he was sing-in' this song. Whoop-ie

25 F B_b F
ti yi yo, get a-long lit - tle dog - gies. It's your mis - for - tune and

31 B_b E_b F
none of my own. Whoop - ie ti yi yo, get a - long lit-tle

36 B_b E_b F B_b
dog-gies. You know that Wy - o - ming will be your new home. It's

2

42 B♭ E♭ F B♭

ear-ly in the spring-time, we round up the dog-gies. We catch 'em, we

47 E♭ F B♭ E♭

brand 'em and bob off their tails. Round up the hor-ses, load

52 F B♭ E♭ F B♭

up the chuck wag-on, and then throw the dog-gies out on the long trail. Whoop-ie

58 F B♭ E♭ F

ti yi yo, get a-long lit - tle dog - gies. It's your mis -

63 B♭ E♭ F

for-tune and none of my own. Whoop-ie ti - yi - yo, get a - long lit-tle

69 B♭ E♭ F B♭

dog - gies. You know that Wy - o - ming will be your new home.

74 (Sax) B♭ Gm B♭ Gm B♭ Gm

(Sax)

82 B♭ Gm B♭ Gm B♭ Gm

Thank you. Thank you very much.

It's time now to feature our special cowboy artist for the evening. He was known as the "singing cowboy." Who am I speaking of? You got it - Gene Autry. During his lifetime, he contributed more to the legacy of cowboy music than any other artist of that genre of music.

He was born in 1907 in north Texas and moved to Oklahoma as a teenager, learned the guitar, and shortly thereafter, in 1928, he was singing on a Tulsa radio station. Thus, his career began, and it lasted for more than three decades, during which time he made over 600 recordings of cowboy songs, many of which he composed himself. Today/Tonight, we'll feature three of his songs.

Our first song that we'll be presenting by the "Singing Cowboy" was recorded back in 1944. It was chosen as one of the top 100 cowboy songs of all time and might be considered as one of the original "protest songs" before protest songs became very common.

Here's _____ with this great Gene Autry song. She says, "Don't Fence Me In."

Don't Fence Me In

F

Keyboard

(Sax) B♭ Gm7 Cm7 F7

5 B♭ Cm7 F7

Wild - cat Kel - ly, ____ look - ing might - y pale, was
Wild - cat Kel - ly, ____ back a - gain in town, was

7 B♭ Gm Cm7 F7

stand - ing by the sher - iff's side. And
sit - ting by his sweet - heart's side. And

9 B♭ Cm7 F7

when the sher - iff said, "I'm send - ing you to jail,"
when his sweet - heart said, "Come on, let's set - tle down,"

II E♭ F7 B♭ F7

Wild - cat raised his head and cried, "Oh, give me
Wild - cat raised his head and cried,

13 B♭ B♭maj7 B♭6 B♭maj7 B♭6 Cm7 F7

land, lots of land, 'neath the star - ry skies a - bove. Don't fence me in. Let me

17 Cm7 F7 Cm7 F7 B♭

ride thru the wide o - pen coun - try that I love. Don't fence me in. Let me

21 B^bmaj7 B^b7 B^{b+} E^b E^bm

be by my-self in the eve-ning breeze, lis-ten to the mur-mur of the cot-ton-wood trees,

25 B^b Fm G7 E^bm To Coda ⊕ B^b F7 B^b B^b7

send me off for-ev-er, but I ask you, please don't fence me in. Just turn me

29 E^b B^b B^b7

loose, let me strad-dle my old sad-dle un-der-neath the wes-tern skies. On my cay-

33 E^b B^b F^o F7 Cm7 F7

use, let me wan-der o-ver yon-der till I see the moun-tains rise. I want to

37 B^b B^bmaj7 B^b7 B^{b+} E^b E^bm

ride to the ridge where the west com-menc-es, gaze at the moon till I lose my sen-ses.

41 B^b Fm G7 E^bm B^b F7 B^b F⁷

D.C. al Coda

Can't look at hob-bles and I can't stand fen-ces. Don't fence me in.

⊕ Coda

45 B^b F7 B^b F7 B^b F7 B^b F7

Don't fence me in. Don't fence me in.

49 B^b Cm7 F7 B^b Cm7 F7 B^b

Don't fence me in."

Don't Fence Me In

(Keyboard)

M
Keyboard

1 E^b Cm7 Fm7 B^b7

5 E^b Fm7 B^b7

Wild - cat Kel - ly, ____ look - ing might - y pale,
Wild - cat Kel - ly, ____ back a - gain in town,
was was

7 E^b Cm Fm7 B^b7

stand - ing by the sher - iff's side. _____ And
sit - ting by his sweet-heart's side. _____ And

9 E^b Fm7 B^b7

when when the his sher - iff said, "I'm send - ing you to jail,"
sweet-heart said, Come on, let's set - tle down,"

11 A^b B^b7 E^b B^b7

Wild - cat raised his head and cried, "Oh, give me
Wild - cat raised his head and cried,

13 E^b E♭maj7 E♭6 E♭maj7 E♭6 Fm7 B^b7

land, lots of land, 'neath the star-ry skies a-bove. Don't fence me in. ____ Let me

17 Fm7 B^b7 Fm7 B^b7 E^b

ride thru the wide o-pen coun-try that I love. Don't fence me in. ____ Let me

21 E^bmaj7 E^b7 E^{b+} A^b A^bm

be by my-self in the eve-ning breeze, lis-ten to the mur-mur of the cot-ton-wood trees,

25 E^b B^bm C7 A^bm To Coda ♪ E^b B^b7 E^b E^b7

send me off for-ev-er, but I ask you, please don't fence me in. Just turn me

29 A^b E^b E^b7

loose, let me strad-dle my old sad-dle un-der-neath the wes-tern skies. On my cay-

33 A^b E^b B^bo B^b7 Fm7 B^b7

use, let me wan-der o-ver yon-der till I see the moun-tains rise. I want to

37 E^b E^bmaj7 E^b7 E^{b+} A^b A^bm

ride to the ridge where the west com-men-ces gaze at the moon till I lose my sen-ses.

41 E^b B^bm C7 A^bm E^b B^b7 E^b B^b7 D.C. al Coda

Can't look at hob-blesand I can't stand fen-ces. Don't fence me in. _____

♩ Coda
45 E^b B^b7 E^b B^b7 E^b B^b7 E^b B^b7

Don't fence me in. _____

Don't fence me in. _____

49 E^b Fm7 B^b7 E^b Fm7 B^b7 E^b

Don't fence me in." _____

Thank you very much.

As you know, Gene Autry really became famous through his movies. His film career began in 1934 and continued for 21 years through 1955. He was the first of singing cowboys in films and made over 50 B Western films.

Our next Gene Autry song is a classic western folk song sometimes called the “unofficial anthem” of the American West. I like to imagine that Gene would have sung this song many times while riding across the prairie on his horse. What was the name of Gene’s horse? Yes, you got it - Champion.

You all know this song, so please join with _____ in singing this classic Gene Autry favorite, “Home On The Range.”

VOCAL DUET

Home On The Range

Keyboard

3 C E7 F 3 C C/G G7 C
(F) Oh,

9 C C7 F Fm C
give me a home where the buf - fa-lo roam, and the deer and the

14 E^b7 Dm7 G7 C C7 F
an - tel-ope play. Where sel - dom is heard a dis - cour - ag-ing

20 Fm C G7 C
word, and the skies are not cloud - y all day. How

25 C C7 F Fm C
of - ten at night, when the heav - ens are bright with the light from the

30 E^b7 Dm7 G7 C C7 F
glit - ter-ing stars, have I stood there a - mazed and asked, as I

36 Fm C G7 C
gazed, if their glor - y ex - ceeds that of ours.

2
41 G G7 C D7 G G7

{ 41 Home, home on the range, — where the deer and the an-te-lope play. Where

49 C C7 F Fm C G7 C C7

{ 49 sel-dom is heard a dis-cour-a-ging word, and the skies are not cloud-y all day. — Oh,

57 F C

give me a land where the bright dia - mond sand flows lei - sure-ly

62 G G7 F

down the stream. — And the grace - ful white swan goes

67 C G G7

glid - ing a - long like a maid in her heav - en-ly dream. — Where the

73 C C7 F Fm C

air is so pure and the zeph - yrs so free, the breez - es so

78 E^b7 Dm7 G7 C C7 F

balm - y and light that I would not ex - change my home on the

84 Fm C G7 C

range for all of the cit - ies so bright.

89 G G7 C D7 G G7

89 Home, home on the range, where the deer and the antelope play. Where

97 C C7 F Fm C G7 C

97 sel-dom is heard a dis-cour-a-ging word, and the skies are not cloud-y all day.

105 C E7 F 3 C C/G G7 F C

105

Thank you very much.

To round out our story of the great Gene Autry, he also starred in his own radio and TV shows from 1940 to 1956, served in the Army as a pilot from 1942 through the end of the war, after which he owned a string of rodeo stock and finally became the owner of the Los Angeles Angels baseball team. He was inducted into the ProRodeo Hall of Fame in 1979 and posthumously into the Texas Rodeo Cowboy Hall of Fame in 2013. He died in 1998 at the age of 91, leaving a legacy that will never be surpassed.

For our final song by the great Gene Autry, we'll go back to the year 1939 and feature his signature cowboy song. Does anyone have a guess as to the name of this song? You got it. Here's our version of "Back In The Saddle Again."

Back In The Saddle Again

MALE VOCAL

Keyboard

4 D7 G7 C F C I'm

5 C G7 C Dm7 D#m7 C7/E F
back in the saddle a - gain, out where a

10 C G7/D C C7 F
friend is a friend, where the long - horn cat-tle feed on the

15 C A7 D G7 C°7 G7
low - ly jim-son weed. I'm back in the saddle a - gain.

21 C G7 C Dm7 D#m7 C7/E F C7
Rid - in' the range once more, tot - in' my

26 F C C/E G7/D C C7 F
old for - ty - four. where you sleep out ev - 'ry night, and the

31 C A7 D9 G7 C F C C7
on ly law is right. I'm back in the saddle a - gain, Whoo-pi -

2

37 F C

ti - yi yo, rock - in' to and fro, back in the

42 G7 Dm7 G7 C7 F G7

sad - dle a - gain. Whoo - pi - ti - yi - yay, I

47 F C/E D9 G7 To Coda \oplus C F C (Keyboard)

go my way, back in the saddle a - gain.

53 F G7 F C/E D9 G7 C F D \ominus S. al Coda l'm

\oplus Coda

61 C F C C7 F

gain, Whoo - pi - ti - yi yo,

65 C G7 Dm7 G7 C7

rock-in' to and fro, back in the saddle a - gain. Whoo-pi -

71 F G7 F C/E D9 G7 C F C F C

ti - yi - yay, I go my way, back in the saddle a - gain,

This musical score consists of six staves of music for voice and piano. The first staff starts at measure 37 in F major. The second staff starts at measure 42 in G major. The third staff starts at measure 47 in F major. The fourth staff starts at measure 53 in F major. The fifth staff starts at measure 61 in C major. The sixth staff starts at measure 65 in C major. Each staff includes lyrics and corresponding chords above the staff. Measures 47 through 52 form a coda section, indicated by a circle with a plus sign. Measures 53 through 58 form another coda section, indicated by a circle with a minus sign and the text 'D-S. al Coda'. Measure 61 begins a final coda section, indicated by a circle with a plus sign and the text 'Coda'.

Thank you very much.

Our next song is a Western song written by Ned Washington and Dimitri Tiomkin back in 1958. It was originally recorded by Frankie Laine. The song was used as the theme of a western television series of the same name that ran on CBS from 1959 to 1966.

_____ and I will join together now to tell you about the life of a typical cowboy out on the plains. Here's our version of "Rawhide."

VOCAL DUET

Rawhide

Keyboard

(Keyboard)

Em

Em

(F) Roll - in', roll - in' roll - in'. Roll - in', roll - in' roll - in'.

(Bass as written)

5 B7

5 Roll - in', roll - in' roll - in'. Roll - in', roll - in' roll - in', raw -

9 Em

9 hide.

13

(Spoken) Hah! (Whip crack) (Spoken) Hah! (Whip crack) (M) Keep

17 Em

roll - in', roll - in', roll - in'. Though the streams are swol - len',

21 G B7

keep them do - gies roll - in', raw hide. Through

25 Em D7 Em

rain and wind and wea - ther, hell - bent for leath - er,

29 D C B7

wish - ing my girl was by my side.

2
33 Em D7 B7 Em
All the things I'm miss - ing, good fid-dles, love, and kiss - ing are

37 A m Em
wait - ing at the end of my ride. Move 'em

41 B7 Em B7 Em7
on, head 'em up, head 'em up, move 'em on, move 'em on, head 'em up, raw-hide. Cut em'

45 Em B7 Em B7
out, ride 'em in, ride 'em in, let 'em out, cut 'em out, ride 'em in, raw

49 Em Bm7 Em Bm7 Em Bm7 Em Bm7
hide.

53 F m
(Spoken) (M) Hah! (Whip crack) (Spoken) (M) Hah! (Whip crack) (M) Keep

57 F m
mov - in', mov - in', mov - in'. Though they're dis - ap - prov - in'.

61 A♭ C7
keep them do - gies mov - in', raw hide. Don't

65 F m E♭7 F m
try to un - der - stand 'em, rope em', throw and brand 'em.

69 E♭ D♭ C7
Soon, we'll be liv - in' high and wide.

73 Fm E♭7 C7 Fm
My heart's cal - cu - lat - ing, my true love will be wait - ing, be

77 B♭m Fm
wait ing at the end of my ride. Move 'em

81 C7 Fm C7 Fm7
on, head 'em up, head 'em up, move 'em on, move 'em on, head 'em up, raw-hide. Cut em'

85 Fm C7 Fm C7
out, ride 'em in, ride 'em in, let 'em out, cut 'em out. Ride 'em in, raw

89 Fm
(F) Roll - in', roll - in' roll - in'. Roll - in', roll - in' roll - in'.

89 (M) hide.

93 C7
Roll - in', roll - in' roll - in'. Roll - in', roll - in' roll - in', raw -

93 (Spoken) (Whip crack) (Spoken) (Whip crack) Raw
(M) Hah!

97 Fm
hide.

97 hide.

101 Fm (Keyboard)
(M) Hah! (Whip crack) (Both) Raw hide!
(Spoken)

Thank you very much.

For our next number, we'll feature a western song written back in 1975, warning mothers not to let their children become cowboys because of the tough and busy life of cowboy culture. Waylon Jennings and Willie Nelson covered the song on their 1978 duet album "Waylon & Willie." This rendition peaked at No. 1 in March 1978.

_____ and I will join our voices now in dispensing some good advice: "Mammas, Don't Let Your Babies Grow Up To Be Cowboys."

VOCAL DUET

Mammas Don't Let Your Babies Grow Up To Be Cowboys

Keyboard

D A7 D

(F) Cow-boys ain't eas-y to love and they're hard-er to

9 G A7

hold. They'd rath-er give you a song than dia-monds or

17 D D

gold. (M) Lone star belt buck-les and old fad-ed le-vis and

25 G A7

each night be - gins a new day. If you don't un-der stand him and he don't die

32 D A7

young, he'll prob -'ly just ride a-way.

39 D G

Mam-mas don't let your ba - bies grow up to be cow-boys. Don't

47 A7

let them pick gui-tars and drive them old trucks. Let them be doc-tors and

2
53 D D G

law-yers and such. Mam-mas don't let your ba - bies grow up to be cow-boys.

61 A 7

'cause they'll nev-er stay home, and they're al-ways a - lone,

68 D B 7

e - ven with some-one they love.

74 E A

(F) Cow-boys like smok-y old pool rooms and clear moun - tain morn-ings, _____

80 B 7 E

lit - tle warm pup-pies and chil-dren and girls of the night.

87 E

(M)Them that don't know him won't like him and them that do

94 A B 7

some-times won't know how to like him He ain't wrong, he's just dir-frent but his

100 E B 7

pride won't let him do things to make you think he's right.

108 E A

Mam-mas don't let your ba - bies grow up to be cow-boys.

108 Don't

116 B7

let them pick gui-tars and drive them old trucks. Let them be doc-tors and law-yers and

116

123 E E A

such. Mam-mas don't let your ba - bies grow up to be cow-boys.

123

130 B7

'cause they'll nev-er_ stay home, and they're al-ways a - lone,

130

137 E A B7

e-ven with some-one they love. They'll nev-er_ stay home, and they're

137

144 E A B7 E

al-ways a - lone, e-ven with some-one they love.

144

Thank you very much.

Now, here's a song written in 1936 by Bob Nolan about a man and his mule, Dan, and a mirage in the desert. Members of the Western Writers of America chose it as No. 3 on the Top 100 Western songs of all time. Hank Williams recorded the song in 1948, and other artists who recorded it include Bing Crosby and The Andrews Sisters, Frankie Laine, Marty Robbins, and Burl Ives.

Here's _____ with our version of a common quest for a cowboy on the dry plains of the prairie. He's always on the lookout for "Cool Water."

Cool Water

F Keyboard

(Sax) E♭7 A♭

6 A♭ E♭7 A♭ E♭7 All
day I faced the bar-ren waste with - out the taste of wat-er, cool
nights are cool and I'm a fool, each star's a pool of wat-er, cool

11 A♭ D♭ E♭7 A♭
wa-ter. Old Dan and I with throats burned dry and souls that
wa-ter. But with the dawn I'll wake and yawn and car - ry

16 D♭ A♭ E♭7 A♭
cry on for to wa - ter, cool, clear,
on to wa - ter, cool, clear,

21 1. A♭ 2. A♭
wa - ter. The wa - ter.

25 A♭ E♭7 A♭
Keep a mov-in', Dan, don't you lis-ten to him, Dan, he's a dev-il, not a man, and he

28 E♭7 A♭ D♭
spreads the burn - in' sand with wa - ter. Dan, can you see that

32 A♭ D♭ E♭7
big green tree where the wat-er's run-nin' free and it's wait-ing there for me and

35 A♭ D♭ A♭ E♭7 A♭
you? Wa-ter, cool, clear, wa-ter. The

2

43 A♭ E♭7 A♭ E♭7
 shad-ows sway and seem to say, "To - night we pray for wa-ter, __ cool
 feet are sore, he's yearn-ing for just one thing more than wa-ter, __ cool
 cool

48 A♭ D♭ E♭7 A♭
 wa - ter. And way up there he'll hear our prayer and show us
 wa - ter. Like me, I guess, he'd like to rest where there's no

53 D♭ A♭ E♭7
 where quest there's wa - ter, cool,
 for wa - ter, cool,
 clear, clear,

58 1. A♭ 2. A♭ E7
 wa - ter. Dan's wa - ter.

62 A E7 A
 Keep a mov-in', Dan, don't you lis-ten to him, Dan, he's a dev-il, not a man, and he

65 E7 A D
 spreads the burn - in' sand with wa - ter. Dan, can you see that

69 A D E7
 big green tree where the wa-ter's run-nin' free and it's wait-ing there for me and

72 A D A E7 A
 you? Wa-ter, __ cool, clear, wa - ter.

80 E7 A Bm7 D A
 Cool, clear, wa - ter. Cool, clear, wa - ter.

Cool Water

M Keyboard

(Keyboard)

2

43 D♭ A♭7 D♭ A♭7
 shad-ows sway and seem to say, "To - night we pray for wa-ter, cool
 feet are sore, he's yearn-ing for just one thing more than wa-ter, cool

48 D♭ G♭ A♭7 D♭
 wat er." And way up there he'll hear our prayer and show us
 wat -er. Like me, I guess, he'd like to rest where there's no

53 G♭ D♭ A♭7
 where there's wa - ter, cool,
 quest for wa - ter, cool,
 clear,

58 1. D♭ 2. D♭ A 7
 wa - ter. Dan's wa - ter.

62 D A 7 D
 Keep a mov-in', Dan, don't you lis-ten to him, Dan, he's a dev-il, not a man, and he

65 A 7 D G
 spreads the burn - in' sand with wa - ter. Dan, can you see that

69 D G A 7
 big green tree where the wa-ter's run-nin' free and it's wait-ing there for me and

72 D G D A 7 D
 you? Wa-ter, cool, clear, wa - ter.

80 A 7 D Em7 G D
 Cool, clear, wa - ter. Cool, clear, wa - ter.

Thank you.

Our next song, written by Roy Rogers and wife Dale Evans, was the theme song for the 1940s and 1950s radio program and the 1950s television show in which they starred. It was written by Evans and always sung by the duo over the end credits of those programs. The Western Writers of America chose it as one of the Top 100 Western songs of all time.

_____ and I will emulate Roy and Dale in singing this song.
_____, would you rather be Roy or Dale? (Response).

OK. Here we go with our good wishes for all of you out there -
"Happy Trails To You."

VOCAL DUET

Roy Rogers Show Theme

Keyboard

(Keyboard) E \flat B \flat m/D \flat C7 Fm9 B \flat 7 E \flat B \flat 7 (Both) Hap-py

5 (Female) E \flat trails to you un - til we meet a - gain. Hap-py

5 (Male) B \flat 7 B \flat 7($\#$ 5) E \flat trails to you, keep smil - in' un - til then.

13 E \flat 7 A \flat Who
13 Just

cares a - bout the clouds when we're to - geth - er?

15 C7 F9 B \flat 7 sing a song and bring the sun - ny weath - er. Hap-py

17 E \flat B \flat m/D \flat C7 Fm9 B \flat 7 E \flat B \flat 7 To Coda Θ

17 trails to you till we meet a - gain.

2
21 E♭

E°7 Fm

Oth-ers are blue. It's the

21 Some trails are hap-py ones,

25 B♭7

E♭ B♭7 D.S. al Coda

way you ride the trail that counts. Here's a hap-py one for you. Hap-py

Φ Coda
29 E♭ C7 F F♯7

gain. Hap-py trails to you un - til we meet a -

33 C7/G C7(♯5) F

gain. Hap-py trails to you, keep smil - in' un - til then. Who

38 F7 B♭ D7

cares a-bout the clouds when we're to-geth - er? Just sing a song and bring the sun-ny

41 G9 C7 F C m/E♭ D7 rit. G m9 C7 F

weath - er. Hap-py trails to you till we meet a - gain.

Thank you. Are you having a good time?

Our next song was composed in 1912 in Brooklyn by Maurice Abrahams who was captivated by the appearance of his nephew dressed up as a cowboy. It became the second best-selling record of 1912, and was later recorded by artists such as the Andrews Sisters, Jo Stafford, the Sons of the Pioneers, and even Alvin and the Chipmunks.

Here's _____ to tell us the story of a very famous cowboy known simply as "Ragtime Cowboy Joe."

FEMALE VOCAL

Ragtime Cowboy Joe

Keyboard

(Keyboard)

F F⁷ F B^{b7} F Dm Gm7 C7 F C7(♯5)/B^b rit. C7(♯5)/B^b

(At tempo)

6 (Freely)

Out in A - ri - zo - na where the bad men are, and the

F D7 G7 C7 Caug F F⁷

8

on - ly thing to guide you is an eve'-ning star, the rough-est, tough-est

F Dm G7 C7 F C C°7

II

man by far is rag-time cow-boy Joe. Got his name from sing-ing to the

C F7 C A7 D7 C7

15

cows and sheep. Ev - 'ry night they say he sings the herd to sleep

F F⁷ F E7 Dm C Bb°7 C7

18

in a bas-so rich and deep croon-ing soft and low. He al - ways

F G7

23 (In Tempo)

sings rag - gy mu - sic to the cat - tle. As he swings back and

C7

26

for - ward in the sad - dle on a horse that is syn - co - pa - ted gait - ed. And there's

2

F Dm G7 C7 F

29 such a fun - ny me - ter to the roar of his re-pea - er. How they run when they

G7 A7

32 hear the fell - er's gun, be cause the west - ern folks all know: He's the

Dm D♭7 F Gm

35 hi - fa-loot - in', root - in', toot - in' son-of-a-gun from Ar - i-zo - na, rag - time cow-boy,

Am G7 F D7 G7 C7 F (Sax)

38 what a great cow - boy, rag - time cow-boy Joe. F G7

41 (Sax) Yeah, yeah, yeah! Yeah, yeah, yeah!

c7

45 What a horse! A cra - zy horse!

47 F Dm G7 C7

such a fun - ny me - ter to the roar of his re-pea - er.

49 F G7 A7
 Yeah, yeah, yeah, yeah!
 He's a

49 Dm D♭7
 hi - fa - loot - in', a root - in' toot - in' son-of-a-gun from Ar - i - zo - na,

53 F Gm Am G7 F G7 Gm C7
 rag-time cow-boy, what a cra - zy cow - boy, rag - time cow - boy

56 F D7 G7 C7 F
 Joe. Yeah, yeah, yeah, yeah!

60 G♭6 F
 Oh yeah!

Thank you very much.

We're rapidly approaching the end of our time with you. For our next to last song, we present a song written and recorded in 1934 by American songwriter and musician Tex Owens. It became a signature song for Eddy Arnold. Other recording artists include LeAnn Rimes, Elvis Presley, Chet Atkins, and Emmylou Harris.

_____ and I will join our voices in bringing you this song about a cowboy and his work with his cows - "Cattle Call."

VOCAL DUET

Cattle Call

(Keyboard)

Keyboard

2 (Keyboard)

73 C G7 C D G7 D

(M) For

81 D Em/B A7

hours he would ride on the range far and wide when the night winds blow

86 D D

up a squall. His heart is a feath - er in

91 Em/B A7 D

all kinds of weath-er, he sings his cat - tle call.

97 D A7

97 (F) Woo, hoo, woo ti dee. Woo, hoo, doo dup, ti dee _ dee.

(M)

105 D A7 D A7

Woo, hoo, woo ti dee.

Yod - el-od-el - lo - ti - dee. He's

113 G D E7 A7

brown as a ber-ry from rid-in' the prairie, and he sings with an old western drawl.

121 D A7 D

Woo, hoo, woo ti dee.

Sing-in' his cat - tle call.

129 D A7

Woo, hoo, woo ti dee.

Woo, hoo, doo dup, ti dee_ dee.

137 D A7

Woo, hoo, woo ti dee.

Yod - el-od-el - lo - ti

145 D (Keyboard) A7 D

dee.

Thank you very much.

Have you had a good time? We hope that we helped make this time an enjoyable remembrance of an important part of our history.

(Sell CDs)

Our final cowboy song this evening was written in 1948 and was chosen as the greatest Western song of all time by the Western Writers of America. Artists who've recorded it include Johnny Cash, Burl Ives, Vaughn Monroe, Bing Crosby, Peggy Lee, and many others.

Here's _____ to tell us about a cowboy who has a vision of red-eyed, steel-hooved cattle thundering across the sky, being chased by the spirits of damned cowboys who warn him that if he does not change his ways, he will be doomed to join them, forever "trying to catch the Devil's herd across these endless skies". Here's the story of the "Ghost Riders In The Sky."

Ghost Riders In The Sky

(Keyboard, Bass, and Drums)

F

Keyboard

2

36 C A m

Oh. _____ Yip-pie yi ay." _____

44 F D m7 A m (Keyboard, Bass, and Drums)

Ghost ri - ders in. _____ the sky. _____

52 B m

Their

60 B m D

fa - ces gaunt, their eyes were blurred, their shirts all soaked with sweat.
ri - ders loped on by him _____ he heard one call his name,

64 (Sax) B m

He's rid - ing hard to catch that herd, but
If you want to save your soul from hell _____ a -

68 D (Sax)

he ain't caught 'em yet.
range, 'Cause they've then

72 B m G maj7

got to ride for - ev - er on that range up in the will sky. on just
cow - boy change your ways to - day or with us you will ride

76 E m7

hor - ses to snort catch - ing fire. dev - il's herd

3

79 Bm F#m7 1. Bm

as they ride on hear their cry.
a - cross these end - less _____ As the

84 2. Bm

skies. Yip - pie yi

87 D Bm

oh, Yip-pie yi ay." _____

95 G Em7 Bm

Ghost ri - ders in the sky. _____

103 G Em7 Bm

Ghost ri - ders in the sky. _____

III G Em7 Bm

Ghost ri - ders in the sky. _____

Ghost Riders In The Sky

(Keyboard, Bass, and Drums)

M
Keyboard

Dm

9 Dm F An

old brands cow - poke went rid - ing out one dark and win - dy day.
were still on fire and their hooves were made of steel.

13 (Keyboard) Dm

Up - on a ridge he rest - ed as he
Their horns were black and shin - y and their

17 F (Keyboard)

went a - long his way. When A

hot breath he could feel.

21 Dm B♭maj7

all bolt at once a might - y herd of red - eyed cows he
of fear went through him as they thun - dered through the

24 Gm7

saw sky a - plow - ing through the rag - ged sky
for he saw the ri - ders com - ing hard,

28 Dm Am7 1. Dm

and up the cloud - y draw. Their
and he heard their mourn - ful

33 2. Dm

cry, "Yip - pie yi

2

36 F Dm

44 B♭ Gm7 Dm (Keyboard, Bass, and Drums)

52 E♭

60 E♭ G Their

64 (Keyboard) E♭

68 G (Keyboard)

72 E♭ Cmaj7

76 A♭m7

3

79 Em Bm7 1.
as they ride on hear their cry.
a - cross these end - less _____ As the

84 2. Em
skies. Yip - pie yi

87 G Em
oh, Yip-pie yi ay." _____

95 C Am7 Em
Ghost ri - ders in _____ the sky. _____

103 C Am7 Em
Ghost ri - ders in _____ the sky. _____

III C Am7 Em
Ghost ri - ders in _____ the sky. _____