

Set HH

Last revised: 2020.09.20

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Oh, Lonesome Me

F

Keyboard

(Keyboard)

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

39 F C7

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

43 F

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

47 F7 Bb

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

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

Oh, _____ lone - some me _____ (Sax)

55 Coda F C7

me. _____ Oh, _____ lone - some

59 F C7

me. _____ Oh, _____ lone - some

63 F Bb F C7 F C7 F

me. _____

Oh, Lonesome Me

M

Keyboard

(Keyboard)

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

Well,

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

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

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

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

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

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

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

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

39 B \flat F7

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

43 B \flat

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

47 B \flat 7 E \flat

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

51 F7 To Coda B \flat F7 D.S. al Coda

Oh, _____ lone - some me _____ (Keyboard)

Coda B \flat F7

me. _____ Oh, _____ lone - some

59 B \flat F7

me. _____ Oh, _____ lone - some

63 B \flat E \flat B \flat F7 B \flat F7 B \flat

me. _____

Four Walls

F

Keyboard

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

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

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

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

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

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

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

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

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

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

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

Four walls _____ to hear me, _____ four

walls _____ to see. _____ Four walls _____ to

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

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

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

46 A^b E^b7 A^b $/B^b$ $/C$

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

51 D^b A^b E^b7 A^b $F7$

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

57 B^b $Cm7$

Four walls _____ to hear me, _____

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

four walls _____ to see. _____ Four

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

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

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

me. _____ Clos - ing in _____ on

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

me. _____

Four Walls

M

Keyboard

(Keyboard)

[illegible]

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


10

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

15 


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

21 D^b E^bm7 A^b7



D^b E^bm7 A^b7

Four walls_____ to hear me,_____ four

26 

walls _____ to see. _____ Four walls _____ to

hear me, _____ closing in _____ on me. _____

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

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

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

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

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

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

57 E^b $F m7$

Four walls _____ to hear me, _____

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

four walls _____ to see. _____ Four

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

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

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

me. _____ Clos-ing in _____ on

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

me. _____ (Keyboard)

MALE VOCAL

Red Roses For A Blue Lady

Keyboard

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

5 B \flat A7 D7 I want some red
ros - es for a blue la - dy. Mis - ter flor - ist

10 G9 C \flat 7 F7
take my or - der please. We had a sil - ly quar - rel the

15 B \flat G \flat 7 C9
oth - er day. I hope these pret - ty flow - ers chase her blues

19 C \flat 7 F7 B \flat
all a - way. Wrap up some red ros - es for a blue

23 A7 D7 G9
la - dy. Send them to the sweet - est gal in town.

28 C \flat 7 F7 G \flat 7 G9
And if they do the trick I'll hur - ry back to pick your

33 C \flat 7 F7 1. B \flat B \circ C \flat (Keyboard) F7
best white or - chid for her wed - ding gown.

37 2. B \flat B \circ C \flat 7
gown, oh yeah. I'll need your best white or - chid for

40 F7 B \flat E \flat m6 F7 (Keyboard) B \flat
her wed - ding gown.

Country Roads

F

Keyboard

(Sax)

B \flat Gm7 E \flat 7 F7 B \flat Gm7 E \flat 7 F7
 5 B \flat Gm
 9 F E \flat B \flat
 14 Gm
 18 F E \flat B \flat
 22 B \flat F7 Gm
 28 E \flat B \flat F
 34 E \flat B \flat

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

38 Gm F B \flat

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

42 E \flat B \flat F

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

46 Gm A \flat E \flat B \flat

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

50 F F7

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

54 B \flat F7 Gm

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

60 E \flat B \flat F

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

66 E \flat B \flat

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

70 C G7 Am

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

76 F C G

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

81 F C

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

86 G C G

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

91 C C G7 C

— down coun - try roads. —

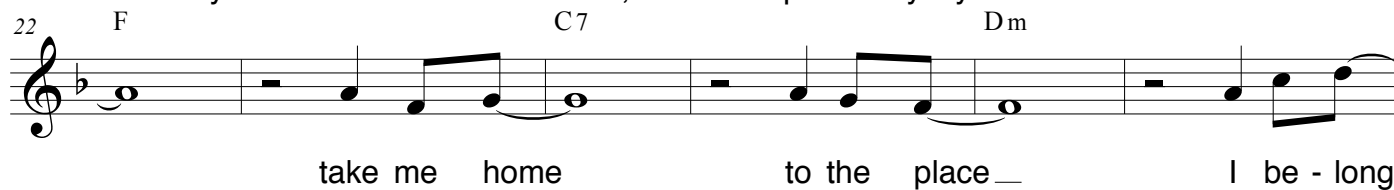
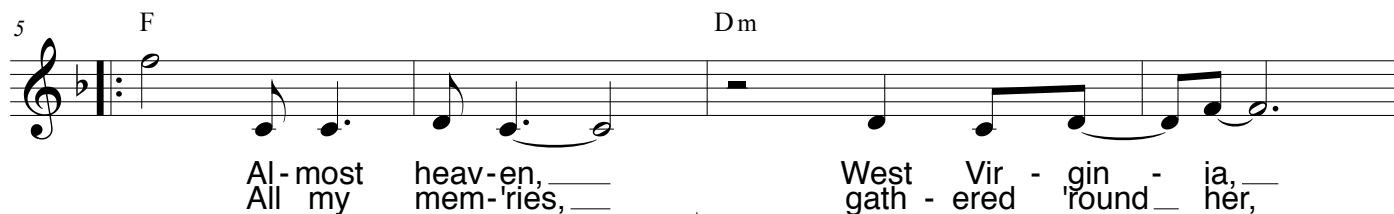
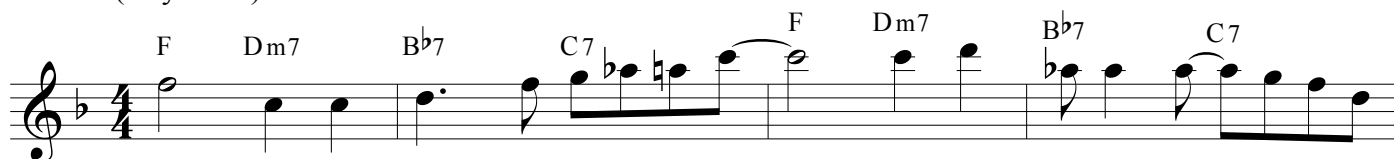
The image displays a musical score for the song 'Country Roads'. It consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, and chords are indicated above the staff lines. The score is divided into measures by vertical bar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

Country Roads

M

Keyboard

(Keyboard)



38 Dm C F

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

42 B \flat F C

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

46 Dm E \flat B \flat F

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

50 C C7

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

54 F C7 Dm

take me home to the place I be-long.

60 B \flat F C

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

66 B \flat F

coun - try roads. Coun - try roads,

70 G D7 Em

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

76 C G D

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

81 C G

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

86 D G D

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

91 G G D7 G

— down coun - try roads. —

Help Me Make It Through The Night

F

(Sax) Keyboard

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

1 (Sax) Keyboard

3 B \flat F7 B \flat N.C.

5 B \flat /D E \flat E \flat maj7/D

8 Cm7 F F maj7 F7

11 B \flat F7

13 B \flat B \flat maj7 B \flat 7 E \flat E \flat maj7/D

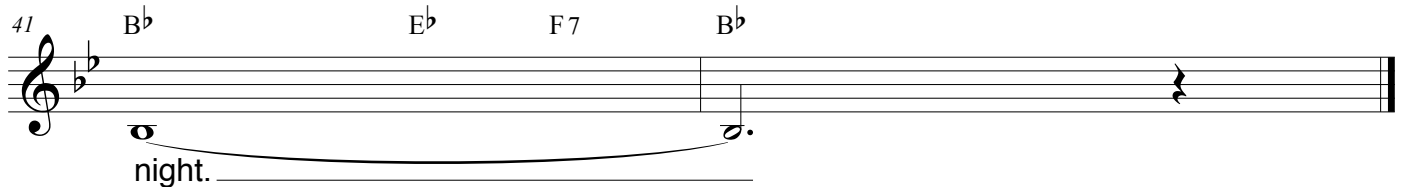
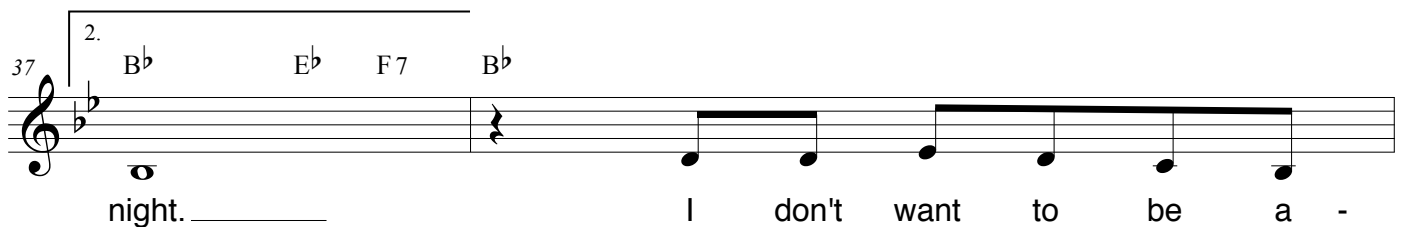
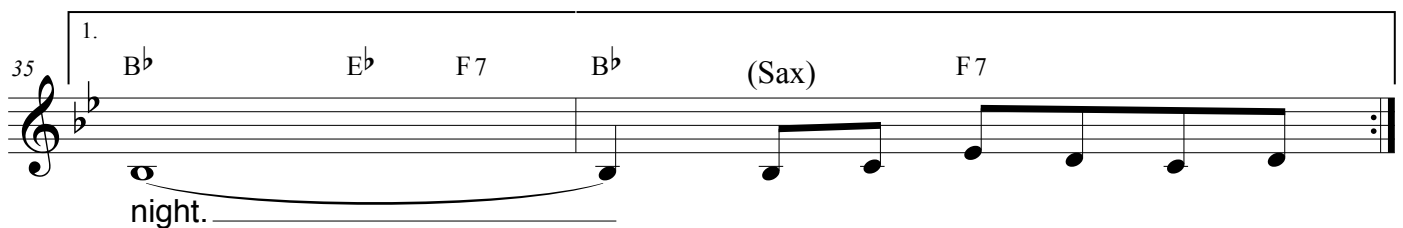
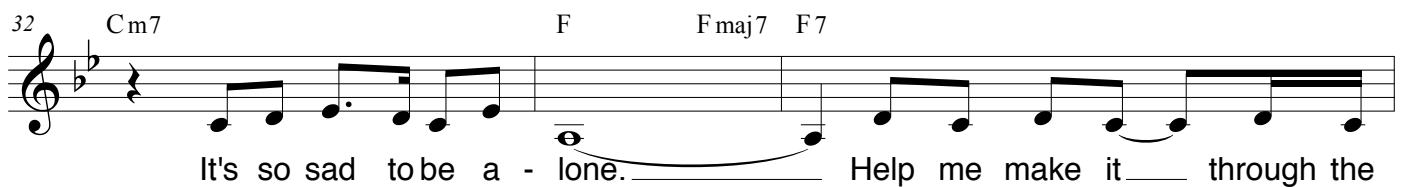
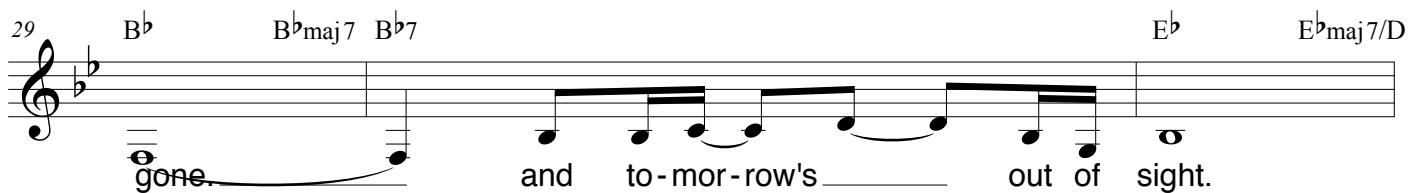
16 Cm7 F F maj7 F7

19 B \flat E \flat F7 B \flat E \flat B \flat 7

Lyrics:

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

2



Help Me Make It Through The Night

M

(Keyboard)

Keyboard

3

5

8

11

13

16

19

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

Lay it soft a - gainst your skin like the sha-dows on the wall.

Come and lay down by my side till the ear - ly morn - ing light.

All I'm tak - ing is your time, help me make it through the night.

Well, I don't care what's right or

2

21 A^b E^b

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

24 $F7$

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

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

friend. Yes - ter - day is dead and

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

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

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

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

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

night. _____

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

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

39 B^b B^bmaj7 B^b7

lone. _____ Help me make it through the

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

night. _____

Release Me

F

Keyboard

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

5 B \flat E \flat F7

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

11 B \flat F7 B \flat E \flat

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

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

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

23 B \flat F7 B \flat G7

27 C F G7

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

33 C G7 C F

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

39 C G7 C F C G7 C

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

Release Me

M

Keyboard

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

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

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

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

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

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

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

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

27 F $B\flat$ $C7$

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

33 F $C7$ F $B\flat$

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

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

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

MALE VOCAL

Sioux City Sue

Keyboard

(Keyboard)

E^b E^b Fm7 B^b7

5 E^b G7 C7 F7

8 B^b7

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

15 E^b F7

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

23 E^b F7

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

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

Coda

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

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

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

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

46 C7 F B b F C7
 hair \sharp is red, your eyes are blue. I'd swap my horse and dog for you ____

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

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

MALE VOCAL

You Are Always On My Mind

Keyboard

(Keyboard)

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

5 E^b B^b/D Cm E^b/B^b

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

8 A^b B^b E^b B^b/D

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

11 Cm E^b/B^b $A^\circ7$ A^b

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

14 E^b A^b E^b/G Fm

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

17 B^b Cm B^b7/D E^b Fm Gm A^b B^b7 E^b A^b/B^b

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

21 (Keyboard on D.S.) E^b B^b/D Cm E^b/B^b

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

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

times. and I guess I nev-er told you

2

(Vocal picks up
here on D.S.)

27 Cm Eb/Bb A° Ab

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

30 Eb Ab Eb/G Fm

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

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

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

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

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

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

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

⌘ Coda

45 Eb Bb Cm Dm7 Eb Fm Gm

mind. You were al - ways on my mind,

48 Ab Bb7 Eb (Keyboard) Cm7

you were al - ways on my mind.

51 Fm7 Bb7 Ab Eb

VOCAL DUET

To All The Girls I've Loved Before

Keyboard

(Keyboard)

E E^{maj7} A E A

3 E A 3 B⁷ E N.C.

To all the girls I've

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

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

8 B⁷ F^{#m7} B⁷

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

10 F^{#m7} B⁷ E (Keyboard) A E

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

13 E F^{#m7}

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

16 B⁷ F^{#m7} B⁷ F^{#m7} B⁷

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

19 E (M) (F)

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

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

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

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

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

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

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

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

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

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

68 Gm C7 F Bb F

loved, I've loved be - fore.

Detailed description: This image shows the musical notation for the vocal line of the song 'I've Loved Before'. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The melody consists of the following notes: a half note G4 (labeled 'loved,'), a quarter note Bb4 (labeled 'I've'), a half note C5 (labeled 'loved'), a quarter note Bb4 (labeled 'be'), and a half note G4 (labeled 'fore.'). Above the staff, the chords Gm, C7, F, Bb, and F are indicated. A slur connects the 'be' and 'fore.' notes. The measure for 'fore.' is followed by a double bar line.

On The Road Again

F

Keyboard

(Keyboard)

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

35 B \flat

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

39 D7

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

43 C \flat E \flat

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

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

on the road _____ a - gain. _____

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

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

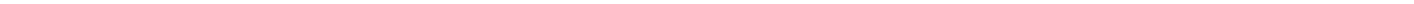
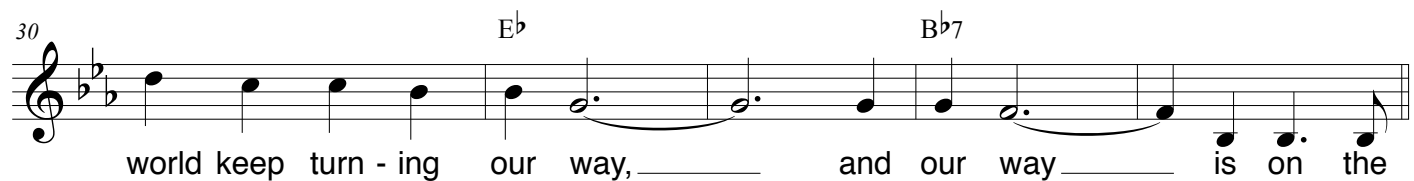
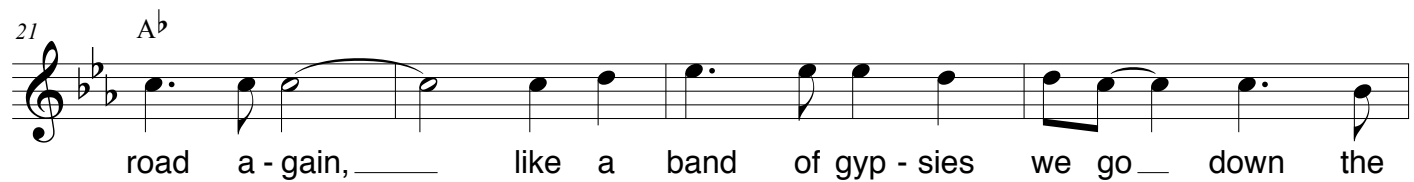
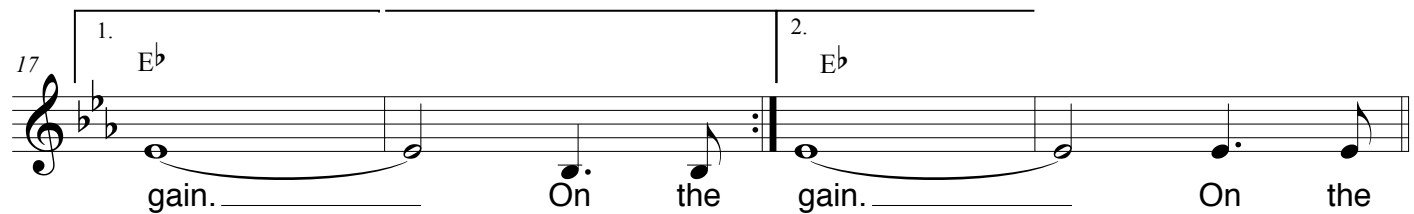
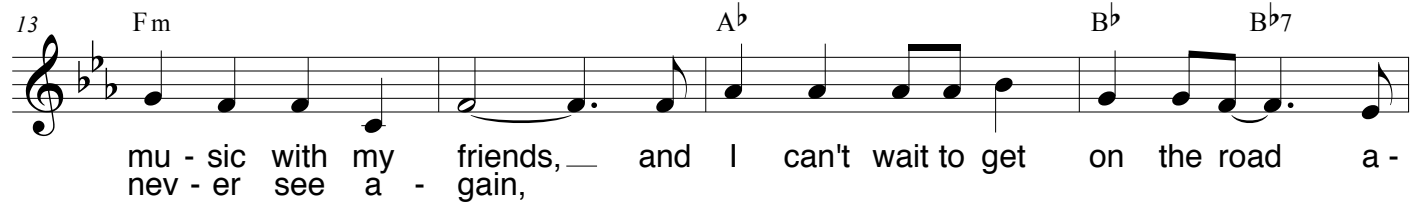
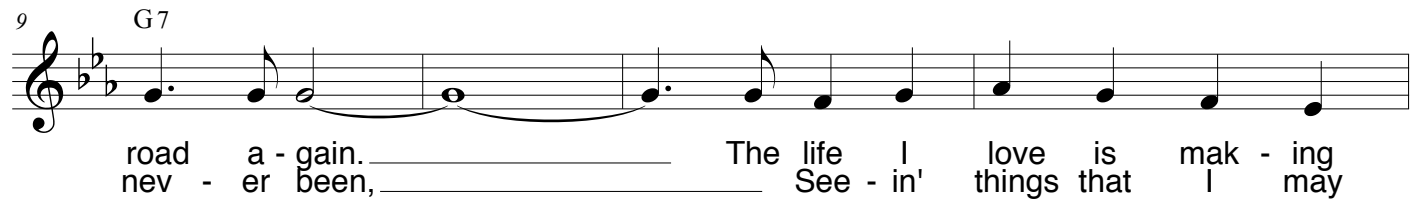
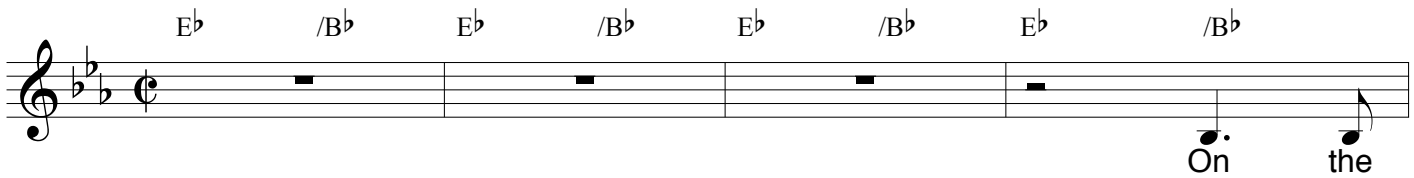
55 E \flat F F7 B \flat

On The Road Again

M

Keyboard

(Keyboard)



35 E^b

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

39 $G7$

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

43 Fm A^b

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

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

on the road _____ a - gain. _____

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

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

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

FEMALE VOCAL

Stand By Your Man

Keyboard

(Sax) D^b E^b B^bm7 E^b7 A^b

5 A^b /G /F E^b7

9 B^bm7 E^b7 A^b A^b7 /A^b /B^b /C

13 D^b A^b

17 B^b7 E^b E^b7 /E^b /F /G

21 A^b /G /F E^b7

25 B^bm7 E^b7 A^b A^b7 /A^b /B^b /C

29 D^b A^b D^b

33 A^b D^b E^b7 A^b D^b A^b /E^b /F /G

Some-times it's hard to be a wom-an,

giv-ing all your love to just one man.

You'll have bad times, and he'll have good times

do-ing things that you don't un-der-stand.

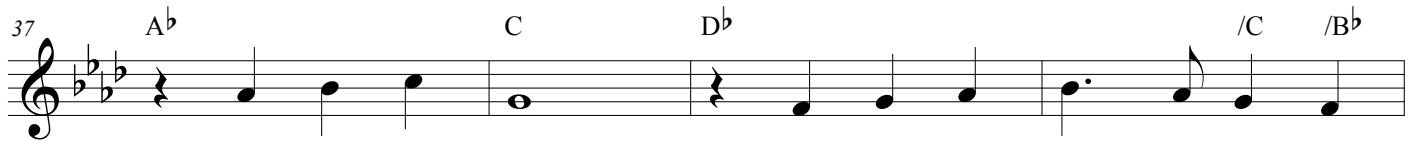
But if you love him, you'll for-give him,

ev-en though he's hard to un-der-stand.

And, if you love him, oh, be proud of him,


'cause af-ter all, he's just a man.

37 A^b C D^b /C / B^b



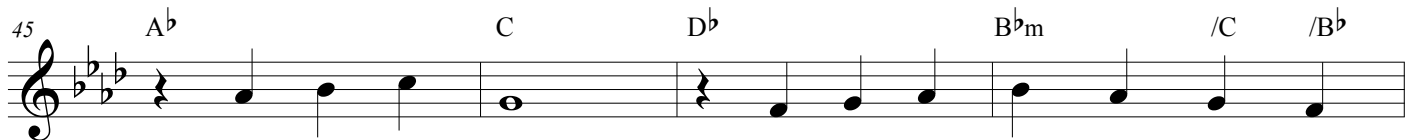
Stand by your man. Glve him two arms to cling to

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




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

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




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

49 A^b E^b7 C F7



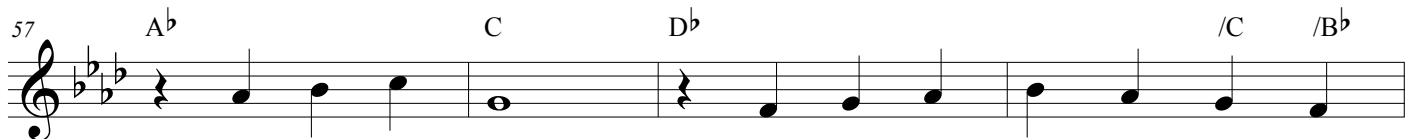
Keep giv-ing all the love you can.

53 D^b E^b E^b7 A^b D^b A^b / E^b /F /G




Stand by your man.

57 A^b C D^b /C / B^b



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

61 A^b E^b C F7



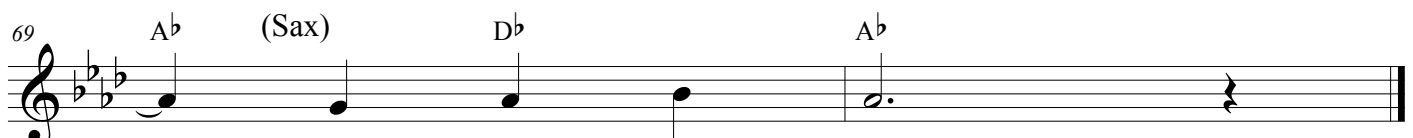
Keep giv-ing all the love you can.

65 D^b E^b E^b7 A^b D^b A^b D^b



Stand by your man.

69 A^b (Sax) D^b A^b



(Sax) Stand by your man.

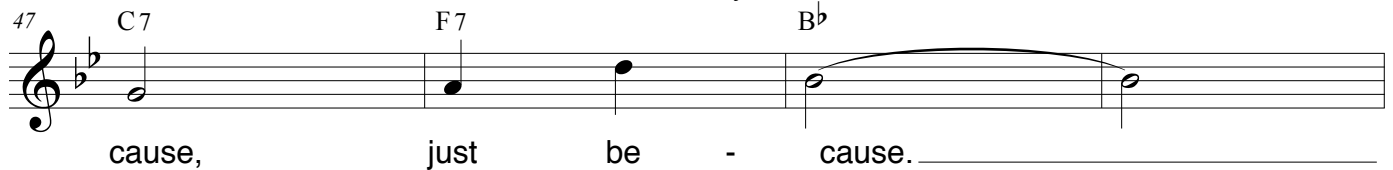
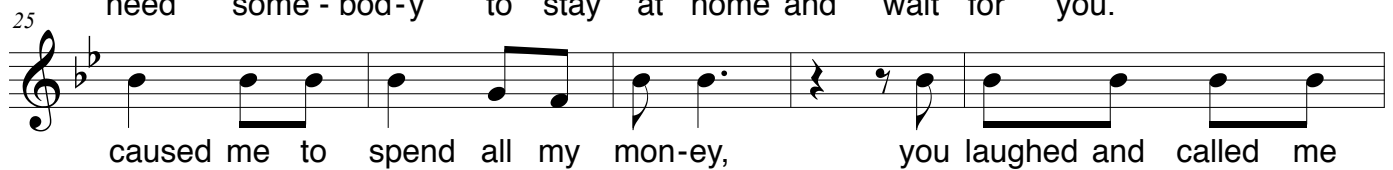
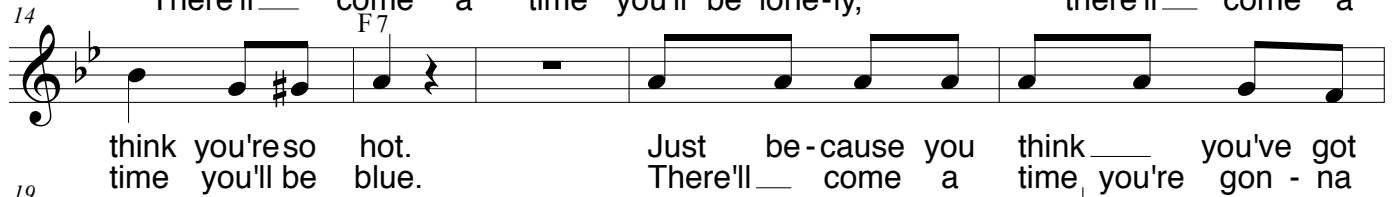
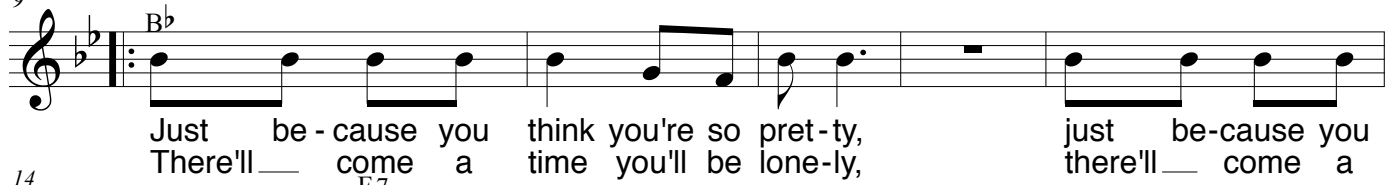
Just Because

(Bass & Drums Only)

Keyboard



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



You're Nobody Till Somebody Loves You

F

(Sax) Keyboard

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

5 B \flat D7 G7 Cm F7 You're

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

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

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

16 F7 C7 Cm7 F7

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

21 B \flat D7 G7 Cm

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

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

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

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

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

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

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

bod - y to love. —

You're Nobody Till Somebody Loves You

M

(Keyboard)

Keyboard

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

MALE VOCAL

Are You Lonesome Tonight

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

Are you

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2. *And if you won't come back to me, then they can bring the curtain down.*

38 A^b D^b $D^b 6$ A^b

night?

VOCAL DUET

Have I Told You Lately That I Love You?

(Keyboard/Guitar)

Keyboard

F7 B \flat F
 5 C7 F C7
 9 F C7
 14 F F7 B \flat F
 20 C7 To Coda Φ F F7 (M)
 25 B \flat F C
 30 F F7 B \flat
 35 F C7 F F7 (Keyboard/Guitar)

told you late - ly that I love miss you? Could I tell you are
 told you late - ly how I miss you
 once a - gain some - how? Have I said with all my heart and soul how I a -
 shin - ing in the sky? Have I told you why the nights are long when you're not
 dore you? Well, dar - ling, I'm tell - ing you now. My world would
 with me? Well, darl - ing, I'm tell - ing you
 end with - out a mem - 'ry of you. I'm no good with -
 out you an - y - how. Oh, have I told you late - ly that I
 love you? My dar - ling, I'm tell - ing you now.

2/41 B \flat F C

46 F F7 B \flat F

52 C7 F D.S. al Coda

Coda 57 F D7 G D7 Have I

now. Have I told you late-ly when I'm sleep-ing_____ ev-'ry

63 G G7 C

dream I dream of you some - how?_____ Have I told you that I'd like to

69 G D7 G G7 (M)

share your love for - ev-er? Well, dar-ling, I'm tell-ing you now.____ (F) My world would

75 C G D

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

81 G G7 C G

how._____ Oh, have I told you late-ly that I love you?_____ My

87 D7 G (Keyboard/Guitar) G C G

dar-ling, I'm tell-ing you now._____

I Can't Stop Loving You

F

Keyboard

(Sax)
N.C. C7 F C7

5 F F7 B \flat Those hap-py
hours that we once knew, though long a -

9 F C7
go, they still make me blue. They say that

13 F F7 B \flat
time heals a bro - ken heart, but time has stood

17 F C7 F B \flat F F7
still since we've been a - part. I can't stop

21 B \flat F
lov - ing you. I've made up my mind to live in

25 C7 F
mem - o - ries of the lone - some kind. I can't stop

29 B \flat F
want - ing you. It's use-less to say, so I'll just

33 C7 F B \flat 1. N.C. (Sax)
live my life in dreams of yes - ter - day.

37 2. F C7 F B \flat F
so I'll just live my life in dreams of yes-ter-day.

I Can't Stop Loving You

M

(Keyboard)

Keyboard

N.C. F7 B \flat F7
 Those hap-py
 5 B \flat B \flat 7 E \flat
 hours that we once knew, though long a -
 9 B \flat 3 F7
 go, they still make me blue. They say that
 13 B \flat B \flat 7 E \flat 3
 time heals a bro - ken heart, but time has stood
 17 B \flat 3 F7 B \flat E \flat B \flat B \flat 7
 still since we've been a - part. I can't stop
 21 E \flat B \flat
 lov - ing you. I've made up my mind to live in
 25 F7 B \flat
 mem - o - ries of the lone - some kind. I can't stop
 29 E \flat B \flat
 want - ing you. It's use-less to say, so I'll just
 33 F7 B \flat E \flat 1. N.C. B \flat (Keyboard)
 live my life in dreams of yes - ter - day.
 37 2. B \flat F7 B \flat E \flat B \flat
 so I'll just live my life in dreams of yes-ter-day.

NO SAX

San Antonio Rose

F

Keyboard

(Keyboard) C7 F

Deep with -

5 F F7 Bb G7 C7

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

10 F F7 Bb

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

16 Gm C7 F C7

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

21 F F7 Bb G7 C7

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

26 F F7 Bb

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

32 Gm C7 F

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

2
37 C G7

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

42 C C

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

47 G7 C C7

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

53 F F7 Bb G7 C7

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

58 F F7 Bb

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

64 Gm C7 1. F C7

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

69 2. F C7 F

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

75 C7 F

Rose, my Rose of San An - tone.

78 Gm7 F

San Antonio Rose

M
Keyboard

(Keyboard) F7 Bb

Deep with -

5 Bb Bb7 Eb C7 F7

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

10 Bb Bb7 Eb

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

16 Cm F7 Bb F7

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

21 Bb Bb7 Eb C7 F7

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

26 Bb Bb7 Eb

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

32 Cm F7 Bb

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

2
37 F C7

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

42 F F

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

47 C7 F F7

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

53 Bb Bb7 Eb C7 F7

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

58 Bb Bb7 Eb

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

64 Cm F7 1. Bb F7

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

69 2. Bb F7 Bb

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

75 F7 Bb

Rose, my Rose of San An - tone.

78 Cm7 Bb