

THE SONGS OF

JIM REEVES

PIANO • VOCAL • GUITAR

Featuring his
greatest hits...

BIMBO

FOUR WALLS

MEXICAN JOE

HE'LL HAVE TO GO



THE SONGS OF

JIM REEVES

PIANO • VOCAL • GUITAR

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JIM REEVES

August - 1924

July - 1964

James Travis Reeves, A Texas native, was born in 1924. As a schoolboy, he spent his spare time hunting, fishing, growing watermelons and playing baseball. As a young teenager, his greatest preoccupation was playing baseball and developing his pitching talent. After an injury ended a promising baseball career, he decided to use his radio announcing and performing experience in a stab at full-time entertainment.

By the early 1950s, Reeves was starring on KWKH's Louisiana Hayride in Shreveport. A strong showing on the Abbott record label helped him gain a berth on the Grand Ole Opry in 1955.

During the succeeding decade, "Gentleman Jim" Reeves' soothing voice became a basic ingredient of the Nashville Sound. Outfitted in dinner jackets, dress shirts and bow ties, he projected a refined image to match his velvet-smooth vocal style.

"Is It Really Over?" is a typical Reeves-style love song, one of his many chart successes in this genre. His recording of this number was a No. 1 country hit in 1965; altogether, it stayed on the Billboard country charts for an impressive twenty-one weeks. Like other Reeves discs, the record also attracted a large number of pop buyers.

In addition to his musical talent, Reeves had a good head for business and worked for the advancement of the entire music industry. He wanted to see country music progress and change the "hillbilly" image of country singers to an acceptable class. He was a credit to the industry, and in striving to better it, made himself great.

Reeves gained worldwide acclaim through radio, television and personal appearances, but his successful career came to an abrupt end in 1964 with his death in an airplane crash.

Reeves' widow, Mary Reeves Davis, has worked hard to keep her late husband's material before the public. Her efforts have helped Reeves amass a remarkable string of hits that has continued long after his death. As a final tribute, Jim Reeves was inducted into the Country Hall of Fame in 1967.

His legend lives on in the Jim Reeves Museum in Music City U.S.A. which features his touring bus, his 1960 Cadillac El Dorado and other priceless personal items from an incredible career. Jim Reeves records, tapes and other souvenirs and gifts can be found in the gift shop in the museum... a must stop for any Jim Reeves fan.



Reeves — 1953
Shreveport, Louisiana

BIMBO

Words and Music by ROD MORRIS

Bright Bounce tempo

The piano introduction consists of two staves. The right hand starts with a melody in G major, featuring eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with chords and single notes. The tempo is marked 'Bright Bounce tempo' and the dynamics are 'mf'.

VERSE

G C A7 D7 G

1. BIM - BO is a lit - tle boy who's got a mil - lion friends, And
 2. BIM - BO'S got two big blue eyes that light up like a star, —
 3. nev - er catch him sit - tin' still, he's just the rov - in' kind, Al -

The first system of the verse shows the vocal melody and piano accompaniment. The chords G, C, A7, D7, and G are indicated above the staff. The lyrics are written below the vocal line.

G C A7 D7 G

ev - 'ry time he pass - es by, they all in - vite him in. He'll
 And the way to light them up is to buy him can - dy bars. —
 -tho' he's just a lit - tle boy, he's got a grown - up mind. He's

The second system of the verse continues the vocal melody and piano accompaniment. The chords G, C, A7, D7, and G are indicated above the staff. The lyrics are written below the vocal line.

D

clap his hands and sing and dance, and talk his ba - by talk, With a
 Crack - er - jacks and bub - ble - gum will start his day off right, —
 al - ways got a shag - gy dog a - pull - in' at his clothes, And

The third system of the verse continues the vocal melody and piano accompaniment. The chord D is indicated above the staff. The lyrics are written below the vocal line.

D Adim A7 D7

hole in his pants and his knees a-stick-in' out, he's just big e-nough to walk.
 All the girl-ies fol-low him just a-beg-gin' for a bite.
 ev-'ry - bo - dy calls to him as down the street he goes.

CHORUS

G D7

BIM - BO, BIM - BO, where ya go - na go - e - o? BIM - BO, BIM - BO,
 BIM - BO, BIM - BO, can - dy on your face - e - o. BIM - BO, BIM - BO,
 BIM - BO, BIM - BO, where ya go - na go - e - o? BIM - BO, BIM - BO,

D7 G G G7 C Gdim

what-cha gon-na do-e-o? BIM-BO, BIM-BO, Does your mom-my know _____ That you're
 chew-in' on your gum-e-o. BIM-BO, BIM-BO, When you gon-na grow? _____ That you're
 what-cha gon-na do-e-o? BIM-BO, BIM-BO, Does your mom-my know _____ That you're

D7 G

1. 2.	3.
Am7 D7	G

go-in' down the road to see a lit-tle girl-e-o? _____ 2. _____
 Ev-'ry - bo - dy loves you, lit-tle ba-by BIM - BO. _____ 3. You
 go-in' down the road to see a lit-tle girl-e-o? _____

MEXICAN JOE

Words and Music by MITCHELL TOROK

Bright tempo

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Bright tempo' and the dynamics are 'mf'.

VERSE

C G7

1 South of the bor - der, Hey, I know a lad, He's got more fun than
2 He makes the night spots all a-long the bay, Peo-ple want to see him

The first system of the verse shows the vocal melody and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The first line of music is marked with a 'C' chord and the second line with a 'G7' chord. The piano accompaniment features a consistent eighth-note bass line.

C G7

an - y - bod - y's had, Don't got no wor - ry, don't got no dough, Ev - 'ry - bod - y's
when he comes their way, He spreads so much joy ev - ry - where he goes, Ev - ry - one shouts

The second system of the verse continues the vocal melody and piano accompaniment. It is marked with 'C' and 'G7' chords. The piano accompaniment maintains the eighth-note bass line.

C G7

won - d'ring 'bout Mex - i - can Joe. In old Mex - i - co, they call him the Rhum - ba King,
"Vi - va la Mex - i - can Joe." He likes to gam - ble, at po - ker hes an ace,

The third system of the verse concludes the vocal melody and piano accompaniment. It is marked with 'C' and 'G7' chords. The piano accompaniment maintains the eighth-note bass line.

C

Leads all the wo - men a - round on a string, When they go out, they
He's al - ways luck - y with the cards that got a face, At win - ning the mon - ey,

G7 C

get a mil - lion thrills, But the love - ly se - no - ri - tas wind up with the bills.
he is sure a whiz, But when they win they don't col - lect 'cause they don't know where he is.

CHORUS

C G7 1 C 2 C

Danc - in', ro - manc - in', always on the go, Sun shin - in' down on Mex - i - can Joe. Joe

VERSE

C G7

3. He don't got no in - come tax 'cause he don't got no dough, Still he gets a - long just fine,

C G7

How we'll nev - er know, He's got ev - 'ry - thing he wants, a girl, a drink, a song,

C

If we use his for - mu - la, we sure - ly can't go wrong. His fav - our - ite

G7

play - ground is an - y - where there's girls, He's got that some - thin' that

C G7

sets their hearts a - whirl, It could-n't be his mon - ey 'cause he ain't got a pe. -

C

-so, But when he wants a kiss all he's got to do is say so.

CHORUS

C G7 C

Danc - in', ro manc - in', al - ways on the go, Sun shin - in' down on Mex - i - co Joe.

HE'LL HAVE TO GO

Words and Music by JOE ALLISON
and AUDREY ALLISON

Moderato

The piano introduction consists of two staves. The right hand plays a series of eighth notes in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is marked 'Moderato'.

Put your sweet lips a lit-tle clo-ser to the phone _____ Let's pre-tend that we're to-

Chords: F, Bb, F

-geth-er all a-lone _____ I'll tell the man to turn the juke-box way down

Chords: Gm7, C7, F, F7

low _____ And you can tell your friend there with you he'll have to go _____

Chords: Bb, F, C7, F, Bb

F C7 F Bb F

— Whis-per to me tell me do you love me true — Or is he hold-ing

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line begins with a melodic phrase: a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are F, C7, F, Bb, and F.

Gm7 C7 F F7

you the way I do? — Tho' love is blind make up your mind I've got to

The second system continues the vocal line and piano accompaniment. The vocal line continues with: a quarter note D4, a quarter note C4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The chords are Gm7, C7, F, and F7.

Bb F C7 F F7

know — Should I hang up or will you tell him he'll have to go — You can't

The third system continues the vocal line and piano accompaniment. The vocal line continues with: a quarter note D4, a quarter note C4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The chords are Bb, F, C7, F, and F7.

Bb F F7

say the words I want to hear while you're with an-oth-er man If you want me an-swer

The fourth system concludes the vocal line and piano accompaniment. The vocal line continues with: a quarter note D4, a quarter note C4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The chords are Bb, F, and F7.

F C7 F Bb

"Yes" or "No" dar-ling I will un-der-stand Put your sweet lips a lit-tle clo-ser to the

F Gm7

phone _____ Let's pre-tend that we're to-geth-er all a-lone _____

C7 F F7 Bb

— I'll tell the man to turn the juke-box way down low _____ And you can

F C7

1 F Bb F C7 | 2 F Bb F

tell your friend there with you he'll have to go _____ Put your go _____

FOUR WALLS

Words and Music by MARVIN MOORE
and GEORGE CAMPBELL

Slowly, with feeling

Piano introduction in G major, 3/4 time. The melody is played in the right hand, and the bass line is in the left hand. The tempo is 'Slowly, with feeling'.

G G7 G#dim Am7 D7

1. Out where the bright lights are glow - ing, you're drawn like a
 2. Some - times I ask why I'm wait - ing, but my walls have
 3. One night with you is like heav - en, and so while I'm

Vocal melody and piano accompaniment for the first system. The piano accompaniment includes chords G, G7, G#dim, Am7, and D7.

G G7

moth - to a flame, You laugh while the wine's ov - er -
 noth - ing to say, I'm I'm made for love, not for
 walk - ing the floor, I'll lis - ten for steps in the

Vocal melody and piano accompaniment for the second system. The piano accompaniment includes chords G and G7.

C Am7 G D7 G

flow - ing while I sit and whis - per your name,
 hat - ing so here where you left me I'll stay,
 hall - way and wait for your knock on my door.

Vocal melody and piano accompaniment for the third system. The piano accompaniment includes chords C, Am7, G, D7, and G.

CHORUS

G Am7 D7

Four walls _____ to hear me, _____ Four

G G7

walls _____ to see _____ Four walls _____ too

C G D7 G

near me _____ Clos - ing in on me, _____

1-2 3 G D7 G

_____ Clos - ing in on me, _____

rall.

AM I LOSING YOU?

Words and Music by JIM REEVES

Easily ♩ = 69

Chords: C, G, C, Dm7/G

Lyrics: Am I los-ing

Dynamic: *mf*

Performance: *espr.*, *mp*, *pp*, *Red.*, ** sim.*

Chords: C, G7

Lyrics: you? Are my fears com-ing true? Is there some - bod - y new?

Dynamic: *mp*, *pp*, *mp*

Performance: *pp*, *Red.*, ** sim.*

Options: 1. you? 2. true? 3,5. (see additional lyrics) 4. (Instr. solo)

Chords: F, G7

Lyrics: How I wish I knew; am I los - ing Tell me what to do;

Dynamic: *mp*

Performance: *pp*, *Red.*, ** sim.*

Section: To Coda

Chords: C, Dm7/G, C

Lyrics: you? 2. Is your love real - ly you? 4. (Instr. solo) (end solo)

Dynamic: *mp*

Performance: *pp*, *Red.*, ** sim.*

Options: 1. 3. you? 2. 4. Is your love real - ly you? 4. (Instr. solo) (end solo)

Gm C7 F F6 F^{dim}

Am I too blind to see _____ what's been hap-p'ning to

C/G G7 C Am Am(#7) Am7

me? Ev-'ry road _____ has a bend;

D9 Dm7 G7 Dm7/G

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

will I be sweet-heart, or friend? 3. Will the sweet _____ things you

C C/Bb F/A F/G C(add 2)

Coda

you? _____ *f molto rit. e dim.* *p*

Verses 3. & 5:
Will the sweet things you do
Be for somebody new?
Tell me what to do;
Am I losing you?

ANGELS DON'T LIE

Words and Music by DALE NOE

Piano introduction in G major, 4/4 time. The right hand features a melodic line with triplets and a descending eighth-note pattern. The left hand provides a steady bass line with a triplet accompaniment.

Some-one told a sto - ry when

Musical notation for the first line of lyrics, including vocal line and piano accompaniment. Chords D and G are indicated above the vocal line.

they said they saw you out a - gain, (Spoken) But I know bet-ter,

Musical notation for the second line of lyrics, including vocal line and piano accompaniment. Chords A7, D, and G are indicated above the vocal line.

'cos an-gels don't lie. Won-der why they

Musical notation for the third line of lyrics, including vocal line and piano accompaniment. Chords A7, D, A, G, F#m, A7, and D are indicated above the vocal line.

G A7 D

pick on you? ——— Close friends — ev - en tell me too, ———

G A7 D G

(Spoken) But I don't lis-ten, 'cos an - gels don't lie. ———

D A Bm A E7

I've con - vinced my - self that it (it just)

A E7 Adim A

can't be true, what - ev - er ——— you de -

E7 A G F#m A7

- ny I'll be - lieve _____ 'cos I love you.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a half note 'ny' followed by a melodic phrase for 'I'll be - lieve' with a long dash indicating a sustained note, then 'cos I love you.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

D G A7

I re-fuse to lis - ten to _____ all those lies they

The second system continues the vocal line with 'I re-fuse to lis - ten to' followed by a dash, then 'all those lies they'. The piano accompaniment continues with chords and melodic patterns.

D G A7

tell on you. _____ (Spoken) I know bet- ter, 'cos an - gels don't

The third system includes the phrase '(Spoken) I know bet- ter, 'cos an - gels don't'. The piano accompaniment features a triplet of eighth notes in the right hand.

1 D G D G F#m A7 2 D G D

lie. _____ lie. _____

The fourth system shows two endings for the word 'lie.'. The first ending is marked '1' and the second '2'. The piano accompaniment features sustained chords and melodic lines.

BLUE SIDE OF LONESOME

19

Words and Music by LEON PAYNE

Moderato

mf

The piano introduction is in 3/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4. The bass line starts with a quarter note G2, followed by quarter notes F2, E2, and D2, then a half note C2. The piece is in the key of Bb major (three flats) and ends with a final chord of Bb4.

E_b **B_b7**

(1) I'm call - ing to tell you it's ov - er
(2) The floor has a car - pet of sor - row.

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece is in the key of Bb major (three flats) and ends with a final chord of Bb4.

E_b

Yes, dar - ling you're now free to go,
But no - one can weep in the isle,

The second system of the song features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece is in the key of Bb major (three flats) and ends with a final chord of Bb4.

E_b **B_b7**

You're say - ing you're sor - ry you hurt me
And they say some - one broke the bar mir - ror

The third system of the song features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece is in the key of Bb major (three flats) and ends with a final chord of Bb4.

But you hurt me much more than you know. You're
 With on - ly the ghost of a smile. The

ask - ing me where this call comes from. Oh I
 hands on the clock nev - er al - ter. For

hope that you won't end up here. If your new ro - mance
 things nev - er change in this place, There's no pres - ent, no

turns out a fail - ure here's where to
 past and no fu - ture. We're the ones who have

CHORUS

E_b

find me, my dear, I'm just on the blue side of
lost in loves race.

B_b7 **E_b**

lone - some Right next to the Heart - break Ho - tel,

B_b7

In a tav - ern that's known as 'Three Tear - drops' On a

E_b **E_b**

bar stool not do - ing so well. well.

rall.

THE BLIZZARD

Words and Music by HARLAN HOWARD

Moderato (with feeling)

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato (with feeling)' and the dynamic is 'mf'.

G G7 C

1. There's a bliz-zard com-in' on, How I'm wish-in' I was home.
 2. (You can) bet we're on her mind, For it's near-ly sup-per-time.
 3. (That wind's) howl-in' and it seems, Mighty like a wo-man's screams.

mp

This section contains the first line of the song. It features three vocal lines and piano accompaniment. The chords G, G7, and C are indicated above the staff. The dynamic is 'mp'.

G D7

For my po-ny's lame and he can hard-ly stand,
 And I'll bet that there's hot bis - cuits in the pan,
 And we best be mov in' fast - er if we can,

This section contains the second line of the song. It features vocal lines and piano accompaniment. The chords G and D7 are indicated above the staff.

G G7 C

List-en to that North-er sigh If we don't get home we'll
 Lord, my hands feel like they're froze And there's a numb-ness in my
 Dan, just think a-bout that barn And that hay so soft and

This section contains the third line of the song. It features vocal lines and piano accompaniment. The chords G, G7, and C are indicated above the staff.

G D7

die, But it's on - ly sev-en miles to Ma - ry
toes, But it's on - ly five more miles to Ma - ry
warm, For it's on - ly three more miles to Ma - ry

Em D7

Anne It's on-ly sev-en miles to Ma - ry
Anne It's on-ly five more miles to Ma - ry
Anne It's on-ly three more miles to Ma - ry

G 1,2 3 G

Anne. 2. You can Anne.
Anne. 3. That wind's
rit.

Extra Lyrics

SPOKEN (4) Dan, git up, you on'ry cuss, or you'll be the death of us.
I'm so weary, but I'll help you if I can.
Alright Dan, perhaps it's best that we stop awhile and rest,
For it's still a hundred yards to Mary Anne,
It's still a hundred yards to Mary Anne.

SPOKEN (5) Late that night, the storm was gone, and they found him there at dawn.
He'd have made it, but he just couldn't leave old Dan.
Yes, they found him on the plains, his hands froze to the reins.
He was just a hundred yards from Mary Anne,
He was just a hundred yards from Mary Anne.

BLUE DOLL

(BLUE BOY)

By BOUDLEAUX BRYANT

INTRO.

The introduction consists of two staves of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

F Bb F Bb F

BLUE DOLL, that's what they call me 'Cause I'm so lone - ly

This system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided for the notes F, Bb, F, Bb, and F. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

C7 F C7 F Bb

since I lost you BLUE DOLL, I'm known as

This system continues the vocal and piano parts. It features five guitar chord diagrams for C7, F, C7, F, and Bb. The piano accompaniment maintains the harmonic structure.

F Bb F C7 F Bb

BLUE DOLL You've found a new doll and now we're through

The final system of the song, including the concluding piano accompaniment. It features six guitar chord diagrams for F, Bb, F, C7, F, and Bb. The piano part concludes with a final chord and a sustained note in the right hand.

F Gm7 F7/A Bb F C7

I had a twin-kle in my eye when our sweet love was

F Gm7 F7/A Bb F G7 C7

new Now all I do is moan and cry and hun-ger af-ter you

F Bb F Bb F

BLUE DOLL, I'll be a BLUE DOLL un-til you need me

C7 1 F Bb F Guitar Tacet 2 F Bb F

as I need you you



Reeves — 1961
New York

GUILTY

Words and Music by ALEX ZANETIS

Moderato Eb Ab Bb7 Eb Ab Bb7

I've been ac-

-cused, con-vict-ed and con-demned, The tri-a'l's
judge, the ju-ry all in one. You found me

o-ver and now I face the end. Is this your
GUIL-TY and now my term's be-gun. I must con-

Ab Bb7 Eb Ab

way of tell-ing me we're through When all I'm
-fess I've nev-er been un - true And all I'm

Bb7 1 Eb Ab Eb

GUIL - TY of is lov - ing you? You were the
GUIL - TY of is lov - ing

2 Eb Ab Eb Eb7 Ab Eb

you. Lov-ing you, and now I'm los - ing you;

F7 Bb7

Los - ing you for things I did - n't do, Please let your

heart _____ con-si-der _____ an ap-peal _____ For now you know _____ ex-

-act-ly _____ how I feel _____ Don't pun-ish me _____ for things I _____ did-r't

do _____ When all I'm GUIL-TY of _____ is lov - ing you. _____ Yes, all I'm

GUIL-TY of _____ is lov - ing you. _____

poco meno mosso *rall.*

DISTANT DRUMS

Words and Music by CINDY WALKER

Slow 4

F C C7

I hear the sound of dis - tant
 sound of bu - gles

F C C7

drums,
 blow - ing,
 (2nd time only)

Far a - way, Far a -
 Far a - way, Far a -

F C C7

- way, And if they call, for me to
 - way, And if they call, then I must

Bb F C7 F

come, then I must go, And you must stay.
 go, A - cross the sea, So wild and grey.

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and dynamics. The tempo is marked 'Slow 4' and the time signature is common time (C). The key signature has one flat (Bb). The first system starts with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The second system includes a '(2nd time only)' instruction. The third system has a mezzo-forte (mf) dynamic. The fourth system has a mezzo-forte (mf) dynamic. The chords are F, C, C7, Bb, and F.

F Bb

So, Ma-ry, mar-ry me, _____ Let's not wait. _____ Let's share
 So, Ma-ry, mar-ry me, _____ Let's not wait. _____ Or the

C C7 F

all the time we can be-fore it's too late. _____ Love me
 dis - tant drums might change our wed-ding day. _____ }

F F7 Bb C7

now, for now is all the time there may be, _____ If you love me, Ma-ry,

C9 Am C7

1	2
F	F

Ma-ry, mar-ry me. _____ I hear the me. _____

rall.

HAVE YOU EVER BEEN LONELY?

(HAVE YOU EVER BEEN BLUE?)

Words by GEORGE BROWN
Music by PETER DEROSE

Moderately

mf

Verse (ad lib)

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

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

mp

C Am6 B7 Em Em7 A7 Am7 D7

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

G7 Chorus F C

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

mf

G7 **G6** **G7**
 blue? _____ Have you ev - er loved some - one _____ Just as I love

C **Dm7** **C** **G7** **C7** **F** **F#dim**
 you? _____ Can't you see I'm sor - ry _____ For each mis-take I've

C **G7** **C** **Eb7** **G** **G#dim** **D7**
 made? _____ Can't you see I've changed, dear _____ Can't you see I've

Dm7 **G7** **Dm7** **G7** **F** **C**
 paid? _____ Be a lit - tle for - giv - ing _____ Take me back in your

G7



Bm7-5



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

E7



E7-5



A7



A7+5



A7



Dm7



Dm7-5



Fm7



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

C



F



Fm



C



G7



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

1 C



Cdim



G7



2 C



F



C



blue? Have you ev - er been blue? _____

I MISSED ME

Words and Music by BILL ANDERSON

Country Waltz

B \flat 

F



C7



F



mf

Last

F



Gm



night neigh - was bors the say worst they night no - of ticed my an - life, y - no thing

C7



Gm



C7



doubt, strange, 'cause while I dif stayed at home car parked some - one in

F



else your drive took for you a out. change? Did I they cried watch 'cause as I he

F7



Bb



love kissed you you with be - all neath of the my porch might. light? I Did they

F



C7



missed miss me, me how like I missed missed me me at at your your house house last last

F



Bb



F



night. } I missed hold - ing hands, walk - ing out on your

lawn. I missed the sweet kiss that was mine for so

Bb **F**

long. Were you hap - py with new arms wrapped a - round you so

C7 **F** **Bb**

tight? I missed me, oh I missed me at your house last

F **C7**

night. Did the night.

F **F**



RCA Studio B — 1963
Nashville, Tennessee



RCA Studio B — 1964
Nashville




Mary and Jim Reeves holding
Artist of the Year Award

HOME

Medium Country Folk Style


Words and Music by ROGER MILLER

F **Bb** **F**




I've been a trav - el - er the most of my life,
I re - mem - ber stor - ies that my pap - py used to tell,
Ma - ma dear, ma - ma do you still love your boy?


mf




Bb **F** **C7** **F**



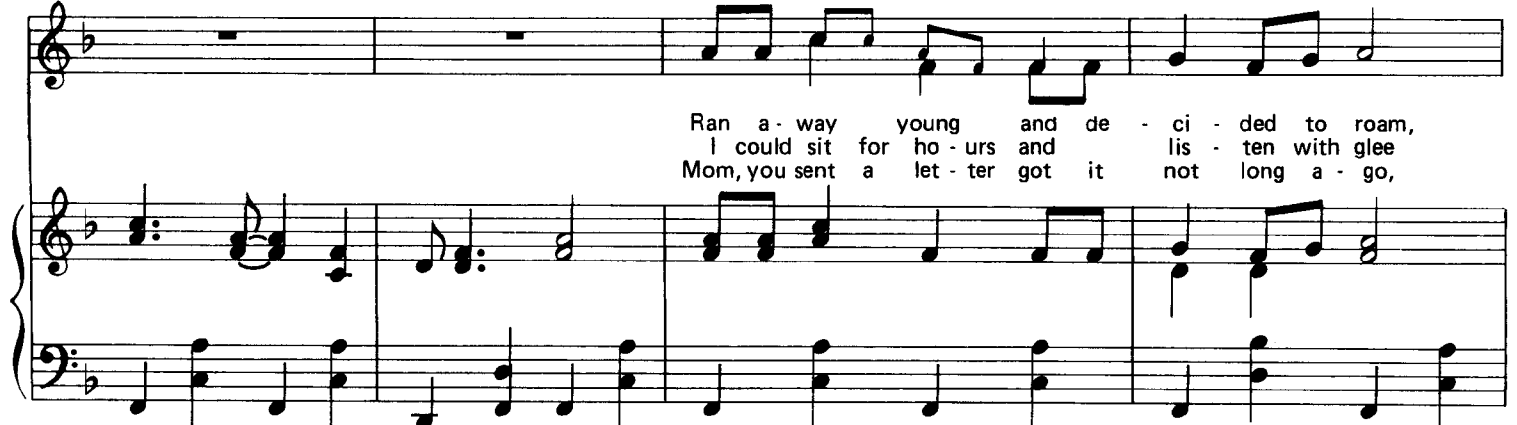
I nev - er took a home, I nev - er took a wife.
my eyes would get big, and his chest would swell.
Af - ter all my roam - in' can I still bring you joy?



Bb **F** **Bb** **F**



Ran a - way young and de - ci - ded to roam,
I could sit for ho - urs and lis - ten with glee,
Mom, you sent a let - ter got it not long a - go,



B \flat F C7 F

but now I'd like to see my ma - ma and my pa - pa back home,
 as he'd tell of how he lived when he's a boy like me.
 and you said to come home 'cause you're miss-in' me so.

B \flat F C7 F

Home, where the riv - er runs cold, the wa - ter tastes good, the win-ter's ain't cold.

B \flat F C7 F

Home, where the trees grow tall, the home fires burn, and the whip-poor-wills call.

1,2 B \flat F (D.C.) 3 B \flat F

I WON'T FORGET YOU

Words and Music by HARLAN HOWARD

The musical score is presented in three systems, each with a vocal line and piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The first system includes the lyrics "I know that" and features chords F, C7, F, C7, and F. The second system includes the lyrics "I WON'T FOR-GET YOU For I loved you too much for too" and features chords Bb, F, and C7. The third system includes the lyrics "long Though you don't want me now, I'll still love you." and features chords F, Bb, and F. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

C7

Till the breath in my bod-y is gone. That's how it

C7 F G7

is with me, and you'll al-ways be The on-ly love I ev-er

C7 F B F

knew I'll for-get ma-ny things in my life-time But my

C7

1	2
F	F

ritard.

dar-ling I WON'T FOR-GET YOU. That's how it YOU.

ritard.

I'M GETTIN' BETTER

Words and Music by JIM REEVES

Moderately slow

D

I walked by _____ the

A7

D

D9

Bm

D7

G

A7

D

A7

ri - ver _____ where we said good - bye _____ I thought of _____ your kis - ses and did - n't e - ven

D

A7

D

D

cry _____ I'm get - tin' bet - ter, _____ I'm get - tin' bet - ter. _____ I talked with _____ an

A7

D

D9

Bm

D7

G

A7

D

A7

old friend, _____ He asked a - bout you. _____ I man - aged _____ to tell him with just _____ a tear or

D A7 D

two. I'm get-tin' bet-ter, I'm get-tin' bet-ter. I

G A7 D A7

know I'll ne-ver be the same I was stand-ing too close to the

D A7 D

flame. But it does-n't hurt so much to hear your name; I think I'll

A7 1 D 2 D

make it. I'm get-tin' bet-ter. I bet-ter.

I'M GONNA CHANGE EVERYTHING

Words and Music by ALEX ZANETIS

Moderato

Yeah, I'm gon - na change ev - 'ry - thing that holds a mem - 'ry of

you, Oh! Yeah I'm gon - na start with the walls, take the

pic - tures off the walls, and burn 'em. Move the chairs a - round, take the

win - dow cur - tains down and burn 'em. Ev - 'ry - thing I see, re -

Chord markings: F, C, G7

C7 F C

minds me you were here, Yeah I'm gon - na change ev - 'ry-thing

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a C7 chord, followed by an F chord, and ends with a C chord. The lyrics are "minds me you were here, Yeah I'm gon - na change ev - 'ry-thing". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

G7 C G7 C

that holds a mem - 'ry of you. Oh yeah the can - dle - la - bra set, you

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a G7 chord, followed by a C chord, then another G7 chord, and ends with a C chord. The lyrics are "that holds a mem - 'ry of you. Oh yeah the can - dle - la - bra set, you". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

G7

gave me on the night of my birth - day The rec - ords that you bought, the

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a G7 chord and continues with a melodic line. The lyrics are "gave me on the night of my birth - day The rec - ords that you bought, the". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

C

hi - fi we loved to play. The dec - or - a - ting man will

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line starts with a C chord and continues with a melodic line. The lyrics are "hi - fi we loved to play. The dec - or - a - ting man will". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

C7 F C

come and re - ar - range them Yeah I'm gon - na change ev - 'ry - thing

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a C7 chord, moves to F, and then C. The lyrics are "come and re - ar - range them Yeah I'm gon - na change ev - 'ry - thing". The piano accompaniment includes a bass line and a treble line with chords and melodic fragments.

G7 C G7

that holds a mem - 'ry of you. Oh yeah take the

The second system of music continues the vocal line and piano accompaniment. The vocal line has a G7 chord, then C, and then G7. The lyrics are "that holds a mem - 'ry of you. Oh yeah take the". The piano accompaniment includes a bass line and a treble line with chords and melodic fragments, including a triplet in the treble.

C G7

car - pet off the floor throw it out the door, it's filled with tears

The third system of music continues the vocal line and piano accompaniment. The vocal line has a C chord, then G7. The lyrics are "car - pet off the floor throw it out the door, it's filled with tears". The piano accompaniment includes a bass line and a treble line with chords and melodic fragments.

C

Ev - 'ry-thing I find that brings you to my mind must dis - ap - pear,

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a C chord. The lyrics are "Ev - 'ry-thing I find that brings you to my mind must dis - ap - pear,". The piano accompaniment includes a bass line and a treble line with chords and melodic fragments.

C7 F

Ev - 'ry night I dream, I'll dream of some - one new yeah_____ I'm gon - na

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "Ev - 'ry night I dream, I'll dream of some - one new yeah_____ I'm gon - na". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chords C7 and F are indicated above the staff.

C G7 C F

change ev - 'ry-thing that holds a mem - 'ry of you. Yeah_____ I'm gon - na

The second system continues the vocal line and piano accompaniment. The lyrics are "change ev - 'ry-thing that holds a mem - 'ry of you. Yeah_____ I'm gon - na". The piano accompaniment includes a triplet of eighth notes in the right hand. Chords C, G7, C, and F are indicated above the staff.

C G7 C G7

change ev - 'ry-thing that holds a mem - 'ry of you. Oh yeah_____

The third system continues the vocal line and piano accompaniment. The lyrics are "change ev - 'ry-thing that holds a mem - 'ry of you. Oh yeah_____". The piano accompaniment includes a triplet of eighth notes in the right hand. Chords C, G7, C, and G7 are indicated above the staff.

C G7 C

Mm oh yeah_____ Mm_____

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Mm oh yeah_____ Mm_____". The piano accompaniment includes a triplet of eighth notes in the right hand. Chords C, G7, and C are indicated above the staff.

IS IT REALLY OVER

Words and Music by JIM REEVES

Moderato

The piano introduction consists of two staves. The right hand features a series of chords and triplets in a 4/4 time signature, while the left hand provides a steady bass line with eighth notes.

Is it real - ly

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics "Is it real - ly" are positioned above the vocal line.

Ab Bb7 Ab Eb

ov - er, _____ is this the end of the line? _____

ov - er, _____ is this the end of the line? _____

The second line of the song continues the vocal melody and piano accompaniment. Chord symbols Ab, Bb7, Ab, and Eb are placed above the vocal line. The lyrics "ov - er, _____ is this the end of the line? _____" are positioned below the vocal line.

Eb Bb7 Ab

Don't tell me I'm los - ing _____ the love that was

Don't tell me I'm los - ing _____ the love that was

The third line of the song continues the vocal melody and piano accompaniment. Chord symbols Eb, Bb7, and Ab are placed above the vocal line. The lyrics "Don't tell me I'm los - ing _____ the love that was" are positioned below the vocal line.

E_b **E_b7** **A_b**

mine. _____ If you're real - ly leav - ing _____

B_b7 **A_b** **E_b**

take some part of me _____ so I'll al - ways re -

B_b7 **E_b** **A_b** **E_b** **E_b7**

-mem - ber _____ how sweet love used to be. _____

A_b **B_b7** **A_b** **E_b**

I _____ won - der who's _____ step - ping in _____ to my shoes, _____

Eb Bb7 Eb Eb7

Who can he be? I can

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note Eb, followed by a quarter note Bb, and then a quarter note Eb. The piano accompaniment consists of a right hand with a 7th fret barre and a left hand with a 4th fret barre. The lyrics are "Who can he be? I can".

Ab Bb7 Ab Eb Bb7

tell by your eyes our love has died, and it's over for

The second system of music continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (Ab, Bb, Ab) followed by a quarter note Eb, and then a quarter note Bb. The piano accompaniment features a triplet of eighth notes in the right hand and a quarter note in the left hand. The lyrics are "tell by your eyes our love has died, and it's over for".

1 Eb Ab Eb Eb7 2 Eb

me. me,

The third system of music shows a first ending (1) and a second ending (2). The vocal line has a long note for "me." in the first ending and "me," in the second ending. The piano accompaniment has a long note in the first ending and a quarter note in the second ending. The lyrics are "me. me,".

Bb7 ten. Eb Ab Eb

real-ly ov-er for me. me.

molto rall.

The fourth system of music concludes the piece. The vocal line has a long note for "me." and "me." with a tenuto mark. The piano accompaniment has a long note in the right hand and a quarter note in the left hand. The lyrics are "real-ly ov-er for me. me.". The tempo marking "molto rall." is present.



Reeves with his
much-loved collie,
Cheyenne

IS THIS ME?

Words and Music by BILL WEST
and DOTTIE WEST

Very slow

Is this

mp *mf*

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) has a whole rest in the first measure and a half note G4 in the second measure. The piano accompaniment (grand staff) features a piano introduction with a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics are marked *mp* and *mf*.

Bb **Bb7** **Eb**

me? Is it real - ly me Sit - ting here cry - ing? Well, it

Detailed description: This system contains measures 3-5. It includes guitar chord diagrams for Bb, Bb7, and Eb. The vocal line has lyrics: "me? Is it real - ly me Sit - ting here cry - ing? Well, it". The piano accompaniment continues with chords and triplets. Dynamics are *mp* and *mf*.

F7 **Bb**

should - n't be. It just can't be me; my eyes are ly - ing,

Detailed description: This system contains measures 6-8. It includes guitar chord diagrams for F7 and Bb. The vocal line has lyrics: "should - n't be. It just can't be me; my eyes are ly - ing,". The piano accompaniment continues with chords and triplets. Dynamics are *mp* and *mf*.

F7 **Bb** **Bb7**

'Cause that's not you; it just can't be you. You would-n't be

Eb **F7**

cheat - ing. ——— It's some-one else. Yes, it's some-one else ——— whose dar-ling's


Bb **Eb**

leav - ing. ——— I just can't ——— be - lieve my eyes; You

Bb **C7**

took me ——— by sur - prise. Oh, how I wish ——— I'd just stayed

F7






home:— I'd still be think - ing— you're all my own. This is - n't

mf

3

3

Bb **Bb7** **Eb**






me. It just can't be me Sit - ting here cry - ing.

3

3



F7



Is it just a dream? I know it's just a dream. Our love can't be

3

3

Bb	F7
	

dy - ing. Is this dy - ing.

3

MOST OF THE TIME

Moderately

Words and Music by JIM REEVES

G7 **C**

mf

F **G7** **C**

I just burned the pic - ture that you gave me;

G7 **Dm** **G7** **C** **C7**

I just burned your love let - ters too. I

F **G7** **C**

know that won't tear you from my mem - 'ry, but



The musical score is written for piano and voice. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. Chord diagrams for guitar are provided above the vocal line for the following chords: G7, C, F, G7, C, G7, Dm, G7, C, C7, F, G7, and C. The tempo is marked 'Moderately' and the dynamic is 'mf'. The lyrics are: 'I just burned the picture that you gave me; I just burned your love letters too. I know that won't tear you from my memory, but'.

G7 **G6** **C** **F**
 tell me what else can I do? I gave a-way the

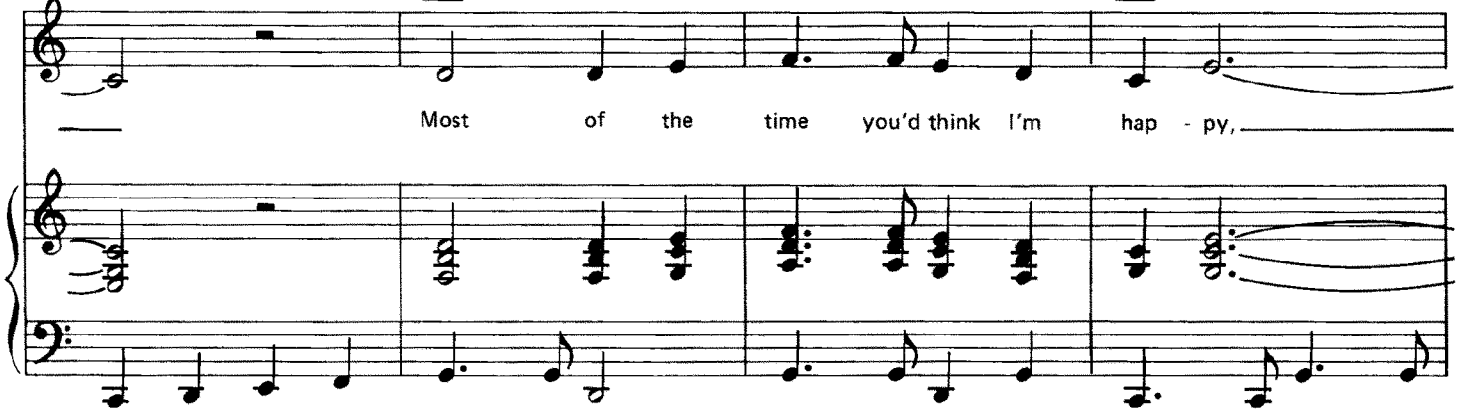
G7 **C** **G7**
 things that re - mind me, I hard - ly ev - er



C **F** **G7**
 men - tion your name. Our friends nev - er see you be -

C6 **C** **G7** **C**
 side me, but I know you're there just the same.


G7  **C** 





Most of the time you'd think I'm hap - py,




G7  **C** 

most of the time there's some-one new. But



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

most of the time I feel like cry - ing, and most of the



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

time that's what I do. I do.



OH, HOW I MISS YOU TONIGHT

Words and Music by BENNY DAVIS,
JOE BURKE and MARK FISHER

Rubato

Piano introduction in 3/4 time, marked *mf* and *rit.* The melody is in the right hand, and the bass line is in the left hand.

Am7 D11 Bm7 Cmaj7 D7

The days are so long, seems ev - 'ry thing's wrong, For now I'm a - lone and

a tempo

Vocal line with piano accompaniment. The piano part features chords: Am7, D11, Bm7, Cmaj7, D7. The tempo is marked *a tempo*.

Am7 D7 Am D11 Bm7 Em7 Bm7

blue I still love you dear, I wish you were here. Come back and for -

Vocal line with piano accompaniment. The piano part features chords: Am7, D7, Am, D11, Bm7, Em7, Bm7.

Chorus Moderate Waltz

E7 Am7 D+ G Am7 G/B

give me, please do. Oh, How I Miss You To - night.

mf

Vocal line with piano accompaniment. The piano part features chords: E7, Am7, D+, G, Am7, G/B. The tempo is marked *mf*.

G **G/B** **Gdim** **D7/A** **D7** **Am7**

Miss you when lights are low. Oh, how I

D7 **Am7** **D7** **Am7** **D7** **G/B**

need you to - night. More than you'll ev - er know.

D7/A **G** **Am7** **G/B** **E7**

Each mo - ment though we're a - part, You've ne - ver

E7-9 **Am** **Am7** **Am7-5** **D7** **Bm7**

out of my heart. But I'd ra - ther be lone - ly, And wait for you

E7-9 **E7** **A7** **D9** **1 G** **D7** **D7-9** **2 G6**

on - ly, Oh, pal how I miss you to - night. night.

Ped.



Reeves — 1962

SNOW FLAKE

Words and Music by NED MILLER

Easy tempo

(Snow flake Snow flake Snow flake)

The piano introduction consists of two staves. The right hand plays a sequence of chords: C4, F4, C5, F5, C6, F6, C7, F7, C8, F8. The left hand plays a simple bass line: C2, F2, C3, F3, C4, F4, C5, F5, C6, F6, C7, F7, C8, F8.

Verse

C B \flat C

Snow was fall — ing when love came call — ing on this lone — ly heart of mine —
Ice was break — ing and love was wak — ing in a win — ter won — der — land —

The first verse is written for voice and piano. The voice line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The key signature has one flat (Bb). The tempo is 'Easy tempo'. The verse is marked with 'Verse' and includes chord changes from C to Bb and back to C.

F C G7

You were stand — ing there with snow flaked in your
When I felt you slip your fin — gers in my

The second verse continues the musical notation. The voice line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The key signature has one flat (Bb). The verse is marked with 'F', 'C', and 'G7' above the staff.

C

hair. You kept stall — ing while my
hand. Now snow is gleam — ing and I'm

The third verse continues the musical notation. The voice line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The key signature has one flat (Bb). The verse is marked with 'C' above the staff.

B \flat C F

thoughts were call — ing on ev — 'ry way I knew for
 not dream — ing I know this is for real the

C G7 C

one ex — cuse to get ac — quan — ted with you.
 love I have is too much to con — ceal.

Tacet F Chorus

then I said Snow flake my pret — ty lit — tle
 Hey — ey — ey

C G7

snow flake ooh ooh the change in the weath — er has

C Tacet

made it bet — ter for me. Hey — ey — ey

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a C chord and includes the lyrics "made it bet — ter for me." followed by a "Tacet" instruction and the sound effects "Hey — ey — ey". The piano accompaniment consists of chords and moving lines in both hands.

F C

Snow flake, my pret — ty lit — tle snow flake

The second system continues the musical piece. The vocal line starts with an F chord and includes the lyrics "Snow flake, my pret — ty lit — tle snow flake". The piano accompaniment continues with chords and moving lines in both hands.

G7

— you've got me warm as a fire with the burn — ing de — sire for

The third system features a G7 chord at the beginning of the vocal line, which includes the lyrics "— you've got me warm as a fire with the burn — ing de — sire for". The piano accompaniment continues with chords and moving lines in both hands.

1 C 2 C

you. (2) The you.

The fourth system shows a first ending (1) and a second ending (2), both marked with a C chord. The vocal line includes the lyrics "you." and "(2) The you.". The piano accompaniment continues with chords and moving lines in both hands.

READ THIS LETTER

Gentle Country Swing (♩ to be played ♩^3)

Words and Music by JIM REEVES

D **A** **Bdim** **A7/C#**

mp

Some - bod - y read this let - ter for me, there's tears in my eyes and
 This is the let - ter I knew I would get, it's pay - ment for some - thing -

I can't see. I'm a - fraid that my dar - lin' wants to be free,
 al - ways re - gret. Be care - ful, the pa - per's a lit - tle bit wet with

some - bod - y read this let - ter for me. I'd like to read it, but
 tear - drops for some - one I'll nev - er for - get. If it's signed by a law - yer, I

A7



each time I try my heart says it's bad news, and I start to cry. I
 know what that means, to mor - row he'll put an end to my dreams.

know at the end - ing there'll be a good - bye. To see through these tear - drops, I
 He'll tell my dar - ling, "Once more you are free." Won't some bod - y read this

can't, though I try. let - ter for me? Won't some - bod - y read this

let - ter for me?

THIS IS IT

Words and Music by CINDY WALKER

Moderato

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part includes a dynamic marking of 'mf'.

System 1: Chords: G, G7 (Recit.), C, G. Lyrics: Well, this is it, that day is here. Well, this is it, that day is here.

System 2: Chords: D7, G. Lyrics: The day I knew would come when you would leave me dear. It's no surprise and yet I can't hold back the tears.

System 3: Chords: G7 (Recit.), C, G, To Coda. Lyrics: Well, here I sit, while tear-drops fall and wonder. Well, here I sit, and try to guess.

System 4: Chords: D7, G, G7. Lyrics: why I care, when you don't care at all. But I'm a

C G

fool that way _____ from a way back when _____ A fool who'd

Bm/F# Em D7 Am7 D7 C/E D7/F# G7 Recit.

take you back if you'd come back a - gain. _____ But this is it, _____

C G D7

you're gone, you're free _____ You'll find an-oth-er love but this is it for

G D9/F# D.S. al Coda

me. _____

⊕ CODA G D7

_____ How such an emp - ty room's _____

so full of lone - li - ness. (Recit.) Well, even the clock has stopped,

The first system of music features a vocal line starting with a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. The key signature has one sharp (F#).

guess it knew, that time's run out for me, it's over, it's all

The second system continues the vocal line with a long note. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature remains one sharp.

through Yes, this is it— you're gone, you're free—

The third system features a vocal line with a triplet of eighth notes. The piano accompaniment continues with chords and moving lines. The key signature is one sharp.

— you'll find an - oth - er love but this is it for me—

The fourth system concludes the vocal line with a long note. The piano accompaniment includes a 'rit.' (ritardando) marking. The key signature is one sharp.

WELCOME TO MY WORLD

71

Words and Music by RAY WINKLER
and JOHN HATHCOCK

Slowly

C D7 G

WEL-COME TO MY

mf

C D7 G

WORLD; Won't you come on in? Mir-a-cles, I

C D7 G

guess, Still hap-pen now and then. Step in-to my

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Slowly' and the piano dynamic is 'mf'. The first system shows the beginning of the piece with a repeat sign. The second system contains the first line of lyrics: 'WORLD; Won't you come on in? Mir-a-cles, I'. The third system contains the second line of lyrics: 'guess, Still hap-pen now and then. Step in-to my'. Chord symbols C, D7, and G are placed above the vocal line. The piano accompaniment features a steady bass line and a treble line with eighth-note patterns and triplets.

C D7 G

heart, Leave your cares be - hind; WEL-COME TO MY

The first system of music features a vocal line in G major with a key signature of one sharp (F#). The melody begins with a half note 'heart,' followed by a quarter note 'Leave your cares be - hind;' and a half note 'WEL-COME TO MY'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chords are indicated as C, D7, and G.

C D7 G C G

WORLD Built with you in mind.

The second system continues the vocal line with a half note 'WORLD' and a half note 'Built with you in mind.'. The piano accompaniment continues with chords and a bass line. Chords are indicated as C, D7, G, C, and G.

D7 G D7

Knock and the door_ will o - pen; Seek and you will

The third system features a vocal line with a half note 'Knock and the door_' and a half note 'will o - pen;'. The piano accompaniment includes a right hand with chords and a left hand with a rhythmic bass line. Chords are indicated as D7, G, and D7.

G D7 G

find. Ask and you'll be giv - en. The

The fourth system concludes the vocal line with a half note 'find.', a half note 'Ask and you'll be giv - en.', and a half note 'The'. The piano accompaniment continues with chords and a bass line. Chords are indicated as G, D7, and G.

A7 D7

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

C D7 G

here With my arms un - furled, Wait-ing just for

1 C D7 G C G

you; WEL-COME TO MY WORLD, WEL-COME TO MY

2 D7 G C G

WEL-COME TO MY WORLD. *meno mosso* *rall.*

WHEN TWO WORLDS COLLIDE

Words and Music by ROGER MILLER
and BILL ANDERSON

Moderate Waltz

F



Dm7



G7



Your world was so dif - f'rent from mine, don't you see? And we

mp

C7



F



could-n't be close though we tried. _____ We both reached for

(b)

Dm7



G7



C7



heav - ens but ours wer'n't the same; that's what hap - pens _____ when

(b)

F F7 Bb

two worlds col - lide. _____ Your world was made up of

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a treble clef, with lyrics 'two worlds col - lide.' followed by a long horizontal line, and 'Your world was made up of'. The bottom two lines are the piano accompaniment in a grand staff (treble and bass clefs). Chord diagrams for F, F7, and Bb are shown above the vocal line.

F F7 Bb F

things sweet and good; my world could nev - er fit in, wish it

Detailed description: This system contains the next two lines of music. The vocal melody continues with lyrics 'things sweet and good; my world could nev - er fit in, wish it'. The piano accompaniment continues. Chord diagrams for F, F7, Bb, and F are shown above the vocal line.

C7 F F7 G7

could. Two hearts lie in sham - bles and oh, how they've

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics 'could. Two hearts lie in sham - bles and oh, how they've'. The piano accompaniment continues. Chord diagrams for C7, F, F7, and G7 are shown above the vocal line.

C7 F

cried! That's what hap - pens _____ when two worlds col - lide. _____

Detailed description: This system contains the final two lines of music on the page. The vocal melody concludes with lyrics 'cried! That's what hap - pens' followed by a long horizontal line, and 'when two worlds col - lide.' followed by another long horizontal line. The piano accompaniment concludes. Chord diagrams for C7 and F are shown above the vocal line.

YONDER COMES A SUCKER

Medium Fast

Words and Music by JIM REEVES

Guitar Tacet

F **Bb** F C7 F

F C7

Rail - road, steam - boat, riv - er and ca - nal. Yon - der comes a

C6 F

suck - er, and he's got my gal. And she's gone, gone, — gone. And she's

Bb F C7 F

gone, gone, — gone. And I'll bid her my last fare - well. Fine

Guitar Tacet

F



I felt in love with a pret-ty lit-tle thing. I thought that
 I asked her moth-er to let her go. She whis-pered,
 Now, I won't cry my life a-way. Some oth-er

C7



F



wed ding bells would ring. She was as
 "Moth-er, please tell him no. Though he may
 suck-er will have to pay. And when he

sweet as that sweet could be, till I found
 think that that she am is true, gone, there's plen-ty
 finds that she is gone, I guess I'll

C7



F



1,2

Guitar Tacet

3

D.S. al Fine
Guitar Tacet

out what she did to me.
 more who think so too."
 hear him sing this song.

YOU KEPT ME AWAKE

Medium Slow Country Ballad (♩ to be played $\frac{3}{4}$)

Words and Music by JIM REEVES

mf

C **G** **D7** **Am** **D7**

G **G** **C**

D7 **C** **D** **G**

D7 **C** **D** **G**

D7 **C** **D** **G**

You kept me a - wake last night, thought a -
 pect a poor guy to last with

bout you till broad day - light. If you ask me, it just ain't
 noth - ing but a lone some past. Though you're gone, you're nev - er out of

right, sight, this keep - ing me a - wake last night. How you ex -
 sight, you kept me a - wake last last night.

2 **G7** **C** **D** **C**

night. I was fool-ing my-self by go-ing to bed 'cause I saw your face in the
When twi - light came I said good - bye to the sun, then thought a - bout all the

G **C** **G**

book that I read. I held my pil - low and whis-pered, "sleep tight," but you
sweet things you've done. I know the same thing will hap - pen to - night, you

D7 **C** **D** **To Coda** **G** **C** **G**

kept me a-wake last night.
kept me a-wake last last

D7 **Am** **D7** **G** **D.S. al Coda** **CODA** **G**

night.



Reeves — 1963

THE SONGS OF
JIM REEVES

*AM I LOSING YOU?
ANGELS DON'T LIE
BIMBO
THE BLIZZARD
(BLUE BOY) BLUE DOLL
BLUE SIDE OF LONESOME
DISTANT DRUMS
FOUR WALLS
GUILTY
HAVE YOU EVER BEEN LONELY
HE'LL HAVE TO GO
HOME
I MISSED ME
I WON'T FORGET YOU
I'M GETTIN' BETTER
I'M GONNA CHANGE EVERYTHING
IS IT REALLY OVER
IS THIS ME?
MEXICAN JOE
MOST OF THE TIME
OH, HOW I MISS YOU TONIGHT
READ THIS LETTER
SNOW FLAKE
THIS IS IT
WELCOME TO MY WORLD
WHEN TWO WORLDS COLLIDE
YONDER COMES A SUCKER
YOU KEPT ME AWAKE*