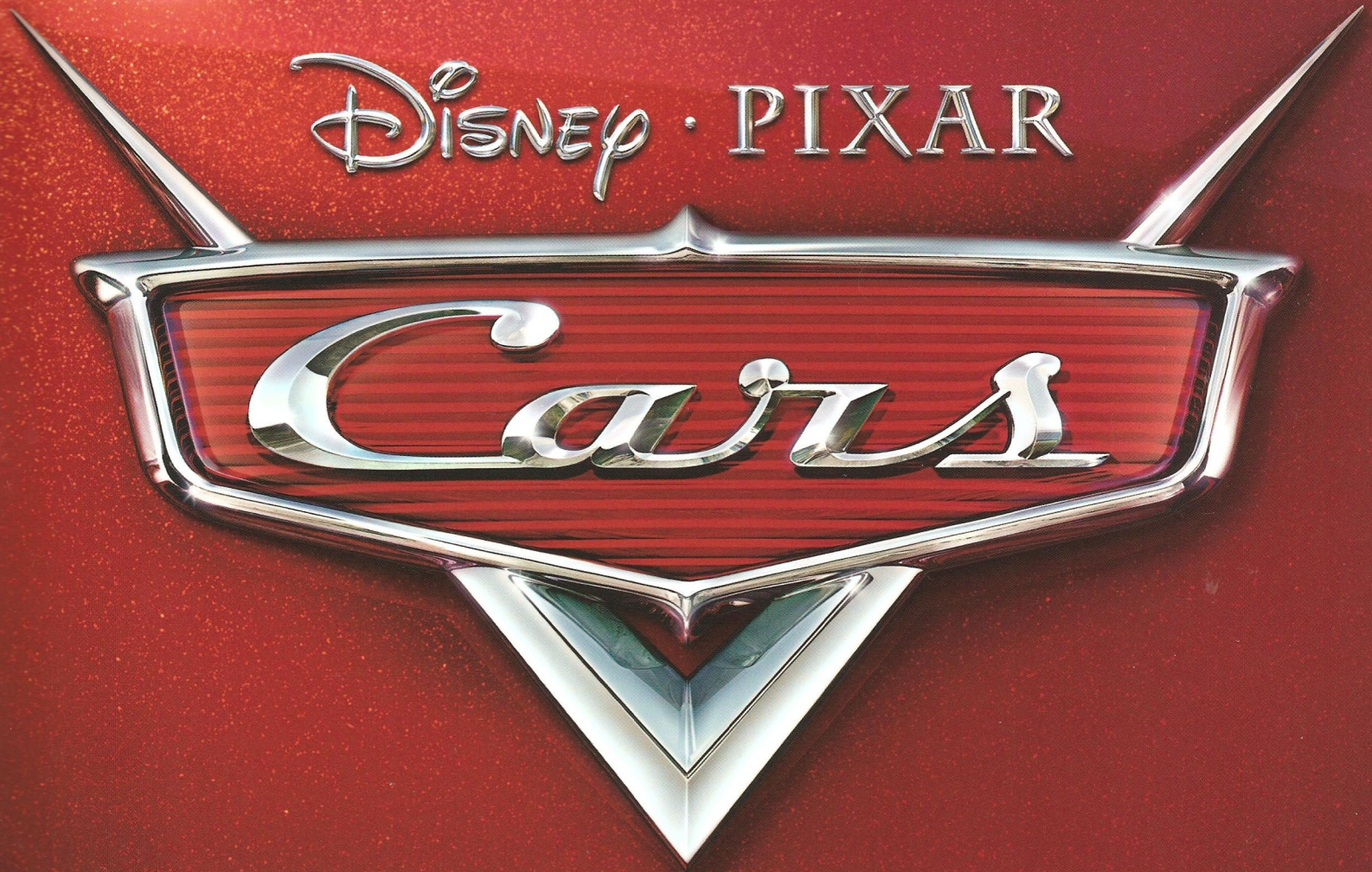


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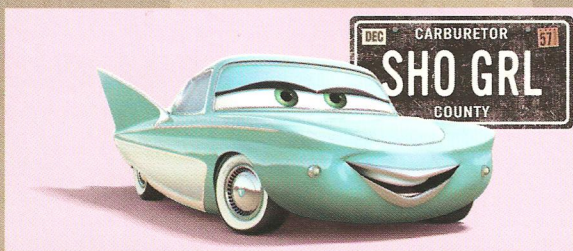
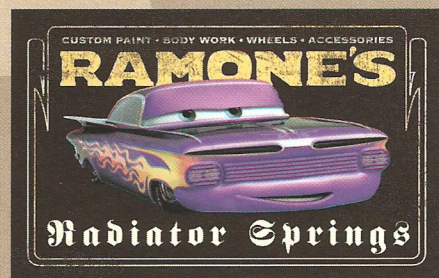
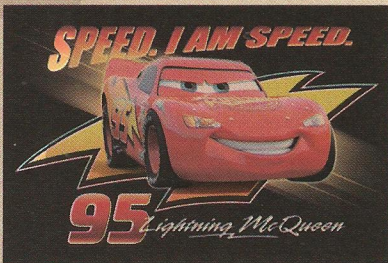
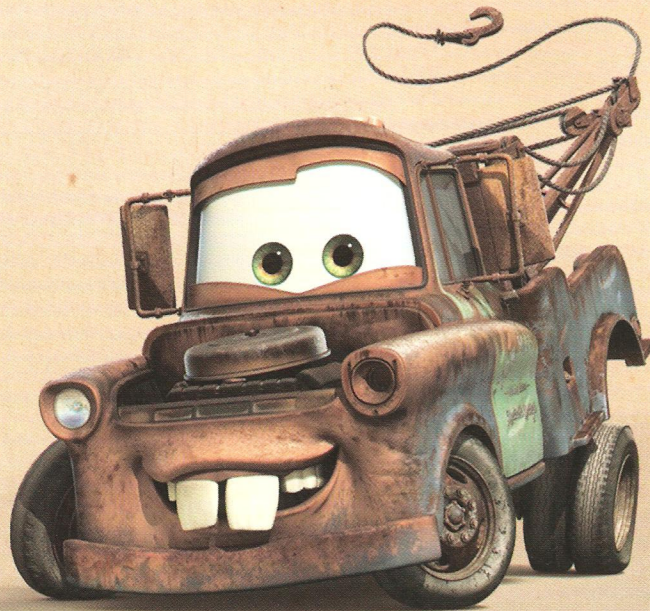
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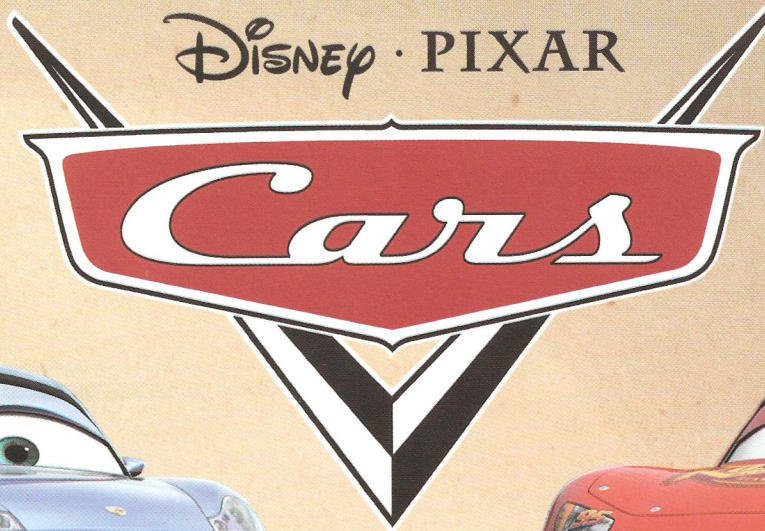
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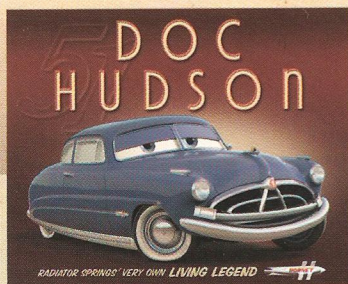






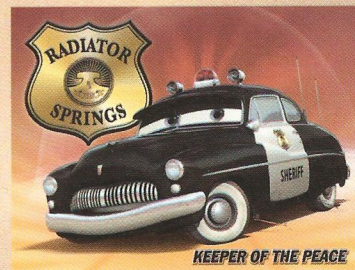


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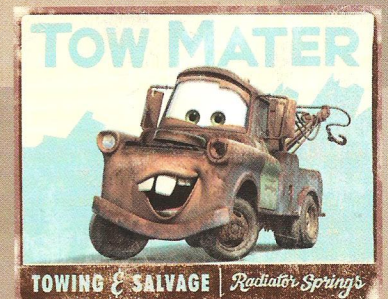
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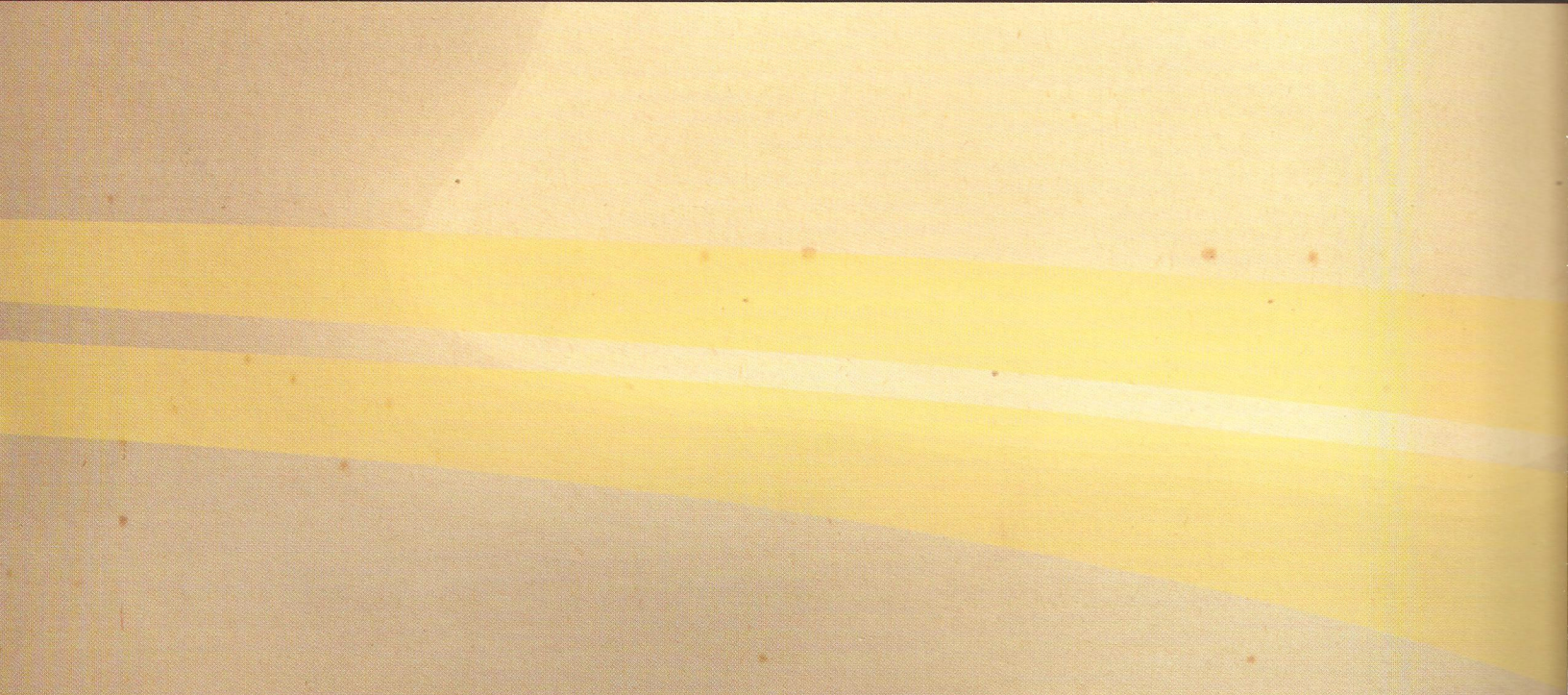
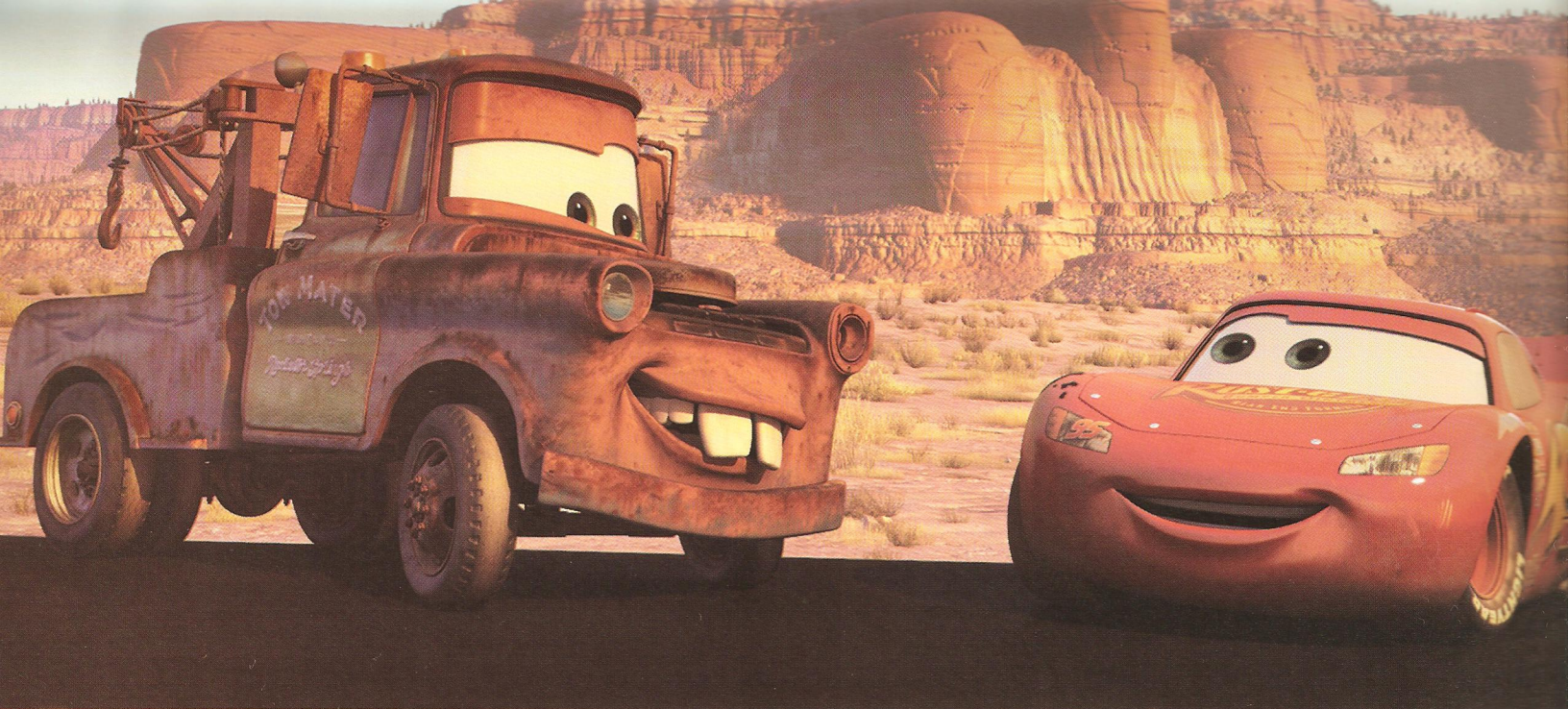
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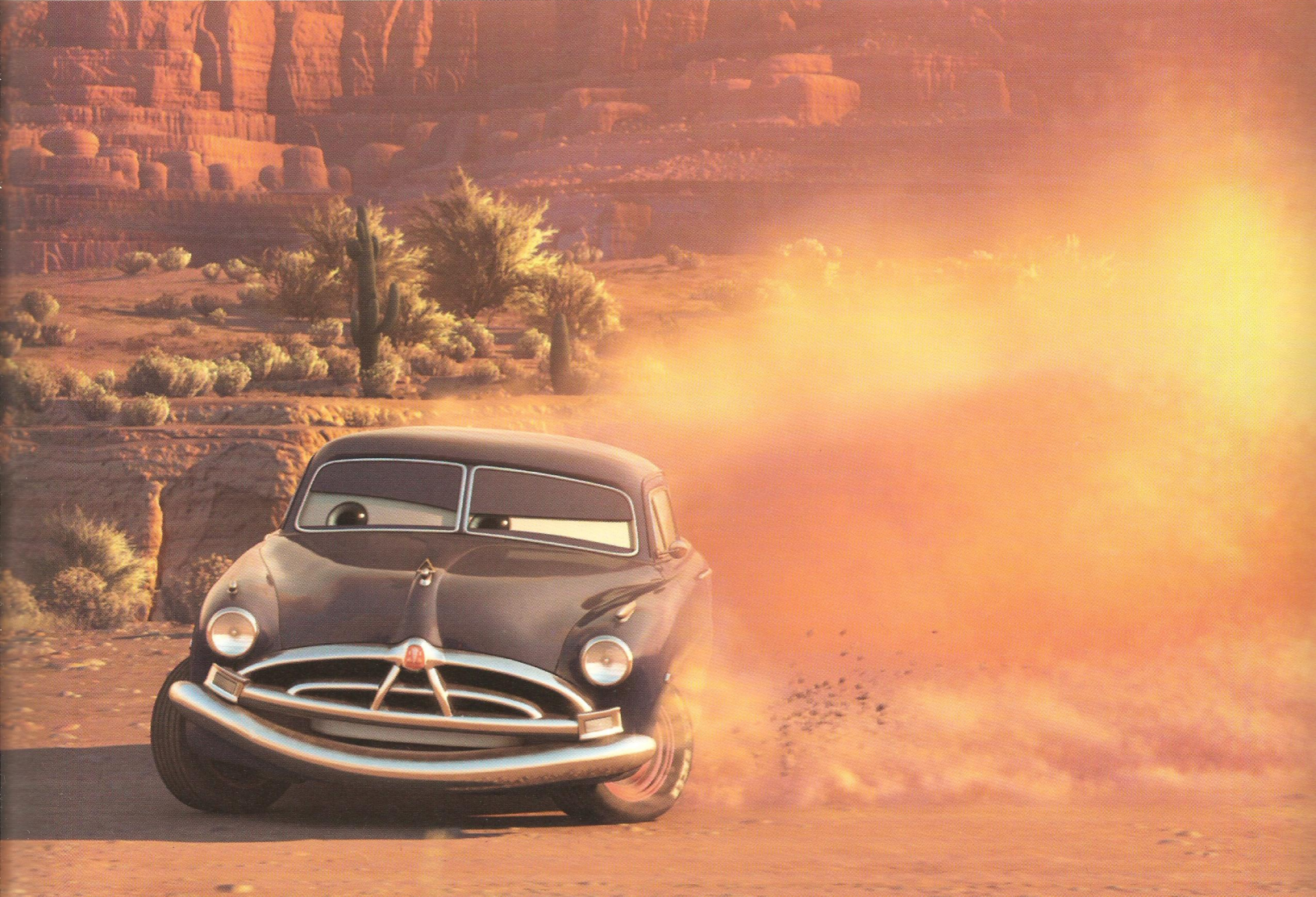
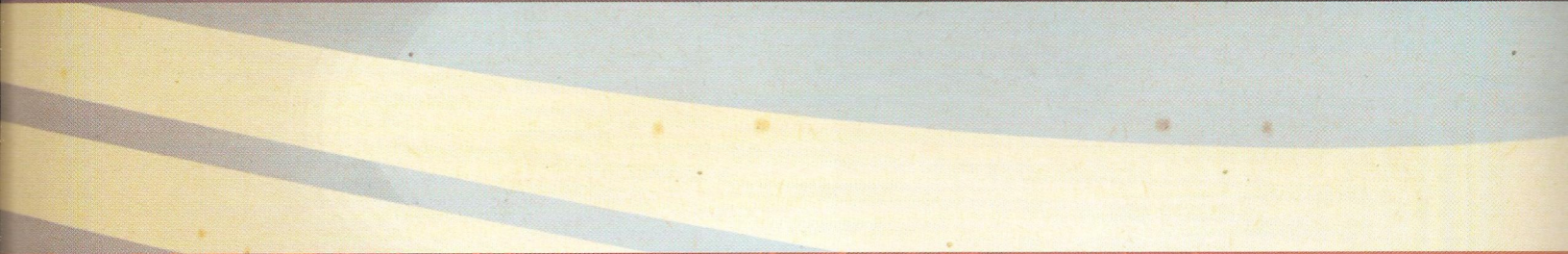
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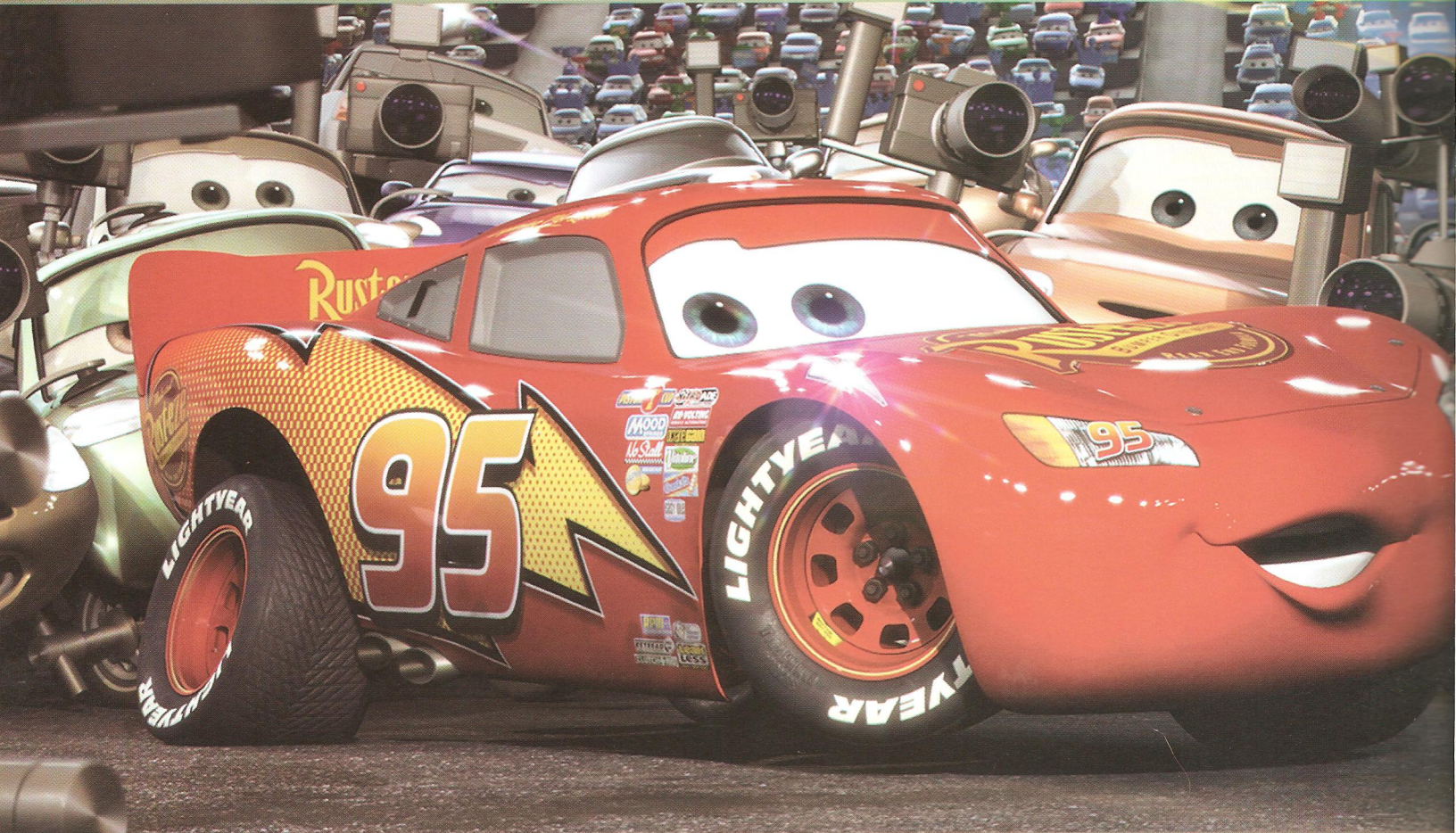
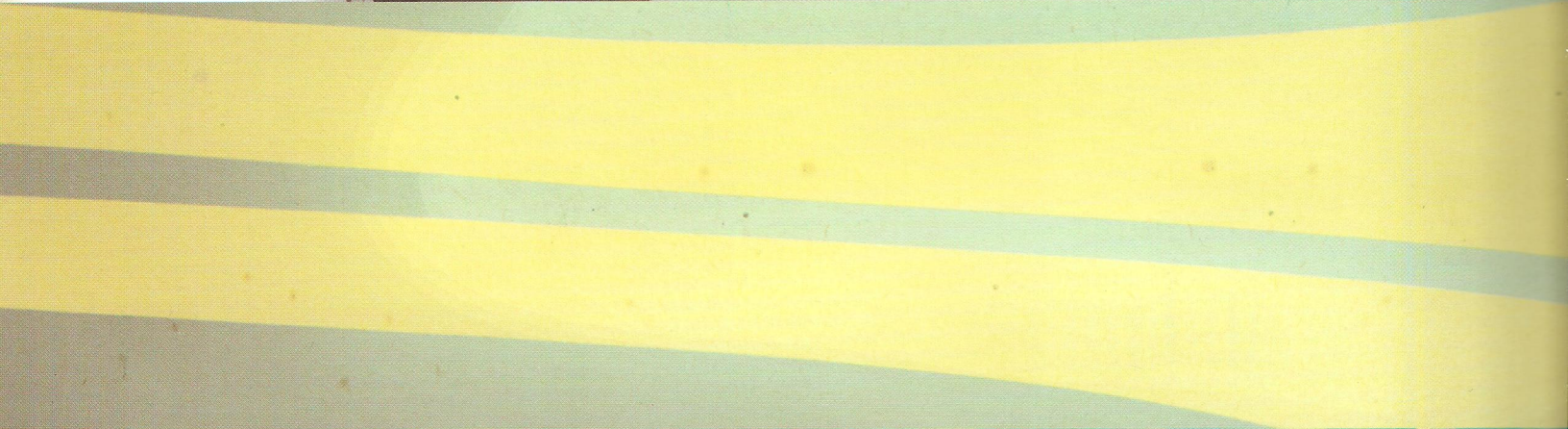








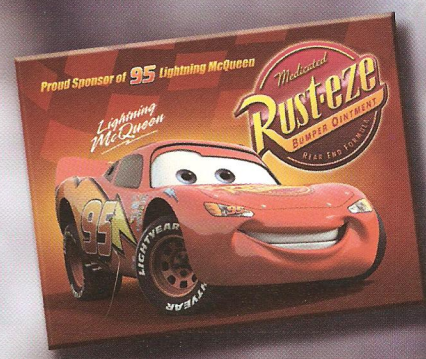














# REAL GONE

Words and Music by SHERYL CROW  
and JOHN SHANKS

Moderately fast

\* *f*

I'm A - mer - i - can made, \_\_\_ Bud \_\_\_ Light -  
driv - ing this road \_\_\_ for a might -

\_\_\_ Chev - ro - let. \_\_\_ My mam - ma taught me wrong from the right. \_\_\_  
y long \_\_\_ time, \_\_\_ pay - ing no mind \_\_\_ to the signs. -

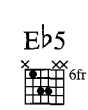
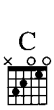
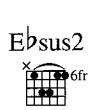
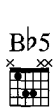
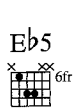
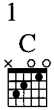
I was born in the south; \_\_\_ some - times I  
Well, this neigh - bor - hood's changed; - it's all been \_\_\_

\* Recorded a half step lower.

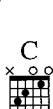
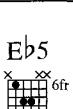




have a big mouth. When I see some - thing that I don't like,  
 re - ar - ranged. We left that change some - where be - hind.



1  
 (Spoken:) I gotta say it. Well, we been





2  
 Slow down, we're






gon - na crash. Ba - by, you were scream - in' it's a blast,



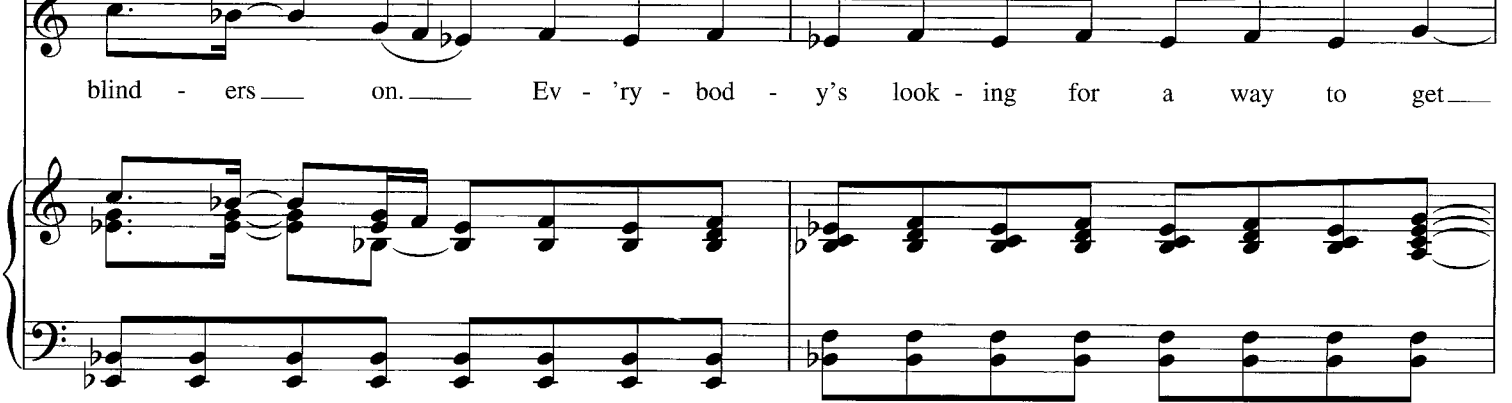
F  C 





— blast, blast. — And look out, ba - by, you got your




E $\flat$   B $\flat$  










blind - ers — on. — Ev - 'ry - bod - y's look - ing for a way to get —




F  C  E $\flat$ sus2  F5 

— real gone, — real gone. —



C  E $\flat$ 5  B $\flat$ 5  C  E $\flat$ sus2  F5  C  E $\flat$ 5  B $\flat$ 5 

Real gone. — But there's a







new cat in town, he's got high paid friends, thinks



he's gon - na change his - to - ry. You think you



know him so well, yeah, you think he's so swell, but he's just



per - pet - u - at - ing proph - e - cy. Come on now.



C Eb Bb

Slow down, we're gon - na crash. — Ba - by, you were scream - in' it's a blast, —

F C

— blast, blast. — Well, look out, — you've got your

Eb Bb

blind - ers — on. — Ev - 'ry - bod - y's look - ing for a way

F Eb5 Cm/Bb Cm F Eb

to get real gone. — Real



Cm/Bb

Cm

F

Eb



gone. Real

Cm/Bb

F



gone.

C

Ebsus2

F5

C

Eb5

Bb5

C

Ebsus2

F5



Harmonica solo ad lib.

1

C

Eb5

Bb5

2

C

Eb5

Bb5



Solo ends Well, you can say what you want, — but you can't



say it 'round here, 'cause they'll catch you and give you a whip -

pin'. Well, I believe I was right when I said -

— you were wrong.— You did - n't like the sound of that, now did ya?

Slow down, we're gon-na crash.— Ba - by, you were scream- in' it's a blast,—



F C

— blast, blast. — Well, look out, — you've got your

E $\flat$  B $\flat$

blind - ers — on. — Ev - 'ry - bod - y's look - ing for a way to get —

F C E $\flat$

— real gone. — Well, here I come, and I'm so not scared; got my ped -

B $\flat$  F C

al to the met - al, got my hands — in the air. — Well, look out, — you take your



E $\flat$  B $\flat$  F

blind - ers — off. — Ev - 'ry - bod - y's look - ing for a way to get — real gone, — real

C E $\flat$ sus2 F5 C E $\flat$ 5 B $\flat$ 5 C E $\flat$ sus2 F5

gone. — Get real gone. —

C E $\flat$ 5 B $\flat$ 5 C E $\flat$ sus2 F5 C E $\flat$ 5 B $\flat$ 5

Ooh. Real

C E $\flat$ sus2 F5 C E $\flat$ 5 B $\flat$ 5 N.C.

gone. — Real gone.



# ROUTE 66

By BOBBY TROUP

Moderately fast Blues (♩ =  $\frac{3}{4}$ )

C7 G7

*mf*

The piano introduction consists of two systems of music. The first system has two staves: a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a bass clef staff. The treble staff starts with a C7 chord and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a steady accompaniment with eighth notes. The second system continues the melodic and accompaniment patterns, ending with a G7 chord.

Am7 D7#5(b9) G6/9 Am9 D7#5(b9)

If you \_

This system contains the first phrase of the song. The top staff is a vocal line with the lyrics "If you \_". The piano accompaniment is shown in two staves (treble and bass clef). The treble staff has a melodic line with eighth and sixteenth notes, and the bass staff has a steady accompaniment. Chord changes are indicated above the treble staff: Am7, D7#5(b9), G6/9, Am9, and D7#5(b9).

G9 C7 G7

ev - er plan \_ to mo - tor West, \_

This system contains the second phrase of the song. The top staff is a vocal line with the lyrics "ev - er plan \_ to mo - tor West, \_". The piano accompaniment is shown in two staves (treble and bass clef). The treble staff has a melodic line with eighth and sixteenth notes, and the bass staff has a steady accompaniment. Chord changes are indicated above the treble staff: G9, C7, and G7.



C7

trav - el my way, take the high-way, that's the best.

G6 Am9 Ab7#9

Get your kicks on Route Six - ty six.

G G9

It winds to Chi -

C7 G6 Db9#11

ca - go to L. A., more than



C9 G6

two thou - sand miles all the way.

Gdim7 Am9 Ab7#9

Get your kicks on Route Six - ty six.

G G7 G7#9

Now you go through Saint Lou - ie,

C7 G9

Jop - lin Mis - sou - ri, and O - kla - ho - ma Cit - y looks might - y pret - ty. You'll



C7 G9

see — Am - a - ril - lo, Gal - lup, New

C#dim7 Am9 Ab9

Mex - i - co, — Flag - staff, — Ar - i - zo - na. Don't — for - get Wi - no - na,

G6 Bb6 Am9 Ab9 G9

King - man, Bar - stow, San Ber - nar - di - no. Won't you — get hip —

C7 G7

— to this time - ly tip, — when — you make —



C7 G6

that Cal - i - for - nia trip.

Gdim7 Am9 Ab7#9

Get your kicks on Route Six - ty six.

G Am9

Get your kicks on

Ab7#9 G

Route Six - ty six.



# LIFE IS A HIGHWAY

Words and Music by  
TOM COCHRANE

### Moderate Rock

Life's like a road\_ that you trav-el on when there's one \_\_\_ day here \_ and the next\_ day gone. \_ Some-times -  
all these cit-ies and all these towns, it's in my blood\_ and it's all \_\_\_ a - round. \_ I love \_



C5



— you bend\_ and some-times\_ you stand.\_ Some-times\_ you turn\_ your back\_ to the wind. There's a world\_ —  
 — you now\_ like I loved\_ you then.\_ This is the road and these\_ are the hands. From Mo -

Bb



F



— out - side\_ ev - 'ry dark - ened door\_ where blues\_ won't haunt\_ you an - y - more. Where the  
 - zam - bique\_ to those Mem - phis nights\_ the Khy - ber Pass to Van - cou - ver's lights.

C5



brave are free\_ and lov - ers soar,\_ come ride\_ with me\_ to the dis - tant shore.  
 Knock me down,\_ get back up a - gain,\_ you're in\_ my blood.\_ I'm not a lone - ly man.

Dm



C



We won't hes - i - tate. Break down the gar - den gate.  
 There's no load I can't hold. Road so rough, this I know.



Bbmaj7

G7

There's not much time left to - day. I'll be there\_ when the light\_ comes in. Just tell 'em we're\_ sur - vi - vors. \_\_\_

Dm

C

Bb

F/A

Bb

F

C

Life is a high - way. I \_\_\_ wan - na ride \_\_\_ it all \_\_\_ night long. \_\_\_

Bb

F

C

Dm

Bb

F

If you're go - ing my \_\_\_ way, I \_\_\_ wan - na drive \_\_\_ it all \_\_\_

Bb

F

C

1

Bb

F

C

2

Bb

F

C

\_\_\_ night long. \_\_\_ Through \_\_\_ Mm. \_\_\_





Life is a high - way. I \_\_\_ wan - na ride \_\_\_ it all \_\_\_ night long...



Gim - me, gim - me, gim - me, gim - me yeah. If you're go - ing my \_\_\_ way,



I \_\_\_ wan - na drive \_\_\_ it all \_\_\_ night long...



There was a dis - tance be - tween you and I.





A mis - un - der - stand - ing once, - but now -



we look it in the eye. Oh.




Mm.





There ain't no load\_ that I \_\_\_ can't hold. \_\_\_ Road\_



\_\_\_ so rough, \_\_\_ this \_\_\_ I know. \_\_\_ I'll \_\_\_ be there\_ when the light\_ comes in. \_\_\_ Just



N.C.

tell'em we're\_ sur-vi - vors. \_\_\_ Life is a high - way.

I \_\_\_ wan - na ride \_\_\_ it all \_\_\_ night long. \_\_\_ Yeah yeah yeah \_\_\_ yeah. \_\_\_ If



you're go - ing my way, I wan-na drive it all night long.

Gim-me,gim-me,gim-me,gim-me yeah. Life is a high - way. I wan-na ride it all

Dm C Bb F

— night long. If you're go - ing my way,

Bb F C Bb F C Dm Bb

I wan-na drive it all night long. Gim-me,gim-me,gim-me,gim-me yeah.

Bb F Bb F C Bb F C Repeat and Fade



# BEHIND THE CLOUDS

Words and Music by BRAD PAISLEY  
and FRANK ROGERS

Moderate Western Swing (♩ =  $\overset{\frown}{\text{3}}\text{♩}$ )

N.C. E

B7

E B7

When you're feel - ing lone - ly, —  
said that —

A E

lost and let down, — seems like those  
this too shall pass. Good times or



B7

A

E

dark bad skies are fol - low - ing you a - round,  
 times, nei - ther one lasts.

F#7

and life's just one big shade of gray,  
 But think - ing that your luck won't ev - er change.

A

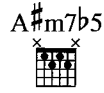
F#7

is like you won - der if you'll  
 think - ing it won't

A

B

see the light of day. once it starts to rain. } Be - hind the  
 ev - er stop,



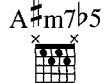
(1.,3.) clouds  
(2.) *Guitar solo ad lib.*

the sun is shin - ing.

Be-lieve me, e - ven though you can't quite make it out.



You may not see  
*Fiddle solo ad lib.*



the sil - ver lin - ing, but there's a big blue



To Coda

1

E



sky wait-ing right be - hind the clouds.

2

E



D.S. al Coda

*Solo ends* I've heard it

CODA

E



D#dim



C#m



B7



Yeah, there's a big blue sky wait-ing

F7



E



Bb6



B6



F7



E6



Eb6



E6



right be - hind the clouds.

# OUR TOWN

Words and Music by  
RANDY NEWMAN

Moderately slow, in 2

Chord diagrams: D, G/D, D, G/D

Chord diagrams: D, A7(no3rd) 2fr

Chord diagrams: D, G/D

Chord diagrams: D, G/D, D



Bbdim Gm/A D Dmaj7(no3rd)

This system contains the first three measures of the piece. The guitar part features chords Bbdim, Gm/A (with a 3rd fret marker), D, and Dmaj7(no3rd). The piano accompaniment consists of a treble and bass staff with various note values and rests.

G/D Dmaj7(no3rd) G/D

This system contains the next three measures. The guitar part features chords G/D, Dmaj7(no3rd), and G/D. The piano accompaniment continues with similar rhythmic patterns.

D A D Em/D

Long a - go, but not so ver - y long a - go, —

This system contains the next three measures, including the first line of lyrics. The guitar part features chords D, A, D, and Em/D. The piano accompaniment provides harmonic support for the vocal line.

D G A

the world was dif - f'rent, oh yes, —

This system contains the final three measures of the page, including the second line of lyrics. The guitar part features chords D, G, and A. The piano accompaniment concludes the piece.

D G/D D

— it was. You set-tled down and you

This system contains the first three measures of the piece. The guitar part features chords D, G/D, and D. The vocal line begins with a rest followed by the lyrics 'it was. You set-tled down and you'. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns.

A Bm Bsus Bm

built a town— and made it there and you watched it grow.—

This system contains measures 4-6. The guitar part features chords A, Bm, Bsus, and Bm. The vocal line continues with 'built a town— and made it there and you watched it grow.—'. The piano accompaniment continues with similar rhythmic patterns.

A D/G A(add2)

— It was your town.—

This system contains measures 7-9. The guitar part features chords A, D/G, and A(add2). The vocal line has a rest followed by 'It was your town.—'. The piano accompaniment continues with similar rhythmic patterns.

D Dmaj7(no3) G/D Dsus A7sus

This system contains the final two measures of the piece. The guitar part features chords D, Dmaj7(no3), G/D, Dsus, and A7sus. The piano accompaniment concludes with a long note in the bass clef.



D A Bm Bsus

Time goes by and time brings changes, and you change too.

Bm G A

Nothing comes that you can't handle, so

D G/D D

on you go. You never see it com -

A/C# Bm D7/A G

- ing when the world caves in on you, on

Gmaj9 A Gmaj9

your town. There's noth - ing you can

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'your', followed by a half note 'town.' with a fermata. The piano accompaniment consists of a bass line and a treble line. The key signature has two sharps (F# and C#), and the time signature is 4/4. Chord diagrams for Gmaj9 and A are shown above the staff.

A Bm A/C# D Dmaj7/F# Gsus2 G

do. Main Street is - n't Main Street an - y -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'do.', followed by a half note 'Main Street is - n't Main' with a fermata, and another half note 'Street an - y -'. The piano accompaniment continues with chords and moving lines. Chord diagrams for A, Bm, A/C#, D, Dmaj7/F#, Gsus2, and G are shown above the staff.

D Dmaj7/F#

more. { Lights don't shine as  
No one seems to

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'more.', followed by a half note 'Lights don't shine as' and another half note 'No one seems to'. The piano accompaniment continues. Chord diagrams for D and Dmaj7/F# are shown above the staff.

Gsus2 G Asus A

bright - ly as they've shone be - fore.  
meet us like they did be - fore.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'bright - ly', followed by a half note 'as they've shone be - fore.' with a fermata, and another half note 'meet us like they did be - fore.' with a fermata. The piano accompaniment continues with a triplet of eighth notes. Chord diagrams for Gsus2, G, Asus, and A are shown above the staff.



Bm A/C# A Bm D7/A

To tell the truth, lights don't shine at all  
 It's hard to find a rea - son left to stay,

G Gm Gmaj9

in } our town.  
 but it's }

To Coda

A D Dmaj7 G/D

A/D G/D D

Sun comes up each morn -

A D

- ing, just like it's al - ways done. —

Gsus2 G A D G/D

Get up and go to work and start the day.

D A/C#

You o - pen up for busi - ness;

Bm D7/A G Em7 D/F#

it's nev - er gon - na come — as the world rolls by, a



G A Bm A/C# A7

mil-lion miles a - way.

This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are "mil-lion miles a - way." Above the staff are five guitar chord diagrams: G, A, Bm, A/C#, and A7. Below the staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

CODA Gmaj9 A Em D/F#

We love it an - y - way. Come what

This system contains the second line of music. The vocal line is on a treble clef staff with a key signature of two sharps. The lyrics are "We love it an - y - way. Come what". Above the staff are four guitar chord diagrams: Gmaj9, A, Em, and D/F#. Below the staff is a piano accompaniment with a grand staff. The piano part continues the melodic and harmonic development from the first system.

G A7sus D G/D

may, - it's our town.

*rit.* *a tempo*

This system contains the third line of music. The vocal line is on a treble clef staff with a key signature of two sharps. The lyrics are "may, - it's our town." Above the staff are four guitar chord diagrams: G, A7sus, D, and G/D. Below the staff is a piano accompaniment with a grand staff. The piano part includes a section marked "rit." (ritardando) and another marked "a tempo".

Dmaj7(no3rd) G/D D

*rit.*

This system contains the fourth line of music. The vocal line is on a treble clef staff with a key signature of two sharps. Above the staff are three guitar chord diagrams: Dmaj7(no3rd), G/D, and D. Below the staff is a piano accompaniment with a grand staff. The piano part includes a section marked "rit." (ritardando).

# SH-BOOM

(Life Could Be a Dream)

Words and Music by JAMES KEYES,  
CLAUDE FEASTER, CARL FEASTER,  
FLOYD McRAE and JAMES EDWARDS

Moderately bright

Chord diagrams: Eb (3fr), Cm (3fr), Fm7, Bb7, Eb (3fr), Cm (3fr)

Hey non - ny ding dong a -

*mf*

Chord diagrams: Fm7, Bb7, Eb (3fr), Cm (3fr), Fm7, Bb7

lang a-lang a-lang. Boom ba - doh, — ba - doo - ba - doo. —

Chord diagrams: Eb (3fr), Cm (3fr), Fm7, Bb7, Eb (3fr), Cm (3fr)

Life could be a dream, — (sh - boom,) if I could take you up in par - a-dise up a-bove, (sh -



Fm7



Bb7



Eb



Cm



Fm7



Bb7



boom.) If you would tell me I'm the on - ly one that you love, life could be a dream, sweet-

Eb



Cm



Fm7



Bb7



Eb



Cm



heart. Hel lo, hel-lo a - gain, sh - boom, and hop-in'we'll meet a - gain. Oh, life could be a dream, (sh -

boom, if on - ly all my pre - cious plans would come true, (sh - boom.) If you would let me spend my

whole life lov - in'you, life could be a dream, sweet - heart.

G7 C7

Ev - 'ry time I look at you — some-thing is on my mind. —

F7 Fm7 Bb7

If you'd do what I want you to, — ba-by, we'd be so fine. — Oh,

Eb Cm Fm7 Bb7 Eb Cm

life could be a dream, — (sh - boom) if I could take you up in par - a-dise up a bove, (sh -

Fm7 Bb7 Eb Cm Fm7 Bb7 To Coda

boom. If you would tell me I'm the on - ly one that you love, life could be a dream, sweet-



1 Eb Cm Fm7 Bb7 2 Eb Cm Fm7 Bb7

heart. heart. Sh-

Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7

boom sh - boom, - ya da da da da da da da da. Sh-boom sh - boom, - ya da da da da da da da da. Sh-

Eb Cm Fm7 Bb7 1 Eb

boom sh-boom, - ya da da da da da da da da, sh-boom. Sh -

2 D.S. al Coda

boom.

CODA Eb Cm Fm7 Bb7 Eb

heart.

# MY HEART WOULD KNOW

Words and Music by  
HANK WILLIAMS

Moderately

*mf*

G7 C

G7 C C7 F

C C7 F

C Am G7

I could say it's o - ver now, that I was  
I could give you all the blame, but I'm

glad to see you go. I could hate you for the  
sure the truth would show. I could tell the world I

way I'm feel - in'; my lips could tell a lie but my heart would  
found a new love; my lips could tell a lie but my heart would

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@lejandro



C C7 F C

know. \_\_\_\_\_  
know. \_\_\_\_\_

It's a sin to make me cry \_\_\_\_\_  
I can't fool my cry - in' heart \_\_\_\_\_

G7 C C7

\_\_\_\_\_ when you know I love you so. \_\_\_\_\_  
\_\_\_\_\_ 'cause it knows I need you so. \_\_\_\_\_

F C Am G7

I could tell my heart that I don't miss you; my lips could tell a  
I could tell my heart I'm glad we part - ed; my lips could tell a

1 2

C C

lie but my heart would know. \_\_\_\_\_  
lie but my heart would know. \_\_\_\_\_

3

# FIND YOURSELF

Words and Music by  
BRAD PAISLEY

Moderately slow, in 2

A(add2) B7 E

*p*

A(add2) B7

E A(add2)

When you find your - self  
make new friends  
meet the one

E

in some — far - off place and it  
in a — brand - new town and you  
that you've been wait - ing for, and she's



A(add2)



caus - es you — to re -  
 start to think — a - bout  
 ev - 'ry - thing — that you

E



think some things, — you  
 set tling down, — the  
 want, and more, — you

C#m



B/D#



start to sense — that slow - ly you're — be - com -  
 things that would — have been lost on you — are now —  
 look at her — and you fi - n'ly start — to live —

E



A(add2)



- ing some-one else, — and then you  
 — clear as a bell, — and — you  
 — for some-one else, — and then you

To Coda

1  
B5



find your - self. \_\_\_  
 find your - self. \_\_\_  
 find your - self. \_\_\_

And when you

2

B



E



Yeah, that's when you \_\_\_ find \_\_\_ your-self.

Well, you go \_\_\_

E/A



B



E



*Guitar solo*

through

life

so sure \_\_\_

of where \_\_\_

you're head -

E/A



B




- ing,

and you wind

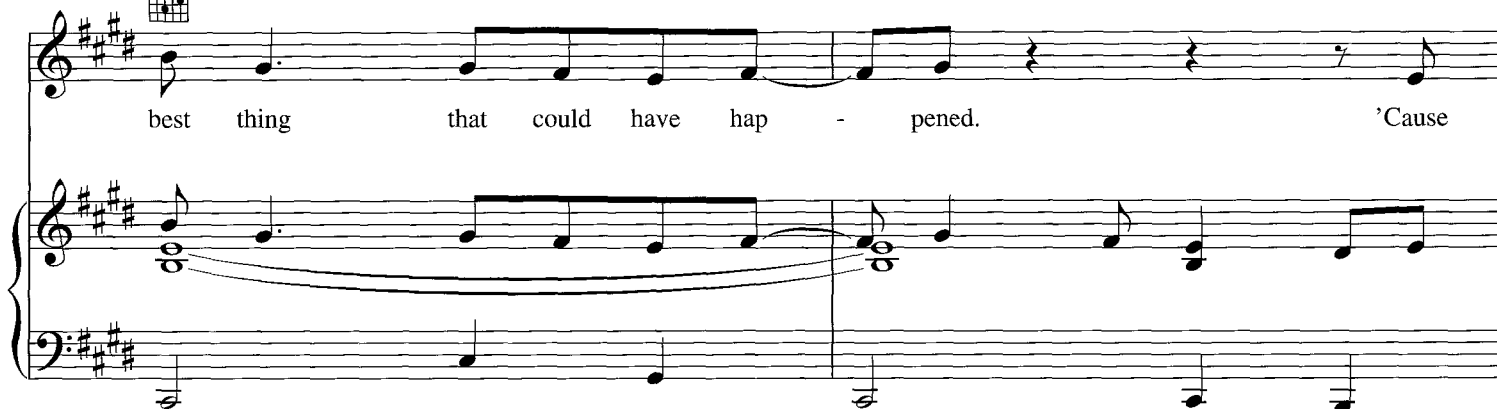
up lost, \_\_\_

and it's the

C#m7




best thing that could have hap - pened. 'Cause




1

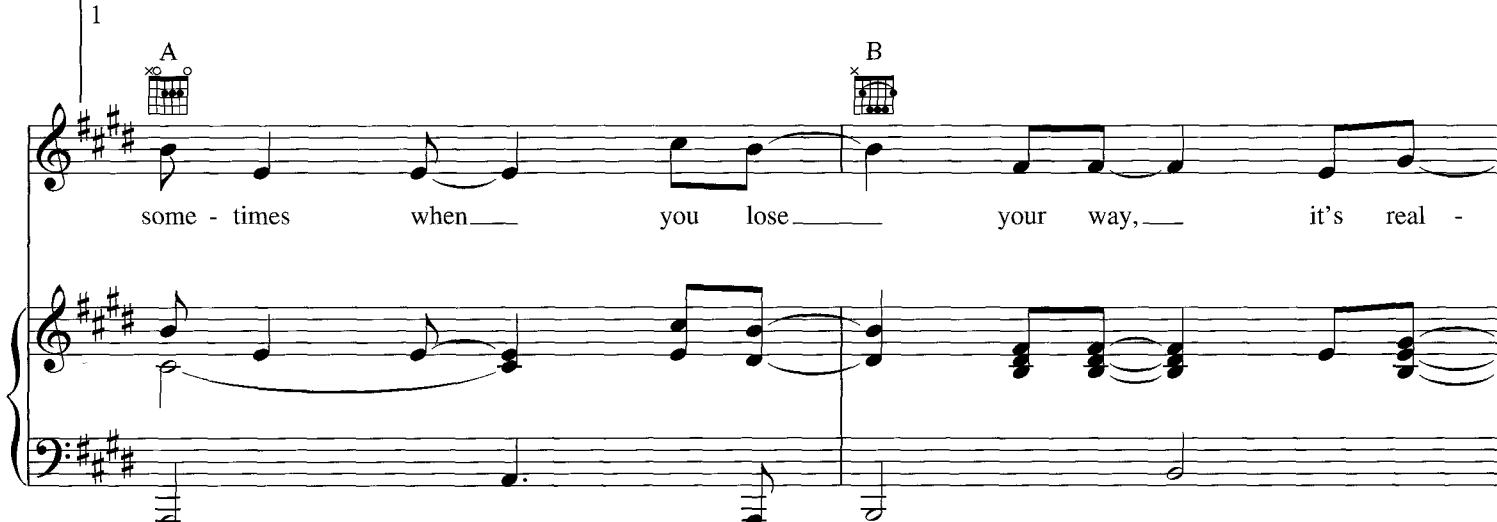
A




B




some - times when — you lose — your way, — it's real -




C#m



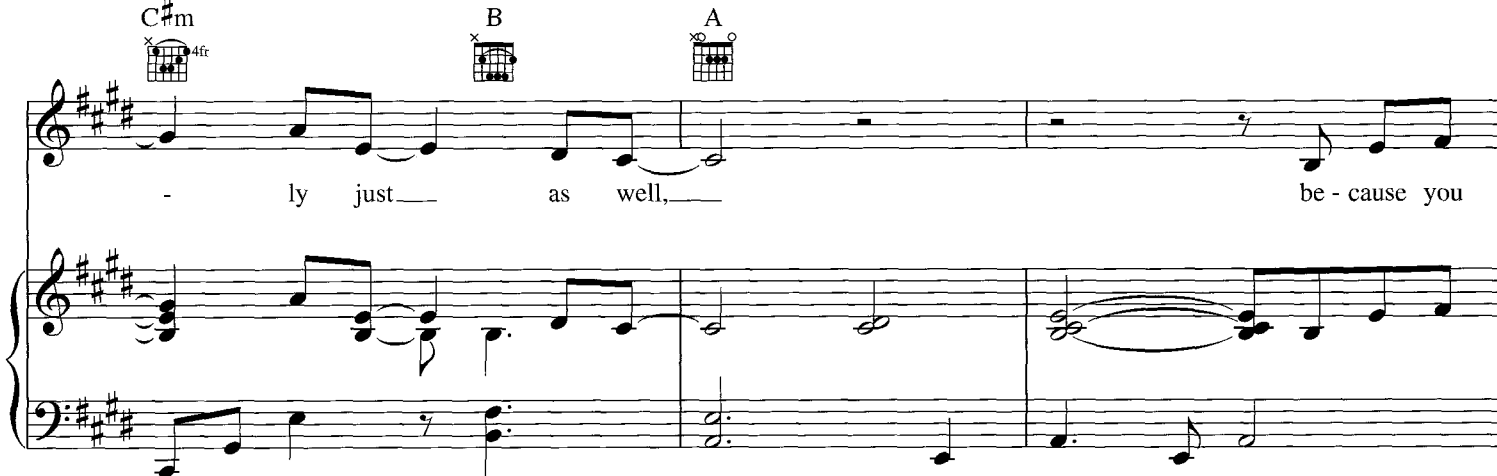
B



A




ly just — as well, — be - cause you




A(add2)



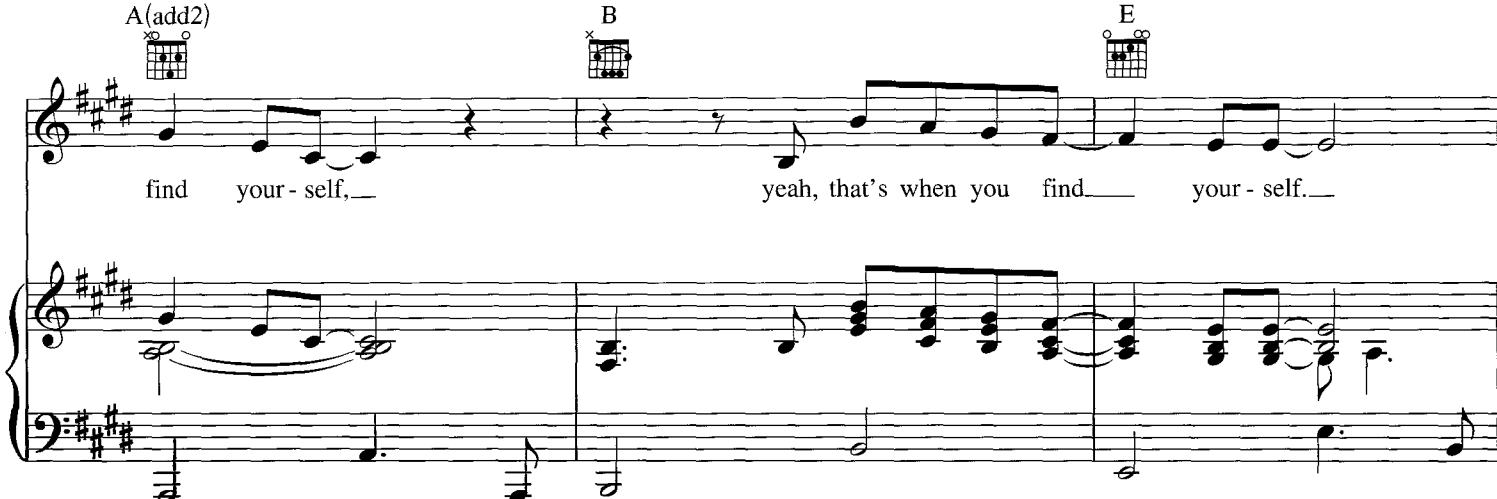
B



E



find your - self, — yeah, that's when you find — your - self. —





2



Musical notation for the first system, including vocal line and piano accompaniment.

B

Bsus2

D.S. al Coda

Solo ends When you

CODA

B

Yeah, that's when you find

Musical notation for the second system, including vocal line and piano accompaniment.

C#m7

B/D#

your - self.

And we go

Musical notation for the third system, including vocal line and piano accompaniment.

E/A

B

through

life

so sure

Musical notation for the fourth system, including vocal line and piano accompaniment.

E



of where we're head - ed, and then we

E/A



wind up lost, and it's the best thing could have hap -

B



C#m



- pened. And some-times when you lose your way, it's real -



C#m



ly just as well, be - cause you



A(add2)



A(add2)

B

E

find your - self, — yeah, that's when you — find — your - self.

A(add2)

B7

E

A(add2)

B7

E

*rit.*

The musical score is divided into four systems. The first system contains the vocal line with lyrics and guitar chords A(add2), B, and E. The second system shows guitar chords A(add2) and B7. The third system features guitar chords E and A(add2). The fourth system includes guitar chords B7 and E, a 'rit.' marking, and a double bar line at the end.



REAL GONE

ROUTE 66

LIFE IS A HIGHWAY

BEHIND THE CLOUDS

OUR TOWN

SH-BOOM

FIND YOURSELF

MY HEART WOULD KNOW

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Cars

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