

The Reader's Digest

**COUNTRY AND  
WESTERN  
SONGBOOK**



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## Introduction

 In 1924, an early "hillbilly" recording of Vernon Dalhart's versions of "The Prisoner's Song" and "The Wreck of the Old 97" became the best-selling pre-electric Victor record, proving that country music had great appeal outside the Southeastern states where it was born. Both songs are in this book.

More than five decades later, Kenny Rogers' 1978 recording of "The Gambler" became a million-seller, rose high on the pop charts and inspired a television movie. The words and music to "The Gambler" are also in this book.

All three songs are alive today — playable, singable, enjoyable — because they have become country classics. Often sung, not so often recorded, studied by performers and songwriters, known and loved by all who are country fans and many who are not, these songs — with the 92 other tunes in this book — among the thousands and thousands of songs written and recorded during those 50-odd years have survived to attain a kind of immortality.

When the editors of the Reader's Digest began planning the *Country and Western Songbook*, the selection of "classic" country and Western songs was often discussed. Hundreds of songs were considered and discarded. But the final judgment was made on the basis of popularity — popularity as defined by the frequency with which songs have been requested by our readers.

Therefore, this is *your* songbook. You can be proud of the selection, just as we are proud to present it here.

This songbook *is* country and Western music. It samples many eras — from the turn of the century to the present. Here are the parlor songs of the early 1900s, the first commercial favorites of the 1920s, the railroading and prison songs so popular in the '30s, the lost-love and cheating songs of the '40s, the ballads and rockabilly hits of the '50s, the saga songs and novelties of the '60s and, finally, the more mature and even philosophical products of the '70s.

An entire section, Section 1, is devoted to songs either written or made popular (usually both) by Hank Williams, whom many consider to be the greatest singer and songwriter in country music history. Another, Section 6, draws on the Western classics that via films and recordings made Gene Autry, Roy Rogers and The Sons of the Pioneers latter-day American heroes.

And what selection of country and Western music would be complete without a segment, like Section 8, devoted to sacred songs?

Musically, the songs in this book are among the most memorable in all of country music. Some go beyond the traditional three-chord changes that country songwriters prefer, but they don't stray far from a simple guitar or piano accompaniment.

Here are ballads, bluegrass, honky-tonk and Western styles, sacred melodies and mournful tunes filled with loneliness and self-pity. In short, the entire range of human emotions finds expression in this book.

Yet even more important than the music are the lyrics, for country music is first and foremost a lyric music. Basically, a country songwriter is a storyteller, and one criterion of a classic country song is that it tells a good story, often with a twist and always within the commercial discipline of the three-minute single record.

Nothing happens until a songwriter sets pen to paper, and even the greatest country star owes a debt — a debt freely acknowledged — to the writers. And here are some of the best narrative efforts in the literature of country music. If you have doubts, read through a song like Bob Nolan's "The Touch of God's Hand," Roger Bowling and Hal Bynum's "Lucille" or Leon Payne's "I Love You Because" just as you would a poem and see how well the lyric stands up without a lavish arrangement, or even a melody.

In this book are some of the best-remembered and most-requested country songs. They are such because they invariably tell tales of the human condition — sad stories, flippant ones, sentimental ones, deeply religious ones. And as a result, each song strikes a different but universal chord in each of us.

For this, we are indebted to the songwriters of country music. Many of the writers whose work appears here, people like Hank Williams, Marty Robbins, Mel Tillis, Hank Snow and Pee Wee King, are household names. Others, like Zeke Clements, Jenny Lou Carson, Redd Stewart and Slim Willet, are practically unknown outside the country music community, but within that community they are regarded with awe.

Each of the 95 songs in this book has an interesting lyric, and many were inspired by equally interesting incidents or circumstances. The editors have tried to provide additional insight into each song in the annotations that accompany the words and music, whenever possible using the songwriter's own words. We're sure that you'll find these little stories just as rich and varied as the songs themselves.

Overall, you, the reader, have chosen well in selecting

songs for the *Country and Western Songbook*. They are well-balanced as to tempo, subject matter, complexity and even time period. No songbook could ever contain *all* of the great country songs, but you'll find many, many favorites here, whether you're a dedicated country

fan — or someone who simply loves all kinds of music.

Putting this book together was great fun, for which we thank all of you who have written to us to tell us your favorites. We hope you enjoy using it as much as we did producing it.

## A Note on the Arrangements

All musical arrangements in this book are new. Dan Fox, who is responsible for the skillful settings in all of our Reader's Digest songbooks (did you know that there are seven others, by the way?), has magically removed any obstacles to your immediate enjoyment of these songs. You'll find that they are easy to play and at the same time sound stylish and highly professional. They make you feel good about your own playing ability.

Players of C-melody instruments including violin, flute, recorder, oboe, accordion and harmonica can read directly from the piano-organ systems — the melody notes in the treble clef are those with the stems turned up (unless the line stands alone without harmony notes), while the harmony notes have stems turned down. The small notes in the bass clef, those with stems turned down, are organ pedal notes. *These should not be attempted by pianists or by players of small, simple chord organs.*

Note that in most instances, for easier playing, the bass lines move stepwise and stay within an octave.

People who have studied the chordal approach to pop piano may want to use the melody line and "fake" their own left-hand accompaniment, using the chord symbols. These same chord symbols can serve bass players, both string and brass; just play the root note of each chord, except where another note is indicated (for example, "G/D bass"). Piano accordionists also can use the chord symbols for the buttons played with the left hand, while, with the right hand on the keyboard, they can play the treble portion of each arrangement as written.

And for those who like to sing along . . . in any

song with more than two stanzas, a tinted band runs through each alternate line, making it easy to keep your eyes on the proper place when singing.

### A special note to guitarists

As most of its fans know, country music is guitar players' music. It is for this reason that Dan Fox, himself an accomplished guitarist, has taken special care to see that the arrangements in this book sound *good* on guitar and are also easy to play. In most cases, the songs are in easy keys for guitar, such as C, G and D. However, because of vocal ranges, it has been necessary to put some in keys such as F, Bb and Eb. Where that occurs, special chord diagrams and symbols in italics are printed directly above the usual keyboard chord symbols.

If you're playing guitar without any other accompaniment, use the guitar symbols and diagrams only. If you want to play along with a piano or organ, use a capo. Most country guitar players are well acquainted with this device which, when clamped across one of the frets of the guitar, raises the pitch of the entire instrument a half step, a full step or more. In those songs where a capo is required, we indicate at the beginning of the arrangement where to place it. (See the example at left.) In this way, you can play the guitar in, as shown here, the key of A, yet — because the capo is clamped across the third fret — you sound in the higher key of C, the same key in which the pianist or organist is playing.

As you can see, an entire country band can play from the arrangements in our songbook. So now let's all join in and have a country-good time.

— THE EDITORS

The diagram illustrates the relationship between guitar and keyboard chord symbols. On the left, a guitar fretboard shows a capo clamped at the 3rd fret. Above the fretboard, the text reads "Guitar → A" and "(Capo up 3 frets)". To the right of the fretboard, the text reads "Dadd9". Below the fretboard, the text reads "Keyboard → C" and "Fadd9". Below the text and fretboard diagrams is a musical staff with a treble clef. The staff contains a melody line with notes and stems, and a bass line with notes and stems. The bass line notes are positioned below the staff line, indicating they are organ pedal notes.



# SECTION ONE

Pages 5-23

## HANK WILLIAMS HITS



Around the time that Hank Williams wrote this song, he was a member of Dudley LeBlanc's memorable "Hadacol Caravan," a touring promotional show for a patent medicine. That summer of 1951, Hank, at 27, was at the peak of his career, and his records appeared on both the pop and country charts. "Hey, Good Lookin'" anticipated rock and roll, with its upbeat

# HEY, GOOD LOOKIN'



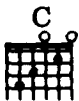
Words and Music by Hank Williams

tempo and teenage slang phrases, but its sentiment is pure country. Next to "Cold, Cold Heart," it was Hank's biggest song that year, reaching the No. 2 spot in popularity and retaining it for almost half a year. "Hey, Good Lookin'" enjoyed another brief spurt of popularity 20 years later, in 1971, when it was used as part of the sound track of the film *The Last Picture Show*.

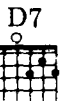
Moderate boogie (♩ played as  $\overset{\frown}{\text{♩}}$ )

*f*

1. Hey,



hey, good look-in', What \_\_\_\_ cha got cook-in'?  
 free and read-y, So we \_\_\_\_ can go stead-y.



How's a-bout cook-in' some-thin' up \_\_\_\_ with me? \_\_\_\_  
 How's a-bout sav-in' all your time \_\_\_\_ for me? \_\_\_\_

# Hey, Good Lookin'

C



Hey, No sweet more ba-by, look-in', I Don't you think know I've been



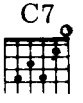
D7 G7





may-be took-en; We could find us a brand-new rec-i- stead-y com-pan-



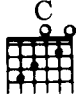

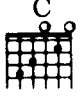
C C7 F



pe? y? I got a hot-rod Ford and a I'm gon-na throw my date book



C F C

two-dol-lar bill, And I know a spot right o-ver the hill;—  
o-ver the fence And find me one for five or ten cents;—



F C D7

There's so - da pop and the danc - in's— free, So if you wan-na have fun, come a -  
I'll keep it till it's— cov-ered with age,— 'Cause I'm writ-in' your name down on

G7 C

long with me.— Hey, good look-in' What — cha got  
ev - 'ry page.— Hey, good look-in' What — cha got

D7 G7

cook-in'? How's a - bout cook - in' some - thin' up — with  
cook-in'? How's a - bout cook - in' some - thin' up — with

1. C 2. C B6 C6

me? — 2. I'm me? —

4fr. 5fr.

# I Can't Help It

Words and Music  
by Hank Williams

(If I'm Still in Love with You)

Fresh from his success with "Cold, Cold Heart," Hank Williams turned his hand and voice to another self-pitying, unrequited-love song, "I Can't Help It (If I'm Still in Love with You)." Released in mid-1951, Hank's version became a Top Ten recording but a short-lived one. Still, the song has survived to become a country standard and provided a hit recording for pop singer Linda

Ronstadt in 1974. Like much of Hank's material, "I Can't Help It" undoubtedly grew directly out of his troubled relationship with his first wife, Audrey — a partnership that ended in divorce a little over a year after he wrote the song. Though Hank was riding the crest of popularity at the time he wrote this, the strain of his marriage and career and his bouts with liquor were already taking their toll.

Slowly, in 2 ( $\text{♩} = 1 \text{ beat}$ )

*mp* To-day I

passed you on the street, And my heart fell at your feet. I can't help it if I'm

still in love with you. Some-bod-y else stood by your side, And he

looked so sat-is-fied. I can't help it if I'm still in love with you.

G D7 G G7 C G D7 G C G D7 G G7 C G D7 G

G7 C G

A pic-ture from the past came slow-ly steal - ing, As I  
 (It's hard to know an-oth-er's lips will kiss you And

D7 G G7 C

brushed your arm and walked so close to you. Then sud-den-ly I  
 hold you just the way I used to do. Oh, heav-en on-ly

G D7

got that old-time feel - ing; I can't help it if I'm still in love with  
 knows how much I miss you; I can't help it if I'm still in love with

1. G C G D7 2. G C G

you. To-day I you. slower



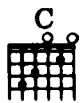
**Words and Music by Hank Williams**

By the early summer of 1952, Hank Williams' turbulent marriage to Audrey had ended. Hank and his fiancée, Billie Jean Eshlimar, were driving to Louisiana to tell her parents of their engagement when the discussion turned to his problems with his ex-wife. Billie Jean recalled that he swore that one day her "cheatin' heart" would pay. "Then he said, 'Hey, that'd make a good song! Get out my tablet, baby; you and I are gonna write us a song.' Just about as fast as I could write, Hank quoted the words to me in a matter of minutes." Hank recorded "Your Cheatin' Heart" that September at his last formal recording session in Nashville. The record was released — posthumously — in early 1953. Hank had died of a combination of drugs and alcohol on New Year's Day, at the age of 29. It immediately topped the country music polls. Though Hank probably never performed the song in public, it has come to be closely associated with the tragic figure that country fans knew and loved. It is one of his simplest lyrics, but it speaks eloquently in a language that all of us can feel.

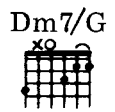
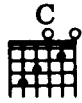
Moderately, with a swing (♩ played as  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

*mf*

1. Your cheat-in'—

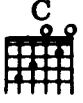

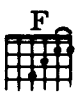


heart \_\_\_\_\_ Will make you weep; \_\_\_\_\_ You'll cry and \_\_\_\_\_  
heart \_\_\_\_\_ Will pine some day \_\_\_\_\_ And crave the \_\_\_\_\_

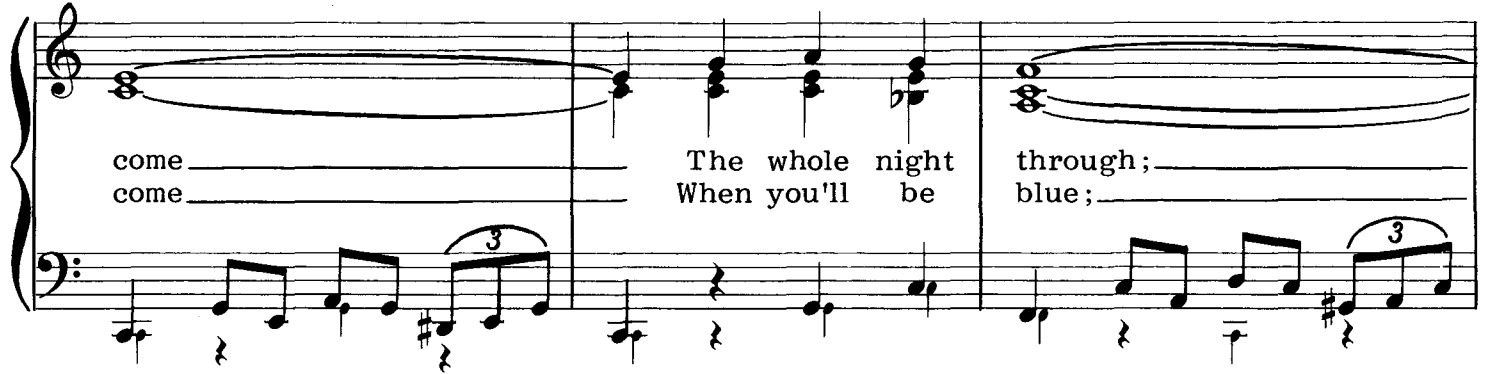



cry \_\_\_\_\_ And try to sleep. \_\_\_\_\_ But sleep won't. \_\_\_\_\_  
love \_\_\_\_\_ You threw a way. \_\_\_\_\_ The time will \_\_\_\_\_



C  C7  F 

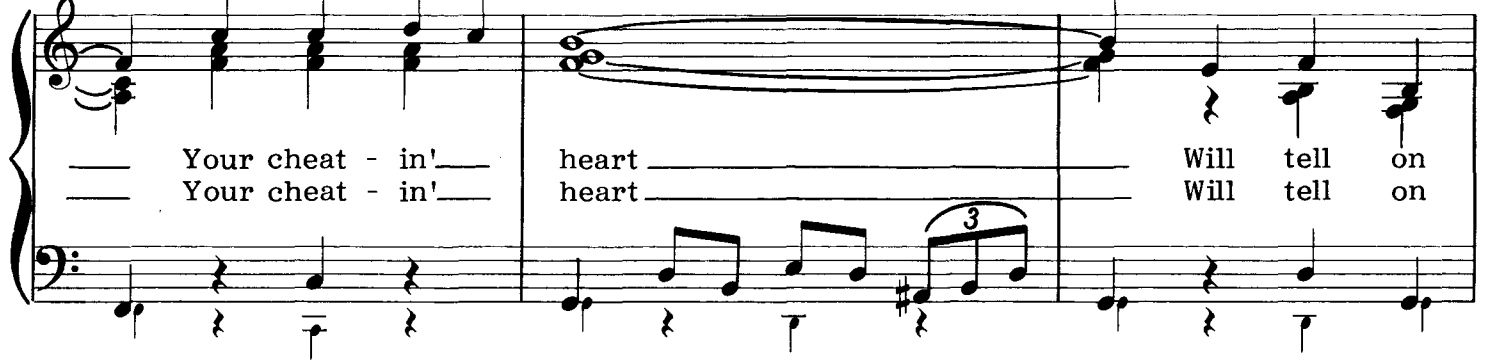
come \_\_\_\_\_ The whole night through;  
 come \_\_\_\_\_ When you'll be blue;



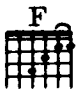


G7 


— Your cheat - in' heart  
 — Your cheat - in' heart

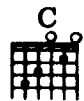
Will tell on  
 Will tell on



C  C7  F 

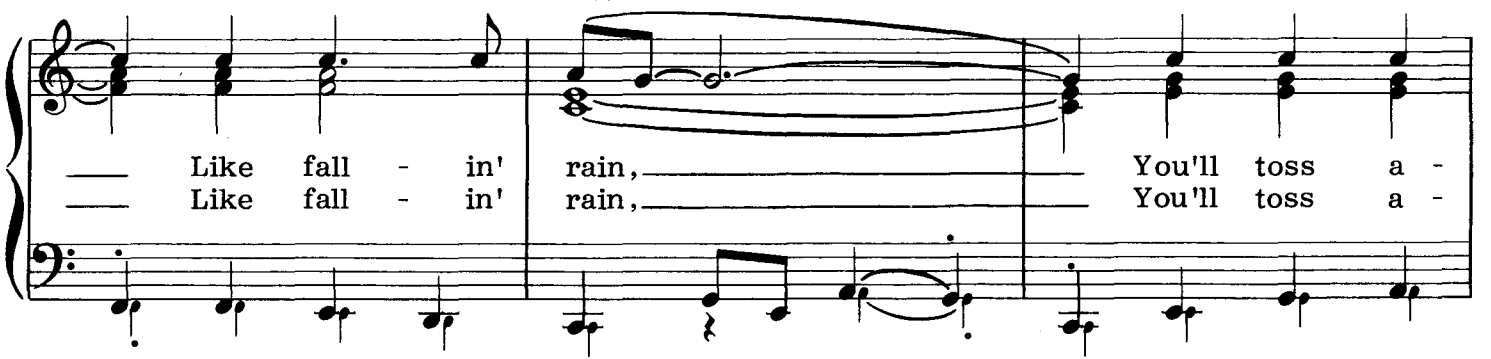
you. \_\_\_\_\_ When tears come down  
 you. \_\_\_\_\_ When tears come down



C 

— Like fall - in' rain,  
 — Like fall - in' rain,

You'll toss a -  
 You'll toss a -



# Your Cheatin' Heart

D7
G
Dm7/G

round \_\_\_\_\_ And call my name. \_\_\_\_\_ You'll walk the \_\_\_\_\_  
 round \_\_\_\_\_ And call my name. \_\_\_\_\_ You'll walk the \_\_\_\_\_

C
C7
F

floor \_\_\_\_\_ The way I do; \_\_\_\_\_  
 floor \_\_\_\_\_ The way I do; \_\_\_\_\_

G7

\_\_\_\_\_ Your cheat - in' \_\_\_\_\_ heart \_\_\_\_\_ Will tell on \_\_\_\_\_  
 \_\_\_\_\_ Your cheat - in' \_\_\_\_\_ heart \_\_\_\_\_ Will tell on \_\_\_\_\_

1. C
Dm7/G
2. C
C9

you. \_\_\_\_\_ 2. Your cheat - in' \_\_\_\_\_ you. \_\_\_\_\_

# LOVESICK BLUES

Words by Irving Mills; Music by Cliff Friend;

Adapted by Hank Williams

"Lovesick Blues" established Hank Williams as a legend. Released in 1949, it shot to the top of the charts and triggered an invitation to join Grand Ole Opry. It became "Hank's song," though it had been around for years. Written by Tin Pan Alleyite Cliff Friend after World War I, it was first recorded in 1922, with little success. In 1939, honky-tonk singer Rex Griffin had a minor hit on a version almost identical to Hank's. But it took the mournful, soulful voice of Hank's native rural Alabama to breathe new life and meaning into the song's lyrics.

Moderate blues (♩ played as  $\frac{3}{4}$ )

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part begins with a forte (f) dynamic marking. The first measure contains a piano introduction with eighth notes. The second measure features a triplet of eighth notes. The third measure contains the lyrics "I got a".

The second system of musical notation continues the grand staff. It includes two guitar chord diagrams: an F major chord and a C7 chord. The lyrics for this system are "feel-in' called the blues, Oh, oh, Lawd, since my ba-by said good-bye."

The third system of musical notation continues the grand staff. The lyrics for this system are "Lawd, I don't know what I'll do; All I".

Lovesick Blues

F F7 Bb7

do is sit and sigh. That last long day she said good-bye, Well,

F D7 G7

Lawd, I tho't I would cry. She'd do me, she'd do you, she's

C7 F7

got that kind of lov-in'; Lawd, I love to hear her when she calls me sweet dad -

E7 F7 C7

dy. Such a beau-ti-ful dream, I hate to think it all



# COLD, COLD HEART

Words and Music by Hank Williams

According to Audrey Williams, Hank's first wife, the inspiration for this song grew out of one of their all-too-frequent quarrels. Confined to a hospital bed for a minor ailment, Audrey received a visit from Hank and their two children and a gift from Hank — her first fur coat. This peace offering didn't work, however, and she refused to speak to her husband throughout the visit. On the ride home, Hank complained to their housekeeper, "She's got the coldest heart I've ever seen." That night, he sat down and wrote what was to become the biggest hit of his lifetime and his own personal favorite among the 100 or more songs he wrote. Recorded just before Christmas in

1950, it dominated the country charts during 1951 and received Billboard magazine's nod as the year's best-selling country record. Hank's publisher, Fred Rose, saw "Cold, Cold Heart" as Williams' key to the popular market and dispatched his son, Wesley, to take it around to the pop record companies. Time after time it was judged as "nothing but a hillbilly song," until Rose approached Mitch Miller, who then headed Columbia's pop music division. Miller took the song and placed it with an aspiring young singer named Tony Bennett. Bennett's 1951 recording sold over a million copies and launched Bennett as a singer and Williams as a popular songwriter.

Moderately, with a lilt (♩ = ♪<sup>3</sup>♩)

Guitar → **D**  
(Capo up 3 frets)

**D/F#**

**Dm6/F**

**A7**

Keyboard → **F**

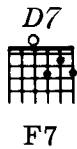
**F/A**

**Fm6/Ab**

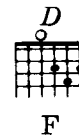
**C7**

**D**

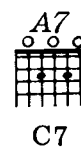
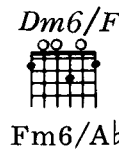
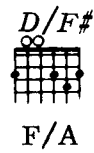
**F**



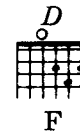
mem - 'ry from your lone-some past keeps us so far a - part. Why  
do you run and hide from life, to try it just ain't smart? Why



can't I free your doubt-ful mind and melt your cold, cold heart? An -  
can't I free your doubt-ful mind and melt your cold, cold heart? There

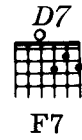


oth - er love be - fore my time made your heart sad and blue, And  
was a time when I be - lieved that you be - longed to me, But

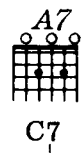
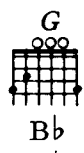


so my heart is pay - ing now for things I did - n't do. In  
now I know your heart is shack-led to a mem - o - ry. The

# Cold, Cold Heart

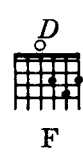


an - ger, un - kind words are said that make the tear - drops  
more I learn to care for you, the more we drift a -

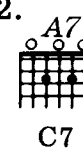


start. Why can't I free your doubt - ful mind and  
part. Why can't I free your doubt - ful mind and

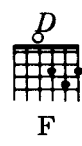
1.



2.



melt your cold, cold heart? You'll melt your



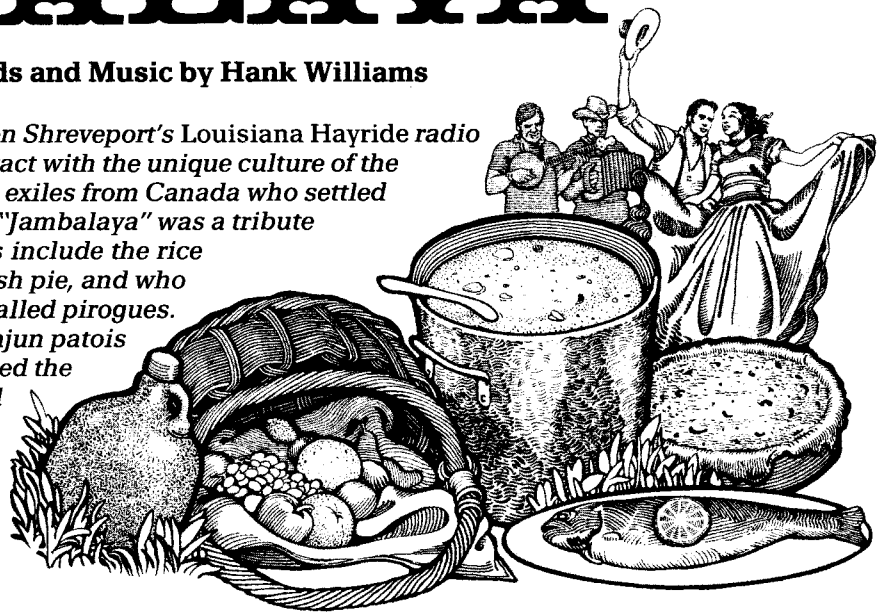
cold, cold heart?



# JAMBALAYA

(On the Bayou) Words and Music by Hank Williams

When Hank Williams became a regular on Shreveport's Louisiana Hayride radio show in the late 1940s, he came into contact with the unique culture of the Cajuns, descendants of French-speaking exiles from Canada who settled in southern Louisiana in the mid-1700s. "Jambalaya" was a tribute to these people, whose culinary favorites include the rice dish of that name, filé gumbo and crawfish pie, and who often travel the bayous in crude canoes called pirogues. But Williams' attempt to duplicate the Cajun patois was ludicrous, and local audiences greeted the song with a mixture of pride and scornful humor whenever he performed it. Other Americans, however, quickly boosted Williams' recording to No. 1 in popularity and made "Jambalaya" a pop hit for singer Jo Stafford.



Spirited

*mf*

1. Good - bye,

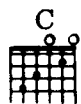
C

G7

(1) Joe, me got - ta go, Me, oh, my, oh. \_\_\_\_\_  
 (2) daux, Fon - tain - eaux, The place is buzz - in'; \_\_\_\_\_  
 (3) down far from town, Get me a pi - rogue, \_\_\_\_\_

(1) \_\_\_\_\_ Me got - ta go pole the pi - rogue down the  
 (2) \_\_\_\_\_ Kin - folk \_\_\_\_\_ come to see Y - vonne \_\_\_\_\_ by the  
 (3) \_\_\_\_\_ And I'll \_\_\_\_\_ catch all the fish \_\_\_\_\_ in the

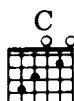
# Jambalaya



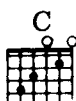
(1) bay - ou. \_\_\_\_\_ My Y - vonne, the sweet - est  
 (2) doz - en. \_\_\_\_\_ Dress in style and go hog -  
 (3) bay - ou. \_\_\_\_\_ Swap my mon to buy Y -



(1) one, Me, oh, my, oh. \_\_\_\_\_ Son of a  
 (2) wild, Me, oh, my, oh. \_\_\_\_\_ Son of a  
 (3) vonne What she need - o. \_\_\_\_\_ Son of a



(1) gun, we'll have big fun on the bay - ou.  
 (2) gun, we'll have big fun on the bay - ou.  
 (3) gun, we'll have big fun on the bay - ou.



Jam - ba - la - ya and a craw - fish pie and fil - et



gum - bo, 'Cause to - night I'm gon - na see my ma cher a -

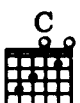


mi - o. Pick gui - tar, fill fruit jar and be

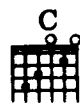


gay - o. Son of a gun, we'll have big fun on the

1. 2.



3.



bay - ou. 2. Thi - bo - 3. Set - tle bay - ou.

# Half As Much

Words and Music by Curley Williams

Although Curley Williams' band, a Western-swing outfit called the Georgia Peach Pickers, laughed when they first heard Curley play his latest song, "Half As Much," he didn't become discouraged. He recorded the song at the radio station in Anniston, Alabama, where the band was playing, and sent it to music publisher Fred Rose, who immediately sensed a hit. Curley's version was released in November 1951, but Christmas songs and a strike at the record-pressing plant limited its success. Rosemary Clooney's pop rendition fared much better, and when Hank Williams' recording was released in April 1952, it made the Top Ten and remained on the country charts for four months.

Moderately

If you loved me half as much as I love you, You would-n't  
 wor - ry me half as much as you do. You're nice to  
 me when there's no one else a - round; You on - ly  
 build me up to let me down. If you

D  
 A7  
 D D7 G  
 E7 A7 N.C.

*mf*  
 \*  
 \*  
 \*

\* Keyboard players release A after 1st beat.

D

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

A7



stay a - way half as much as you do. I know that

D D7 G

I would nev - er be this blue, If you

A7 D D6 7fr.

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


**SECTION TWO**  
 Pages 24-46  
**NEW COUNTRY CLASSICS**




# Lucille

Words and Music by Roger Bowling and Hal Bynum

*Hal Bynum's determination to resist temptation inspired "Lucille." Toward the end of his failing marriage, he was being pursued by his wife's girl friend. One day, when his wife and children were about to visit his mother-in-law in New Jersey, he was in his yard, tying up tomato plants and regretting that he'd be left alone in Nashville with a predatory female breathing down his neck. "You picked a fine time to leave me," he thought of his wife and tagged "Lucille" onto the line for alliteration. Then, looking around his garden, he added, "With four hungry children and a crop in the field." Roger Bowling helped Hal finish the song, which was a hit for Kenny Rogers in 1977.*



Country waltz (♩♩♩ played as  $\overset{\curvearrowright}{\text{♩}} \overset{\curvearrowright}{\text{♩}} \overset{\curvearrowright}{\text{♩}}$ )

*f*

1. In a

**C**

(1) bar in To - le - do a - cross from the de - pot, On a  
 (2) mir - ror I saw him, and I close - ly watched him; I  
 (3) Af - ter he left us, I or - dered more whis - key; I

**G7**

(1) bar stool she took off her ring. I  
 (2) thought how he looked out of place. He  
 (3) thought how she made him look small. From the

Dm7 G7 Dm7 G7

(1) thought I'd get clos - er, so I walked on o - ver; I  
 (2) came to the wom - an who sat there be - side me; He  
 (3) lights of the bar - room to a rent - ed ho - tel room, We

Dm7 G7 C G7

sat down and asked her her name. When the  
 had a strange look on his face. The  
 (3) walked with - out talk - ing at all.

C

(1) drinks fin - 'ly hit her, She said, "I'm no quit - ter, But I  
 (2) big hands were cal - loused; He looked like a moun - tain; For a  
 (3) She was a beau - ty, But when she came to me, She —

C7 F

(1) fin - 'ly quit liv - in' on dreams. I'm  
 (2) min - ute I thought I was dead, But  
 (3) must - 've thought I'd lost my mind.

Lucille



(1) hun - gry for laugh - ter, and here ev - er af - ter, I'm  
 (2) he start - ed shak - ing, his big heart was break - ing; He  
 (3) I could - n't hold her 'cause the words that he told her Kept

1.



af - ter what - ev - er the oth - er life brings." 2. In the

2. 3.



N.C.

(2) turned to the wom - an and said:  
 (3) com - ing back time af - ter time.) "You picked a



Chorus

fine time to leave me, Lu - cille, With



C

four hun - gry chil - dren and a crop in the field.

F

I've had some bad times,— Lived through some sad times, But this time your

C G7

hurt - in' won't heal. You picked a fine time to leave me, Lu -

To Coda

C G7

cille."

D.S. al Coda

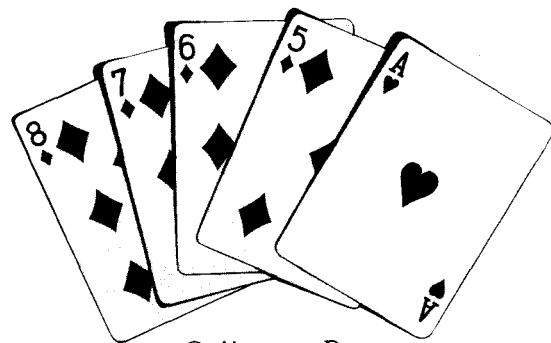
Coda C

cille."

# THE GAMBLER

Words and Music by Don Schlitz

After starting work on three songs one afternoon in 1976, Don Schlitz completed two of them in two hours, but he didn't finish the third, "The Gambler," until six weeks later. He wrote the song in memory of his father, "the best man I ever knew." "He wasn't a gambler," Schlitz says. "But the song was my way of dealing with the relationship that I had with him." Kenny Rogers made "The Gambler" a hit two years later.



Freely *f* *mp* *mp*

In time Moderately, in 2 ( $\text{♩} = 1 \text{ beat}$ )

Guitar → D (Capo up 3 frets) Keyboard → F

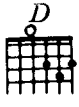
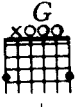
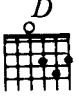
On a warm sum-mer's

eve-nin', On a train bound for no-where, I met up with the gam-bler. We were

both too tired to sleep, So we took turns a-star-in' Out the win-dow at the

dark-ness Till bore-dom o-ver-took us, And he be-gan to speak. He said,

Guitar chord diagrams: G, Bb, D, F, A, C, D, F, A7, C7, D, F, G/A, Bb/C

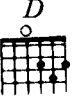
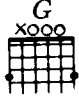
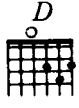
F B $\flat$  F

"Son, I've made a life Out of read-in' peo-ple's fac-es And  
 "Ev-'ry gam-bler knows That the se-cret to sur-viv-in' Is





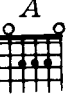

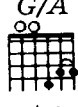

A C

know-in' what their cards were By the way they held their eyes, And if  
 know-in' what to throw a-way And— know-in' what to keep, 'Cause—

F B $\flat$  F

you don't mind my say-in', I can see you're out of a-ces; For a  
 ev-'ry hand's a win-ner And— ev-'ry hand's a los-er, And the

B $\flat$  F C F G/A

taste of your whis-key, I'll give you some ad-vice." So I  
 best that you can hope for Is to die— in your sleep." — And

The Gambler



  
 F Bb F

hand-ed him my bot - tle, And he drank down my last swal - low;  
 when he'd fin - ished speak - in', — He turned back toward the win - dow,








Then he bummed a cig - a - rette And asked me for a light. And the  
 Crushed out his cig - a - rette And fad - ed off to sleep. And —



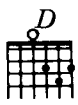
  
 F Bb F

night got death - ly qui - et, And his face lost all ex - pres - sion, Said, "If you're  
 some - where in the dark - ness, — The gam - bler he broke e - ven, But

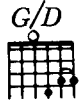



  
 Bb F C7 F

gon - na play the game, boy, Ya got - ta learn to play it right." } "You got to  
 in his fin - al words, I found an ace that I could keep. }

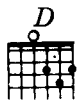
Chorus



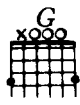
F



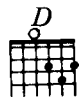
Bb/F



F



Bb



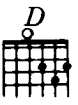
F



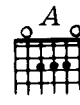
Bb

know when to hold 'em, Know when to fold 'em, Know when to

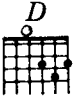
*mf*



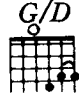
F



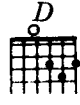
C



F



Bb/F

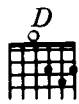


F

walk a-way And know when to run. You nev-er count your mon-ey When you're

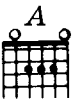


Bb

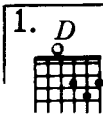


F

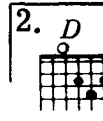
sit - tin' at the ta - ble; There'll be time e - nough for count - in'



C



F



F

When the deal-in's done." done."

1. done." 2. done."



# DELTA DAWN

Words and Music by Alex Harvey and Larry Collins

When Tanya Tucker, barely in her teens, recorded this song about a 41-year-old woman who walks around with a suitcase in her hand waiting for a lost lover, the contrast between her youth and the song's mature theme raised eyebrows in the country music community. But Tanya's provocative, throaty delivery appealed to the fans, and her version shot to the top of the charts in 1972, surpassing those of Kitty Wells, Bobby Bare and Waylon Jennings. However, it was Helen Reddy's 1973 pop recording that became a million-seller. Alex Harvey, who co-wrote "Delta Dawn" with Larry Collins, says he wrote it in sympathy for all women, who he believes are easily exploited.

Slow and steady

Guitar → D  
 (Capo up 3 frets)

Keyboard → F

B $\flat$

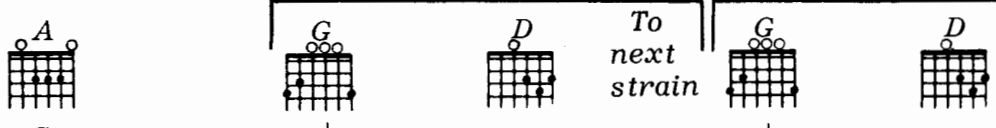
F

C

F

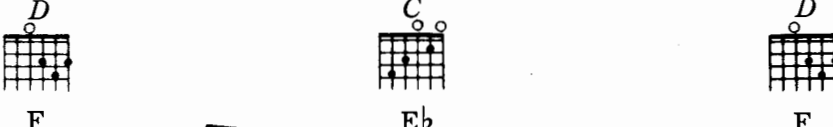
B $\flat$

F


  
 A C Bb F Bb F


take you to his man-sion in the sky? She's sky? *2-1* *slower*

*To next strain* *Fine*



  
 D F Eb F

for - ty - one, and her dad-dy still calls her ba - by.

*mp*


  
 Eb F

All the folks a-round Browns-ville say she's cra - zy, 'Cause she




  
 Bb D/A Gm C7 F


walks down - town with a suit - case in her hand,

 C  
Eb
 D  
F








Look - in' for a mys - ter - ious dark-haired man. In her

 C  
Eb
 D  
F






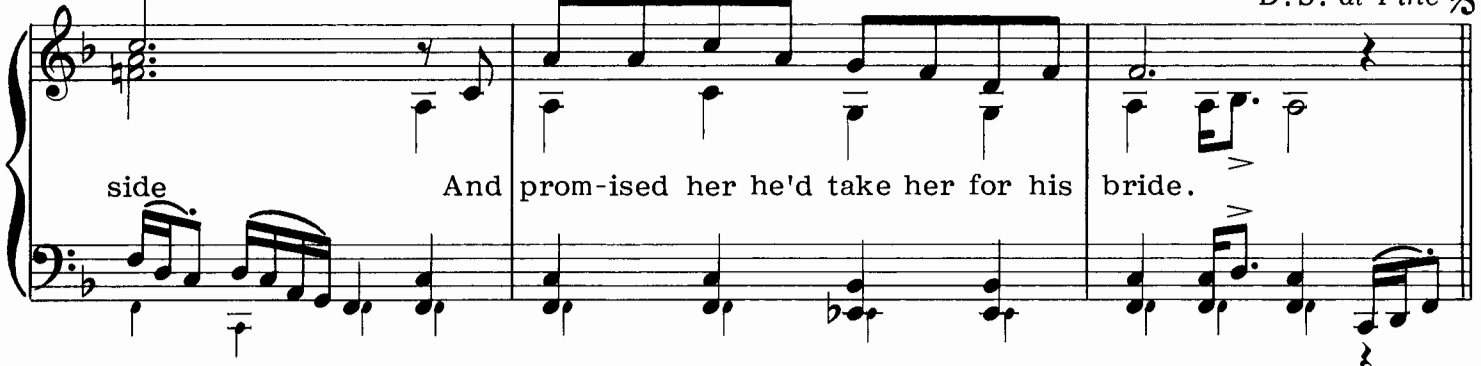
young - er days, they called her Del - ta Dawn,


 C  
Eb
 D  
F
 G  
Bb
 B/F#  
D/A
 Em  
Gm
 A7  
C7



Pret - ti - est wom - an you ev - er laid eyes on. Then a man of low de - gree stood by her

 D  
F
 C  
Eb
 D  
F



side And prom - ised her he'd take her for his bride. *D. S. al Fine* 



# DON'T IT MAKE MY BROWN EYES BLUE



Words and Music by Richard Leigh

Singer Loretta Lynn wrote the first hit for her "baby sister," Crystal Gayle, the song called "I Cried the Blue Right Out of My Eyes." From then on, Crystal's career became a struggle to achieve success on her own. She avoided "hard country" songs and aimed for a vocal style that could "cross over" between country and pop music. Looking for another hit, she and Nashville producer Allen Reynolds selected a composition by a young pop songwriter, Richard Leigh, who was raised in Washington, D.C., and first heard country music in high school, when he saw Hank Williams' film biography, *Your Cheatin' Heart*, on television. That composition, "I'll Get Over You," was Leigh's first recorded tune, and it became both his and Crystal's first No. 1 hit. They followed it with "Don't It Make My Brown Eyes Blue," their first Gold Record. Leigh believes this song became a million-seller because it has a pop melody but solid country lyrics.

Moderately (♩ = ♪<sup>3</sup>♪)





Chord diagrams for the first system:

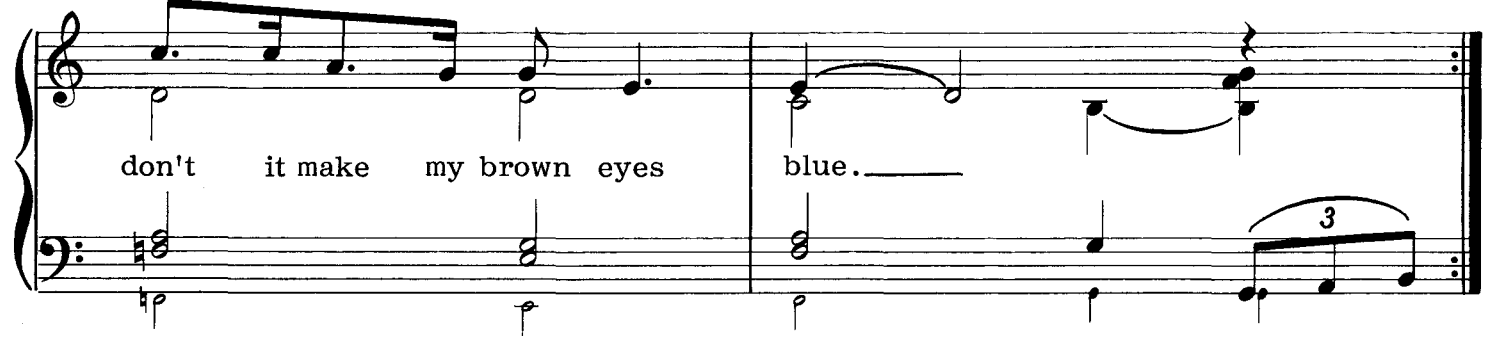
- C
- Am7
- Dm7
- G7
- C
- Am7

Chord diagrams for the second system:




- Bm7-5
- E7
- Am
- C/G
- D7/F#

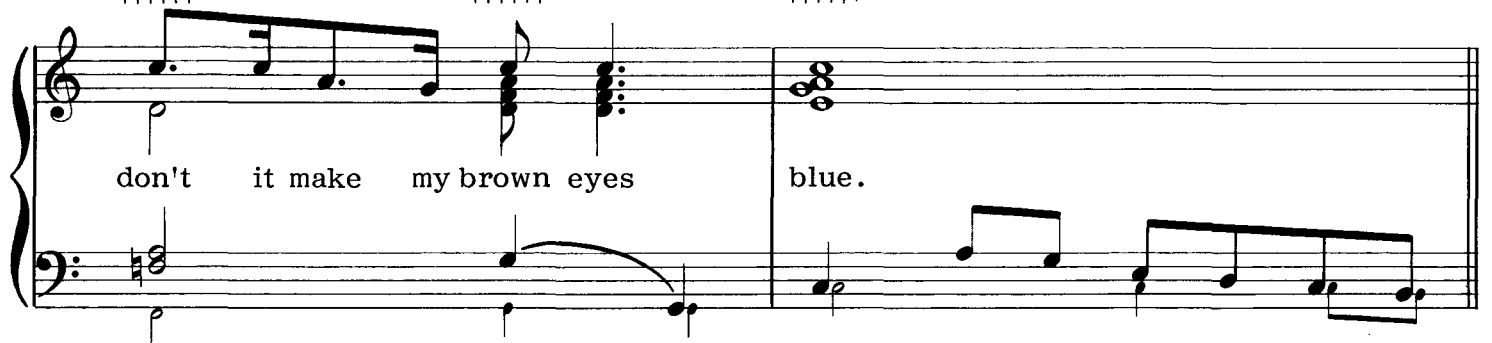
# Don't It Make My Brown Eyes Blue

1.    










don't it make my brown eyes blue.

2.   










don't it make my brown eyes blue.



Tell me no se-crets; tell me no lies; Give me no rea-sons;— give me



al - i - bis. Tell me you love me and don't let me cry;—

Dm7      Em      F      G      C      Am7

Say an-y-thing      but don't say good-bye.—      I did-n't mean

Dm7      G7      C      Am7      Bm7-5      E7

to treat you bad,—      Did-n't know just what I had,—

Am      C/G      D7/F#      F      Em7

But, hon-ey, now I do,      And don't it make my brown eyes,

F      Em7      F      Dm7/G      C6

Don't it make my brown eyes,      Don't it make my brown eyes      blue.

I Never  
Promised You  
a  
**Rose  
Garden**

Words and Music by Joe South

Joe South likes to call his songs "three-minute books" that have a beginning, a middle and an end, and always offer a moral. Before he found the "power" of songwriting, Atlantian South was only moderately successful as a singer, guitarist and record producer. Then, in 1969, he applied his formula to "Games People Play," recorded it and walked away with two Grammys, awarded by the National Academy of Recording Arts and Sciences for Song of the Year and Best Contemporary Song. A year later, he scored another success with "Rose Garden," with considerable help from a Grammy-winning recording of the song by country-pop singer Lynn Anderson.

Chorus

*mp* I beg your par-don, I nev-er prom-ised you a rose\_ gar-den.

A-long with the sun-shine, There's got to be a lit-tle rain\_ some-time.

When you take, you got to give, So live and let live\_ or let

go, oh, oh, oh. I beg your par-don, I nev-er prom-ised you a

G Am D7 G

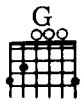
Am D7 G

C Caug

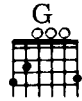
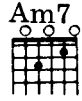
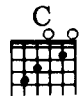
Am D7

The musical score is written for guitar and piano. It features a 4/4 time signature and a key signature of one sharp (F#). The score is divided into four systems, each with a guitar chord diagram above the first measure. The first system includes a 'Chorus' label and a dynamic marking of 'mp'. The lyrics are: 'I beg your par-don, I nev-er prom-ised you a rose\_ gar-den.' The second system continues the lyrics: 'A-long with the sun-shine, There's got to be a lit-tle rain\_ some-time.' The third system continues: 'When you take, you got to give, So live and let live\_ or let'. The fourth system concludes with: 'go, oh, oh, oh. I beg your par-don, I nev-er prom-ised you a'. The guitar chord diagrams are: G (x02320), Am (x02020), D7 (xx0232), G (x02320), Am (x02020), D7 (xx0232), G (x02320), C (x32010), Caug (x32011), Am (x02020), and D7 (xx0232).

To next section



Fine (Last time end here)



rose gar - den. 1. I could  
2. I could

rose gar - den.

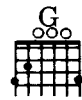
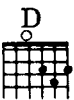
Guitar chord diagram for G major

Verses

prom - ise you things\_ like big\_ dia - mond rings, - But you don't find ros - es  
sing you a tune\_ and prom - ise you the moon, - But if that's what it takes to



grow - ing on stalks of clo - ver,  
hold you, I'd just as soon let you go, So you bet - ter think it  
But there's one thing I



o - ver.  
want you to know. When it's sweet talk - ing, you\_ could  
You bet - ter look be - fore you leap, still

(I Never Promised You a) Rose Garden

make it come true;— I would give you the world right now on a sil - ver  
wa - ters run deep,— And there won't al - ways be — some - one — there to

Am D

plat - ter, pull you out, But what would it mat - ter? } So  
And you know what I'm talk - in' a - bout. }

Am D7 Bm7-5 E7

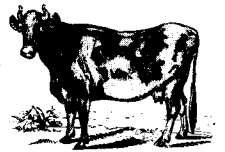
smile for a while and let's be jol - ly; Love should - n't be so mel - an - cho - ly.

Am C D N.C. D.S. (Last time to Fine)

Come a - long and share the good times while we can. — I beg your



# Thank God I'm a Country Boy



Words and Music by John Martin Sommers

Despite the huge success of "Take Me Home, Country Roads" in 1971, singer John Denver was perceived mainly as a popular artist by country music audiences, though his recordings did occasionally cross over to the country

charts. Then, in 1975, Denver recorded a song called "Thank God I'm a Country Boy," a knee-slapping testimonial to the joys of country life, and both singer and song quickly shot to the top of the popularity lists.

Brightly, in 2 (♩=1 beat)

*f*

1. Well,

G C/G

(1) life on a farm is kind - a laid back, Ain't  
 (2) work's all done and the sun's get - tin' low, I  
 (3) would-n't trade my life for dia - monds or jewels; I  
 (4) fid - dle was my dad - dy's till the day he died, And he

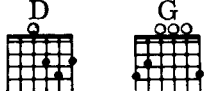
G F D

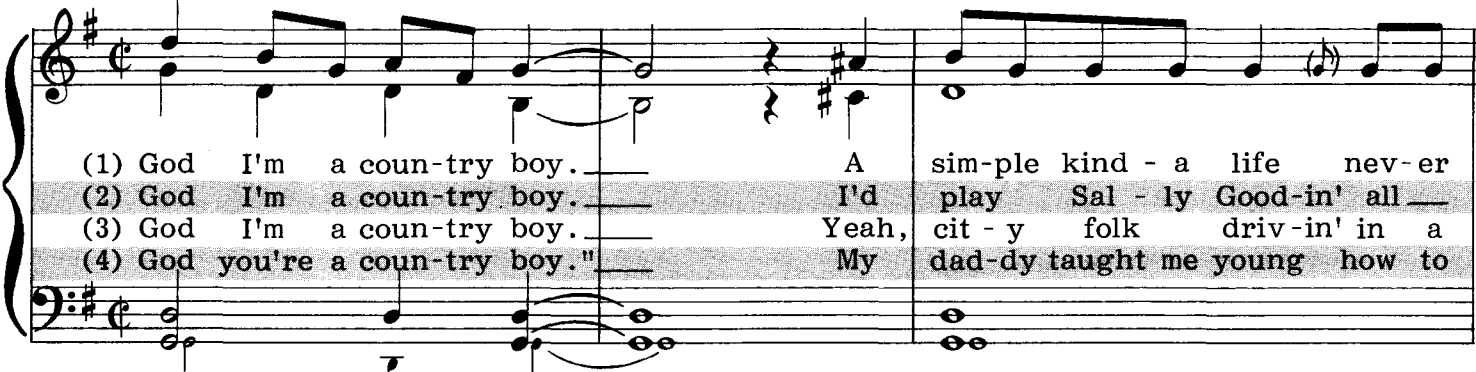
(1) much an old coun - try boy like me can't hack; It's  
 (2) pull out my fid - dle, and I ros - in up the bow, But the  
 (3) nev - er was one of them mon - ey - hun - gry fools; I'd  
 (4) took me by the hand and held me close to his side; He said,

G C/G G


(1) ear - ly to rise, ear - ly in the sack. Thank  
 (2) kids are a - sleep, so I keep it kind - a low. Thank  
 (3) rath - er have my fid - dle and my farm - in' tools. Thank  
 (4) "Live a good life and play my fid - dle with pride, And thank

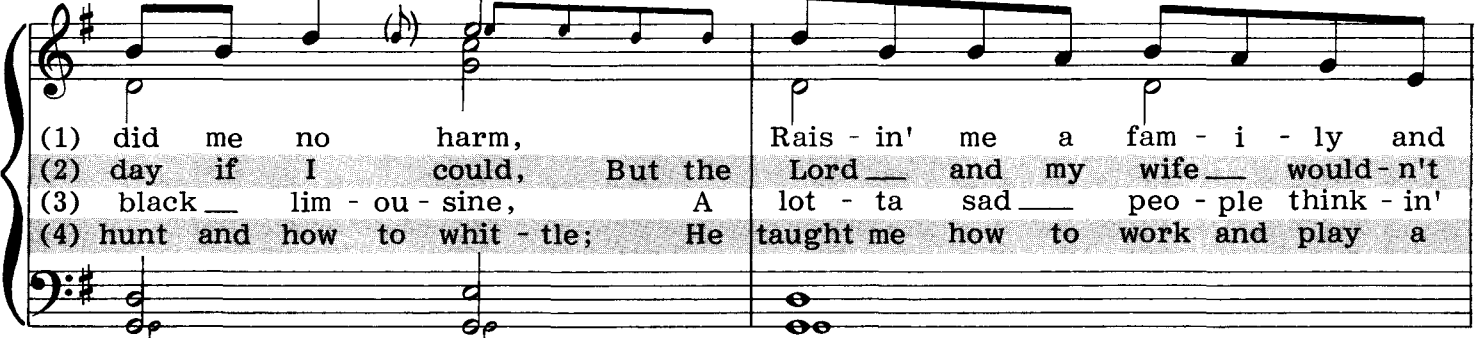
# Thank God I'm a Country Boy



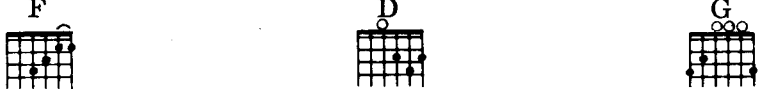


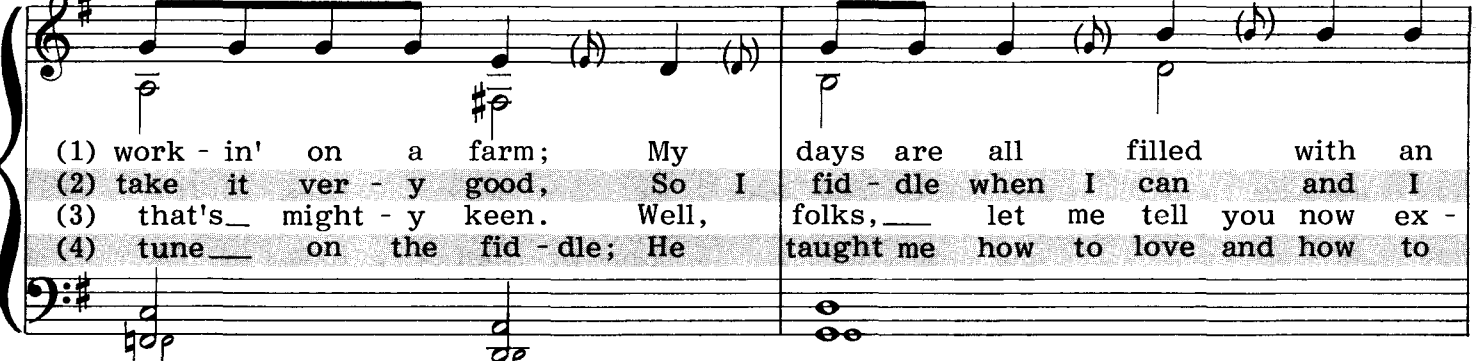
(1) God I'm a coun-try boy. A sim-ple kind - a life nev-er  
 (2) God I'm a coun-try boy. I'd play Sal - ly Good-in' all  
 (3) God I'm a coun-try boy. Yeah, cit - y folk driv-in' in a  
 (4) God you're a coun-try boy." My dad-dy taught me young how to







(1) did me no harm, Rais - in' me a fam - i - ly and  
 (2) day if I could, But the Lord and my wife would-n't  
 (3) black lim - ou - sine, A lot - ta sad peo - ple think - in'  
 (4) hunt and how to whit - tle; He taught me how to work and play a





(1) work - in' on a farm; My days are all filled with an  
 (2) take it ver - y good, So I fid - dle when I can and I  
 (3) that's might - y keen. Well, folks, let me tell you now ex -  
 (4) tune on the fid - dle; He taught me how to love and how to





(1) eas - y coun-try charm. Thank God I'm a coun-try boy.  
 (2) work when I should. Thank God I'm a coun-try boy.  
 (3) act - ly what I mean. I thank God I'm a coun-try boy. Well, I  
 (4) give just a lit - tle. Thank God I'm a coun-try boy.



D G D

got me a fine wife; I got me old fid-dle; When the sun's com-in' up, I got

G C hold last time only

cakes on the grid-dle, And life ain't noth-in' but a fun-ny, fun-ny rid - dle.

G D G 1. 2. 3.

— Thank God I'm a coun-try boy.

2. When the  
3. I  
4. Well, my

4. N.C.

# Kiss an Angel Good Mornin'

Words and Music by Ben Peters

*Ben Peters' daughter Angela was the inspiration for "Kiss an Angel Good Mornin'." "We call her Little Angel, and she really is an angel," he commented of Angela, who was only about six when the song became a major hit for Charley Pride in 1971. Most of Ben's songs center around personal relationships between two people: "Good or bad, happy or sad, love or losing — I have a strong inclination to write about emotional situations rather than things or happenings." Peters has also performed and written jazz and pop music, but country — which he sees as "giving" music — has brought him his greatest success.*

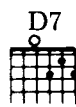
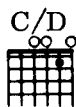


Moderately

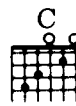
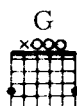
Sheet music for the first system, featuring a piano accompaniment and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Moderately". The piano part begins with a forte (*f*) dynamic. The vocal line starts with the word "When-".

Sheet music for the second system, including guitar chord diagrams for G, G7, and C. The piano part continues with a mezzo-piano (*mp*) dynamic. The vocal line continues with the lyrics: "ev - er I chance to meet - Some old friends\_ on the\_".

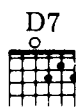
Sheet music for the third system, featuring a guitar chord diagram for D7. The piano part continues. The vocal line concludes with the lyrics: "street, They won - der how does a".



man get to be this way. I've



al - ways got a smil - in' face, An - y - time and an - y -



place, And ev'ry time they ask me

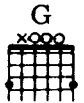
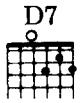
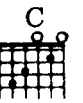


N.C.

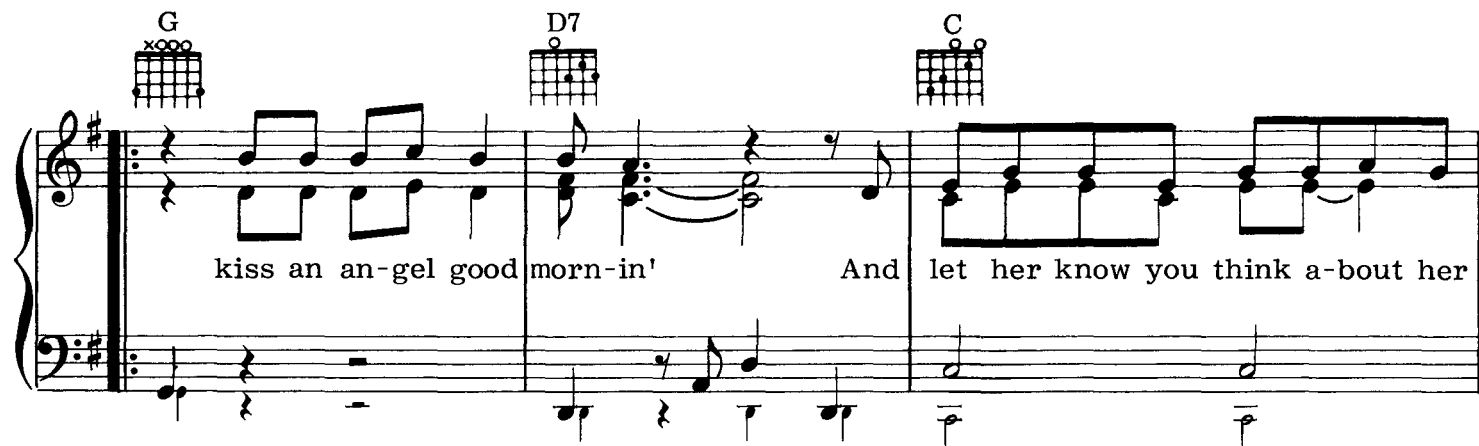
why, I just smile and say, "You've got to

*mf*

# Kiss an Angel Good Mornin'

G  D7  C 

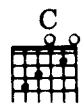
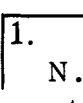
kiss an an-gel good morn-in' And let her know you think a-bout her



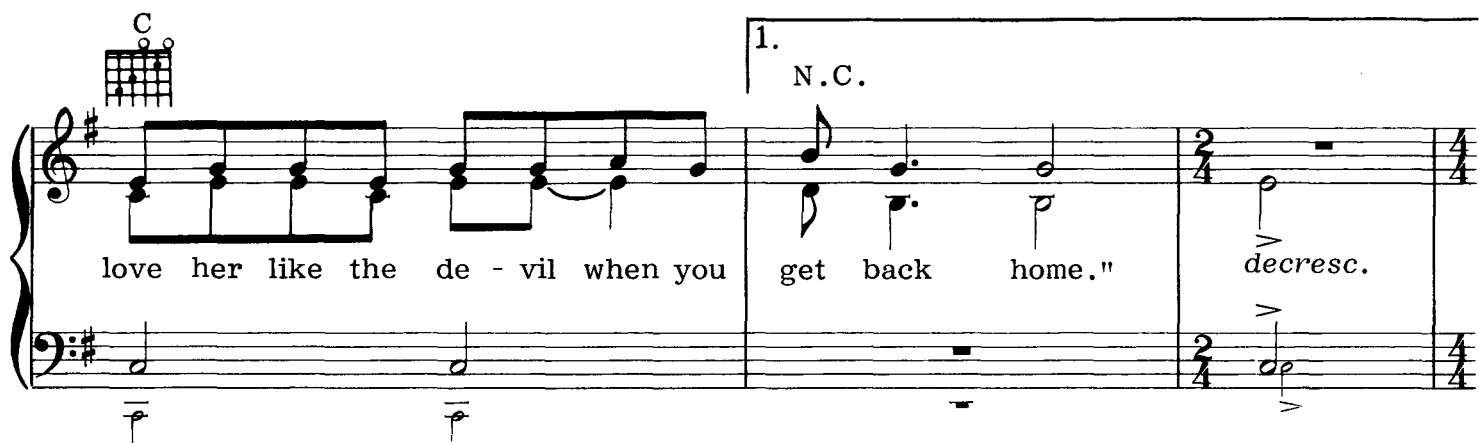
G  D7 


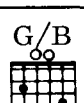

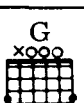
when you're\_ gone. Kiss an an-gel good morn-in' And



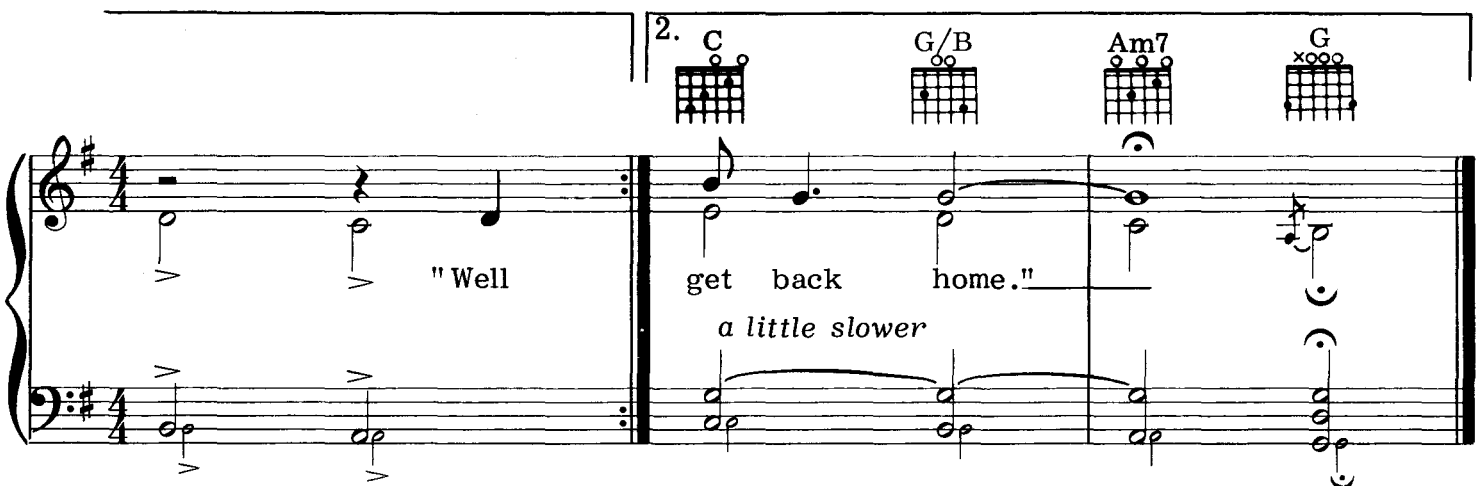
C  1. N.C. 

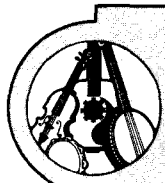
love her like the de - vil when you get back home." *decresc.*



2. C  G/B  Am7  G 

"Well get back home." *a little slower*

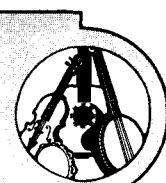




# SECTION THREE

Pages 47-74

## COUNTRY HITS OF THE '60S



# Welcome to My World

Words and Music by Ray Winkler and John Hathcock

During the 1960s, Ray Winkler and John Hathcock worked as disc jockeys at a radio station in Amarillo, Texas. In between playing records, the pair turned their talents to songwriting. Winkler was still a novice, but Hathcock had written several hits for Hank Thompson. Still, the two had little success until country star Jim Reeves played the West Texas town and stayed over a day to listen to tapes of their songs. Reeves and Winkler were old

friends, and though Reeves had encouraged Winkler in his songwriting efforts, the singer's standard comment was "You're getting better." Winkler admits that Reeves heard the four crudely dubbed songs out of politeness and friendship, but he listened attentively and, when the tape had ended, he said, "I sure do like 'Welcome to My World.'" Reeves' recording of the song was a Top Ten hit in 1964, shortly before the singer died in a plane accident.

Moderately slow, with a lilt (♩ = ♪<sup>3</sup>)

Welcome to My World

G C G

then. 3 3 3 3 Step in - to my

C D7 G

heart; here Leave your cares be - hind. With my arms un - furled,

C D7 To Coda

Wel - come to my world Built with you in Wait - ing just for you; Wel - come to my

G C G

mind. 3 3 3 3

D7 G D7

Knock and the door\_ will o - pen; - Seek and you will

G D7 G

find; Ask and you'll be giv - en\_ The

A7 D7 *D.S. al Coda*  $\frac{S}{C}$

key to this world of mine. I'll be wait-ing

Coda G C G D7 G6

world.

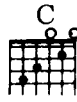
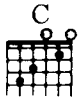
# DETROIT CITY

Words and Music by  
Danny Dill and Mel Tillis

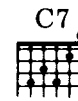
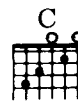
Danny Dill has a penchant for writing modern folk songs, such as the classic "The Long Black Veil." In his 1963 song "Detroit City," a million-seller for Bobby Bare, he chronicled the sad plight of Southern workers who migrated north to work in Detroit's automobile plants. "Although they made more money than they'd ever seen in their lives," Dill explains, "they became homesick. To dispel their loneliness, they toured the bars at night and drank their money away. Finally, after a few years of such futile living, they'd return home to their loved ones."

Moderately

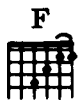
*mf* 1. Last



(1) night I went to sleep in De-troit Cit-y, And I  
 (2) home folks think I'm big in De-troit Cit-y. From the  
 (3) (Spoken) 'Cause you know I rode a freight train north to Detroit City, And



(1) dreamed a-bout those cot-ton fields and home; I  
 (2) let-ters that I write, they think I'm fine. By  
 (3) after all these years, I find I've just been wasting my time. So I



(1) dreamed a-bout my moth-er, Dear old Pa-pa, sis-ter and broth-er, And I  
 (2) day I make the cars, And by night I make the bars. Lord, if  
 (3) just think I'll take my foolish pride And put it on the south-bound freight and ride,



D7



G7



(1) dreamed a-bout the girl that's been wait-ing for so long.  
 (2) on - ly they could read be-tween the \_\_\_\_\_ lines. } I wan-na go  
 (3) And go on back to the loved ones, The ones that I left waiting so far behind.)

C



F



C



C7



F



Bb



home; \_\_\_\_\_ I wan - na go home; \_\_\_\_\_

F



C



G7



Oh, Lord, I wan - na go

1. 2.

C



F



C



G7



3.

C



F



C



G7



C



home. \_\_\_\_\_ 2. Now the home. \_\_\_\_\_  
 3. \_\_\_\_\_

# Gentle on My Mind

Words and Music by John Hartford

In 1967, John Hartford recorded his song "Gentle on My Mind" and scored a mild success on the country charts. Then, a few months later, rising star Glen Campbell recorded Hartford's tune, and his version stayed on the popularity charts for over three months. Although the song never became a No. 1 hit, it remains a popular favorite to this day. Hartford said that he was inspired to write the rambling, almost stream-of-consciousness lyrics after he saw the epic film Doctor Zhivago, based on Boris Pasternak's 1958 Nobel Prize-winning novel. "The film had a long traveling sensation that I liked, and I thought some of the images in it might work for me some time. I'm sure the song built up in my subconscious over a long period, but when I finally sat down, I just wrote it." Hartford claims no thorough understanding of commercial music or of what made the song a hit, but his guess is that its "message" accounts for its success.

Moderately

C  
8fr.

Cmaj7  
7fr.

C6  
5fr.

Cmaj7  
7fr.

Dm

Dm+7



Dm7



G7



(1) makes me tend to leave my sleep-ing bag rolled up and stashed be-hind your  
 (2) some-thing that some- bod-y said be- cause they thought we fit to-geth-er  
 (3) oth-er wom-an cry-in' to her moth-er 'cause she turned and I was  
 (4) beard a rough-'ning coal pile and a dirt-y hat pulled low a-cross my

C (open)



(1) couch. And it's  
 (2) walk-in'. It's just  
 (3) gone. I  
 (4) face. Through

C



8fr.

Cmaj7



7fr.

on last verse omit these two bars

C6



5fr.

Cmaj7



7fr.

(1) know - ing I'm not shack-led by for- got-ten words and bonds\_ And the  
 (2) know - ing that the world will not be curs-ing or for-giv-ing When I  
 (3) still might run in si-lence, tears of joy might stain my face,— And the  
 (4) cupped hands round a tin can, I pre-

C



8fr.

Cmaj7



7fr.

Dm



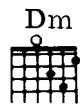
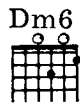
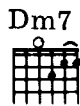
(1) ink-stains that have dried up - on some line  
 (2) walk a - long some rail-road track and find  
 (3) sum-mer sun might burn me till I'm blind,  
 (4) tend to hold you to my breast and find

Gentle on My Mind

Dm+7



(1) \_\_\_\_\_ That keeps you in the back-roads by the  
 (2) \_\_\_\_\_ That you're mov - in' on the back-roads by the  
 (3) \_\_\_\_\_ But not to where I can - not see you  
 (4) \_\_\_\_\_ That you're wav - in' from the back-roads by the



(1) riv - ers of my mem - 'ry, That keeps you ev - er gen - tle on my  
 (2) riv - ers of my mem - 'ry, And for hours you're just gen - tle on my  
 (3) walk - in' on the back - roads By the riv - ers flow - ing gen - tle on my  
 (4) riv - ers of my mem - 'ry, Ev - er smil - in', ev - er gen - tle on my

1. 2. 3.

C(open)



(1) mind. \_\_\_\_\_ 2. It's not  
 (2) mind. \_\_\_\_\_ 3. Though the  
 (3) mind. \_\_\_\_\_ 4. I

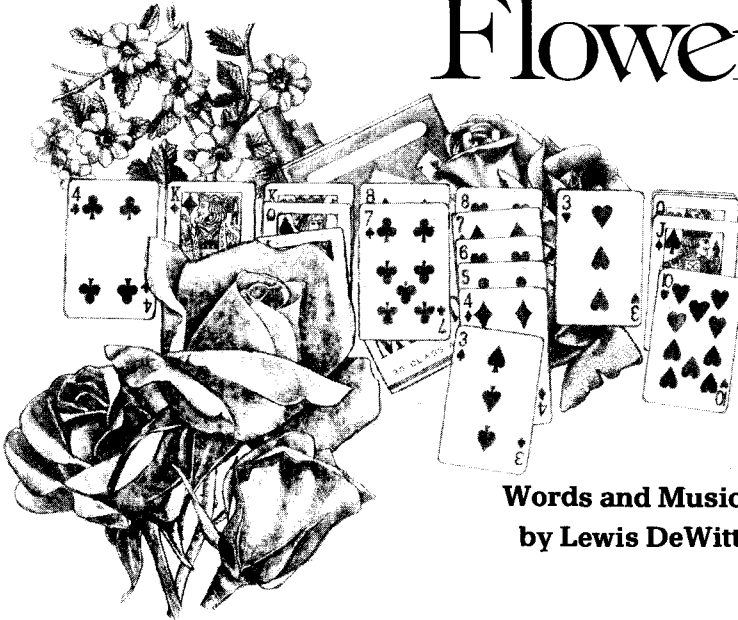
4.

C(open)



(4) mind. \_\_\_\_\_ slower

# Flowers on the Wall



The Statler Brothers began singing together in the early 1960s in their native Virginia. Only two members of the quartet are actually brothers, and none of them is named "Statler." "Flowers on the Wall" was their first major hit, written by "brother" Lew DeWitt and released in 1965. The Statlers were unable to repeat their initial huge success until "Bed of Rose's" in 1970. Since then, their taste for nostalgia and novelty has made them consistently popular with country fans, and a year seldom passes without at least one Statler hit on the charts. So popular are they that, between 1972 and 1980, they were named Vocal Group of the Year eight times by the Country Music Association.

Words and Music  
by Lewis DeWitt

Moderately bright, in 2 (♩=1 beat)

Guitar → G  
(Capo up 3 frets)

Em

Keyboard → Bb

Gm

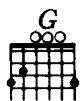
1. I've been hear - in' you're con - cerned a - bout my hap - pi - ness, But  
 (2) night I dressed in tails, pre - tend - ed I was on the town. As  
 (3) good to see you; I must go; I know I look a fright.

A7  
C7

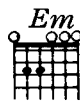
D7  
F7

(1) all that thought you're giv - in' me is — con - science, I guess. If  
 (2) long as I can dream, it's hard to slow this swing - er down. So,  
 (3) An - y - way, my eyes are not ac - cus - tomed to this light, —

# Flowers on the Wall



Bb



Gm

(1) I were walk - in' in your shoes, I would-n't wor - ry none. While  
 (2) please don't give a thought to me, I'm real - ly do - in' fine. —  
 (3) And my shoes are not ac - cus - tomed to this hard - time street, So



C7



F7

(1) you and your friends\_ are wor - ryin' 'bout me, \_ I'm hav - in' lots of fun. }  
 (2) You\_ can al - ways find\_ me here\_ and hav - in' quite a time. } Count - in'  
 (3) I\_ must go\_ back to\_ my room\_ and make my day com - plete. }

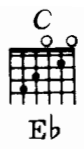


Gm

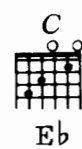
## Chorus

flow - ers on the wall, That don't both - er me at all, —

— Play - in' sol - i - taire till dawn with a deck of fif - ty -

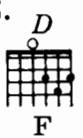


one. Smok - in' cig - a - rettes and watch - in' Cap - tain

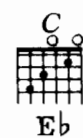


Kan - ga - roo, Now don't tell me I've noth - in' to

1. 2.

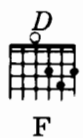


3.



do. do. No, don't tell

2. Last  
3. It's




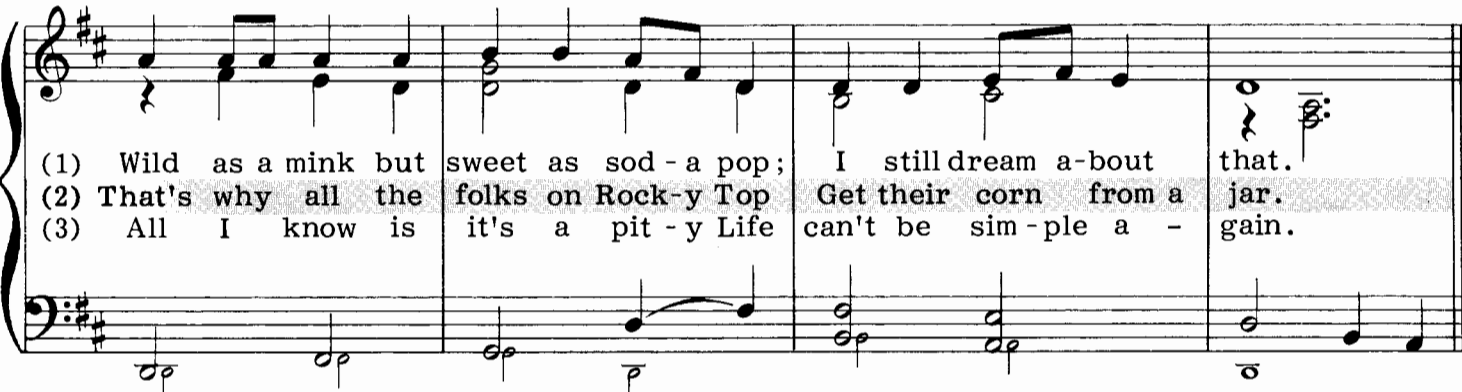
Repeat and fade

me I've noth - in' to do. No, don't tell




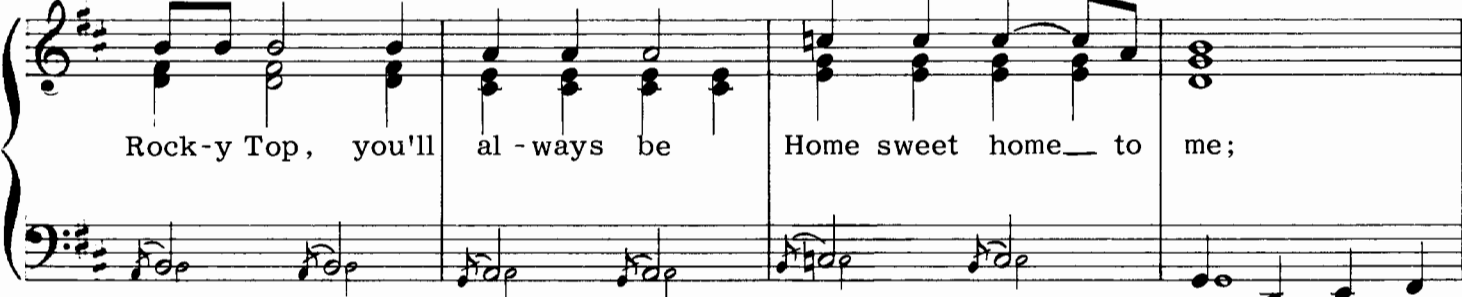







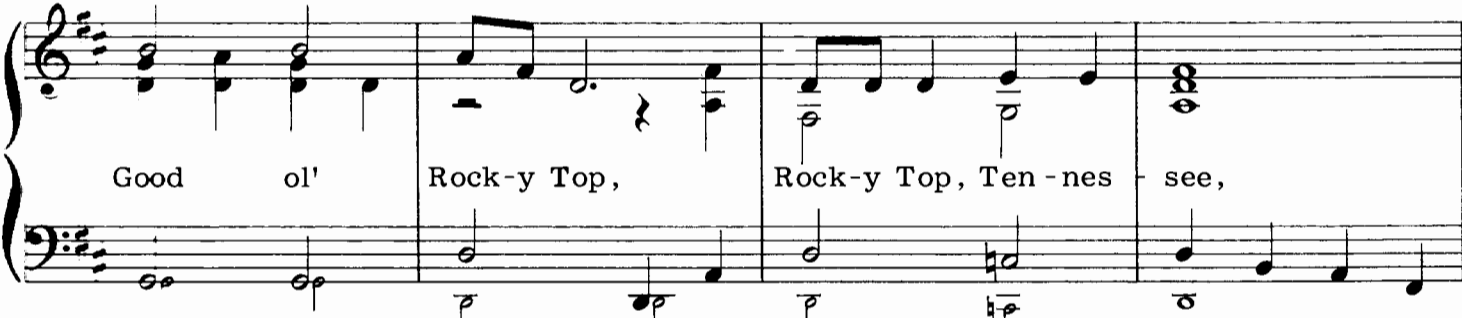
(1) Wild as a wink but sweet as sod - a pop; I still dream a-bout that.  
 (2) That's why all the folks on Rock-y Top Get their corn from a jar.  
 (3) All I know is it's a pit - y Life can't be sim - ple a - gain.



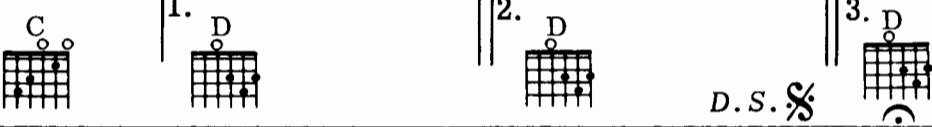


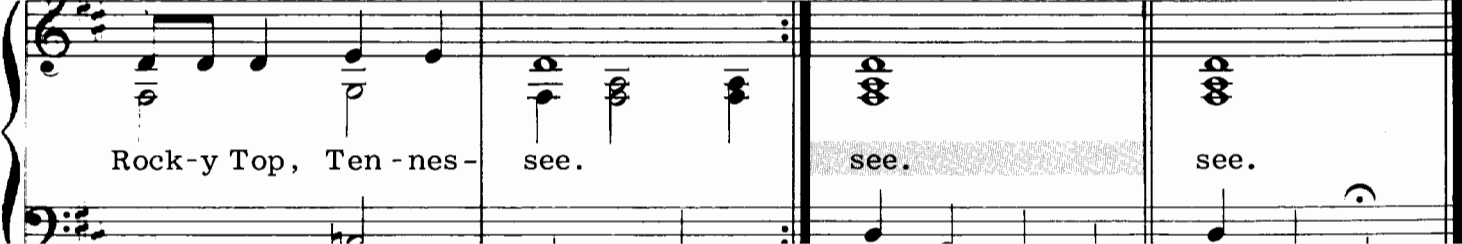
Rock-y Top, you'll al - ways be Home sweet home - to me;






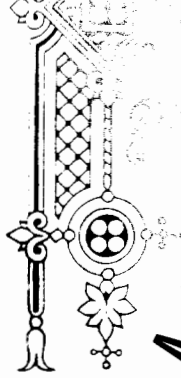
Good ol' Rock-y Top, Rock-y Top, Ten - nes see,





1. Rock-y Top, Ten - nes see. 2. see. 3. see.

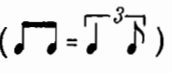
D. S. 



# MAKE THE WORLD GO AWAY

Words and Music by Hank Cochran

*In 1973, Eddy Arnold recorded an entire album of "global" tunes called The World of Eddy Arnold, which featured the Hank Cochran song "Make the World Go Away," "Welcome to My World" and others. "Make the World Go Away" had been a No. 1 hit for Arnold in 1965, two years after singer Ray Price took it to second place on the country charts. The song's country-ballad style is typical of the work of Cochran, who is also responsible for such hits as Patsy Cline's "I Fall to Pieces," Willie Nelson and Shirley Collie's "Willingly" and Burl Ives' "A Little Bitty Tear."*

Moderately slow, with a lazy lilt (  )

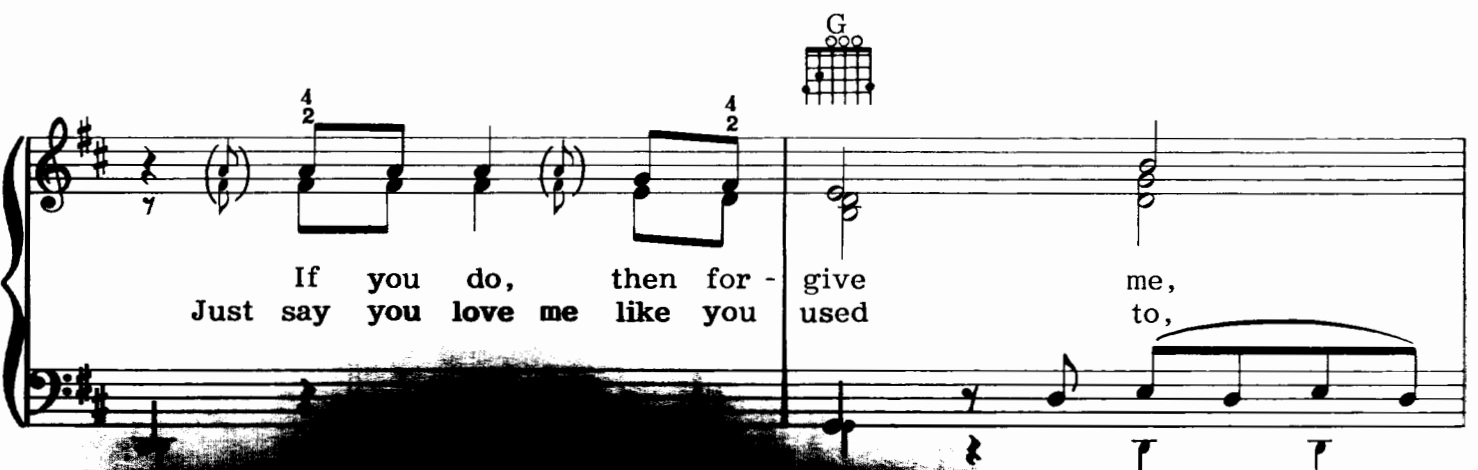


*mp* Do you re-mem-ber when you



A7 D

loved me, hurt you; Be-fore the world took me a-stray? I'll make it up— day by day.



G

If you do, then for- give me, Just say you love me like you used to,

A7 D N.C.

4 5 5 4 5 4 3

5 2 4 5

And make the world go a - way. } Make the world go a -  
 And make the world go a - way. }

G A7 D

4 1 4 2 5 3

way, And get it off my shoul - ders.

G A7

5 2 4 1 5 2 4 1 3 1

Say the things you used to say, And make the world go a -

1. D 2. D N.C.

way. I'm sor-ry if I way.

\* 2nd time through, melody may be played an 8va higher.

# Please Help Me, I'm Falling

(in Love with You)

In 1960, Hank Locklin had a major chart recording of this "cheatin'" song, which was co-written by Hal Blair and Don Robertson. But "Please Help Me, I'm Falling" had a history of rejection before it became a hit. First, Robertson put the finished song away for a year and a half, after he was told that it was no good. Then, when it was submitted to Jim Reeves as a possible recording, Reeves turned it down. Rejection finally turned into success when Chet Atkins suggested that Hank Locklin record "Please Help Me." Locklin even had a second hit with the song, in 1970, when he recorded it with Danny Davis and The Nashville Brass.

Words and Music by Don Robertson and Hal Blair



Moderately (♩ = ♩<sup>3</sup>)

1. Please help me, I'm fall - ing In love with  
 (2. I be-long to an - ) oth - er Whose arms have grown  
 (3. Please help me, I'm) fall - ing, And that would be

(1) you. Close the door to temp - ta - tion;  
 (2) cold, But I prom-ised for - ev - er  
 (3) sin. Close the door to temp - ta - tion;

Dm7 G7 C N.C.

(1) Don't let me walk through. Turn a-way from me,  
 (2) To have and to hold. So I can nev-er be  
 (3) Don't let me walk in. For I must-n't

F F7 Bb

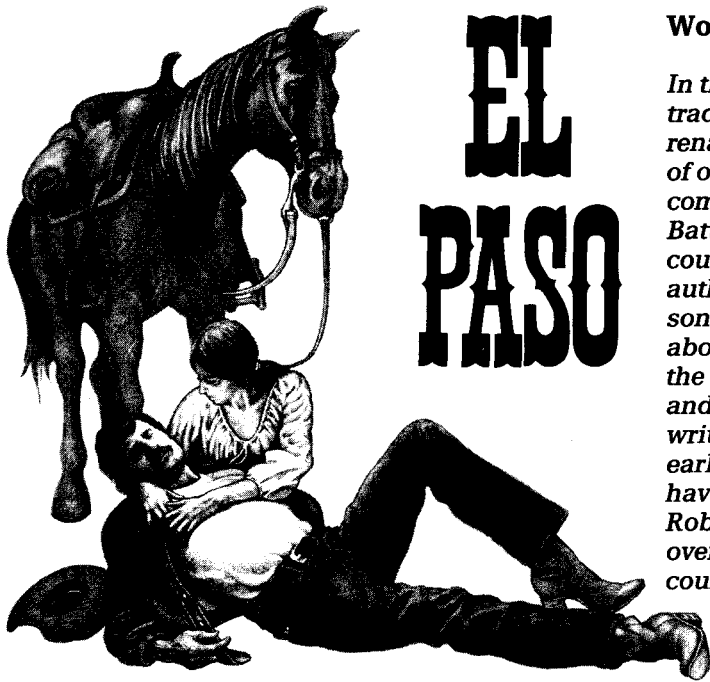
(1) dar - ling; I'm beg - ging you to.  
 (2) free, dear, But when I'm with you,  
 (3) want you, But, dar - ling, I do.

F C7

(1) Please help me, I'm fall - ing In love with  
 (2) I know that I'm los - ing The strength to be  
 (3) Please help me, I'm fall - ing In love with

1. 2. 3. F Bb F N.C. F Bb F

you.  
 true.  
 2. I be - long to an -  
 3. Please help me, I'm



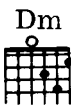
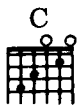
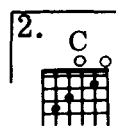
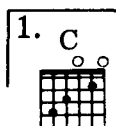
# EL PASO

Words and Music by Marty Robbins

In the late 1950s, the story song, a long-standing tradition in country music, underwent a renaissance. Spurred on by the popular success of old folk songs like "Tom Dooley" and new compositions such as Jimmie Driftwood's "The Battle of New Orleans" and "Tennessee Stud," country writers turned their hands to writing authentic-sounding saga songs. In 1959, singer-songwriter Marty Robbins penned a classic about El Paso, Texas, where, according to tradition, the West begins. "Western stories that I had read and stories my grandfather told me inspired me to write the song," he said. "Had I been born a little earlier, the cowboy life is the kind of life I'd like to have lived." This Western ballad became a hit for Robbins, despite the fact that the recording ran well over four minutes, an unusually long time for a country music single record.

Moderately  
freely

in tempo

C Dm G7

1. Black-er than night were the eyes of Fe - li - na, Wick - ed and e - vil while  
 2. Just for a mo - ment I stood there in si - lence, Shocked by the foul e - vil  
 3. Back in El Pa - so my life would be worth - less; Ev - 'ry - thing's gone; in life  
 4. Off to my right I see five mount - ed cow - boys, Off to my left ride a

C Dm

(1) cast - ing a spell. My love was deep for this Mex - i - can  
 (2) deed I had done. Man - y thoughts raced through my mind as I  
 (3) noth - ing is left. It's been so long since I've seen the young  
 (4) doz - en or more, Shout - ing and shoot - ing, I can't let them

G7 C

(1) maid - en; I was in love, but in vain I could tell.  
 (2) stood there; I had but one chance and that was to run.  
 (3) maid - en; My love is strong - er than my fear of death.  
 (4) catch me; I have to make it to Ro - sa's back door.

F Bb F

(1) One night a wild young cow - boy came in, Wild as the  
 (2) Out through the back door of Ro - sa's I ran, Out where the  
 (3) I sad - dled up and a - way I did go, Rid - ing a -  
 (4) Some - thing is dread - ful - ly wrong, for I feel A deep burn - ing

El Paso

Bb



C7



(1) West Tex - as wind. Dash - ing and  
 (2) hors - es were tied. I caught a  
 (3) lone in the dark. May - be to -  
 (4) pain in my side. Though I am

(1) dar - ing, a drink he was shar - ing With wick - ed Fe - li - na, the  
 (2) good one; it looked like it could run; — Up on its back and a -  
 (3) mor - row a bul - let will find me; To - night noth - ing's worse than this  
 (4) try - ing to stay in the sad - dle, — I'm get - ting wear - y, un -

F



G7



(1) girl that I loved. — So in an - ger I  
 (2) way I did ride — Just as fast as I  
 (3) pain in my heart. — And at last here I  
 (4) a - ble to ride. — But my love for Fe -

C



Dm

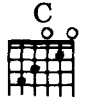
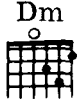


G7

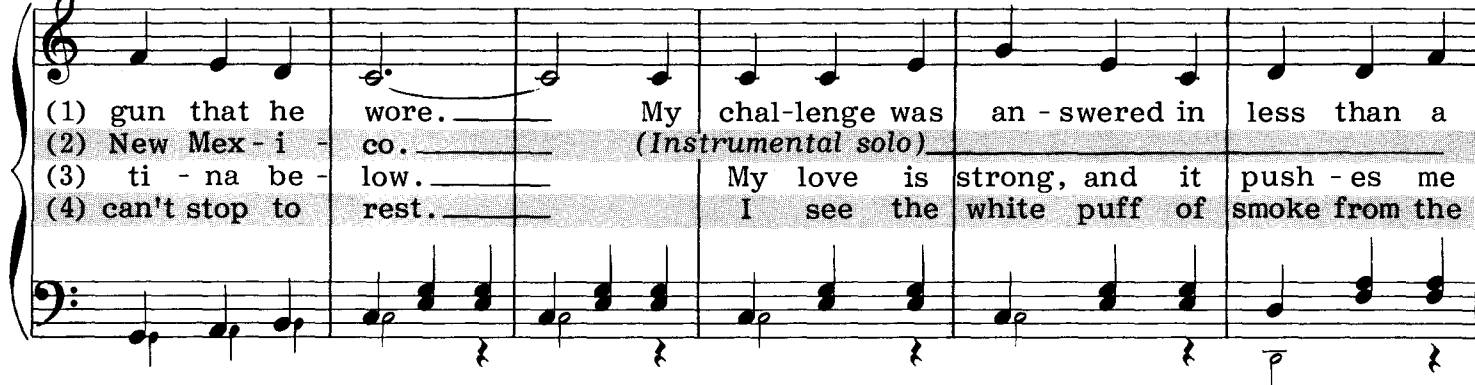


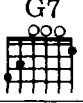
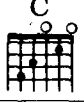

(1) chal - lenged his right for the love of this maid - en; Downwent his hand for the  
 (2) could from the West Tex - as town of El Pa - so, Out to the bad - lands of  
 (3) am on the hill o - ver - look - ing El Pa - so; I can see Ro - sa's can -  
 (4) li - na is strong, and I rise where I've fall - en; Though I am wear - y, I



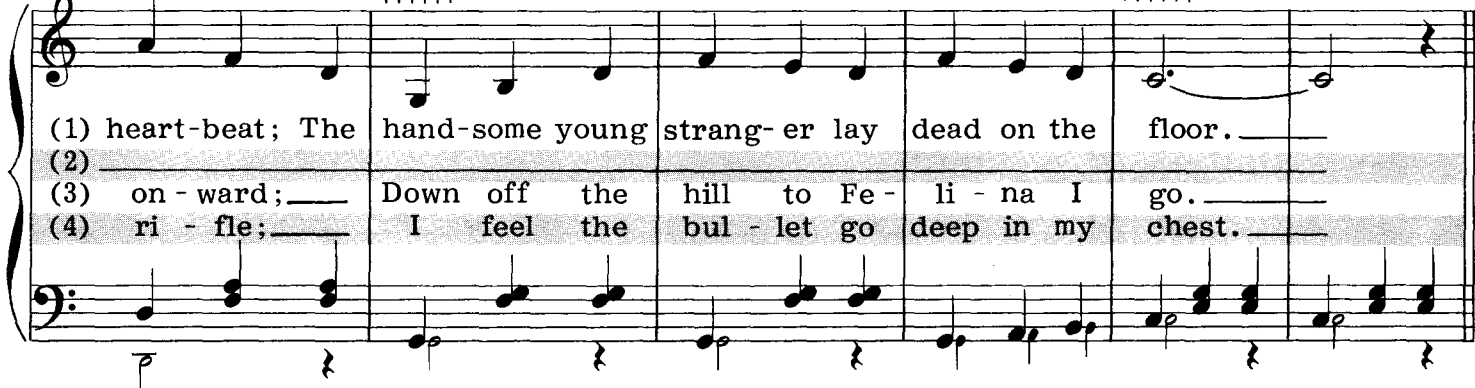
C  Dm 

(1) gun that he wore. ——— My chal-lenge was an - swered in less than a  
 (2) New Mex - i - co. ——— (Instrumental solo)  
 (3) ti - na be - low. ——— My love is strong, and it push - es me  
 (4) can't stop to rest. ——— I see the white puff of smoke from the

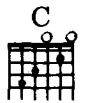
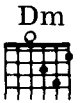
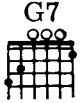


G7  C  D.S. 

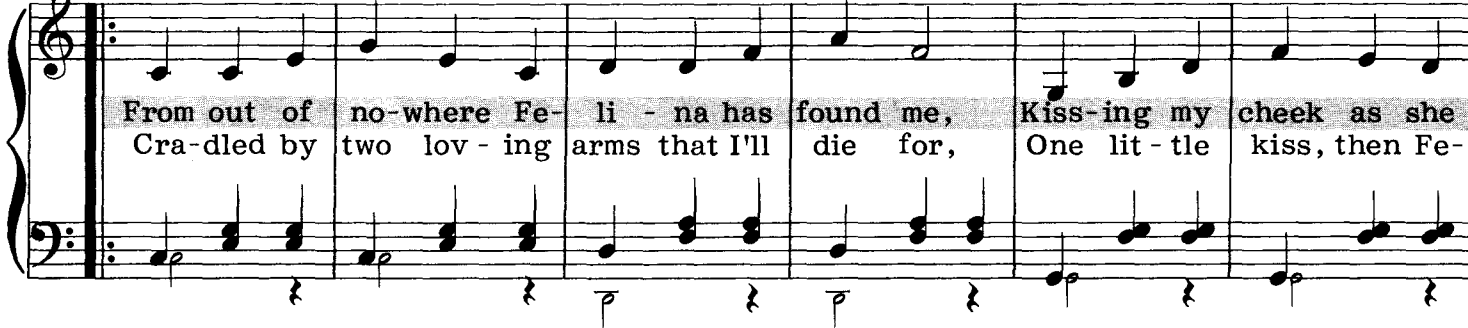
(1) heart-beat; The hand-some young strang-er lay dead on the floor. ———  
 (2) ———  
 (3) on - ward; ——— Down off the hill to Fe - li - na I go. ———  
 (4) ri - fle; ——— I feel the bul - let go deep in my chest. ———

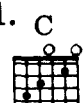
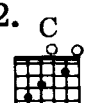


⊕ Coda (after last verse)


C  Dm  G7 

From out of no-where Fe - li - na has found me, Kiss-ing my cheek as she  
 Cra-dled by two lov - ing arms that I'll die for, One lit - tle kiss, then Fe -



1. C  2. C 

kneels by my side. ———  
 li - na good -  
 bye. ———



# Little Green Apples

Words and Music by Bobby Russell

Bobby Russell likes little green apples, so it's easy to picture him driving home from work one day, turning over in his mind the phrase "as sure as God made little green apples." Since Russell is a professional songwriter ("Honey" and "The Night the Lights Went Out in Georgia" are two of his other hits), the words soon turned into the

beginnings of a song. By the time he reached home, he had completed the first two verses in his mind. Rushing inside the house, he jotted them down from memory, then completed the chorus. Roger Miller had a hit with "Little Green Apples" in 1968, and the song won two Grammys, for Song of the Year and Best Country Song.

Slowly

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'mp' (mezzo-piano) and 'Slowly'. The first system shows the piano accompaniment for the first four measures. The second system contains the first line of lyrics: "And I wake up in the morn-ing with my hair down in my eyes, and she says,". Above the melody line are four guitar chord diagrams: Am, Am+7, Am7, and D7-9. The third system contains the second line of lyrics: "'Hi.'" and "And I stum-ble to the break-fast ta-ble while the". Above the melody line are six guitar chord diagrams: G, Gmaj7, G6, G, Am, and Am+7. The fourth system contains the final line of lyrics: "kids are go-ing off to school, 'Good-bye.'" and "And she". Above the melody line are six guitar chord diagrams: Am7, D7-9, G, Gmaj7, G6, and G. The score includes dynamic markings like 'mp' and 'p' (piano), and articulation like 'p' (piano) at the end of phrases.

G7

reach-es out an' takes my hand, squeez-es it, says, "How you feel-in',  
she drops what she's do-in' and hur-ries down to meet me, and I'm

C Cmaj7 Cm6 Cm Am7 D7

Hon?" al-ways late. And I look a-cross at smil-ing lips that  
But\_ she sits wait-ing pa-tient-ly and

Am7 D7 G Gmaj7 G6 G

warm my heart and see my morn-ing sun. And if that's not  
smiles when she first sees me, 'cause she's made that way. And if that's not

D11 5fr.

lov-in' me, Then all I've got to say:  
lov-in' me, Then all I've got to say:

# Little Green Apples



God did-n't make lit-tle green ap-ples, And it don't rain in In-dian-ap-'lis in the  
 God did-n't make lit-tle green ap-ples, And it don't snow in Min-ne -ap-'lis when the



sum-mer-time. There's no such thing as Doc-tor Suess,  
 win-ter comes. There's no such thing as make-be-lieve,



Dis-ney-land, and Moth-er Goose is no nurs-'ry rhyme.)  
 Pup-py dogs and au-tumn leaves and\_ B B guns.)

God did-n't make lit-tle green ap-ples, And it don't rain in In-dian-ap-'lis in the

Am D7

sum-mer time. And when my-self is feel-in' low, I

Am D7 G

To Coda

think a-bout her face a-glow to ease my mind. Some-

Am Am7 D7 G

times I call her up at home, know-ing she's bus-y, — And

Am Am7 D7 G D.S. al Coda

ask if she could get a-way and meet me — and grab a bite to eat. And

Coda G

ease my mind. fading away, but in strict time

# My Last Date (with You)

Words by Boudleaux Bryant and Skeeter Davis;

Music by Floyd Cramer



When guitarist and RCA producer Chet Atkins brought piano stylist Floyd Cramer to Nashville from Louisiana Hayride in 1955, Cramer quickly became one of country music's most popular sidemen, backing such stars as Elvis Presley and Jim Reeves. In 1960, he wrote and recorded an instrumental, "Last Date," that climbed high on both the pop and country charts and sold a million copies. Several months later, songwriter Boudleaux

Bryant and country-pop singer Skeeter Davis put words to Cramer's tune and came up with "My Last Date (with You)." Skeeter recorded it, and her record, released in December 1961, quickly rose to the Top Ten. During this period, Bryant and his usual collaborator, his wife, Felice, wrote a number of successful songs for The Everly Brothers, including "Bye Bye Love," "Wake Up, Little Susie" and "All I Have to Do Is Dream."

Slowly, but with a beat

Guitar → C  
(Capo up 3 frets)

F

C

Keyboard → E<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>

One hour and I'll be meet-ing you;  
Just can't be-lieve that this could end;

I know you're\_ gon-na  
I know I'll\_ nev-er

F

A<sup>b</sup>

C

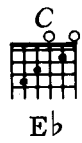
E<sup>b</sup>

F

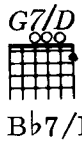
A<sup>b</sup>

make me blue.  
love a-gain.

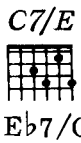
My heart is\_ trem-bling through and through, 'Cause I  
You'll ask me\_ to be just a friend; It's as



Eb



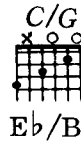
Bb7/F



Eb7/G



Ab



Eb/Bb



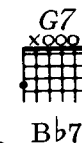
Bb7

know\_ ver-y well, \_ I can plain\_ as can be, \_ I can tell, \_ I can tell, \_ This will see, \_ I can see, \_ This will be my last\_ date with be my last\_ date with

1.

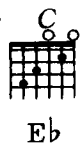


Eb

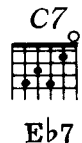


Bb7

2.



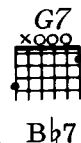
Eb



Eb7

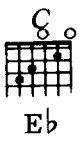


Ab

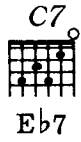


Bb7

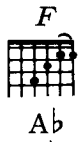
you. you. I know we had a



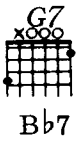
Eb



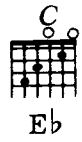
Eb7



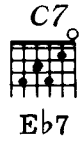
Ab



Bb7



Eb



Eb7

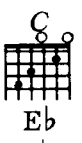


Ab

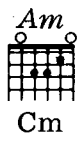


Bb7

quar - rel, But all sweet-hearts do; I gave my love to



Eb



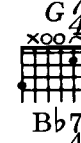
Cm



Fm7



Ab






Bb7




Bb7

prove to you That I would\_ al-ways love you\_ and be true.





# My Last Date

 Eb     
  Ab     
  Eb






I know you've met some - bod-y new;      You tell me you and

 Ab     
  Eb     
  Ab

I are through.      My plans and dreams can - not come true,      And when

 Eb     
  Bb7/F     
  Eb7/G     
  Ab

you say good - bye, I know I will cry, 'Cause I'll

 Eb/Bb     
  Bb7     
  Eb     
  Ab     
  Eb

know it's my last date with you.



# SECTION FOUR

Pages 75-120

## COUNTRY HITS OF THE '50S

# Singing the BLUES

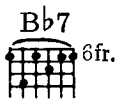
Words and Music by Melvin Endsley

Songwriter Melvin Endsley idolized Hank Williams and, in his efforts to get from his native Drasco, Arkansas, to Nashville, tried to write songs that Williams might sing. Endsley knew he had written a good song with "Singing the Blues," but his hero, who died in 1953, never got to hear it. Instead, it was Marty Robbins who had the best-selling country version of the tune and Guy Mitchell who made it a hit on the pop charts. By 1956, when "Singing the Blues" became his first No. 1 hit, Robbins had been a regular on Grand Ole Opry for three years.

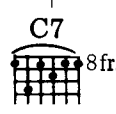
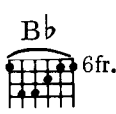
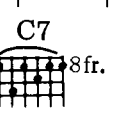
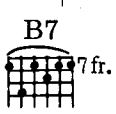
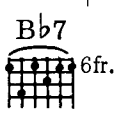


Moderate swing (♩ = ♪<sup>3</sup> ♪)

*f* Well, I



nev-er felt more like sing-ing the blues, 'Cause I nev-er thought that



N.C.

I'd ev-er lose your love, dear. Why'd you do me this

Singing the Blues

F F7

way? Well, I nev-er felt more like

Bb7 6fr. F7 Bb7 6fr. B7 7fr. C7 8fr.

cry-ing all night, 'Cause ev-'ry-thing's wrong, and noth-ing ain't right with-

Bb 6fr. C7 8fr. F F7

out you. You got me sing-ing the blues. The

Bb 6fr. F Bb 6fr. F

moon and stars no long-er shine; The dream is gone I thought was mine. There's

Bb 6fr. F C7 8fr.

noth - ing left for me to do but cry \_\_\_\_\_ o - ver you. — Well, I

F7 Bb7 6fr. F7

nev - er felt more like run - ning a - way, — But why should I go, — 'cause

Bb7 6fr. B7 7fr. C7 8fr. Bb 6fr. C7 8fr. N.C.

I could - n't stay — with - out you? You got me sing - ing the

1. F 2. F

blues. — Well, I blues. —

# Release Me

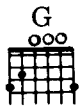
Words and Music by Eddie Miller and W. S. Stevenson

Eddie Miller believed that simplicity and universality are the ingredients that make a song a "standard," and a standard is what he created in 1954 with "Release Me." Miller was a bandleader during the 1940s and '50s, heading up a group called Eddie Miller and The Oklahomans, which played mainly one-night stands. It was on one such occasion, he recalled, that he heard a couple arguing near the bandstand. The woman said, "If you'd release me, we wouldn't have any problems, and everything would be all right." That remark stayed with Miller, because "release me" seemed

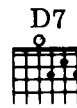
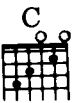
a softer way of saying "divorce," a term he had always considered a "dirty word" in a song. Some time later, he wrote three simple verses around the idea, with a completely original, but equally simple, melody that complemented the lyrics perfectly. Singer Jimmy Heap recorded the song early in 1954, and it provided him with the only chart recording of his career. But it was the Ray Price version that firmly established the song (and the singer) on the country charts. In 1967, "Release Me" launched the career of the British pop singer Engelbert Humperdinck, whose recording of it sold 5 million copies.

Moderately, with a lilt (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}$   $\overset{\frown}{\underset{\frown}{\text{J}}}$ )

The piano introduction consists of four measures. The first three measures feature a steady eighth-note bass line in the left hand and sustained chords in the right hand. The fourth measure features a triplet of eighth notes in the right hand. The tempo is moderately with a lilt, indicated by the notation (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}$   $\overset{\frown}{\underset{\frown}{\text{J}}}$ ).

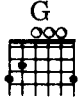


The vocal entry begins with a G major chord. The melody is simple and lilted. The first two verses are:
   
1. Please, re - lease me, let me
   
2. I have found a new love,
   
3. Please, re - lease me, can't you
   
The piano accompaniment continues with the same eighth-note bass line and chords.



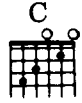
The vocal entry continues with the melody. The third verse is:
   
(1) go, For I don't
   
(2) dear, And I will
   
(3) see, You'd be a
   
The piano accompaniment continues with the same eighth-note bass line and chords.

G




(1) love you an - y - more. To  
 (2) al - ways want her near. Her  
 (3) fool to cling to me? To

C



(1) waste our lives would be a sin;  
 (2) lips are warm while yours are cold;  
 (3) live a lie would bring us pain,


C#dim 5fr.    G/D 3fr.    D7



(1) Re - lease me and let me love a -  
 (2) Re - lease me, my dar - ling, let me  
 (3) So re - lease me and let me love a -

1. 2.    3.

G    N.C.    G    N.C.    G

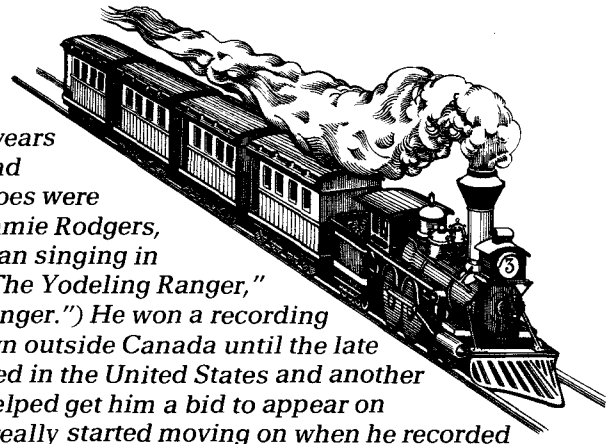


(1) gain.  
 (2) go.  
 (3) gain.    slowing down

# I'm Movin' On

Words and Music  
by Hank Snow

Hank Snow himself started moving on when he was only 14, leaving his unhappy childhood home in Nova Scotia to spend four years aboard a fishing boat. Though he had never met a cowboy, his earliest heroes were cowboy movie star Tom Mix and Jimmie Rodgers, "The Blue Yodeler." (When Hank began singing in small clubs in his teens, it was as "The Yodeling Ranger," which later became "The Singing Ranger.") He won a recording contract in 1936, but he was unknown outside Canada until the late 1940s, when his records were released in the United States and another Jimmie Rodgers fan, Ernest Tubb, helped get him a bid to appear on Grand Ole Opry. In 1950, his career really started moving on when he recorded two of his own songs, "I'm Movin' On" and "The Golden Rocket," which both shot to the top. Hank has since had many hits, but none as great as this one.



Moderate boogie blues (♩ = ♩♩)

*mf*

1. That

F

(1)	big	eight - wheel - er	roll - in'	down	the	track	Means	your
(2)	big	loud	whis - tle	as	it	blew	and	blew
(3)	En - gi - neer,	take	that	throt - tle	in	hand;	This	
(4)	warned	you,	ba - by,	from	time	to	time,	But
(5)	some - day,	ba - by,	when	you've	had	your	play,	You're

F7

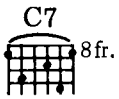
Bb 6fr.

(1)	true - lov - in'	Dad - - dy	ain't	com - in' back	- I'm	mov-in'	on;	
(2)	lo	Al - a - ba - ma,	we're	com-in' to you	"We're	mov-in'	on;	
(3)	rat - tler's	the	fast - est	in the	south - ern	land	Keep	mov-in'
(4)	just	would-n't	lis - ten	or	pay	me	no	mind
(5)	gon - na	want	your	Dad - dy,	but	your	Dad - dy	will

say, "Keep mov-in' on;



(1) I'll soon be gone. You were  
 (2) Oh, hear my song. You had  
 (3) Keep roll - in' on. You're gon-  
 (4) I'm roll - in' on. You have  
 (5) You stayed a-way too long. I'm



(1) fly - in' too high for my lit - tle old sky, so I'm mov - in'  
 (2) the laugh on me, so I've set you free, and I'm mov - in'  
 (3) na ease my mind, so put me there on time; keep roll - in'  
 (4) bro - ken your vow, and it's all o - ver now, so I'm mov - in'  
 (5) through with you; too bad you are blue, so keep mov - in'

1. 2. 3. 4. 5.

Bb13 B13 C13 Eb13 E13 F13

8fr. 9fr. 10fr.

on.  
 on.  
 on.  
 on.  
 on."

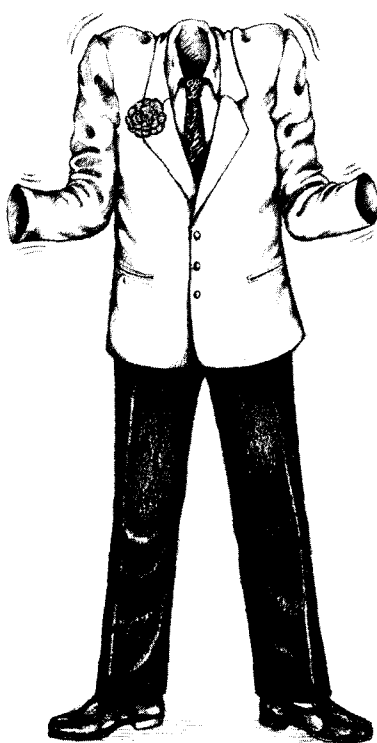
2. That  
 3. Mis-ter  
 4. I  
 5. But

slower

# A White Sport Coat

(and a Pink Carnation)

Words and Music  
by Marty Robbins



While this was not Marty Robbins' first hit, it was the record that in 1957 firmly established him as a crossover artist and teenage idol. Robbins had had a country hit with Melvin Endsley's "Singing the Blues" the previous year but had watched Guy Mitchell turn the song into a pop hit. Finally, with his own "A White Sport Coat," Robbins topped both the country and popular charts. Two years later, Marty recorded "The Hanging Tree," the first of several "sagas" that combined the popularity of folk songs with country's love of Western material and made him a musical legend. But it was the teenaged rock-and-roll generation that gave him his first real success. Robbins' original fans have teenagers of their own today, but his popularity has not faded, and "A White Sport Coat" is still as singable as ever.

Moderately

*mf* A

C Dm7 G7

white sport coat and a pink car-na-tion;

F G7 C Am7 Dm7 G7

I'm all dressed up for the dance. A



C Dm7

white sport coat and a pink car -

G7 F G7

na - tion; I'm all a - lone in ro -

C F C G7

mance. Once you told me

C


long a - go To the Prom with me you'd go.

# A White Sport Coat

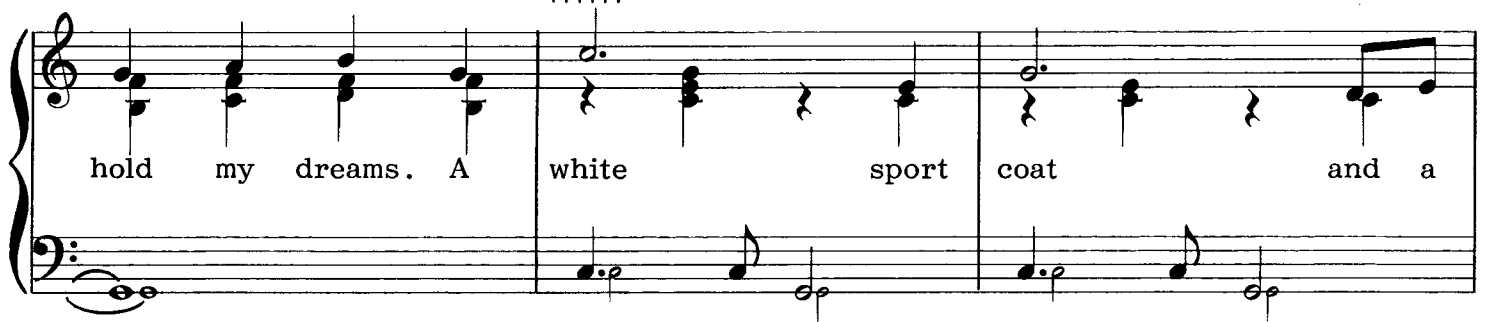
D7  G7 





Now you've changed your mind, it seems; — Some-one else will




C 





hold my dreams. A white sport coat and a




Dm7  G7  F  G7 


pink car - na - tion; I'm in a blue, blue



1. C  Am7  Dm7  G7  A

2. C 

mood. mood.



# I Can't Stop Loving You

Words and Music by Don Gibson

The setting was a house trailer on the highway outside Knoxville, Tennessee. The time: an afternoon in late 1957. Songwriter Don Gibson sat down with his guitar to practice his trade, and the result was not one but two classic country songs — "I Can't Stop Loving You" and "Oh, Lonesome Me." With an RCA recording contract in hand, he took both songs into a Nashville studio and produced one record of two No. 1 hits. Kitty Wells also recorded "I Can't Stop Loving You," and her version, too, reached the Top Ten. Then, in 1962, Ray Charles produced a pop-country recording that sold a million copies. Both songs are now acknowledged classics. Quite a profitable afternoon!

Moderately

mp

Those hap- py

This system of musical notation includes a treble and bass clef staff. The treble staff contains the melody with lyrics "Those hap- py" and a triplet of eighth notes. The bass staff provides a harmonic accompaniment with a triplet of eighth notes. The dynamic marking is *mp*.

C C7 F F7

hours — That we once knew, — Though long a-

This system of musical notation includes a treble and bass clef staff. The treble staff contains the melody with lyrics "hours — That we once knew, — Though long a-". Above the staff are four guitar chord diagrams: C, C7, F, and F7. The bass staff provides a harmonic accompaniment. The lyrics are split across the measures with long horizontal lines.

C D7

go — Still make me blue.

This system of musical notation includes a treble and bass clef staff. The treble staff contains the melody with lyrics "go — Still make me blue.". Above the staff are two guitar chord diagrams: C and D7. The bass staff provides a harmonic accompaniment. The lyrics are split across the measures with long horizontal lines.

# I Can't Stop Loving You

G7 N.C. C C7

They say that time Heals a broken

F F7 C

heart, But time has stood still

G7 C F/C C Caug




Since we've been a part. I can't stop I can't stop

## Chorus

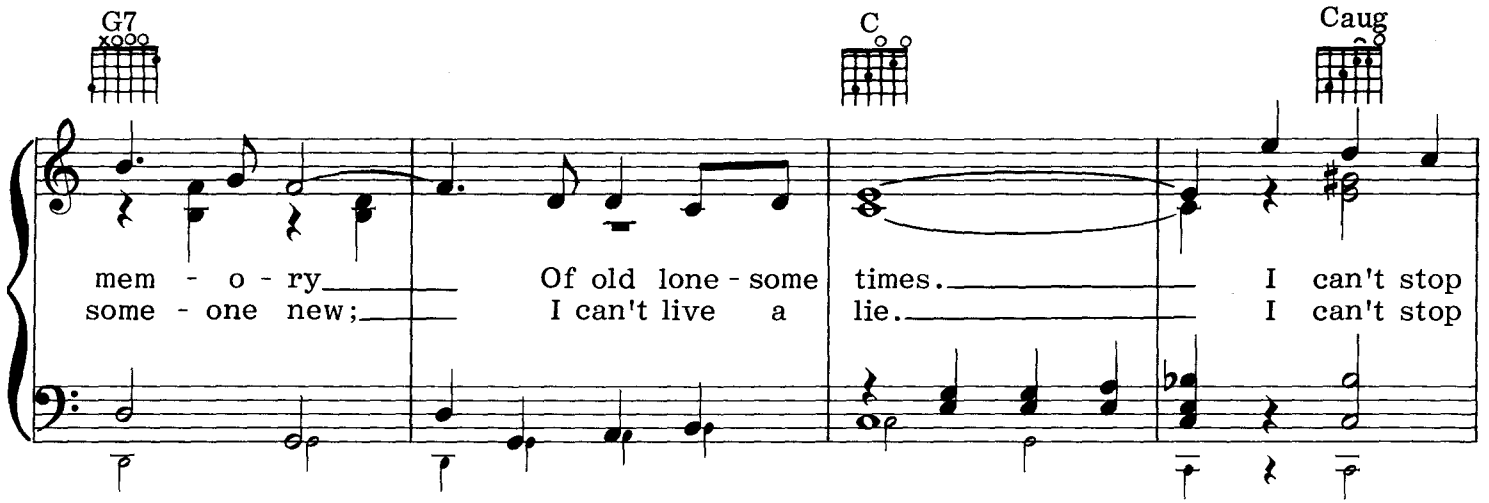
F C



lov - ing you, So I've made up my mind To live in lov - ing you; There's no use to try. Pre - tend there's

*mf*

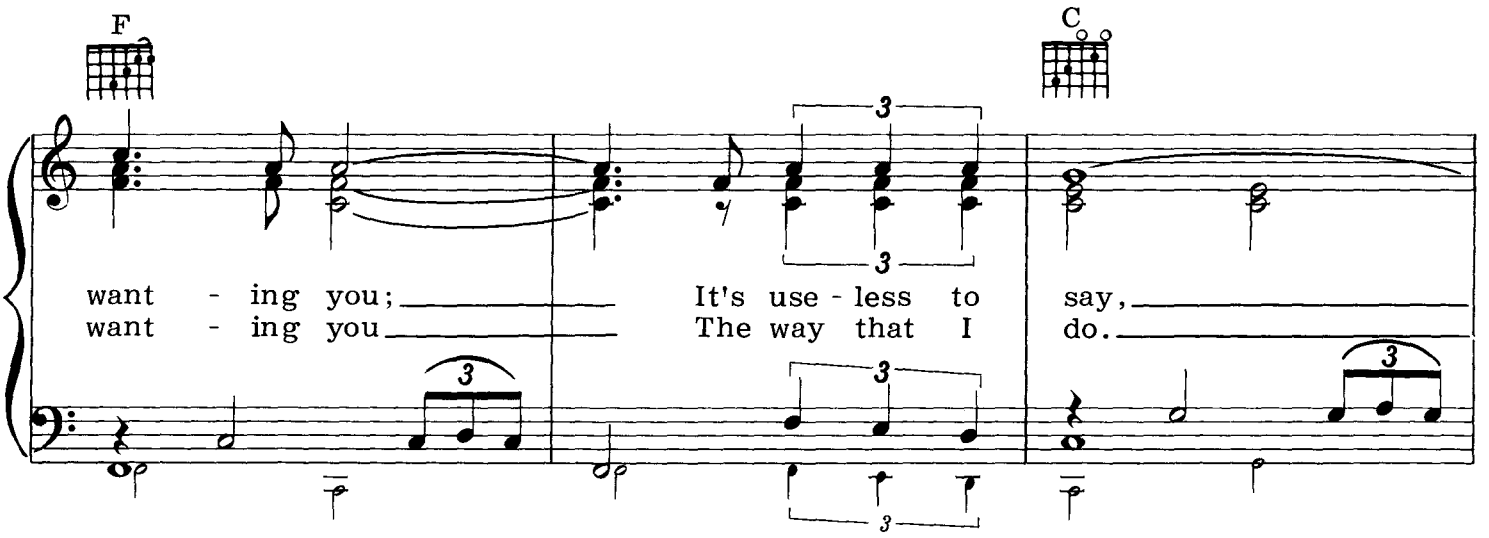
G7  C  Caug 


mem - o - ry \_\_\_\_\_ Of old lone - some times. \_\_\_\_\_ I can't stop  
 some - one new; \_\_\_\_\_ I can't live a lie. \_\_\_\_\_ I can't stop



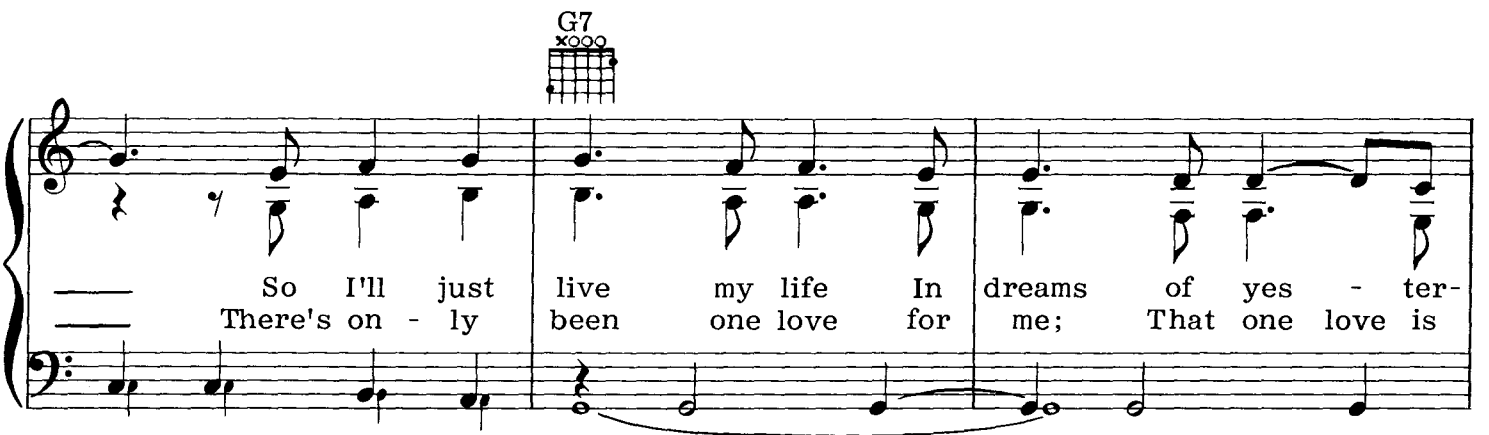
F  C 






want - ing you; \_\_\_\_\_ It's use - less to say, \_\_\_\_\_  
 want - ing you \_\_\_\_\_ The way that I do. \_\_\_\_\_








G7 

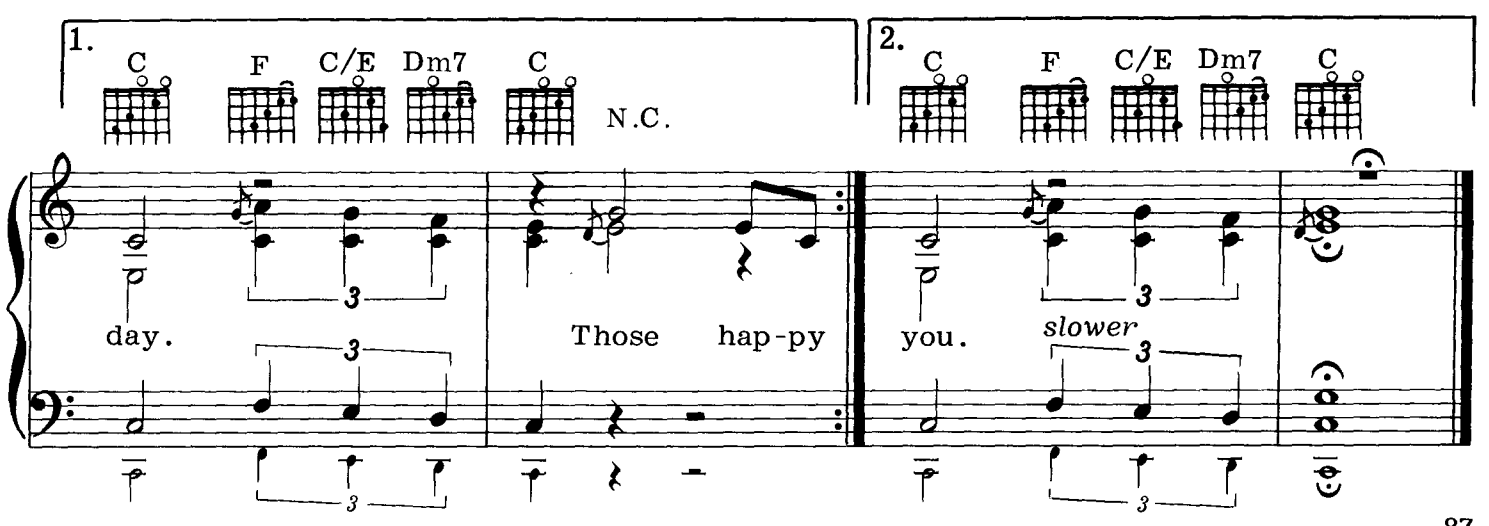
\_\_\_\_\_ So I'll just live my life In dreams of yes - ter -  
 There's on - ly been one love for me; That one love is



1. C  F  C/E  Dm7  C  N.C.

2. C  F  C/E  Dm7  C 

day. \_\_\_\_\_ Those hap - py you. \_\_\_\_\_ slower



Words and Music by Lawton Williams

# FRAULEIN

Singer Bobby Helms' 1957 version of "Fraulein" set a record for longevity in country music: not only did the recording reach No. 1, but it remained on the charts for a solid year, surpassing even such country classics as "Cold, Cold Heart" and "Crazy Arms." Lawton Williams, who wrote the song, says that it was inspired by a blond-haired girl from a German settlement in South Texas whom he met during World War II and to whom he was engaged for five years. Williams and his "Texas fraulein" met at the radio station in Houston where he was singing at the time.

Moderate country waltz

*mf* Far a -

Guitar → D (Capo up 3 frets) D7 G A7   
 Keyboard → F F7 Bb C7

cross the blue mem - o - ries wa - ters wan - der a - lives an old Ger - man's way o - ver daugh - ter, By the yon - der banks of the To the sweet - heart that

D F A7 C7 D F D7 F7 G Bb

old riv - er Rhine, I left be - hind; Where I loved her and left her, But I can't for - In a mo - ment of glo - ry, A face comes be -

A7 C7 D F

get her, 'Cause I miss my pret - ty frau - lein. Fra - fore me, The face of my pret - ty frau - lein. Fra -



F



F7



Bb



C7

lein, frau - lein, — look up toward the heav - ens Each night when the  
 lein, frau - lein, — walk down by the riv - er, Pre - tend that your



F



C7



F

stars seem to shine. — By the same stars a -  
 hand's hold - ing mine. — By the same stars a -



F7



Bb



C7

bove you, I swear that I love you; — You are my pret - ty frau -  
 bove you, I swear that I love you, And I al - ways will, my frau -

1.



F



C7

2.



F



Bb



F/A

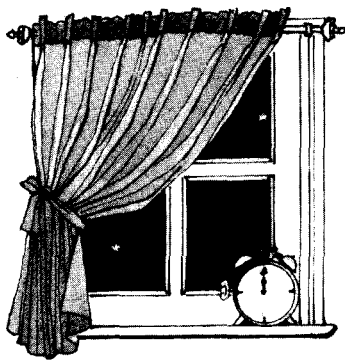


Gm7



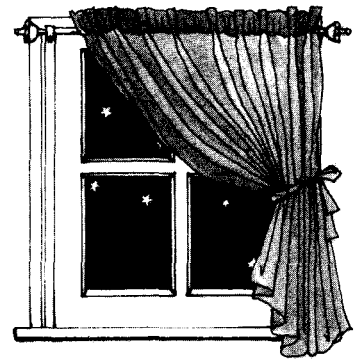
F

lein. When my lein. — slowing down



# MIDNIGHT

Words and Music by Boudleaux Bryant and Chet Atkins



The melody of "Midnight" is pure Chet Atkins, and it's easy to understand why songwriter Boudleaux Bryant, in writing a lyric for it, gave it a story line about being alone in the middle of the night and lonesome for a very special girl. Country-music



pioneer Red Foley recorded the song in 1952, and it quickly reached No. 1 on the charts. Like so many other country greats, both Foley and Atkins have been elected to the Country Music Hall of Fame, Red in 1967 and Chet in 1973.

Slow blues tempo

*mp*

**D**

1. 4. Mid - night, \_\_\_\_\_ I've spent an-oth - er lone - ly  
 2. Mid - night, \_\_\_\_\_ Oh, what a lone - ly time to  
 3. Mid - night, \_\_\_\_\_ I lie in bed a - wake and

**D7**

**G**

(1, 4) day think-in' of you. \_\_\_\_\_ Mid - night, \_\_\_\_\_ To -  
 (2) weep, I ought to know. \_\_\_\_\_ Mid - night, \_\_\_\_\_ I  
 (3) stare at noth-in' at all, \_\_\_\_\_ Won-d'r in', \_\_\_\_\_ I'm

\* Keyboard: Play right hand an 8va higher.



D



(1, 4) mor - row is on — its way, emp - ty and blue. — I'm so  
 (2) should have been fast — a - sleep hours a - go. — Still I'm  
 (3) won - d'rin' why you — don't care, wish - in' you'd call. — Tears keep


A7




(1, 4) lone - ly, — so lone - ly at mid - night for you. —  
 (2) cry - in', — I'm cry - in' 'cause I miss you so. —  
 (3) flow - in' like drops from a wa - ter - fall. —

1. 2. 3.

D




G13    Ab13    A13




5fr.    6fr.    7fr.

4.

D



C13    C#13    D13



10fr.    11fr.    12fr.



# Bye Bye Love

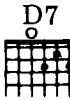
Words and Music by Felice and Boudleaux Bryant

The late 1950s were grim years in Nashville, as the impact of rock and roll began to make itself felt and country music went into a decline. Then a number of young artists appeared who were able to fuse country with a rock beat. Among them were Don and Phil Everly, members of a well-known country-music family, who left their native Kentucky to try their luck in Music City. As The Everly Brothers, Don and Phil gained a following in local clubs and eventually were given a recording contract by Cadence Records. A search for new material took them to the publishing firm of Acuff-Rose, where they met the songwriting team of Felice and Boudleaux Bryant and heard a new Bryant composition, "Bye Bye Love." The Everlys' 1957 recording of the song, which reached first place on the country charts and second on the pop play lists, launched their long and successful career. It also cemented their relationship with the Bryants, who provided them with several other top hits.

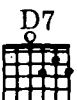


Brightly

*mf* There goes my



ba - by \_\_\_\_\_ With some - one new; \_\_\_\_\_ She sure looks  
ro - mance; \_ I'm through with love. \_\_\_\_\_ I'm through with





hap - py; \_ I sure am blue. \_\_\_\_\_ She was my  
count - ing \_ The stars a - bove. \_\_\_\_\_ And here's the

C  D7 







ba - by Till he stepped in; Good-bye to  
rea - son That I'm so free, My lov - in'

G 




ro - mance That might have been.  
ba - by Is through with me.

Chorus

C  G  C  G 

(Vocal harmony in small notes)



Bye bye love, Bye bye hap - pi - ness;—

C  G  D7  G 

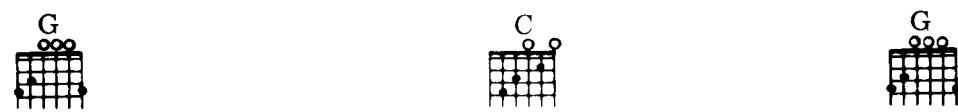


Hel - lo lone - li - ness, I think I'm gon - na cry.


# Bye Bye Love


  
 C G C

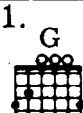
Bye bye love, Bye bye


  
 G C G


sweet ca - ress; — Hel - lo emp - ti - ness, — I


  
 D7 G D7

feel like I could die. — Bye bye, my love, bye

1.  G

bye. — I'm through with

2.  G F#6 G6 3fr.

bye. —

# Oh, LONESOME ME

Words and Music  
by Don Gibson

Don Gibson's scribbled original of this song bore the title "Ole Lonesome Me," but when the record and sheet music appeared in 1958, the publisher had interpreted it as "Oh, Lonesome Me." The title stuck, and the song became Gibson's first hit, backed by the equally memorable "I

Can't Stop Loving You." Gibson has said that the song expressed his mood at the time. A lot of country fans who have had similar feelings made "Oh, Lonesome Me" a standard, and it has produced chart records for Johnny Cash, Stonewall Jackson and Loggins & Messina.

Moderately bright, in 2 (♩ = 1 beat)

Introduction for piano. The piece is in 2/4 time. The right hand features a melody with triplets and a final sustained chord. The left hand provides a rhythmic accompaniment with triplets. Chords are indicated as C (5fr.) and G7 (3fr.).

First vocal line. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Ev - 'ry - bod - y's go - in' out and hav - in' fun; I'm bad mis - take I'm mak - in' by just hang - in' round; I". Dynamics include *mf* and *sim.* Chords are indicated as C (5fr.) and C (5fr.).

Second vocal line. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "just a fool for stay - in' home and hav - in' none. I know that I should have some fun and paint the town. A". Dynamics include *sim.* Chords are indicated as C (5fr.) and C7.

Third vocal line. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "can't get o - ver how she set me free. love - sick fool that's blind and just can't see.". Dynamics include *sim.* Chords are indicated as C7 and F.

# Oh, Lonesome Me

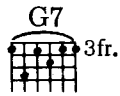
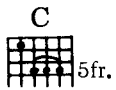
**1.** Oh, lone-some me. **A** me.  
 Oh, lone-some

I'll bet she's not like me; She's out and fan-cy-

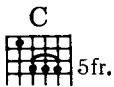
free, Flirt-ing with the boys with all her charms, But

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

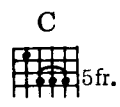
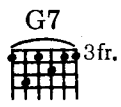
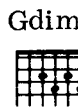
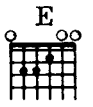
wel-come her right back here in my arms. Well, there



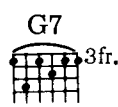
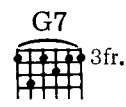
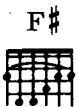
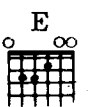
must be some way I can lose these lone-some blues, For-get a-bout the



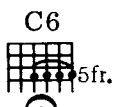
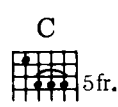
past and find some-bod-y new. I've thought of ev-'ry-thing from A to



Z. Oh, lone-some me.



N.C.



Oh, lone-some me.

(I'd Be)

# A LEGEND IN MY TIME

Words and Music by Don Gibson

Don Gibson's skill as a songwriter was well established before he made his mark as a performer. Then, in 1958, he recorded his "Oh, Lonesome Me" and "I Can't Stop Loving You," which became back-to-back hits and brought him fame and fortune. Several years later, he penned this song, which, although not as big a hit, has also become a country classic. Gibson says he got the idea from a magazine interview with Bobby Darin in which the pop singer stated that he wanted to become a legend in his own time. Darin died before that could come to pass, but Gibson's slightly ironic song will be with us for a long time.

Slowly

mp

If

D G A7 D

heart-aches brought fame In love's cra-zy game, I'd be a

G A7 D A7 D

le-gend in my time. If they gave gold stat-u-

G A7 D G A7

ettes For tears and re-grets, I'd be a le-gend in my



D F#7 B7

time. But they don't give a-wards, And there's no praise or

E7 A E7

fame For a heart that's been bro - ken O-ver love that's in

A7 D G A7

vain. If lone-li-ness meant world ac-claim, Then ev-'ry-one would know my

D G A7 D G D

name; I'd be a le-gend in my time.

# SEND ME THE PILLOW YOU DREAM ON

Words and Music by Hank Locklin

This song was Hank Locklin's big hit in 1958, but he soon surpassed it with his 1960 million-selling version of Don Robertson's "Please Help Me, I'm Falling." Lawrence Hankins Locklin's history is a true Horatio Alger story. He chopped cotton as a boy in his native McLellan, Florida,

worked for the WPA during the Depression, went on to sing on Louisiana Hayride and Grand Ole Opry, and eventually became mayor of his hometown. Hank also became a favorite in Ireland, where he was chiefly responsible for making country music popular.

Nice and easy

The musical score is presented in four systems, each with a piano accompaniment and a vocal line. The piano part includes chord diagrams for C, F, G7, and C. The vocal line includes lyrics and musical notation.

**System 1:** Piano accompaniment starts with a *mf* dynamic. The vocal line begins with the lyrics "Send me the pil-low\_ that you dream on;".

**System 2:** The vocal line continues with "Don't you know that I still care for you?".

**System 3:** The vocal line continues with "Send me the pil-low\_ that you dream on,".

**System 4:** The vocal line concludes with "So, dar-ling, I can dream on it too. Each (I've)".

F C

night while I'm sleep- ing, oh, so lone - ly, I'll  
wait - ed so long for you to write me, But

G7 C N.C.

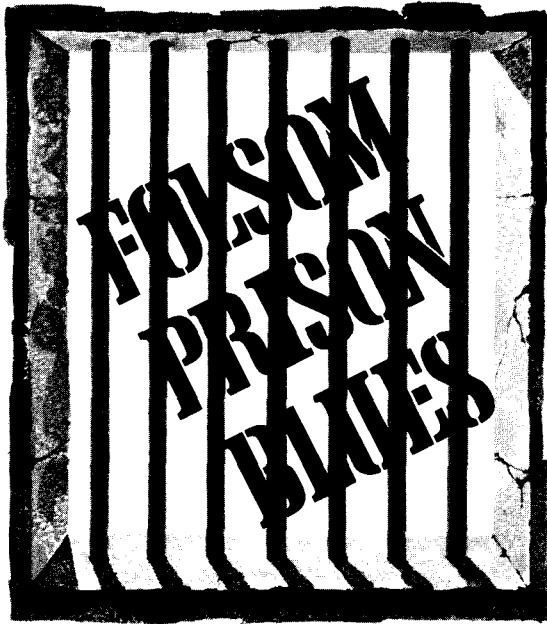
share your love in dreams that once were true.  
just a mem - 'ry's all that's left of you.

F C

Send me the pil-low\_ that you dream on, So, dar-ling, I can

G7 1. C 2. C N.C. C6 5fr.

dream on it too. I've  
too. slowing down



Words and Music by Johnny Cash

The late 1950s in Memphis were seminal years in the history of country music. The advent of rock and roll had the traditional Nashville style of music in sad retreat. But in Memphis, Sam Phillips of Sun Records developed a group of artists who could combine country lyrics and sentiment with a rock beat. These "rockabillys" included Elvis Presley, Carl Perkins, Jerry Lee Lewis and Johnny Cash. "Folsom Prison Blues," backed by "So Doggone Lonesome," became Cash's first Top Ten record upon its release in 1956. He wrote it while he was in the Air Force, in 1954, inspired by the film Inside the Walls of Folsom Prison. The song began Cash's close association with prisons — and trains as symbols of freedom — which he has maintained during his career. Cash claims that the popularity of prison songs can be explained by the idea that many of us "are living in one little kind of prison or another." When a second recording of "Folsom Prison Blues" — made in the prison itself as part of his album At Folsom Prison — was released by Columbia in 1968, it went all the way to No. 1 and earned Cash a Gold Record.

Moderately



(1) hear the train a - com - in'; it's roll - in' round the bend, And  
 (2) I was just a ba - by, my ma - ma told me, "Son, —  
 (3) bet there's rich folks eat - in' in a fan - cy din - ing car; They're  
 (4) freed me from this pris - on, if that rail - road train was mine, I



(1) I ain't seen the sun - shine since I don't know when. I'm  
 (2) Al - ways be a good boy; don't ev - er play with guns." But I  
 (3) prob - 'ly drink - in' cof - fee and smok - in' big ci - gars. But I  
 (4) bet I'd move it o - ver a lit - tle far - ther down the line. —

C7



(1) stuck in Fol - som Pris - on, and time keeps drag - gin'  
 (2) shot a man in Re - no just to watch him  
 (3) know I had it com - in'; I know I can't be  
 (4) Far from Fol - som Pris - on, that's where I want to

G



(1) on, But that  
 (2) die. When I  
 (3) free; But those  
 (4) stay. And I'd

D7



(1) train keeps roll - in' on down to San An -  
 (2) hear that whis - tle blow - in', I hang my head and  
 (3) peo - ple keep a - mov - in', and that's what tor - tures  
 (4) let that lone - some whis - tle blow my blues a -

1. 2. 3.

C13 10fr. C#13 11fr. D13 12fr.

4.

F13 F#13 G13 5fr.

(1) tone. 2. When  
 (2) cry. 3. I  
 (3) me. 4. Well, if they  
 (4) way.

# WATERLOO

Words and Music by John Loudermilk  
and Marijohn Wilkin

"Waterloo" assured the success of three country musicians: Marijohn Wilkin and John D. Loudermilk, who wrote it, and Stonewall Jackson, who had the No. 1 recording of it in 1959. Loudermilk and Wilkin had both moved to Nashville to write for a music publisher, and songwriter Jackson had landed a recording contract on the basis of his demonstration tapings of songs. The Battle of Waterloo may seem an odd theme for a country song, but the 1950s were the era of the great saga songs, such as "Long Black Veil" and "The Battle of New Orleans."

Brightly, with a double-time feeling

*f* *mf*

- 1. Now old
- 2. Lit - tle
- 3. Now a

Guitar → *D*  
(Capo up 3 frets)

*G*

*D*

Keyboard > *F*

*Bb*

*F*

(1) Ad - am \_\_\_\_\_ Was the first in his - to - ry. With an  
(2) Gen - 'ral \_\_\_\_\_ Na - po - le - on of France Tried to  
(3) fel - la \_\_\_\_\_ Whose dar - lin' proved un - true Took her

*E7*  
*G7*

*A7*  
*C7*

*D*  
*F*


(1) ap - ple, \_\_\_\_\_ He was tempt - ed and de - ceived. Just for spite, The de - vil  
(2) con - quer \_\_\_\_\_ The world but lost his chance. Met de - feat Known as  
(3) life, \_\_\_\_\_ But he lost \_\_\_\_\_ his, too. Now he de - swings Where the

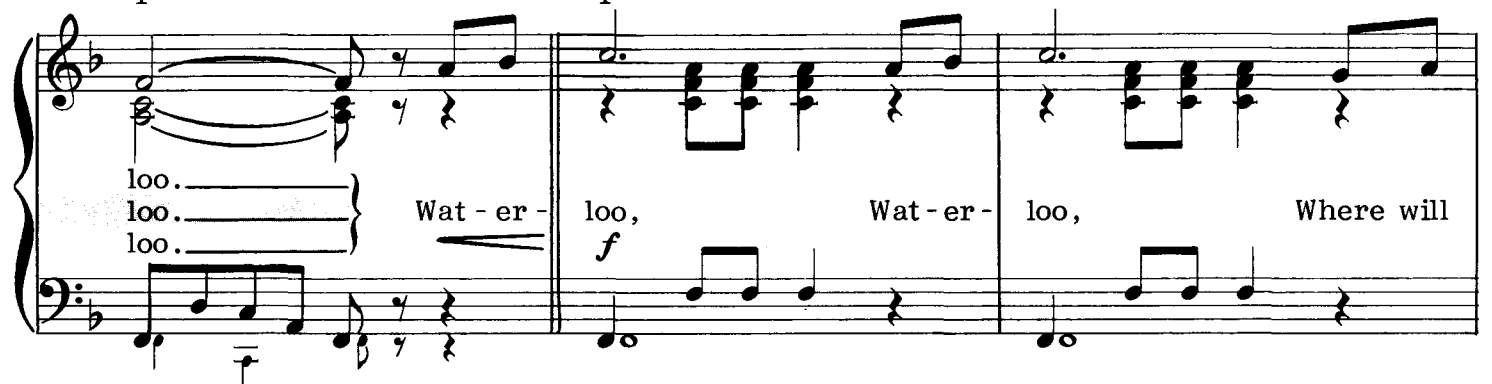
*G*  
*Bb*

*D*  
*F*

*A7*  
*C7*

(1) made him take a bite, And that's where old Ad - am met his Wat - er -  
(2) Bon - a - parte's Re - treat, And that's where Na - po - leon met his Wat - er -  
(3) lit - tle bird - ies sing, And that's where Tom Doo - ley met his Wat - er -

*D* *D*  
  
 F Chorus F




loo.  
loo.  
loo.

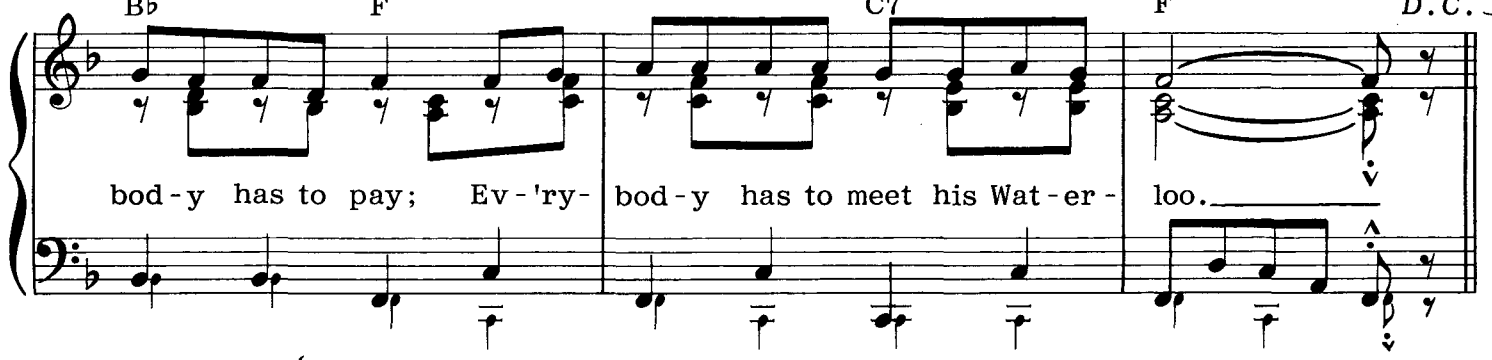
Wat-er-loo, Wat-er-loo, Where will

*A7* *D*  
  
 C7 F




you meet your Wat-er-loo? Ev-'ry pup-py has its day; Ev-'ry-

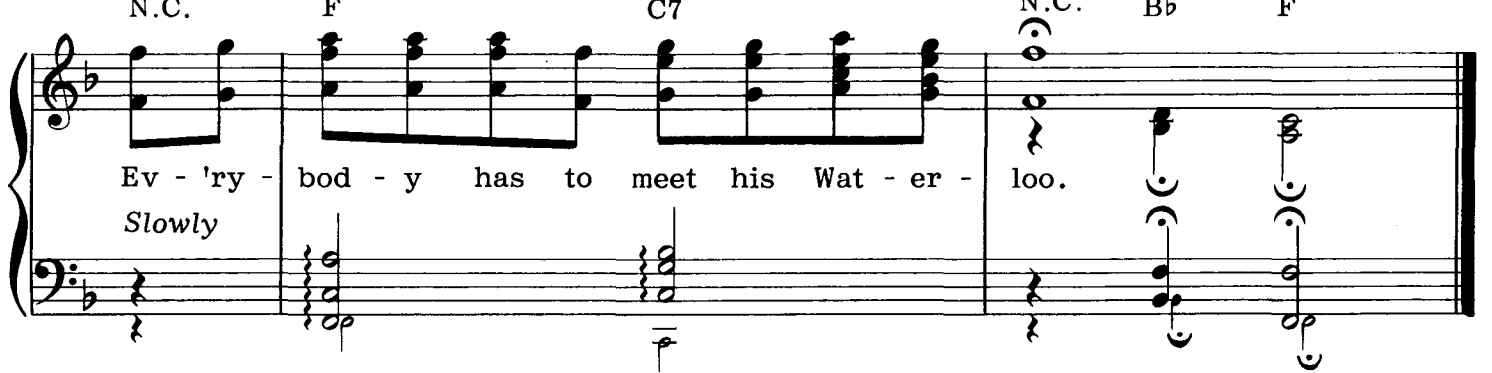
*G* *D* *A7* *D*  
  
 Bb F C7 F D.C.



bod-y has to pay; Ev-'ry-bod-y has to meet his Wat-er-loo.

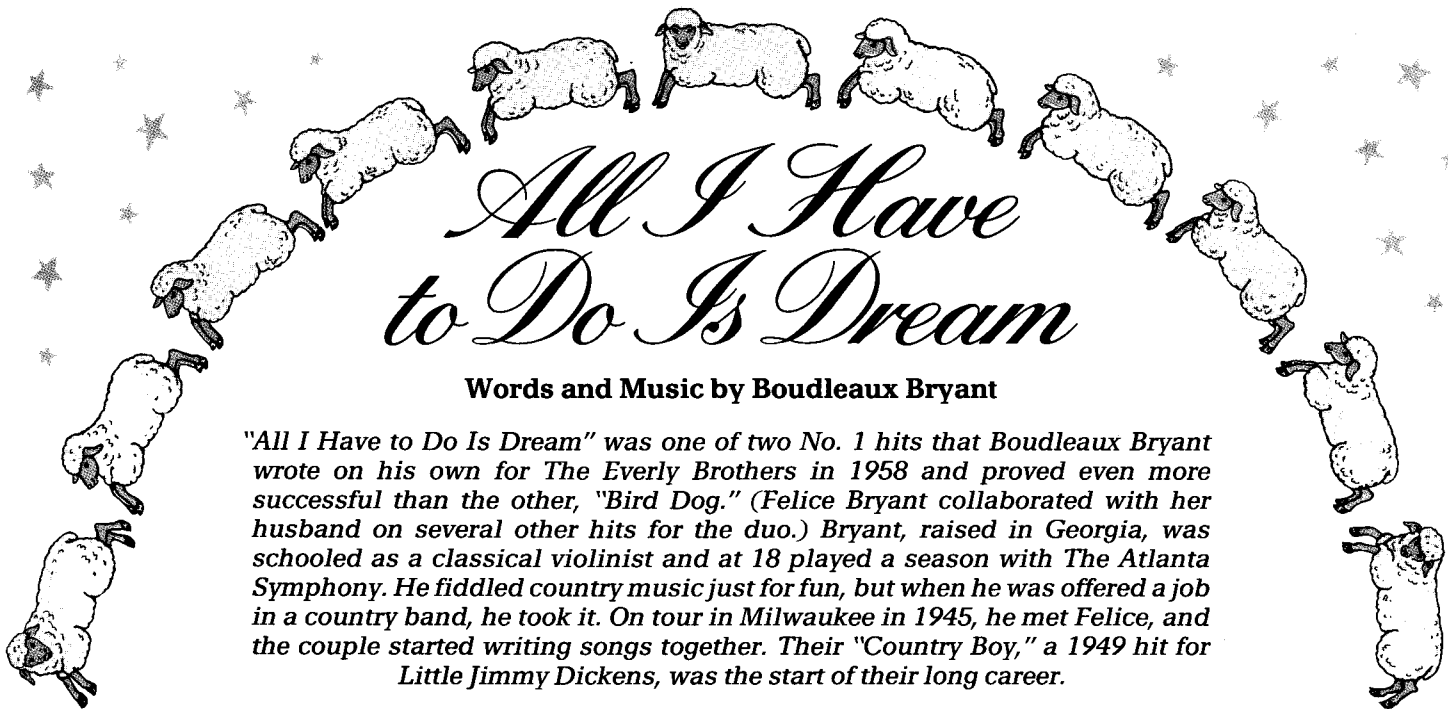
Coda  
 (After last Verse and Chorus only)

*D* *A7* *G* *D*  
  
 N.C. F C7 N.C. Bb F



Ev-'ry-bod-y has to meet his Wat-er-loo.

Slowly



# All I Have to Do Is Dream

Words and Music by Boudleaux Bryant

"All I Have to Do Is Dream" was one of two No. 1 hits that Boudleaux Bryant wrote on his own for The Everly Brothers in 1958 and proved even more successful than the other, "Bird Dog." (Felice Bryant collaborated with her husband on several other hits for the duo.) Bryant, raised in Georgia, was schooled as a classical violinist and at 18 played a season with The Atlanta Symphony. He fiddled country music just for fun, but when he was offered a job in a country band, he took it. On tour in Milwaukee in 1945, he met Felice, and the couple started writing songs together. Their "Country Boy," a 1949 hit for Little Jimmy Dickens, was the start of their long career.

Moderately

*mp* When

F Dm Gm7 C7 F Dm

I want you in my arms; When I want you

Gm7 C7 F Dm Bb C

and all your charms; When- ev-er I want you, - All I have to do is



F Dm Bb C7 F Dm

dream, \_\_\_\_\_ Dream, dream, dream. When I feel blue

Gm7 C7 F Dm Gm7 C7

in the night, And I need you to hold me tight; When-

F Dm Bb C F Bb F Bb/F F7

ev-er I want you, All I have to do is dream. \_\_\_\_\_

Bb Am Gm7 C7 F

I can make you mine, Taste your lips of wine, An-y-time, night or day.

All I Have to Do Is Dream

B $\flat$  Am G7 C7

On-ly trou-ble is, Gee whiz, I'm dream-ing my life— a-way. I

F Dm Gm7 C7 F Dm Gm7 C7

need you so that I could die; I love you so, and that is why, When-

F Dm B $\flat$  C7 F Dm B $\flat$  C7

ev-er I want you, All I have to do is dream. All I have to do is

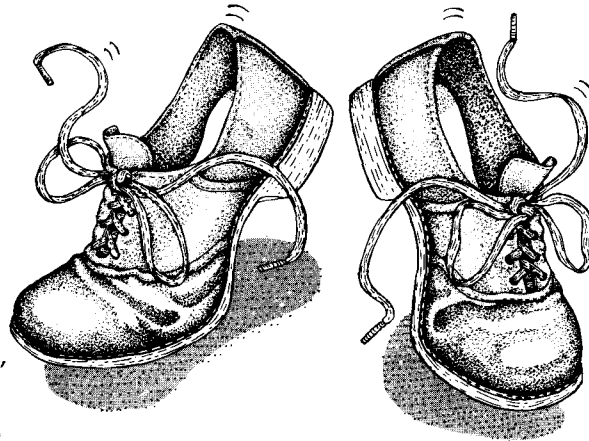
1. F Dm Gm7 C7 2. F B $\flat$  F

dream. When dream.

# BLUE SUEDE SHOES

Words and Music by Carl Lee Perkins

Carl Perkins was playing a club date with his band — his brothers, Jay and Clayton, and W. S. Holland — in their hometown of Jackson, Tennessee, when he overheard a young, fashionably dressed rock-and-roller warn, "Don't step on my suedes!" That phrase stayed with the singer/guitarist and, combined with the words from a nursery rhyme, became "Blue Suede Shoes."



Perkins and his band had been trying to get a recording on Sam Phillips' Sun label in Memphis. A phone call to Phillips ended with Carl singing the song and receiving an invitation to record. "Blue Suede Shoes" became a hit song of 1956, and Perkins joined the group at Sun — Elvis Presley, Johnny Cash, Jerry Lee Lewis — who were making "rockabilly" a reality.

Bright tempo (♩ = ♪<sup>3</sup>)

*f* Well, it's

N.C.



N.C.



N.C.


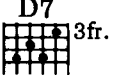
one for the mon-ey, Two for the show, Three to get read-y, Now

C9

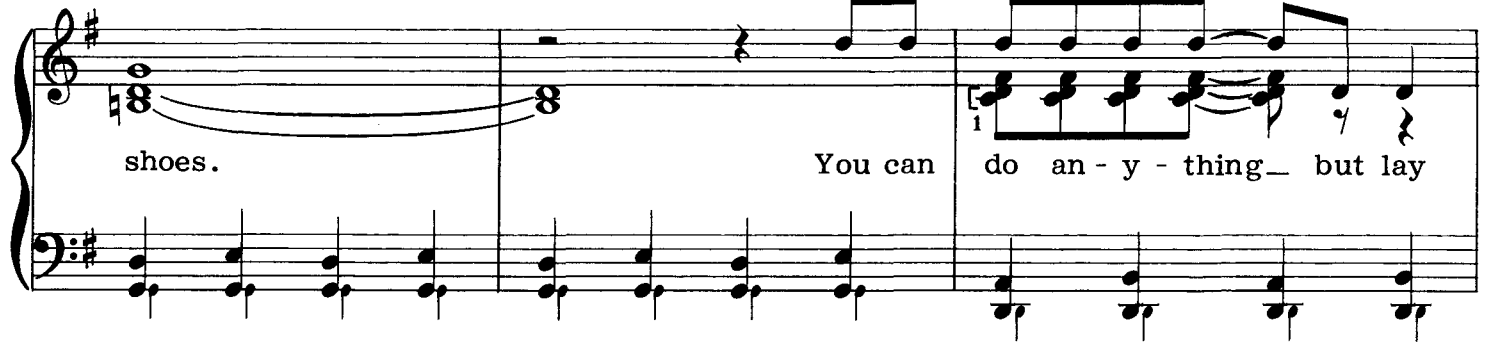





go, cat, go! But don't you step on my blue suede

# Blue Suede Shoes

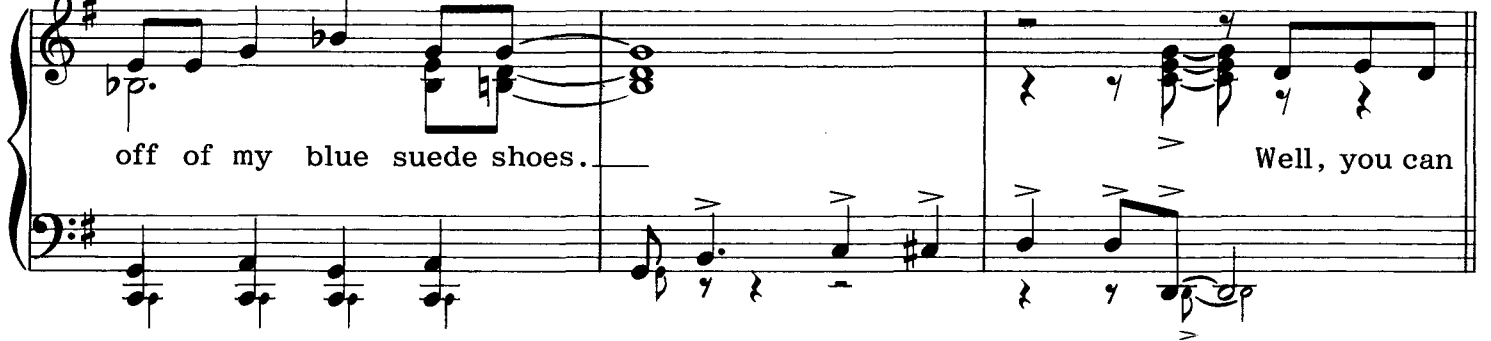
G  D7 3fr. 



shoes. You can do an - y - thing - but lay



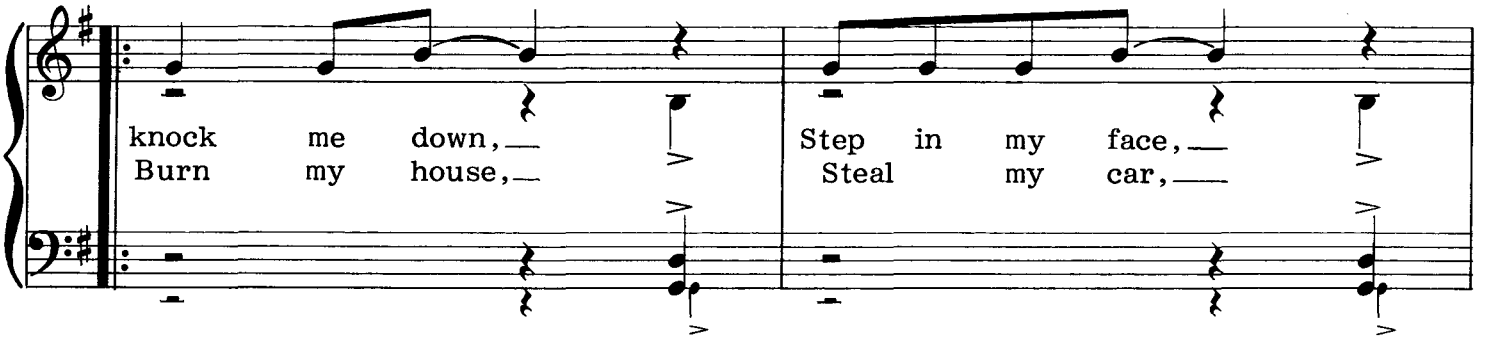
C7  G  C/D 


off of my blue suede shoes. Well, you can




N.C.  N.C. 

knock me down, — Step in my face, —  
Burn my house, — Steal my car, —



N.C. 

Slan - der my name All o - ver the place. —  
Drink — my ci - der From my old — fruit jar. —



N.C.



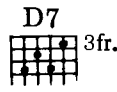
N.C.

Do an-y-thing that you want to do, — But uh - uh, hon-ey, lay

C9



off of my shoes. — Don't you step on my blue suede



3fr.



shoes. You can do an-y-thing — but lay off of my blue suede

1.



2.



shoes. — shoes. —

# If You've Got the Money (I've Got the Time)

Words and Music by Lefty Frizzell and Jim Beck

During the 1940s and '50s, a unique institution grew up in the oil-booming, post-Depression country of Texas and Louisiana — the honky-tonk. Ranging from tiny rural taverns to larger but no more elaborate saloons on the outskirts of towns like Dallas and Waco, honky-tonks provided the itinerant, hardworking laborers with their favorite forms of entertainment — drinking, dancing and an occasional brawl. It was almost inevitable that they would develop their own distinctive musical style, and "honky-tonk music," with its heavy beat, electrified instruments and frank lyrics, became an important part of country music. William Orville Frizzell grew up in a

succession of such places in and around Corsicana, Texas, learning to play and sing, and winning enough amateur fights to earn the nickname Lefty. By the time he was 21, Frizzell was a thoroughly professional singer and asked Dallas agent Jim Beck to try to get him a recording contract. Beck took a demonstration record of one of Lefty's songs, "If You've Got the Money," to Nashville and returned with a Columbia Records contract. Released in 1950, the song became a hit and launched Lefty Frizzell's long career. The very next year, he had six songs that made the Top Ten on the country charts — a record that is still hard to equal. The honky-tonks had spawned another star.

Brightly, in 2 ( $\text{♩} = 1$  beat)

L.H.  
f

1. If

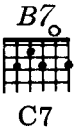
Guitar → E  
(Capo up 1 fret)

Keyboard → F

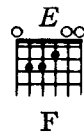
(1, 5) you've got the mon - ey, I've got the time.  
(3) you've got the mon - ey, I've got the time.

A  
B $\flat$

We'll go honk - y - tonk - in', And we'll have a time.  
We'll go honk - y - tonk - in', And we'll have a time.



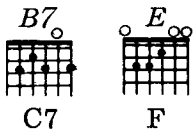
We'll make all the night spots, Dance, ro-mance and dine;— If  
Bring a - long your Cad-il-lac; Leave my old wreck be hind.— If



*Fine*

you've got the mon - ey, hon - ey, I've got the time.  
you've got the mon - ey, hon - ey, I've got the time.

8va-<sub>J</sub>



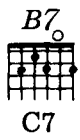
2. There ain't no use to tar - ry, So let's start out to -  
4. Yes, we'll go honk - y - tonk - in', And we'll be pleas - ure -

night; \_\_\_\_\_ We'll spread joy, Oh, boy, oh, boy,  
bent; \_\_\_\_\_ I'll look like a mil - lion, But

# If You've Got the Money



And we'll spread it right. But if  
I won't have a cent.



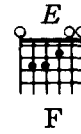
We'll have more fun, ba - by, All way down the  
you run short of mon - ey, I'll run short of

line; — If you've got — the mon - ey, hon - ey,  
time, — 'Cause you with no more mon - ey, hon - ey,

1.



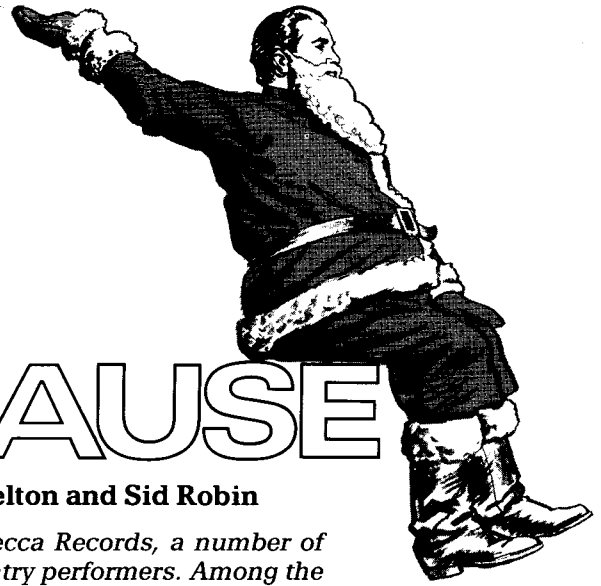
2.



*D.S. al Fine*

I've got the time. 3. If I've no more time. 5. If





# JUST BECAUSE

Words and Music by Bob Shelton, Joe Shelton and Sid Robin

During the 1930s, largely through the efforts of Decca Records, a number of groups from the Southwest became successful country performers. Among the first of these were The Shelton Brothers of Riley Springs, Texas, whose recordings of "Just Because" and "Deep Elem Blues" were early hits. "Just Because" was originally written by Hubert A. Nelson and James D. Touchstone but didn't become a hit until the Sheltons came along with their considerably revised version. It was inspired, Joe Shelton said, by a popular catchphrase of the time that served to answer almost any question — "Just because!" The McGuire Sisters had a pop hit with the "new" "Just Because" in 1961.

Brightly, in 2 (♩=1 beat)

mf



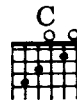
1. Just be-cause you think you're so pret - ty, \_\_\_\_\_  
 2. Just be-cause you think I'll be lone - some, \_\_\_\_\_  
 3. There will come a time you'll be lone - some, \_\_\_\_\_  
 4. Just be-cause I know that you'll want me, \_\_\_\_\_

Just Because



(1) Just be-cause you think you're so hot,  
 (2) Just be-cause you think I'll be blue,  
 (3) There will come a day you'll be blue,  
 (4) Just be-cause you'll miss all the fun,

(1) Just be-cause you think you've got some-thing That  
 (2) Just be-cause you think I'll be fool-ish To  
 (3) When old San-ta Claus won't be near you To  
 (4) Just be-cause I know you'll be sor-ry For



(1) no-bod-y else has got.  
 (2) stay home and wait for you.  
 (3) pay all the bills for you.  
 (4) all of the things you've done.

(1) Though you made me spend all my mon-ey, You  
 (2) Though you made me drop all my girl friends; You  
 (3) Though you may say that I am fool-ish And  
 (4) Though you'll come to me and be beg-gin', Don't

C7 F

(1) laughed and called me old San - ta Claus,  
 (2) laughed and called me old San - ta Claus,  
 (3) think you had the drop on San - ta Claus,  
 (4) think I'll still be old San - ta Claus.

Fm

(1) — But I'm tell - ing you, hon - ey,  
 (2) — But I'm tell - ing you, hon - ey,  
 (3) — But I'm tell - ing you, ba - by,  
 (4) — Now I'm knock - in' wood, this time

C    B7    Bb7    A7    D7    G7

(1) I'm leav - ing you, Be - cause, just be -  
 (2) I'm through with you, Be - cause, just be -  
 (3) I'm through with you, Be - cause, just be -  
 (4) I'm through for good, Be - cause, just be -

1. 2. 3. 4.

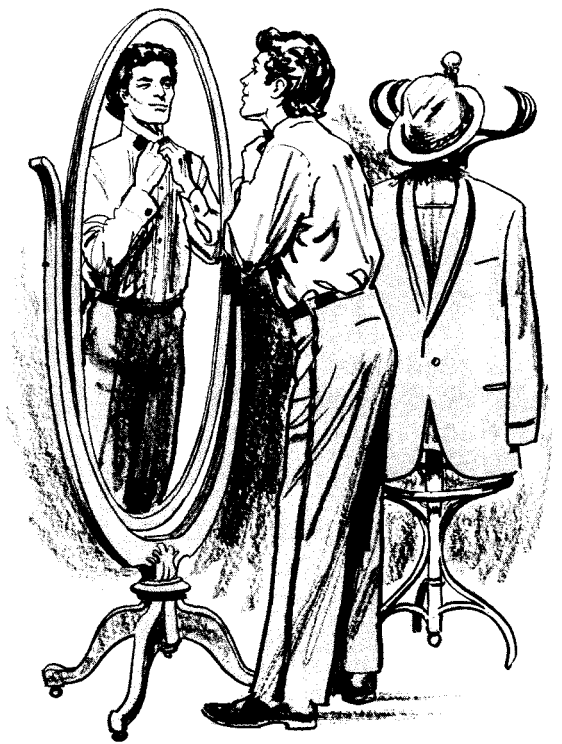
C C

(1) cause.  
 (2) cause.  
 (3) cause.  
 (4) cause.

# I Don't Hurt Anymore

Words by Jack Rollins; Music by Don Robertson

By the time he was 7, Don Robertson was already composing music. At 9, he met Carl Sandburg, who had recently finished his book *American Songbag*, and learned many folk and Western songs at the poet's knee. Therefore, it was no surprise that he became a professional musician while still in high school. In the early 1950s, he turned his talents to country songs, and after several lukewarm successes, he started writing solid hits. Hank Snow recorded Robertson and Jack Rollins' "I Don't Hurt Anymore" in 1954, and it reached No. 1 on the charts. That same year, Eddy Arnold provided Robertson with another hit recording of one of his songs, "I Really Don't Want to Know," which has since been recorded some 50 times, including the 1971 Top Ten rendition by Elvis Presley. Robertson has continued to turn out hit after hit, and today he has accumulated more than enough to fill a songbag of his own.



Moderately, with a lilt (♩ =  $\frac{3}{4}$ )

*mf* freely

*in tempo*

I don't hurt an-y - more;

F

C

All my tear-drops are dried,

G7

No more walk-in' the floor

With that burn-ing in - side.

C F

Just to think it could be,

C

Time has o-pened the door, And at last I am free;

G7 C F C C7

I don't hurt an-y-more. No

F C G7

use to de-ny,— I want-ed to die— The day you said we were through.—

# I Don't Hurt Anymore

C D7

But now that I find — You're out of my mind, —

Detailed description: This system contains the first two measures of the piece. It features guitar chords for C and D7. The piano accompaniment consists of a steady bass line in the left hand and a melody in the right hand. The lyrics are: "But now that I find — You're out of my mind, —".

G G7 C C7 F

I can't be-lieve that it's true. — I've for-got-ten some-how

Detailed description: This system contains the next two measures. It features guitar chords for G, G7, C, C7, and F. The piano accompaniment continues with a consistent bass line and melody. The lyrics are: "I can't be-lieve that it's true. — I've for-got-ten some-how".

C

— That I cared so be-fore, — And it's won-der-ful now; —

Detailed description: This system contains the next two measures. It features a guitar chord for C. The piano accompaniment continues with a consistent bass line and melody. The lyrics are: "— That I cared so be-fore, — And it's won-der-ful now; —".

G7 C

I don't hurt an-y - more.

Detailed description: This system contains the final two measures of the piece. It features guitar chords for G7 and C. The piano accompaniment concludes with a final chord. The lyrics are: "I don't hurt an-y - more."

# SECTION FIVE

Pages 121-168

## GOLDEN MEMORIES OF THE '40S

As more and more top entertainers were drawn to Nashville by Grand Ole Opry in the mid-1940s, publishing houses assembled staffs of professional songwriters to meet the demand for material. Acuff-Rose was one of the first to do so and Jenny Lou Carson one of their early writers. In 1944, she wrote and recorded "Jealous Heart." The song failed to become a country hit, but five years later, it



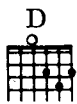
won pop honors for Al Morgan and his orchestra, and became an equally big rhythm-and-blues hit for Ivory Joe Hunter. It was often sung but, oddly, seldom recorded until the late 1970s, when it was revived successfully. It remains Miss Carson's biggest hit, though she also produced a number of lesser ones, including "Foolish Tears," "You Two-Timed Me Once Too Often" and "Don't Rob Another Man's Castle."

Words and Music by **Jenny Lou Carson**

Slow country boogie

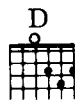
*mp*

1. Jeal-ous



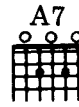
(1) heart, oh, jeal - ous heart stop beat - ing. Can't you  
 (2) filled my con - science full of sor - row, For I  
 (3) heart, why did I let you rule me When I

*sim.*

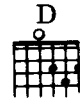


(1) see the dam - age you have done? You have  
 (2) know she nev - er was un - true. Jeal - ous  
 (3) knew the end would bring me pain? Now she's

# Jealous Heart



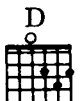
(1) driv - en her a - way for ev - er; Jeal - ous  
 (2) heart, why did you make her hate me? Now there's  
 (3) gone; she's gone and found an oth - er. Oh, I'll



(1) heart, now I'm the lone - ly one.  
 (2) noth - ing left but jeal - ous you.  
 (3) nev - er see my love a - gain.

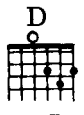


(1) I was part of ev - 'ry - thing she  
 (2) Man - y times I trust - ed you to  
 (3) Through the years her mem - o - ry will

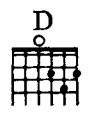


(1) planned for, And I know she  
 (2) guide me, But your guid - ing  
 (3) haunt me, E - ven though we're

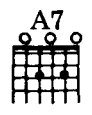




(1) loved me at the start. Now she  
 (2) on - ly brought me tears. Why, oh  
 (3) man - y miles a part. It's so

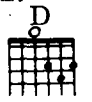


(1) hates the sight of all I stand for,  
 (2) why, must I have you in - side me,  
 (3) hard to know she'll nev - er want me,

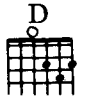


(1) All be - cause of you, oh, jeal - ous  
 (2) Jeal - ous heart, for all my lone - ly  
 (3) 'Cause she heard your beat - ing, jeal - ous

1. 2.



3.



N.C.

(1) heart. 2. You have  
 (2) years? 3. Jeal - ous heart.

# Tennessee Waltz

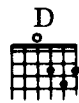
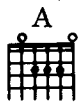
Words and Music by Redd Stewart and Pee Wee King

Grand Ole Opry stars Pee Wee King and Redd Stewart had just finished a string of dates in Texas and were driving back to Nashville when they heard Bill Monroe's "Kentucky Waltz" on their car radio. After commenting that it was odd that no one had ever done a "Tennessee Waltz," Stewart started writing some lyrics on the back of a matchbox. The song provided hits for King and Cowboy Copas, but its phenomenal success really dates to 1951, when Patti Page's recording hit the Top Ten on both the pop and country charts. In 1965, the state of Tennessee adopted the King-Stewart waltz as the official song of the Volunteer State.

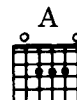
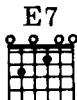
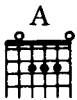
Slow, lilting waltz (♩ to be played  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ )

*p* lightly

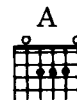
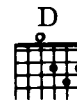
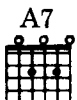
I was



waltz-ing with my dar-lin' To the Ten-nes-see Waltz When an



old friend I hap-pened to see. In-tro-duced him to my



loved one And while they were waltz-ing, My friend stole my

E A D A A C#7

sweet-heart from me. I re-mem-ber the night and the

*p.*

D A E7

Ten-nes-see Waltz; Now I know just how much I have lost.

*p.*

A A7

Yes, I lost my lit-tle dar-lin' The night they were

D A E D A

play-ing The beau-ti-ful Ten-nes-see Waltz. *slower*

*p.*

# KENTUCKY WALTZ

Words and Music by Bill Monroe

The original "Kentucky Waltz" was one of some 75 instrumentals that Bill Monroe wrote before he tried his hand at lyric writing. The 1934 version helped establish The Monroe Brothers as a major country act and became a mainstay in Bill's repertory when he



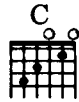
formed his famous Bluegrass Boys in 1938. He added a lyric to the tune and scored another success with it in 1946, but it was Eddy Arnold's 1951 recording that became a best-seller. Monroe was born in Kentucky, and his "bluegrass style" of unamplified instrumentals was the direct descendant of the string bands that flourished in the 1920s and featured a solo fiddle.

Moderately slow waltz

waltz - in' that night\_ in Ken-tuck-y, Be-neath the

beau - ti - ful har - vest moon, And

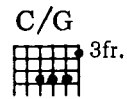
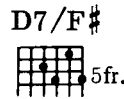
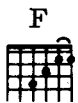
I was the boy that was luck-y, But it



all end - ed too soon. As I sit here a -

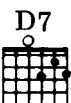
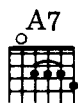


lone in the moon - light, I see your smil - ing



face, And I long once more for your em -

*p cresc.*



brace And that beau - ti-ful Ken - tuck - y waltz.

*f*

# SLIPPING AROUND

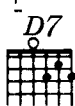
Words and Music by  
Floyd Tillman

Floyd Tillman is better remembered as a songwriter than as an entertainer, although he turned out some major hits during the late 1940s. One of these was "Slipping Around," which, in 1949, provided Top Ten country records for Tillman and Ernest Tubbs, and a crossover hit for the duet of Margaret Whiting and Jimmy Wakely. Like many country songs, "Slipping Around" was inspired by an actual incident — Tillman overheard a phone conversation in a roadhouse and remarked, "Poor girl, she's just like me, slipping around."

Moderately

*mf* Seems I

Guitar → D  
(Capo up 3 frets)

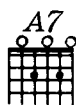


Keyboard → F

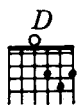
F7

B $\flat$

al - ways have to slip a - round To be with you, my dear,

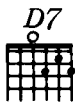


C7



F

Slip - pin' a - round, A - fraid we might be found. I know I can't for -



F7





B $\flat$




C7

get you, And I've got - ta have you near, But we just have to

2


N.C.
  
F
N.C.
C7







slip a-round And live in con-stant fear. I guess I \_\_\_\_\_ had it





  
F
G7
Dm7
G7







com - in'; There's noth-in' I can do. I know I've made mis-takes, dear, But I'm




  
C7
F
F7
Bb



so in love with you. I hope some-day I'll find a way To bring you back to



  
G7
C7
F



me, And I won't have to slip a-round To have your com-pa-ny.  
slowing down

# I'll Never Slip Around Again

Words and Music by Floyd Tillman

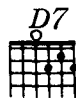
Fresh from his success with his hit recording of "Slipping Around" in 1949, singer-songwriter Floyd Tillman followed it up three months later with an answer song, "I'll Never Slip Around Again," which also became a Top Ten hit. Tillman recalled that two lines of "Slipping Around" had been censored by the network that broadcast the Lucky Strike Hit Parade — "Though you're tied up with someone else/And I'm all tied up, too." After he had rewritten them to remove the offensive connotation, it struck him that writing about the reverse situation, with the cheater getting his just deserts by being cheated on in turn, was an equally good idea for a song. He was quite correct. Answer songs, almost unique to country music, were extremely popular during the '40s.

Moderately

*mf*

I'll

Guitar → D  
(Capo up 3 frets)



Keyboard → F

F7

B $\flat$

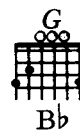
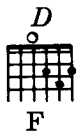
*mp*

nev - er slip a - round a - gain; I've learned a lot some - how. The

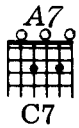


gal I slipped a - round with then Is mar - ried to me now. I

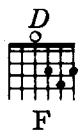




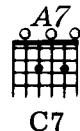
know just how it feels to live in lone - ly mis - er -



y, 'Cause the gal I slipped a - round with then, She's



N.C.

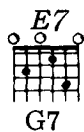


slip - pin' round on me. I guess I had it



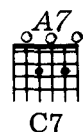
com - in'; There's noth - in' I can do. I

# I'll Never Slip Around Again



G7

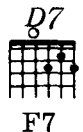
left the true - est sweet - heart To fall in love with



C7

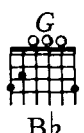


F

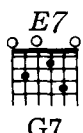


F7

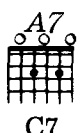
you. I had to learn the hard way That



Bb



G7



C7

slip - pin' round don't pay, And I'll nev - er slip a -



F

round a - gain Un - til my dy - in' day.  
slowing down

# CIGARETTES, WHUSKY AND WILD, WILD WOMEN

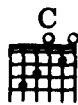
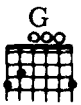
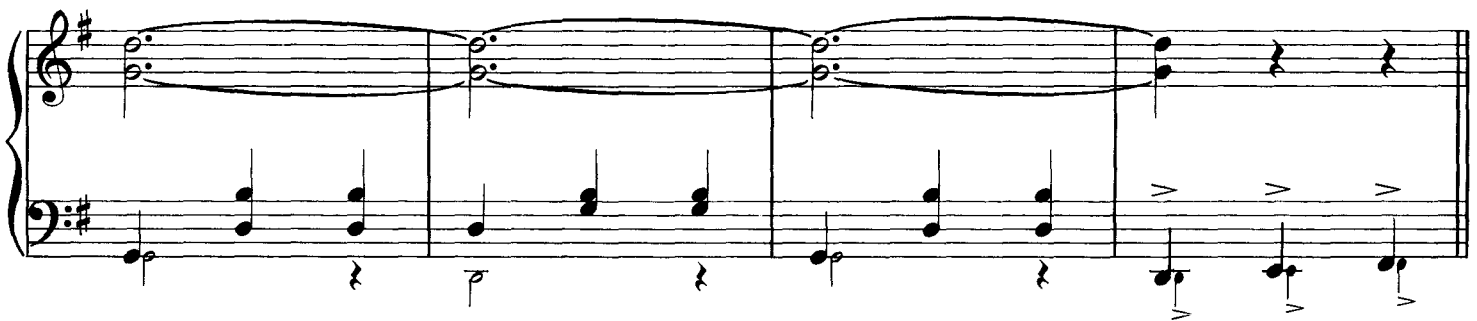
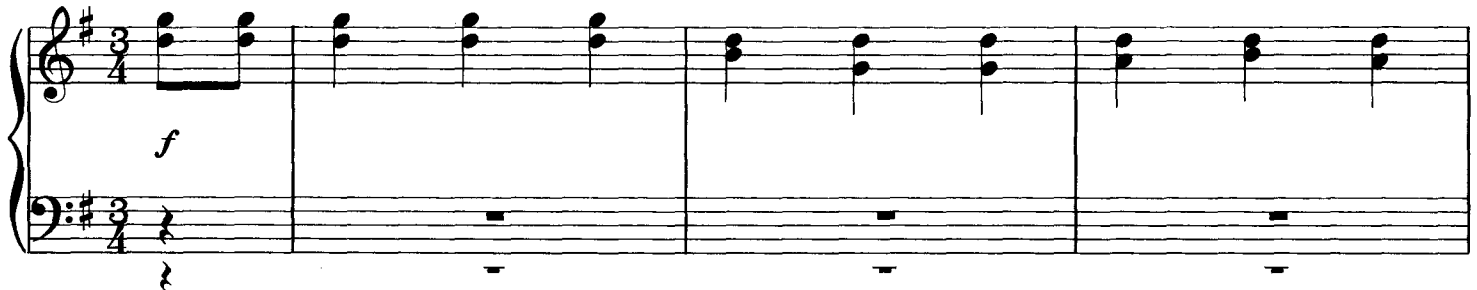
Words and Music by Tim Spencer

Tim Spencer was one of the original Sons of the Pioneers and wrote more than 250 Western melodies for the group and for its star alumnus, Roy Rogers. One of his biggest hits was a mock-serious moralizing story, "Cigarettes, Whusky and Wild, Wild Women." Tim's son, Hal, recalled that in 1947 his father was working in Louisville, Kentucky, with the Roy Rogers Circus. In their hotel, Tim's churchgoing wife lectured him on the kind of life he was

leading. He wrote this song in reply. Hal insists that the song was intended to be serious, but when it was first recorded by Red Ingle, Ingle "jazzed it up" and did a funny version. He also notes that the second verse, "the real moralizing one," is usually left out of recordings. (All three verses are included here.) Whether Tim's intention was to be serious or he had his tongue firmly planted in his cheek, he produced an all-time classic.



In a bright rollicking 3



1. Once I was hap - py and had a good wife; I  
 2. Now I am fee - ble and bro - ken with age; The  
 3. Write on the cross at the head of my grave, "For

Cigarettes, Whusky and Wild, Wild Women

A7 D7

(1) had e - nough mon - ey to last me for life. I  
 (2) lines on my face make a well - writ - ten page. I'm  
 (3) wom - en and whus - ky, here lies a poor slave." Take

G C G

(1) met with a gal, and we went on a spree; She  
 (2) leav - ing this sto - ry, how sad but how true, On  
 (3) warn - ing, dear strang - er, take warn - ing, dear friend, Then

D7 G

(1) taught me to smoke — and drink — whus - ky.)  
 (2) wom - en and whus - ky and what they will do.) Cig - a -  
 (3) write in big let - ters these words at the end:)

Chorus

G C G

reetes and whus - ky and wild, wild wom - en, They'll drive you

A7 D7

cra - zy; They'll drive you in sane.

G C G

Cig - a - reetes and whus - ky and wild, wild wom - en, They'll

1. 2.

D7 G

drive you cra - zy; They'll drive you in sane.

3.

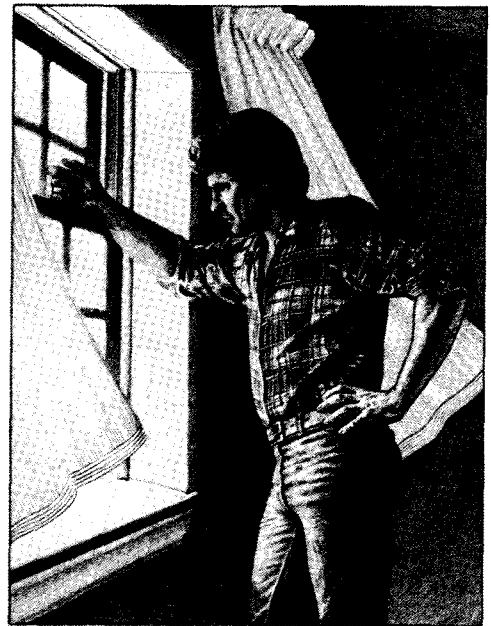
G

sane.

# I Love You So Much It Hurts

Words and Music by Floyd Tillman

Shortly after his discharge from the service following World War II, Floyd Tillman was sitting alone with his guitar, his fingers flat across the last four strings. He started strumming and, as he recalled, "the first four notes just said 'I love you so . . . ,' and then I improvised almost unconsciously. If any song ever came to me like automatic writing, this one did." Afraid that it wasn't "country," Tillman filed the song away but finally recorded it as part of an album in 1948. His "automatic writing" provided a Gold Record for him and major hits for Jimmy Wakely and The Mills Brothers.



Slowly

mp

I love you

G6 G+ G A7

so much \_\_\_\_\_ it hurts me; \_\_\_\_\_ Dar-lin', that's why

D7

I'm so blue. \_\_\_\_\_ I'm so a-fraid to go to bed at

night, A - fraid of los - ing you. I love you

D7+5 G

so much it hurts me, And there's noth - ing I can

G6 G+ G A7

do. I want to hold you, my dear, For - ev - er and

Am/C C#dim G/D

ev - er; I love you so much it hurts me so.

E7 A7 D7 G

*slower*

# ANY TIME

Words and Music by  
Herbert Happy Lawson

When first introduced in 1921, "Any Time" was a minor success, but it was the 1948 Eddy Arnold version that assured its survival as a standard. Arnold's hit country recording was followed in 1951 by Eddie Fisher's pop rendition, which sold more than a million copies. Patsy Cline had recorded "Any Time" before she died in a plane crash in 1963, and when her recording was finally released six years later, it placed among the 100 top sellers on the country charts.

Moderately

An - y time you're feel - ing lone - ly,  
 An - y time you're feel - ing blue, An - y  
 time you feel down - heart - ed, That will  
 prove your love for me is true. An - y



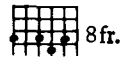
D7



G7



C7



time you're think-ing 'bout me, That's the time

B7



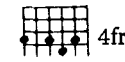
Bb7



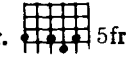
A7



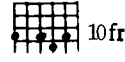
G#7



A7

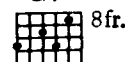


D7



I'll be think-ing of you. So, an - y time you

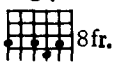
G7



Bdim



C7



say you want me back a-gain, That's the time I'll come back home to

1.



N.C.

C7



C#7



2.



N.C.

F



you. An - y you. slowing down

# My Daddy Is Only a Picture

Words and Music by Tommy Dilbeck

In 1947, Eddy Arnold, whose record output for RCA Victor then exceeded two and a half million discs, was well on his way to becoming that company's best-selling recording artist. During 1948, he scored with five No. 1 hits and others that made the Top Ten, including "My Daddy Is Only a Picture," written by musician and songwriter Tommy Dilbeck, who occasionally collaborated with Arnold. Though Arnold had only made his first record in 1944, his featured role on Grand Ole Opry and the regularity with which he turned out hits made him the nation's best-known country music performer, surpassing even Roy Acuff. As he smoothed and mellowed his singing style, the former "Tennessee Plowboy" tended more and more toward pop styling and song selection — away from the sentiments of songs such as this one. Apparently, the change did little to diminish his popularity.



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

asked a lit-tle boy to call his dad - dy; He said he

could-n't and sighed. And when I asked him what was

A7 D7

wrong, Here's what the lit-tle boy re-plied: "My

D7 G D7

dad-dy is on-ly a pic-ture In a frame that  
an-gels took Dad-dy to heav-en When I was just

G G7 3fr. C 3fr. Cm 3fr.

hangs on the wall. Each day I talk to my  
go-in' on three, But I'll bet they nev-er

G/B Em A7 D7

dad-dy, But he nev-er talks at all. I  
told him How blue and lone-some we'd be. I

# My Daddy Is Only a Picture

**D7** **G**

tell try him to cheer up my se - crets mom - mie And When the

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

all tears of roll my down lit - tle her plans, face. And My from dad - dy is

**Cm** **G/B** **Em** **Am** **D7sus4** **D7**

way on - ly a smiles at me, I know he un - der - take his

1. **G** 2. **C** **G/B** **Am7** **G**

stands. The slowing down place."

# Walking the Floor Over You

Words and Music by  
Ernest Tubb

Seldom has a song been so closely identified with an artist as this one is with its composer, Ernest Tubb. It was his first major hit, a turning point in his career, and has been his theme song for 40 years. The year 1941 was discouraging for the young artist. Despite a Decca recording contract and a commercially sponsored radio show in Fort Worth, he was still earning only \$75 a week and gave serious consideration to abandoning his career to work in a defense plant. Then Decca producer Dave Kapp came to town, and Tubb recorded four new songs he had ready. He had been working on "Walking the Floor Over You," and at his urging, Kapp agreed that it would be released first. It became an all-time hit, earning Tubb a Gold Record and a bid to join Grand Ole Opry, where he became a regular in 1943. Due to the record's success, Tubb, for many years, was allowed to choose his own material — perhaps the only Decca artist to do so. He was named to the Country Music Hall of Fame in 1965.

Moderate swing 4

1. You

Guitar → C  
(Capo up 3 frets)

A7  
C7

D7  
F7

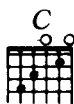
Keyboard → Eb

(1) left me and you went a way;  
(2) dar - ling, you know I love you well,  
(3) some - day you may be lone - some too.

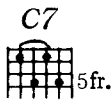
G7  
Bb7

(1) You said that you'd be back in just a  
(2) Love you more than I can ev - er  
(3) Walk - ing the floor is good for

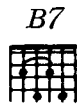
# Walking the Floor Over You



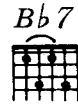
E<sub>b</sub>



E<sub>b</sub>7



D7

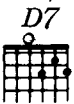


D<sub>b</sub>7



C7

(1) day. \_\_\_\_\_ You've bro - ken your prom-ise, and you  
 (2) tell. \_\_\_\_\_ I thought that you want-ed me and  
 (3) you; \_\_\_\_\_ Just keep right on walk-ing, and it

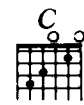


F7



B<sub>b</sub>7

(1) left me here a - lone; I don't know why you  
 (2) al - ways would be mine, But you went and  
 (3) won't hurt you to cry; Re - mem - ber that I



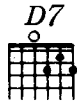
E<sub>b</sub>

(1) did, dear, but I do know that you're gone. } I'm  
 (2) left me here with trou - bles on my mind. }  
 (3) love you and I will the day I die. }

## Chorus



E<sub>b</sub>



F7

walk - ing the floor o - ver you. \_\_\_\_\_ I

G7  
x000  
Bb7

C  
Eb

can't sleep a wink, that is true.

C7 5fr. B7 Bb7 A7  
Eb7 D7 Db7 C7

I'm hop - ing and I'm pray - ing as my

D7  
F7

G7  
Bb7

heart breaks right in two, Walk - ing the floor o - ver

1. 2. C  
Eb

3. C  
Eb

B6 4fr. C6 5fr.  
D6 Eb6

you. 2., 3. Now, you.



# SOMEDAY

(You'll Want Me to Want You)



Words and Music by Jimmie Hodges

In an RCA Victor recording by Elton Britt, "Someday (You'll Want Me to Want You)" was one of the biggest country hits of 1946. Britt's fame had been well established with his World War II classic recording of "There's a Star-Spangled Banner Waving Somewhere," which sold more than 4 million copies in both the pop and

country markets. In 1949, The Mills Brothers and Vaughn Monroe recorded "Someday," and their versions established the song as a pop standard. It was written by Jimmie Hodges, an entertainer and Tin Pan Alley songwriter, producer and publisher, whose output included "Lonely Nights" and "Dear Old Girl of Mine."

Moderately, in 2 (♩=1 beat)

*mf* I know that

some-day you'll want me to want you, When I'm in

love with some-bod-y else. You expect me to be

true And keep on lov-ing you, Though I am feel-ing blue. You



D7 G D7

think I can't for- get you, Un- til some- day you'll want me to want you,

G G7 C E7/B Am

When I am strong for some- bod- y new. And

Am Cm6 G B7 E7

though you don't want me now, I'll get a-long some- how, And then I

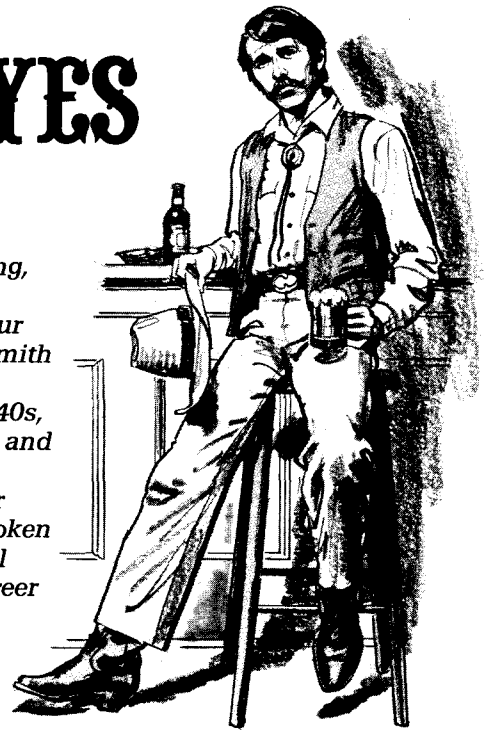
A7 D7 G G6

won't want you.

# BEAUTIFUL BROWN EYES

Traditional

Though "Beautiful Brown Eyes" is officially considered a traditional song, many different versions exist, and some scholars believe that it was composed (or recomposed) by two early country artists, "Fiddlin'" Arthur Smith and Alton Delmore of The Delmore Brothers. Early Opry stars, Smith and The Delmores recorded as The Dixieliners and as The Arthur Smith Trio on the Bluebird label, which first released this song. During the 1940s, the early string bands were upstaged by the emerging Opry superstars, and their members fell into relative obscurity until they were rediscovered during the folk-music revival of the 1960s. In 1951, Western movie star Jimmy Wakely made a hit out of "Beautiful Brown Eyes." Wakely had broken with Margaret Whiting, with whom he formed one of the most successful duets in country music history, to make a bid as a solo artist, but his career never really took off. The song, however, has become a true classic.



Moderate waltz

Musical notation for the introduction, featuring a treble and bass clef with a 3/4 time signature. The music is marked *mf* and includes dynamic markings like *z* and *o.p.*

Verses

1. Wil - lie, oh, Wil - lie, I love you, Love you with  
 2. Sev - en long years I've been mar - ried; I wish I was  
 3. Down to the bar - room he stag - gered, Stag - gered and

Musical notation for the verses, including guitar chord diagrams for G, G7, and C.

(1) all my heart. To - mor - row we might have been  
 (2) sin - gle a - gain. A wom - an knows not of her  
 (3) fell on the floor. The last words that he ev - er

Musical notation for the final section, including guitar chord diagrams for D7, G, and G7.

C D7 G D7

(1) mar - ried, ——— But drink - in' has kept us a - part.  
 (2) trou - bles ——— Un - til she has mar - ried a man.  
 (3) ut - tered, ——— "I'll nev - er get drunk an - y - more."

Chorus

G G7 C G

Beau - ti - ful, beau - ti - ful brown eyes, ——— Beau - ti - ful, beau - ti - ful

D7 G G7 C

brown eyes, ——— Beau - ti - ful, beau - ti - ful brown eyes, ——— I'll

1. 2. 3.

D7 G D7 G

nev - er love blue eyes a - gain. gain. ———

# BONAPARTE'S RETREAT

Words and Music by Pee Wee King and Redd Stewart

This was Pee Wee King's first hit and remained his "baby," despite the fact that his "Tennessee Waltz" became a much bigger seller. "Bonaparte's Retreat" started life as a fiddle tune, introduced to King's band, The Golden West Cowboys, by one of his three fiddlers, who had heard it years before. It became a standard in the band's repertory,

and in 1946 King added lyrics. (The Copyright Office allowed him rights to the bridge, or middle portion of the song, and the arrangement.) King's recording became a best-seller and brought him to national attention. Carl Smith revived the song in 1970, and Glen Campbell's 1974 version became a Top Ten success.

Moderately, in 2 (♩ = 1 beat)

mf Met the

Guitar → A Dadd9 A Dadd9 A Dadd9  
 (Capo up 3 frets)

Keyboard → C Fadd9 C Fadd9 C Fadd9

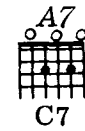
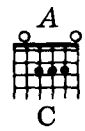
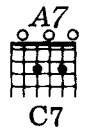
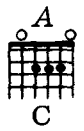
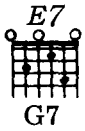
girl I love in a town way down in Dix-ie. Neath the stars a -

A Dadd9 A7 Dadd9 A  
 C Fadd9 C7 Fadd9 C

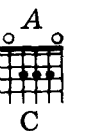
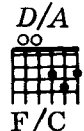
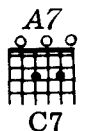
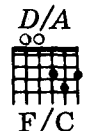
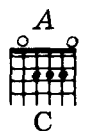
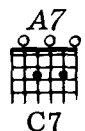
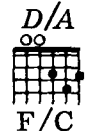
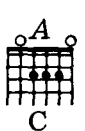
bove, — She was the sweet-est girl I ev-er did see. So — I took her in my arms and

E7 A  
 G7 C

told her of her man-y charms; I kissed her while the fid-dles played the



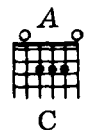
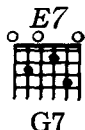
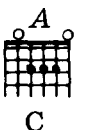
"Bon - a-parte's Re- treat." All the world was bright as I held her on that



night, And I heard her say, "Please, don't ev - er go a - way."



So I held her in my arms and told her of her man - y charms; I



kissed her while the fid-dles played the "Bon - a-parte's Re- treat."

# BORN TO LOSE

Words and Music by Ted Daffan

World War II interrupted record production and broke up many successful country bands. Before disbanding, Ted Daffan and His Texans recorded 24 final sides for Columbia — all of them Daffan compositions. When the company resumed record production in 1943, it released back-to-back recordings of "Born to Lose" and "No Letter

Today." Both became huge successes and remained on jukeboxes across the nation through 1945. "Born to Lose," Daffan's touching tale of unrequited love which earned him a Gold Record, remains a favorite of pop and country performers alike, and, by 1971, had been recorded by some 120 artists ranging from Red Foley to Ray Charles.

Moderately

*mf* Born to

C F G7 C G7 C7

lose, I've lived my life in vain. Ev - 'ry  
lose, my ev - 'ry hope is gone. It's so

F C C#dim G7 C

dream has on - ly brought me pain. All my life I've  
hard to face that emp - ty dawn. You were all the

C7 F G7

al - ways been so blue. Born to lose, and now I'm los - in'  
hap - pi - ness I knew. Born to lose, and now I'm los - in'

C F C G7 C F G7 C

you. \_\_\_\_\_  
you. \_\_\_\_\_

Born to lose, it seems so hard to bear. \_\_\_\_\_  
There's no use to dream of hap - pi - ness;

C7 F C C#dim G7

How I long see to al - ways have you near. \_\_\_\_\_ You've grown  
All I see is on - ly lone - li - ness. \_\_\_\_\_ All my

C C7 F G7

tired, and now you say we're through. \_\_\_\_\_ Born to lose, and  
life I've al - ways been so blue. \_\_\_\_\_ Born to lose, and

1. C Ebdim Dm7 G7 2. C

now I'm los - in' you. Born to you. \_\_\_\_\_  
now I'm los - in'

8va-----

# I LOVE YOU BECAUSE

Words and Music by Leon Payne

Leon Payne's widow, Myrtie, said that he wrote this song for her. Blind from childhood, Payne developed his musical talents, mastering a number of instruments and composing. By the time he was 21, he was playing with fellow Texan Bob Wills but left to hitchhike around the state, playing and singing as he went. His travels inspired the country standard "Lost Highway." In 1949, he formed his own group and recorded "I Love You Because," which made the Top Ten and was on the charts for weeks. It has since provided hits for many artists.

Moderately

mf

First system of piano accompaniment, including treble and bass staves with notes and rests.

Chord diagrams for the first system: C, C7, F, C.

love you be- cause you un- der- stand, dear, Ev-'ry sin- gle  
love you be- cause my heart is light - er Ev-'ry time I'm

Second system of music with lyrics and piano accompaniment.

Chord diagrams for the second system: G7, C, C7.

thing I try to do. You're al- ways there to lend a help - ing  
walk- ing by your side. I love - you be- cause the fu- ture's

Third system of music with lyrics and piano accompaniment.

Chord diagrams for the third system: F, F#dim, C/G, G7, C, F7.

hand, dear; I love you most of all be- cause you're you.  
bright - er; The door to hap- pi- ness you o - pen wide.

Fourth system of music with lyrics and piano accompaniment.



C G7/D C7/E F F#dim C

No mat-ter what the world may say a- bout me, I  
 No mat-ter what may be the style or sea- son, I

D7 G7 C

know your love will al- ways see me through. I love you for the  
 know your heart will al- ways be true. I love you for a

C7 F F#dim C/G Ebdim G7

way you nev- er doubt me, But most of all I love you 'cause you're  
 hun- dred thou- sand rea- sons, But most of all I love you 'cause you're

1. C F7 C 2. C F7 C C6 5ft.

you. I you.

# PISTOL PACKIN' MAMA

Words and Music by Al Dexter

Bandleader, singer and songwriter Al Dexter was no stranger to the honky-tonks of Texas or to the occasionally violent domestic scenes that took place in them. One night, he witnessed the wife of a cheating husband chasing "the other woman" with a pistol and wondered, "How do you talk to a lady with a gun?" His answer took the form of "Pistol Packin' Mama," a huge novelty hit in 1943. Bing Crosby and The Andrews Sisters "covered" it in a popular version that sold a million records, and it was used as the title song for a Republic film.



Moderate blues tempo (♩ played as ♪♪)

*mf*

G D7

1. Drink-in' beer in a cab-a-ret, - And was I hav-in' fun! Un-  
2. She kicked out my wind-shield; - She hit me o-ver the head; She

G

til one night she caught me right, - And now I'm on the run.  
cussed and cried and said I'd lied - And wished that I was dead.

Chorus

G D7

Lay that pis-tol down, babe, Lay that pis-tol down;

Pis - tol pack - in' ma - ma, Lay that pis - tol

1. 2. 3. 4. 5. *D.S.* 6.

down! down!

*Additional Verses*

3. <sup>G</sup> Drinkin' beer in a cabaret,  
 \* \* \* \*  
<sup>D7</sup> And dancing with a blonde, \_\_\_\_\_  
 Until one night she shot out the light;  
<sup>G</sup> Bang! that blonde was gone. \_\_\_\_\_

(Chorus)

4. <sup>G</sup> I'll see you ev'ry night, babe;  
<sup>D7</sup> I'll woo you ev'ry day; \_\_\_\_\_  
 I'll be your regular daddy \_\_\_\_\_  
<sup>G</sup> If you'll put that gun away. \_\_\_\_\_

(Chorus)

5. <sup>G</sup> Drinkin' beer in a cabaret,  
<sup>D7</sup> And was I havin' fun! \_\_\_\_\_  
 Until one night she caught me right,  
<sup>G</sup> And now I'm on the run. \_\_\_\_\_

(Chorus)

6. <sup>G</sup> Now there was old Al Dexter,  
<sup>D7</sup> He always had his fun, \_\_\_\_\_  
 But with some lead, she shot him dead;  
<sup>G</sup> His honkin' days are done. \_\_\_\_\_

(Chorus to last ending)

\*Note: lines indicate accented beats.

# Sioux City Sue

Words by Ray Freedman; Music by Dick Thomas

When country singer and Western film star Gene Autry returned to Hollywood in 1945 after serving in the Army Air Corps, he found that his top billing at Republic Pictures had been assumed by Roy Rogers. Gene made a few films at Republic, then moved on to Columbia Pictures, where he was able to negotiate a better deal. "Sioux City Sue" was the title song of his first postwar picture in 1947. Written by Ray Freedman and Dick Thomas, the song was introduced on a



recording by Thomas in 1945. After the Autry film was released, the song's bouncy tune and catchy lyrics caught on, and singers ranging from Merle Travis to Bing Crosby recorded it. In the late 1940s, Autry's career resumed its momentum. He produced a number of hits, including such Christmas standards as "Rudolph the Red-Nosed Reindeer," "Frosty the Snowman" and "Here Comes Santa Claus," and also began building his corporate empire.

Moderate lilting 4

Chord diagrams for the first system:

- F:
- A7/E:
- D7:
- G7:

Chord diagram for the third system:

- C7:

F A7/E D7

(1) way. I met a girl in I - o - way; Her  
 (2) Sue. The first time that I stole a kiss, I  
 (3) Sue. I'm gon - na rope and tie her up; I'll

G7 C7

(1) eyes were big and blue. I asked her what her  
 (2) caught her steal - ing two. I asked her did she  
 (3) use my old las - so. I'm gon - na put my

F

(1) name was; She said "Sioux Cit - y Sue."  
 (2) love me; She said, "In - deed I do."  
 (3) brand on My sweet Sioux Cit - y Sue.

F G7

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

Sioux City Sue

C7



F



Bb



F



C7



The first staff of music is written in a treble clef with a key signature of one flat (Bb). It contains a sequence of chords and notes: C7, F, Bb, F, and C7. The notes are primarily eighth and quarter notes, with some beamed eighth notes. The staff is partially obscured by a thick black horizontal bar at the bottom.

# Candy Kisses

Words and Music by George Morgan

An invitation to join Grand Ole Opry usually means that a performer is well on the way to becoming a star, but seldom does this happen with such suddenness as it did with George Morgan. Fresh from radio station WWVA's Jamboree in Wheeling, West Virginia, he joined the Opry in 1948 and late that year introduced his own song "Candy Kisses" on the air. It became one of the top songs of 1949 and won the 23-year-old Morgan star billing on station WSM in Nashville. Both Red Foley and Elton Britt covered it with Top Ten records of their own. Morgan recalled that he had written the song in 10 minutes while he was in Ohio doing his own 15-minute radio show and had premiered it on the air that same morning. Morgan's recording easily passed the million mark in sales, and "Candy Kisses" was his theme song throughout his long career.



Moderately

mp

Can - dy

C C7 F

kiss - es wrapped in pa - per Mean more to  
cas - tle out of dreams, dear; I thought that

C D7 G7

you than an - y of mine. Can - dy  
you were build - ing one too. Now my

Candy Kisses

C C7 F

kiss - es \_\_\_\_\_ wrapped in pa - per, \_\_\_\_\_ You'd rath - er  
 cas - tles \_\_\_\_\_ all have fall - en, \_\_\_\_\_ And I am

C G7 C

have \_\_\_\_\_ them \_\_\_\_\_ an - y old time. \_\_\_\_\_  
 left \_\_\_\_\_ a - lone\_ and blue. \_\_\_\_\_

C7 F

\_\_\_\_\_ You don't mean it \_\_\_\_\_ when you  
 Once my heart was \_\_\_\_\_ filled with

C D7

whis - per \_\_\_\_\_ Those sweet love words \_\_\_\_\_ in my  
 glad - ness; \_\_\_\_\_ Now there's sad - ness, \_\_\_\_\_ on - ly



G7 C

ear. \_\_\_\_\_  
tears. \_\_\_\_\_

Can - dy kiss - es \_\_\_\_\_

C7 F

wrapped in pa - per \_\_\_\_\_ Mean more to

C G7 1. C F

you \_\_\_\_\_ than mine do, dear. \_\_\_\_\_

C G7 2. C F C B6 C6

I built a dear. \_\_\_\_\_  
slowing down

# CARELESS KISSES

Words and Music by Tim Spencer

In 1930, young Tim Spencer joined two other Western artists, Roy Rogers and Bob Nolan, to form the original Sons of the Pioneers. Both Nolan and Spencer were songwriters as well as singers, and Spencer's output for the Pioneers over the next 30 years topped 250 songs. In addition, he had several hit recordings of his own in the late 1940s, including "Cigarettes, Whusky and Wild, Wild Women" and "Room Full of Roses." His "Careless Kisses" was a 1950 chart song for Red Foley, who is considered one of the true pioneers of modern country music. Foley was featured on Grand Ole Opry and headed one of the first network radio country shows and a TV show, Ozark Jubilee, that ran for six years in the late 1950s and introduced many country stars.

Moderately

*f* Your care-less *mf*

G G7 C Cm6/Eb G/D

kiss - es, Your care-less kiss - es Are caus-ing me to

D7 G G7

care less for you. Your care-less kiss - es, Your care-less

C Cm6/Eb G/D D7

kiss - es Make me won - der if your heart is care-less

C Cm6/Eb G/D D7

G C G G7 C

too. 3 3 You tell me it's noth - ing; You on - ly

G A7

kiss my friends "hel - lo." Please tell me, dar - ling, How man - y

D7 Ddim/A D7 G G7 C

peo - ple can I know Who share your kiss - es, Your care - less kiss - es,

Cm6/Eb G/D D7 G C G

— That's caus - ing me to care less for you? 3 3

**Words and Music by  
Zeke Clements and Eddy Arnold**

Eddy Arnold's 1948 RCA recording of "Just a Little Lovin'" became a top-rated country hit, but it was the Eddie Fisher version four years later that made the song a popular standard. It was co-written by Arnold and Zeke Clements, a singer and songwriter best remembered for his World War II hit, "Smoke on the Water." The year 1948 was the peak of Arnold's career — he



had a total of nine Top Ten hits, four of which reached No. 1 in the country field. His singing style had mellowed into the "croon" that made him famous, and while he was still very much country, he no longer billed himself as "The Tennessee Plowboy." In fact, he was well on his way "uptown," in search of the elusive crossover to pop. In 1971, Arnold was listed as the country artist with the most charted record sides — a total of 87 in the 25 years during which accurate records had been kept.

# JUST A LITTLE LOVIN'

(WILL GO A LONG WAY)

Swing 4 (♩ =  $\sqrt[3]{\text{♩}}$ )

G D7 G

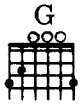
Ev - er since that time be - gan, — love has ruled the  
Don't be - lieve you real - ly know — how much I love

*mf*

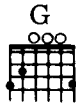
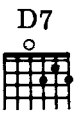
D7

world.  
you;

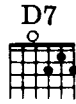
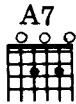
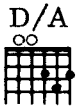
E - ven Ad - am set the pace — and  
If you did, you'd come on back — and



start - ed it a - whirl. I met you and  
make my dreams come true. Your eyes, your lips, your

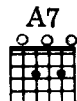
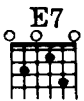


now I know\_ that you're the one for me;  
lov - ing kiss - es seem to ling - er yet;



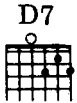
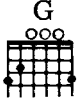
Come on back and you will plain - ly see: \_\_\_\_\_  
I'll for - give, but, please, don't you for - get: \_\_\_\_\_ } Just a lit - tle

Chorus




lov - in' \_\_\_\_\_ Will go a long way, \_\_\_\_\_ And you will make me

# Just a Little Lovin'

**D7**  **G** 

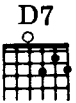
hap-py \_\_\_\_\_ The rest of my days. \_\_\_\_\_ Put your arms a-



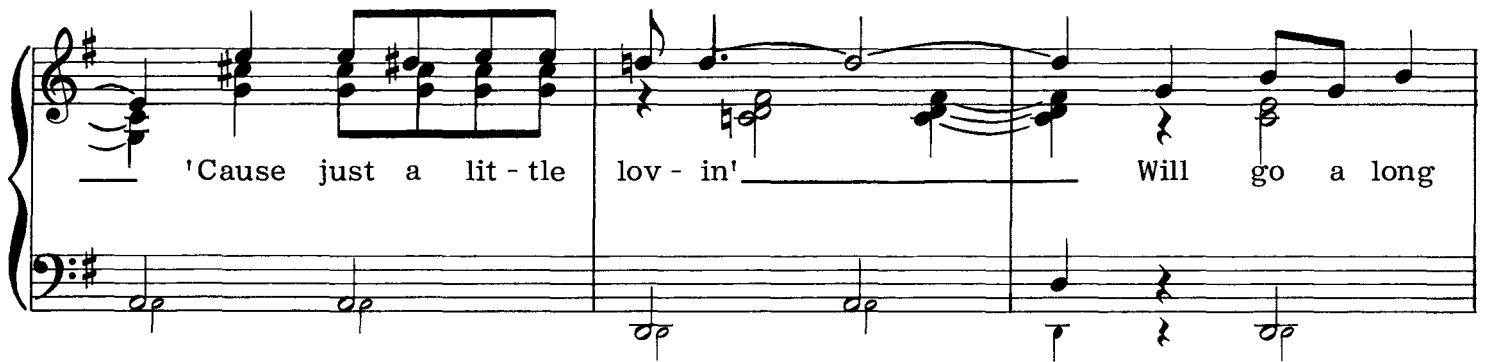
**E7**  **A7** 

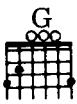
round me; \_\_\_\_\_ Then I'll be your slave, \_\_\_\_\_



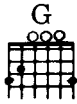
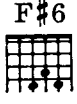
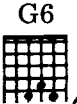
**D7** 

'Cause just a lit-tle lov-in' \_\_\_\_\_ Will go a long

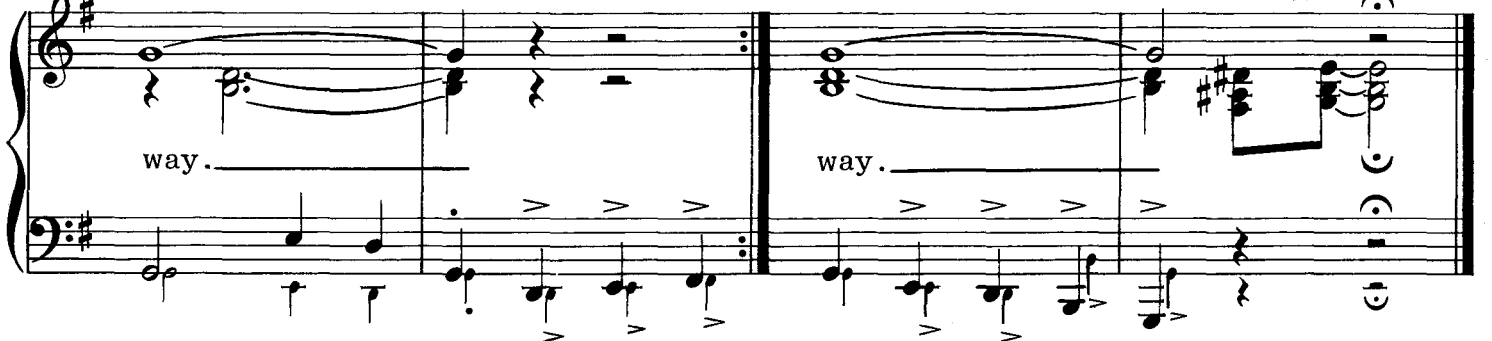


**1.** **G** 

way. \_\_\_\_\_

**2.** **G**  **F#6**  **G6** 

way. \_\_\_\_\_



**SECTION SIX**  
Pages 169-198  
**WESTERN CLASSICS**

# Wagon Wheels

By 1934, the romantic image of the singing cowboy was already very much a part of American popular art, thanks to movies and "hillbilly" records, and the cowboy's influence had spread as far as Tin Pan Alley and Broadway. New York-based songwriters Billy Hill and Peter De Rose teamed up that year to pen a Western classic, "Wagon Wheels,"



which was introduced by popular singer Everett Marshall in The Ziegfeld Follies of 1934 and quickly picked up by Western bands in the Southwest. Eddy Arnold, Tex Ritter and a host of others recorded the song, but the most enduring version was the one by The Sons of the Pioneers, which featured Hugh Farr and Ken Curtis on vocals.

**Words by Billy Hill**

**Music by Peter De Rose**

Guitar → C  
(Capo up 3 frets)

Loping along (♩ = ♩<sup>3</sup>)

Keyboard → E<sup>b</sup>


*p* Wag - on wheels,

wag - on wheels, Keep on a - turn-in', wag - on


wheels. Roll a - long, sing your song,


*G7* *B<sup>b</sup>7* *C* *E<sup>b</sup>* *G7* *B<sup>b</sup>7* *C* *E<sup>b</sup>* *G7* *B<sup>b</sup>7*

# Wagon Wheels

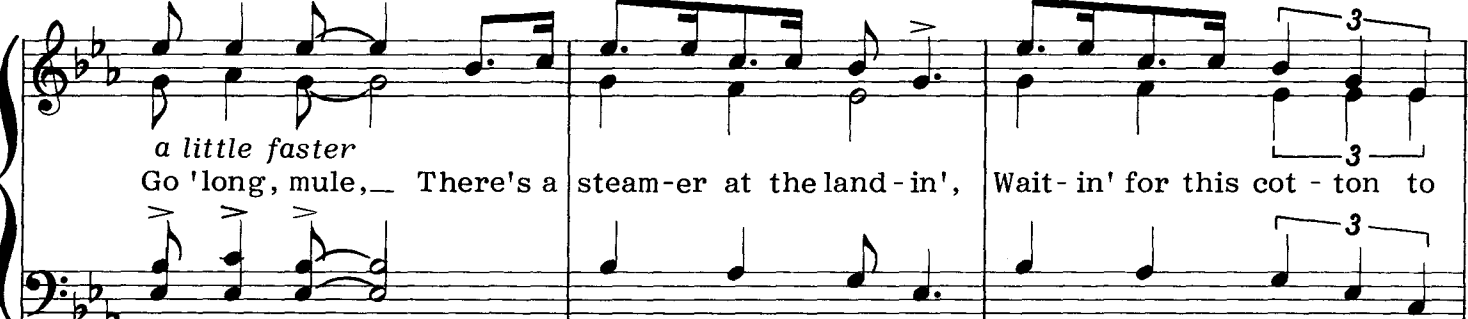

  
 Eb Bb7 Eb Ab Abm6 Eb

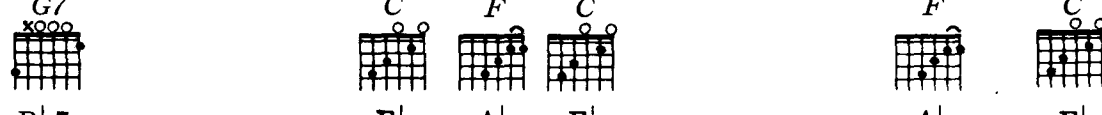
Car - ry me o - ver the hill. *accel.*





  
 Eb Ab Eb Ab Eb Ab Eb

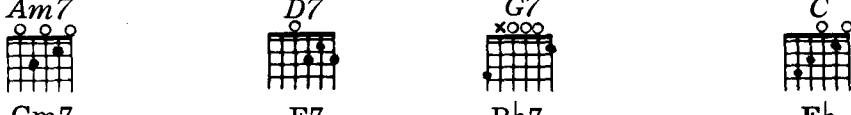
*a little faster*  
 Go 'long, mule, — There's a steam-er at the land-in', Wait-in' for this cot - ton to




  
 Bb7 Eb Ab Eb Ab Eb


load. Go 'long, mule, — The boss is un-der-stand-in'; There's a




  
 Cm7 F7 Bb7 Eb

pas-ture at the end of each road. Wag - on wheels,

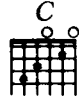
*slightly held back* **Tempo I**







Bb7



Eb

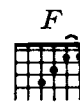
wag - on wheels, Keep on a - turn - in',



Bb7



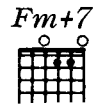
Eb



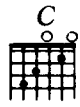
Ab

wag - on wheels. Roll a - long, Sing your

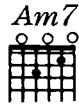
Broadly



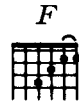
Abm+7



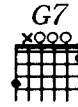
Eb



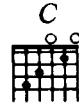
Cm7



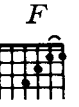
Ab



Bb7



Eb



Ab

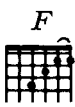


Eb



G7

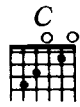
held back song; Wag-on wheels, car-ry me ho - o - o - ome,



Ab



Bb7



Eb

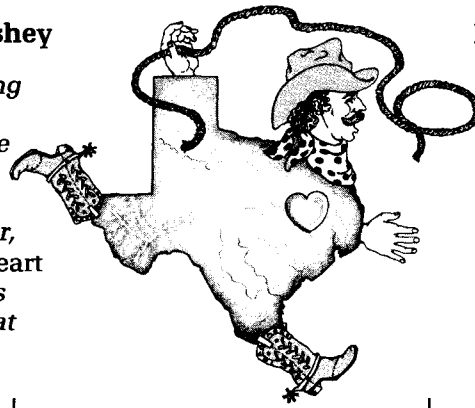
Wag-on wheels, car-ry me home. *p* fading away to *ppp*

# DEEP IN THE HEART OF TEXAS

Words by June Hershey

Music by Don Swander

*This novel audience-participation song was an immediate success in its 1941 version by popular bandleader Horace Heidt, selling over a million records. Another big-band leader, Alvino Rey, also had a best-seller of it the next year, while Gene Autry sang it in the film Heart of the Rio Grande. It was the Bob Wills Western-swing rendition, however, that*



*brought the song into the country repertory. Wills and His Texas Playboys were firmly entrenched in Oklahoma at the time, climbing to the peak of their popularity, and their version remains a classic to this day. Don Swander's rollicking tune and the simple lyrics by June Hershey really found a home in the honky-tonks of Oklahoma and Texas.*

Bright and spirited

musical notation (treble and bass clefs) with lyrics: The


musical notation with guitar chord G and lyrics: stars coyotes at night are a big and bright trail

musical notation with guitar chord D7 and lyrics: Deep in the heart of Texas. The prairie Deep in the heart of Texas. The rabbits

musical notation with lyrics: sky is wide and high Deep in the heart of rush a-round the brush Deep in the heart of

\*(clap hands or stamp feet)


G



Tex - as. \_\_\_\_\_ The sage in bloom is like per -  
 Tex - as. \_\_\_\_\_ The cow - boys cry, "Ki - yip - pee -

clap clap clap clap

D7




fume  
yi"

Deep in the heart heart of Tex - as; \_\_\_\_\_ Re -  
 Deep in the heart of Tex - as. \_\_\_\_\_ The


clap clap clap clap

minds me of the one I love Deep in the  
 do - gies bawl and bawl and bawl Deep in the

1. G



2. G



heart heart of Tex - as. \_\_\_\_\_ The Tex - as. \_\_\_\_\_

# Tumbling Tumbleweeds

Words and Music by Bob Nolan

In 1930, Bob Nolan joined Tim Spencer and Roy Rogers to form the original Sons of the Pioneers. "Tumbling Tumbleweeds," one of the hundreds of songs Nolan wrote for the group, was among the first they recorded and

became their theme song. Gene Autry introduced it as the title song in his first full-length movie in 1935, and Rogers sang it in Silver Spurs in 1943 and, with The Sons of the Pioneers, in Hollywood Canteen the following year.

Moderately

*mf freely*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat major). It features a series of chords and melodic lines in both hands, with some triplets and slurs.

**F** **E**

(small notes optional)  
See \_\_\_\_\_ them tum - bling down,  
Cares \_\_\_\_\_ of the past are be - hind,  
*p in strict time*

Pledg - ing their love to the  
No - where to go, but I'll

This system includes guitar chord diagrams for F and E, and triplets in the treble clef.

**F** **C** **C#dim** 5 fr.

ground,  
find

Lone - ly but free I'll be found,  
Just \_\_\_\_\_ where the trail - will wind,

This system includes guitar chord diagrams for F, C, and C#dim (5 fret), and triplets in the treble clef.

**G7** 3 fr. **1. C** **2. C**

Drift - ing a-long with the tum - bling  
tum - ble - weeds. tum - ble - weeds. I

This system includes guitar chord diagrams for G7 (3 fret), C (first ending), and C (second ending), and triplets in the treble clef.

Fm6/Ab bass



G7



C



Am6/C bass



B7



know \_\_\_\_\_ when night has gone That a new \_\_\_\_\_ world's born at  
*rushing forward*

Em



B7/D# bass



G9



F



dawn.

*slowing down*

I'll \_\_\_\_\_ keep roll-ing a - long,

*f*  
*a tempo*

E



F



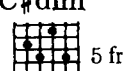
Deep \_\_\_\_\_ in my heart is a song,

Here \_\_\_\_\_ on the range I be-  
*suddenly P*

C



C#dim



G7



C



long,

Drift - ing a-long with the tum - bling tum - ble - weeds.

# EMPTY SADDLES

In 1936, Bing Crosby played what he often called his favorite role — that of a cattleman turned rodeo performer in the film *Rhythm on the Range*. In it, Crosby introduced a classic Billy Hill song, "Empty Saddles." Hill's Boston background and classical music training made him an unlikely Western songwriter, but his early travels gave him a flair for the romantic West, which he captured in such perennial favorites as "The Last Round-Up," "The Call of the Canyon" and "The Oregon Trail."

Words and Music by Billy Hill

Slowly and somewhat freely

Introduction for piano. The piece begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is in 4/4 time. The first measure is marked with a forte (*f*) dynamic. The bass line features a triplet of eighth notes in the final measure.

First system of the vocal melody. The treble clef staff contains the melody with lyrics underneath. The bass line provides accompaniment. Above the staff, guitar chords are indicated: C, C7, F7, C, and D7/A. The lyrics are: "Emp - ty sad - dles in the old cor - ral, Where do you ride to -  
Emp - ty sad - dles in the old cor - ral, Where do you ride to -"

Second system of the vocal melody. The treble clef staff contains the melody with lyrics underneath. The bass line provides accompaniment. Above the staff, guitar chords are indicated: G7, C, and C7. The lyrics are: "night? Are ya round - in' up the do - gies, The\_  
night? Are there rus - tlers on the bor - der Or a"

Third system of the vocal melody. The treble clef staff contains the melody with lyrics underneath. The bass line provides accompaniment. Above the staff, guitar chords are indicated: F6, Fm6, C/G, G7, C, and G7. The lyrics are: "strays of long a - go; Are ya on the trail of buf - fa - lo?  
band of Nav - a - jo; Are ya head - in' for the Al - a - mo?"

Am Fm Cm 3fr.

Emp - ty guns, cov - ered with rust, Where do ya talk to - night?  
*slow and steady*

Ab 4fr. Fm Dm7/G G7

Emp - ty boots, cov - ered with dust, Where do ya walk to - night?  
 3

C C7 F7 C D7/A G7

Emp - ty sad - dles in the old cor - ral, My tears would be dried to - night; If you'll  
*somewhat freely as before* *a little slower*

C C7 F6 Fm6 C/G G7 C

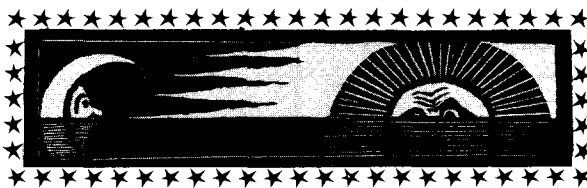
on - ly say I'm lone - ly As ya car - ry my old pal, Emp - ty sad - dles in the old cor - ral.  
*in tempo*

When Slim Willet released one of his own compositions in late 1952, he thought it was a good song but didn't know that it would account for not just one but six hit recordings. As the Willet recording climbed to the top of the country hit lists, it was covered by Skeets McDonald and Ray Price on competing labels, and for several weeks, all three versions were among the Top Ten. Then Red Foley's rendition was released in early 1953, and it, too, became a

# Don't Let the Stars Get in Your Eyes

Words and Music by Slim Willet,  
Cactus Pryor and Barbara Trammel

best-seller, as did Perry Como's recording in the pop market. Finally, Willet wrote an answer song called "I Let the Stars Get in My Eyes" that provided a hit for Goldie Hill. Born Winston Lee Moore in Dublin, Texas, Willet was a familiar figure on many of the radio barn dances. He based the irregular meter and form of "Don't Let the Stars Get in Your Eyes" on those of a Mexican ranchera, a type of cowboy song that is heard on both sides of the Texas-Mexico border.



Moderate country rock tempo

*mf* Don't let the

G D7

stars get in your eyes; Don't let the moon break your heart.

Love blooms at night, In day - light it dies; Don't let the stars get in your

G

eyes. Oh, keep your heart for me, for some - day I'll re - turn, and you know you're the on - ly



1. 2. (to next strain) Fine N.C.

D7 G G

one I'll ev-er love. 1. Too man-y love. 2. Too man-y

G

nights, Too man-y stars, Too man-y moons could change your miles, Too man-y days, Too man-y nights to be a -

D7

mind. If I'm gone too long, don't for- get where you be- lone. Oh, please, keep your heart While we're a -

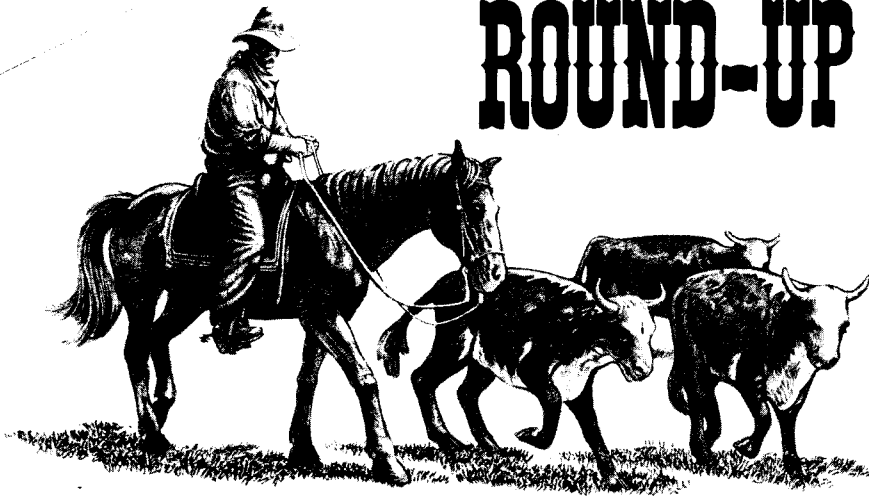
G D.S. (Last time to Fine)

long; When the stars come out, re- mem- ber you are mine. Don't let the part; Don't lin- ger in the moon- light while I'm gone.

# THE LAST ROUND-UP

Words and Music by Billy Hill

For a time, Billy Hill was a classical violinist employed with The Boston Symphony, but as a young man, he toured the West, riding the rails, cowpunching and absorbing its legends and lore. Returning to New York, he wrote a number of Western ballads that became popular hits and survived to become country classics. The most famous of them was "The Last Round-Up," written in 1933 and introduced that year at New York's Paramount Theater by Joe Morrison. Don Ross sang it in The Ziegfeld Follies of 1934, and Bing Crosby turned it into one of his earliest successful recordings. Finally, cowboys took it up. Roy Rogers' version was instrumental in landing him a film contract with Republic Pictures, and he sang it in the 1945 film Don't Fence Me In. Gene Autry also recorded it and sang it in two films, The Singing Hills (1941) and The Last Roundup (1947).



Freely

Moderately slow, in tempo

mp

I'm

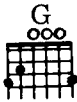
D

head-in' for the last head-in' for the last round-up; round-up; Gon - na There'll be

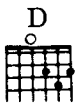
G/D D A7

gliss.

sad-dle Old Paint for the last time and ride. Buf-fa - lo Bill with his long snow-white hair;



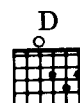
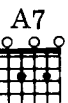
So long, old pal, it's time your tears were  
There'll be old Kit Car-son and Cus-ter wait-in'



dried; \_\_\_\_\_  
there; \_\_\_\_\_

*gliss.*

I'm  
A -



head-in' for the last \_\_\_\_\_  
rid-in' in the last \_\_\_\_\_

*gliss.*

round-up.  
round-up.



(L.H.)  
Git a-long, lit-tle do-gie, git a-long, git a-long, git a-  
Git a-long, lit-tle do-gie, git a-long, git a-long, git a-

The Last Round-Up

D G

long, lit-tle do-gie, git a - long;      Git a - long, lit-tle do-gie, git a -  
 long, lit-tle do-gie, git a - long;      Git a - long, lit-tle do-gie, git a -

D A

long, git a-long, git a - long, lit-tle do-gie, git a - long.      I'm  
 long, git a-long, git a - long, lit-tle do-gie, git a - long.      I'm

D

head-in' for the last      round-up,      To the  
 head-in' for the last      round-up;      Gon-na

A7

far - a - way ranch of the Boss      in the      sky. \_\_\_\_\_  
 sad-dle Old Paint for the last      time and      ride. \_\_\_\_\_

*gliss.*

G

Where the strays are count-ed and  
So long, old pal, it's

D

brand-ed, there go I;  
time your tears were dried;

A7

I'm head-in' for the last round-up.  
I'm head-in' for the last round-up.

Very slowly

1. 2.

I'm Git a-long, lit-tle do-gie, git a-long.

# Home on the Range

Words by Brewster M. Higley; Music by Daniel E. Kelley; Adapted and arranged by Dan Fox

Though many would argue that this is a folk song, authorship is generally attributed to Brewster Higley, a Kansas homesteader who published the words in a Smith County newspaper in 1873, and Daniel Kelley, a guitar player from nearby Gaylord, Kansas, who added the music. Words and music were first printed together in 1904 under the title "An Arizona Home," with composer

credit given to a William Goodwin, but Goodwin's claim was dismissed in 1934. The song's popularity dates to 1910, when folklorist Alan Lomax published it in his anthology *Cowboy Songs*. Lomax described it as "the cowboy's national anthem," despite the fact that the "range" described in "Home on the Range" was that of the homesteader, not the cattleman.



Moderately

*mf*

1. Oh,  
2. How  
3. Where the

G Baug C Cm 3fr. G/B

(1) give me a home where the buf - fa - lo roam And the deer and the  
(2) of - ten at night when the heav - ens are bright With the light from the  
(3) air is so pure, the zeph - yrs so free, The breez - es so

Em A7 D7 G Baug C

(1) an - te - lope play, Where sel - dom is heard a dis - cour - ag - ing  
(2) glit - ter - ing stars, Have I stood there a - mazed and asked as I  
(3) balm - y and light, That I would not ex - change my home on the

Cm 3fr.      G/D      D7      G7 Gdim Cm6/G G      N.C.

(1) word,      And the      skies are not      cloud - y      all      day. \_\_\_\_\_  
 (2) gazed,      If their      glo - ry ex - ceeds that of      ours. \_\_\_\_\_  
 (3) range      For —      all of the      cit - ies so      bright. \_\_\_\_\_

*p.*      *p.*

Chorus

G/B      D7/A      G      Em

Home,      home on the      range, \_\_\_\_\_      Where the      deer and the      an - te - lope

*p.*

A7      D7      G      Baug      C

play, \_\_\_\_\_      Where      sel - dom      is      heard      a      dis - cour - ag - ing

*p.*

F9      G/D      D7      C      G/B      Am7      G      (D. C.)

word,      And the      skies      are not      cloud - y      all      day. \_\_\_\_\_

*pp.*      *p.*      *p.*

# Don't Fence Me In

Words and Music by Cole Porter

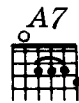
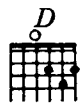
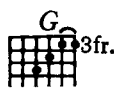
One would hardly associate sophisticated Cole Porter, educated at Harvard and Yale and composer of "Night and Day" and "I Love Paris," with cowboy songs. Yet, he was responsible for one of the most enduring ones, "Don't Fence Me In." It had its beginnings during the cowboy craze of the 1930s, when, after hearing it sung by a cowboy at a dude ranch, he adapted it for a film that was never released, *Adios Argentina*. It was finally introduced by Roy Rogers and *The Sons of the Pioneers* in the 1944 film *Hollywood Canteen*. At the



time, Rogers was well on his way to becoming "King of the Cowboys," since his chief rival, Gene Autry, had temporarily relinquished his position as top Western film star for a less glamorous assignment in the Army Air Corps. The popularity of "Don't Fence Me In" was assured by Kate Smith, who frequently sang it on her radio broadcasts, and a recording by Bing Crosby and The Andrews Sisters sold a million copies in 1944, making it one of the top songs of the year. "Don't Fence Me In" also became a natural favorite of country performers, and a recording by Eddy Arnold was a national best-seller.

Slowly

Guitar → D  
(Capo up 3 frets)



Keyboard → F  
freely

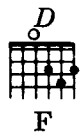
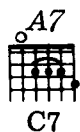
B $\flat$

F

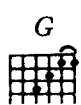

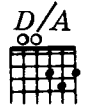
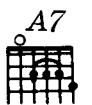
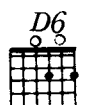
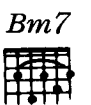
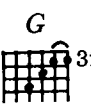
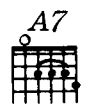
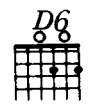
C7

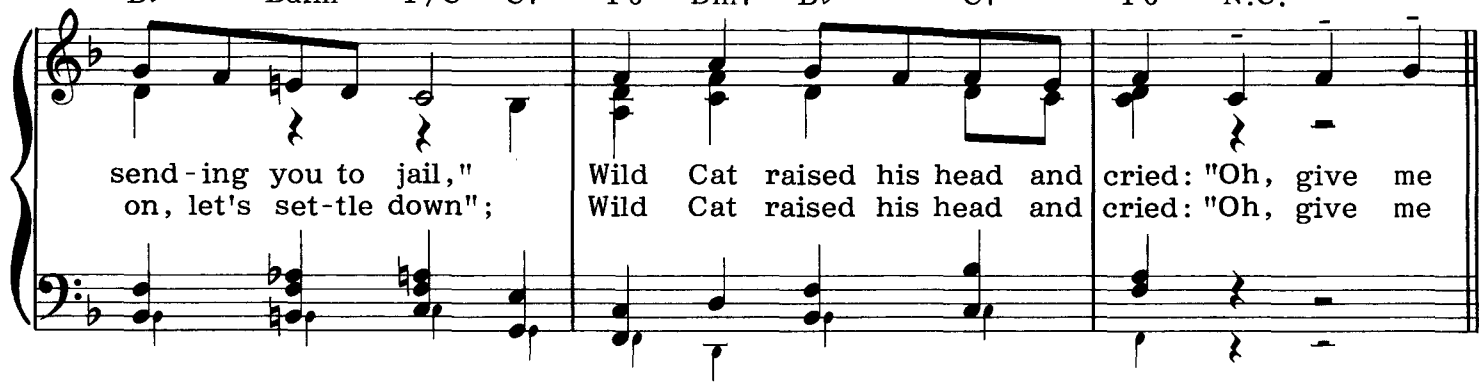
F

F#dim





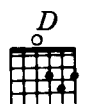
									N.C.
B $\flat$	Bdim	F/C	C7	F6	Dm7	B $\flat$	C7	F6	N.C.



send - ing you to jail,"  
on, let's set - tle down";


Wild Cat raised his head and  
Wild Cat raised his head and

cried: "Oh, give me  
cried: "Oh, give me

  
F  
loping along



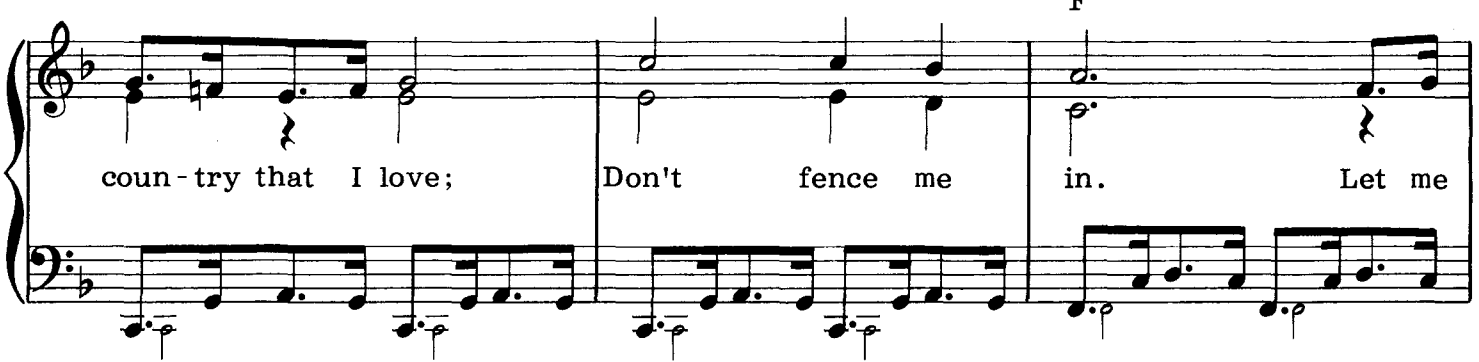
land, lots of land un - der  
star - ry skies a - bove;

  
C7



Don't fence me in. Let me ride through the wide o - pen  
*sim.*

  
F



coun - try that I love; Don't fence me in. Let me

Don't Fence Me In

*Dmaj7*  
  
 Fmaj7

*D7*  
  
 F7

*G* 3fr.  
  
 Bb

be by my-self in the eve-ning breeze,— Lis-ten to the mur-mur of the

*Gm*  
  
 Bbm

*D*  
  
 F

*Am/C*  
  
 Cm/Eb

*B7*  
  
 D7

*Gm/Bb*  
  
 Bbm/Db

cot-ton-wood trees,— Send me off for-ev-er, but I ask you please,—

*D/A*  
  
 F/C

*A7*  
  
 C7

*D*  
  
 F

N.C.  
 N.C.

*G* 3fr.  
  
 Bb

Don't fence me in. Just turn me loose, let me strad-dle my old

*D*  
  
 F

N.C.

N.C.

sad-dle un-der-neath the West-ern skies. — On my cay-

G 3fr.  
Bb

D  
F

use, let me wan-der o-ver yon-der till I see the moun-tains rise.

N.C.

D  
F

Dmaj7  
Fmaj7

D7  
F7

N.C.

I want to ride to the ridge where the West com-menc-es,

G 3fr.  
Bb

Gm  
Bbm

D  
F

Am/C  
Cm/Eb

Gaze at the moon till I lose my sens-es, Can't look at hob-bles, and I

B7  
D7

Gm/Bb  
Bbm/Db

D/A  
F/C

A7  
C7

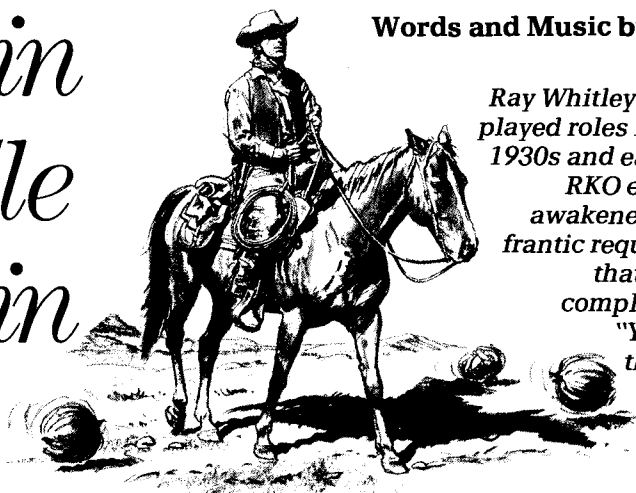
D  
F

(D.C.)

can't stand fenc-es; Don't fence me in."

# Back in the Saddle Again

Words and Music by Ray Whitley and Gene Autry



Ray Whitley was a singer and songwriter who played roles in many Western films during the 1930s and early 1940s. Scheduled to report at RKO early one morning in 1938, he was awakened at 5 a.m. by his producer with a frantic request for a new song to be recorded that day. "I'm back in the saddle," he complained to his wife, and she replied, "You've got the title for a song right there." He finished the tune on the way to the studio and recorded it that day. Gene Autry, who later worked with Whitley on the song, adopted it as his theme.

Moderately

mf

I'm

C G7 C C7

back in the sad - dle a - gain,

F C

Out where a friend is a friend, Where the

F C A7

long - horn cat - tle feed on the low - ly jim - son - weed; I'm

D7 G7 C

back in the sad-dle a - gain. Rid - in' the

G7 C C7 F

range once more, Tot - in' my old for - ty -

C F C

four, Where you sleep out ev-'ry night, where the on - ly law is

A7 D9 G7 C

right; I'm back in the sad-dle a - gain. Whoo-pee-

# Back in the Saddle Again

F



C



*Boogie!*

ti - yi - yo, Rock - in' to and fro,

D7



G7



*as before*

Back in the sad - dle a - gain. Who - pee -

F



F/C



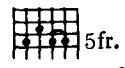
C



*boogie*

ti - yi - yay, I go my way,

D9



*as before*

G7



C



Back in the sad - dle a - gain.

# Riders in the Sky

Words and Music by Stan Jones

By 1949, country music was at the peak of its postwar popularity, and Tin Pan Alley writers turned out a number of authentic-sounding Western songs like "Mule Train," "The Cry of the Wild Goose" and "Riders in the Sky." Written by Arizona-born actor and screenwriter Stan

Jones, the last song had deeper country roots than most. Though it was introduced by Burl Ives, it was Vaughn Monroe's million-selling RCA recording that accounted for the real success of "Riders in the Sky." Gene Autry sang it in the 1949 Columbia film of the same name.

Moderately, in 2 (♩ = 1 beat)

Piano introduction in 2/4 time, marked *f*. The right hand plays chords, and the left hand plays a rhythmic accompaniment. The first measure is marked "1. An".

First system of the song. The right hand has a melody with a dotted quarter note and an eighth note. The left hand has a bass line. Chords are indicated as Em and G. Lyrics are provided for four different vocal parts.

(1) old cow-poke went rid - ing out one dark and wind - y day;  
 (2) brands were still on fire, and their hooves wuz made of steel;  
 (3) fac - es gaunt, their eyes were blurred and shirts all soaked with sweat;  
 (4) rid - ers loped on by him, he heard one call his name,

Second system of the song. Chords are indicated as Em and G. Lyrics are provided for four different vocal parts.

(1) Up on a ridge he rest - ed as he  
 (2) Their horns wuz black and shin - y, and their  
 (3) They're rid - in' hard to catch the herd, but  
 (4) "If you want to save your soul from hell a -

Third system of the song. Chords are indicated as G. Lyrics are provided for four different vocal parts.

(1) went a - long his way, When  
 (2) hot breath we could feel. A  
 (3) they ain't caught them yet, 'Cause they've  
 (4) rid - in' on our range, Then,

# Riders in the Sky

Em C/E Em6 Em7

(1) all at once a might - y herd of red - eyed cows he saw, A -  
 (2) bolt of fear went through him as they thun - dered through the sky, For he  
 (3) got to ride for - ev - er on that range up in the sky On  
 (4) cow - boy, change your ways to - day or with us you will ride, A -

C Am7 N.C.

(1) plough - in' through the rag - ged skies \_\_\_\_\_ And  
 (2) saw the rid - ers com - in' hard \_\_\_\_\_ As he  
 (3) hors - es snort - in' fire; \_\_\_\_\_ As they  
 (4) try'n to catch the dev - il's herd \_\_\_\_\_ A -

Em

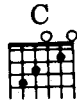
(1) up the cloud - y draw. \_\_\_\_\_  
 (2) heard their mourn - ful cry. \_\_\_\_\_  
 (3) ride on, hear their cry. \_\_\_\_\_  
 (4) cross these end - less skies." \_\_\_\_\_

Em

Yi - pi - yi - ay, \_\_\_\_\_ Yi - pi - yi - o, \_\_\_\_\_

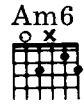
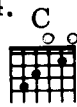


1. 2. 3.

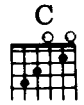
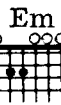


The ghost herd in the sky.  
 Ghost rid - ers in the sky.  
 Ghost rid - ers in the sky.

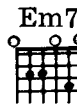
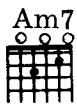
4.



2. Their Ghost herd in  
 3. Their  
 4. As the



the sky, Ghost

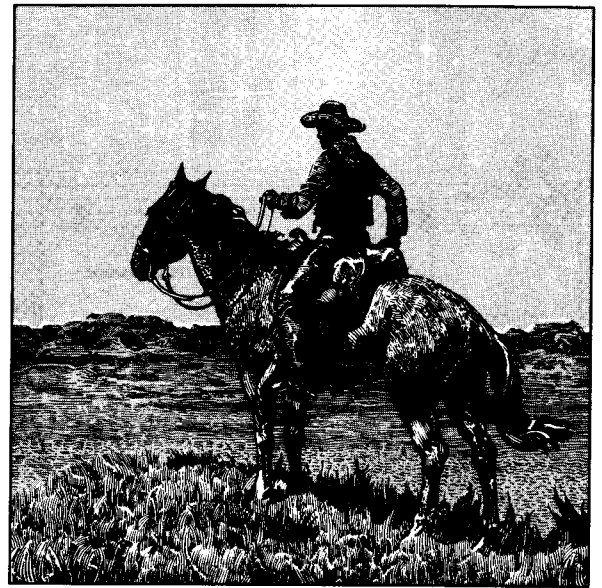


rid - ers in the sky.  
 slowing down

# OLE FAITHFUL

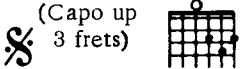
Words and Music by Michael Carr  
and Joseph Hamilton Kennedy

The popularity of the cowboy and the romanticized Old West spread well beyond the borders of the United States during the 1930s. "Ole Faithful," one of the most beloved Western favorites, was actually written by two Englishmen. Michael Carr turned out several good sellers, including "He Wears a Pair of Silver Wings," "The Gentleman Obviously Doesn't Believe" and "South of the Border" (written with Jimmy Kennedy, Joseph's brother). Joseph Kennedy is best remembered for "The Chestnut Tree." "Ole Faithful" was introduced in this country by Hank Snow in 1934 and subsequently recorded by Rex Allen, Eddy Arnold and The Sons of the Pioneers.



Slowly, with a lilt (♩ = ♪<sup>3</sup>)

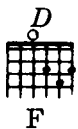
Guitar → D  
(Capo up 3 frets)



Keyboard → F



B<sub>b</sub>



F

A7  
C7

D  
F

ev - 'ry kind of weath - er. When your round - up days are

D7  
F7

G  
Bb

D  
F

o - ver, There'll be pas - tures white with clo - ver, For

Bm  
Dm

A7  
C7

D  
F

G  
Bb

D  
F

Fine

you, Ole Faith - ful, pal o' mine. \_\_\_\_\_  
2nd time, slower

D  
F

Hur - ry up, ole fel - ler, 'cause the moon is yel - ler to - night. \_\_\_\_\_

# Ole Faithful

Hur-ry up, ole fel-ler, 'cause the moon is mel-low and

E7  
G7

A7  
C7

D  
F

bright. There's a coy-ote howl-in' to the

D7  
F7

G  
Bb

D  
F

moon a-bove, So car-ry me back to the one I love. Hur-ry

A7  
C7

D  
F

A7  
C7

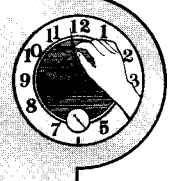
up, ole fel-ler, 'cause we got-ta get home to-night. *D. S. al Fine*



# SECTION SEVEN

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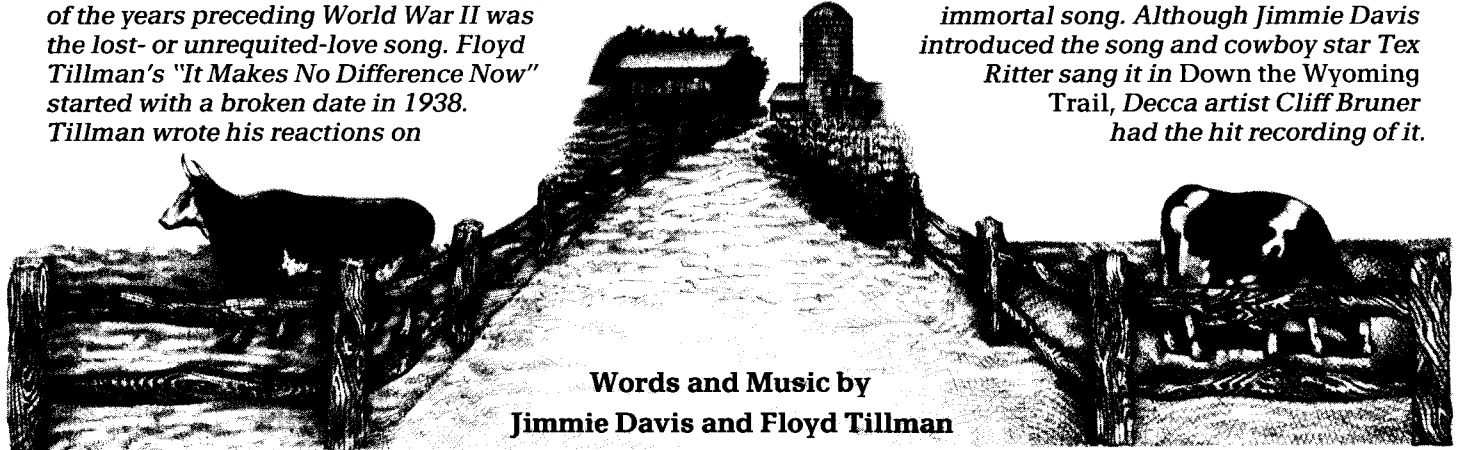
## ALL-TIME OLD-TIME FAVORITES



### It Makes No Difference Now

One of the most popular country-song types of the years preceding World War II was the lost- or unrequited-love song. Floyd Tillman's "It Makes No Difference Now" started with a broken date in 1938. Tillman wrote his reactions on

the back of an envelope and produced this immortal song. Although Jimmie Davis introduced the song and cowboy star Tex Ritter sang it in Down the Wyoming Trail, Decca artist Cliff Bruner had the hit recording of it.



Words and Music by  
Jimmie Davis and Floyd Tillman

Moderately

*mf* Makes no

G 3fr.

Am 5fr.

diff-'rence now what kind of life fate hands me;  
we have real - ly part - ed, I can't be - lieve we're through.

A 5fr.

Ab 4fr.

G 3fr.

I'll get a - long with - out you now, that's plain to  
I don't blame my - self; I'm sure I can't blame

It Makes No Difference Now

D7 3fr. G 3fr.

see. \_\_\_\_\_  
you. \_\_\_\_\_

I don't care what hap-pens next, for I'll get  
There was some-thing had to hap-pen, and it

Am 5fr. A 5fr. Ab 4fr. G 3fr.

by some - how. \_\_\_\_\_  
hap-pened some - how. \_\_\_\_\_

I don't wor - ry 'cause it  
I don't wor - ry 'cause it

D7 3fr. G 3fr. Am 5fr. G 3fr.

makes no diff - 'rence now. \_\_\_\_\_  
makes no diff - 'rence now. \_\_\_\_\_

It was  
Af - ter

G 3fr. Am 5fr. A 5fr. Ab 4fr.

just a year a - go when I first met you; \_\_\_\_\_  
all is said and done, I'll soon for - get you, \_\_\_\_\_

I learned to  
Al - though I

G 3fr. D7 3fr.

love you, and I thought you'd love me too. But  
know that it will be so hard to do. Let things

G 3fr. Am 5fr.

that's all in the past, and I'll forget some - how.  
hap - pen as they will, and I'll get by some - how.

A 5fr. Ab 4fr. G 3fr. D7 3fr.

I don't wor - ry 'cause it makes no diff - 'rence  
I don't wor - ry 'cause it makes no diff - 'rence

1. G 3fr. Am 5fr. G 3fr. 2. G 3fr. Am 5fr. G 3fr.

now. Now that now.

# ARE YOU FROM DIXIE?

Words by Jack Yellen; Music by George L. Cobb

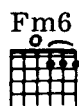
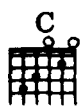
In 1913, a popular song called "All Aboard for Dixieland" introduced a successful new songwriting collaboration, Jack Yellen and George Cobb. During the early 1900s, Yellen, who wrote material for Sophie Tucker and teamed up on many songs for Broadway musicals and Hollywood films, joined Cobb in a number of other songs on the "Southern" theme, including "See Dixie First" and "Alabama Jubilee." One of their compositions, "Are You from Dixie?," became a country standard when The Blue Sky Boys, a North Carolina vocal and instrumental duo, adopted it as their theme song in 1935. Though they retired shortly after World War II in the face of growing commercialism in country music, The Blue Sky Boys have had great influence on certain segments of it — especially bluegrass. In 1969, Jerry Reed recorded "Are You from Dixie?," which barely missed becoming a Top Ten hit but received an award from ASCAP, the music-licensing organization.

Bright and spirited

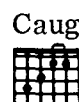
Gaug



Are you from



Dix-ie? I said from Dix-ie, Where the fields of cot - ton



beck-on to me. I'm glad to see you, Tell me how be you



E7 Am D7 C/E D7 G7 F Bbm G7

And the friends I'm long-ing to see. If you're from

C9 F

Al - a - ba - ma, Ten - nes - see or Ca - ro - line, An - y place be -

C Gaug C Gaug

low the Ma-son-Dix-on line; Then you're from Dix-ie, Hur-ray for

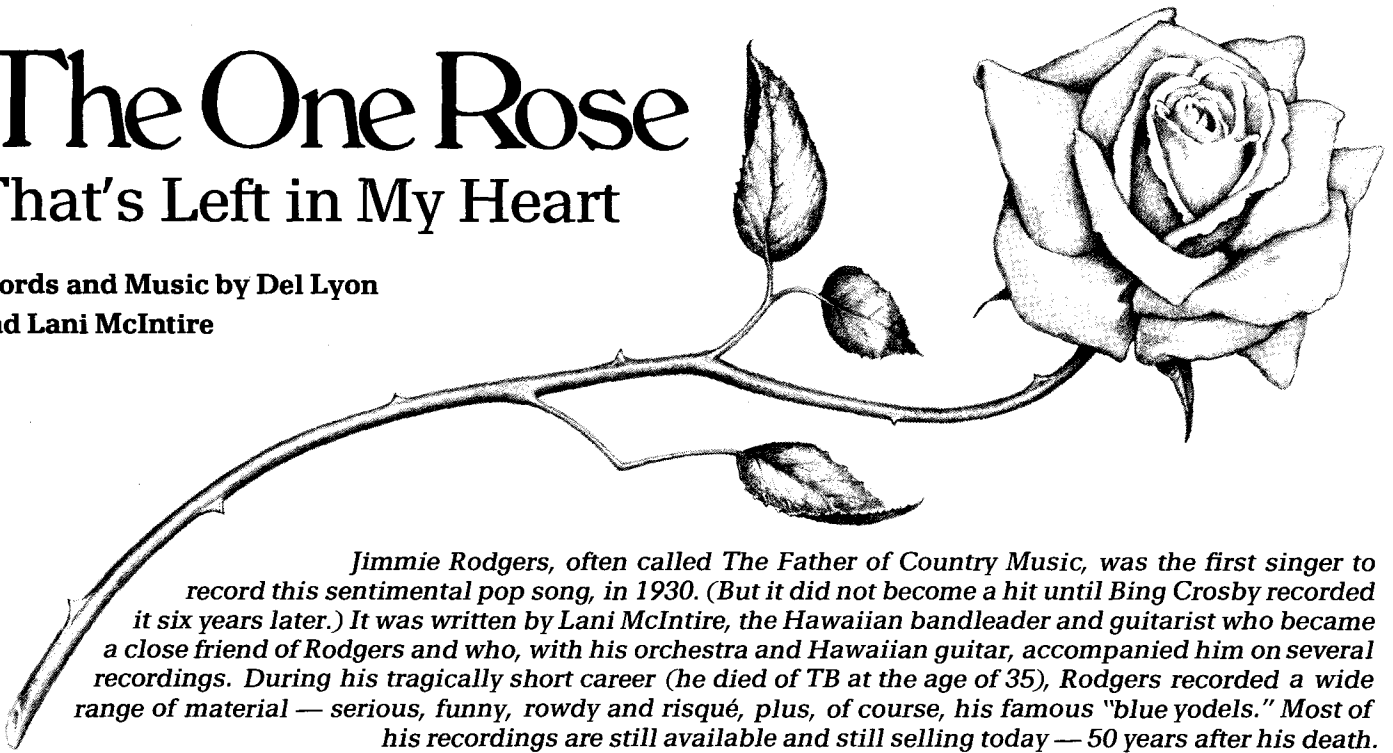
F D7/F# C/G Am7 G7 C

Dix - ie, 'Cause I'm from Dix - ie too.

# The One Rose

## That's Left in My Heart

Words and Music by Del Lyon  
and Lani McIntire



*Jimmie Rodgers, often called The Father of Country Music, was the first singer to record this sentimental pop song, in 1930. (But it did not become a hit until Bing Crosby recorded it six years later.) It was written by Lani McIntire, the Hawaiian bandleader and guitarist who became a close friend of Rodgers and who, with his orchestra and Hawaiian guitar, accompanied him on several recordings. During his tragically short career (he died of TB at the age of 35), Rodgers recorded a wide range of material — serious, funny, rowdy and risqué, plus, of course, his famous "blue yodels." Most of his recordings are still available and still selling today — 50 years after his death.*

Moderately slow


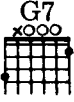
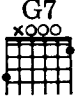
*mp* You're as

G7 Cdim C G7

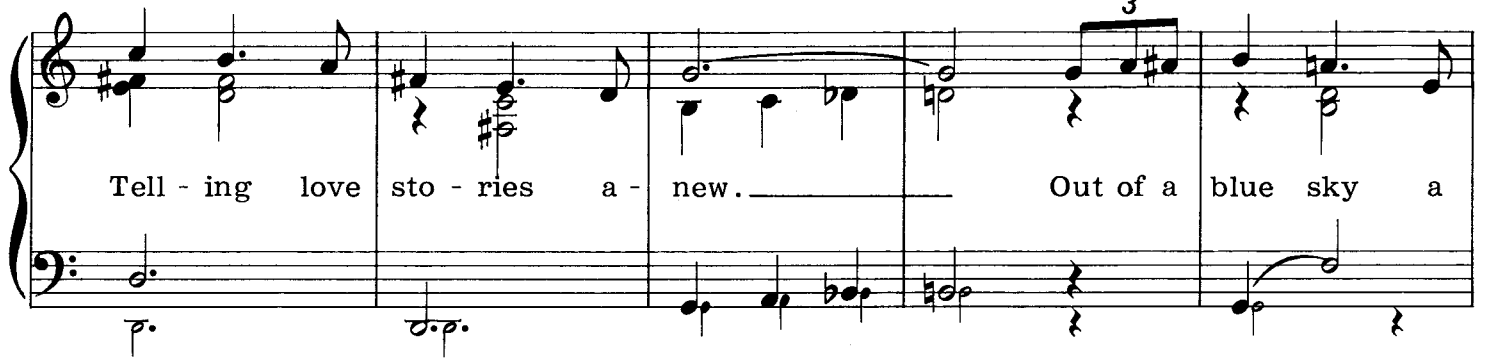
sweet as the red rose in June, dear; I love you, adore you, I


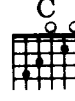

C E7 A7

do. Each night through Love-land we'd wan-der sweet-heart,

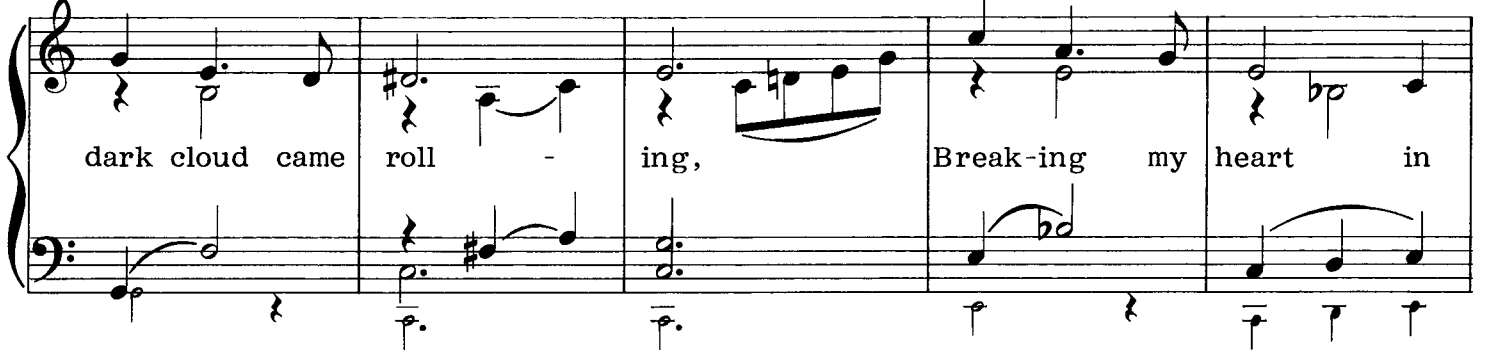
D7  G7  G7 


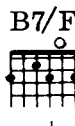
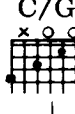
Tell - ing love sto - ries a - new. Out of a blue sky a




Cdim  C  C7 

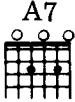
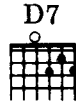
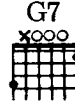
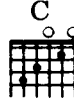
dark cloud came roll - ing, Break - ing my heart in




F  B7/F#  C/G 

two. Don't leave me a - lone, I love on - ly



A7  D7  G7  C 

you; You're the one rose that's left in my heart.



# WHEN IT'S SPRINGTIME IN THE ROCKIES

Words by Mary Hale Woolsey; Music by Robert Sauer

This song did not enter the country music literature until 1943, when it was used in the Roy Rogers film *Silver Spurs*, although it had been a popular favorite for years, especially in the Canadian Rockies. It was written in 1923 by Mary Hale Woolsey, a reporter and society editor for a Utah newspaper who had attended Brigham Young University. She submitted the lyrics to a publisher who liked them and who called in Robert Sauer, an assistant professor of music at the university and director of its band, to add music. The result was a hit song in 1929 for Rudy Vallee and His Connecticut Yankees. Miss Woolsey went on to write the scores for a number of operettas as well as several Western-style songs, including "Colorado" and "On the Trails of Timpanogas."

Moderate waltz

*mp somewhat freely* *slower.....* When it's

Chorus

B $\flat$  F B $\flat$  B $\flat$ /D bass C $\sharp$ dim 6 fr. 5 fr.

spring - time in the Rock-ies, I am com - ing back to

F7 C/G bass C7/G $\flat$ bass

you, Lit - tle sweet - heart of the moun - tains With your

F7 Bb Bb Bb+ Bb6 Bb+ 3 fr. 3 fr. 3 fr. 3 fr.

bon - ny eyes of blue. Once a - gain I'll say "I

Bb Bb+ Bb6 Bb/D bass C#dim F7 3 fr. 3 fr. 3 fr. 6 fr. 5 fr.

love you," While the birds sing all the day,

C/Gbass C7/Gbbass

When it's spring - time in the Rock - ies, In the  
*freely*

F7 C7 F7 1. Bb Bb/D bass C#dim F7 2. Bb 6 fr. 5 fr.

Rock - ies far a - way. When it's way.  
*in tempo*

# The Letter Edged in Black

Traditional

Long after it faded from the popular music scene, this song was kept alive in the repertory of country music. Presumably written in 1897 by Hattie Nevada, it reflects the typical Victorian preoccupation with sadness and death — particularly when they pointed a moral. It

remained a country favorite during the 1920s and '30s, and was revived successfully in the '40s by Roy Acuff. Acuff's version resulted in a number of other interpretations, including those by Mac Wiseman and Stonewall Jackson, who couldn't resist the chance to tell a good story.

Slowly

mf

1. I was

C

G7

(1) stand - ing by the win - dow yes - ter - morn - ing With -  
 (2) trem - bling hand, I took the let - ter from him; I  
 (3) bowed my head in sor - row and in si - lence; The

C

(1) out a thought of wor - ry or of care, When I  
 (2) broke the seal, and this is what it said, "Come  
 (3) sun - shine of my life it all had fled Since the

Gm6

A7

Dm

(1) saw the post - man com - ing up the path - way With  
 (2) home, my boy, your dear old fa - ther wants you, Come  
 (3) post - man brought that let - ter yes - ter - morn - ing, "Think of

G7



C



(1) such a hap - py face and jol - ly air. He —  
 (2) home, my boy, your dear old moth - er's dead. The —  
 (3) home, my boy, your dear old moth - er's dead. Those —

G7



(1) rang the bell and whis - tled while he wait - ed;  
 (2) last words that your moth - er ev - er ut - tered,  
 (3) an - gry words I wish I'd nev - er spok - en, You —

C



(1) Then he said, "Good morn - ing be you, Jack." But he  
 (2) 'Tell my boy I want him to come back.' My —  
 (3) know I did not mean them, don't you, Jack? May the

Gm6



A7



Dm



(1) lit - tle knew the sor - row that he brought me As he  
 (2) eyes are blurred; my poor old heart is break - ing While I'm  
 (3) an - gels bear me wit - ness, I am ask - ing Your for -

The Letter Edged in Black

G7 C

(1) hand - ed me a let - ter edged in black.  
 (2) writ - ing you this let - ter edged in black."  
 (3) give - ness in this let - ter edged in black." I could

C G7

hear the post-man whis-ting yes-ter-morn-ing, Com-ing up the path-way with his

C Gm6 A7 Dm

pack, But he lit-tle knew the sor-row that he brought me As he

G7 C C

hand-ed me a let-ter edged in black. 2. With 3. I black.





# IN THE JAILHOUSE NOW

Words and Music by Jimmie Rodgers

Soon after he started recording for RCA Victor in 1927, Jimmie Rodgers, "The Singing Brakeman," had become one of the company's most popular artists. Tuberculosis, which cut short his career in railroading, started him on an entirely new path as a singer and entertainer. At his third recording session, he recorded one of his most enduring favorites, "In the Jailhouse Now." It has since been sung and recorded by generations of country singers

and folksingers, and over the years has provided hits for Webb Pierce, Johnny Cash and Sonny James. According to Carrie Rodgers, Jimmie's late wife, this was actually a recomposition of a much older song that he wrote in about 20 minutes in a Hollywood hotel room. In 1961, Jimmie, who had sung and swapped songs with railroad workers and hobos who rode the rails, posthumously became the first person elected to the Country Music Hall of Fame.

Moderate blues tempo (♩ = ♩<sup>3</sup>)

Piano introduction musical notation in G major, 4/4 time. The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a key signature change to G minor, indicated by a double sharp on the F line.

Well,

Vocal and piano musical notation for the first verse. The piano part features a steady eighth-note accompaniment. The vocal line is in G major. A guitar chord diagram for C major is shown above the first measure.

I had a friend called Ram-bl - in' Bob, — Who used to steal, —  
 I went\_ out last Tues - day, — Met\_ a girl\_ named

Vocal and piano musical notation for the second verse. The piano part continues with a steady eighth-note accompaniment. The vocal line is in G major. A guitar chord diagram for C7 is shown above the first measure.

gam-ble and rob\_ — He thought he was the smart-est guy\_ in  
 Su - sie; — I told her I was the swell-est man\_ a -

# In the Jailhouse Now

F Bb F Bb F Bb F Dm

town, round. But We I found out last start-ed to spend my

A7 Dm A7 D7

Mon-day; That Bob got locked up Sun-day. They got him in the  
mon-ey; She start-ed in to call me "Hon-ey"; We took in ev-'ry

G7

jail-house way down - town. honk - y - tonk in town. He's in the jail - house now; We're in the jail - house now;

## Chorus

C F C F C C7 F Bb F Bb

He's in the jail-house now. We're in the jail-house now.

F Bb F G7

To Coda ⊕

I told him once or twice To quit play-in' cards and  
 They told us once or twice To quit play-in' cards and

G7+5 C F C F

shoot-in' dice. He's in the jail-house now.

C F C

D.S. al Coda ✂

Coda G7

Well,

shoot-in' dice. We're in the

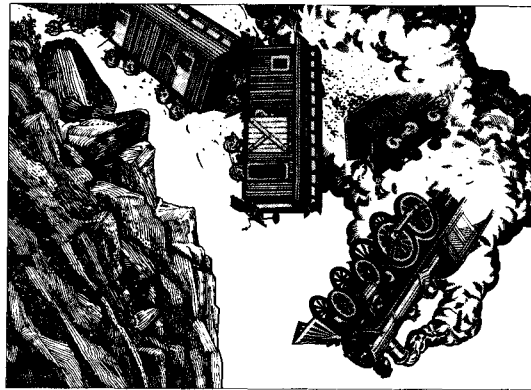
C F C F C F C

jail - house now.

# THE WRECK OF THE OLD 97

Words and Music by Henry Whitter, Charles W. Noell and Fred J. Lewey

"Event" songs that chronicled actual happenings in ballad style were a staple in early country music. The wreck described here took place in 1903 on the Southern Railway's fast mail train between Washington and Atlanta. Several local writers created songs about the accident, using the tune from an 1865 song, "The Ship That Never Returned." In 1924, a version by a Virginia textile worker named Henry Whitter became one of the earliest



country recordings. While Whitter certainly contributed to the song's structure and popularity, litigation later established that Fred Lewey and Charles Noell of North Carolina had a legitimate claim to authorship. After Whitter's record proved the commercial success of "The Wreck of the Old 97," Vernon Dalhart recorded it, backed by "The Prisoner's Song," and the release became the first country hit of the pre-electric epoch.

Freely

Brightly

Musical notation for the first system, including piano (L.H.) and vocal parts. Dynamics include *f* and *mf*. The vocal line begins with the lyrics "1. They".

Musical notation for the second system, including guitar chord diagrams for C, C7, and F. The lyrics are:

(1) gave him his or - ders at Mon - roe, Vir -  
 (2) looked round and said to his black greas - y  
 (3) might - y rough road from Lynch - burg to  
 (4) go - ing down - grade mak - ing nine - ty miles an  
 (5) come on you la - dies, you must take

Musical notation for the third system, including guitar chord diagrams for C and D7. The lyrics are:

(1) gin - ia, Say - ing, "Steve, you're way be - hind  
 (2) fire - man, "Just shov - el in a lit - tle more  
 (3) Dan - ville And a line on a three - mile  
 (4) hour When his whis - tle gan to  
 (5) warn - ing From this time on and

G7 C C7

(1) time. \_\_\_\_\_ This is not Thir - ty - Eight, but it's  
 (2) coal, \_\_\_\_\_ And \_\_\_\_\_ when we \_\_\_\_\_ cross that \_\_\_\_\_  
 (3) grade. \_\_\_\_\_ It was on this \_\_\_\_\_ grade that he  
 (4) scream. \_\_\_\_\_ He was found in the wreck with his  
 (5) learn. \_\_\_\_\_ Nev - er speak harsh words to your

F C D7 G7

(1) old Nine - ty - Sev - en; You must put her in \_\_\_\_\_ Spen - cer on  
 (2) White Oak \_\_\_\_\_ Moun - tain, You can watch old Nine - ty - Sev - en  
 (3) lost his \_\_\_\_\_ air brakes, And you see \_\_\_\_\_ what a jump \_\_\_\_\_ he  
 (4) hand on the throt - tle And was scald - ed to death with the  
 (5) true, lov - ing hus - band; He may leave you and nev - er re -

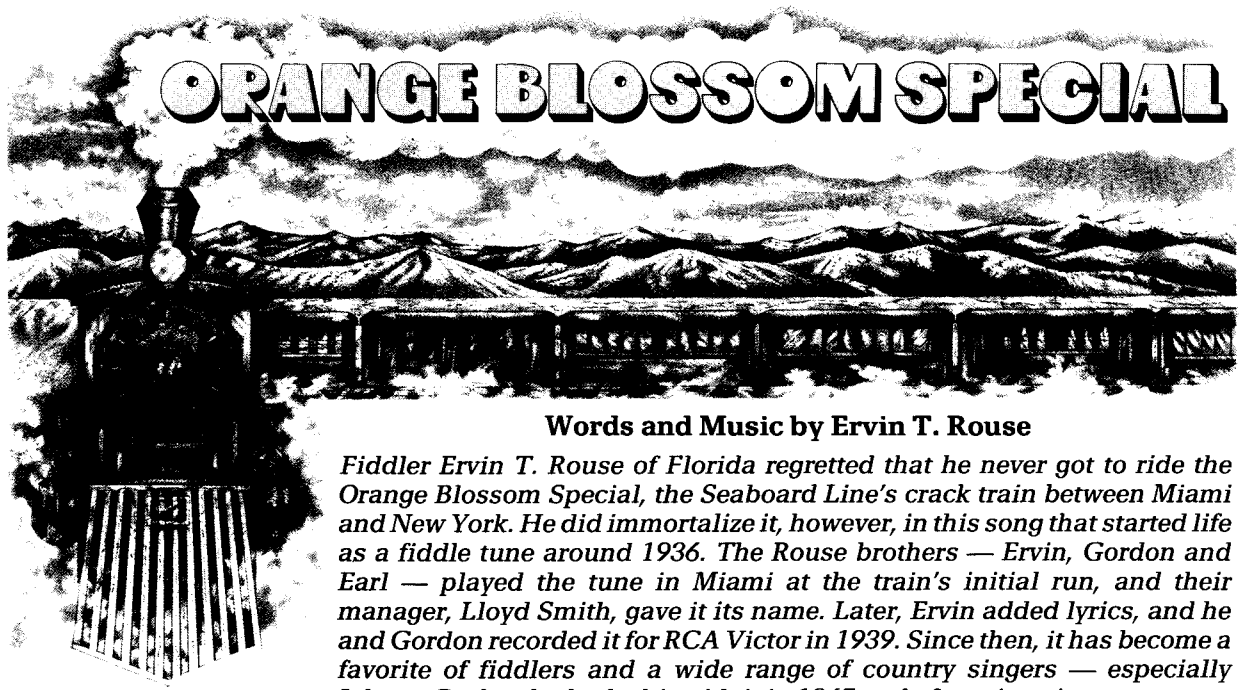
1. 2. 3. 4. 5.

C F C C F C C6

(1) time. " \_\_\_\_\_  
 (2) roll. " \_\_\_\_\_  
 (3) made. \_\_\_\_\_  
 (4) steam. \_\_\_\_\_

2. He \_\_\_\_\_  
 3. It's a \_\_\_\_\_  
 4. He was \_\_\_\_\_  
 5. So, \_\_\_\_\_

turn. \_\_\_\_\_ much slower



# ORANGE BLOSSOM SPECIAL

Words and Music by Ervin T. Rouse

Fiddler Ervin T. Rouse of Florida regretted that he never got to ride the Orange Blossom Special, the Seaboard Line's crack train between Miami and New York. He did immortalize it, however, in this song that started life as a fiddle tune around 1936. The Rouse brothers — Ervin, Gordon and Earl — played the tune in Miami at the train's initial run, and their manager, Lloyd Smith, gave it its name. Later, Ervin added lyrics, and he and Gordon recorded it for RCA Victor in 1939. Since then, it has become a favorite of fiddlers and a wide range of country singers — especially Johnny Cash, who had a hit with it in 1965 and often sings it at concerts.

Bright boogie

Guitar → A  
 (Capo up 3 frets)

Keyboard → C

1. Look a - yon - der com in',  
 (2) go - in' down to Flor - 'da And  
 (3) Talk a - bout a - trav - 'lin', She's the

A7  
C7

(1) Com - in' down that rail - road track. Hey,  
 (2) get some sand in my shoes, Or  
 (3) fast - est train on the line.

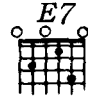


F7

(1) look a-yon - der com - in', \_\_\_\_\_ Com - in' down that  
 (2) may-be Cal - i - for - nia \_\_\_\_\_ And get some sand \_\_\_\_\_  
 (3) Talk a-bout a - trav - 'lin', \_\_\_\_\_ She's the fast-est train \_\_\_\_\_



C

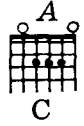


G7

(1) rail - road track. \_\_\_\_\_ It's the Or - ange Blos - som  
 (2) in my shoes. \_\_\_\_\_ I'll ride that Or - ange Blos - som  
 (3) on the line. \_\_\_\_\_ It's that Or - ange Blos - som

(1) Spe - cial \_\_\_\_\_ And Bring - in' my ba - by  
 (2) Spe - cial \_\_\_\_\_ lose these New - York  
 (3) Spe - cial \_\_\_\_\_ Roll - in' down the Sea - board

12.



C

3.



C

Bb9

A9

6fr.

5fr.

Db9

C9

(1) back. \_\_\_\_\_ 2. I'm  
 (2) blues. \_\_\_\_\_ 3. \_\_\_\_\_  
 Line. \_\_\_\_\_

# The Wabash Cannonball

Traditional

In 1885, the old Wabash Railroad began calling its Chicago-to-Kansas City train the Cannon Ball. The first publication of a song about the famous train was in 1905, in a version by William Kindt. "The Wabash Cannonball" was recorded in 1929 by The Carter Family and is often attributed to A. P. Carter, but it really owes its popularity in country music to Roy Acuff's first recording session in 1936, when he put it and "The Great Speckled Bird" on wax. Acuff's 1942 million-selling recording of the song remained popular on jukeboxes throughout the war years. Since then, "The Wabash Cannonball," a favorite of hillbilly singers, has always been considered to be "his" song, and his version has "driven out" all earlier ones.



Rolling along, in 2 (♩=1 beat)

*pp* gradually getting louder (like an approaching train)

From the

great At-lan-tic O-cean To the wide Pa-cif-ic's shore, From the

queen of flow-ing riv-ers To the South-land's ver-dant door; She's

tall and dark and hand-some And known quite well by all; She's the



D7 G

reg-'lar com-bi- na-tion Called The Wa-bash Can-non- ball. Oh,

G C D7

lis-ten to the jin-gle, The rum-ble and the roar, As she glides a-long the

G

wood-land And down by the shore. She's tall and dark and

C D7

hand-some And known quite well by all; She's the reg-'lar com-bi- na-tion Called The

G

Wa-bash Can-non- ball. *gradually fading into the distance*

# Can the Circle Be Unbroken

Traditional

Early country music developed in the 1920s, though it was part of a musical tradition that stretched back many years. One major influence was the gospel song, which had its beginnings in the 19th century. The chorus to "Can the Circle Be Unbroken" was derived from an early gospel song, "Will the Circle Be Unbroken?," written in 1907 by

Ada Habershon and Charles Gabriel. The verses, with their sentimental account of the funeral of a beloved mother, are also Victorian in their simple expression of emotion. In a version attributed to A. P. Carter, the song was recorded in 1935 by The Carter Family, whose material reflected the conservatism of the rural South.

Moderately

*mf*

1. I was

(1) stand - ing by the win - dow On a  
 (2) fol - lowed close be - hind her, Tried to  
 (3) home, Lord, cold and lone - some, Since my

(1) cold and cloud - y day, When I  
 (2) cheer up and be brave, But my  
 (3) moth - er she was gone, All my

(1) saw the hearse come roll - ing For to  
 (2) sor - rows I could not hide them When they  
 (3) broth - ers and sis - ters cry - ing, What a

C D7 G C G N.C.

(1) car - ry my moth - er a - way.  
 (2) laid her in the grave. Can the  
 (3) home, so sad and lone.

Chorus

G G7 C F C

cir - cle be un - bro - ken, By and by, Lord, by and

G C G Em D

by? There's a bet - ter home a - wait - ing In the

1. 2. 3. C D7 G C G N.C. G C7 G

sky, Lord, in the sky. 2. Yes, I sky, in the sky.  
 3. Went back slower

# I'm Thinking Tonight of My Blue Eyes

Words and Music by A. P. Carter



Though this song usually is attributed to A. P. Carter of The Original Carter Family, A. P.'s ex-wife, Sara, remembered hearing it as a little girl, and it may even be much older. It entered the country music tradition in 1929 when the Carters recorded it, and the melody has been used many times since for such songs as "The Great Speckled Bird," "The Wild Side of Life" and "It Wasn't God Who Made Honky Tonk Angels." Its theme of lost love provided the ideal sentimental one for Hollywood Westerns, and the song was sung by Roy Rogers in the 1943 film *The Man from Music Mountain*. The Carter Family, who recorded commercially from 1927 to 1941, perpetuated many early songs and influenced generations of country performers. Their reverence for the traditional and adherence to early musical styles also contributed to the popularity of folk music.

Moderately

1. 'Twould be  
*mp*

F D7 G7

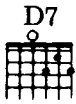
(1) bet - ter for us both had we nev - er  
 (2) told me one time, dear, that you loved me,  
 (3) time the cold, cold grave should en - close me,  
*(mp)*

C7

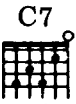
(1) In this wide and wick - ed world ev - er  
 (2) And you prom - ised that we nev - er would  
 (3) Will you come then, dear, and shed just one



(1) met; \_\_\_\_\_ For the pleas - ures that we've  
 (2) part, \_\_\_\_\_ But an old link in the  
 (3) tear? \_\_\_\_\_ Will you say to strang - ers

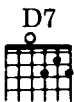


(1) both seen to - geth - er, \_\_\_\_\_ I am  
 (2) chain that's been bro - ken \_\_\_\_\_ Leaves me  
 (3) then all a - round you \_\_\_\_\_ A poor





(1) sure, love, I'll nev - er for - get. \_\_\_\_\_  
 (2) now with a sad ach - ing heart. \_\_\_\_\_ Oh, I'm  
 (3) heart you have bro - ken lies here? \_\_\_\_\_

Chorus

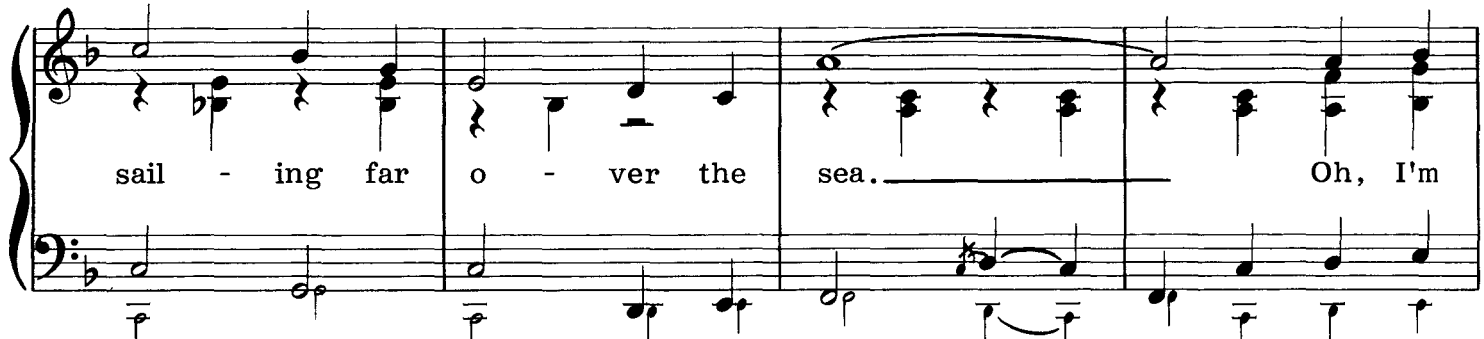




think - ing to - night of my blue eyes, \_\_\_\_\_ Who is  
*mf*

# I'm Thinking Tonight of My Blue Eyes


C7  F 


sail - ing far o - ver the sea. Oh, I'm



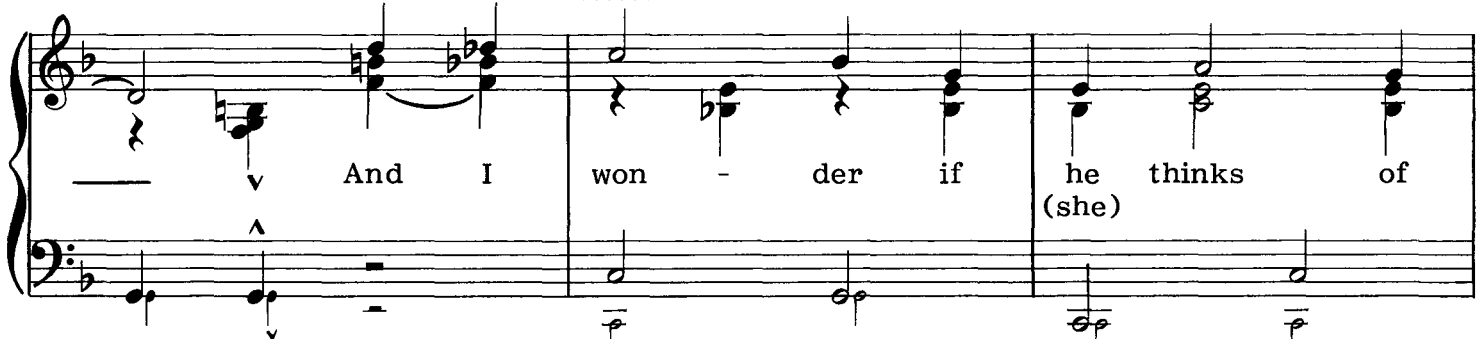
D7  G7 


think - ing to - night of my blue eyes,




C7 

And I won - der if he thinks of (she)




1. 2.  N.C.

me.

3.  N.C.

me. slowing down

2. Oh, you  
3. When in



Bascomb Lamar Lunsford is best remembered as a folklorist rather than a country singer, although he was both. He was also a lawyer, editor, auctioneer and teacher, though his first love was always folk and country music. In 1928, Lunsford organized the Mountain Dance and Folk Festival in his native North Carolina, which lasted for almost 30 years. Among the performers who frequented the folk festivals were fellow



North Carolinians Lulu Belle and Scotty Wiseman, a popular radio barn-dance team. In the mid-1930s, Lunsford wrote the original "Mountain Dew." When Wiseman gave it new lyrics, he and Lulu Belle cut a record of the song in 1939. After it became popular, Lunsford sold his share of "Mountain Dew" to Wiseman for \$25. But when Lulu Belle and Scotty retired, they gave half of all future royalties to Lunsford to help pay for his retirement.

Bright hoedown tempo




Mountain Dew

G

(1) two. \_\_\_\_\_ Then you come round the  
 (2) phew. \_\_\_\_\_ But to her great sur -  
 (3) two, \_\_\_\_\_ But he thinks he's a  
 (4) two, \_\_\_\_\_ And the buz-zards in the

(1) bend, when you come back \_\_\_\_\_ a - gain, There's a  
 (2) prise, when she had it an - a - lyzed, It was  
 (3) giant when he gets him \_\_\_\_\_ a pint Of that  
 (4) sky get so diz - zy they can't fly Just from

C D7 G

(1) jug - ful of moun - tain \_\_\_\_\_ dew. \_\_\_\_\_  
 (2) noth - ing but good old moun-tain dew. \_\_\_\_\_ Oh, they  
 (3) good old \_\_\_\_\_ moun - tain \_\_\_\_\_ dew. \_\_\_\_\_  
 (4) smell - ing that moun - tain \_\_\_\_\_ dew. \_\_\_\_\_

G G7

Chorus

call it that old moun-tain dew, \_\_\_\_\_ And



C G

them that re - fuse it are few.

Oh, I'll shut up my mug if you'll

C D7

fill up my jug With that good old moun - tain

1. 2. 3. 4.

G G D7 G

dew.

2. Well, there's  
3. And there's  
4. Now there's

dew.

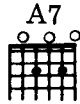
# ALABAMA JUBILEE

Words by Jack Yellen  
Music by George L. Cobb

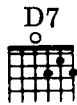
Moderately, in 2 (♩ = 1 beat)



This old country favorite was borrowed from Tin Pan Alley. In 1915, songwriters Jack Yellen and George Cobb, who gave us "Are You from Dixie?," wrote this bouncy, upbeat song that was revived by Red Foley and became a hit in 1951. At the time, Foley was at the peak of his success, featured on Grand Ole Opry and host of a network TV show. "Alabama Jubilee" is a favorite of instrumentalists.



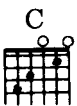
You ought to *mf* see Mis-ter Jones when he rat-tles the bones,



Old Colo-nel Brown fool-in' round like a clown,



Miss Vir-gin-ia who is past eight-y-three,



N.C.

Shout-in', "I'm full o' pep! (spoken) Watch yo' step, watch yo' step!"

A7



One - leg - ged Joe — danced a - roun' on his toe, —

Dm



A7



Dm



N.C.

Threw a - way his crutch and hol - lered "Let 'er go!" — Oh, hon - ey,

C



E7



F



C/E



D7



Hail, hail, the gang's all here For an Al - a - bam - a

G7



1.



N.C.

2.



jub - i - lee. You ought to *mf*

# THE PRISONER'S SONG

Words and Music by Guy Massey

When Henry Whitter's 1923 recording of "The Wreck of the Old 97" became a commercial success, a light-opera singer named Vernon Dalhart persuaded the Victor company to let him record it. For the flip side of the record,

he proposed a number written by his cousin Guy Massey, "The Prisoner's Song." Sung by Dalhart in a nasal voice, the two songs became the biggest-selling recording — 6 million copies — in Victor's pre-electric history.

Slowly

*mp smoothly*

1. Oh, I

(1) wish I had some - one to love me, \_\_\_\_\_ Some - one to \_\_\_\_\_  
 (3) car - ried to the new jail to - mor - row, \_\_\_\_\_ Leav - ing my poor \_\_\_\_\_  
 (5) I had wings like an an - gel, \_\_\_\_\_ O - ver these pris - on

(1) call me their own. \_\_\_\_\_ Oh, I wish I had some - one to  
 (3) dar - ling a - lone, \_\_\_\_\_ With the cold pris - on bars all a -  
 (5) walls I would fly, \_\_\_\_\_ And I'd fly to the arms of my poor

(1) live with, \_\_\_\_\_ 'Cause I'm ti - red of liv - in' a lone. \_\_\_\_\_  
 (3) round me \_\_\_\_\_ And my head on a pil - low of stone. \_\_\_\_\_  
 (5) dar - lin', \_\_\_\_\_ And there I'd be will - ing to die. \_\_\_\_\_  
 last time, slower

*Fine*

C C7 F

2. Oh, please meet me to - night in the moon - light; Please  
 (4) Now I have a grand ship on the o - cean, All

G7 C G7

(2) meet me to - night all a - lone, For I  
 (4) mount - ed with sil - ver and gold, And be -

C C7 F

(2) have a sad sto - ry to tell you; It's a  
 (4) fore my poor dar - lin' would suf - fer, Oh, that

G7 C

(2) sto - ry that's nev - er been told. 3. I'll be  
 (4) ship would be an - chored and sold. 5. Now if

*D.S. al Fine*

# CASEY JONES

## The Brave Engineer

Words by T. Lawrence Seibert; Music by Eddie Newton

On April 29, 1900, John Luther "Casey" Jones, an engineer on the Illinois Central Railroad, substituted for a sick friend and took the Cannon Ball Express out of Memphis. It collided with another train near Vaughn, Mississippi, and Casey became a legend. The classic song that commemorates these events, written by vaudevillians Eddie Newton and T. Lawrence Seibert, was published in 1909.

Freely

*f* (train whistle)

*mp* start slowly and gradually pick up speed; repeat these two bars as often as desired.

Moderately

C

1. Come all you round - ers if you want to hear A  
 2. "Put in your wa - ter and shov - el your coal; Put your  
 3. Ca - sey pulled up that Re - no hill; He  
 4. Ca - sey said just be - fore he died, "There's

*mf*

D7

G7

(1) sto - ry 'bout a brave en - gi - neer.  
 (2) head out the win - dow; watch them dri - vers roll. I'll  
 (3) toot - ed for the cross - ing with an aw - ful shrill. The  
 (4) two more roads that I'd like to ride." The

C

(1) Ca - sey Jones was the round - er's name; On a  
 (2) run her till she leaves the rail, 'Cause I'm  
 (3) switch - man knew by the en - gine's moan That the  
 (4) fire - man said, "What could that be?" "The

D7



G7



(1) six eight - wheel - er, boys, he won his fame. The  
 (2) eight hours late with that West - ern mail. He  
 (3) man at the throt - tle was Ca - sey Jones. He  
 (4) South - ern Pa - cif - ic and the San - ta Fe." Mrs.

(1) call - er called Ca - sey at a half past four.  
 (2) looked at his watch, and his watch was slow; He  
 (3) pulled up with - in two miles of the place;  
 (4) Jones sat on her bed a - sigh'n', Just re -

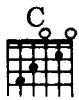
D7



G7



(1) Kissed his wife at the sta - tion door,  
 (2) looked at the wa - ter, and the wa - ter was low. He  
 (3) Num - ber Four stared him right in the face. He  
 (4) ceived a mes - sage that Ca - sey was dy'n'; Said



(1) Mount - ed to the cab - in with his or - ders in his hand, And he  
 (2) turned to the fi - re - man, and then he said, "We're  
 (3) turned to the fi - re - man, said "Boy, you bet - ter jump, 'Cause there's  
 (4) "Go to bed, chil - dren, and hush your cry'n', 'Cause you

Casey Jones

(1) took his fare - well trip\_\_\_ to that Prom - ised Land.\_  
 (2) go - in' to reach Fris - co, but we'll all\_\_\_ be dead."  
 (3) two\_\_\_ lo - co - mo - tives that's a - go - in' to bump."  
 (4) got an - oth - er pa - pa on the Salt\_\_\_ Lake Line." Mrs.

(1) Ca - sey Jones\_\_\_ mount - ed to the cab - in, Ca - sey Jones, - with his  
 (2) Ca - sey Jones, - go - in' to reach Fris - co, Ca - sey Jones, - but we'll  
 (3) Ca - sey Jones, - two\_\_\_ lo - co - mo - tives, Ca - sey Jones, - that's a -  
 (4) Ca - sey Jones, - got an - oth - er pa - pa, Mrs. Ca - sey Jones, - on that

(1) or - ders in his hand. Ca - sey Jones\_\_\_ mount - ed to the cab - in, And he  
 (2) all\_\_\_ be\_\_\_ dead. Ca - sey Jones, - go - in' to reach Fris - co. We're\_\_\_  
 (3) go - in' to bump. Ca - sey Jones, - two\_\_\_ lo - co - mo - tives, There's -  
 (4) Salt\_\_\_ Lake\_\_\_ Line. Mrs. Ca - sey Jones, - got an - oth - er pa - pa, And you've

(1) took his fare - well trip\_\_\_ to the Prom - ised Land.\_  
 (2) go - in' to reach Fris - co, but we'll all\_\_\_ be dead.\_  
 (3) two\_\_\_ lo - co - mo - tives that's a - go - in' to bump.\_  
 (4) got an - oth - er pa - pa on the Salt Lake Line.\_



# SECTION EIGHT

Pages 235-251

## THE TOUCH OF GOD'S HAND

When he penned "Wings of a Dove" in 1959, songwriter, filmmaker and naturalist Bob Ferguson had just finished 13 wildlife films, and the song was his expression of faith



and joy in a job well done. It was recorded by country-pop singer Ferlin Husky on Capitol, and his 1960 release won both country and popular awards, reaching the top of the hit list in country and crossing over to the pop charts. It is still a favorite inspirational song of many country and gospel performers.

Moderately

Guitar → D  
(Capo up 1 fret)

Keyboard → Eb

1. When troubles surround us, When  
 (2. When No-ah had) drift ed On the  
 (3. When Je-sus went) down ed To the

G  
Ab

Em7  
Fm7

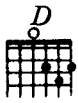
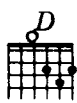
(1) e - vils come, The bod - y grows  
 (2) flood man - y days, He searched for  
 (3) wa - ters that day, He was bap -

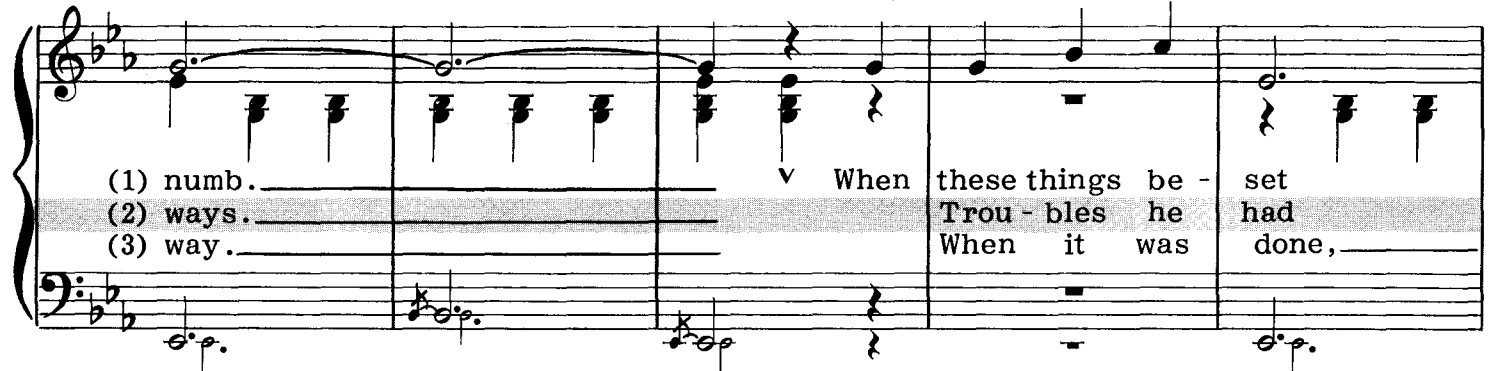
A7  
Bb7

G  
Ab

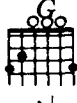
(1) weak; The spir - it grows  
 (2) land In var - i - ous  
 (3) tized In the us - u - al

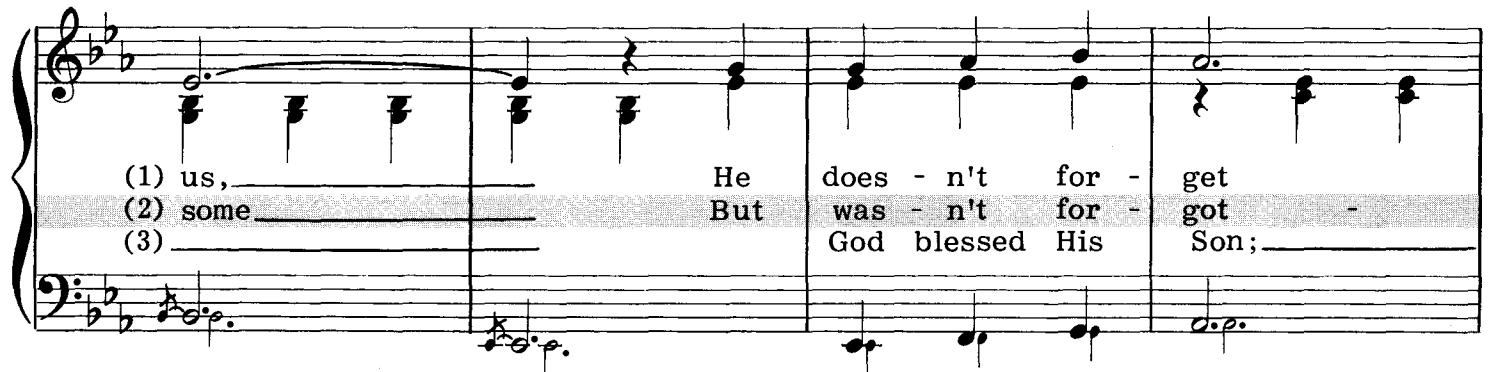
Wings of a Dove


N.C.
  
Eb
N.C.
Eb




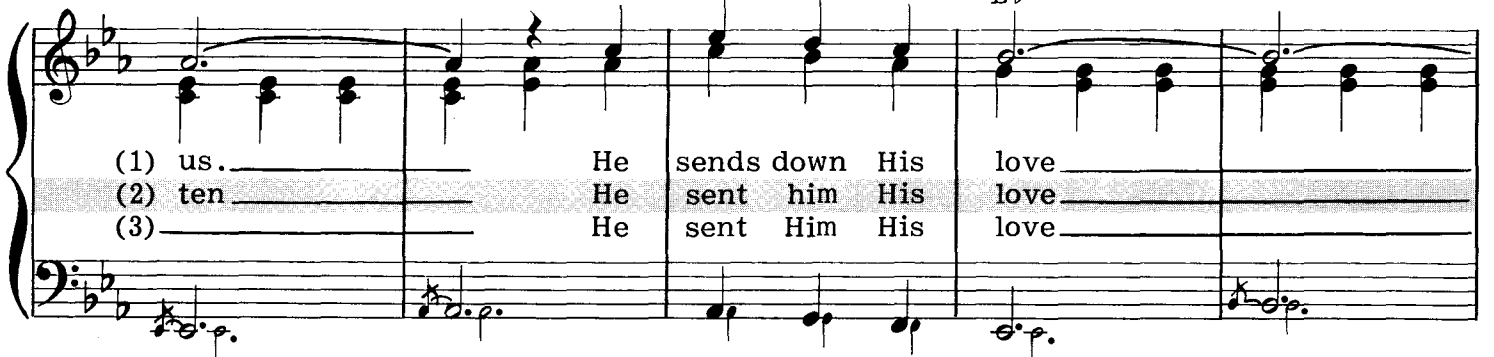
(1) numb. \_\_\_\_\_ When these things be - set  
 (2) ways. \_\_\_\_\_ Trou - bles he had  
 (3) way. \_\_\_\_\_ When it was done,

  
Ab

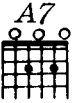
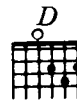

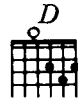


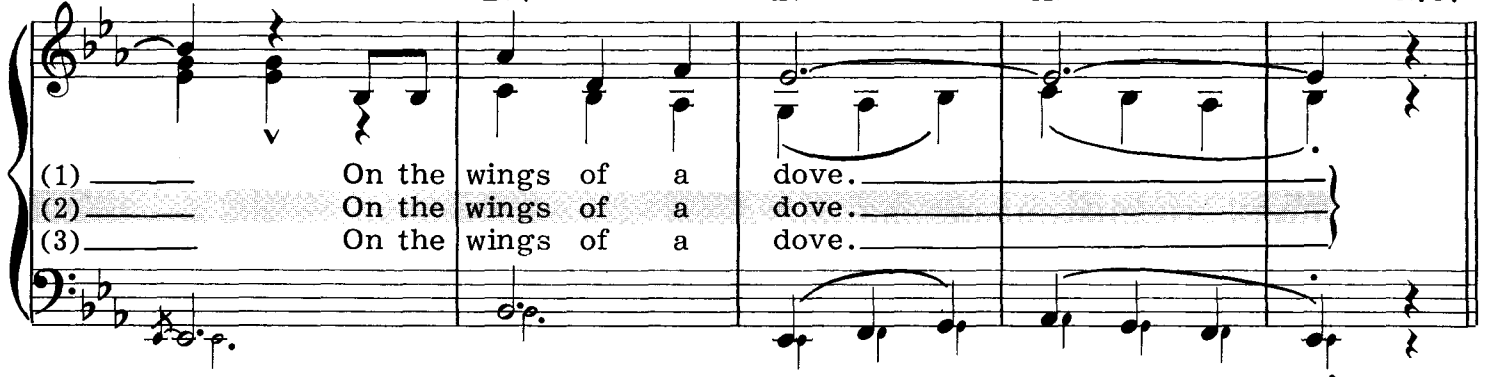
(1) us, \_\_\_\_\_ He does - n't for - get  
 (2) some \_\_\_\_\_ But was - n't for - got -  
 (3) \_\_\_\_\_ God blessed His Son; \_\_\_\_\_

  
Eb



(1) us. \_\_\_\_\_ He sends down His love \_\_\_\_\_  
 (2) ten \_\_\_\_\_ He sent him His love \_\_\_\_\_  
 (3) \_\_\_\_\_ He sent Him His love \_\_\_\_\_





N.C.  
Bb7
Eb
Ab
Eb
N.C.



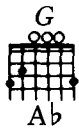
(1) \_\_\_\_\_ On the wings of a dove. \_\_\_\_\_  
 (2) \_\_\_\_\_ On the wings of a dove. \_\_\_\_\_  
 (3) \_\_\_\_\_ On the wings of a dove. \_\_\_\_\_

Chorus

Harmony in small notes (sing only)



On the wings of a snow - white dove, He sends His



pure sweet love, A sign from a - bove

1. 2.

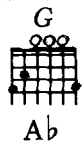
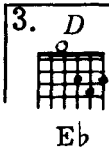


N.C.

N.C.

On the wings of a dove.

2. When  
3. When



(2) No - ah had  
(3) Je - sus went

dove.

# THE TOUCH OF GOD'S HAND

Words and Music by Bob Nolan

Bob Nolan, born in northern Canada to parents from the United States, was raised in New Mexico and Tucson, Arizona, where he settled following World War I. He never ceased to marvel at the beauty of the seemingly barren desert, which was his inspiration for writing "The Touch of God's Hand," a reverent description of its beauties. At the time, Nolan was a member of the original Sons of the Pioneers, which in 1936 was a trio with Nolan, Tim Spencer and Roy Rogers.



Slowly

Guitar  
(Capo up  
1 fret)



Piano

E<sub>b</sub>

B<sub>b</sub>aug

E<sub>b</sub>

A<sub>b</sub>

1. The prai - rie sun sends down its ray To warm my heart through  
 (2. The) des - ert breeze that brushed my hair, The leaf that fell from  
 (3. The) des - ert yields a wa - ter pool Where wild things meet their



E<sub>b</sub>



F<sub>m</sub>



F7



B<sub>b</sub>7

(1) ev - 'ry day. The star - light beam that guides my way Is  
 (2) who knows where, The scent of wild flow'rs in the air Is  
 (3) thirst to cool, And I'm a care - free, hap - py fool; I

Bm      E7      A7sus4      A7      D      Bm

Cm      F7      Bb7sus4      Bb7      Eb      Cm

(1) just the touch of God's hand. The scat-tered pearls of  
 (2) just the touch of God's hand. The waste-land call that  
 (3) know the touch of God's hand. The rain that falls I

F#m      D7      G#dim triad      Gm      D/F#bass      Bm7      Em

Gm      Eb7      Adim triad      Abm      Eb/G bass      Cm7      Fm

(1) morn-ing dew, The rain-bow mists on hills of blue, The sil-ver vale of  
 (2) fills the sky, The hum of wild wings sail-in' by, The warm earth bed on  
 (3) love so dear, And joy is mine just liv-in' here. I know He must be

E7      A7      D      A7      D      Dsus4      D

F7      Bb7      Eb      Bb7      Eb      Eb sus4      Eb

(1) moon-beams, too, Is just the touch of God's hand. 2. The  
 (2) which I lie Is just the touch of God's hand. 3. The  
 (3) stand-in' near; I feel the touch of God's hand.

*last time slower*

# His Hands

Words and Music  
by Stuart Hamblen

Stuart Hamblen grew up in Texas steeped in cowboy lore, and his 1934 recording of "Out on the Texas Plains" established him as a country artist. He was also something of a hell-raiser in those days, though he was the son of a minister. In the 1950s, Hamblen was converted during a Billy Graham Crusade and began writing and singing gospel music. As a result, his career reached a new high with his composition of such songs as "It Is No Secret," "This Ole House" and "His Hands," a top-seller in 1955 in a recording by Tennessee Ernie Ford.



Tenderly and not fast

mf

His

The first system of musical notation consists of a grand staff with a treble and bass clef. The time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The music is marked 'mf' (mezzo-forte). The word 'His' is written at the end of the first line.

G7 C G7

hands paint the flow-ers;\_ He put leaves in the trees. At His whis-per, \_ birds start

The second system of musical notation continues the grand staff. It includes guitar chord diagrams for G7, C, and G7. The lyrics are: "hands paint the flow-ers;\_ He put leaves in the trees. At His whis-per, \_ birds start".

C C7

sing-ing\_ When my heart needs mel-o-dies. Why I stray from all His

The third system of musical notation continues the grand staff. It includes guitar chord diagrams for C and C7. The lyrics are: "sing-ing\_ When my heart needs mel-o-dies. Why I stray from all His".

F F#dim

good-ness, \_ My poor mind can't un-der-stand. I'm to blame for my mis-

The fourth system of musical notation continues the grand staff. It includes guitar chord diagrams for F and F#dim. The lyrics are: "good-ness, \_ My poor mind can't un-der-stand. I'm to blame for my mis-".

C/G

Fm/Ab

Em/G

G7

C

G7



for-tune;\_ I lost hold of His hand. Those hands still give me mer-cy, \_ Though I'm

C

D7

G7



wrong as wrong can be; If they real - ly gave me jus-tice, \_ I'd be lost on home-less

C7

F



seas. I've been lost in the shuf- fle; \_ I've o - beyed the wrong com -

F#dim

C/G

Fm/Ab

Em/G

G7

C



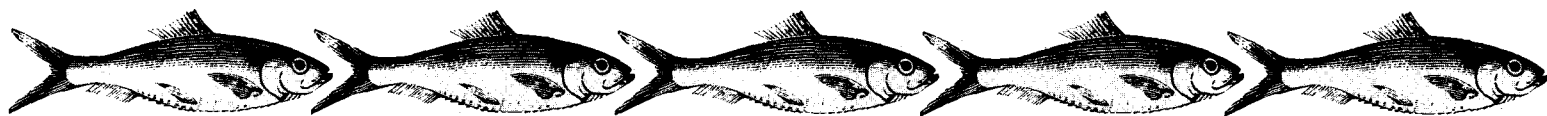
mand. \_ I'm go-ing back to the chap-el \_ In search of His hand.

D.C.

# Shall We Gather at the River?

Words and Music by Robert Lowry  
Adapted and arranged by Dan Fox

In the middle of the 19th century, a group of writers gave voice to a new kind of church music — the gospel song. A more personal and lively expression of faith than the usual hymn, it was often based on narratives found in the Gospels. One of those writers was Dr. Robert Lowry, a Baptist minister in Brooklyn, whose most famous work is "Shall We Gather at the River?" He said the song was inspired by his thought that although many hymnists had written about the "river of death," few had thought about the "waters of life." Today, this 1864 gospel song is a country favorite.



Moderate country gospel tempo



1. Shall we gath - er at the riv - er  
2. Ere we reach the shin - ing riv - er,  
3. Soon we'll reach the shin - ing riv - er;



(1) Where bright an - gel feet have trod, \_\_\_\_\_ With its crys - tal tide for -  
(2) Lay we ev - 'ry bur - den down; \_\_\_\_\_ Grace our spir - its will de -  
(3) Soon our pil - grim - age will cease; \_\_\_\_\_ Soon our hap - py hearts will



(1) ev - er Flow - ing by the throne of God?  
(2) liv - er And pro - vide us a robe and a crown.  
(3) quiv - er With the mel - o - dy of peace.



F Chorus C G7

Yes, we'll gath-er at the riv - er, The beau-ti-ful, the beau-ti-ful\_

C C7 F C

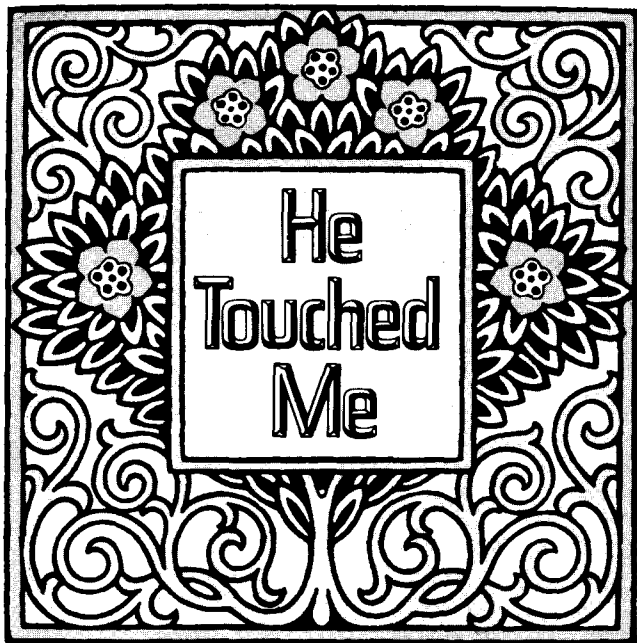
riv - er, Gath-er with the saints\_ at the riv - er That

G7 1. 2. 3. C F C G7 C

flows by the throne of\_ God. God. That

G7 F C/E Dm7 C

flows by the throne of\_ God, The throne of God.  
*deliberately*



**Words and Music by William J. Gaither**

As an expression of personal hope and sentiment, gospel music had its beginnings in the middle of the 19th century. With the great religious revivals of American evangelists Dwight Moody and Billy Sunday, an even more popular form of gospel "song" took shape, using language and images familiar to the common man. Modern gospel has added arrangements, instrumentation and rhythms borrowed from popular and country music to make gospel even more general in its appeal. And, at the same time, the idea of an intimate, personal relationship with Jesus has become a common theme, expressed in songs like this one. "He Touched Me" provides a personal testimonial and revelation, written and sung to win souls to Christ — as much sermon as song. Most popular with gospel groups, it is sometimes sung by country artists in the "inspirational" portion of their programs. It was written in 1963 by William Gaither, a former high-school teacher and leader of one of the most popular contemporary gospel groups, The Bill Gaither Trio, in which his wife also sings. Though "He Touched Me," Gaither's first huge success, is a modern song, its message of a close relationship with a personal Savior is timeless.

Moderately slow

D7 G D7

Shack - led by a heav - y bur - den, Neath a load of  
 Since I met this bless - ed Sav - ior, Since He cleansed and

*mp*

F# G C G

guilt and shame, Then the hand of Je - sus touched me,  
 made me whole, I will nev - er cease to praise Him;

G#dim D7 G

And now I am no long - er the same. He  
I'll shout it while e - ter - ni - ty rolls.

D7 G C

touched me, Oh, He touched me, And, oh, the

*mf*

G E7 A7 D7 G D7

joy that floods my soul. Some-thing hap-pened, — and

G7 C G Eaug A7 D7 G

now I know He touched me And made me whole.

# LOVE LIFTED ME

Words and Music by  
James Rowe and Howard E. Smith

James Rowe was one of the most prolific gospel songwriters this country has ever known. Born in England, he emigrated to the United States as a young man in 1890. Eventually he became editor of a gospel-music magazine and wrote thousands of song poems that were set to music by many composers.

Slow, gospel 3 (♩ = ♩<sup>3</sup>)

*f* rather heavily

C

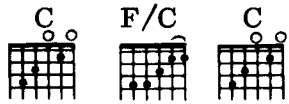
E<sup>b</sup>dim

1. I was sink - ing deep in sin, Far from the peace - ful  
 2. All my heart to Him I give, Ev - er to Him I'll  
 3. Souls in dan - ger, look a - bove, Je - sus com - plete - ly

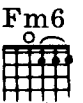
*f*

G7

(1) shore, — Ver - y deep - ly stained with in, Sink - ing to  
 (2) cling; — In His bless - ed pres - ence live, Ev - er His  
 (3) saves; — He will lift you by His love Out of the



(1) rise no more, But the Mas - ter of the sea  
 (2) prais - es sing. Love so might - y and so true  
 (3) an - gry waves. He's the Mas - ter of the sea,



(1) Heard my de - spair - ing cry, From the wa - ters  
 (2) Mer - its my soul's best songs; Faith - ful, lov - ing  
 (3) Bil - lows His will o - bey. He your Sav - ior



(1) lift - ed me, Now safe am I.  
 (2) ser - vice, too, To Him am be - longs.  
 (3) wants to be, Be saved to day.

Chorus



Love lift - ed me; Love lift - ed me.

Love Lifted Me

Dm F F#dim C/G G#aug Am D7

When noth - ing else could help, Love lift - ed

G G7 C G7 C F/C C

me. Love lift - ed me; Love

E7 F A7/E Dm F F#dim C/G G#aug Am

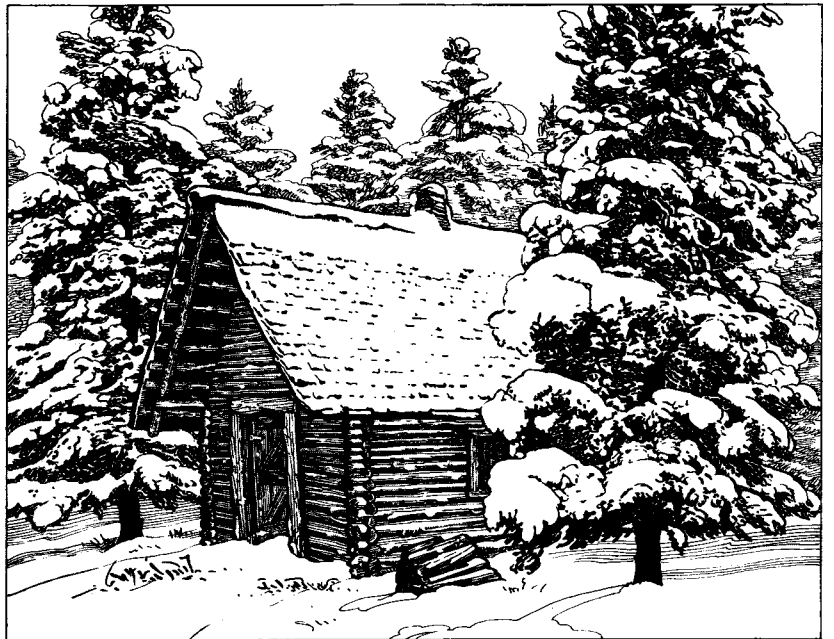
lift ed me. When noth - ing else could help,

C/G G7 C F/C C F C/E Dm7 C

Love lift - ed me. me. slower

# THIS OLE HOUSE

Words and Music by Stuart Hamblen

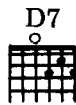
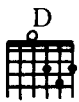


Stuart Hamblen's 1954 recording of "This Ole House" was a Top Ten country hit, but it was Rosemary Clooney's pop version that became a smash and brought Hamblen international fame as a songwriter. He wrote the song while on a hunting trip in the Sierra Nevada in California, where he stumbled on a remote prospector's shack. The old miner lay dead inside, but his loyal dog, despite the severe weather and near starvation, was still guarding the premises. Hamblen said that he wrote "This Ole House" as the old prospector's epitaph.

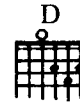
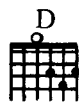
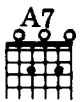
Moderately, in 2 (♩ = 1 beat)

*mf*

1. This ole



(1) house once knew my chil-dren; This ole house once knew my wife; This ole  
 (2) house is a-get-tin' shak-y; This ole house is a-get-tin' old; This ole  
 (3) house is a-fraid of thun-der; This ole house is a-fraid of storms; This ole  
 (4) house dog lies a-sleep-in'; He don't know I'm gon-na leave; Else he'd



(1) house was home and com-fort As we fought the storms of life. This ole  
 (2) house lets in the rain; This ole house lets in the cold. On my  
 (3) house just groans and trem-bles When the night wind flings its arms. This ole  
 (4) wake up by the fire-place, And he'd sit there and howl and grieve. But my

# This Ole House

D7



G



(1) house once rang with laugh-ter; This ole house heard man - y shouts; Now she  
 (2) knees I'm get - tin' chil - ly, But I feel no fear nor pain, 'Cause I  
 (3) house is get - tin' fee - ble; This ole house is need - in' paint. Just like  
 (4) hunt - in' days are o - ver, Ain't gon-na hunt the coon no more. Gab-riel

A7



(1) trem - bles in the dark - ness When the light - nin' walks a -  
 (2) see an an - gel peek - in' Through a bro - ken win - dow -  
 (3) me its tuck - ered out, But I'm a - get - tin' ready to meet the  
 (4) done brought in my char - iot When the wind blew down the

## Chorus

D



G



(1) bout. )  
 (2) pane. )  
 (3) saints. ) Ain't a - gon - na need this house no long - er, Ain't a - gon - na  
 (4) door. )

D

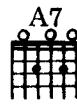
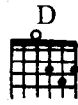


A7

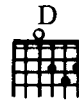


need this house no more. Ain't got time to fix the

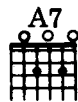




shin - gles, Ain't got time to fix the floor, Ain't got

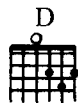


time to oil the hing - es Nor to mend the win - dow -



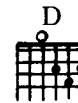
pane, Ain't a - gon - na need this house no long - er; I'm a - get - tin'

1. 2. 3.



N.C.

4.

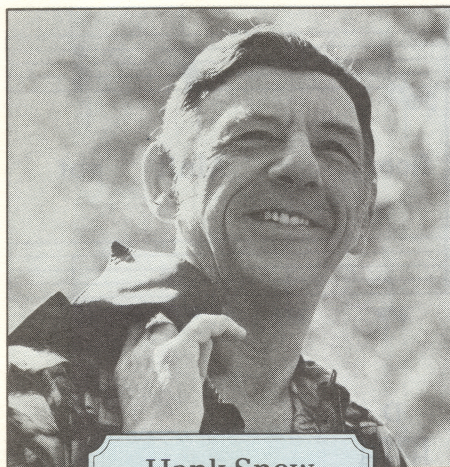


read - y to meet the saints. 2. 3. 4. This ole saints.

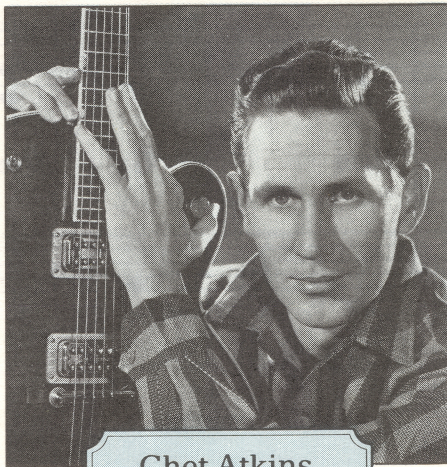


# COUNTRY MUSIC HALL OF FAME

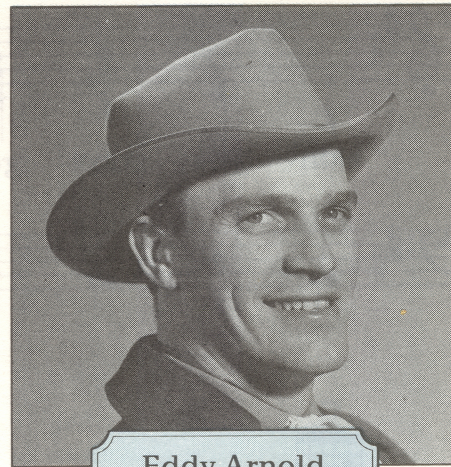
Nine of the immortal stars whose hits grace the pages of this songbook



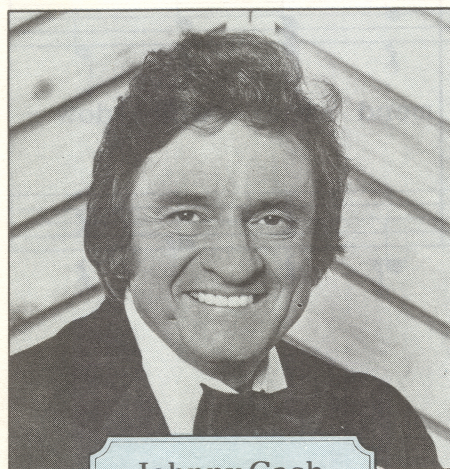
Hank Snow



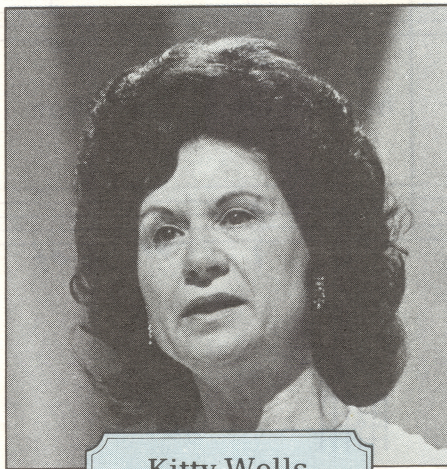
Chet Atkins



Eddy Arnold



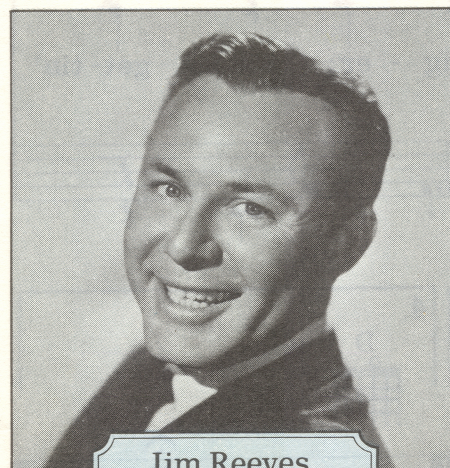
Johnny Cash



Kitty Wells



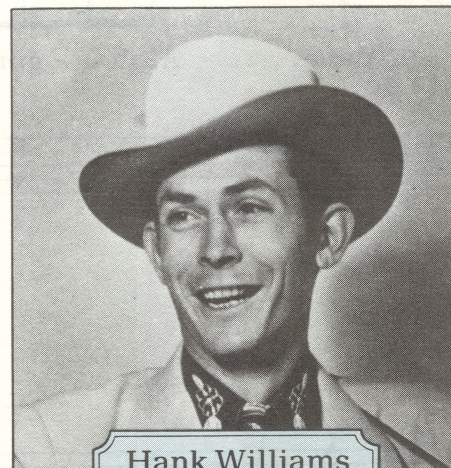
Gene Autry



Jim Reeves  
(1924-1964)



Jimmie Rodgers  
(1897-1933)



Hank Williams  
(1923-1953)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ Art and Photo Credits for Country and Western Songbook ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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