

# The Mixed Nuts

## ZZ Western Set

Last revised on 2018.05.17

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[WEST14-Yellow Rose Of Texas\(KV\).2018.05.17.pdf](#)  
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[WEST16-Roy Rogers Show Theme\(K\).2018.05.17.pdf](#)  
[WEST16-Roy Rogers Show Theme\(KVD\).2018.05.17.pdf](#)  
[WEST17-Cherokee\(K\).2017.05.29.pdf](#)

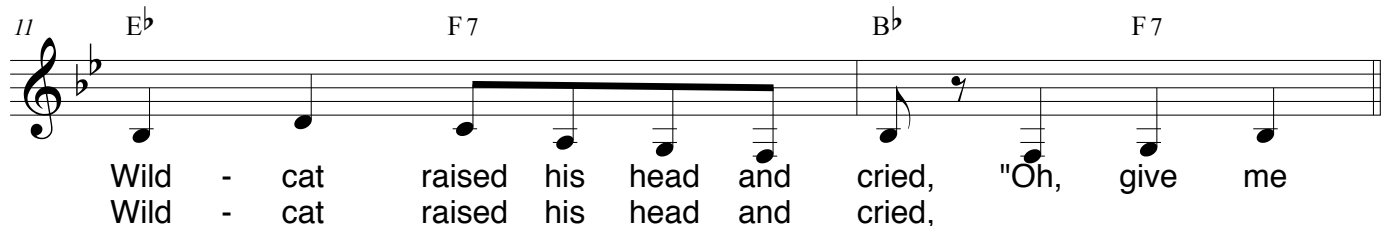
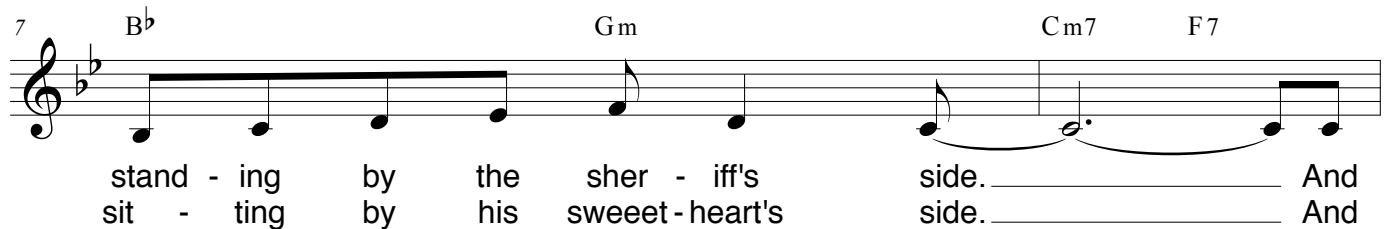
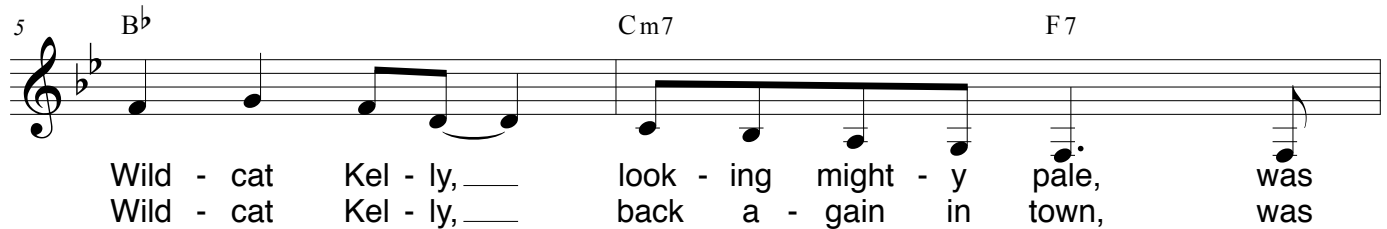


## Don't Fence Me In

F

(Sax)

Keyboard





# Don't Fence Me In

# M

Keyboard

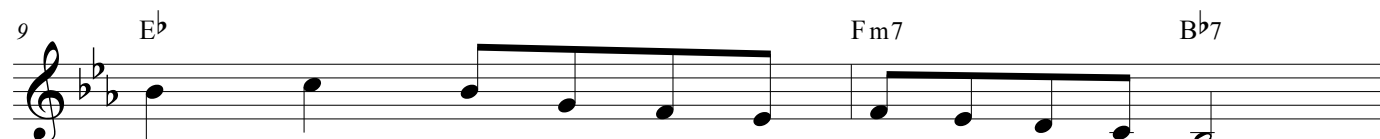
(Keyboard)



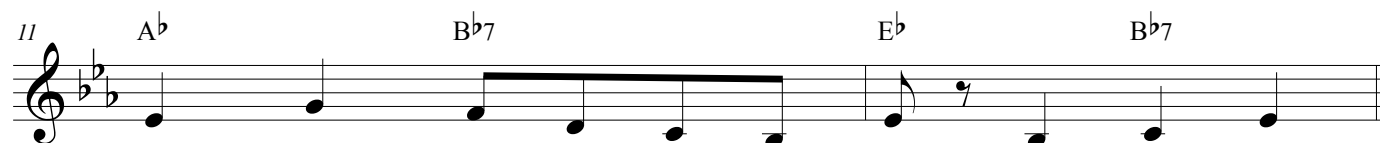
Wild - cat Kel - ly, look - ing might - y pale, was  
Wild - cat Kel - ly, back a - gain in town, was



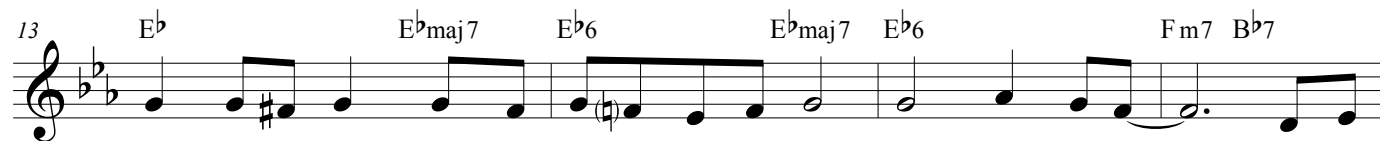
stand - ing by the sher - iff's side. And  
sit - ting by his sweet - heart's side. And



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



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



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



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



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



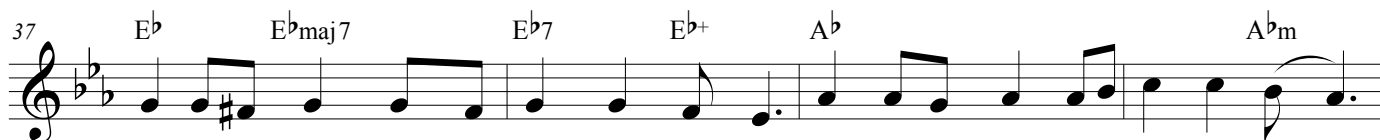
send me off for-ev-er, but I ask you, please don't fence me in.\_\_\_\_ Just turn me



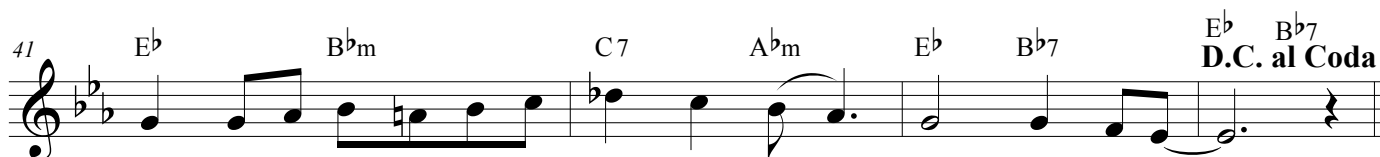
loose, let me strad-dle my old sad-dle un-der-neath the wes-tern skies.\_\_\_\_ On my cay-



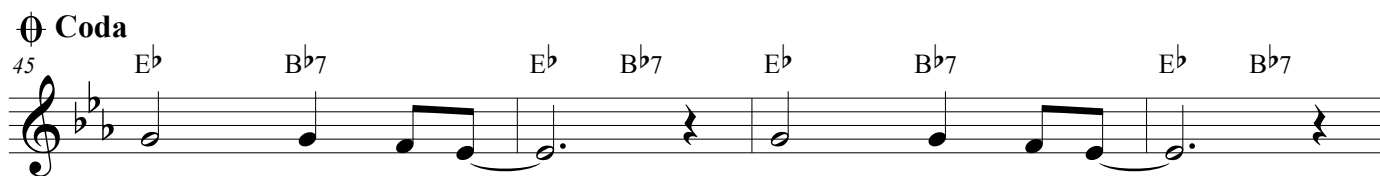
use, let me wan-der o-ver yon-der till I see the moun-tains rise.\_\_\_\_ I want to



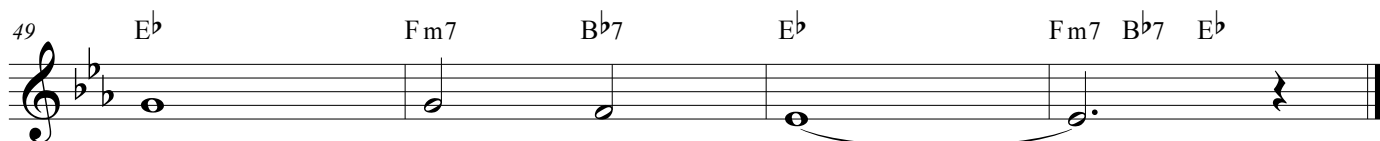
ride to the ridge where the west com-men-ces gaze at the moon till I lose my sen-ses.



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



Don't fence me in.\_\_\_\_ Don't fence me in.\_\_\_\_



Don't fence me in."\_\_\_\_\_

# Ballad Of Davy Crockett

# F

Keyboard

(Sax) B $\flat$  C m F 7 B $\flat$

5 B $\flat$  E $\flat$  B $\flat$

Born on a moun - tain top in Tenn - nes - see,  
 Off through the woods he's a march - in' a - long,  
 went off to Con - gress an' served a spell,

7 B $\flat$  C 7 F 7

green - est state in the Land of the Free.  
 mak - in' up yarns an' a sing - in' a song.  
 fix - in' up the gov - er - ment an' laws as well.

9 B $\flat$  E $\flat$  C m

Raised in the woods so's he knew ev - 'ry tree,  
 Itch - in' for fight in' and so right - in' a wrong. He's  
 Took ov - er Wash in' ton so we heerd tell an'

11 F 7 B $\flat$

kilt him a b'ar when he was on - ly three.  
 ring - y as a b'ar an' twict as strong.  
 patched up the crack in the Lib - er - ty Bell.

13 B $\flat$  E $\flat$  B $\flat$  F F 7 To Coda

Da - vy, Da - vy Crock - ett, King of the wild fron -  
 Da - vy, Da - vy Crock - ett. the buck - skin buc - ca  
 Da - vy, Da - vy Crock - ett. See - ing his du - ty

1. (Sax) B $\flat$  E $\flat$  B $\flat$  F F 7 B $\flat$  F 7

16 tier!

2

21 **(Sax)** B $\flat$  Cm F7 B $\flat$  **D.S. al Coda**  
neer! He

**Coda**

26 B $\flat$  G7 C F C  
clear. His land is big-gest and his land is best, from

29 C D7 G7  
grass - y plains to the moun - tain crest. He's a -

31 C F Dm  
head of us an' meet - in' the test.

33 G7 C  
Fol - low - in' his leg - end in - to the West.

35 C F C G G7  
Da - vy, Da - vy Crock-ett, the king of the wild fron -

38 C G G7 C  
tier. King of the wild fron - tier.

41 G G7 C F G7 C  
King of the wild fron - tier.

tier!



2

21 (Keyboard) **D.S. al Coda**

neer! He

**Coda**

26 **Coda**

clear. His land is big-gest and his land is best, from

29 grass - y plains to the moun - tain crest. He's a -

31 head of us an' meet - in' the test.

33 Fol - low - in' his leg - end in - to the West.

35 Da - vy, Da - vy Crock-ett, the king of the wild fron -

38 tier. King of the wild fron - tier.

41 King of the wild fron - tier.

# Bonanza Theme

# F

Keyboard

(Sax)

B $\flat$  B $\flat$  F7sus

6 F7 B $\flat$

The

10 B $\flat$

claim we hold is as good as gold, bo - nan - za!

14 F7sus F F7 B $\flat$

Hand in hand, we built this land, the Pon-der - o - sa ranch.

18 E $\flat$

Our birth - right is this Car - wright bo - nan - za! We

22 B $\flat$ 7sus B $\flat$  B $\flat$ 7 E $\flat$

here be-long and stand-ing strong, wrong ain't got-ta chance.

26 B $\flat$  E $\flat$  B $\flat$  C9 F9

Day by day, work or play read-y we side by side.

30 B $\flat$  E $\flat$  B $\flat$  C9 F9

"Hel-lo, friend, come on in, the gate is o - pen wide."

63 B $\flat$ 7sus B $\flat$  B $\flat$ 7

plain and ridge is our her-i tage, the Pon-der-o-sa Ranch.

67  $B^b$   $E^b$   $B^b$   $C^9$   $F^9$

Day by day, work or play read-y we side by side.

71  $B^b$   $E^b$   $B^b$   $C^9$   $F^9$

"Hel-lo, \_\_ friend, come on \_\_ in, the gate is o - pen wide."

75  $B^b$

Bound to be \_\_ a fight - in' free bo - nan - za! \_\_

79  $F7^{sus}$   $F$   $F7$   $B^b$

Sing-ing pines are bound - 'ry lines for the Pon - der - o - sa

(Sax)

83  $B^b$

ranch. \_\_

87  $F7^{sus}$   $F$   $F7$   $B^b$

The musical score is written for a vocal line and a saxophone line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into systems, each with a measure number and chord symbols above the staff. The lyrics are written below the vocal staff. The saxophone part begins at measure 83, indicated by a '(Sax)' label. The lyrics 'ranch.' are written below the saxophone staff at measure 83. The score ends at measure 90.

# Bonanza Theme

**M**  
Keyboard

(Keyboard)



The



claim we hold is as good as gold, bo - nan - za!\_\_\_\_\_



Hand in hand, we built this land, the Pon-der - o - sa ranch.



Our birth - right is this Car - wright bo - nan - za!\_\_\_\_\_ We



here be-long and stand-ing strong, wrong ain't got-ta chance.



Day by day, work or play read - y we side by side.



"Hel-lo, friend, come on in, the gate is o - pen wide."

34  $E^b$

Bound to be a fight - in' free bo - nan - za!

38  $B^b7_{sus}$   $B^b$   $B^b7$   $E^b$

Sing-ing pines are bound-ry lines for the Pon - der - o - sa Ranch.

(Keyboard)  
42  $E^b$

46  $B^b7_{sus}$   $B^b$   $B^b7$   $E^b$

Ev - 'ry

51  $E^b$

tree and flower is part of our bo - nan - za! The

55  $B^b7_{sus}$   $B^b$   $B^b7$

stars at night and morn-ing light wat-er in the branch. We

59  $A^b$

ride a - long four men strong to - geth - er. Ev-ry

63  $E^b7_{sus}$   $E^b$   $E^b7$

plain and ridge is our her-i tage, the Pon - der - o - sa Ranch.

67  $E^b$   $A^b$   $E^b$   $F^9$   $B^b9$

Day by day, work or play read-y we side by side.

71  $E^b$   $A^b$   $E^b$   $F^9$   $B^b9$

"Hel-lo, — friend, come on — in, the gate is o - pen wide."

75  $E^b$

Bound to be — a fight - in' free bo - nan - za! —

79  $B^b7_{sus}$   $B^b$   $B^b7$   $E^b$

Sing-ing pines are bound - 'ry lines for the Pon - der - o - sa

(Keyboard)  
83  $E^b$

ranch. —

87  $B^b7_{sus}$   $B^b$   $B^b7$   $E^b$

## Buttons And Bows

F

(Sax)

Keyboard

4/4

C F C F C F

4

G7 C F G7

7

C

East is east, and west is west, and the wrong one I have chose.  
bur - y me in this prair - ie, take me where the ce - ment grows.

11

F C F C F

Let's go where I'll keep on wear - ing those frills and flow - ers and  
Let's move down to some big town where they love a gal by the

14

C F C F G7

but - tons and bows, and rings and things and but - tons and  
cut of her clothes, and I'll stand out in but - tons and

17

1. C F C F 2. C F C C7

bows. Don't bows. They

25

F G7 C

love me in buck-skin or skirts that I've home - spun. But they'll

29

D7 G G7

love me long - er, strong-er where my friends don't tote a gun! My



33 C

bones de-nounce the buck-board bounce and the cac-tus hurts my toes.

37 F C F C F C F

Let's va-moose where gals keep us-ing those silks and sat-tins and lin-en that shows and

41 C F G7 To Coda C /C /G F G7 D.S. al Coda

I'm all yours in but-tons and bows.

45 C F C F

bows. Give me

49 Dm7 G C Am7

east-ern trim-min' where wom-en are wom-en, and high silk hose and peo-ple with clothes, and

53 Dm7 Em7 Am7 G7 G7

French per-fume that rocks the room, and I'm all yours in but-tons and

57 C F G7 C F G7

bows, but-tons and bows, but-tons and

61 C F C F G7 C

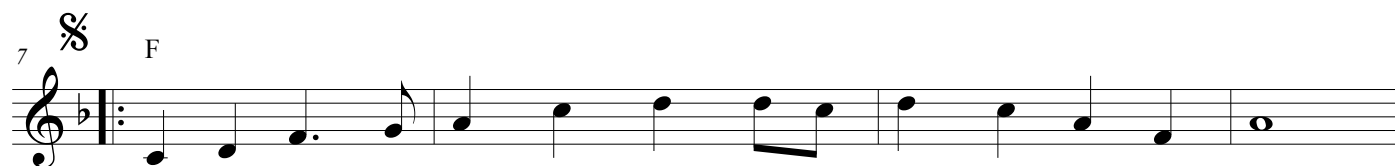
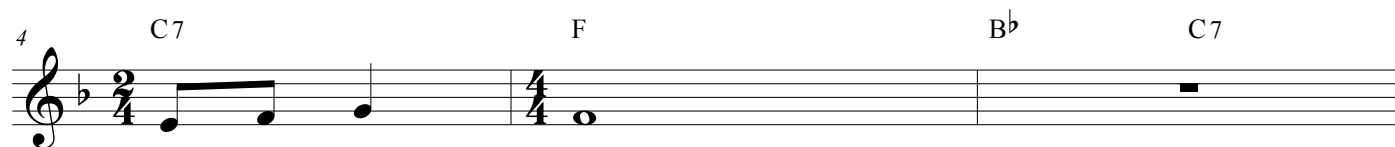
bows.

## Buttons And Bows

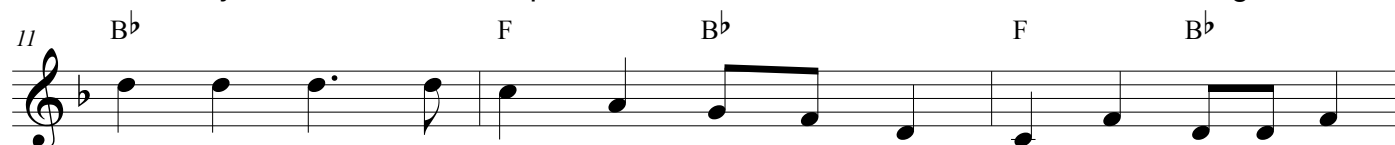
M

Keyboard

(Keyboard)



East is east, and west is west, and the wrong one I have chose.  
bur - y me in this prair - ie, take me where the ce - ment grows.



Let's go where I'll keep on wear - ing those frills and flow - ers and  
Let's move down to some big town where they love a gal by the



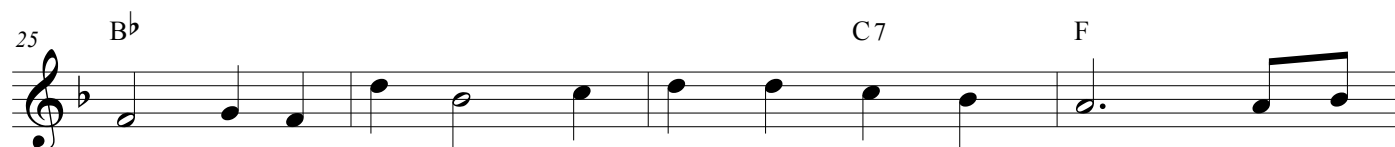
but - tons and bows, and rings and things and but - tons and  
cut of her clothes, and I'll stand out in but - tons and



bows.

Don't bows.

They



love me in buck-skin or skirts that I've home - spun. But they'll



love me long - er, strong-er where my friends don't tote a gun! My

bones de-nounce    the   buck - board bounce    and the   cac - tus hurts my    toes.

Let's va-moose where gals keep us-ing those silks and sat-tins and lin-en that shows and

I'm all yours in but - tons and bows.

bows.

Give me

east-ern trim-min' where wom-en are wom-en, and high silk hose and peo-ple with clothes, and

French per-fume that rocks the room, and I'm all yours in but-tons and

bows, \_\_\_\_\_ but-tons and bows, \_\_\_\_\_ but-tons and

bows. \_\_\_\_\_

# When It's Springtime In The Rockies

Keyboard

(Keyboard)

5 F C7 Dm7 D°7 C7

When it's

5 F C7 F F°

spring - time in the Rock - ies, \_\_\_\_\_ I'll be com - ing back to

11 C7 Gm

you, \_\_\_\_\_ lit - tle sweet - heart of the moun - tains, \_\_\_\_\_

16 C C7 F C7

— with your bon - ny eyes of blue. \_\_\_\_\_ Once a -

21 F C7 F F°

gain I'll say "I love you," \_\_\_\_\_ while the birds sing all the

27 C7 Gm7

day. \_\_\_\_\_ When it's spring - time in the Rock - ies, \_\_\_\_\_

32 C To Coda G7 C7 F

— in the Rock - ies far a - way. \_\_\_\_\_ The

2

37 C  
 twi - light sha-dows deep-en in - to night, dear. The

41 A7 Dm7 G7  
 cit - y lights are gleam - ing o'er the snow. I

45 Dm7 A7 Dm7 G7  
 sit a - lone be - side the cheer - y fire, dear. I'm

49 G/D G7 C G7  
 dream - ing dreams from out the long a - go. I

53 C  
 fan - cy that it's spring-time in the moun - tains; the

57 A7 Dm G7  
 flow - ers with their col - ors are a - flame. And

61 Dm7 A7 Dm7 G7  
 ev - 'ry - day I hear you soft - ly say - ing, "I'll

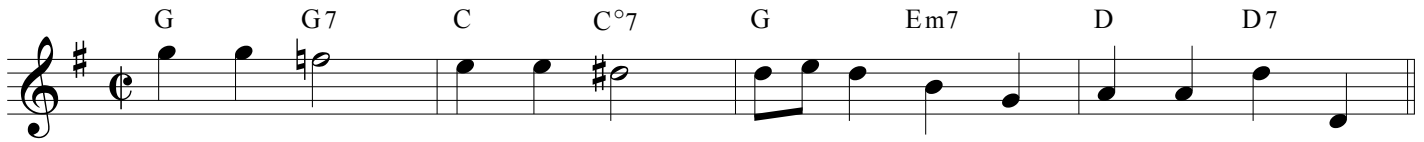
65 G/D G7 C C7 **D.S. al Coda**  
 wait un - til the spring - time comes a - gain. When it's

**⌘ Coda**  
 69 G7 C7 F (Keyboard) B♭ C7 F  
 far a way.

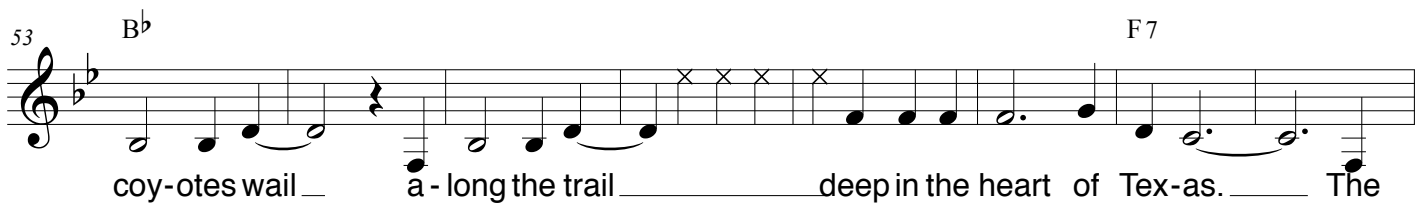
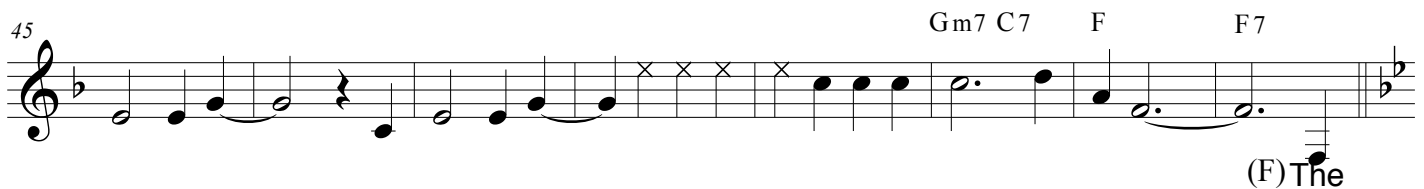
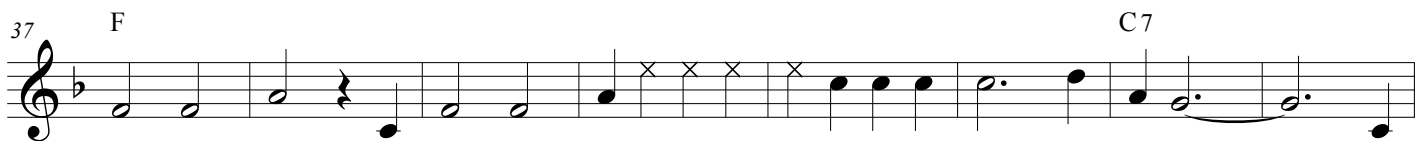
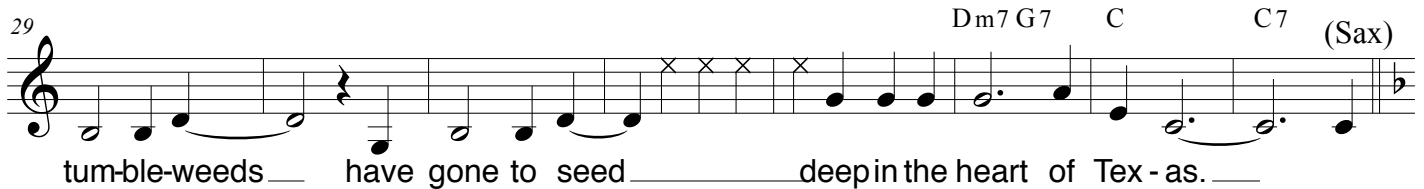
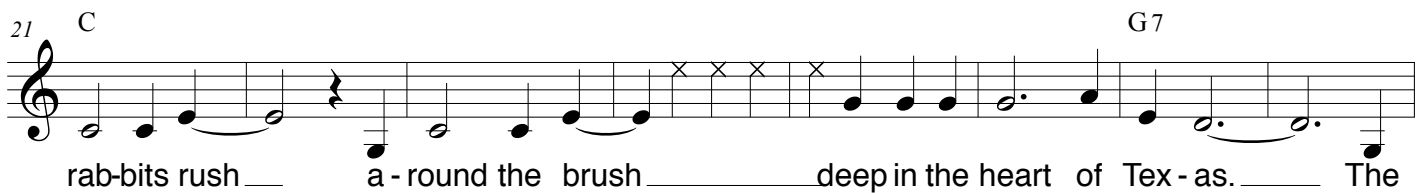
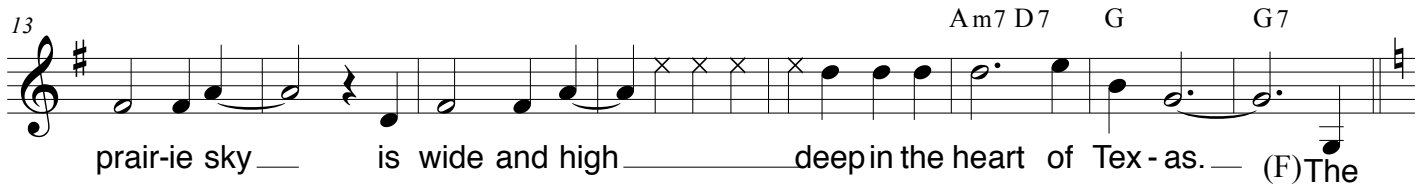
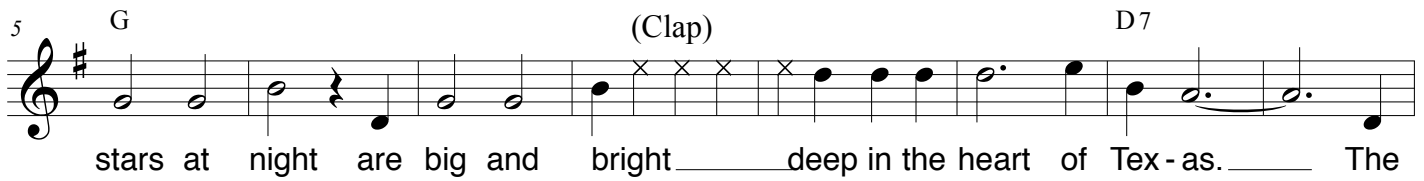
# Deep In The Heart Of Texas Polka

(Keyboard)

Keyboard



(M) The



61 Cm7 F7 B $\flat$  B $\flat$ 7

cow-boys cry \_\_\_ ki - yip-pee-yi \_\_\_ deep in the heart of Tex - as. \_\_\_ (Keyboard)

69 E $\flat$  B $\flat$ 7

77 Fm7 B $\flat$ 7 E $\flat$  C7

(M) The

85 F C7

sage in bloom \_\_\_ is like per-fume \_\_\_ deep in the heart of Tex-as. \_\_\_ Re-

93 Gm7 C7 F F7

minds me of \_\_\_ the one I love. \_\_\_ deep in the heart of Tex-as. \_\_\_ (F) The

101 B $\flat$  F7

cac tus plants \_\_\_ are hard on pants \_\_\_ deep in the heart of Tex-as. \_\_\_ That's

109 Cm7 F7 B $\flat$

why, per-haps, \_\_\_ cow-boys wear chaps \_\_\_ deep in the heart of Tex-as. \_\_\_

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

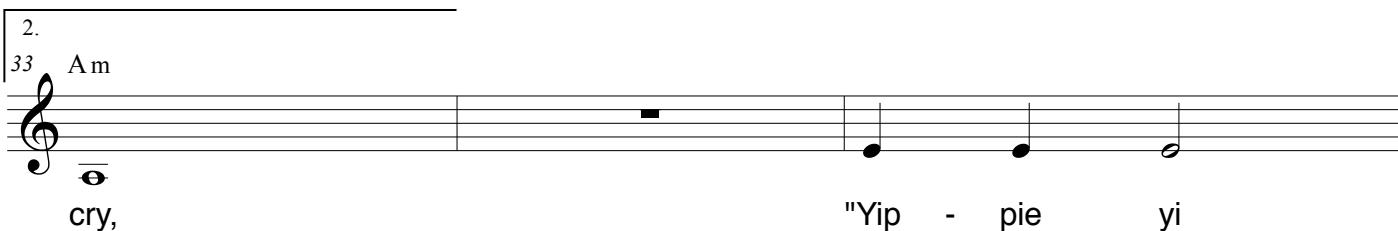
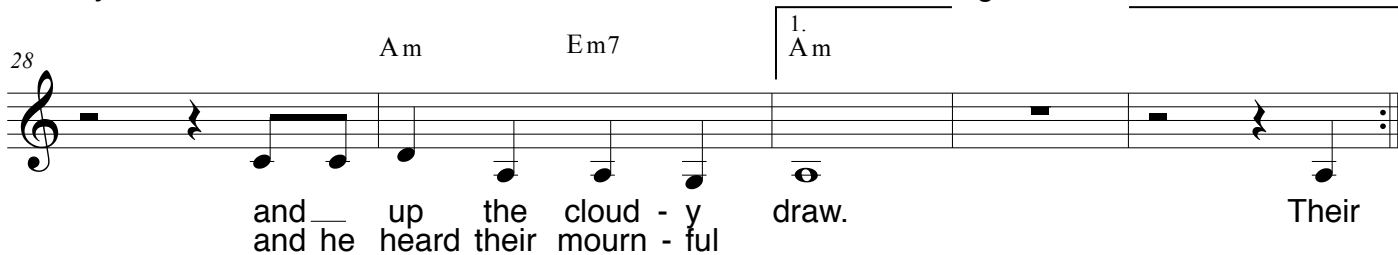
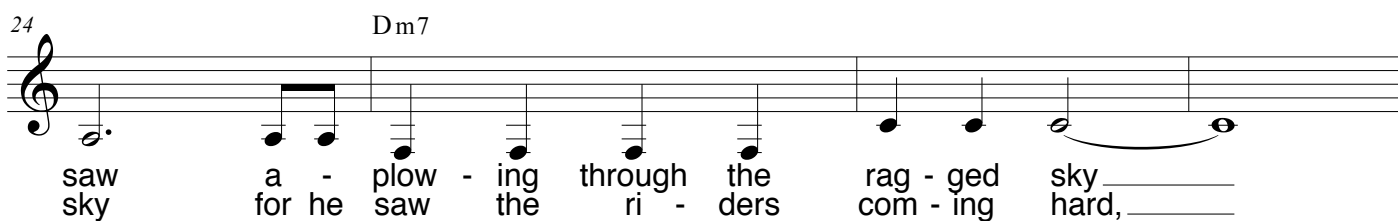
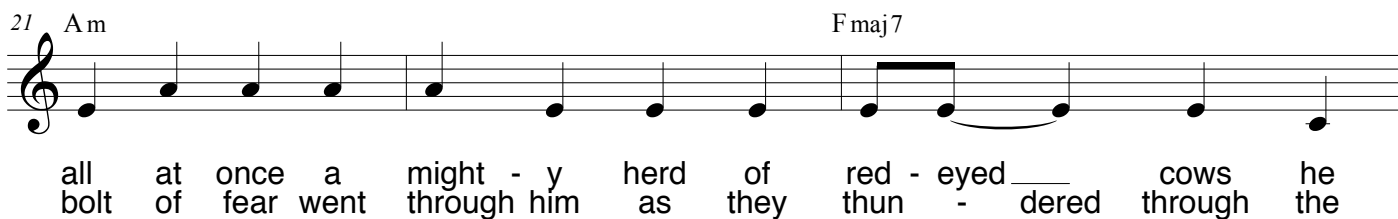
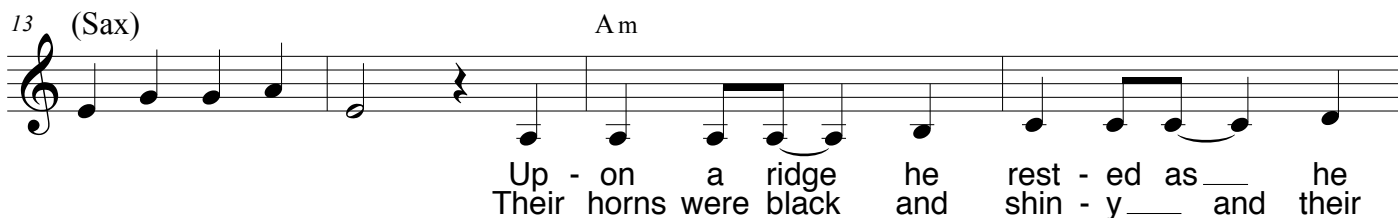
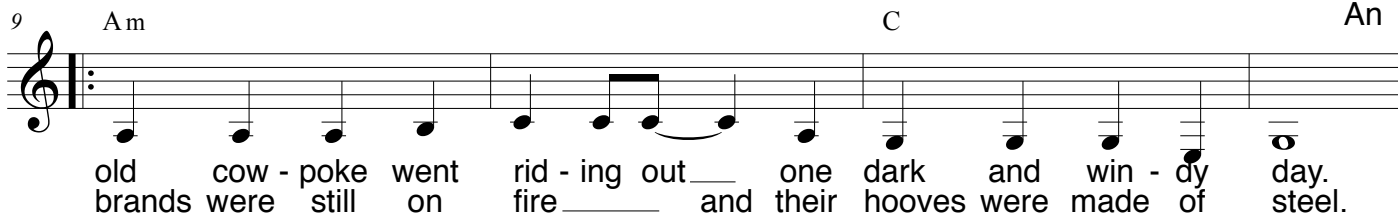
(Both) Deep in the heart of Tex - as. \_\_\_

# Ghost Riders In The Sky

# F

(Keyboard, Bass, and Drums)

Keyboard





2

36 C Am

Oh. \_\_\_\_\_ Yip-pie yi ay." \_\_\_\_\_

44 F Dm7 Am (Keyboard, Bass, and Drums)

Ghost ri - ders in \_\_\_\_\_ the sky. \_\_\_\_\_

52 Bm

Their

60 Bm 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) Bm

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. 'Cause they've  
rid - ing \_\_\_\_\_ on our range, then

72 Bm Gmaj7

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

76 Em7

hor trying - ses to snort catch - ing the fire. \_\_\_\_\_  
dev - il's herd \_\_\_\_\_

79 Bm F#m7 1. Bm 3

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

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.

111 G Em7 Bm

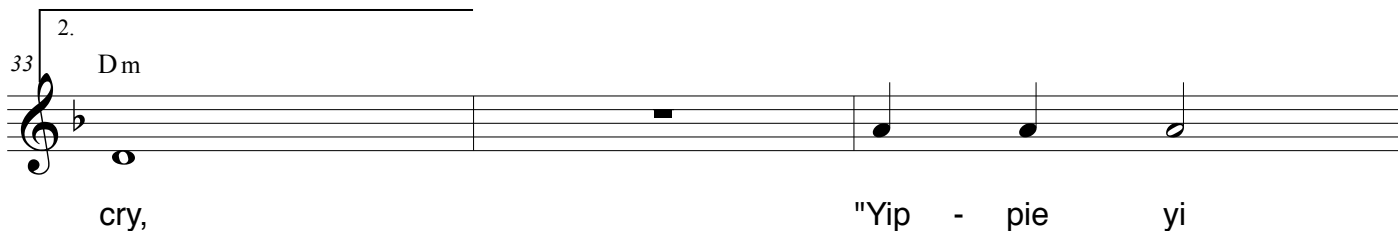
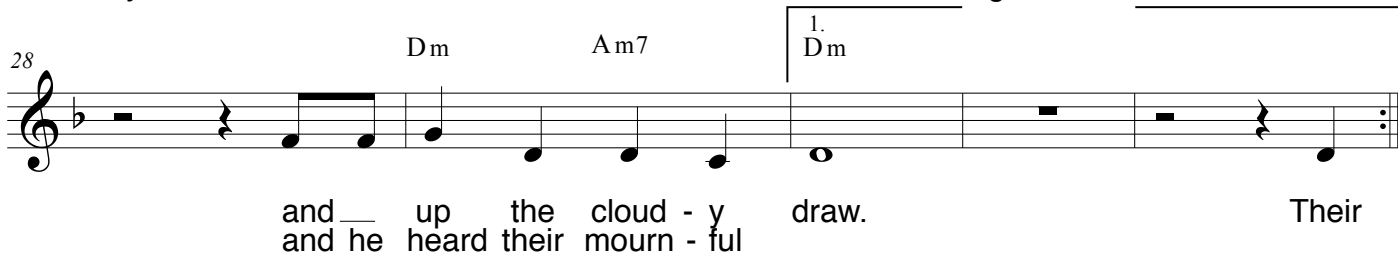
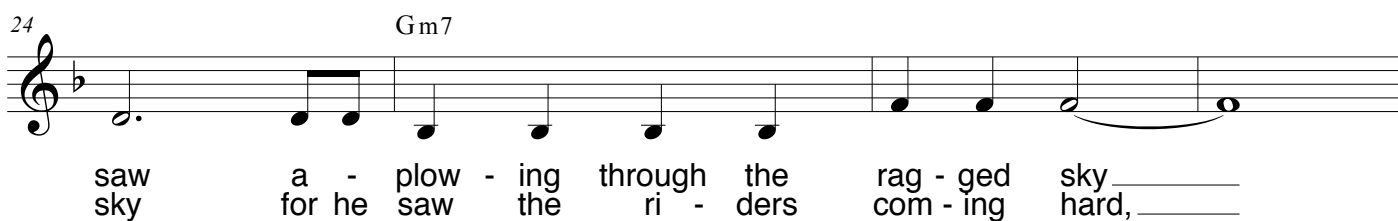
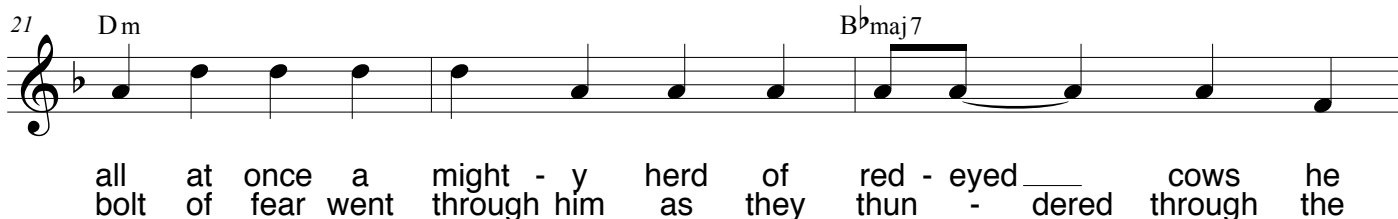
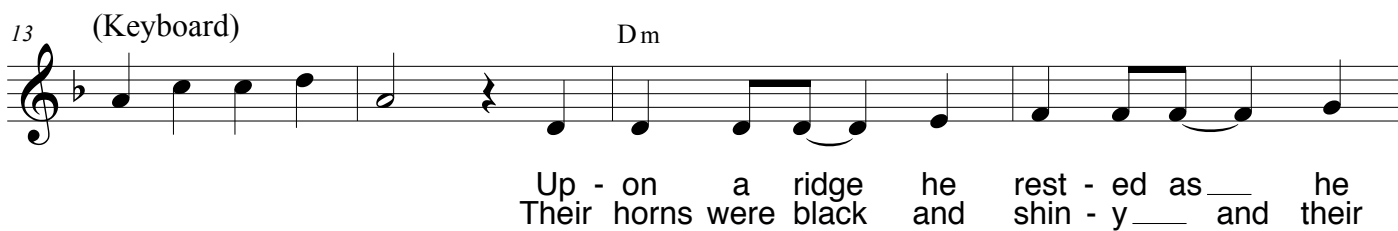
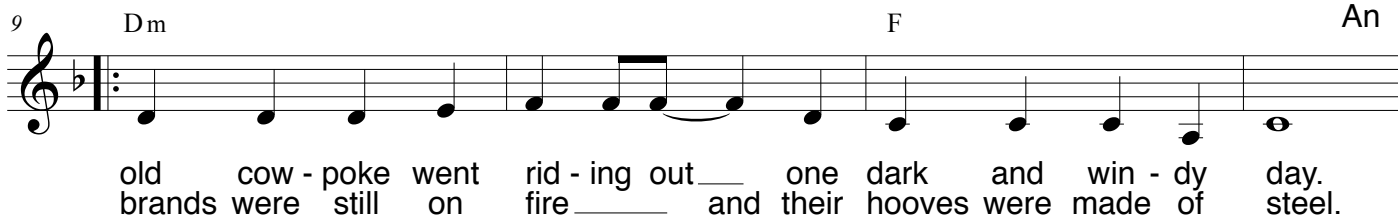
Ghost ri - ders in the sky.

# Ghost Riders In The Sky

# M

(Keyboard, Bass, and Drums)

Keyboard



2

36 F Dm

Oh. \_\_\_\_\_ Yip-pie yi ay." \_\_\_\_\_

44 B $\flat$  Gm7 Dm (Keyboard, Bass, and Drums)

Ghost ri - ders in \_\_\_\_\_ the sky. \_\_\_\_\_

52 Em

Their

60 Em G

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 (Keyboard) Em

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

68 G (Keyboard)

he ain't caught 'em yet. 'Cause they've  
rid - ing \_\_\_\_\_ on our range, then

72 Em Cmaj7

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

76 Am7

hor - ses snort - ing the fire. \_\_\_\_\_  
trying to catch the dev - il's herd \_\_\_\_\_

79

1.  
Em

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.

111

C Am7 Em

Ghost ri - ders in the sky.

## VOCAL DUET

## I've Been Working On The Railroad

Vocal

(Drums only) Hi-Hat

Brushes on snare

B.Drum

5

5

(M) Oh, I've been

(Drums continue)

9

A<sup>b</sup> D<sup>b</sup> A

(F) I've been work-ing on the rail - road all the live-long day.

(M)

17

B<sup>b</sup>7 E<sup>b</sup>7

I've been work-ing on the rail - road just to pass the time a - way.

25

A<sup>b</sup> D<sup>b</sup> C

Can't you hear the whis-tle blow - ing? Rise up so ear-ly in the morn.

33

D<sup>b</sup> A<sup>b</sup> To Coda ⊕ E<sup>b</sup>7 A<sup>b</sup>

Can't you hear the cap-tain shout - ing? Di-nah, blow your horn."

2

41  $A^b$

Di - nah, won't you blow, Di - nah, won't you blow,

45  $A^b7$   $E^b7$   $A^b$

Di-nah, won't you blow your horn? Di-nah won't you blow,

51  $C7$   $Fm7$   $A^b$   $E^b7$   $A^b$

Di-nah, won't you blow, Di-nah, won't you blow your horn?

57  $A^b$

Some-one's in the kitchen with Di - nah, Some-one's in the

62  $E^b7$   $A^b$

kitch-en, I know. Someone's in the kitch-en with

67 C7 Fm7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

Di - nah strum-min' on the old ban - jo.

73 A<sup>b</sup> E<sup>b</sup>7

Fee - fi - fid-dle-ee - i - o, Fee - fi fid-dle-ee - i - o.

81 A<sup>b</sup> C7 Fm7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> **D.S. al Coda**

Fee - fi - fid-dle-ee - i - o, strum-in' on the old ban - jo.

⊕ **Coda**

89 A<sup>b</sup> C7 Fm7 A<sup>b</sup>

"Di - nah, "Di - nah, Di - nah, won't you

99 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

blow that horn? Di - nah, won't you blow that horn?"



# Oklahoma

# F

Keyboard &amp; Bass Only

Keyboard

5 B $\flat$  C7 F B $\flat$  C7 F B $\flat$  C7

Brand new state! Brand new state, gon - na treat you

10 Add Drums B $\flat$

great! \_\_\_\_\_ Gon - na give you bar-ley,

16 Am

car-rots and per - ta-ters, pas-tures fer the cattle, spin-ach and ter - may-ters!

22 Gm F

Flow-ers on the prair - ie where the June bugs zoom. Plen-ty of air and

28 B $\flat$  C7

plen-ty of room. Plen-ty of room to swing a rope! \_\_\_\_\_

34 F Gm7 F/A B $\flat$  F/A Gm7 F

Plen - ty of heart and plen - ty of hope!

38 (Sax) Dm C7

42 F /E /D /C /B<sup>b</sup> /A /G /F  
O - - - k la - ho - ma, where the

46 C7 C<sup>o</sup>7 C7sus C7  
wind comes sweep - in' down the plain. And the

50 F9 B<sup>b</sup>6 B<sup>b</sup>m/G  
wav - in' wheat can sure smell sweet when the

54 F F<sup>sus</sup> D7 G7 C7  
wind comes right be - hind the rain.

58 F /E /D /C /B<sup>b</sup> /A /G /F  
O - - - k la - ho - ma, ev - 'ry

62 C7 C<sup>o</sup>7 C7sus C7  
night my hon - ey lamb and I sit a -

66 F9 B<sup>b</sup>6 B<sup>b</sup>m/G  
lone and talk and watch a hawk mak - in'

70 F/C C7 F  
la - zy cir - cles in the sky. We

74  $B\flat$  F  
 know we be - long to the land, \_\_\_\_\_ and the

78  $C7$   $G7$   $C9$   $/B\flat$   $/A$   $/G$   
 land we be - long to is grand. \_\_\_\_\_ And when we

82 F  $/E$   $/D$   $/C$   $B\flat$   $/A$   $F/G$   $/F$   
 say \_\_\_\_\_ "Yeow! A - yip - i - o - ee

86  $G7$   $/F$   $/E$   $/D$   $C$   $/B\flat$   $G/A$   $/G$   
 ay!" \_\_\_\_\_ We're on - ly say - in'

90 F  $A7$   $Dm$   $G7$   
 "You're do - in' fine, Ok - la - ho - ma! Ok - la

94 F  $C7$  1. F  $F^\circ7/C$   $C7$   
 ho - ma, \_\_\_\_\_ O. K."

98 2. F C F C F C F  $B\flat$   
 K L A H O M A, Ok - la -

102  $C7$  F  
 ho - - - - - ma!

# Oklahoma

# M

Keyboard &amp; Bass Only

Keyboard

4

A<sup>b</sup>7

5

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

Brand new state! Brand new state, gon - na treat you

10

Add Drums

D<sup>b</sup>

great! \_\_\_\_\_ Gon - na give you bar-ley,

16

C<sup>m</sup>

car-rots and per - ta-ters, pas-tures fer the cattle, spin-ach and ter-may-ters!

22

B<sup>b</sup>m A<sup>b</sup>

Flow-ers on the prair-ie where the June bugs zoom. Plen-ty of air and

28

D<sup>b</sup> E<sup>b</sup>7

plen-ty of room. Plen-ty of room to swing a rope! \_

34

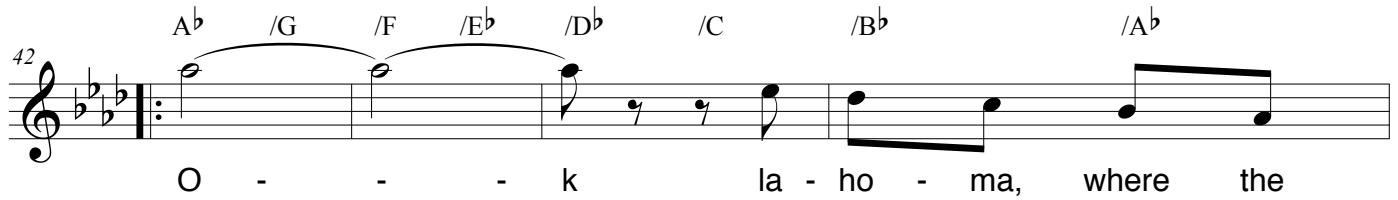
A<sup>b</sup> B<sup>b</sup>m7 A<sup>b</sup>/C D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>m7 A<sup>b</sup>

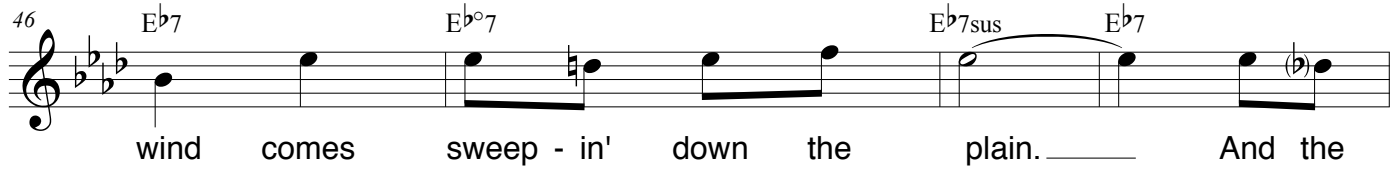
Plen - ty of heart and plen - ty of hope!

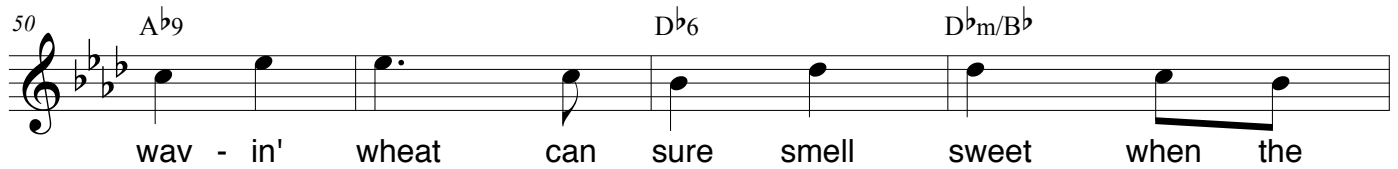
38

(Keyboard)

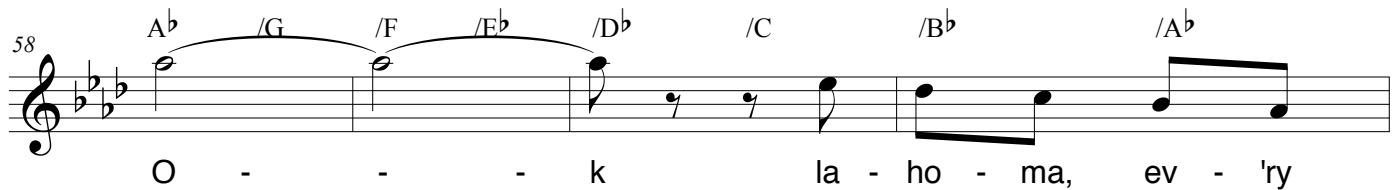
F<sup>m</sup> E<sup>b</sup>7

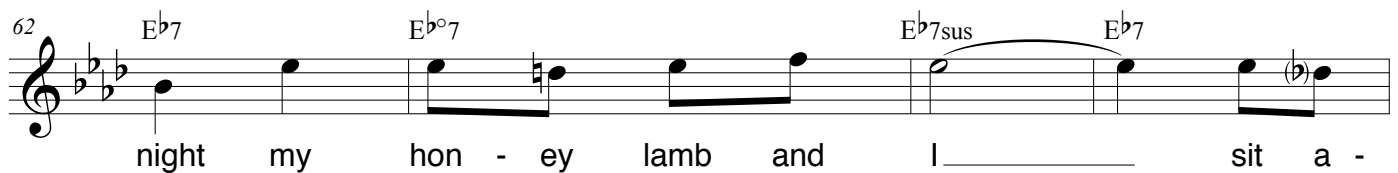
42  $A^b$  /G /F /E $^b$  /D $^b$  /C /B $^b$  /A $^b$   
  
 O - - - k la - ho - ma, where the

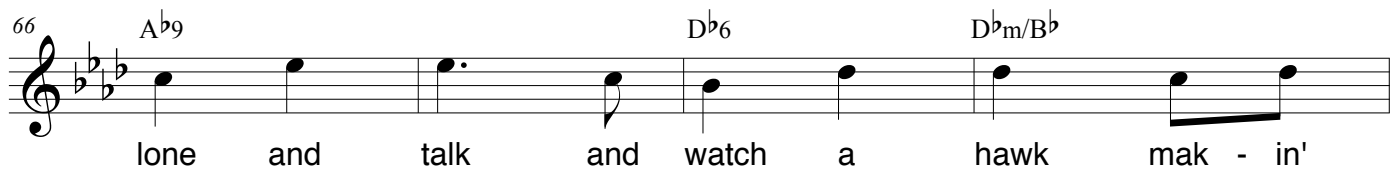
46 E $^b$ 7 E $^b$ 7 E $^b$ 7sus E $^b$ 7  
  
 wind comes sweep - in' down the plain. And the

50 A $^b$ 9 D $^b$ 6 D $^b$ m/B $^b$   
  
 wav - in' wheat can sure smell sweet when the

54 A $^b$  A $^b$ sus F7 B $^b$ 7 E $^b$ 7  
  
 wind comes right be - hind the rain.

58  $A^b$  /G /F /E $^b$  /D $^b$  /C /B $^b$  /A $^b$   
  
 O - - - k la - ho - ma, ev - 'ry

62 E $^b$ 7 E $^b$ 7 E $^b$ 7sus E $^b$ 7  
  
 night my hon - ey lamb and I sit a -

66 A $^b$ 9 D $^b$ 6 D $^b$ m/B $^b$   
  
 lone and talk and watch a hawk mak - in'

70 A $^b$ /E $^b$  E $^b$ 7 A $^b$   
  
 la - zy cir - cles in the sky. We

74  $D^b$   $A^b$

know we be - long to the land, \_\_\_\_\_ and the

74

78  $E^b7$   $B^b7$   $E^b9$   $/D^b$   $/C$   $/B^b$

land we be - long to is grand. \_\_\_\_\_ And when we

78

82  $A^b$   $/G$   $/F$   $/E^b$   $D^b$   $/C$   $A^b/B^b$   $/A^b$

say \_\_\_\_\_ "Yeow! A - yip - i - o - ee

82

86  $B^b7$   $/A^b$   $/G$   $/E$   $E^b$   $/D^b$   $B^b/C$   $/B^b$

ay!" \_\_\_\_\_ We're on - ly say - in'

90  $A^b$   $C7$   $Fm$   $B^b7$

"You're do - in' fine, Ok - la - ho - ma! Ok - la

94  $A^b$   $E^b7$   $A^b$   $A^b\circ7/E^b$   $E^b7$

ho - ma, \_\_\_\_\_ O. K."

4

98

The musical score is written in G major (one sharp) and 4/4 time. The vocal line (treble clef) begins at measure 98 with a melody of eighth notes: A4, E4, A4, E4, A4, E4, A4, and D5. A bracket above the first four notes indicates a second ending. The piano accompaniment (treble clef) starts at measure 102 with a series of chords: E4 (triad), E4 (triad), E4 (triad), and E4 (triad), followed by a half note A4. The lyrics 'K L A H O M A, Ok - la - ho - - - - - ma!' are aligned with the notes.

K L A H O M A, Ok - la -

102

ho - - - - - ma!

## VOCAL DUET

## Red River Valley

(Keyboard) Keyboard

**5** B $\flat$ 7 E $\flat$

**9** E $\flat$  A $\flat$  B $\flat$ 7

**13** E $\flat$  A $\flat$

**17** B $\flat$ 7 E $\flat$

**21** E $\flat$

**25** B $\flat$ 7

**29** E $\flat$  E $\flat$ 7 A $\flat$

**33** B $\flat$ 7 1, 2. E $\flat$  (Keyboard)

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

miss your bright eyes and sweet smile. For they  
sweet words you and nev er would say. Now, al -  
lone - ly and drear - y 'twill be. Do you

say you are tak - ing the sun - shine that has  
las, think of my the fond hopes hearts all van - ish? For they  
think B $\flat$ 7 of the kind you're break - ing and the

bright - ened the path - way a - while. (M) Come and  
say you are are go - ing a - way. (F)  
pain you are bring - ing to me? Come and

sit by my side if you love me. Do not

hast - en to bid me a - dieu. But re -

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

cow - boy who loved you so true.



37  $B\flat 7$   $E\flat$

(M) I've been  
(M) Do you

41  $E\flat$   $C 7$   $F$

true. (M) They will bur - y me where you have

45  $B\flat$   $F$

wan - dered, near the hills where the daf - fo - dils

49  $C 7$   $F$   $F 7$

grow. When you're gone from the Red Riv - er

53  $B\flat$   $C 7$

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

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

65  $C 7$   $F$   $F 7$

dieu. but re - mem - ber the Red Riv - er

69  $B\flat$   $C 7$

Val - ley and the cow - boy who loved you so

73  $F$  (Keyboard)  $C 7$   $F$   $B\flat$   $F$   $B\flat$   $F$

true.

# You Can't Get A Man With A Gun

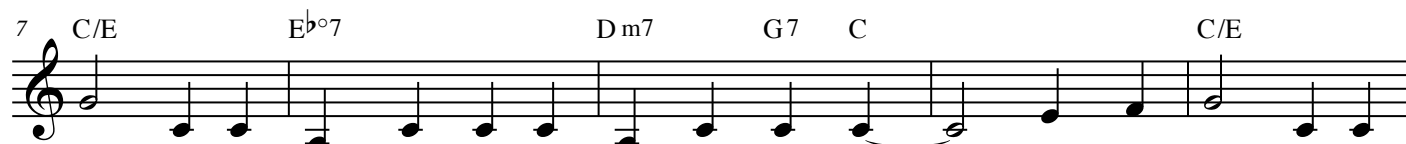
F

Keyboard

Keyboard only - freely



Oh, my



moth - er was fright-ened by a shot-gun, they say.\_\_\_\_ That's why I'm such a



won-der - ful shot.\_\_\_\_ I'd be out in the cac - tus and I'd



prac-tice all day.\_\_\_\_ And now, tell me what have I got?\_\_\_\_ I'm

All- In Rhythm

quick on the trig-ger with tar-gets not much big - ger than a pin - point, I'm  
I shot a rab-bit, some fur - ri - er would grab it for a coat that wouldnum - ber one.\_\_\_\_ But my score with a fel - ler is  
warm some - one.\_\_\_\_ But you can't shoot a lov - er andlow - er than a cel - lar, Oh you can't get get a man with a gun.\_\_\_\_  
use him for a cov - er, Oh you can't get a man with a gun.\_\_\_\_— When I'm with a pis - tol, I spar - kle like a crys-tal, yes, I  
— The gals with um-brel-lers are al - ways out with fel - lers in the

2/3

43 C Dm9 G G7 C CMaj7/B

shine like the morn - ing sun. But I lose all my  
rain or the blaz - ing sun. But a man nev - er

48 C7/Bb F/A G#°7 C/G G7

lus - ter when with a bron - co bus - ter, Oh you can't get a man with a  
tri - fles with gals who car - ry ri - fles, Oh you can't get a man with a

53 C F C N.C. F (Sax) C (Sax)

gun. With a gun, with a gun,  
gun. With a gun, with a gun.

58 A m7/C D7 G7 /F /E /D

No, you can't get a man with a gun. If  
No, you can't get a man with a gun. A

63 C Dm7 G7 C

I went to bat - tle with some - one's herd of cat - tle, you'd have steak when the  
Tom, Dick, or Har - ry will build a house for Car - rie when the preach - er has

68 D9 G G7 C CMaj7/B C7/Bb

job was done. But if I shot the herd - er, they'd  
made them one. But he can't build you hous - es with

73 F/A G#°7 C/G G7 C CMaj7

hol - ler "blood - y mur - der," 'cause you can't shoot a male in the tail like a  
buck - shot in his trous - ers, for a man may be hot but he's not when he's

78 F C G7 C (Sax) A m7 Dm7 G7

quail, Oh you can't get a man with a gun.  
shot. Oh you can't get a man with a gun.

83 1 C Dm7 G G7 2 C Dm7 G7 C

If

# You Can't Get A Man With A Gun

# M

Keyboard

Keyboard only - freely



Oh, her



moth - er was fright - ened by a shot-gun, they say.\_\_\_\_ That's why she's such a



won - der - ful shot.\_\_\_\_\_ She'd be out in the cac - tus and she'd



prac - tice all day.\_\_\_\_ And now, tell me what has she got?\_\_\_\_\_ She's

All- In Rhythm

quick on the trig - ger with tar - gets not much big - ger than a pin - point, she's  
she shot a rab-bit, some fur - ri - er would grab it for a coat that wouldnum - ber one.\_\_\_\_\_ But her score with a fel - ler is  
warm some - one.\_\_\_\_\_ But you can't shoot a lov - er andlow - er than a cel - lar, Oh you can't get a man with a gun.\_\_\_\_  
use him for a cov - er, Oh you can't get a man with a gun.\_\_\_\_— When she's with a pis - tol, she spar - kles like a crys - tal, yes, she  
— The gals with um - brel - lers are al - ways out with fel - lers in the

2/3 F G m9 C C7 F FMaj7/E

shines like the morn - ing sun. But she loses all her  
rain or the blaz - ing sun. But a man nev - er

48 F7/E<sup>b</sup> B<sup>b</sup>/D C<sup>#</sup>7 F/C C7

lus - ter when with a bron - co bus - ter, Oh you can't get a man with a  
tri - fles with gals who car - ry ri - fles, Oh you can't get a man with a

53 F B<sup>b</sup> F N.C. B<sup>b</sup> (Keyboard) F (Keyboard)

gun. With a gun, with a gun,  
gun. With a gun, with a gun.

58 D m7/F G7 C7 /B<sup>b</sup> /A /G

No, you can't get a man with a gun. If  
No, you can't get a man with a gun. A

63 F G m7 C7 F

she went to bat - tle with some - one's herd of cat - tle, you'd have steak when the  
Tom, Dick, or Har - ry will build a house for Car - rie when the preach - er has

68 G 9 C C7 F FMaj7/E F7/E<sup>b</sup>

job was done. But if she shot the herd - er, they'd  
made them one. But he can't build you hous - es with

73 B<sup>b</sup>/D C<sup>#</sup>7 F/C C7 F FMaj7

hol - ler "blood - y mur - der," 'cause you can't shoot a male in the tail like a  
buck - shot in his trous - ers, for a man may be hot but he's not when he's

78 B<sup>b</sup> F C7 F (Keyboard) D m7 G m7 C7

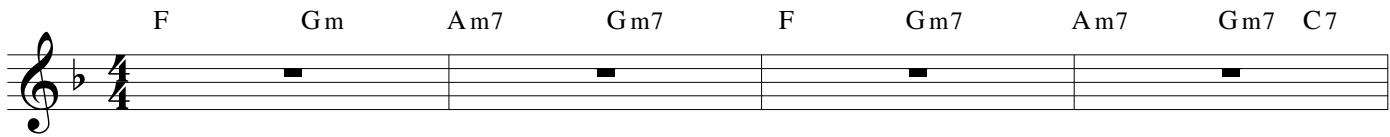
quail, Oh you can't get a man with a gun.  
shot. Oh you can't get a man with a gun.

83 1 F G m7 C C7 2 F G m7 C7 F

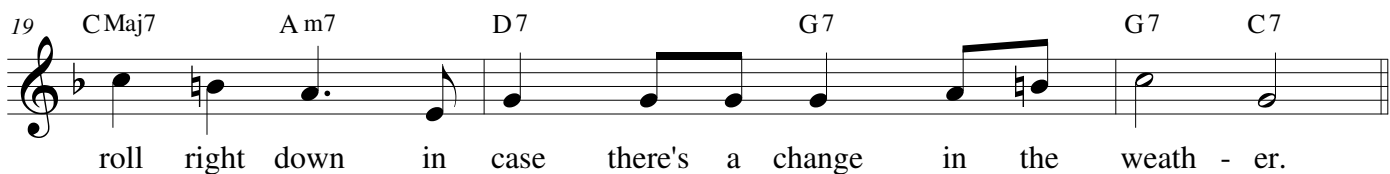
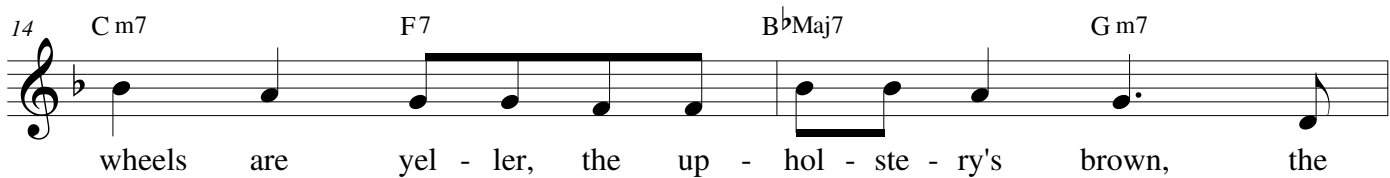
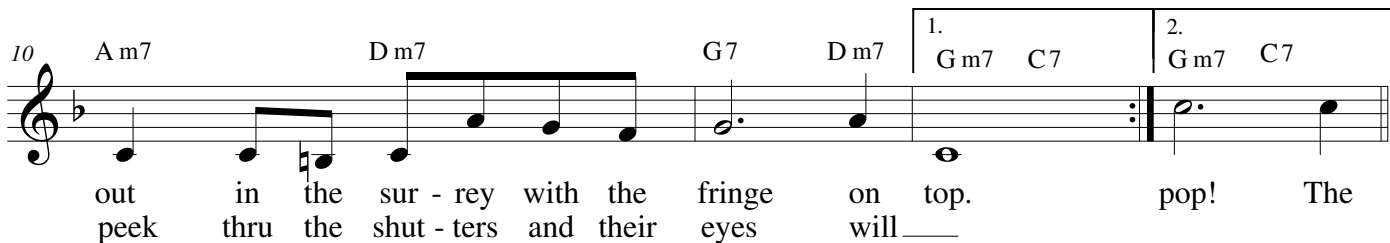
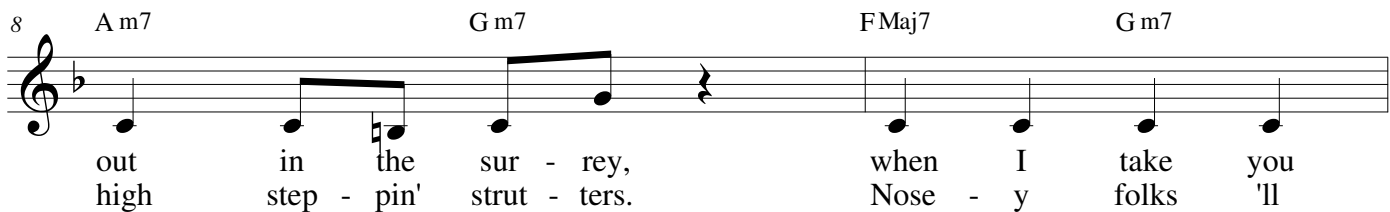
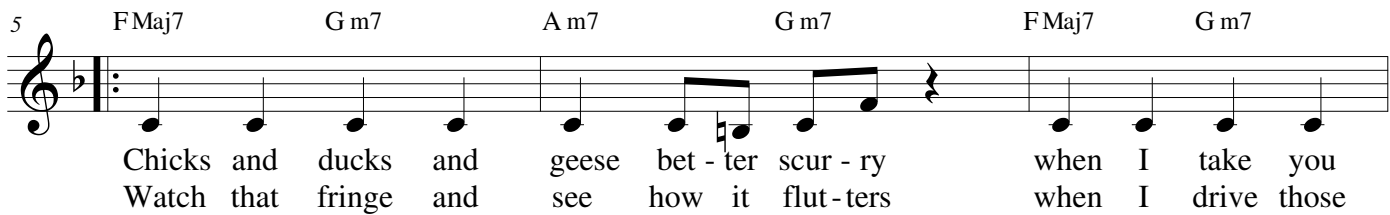
If

# Surrey With The Fringe On Top

Keyboard



§



22 F Maj7 G m7 A m7 G m7 F Maj7 G m7

Two bright side - lights wink - in' and blink - in', ain't no fin - er

25 A m7 G m7 F Maj7 G m7 A m7 D m7

rig, I'm a think-in, you can keep your rig if you're think - in' that I'd

28 G m7 D7(b9) G m7 D7(b9) A m7(b5) D7(b9)

keer to swap for that shin - y lit - tle sur - rey with the

**To Coda** ☺

31 G m7 C7 F Maj7 G m C7

fringe on the top! \_\_\_\_\_

**D.S. al Coda**

### Coda

34 G m7 C7 A A7 D m

fringe, with the fringe on the top. We're gon - na

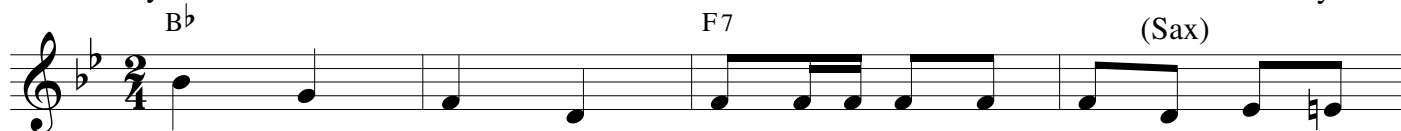
37 Bb F/A G m9 C11 F Bb F C7 F

ride a-long to-geth-er in my sur-rey with the fringe on top!

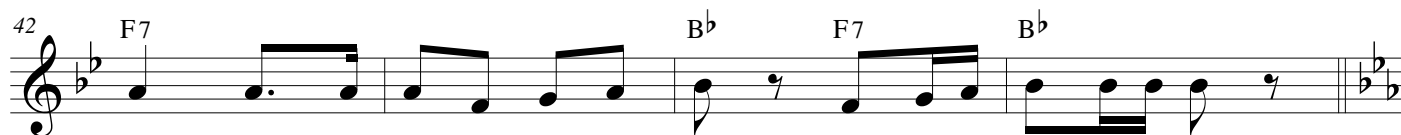
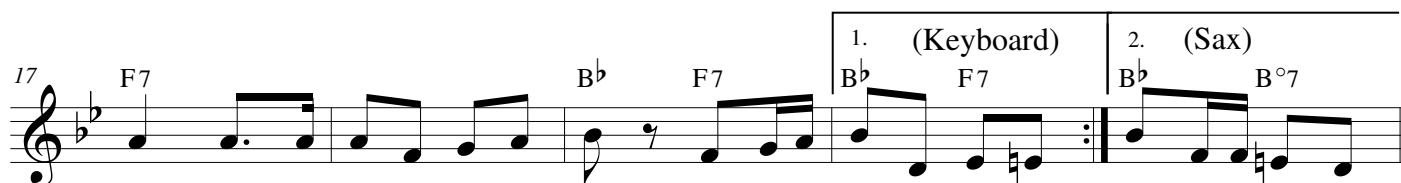
# There Is A Tavern In The Town

Keyboard Intro

Keyboard



Sax - 1st Keyboard - 2nd





## Sax - 1st

Measures 46-49. Sax - 1st and Keyboard - 2nd. Chords: E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>.

## Keyboard - 2nd

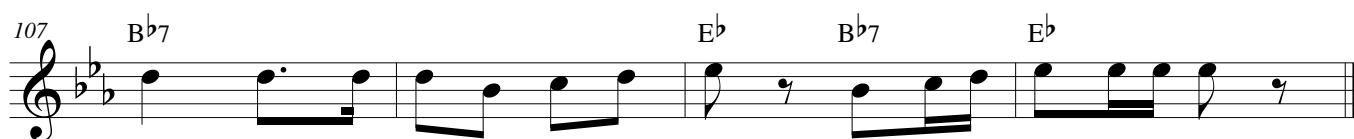
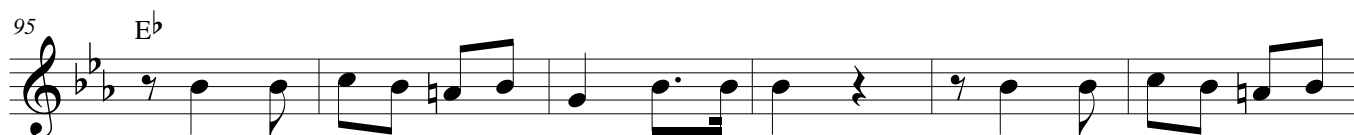
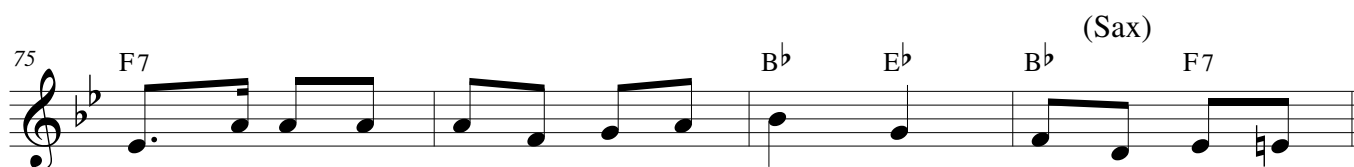
Measures 50-52. Sax - 1st and Keyboard - 2nd. Chords: A<sup>b</sup>, B<sup>b</sup>7.

Measures 53-54. Sax - 1st and Keyboard - 2nd. Chords: E<sup>b</sup>, F7. First ending: 1. E<sup>b</sup> (Keyboard). Second ending: 2. E<sup>b</sup> (Sax).

Measures 55-59. Sax - 1st and Keyboard - 2nd. Chords: B<sup>b</sup>.

Measures 60-65. Sax - 1st and Keyboard - 2nd. Chords: F7, B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>.

Measures 66-70. Sax - 1st and Keyboard - 2nd. Chords: F7, B<sup>b</sup>, F7, B<sup>b</sup>, B<sup>°</sup>7.



## VOCAL DUET

## There Is A Tavern In The Town

Keyboard Intro

Keyboard

F C7  
 (F) There  
 5 F  
 is a tav-ern in the town, and there my true love sits him  
 11 C7 F F7 B $\flat$   
 down, sits him down and drinks his wine as mer-ry, as mer-ry as can be, and  
 17 C7 F C7 F F $\sharp$ 7  
 nev - er nev - er thinks of me \_\_\_\_\_ Fare thee  
 21 C7 F  
 well, for I must leave thee, do not let this part-ing grieve thee and re -  
 25 C7 F B $\flat$  F C7  
 mem - ber that the best of friends must part, must part. A -  
 29 F  
 dieu, a - dieu kind friends, a - dieu. I can no long - er stay with  
 35 C7 F F7 B $\flat$   
 you, can no long-er stay. I'll hang my harp on the weep-ing wil-low tree, and  
 41 C7 F (Keyboard) F  
 may the world go well with thee.

Sax - 1st

B $\flat$  F7 B $\flat$

45

B $\flat$  F7 B $\flat$

45

Keyboard - 2nd

E $\flat$  F7

49

E $\flat$  F7

49

1. B $\flat$  (Keyboard) B $\flat$  2.

52

(M) She

B $\flat$

54

left me for a man so dark, he was dark. Each Fri - day

F7 B $\flat$  B $\flat$ 7 E $\flat$

59

night they used to spark. Oh, how they would spark, and now my love, who was once so true to

F7 B $\flat$  F7 B $\flat$  B $\circ$ 7

65

me, spends all her time up - on his knee, on his knee. Fare thee

70 F7 B $\flat$

well, for I must leave thee, do not let this part ingrieve thee and re -

Detailed description: This block contains the first line of music, measures 70 to 73. The key signature has two flats (Bb and Eb). The melody is written on a treble clef staff. Measure 70 starts with an F7 chord. Measure 71 has no chord. Measure 72 has a Bb chord. Measure 73 has no chord. The lyrics are: 'well, for I must leave thee, do not let this part ingrieve thee and re -'.

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

mem - ber that the best of friends must part, must part. A -

Detailed description: This block contains the second line of music, measures 74 to 77. The melody continues on the treble clef staff. Measure 74 has an F7 chord. Measure 75 has no chord. Measure 76 has a Bb chord. Measure 77 has an Eb chord, then a Bb chord, and ends with an F7 chord. The lyrics are: 'mem - ber that the best of friends must part, must part. A -'.

78 B $\flat$

dieu, a - dieu kind friends, a - dieu. I can no

Detailed description: This block contains the third line of music, measures 78 to 82. The melody continues on the treble clef staff. Measure 78 has a Bb chord. Measure 79 has no chord. Measure 80 has no chord. Measure 81 has no chord. Measure 82 has no chord. The lyrics are: 'dieu, a - dieu kind friends, a - dieu. I can no'.

83 F7 B $\flat$  B $\flat$ 7 E $\flat$

long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low

Detailed description: This block contains the fourth line of music, measures 83 to 88. The melody continues on the treble clef staff. Measure 83 has an F7 chord. Measure 84 has no chord. Measure 85 has no chord. Measure 86 has a Bb chord. Measure 87 has a Bb7 chord. Measure 88 has an Eb chord. The lyrics are: 'long-er stay with you, can no long-er stay. I'll hang my harp on the weep-ing wil-low'.

89 F7 B $\flat$  F7 B $\flat$  B $\flat$ 7 (Keyboard)

tree, and may the world go well with thee.

Detailed description: This block contains the fifth line of music, measures 89 to 93. The melody continues on the treble clef staff. Measure 89 has an F7 chord. Measure 90 has no chord. Measure 91 has no chord. Measure 92 has a Bb chord. Measure 93 has an F7 chord. Measure 94 has a Bb chord. Measure 95 has a Bb7 chord. The lyrics are: 'tree, and may the world go well with thee.'

94 E $\flat$  (Sax)

Detailed description: This block contains the sixth line of music, measures 94 to 99. The melody continues on the treble clef staff. Measure 94 has an Eb chord. Measure 95 has no chord. Measure 96 has no chord. Measure 97 has no chord. Measure 98 has no chord. Measure 99 has no chord. The lyrics are: 'tree, and may the world go well with thee.'

100 B $\flat$ 7 E $\flat$  A $\flat$

Detailed description: This block contains the seventh line of music, measures 100 to 105. The melody continues on the treble clef staff. Measure 100 has a Bb7 chord. Measure 101 has no chord. Measure 102 has no chord. Measure 103 has an Eb chord. Measure 104 has no chord. Measure 105 has an Ab chord. The lyrics are: 'tree, and may the world go well with thee.'

106 B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$

Detailed description: This block contains the eighth line of music, measures 106 to 110. The melody continues on the treble clef staff. Measure 106 has a Bb7 chord. Measure 107 has no chord. Measure 108 has no chord. Measure 109 has an Eb chord. Measure 110 has a Bb7 chord. The lyrics are: 'tree, and may the world go well with thee.'

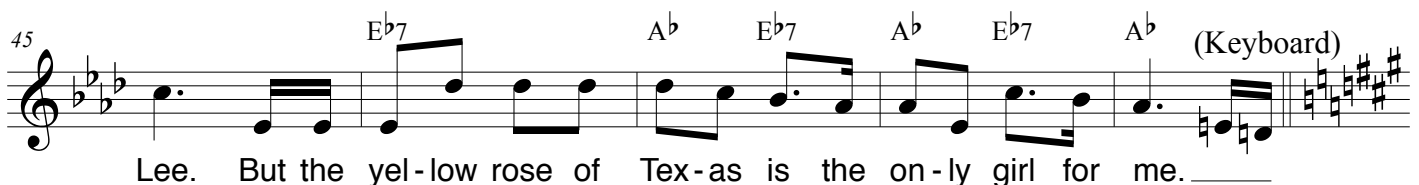
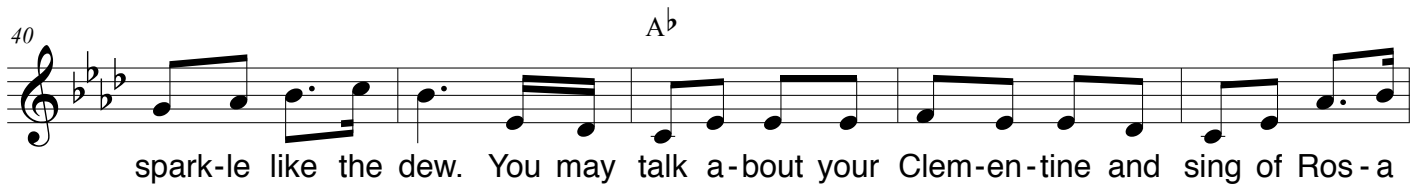
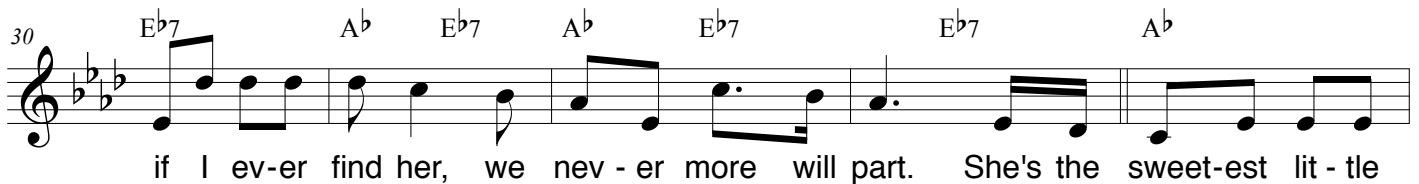
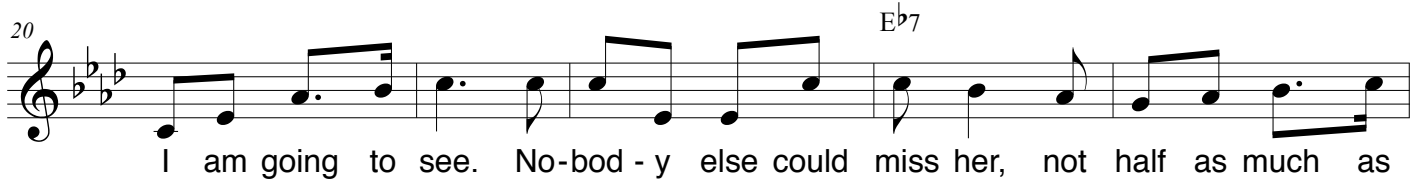
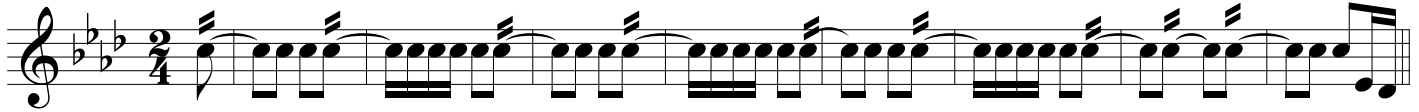
MALE VOCAL

## Yellow Rose Of Texas

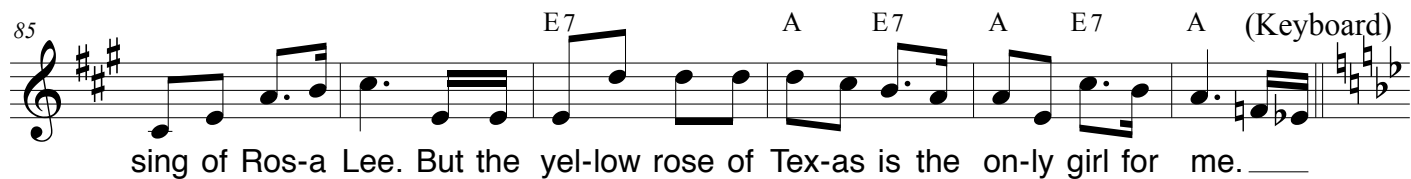
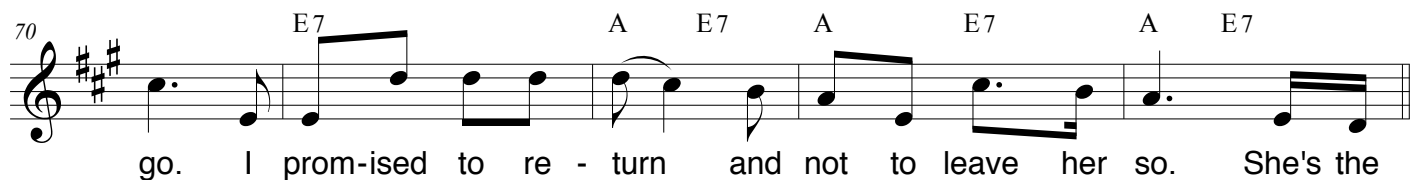
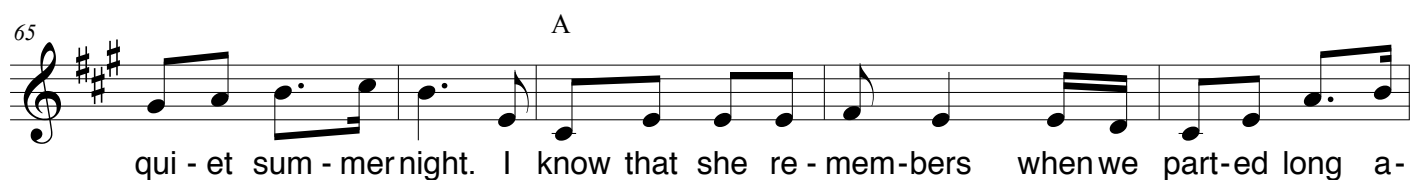
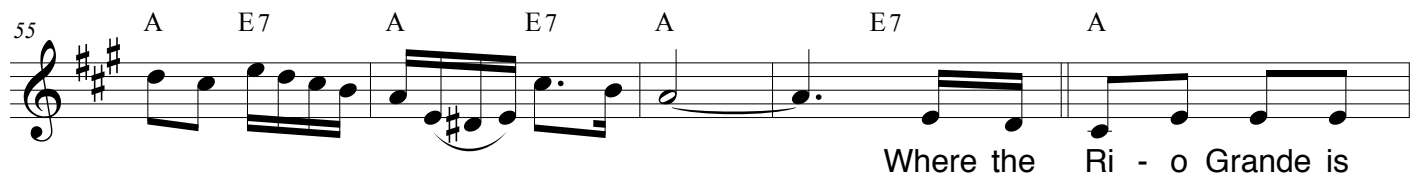
Keyboard

(Drums)

(Keyboard)



2



96  $B\flat$  F7  $B\flat$  F7  $B\flat$  F7  $B\flat$

Oh, now I'm going to

101 F7

find her, for my heart is full of woe. We'll do the things to - geth-er we

106  $B\flat$

did so long a - go. We'll play the ban - jo gail - y, she'll love me like be -

111 F7  $B\flat$  F7  $B\flat$  F7  $B\flat$  F7  $B\flat$  F7

fore. And the yel-low rose of Tex-as shall be mine for-ev - er more. She's the

116  $B\flat$

sweet-est lit - tle rose-bud that Tex-as ev - er knew. Her eyes are bright as

121 F7  $B\flat$

dia-monds, they spark-le like the dew. You may talk a-bout your Clem-en-tine and

126 F7  $B\flat$  F7  $B\flat$  F7

sing of Ros - a Lee. But the yel-low rose of Tex-as is the on - ly girl for

131  $B\flat$  (Keyboard) F7  $B\flat$  F7  $B\flat$  F7  $B\flat$  (Drums)

me.

136



VOCAL ONLY

## I'm An Old Cowhand

Boogie Beat

Keyboard

(Keyboard)

7 (Vamp)

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

11

hand \_\_\_\_\_ from the Ri - o Grande, \_\_\_\_\_ but my legs ain't  
and I learned to

15

bowed \_\_\_\_\_ and my cheeks ain't to tanned. \_\_\_\_\_ Well, i'm a  
ride, \_\_\_\_\_ 'fore I learned to stand. \_\_\_\_\_ Well, I'm a

19

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

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

Yip - py - i - o - ky - ay. \_\_\_\_\_ Hey! Yip py - i - o - ky -

28

ay. I'm an old cow

2  
33 Fm Bb7 Eb Fm Bb7 Eb

41 Cm Gm Cm Gm Cm Gm

47 Fm7 Bb7 Eb C7 Fm7 Bb7 Eb (Vamp)

I'm an old cow-

54 Fm Bb7 Eb

hand from the Ri-o Grande, and I come to

58 Fm Bb7 Eb

town just to hear the band. I know  
wild 'round the bor-der land. Where the

62 Cm Gm Cm

all the songs that the cow-boys know, 'bout the big cor-ral where the  
buf-fa-lo roam all a-round the zoo, and the In-di-ans make you a

65 Gm Cm Gm C7

dog-gies go, 'cause I learned them all on the ra-di-o.  
rug or two, and the old Bar X is a bar-be-que.

68 Fm7 Bb7 Eb C7 Fm7 Bb7

Yip-py-i-o - ky-ay. Hey! Yip py-i-o - ky-

71 1. Eb (Vamp) N.C. 2. Eb

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

76 Fm7 Bb7 Eb C7 Fm7 Bb7 Eb

Yip-py-i-o - ky-ay. Hey! Yip py-i-o - ky-ay.

## 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

Hap-py

5 E $\flat$  E $\circ$ 7 B $\flat$ 7/F

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

9 B $\flat$  B $\flat$ 7(#5) E $\flat$

trails to you, keep smil - ing un - til then. Who

13 E $\flat$ 7 A $\flat$

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

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

1, 2.	(Keyboard - 2nd, Vocal 3rd)	3.
E $\flat$	B $\flat$ 7	E $\flat$

trails to you till we meet a - gain. (Hap-py) gain.

## VOCAL DUET

## Roy Rogers Show Theme

Keyboard

(Keyboard)  $E^b$   $B^b m/D^b$   $C7$   $Fm9$   $B^b7$   $E^b$   $B^b7$

(Both) Hap-py

5  $E^b$   $E^{\circ}7$   $B^b7/F$

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

5 (Male) trails to you un - til we meet a - gain. Hap-py

9  $B^b7(\#5)$   $E^b$

9 trails to you, keep smil - in' un - til then.

Who

13  $E^b7$   $A^b$

13 Just

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

15  $C7$   $F9$   $B^b7$

15 sing a song and bring the sun - ny weath - er. Hap-py

17  $E^b$   $B^b m/D^b$   $C7$   $Fm9$   $B^b7$

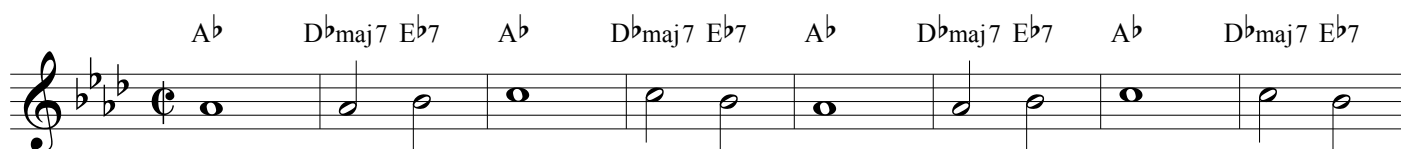
17 trails to you till we meet a - gain. (Hap-py) — gain.

1, 2. (Keyboard - 2nd, Vocal 3rd)  $E^b$   $B^b7$  3.  $E^b$

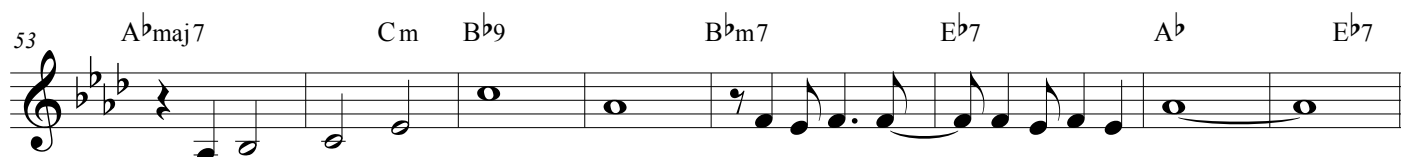
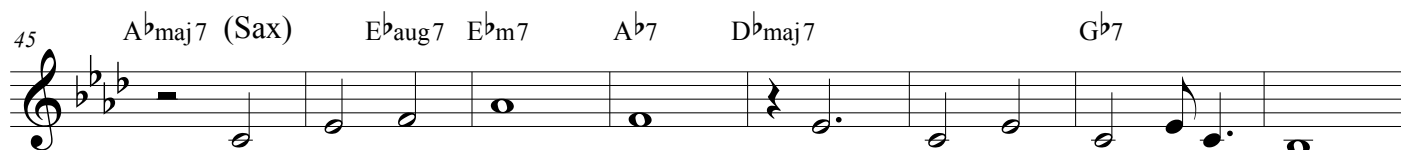
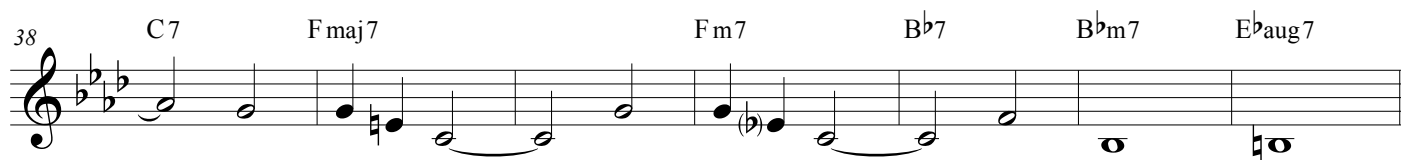
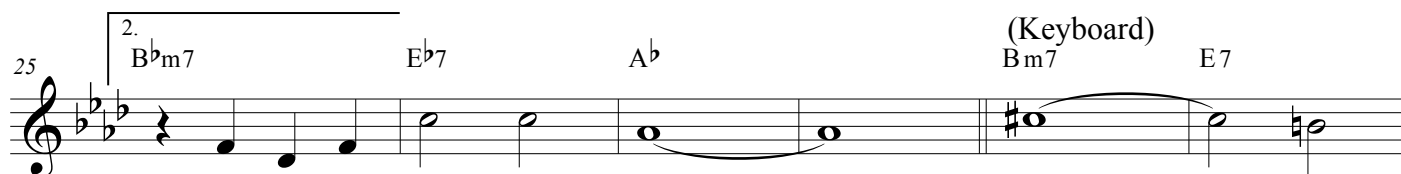
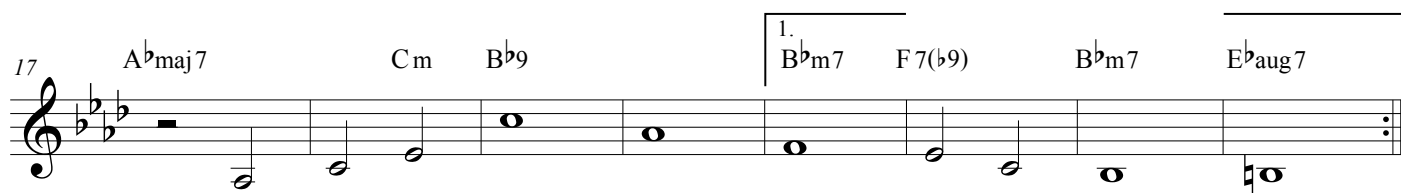
# Cherokee

Keyboard

(Keyboard Intro)

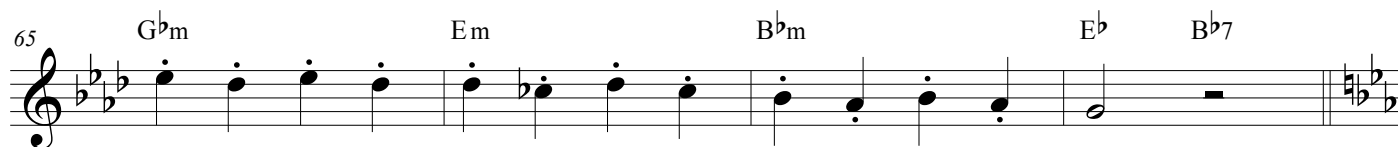
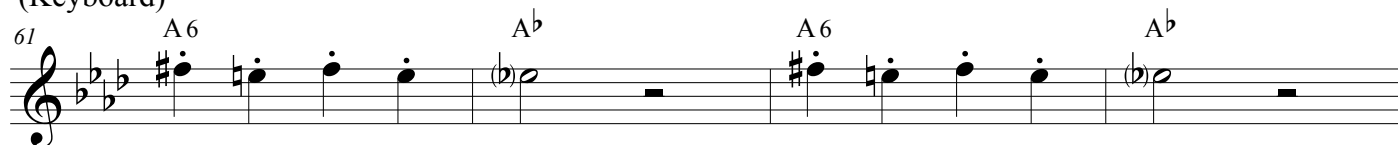


(Sax)

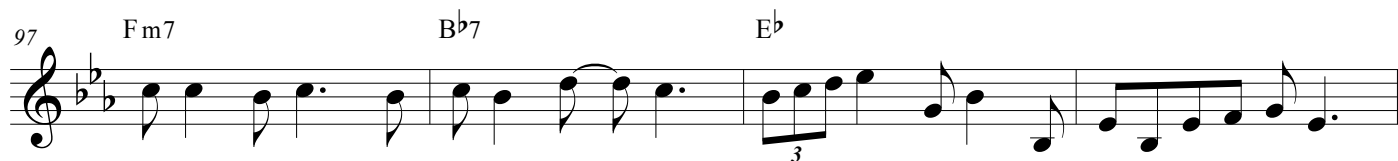
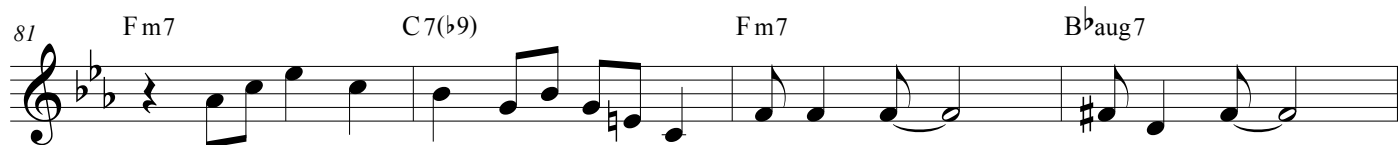
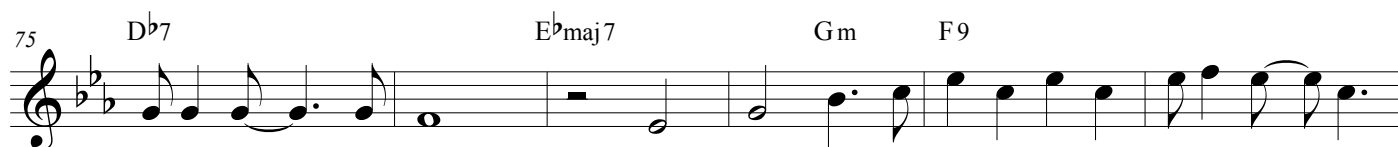
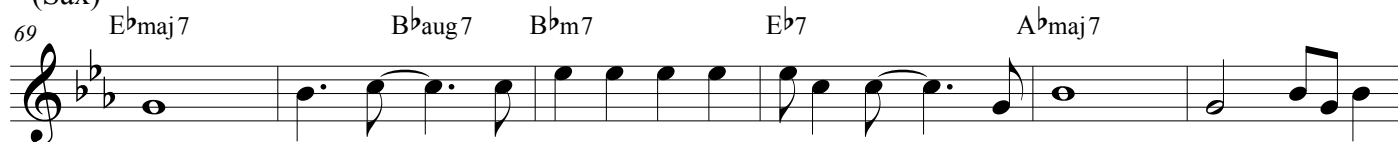


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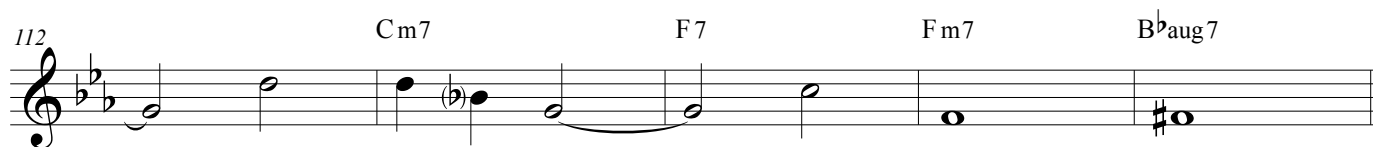
(Keyboard)



(Sax)



## (Keyboard Solo)



## (Sax)

