

PIANO • VOCAL • GUITAR

*The
Best
Of*

PATSY CLINE

Revised

38 All-Time Hits, Including:

Crazy • Faded Love • I Fall To Pieces • Leavin' On Your Mind
• She's Got You • Sweet Dreams • Walkin' After Midnight



 HAL • LEONARD™

The Best Of PATSY CLINE

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ALWAYS

Words and Music by
IRVING BERLIN

Moderate Waltz

B \flat 6 **Gm7 \flat 5** **F/C**

G9 **C7** **F**

F **F \sharp dim** **C7**

Gm7 **C7**

Ev - 'ry - thing went wrong, and the whole day
Dreams will all come true, grow - ing old with

long I'd feel so
you, and time will

F

blue. fly, For the long est day
car - ing each day

F#dim **C7**

while more I'd for - get day to smile. Then
than the get day to be - fore, till

Gm7 **C7** **F** **F7**

I spring met rolls you. by.

Am **F7** **E7**

Now that my blue days have passed,
Then when the spring - time has gone,

Am F#dim7 C7

now that I've found you at last,
then will my love linger on.

F

I'll be lov - ing you, al - ways

C7

with a love that's true,

F

al - ways When the things you've

F7 A/E

planned need a help - ing hand,

E7 A

I will un - der - stand, al - ways,

C7 F

al - ways. Days may not be fair,

F7 E7 Eb7 D7

al - ways. That's when I'll be

Gm



there, al - ways,

Bb6



Gm7b5



F



not for just an hour, not for just a

G9



C7



1 F



day, not for just a year, but al - ways.

C7



2 F



al - ways.

FADED LOVE

Words and Music by JOHN WILLS
and BOB WILLS

Moderato

Piano introduction in B-flat major, 4/4 time. The music is marked *p* (piano). It features a melody in the right hand and a bass line in the left hand, both with a moderate tempo.

First line of lyrics: 1. As I look at the let - ters that you wrote to
2. think of the past and all the pleas - ures we

Accompanying piano chords: F7, Bb, Bb7, Eb. The piano part includes a melody in the right hand and a bass line in the left hand, with a *p* marking.

Second line of lyrics: me had It's I you watch the that I'm think - ing of, of, As I watch the mat - ing of the dove,

Accompanying piano chords: Bb, F7. The piano part includes a melody in the right hand and a bass line in the left hand.

B \flat **B \flat 7**

As I read the lines that to
It was in the spring time that

E \flat **B \flat** **F7**

me were so I re - mem - ber our Fad - ed
you said good - bye, I re - mem - ber our Fad - ed

B \flat **B \flat**

Chorus

Love. I miss you
Love.

E \flat **F7**

dar - ling more and more ev - 'ry day As

B \flat

F7

heav en would miss the stars a - bove.

B \flat

With ev - 'ry heart - beat I still

E \flat B \flat

F7

think of you And re - mem - ber our Fad - ed

1 B \flat C \sharp dim

F7

2 B \flat 7E \flat E \flat mB \flat

Love. 2. I Love.

BACK IN BABY'S ARMS

Words and Music by
BOB MONTGOMERY

Happily with a bounce (in 2)

Ab6 Eb(add9)

1

f

2

Ab6 Eb7

I'm back in ba - by's arms.

How I missed those lov - in'

arms. I'm back where I be -

Fm Eb Db Cm

The musical score is written for piano in 4/4 time, with a key signature of three flats (B-flat major). It features a piano introduction and a vocal melody. The introduction consists of two measures of chords: Ab6 and Eb(add9). The first system shows the piano accompaniment and the vocal line starting with the lyrics 'I'm back in ba - by's arms.' The second system continues the vocal line with 'How I missed those lov - in'' and the piano accompaniment. The third system concludes the vocal line with 'arms. I'm back where I be -' and includes chord diagrams for Fm, Eb, Db, and Cm. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

To Coda

B \flat mA \flat E \flat 7

long.

back

in

ba

-

by's

arms.

Don't

know

why

we

quar

- relled,

we

nev

- er

did

be

-

fore.

A \flat 

Fm



Since we found out

Cm



Db



how it hurts I bet we nev - er

Eb



Ab



D.S. al Coda

quar - rel an - y - more.

CODA

Ab6



Eb(add9)



arms.

A6

E(add9)

Musical notation for the first system. The treble clef staff shows a whole rest followed by a bar line, then a measure with a whole note chord. The bass clef staff shows a piano accompaniment with eighth notes and chords. Chord diagrams for A6 and E(add9) are shown above the treble staff.

A6

E7

Thought I did - n't need his

Musical notation for the second system. The treble clef staff contains the lyrics "Thought I did - n't need his" under a melodic line. The bass clef staff shows piano accompaniment. Chord diagrams for A6 and E7 are shown above the treble staff.

A

love till he took it a - way.

Musical notation for the third system. The treble clef staff contains the lyrics "love till he took it a - way." under a melodic line. The bass clef staff shows piano accompaniment. A chord diagram for A is shown above the treble staff.

F#m

C#m

Now I'm back where I be

Musical notation for the fourth system. The treble clef staff contains the lyrics "Now I'm back where I be" under a melodic line. The bass clef staff shows piano accompaniment. Chord diagrams for F#m and C#m are shown above the treble staff.

D E

long and in my ba - by's arms I'm gon - na

D: x02321, E: x02210

A6

stay. I'm

A6: x02020

E7

back in ba - by's arms. How I

E7: x02120

A

missed those lov - in' arms.

A: x02020

F#m E D C#m
 I'm back where I be

Bm A E7
 long back in ba-by's

A6 E(add9)
 arms. Back in

A6
 ba-by's arms. Repeat and Fade

HE CALLED ME BABY

Words and Music by
HARLAN HOWARD

Moderately (♩ = $\overset{\frown}{\underset{\frown}{3}}$)

Chord diagrams: C6, G7#5(b9), Gm7^{3fr}, C7

Chord diagrams: F, G7, C

no chord

He called me ba by,

Chord diagrams: C7, F

ba - by all night long, used to

Chord diagrams: G7, C

hold _____ and kiss me _____ un - til dawn. _____

C7



Then one day _____ I woke _____ and he was

F



G7



gone, _____ now there's no more ba _____ by,

C



ba - by _____ all night long. _____ He called me

F



ba _____ by, _____ ba - by _____ all night
ba _____ by, _____ ba - by _____ all night

C



long, ———
long, ———

kissed my tears ——— a —
built me up ——— so

G7



way high when things went wrong. Oh, what I'd
and made me strong. Now each —

C



C7



give night if he'd just ——— come on back
in ——— dreams ——— just like a

F



G7



home ——— and call me ba ——— by,
song, ——— I still hear ba ——— by,

1

C

ba - by all night long.

2

He called me ba - by, still hear

ba - by, ba - by, still hear ba - by,

C F C

ba - by all night long.

HAVE YOU EVER BEEN LONELY?

(HAVE YOU EVER BEEN BLUE?)

Words by GEORGE BROWN
Music by PETER DeROSE

Moderately

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a C major key signature. The left hand plays a simple bass line with octaves and chords.

Verse (ad lib)

C C7 C#dim Dm7 D7 D#dim C Cdim G7

1. Two of a kind... ev'-ry-where I see Lov-ers in the moon-light, rob-ins in a tree
2. My hap-pi-ness... two a-lone can share Now that I have lost you, life is hard to bear

mp

The piano accompaniment for the first line of the verse features a melodic line in the right hand and a supporting bass line in the left hand, with some chromatic movement.

C Am6 B7 Em Em7 A7 Am7 D7

Now that we have part-ed what am I to do But make this plea to
You and I have quar-reled I'm a fool, it's true Why can't we start a

The piano accompaniment continues with a similar texture to the first line, providing harmonic support for the vocal melody.

G7 F C

Chorus

you: Have you ev-er been lone-ly? Have you ev-er been
new:

mf

The piano accompaniment for the chorus features a more active bass line and a melodic line in the right hand, with a repeat sign at the end.

G7



G6



G7



blue? Have you ev - er loved some - one Just as I love

C



Dm7



C



G7



C7



F



F#dim



you? Can't you see I'm sor - ry For each mis-take I've

C



G7



C



Eb7



G



G#dim



D7



made? Can't you see I've changed, dear Can't you see I've

Dm7



G7



Dm7



G7



F



C



paid? Be a lit - tle for - giv - ing Take me back in your

G7

Bm7-5

heart _____ How can I go on liv - ing _____ Now that we're a -

E7

E7-5

A7

A7+5

A7

Dm7

Dm7-5

Fm7

part _____ If you knew what I've been thru You would

C

F

Fm

C

G7

know why I ask you Have you ev - er been lone - ly? _____ Have you ev - er been

C

Cdim

G7

C

F

C

blue? _____ Have you ev - er been blue? _____

HALF AS MUCH

Words and Music by
CURLEY WILLIAMS

Moderately

A7



D



mf

If you loved me half as much as I love

you, you would - n't worry

A7



me half as much as you do. You're nice to



me when there's no one else a - round.



— You on - ly build me up to let me



down. If you missed me

half as much as I miss you, you would - n't



stay a - way half as much as you do.



I know that I would nev - er be this blue.



If you on - ly loved me half as much as I love

1



2



you. If you you.

FOOLIN' 'ROUND

Words and Music by HARLAN HOWARD
and BUCK OWENS

Moderately bright country



I know that you've been fool-in' a-round on me right

A



from the start. So I'll give back your ring and I'll take

D



back my heart. And when you're tired of - a - fool-in' 'round with

G



two or three, just
then
just come on home and fool a-round with

D 

To Coda ⊕

me. Well, I was - n't fool - in a -
So — hon - ey, fool a -



A 

round the day I said "I do." — But
round; you know right where I'm at. — And don't —



D 

man - y a night — I wish that I'd — a - been fool - in' too. —
wor - ry if I'm lone - some 'cause — I'm — used to that. —



I know it's fool - ish a - tak - in' all — this
And when you're tired — of a - fool - in' 'round — with



G A

mis - e - ry, two or three, -

But when it's you - a
Then come on home - and

D

fool I'll al - ways be, I know that
fool a - round with me.

1
no chord

2

no chord

D.S. al Coda

I know that

CODA

A D A7 D

CRAZY

Moderately Slow

Words and Music by
WILLIE NELSON

F **D7** **Gm**

Cra - zy, — cra - zy for feel - in' so lone - ly — I'm

mf

Detailed description: This system contains the first three measures of the song. The key signature has one flat (Bb) and the time signature is 4/4. The music is in a moderate, slow tempo. The first measure starts with a treble clef and a single eighth note G4. The second measure has a treble clef and a triplet of eighth notes (A4, Bb4, C5). The third measure has a treble clef and a half note D5. The piano accompaniment starts with a bass clef and a half note G3 in the first measure, followed by chords in the second and third measures. The lyrics are 'Cra - zy, — cra - zy for feel - in' so lone - ly — I'm'.

C7 **F** **F#dim** **Gm7** **C7** **F**

cra - zy, — cra - zy for feel - in' so blue. — I know — you'd

Detailed description: This system contains measures 4 through 8. Measure 4 has a treble clef and a triplet of eighth notes (D5, E5, F5). Measure 5 has a treble clef and a triplet of eighth notes (G5, Ab5, Bb5). Measure 6 has a treble clef and a half note C6. Measure 7 has a treble clef and a half note D6. Measure 8 has a treble clef and a quarter note E6. The piano accompaniment continues with chords and a bass line. The lyrics are 'cra - zy, — cra - zy for feel - in' so blue. — I know — you'd'.

D7 **Gm** **C7**

love me as long as you want - ed, — and then some - day — you'd leave me for some - bod - y

Detailed description: This system contains measures 9 through 13. Measure 9 has a treble clef and a triplet of eighth notes (F5, G5, A5). Measure 10 has a treble clef and a triplet of eighth notes (Bb5, C6, D6). Measure 11 has a treble clef and a half note E6. Measure 12 has a treble clef and a half note F6. Measure 13 has a treble clef and a quarter note G6. The piano accompaniment continues with chords and a bass line. The lyrics are 'love me as long as you want - ed, — and then some - day — you'd leave me for some - bod - y'.

F B \flat F7 B \flat F

new. _____ Wor-ry _____ why do I let my-self wor-ry, _____

3 3

3

G7 C7 Gm7 C7

_____ won · drin' _____ what in the world did I do? _____

3 3

3

F D7 Gm

Cra - zy _____ for think - ing that my love could hold you, _____ I'm

3 3

3

B \flat maj7 Am7 Gm7 Fmaj7 Gm7 C7 F

cra - zy for try - in', cra - zy for cry - in' and I'm cra - zy for lov - in' you!

3 3 3

3

BLUE MOON OF KENTUCKY

Words and Music by
BILL MONROE

Bright jump tempo

G G7 C7 D7

Blue

G C

moon, blue moon, blue

G Bbdim D7

moon keep a-shin-in' bright. Blue

G G7 C

moon keep on a - shin - in' bright, you're gon-na bring-a me back - a my

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter note 'moon', followed by a quarter rest, then a quarter note 'keep', a quarter rest, a quarter note 'on', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'shin', a quarter rest, a quarter note 'in'', a quarter rest, a quarter note 'bright,', a quarter rest, a quarter note 'you're', a quarter rest, a quarter note 'gon-na', a quarter rest, a quarter note 'bring-a', a quarter rest, a quarter note 'me', a quarter rest, a quarter note 'back', a quarter rest, a quarter note 'a', a quarter rest, and a quarter note 'my'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Cm6 G Gdim D7 G

ba - by to - night, blue moon keep a - shin - in' bright!

Detailed description: This system contains the next two measures. The vocal line begins with a quarter note 'ba', a quarter rest, a quarter note 'by', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'night,', a quarter rest, a quarter note 'blue', a quarter rest, a quarter note 'moon', a quarter rest, a quarter note 'keep', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'shin', a quarter rest, a quarter note 'in'', a quarter rest, a quarter note 'bright!', a quarter rest, and a half note. The piano accompaniment continues with the eighth-note bass line and provides harmonic support for the vocal melody.

D7 G G7 C7

I said blue moon of Ken - tuck - y, to keep on shin - ing,

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note 'I', a quarter rest, a quarter note 'said', a quarter rest, a quarter note 'blue', a quarter rest, a quarter note 'moon', a quarter rest, a quarter note 'of', a quarter rest, a quarter note 'Ken', a quarter rest, a quarter note 'tuck', a quarter rest, a quarter note 'y,', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'keep', a quarter rest, a quarter note 'on', a quarter rest, a quarter note 'shin', a quarter rest, a quarter note 'ing,', a quarter rest, and a half note. The piano accompaniment features a steady eighth-note bass line and a right-hand melody.

G D7

shine on the one that's gone and left me blue.

Detailed description: This system contains the final two measures. The vocal line begins with a quarter note 'shine', a quarter rest, a quarter note 'on', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'one', a quarter rest, a quarter note 'that's', a quarter rest, a quarter note 'gone', a quarter rest, a quarter note 'and', a quarter rest, a quarter note 'left', a quarter rest, a quarter note 'me', a quarter rest, a quarter note 'blue.', a quarter rest, and a half note. The piano accompaniment concludes with the eighth-note bass line and a final chord in the right hand.

G G7

I said blue moon of Ken - tuck - y to keep on

C7 G

shin - ing, shine on the one that's

D7 G G7

gone and left me blue. Well, it was

C C7 G G7

on one moon - light night, stars shin - in' bright,

C C7 G

whis - per on high love _____ said good -

D7 G G7 C7

bye; blue moon of Ken - tuck - y, keep on shin - ing,

G Gdim D7

shine on the one that's gone and left me blue.

1 G A7 D7 2 G C7 C#dim G

I said blue

Detailed description: This is a musical score for the song 'Blue Moon'. It is written in G major and 4/4 time. The score is arranged for guitar and piano. The guitar part is shown in the upper staves, with chord diagrams for various chords: C, C7, G, D7, G, G7, C7, G, Gdim, D7, G, A7, D7, G, C7, C#dim, and G. The piano part is shown in the lower staves, with a treble and bass clef. The lyrics are: 'whis - per on high love _____ said good -', 'bye; blue moon of Ken - tuck - y, keep on shin - ing,', 'shine on the one that's gone and left me blue.', and 'I said blue'. The score is divided into two systems. The first system covers the first two lines of music. The second system covers the next two lines, including a double bar line and a repeat sign. The final line of music is a continuation of the piano accompaniment.

HEARTACHES

Words by JOHN KLENNER
Music by AL HOFFMAN

Moderately

Piano introduction in G major, 4/4 time. The melody starts with a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4. The bass line consists of sustained chords: G2, B2, D3 (first two measures), G2, B2, D3, E3 (third measure), and G2, B2, D3, E3, F#3 (fourth measure).

G A9 A7

You said you loved me just as I love you, —

Vocal line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
Piano accompaniment: Chords G, A9, and A7 are indicated above the vocal line. The piano part features a bass line with notes G2, B2, D3, E3, F#3 and a treble line with notes G4, A4, B4, C5, B4, A4, G4.

D7 Am7 D7 Am7 D7+5 G G#dim D7 Am7 Ab9

And I be - lieved it all; —

Vocal line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
Piano accompaniment: Chords D7, Am7, D7, Am7, D7+5, G, G#dim, D7, Am7, and Ab9 are indicated above the vocal line. The piano part continues with a bass line of G2, B2, D3, E3, F#3 and a treble line of G4, A4, B4, C5, B4, A4, G4.

G

B7

Em

I nev - er dreamt your words would prove un - true, —

A7

Eb9+5

Am7

D9

Am7

D7+5

I was a fool to fall. — You brought me

G6

G

F#7

Heart - aches, heart - aches,

G

Dm6

My lov - ing you meant on - ly heart -

E7 Am7 D7

aches Your kiss was such a sa - cred

G Em A7

thing to me, I can't be -

Cm6 D7 D7 G6

lieve it's just a burn - ing mem - o - ry, Heart -

G F#7 G

aches, heart aches, What does it

mat - ter how my heart breaks?

G9 Gb9 F9 E9

I should be hap - py with some - one new...

Am7 Cm Gdim G Bm A7

But my heart aches for

Am7 D7 Am7 D7 D7-9

you.

1 G Am7 D7 2 G

you.

I LOVE YOU SO MUCH IT HURTS

41

Words and Music by
FLOYD TILLMANGently (♩ = $\overset{\frown}{\text{3}} \overset{\frown}{\text{7}}$)

C6

C+

C

mp

First system of piano accompaniment. The right hand starts with a melody of quarter notes: G4, A4, B4, C5. The left hand plays a bass line of quarter notes: G2, B1, C2, D2. Chords are indicated above the staff: C6, C+, and C.

I love you so much it hurts me.

Dar - ling, that's why I'm so blue.

I'm so a - fraid to go to

bed at night, I'm a - fraid of

los ing you. I love you so

G+ C C6

much it hurts me and there's

C+ C C#

noth - ing I can do.

D

F F#dim7

I want to hold you, my dear for

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, A4, G4. The piano accompaniment features a bass line with notes C3, E3, G3, A3, Bb3, and a treble line with chords and a triplet of eighth notes (G4, A4, Bb4) in the second measure.

C/G Bb7 A7 D7

ev - er and ev - er. I love you so much it

Detailed description: This system contains the next three measures. The vocal line continues with eighth notes: G4, A4, Bb4, A4, G4, followed by a quarter note G4. The piano accompaniment includes a triplet of eighth notes (G4, A4, Bb4) in the second measure and a quarter note G4 in the third measure.

1 G7 C G7

hurts me so. I love you

Detailed description: This system contains the next three measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment features a quarter note G4 in the first measure, a quarter note C4 in the second measure, and a quarter note G4 in the third measure.

2 G7 C

hurts me so.

slower

Detailed description: This system contains the final three measures. The vocal line has a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a quarter note G4 in the first measure, a quarter note C4 in the second measure, and a quarter note G4 in the third measure. The tempo marking 'slower' is placed below the piano part in the second measure.

I FALL TO PIECES

Words and Music by HANK COCHRAN
and HARLAND HOWARD

Moderate Country 2

F Bb C7 C Cb Bb

I fall to piec - es each time I
fall to piec - es each time some -

C7 F Gm7 C7 F Bb

see you a gain.
one speaks your name.

I fall to
fall to

C7 C Cb Bb C7 F

piec - es.
piec - es.

How can I be adds just to your friend?
Time on - ly adds to the flame.

F7

Bb

You want me to act like we've nev - er kissed. You
 You tell me to find some - one else to love. Some -

C7

F

Cm7

F7

Bb

want me to for - get, pre - tend we've nev - er met. And I've tried and I've
 one who'll love me too the way you used to do. But each time I go

C7

F

Cm7

F7

Bb

tried, but I have - n't yet you walk by and
 out with some - one new you walk by and

(D.C.)

C7

1 F

Gm7

Bdim

C7

2 F

Bb

F

I fall to } piec - es. piec - es.

IT WASN'T GOD WHO MADE HONKY TONK ANGELS

Words and Music by
J.D. MILLER

Moderately

mf

Eb **Eb7** **Ab**

As I sit here to - night, the juke - box play - ing The
shame that all the blame is on us wo - men, _____ It's not

Bb7 **Eb** **Eb**

tune a - bout the wild side of life; _____ As I lis - ten to the
true that on - ly you men feel the same; _____ From the start most ev - 'ry

Eb7 **Ab** **Bb7**

words you are say - ing, _____ It brings mem - 'ries when I was a trust - ing
heart that's ev - er bro - ken, _____ Was be - cause there al - ways was a man to

Eb

Fm7

Eb

Bb7 Adim

Eb

Eb7

Ab

wife.
blame.

It was - n't God who made honk - y tonk an - gels

Bb7

Eb

Bb7 Adim

As you said in the words of your song; Too man - y

Eb

Eb7

Ab

Bb7

times mar - ried men think they're still sin - gle; That has caused man - y a

1 Eb

F7

A

Bb7

2 Eb

Ab

Eb

good girl to go wrong. It's a wrong.

JUST A CLOSER WALK WITH THEE

Slowly

Words and Music by
K. MORRIS

p

Chorus

C G7

Just A Clo - ser Walk With Thee _____ Grant it,

mp

Je - sus is my plea _____ Dai - ly walk - ing close to

C C7

Je - sus is my plea _____ Dai - ly walk - ing close to

F F#dim C Dm7 G7 C F7

To Coda

Thee _____ let it be, dear Lord, let it be _____

C G7

1. now I am weak and Thou art strong
2. Through this world of toil and snares

C

Je - sus keep me from all wrong I'll be
if I fal - ter, Lord, who cares? Who with

C7 F F#dim C G7 1 C F7

sa - tis - fied as long as I walk let me walk close to Thee
me my bur - den shares? None but Thee, dear Lord, none but

C 2 C F7 C B

Thee D.S. al Coda

CODA C F7 C

Be. *rit.*

IMAGINE THAT

Words and Music by
JUSTIN TUBB

Slow Country Blues ( played as )



mf



I - ma -

D

D7



gine me still lov - ing you af -

G

E7

A



ter - all - you've - put me through. Well, I can't help it, I

A9 D D#dim7

just do. I - ma - gine that, - and

Em A D







that's not the half! I - ma - gine this, - if you


D7 G

can, I've stood more more

E7 A



than I should stand. But I'd still take you back a


A9  D  G  D  G/D  D7 



gain — I - ma - gine that! — Ain't — that a laugh? —



G  D 



Can you be - lieve — that I'd - swal-low my — pride? —



A  D6  Em  D7/F# 



Well yes, — yes, — I — guess you can! —



G7  D 



'Cause — you know you've al - ways — had my fool-ish heart —



E7 A

right in the palm of your hand. So,

D D7 G

for what it's worth to you, i - it just don't mat-ter what you

E7 A A9

might do. 'Cause I'm still wait-ing and lov-ing you. I - ma-gine

D G D A

that! Ain't that a laugh?

D D9

So, for what it's worth to you,

G E7

it just don't matter what you might do. 'Cause I'll

A A9

still be wait-ing and lov-ing you, i-ma-gine

D G D

no chord

that! Ha-ha, ain't that a laugh?

LOOSE TALK

 Words and Music by FREDDIE HART
 and ANN LUCAS

Bright *mf*

G7 C Ebdim

Dm7 G7 C C6 C

So long we've been mar-ried, life's
 I go out walk - in there's
 say you are leav- in', that

G7 G6 Dm C G7 C

bur dens we've car-ried, tho' faith kept us
 lots of loose talk - in'. They say we're un-
 you are de- ceiv- in', but you tell me

G7 F/G G7 C G7

hum-ble and made our love true. But,
 hap- py and we'll break a part. But,
 they say the same a bout me. But,

C C6 C G7

plans that we make up some one seems to
dar lin', it's not true be - cause I still
we'll show them they're wrong that loose talk will

G9 G6 Dm C G7

break up. Oh, dar lin', what else can we
love you harm and I do with all of my
do you harm and I hope that the truth they will

C C+ C6 C7 F

do? heart. We may have to
see. see.

C/G G7 C

leave here to find peace of mind, dear. Some

G7 G6 G7 G6 G7 C

place where we can live a life of our

C7 F

own. For I know you love me and

C/G G7 C G7 G7 G6 G7

hap - py we could be if some folks would leave us a .

1,2 C Ebdim7 Dm7 G7 3 C F7 C

lone. When They lone.

LEAVIN' ON YOUR MIND

Words and Music by WAYNE P. WALKER
and WEBB PIERCE

Very slow

F

If you've got Leav - in' On Your Mind, Tell me now, get it
heart, Tell me now, get it

p *mf*

Em **Dm** **Dm(+7)** **Dm7** **G7**

o - ver. Hurt me now, get it o - ver. If you've got Leav-in' On Your
o - ver. Hurt me now, get it o - ver. If there's a new love in your

1 **C** **2** **C** **F** **C** **F**

Mind. If there's a new love in your heart. Don't leave me here in a

p *f*

world Filled with dreams that might have been. Hurt me now, get it

Em F

o - ver. I may learn to love a - gain. If there's a new love in your

D7 G7 G9 G7-9 G7 Tacet

heart, Tell me now, get it o - ver. Hurt me now, get it

F Em

o - ver If there's a new love in your heart. Hurt me now, get it

Dm Dm(+7) Dm7 G7 C E7 E7-5 A7

o - ver If there's a new love in your heart.

Dm Dm(+7) Dm7 G7 C F Em Dm C

A POOR MAN'S ROSES

(OR A RICH MAN'S GOLD)

Words by BOB HILLIARD
Music by MILTON DeLUIG

Moderately (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Chords: A, A#dim7, Bm7^{2fr}, E

mf 3 3 3 3 3 3 3

Chords: A, A#dim7, E, no chord, A



I must make up my mind to-day,

Chords: D, C#m^{4fr}, Cdim7

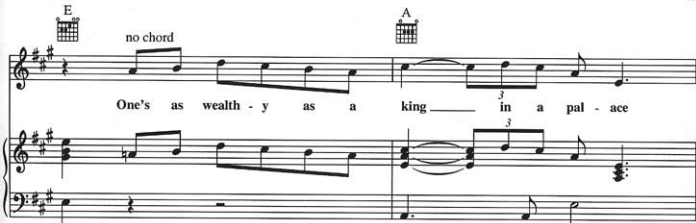
what to have, what to hold: a poor man's



Chords: Bm7^{2fr}, E, A, D, D#^{3fr}

roses or a rich man's gold.

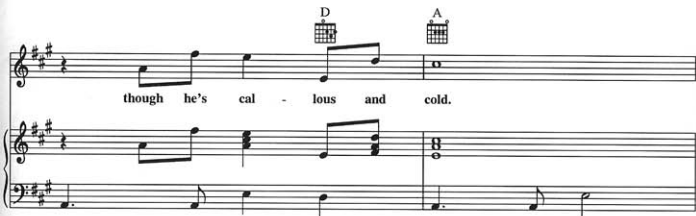
E  no chord 




One's as wealth - y as a king ³ in a pal - ace



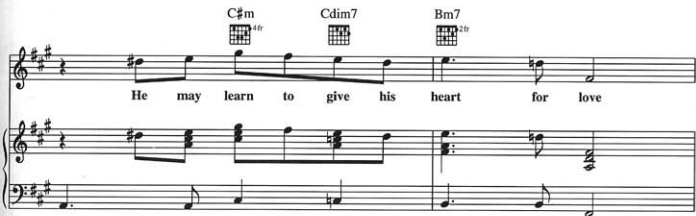
D  A 

though he's cal - lous and cold.



C#m  Cdim7  Bm7 

He may learn to give his heart for love



E  A  D  A  no chord

in - stead of buy - ing it with gold. And then the poor - man's -



D E A E7

ros - es or the thrill when we kiss

A B7 Dm6

will be mem - o - ries of par - a - dise that

Bm7 E D D# E no chord

I'll nev - er miss. And yet the hand that brings the

A D A

rose to - night is the hand I will hold.

C#m ^{4fr} Cdim7 Bm7 ^{2fr}

For the rose of love means more to me,

1 E A D

more than an - y rich man's gold.

A no chord 2 E

And then the poor — man's — than an - y rich man's —

A D A

gold.

LOVE LETTERS IN THE SAND

Words by NICK KENNY
and CHARLES KENNY
Music by J. FRED COOTS

Moderato

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody begins with a quarter note Bb, followed by a quarter rest, then a quarter note G, and a quarter note F. The bass line starts with a half note Bb, followed by a half note G. The second system continues the melody with a quarter note E, a quarter note D, and a quarter note C. The bass line continues with a half note F, a half note E, and a half note D. The piece concludes with a final chord of Bb major in the treble and a half note Bb in the bass.

The piano accompaniment for the first system of the vocal line consists of two systems. The first system has a treble clef with a key signature of one flat and a 4/4 time signature. The melody begins with a quarter note Bb, followed by a quarter rest, then a quarter note G, and a quarter note F. The bass line starts with a half note Bb, followed by a half note G. The second system continues the melody with a quarter note E, a quarter note D, and a quarter note C. The bass line continues with a half note F, a half note E, and a half note D. The piece concludes with a final chord of Bb major in the treble and a half note Bb in the bass.

Gdim **G** **E7** **Am** **A7** **D7**

On a day like to - day We passed the time a - way Writ - ing Love Let - ters

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a quarter note Bb, followed by a quarter note G, and a quarter note F. The piano accompaniment has a treble clef with a key signature of one flat and a 4/4 time signature. The melody begins with a quarter note Bb, followed by a quarter rest, then a quarter note G, and a quarter note F. The bass line starts with a half note Bb, followed by a half note G. The second system continues the melody with a quarter note E, a quarter note D, and a quarter note C. The bass line continues with a half note F, a half note E, and a half note D. The piece concludes with a final chord of Bb major in the treble and a half note Bb in the bass.

Am **Cm** **G** **Gdim** **G** **E7**

In The Sand How you laughed when I cried each

The second system of the song features a vocal line and piano accompaniment. The vocal line starts with a quarter note Bb, followed by a quarter note G, and a quarter note F. The piano accompaniment has a treble clef with a key signature of one flat and a 4/4 time signature. The melody begins with a quarter note Bb, followed by a quarter rest, then a quarter note G, and a quarter note F. The bass line starts with a half note Bb, followed by a half note G. The second system continues the melody with a quarter note E, a quarter note D, and a quarter note C. The bass line continues with a half note F, a half note E, and a half note D. The piece concludes with a final chord of Bb major in the treble and a half note Bb in the bass.

Am A7 D7 A7 D7 G

time I saw the tide take our Love Let - ters In The Sand

B7 Em

— You made a vow that you would al - ways be true — But some -

A7 C D7 Gdim G

how that vow meant noth - ing to you — Now my poor heart just aches

Eb7 Am A7 D7 A7 D7

— With ev - 'ry wave it breaks ov - er Love Let - ters In The

1 G Gdim D7 Gdim 2 G C G

Sand. On a Sand

LEAVIN' ON YOUR MIND

Words and Music by WAYNE P. WALKER
and WEBB PIERCE

Very slow

F

If you've got Leav - in' On Your Mind, Tell me now, get it
heart, Tell me now, get it

p *mf*

Em **Dm** **Dm(+7)** **Dm7** **G7**

o - ver. Hurt me now, get it o - ver. If you've got Leav-in' On Your
o - ver. Hurt me now, get it o - ver. If there's a new love in your

1 **C** **2** **C** **F** **C** **F**

Mind. If there's a new love in your heart. Don't leave me here in a

p *f*

world Filled with dreams that might have been. Hurt me now, get it

Em F

o - ver. I may learn to love a - gain. If there's a new love in your

D7 G7 G9 G7-9 G7 Tacet

heart, Tell me now, get it o - ver. Hurt me now, get it

F Em

o - ver If there's a new love in your heart. Hurt me now, get it

Dm Dm(+7) Dm7 G7 C E7 E7-5 A7

o - ver If there's a new love in your heart.

Dm Dm(+7) Dm7 G7 C F Em Dm C

A POOR MAN'S ROSES

(OR A RICH MAN'S GOLD)

Words by BOB HILLIARD
Music by MILTON DeLUIG

Moderately (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Chords: A, A#dim7, Bm7^{2fr}, E

mf 3 3 3 3 3 3 3

Chords: A, A#dim7, E, no chord, A



I must make up my mind to-day,

Chords: D, C#m^{4fr}, Cdim7

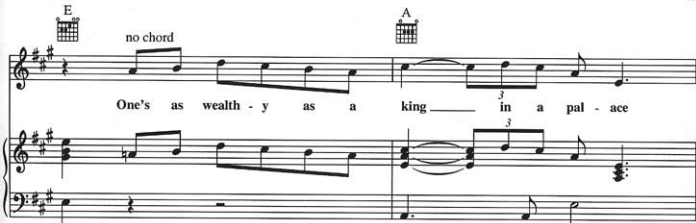
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

Chords: Bm7^{2fr}, E, A, D, D#^{3fr}

roses or a rich man's gold.

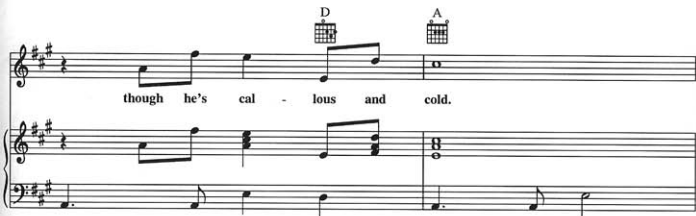
E  no chord 




One's as wealth - y as a king ³ in a pal - ace



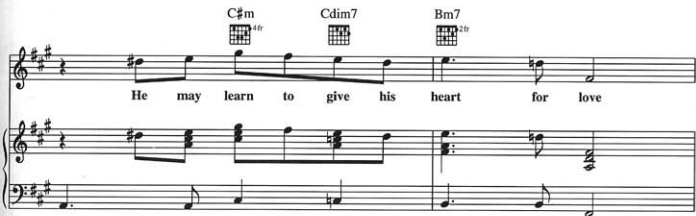
D  A 

though he's cal - lous and cold.



C#m  Cdim7  Bm7 

He may learn to give his heart for love



E  A  D  A  no chord

in - stead of buy - ing it with gold. And then the poor - man's -



D E A E7

ros - es or the thrill when we kiss

A B7 Dm6

will be mem - o - ries of par - a - dise that

Bm7 E D D# E no chord

I'll nev - er miss. And yet the hand that brings the

A D A

rose to - night is the hand I will hold.

C#m ^{4fr} Cdim7 Bm7 ^{2fr}

For the rose of love means more to me,

1 E A D

more than an - y rich man's gold.

A no chord 2 E

And then the poor — man's — than an - y rich man's —

A D A

gold.

LOVE LETTERS IN THE SAND

Words by NICK KENNY
and CHARLES KENNY
Music by J. FRED COOTS

Moderato

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody begins with a quarter note Bb, followed by a half note G, and then a quarter note F. The bass line starts with a half note Bb, followed by a half note G, and then a quarter note F. The second system continues the melody and bass line with various chords and rests.

This system shows the piano accompaniment for the first system of the vocal line. The treble clef part features chords and rests, while the bass clef part provides a steady accompaniment with quarter and half notes.

Gdim **G** **E7** **Am** **A7** **D7**

On a day like to - day — We passed the time a - way Writ - ing Love Let - ters

The vocal line for the first system of the vocal line is shown in the treble clef, with lyrics underneath. The piano accompaniment is shown in the bass clef. The key signature remains one flat (Bb) and the time signature is 4/4. The melody is simple and follows the rhythm of the lyrics.

Am **Cm** **G** **Gdim** **G** **E7**

In The Sand — How you laughed when I cried — each

The vocal line for the second system of the vocal line is shown in the treble clef, with lyrics underneath. The piano accompaniment is shown in the bass clef. The key signature remains one flat (Bb) and the time signature is 4/4. The melody continues from the previous system.

Am A7 D7 A7 D7 G

time I saw the tide take our Love Let - ters In The Sand

B7 Em

— You made a vow that you would al - ways be true — But some -

A7 C D7 Gdim G

how that vow meant noth - ing to you — Now my poor heart just aches

Eb7 Am A7 D7 A7 D7

— With ev - 'ry wave it breaks ov - er Love Let - ters In The

1 G Gdim D7 Gdim 2 G C G

Sand. On a Sand

SHE'S GOT YOU

Words and Music by
HANK COCHRAN

Slowly

mp

I've got your

C

G7

C

pic - ture rec - ords that you gave to me share and its and they still

F

signed, "with love" just like it used to be. The on - ly thing sound the same as when you were here. The on - ly thing

C Am C Am

dif - f'rent, the on - ly thing new, I've got your
 dif - f'rent, the on - ly thing new, I've got the

3

C G7 1 C G7 2 C

pic - ture, she's got you. I've got the you. I've got your
 rec - ords, she's got you. you. I've got your

3

F

mem - o - ry, or has it got mel. I real - ly don't

3

D7 G7

know, but I know it won't let me be. I've got your

3

2/4 4/4

C G7 C F

class ring _____ that _____ proved you cared and it still looks the same _____ as when you

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'class', a dotted quarter note 'ring', a quarter rest, a quarter note 'that', a dotted quarter note 'proved', a quarter note 'you', a quarter note 'cared', a quarter rest, a quarter note 'and', a dotted quarter note 'it', a quarter note 'still', a quarter note 'looks', a quarter note 'the', a quarter note 'same', a quarter rest, a quarter note 'as', a dotted quarter note 'when', and a quarter note 'you'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, G7, C, and F are provided above the staff.

C Am C Am

gave it, dear. _____ The on-ly thing dif- f'rent, _____ the on-ly thing new, I've got these

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'gave', a quarter note 'it,', a quarter note 'dear.', a quarter rest, a quarter note 'The', a dotted quarter note 'on-ly', a quarter note 'thing', a quarter note 'dif-', a quarter note 'f'rent,', a quarter rest, a quarter note 'the', a dotted quarter note 'on-ly', a quarter note 'thing', a quarter note 'new,', a quarter rest, and a quarter note 'I've got these'. The piano accompaniment continues with eighth-note patterns and chords. Chord diagrams for C, Am, C, and Am are provided above the staff.

C G7 1 C 2 C Am

lit - tle things, _____ she's got you. I've got your You.

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'lit - tle', a quarter note 'things,', a quarter rest, a quarter note 'she's got', a quarter note 'you.', a quarter rest, a quarter note 'I've got your', a quarter rest, and a quarter note 'You.'. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for C, G7, C, C, and Am are provided above the staff. A first ending bracket is shown above the piano part.

C Am C

Detailed description: This system contains the final two measures of the piece. The piano accompaniment continues with eighth-note patterns and chords. Chord diagrams for C, Am, and C are provided above the staff. The piece concludes with a double bar line and repeat signs.

SAN ANTONIO ROSE

Words and Music by
BOB WILLIS

Brightly

Piano introduction in B-flat major, 4/4 time. The music is marked 'Brightly' and begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line.

Piano accompaniment for the first vocal line. The right hand has a melodic line with a long note on 'Deep' and a slur over the following notes. The left hand continues the bass line. The music is marked 'Deep with -'.

Piano accompaniment for the second vocal line. The right hand has a melodic line with a slur over the notes. The left hand continues the bass line. The music is marked *mf - f*. Chord diagrams are provided above the staff: Bb, Bb7, Eb, and C7.

in my heart lies a mel - o - dy, A

Piano accompaniment for the third vocal line. The right hand has a melodic line with a slur over the notes. The left hand continues the bass line. The music is marked *mf - f*. Chord diagrams are provided above the staff: F7, F+, and Bb.

song of old San An - tone Where in dreams I

Bb7



Eb



C7



F7



live with a mem - o - ry, Be - neath the stars all a -

Bb



Bb7



lone. ————— It was there I found be -

Eb



C7



F7



Bb



side the Al - a - mo, En - chant - ment strange as the blue up a -

Bb7



Eb



C7



bove. A moon - lit pass that on - ly she would know, Still

F7

Bb

hears my bro - ken song of love.

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

Call back my Rose, Rose of San An - tone. Lips so sweet and

ten - der, like pet - als fall - ing a - part — Speak once a -

C9 F F7 Bb Bb7

gain of my love, my own. Bro - ken song, emp - ty

Eb C7 F7 F+ Bb

words I know Still live in my heart all a - lone

Bb Bb7 Eb C7

For that moon - lit pass by the Al - a - mo, And

F7 Bb

Rose, my Rose of San An - tone. Deep with -

SO WRONG

Words and Music by CARL PERKINS,
MEL TILLIS and DANNY DILL

Slowly

Cmaj9/D

D13

Cmaj9/D

D13

G7

The first system of piano accompaniment is in 4/4 time, marked *mf*. The right hand features a melodic line with triplets of eighth notes. The left hand provides a steady bass line with quarter notes.

C

B7

C

D7

I've been so _____ wrong, oh yes, I was so _____

The second system of piano accompaniment continues the melodic and harmonic development. It includes a repeat sign and a fermata over the final notes of the system.

G7

wrong.

why _____ did-n't I re - a - lize _____ I was

The third system of piano accompaniment continues the melodic and harmonic development. It includes a repeat sign and a fermata over the final notes of the system.

C

C#dim

Dm7

G7

C

B7

wrong?

I was so _____

The fourth system of piano accompaniment concludes the piece with a final melodic flourish and harmonic resolution.

C D7

wrong, now I sing a blue, blue song.

G7 C

I was-n't right, I was wrong.

Gm7 C7 Gm7 C7

Well, I nev-er knew that I could love you, dar-ling,

F Am7 D7

oh so much! But now, in my sol-i-tude,

Am7

D7

G7

I wait for you with your soft touch.

I've been

so wrong,

oh, for too

long.

Dar-ling, I was-n't right so I was

wrong.

I've been wrong.



G7



STRANGE

Words and Music by MEL TILLIS
and FRED BURCH

Medium Rock Rhumba

G6

Em7

mf

4/4 time signature. The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Chord diagrams for G6 and Em7 are shown above the first and third measures respectively.

G6

First vocal entry. The vocal line starts with a whole rest, followed by the lyrics "Strange, _____ how you" and "Strange, _____ you changed like _____". The piano accompaniment features a steady eighth-note bass line and a right-hand melody with some chords. A fermata is placed over the piano accompaniment during the vocal line.

Em7

Second vocal entry. The vocal line continues with the lyrics "stopped lov - ing me, _____ how you _____" and "night and day. _____ Just _____ up _____ and _____". The piano accompaniment continues with a steady eighth-note bass line and a right-hand melody. A fermata is placed over the piano accompaniment during the vocal line.

G6

Third vocal entry. The vocal line continues with the lyrics "stopped need - ing me, _____ when she came" and "walked a - way _____ when she came". The piano accompaniment continues with a steady eighth-note bass line and a right-hand melody. A fermata is placed over the piano accompaniment during the vocal line.

C D7

a - long. — Oh, —
a - long. — Oh, — how —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'a - long. — Oh, —' and 'a - long. — Oh, — how —'. The piano accompaniment is in G major, with a C chord at the start and a D7 chord at the beginning of the second measure. The piano part consists of a right-hand melody and a left-hand bass line.

1 G Em/A D7 2 G

how strange. — — — — — strange. —

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics 'how strange. — — — — — strange. —'. The piano accompaniment features a first ending marked '1' with chords G, Em/A, and D7, and a second ending marked '2' with a G chord. The piano part continues with a right-hand melody and a left-hand bass line.

Dm/G

Well, I guess that I — was

Detailed description: This system contains the third line of music. The top line is the vocal melody with lyrics 'Well, I guess that I — was'. The piano accompaniment has a Dm/G chord. The piano part continues with a right-hand melody and a left-hand bass line.

G7 C

just your — pup - pet you — held — on a string —

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics 'just your — pup - pet you — held — on a string —'. The piano accompaniment has a G7 chord at the start and a C chord at the beginning of the second measure. The piano part continues with a right-hand melody and a left-hand bass line.

Em7

To think, I thought you

A7 D7

real - ly _ loved me. But look what thoughts_ can bring.

G6 Em7

Strange, _ _ _ you're_ still in all my _ dreams. _

G6

Oh, what a _ fun - ny thing: _ _ I _ still care

Am7 To Coda D7 G

for you. — Oh, how — strange

Em7/D Gmaj9 G7 D.S. al Coda

Well, I

CODA D7 G

Oh, how — strange.

Em7 Repeat and Fade

How — strange. How —

SIDE BY SIDE

Words and Music by
HARRY WOODS

Moderately

The piano introduction consists of two staves. The right hand starts with a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a simple bass line: G2, Bb2, D3, E3, G3, Bb3, D4, E4. The first measure is marked with a forte (f) dynamic. The piece is in 4/4 time and Bb major.

E₇

F7

The first vocal line is on a treble clef staff. The lyrics are: "See that sun in the morn - ing / We're all hunt - ing for some - thing / Peek - ing o - ver the / Some - thing we - don't know". The piano accompaniment is on two staves below, with a piano (p) dynamic marking. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

The piano accompaniment continues with chords and moving lines in the right hand and a steady bass line in the left hand. The dynamics are piano (p).

B₇

E_b

D₇

C7

The second vocal line is on a treble clef staff. The lyrics are: "hill what / I'll bet you're sure - / Cause none of us - / it are al - ways has - And / what sa - tis - fied - With". The piano accompaniment continues with chords and moving lines in the right hand and a steady bass line in the left hand.

The piano accompaniment continues with chords and moving lines in the right hand and a steady bass line in the left hand.

D7

Gm

B₇

E_b

The third vocal line is on a treble clef staff. The lyrics are: "sure things it al - ways will / we know we've got / That's how I feel a - bout some - one / We all for - get a - bout moon - light / As". The piano accompaniment continues with chords and moving lines in the right hand and a steady bass line in the left hand.

The piano accompaniment continues with chords and moving lines in the right hand and a steady bass line in the left hand.

F7



some - bod - y feels a - bout me We're sure we love each
soon as we've giv - en our vow But we'd all be so

B⁹

F7

B⁹B⁹dimB⁷

oth - er That's the way we'll al - ways
hap - py If we'd start and sing - ways
be: now:

E^bA^bE^b

Oh! we ain't got a bar - rel of mon - ey, May - be we're rag - ged and

A^bE^bA^bE^b

C7



fun - ny, But we'll trav - el a - long Sing - in' a song

F7

Bb7

Eb

Ab

Eb

Side

By

Side

Don't know what's com - in' to - mor - row,

May - be it's trou - ble and

sor - row,

But we'll trav - el the road, -

Sha - rin' our load

Side

By

Side.

Thru all kinds of

wea - ther

What if the sky should fall

Just as long as we're to -

The image shows a musical score for piano and voice. It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a guitar chord chart above the vocal line. The key signature has two flats (Bb and Eb). The first system has chords F7, Bb7, Eb, Ab, and Eb. The second system has chords Ab, Eb, and Ab. The third system has chords Eb, C7, F7, Bb7, Eb, and G7+5. The lyrics are: "Side By Side Don't know what's com - in' to - mor - row, May - be it's trou - ble and sor - row, But we'll trav - el the road, - Sha - rin' our load Side By Side. Thru all kinds of wea - ther What if the sky should fall Just as long as we're to -".

B \flat 7 B \flat dim B \flat 7

ge - ther, It does - n't mat - ter at all When they've

E \flat A \flat E \flat

all had their quar - rels and part - ed We'll be the same as we

A \flat E \flat A \flat E \flat C7

start - ed Just trav - 'lin' a - long Sing - in' a song -

F7 B \flat 7 E \flat E \flat

Side By Side. Oh! we Side.

fz

SWEET DREAMS

By DON GIBSON

Piano introduction in C major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The first four measures are: C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter.

C **D7** **G7**

Sweet _____ dreams _____ of _____ you, _____ ev - 'ry
Sweet _____ dreams _____ of _____ you, _____ things _____

Vocal line: C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter.

Piano accompaniment: C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter.

C **D7** **G7** **C**

night _____ I go through _____ Why can't I for -
know _____ can't come true _____ Why can't I for -

Vocal line: C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter.

Piano accompaniment: C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter.

F **C** **Am** **C** **F** **G7**

get you _____ and start my life a - new new In - stead of hav - ing sweet dreams a - bout
get the past, start lov - ing some - one new In - stead of hav - ing sweet dreams a - bout

Vocal line: C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter.

Piano accompaniment: C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter; C4 quarter, E4 quarter, G4 quarter, A4 quarter.

C F C G7 C D7 G7

you
you

You don't love me, it's plain

C D7 G7

I should know you'll nev - er wear my name

C F C Am C

I should hate you the whole - night - through In - stead of hav - ing

F G7 1 C F C G7 2 C F C

sweet dreams - a - bout you. you.

THREE CIGARETTES IN AN ASHTRAY

95

Words and Music by EDDIE MILLER
and W.S. STEVENSONModerately slow waltz ( played as )

F



Am



Gm7



C7



F



C7



F6



F7



Bb



F



Bb



F D7 G9

ev - ery - thing went wrong. Now there's three cig - a - rettes

C7 Gm7 Bb/C C7

in the ash - tray.

F Bb(add9) F6 F7

I watched her take him from me. And his

Bb F F9

love is no long - er my own.

B \flat F

Now they are gone and I sit a -

1 D7 Gm7 C7 F

lone and watch one cig - a - rette burn a - way.

Gm7 C13 2 D7 Freely Gm7

lone and watch one cig - a rette -

C7add13 A tempo F6 Bb6 F6/9

burn a - way.

With pedal

THERE HE GOES

Words and Music by EDDIE MILLER,
DURWOOD HADDOCK and W.S. STEVENSON

Moderately (♩ played as )

F



mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: F major, Bb major, and C major, each with a quarter note. The left hand plays a simple bass line with quarter notes: F, Bb, C, F, Bb, C, F, Bb, C, F.

F7

no chord



There — he — goes.
heart.

He's walk-ing a -
I lost him some

The vocal line starts with a whole note rest, followed by a half note 'There', a quarter note 'he', and a quarter note 'goes.' with a fermata. The piano accompaniment features a steady bass line and chords in the right hand.

Bb

C

way.
way. —

Each step he takes,
There — he goes,

The vocal line continues with a half note 'way.', a quarter note 'way.' with a fermata, a whole note rest, a quarter note 'Each', a quarter note 'step', a quarter note 'he', a quarter note 'takes,', a quarter note 'There', a quarter note 'he', and a quarter note 'goes,' with a fermata. The piano accompaniment includes triplets in the right hand.

F6

1

brings heart-ache my way. —

She won his

The vocal line continues with a quarter note 'brings', a quarter note 'heart-ache', a quarter note 'my', and a quarter note 'way.' with a fermata. The piano accompaniment features a steady bass line and chords in the right hand.

2

F6

F7

He's walk - ing a - way. If

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter note G4, a quarter note A4, and a quarter note B4. The guitar part has a F6 chord in the first measure and an F7 chord in the second measure. The lyrics are "He's walk - ing a - way. If".

Bb7

I had - n't cheat - ed, if
I had - n't cheat - ed, and

Detailed description: This system contains the next two measures. The vocal line has a half note G4, a half note F4, a quarter note E4, and a quarter note D4. The piano accompaniment has a bass line with a half note G2, a half note F2, a quarter note E2, and a quarter note D2, and a treble line with a half note G4, a half note F4, a quarter note E4, and a quarter note D4. The guitar part has a Bb7 chord in the first measure. The lyrics are "I had - n't cheat - ed, if" and "I had - n't cheat - ed, and".

F

I had - n't lied,
I had - n't lied,

Detailed description: This system contains the next two measures. The vocal line has a half note G4, a half note F4, a quarter note E4, and a quarter note D4. The piano accompaniment has a bass line with a half note G2, a half note F2, a quarter note E2, and a quarter note D2, and a treble line with a half note G4, a half note F4, a quarter note E4, and a quarter note D4. The guitar part has an F chord in the first measure. The lyrics are "I had - n't lied," and "I had - n't lied,".

G7

I'd be the one

Detailed description: This system contains the final two measures. The vocal line has a half note G4, a half note F4, a quarter note E4, and a quarter note D4. The piano accompaniment has a bass line with a half note G2, a half note F2, a quarter note E2, and a quarter note D2, and a treble line with a half note G4, a half note F4, a quarter note E4, and a quarter note D4. The guitar part has a G7 chord in the first measure. The lyrics are "I'd be the one".

C G7 C F

walk - in' by his side. I love him still,
love him still

Bb

and I guess that it shows. He's walk - in' a -

C 1 F

way. There he goes.

2 F

Oh, if goes.

TENNESSEE WALTZ

89

Country Waltz

By REDD STEWART
and PEE WEE KING

mf

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The melody is in the treble clef, and the bass clef provides a simple accompaniment.

C

C7

I was waltz - ing with my dar - lin' to the Ten - nes see

Waltz when an old friend I hap - pened to see

In - tro - duced him to my loved one and

C7 **F** **C**

while they were waltz ing my friend stole my

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'while', followed by a quarter note 'they', a half note 'were', a quarter note 'waltz', an eighth note 'ing', a quarter note 'my', a quarter note 'friend', a quarter note 'stole', and a quarter note 'my'. The piano accompaniment features a treble clef with a C7 chord in the first measure, an F chord in the second, and a C chord in the third. The bass clef has a simple bass line.

G7 **C**

sweet heart from me I re -

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'sweet', a quarter note 'heart', a half note 'from', a half note 'me', and a quarter note 'I re -'. The piano accompaniment features a treble clef with a G7 chord in the first measure and a C chord in the second. The bass clef continues with a simple bass line.

E7 **F**

mem - ber the night and the Ten - nes - see

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'mem -', a quarter note 'ber', a half note 'the night', a quarter note 'and the', a quarter note 'Ten -', a quarter note 'nes -', and a quarter note 'see'. The piano accompaniment features a treble clef with an E7 chord in the first measure and an F chord in the second. The bass clef continues with a simple bass line.

C

Waltz now I know just how much I have

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note 'Waltz', a quarter note 'now', a quarter note 'I know', a quarter note 'just', a quarter note 'how', a quarter note 'much', a quarter note 'I have'. The piano accompaniment features a treble clef with a C chord in the first measure. The bass clef continues with a simple bass line.

G7

C

lost _____ Yes I lost my _____ lit - tle

C7

F

dar - lin' _____ the _____ night they _____ were _____ play - ing the

C

G7

1 C

beau - ti - ful Ten - nes - see Waltz. _____

2

C

I was Waltz. _____

SOUTH OF THE BORDER

(DOWN MEXICO WAY)

By JIMMY KENNEDY
and MICHAEL CARR

Moderately

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Moderately'. The piece begins with a dynamic marking of *mf* and ends with a *rit.* (ritardando) marking.

South Of The Bor - der - Down in Mex - i - co way That's where I
pic - ture - ture in old Span - ish lace Just for a

a tempo

Chords: Eb, Fm7, Bb7, Eb

Vocal line with lyrics and piano accompaniment. The piano part features triplets and sustained chords. Chords Eb, Fm7, Bb7, and Eb are indicated above the staff.

fell in love when stars kissed a - bove came out to play And now as I
ten - der while I kissed the smile up - on her face For it was "Fi -

Chords: Eb dim, Bb7

Vocal line with lyrics and piano accompaniment. The piano part continues with triplets and sustained chords. Chords Eb dim and Bb7 are indicated above the staff.

wan - der - ta". My thoughts ev - er stray South Of The
es - ta". And we were so gay South Of The

Chords: Eb, Eb7, Ab, Ab6

Vocal line with lyrics and piano accompaniment. The piano part features triplets and sustained chords. Chords Eb, Eb7, Ab, and Ab6 are indicated above the staff.

E_b **Fm7 B_b7** **1 E_b** **2 E_b**

Bor - der Down Mex-i - co way. She was a way.
 Bor - der Down Mex-i - co

Fm **B_b7** **E_b**

Then she sighed as she whis-pered "Ma - na - na" Nev-er dream-ing that we were part - ing And I

C7 **Fm** **E_b** **B_b9** **E_b**

lied as I whis-pered "Ma - na - na" For our to - mor-row nev - er came, South Of The

Fm7 B_b7 **E_b**

Bor - der. I rode back one day. There in a veil of white by

Edim Bb7 Eb

can - die - light she knelt to pray The mis - sion bells told me

Eb7 Ab Ab6 Eb Fm7 Bb7

That I must - n't stay South Of The Bor - der Down Mex - i - co

Eb Bb7 Eb

way. Ay! Ay! Ay! Ay! Ay! Ay! Ay!

Bb7 Eb Abm6 Eb

Ay! Ay! Ay! Ay! Ay! Ay! Ay!

rall. e dim.

YOUR CHEATIN' HEART

119

Words and Music by
HANK WILLIAMS

Moderately

First system of the musical score. It features a vocal line and a piano accompaniment. The piano part starts with a *mf* dynamic and includes a *mf a tempo* marking. The vocal line begins with the lyrics "Your Cheat - in'".

C

C7

F

Heart
Heartwill will make you weep
will pine some day*mp**mf**mp*A \flat 7

G7

You'll cry
And crave

and the

cry love

and you try to
throw a*mf*

C

G7

C

sleep
wayBut The sleep won't
will will come
come*mp**mf**mp*

C7 F A♭7

the whole night through Your Cheat - in'
 when you'll be blue Your Cheat - in'

mf *mp* *mf*

G7 C

Heart will tell on you
 Heart will tell on you

mp

C7 F

When tears come down like fall - in'
 When tears come down like fall - in'

mf

C D7

rain You'll toss a - round
 rain You'll toss a - round

G7

and call my name You'll walk the
and call my name You'll walk the

C G7 F

floor floor the way I do
the way I do

Ab7 G7

Your Cheat - in' Heart will tell on
Your Cheat - in' Heart will tell on

1 C G7 2 C

you. You Cheat - in you.
you.

YOU BELONG TO ME

Words and Music by PEE WEE KING,
REDD STEWART and CHILTON PRICE

Smoothly

mp

E_b ^{3fr} **B_b+** **E_b** ^{3fr}

B_b+ **E_b** ^{3fr}

mf



See the pyr - a - mids a -
See the mar - ket place in

G_m ^{3fr} **A_b** ^{4tr}

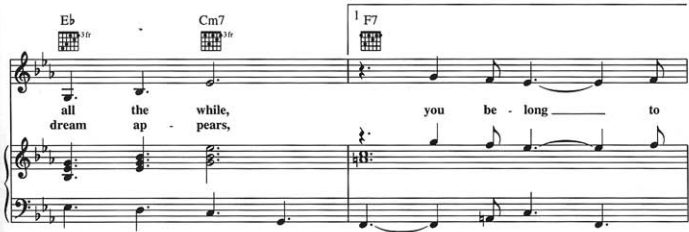
long the Nile, watch the sun rise on a
old Al - giers, send me pho - to - graphs and

E_b ^{3fr} **D_b** **C7** **F_m7** **A_bm** ^{4tr}

trop - ic isle, just re - mem - ber, dar - ling,
sou - ve - nirs, just re - mem - ber when a


all the while, you be - long to
dream the ap - pears,







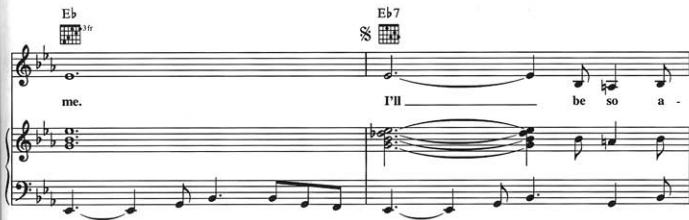





me. you be - long to



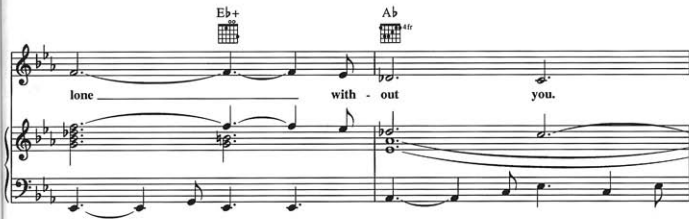



me. I'll be so a -



lone with - out you.



G



Gb



F7



May - be you'll be

Bb



lone some too and

Bb+



Eb



blue. Fly the o - cean in a

Gm



Ab



sil - ver plane, see the jun - gle when it's

Eb ^{3fr} Db C7 Fm7 Abm
 wet with rain. Just re - mem - ber till you're

Eb ^{3fr} Cm7 ^{3fr} F7 To Coda ⊕ Bb7
 home a - gain, you be - long to

Eb ^{3fr} D.S. al Coda
 me.

CODA ⊕ F7
 you be -

Bb7b9 Eb ^{3fr}
 long to me.

WHY CAN'T HE BE YOU

Words and Music by
HANK COCHRAN

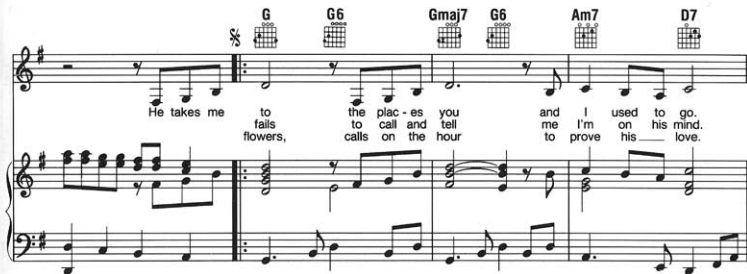
Slowly (♩ played as )

8va-----



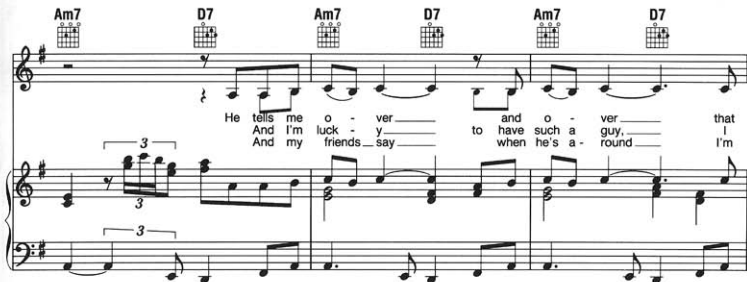
mf

G G6 Gmaj7 G6 Am7 D7



He takes me to fails flowers, the plac - es you tell and me I'm used to go. to call on the hour and his mind. love.

Am7 D7 Am7 D7 Am7 D7



He tells me o - ver and o - ver that
And I'm luck - y to have such a guy, I'm
And my friends say when he's a round I'm

C/G G C/G G G7

he loves me so. He gives me love that I nev-er got from
 hear it all the time. And he does all the things that you would nev-er
 all he speaks of. And he does all the things that you would nev-er

To Coda

C G G/B♭dim

you. _____ He loves me too, his love is true.
 do. _____ He loves me too, his love is true.
 do. _____ He loves me too, his love is true.

Am D7 1 G G6 Gmaj7 G6 2 G G6

Why can't he be you? He nev-er you.

G7 **C** **G**

He's not the one who dom - i - nates my - mind - and - soul.

And I should love him so 'cause he loves me - I - know, - but his

kiss - es - leave me cold. He sends me

A7 **D7** **Am7** **D7** **D.S. al Coda**

CODA **Am** **D7/A** **G** **G6** **G**

Why can't he be you?

rit.

WHEN YOU NEED A LAUGH

Words and Music by
HANK COCHRAN

Moderately (♩ = $\frac{3}{4}$)

Bb7



mf

Eb

Eb

You can't i - mag - ine how it
bod - y bod - y says I'm

hurts me to have you treat me like you
cra - zy to let you treat me like you
this

Ab



do know - ing that my love is just a joke to
way but I can't ex - plain so what else can I

Eb



you. ———
say. ———

At least I'm on your mind

But I'll take it
just to when you're

3

see you and laugh as tear - drops
laugh - ing some - how that breaks the

Ab



fall. ———
fall. ———

So ——— when you need a
So ——— when you need a

Bb7



Eb



laugh, — give me a call. ———
laugh, — give me a call. ———

Ev - 'ry .

1

2

A^b  ^{str}



I'd glad - ly trade the

E^b  ^{str}

laugh you get for mak - ing fun of

A^b  ^{str}

me, to be a - round the one I love and

E^b  ^{str} **B^b7** 

need so des - perate - ly. So

E \flat
3fr

e - ven if the laugh's on me I don't mind at

A \flat
4fr

B \flat 7

all so when you need a laugh, give me a

E \flat
3fr

A \flat
4fr

call. So when you need a

B \flat 7

E \flat
3fr

laugh, give me a call.

rit.

WHEN I GET THROUGH WITH YOU

(YOU'LL LOVE ME TOO)

Words and Music by
HARLAND HOWARD

Freely

C Am F

You think you love Sue — But when I get

mp colla voce

G7 C D7 G7

thro' — with you, You won't ev - er look at Sue a -

Moderately

C G7 C

gain. 1. I'm gon - na be so you so
treat you so

mf

Am F A7 Dm

good to you I'm gon - na love you my whole life thro',
sweet and kind I'll drive her right out of your mind,

G7 C

Pret - ty soon you'll feel the same,
And you won't know her if you meet,
You won't ev - er
Walk right by her

G7 C Am

know her name, I'll give you kiss - es that she can't beat,
on the street, Be - cause I love you and want you so, I'll
Poor

F A7 Dm G7

treat you so nice and sweet, When I get thro' with
 Su - sie will have to go, }

C Am

you you'll love me too, not Sue; When

F G7 C

I get thro' with you you'll love me too.

G7 C

I'm gon - na too.

sf

WALKIN' AFTER MIDNIGHT

Words and Music by DON HECHT
and ALAN BLOCK

Medium slow

mf

3

3

3

3

F

Bb7

F

C7

I'll go out walk-in' — af - ter mid - night — in — the moon - light — just
walk-in' — af - ter mid - night — in — the star - light — and

F

Bb

F/A

Gm7

F

Bb7

To Coda

like we used to do. I'm al - ways walk-in' — af - ter mid - night search - in' for
pray that you may be some - where just walk-in' — af - ter mid - night search - in' for

F

Gm7

F

Gm

F/A

Gm7

F

Bb7

you. I'll walk for miles — a - long the high - way, — that's — just

F C7 F B \flat F/A Gm7 F B \flat 7

my way... of be-ing close to you. I go out walk-in' — af - ter mid - night search - in' for

F B \flat F F9 Cm7 B \flat Eb7

you. I stop to see a weep-in' wil-low cry - in' on his pil-low,

F Fma7 F6 F7 B \flat Eb7

may - be he's cry - in' for me. And as the sky turns gloom - y night winds whis - per to me. I'm

F Adim Gm7 C7 D.S. al Coda F Eb7 F

lone - ly as lone - ly as can be. I'll go out me.

rit. 3 3 3 3

TRUE LOVE

Words and Music by
COLE PORTER

Moderately

G/F

F

G/F

F

Very freely

F

C

G

Sun - tanned, wind - blown,

C

Gdim

G

hon - ey - moon - ers at last a - lone

C

F

Fm6

feel - ing far a - bove par.

Tempo I

C Am7 Dm7 G7sus

Oh, how luck - y we are. While I

rit.

C F F#dim7 C

give to you and you give to me




a tempo

G7 F6 C


true love, true love. So,





F F#dim7 C

on and on it will al - ways be


G7  F6  C 

true love, true love. For



Fm7  Fm7/Bb  Ebmaj7  Cm7 





you and I have a guardian angel on




Fm7  Fm7/Bb  G7  F/G 

high with nothing to do. But to



C  F  F#dim7  C 

give to you as you give to me



G7 F C

love for - ev - er true,

G7 F C

love for - ev - er true. For

2 C Eb Ab Adim7

C Eb Ab Adim7

Eb Bb7

Eb Bb7

True love,

1 **Ab** ^{4fr} **Eb** ^{3fr} 2 **Ab6** ^{3fr}

true love. true

love. For you and I have a

Eb ^{3fr} **Abm7** ^{4fr} **Abm7/Db**

guard - ian an - gel on high with

Gbmaj7 **Ebm7** **Abm7** ^{4fr}

noth - ing to do. But to

Abm7/Db **Bb7** **Ab/Bb**

E_b
3fr
A_b
4fr
Adim7
3fr

give to you as you give to

E_b
3fr
B_b7

me love for - ev - er

A_b
4fr
E_b
3fr
Freely
B_b7

true, love for -

A_b
4fr
E_b
3fr

ev - er true love.

molto rall.

THE WAYWARD WIND

Words and Music by STAN LEBOWSKY
and HERBERT NEWMAN

Moderate Country 2

mf

D



Oh, the way - ward wind

D7 G Gm

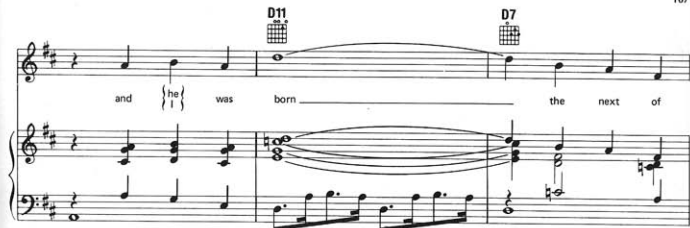
is a rest - less wind, a rest - less




D A7

wind that yearns to wan - der;


D11  D7 





and {he} was born _____ the next of



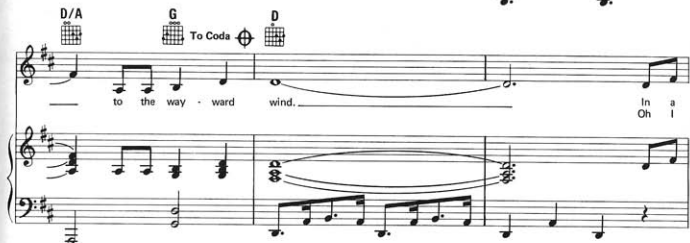
G  Gm  D 

kin, _____ the next of kin _____



D/A  G  To Coda  D 

_____ to the way - ward wind. _____ In a
Oh I



lone - ly shack by a rail - road track town, {he} spent {his} young -
met {him} a {there} girl in a bor - der town, {he} vowed {my} we'd nev - er



days, ——— And I guess the sound of the out - ward bound
part, ——— Tho' {he} I tried {his} best to — set - tle down

A7 D

made {him} a slave to {his} wand - 'rin' ways.
{I'm} now a lone — with {my} a brok - en

2 D

Guitar Tacet D.S. al Coda

Oh the way - ward heart. Oh the way - ward

CODA D

wind.

YOU'RE STRONGER THAN ME

Moderately

Words and Music by HANK COCHRAN
and JIMMY KEY

Piano introduction in C major, 4/4 time. The right hand plays chords and the left hand plays a simple bass line.



If you're sin - cere when you say you don't care,

mf



That our love is just a mem - o - ry, _____ If you can have



fun with some oth - er one, Dar - ling, you're strong - er than

C F C D7 G

me. For if still lov - ing you means I'm weak, then I'm

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for C, F, C, D7, and G are shown above the vocal staff. The piano part features a steady bass line and chords in the right hand.

G G7

weak, For I still fall a - part when you speak or we meet. If the

Detailed description: This system contains the next two lines of the musical score. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for G and G7 are shown above the vocal staff. The piano part continues with similar accompaniment.

C C7 F Dm7 G7 Dm7

love that we knew won't both - er you, Dar - ling, you're

Detailed description: This system contains the next two lines of the musical score. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for C, C7, F, Dm7, G7, and Dm7 are shown above the vocal staff. The piano part includes a dynamic marking of *mf* at the beginning.

G7

1 C F C 2 C F C

strong - er than me. me.

Detailed description: This system contains the final two lines of the musical score. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for G7, C, F, C, C, F, and C are shown above the vocal staff. The piano part concludes with a double bar line and repeat signs.

Always
Back In Baby's Arms
Blue Moon Of Kentucky
Crazy
Faded Love
Foolin' 'Round
Half As Much
Have You Ever Been Lonely? (Have You Ever Been Blue?)
He Called Me Baby
Heartaches
I Fall To Pieces
I Love You So Much It Hurts
Imagine That
It Wasn't God Who Made Honky Tonk Angels
Just A Closer Walk With Thee
Leavin' On Your Mind
Loose Talk
Love Letters In The Sand
A Poor Man's Roses (Or A Rich Man's Gold)
San Antonio Rose
She's Got You
Side By Side
So Wrong
South Of The Border (Down Mexico Way)
Strange
Sweet Dreams
Tennessee Waltz
There He Goes
Three Cigarettes In An Ashtray
True Love
Walkin' After Midnight
The Wayward Wind
When I Get Through With You (You'll Love Me Too)
When You Need A Laugh
Why Can't He Be You
You Belong To Me
You're Stronger Than Me
Your Cheatin' Heart

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