

Set HH

Last revised: 2022.02.06

- HH01-Oh, Lonesome Me(KVF).2021.04.20.pdf
- HH01-Oh, Lonesome Me(KVM).2021.04.20.pdf
- HH02-Four Walls(KVF).2017.04.30.pdf
- HH02-Four Walls(KVM).2017.04.30.pdf
- HH03-Red Roses For A Blue Lady(KV).2017.04.30.pdf
- HH04-Country Roads(KVF).2017.10.01.pdf
- HH04-Country Roads(KVM).2017.10.01.pdf
- HH05-Help Me Make It Through The NIght(KVF).2017.04.30.pdf
- HH05-Help Me Make It Through The NIght(KVM).2017.04.30.pdf
- HH06-Release Me(KVF).2017.04.30.pdf
- HH06-Release Me(KVM).2017.04.30.pdf
- HH07-Sioux City Sue(KV).2017.04.30.pdf
- HH08-You Are Always On My Mind(KV).2022.02.06.pdf**
- HH09-To All The Girls I've Loved Before(KVD).2018.03.27.pdf
- HH10-On The Road Again(KVF).2018.04.30.pdf
- HH10-On The Road Again(KVM).2018.04.30.pdf
- HH11-Stand By Your Man(KV).2016.10.02.pdf
- HH12-Just Because(KV).2015.03.01.pdf
- HH13-You're Nobody Till Somebody Loves You(KVF).2015.11.15.pdf
- HH13-You're Nobody Till Somebody Loves You(KVM).2015.11.15.pdf
- HH14-Are You Lonesome Tonight(KV).2019.02.21.pdf
- HH15-Have I Told You Lately That I Love You(KVD).2017.04.30.pdf
- HH16-I Can't Stop Loving You(KVF).2015.03.01.pdf
- HH16-I Can't Stop Loving You(KVM).2015.03.01.pdf
- HH17-San Antonio Rose(KVF).2020.09.20.pdf
- HH17-San Antonio Rose(KVM).2020.09.20.pdf

Oh, Lonesome Me

F
Keyboard

(Keyboard)

F /C F /C F /C F C7

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

2

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

51 C7 To Coda Φ F D.S. al Coda
Oh, lone - some me. (Sax)

55 Φ Coda F C7
me. Oh, lone - some

59 F C7
me. Oh, lone - some

63 F B♭ F C7 F C7 F
me.

Oh, Lonesome Me

M
Keyboard

(Keyboard)

Guitar tablature for the first measure of the solo. The key signature is B♭ major (two flats). The notes are as follows:

- Bar 1: B♭ (1st string), F (2nd string), B♭ (1st string), F (2nd string), B♭ (1st string), F (2nd string), B♭ (1st string), F7 (2nd string).

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

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

Musical score for piano, page 13, measures 1-7. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 1 starts with a half note on A. Measures 2-4 show eighth-note patterns on G and F. Measure 5 begins with a half note on E. Measures 6-7 show eighth-note patterns on D and C.

can't get over how he set me free.
love - sick fool is blind and just can't see.

17 F7 | 1. B♭ | 2. B♭

Oh, lone - some me. A me. III

Oh, _____ lone - some me. _____ A me. _____ I'll

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

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

flirt - in' with the guys with all her charms. _____ But

31 C7 F

This image shows the first ten measures of a musical score for piano. The key signature is one flat, and the time signature is common time. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 1 starts with a C7 chord (C, E, G, B) followed by a half note rest. Measures 2 through 10 show a repeating pattern of eighth notes and sixteenth-note rests.

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

Musical score for the lyrics "Well, there comes my right back here". The score consists of two staves. The top staff shows a C7 chord (C, E, G, B, D) followed by a B♭ chord (B♭, D, F, A). The bottom staff shows the lyrics "Well, there comes my right back here in my arms." The melody is simple, using quarter notes and eighth notes on the B♭ staff.

2

39 B♭ F7

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

43 B♭

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

47 B♭7 E♭

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

51 F7 To Coda ⊕ B♭ D.S. al Coda

Oh, _____ lone - some me _____ (Keyboard)

55 F7

⊕ Coda B♭ Oh, _____ lone - some me. _____

59 B♭ F7

me. _____ Oh, _____ lone - some

63 B♭ E♭ B♭ F7 B♭

me. _____

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've decided to dedicate the evening to the biggest hits of the past from Nashville, the home of country music. We hope you'll enjoy this slight departure from our normal menu.

Our opening number was written back in 1958. Chet Atkins, the great country guitarist, had a version which made the #7 spot on the charts.

Our next selection, written about that same time, achieved the #1 position with a recording by Jim Reeves, and it was also recorded by Bing Crosby, Willie Nelson, and Jerry Lee Lewis.

Here's _____ to sing our version of this nice waltz - "Four Walls."

Four Walls

F

Keyboard

(Sax) E♭7

A♭ E♭7

5 A♭ B♭m7 E♭7
Out where the bright lights are glow-ing you're drawn like a

10 A♭ E♭7 A♭ /B♭ /C
moth to a flame. You laugh while the wine's o-ver

15 D♭ A♭ E♭7 A♭ E♭7
flow-ing, while I sit and whis-per your name.

21 A♭ B♭m7 E♭7
Four walls to hear me, four

26 A♭ E♭7 A♭ /B♭ /C
walls to see. Four walls to

31 D♭ A♭ E♭7 A♭ D♭
hear me, clos ing in on me.

37 A♭(Sax) E♭7 A♭ E♭7

41 A♭ B♭m7 E♭7
 One night with you is like heav-en, and so, while I'm

46 A♭ E♭7 A♭ /B♭ /C
 walk-ing the floor, I lis-ten for steps in the

51 D♭ A♭ E♭7 A♭ F7
 hall-way and wait for your knock on my door.

57 B♭ Cm7
 Four walls to hear me,

61 F7 B♭ F7 B♭
 four walls to see. Four

66 /C /D E♭ B♭ F7
 walls to hear me, clos-ing in on

71 B♭ E♭ B♭ F7 B♭
 me. Clos-ing in on

75 B♭ E♭ B♭ (Sax) F7 B♭
 me.

Four Walls

M
Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is for the piano, showing a melody in A♭7, D♭, and A♭7 chords. The bottom staff is for the voice, with lyrics and corresponding piano chords indicated below each measure.

Piano Melody:

- Measure 1: A♭7 (4 notes)
- Measure 2: D♭ (4 notes)
- Measure 3: A♭7 (4 notes)
- Measure 4: A♭7 (4 notes)

Vocal Part (Lyrics and Chords):

- Measure 5: 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.
- Measure 10: D♭ A♭7 D♭ /E♭ /F
- Measure 15: G♭ D♭ A♭7 D♭ A♭7
- Measure 21: D♭ E♭m7 A♭7
- Measure 26: D♭ A♭7 D♭ /E♭ /F
- Measure 31: G♭ D♭ A♭7 D♭ G♭
- Measure 37: D♭ (Keyboard) A♭7 D♭ A♭7

41 D♭ E♭m7 A♭7
 One night with you is like heav-en, and so, while I'm

46 D♭ A♭7 D♭ /E♭ /F
 walk-ing the floor, I lis-ten for steps in the

51 G♭ D♭ A♭7 D♭ B♭7
 hall-way and wait for your knock on my door.

57 E♭ F m7
 Four walls to hear me,

61 B♭7 E♭ B♭7 E♭
 four walls to see. Four

66 /F /G A♭ E♭ B♭7
 walls to hear me, clos - ing in on

71 E♭ A♭ E♭ B♭7
 me. Clos - ing in on

75 E♭ A♭ E♭ B♭7 E♭
 me. (Keyboard)

Thank you.

This next song is a bit older, written in 1948, and Vaughn Monroe's version spent 19 weeks on the Billboard charts. A year later, Guy Lombardo's recording lasted 13 weeks on those charts.

Here's a song about how one might cheer up a young lady who might be rather sad. You simply give her some "Red Roses For A Blue Lady."

MALE VOCAL

Red Roses For A Blue Lady

Keyboard

(Keyboard) Cm7 F7 B♭ B°7 Cm7 F7

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

10 G9 Cm7 F7
take my or - der please. We had a sil - ly quar - rel the

15 B♭ Gm7 C9
oth - er day. I hope these pret - ty flow - ers chase her blues

19 Cm7 F7 B♭
all a - way. Wrap up some red ros - es for a blue

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

28 Cm7 F7 Gm7 G9
And if they do the trick I'll hur - ry back to pick your

33 Cm7 F7 1. B♭ B° Cm (Keyboard)
best white or - chid for her wed - ding gown.

37 2. B♭ B° Cm7
gown, oh yeah. I'll need your best white or - chid for

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

Thank you. How are we doing? Are you enjoying your visit to the Nashville scene.

Now, we'll move forward in time to the year 1971 and a song written and sung by the great John Denver. Remember John? It was his signature song, certainly one of his most popular and achieving world-wide popularity.

Here we go with our arrangement of the classic "Country Roads."

Country Roads

F

Keyboard

(Sax)

B♭ Gm7 E♭7 F7 B♭ Gm7 E♭7 F7
 5 B♭ Gm
 All my heav-en, mem'-ries, West Vir - gin - ia,
 9 F E♭ B♭
 Blue Ridge Moun - tains, Shen-an - do - ah Riv - ver.
 14
 Life is old there, old paint - ed than the trees.
 Dark and dus ty, the sky,
 18 F E♭ B♭
 young-er than the moun - tains, grow - in' like a breeze. Coun-try roads,
 mis - ty taste of moon - shine, tear - drop in my eye.
 22 B♭ F Gm
 take me home to the place I be - long.
 28 E♭ B♭ F
 West Vir-gin - ia, moun-tain ma - ma, take me home,
 34 E♭ B♭
 coun - try roads.

38 Gm F B^b
I hear her voice in the morn - in' hour she calls me. The

42 E^b B^b F
ra - di - o re - minds me of my home far a - way.

46 Gm A^b E^b B^b
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^b F7 Gm
take me home to the place I be-long.

60 E^b B^b F
West Vir-gin - ia, moun-tain ma - ma, take me home,

66 E^b B^b
coun - try roads. Coun - try roads,

The musical score consists of eight staves of music for a single voice. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol in the key signature area. The time signature varies between common time and 7/8 time. Chords are labeled above the staff at the beginning of each measure. The lyrics are written below the notes, corresponding to the chords. The score includes several melodic phrases separated by rests or short pauses.

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.

Country Roads

M
Keyboard

(Keyboard)

F Dm7 B⁷ C⁷ F Dm7 B⁷ C⁷

5 F Dm
Al-most All my heav-en, mem'-ries, West gath - ered Vir - gin - ia,
9 C B^b F

Blue Ridge min'er's Moun - tains, Shen-an - do - ah Riv wa - ver.
14 Life Dark is and old dus - there, old paint - ed than the trees.
18 C B^b F

young-er mis - ty than taste the of moon moun - tains, grow - in' shine, like a tear - drop breeze. Coun-try roads,
22 F C7 Dm
take me home to the place I be - long.

28 B^b F C
West Vir-gin - ia, moun-tain ma - ma, take me home,

34 B^b F
coun - try roads.

38 Dm C F

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

42 B♭ F C

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

46 Dm E♭ B♭ 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♭ F C

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

66 B♭ 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. —

Thank you.

We'll slow things up with our next selection, written in 1970 by the great Kris Kristopherson. A version by Sammi Smith was the most commercially successful, but many country singers recorded it, among them Loretta Lynn, Tammy Wynette, Johnny Cash, and a whole host of others.

Here's _____ with a desparate plea - "Help Me Make It Through The Night."

Help Me Make It Through The Night

F

Keyboard

(Sax)

E♭ B♭/D C m7 F 7

B♭ F 7 B♭ N.C.

Take the rib - bon from my E♭ E♭maj7/D

B♭ hair, shake it loose and let it fall.

C m7 F F maj7 F 7

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

B♭ F 7

wall. Come and lay down by my

B♭ B♭maj7 B♭7 E♭ E♭maj7/D

side till the ear - ly morn - ing light.

C m7 F F maj7 F 7

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

B♭ E♭ F 7 B♭ E♭ B♭7

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

2

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

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

27 F F 7/E♭ B♭/D F 7/C friend. Yes - ter - day is dead and

29 B♭ B♭maj7 B♭7 E♭ E♭maj7/D gone. and to-mor - row's _____ out of sight.

32 C m7 F F maj7 F 7 It's so sad to be a - lone. Help me make it through the

35 1. B♭ E♭ F 7 B♭ (Sax) F 7 night.

37 2. B♭ E♭ F 7 B♭ night. I don't want to be a -

39 F F maj7 F 7 lone. Help me make it through the

41 B♭ E♭ F 7 B♭ night.

Help Me Make It Through The Night

M

(Keyboard)

Keyboard

A musical score for 'Help Me Make It Through The Night' featuring piano and vocal parts. The piano part is in the top half of the page, and the vocal part is in the bottom half. The vocal part includes lyrics and corresponding piano chords.

Piano Chords:

- Measures 1-2: A♭, E♭/G
- Measures 3-4: Fm7, B♭7
- Measures 5-6: E♭, N.C.
- Measures 7-8: E♭
- Measures 9-10: Fm7
- Measures 11-12: B♭
- Measures 13-14: B♭maj7/B♭7
- Measures 15-16: E♭
- Measures 17-18: E♭maj7/E♭7
- Measures 19-20: A♭
- Measures 21-22: A♭maj7/G

Vocal Lyrics:

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

2

21 A♭ E♭

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

24 F 7

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

27 B♭ B♭7/A♭ E♭/G B♭7/F

friend. Yes - ter - day is dead and

29 E♭ E♭maj7 E♭7 A♭ A♭maj7/G

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

32 F m7 B♭ B♭maj7 B♭7

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

35 1. E♭ A♭ B♭7 E♭ (Keyboard) B♭7

night.

37 2. E♭ A♭ B♭7 E♭

night. I don't want to be a -

39 B♭ B♭maj7 B♭7

lone. Help me make it through the

41 E♭ A♭ B♭7 E♭

night.

Thank you.

We'll pick up the tempo slightly with this next selection, written back in 1946 which became a hit both in the US and the UK. In the US, Ray Price and Patti Page had great recordings, while in the UK, Englebert Humperdinck's version stayed on the charts for over a year.

Here's our version of a song with a theme quite the opposite of the one we just played. This one has a poignant plea - "Please Release Me."

Release Me

F

Keyboard

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

5 B^b E^b 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^b F7 B^b E^b

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

17 B^b F7 1. B^b F7 2. B^b E^b (Sax)

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

23 B^b F7 B^b 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

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

Release Me

M

(Keyboard) E♭ B♭₇ E♭ A♭ B♭₇ Keyboard

5 E♭ A♭ B♭₇

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

11 E♭ B♭₇ E♭ A♭

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

17 E♭ B♭₇ 1. E♭ B♭₇ 2. E♭ A♭ (Keyboard)

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

23 E♭ B♭₇ E♭ C7

F B♭ C7

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

27 F C7 F B♭

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

39 F C7 F B♭

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

Thank you.

Here's a song from about the same time period - the middle 1940s. It's about a young lady from a city which lies on the banks of the Missouri River, between Iowa and Nebraska.

Her name? She's called "Sioux City Sue." This should get your feet to tapping.

MALE VOCAL

Sioux City Sue

Keyboard

(Keyboard)

1 E♭ E♭° Fm7 B♭7

5 drove a herd of in cat - tle down from old Ne - bras - ka
met a girl in I - o - way, her eyes were big and

8 way. That's how I came to be in the
blue. asked her what her name was. She

11 1. state of I - o - way. 2. To Coda E♭
I said "Sioux Cit - y Sue." —

15 E♭ F7

Sioux Cit - y Sue, — Sioux Cit - y Sue. — Your

19 B♭7 E♭ A♭ E♭ B♭7

hair is red, your eyes are blue. I'd swap my horse and dog for you —

23 E♭ F7

Sioux Cit - y Sue, — Sioux Cit - y Sue. — There

27 B♭7 E♭ (Keyboard) D.S. al Coda

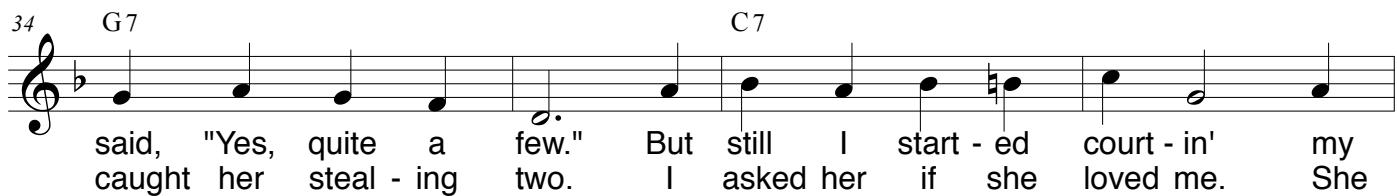
ain't no gal as true as my sweet Sioux Cit - y Sue.

∅ Coda

31 E♭ C7 F A7 D7

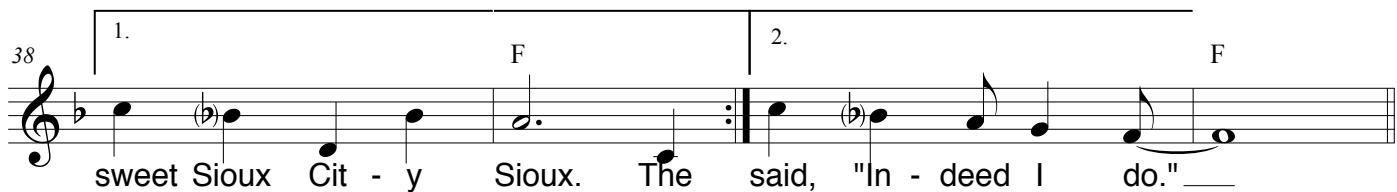
asked her first time if that she had a beau. She stole a kiss.

34 G7 C7



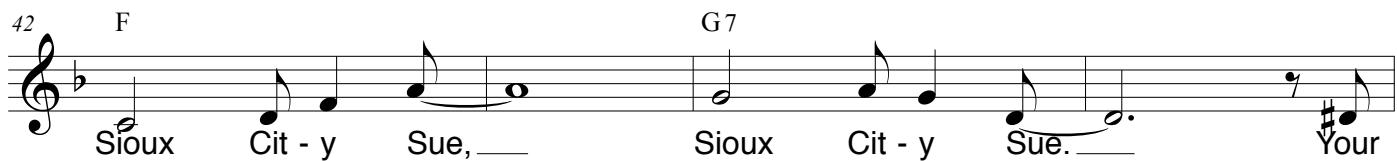
said, "Yes, quite a few." But still I start-ed court-in' my She
caught her steal-ing two. I asked her if she loved me. She

38 1. F 2. F



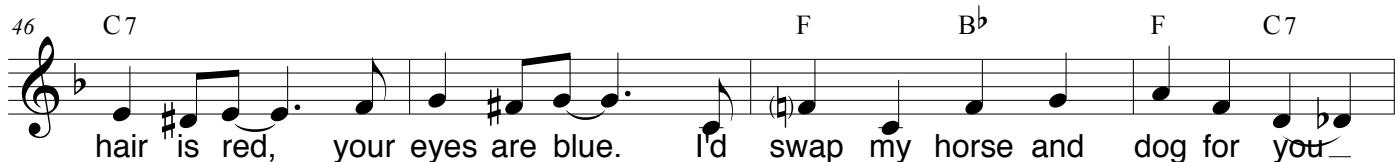
sweet Sioux Cit-y Sioux. The said, "In-deed I do."

42 F G7



Sioux Cit-y Sue, Sioux Cit-y Sue. Your

46 C7 F B♭ F C7



hair 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♭ C7 F



true as my sweet Sioux Cit-y Sue.

Thank you.

We're now at the portion of our program where we showcase a great artist of the past. Tonight, we'll honor a man who was born in Abbott, Texas, on April 29, 1933, and has achieved fame as a country music singer and song writer as well as author, poet, actor, and activist. His acting career included appearances in "The Electric Horseman," "Honeysuckle Rose," and "Barbarosa."

Over his lifetime, he has received innumerable awards, and in 1993, he was inducted into the Country Music Hall Of Fame. Anyone have a guess as to who this great country artist is? You got it - Willie Nelson.

We'll feature 3 of his greatest songs this evening. The first was written back in 1972, and Willie's version received the Grammy Award in 1982. Here we go with a tale about someone with a mild obsession. It's title - "You Are Always On My Mind."

MALE VOCAL

You Are Always On My Mind

Keyboard

(Keyboard)

A♭ E♭/G F m7 C m7 A♭ E♭/G F m7 B♭7

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

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

II Cm E♭/B♭ A°7 A♭
quite as good as I should have. If I made you feel

14 E♭ A♭ E♭/G F m
sec-on-d best girl, I'm sor - ry I was blind.

17 B♭ Cm B♭7/D E♭ F m G m A♭ B♭7 E♭ A♭ B♭
You were al-ways on my mind, you were al-ways on my mind.

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

24 A♭ B♭ E♭ B♭/D
times. and I guess I nev-er told__ you

2

27 Cm E^b/B^b A^{°7} A^b (Vocal picks up here on D.S.)
I'm so hap - py that you're mine Lit-tle things I should have

30 E^b A^b E^b/G Fm
said and done, I just nev - er took the time. —

33 B^b Cm B^{b7}/D E^b Fm Gm A^b B^{b7} To Coda ♫ E^b A^b B^b
But you were al-ways on my mind, you were al-ways on my mind.

37 E^b B^b/D Cm E^b/B^b A^b 3 E^b/G E^b Fm A^b/B^{b7} E^b B^b/D
Tell _____ me, tell me that your sweet love has-n't died. Give

42 Cm E^b/B^b A^b E^b/G Fm B^b D.S. al Coda
me, give me one more chance to keep you sat-is - fied. I'll keep you sat-is-

45 ♫ Coda E^b B^b Cm B^{b7}/D E^b Fm Gm
mind. You were al - ways on my mind,

48 A^b B^{b7} E^b (Keyboard) Cm7
you were al - ways on my mind.

51 Fm7 B^{b7} A^b E^b

Thank you.

Our next Willie Nelson song was actually a collaboration with another singing artist - Julio Iglesias - and it made it's first appearance on Julio's album in 1984. It quickly rose to #1 in both Canada and the US.

In the course of the performance, the singer - in this case, me - is dedicating the song to a host of beautiful people. The title of the song is "To All The Girls I've Loved Before." Listen, and I'll tell you all about them.

VOCAL DUET

To All The Girls I've Loved Before

Keyboard

(Keyboard)

E Emaj7 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) The winds of change are al - ways

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

3

45 B♭ F Gm7
blow - ing, and ev - 'ry time I try to stay,

48 C7
— the winds of change con - tin - ue blow - ing, and they just car - ry me a -

51 D♭ (Keyboard) F N.C.
way. To all the girls I've

54 F Gm7
loved be - fore, who trav - eled in and out my door,

57 C7 Gm7 C7 Gm7 C7
I'm glad they came a - long, I ded - i - cate this song to all the girls I've

60 F B♭ F N.C.
loved be - fore. To all the girls I've

62 F Gm7
loved be - fore, who trav - eled in and out my door,

65 C7 Gm7 C7 Gm7 C7
I'm glad they came a - long, I ded - i - cate this song to all the girls I've

68 Gm C7 F B♭ F
loved, I've loved be - fore.

Thank you very much.

Our final Willie Nelson hit was #9 in a long string of hits and won him the Grammy Award for best country song in 1981. In 2011, this song was inducted into the Grammy Hall Of Fame.

Here we go with a song that all touring musicians can understand and appreciate. It's all about being "On The Road Again."

On The Road Again

F

Keyboard

(Keyboard)

B♭ /F B♭ /F B♭ /F B♭ /F
On the

5 B♭
road a - gain, just can't wait to get on the 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♭ 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♭ 2. B♭
gain. On the gain. On the

21 E♭
road a - gain, like a band of gyp - sies we go down the

25 B♭ E♭
high - way. We're the best of friends in - sist - ing that the

30 B♭ F7
world keep turn - ing our way, and our way is on the

35 B♭

39 D7

43 Cm

46 F F7 To Coda ♫ B♭ (Sax) D.S. al Coda

49 ♫ Coda B♭ E♭ F F7 B♭ (Sax)

55 E♭ F F7 B♭

On The Road Again

M
Keyboard

(Keyboard)

1. E♭

2. E♭

9 G7

13 Fm A♭ B♭ B♭7

17

21 A♭

25 E♭ A♭

30 E♭ B♭7

On the road again, just can't wait to get on the road again, never been, The life I See - in' love things that mak - ing never seen a - gain, mu - sic with my friends, and I can't wait to get on the road again, On the road again, On the road again, road a - gain, like a band of gyp - sies we go down the high - way. We're the best of friends in - sist - ing that the world keep turn - ing our way, and our way is on the

35 E♭

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♭

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

46 B♭ B♭7 To Coda ♫ E♭ D.S. al Coda
(Keyboard)

on the road a - gain.

49 ♫ Coda E♭ A♭ B♭ B♭7 E♭ (Keyboard)

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

55 A♭ B♭ B♭7 E♭

Thank you. How was that? Did you enjoy our tribute to the great Willie Nelson?

Our next country hit was both written and recorded by Tammy Wynette in 1968. It's ranked as the #1 song on Country Music Television's list of the Top 100 Country Music Songs.

Here's _____ with a recommendation to all of you ladies out there. Just "Stand By Your Man."

FEMALE VOCAL

Stand By Your Man

Keyboard

(Sax) D♭ E♭ B♭m7 E♭7 A♭

5 A♭ /G /F E♭7
Some-times it's hard to be a wom-an,

9 B♭m7 E♭7 A♭ A♭7 /A♭ /B♭ /C
giv-ing all your love to just one man.

13 D♭ A♭
You'll have bad times, and he'll have good times

17 B♭7 E♭ E♭7 /E♭ /F /G
do - ing things that you don't un-der - stand.

21 A♭ /G /F E♭7
But if you love him, you'll for - give him,

25 B♭m7 E♭ A♭ A♭7 /A♭ /B♭ /C
ev - en though he's hard to un-der - stand.

29 D♭ A♭ D♭
And, if you love him, oh, be proud of him,

33 A♭ D♭ A♭ /E♭ /F /G
'cause af - ter all, he's just a man.

2

37 A♭ C D♭ /C /B♭

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

41 A♭ F B♭ E♭ E♭7

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

45 A♭ C D♭ B♭m /C /B♭

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

49 A♭ E♭7 C F7

Keep giv-ing all the love you can.

53 D♭ E♭ E♭7 A♭ D♭ A♭ /E♭ /F /G

Stand by your man.

57 A♭ C D♭ /C /B♭

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

61 A♭ E♭ C F7

Keep giv-ing all the love you can.

65 D♭ E♭ E♭7 A♭ D♭ A♭ D♭

Stand by your man.

69 A♭ (Sax) D♭ A♭

Thank you. Thank you very much.

We'll do a bit of a cross over with this next selection. As many of you know, we always feature a polka in our evening of music. And we're going to do one now, but this one is from the country music scene. It was written back in 1929 and has been recorded by many artists, including the great Elvis Presley.

Get ready to tap your feet as we play this country music polka about a guy with a rather pointed message to his girlfriend. After this song, she's probably going to be his former girlfriend.

The title of the song is "Just Because."

(Bass & Drums Only)

Just Because

Keyboard



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

Treble clef, B-flat major, 2/4 time. Chords: B-flat, F7. Lyrics: Just be - cause you think you're so pret - ty, just there'll be - cause you there'll come a

14 Treble clef, B-flat major, 2/4 time. Chords: F7, B-flat. Lyrics: There'll come a time you'll be lone-ly, think you're so hot. Just be - cause you think you've got time you're gon - na

19 Treble clef, B-flat major, 2/4 time. Chords: B-flat. Lyrics: some - thing that no - bod - y else has got. You need some - bod - y to stay at home and wait for you.

25 Treble clef, B-flat major, 2/4 time. Chords: B-flat7, E-flat, E7. Lyrics: caused me to spend all my mon-ey, you laughed and called me

30 Treble clef, B-flat major, 2/4 time. Chords: E7. Lyrics: 'Old San - ta Claus.' Well, I'm tell - ing you, ba - by,

35 Treble clef, B-flat major, 2/4 time. Chords: B-flat, G7, C7, F7, B-flat, E7. Lyrics: I'm through with you be - cause, just be - cause. 1, 2.

40 Treble clef, B-flat major, 2/4 time. Chords: B-flat, G7, C7, F7, B-flat, G7. Lyrics: cause. Be - cause, just be - cause. Be - cause.

45 Treble clef, B-flat major, 2/4 time. Chords: C7, F7, B-flat. Lyrics: just be - cause.

50 Treble clef, B-flat major, 2/4 time. Chords: B-flat7, F7, B-flat. (Keyboard) label is present.

Thank you very much.

Our next song, written back in 1944, is notable because it was not only a country music hit but also achieved great success in the pop music scene with recordings by the Mills Brothers, Nat King Cole, Connie Francis, Dean Martin, and even the great Sammy Davis, Jr.

Country songs, in general, carry a message, and this one is no exception. Here's _____ with the message of this song - "You're Nobody Till Somebody Loves You."

You're Nobody Till Somebody Loves You

M

(Keyboard)

E♭6

/G

F m11

B♭9

E♭6

/G

F m11

B♭9

Keyboard

You're

E♭

G7

C7

Fm

B♭7

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

II

E♭6

E♭maj7 G m7

G♭7

Fm7

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

16

B♭7

F7

Fm7

B♭7

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

21

E♭

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

A♭6

A°7

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

31

E♭/B♭D♭7

C7

Fm7

1.
B♭7

E♭

Fm7

B♭7 B♭7(#5)
(Keyboard)

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

37

2.
B♭7

E♭6

(Keyboard) /G

Fm11

B♭9

F7

E♭6

bod-y to love. —

Thank you.

Our next selection was written way back in 1926, but most of us never really heard it until it was recorded by Elvis Presley in 1960. It's listed high on the list of Billboard's Greatest Music Of All Time.

Here we go with our version of that great Elvis hit - "Are You Lonesome Tonight."

MALE VOCAL

Are You Lonesome Tonight

(Keyboard) B^bm7 E^b7 A^b

Keyboard

Are you

5 A^b C m A^bMaj7 A^b6

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

9 (Spoken) I wonder if you're lonesome tonight. D^b You know, someone said,

F^m7 F7(9) B^bm

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

"The world's a stage, and each must play a part." Fate had me playing in love,

13 E^b7 mem - or - y stray to a bright sum - mer day when I

and you were my sweetheart. Act One was when we met. I loved you at first glance.

17 E^b7(#5) A^b

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

You read your lines and never missed a cue. And then came Act Two. You seemed to change

21 A^b9 D^b

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

and acted strange, and why? I never knew. Honey, you lied when you said you loved me,

25 B^b7 B^bm E^b7

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^b7

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^bm7 E^b7 To Coda ♫ A^b

1. (Keyboard) 2. E^b7 D.S. al Coda

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

38 ♫ Coda And if you won't come back to me, then they can bring the curtain down.

A^b D^b D^b6 A^b

night?

Thank you very much.

Our next country song was written back in 1945 and has been recorded by a whole host of artists from both the country and pop music scenes, including Gene Autry, Patti Page, Red Foley, Marty Robbins, Hank Williams, and many others.

Here's _____ to sing our version of this great hit -
"Have I Told You Lately That I Love You."

VOCAL DUET

Have I Told You Lately That I Love You?

(Keyboard/Guitar)

B^b

F

Keyboard

5 C7 F C7
(F) Have I
F told you late - ly that I love you? Could I tell you are
C7
14 F F7 B♭ F
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
20 C7 To Coda Φ F F7 (M)
dore you? Well, dar-ling, I'm tell - ing you now. My world would
with me? Well, darl-ing, I'm tell - ing you you
25 B♭ F C
end with - out a mem - 'ry of you. I'm no good with -
30 F F7 B♭
out you an - y - how. Oh, have I told you late - ly that I
35 F C7 F F7 (KeyboardGuitar)
love you? My dar-ling, I'm tell - ing you now.

2
41 B♭ F C

46 F F7 B♭ F

52 C7 F D.S. al Coda

Coda F D7 G D7

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

63 G G7 C

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

69 G D7 G G7 (M) (F)

share your love for - ev-er? Well, dar-ling, I'm tell-ing you now. 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) D7 G C G

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

Thank you very much.

We're rapidly approaching the end of our evening together. For our next to last number, we'll feature a great country music hit written back in 1957 and recorded by country artists Kitty Wells, Elvis Presley, and Jim Reeves as well as pop artists Ray Charles, Frank Sinatra, Ella Fitzgerald, Andy Williams, and a whole host of others.

Sit back and enjoy our message to you - "I Can't Stop Loving You."

F

I Can't Stop Loving You

Keyboard

(Sax) N.C. C7 F C7

5 F F7 B♭ 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♭ time heals a bro - ken heart, but time has stood

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

21 B♭ 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♭ F want - ing you. It's use-less to say, so I'll just

33 C7 F B♭ 1. N.C.
(Sax)

live my life in dreams of yes - ter - day.

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

I Can't Stop Loving You

M

(Keyboard)

The musical score consists of ten staves of music. The first staff starts with N.C. (No Chord) and F7. The lyrics are: "Those happy hours that we once knew, though long a -". The second staff starts with B♭ and B♭7. The lyrics are: "hours that we once knew, though long a - go, they still make me blue. They say that". The third staff starts with B♭ and B♭7. The lyrics are: "time heals a bro - ken heart, but time has stood". The fourth staff starts with B♭ and B♭7. The lyrics are: "still since we've been a - part. I can't stop". The fifth staff starts with E♭ and B♭. The lyrics are: "lov - ing you. I've made up my mind to live in". The sixth staff starts with F7 and B♭. The lyrics are: "mem - o - ries of the lone - some kind. I can't stop". The seventh staff starts with E♭ and B♭. The lyrics are: "want - ing you. It's use-less to say, so I'll just". The eighth staff starts with F7 and B♭. The lyrics are: "live my life in dreams of yes - ter - day". A bracket indicates this is the first part of the keyboard part, labeled 1. N.C. B♭ (Keyboard). The ninth staff starts with B♭ and F7. The lyrics are: "so I'll just live my life in dreams of yes-ter-day". A bracket indicates this is the second part of the keyboard part, labeled 2. B♭ E♭ B♭.

Keyboard

Thank you. Well, we've certainly had a great time playing for you this evening. Have you enjoyed yourselves with our country music tribute.

We're going to close with a number written way back in 1938 that became the theme song of Bob Willis and his Texas Playboys. A version by Bing Crosby with Bob Crosby and the Bob Cats sold over a million copies in 1940, and artists such as Patsy Cline, Ernest Tubbs, Merle Haggard, and John Denver also produced recordings.

Here we go with one final number of the evening, the tale of a girl from a great city in the great state of Texas - she's the "San Antonio Rose."

Enjoy!

F

NO SAX

San Antonio Rose

Keyboard

(Keyboard) C7 F

Deep with -

5 F F7 B♭ G7 C7
in my heart lies a mel-o-dy, a song of

10 F F7 B♭
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 B♭ G7 C7
there I found, be - side the Al - a - mo, en - chant - ment

26 F F7 B♭
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 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

This musical score consists of six staves of music for voice and keyboard. The vocal part is in common time, with a key signature of one flat. The lyrics are provided below each staff. Chords are indicated above the staff at the beginning of each measure.

1 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 - tone, 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♭