

PIANO/VOCAL/CHORDS

The Collection of
COUNTRY
MUSIC



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
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AMAZED

Tune guitar down a half step

Slowly ♩ = 76

Guitar → A



Piano → A^b

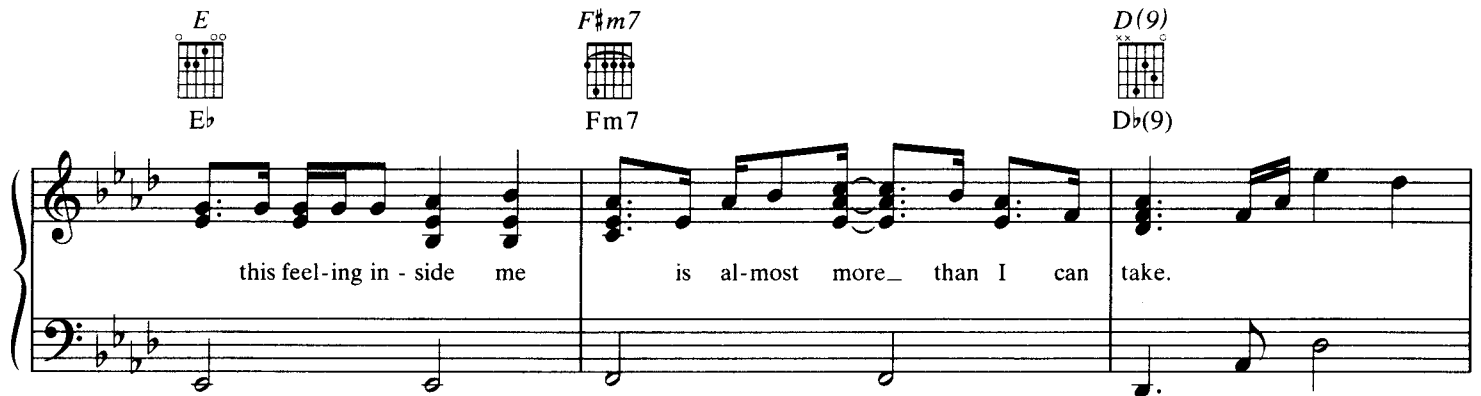
Words and Music by
MARV GREEN, AIMEE MAYO
and CHRIS LINDSEY

Verse:



mf

1. Ev-'ry time our eyes meet,
2. See additional lyrics

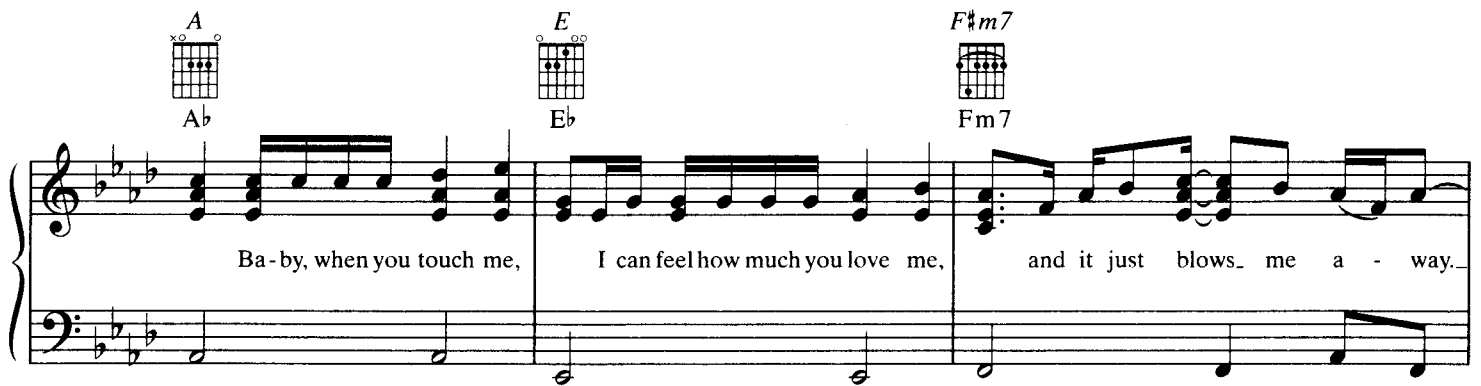


E
E^b

F#m7
Fm7

D(9)
D^b(9)

this feel-ing in - side me is al-most more_ than I can take.

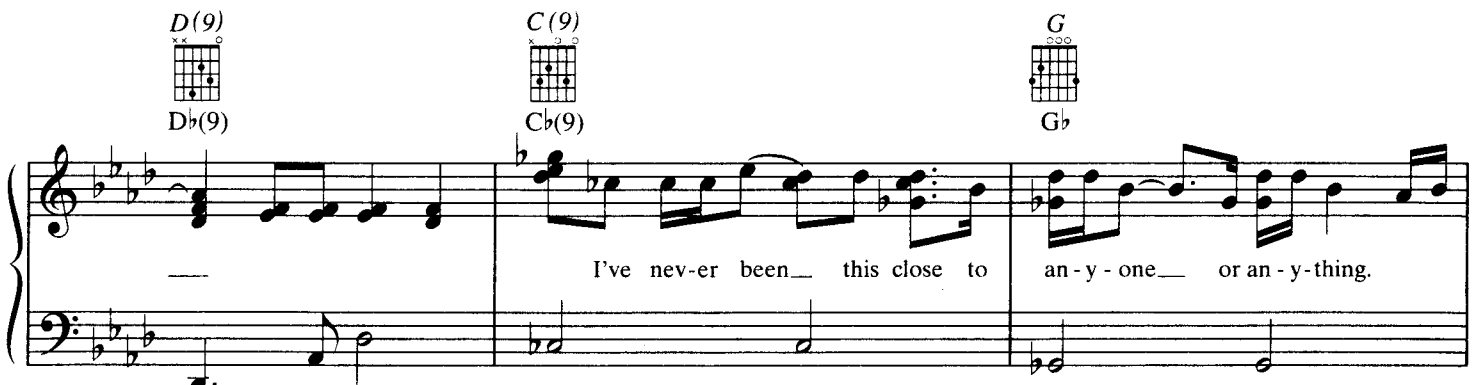


A
A^b

E
E^b

F#m7
Fm7

Ba-by, when you touch me, I can feel how much you love me, and it just blows_ me a - way_.



D(9)
D^b(9)

C(9)
C^b(9)

G
G^b

I've nev-er been_ this close to an - y - one_ or an - y - thing.

Am7



Abm7

F



Fb

I can hear your thoughts, I can see your dreams...

Chorus:

D



Db

A



Ab

I don't know how you do what you do. I'm so in love with you.

Bm



Bbm

G



Gb

It just keeps get-ting bet - ter.

D



Db

A



Ab

I wan - na spend the rest of my life with you by my side

Bm



Bbm

D/A



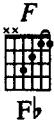
Db/Ab

G



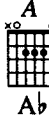
Gb

for - ev - er and ev - er.

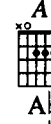


Ev - 'ry lit - tle thing that you do, ba - by, I'm a - mazed by you.

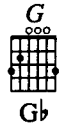
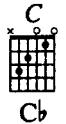
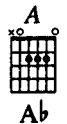
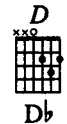
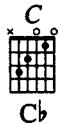
1.



2.

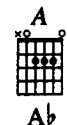
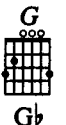
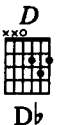
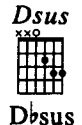


Ev - 'ry lit - tle thing that you do, ba - by, I'm a - mazed by you.



Ev - 'ry lit - tle thing that you do, ba - by, I'm a - mazed by you.

Chorus:



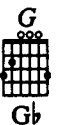
Dbsus Db

N.C.

Gb

Ab

Ev - 'ry lit - tle thing that you do, I'm so in love with you.





Bbm

Db/Ab

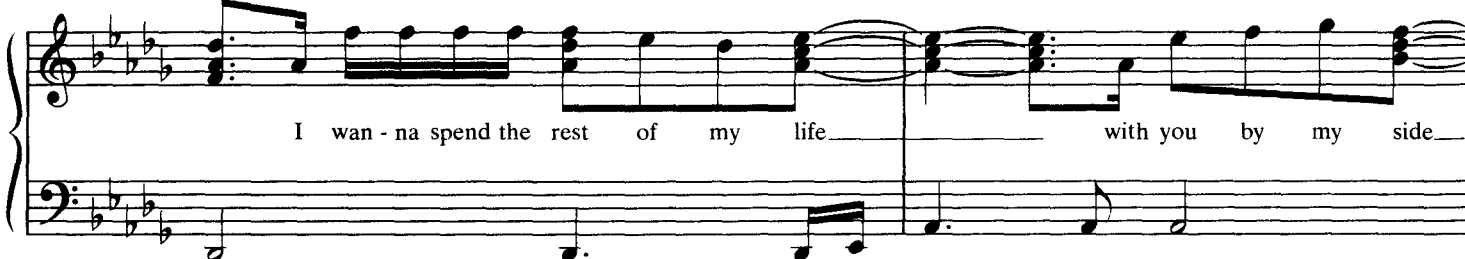
Gb


It just keeps get - ting bet - ter.


D

D^b


A

A^b

I wan - na spend the rest of my life with you by my side





B^m

B^bm


D/A

D^b/A^b

G

G^b

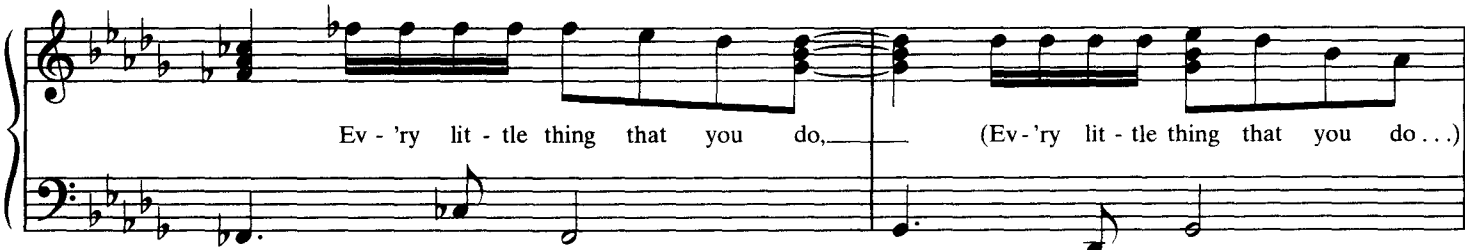
for - ev - er and ev - er.



F

F^b

G

G^b


Ev - 'ry lit - tle thing that you do, (Ev - 'ry lit - tle thing that you do...)



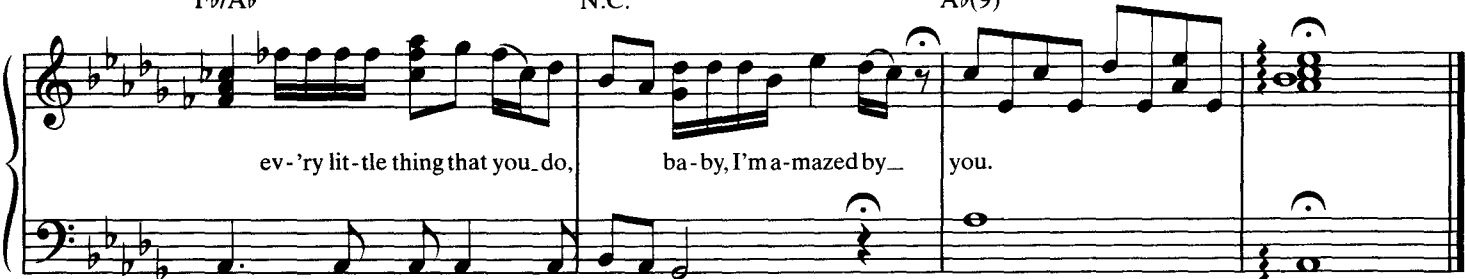
F/A

F^b/A^b

Freely
 N.C.

A(9)

A^b(9)

ev - 'ry lit - tle thing that you do, ba - by, I'ma - mazed by you.


Verse 2:

The smell of your skin,
 The taste of your kiss,
 The way you whisper in the dark.
 Your hair all around me,
 Baby, you surround me;
 You touch every place in my heart.
 Oh, it feels like the first time every time.
 I wanna spend the whole night in your eyes.
 (To Chorus:)

BACK AT ONE

Words and Music by
BRIAN MCKNIGHT

Slowly ♩ = 72

Verse:



1. It's un - de - ni - a - ble that we should be ___ to - geth - er.
2. It's so in - cred - i - ble, the way things work ___ them - selves ___ out.



It's un - be - liev - a - ble how I used to say ___ that I'd ___ fall nev - er.
And all e - mo - tion - al, once you know what ___ it's all ___ a - bout, ___ hey.



The ba - sis is need ___ to know. If you don't know just how ___ I feel, ___ then
And un - de - sir - a - ble, for us to be ___ a - part. ___ I

A maj7



E(9)/G#



C#/E#



let me show you now that I'm for real. If
 nev - er would have made it ver - y far, 'cause you

A maj7



E(9)/G#



F#sus



all things in time, time will re - veal.
 know you've got the keys to my heart.

Chorus:

B



G#m7



One, you're like a dream come true. Two, just wan - na be with you.

E(9)



C#m7



D#m7



E



F#



Three, girl, it's plain to see that you're the on - ly one for me. And

B



G#m7



four, re-peat steps one through three. Five, make you fall in love with me. If

E(9)

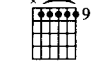


1.

C#m7



C#m7/F#



ev - er I be - lieve my work is done, then I'll start back at one.

2.

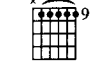
B



C#m7



C#m7/F#



E



then I'll start back at one.

Bridge:

B/D#



E(9)



Say fare-well to the dark of night; I see the coming of the sun. I

B/D#



G#7sus



— feel like a lit - tle child whose life has just be - gun. You

C#m7



D#m7



G#m7



came and breathed new life in - to this lone - ly heart of mine. You

C#m7



C#m7/F#



Gb/Ab



threw out the life - line, just in the nick of time.

Chorus:

Db



Bbm7



One, you're like a dream come true. Two, just wan - na be with you.

G^b(9)



E^bm7



Fm7



G^b



A^b



Three, girl, it's plain to see that you're the on - ly one__ for me.__ And

D^b



B^bm7



four, re - peat steps one through three. Five, make you fall in love with me. If

G^b(9)



E^bm7



E^bm7/A^b



Repeat and fade

ev - er I__ be - lieve__ my work__ is done,__ then I'll start__ back__ at one__

A BAD GOODBYE

Words and Music by
CLINT BLACK

Slowly ♩ = 72

Chords: F, Am, Dm7, G7sus, G7, C

mf

I've been bound

(with pedal)

Chords: F/C, Em7, F

to leave_ you. We've known that for_ a while.

Chords: Am7, D7, Dm7

I'm sure it's some-thing I_ can't do, if I can't_ leave you with_ a

Chords: G, C, F/C

smile._ I don't_ know how far I'll have_ to go_ 'til I'm

Am Am7 D9 Dm7

sure those eyes won't cry. And in my mind I've left e -

Am7 Dm7 G

nough to know that I can't leave you with a bad good-

C F Am7

- bye. Good - bye, eas - i - er said than done, good -




cresc. *f*

Dm7 G7 Em7

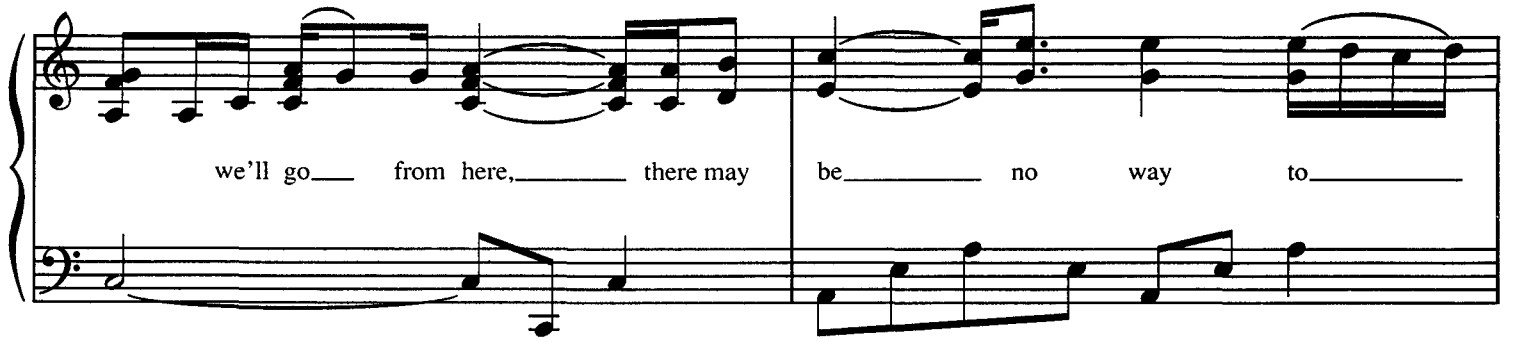
bye. There's no good when you're the one whose good - bye you swore -



(On D.S., rit.) (On D.S., a tempo)

*Sung 8va on D.S.


F/C  Am  Am7 



we'll go from here, there may be no way to




D9  Dm7 




fly. And the cloud I'm in just makes it all



Am7  Dm7 


too clear that I can't leave you with a



G  G7  C 

bad good - bye. Good -

cresc. *Sung 8va*



⊕ Coda



How can we be *mf* so far__ be - tween__ where we



N.C.

are and one more__ try?__ And an - y way I__ look, I've on-



- ly__ seen that I can't__ leave__ you with_ a bad__ good -



bye. *dim. e rit.* *mp* *p*

BECAUSE YOU LOVE ME

Words and Music by
KOSTAS and JOHN SCOTT SHERRILL

Slowly $\text{♩} = 60$

Bm/A

A

Bm/A

A

A/D

D6

D/E

mp

1. I don't

(with pedal)

§ Verses 1 & 4:

A

E/G#

F#m

know _____ how I sur-vived _____ in this cold and emp - ty world for all _____ this _____

4. See additional lyrics

C#m

D

A/D

A/E

E

time. I on - ly know _____ that I'm _____ a-live _____ be-cause_ you

Bm/A

A





E/A

D/A

love me. _____


2. When I _____ re -




Verses 2, 3, & 5:

A  F#m  E  C#7/E# 

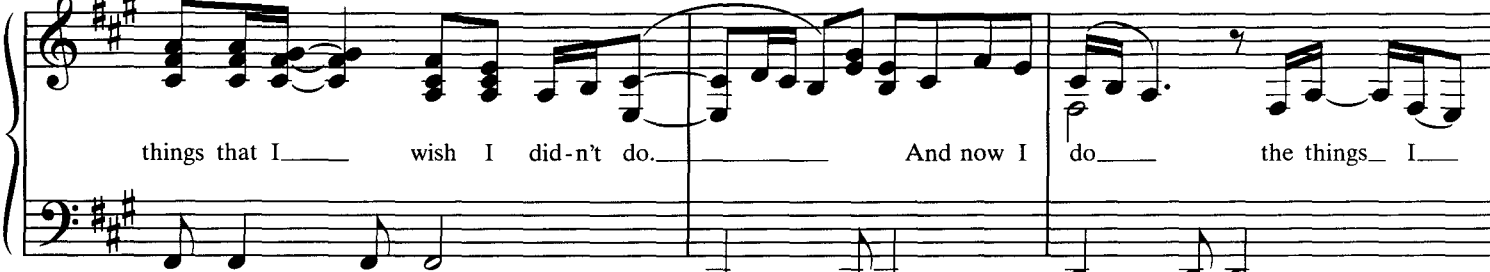
call what I've been through, there's some

3.5. See additional lyrics









F#m  C#m  D 

things that I wish I didn't do. And now I do the things I




To Coda ⊕

A/E  E  Bm/A  A  D/A  A 

do be-cause you love me. And now that

cresc.






Bridge:

D  C#m 


you're in my life, I'm so glad I'm a - live;

mf



C#7/E#  F#m  C# 

'cause you showed me the way. And I know now how good it can



D Esus E Bm/A A

be - cause_ you love me.

dim. *mp*

1. Bm/A A 2. Bm/A A D.S. al Coda

4. I be -

⊕ Coda Bm/A A Bm/A A

love me, be - cause_ you

A/D D6 A/D D6 Bm/A A

love me, be - cause_ you love me.

rit.

Verse 3:
Instrumental solo ad lib.
(To Bridge:)

Verse 4:
I believe in things unseen;
I believe in the message of a dream.
And I believe in what you are
Because you love me.

Verse 5:
With all my heart
And all my soul,
I'm loving you and I never will let go.
And every day I let it show
Because you love me.
(To Coda)

BREATHE

Words and Music by
HOLLY LAMAR and STEPHANIE BENTLEY

Slowly ♩ = 60

Am7 G/B C(9) G/B

mp

(with pedal)

Am7 G/B C(9) G/B

Verse 1:

Am7 G/B C(9) G/B

1. I can feel the mag - ic float - ing in the air;

Am7 G/B C(9) G/B

be - ing with you gets me that way.

Breathe - 5 - 1

Am7 G/B C(9) G/B

I watch_ the sun - light dance a - cross_ your face_ and I've_

Am7 Dsus

nev - er been this swept a - way.

Verses 2 & 3:

Am7 G/B C(9) G/B

2. All my thoughts just seem to set - tle on_ the breeze_
 3. In a way, I know my heart_ is wak - ing up_

Am7 G/B C(9)

when I'm ly - in' wrapped_ up in your_ arms.
 as all the walls_ come tum - blin'_ down.

Am7 G/B C(9) G/B

The whole world just fades a - way, the on - ly thing_ I
 Clos - er than I've ev - er felt_ be - fore_ and I know and you know

Am7 D D7

hear is the beat - ing of your heart. }
 there's no need for words_ right now. } *cresc.* 'Cause I can feel you
mf

Chorus:

G Am7 C(9) D7sus D7

breathe, it's wash - ing o - ver me and sud - den - ly I'm melt - in' in - to you. There's noth - in' left to

G Am7 C(9) D7sus D7

prove, ba - by, all we need is just to be caught up in the

G Am7 C(9) G/B

touch, the slow and stead - y rush. And ba - by, is - n't that the way that love's sup - posed

Am7 D7sus D7

to be? *dim.* I can feel you
mp

1.

C(9) G/B Am7 D7sus G Am7

breathe. *cresc.* *mf* Just breathe.

C(9) Dsus D G Am7 C(9) Dsus

breathe.

2.

C(9) G/B Am7 D7sus

breathe. *cresc.* *mf* Just

G Am7 C(9) Dsus D G Am7

breathe.

C(9) D7sus G Am7

Caught up in the touch, the slow and steady rush. And ba-by, is - n't

C(9) G/B Am7 D7sus D7

that the way — that love's — sup - posed — to be? I can feel you
dim. *mp*

C(9) G/B Am7 D7sus G Am7

breathe. — Just — breathe. —

C(9) G/B Am7 G/B

I can feel the mag - ic float - ing in —

C(9) G/B Am7 G/B C(9)

— the air; — be - ing — with you — gets me that way.
rit.

CAN'T FIGHT THE MOONLIGHT

(Theme from Coyote Ugly)

Words and Music by
DIANE WARREN

Moderately slow ♩ = 98

Chord diagrams: **A^b**, **G**, **Fm**, **G**

Verse:

Bm7

Em7

A

1. Un - der a lov - er's sky, gon - na be with you, and no
2. There's no es - cape from love. Once the gen - tle breeze weaves

G

Bm7

Em7

one's gon - na be a - round. If you think that you won't fall, we'll just wait
its spell up - on your heart, no mat - ter what you think, it won't be



un - til, 'til the sun goes down. Un - der - neath the star -
 too long 'til you're in my arms. Un - der - neath the star -



light, star - light, there's a mag - i - cal feel - ing so right.
 light, star - light, we'll be lost in a rhy - thm so right.



N.C.

Chorus:



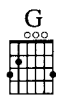
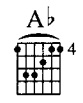
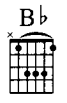
It will take you in to-night. } You can try to re - sist, try to hide -
 Feel it steal your heart to-night. }



— from my kiss, but you know, but you know that you can't fight the moon-light. Deep -

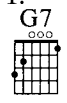


— in the dark, you'll sur - ren - der your heart. Don't you know,

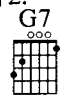


— don't you know_ that you can't fight the moon - light, no, you can't fight

1.



2.



it. It's gon - na get to your heart. it.



N.C.

No mat - ter what you do the night is gon - na get to you.

Bridge:

Bm7



Em7



A



Can't fight it.

Don't try it, you're nev -

E♭



Fm7



E♭/G



light, star - light,

there's a mag - i - cal feel - ing so right.

A♭



A♭5



It will steal your heart to - night.

You can try

Chorus:



— to re - sist, — try to hide — from my kiss, — but you know, — but you know — that you



can't fight the moon - light. Deep — in the dark, — you'll sur - ren - der your heart. — Don't you know, —



— don't you know — that you can't fight the moon - light, no, — you can't fight

1.



2.



it. You can try — it. It's gon-na get to your heart. —

CHICKS DIG IT

Words and Music by
CHRIS CAGLE and CHARLIE CROWE

Moderately ♩ = 106

(Spoken:) Hey, y'all, watch this!

Verse:

1. Dad - dy's belt,
2. See additional lyrics

G5 C2 D5 C2

Mom - ma's drapes, stand-in' tall on the back - yard shed, look-in'

G5 C2 D5 C2

cool in my Su - per - man cape. — I told the neigh - bor - hood girl, said,

G5 C2 D5 C2

"Hey, y'all, watch this!" My fate was a bro - ken arm, — and my

G5 C2 A C2

re - ward, one big kiss. When Dad - dy asked me why — I did it, I made him

Chorus:



N.C.



laugh out loud when I told him 'cause the chicks dig it. Scars heal,



glo - ry fades, and all we're left with are the mem'ries made, oh yeah.



To Coda ⊕

Pain hurts, but on - ly for a min - ute. Yeah, life is short, so go on and live

1.



it, 'cause the chicks dig it.

D5 C2 G5 C2 | 2. G

it, 'cause the chicks dig it.

D5 C2 G5 C2 D5 C2

(Inst. solo ad lib...)

1. G5 | 2. G5 D.S. al Coda

...end solo)

⊕ Coda

G C G

it. It don't mat-ter if you lose or if you win it, hey, the chicks dig it.

The musical score is written in G major (one sharp) and 2/4 time. It consists of two systems. Each system has a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line includes lyrics and guitar chord diagrams above it.

System 1:

- Chord diagrams: D5 (5), C2 (3), G5 (3), C2 (3).
- Vocal line: "The chicks"
- Piano accompaniment: Chords and bass line.

System 2:

- Chord diagrams: D5 (5), C2 (3), G5 (3), C2 (3).
- Vocal line: "dig it."
- Piano accompaniment: Chords and bass line.

Repeat ad lib. and fade

Verse 2:

Black top road,
 Learner permit,
 Thought I was Earnhardt,
 Drivin' fast, but I didn't see the ditch,
 Took out a mailbox, then a fence and then a barn.
 The police came and called my father,
 But I met the farmer's daughter.
 And when the judge asked me why I did it,
 He threw the book at me when I told him,
 "Cause the chicks dig it."

*(To Chorus:)**(On D.S.:)*

Just throw caution to the wind, my friend,
 Then sit back and watch your life begin, 'cause...

(To Chorus:)

CONCRETE ANGEL

Words and Music by
STEPHANIE BENTLEY and
ROB CROSBY

Slowly ♩ = 78

Guitar Capo 1 → C

Piano → D \flat



A \flat /C

B \flat m7

A \flat /C

§ Verse:



D \flat

A \flat /C

B \flat m7

A \flat /C

D \flat

A \flat /C

1. She walks to school with the
2.3.4. See additional lyrics



B \flat m7

A \flat /C

D \flat







A \flat /C

B \flat m7


A \flat /C

lunch she packed...






No - bod - y knows what she's hold - in' back...

     
 C G/B Am7 G/B C G/B
 Db Ab/C Bbm7 Ab/C Db Ab/C

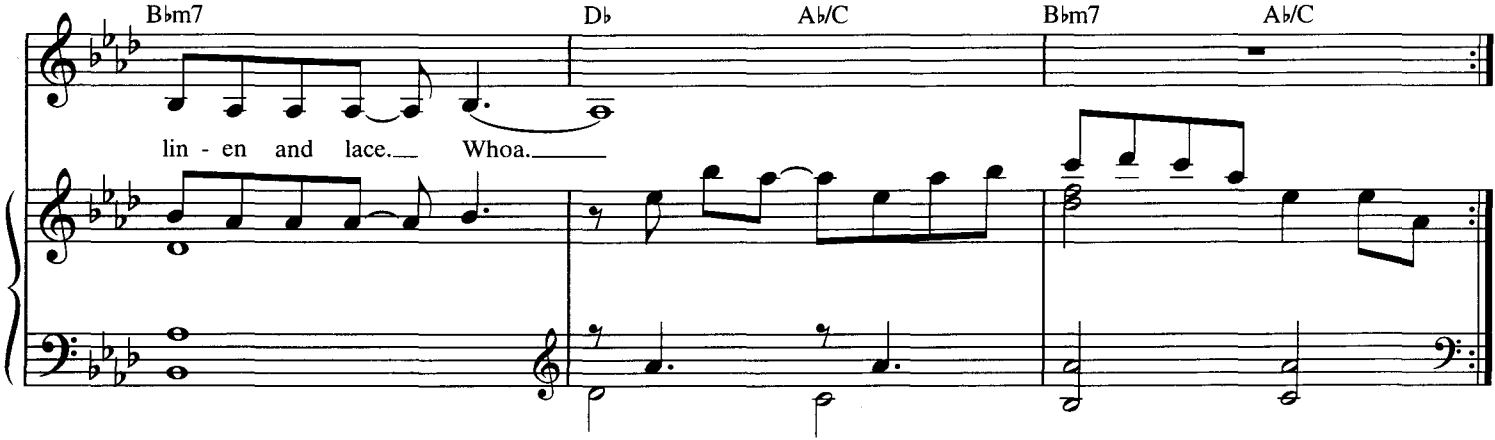
Wear-in' the same dress she wore — yes - ter - day, — she hides the bruise - es with the



1.







    
 Am7 C G/B Am7 G/B
 Bbm7 Db Ab/C Bbm7 Ab/C

lin - en and lace. — Whoa. —



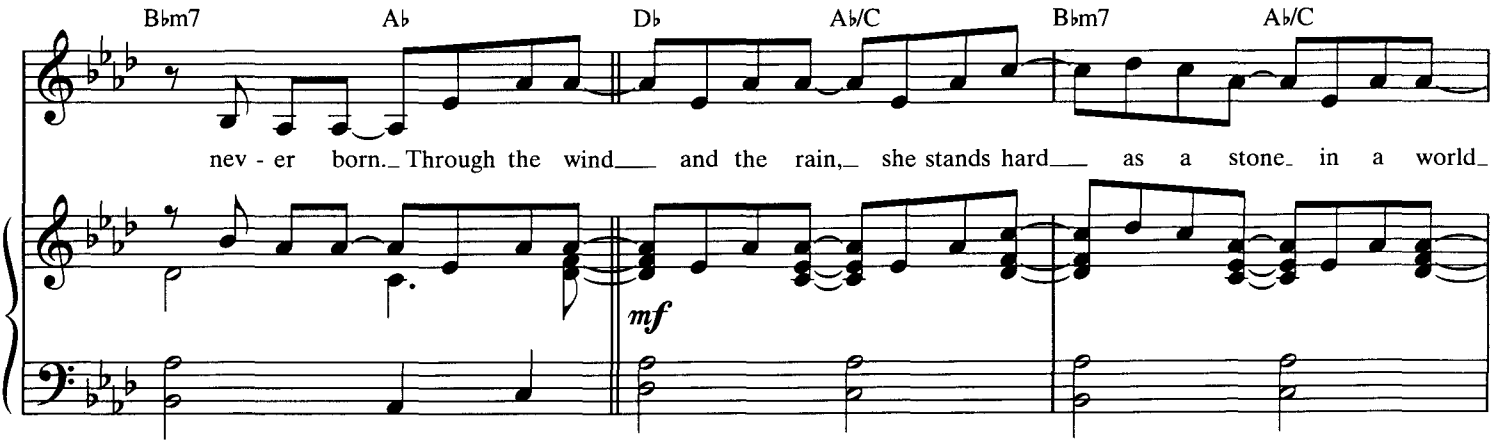
Chorus:


2.3.4.

     
 Am7 G C G/B Am7 G/B
 Bbm7 Ab Db Ab/C Bbm7 Ab/C

nev - er born. — Through the wind — and the rain, — she stands hard — as a stone in a world.

mf







 C G/B Am7 G/B C G/B

 D \flat A \flat /C B \flat m7 A \flat /C D \flat A \flat /C

— that she can't_ rise a - bove. — But her dreams_ give her wings_ and she flies.

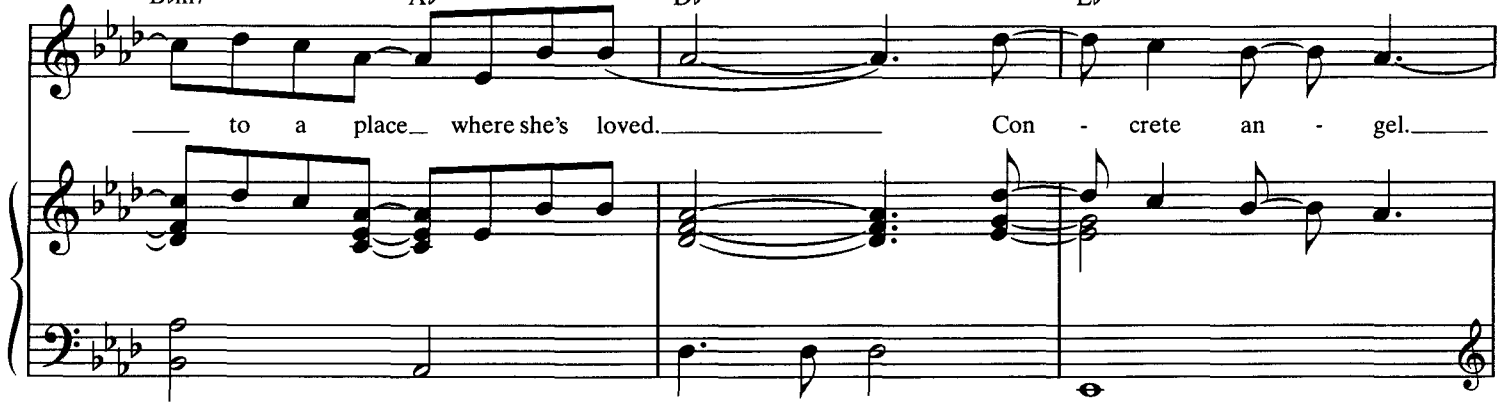




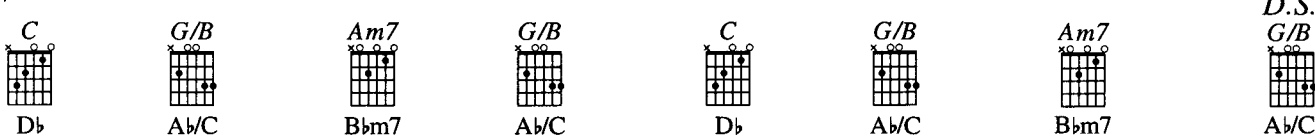
 Am7 G C D

 B \flat m7 A \flat D \flat E \flat

— to a place_ where she's loved. — Con - crete an - gel. —




1. D.S. rit





 C G/B Am7 G/B C G/B Am7 G/B


 D \flat A \flat /C B \flat m7 A \flat /C D \flat A \flat /C B \flat m7 A \flat /C


mp




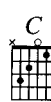
2. D.S. 



 C
 Db



 G/B
 Ab/C



 Am7
 Bbm7


 G/B
 Ab/C

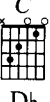

 C
 Db

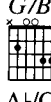

 G/B
 Ab/C



 Am7
 Bbm7

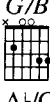



3.

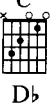

 C
 Db

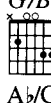

 G/B
 Ab/C

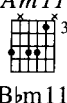

 Am7
 Bbm7



 G/B
 Ab/C




 C
 Db


 G/B
 Ab/C


 Am11
 Bbm11



Verse 2:
 The teacher wonders but she doesn't ask.
 It's hard to see the pain behind the mask.
 Bearing the burden of a secret storm,
 Sometimes she wishes she was never born.
 (To Chorus:)

Verse 3:
 Somebody cries in the middle of the night.
 The neighbors hear, but they turn out the light.
 A fragile soul caught in the hands of fate,
 When morning comes, it'll be too late.
 (To Chorus:)

Verse 4:
 A statue stands in a shaded place,
 An angel girl with an upturned face.
 A name is written on a polished rock
 A broken heart that the world forgot.
 (To Chorus:)

COWBOY TAKE ME AWAY

Words and Music by
MARTIE SEIDEL and MARCUS HUMMON

Moderately slow

C G/B G C G/B G

mf

C G/B G D C/G G

C/G G C/G G Em D Dsus D

I said _ I wan-na

Em D/F# G Em D/F# G

touch the earth, _ I wan-na break it in _ my hands. _ I wan-na

Original key: F# major. This edition has been transposed up one half-step to be more playable.

Cowboy Take Me Away - 8 - 1

Em D/F# G C D

grow some - thing wild and un - rul - y. I wan - na

Em D/F# G Em D/F# G






sleep on the hard ground in the com - fort of your arms on a

Em D/F# G C D

pil - low of blue bon - nets and a blan - ket made of stars. Oh, it




C G/B D

sounds good to me. I said, cow - boy,

G  G/B  Am7  D/B  D 

take me a - way. Fly this girl as high -



Em  C  D 




as you can in - to the wild blue. Set me



G  G/B  Am7  D/B  D 

free, oh, I pray, clos - er to



Em  C  D 

heav - en a - bove and clos - er to you, clos - er to you.



C G/B G C G/B G C G/B G Em

The first system of music features a guitar part with chords C, G/B, G, C, G/B, G, C, G/B, G, and Em. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

D Em D/F# G

I wan - na walk and not run. I wan - na

The second system continues the guitar part with chords D, Em, D/F#, and G. The vocal line includes the lyrics "I wan - na walk and not run. I wan - na".

Em D/F# G Em D/F# G C

skip and not fall. I wan-na look at the ho - ri - zon and not see

The third system features guitar chords Em, D/F#, G, Em, D/F#, G, and C. The vocal line continues with "skip and not fall. I wan-na look at the ho - ri - zon and not see".

D Em D/F# G

a build - ing stand - in' tall. I wan-na be the on - ly one for

The fourth system features guitar chords D, Em, D/F#, and G. The vocal line concludes with "a build - ing stand - in' tall. I wan-na be the on - ly one for".

Em D/F# G Em D/F# G C

miles and miles _____ ex - cept for may - be you _____ and your

D C G/B D

sim-ple smile. _____ Oh, it sounds good to me. _____ Yes, it sounds _____

C G/B D G G/B Am7 D/B 7fr

_____ so good _____ to me. _____ Cow-boy, take _____ me _____ a - way.

D Em C

Fly this girl _____ as high _____ as you can _____ in - to the wild _____ blue. _____

D G G/B Am7 D/B^{7fr}

Set me free, oh, I pray,

D Em C

clos - er to heav - en a - bove and clos - er to you,

D/F# D G G/B Am7 C

To Coda

clos - er to you.

D Em C

D/F# D G G/B Am7 G/B D

The first system of music features a guitar part with chords D/F#, D, G, G/B, Am7, G/B, and D. The piano accompaniment consists of a treble clef with a melody of eighth and quarter notes, and a bass clef with a simple bass line.

Em C D/F# D

I said — I wan-na

The second system continues the guitar part with chords Em, C, D/F#, and D. The vocal line begins with the lyrics "I said — I wan-na". The piano accompaniment continues with a similar melodic and bass line.

Em D/F# G Em D/F# G

touch the earth, — I wan-na break it in — my hands. — I wan-na

The third system features guitar chords Em, D/F#, G, Em, D/F#, and G. The vocal line continues with "touch the earth, — I wan-na break it in — my hands. — I wan-na". The piano accompaniment provides harmonic support for the vocal melody.

Em D/F# G C D

grow some - thing wild — and un - rul - y. Oh, it sounds —

D.S. al Coda

The fourth system concludes with guitar chords Em, D/F#, G, C, and D. The vocal line ends with "grow some - thing wild — and un - rul - y. Oh, it sounds —". The piano accompaniment ends with a final chord. The instruction "D.S. al Coda" is placed at the end of the system.

CODA

G G/B G/A G/B D G G/B G/A G/B

Clos - er to you.

D G G/B Am D/B 7fr D

Cow - boy, take me a - way, clos - er to you.

Em C D G G/B Am7 G/B

Instrumental ad lib.

D Em C 1-3 D 4 D

DON'T TAKE THE GIRL

Words and Music by
CRAIG MARTIN and LARRY W. JOHNSON

Slowly $\text{♩} = 52$



mp

(with pedal)

Verse:

1. John-ny's dad - dy was tak - in' him fish - in'

when he was eight years old. A lit - tle girl came through.

— the front gate, — hold - in' a fish - in' pole. —

Bm7 Cmaj7 Bm7

His dad looked down and smiled, — said, "We can't leave her be - hind. —

Cmaj7 Am7 G/B

— Son, I know_ you don't want — her to go, — but

Cmaj7 D7sus G Am/G G

some-day you'll change_ your mind." — And John - ny said, "Take Jim - my John - son, —

Am/G



G



Am/G



G



take Tom-my Tomp - son, take my best friend, Bo.

Am/G



G



Am/G



G



Am/G



G



Am/G



G



Take an - y - bod - y that you want as long as she don't go.

Am7



Take an - y boy in the world, Dad - dy, please,

Cmaj9



D7sus



G



C/G



G



don't take the girl."

1.2.

C/G G C/G G

3.

John-ny's dad - dy was tak - in' him fish - in' when he was eight years__ old.
rit.

Verse 2:

Same ol' boy, same sweet girl, ten years down the road.
 He held her tight and kissed her lips in front of the picture show.
 A stranger came and pulled a gun and grabbed her by the arm.
 Said, "If you do what I tell you to, there won't be any harm."
 And Johnny said,
 "Take my money, take my wallet, take my credit cards.
 Here's the watch that my grandpa gave me, here's the keys to my car.
 Mr., give it a whirl, but please, don't take the girl."

Verse 3:

Same ol' boy, same sweet girl, five years down the road.
 There's gonna be a little one and she says, "It's time to go."
 Doctor said, "The baby's fine but, you'll have to leave
 'Cause his mama's fadin' fast," and Johnny hit his knees.
 And then he prayed,
 "Take the very breath you gave me, take the heart from my chest.
 I'll gladly take her place if you'll have me.
 Make this my last request.
 Take me out of this world, God, please, don't take the girl."

DON'T ROCK THE JUKEBOX

Words and Music by
ALAN JACKSON, KEITH STEGALL
and ROGER MURRAH

Moderate country shuffle ♩ = 144 (♩ = $\frac{3}{4}$)

Chorus:

Don't rock_ the juke - box. I wan-na hear some tunes,

f

'cause my heart_ ain't_ read - y_ for the roll - ing stones_

I don't feel ___ like rock - in' ___

since my ba - by's gone. So don't_ rock the juke-

Don't Rock the Jukebox - 3 - 1

G D To Coda ⊕ G

- box. Play me a coun-try song.

N.C. Verse: C7 G

1. Be-fore you drop that *mf* quar-ter, keep one thing in mind;

A7


you got a heart - broke_ hill - bill-y_ stand-ing here in line._

D7 C

I've been down_ and lone - ly_


G C G

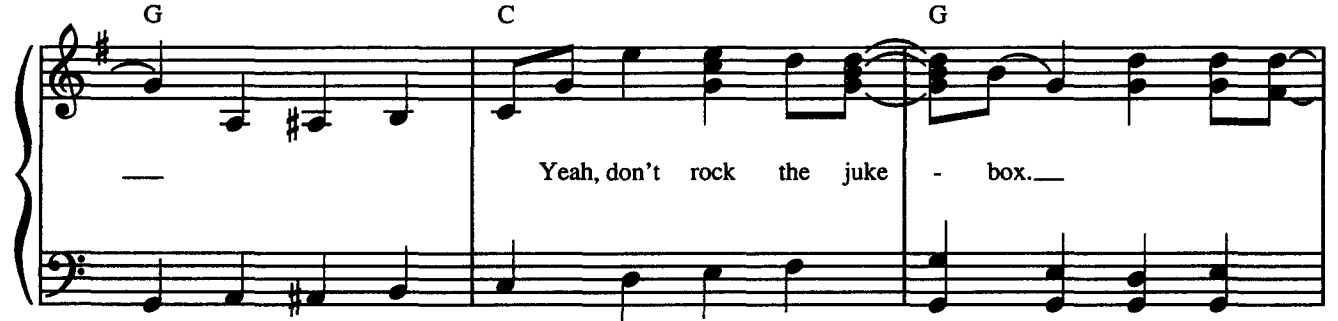
ev - er since she left. Be-fore you punch that num-ber,_

1st time D.S. 
2nd time D.S.  al Coda




could I make one re - quest! _____ Don't rock the juke - *f*

 Coda



Yeah, don't rock the juke - box. _____



Play me a coun - try song. _____

Verse 2:

I ain't got nothin' against rock and roll.
 But when your heart's been broken, you need a song that's slow.
 Ain't nothin' like a steel guitar to drown a memory.
 Before you spend your money, babe, play a song for me.
 (To Chorus:)

EAGLE WHEN SHE FLIES

Words and Music by
DOLLY PARTON

Moderate country waltz ♩ = 88 (♩ = $\overset{3}{\text{J}}$)

E2 A₉⁶ E2 8va A₉⁶

1. She's

Detailed description: This block contains the piano introduction. It is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Moderate country waltz' with a metronome marking of 88. The introduction consists of four measures. The first measure has a treble clef chord of E2 and a bass clef chord of A9. The second measure has a treble clef chord of E2 and a bass clef chord of A9. The third measure has a treble clef chord of E2 and a bass clef chord of A9. The fourth measure has a treble clef chord of E2 and a bass clef chord of A9. The bass line features a triplet of eighth notes in the second and fourth measures. An 8va marking is placed above the treble clef in the second and fourth measures.

Verse:

E A F#m

been there, God knows she's been there. She has seen and done it all. She's a

Detailed description: This block contains the first line of the verse. It is written in treble and bass clefs with a key signature of three sharps and a 3/4 time signature. The first measure has a treble clef chord of E and a bass clef chord of E. The second measure has a treble clef chord of E and a bass clef chord of E. The third measure has a treble clef chord of A and a bass clef chord of A. The fourth measure has a treble clef chord of F#m and a bass clef chord of F#m. The lyrics are: 'been there, God knows she's been there. She has seen and done it all. She's a'.

B A E

wom-an, she knows how to dish it out or take it all. Her

Detailed description: This block contains the second line of the verse. It is written in treble and bass clefs with a key signature of three sharps and a 3/4 time signature. The first measure has a treble clef chord of B and a bass clef chord of B. The second measure has a treble clef chord of B and a bass clef chord of B. The third measure has a treble clef chord of A and a bass clef chord of A. The fourth measure has a treble clef chord of E and a bass clef chord of E. The lyrics are: 'wom-an, she knows how to dish it out or take it all. Her'.

A E/G#

heart's as soft as feath-ers, still she weath - ers storm-y skies. And she's a

Detailed description: This block contains the third line of the verse. It is written in treble and bass clefs with a key signature of three sharps and a 3/4 time signature. The first measure has a treble clef chord of A and a bass clef chord of A. The second measure has a treble clef chord of A and a bass clef chord of A. The third measure has a treble clef chord of A and a bass clef chord of A. The fourth measure has a treble clef chord of E/G# and a bass clef chord of E/G#. The lyrics are: 'heart's as soft as feath-ers, still she weath - ers storm-y skies. And she's a'.

A B E A

spar - row when she's bro - ken, but she's an

Detailed description: This block contains the fourth line of the verse. It is written in treble and bass clefs with a key signature of three sharps and a 3/4 time signature. The first measure has a treble clef chord of A and a bass clef chord of A. The second measure has a treble clef chord of B and a bass clef chord of B. The third measure has a treble clef chord of E and a bass clef chord of E. The fourth measure has a treble clef chord of A and a bass clef chord of A. The lyrics are: 'spar - row when she's bro - ken, but she's an'.

1. E B E 3 B A/C# B/D#

ea - gle when she flies. 2. A ka -

2. E B A/C# B/D# Chorus: E A E

flies. Gen - tle as the sweet mag - no - lia, strong as

cresc. *f*

A E E A E

steel, her faith and pride. She's an ev - er - last - ing shoul - der, she's the

F# B7 E A E

lean - ing post in life. She hurts deep, and when she weeps, she's just as

C#m A B E F#m7 E/G#

fra - gile as a child. And she's a spar - row when she's bro -

A F#m7 E/B B7 E F#m7 E/G# A E/G#

ken, but she's an ea - gle when she flies. She's a

A B A/C# B/D# E F#m7 E/G# A F#m7 E/B

spar - row when she's bro - ken, but she's an ea - gle

B7 E E/G# A F#m7 E/B

when she flies, oh, bless her Lord, she's an ea - gle

B7 E E/G# A E

when she flies. *dim. e rit.* *mp*

Verse 2:
 A kaleidoscope of colors you can toss
 Her around and 'round.
 You can keep her in your vision,
 But you'll never keep her down.
 She's a lover, she's a mother,
 She's a friend, and she's a wife.
 And she's a sparrow when she's broken,
 But she's an eagle when she flies.
 (To Chorus:)

FANCY

Words and Music by
BOBBIE GENTRY

Rock $\text{♩} = 96$

F#5 A5 B5

mf

§ Verse:
F#5

F#5

Well, I re - mem - ber it all ___ ver - y well ___ look - in' back, it was the

E5 (B/D#)
B5

sum - mer I turned_ eigh - teen._ We lived in a one room,_ run - down_ shack on the

D F#5

out - skirts of New_ Or - leans._ We did - n't have mon - ey for food_ or rent,_ to say the

E5 (B/D#)
B5

least we were_ hard - pressed._ Then ma - ma spent ev - ery last pen - ny we had_ to buy_

1. 2. 3. *To Next Strain* 4.
 D N.C.

me a danc - in' dress... Well, ma-ma New York__ town-house flat. I ain't__ done

F#5 A5 B5

bad...

F#5 F#5

Now, washed and combed and curled__ my hair,__ and then she

(E5) (2nd & 3rd times) (B/D#)

B5 F#5

paint-ed my__ eyes and lips... Then I stepped in - to__ a sat - in danc - in' dress__ that had a

(D) B5 F#5 (F#5)

split on the side__ clean up__ to my hip... It was red__ vel - vet trim-

1.
B5 F#5

- min' and it fit me good. Stand-in' back from the look-in' glass there stood a wom-an where a

To Next Strain | 2. 3. 4.
B F#5 A#7 D#m

half grown_ kid_ had stood... She said, "Ma-ma, what do I do? She said,

B C# F#5

"Just be nice to the gen-tle-men, Fan - cy, and they'll_ be nice to you." She said,

Chorus:
D E F#5

"Here's your one_ chance, Fan - cy, don't let me down." She said,

1. 3.
F#5

D.S.

A

B

"Here's your one__chance, Fan - cy, don't let me down." 2. Ma-ma__

2.
F#5

A

B

Lord,__ for - give me for what I do,__ but if

D

E

D

C#7

you want out__ well, it's up to you._ Now, don't let me down,_ now, your ma-ma's gon-na move you up -

D.S.

4.

F#5

F#5

town. 3. Well, __ Lord,__ for-

A

B

D

E

give me for what I do,__ but if you want out__ well, it's up to you._ Now, don't

The first system of the musical score is in the key of D major (two sharps) and 4/4 time. It consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The lyrics are: "let me down, now, your ma-ma's gon-na move you up - town. Well, I guess she did." Above the treble staff, the chords D, C#7, and F#5 are indicated. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of the musical score continues the piece. It also consists of two staves. The lyrics are: "Repeat ad lib. and fade". Above the treble staff, the chords F#5, A5, B5, and F#5 are indicated. The piano accompaniment continues with the same rhythmic pattern as the first system.

Verse 2:

Mama dabbed a little bit of perfume on my neck
 And she kissed my cheek.
 Then, I saw the tears wellin' up in her troubled eyes
 When she started to speak.
 She looked at a pitiful shack,
 And then she looked at me and took a ragged breath.
 She said, "Your Pa's run off and I'm real sick
 And the baby's gonna starve to death."

She handed me a heart shaped locket that said,
 "To thine own self be true."
 And I shivered as I watched a roach crawl across
 The toe of my high heeled shoe.
 It sounded like somebody else that was talkin',
 Askin', "Mama, what do I do?"
 She said, "Just be nice to the gentlemen, Fancy,
 And they'll be nice to you."
 (To Chorus:)

Verse 3:

Well, that was the last time I saw my Ma,
 The night I left that rickety shack.
 The welfare people came and took the baby,
 Mama died and I ain't been back.
 But the wheels of fate had started to turn
 And for me there was no way out.
 And it wasn't very long 'til I knew exactly
 What my Mama'd been talkin' about.

I knew what I had to do but I made myself this solemn vow,
 That I's gonna be a lady someday,
 Though I didn't know when or how.
 I couldn't see spending the rest of my life
 With my head hung down in shame. You know,
 I might have been born just plain white trash,
 But Fancy was my name.
 (To Chorus:)

Verse 4:

It wasn't long after a benevolent man
 Took me off the street.
 And one week later I was pourin' his tea
 In a five room hotel suite.
 I charmed a king, a congressman
 And an occasional aristocrat.
 Then I got me a Georgia mansion
 In an elegant New York townhouse flat.
 And I ain't done bad.

Now, in this world there's a lot of self-righteous hypocrites
 That would call me bad,
 And criticize Mama for turning me out,
 No matter how little we had.
 But though I ain't had to worry 'bout nothin'
 For nigh on fifteen years,
 I can still hear the desperation in my poor
 Mama's voice ringin' in my ear.
 (To Chorus:)

FROM THIS MOMENT ON

Words and Music by
SHANIA TWAIN and R.J. LANGE

Free tempo



(Spoken:) I do swear that I'll al - ways be there. —

mf



I'd give an - y - thing — and everything. And I will al - ways care —



through weak - ness and strength, — hap - pi - ness and sor - row,

From This Moment On - 7 - 1

D/F# D/G G

for better, for worse, I will love you with ev - 'ry beat of my heart.

C D G/C

1. From this

Slowly ♩ = 72

Verse 1:

G5 C(9)

mo - ment life has be - gun. From this mo - ment

D5 C(9) G5

you are the one. Right be - side you is where I be - long.



Verse 2:

from this mo - ment on. 2. From this mo - ment I have been blessed.



I live on - ly for your hap - pi - ness. And for your



love I'd give my last breath, from this mo - ment on.



Chorus:



I give my hand to you with all my heart. Can't

D G

wait to live_ my life_ with you_ can't wait to start_ You and I_ will nev - er be_ a -

C (9) Em7 C (9)

part_ My dreams_ came true_ be - cause_

G G/D D N.C. Verse 3: A (9) E

of you_ 3. From this mo- ment, as long as I live_

D E

I will love you_ I prom- ise you this_ There is noth-

D A Bm E

ing I would - n't give, from this mo - ment on.

D(9) A F#m7

D(9) E Chorus: A

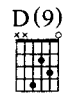
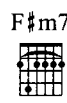
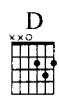
You're the rea - son I be - lieve in

D E

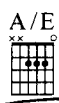
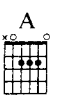
love. And you're the an - swer to my prayers from



up a - bove... All we need... is just... the two... of



us... My dreams... came true... be - cause...



N.C.

of you... 4. From this

Verse 4:



mo - ment, as long as I live, I will

E F# E

love you. I prom-ise you this. There is noth-ing I would-n't give.

B C#m F# E(9)

from this mo-ment. I will love you, I will love you as

B C#m E

long as I live. from this mo - ment

E(9) B/D# F#7 B

on. on. Mm. mm.

rit.

GO REST HIGH ON THAT MOUNTAIN

Words and Music by
VINCE GILL

Slowly, in Gospel style

D
G
D
D/F#
G

mp legato

D
D/F#
G
D
G

D
A
D
D
G

I know your life on - earth was
(See additional lyrics)

D
D/F#
G
D
D/F#

trou - bled and on - ly you could know - the pain. You weren't a - fraid -

G D A7sus4 A7

to face the dev - il. You're no stran - ger to the

D D G D D/F#

rain. Go rest high on that moun - tain. Son, your

G D G

work on earth is done. Go to heav - en a - shout -

D G D A 1. D

in', love for the Fa - ther and the Son. Oh, how we

2^d D D A G D G

Son. Go to — heav — en a - shout - in' — love for the Fa -

D A D

ther — and the Son.

Additional lyrics

2. Oh, how we cried the day you left us,
 We gathered 'round your grave to grieve.
 I wish I could see the angels' faces
 When they hear your sweet voice sing.
 (To Chorus)

GOD BLESS THE U.S.A.

Words and Music by
LEE GREENWOOD

Slowly

mf

The piano introduction consists of four measures. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line with a mix of eighth and quarter notes.

Verse



(1.) If to - mor - row all the things were gone I'd worked for all my life, And I

mp-mf

The verse begins with a vocal line and piano accompaniment. The piano part includes a treble and bass clef. The lyrics are: "(1.) If to - mor - row all the things were gone I'd worked for all my life, And I".

Gm7



Eb7



C7



had to start a - gain — with just my chil - dren and my wife. I'd

The second line of the verse continues the vocal and piano accompaniment. The lyrics are: "had to start a - gain — with just my chil - dren and my wife. I'd".

God Bless the U.S.A. - 5 - 1

F

Am7

thank my luck - y stars to be liv - in' here to - day, 'cause the

Gm7

Dm

Bb

flag still stands for free - dom and they can't take that a - way. _____ And I'm

Chorus

C/E

Bb/D

F

proud to be an A - mer - i - can where at least I know I'm free. And I

C/E

Bb/D

F

won't for - get the men who died, who gave that right to me. And I'd glad - ly

Dm



F/A



Bb



Am7



stand up; next to you and de - fend her still to - day. 'Cause there

Gm7



F/A



Bb



Gm7/C



ain't no doubt I love this land _____ God bless the U S

F



Am7



Bb/F



F



Bb/F



A

(2.) From the

Verse

F



Bb/F



lakes of Min - ne - so - ta, to the hills of Ten - nes - see, a -

Gm7 Eb7 C7

cross the plains of Tex - as, from sea to shin - ing sea, — From

F Am7

De - troit down to Hous - ton and New York to L A Well, there's

Gm7 Dm Bb D. S. al Coda ⊕

pride in ev - 'ry A - mer - i - can heart, and it's time to stand and say — That I'm

Coda F Bb Gm7/C Dm Bb

— God bless the U S A — And I'm

Chorus



proud to be an A-mer-i-can where at least I know I'm free, and I



won't for-get the men who died, who gave that right to me. And I'd glad-ly



stand up next to you, and de-fend her still to-day. 'Cause there



ain't no doubt I love this land God bless the U S A

GOOD MORNING BEAUTIFUL

Words and Music by
TODD CERNEY and ZACK LYLE

Slowly ♩ = 72

G D G/B C(9) G D G/B C(9)

mf
(with pedal)

Chorus:

G D Em C(9) G

Good morn-ing, beau-ti-ful, how was your night? Mine was won-der-ful with

D C G D G/B C(9)

you by my side. And when I o-pened my eyes to see your sweet face, it's a

Am D G C Verse:

good morn-ing, beau - ti - ful day. I could - n't see the light,

G/B Am7 G Am7 G/B

I did - n't know day from night, I had no rea - son to care.

C G/B Am7

But since you came a - long, I can face the dawn, 'cause I know you'll be there.

Chorus:

D C G D Em C(9)

1. Good morn-ing, beau-ti-ful, how was your night?
2. (Inst. solo ad lib....)

G D C G D

Mine was won-der-ful with you by my side. And when I o-pened my eyes to

To Coda 1. 2.

G/B C(9) Am D Am D

see your sweet face, it's a good morn-ing, beau-ti-ful day.

Bridge:

G D/F# Em7 C G/B


...end solo) I nev-er wor-ry if it's rain-ing out-side,

D.S. al Coda

Am7 G/B C D C

'cause in here with you, girl, the sun al-ways shines.

♩ Am7
Coda




D



Em7



A7

good morn - ing, beau - ti - ful day.

Am7



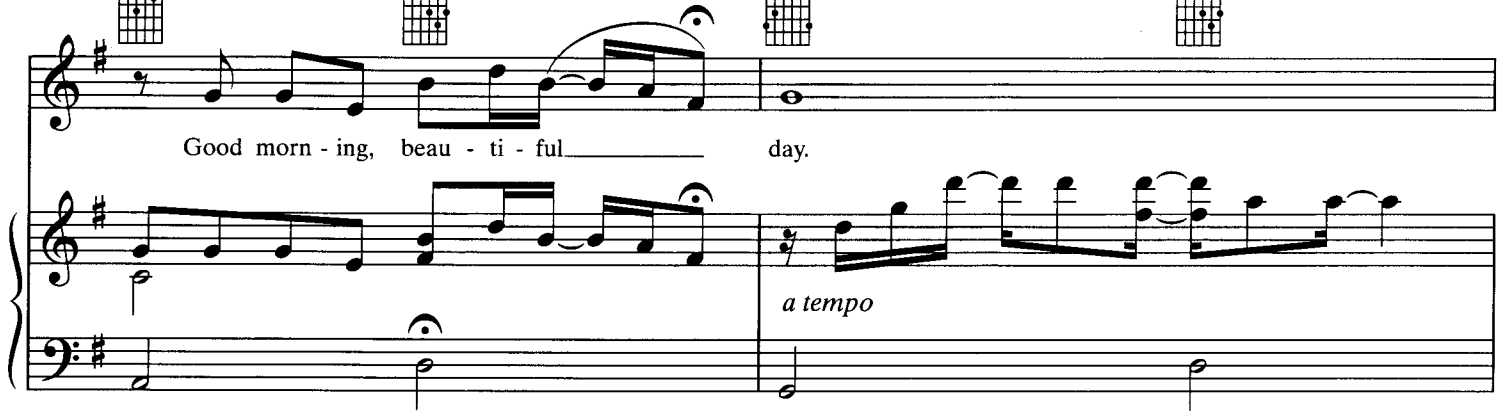
D



G



D

Good morn - ing, beau - ti - ful day.

a tempo

G/B



C(9)



G




D




Good morn - ing, beau - ti - ful.

1.2.3.
G/B




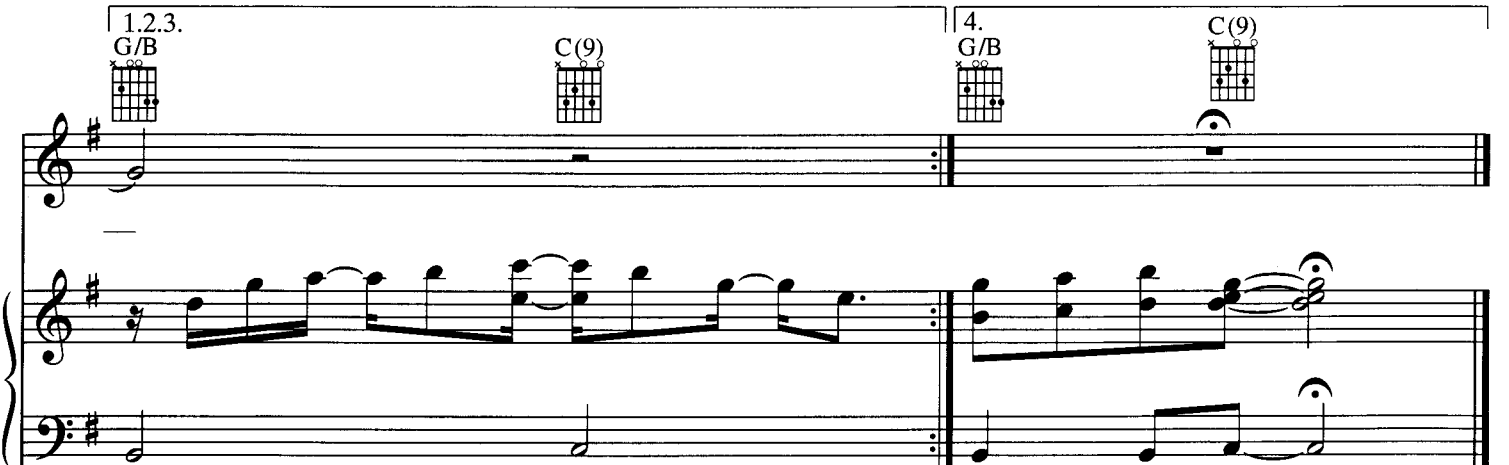
C(9)



4.
G/B



C(9)

HOLES IN THE FLOOR OF HEAVEN

Words and Music by
STEVE WARINER and BILLY KIRSCH

Moderately slow ♩ = 96
Guitar Capo 1 →

Piano →

C
D \flat

A m7
B \flat m7

F(9)
G \flat (9)

§ Verse:

C
D \flat

1. One day shy of eight years old when Grand-ma passed a-way.
2.3. See additional lyrics

A m7
B \flat m7

I was a bro - ken - heart - ed lit - tle boy, blow - ing

F(9)
G \flat (9)

G
A \flat

C
D \flat

out that birth - day cake. How I cried when the

Am7
Bbm7

sky let go with a cold and lone-some rain.

F(9) Gb(9) C/G Db/Ab Am7 Bbm7

Ma - ma smiled, said, "Don't be sad, child, Grand - ma's watch -

F(9) Gb(9) G Ab









ing you to - day." 'Cause there's holes.

Chorus:
F G C G7sus G7
Gb Ab Db Ab7sus Ab7











in the floor of heav - en, and her tears are pour - ing down.

C F G C
Db Gb Ab Db









That's how {you} know she's watch - ing, wish - ing she could

be here now... And some-times { if you're } lone-
{ (2.) when I'm }









         

ly... just re - mem - ber she can see. There's











holes in the floor of heav - en, and she's watch - ing o -

To Coda C 1.


ver you and me.


2.

(Instrumental)

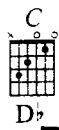
D.S. al Coda






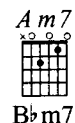


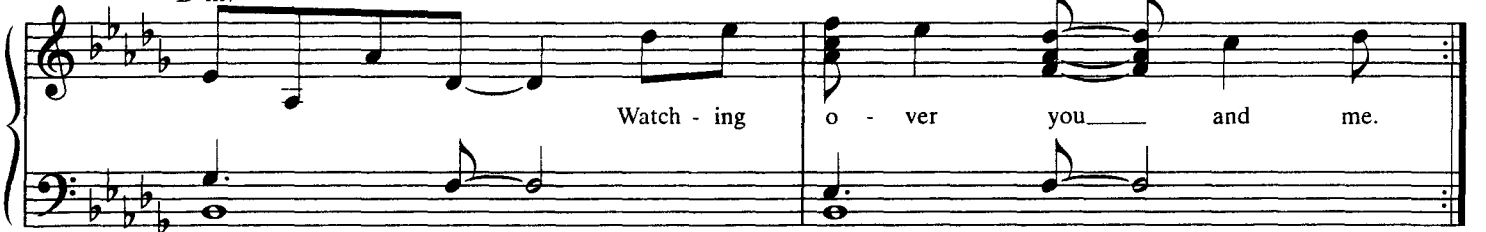






Repeat ad lib. and fade





Verse 2:
 Seasons come and seasons go,
 Nothing stays the same.
 I grew up, fell in love,
 Met a girl who took my name.
 Year by year we made a life
 In this sleepy, little town.
 I thought we'd grow old together.
 Lord, I sure do miss her now.
 (To Chorus:)

Verse 3:
 Well, my little girl is twenty-three,
 I walk her down the aisle.
 It's a shame her mom can't be here now
 To see her lovely smile.
 They throw the rice, I catch her eye
 As the rain starts coming down.
 She takes my hand, says, "Daddy, don't be sad,
 'Cause I know Mama's watching now."
 (To Chorus:)

HOW DO I LIVE

Words and Music by
DIANE WARREN

Moderately slow ♩ = 92

Verse:

1. How do I get through one night with-out you. If I had to

2. See additional lyrics

live with-out you, what kind of life would that be? Oh, I, I need you in my

arms, need you to hold. You're my world, my heart, my soul. If you ev-er leave,

F#m7 G#m7 C#m7 Em7/A

ba - by, you would take a - way — ev - 'ry - thing — good in my life. — And tell me

§ Chorus: D A G F#m7 D A

now, how do I live with - out — you? I want to know. How do I breathe with - out —

G F#m7 Bm7 Em7 F#m7 G(9)

— you, if you ev - er go? — How do I ev - er, ev - er sur - vive? —

To Coda 1. Em7/A D F#m7/B

How do I, how do I, oh, how do I live? 2. With - out you, —

2. Em7/A D F#m Em7

how do I, oh, how do I live?

Bm7



F#m7



F#m7/B



If

G#m7



C#m7



F#m7



you ev - er leave, ba - by, you would take a - way ev - 'ry - thing.

G#m7



C#m7



F#m7



Need you with me. Ba - by, 'coz you know that you're ev - 'ry - thing.

G#m7



C#m7



Em7/A



D.S. al Coda

good in my life. And tell me

♠ Coda

Em7/A D A G(9) F#m7

now how do I, oh, how do I live

D A G(9) F#m7 D A

with-out you?

*Repeat ad lib. and fade
(vocal 1st time only)*

G(9) F#m7 D A G(9) F#m7

Verse 2:
 Without you, there'd be no sun in my sky,
 There would be no love in my life,
 There'd be no world left for me.
 And I, baby, I don't know what I would do,
 I'd be lost if I lost you.
 If you ever leave,
 Baby, you would take away everything real in my life.
 And tell me now...
 (To Chorus:)

I COULD NOT ASK FOR MORE

Words and Music by
DIANE WARREN

Moderately slow rock ♩ = 69

Guitar capo 1 →

Piano → *mf*

Guitar chord diagrams: G, C(9), G, Db(9), Ab


Verse:


Guitar chord diagrams: C(9), G, C(9), Db(9), Ab

1. Lay - ing here_ with you, — lis - t'ning to — the rain, —
2. Look - ing in — your eyes, — see - ing all — I need, —

Guitar chord diagrams: G, C(9), Ab

smil - ing just_ to see — the smile up - on — your face. —
ev - 'ry - thing_ you are — is ev - 'ry - thing_ to me. —


Bm7

Cm7


C(9)

Db(9)




(1,3.) These are the mo - ments _____ I thank God that I'm a - live.
 (2.) These are the mo - ments _____ I know heav - en must ex - ist. _____



Bm7

Cm7


Em7

Fm7


A7

Bb7




These are the mo - ments _____ I'll re - mem - ber all my life. _____ (1.) I found
 These are the mo - ments _____ I know all I need is this. _____ (2.) I have
 (3.) I've got



Am7

Bbm7


C

Db


1.
G

Ab

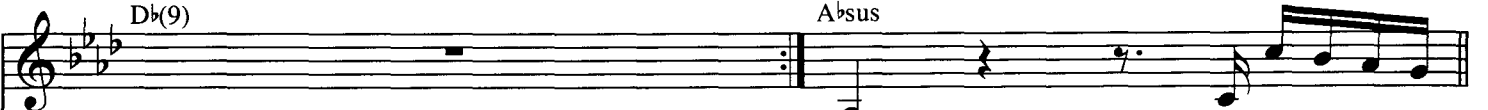


all I've wait - ed for _____ and I could not ask for more. _____



C(9)

Db(9)

2,3.
Gsus

Ab sus



I could not ask for



Chorus:

Chorus: **C** **G**

D^b **A^b**

more than this time to - geth - er. I could not ask for more than this time with you. — Ev - 'ry

f

F **C/E** **D**

G^b **D^b/F** **E^b**

prayer I have's been an - swered and ev - 'ry dream I have's come true. — And

C **G** **B^b** **Gm7** **B^b**

D^b **A^b** **C^b** **A^bm7** **C^b**

right here in this mo - ment is right where I'm meant to be. — Oh, here with you, here with —

To Coda ⊕

Dsus **D** **Dsus** **D** **G**

E^bsus **E^b** **E^bsus** **E^b** **A^b**

me, — oh. —

dim. *mf*

C(9)



Db(9)

G



Ab

C(9)



Db(9)

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

Coda

Dsus



Ebsus

D



Eb

C



Db

me. I could not ask for more_ than the love you give_ me, 'coz it's

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part continues with chords and moving lines.

G/B



Ab/C

A7



Bb7

Dsus



Ebsus

G



Ab

all I've wait-ed for_ and I could not ask for more,_ oh,

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings 'dim.' and 'mf'.

C(9)



Db(9)

G



Ab

C(9)



Db(9)

Repeat ad lib. and fade

ah, oh_ yeah. And I could not ask for more._

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part continues with chords and moving lines.

I CROSS MY HEART

Words and Music by
STEVE DORFF and ERIC KAZ

Slowly ♩ = 66

Guitar (capo 1st fret): D D/F# G D/F# Em9 A D

Keyboard: Eb Eb/G Ab Eb/G Fm9 Bb Eb

(with pedal)

Verse:

Bm D/A G A D

Cm Eb/Bb Ab Bb Eb

1. Our love is un - con - di - tion - al; we knew it from the start...

mp

Bm F#m7 G A

Cm Gm7 Ab Bb

I see it in your eyes; you can feel it from my heart...

Em7 D/F# G Asus A
 Fm7 Eb/G Ab Bb/sus Bb

From here_ on af - ter,___ let's stay the way we are_ right now,___ and share

Em7 D/F# C Em7/A A
 Fm7 Eb/G Db Fm7/Bb Bb

all the love_ and laugh - ter___ that a life-time will al low. *cresc.*

Chorus:
 D D/F# G A D D/F# G
 Eb Eb/G Ab Bb Eb Eb/G Ab

1.2. I cross my heart and prom-ise to_ give all I've got to give_ to make all_

3. (Instrumental solo ad lib... *mf*)

G/A A D D/F# G
 Ab/Bb Bb Eb Eb/G Ab

— your dreams_ come true. In all_ the world,___

... end solo)

To Coda

1.

A B♭ A/G B♭/A♭ D/F♯ E♭/G

G A♭ D/F♯ E♭/G Em9 Fm9

A B♭ D E♭

you'll nev-er find a love_ as true_ as mine_

2.

G A♭ D/F♯ E♭/G Em7 Fm7 A B♭ D E♭

D E♭

2. You will mine_ And if a -
cresc.

Bridge:

G A♭ D/F♯ E♭/G

Em7 Fm7 A B♭ D E♭

long the way, we find a day_ it starts_ to storm, you've got the
f

D.S. al Coda


F G♭ C/E D♭/F


Dm7 E♭m7 F/G G♭/A♭


G/A A♭/B♭


prom-ise of_ my love_ to keep_ you warm_


♠ Coda



 D
 Eb


 G
 Ab


 D/F#
 Eb/G



 Em9
 Fm9



 A7
 Bb7





mine, a love as true as


dim.



 D
 Eb



 D/F#
 Eb/G



 G
 Ab


 D/F#
 Eb/G


 Em9
 Fm9


 A7
 Bb7


 D
 Eb



mine. rit.

p

Verse 2:
 You will always be the miracle
 That makes my life complete;
 And as long as there's a breath in me,
 I'll make yours just as sweet.
 As we look into the future,
 It's as far as we can see,
 So let's make each tomorrow
 Be the best that it can be.
 (To Chorus:)

I DO (CHERISH YOU)

Words and Music by
KEITH STEGALL and DAN HILL

Moderately slow ♩ = 84

* G(9)



Em7



mp
(with pedal)

C(9)



Dsus



D



1. All I am,

Verse:

G(9)



Am7



2. See additional lyrics

all I'll be,

ev - 'ry - thing

G(9)/B



D7



in this world. All that I'll ev - er need is in your

* Original recording in F#.

I Do (Cherish You) - 4 - 1

G(9)



Am7



eyes, — shin - ing at me. — When you smile —

G(9)/B



Dsus



D



— I can feel — all my pas - sion un - fold - ing.

C(9)



G(9)



Your hand brush - es mine, — and a thou -

C(9)



Dsus



D



sand sen - sa - tions — se - duce me 'cause I... — I do,

Chorus:




G



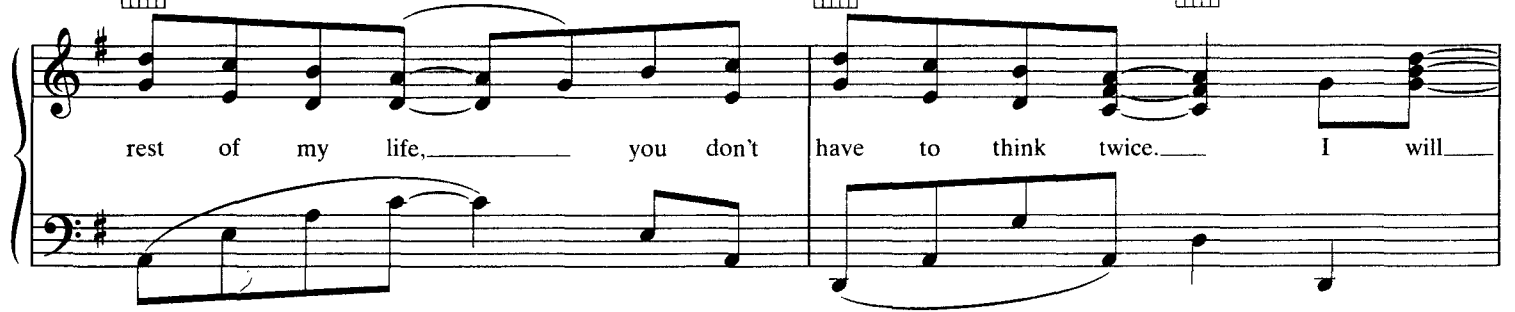
Em7






— cher - ish you, — for the


Am7  D7sus  D7 






rest of my life, you don't have to think twice. I will



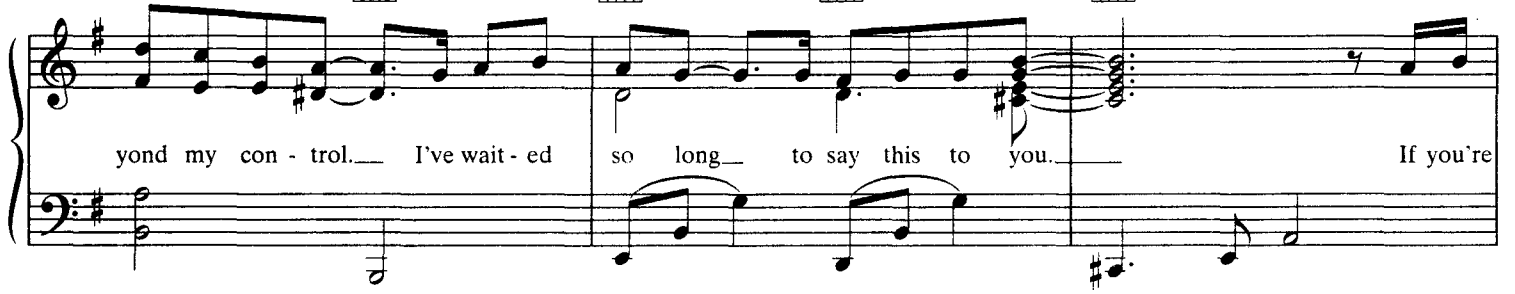
G  Em7  Am7 





love you still from the depths of my soul, it's be -




B7sus  B7  Em7  G/D  A9 





yond my con - trol. I've wait - ed so long to say this to you. If you're




Am7  1. Dsus  D  G(9) 

ask - ing do I love you this much, I do.



Em7  C(9)  Dsus  D 

2. In my world



2.

Dsus D G/B C(9)

yes, I do. If you're

Am7 Dsus D G(9)

ask - ing do I love you this much, I do,

Em7 C Dsus D G(9)

oh, I do. rit.

Verse 2:

In my world before you,
 I lived outside my emotions.
 Didn't know where I was going
 Till that day I found you.
 How you opened my life
 To a new paradise.

In a world torn by change,
 Still, with all of my heart
 Till my dying day...
 (To Chorus:)

I HOPE YOU DANCE

Words and Music by
 MARK D. SANDERS and
 TIA SILLERS

Moderately slow ♩ = 80

Guitar capo 1 → F#m

N.C. *Piano* → Gm

F#m D A E/G#
 Gm Eb Bb F/A

F#m D E Gm Eb

A E/G# F#m D E
 Bb F/A Gm Eb F

Verse:

A
 Bb

hope you nev - er lose your sense of won - der. You get your fill
 2. See additional lyrics

F#m



Gm

— to eat, — but al - ways keep that hun - ger. May you

D



Eb

nev - er take — one sin - gle breath — for grant - ed. God for - bid —

E



F

— love ev - er leave — you emp - ty - hand - ed. — 1. I hope you still —

Chorus:

D



Eb

E



F

A



Bb

— (3.) feel small — when you stand be - side the o - cean. When - ev - er one —
2. See additional lyrics

D



Eb

E




F


A



Bb

— door clos - es, I — hope one — more o - pens. — Prom - ise me —

Bm7

Cm7


C#m7

Dm7

Dmaj7

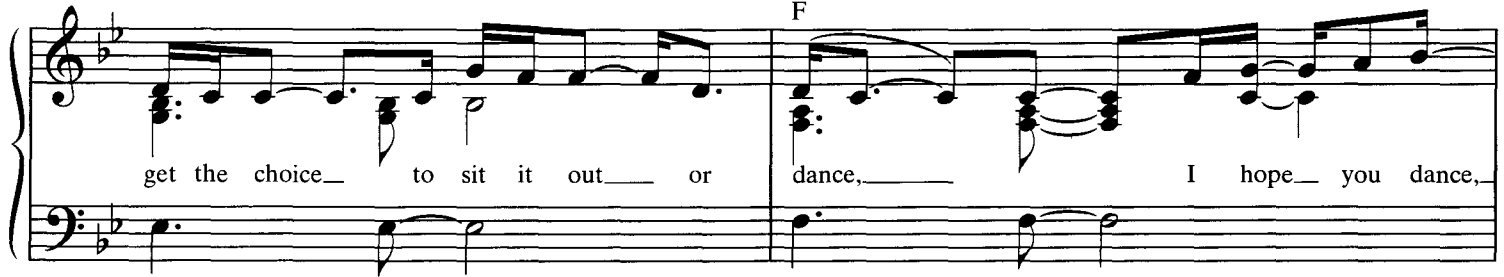
Ebmaj7



that you'll give faith a fight - ing chance. And when you


E

F


To Coda ⊕





get the choice to sit it out or dance, I hope you dance,

1.

F#m

Gm


D

Eb


A

Bb


E/G#

F/A



I hope you

F#m

Gm


D

Eb


E

F





dance. 2. I hope you

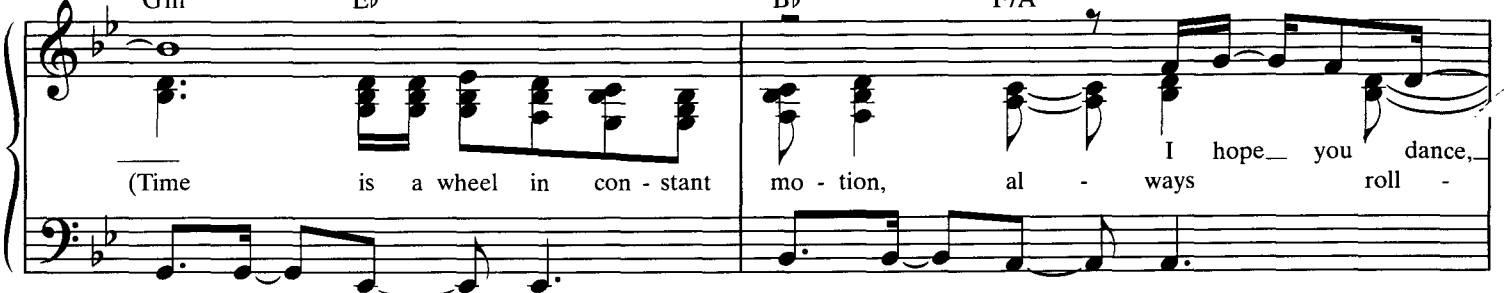
2.

F#m

Gm

D

Eb

A

Bb

E/G#

F/A



(Time is a wheel in constant motion, always I hope you dance, roll -

F#m



Gm

D



Eb

E



F

ing us a - long. I hope you dance,
Tell me

F#m



Gm

D



Eb

A



Bb

E/G#



F/A

who wants to look back on their years and wonder where I hope you dance.

F#m



Gm

D



Eb

E



F

D.S. al Coda

those years have gone? 3. I hope you still

Coda

F#m



Gm

D



Eb

A



Bb

E/G#



F/A

(Time is a wheel in constant motion, always I hope you dance, roll

F#m



Gm

D




Eb


E





F

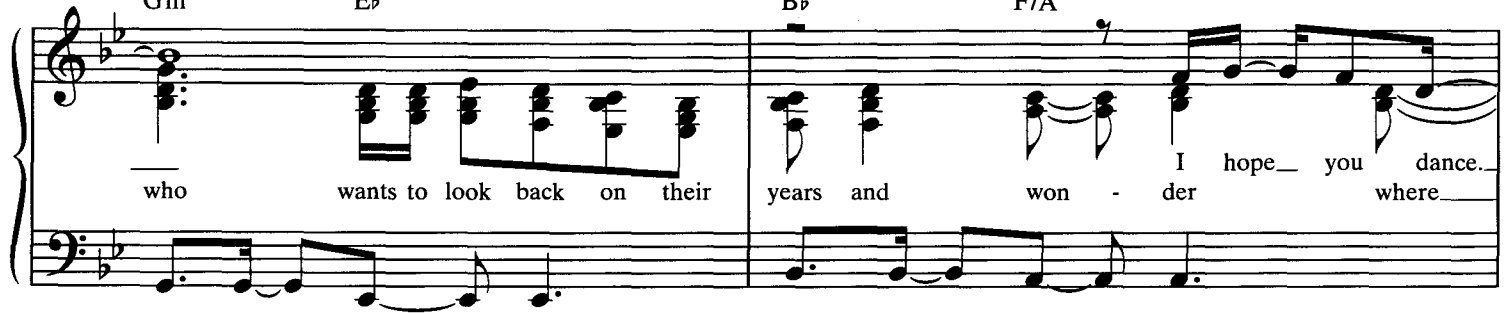
ing us a - long. I hope you dance,
Tell me


F#m

 Gm


D

 Eb


A

 Bb

E/G#

 F/A




F#m

 Gm

D

 Eb

E

 F

Repeat ad lib. and fade



Verse 2:

I hope you never fear those mountains in the distance,
 Never settle for the path of least resistance.
 Livin' might mean takin' chances but they're worth takin'.
 Lovin' might be a mistake but it's worth makin'.
 (To Chorus 2:)

Chorus 2:

Don't let some hell-bent heart leave you bitter.
 When you come close to sellin' out, reconsider.
 Give the heavens above more than just a passing glance.
 And when you get the choice to sit it out or dance,...
 (To Chorus 3:)

I LIKE IT, I LOVE IT

Words and Music by
MARK HALL, STEVE DUKES
and JEB ANDERSON

Moderately ♩ = 100

C7



mf

F7



G7



C7



Verse:

G7



C7



1. Spent for - ty - eight dol - lars last night at the coun - ty fair.
2. See additional lyrics

I throwed out my should-er but I



won her that ted - dy bear. She's got me



say - in' sug - ar pie, hon - ey, dar - lin' and dear... I ain't seen the Braves play a




game all year. I'm gon - na get fired... if I don't get some sleep. My

Chorus:
C7




long, lost bud-dies say I'm get - tin' in too deep. But I like it, I love it, I

F7




want some more of it. I try— so hard,— I can't— rise a - bove it. I

G7



To Coda \oplus 1. C7



N.C.

don't know what it is 'bout that lit - tle gal's lov - in', but I like it, I love it, I

C7



want some more of it. *Inst. solo ad. lib....*


F7




G7



C7



G7



2. My

2. Bridge:

C7 F7

like it. I love it, I want some more of it. Got-ta wash my truck_____ and dress up_____ to

C7 F7

pick her up to watch T. V._____ If she sits down on the so - fa, she'll

G7 D.S. al Coda

move a lit - tle clos - er. She can't get e - nough of_____ me._____ And I

⊕ Coda

C7 C7

N.C.



like it, I love it, I want some more of it.


F7  G7 



C7  G7 



C7  N.C. 



Verse 2:

My mama and daddy tried to teach me courtesy,
 But it never sank in till that girl got a hold of me.
 Now I'm holdin' up umbrellas and I'm openin' up doors,
 I'm takin' out trash and I'm sweepin' my floor.
 I'm crossin' my fingers and countin' every kiss,
 And prayin' that it keeps on goin' on like this, 'cause I...
 (To Chorus:)

I MELT

Words and Music by
NEIL THRASHER, WENDELL LEE MOBLEY
and GARY LEVOX

Slowly ♩ = 72




Verse:



1. When you light those can - dles _____ up there_ on that man - tle, set-ting the mood...
2. See additional lyrics



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



Well, I just lie there, star - ing, — si - lent - ly pre - par - ing to love on



you.



Well, I can feel the heat — from a - cross — the room.



Ain't it wild what a lit - tle flame_ can make you_ wan-na do?_ I melt_

Chorus:



ev - 'ry time you look at me that_ way. It nev - er fails,_



an - y time,_____ an - y place._____ This



burn in me's_ the cool - est thing_ I've ev - er felt._____

To Coda Φ 1.



I melt.

2.





D.S. al Coda

I melt.

Coda

ev - 'ry time you

look at me that way. I melt.

I melt.

rit.




Verse 2:
 Don't know how you do it.
 I love the way I lose it every time.
 What's even better
 Is knowing that forever you're all mine.
 The closer you get, the more my body aches.
 One little stare from you is all it takes.
 (To Chorus:)

I WILL ALWAYS LOVE YOU

Words and Music by
DOLLY PARTON

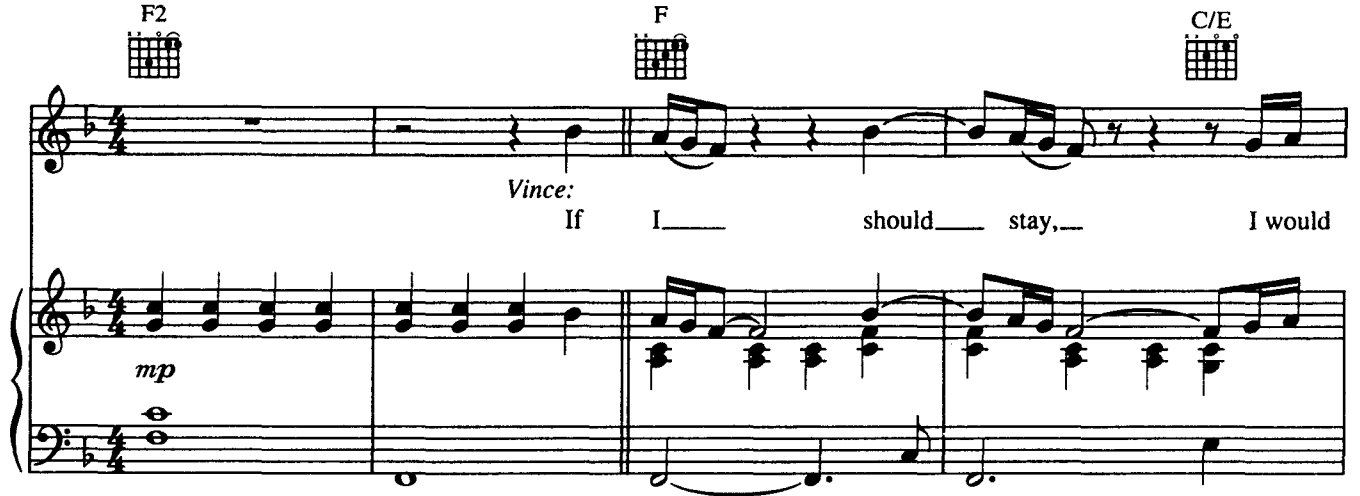
Moderately slow, with feeling ♩ = 69






Verse 1:

F2  F  C/E 

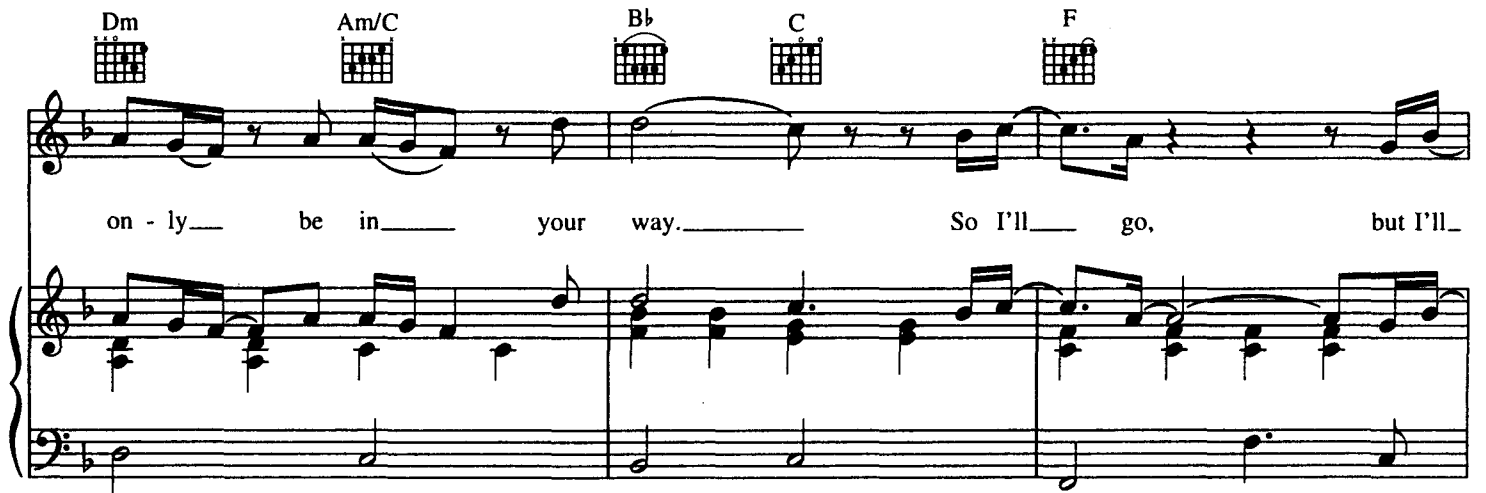
Vince:
If I _____ should _____ stay, _____ I would






mp



Dm  Am/C  Bb  C  F 

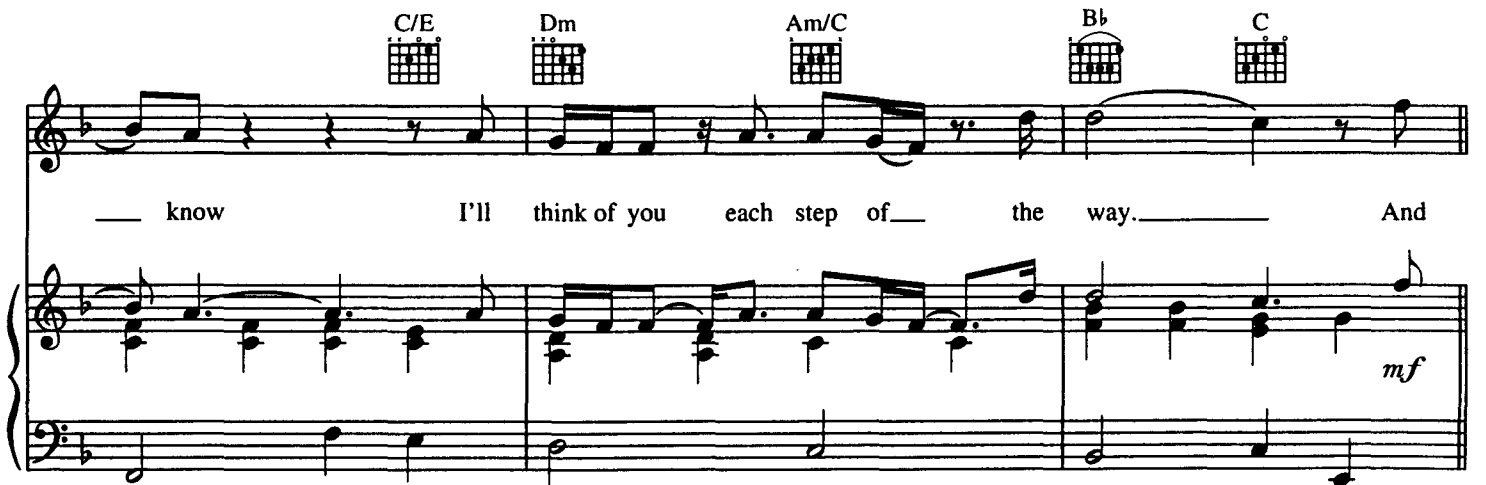
on - ly _____ be in _____ your way. _____ So I'll _____ go, _____ but I'll _____



C/E  Dm  Am/C  Bb  C 

_____ know _____ I'll think of you each step of _____ the way. _____ And

mf



Chorus:

F Dm Bb C F Dm

I will al - ways love you. I will

Bb C F2 Bbm7/Eb Eb7

al - ways love you. *Dolly:*
Bit - ter -

Verse 2:

Ab Absus Ab Eb/G Fm Ab/Eb

sweet mem - o - ries, that is all I am tak - ing with

Db Eb Eb7 Ab Eb/G

me. Good-bye, please don't you cry, 'cause we both

Fm Ab/Eb Db Eb

know _____ I'm not what _____ you need. _____ But

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff (treble and bass clefs), and four guitar chord diagrams above the staff: Fm, Ab/Eb, Db, and Eb. The key signature has three flats (Bb, Eb, Ab).

Chorus: Ab Fm Db Eb Ab Fm

I _____ will al - ways_ love_ you. _____ I _____ will_

Detailed description: This system contains the chorus. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff, and six guitar chord diagrams above the staff: Ab, Fm, Db, Eb, Ab, and Fm. The key signature remains three flats.

Db Eb Ab Db/Ab Ab

al - ways_ love_ you. _____ Vince: I hope_

Detailed description: This system contains the final line of music. It features a vocal line on a treble clef staff with lyrics, a piano accompaniment on a grand staff, and five guitar chord diagrams above the staff: Db, Eb, Ab, Db/Ab, and Ab. The key signature remains three flats.

Verse 3:

Eb/G Fm Ab/Eb

Dolly: *V.:* *D.:* *Both:*
 — life — I hope life treats you kind, treats you kind. and I hope_ you have all you_ dream

Db Eb Ab Eb/G

Dolly: *Vince:* *D.:* *V.:* *Both:*
 of. _____ I wish you joy. Wish you joy and_ hap-pi - ness. and hap - pi - ness. — But a -

Fm Ab/Eb Db Eb Bm7/E E7

bove_ all this I wish you _____ love. _____ Oh, _____ and

Chorus:

A F#m D E A F#m

I will al - ways_ love_ you_ I will_

D E A F#m D E

al - ways_ love_ { you. — } I will_ al - ways_ love_

{ you. — } Yes.)

A F#m D E

you_ I will_ al - ways_ love_

rit. e dim.

N.C. A(9) A

you_

mp *a tempo* *rit.*

I SAW THE LIGHT

Words and Music by
LISA ANGELLE and ANDREW GOLD

Country rock ♩ = 152

B E B E 1.

Verse: 1. 2. B E B

1. I laid a red rose on your front porch and wrote "I
cheat - in' hands off my red dress 'cause I ain't
(3rd time instrumental solo)

G#m B/F# F# E B E

love you." on a note. I rang your door - bell
wear - in' this thing for you. I see you clear - ly now

B G#m F#

and turned to go. Ba - by, when the cur-tains moved,
and your lies too. (2.3.) They say that love is blind,

1.2. *To next strain* | 3.

C#m7 F# E

I Well, I could-n't be-lieve_ the view. time. time. ba - by, not_ this time.

gva-----J

Chorus:

B E B/F# F# B

I saw the light in_ your win-dow to - night. I saw two

loco

E F# B E

shad-ows hold-in' each oth - er_ tight. I know_ the truth when I

F# G#m E

look in your eyes. I saw the

B/F# F#7 To Coda B E

light in your win - dow to - night.

B E 1. D.S. 2. Bridge: C#

2. So, take your Why, ba - by, why.

E B C#

should I lis - ten to ya? I've cried, ba - by, cried.

D.S. al Coda

C#m7 **F#** **E**

Now, I'm walk - in' out the door.

Coda

B **E** **F#** **G#m**

I know the truth when I look in your eyes.

E **B/F#** **F#7**

I saw the light in your win-dow to - night.

B **E** **B** **E**

(1st time only)

1. 2.

I SWEAR

Words and Music by
GARY BAKER and FRANK MYERS

Moderately ♩ = 84

Guitar capo 1st fret:



Keyboard: D \flat

B \flat m

Fm7

mp

(with pedal)

1. F/G G F/G G Verse: C

G \flat /A \flat A \flat G \flat /A \flat A \flat D \flat

1. I see the ques-
2. I'll give you ev -

F/A G/B C F G


G \flat /B \flat A \flat /C D \flat G \flat A \flat


- tions in your eyes, I know what's weigh in on your mind...
- 'ry thing I can, I'll build your dreams with these two hands...


Am F G7sus G7

B \flat m G \flat A \flat 7sus A \flat 7

But you can be sure I know my part, 'cause I'll
We'll hang some mem - 'ries on the wall. And when

C

 D \flat

F/A

 G \flat /B \flat


G/B

 A \flat /C


C

 D \flat




— stand be - side — you through — the years. — You'll on - ly cry —
 — there's sil - ver in — your hair, — you won't have to ask —

F

 G \flat

G

 A \flat

Am

 B \flat m


C/G

 D \flat /A \flat



— those hap - py tears. — And though I'll make — mis - takes, —
 — if I — still care. — 'Cause as time turns — the page, —
cresc.

D7/F \sharp

 E \flat 7/G

G7sus

 A \flat 7sus

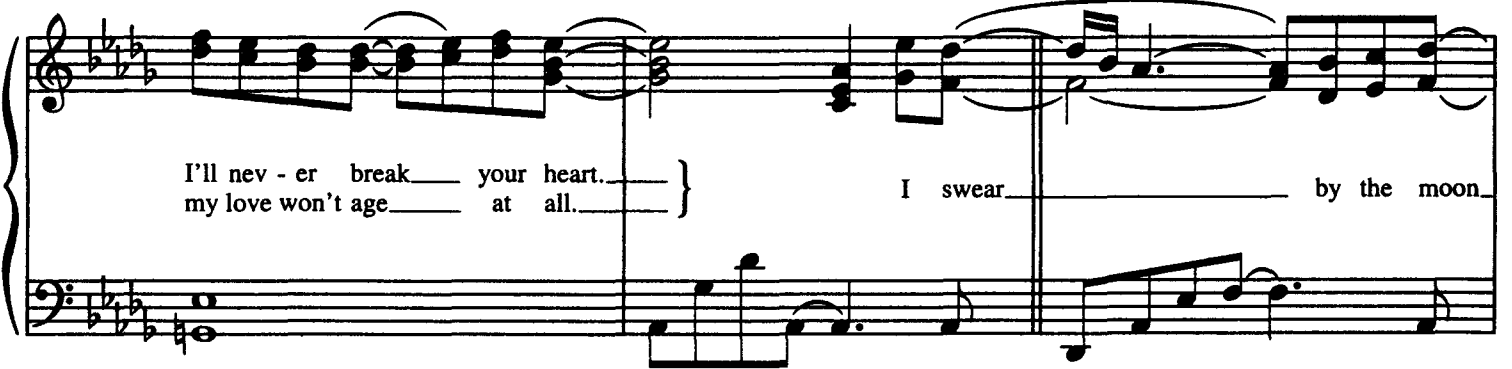
G

 A \flat


Chorus:

 C

 D \flat




I'll nev - er break — your heart. — } I swear — by the moon. —
 my love won't age — at all. — }

Am

 B \flat m

Em7

 Fm7


F

 G \flat


G


 A \flat

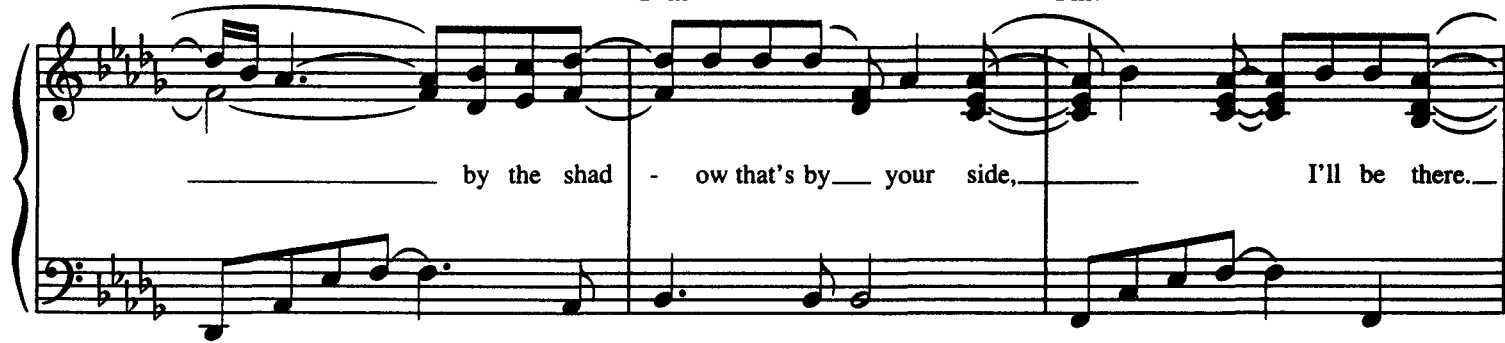



— and the stars — in the sky, — I'll be there. — I swear —



 C
 Db



 Am
 Bbm



 Em7
 Fm7






 F
 Gb


 G
 Ab



 Dm7
 Ebm7



 F/G
 Gb/Ab



 G
 Ab





To Coda \oplus 1.



 Dm7
 Ebm7



 F/G
 Gb/Ab



 G
 Ab



 C
 Db




 Am
 Bbm

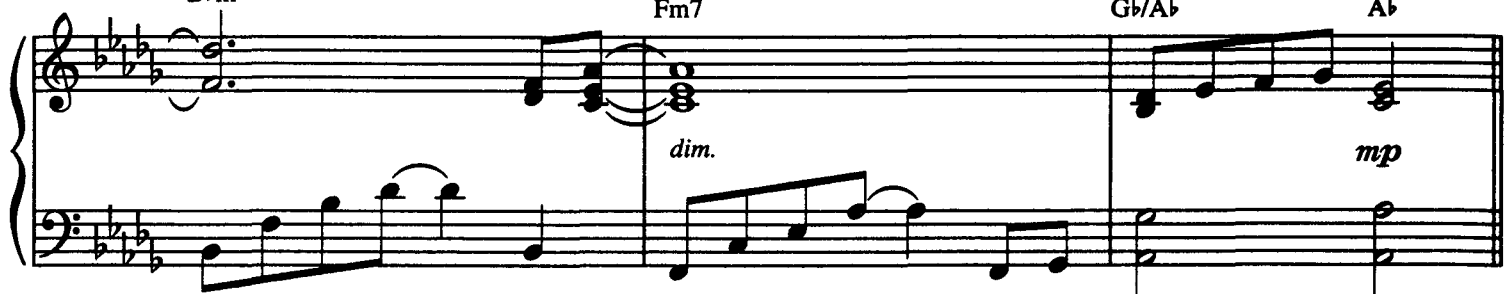

 Em7
 Fm7


 F/G
 Gb/Ab


 G
 Ab

D.S. §

dim. *mp*



2.
 F/G G C Am
 Gb/Ab Ab Db Bbm

— of my heart, — I swear. — (1st time only)
 (Instrumental solo . . .)

1. 2.
 Em7 F/G F/G D.S.S. al Coda
 Fm7 Gb/Ab G Ab Gb/Ab Ab

I swear —
 . . . end solo

⊕ Coda F/G G C
 Gb/Ab Ab Db

— of my heart, — I swear. —

Am F F/G C2
 Bbm Gb Gb/Ab Db(2)

I swear. — p
 mp rit. e dim.

I'LL BE

Words and Music by
DIANE WARREN

Slowly ♩ = 62

G Am7 F(9) Dm

mf

Verse:

Gsus G Am7 F

1. When dark - ness falls up-on your heart and soul,
2. See additional lyrics

Dm Gsus G Am7

I'll be the light that shines for you. When you for-get how beau-

F Dm Gsus G

ti-ful you are, I'll be there to re-mind you. When

Em7 F(9) Dm7

you can't find your way, I'll find my way to you. When troubles come a-round, I will

Chorus:
Gsus G C G/B Fmaj9 E7sus(#5) E7

come to you. I'll be your shoul-der when you need some-one to lean on, be your shel-ter when you

Am7 C/G G C G/B

need some-one to see you through. I'll be there to car-ry you. I'll be there. I'll be the rock that will be strong for you, the

Fmaj9 E7sus(#5) E7 Am7 Bb(9)

one that will hold on to you. When you feel that rain fall-ing down, when there's

C/G G To Coda 1. C 2. C

no-bod-y else a-round, I'll be. be. I'll

Em7 F(9)

be the sun when your heart's filled with rain. I'll

Em7 F(9) Gsus G *D.S. al Coda*

be the one to chase the rain a - way. I'll be your

Coda

C G/B F G

be. I'll

C G/B F Gsus G C

be. rit.

Verse 2:
 And when you're there with no one there to hold,
 I'll be the arms that reach for you.
 And when you feel your faith is running low,
 I'll be there to believe in you.
 When all you find are lies,
 I'll be the truth you need.
 When you need someone to run to,
 You can run to me.
 (To Chorus:)

I'M ALREADY THERE

Words and Music by
GARY BAKER, FRANK J. MYERS
and RICHIE McDONALD

Slowly ♩ = 72

Guitar Capo 1 → D



Bm7



Piano → E♭

Cm7

mf



A♭



E♭2

1. He

Verse:

A(9)/C#



B♭(9)/D

Gmaj7



A♭maj7

called her on the road from a lone - ly, cold ho - tel room just to
got back on the phone, said, "I real - ly miss you, dar - lin'. Don't



E \flat



B \flat sus



B \flat



A \flat /C

hear her say, "I love you" one more time. And
 wor - ry a - bout the kids, they'll be al - right. Wish



B \flat (9)/D



A \flat maj9

when he heard the sound of the kids laugh-ing in the back - ground, he had to
 I was in your arms, ly - in' right there be - side you. But I



E \flat



B \flat sus



B \flat

wipe a - way a tear from his eye. A lit - tle
 know that I'll be in your dreams to - night. And I'll



Cm



B \flat (9)/D

voice came on the phone and said, "Dad-dy, when you com-in' home?" He said the
 gen - tly kiss your lips, touch you with my fin - ger - tips. So turn

D *Em* *D/F#* *G* *Asus* *A*
E♭ *Fm* *E♭/G* *A♭* *Bbsus* *B♭*

first thing that came to his mind. I'm al - read - y there.
 out the light and close your eyes." I'm al - read - y there.

♩ Chorus:

D *A/C#* *Bm7* *A*
E♭ *B♭/D* *Cm7* *B♭*

1.3. Take a look a - round. I'm the sun - shine in your
 2. Don't make a sound. I'm the beat in your

G(9) *D* *Asus* *A*
A♭(9) *E♭* *Bbsus* *B♭*

hair. I'm the shad - ow on the ground. I'm the whis - per in the wind.
 heart. I'm the moon - light shin - ing down. I'm the whis - per in the wind.

D *A/C#* *Bm7*
E♭ *B♭/D* *Cm7*

(1.) I'm your i - mag - i - nar - y friend. And I know
 (2.3.) And I'll be there 'til the end. Can you feel

F#m7



Gm7

G



Ab

Asus



Bbsus

A



Bb

To Coda \oplus

the I'm in your prayers. Oh, I'm al - read - y there.
 the love that we share? Oh, I'm al - read - y there.

1.



Eb

Bm7



Cm7

G



Ab

A



Bb

2. She

2.



Eb

Bridge:

Em7



Fm7

D/F#



Eb/G

We may be a thou -

G(9)



Ab(9)

F



Gb

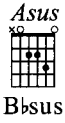
C/E



Db/F

sand miles a - part.

But I'll be with you wher -

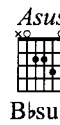
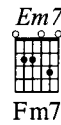
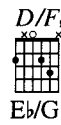
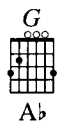
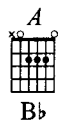
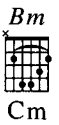


Bbsus

Bb

ev - er you are. _____ I'm al - read - y there. _____

Coda



Cm

Bb

Ab

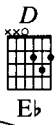
Eb/G

Fm7

Bbsus

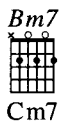
Oh, I'm al - read - y

N.C.

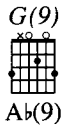


Eb

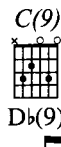
there. _____



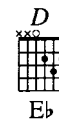
Cm7



Ab(9)



Db(9)



Eb

rit.

I'LL STILL LOVE YOU MORE

Words and Music by
DIANE WARREN

Moderately slow ♩ = 80

Chord diagrams: A, F#m7, D

mf

Verse:

Chord diagrams: A, E/F#, F#m7

1. Ask me how much _____ you mean to me, _____ and I would-n't
2. See additional lyrics

Chord diagrams: Dmaj7, Bm7, A

e - ven _____ know _____ where to _____ start. _____ Ask if this love _____ runs

Chord diagrams: E/F#, F#m7, Dmaj7, C#7

deep in me; _____ you won't find a deep - er _____ love _____ in an - y heart.

F#m7 D C#m7 F#m7 D

You could say— you could-n't live— one day with-out— me.— You could say— all of your thoughts.

C#m7 G13 F#m7 D C#m7

— are thoughts a - bout— me. You could think— no oth-er love— could be— as strong,--

Bm7 Bm7/E

but you'd be wrong.— you'd be wrong.— If you

Chorus:

A F#m7 D

say that you love— me more than an - y - bod - y, than an - y - one's ev - er been loved—

D#m7(b5) D Bm7

— be - fore, as much as you love— me,— ba-by, I'll still love you, ba-by,

1. **Bm7/E** **E/F#** **F#m7** **Bm7/E** **A**

I'll still love you more..

F#m7 **D** | 2. **A**

And for

Bridge: **Dmaj7** **A/C#** **Dmaj7**

ev - 'ry kiss, I'll kiss you back... a hun-dred times. And for ev - 'ry-thing you do, I'll just do

A/C# **Bm7** **C#m7** **F#m7**

more... And for all the love you give, I'll give you so much back, you'll see... Got

D **Bm7/E** **C#m7/F#**

so much love for you... in - side me. If you

Chorus:

B G#m7 E

say that you love me more than an - y - bod - y, than an - y - one's ev - er been loved

Fm7(b5) E C#m7

— be - fore, as much as you love me, — ba-by, I'll still love you, ba-by,

C#m7/F# F#/G# G#m7 E C#m7/F#

I'll still love you more... I'll still love you more...

B G#m7 E C#m7/F# B

a tempo *rit.*

Verse 2:

Ask me just what I'd do for you;
 I'll tell you that I would do anything.
 Ask if this heart beats true for you;
 I'll show you a truer heart could never be.
 You could say there's not a star that you won't bring me.
 You could say there'll be no day that you won't need me.
 You could think no other love could last as long,
 But you'd be wrong,
 You'd be wrong.
 (To Chorus:)

I'M GONNA GETCHA GOOD!

Words and Music by
 SHANIA TWAIN and
 R.J. LANGE

Moderately fast ♩ = 124

mf

Let's go!

Verse 1:
 N.C.

1. Don't want - cha for the week - end, don't

*Original recording in B♭ minor.



want - cha for a night. I'm on - ly in - ter - est - ed

if I can have you for life. 2. I

Verses 2 & 3:

know I sound ser - i - ous. Well, ba - by, I am.

3. See additional lyrics

You're a fine piece of real es - tate and I'm gon - na get me some land.

Pre-chorus:



Oh, yeah. So don't try to run,



hon - ey. Love can be fun.



There's no need to be a - lone when you find that

Chorus:



some - one. (I'm gon - na get - cha.) I'm gon - na get - cha, while I got - cha in sight. (I'm gon - na



I'm gon - na get - cha if it takes all night. You can bet - cha by the
get - cha.) (Yeah, you can bet - cha.)

simile



time I say go, you'll nev - er say no. (I'm gon - na get - cha.) (I'm gon - na





I'm gon - na get - cha, it's a mat - ter of fact. I'm gon - na get - cha, don't you
get - cha.) (I'm gon - na get - cha.)










wor - ry 'bout that. You can bet - cha bot - tom dol - lar in time, you're gon -
(Yeah, you can bet - cha.) (I'm gon - na

To Coda ♪ 1.


F  





na be mine. Just like I should, I'll get - cha good,
get - cha, I'm gon - na get - cha.)




A5  G5  A5  C5  G5  2. 

yeah. should, I'll get - cha good.

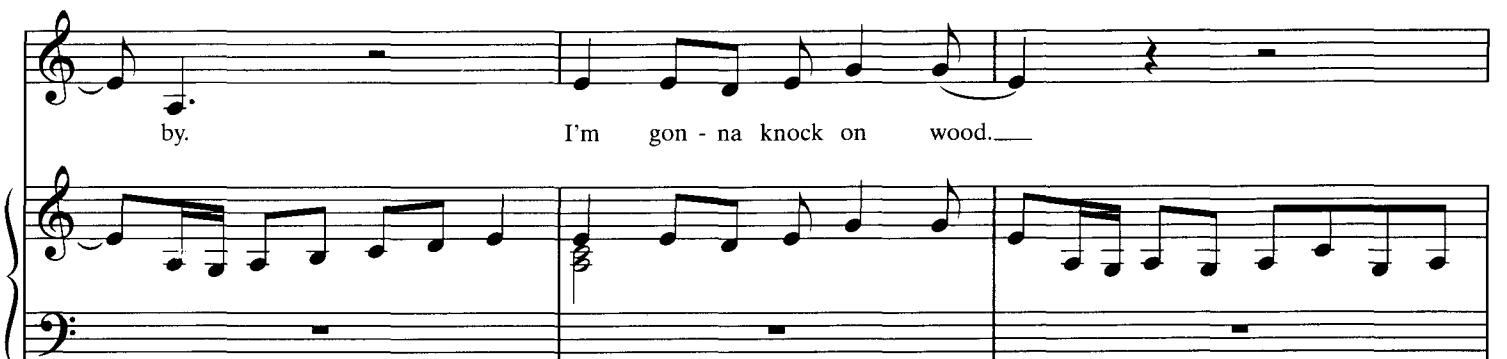


Am  C  G  Am 

I'm gon - na get - cha, ba -



by. I'm gon - na knock on wood.



I'm gon-na get-cha some - how, hon - ey. Yeah, I'm gon-na make it good.

A5 G5 A5 Am A5 G5 A5 *D.S. al Coda*

Yeah. Oh, yeah.

Coda

G Am C G A5 G5 A5

should_ I'll get-cha good. Aw, I'm gon-na get-cha good.

Verse 3:
 I've already planned it,
 Here's how it's gonna be:
 I'm gonna love you
 And you're gonna fall in love with me, yeah.
 (To Pre-chorus:)

I'M IN A HURRY

(And I Don't Know Why)

Words and Music by
 ROGER MURRAH and RANDY VAN WARMER

Country rock ♩ = 128

Chorus:

N.C.

mf
 I'm in a hur-ry to get _____ things done... Oh, I _____ rush and rush un - til life's_

_____ no fun. _____ All _____ I real - ly got - ta do is _____ live and die, _____ but I'm_

_____ in a hur - ry and don't _____ know why. _____
 1. _____ To next strain 2. _____ Fine
 _____ know why. _____

Verse:



1. Don't_ know why
 2. Can't_ be late.
 I have to drive so _____ fast, _____
 I leave in plen - ty of time_

D A E

— my car has noth - ing to prove. It's not new, but it - 'll
 — shak - ing hands with the clock. I can't stop.

F#m D A

§ § Chorus:

do ze - ro to six - ty in five - point - two. Oh, I'm in a hur - ry to get
 I'm on a roll and I'm read - y to rock.

E F#m D

— things done. Oh, I rush and rush un - til life's no fun. All

A E A F#m

— I real - ly got - ta do is live and die, but I'm in a hur - ry and don't

1. 2. D.S. § D A

— know why. — know why.

To next strain | 3. | 4. | D.C. al Fine

— know why. — — know why. — —

Bridge:

I — hear a voice that says I'm run-ning be - hind, I bet-ter pick up my pace..

— It's a race_ and there ain't no room for some-one in sec - ond place..

(Instrumental solo ...)

A E A F#m

Chorus:
D A G#dim F#m E

... end solo)

I'm in a hur - ry to get things done...
p

D C#m Bm E A G#dim

I rush and rush un - til life's no fun. All I real - ly got - ta do is

F#m E D A/C# Bm7 E D.S.S. % %

live and die, but I'm in a hur - ry and don't know why.
cresc. *mf*

I'M MOVIN' ON

Words and Music by
D. VINCENT WILLIAMS
and PHILLIP WHITE

Moderately slow $\text{♩} = 44$

G G/F# Em G/D

mp
(with pedal)

C2 D7sus

Fiddle Solo:

G G/F# Em G/D

C2 D7sus D7

1. I've

Verse:



dealt with my ghosts and I've faced all my de - mons.
 lived in this place and I know all the fac - es.
 sold what I could and packed what I could - n't.



Fi - n'ly con - tent with a past I re - gret. I've
 Each one is dif - f'rent, but they're al - ways the same. They
 Stopped to fill up on my way out of town. I've



found you find strength in your mo - ments of weak - ness. For
 mean me no harm, but it's time that I face it. They'll
 loved like I should, but lived like I should - n't.



once I'm at peace with my - self. I've been
 nev - er al - low me to change. But
 I had to lose ev - 'ry - thing to find out.



bur - doned with blame, trapped in the past for too
 I nev - er dreamed home would end up where I don't be -
 May - be for - give - ness will find me some - where down this



To Coda



1.

long. }
 long. }
 road. }

I'm mov - in' on.



2. I've



Chorus:



I'm mov - in' on. At

cresc. *mf*

Dm



Bb



Bb/C



last I can see — life has been — pa - tient - ly wait - ing for

C



F



Dm



me. And I know there's no guar - an - tees, but I'm —

Bb



Csus



C



F



not — a — lone. — There comes a time —

Dm



Bb



— in ev - 'ry - one's — life when all you can see — are the years —



— pass - ing by. — And I — have — made up my —



mind that those_ days are gone.



dim. *mp*



D.S. al Coda

3. I

⊕ Coda

D7sus



G



I'm _____ mov - in' on. _____

C/G



G



I'm _____ mov - in' on. _____

Dsus



G



G/F#



I'm _____ mov - in' on. _____

p

Em



G/D



C



G






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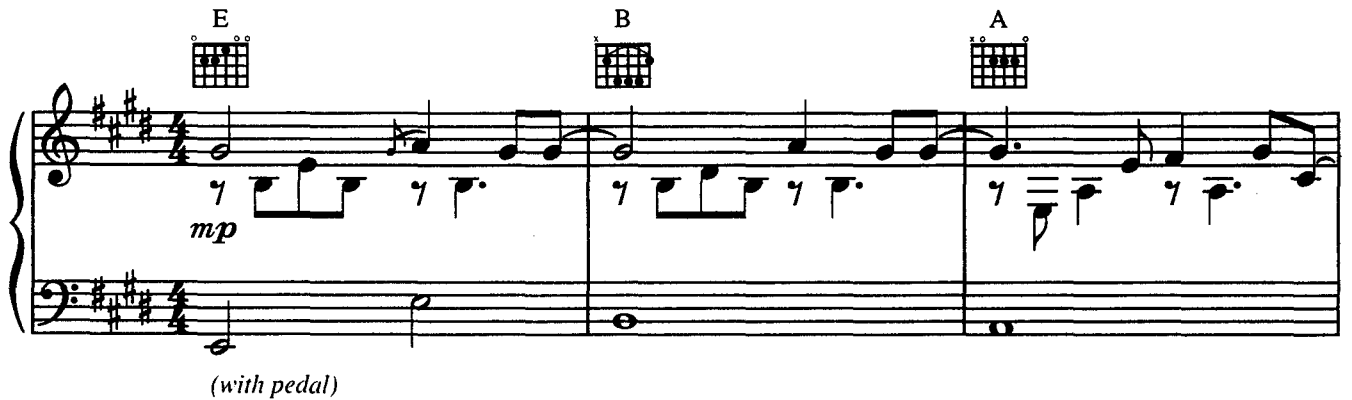
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IF THERE HADN'T BEEN YOU

Words and Music by
TOM SHAPIRO and RON SHELLARD

Moderately slow ♩ = 88

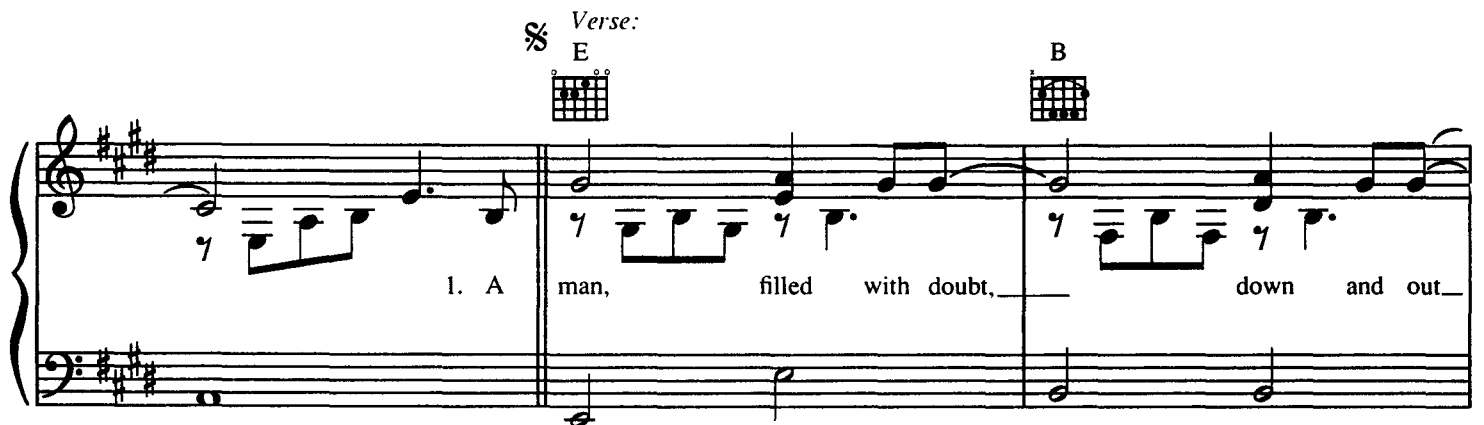
E  B  A 



mp

(with pedal)

Verse: E  B 





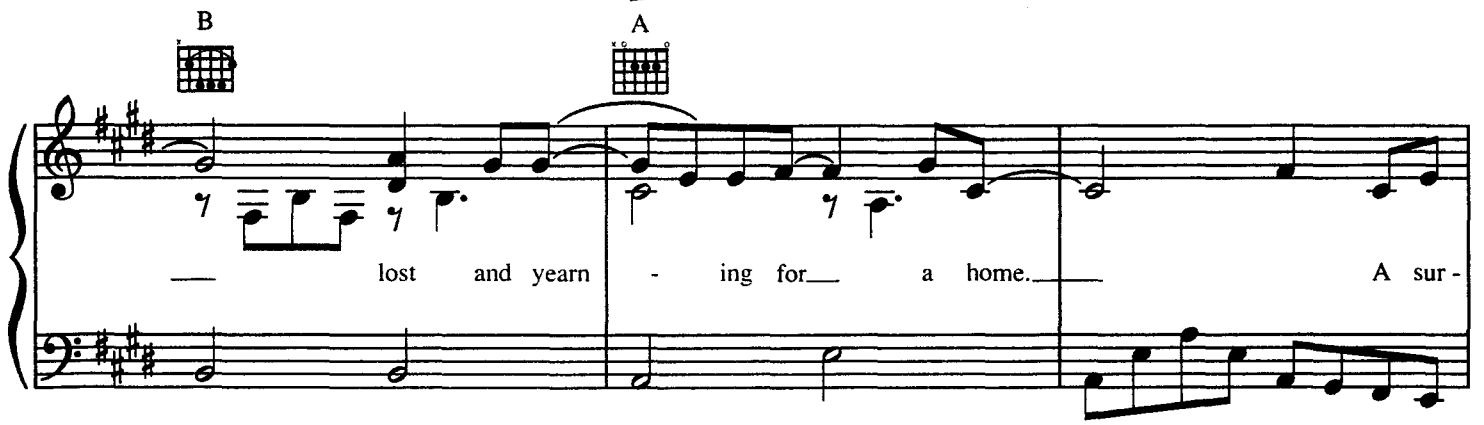
1. A man, filled with doubt, down and out

A  E 



and so a - lone. A ship, tossed and turned,

B  A 



lost and yearning for a home. A sur -

B/D# E A

viv - or bare - ly sur - viv - ing, not real - ly sure of his next move.

B E B7

All of this, I would have been if there had-n't been you.

E Esus E F#m E/G# A

Chorus:

cresc. *mf* If there had-n't been you, where would I be?

B E A E

If there had-n't been you, here for me. I made it through times.

C#m G#m7 A F#m7

I nev - er would have made it through

1. **B** **E** **B**

if there had-n't been you. *dim.*

A **B** **E/G#**

D.S. 2.

mp 2. A If there had-n't been you.

A **B** **C#m** **B/D#** **E** **E/G#**

on my side, you in my life,

A **Am6** **E** **B7**

all my dreams would still be dreams if there had-n't been you.

E B/D# C#m A Am6 E

All my dreams would still be dreams

B7 E/B B7 E

if there had-n't been you

B A E(2)

rit.

Verse 2:

A man filled with hope,
 Who finally knows
 Where he belongs.
 A heart filled with love,
 More than enough to keep it strong.
 A life that's alive again,
 No longer afraid to face the truth.
 All of this I would have missed
 If there hadn't been you.

IT'S FIVE O'CLOCK SOMEWHERE

Words and Music by
DONALD ROLLINS
and JIM BROWN

Moderately ♩ = 124



The first system of music features a guitar part with a treble clef and a key signature of two sharps (D major). The piano accompaniment is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The piano part consists of a steady bass line in the left hand and a more active melody in the right hand.



The second system continues the musical notation. It includes guitar and piano parts. The piano part continues with its characteristic rhythmic accompaniment. The system concludes with the first measure of the vocal line, labeled "1. The".

Verse:



The verse section begins with the vocal line and piano accompaniment. The lyrics are: "sun is hot and that ole clock is mov - in' slow and so / this lunch break is gon - na take all af - ter - noon and half". The piano accompaniment provides a steady accompaniment for the vocal melody.



am I. The work-day pass - es like mo - las - ses in win -
 the night. To - mor - row morn - ing I know there'll be hell



ter-time, but it's Ju - ly. Get - tin' paid by the hour and
 to pay, hey, but that's all right. I ain't had a day off now in



old-er by the min-ute. My boss just pushed me o - ver the lim - it. I'd like to
 o-ver a year. My Ja - mai - can va - ca - tion's gon - na start right here. If the



call him some-thing. I think I'll just call it a day.
 phone's for me, you can tell them I just sailed a - way.

D G A

Pour me some-thing tall and strong... Make it a Hur - ri - cane... be - fore I

D G A

— go in - sane... It's on - ly half past twelve, but I don't care,

N.C. D G A

it's five o'clock some-where.

1. D 2. D

2. Well,



I could

Bridge:



pay off my tab, pour my - self in a cab and be back to work be - fore



two. At a mo - ment like this, I can't help but won - der:



What would Jim - my Buf - fett do? (Spoken:) Funny you should ask, Alan. I'd say:

D G A

Pour me some-thing tall and strong. Make it a Hur-ri-cane be-fore I

D G



go in-sane. It's on-ly half past twelve, but I don't care.

A D G

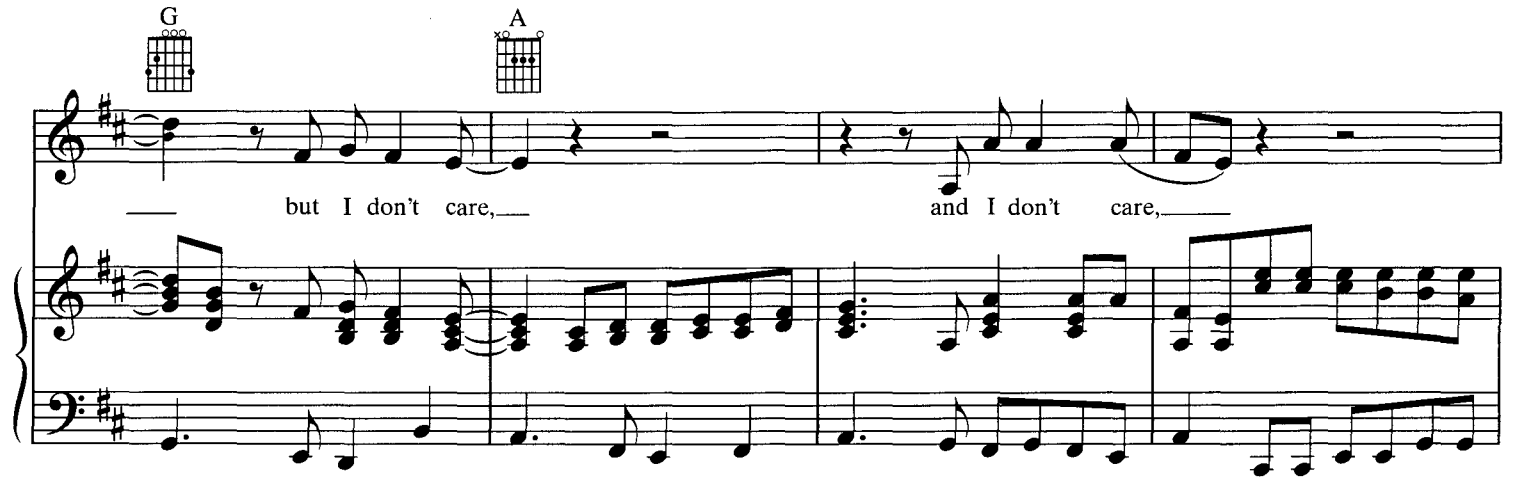
Pour me some-thing tall and strong. Make it a





A D

Hur-ri-cane be-fore I go in-sane. It's on-ly half past twelve,

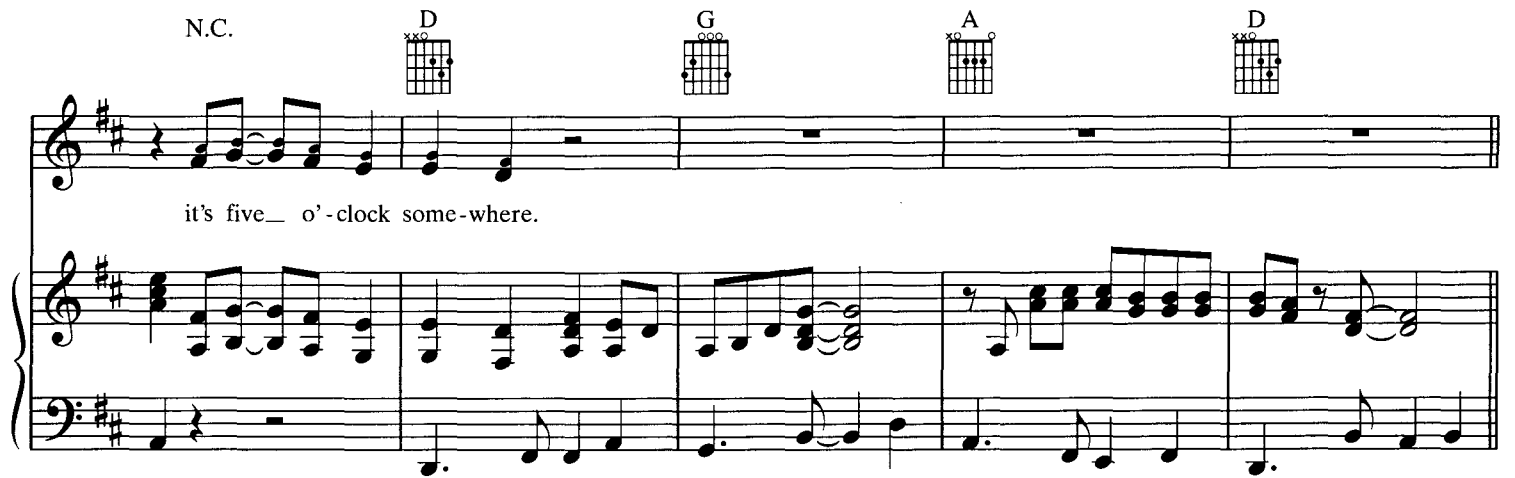
G  A 





but I don't care, and I don't care,



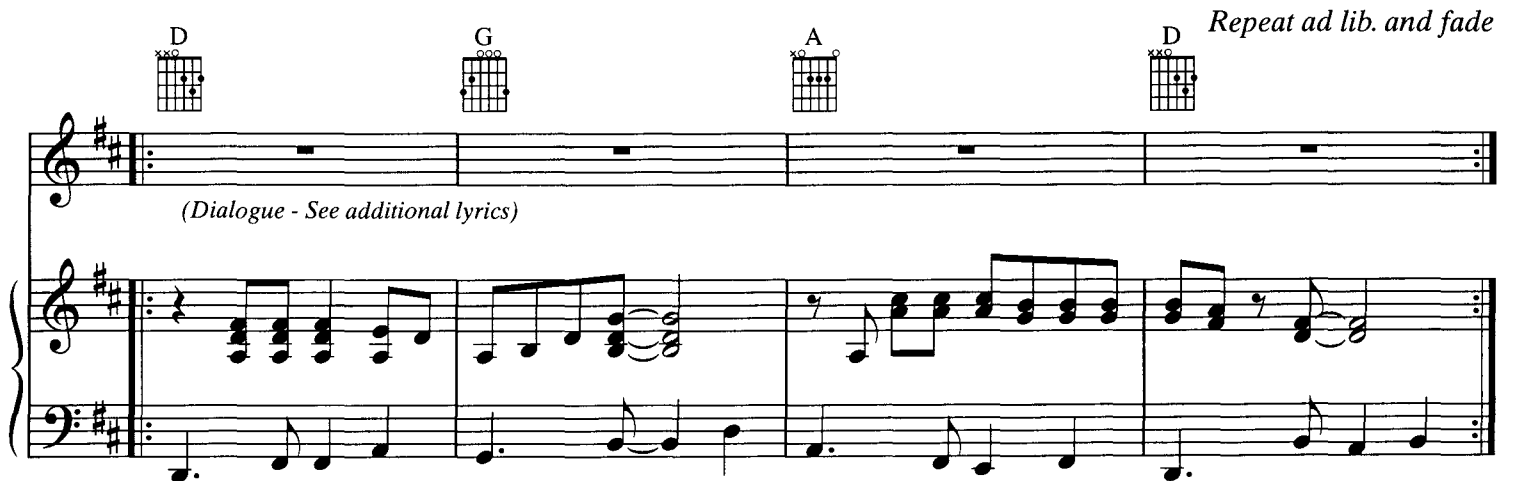
N.C.  G  A  D 

it's five o'clock some-where.



    *Repeat ad lib. and fade*

(Dialogue - See additional lyrics)



Dialogue:

Jimmy: What time zone am I on? What country am I in?

Alan: It doesn't matter. It's five o'clock somewhere.

Jimmy: It's always on five in Margaritaville, come to think of it.

Alan: I heard that.

Jimmy: You've been there, haven't you?

Alan: Yes, sir.

Jimmy: I've seen your boat there.

Alan: I've been to Margaritaville a few times.

Jimmy: All right. That's good.

Alan: Stumbled my way back.

Jimmy: OK. Just want to make sure you can keep it between the navigational beacons.

Alan: Between the bouys. I got it.

Jimmy: All right. It's five o'clock. Let's go somewhere.

Alan: I'm ready. Crank it up.

Jimmy: Let's get out of here.

Alan: I'm gone.

IF YOU EVER HAVE FOREVER IN MIND

Words and Music by
VINCE GILL and TROY SEALS

Slow country swing ♩ = 58 (♩ = ♩³)

mf

F Dm7 Gm7 C7

3 3 3 3

1. You're climb-ing

(with pedal)

Verse:

F F7 Bb

3 3

moun-tains, I'm on the hill.

2. See additional lyrics

F C7 Gm7

3 3 3 3

You're al - ways run - ning, and I'm stand - ing still...

C7 F F7

3 3 3

You live for the mo-ment; no fu-ture, no past...

B \flat Bdim7 F Dm7

I may be a fool to love by the

Gm7 C7 F B \flat 7 F C7

rules. I want it to last. If you

Chorus:

F Fmaj7 Cm7 F7 B \flat

ev - er (if you ev - er) have for - ev - er in mind,

C7

I'll be here and eas - y to

F C7 F Fmaj7

find. If your heart (if your heart) is - n't

Cm7 F7 Bb Bbmaj7 Bb6 Bdim7

read-y to lay down with mine. If you

1. F Dm7 Gm7 C7 F Dm7

ev - er (if you ev - er) have for - ev - er (have for - ev - er) in mind.

2. Gm7 C7 Gm7 C7

2. Mu - sic has ev - er in

rit. *rubato*

Bb F/A G#dim7 Gm7 F

mind. *a tempo* *rit.*

Verse 2:
 Music has ended, still you wanna dance.
 I know that feeling, I can't take the chance.
 You live for the moment; no future, no past.
 I may be a fool to live by the rules.
 I want it to last.
 (To Chorus:)

JUST TO HEAR YOU SAY THAT YOU LOVE ME

Words and Music by
DIANE WARREN

Moderately slow ♩ = 92

Guitar capo 2 →

Piano →

E



F#m/E



A



G#m/F#

B

mf

B7



C#7

E



F#

Am7/D



Bm7/E

Verse:

G



A

1. If I could win—
2. See additional lyrics

D/F#



E/G#

Em



F#m

F



G

C/E



D/F#

— your heart, if you'd let me in — your heart, — I'd be so hap - py, ba -

G



A

D/F#



E/G#

Em



F#m

Em6



F#m6

by, just for these arms — to be hold - ing you close — to me. — There's

C D C

D E D

noth-ing in this world I won't try, — no lim - it to what_ I'd do to

Chorus:

B7sus C#7sus E F# F#m/E G#m/F#

make you mine. — 1.2. I'd climb right up to the sky, —
(3.) you. (Instrumental solo...)

A E/G# F#m7 E

B F#/A# G#m7 F#

take down the stars_ just to be in your arms, — ba - by. I'd go and

F#m/E G#m/F# A B B7

C#7

cap-ture the moon, — that's what I would do_ just to hear you say that you love_

1.

E
F#

To Coda

B7
C#7

E
F#

Am7/D
Bm7/E

me. Just to hear you say that you love me.

2.

B7
C#7

Bridge:

C#m7
D#m7

B
C#

Just to hear you say that you love me for the rest of my life. Ba-by,

C#m7
D#m7

G#m7
A#m7

Ebm7
Fm7

love me for the rest of all time. Just say the word and I'll

F#m7/B
G#m7/C#

D.S. al Coda

give you my world... There's noth-ing I won't do, ba - by, just to be with

Coda

B
C#

Chorus:

F#
Ab

...end solo) I'd climb right

G#m/F#
Bbm/Ab

B
Db

F#A#
Ab/C

up to the sky, take down the stars just to

G#m7
Bbm7

F#
Ab

be in your arms, ba - by. I'd go and

G#m/F#
Bbm/Ab

B
C#

C#7
Eb7

cap-ture the moon, that's what I would do just to hear you say that you love

me. Just to hear you say that you love

me, ba - by, just to hear you say that you love

just to hear you say that you love me.

Verse 2:
 If I could taste your kiss,
 There'd be no sweeter gift heaven could offer, baby.
 I want to be the one
 Living to give you love.
 I'd walk across this world just to be
 Close to you, 'cos I want you close to me.
 (To Chorus:)

THE KEEPER OF THE STARS

Words and Music by
 DICKEY LEE, DANNY MAYO and KAREN STALEY

Slowly ♩ = 76

D A7sus

mp
 (with pedal)

Verse:

D A/C# Bm

1. It was_ no ac - ci - dent,_ me find - ing
 2. Soft moon-light on your face,_ oh how_ you

G D

you. shine! Some-one had a hand_ in it____
 It takes my_ breath_ a - way_

Em A7sus A

long be - fore_ we_ ev - er_ knew.
 just to look_ in - to your_ eyes.

D A/C# Bm

Now, I just can't be - lieve you're in my
I know I don't de - serve a trea - sure like

G D/F#

life. Heav-en's smil-in' down on me
you. There real - ly are no words

Em A7sus A N.C. D/F#

as I look at you to - night. } I tip my
to show my grat - i - tude. } *mf*

Chorus:
G A F#m

hat to the keep - er of the stars.

G Em A7

He sure knew what he was do - in' when he joined these two

D D/F# G

hearts. I hold ev - 'ry - thing

A F#m G D/F# Em

when I hold you in my arms. I've got all I'll ev-er need

1. A G D A7sus

thanks to the keep-er of the stars.

dim. *mp*

2.
A D

thanks to the keep - er of the stars. *dim.*

A/C# Bm

mp It was no ac - ci - dent, me find - ing

G D/F#

you. Some-one had a hand in it.

Em A7sus D A7sus D

long be - fore we ev - er knew. *a tempo* *dim. e rit.* *p*

LET ME LET GO

Words and Music by
DENNIS MORGAN and STEVE DIAMOND

Moderately ♩ = 84

G

mp

(with pedal)

Cm/G

G

Cm/G

Verse 1:

G

Bm7

C

1. I thought it was o - ver, ba - by. We said our good - byes,

G

F#m7(b5)

B7

Em7

D/F#

G

but I can't go a day with-out your face.

C Dsus C(9)

— go - in' through my — mind. In fact, not a sin -

Bm7 C G

- gle min - ute pass - es with - out — you in — it.

F#m7(b5) B7 Em7 D/F# G

Your voice, your — touch, — mem - 'ries of your love —

C D7sus Ebdim7

— are with me all of the time. Let me let go, —
cresc.

Chorus:

Em7 Bm7 Am7 Ebdim7 Em7 D

mf ba - by. Let me let go.

C Am7/D G B7sus B7 Em7 Dm7

If this is for the best, why are you still in my heart, are you still in my

C Cm G Cm/G

soul? Let me let go. *dim.*

Verse 2:

G Bm7 C

mp 2. I talked to you the oth - er day. Looks like you made_

G F#m7(b5) B7 Em7 D/F# G

your es - cape. You put us be - hind; no mat - ter how I try,

C D7sus Ebdim7

I can't do the same. Let me let go, *cresc.*

§ Chorus:
Em7 Bm7 Am7 Ebdim7 Em7 D

mf ba - by. Let me let go.

C Am7/D G B7sus B7 Em7 Dm7

It just is - n't right; I've been two thou-sand miles down a dead-end road.

C Am7/D Ebdim7 Em7 Bm7

Let me let go, dar - lin', won't

Am7 Ebdim7 Em7 D C Am7/D

you? I just got - ta know, yeah. If this is for the best,

G B7sus B7 Em7 Dm7

— why are you still in my heart, — are you still in my

C Cm To Coda ⊕ G

soul? — Let me let go. —

Bridge: Dm7 Dm7/G G C(9)

The lights of this strange cit - y are shin - in', — but they don't hold —

Cm Bm7 Bm7/E Em7

no fas - ci - na - tion for me. — I try to find — the bright side, ba - by, but

Am7 G/B C

ev - 'ry - where I look, ev - 'ry - where I turn, you're all I see. —

Am7/D Ebdim7 D.S. al Coda

Let me, let me let go, —

Coda G Cm/G

Let me let go. —

G Cm/G G(9)

Let me let go. —
poco rit.

LET'S MAKE LOVE

Words and Music by
 MARV GREEN, CHRIS LINDSEY,
 BILL LUTHER and AIMEE MAYO

Moderately slow ♩ = 72

mf
 (with pedal)

Verse 1:

Female:

1. Ba - by, I've been drift - ing a - way

mp

and dream - ing _____ all _____ day _____ of hold - ing you, _____

F/A



Gm



Bb/F



Eb



touch-ing you.

The on - ly thing I want to do is

Bb/F



F



Eb



Eb6



be with you,

as close to you

as I can

Chorus:

Ebmaj7



Bb



F



be.

Let's make love

all night long,

un - til

mf

Gm



Eb



Bb



all our strength is gone.

Hold on tight,

just let

F



Gm



E♭



— go. I want to feel you in my soul. Un -

Cm7



B♭/D



E♭maj7



F



B♭



til the sun comes up, let's make love.

F(9)/A



Gm



B♭/F



E♭maj9



F6



Ooh, ba - by.

Verse 2:



Male:

2. Do you know what you do to me? Ev - 'ry - thing in -

C G D/F#

side of me is want - ing you and need - ing you.

Em G/D C G/D

I'm so in love with you. Look in my eyes, let's

D C C6 Cmaj7

get lost to - night in each oth - er. *Male:* Let's make

Chorus: G D Em

love all night long, un - til all our strength is gone.



Hold on — tight, just let — go. — I want to



feel — you — in my soul. — *Male:* Un - til the sun comes —

1.



— up, let's make love. *(Inst. solo ad lib....)*

cresc. *f*



...end solo Let's make

2.



Female:

up, un - til the sun

cresc. *f*



Both:

comes up, let's make love.

dim. *mp*



Female:

Male:

Oh, ba - by, let's make love all

rit.



all night night long. Let's make love.

rit.

THE LITTLE GIRL

Tune guitar down 1/2 step, "drop D"

- ⑥ = D \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

Words and Music by
HARLEY ALLEN

Moderately slow ballad $\text{♩} = 88$

Guitar →

D



D2



D



D2



D



A



D



Piano →

D \flat

D \flat 2

D \flat

D \flat 2

D \flat

A \flat

D \flat

Verse 1:

D2



D \flat 2

D



D \flat

Em/D



E \flat m/D \flat

D



D \flat

1. Her par-ents nev - er took the young girl to church,___ nev-er spoke of His name,___ nev-er

Bm



B \flat m

A



A \flat

D



D \flat

D2



D \flat 2

D



D \flat

read her His word.___ Two non-be-liev - ers walk-ing lost in this world,___ took their

Em/D



Ebm/Db

D



Db

Bm



Bbm

A



Ab

ba - by with them. — What a sad lit - tle girl. —

Verses 2, 3, & 4:

D



Db

D2



Db2

D



Db

2. Her dad - dy drank — all day and Mom - my did — drugs, — nev - er
 3.4. See additional lyrics

Em/D



Ebm/Db

D



Db

Bm



Bbm

A



Ab

want - ed to play, — or give kiss - es and hugs. —

D



Db

D2



Db2

D



Db

She'd watch the T — V and sit there on the couch, — while her



Ebm/Db



Db



Bbm



Ab

mom fell a - sleep, — and her dad - dy went out. —

Chorus:



Ab/Bb



Bbm



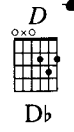
Ab/Gb



Gb

1. And the drink - ing — and the fight - ing —
2.3. See additional lyrics

cresc. *f*



Db



Ab

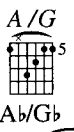


Ab/Bb

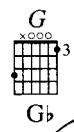


Bbm

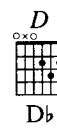
just got worse — ev - 'ry night. — Be - hind their couch — she'd be



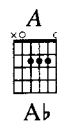
Ab/Gb



Gb



Db



Ab

hid - ing. — Oh, what a sad — lit - tle life. —

decresc.

The musical score is divided into two systems. The first system contains five measures of guitar chords and piano accompaniment. The guitar chords are: D (x02321), D \flat (x02311), D2 (x02321), D \flat 2 (x02311), and D (x02321). The piano accompaniment starts with a *mf* dynamic. The second system contains six measures of guitar chords and piano accompaniment. The guitar chords are: A \flat (x02023), D \flat (x02311), D2 (x02321), D \flat (x02311), A \flat (x02023), and D (x02321). The piano accompaniment includes a *freely* marking in the final two measures.

Verse 3:

And like it always does, the bad just got worse,
 With every slap and every curse,
 Until her daddy, in a drunk rage one night,
 Used a gun on her mom and then took his life.

Chorus 2:

And some people from the city
 Took the girl far away
 To a new mom and a new dad,
 Kisses and hugs every day.

Verse 4:

Her first day of Sunday school, the teacher walked in,
 And a small little girl stared at a picture of Him.
 She said, "I know that man up there on that cross.
 I don't know his name, but I know he got off."

Chorus 3:

"'Cause He was there in my old house
 And held me close to His side
 As I hid there behind our couch
 The night that my parents died."

LIFE GOES ON

Words and Music by
LeANN RIMES, ANDREAS CARLSSON
and DESMOND CHILD

Moderately ♩ = 96

Chord diagrams: D, A, Bm, G, Asus, A

Chord diagrams: D, A, Bm, G, Asus, A

Life goes on, life goes on, life goes on.

Verse:

Bm

1. You sucked me in and played my mind.
2. Wish I knew then what I know now.

Just like a toy, you would crank and wind. Ba - by,
 You held all the cards and sold me out. Ba - by,

♩

A

(1.) I would give 'til you wore it out. You left me ly - in' in a pool of doubt. And
 (2. 3.) shame on you, if you fool me once. Shame on me, if you fool me twice.

you're still think-in' you're the Dad - dy Mac. You should-'ve known bet-ter, but you did-n't, now I can't go
 You've been a pret-ty hard case to crack. I should-'ve known bet-ter, but I did-n't, now I can't go

Chorus:

D

A

back. } Oh, life goes on and it's on - ly gon - na make me
 back. }

Bm

G

Asus



strong. It's a fact, once you get on board, say good-bye, 'cause you can't go

D

A



back. Oh, it's a fight, and I real-ly wan-na get it

Bm

G

To Coda ⊕ Asus



right. Where I'm at, is my life be-fore me and this feel-in' that I can't go

1.

D

A

Bm

G

Asus



back. Life goes on, life goes on, life goes on.

2.



back. Na na na na, life goes on. Na na na na, it made me







strong. Oh yeah, got a feel-in' that I can't go




back. Life goes on and it's
(Life) (goes)



on - ly gon - na make me strong. Life
(Life)

A  Bm  G  Asus  *D.S. al Coda*








(goes) goes on and on and on.

Coda Asus  D 



life be - fore me and this feel-in' that I can't go back. Na na na na, life goes

A  Bm  G  Asus  *Repeat ad lib. and fade*



on. Na na na, it made me strong, oh, yeah. Got this feel-in' that I can't go

(God Must Have Spent) A LITTLE MORE TIME ON YOU

Words and Music by
CARL STURKEN and EVAN ROGERS

Moderately slow ♩ = 76

B♭ E♭ F Gm7 B♭ E♭

The first system of music features a guitar part with six chords: B♭, E♭, F, Gm7, B♭, and E♭. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The melody is written in the treble clef, and the bass line is in the bass clef.

1. 2. Verse:

F B♭ F B♭ F

The second system continues the guitar and piano accompaniment. It includes two first endings (1. and 2.) and a section labeled 'Verse:'. The guitar chords for the first ending are F and B♭, and for the second ending are F and B♭. The verse section has a guitar chord of F. The piano accompaniment continues with the same rhythmic pattern.

1. Can this be true?_ Tell me,
2. See additional lyrics

Dm7 E♭ B♭

The third system continues the guitar and piano accompaniment. The guitar chords are Dm7, E♭, and B♭. The piano accompaniment continues with the same rhythmic pattern.

can this be real?_ How can I put_ in - to words_ what I feel?_ My

F Dm7 Eb

life was com - plete.. I thought it was whole.. Why do I feel__ like I'm los -

Bb % Eb Bb

ing con - trol?__ 1.3. Nev - er thought that love could feel__ like this__ And you

Eb Bb Eb

changed my world with just__ one kiss.___ How can it be__ that right__

D Eb Fsus F

__ here with me__ there's an an - gel? It's a mir - a - cle.___ Your

cresc.

Chorus:



love is like a riv - er, peace - ful and deep. Your

mf



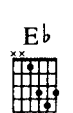
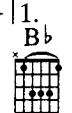
soul is like a se - cret that I could nev - er keep.



When I look in - to your eyes I know that it's true,



To Coda



God must have spent a lit - tle more time on you.

F Gm7 Bb Eb F Bb

The first system of music features a guitar part with six chords: F, Gm7, Bb, Eb, F, and Bb. The piano accompaniment consists of a treble and bass clef with a melodic line in the treble and a harmonic accompaniment in the bass.

2. Bb Eb F Gm7 Bb Eb

On you, on you, on you, you. On you, on you, on you,

The second system begins with a second ending bracket labeled '2.'. It contains guitar chords Bb, Eb, F, Gm7, Bb, and Eb. The vocal line includes the lyrics 'On you, on you, on you, you. On you, on you, on you,'.

F Bb Bb Eb F Gm7

you. On you, on you, on you, you.





The third system continues with guitar chords F, Bb, Bb, Eb, F, and Gm7. The vocal line includes the lyrics 'you. On you, on you, on you, you.'.


Bb Eb F Bb

On you, on you, on you, you. 3. Nev - er






D.S. %al Coda


The fourth system features guitar chords Bb, Eb, F, and Bb. The vocal line includes the lyrics 'On you, on you, on you, you. 3. Nev - er'. The system concludes with the instruction 'D.S. %al Coda'.

Coda    









On you, on you, on you, you.


    



God must have spent a lit - tle more time on you,

a tempo



a lit - tle more time on you.




rit.

Verse 2:
 In all of creation,
 All things great and small,
 You are the one that surpasses them all.
 More precious than
 Any diamond or pearl;
 They broke the mold
 When you came in this world.
 And I'm trying hard to figure it out,
 Just how I ever did without
 The warmth of your smile.
 The heart of a child
 That's deep inside,
 Leaves me purified.
 (To Chorus:)

LOVESICK BLUES

Words and Music by
IRVING MILLS and CLIFF FRIEND

Country shuffle ♩ = 116 (♩ = ♩³)


E  B7  E6 

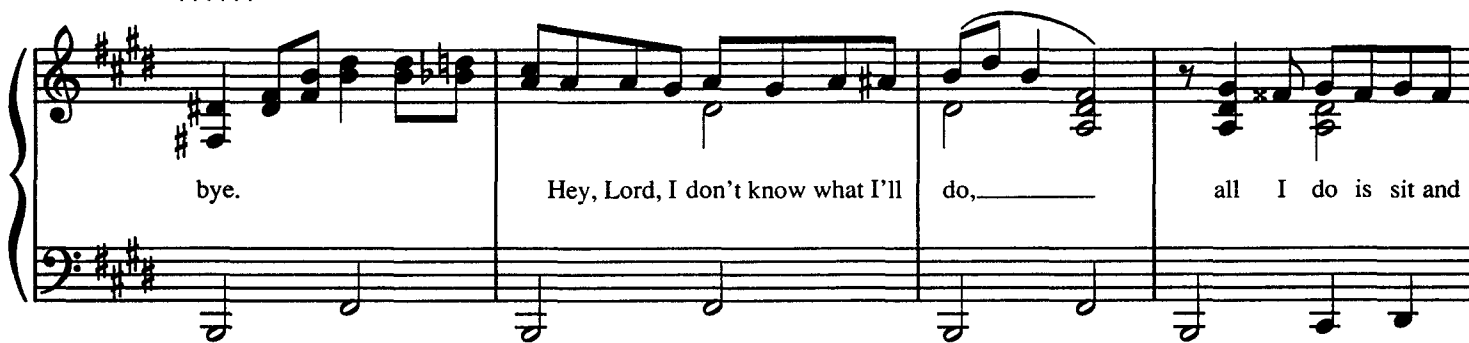


B7  E 









I got a feel - in' called the blues, _____ oh Lord, _ since my ba - by said good-

B7 



bye. Hey, Lord, I don't know what I'll do, _____ all I do is sit and

E  N.C.  F#m7  E/G#  A  A7 



sigh. _____ Oh Lord, _ the last _____ long day _____ she said good - bye, _____ left a -

E C#7 F#7

lone, I thought I would cry. She'll do me, she'll do you. She's

B7

got that kind of lov - in'. Lord, I love to hear her when she calls me "Sweet_

E E B/D# C#m B7

N.C.

Dad-dy - ad - dy-ad - dy.'" Such a beau-ti-ful dream, I hate to think it's all_

A7 G#7

o - ver. I lost my heart it seems. I've grown so

A A7 E C#7

used to you_ some - how, Lord, I'm no - bod-y's sug - ar - dad - dy now_ and I'm

F#7 B7 To Coda E

lone - some. I got the love - sick blues...

G#7 C#m

Hey, I'm in love, I'm_ in love with a beau - ti - ful gal, _

G#7 C#m G#7

that's what's_ the mat - ter with me. Hey, I'm in love, I'm_ in love with a

C#m F#7 B7

beau-ti - ful gal, but she don't care a-bout me. Hey, Lord I tried and I tried to

E F#7

keep her sat-is-fied, but that gal would-n't stay. And now that she is

B7

D.S.  al Coda

leav - ing, this is all I can say, I got a feel-in' called the

 Coda

E C#dim7 B7/D# E

blues.

MY KIND OF WOMAN/MY KIND OF MAN

Words and Music by
VINCE GILL

Moderately slow country waltz ♩ = 88 (♩ = ♩³)

Guitar capo 1 → C G D G D
Piano → Db Ab Eb Ab Eb

mf
(with pedal)

♩ Verse:

Male: G C G
Ab Db Ab

1. You don't need dia - monds or big fan - cy cars. You
liv - ing with - out you is my on - ly fear.

3. (Instrumental solo ad lib. . . .)

D
Eb

You say you're hap - py right where you are.
still drive me cra - zy when I hold you near.



Female: *D \flat

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line for a female voice with a triplet of eighth notes.

We're bound to - geth - er by a lit - tle gold
My bod - y trem - bles with the touch of your

Piano accompaniment for the first system, featuring a treble and bass clef. It includes a triplet of eighth notes in the right hand.



A \flat



Male: D \flat



A \flat

Female:

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains vocal lines for both male and female voices, with a triplet of eighth notes.

band. _____
hand. _____

You're my kind of wom - an. You're

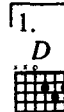
Piano accompaniment for the second system, featuring a treble and bass clef. It includes a triplet of eighth notes in the right hand.



E \flat



A \flat



E \flat

1.

2. 3.

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a first/second ending bracket.

my kind of man.

2. Oh,

You're

Piano accompaniment for the third system, featuring a treble and bass clef. It includes a triplet of eighth notes in the right hand and a first/second ending bracket.

... end solo)

*Female vocal sung one octave lower.

Chorus:



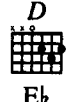
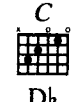

my kind of wom - an, you're my kind of man.






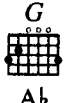
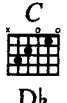
A match made in heav - en by God's gen - tle




hand. I'll love you for - ev - er; to -













geth - er we'll stand. You're my kind of

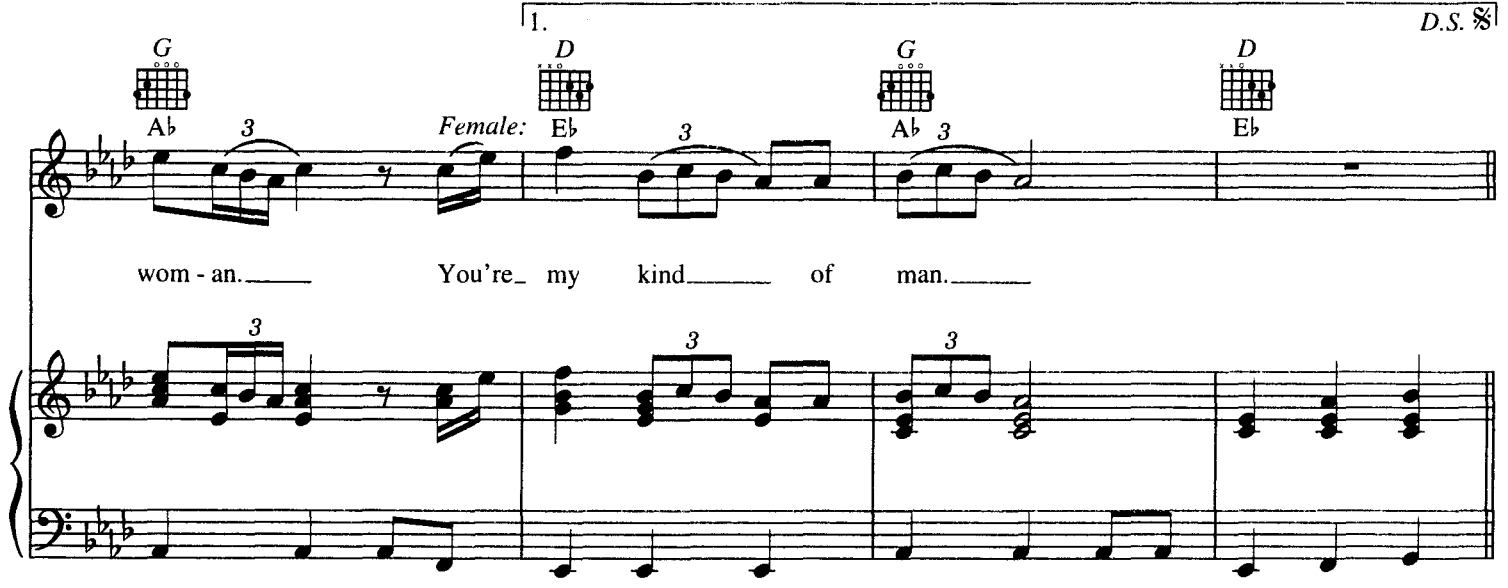
Male:









1.    

Female:   

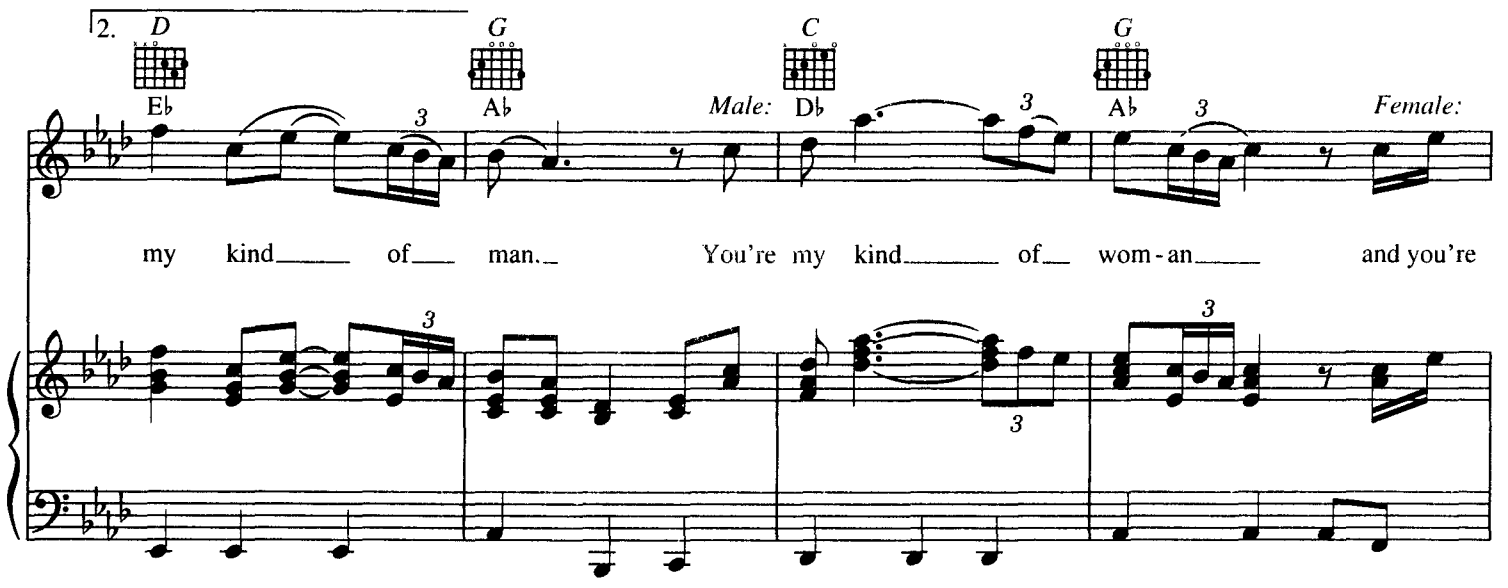
wom - an. _____ You're_ my kind_____ of man. _____









2.    

Male:   *Female:*

my kind_____ of_____ man.____ You're my kind_____ of_____ wom - an_____ and you're

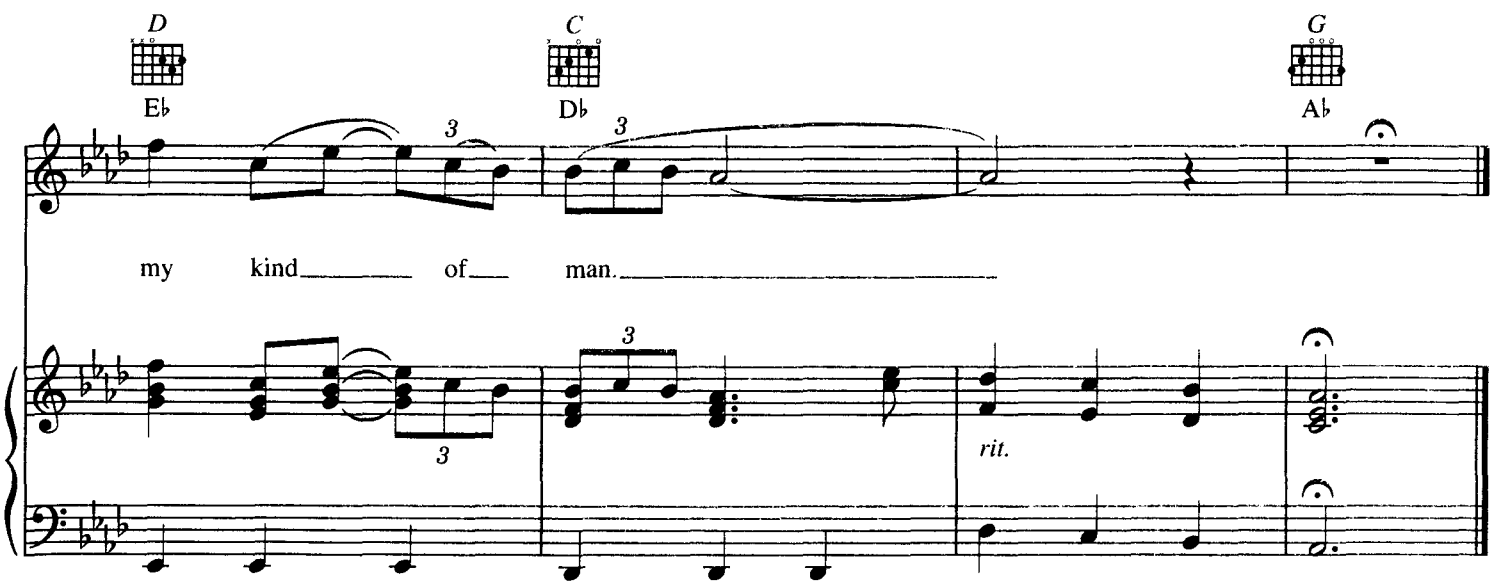


Female:   

my kind_____ of_____ man. _____

rit.



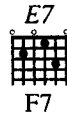
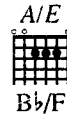
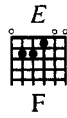
NO TIME TO KILL

Words and Music by
CLINT BLACK and HAYDEN NICHOLAS

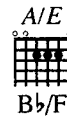
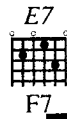
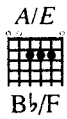
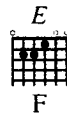
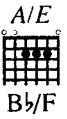
Bright country 2-beat $\text{♩} = 96$

Guitar (Capo 1st fret):

Keyboard: N.C.

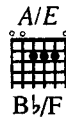
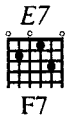
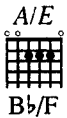
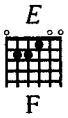


mf

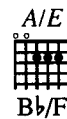
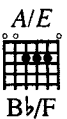
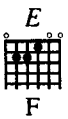


1. There's...

Verse:



no time to kill be - tween the cra - dle and the grave. Fa - ther time -



still takes a toll on ev - 'ry min - ute that you save. Le - gal ten -

A
 Bb

 A7sus
 Bb7sus

 A7
 Bb7

 A7sus
 Bb7sus

- der's nev - er gon - na change_ the num - ber on_ your days. The high - est

E
 F

 A/E
 Bb/F

 E
 F

 A/E
 Bb/F

cost of liv - in's dy - in', that's_ one ev - 'ry - bod - y pays. So

Cmaj7
 Dbmaj7

 B7
 C7

have it spent_ be - fore_ you get the bill, there's no time_ to kill._

E
 F

 A/E
 Bb/F

 E7
 F7

 A/E
 Bb/F

D.S.

2. If we'd

2.3. *Chorus:*

E F A B \flat A7sus B \flat 7sus

No time to kill e - ven I've said it, and

A B \flat A7sus B \flat 7sus A B \flat A7sus B \flat 7sus

prob-'bly al - ways will. But I can look a - head and see that

A7 B \flat 7 A7sus B \flat 7sus E F D/E E \flat /F

time ain't stand - in' still. No time to kill but time to change, the kind of

E F E7sus F7sus E F E7sus F7sus

hur - ry I've been in, and quit this work and wor - ry look - in'

E F7sus Cmaj7
F F7sus Dbmaj7

back at where I've been. If you don't look a-head no-body

B7 C7

1. E F A/E Bb/F

will, there's no time to kill.

E7 F7 A/E Bb/F

D.S. rit 2. E F

No time to kill

3. E A/E E7 A/E
F Bb/F F7 Bb/F

No time to kill.

E A/E E7 A/E
 F Bb/F F7 Bb/F

No time to kill...

E A/E E7 A/E
 F Bb/F F7 Bb/F

No time to kill...

E A/E E7 A/E Cmaj7
 F Bb/F F7 Bb/F Dbmaj7

No time to kill...

B7 E
 C7 F

No time to kill...

Verse 2:

If we'd known ten years ago today
 Would be ten years from now,
 Would we spend tomorrow's yesterdays
 And make it last some how,
 Or lead the cheers in someone else's game,
 And never learn to play,
 And see the rules of thumb
 Are all the same that measure every day?
 The grass is green on both sides of the hill;
 There's no time to kill.

(To Chorus:)

Verse 3:

If we had an hourglass, to watch each one go by,
 Or a bell to mark each one to pass,
 We'd see just how they fly.
 Would we escalate the value to be worth its weight in gold
 Or would we never know the fortunes
 That we had till we grow old?
 And do we just keep killin' time until there's no time to kill?
 (To Chorus:)

OKLAHOMA

Words and Music by
D. VINCENT WILLIAMS and FREDRICK ALLEN

Slow ballad ♩ = 72

Chord diagrams: Db, Ab7sus, Ab7, Db, Ab, Ab7sus, Ab7

mf

(with pedal)

Verse:

Chord diagrams: Db, Ab/C, Gb/Bb, Db/Ab

1. Suit-case packed_ with all_ his things,_ car pulls up, a door - bell rings_ He don't_

2. See additional lyrics

Chord diagrams: Gb(9), Ab7sus, Ab7

— wan - na go. — He — thought he'd found his home. But, with

Chord diagrams: Db, Ab/C, Gb/Bb, Db/Ab

cir - cum - stanc - es he — can't change, — waves good - bye as they — pull a - way — from the

G \flat (9) A \flat 7sus A \flat 7

life he's known for the last sev-en months or so. She said, "We

Chorus:

G \flat maj7 D \flat /F

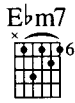
found a man_ who looks_ like you_ who cried and said_ he nev - er knew_ a -
 2.3. See additional lyrics

E \flat m7 A \flat 7sus A \flat 7 D \flat D \flat 7

bout the boy_ in pic - tures that we showed_ him. A

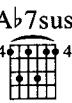
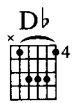
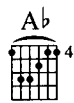
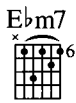
G \flat maj7 Fm7 B \flat m7

ram - bler in_ his young - er days, he knew he'd made_ a few_ mis - takes, but he



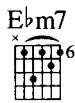
swore he would have been there had he known it. Son, we

1.

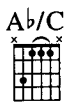
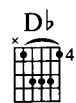
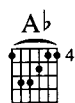
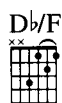
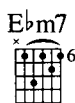


think we found your dad in O - kla - ho - ma."

2.



said that this was some - thin' that you want-ed. Son, it's time.



to meet your dad in O - kla - ho - ma." *cresc.*

Bridge:

Bbm7 Eb7sus Eb7

One last turn, he held his breath till they reached the big house on the left, and

f

Gb Db Ab/C

all at once, the tears came roll - in' in. And

Bbm7 Eb7sus Eb7

as they pulled in - to the drive, the man was wait - in' there out - side to

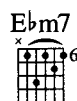
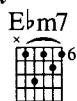
Gb Ab Ab7sus Ab7

wipe the wor - ry from his eyes. Smiled and took his hand, and he said,

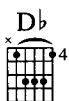
decesc. *mf rit.* *rubato*

D.S. al Coda

♩ Coda



Nev-er a - gain_ will you_ ev-er_ be a - lone. Son, wel-come to your home
rit.



in O - kla - ho - ma."
rubato *a tempo* *rit.*

Verse 2:

A million thoughts raced through his mind.
What's his name? What's he like?
And will he be anything like the man in his dreams?
She could see the questions in his eyes.
Whispered, "Don't be scared, my child.
I will let you know what we know..."

Chorus 2:

About the man we found, he looks like you,
Who cried and said he never knew
About the boy in pictures that we showed him.
A rambler in his younger days, he knew he'd made a few mistakes,
But he swore he would have been there had he known it.
Boy, we said that this was something that you wanted.
Son, it's time to meet your dad in Oklahoma."
(To Bridge:)

Chorus 3:

"I'm the man who looks like you,
Who cried because I never knew
About the boy in pictures that they showed me.
A rambler in my younger days, I knew I made a few mistakes,
But I swear I would have been there had I known it.
Never again will you ever be alone.
Son, welcome to your home in Oklahoma."

ONE MORE DAY

Words and Music by
BOBBY TOMBERLIN and
STEVEN DALE JONES

Moderately $\text{♩} = 69$

E C#m7 A B

mf

E C#m7 A B

Verse:

E C#m7 E C#m7

1. Last night I had a craz - y dream. A
(2.) See additional lyrics

E C#m7 F#m7 B

wish was grant - ed just for me. It could be for an - y - thing.



I did-n't ask for mon - ey, or a man-sion in Mal - i - bu. I



sim-ply wished_ for one more day_ with you. One_ more day_

Chorus:



one_ more time, one more sun -



set, may - be I'd_ be sat - is - fied. But, then_ a - gain,

A maj7



B



E



B/D#



C#m7



B



I know what it would do: leave me

A



1.

B



E



wish - ing still for one more day with you.

C#m7



A



B



E



One more day.

C#m7



A



B



2. First

D.S. %

2.



one more day with you. One more day,




3.



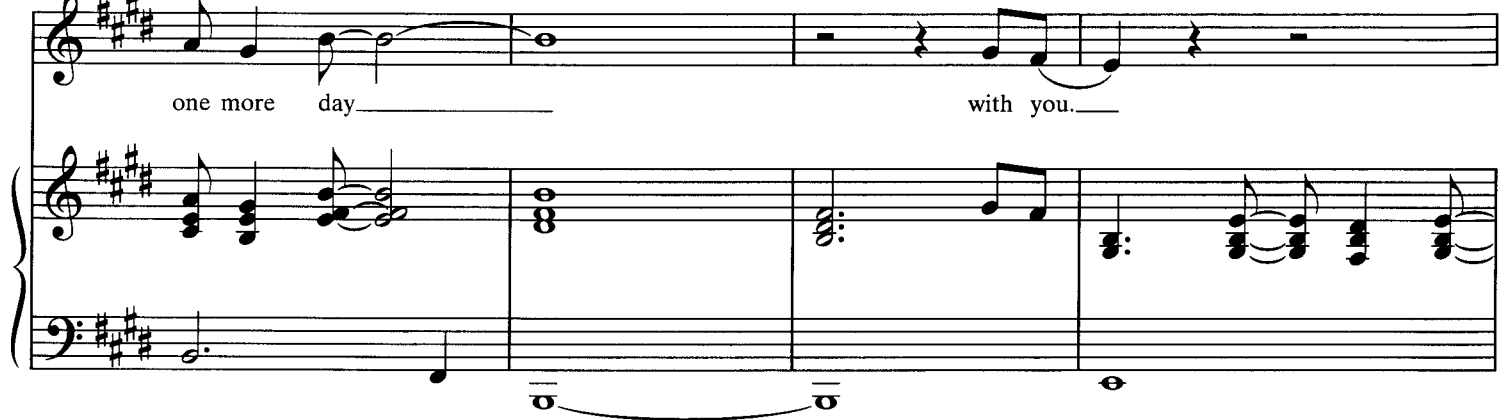
one more day, leave me wish-ing still for







one more day, leave me wish-ing still for

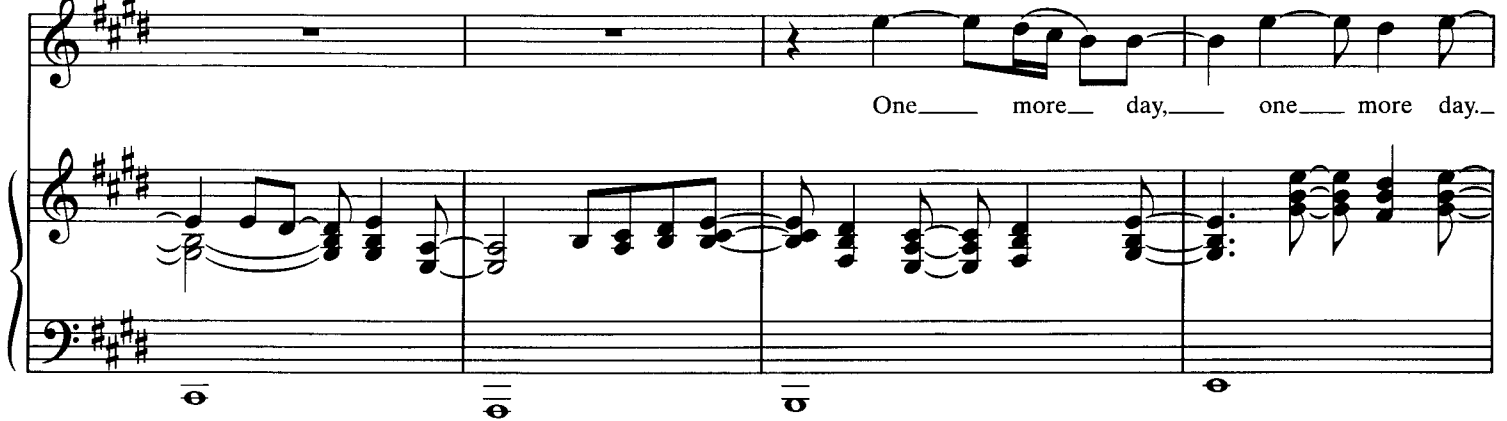
Bsus  2 B  E 





one more day _____ with you. _____



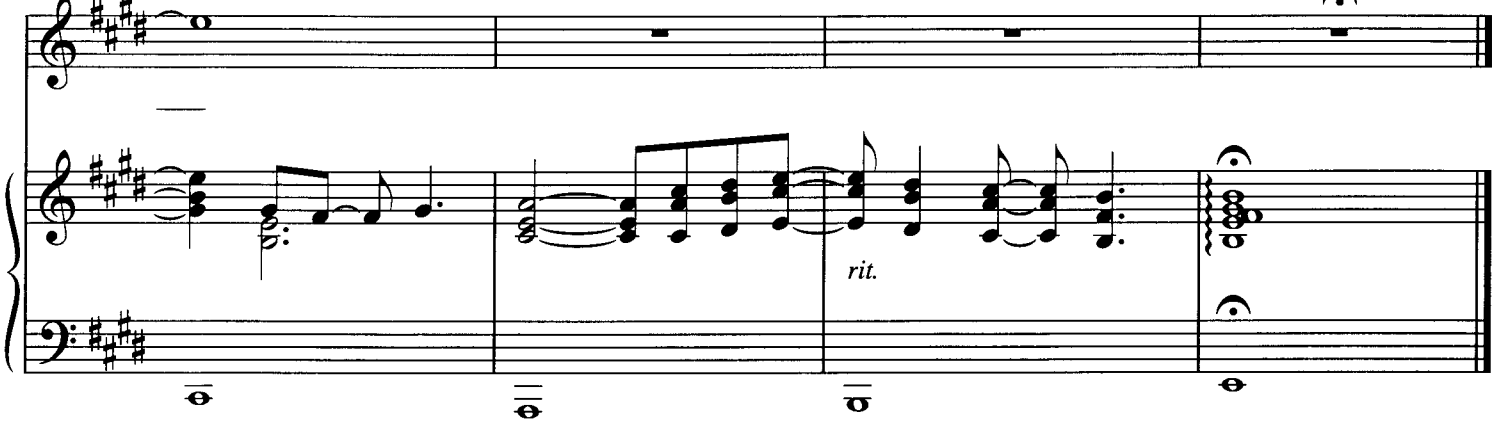
C#m7  4 A  B  E 

One _____ more _____ day, _____ one _____ more day. _____



C#m7  4 A  B  E(9) 

rit.



Verse 2:
 First thing I'd do is pray for time to crawl.
 I'd unplug the telephone and keep the TV off.
 I'd hold you every second, say a million "I love you"s.
 That's what I'd do with one more night with you.
 (To Chorus:)

ONLY LOVE

Words and Music by
ROGER MURRAH and MARCUS HUMMON

Rock ♩ = 100

Am7 G G/B C D Em F(2) C(2)/E

mp
(with pedal)

Verse:

F(2) C(2)/E Am7 G G/B C

1. I have sailed a boat_ or two out on the wild_ blue_ yon -

D Em F(2) C/E F(2) C/E

der to dreams_ rare - ly come true._ As

Am7 G G/B C D Em

far as I_ can see_ from this is - land of green,_ I can put my trust_ in_

Chorus:

F(2) C/E Eb Ab Bb Cm Abmaj7 G/B C

just one thing... *cresc.* On - ly love *mf* sails straight from the har-

F C/E Eb Ab Bb Cm Abmaj7

- bor. And on - ly love will lead us to

G/B C Dm/F C/F C/E F Ab Bb

the oth - er shore. And out of all

Cm Abmaj7 G/B C F C/E Eb

the flags I've flown, one flies high and stands a - lone,

1.

Am7 G G/B C D Em

on - ly love.

D.S. ||^2

F(2) C(2)/E F(2) C(2)/E G A7

2. Peace-ful on - ly love.

3.

C6 G G A7 C2 A \flat B \flat

And on - ly love. on - ly love.

Am7 G G/B C Am7 G G/B C

Repeat ad lib. and fade

(1st time only)

Verse 2:
 Peaceful waters, raging sea,
 It is all the same to me.
 I can close my eyes and still be free.
 When the waves come crashing down
 And thunder rolls around,
 I can feel my feet on solid ground.
 (To Chorus:)

POCKET OF A CLOWN

Words and Music by
DWIGHT YOAKAM

Moderately, with a beat ($\text{♩} = \text{♩} \text{ } \overset{\text{r}}{\text{3}} \text{ } \overset{\text{r}}{\text{7}}$)

A6



mf In - side the pock-et of a clown

(See additional lyrics)

is a sad place to hang a - round.

E9



Just watch-ing smiles

turn in - to frowns,

A6



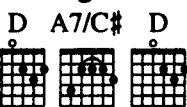
To Coda ⊕

in - side — the pock - et of — a clown. —

1.

Tacet

In - side — the heart - ache of — a fool —



A6



2.

Hol - low lies — make a thin — dis - guise —

B9



as lit - tle drops — of truth — fall — from your eyes. —

E9



Tacet

D.S. at Coda ⊕

In - side — a mem - 'ry from — the past —

Coda

D D# E9

It's a real sad place _

to _ hang a - round, _

in - side _ the pock - et of _ a clown. _

A6

A

Additional lyrics

2. Inside the heartache of a fool
 You'll learn things they don't teach in school
 And lessons there can be real cruel
 Inside the heartache of a fool

3. Inside a memory from the past
 Lives every love that didn't last
 And sweet dreams can start to fade real fast
 Inside a memory from the past

ROCKIN' YEARS

Words and Music by
FLOYD PARTON

Slowly ♩ = 80 (♩ = ♩³)

N.C. B F#7 B 3 F#7 E/G# F#7/A#

mf

1. I'll do

with pedal

Verse:

B E

ev - ery-thing I can do to make you proud_ to be my man. And I'll ful -

B F# 3 F#7

fill_____ all your fan - ta - sies._____ I guess we're

B E 3

prom - is - ing a lot, but for now,_____ it's all we've got._____ And I'll stand

B F#7 B 3 C#m7 Bsus/D#

by you — through our rock - in' years. — Rock - in'

Chorus:
E B 3

chairs, rock - in' ba - bies, rock - a - bye, — rock of ag - es, — side by

F#/A# G#m7 F#7 3 B

side, we'll be to - geth - er al - ways, — And if you'll hold me tight when you

B7 E 3 B

love me, that's all I'll ask of you. And I'll stand by you —

1. D.S. $\frac{3}{8}$ | 2.

F#7 B 3 F#7 E/G# F#7/A# B 3

through my rock - in' years._____ 2. I'll be your years._____

3.

C#m7(4) Bsus/D# B 3 C#m7 B/D# E B

Rock - in' years._____ Yes, I'll be there, and I'll stand by you_____

F#7 E 3 B/D# C#m7 3 B

through our rock - in' years._____ Through our rock - in' years.

rit.

Verse 2:
 I'll be your friend, I'll be your lover,
 Until the end, there'll be no other,
 And my heart has only room for one.
 Yes, I'll always love you, and I'll always be here for you.
 And I'll stand by you through our rockin' years.
 (To Chorus:)

SOMETHING IN RED

Words and Music by
ANGELA KASET

Slow waltz $\text{♩} = 42$

F
C
Dm
Am7
B♭maj7

mf l.h.

(with pedal)

Verse:

F
C
Dm
C/E

1. I'm look - ing for — some - thing in — red,

F
C
Dm
Csus
C

some-thing that's — shock - ing to turn — some - one's — head.

B♭
Am
Gm
F
B♭

Strap - less and — se - quined and cut — down to there. — stock - ings and —

* Melody sung one octave lower

Am Gm Csus C F Gm

gar - ters and lace un - der - wear, the guar - an - teed num - ber to

F/A Bb C/Bb Bb

knock the man dead. I'm

F/C To Coda C F Gm/F F

look - ing for some - thing in red.

C7/F F Gm/F F C7/F C7/F

1.2.3. D.S. 4. D.S. al Coda

2.3.4. I'm 5. I'm

♠ Coda

C Dm B♭/C Dm

some - thing, I've got - ta have___ some - thing, I'm look - ing for___

B♭/C F C/F

some - thing in red.

rit. *a tempo*

B♭/F C/F F

some - thing in blue.

Verse 2:

I'm looking for something in green,
 Something to outdo an ex-high school queen.
 Jealousy comes in the color of jade.
 Do you have some pumps and purse in this shade,
 And a perfume that whispers "Please come back to me"?
 I'm looking for something in green.

Verse 3:

I'm looking for something in white,
 Something that shimmers in soft candlelight.
 Everyone calls us the most perfect pair.
 Should I wear a veil or a rose in my hair?
 Well, the train must be long and the waist must be tight.
 I'm looking for something in white.

Verse 4:

I'm looking for something in blue,
 Something real tiny, the baby's brand new.
 He has his father's nose and his chin.
 We once were hot lovers, now we're more like friends.
 Don't tell me that's just what old married folk do.
 I'm looking for something in blue.

Verse 5:

I'm looking for something in red,
 Like the one that I wore when I first turned his head.
 Strapless and sequined and cut down to there,
 Just a size larger than I wore last year,
 The guaranteed number to knock the man dead.
 I'm looking for something,
 I've gotta have something,
 I'm looking for something in red.

SOMETHING THAT WE DO

Guitar originally recorded
in alternate tuning (open D)
w/capo at 5th fret:

- ⑥ = D ③ = F#
- ⑤ = A ② = A
- ④ = D ① = D

Words and Music by
CLINT BLACK and SKIP EWING

Smoothly $\text{♩} = 66$

mf
(with pedal)

Guitar chord diagrams: G (000000 CV), C (020000 CV), G (000000 CV)

Guitar chord diagrams: C (020000 CV), G (000000 CV), Am7 (x02020 CV), Am7/D (x02020 CV), G (000000 CV)

1. I re -

Verses 1 & 2:





Guitar chord diagrams: D/G (020000 CV), C(9) (020000 CV), G (000000 CV)


mem-ber well_ the day_ we wed_ I can see that pic - ture in_ my head_

2. See additional lyrics






Guitar chord diagrams: C(9) (020000 CV), G (000000 CV), Am7 (x02020 CV), D (x02020 CV)


I still be-lieve the words_ we said_ for - ev - er will_ ring true_

G  CV D/G  CV C  CV G  CV



Love is cer - tain, love is kind. love is yours_ and love is mine._ But it

C  CV G  CV Am7  CV D7sus  CV 1. G  CV



is - n't some - thing that_ we find. it's some-thing that_ we do._ 2. It's

2. *% Bridge:*

G  CV C  CV G/B  CV



We help_ to make_ each oth-er all_ that we_ can_

Am7  CV G  CV



be._ though we can find our strength and in - spi - ra - tion in - de - pend - ent - ly._

C  CV G/B  CV



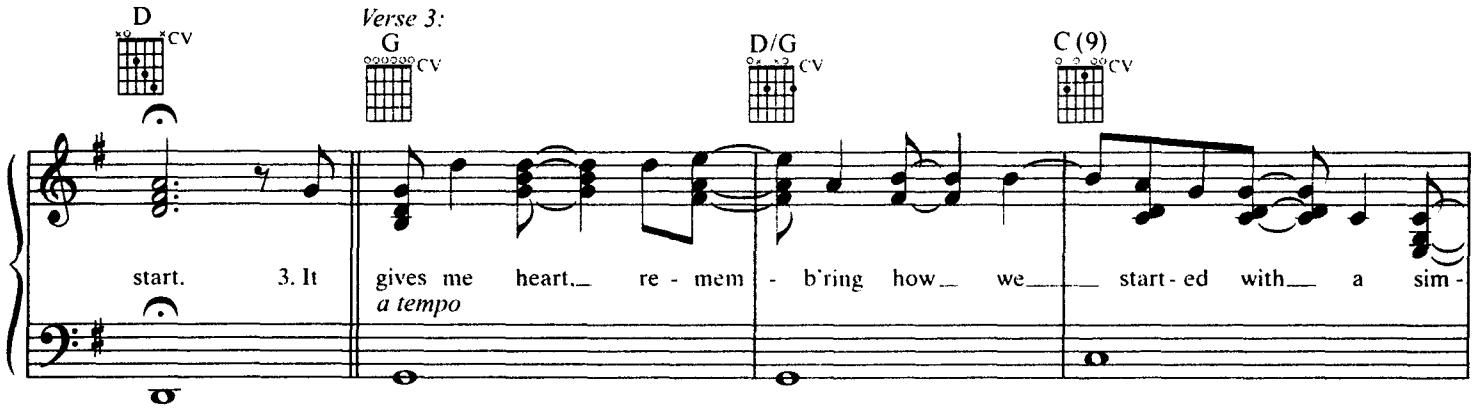
The way we work_ to - geth - er is_ what sets_ our love_ a - part,

B \flat CV To Coda $\text{\textcircled{C}}$ Am7 CV



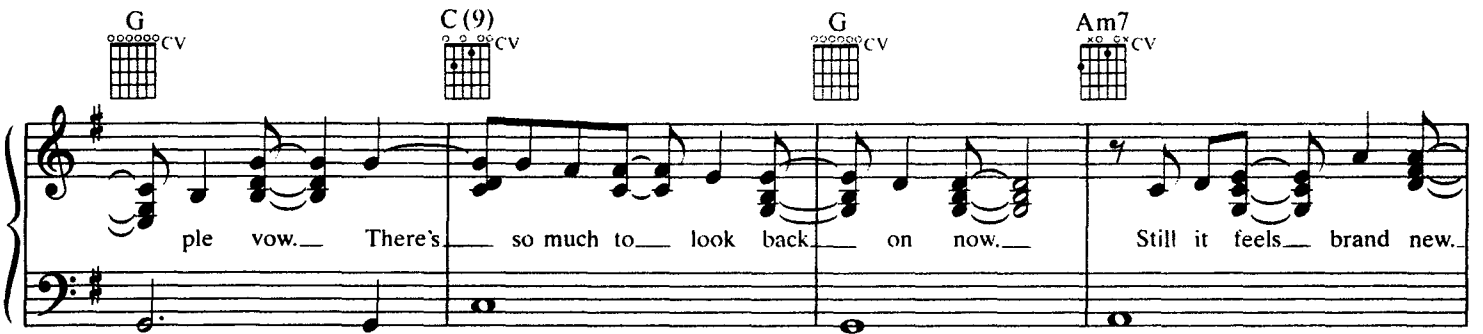
so close - ly that we can't tell where I end and where you
rit.

D CV Verse 3: G CV D/G CV C(9) CV



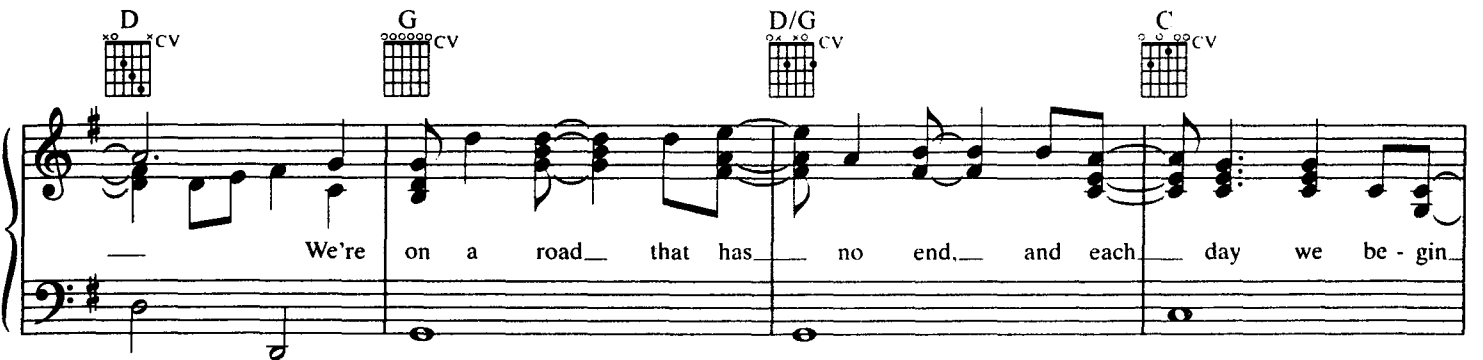
start. 3. It gives me heart re - mem - b'ring how we start - ed with a sim -
a tempo

G CV C(9) CV G CV Am7 CV



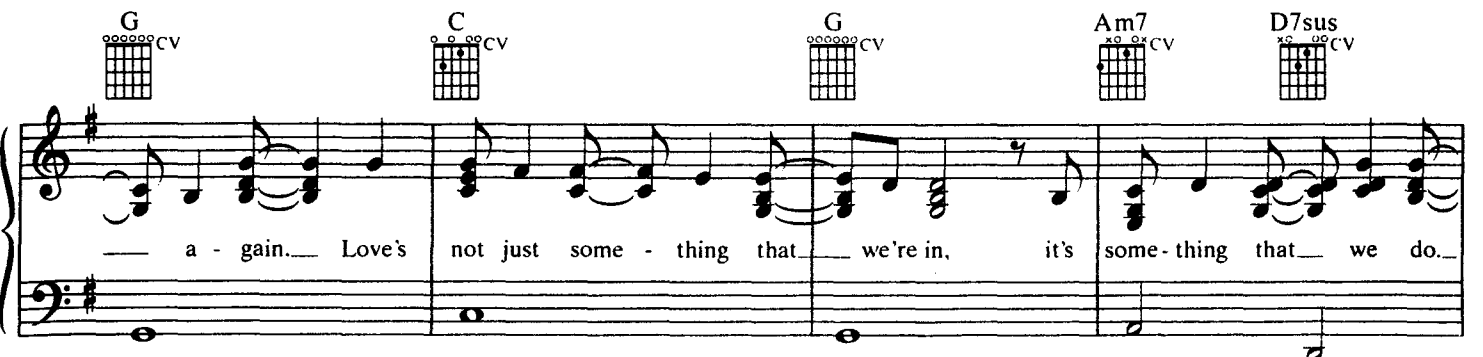
ple vow. There's so much to look back on now. Still it feels brand new.

D CV G CV D/G CV C CV








We're on a road that has no end, and each day we be - gin.







G CV C CV G CV Am7 CV D7sus CV




a - gain. Love's not just some - thing that we're in, it's some - thing that we do.




G  CV D/G  CV C  CV G  CV



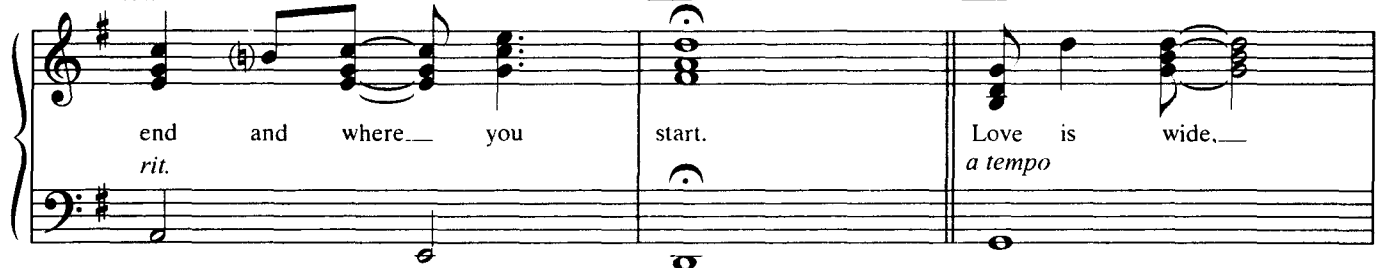
C  CV G  CV Am7  CV D7sus  CV G  CV G/B  CV





D.S. C at Coda




C Coda  CV D  CV G  CV

end *rit.* and where— you start. Love is wide— *a tempo*



D/G  CV C/G  CV G  CV C/G  CV

love is long, love is deep— and love— is strong. Love is why— I love—



G  CV Am7  CV D  CV G  CV

— this song,— I hope you love it, too.— I re- mem-ber well— the day—



— we wed, — I can see that pic - ture in — my head. — Love is - n't just — those words —

— we said, — it's some-thing that — we do. — There is no re - quest — too

big or small. We — give our - selves, — we give — our all. — Love is - n't some - place

that we fall, it's some - thing that we — do.

rit. *mp*

Verse 2:
 It's holding tight, lettin' go,
 It's flyin' high and layin' low.
 Let your strongest feelings show
 And your weakness, too.
 It's a little and a lot to ask,
 An endless and a welcome task.
 Love isn't something that we have,
 It's something that we do.
 (To Bridge:)

THAT WAS A RIVER

Words and Music by
 RICK GILES and
 SUSAN LONGACRE

Slowly, with feeling ♩ = 60

mp *gva* *loco*

Gmaj7 C(2)

(with pedal)

Verse 1:

Em7/A Bm7/E D7sus G C(2) D

1. I've seen that look be - fore, here comes that

Am7 C(2) Am7 D C G

doubt a - gain. You think that girl we saw was more than just a friend. Yes, there

Em7 Bm Am7 C(2) Am7 D

was a time I thought she had it all. She meant the world to me back when the

Chorus:

C(2) G G/B C D C G

world was small. That was a riv - er, this is an o - cean. That nev - er

C D/F# C G C C/E

car - ried this much e - mo - tion. Noth - ing com - pares to this deep de -

C/G G Em D C G

vo - tion. That was a riv - er, this is the o - cean.

Verse 2:

E A D E Bm7 D

2. The love we've had be - fore can nev - er change this one. We're not im -

Bm7 E D A E/G# F#m7 C#m

pris - oned by _____ the past we've brought a - long. It's just you and me, one ship

Bm7 D A Bm E D A A/C#

in the__ night.____ There are no bound-ar - ies,____ there is no wind in sight.____ That was a

Chorus:

D E D/A A D E/G#

riv - er,____ this is the o - cean.____ That nev - er car - ried____ this much e -

D A A/C# D D/F# D/A A

mo - tion.____ Noth-ing com - pares____ to____ this deep de - vo - tion.____ That was a

F#m E D A/C# D E

riv - er, this is the o - cean.

D/A A D E/G# D/A A A/C#

Noth-ing com-

D D/F# D/A A F#m E

pars to this deep de - vo - tion. That was a riv - er, this is the

D A F#m E D A

o - cean. That was a riv - er, this is the o - cean.

THERE YOU ARE

Words and Music by
 MARK D. SANDERS, BOB DIPIERO
 and ED HILL

Slowly ♩ = 72



mf

(with pedal)



1. There you are

Verse:



2. See additional lyrics


in the ear - ly light of day. There you are



in the qui - et words I pray. I've been blessed

There You Are - 4 - 1


D




by the sim - ple hap - pi - ness. of the per - fect love we

♩ Chorus:

A7



D



made.

1.2. Ev - 'ry time I turn a - round,
3. (*Inst. solo ad lib...*)

Em7




D/F#




when I'm lost and when I'm found, like an an - gel stand - ing guard,


G



A




D




there you are. Ev - 'ry time I take a breath,

Em7



D/F#



and when I for - get to breathe, you're watch - ing o - ver me.

G A F

There you are when I'm look - ing for the light

...end solo)

Gm7 F/A

in the mid - dle of the night, search - ing for the bright - est star,

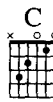
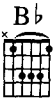
1. Bb C D

there you are.

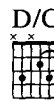
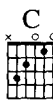
2. G/B Bb C D.S. %

2. There you are, there you are.

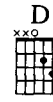
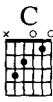
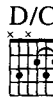
3.



there you are.



There you are, there you are.



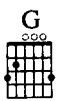
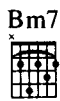
rit.

Verse 2:
 There you are standing in a crowded room.
 There you are, the earth and I'm the moon.
 My desire is to stand by the fire
 That burns inside of you.
 (To Chorus:)

THERE'S YOUR TROUBLE

Words and Music by
TIA SILLERS and MARK SELBY

Moderately ♩ = 112

Verse:



Em7 A D A/C# Bm7 D/A

— John," and "So long." It should have fit like a glove, — it should have fit like a ring,

G D/F# Em7 A G

— like a dia - mond ring, — to - ken of love, true love. } ...end solo) } Should have all worked out,

D G A

— but it did - n't. She should be here now, — but she is - n't.

Chorus:

D A/C# Bm7 D/A

There's your trou - ble, there's — your trou - ble, — you keep

G D/F# Em7 A

see - ing dou - ble with the wrong — one. — And you can't

D A/C# Bm7 D/A G D/F#

see I love you, you can't see she does - n't, but you just keep_ hold - ing on.

1. Em7 A D A/C# Bm7 D/A

There's your trou - ble.

G D/F# Em7 A

2. Em7 A

3. There's your

3. Em7 A D A/C# Bm7 D/A

There's your trou - ble. There's your

G D/F# Em7 A D A/C#

trou - ble. There's your trou - ble.

Bm7 D/A G D/F# Em7 A

There's your trou - ble. _____ There's your

D A/C# Bm7 D/A

trou - ble.

G D/F# Em7 A

Repeat ad lib. and fade

Verse 2:
 So, now you're thinking 'bout
 All you're missing.
 How deep you're sinking,
 'Round and 'round, dragging down.
 Why don't you cash in your chips?
 Why don't you call it a loss?
 Not such a big loss,
 Chalk it up, better luck.
 Could have been true love, but it wasn't.
 It should all add up, but it doesn't.
 (To Chorus:)

THIS KISS

Words and Music by
ANNIE ROBOFF, BETH NIELSEN CHAPMAN
and ROBIN LERNER

Moderately, with double-time feel ♩ = 64

B G#m7 A F#m7

mf

B G#m7 A F#m7

Verse:

B G#m7 A F#m7

1. I don't want an-oth-er heart-break. I don't need an-oth-er turn to cry, no.
2. Cin-der-el-la said to Snow White, "How does love get so off course?" Oh.

B G#m7 A F#m7

I don't want to learn the hard way. Ba-by, hel-lo, oh no, good-bye.
All I want-ed was a white knight with a good heart, soft touch, fast horse.

B G#m7 A F#m7

But you got me like a rock - et shoot-ing straight a - cross the sky.
 Ride me off in - to the sun - set, ba - by, I'm for - ev - er yours.

Chorus: E E/G# A B

It's the way you love me. It's a feel-ing like this.

E E/G# A B

It's cen - trif - u - gal mo - tion. It's per - pet - u - al bliss.

E E/G# A B

It's that piv - ot - al mo - ment. It's, ah, { im - pos - si - ble. }
 { un - think - a - ble. }

E E/G# A C#m7 B

This kiss, this kiss, { un - stop - a - ble. }
 { un - sink - a - ble. }

E E/G# 1. A C#m7 B 2. A C#m7 B

This kiss, this kiss.

Bridge: C Am7 D/F# G

You can kiss me in the moon-light, on the roof-top, un-der the sky, oh.

C Am7 D/F# G

You can kiss me with the win-dows o-pen while the rain comes blow-in' in-side, oh.

C C/B Am7 G D/F# G

Kiss me in sweet, slow mo-tion. Let's let ev-'ry-thing slide.

F#m7 F#m7/B

You got me float-ing, you got me fly-ing.

F# F#/A# B C#

It's the way you love me. It's a feeling like this.

F# F#/A# B C# F# F#/A#

It's cen-trif-u-gal mo-tion. It's per-pet-u-al bliss. It's that piv-ot-al mo-ment.

B C# F# F#/A# B D#m7 C#

It's, ah, sub-lim-i-nal. This kiss, this kiss. It's crim-i-nal.

F# F#/A# B D#m7 C# F# F#/A#

This kiss, this kiss. It's the way you love me,

B D#m7 C# F# F#/A# B D#m7 C#

ba-by. It's the way you love me, dar-ling.

Repeat and fade

THIS WOMAN AND THIS MAN

Words and Music by
JEFF PENNIG and MICHAEL LUNN

Moderately slow $\text{♩} = 72$

Chords: A, F#m7, E, D

mf

Verses 1 & 2:

Chords: A, F#m7, E, D(9), A, F#m7

1. Been try-in' so hard_ just to talk to you,_
2. See additional lyrics

Chords: E, D, A, F#m7, E, D

have-n't heard_ half of what you want me_ to_

Chords: A, F#m7, E, D, A, F#m7

Hurt so bad_ o-ver where we've been,_ don't know how_ not to go back there a - gain_

E D A D E

I know what I want to say. Can I

G D/F# D

get it through_ to you,_ now, in some oth-er way? Like . . . there was this

Chorus:
A E F#m7

wom-an,_ and there was this man._ And there was this mo-ment they had a chance_ to hold

E D A

on to what_ they had._ How could they be so in love,_ and still nev-er

E F#m7 E D

see._ Now noth-in' could be sad-der than_ this wom-an,_ this wom-an and_ this

1. A F#m7 E D(9) | 2. A

man. 2. A man.

Detailed description: This system contains the first two measures of the piece. The first measure is marked '1.' and contains four guitar chords: A, F#m7, E, and D(9). The second measure is marked '2.' and contains the chord A. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics 'man.' are written below the first measure, and '2. A man.' are written below the second measure.

Bridge: Dsus D Dsus D

For all we've got___ to lose, there's so much to gain._

Detailed description: This system is labeled 'Bridge:' and contains two measures. The first measure has guitar chords Dsus and D, and the second measure has Dsus and D. The piano accompaniment continues with a similar rhythmic pattern. The lyrics 'For all we've got___ to lose,' are written under the first measure, and 'there's so much to gain._' are written under the second measure.

Csus C G

If we come this far___ and leave it be hind,___ there's on-ly you and me___ to blame._

Detailed description: This system contains the next two measures of the bridge. The first measure has guitar chords Csus and C, and the second measure has the chord G. The piano accompaniment continues. The lyrics 'If we come this far___ and leave it be hind,___' are written under the first measure, and 'there's on-ly you and me___ to blame._' are written under the second measure.



D

Detailed description: This system contains the final measure of the bridge. It features the guitar chord D. The piano accompaniment concludes the bridge with a final chord in the right hand.

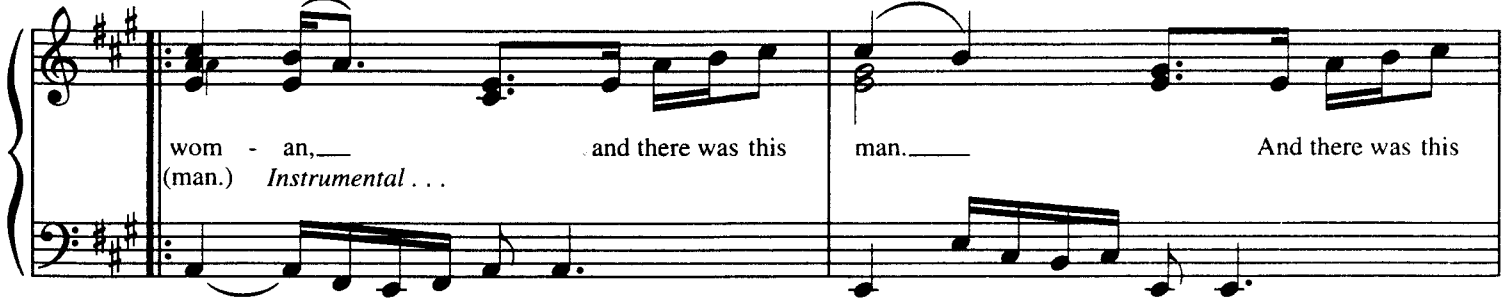
Em7 Bm7/F# Em7 D E




There was this

Detailed description: This system contains the final two measures of the piece. The first measure has guitar chords Em7, Bm7/F#, and Em7. The second measure has the chords D and E. The piano accompaniment concludes with a final chord in the right hand. The lyrics 'There was this' are written under the second measure.

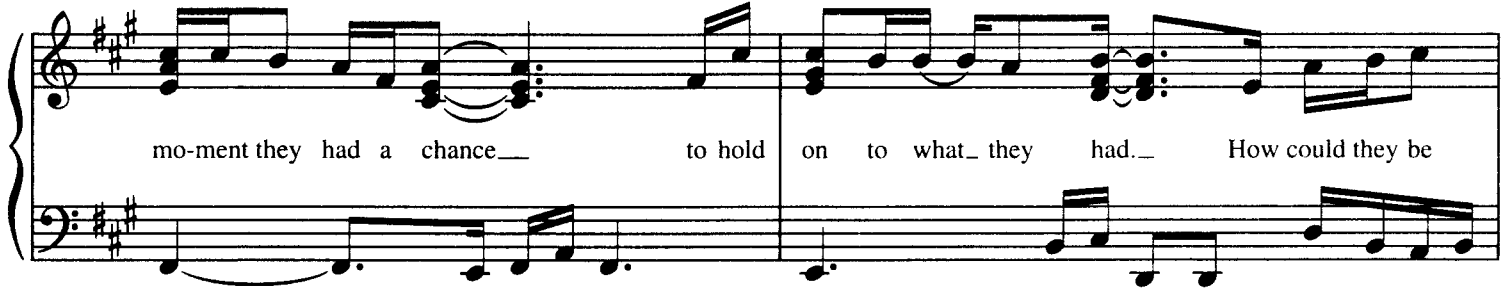
A  E 

wom - an, — and there was this man. — And there was this
 (man.) *Instrumental . . .*



F#m7  E  D 




mo-ment they had a chance — to hold on to what_ they had. — How could they be




A  E 

so in love. — and still nev - er see. — Yeah,



F#m7  E  D  *Repeat and fade*

we can get it back a - gain, — this wom - an, — this wom - an and — this



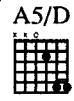
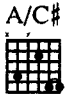
Verse 2:
 A stranger's eyes in a lover's face,
 See no signs of a better time and place.
 Have we lost the key to an open door?
 I feel the need to reach out to you even more.
 It's a circle goin' 'round.
 If we don't get us out from under,
 It's gonna take us down.
 (To Chorus:)

TWO SPARROWS IN A HURRICANE

Words and Music by
MARK ALAN SPRINGER

Moderately fast ballad ♩ = 112

Guitar: A/C#
(capo 1st fret)



Keyboard: Bb/D

Bb5/Eb

Bb/D

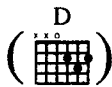
Bb5/C

Bb/D

Bb5/Eb

Verse:

(with pedal)



Bb*

** (Eb)

A/C# (Type 2)



D



Bb/D

Eb



Bb



C7



C7sus



C7

*Sing melody one octave lower.

**Play chord in parentheses 2nd time only.





D  B7  B7sus  B7 





E_b  C7  C7sus  C7 

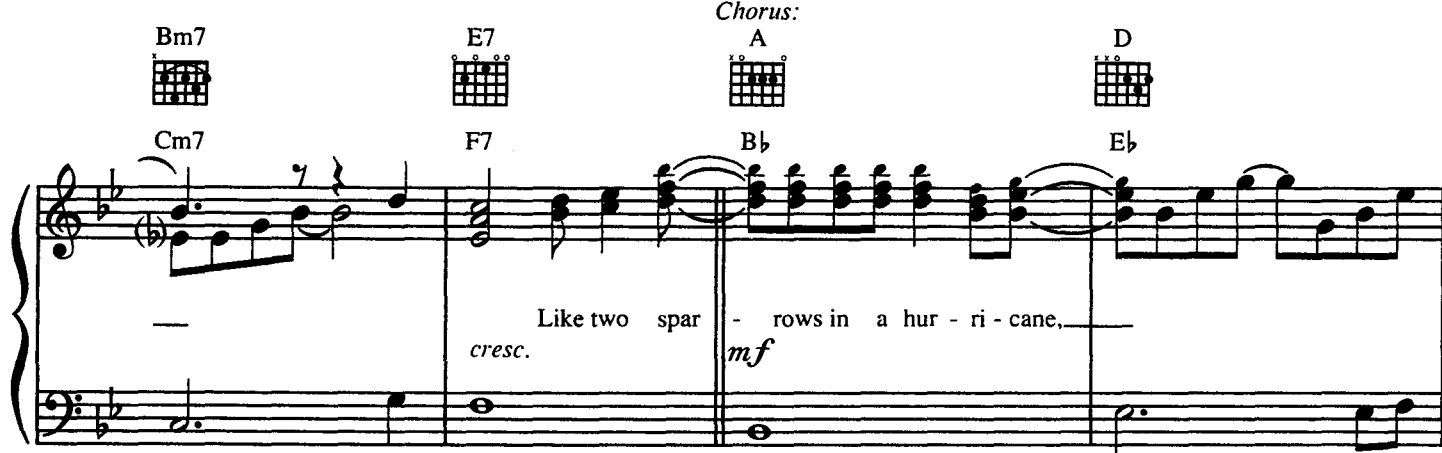


they'll spread their wings and fly...

Chorus:




Bm7  E7  A  D 




Cm7  F7  B_b  E_b 

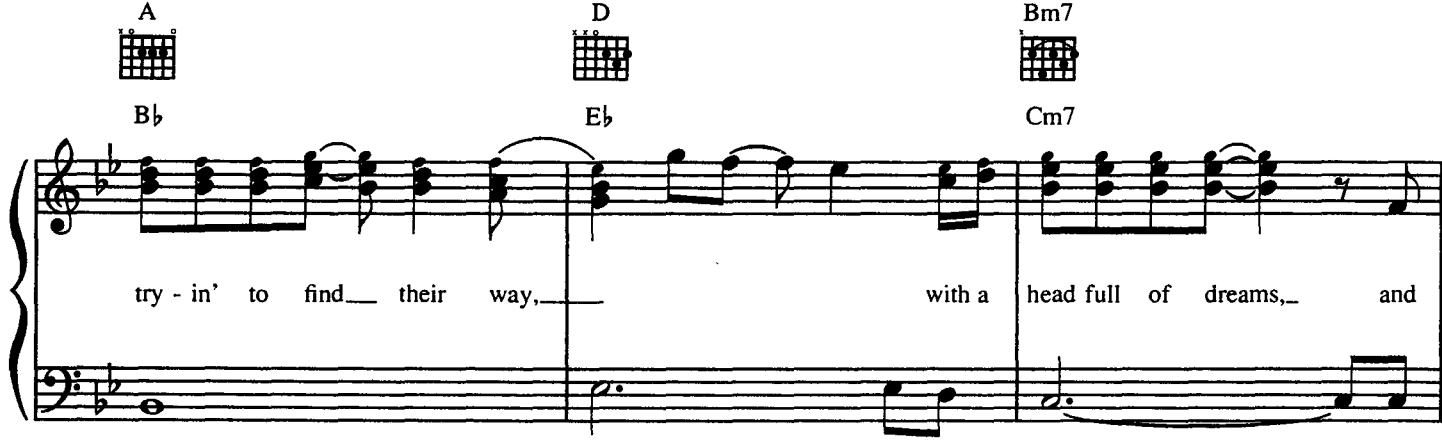


Like two sparrows in a hurricane, *cresc.* *mf*




try - in' to find their way, with a head full of dreams, and




A  D  Bm7 


B_b  E_b  Cm7 




faith that can move any thing. They've heard it's all up hill,


A/C# (Type 2)  E  A 


B_b/D  F  B_b 





faith that can move any thing. They've heard it's all up hill,



 D
 E♭



 A
 B♭



 D
 E♭



 Bm
 Cm






 E7
 F7



 A/C#
 B♭/D


 A5/D
 B♭5/E♭



 A/C#
 B♭/D



 A5/B
 B♭5/C



 A/C#
 B♭/D



 A5/D
 B♭5/C


1. *D.S.* 2.






 B/D#
 C/E



 B5/E
 C5/F



 B/D#
 C/E



 B5/C#
 C5/D

 Verse:

 B
 C




 E/B
 F/C


 B
 C



B/D# (Type 2)



C/E

E



F

B



C

She's got his ring, — and he's got the key — to her heart. —

C#7



D7

C#7sus



D7sus

C#7



D7

E



F

It's just a mat - ter of time; —

C#7



D9

C#7sus



D7sus

C#7



D7

C#m7



Dm7

they'll spread their wings — and fly. —

Chorus:



G7



C



F



C

Like two spar - rows in a hur - ri - cane, — try - in' to find — their way, —

cresc. *mf*

E C#m7 B/D# (Type 2)
 F Dm7 C/E

with a head full of dreams, and faith that can move any thing.

F#7 B E
 G7 C F

They've heard it's all up hill, but all they

B E C#m7 F#7
 C F Dm G

know is how they feel. The world says they'll never make it, *decresc.*

B/D# B5/E B/D# B5/C# B
 C/E C5/F C/E C5/D C

but love says they will. *mp* *rit.*

Detailed description: This musical score is for the song 'Two Sparrows in a Hurricane'. It consists of four systems of music. Each system includes a guitar chord chart at the top and a piano accompaniment with lyrics below. The first system has chords E, C#m7, B/D# (Type 2), F, Dm7, and C/E. The second system has F#7, B, E, G7, C, and F. The third system has B, E, C#m7, F#7, C, F, Dm, and G. The fourth system has B/D#, B5/E, B/D#, B5/C#, and B, with figured bass notation C/E, C5/F, C/E, C5/D, and C. Dynamics include *mp* and *rit.* The score ends with a double bar line.

Verse 2:

There's a baby cryin', and one more on the way.
 There's a wolf at the door with a big stack of bills they can't pay.
 The clouds are dark, and the wind is high,
 But they can see the other side.
 (To Chorus:)

WHAT ABOUT NOW

Words and Music by
 ANTHONY SMITH, AARON BARKER
 and RON HARBIN

Moderately fast country rock ♩ = 126


E B/D# C#m7 A2


E B

Verse 1:

C#m7 A2 E



B

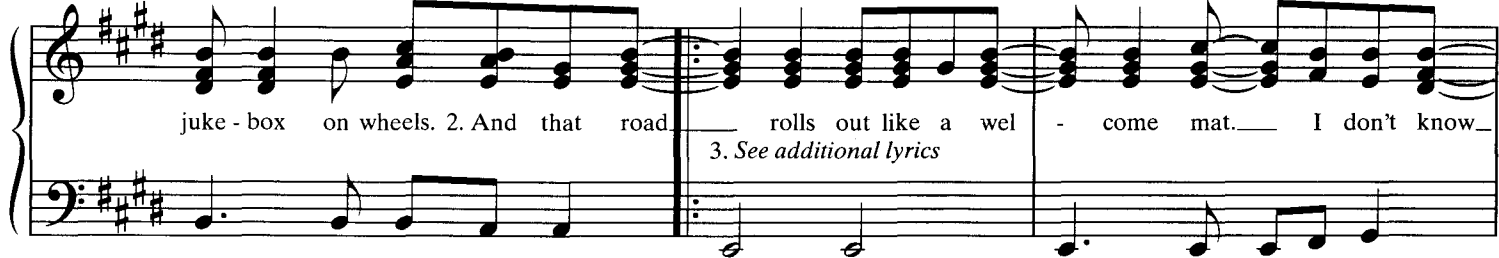
A  B 



en hun-dred dol-lars was a heck of a deal for a four hun-dred horse-pow-er

Verses 2 & 3:

A  E 



juke-box on wheels. 2. And that road rolls out like a wel - come mat. I don't know.

3. See additional lyrics

B  A 





where to go, but it beats where we're at. We al - ways said, some - day,


B 



some - how, we're gon - na get a - way, gon - na blow this town.

§ Chorus:

E  B 



What a - bout now? How 'bout to - night? Ba - by, for once,

C#m7 A E

let's don't think twice. Let's take that spin that nev -

B C#m7 A B

er ends that we've been talk - in' a - bout. What a - bout now?

E B C#m7

Why should we wait? We can take these dreams down the in -

A E B

ter - state and be long gone 'fore the world moves on and makes

C#m7 To Coda 1. A B E

an - oth - er round. What a - bout now?

B C#m7 A2

3. We've been put -

2. A B E

What a - bout now?

Bridge: C D Bm7

We can hang a - round this town for - ev - er mak - in' plans.

C Am7

But there won't ev - er be a bet - ter time

E/B B sus B D.S. % al Coda

to take this chance. What a - bout now?

Coda



What a - bout now? (spoken) Yeah!



Oh, ho. What a - bout now?



Verse 3:

We've been putting this off, baby, long enough.
 Just give me the word and we'll be kickin' up dust.
 We both know it's just a matter of time
 Till our hearts start racin' for that county line.
 (To Chorus:)

TWO TEARDROPS

Words and Music by
BILL ANDERSON and
STEVE WARINER

Moderately fast ♩ = 120


F




mf

♩ Verse:

F




1. Two tear - drops were float - in' down the riv - er. One tear - drop said

2.3. See additional lyrics

Gm7





C7sus




to the oth - er, "I'm from the soft, blue eyes of a wom - an in love."

F

I'm a tear of joy she could -

n't car - ry. She was so hap - py, she just got mar - ried.

Gm7 Bb F

I was on her cheek when she wiped me a - way with her glove.

Gm7 F/A

I could tell from the look on her face, she don't need

Bb Gm7 F/A

me. So I drift - ed on down and caught

1. Bb Csus C

me a ride to the sea." 2. The

2.3.

B \flat G/B Csus C

me a ride to the sea." Oh, the o -

Chorus:

Dm7 Am7 B \flat F

cean's a lit - tle bit big - ger to - night, two more tear - drops some - bod - y cried.

2. See additional lyrics

Dm7 Am7 B \flat Csus

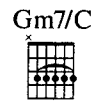
One of them hap - py and one of them blu - er than blue. The

Dm7 Am7 B \flat F C/E

tide goes out and the tide comes in. And some - day they'll be tear - drops a - gain, re -

Dm7 Am7 B \flat

leased in a mo - ment of pleas - ure or a mo - ment of pain.



Then they drift on down__ and ride__ to the sea a-gain.

1. *D.S.* § 2.

Repeat ad lib. and fade

Two tear - drops float - in' down the riv - er.

Verse 2:

The other tear said, "We've got a connection.
I'm a tear of sorrow, born of rejection.
I'm from the sad, brown eyes of her old flame.
She told him they would be life-long companions,
Left him with questions and not any answers.
I was on his cheek as he stood there calling her name.
I could tell he had a lot of my friends for company.
So I drifted on down and caught me a ride to the sea."
(To Chorus:)

Verse 3:

Last night I sat in the waiting room.
The nurse waked in and gave me the news.
It's a baby girl and they're both fine.
An old man sittin' not ten feet away
Just lost his wife, and he said to me,
"You've got a brand-new angel and I've lost mine.
I guess the good Lord giveth and the good Lord taketh away."
And we both wiped a teardrop from our face.
(To Chorus 2:)

Chorus 2:

Oh, the ocean's a little bit bigger tonight,
Two more teardrops somebody cried.
One of them happy and one of them bluer than blue.
The tide goes out and the tide comes in.
And a whole new circle of life begins
Where tears are a part of the pleasure and part of the pain,
Till they drift on down and ride to the sea again.

UNBREAKABLE HEART

Words and Music by
BENMONT TENCH

Slow shuffle ♩ = 74 (♩ = $\overset{-}{\underset{-}{\text{J}}}$)

Guitar capo 2 →



Piano →

B

D#m7

E

C#m7/F#

B

D#m7

Verse:



E

C#m7/F#

B

D#m7

E

C#m7/F#



B

D#m7

E

C#m7/F#

B

D#m7















E

C#m7/F#

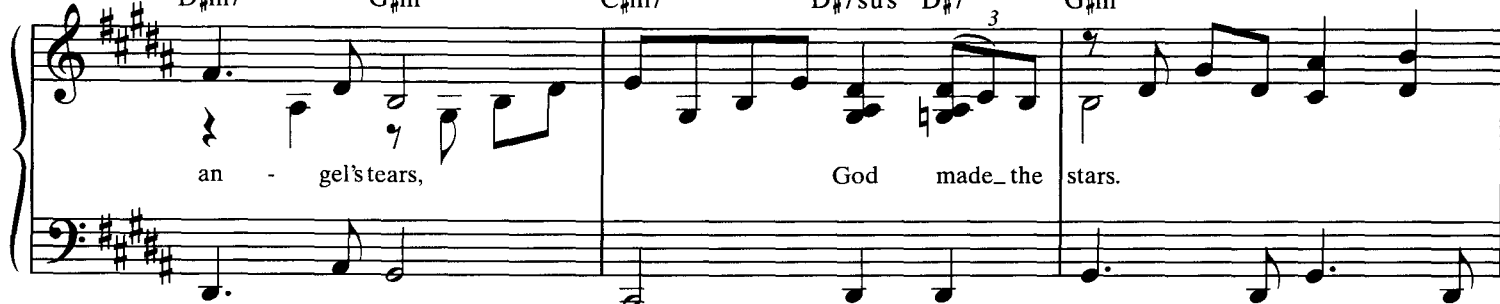
Fm7(b5)









E

C#m7/F#

C#m7  4
 D#m7  4
 F#m 
 G#m 
 Bm7 
 C#m7 
 C#7sus  4
 D#7sus  4
 C#7  4
 D#7  4
 F#m 
 G#m 

an - gel's tears, God made the stars.















B9  4
 C#9 
 A/C# 
 B/D# 
 D  4
 E 
 Bm7/E 
 C#m7/F# 

To Coda ⊕

Why can't he make me an un-break-a - ble















1. A  4
 B 
 C#m7  4
 D#m7  4
 D  4
 E 
 Bm7/E 
 C#m7/F#  3
 2. A  4
 B 
 Bm7/E 
 C#m7/F#  3

heart? 2. In my blue heart?



Bridge:

A  4
 B 
 Bdim7 
 Cdim7 
 Bm 
 C#m 
 G#dim7 
 A#dim7 
 F#m 
 G#m 
 A/E 
 B/F#  3

I sup - pose I should know,



E	B/D#	C#m7	C#m7/F#	B	Cdim7	C#m


D.S. % al Coda


A#dim7	G#m	B/F#	Fm7(b5)	C#9	E	C#m7/F#


⊕ *Coda*


B	D#m7	E	Fm7(b5)	D#m7	G#m

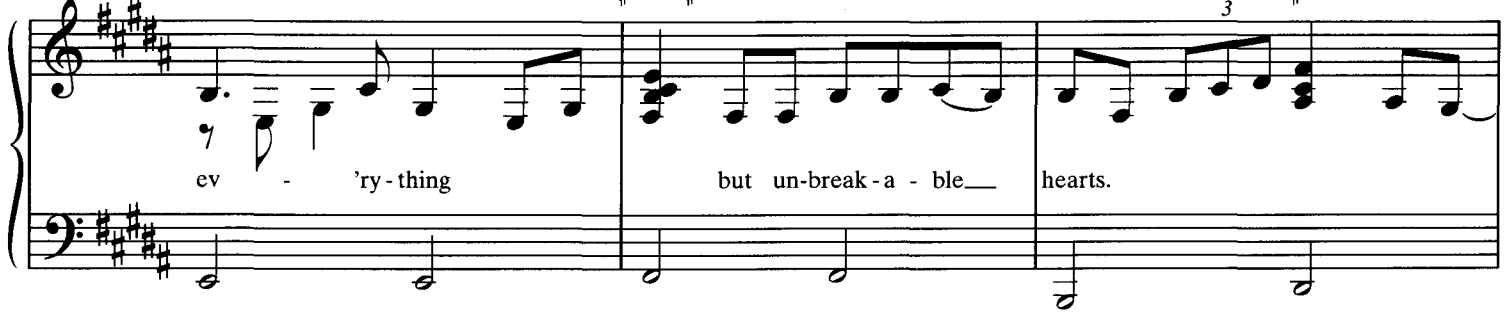
C#m7	D#7sus	D#7	G#m7	C#9	B/D#


 D
 E



 Bm7/E
 C#m7/F#



 A
 B



 C#m7
 D#m7





ev - 'ry - thing but un-break - a - ble hearts.



 D
 E



 Bm7/E
 C#m7/F#



 A
 B


 C#m7
 D#m7


 D
 E


 Bm7/E
 C#m7/F#


 A
 B



rit.

Verse 2:
 In my blue world, you shone like heaven's fire
 And left me cryin' in the dark.
 How could anyone be so hard?
 Did you think I had an unbreakable heart?
 (To Bridge:)

Verse 3:
 One day, someone will come to you
 And rock you tightly in her arms.
 Please remember this when you drop your guard:
 Nobody has an unbreakable heart.

WHEN I SAID I DO

Words and Music by
CLINT BLACK

Moderately slow ♩ = 100 (♩=♩³♩)

Guitar capo 1 →



Piano → B♭

E♭/B♭



B♭



E♭/B♭

Verse:



B♭



F

1. These times _____ are trou- bled and these times _____ are good, _____ and they're
2. See additional lyrics



E♭

al - ways gon - na be. They rise and they fall. _____

A
B \flat

E
F

We take 'em all the way that we should. To -

D
E \flat

geth - er, you and me, for - sak - ing them all.

F \sharp m
Gm

E
F

Deep in the night and by the light of day, it

D
E \flat

al - ways looks the same. True love al - ways does.

A
B \flat

E/G \sharp
F/A

And here by your side, we're a mil - lion miles a - way. Noth - ing's


D


E \flat





ev - er gon - na change the way I feel. The way it is is the way that it

Chorus:


A

B \flat


E

F


Bm7

Cm7




was. When I said I do, I meant that I will,


D

E \flat


Bm7/E

Cm7/F


A

B \flat

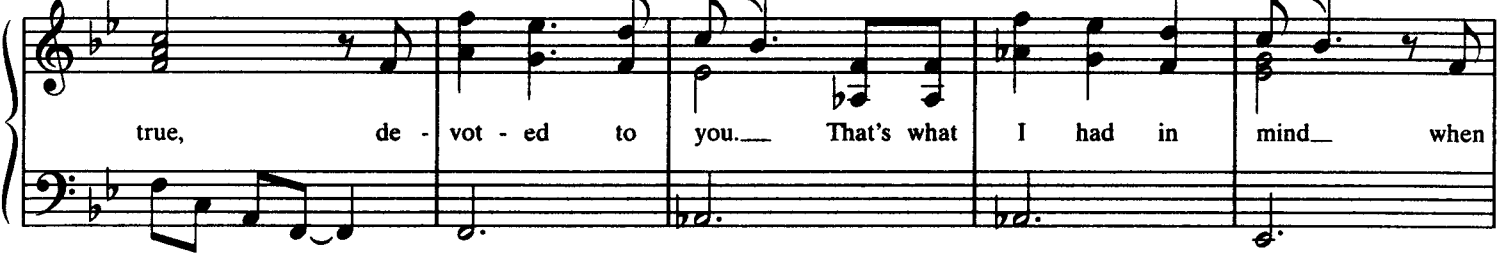


'til the end of all time, be faith - ful and

E

F

G

A \flat

D

E \flat



true, de - vot - ed to you. That's what I had in mind when

1.

A

B \flat

D/A

E \flat /B \flat



I said I do. Well, this

2.

A
B \flat

C \sharp 7
D7

I said I do. Tru - er than true, you

F \sharp m
Gm

A/E
B \flat /F

B9
C9

Slowly and freely

know that I'll al - ways be there for you. That's what

D
E \flat

Dm
E \flat m

Dm7
E \flat m7

Dm6
E \flat m6

I had in mind, that's what I had in mind when

N.C.

A
B \flat

C(9)
D \flat (9)

D(9)
E \flat (9)

A(9)
B \flat (9)

I said I do.

Verse 2:
Well, this old world keeps changin'
And the world stays the same
For all who came before.
And it goes hand in hand,
Only you and I can undo
All that we became.
That makes us so much more

Than a woman and a man.
And after everything that comes and goes around
Has only passed us by,
Here alone in our dreams,
I know there's a lonely heart in every lost and found.
But forever you and I will be the ones
Who found out what forever means.
(To Chorus:)

WHEN YOU LIE NEXT TO ME

Words and Music by
KELLIE COFFEY, TRINA HARMON
and J.D. MARTIN

Slow ballad ♩ = 72

F Bb2 F

mp
(with pedal)

Verse:

Bb2 C Gsus G

1. May - be _____ to - night _____ we could
(2.) heart _____ is yours _____ Ev - 'ry

mp - mf

C F

close the door _____ and lock _____ our - selves _____ in - side. Take
part of me _____ still wants _____ to give you _____ more. More

C Gsus G C

time _____ to feel; _____ I don't want to miss the chance to be so _____
 time _____ to love, _____ 'cause you nev - er know when life _____ will leave _____

F2 Dm Am7 G

— real_ The days all fly a - way, and I for - get the truth,_
 — us_ I want to take in all the beau - ty here;_

Dm Am7 Bb C/Bb Bb Bb/C Chorus:
 F

ev - 'ry - thing_ that mat - ters_ is in this room._ } When you_ lie next to me, _ breath - ing the
 let the world_ a - round us_ just dis - ap - pear._ }

C Dm Bb C/Bb Bb Bb/C

air I breathe, _ we don't have to speak, just _____ be. Love is a



pre-cious thing... Don't want to waste a day, one more min - ute with-out you

1.



in it... Life is so sweet when you lie next to me.

|| 2.



2. My in it... Life is so sweet when you lie



N.C.

next to me, oh, lie next to me, oh. When you

Chorus:

G D Em

lie next to me, breath-ing the air I breathe, we don't have to speak, just

C D/C C D G D D7/F#

be. Woah, love's a pre-cious thing. Don't want to waste a day, one more

G G/B G/C Em9

min - ute with-out you in it. Life is so

Dsus D C2 G(9)

sweet when you lie next to me, when you lie next to me.

rit.

WHEN YOU SAY NOTHING AT ALL

Words and Music by
PAUL OVERSTREET and DON SCHLITZ

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. Each system includes a piano accompaniment with treble and bass staves, and guitar chord diagrams above the treble staff. The tempo is marked 'Moderately' and the dynamics are 'mp' (mezzo-piano) and 'smoothly'. The lyrics are: 'It's a - maz - ing how you All day long_ I can hear can speak right_ to my heart. _ peo - ple talk - ing out loud. _ With - out say - ing a word _ you can light up my life. _ But when you hold me near _ you drown out the crowd. _'. The guitar chord diagrams are: Eb, Bb, Ab 4fr., Bb sus4, Eb (add F) 3fr., Bb, Ab 4fr., Bb, Eb, Bb, Ab 4fr., Bb, Eb, Bb.

Ab 4fr. Bb Ab 4fr. Bb

Try as I may, I could nev - er ex-plain
Old Mis - ter Web - ster could nev - er de-fine

Eb Bb Ab 4fr. Bb(addC) 3fr.

what I hear when you don't say a thing.
what's be - ing said be - tween your heart and mine. } The

Eb Bb Ab 4fr. Bb Eb Bb

f smile on your face lets me know that you need me. There's a truth in your eyes say - ing you'll

Ab 4fr. Bb Eb Bb Ab 4fr.

— nev - er leave me. A touch of your hand says you'll catch me if ev - er I fall.

Bb To Coda Ab/C Bb/D Eb/G Ab 4fr.

Yeah, you say it best

Bb Eb Bb Ab 4fr. Bbsus4

when you say noth - ing_ at all.

1. Eb Bb/D Ab/C Bb7sus4 2. Eb Bb

D.S. al Coda

Ab 4fr. Eb/G Ab/Eb 4fr.

Coda Bb Ab 4fr.

Yeah, you say it best_

Bb Eb Bb Ab 4fr. Bbsus4

when you say noth - ing_ at all.

ritard.

Eb Bb/D Ab/C Bb7sus4 Eb

YEARS FROM HERE

Words and Music by
GARY BAKER, JERRY WILLIAMS
and FRANK J. MYERS

Slowly $\text{♩} = 72$



mp
(with pedal)

Verse:



1. Stand - ing here face to face, I feel my heart
2. I can prom - ise you this with ev - 'ry breath



o - ver - flow - ing with love and e - mo - tion. The mo - ment you took my hand,
I take, I'll live to love you. I'll go a - bove and be - yond.



there was no doubt in my mind about our fu - ture.
to give you ev - 'ry - thing that one man can give you.

Bm7 E/G# A D A/C#

I don't need a crys - tal ball,
I know we've just be - gun

Bm7 E/G# D/F# E

cresc. through your eyes and the best is I see it all.
still yet to come.

Chorus:

A C#m7 D Esus E

mf Years from here, we'll look back and treas - ure this

A F#m7 D E

mo - ment for - ev - er in - side our hearts. And from here

A C#m7 D C# F#m A/E

to there, we'll make a mil-lion mem-o-ries that we can share

D E To Coda 1. A A/C# D E7

years from here. *dim.*

2. D(9) D A/C# Bm7 E D.S. % al Coda

dim. *cresc.*

Coda D(9) mp Years from here.

dim. *mp* Years from here.

A A/C# D E7 A rit. e dim. p

rit. e dim. *p*

YOUR LOVE AMAZES ME

Words and Music by
CHUCK JONES and AMANDA HUNT-TAYLOR

Slowly ♩ = 72

Guitar capo 1st fret: Asus



Keyboard: Bbsus

Bb

F/Bb

Bb

Cm/G

Gm

p

(with pedal)



F/G



Gm



Eb(2)



Eb



Fsus



F



Bbsus



Bb



F/Bb



Bb

Verse:



Bb

cresc.

1. I've seen the sev - en won - ders

mp



Gm

of the__ world... I've seen the beau - ty of dia - monds and__ pearls...

1.

D *Esus* *E* *Asus* *A*
E♭ *Fsus* *F* *Bbsus* *B♭*

But they ain't noth-in', ba - by, your love a - maz - es me.

2. *To next strain*

E/A *A* *Asus* *A* *E/A* *A*
F/B♭ *B♭* *Bbsus* *B♭* *F/B♭* *B♭*

cresc.

3. *Chorus:*

Asus *A* *C#m* *D*
Bbsus *B♭* *Dm* *E♭*

cresc. *mf* Don't you ev - er doubt this love of mine.

A *Esus* *E*
B♭ *Fsus* *F*

You're the on - ly one for me.

Bm
Cm

F#m
Gm

You give me hope, you give me rea - son. You give me some - thing to be - lieve in.

G
A \flat

Esus
Fsus

E
F

For - ev - er faith - ful - ly, you love a - maz - es me.

Asus
B \flat sus

A
B \flat

E/A
F/B \flat

A
B \flat

1. *Asus*
B \flat sus

A
B \flat

mp

dim.

E/A
F/B \flat

A
B \flat

D.S. $\text{\textcircled{S}}$ 2.

Bm/F#
Cm/G

F#m
Gm

E/F#
F/G

F#m
Gm

mp

Your love, _____

— your love, ——— your love a - maz - es me. ———

(Ad lib. vocals)

Repeat ad lib. and fade

Verse 2:
 I've seen a sunset that would make you cry,
 And colors of a rainbow reaching 'cross the sky.
 The moon in all its phases, but
 Your love amazes me.
To Chorus:

Verse 3:
 I've prayed for miracles that never came.
 I got down on my knees in the pouring rain.
 But only you could save me,
 Your love amazes me.
(To Chorus:)

YOU'RE STILL THE ONE

Words and Music by
SHANIA TWAIN and R.J. LANGE

Slowly ♩ = 72

Guitar capo 1 → D

D/F#



Piano → E♭

E♭/G

mf
(Spoken:) When I first saw you, I saw love.

(Drums only)

G(9)



A♭(9)

D



E♭

D/F#



E♭/G

G(9)



A♭(9)

And the first time you touched me, I felt love. And after all this time,

D



E♭

D/F#



E♭/G

G



A♭

A



B♭

Verse:

D



E♭

D/F#



E♭/G

you're still the one I love. 1. Looks like we made _____ it. 2. See additional lyrics

G



A♭

A



B♭

D



E♭

D/F#



E♭/G

Look how far _____ we've come, _____ my ba - by. _____ We might - a took the long _____ way.

Bridge:

G A D D/F#
 Ab Bb Eb Eb/G

We knew we'd get there some - day. They said, "I bet

G A D G
 Ab Bb Eb Ab

they'll nev - er make it." But just look at us hold - ing on.

A D G
 Bb Eb Ab

We're still to - geth - er, still go - ing strong.

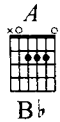
§ Chorus:

A G D G
 Bb Ab Eb Ab

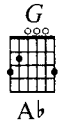
(You're still the one.) You're still the one I run to,

Em A D G
 Fm Bb Eb Ab

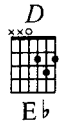
the one that I be - long to. You're still the one I want for



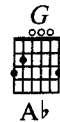
B \flat



A \flat



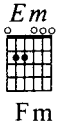
E \flat



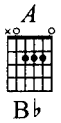
A \flat

life.

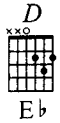
(You're still the one.) You're still the one that I love,



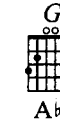
F m



B \flat



E \flat



A \flat

To Coda

the on - ly one I dream of.

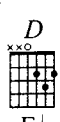
You're still the one I kiss good -



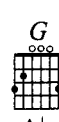
B \flat



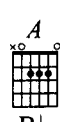
B \flat



E \flat



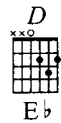
A \flat



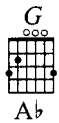
B \flat

night.

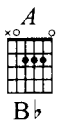
night. You're still the one. *(Inst. solo ad lib...)*



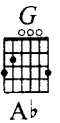
E \flat



A \flat



B \flat



A \flat

D.S. al Coda

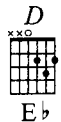
...end solo (You're still the one.)



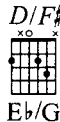
B \flat

Coda

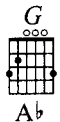
night.



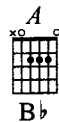
E \flat



E \flat /G



A \flat



B \flat

I'm so glad we made it.

Look how far we've come, my ba - by.

rit.

Verse 2:

Ain't nothin' better,
We beat the odds together.
I'm glad we didn't listen.
Look at what we would be missin'.
(To Bridge:)