

the
MARTY ROBBINS
songbook

Among My Souvenirs

Begging To You

Big Iron

Camelia

The Cowboy In The Continental Suit

Devil Woman

Don't Worry

El Paso

Girl From Spanish Town

Honkytonk Man

It's Your World

Padre

Singing The Blues

Tonight Carmen

What If I Said I Love You

A White Sport Coat

C C Dm

1. Black - er than night were the eyes of Fe
 2. Just for a mo - ment I stood there in -
 3. Back in El Pa - so I my see life would be
 4. Off to my right I see five mount - ed

mp

G7 C F




li - na, Wick - ed and e - vil while cast - ing a spell
 si - lence, Shocked by the foul e - vil I had done.
 worth - less, Ev - 'ry - thing's gone, in life doth - ing is left.
 cow - boys, Off to my left ride a doz - en or more.

C Dm

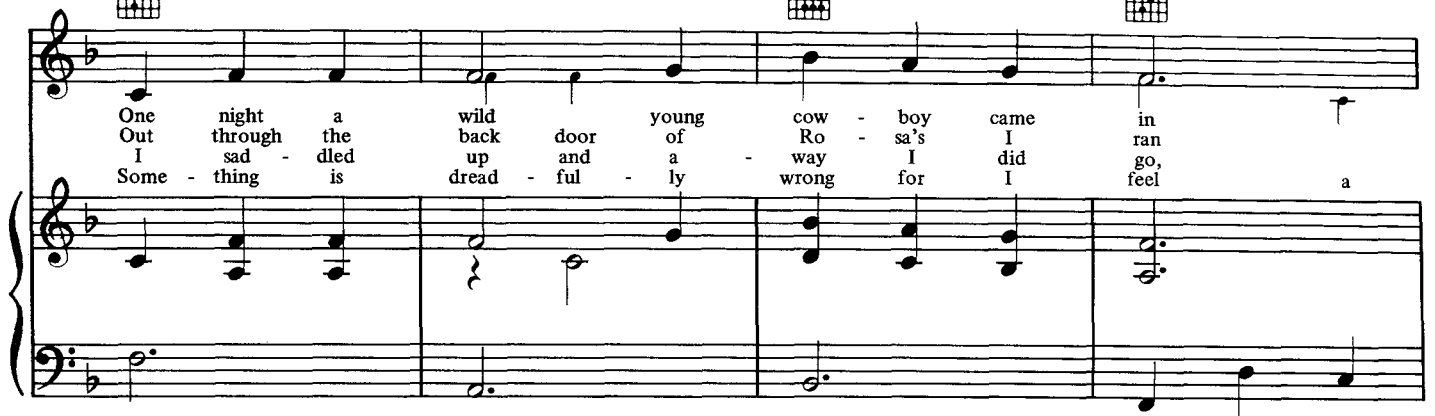
My love was deep for this Mex - i - can maid - en,
 Man - y thoughts raced through my mind as I stood there,
 It's been so long since I've seen the young maid - en,
 Shout - ing and shoot - ing I can't let them catch me,



G7 C F C

I was in love but chance in vain that I could tell
 My love had but is one strong - er than my Ro - sa's fear of back
 I have to make it to to door.


F  **Bb**  **F** 

One night a wild young cow - boy came in
 Out through the back door of a Ro - sa's I ran
 I sad - dled is up and ful - ly - way I did go,
 Some - thing is dread - feel




Bb  **C7** 

Wild as the West - Tex - as wind,
 Out where the hors - es were tied,
 Rid - ing a lone pain in in my dark
 deep burn - ing side.

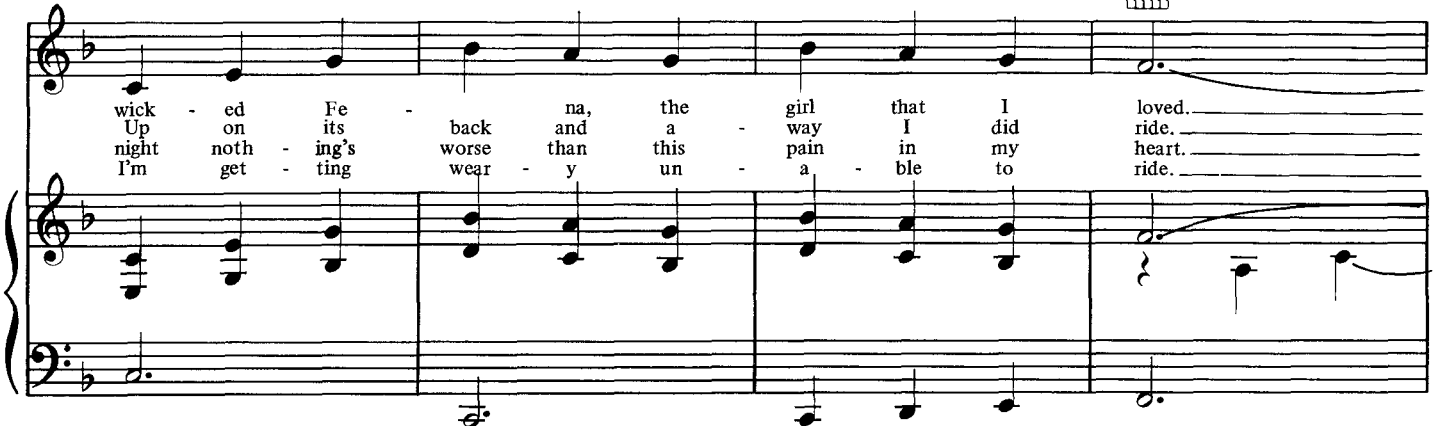





Dash - ing and dar - ing, a drink he was shar - ing with
 I caught a good one, it looked like it could run,
 May - be to - mor - row a bul - let will find me, To
 Though I am try - ing to stay in the sad - dle,



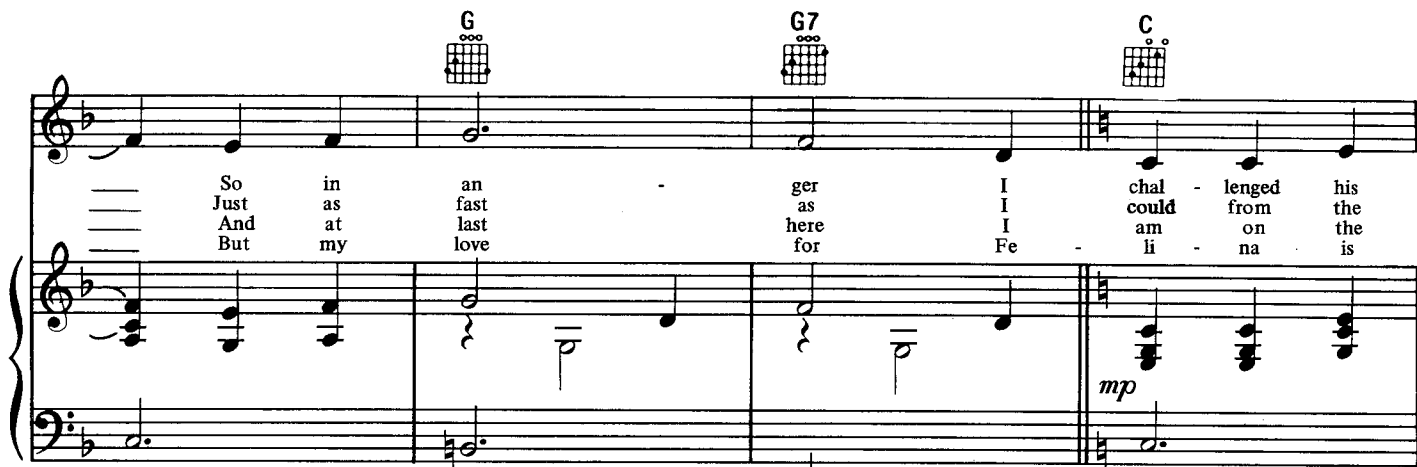
F 



wick - ed on Fe - na, the girl that I loved.
 Up on its back and a this - way I did ride.
 I'm noth - ing's worse than y un - pain a - ble my to heart.
 get - ting wear - y ride.



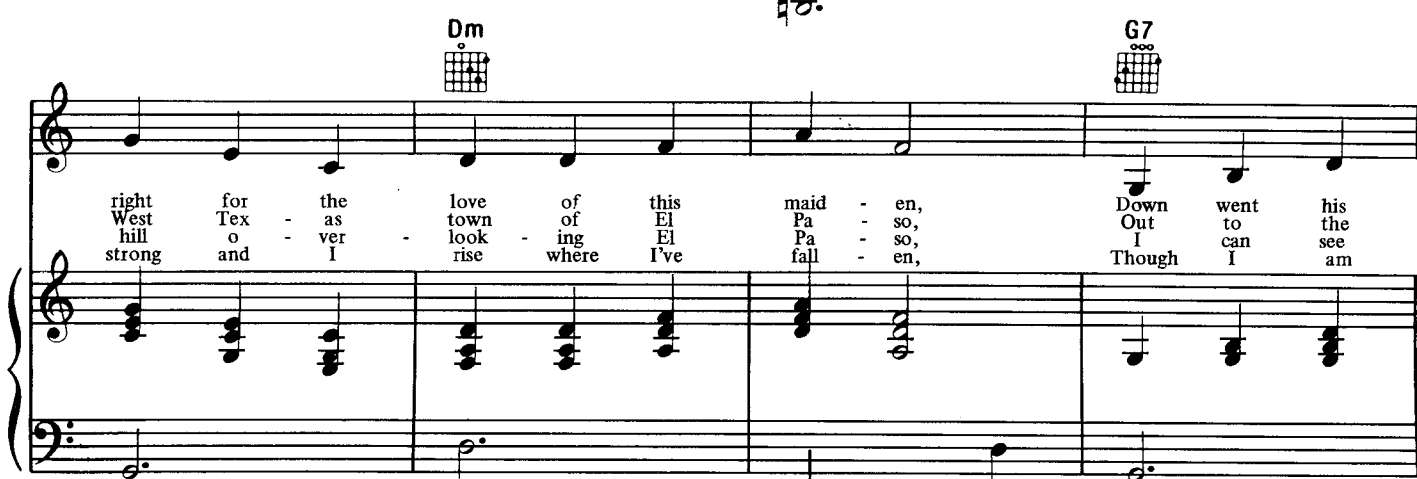
G  G7  C 




So in an ger I I chal - lenced his
 Just as fast as I I could - langed from on the
 And at last love here for I I am from na the
 But my love mp li - na is



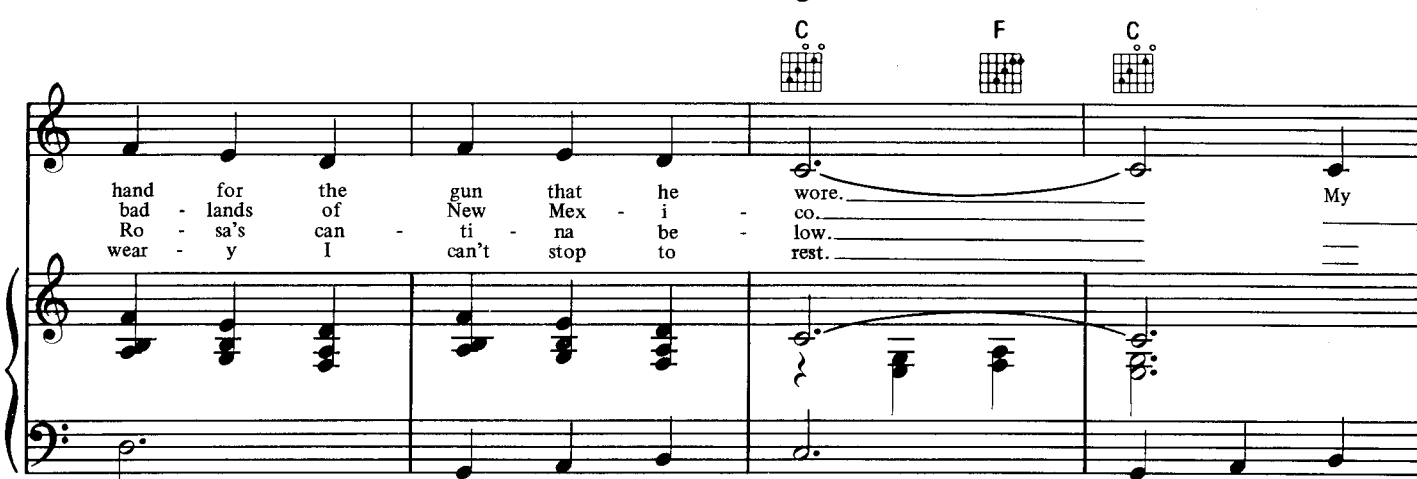
Dm  G7 


right West for the love of this maid - en, Down went his
 hill Tex o - as town of of El Pa - so, Out to can see
 strong and I - ver I look rise - ing where I've Pa - so, I can I am
 Though I



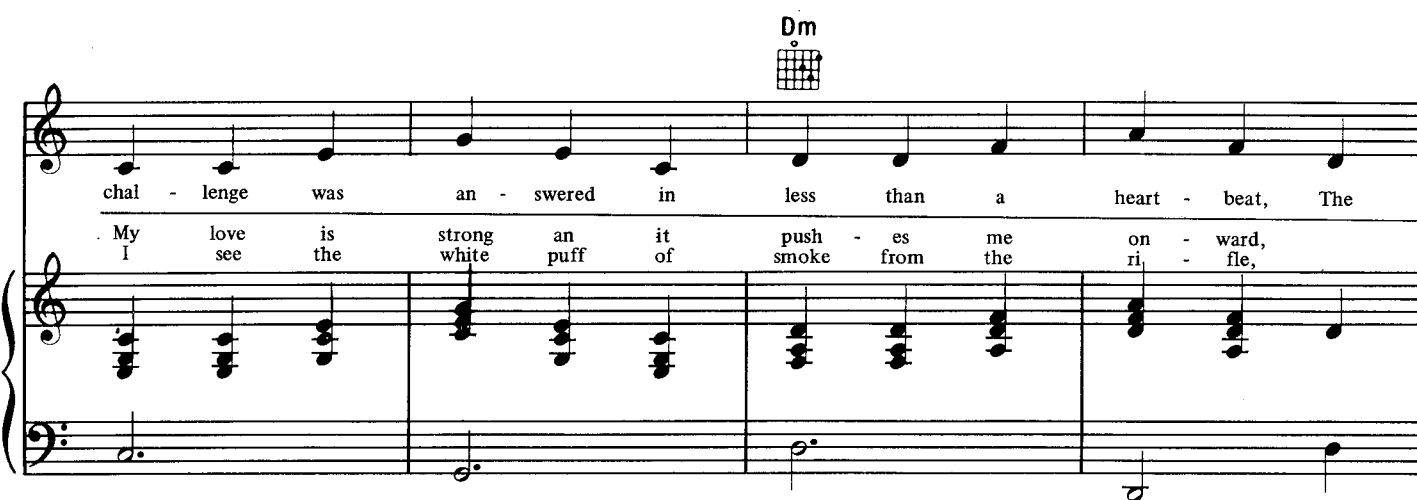
C  F  C 

hand bad - lands the gun that he wore. My
 Ro - sa's can - ti - na be co. low. rest.
 wear - y I can't stop to rest.



Dm 

chal - lenge was an - swered in less than a heart - beat, The
 My love see is the strong white an puff it of push - es me the on - ward,
 I see the white an puff of smoke from the ri - fle,



G7 C F

hand - some young stran - ger lay dead on the floor.
 Down off the hill to Fe li na I go.
 I feel the the bul - let go deep in my chest.

CODA (after last verse)

C D.S. al Coda Dm

From out of no - where Fe li - na has
 Cra - dled by two lov - ing arms that I'll

G7 1 C F

found me, Kiss - ing my cheek as she kneels by my side.
 die for, One lit - tle kiss, then Fe - li - na good -

C 2 C F C

bye.

PADRE

Original French lyrics by JACQUES LARUE
 Music by ALAIN ROMANS
 English Lyrics by PAUL FRANCIS WEBSTER

Moderately

The musical score is arranged in four systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. Chord diagrams for guitar are provided above the vocal line. The key signature is B-flat major (two flats), and the time signature is common time (C).

System 1: Piano accompaniment and vocal line. Chords: Eb, Eb7, Ab.

System 2: Piano accompaniment and vocal line. Chords: Bb7, Eb, Ab, Eb.

System 3: Piano accompaniment and vocal line. Chords: Bb7, Eb, Bb7.

System 4: Piano accompaniment and vocal line. Chords: Bb7, Eb, Bb7.

Vocal lyrics:
 Pa - dre, Pa - dre, In my
 grief I turn to you.
 The day that we wed you and blessed us and said, "May
 she came a - long and sang him and her song And
 (he) (whis - tled his)

Eb7



Ab



Abm



Eb



Heav - en be - stow you grace."
won him with hon - eyed
(her) lies,

There in that ho - ly place
She of the gold - en eyes;
(He of the fier - y eyes)

Bb7



Eb



Bb7



Eb



Bb7



We shared our first em - brace.
Now it's my heart that cries.

Our cot - tage was small but rich - er than all the
So I kneel and pray the hours— a - way and

Eb7



Ab



Abm



Eb



pal - ac - es of a king.
wea - ry my heart has grown,

All day the birds would sing;
Wond - ring where love has flown,

Bb7



Eb





Eb7

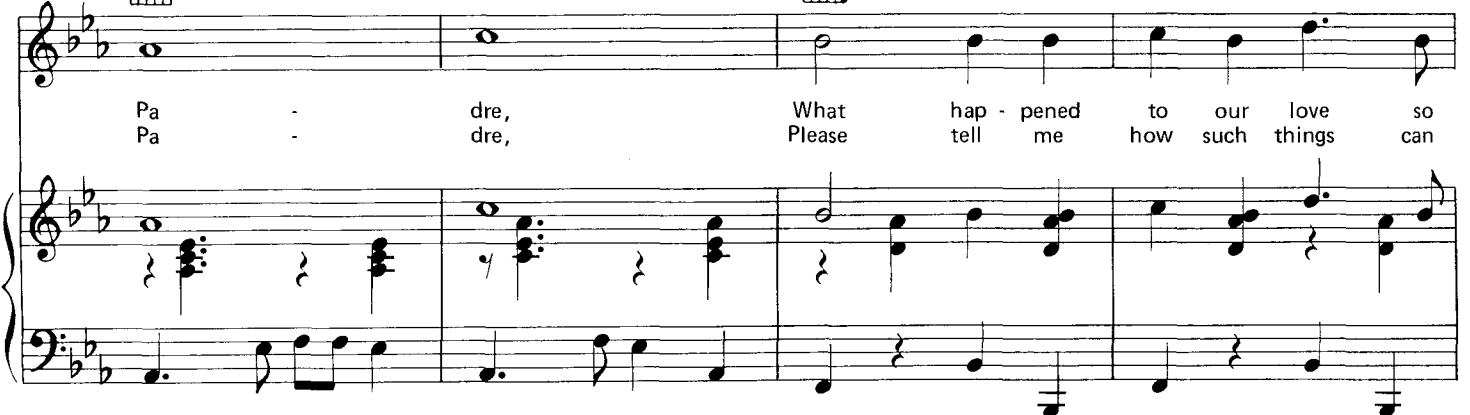





our hearts were full of Spring.
count - ing my tears a - lone.

Pa - dre,
Pa - dre,

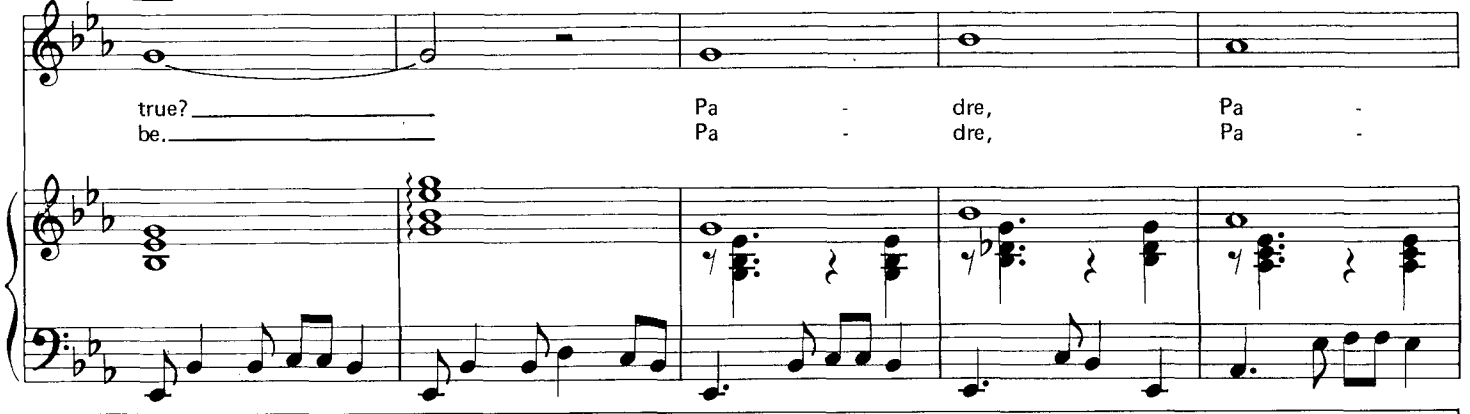
Ab  **Bb7** 

Pa - dre, What hap - pened to our love so
 Pa - dre, Please tell me how such things can



Eb  **Eb7**  **Ab** 






true? _____
 be. _____ Pa - dre, Pa -
 Pa - dre, Pa -




Bb  **Eb**  **Ab**  **Eb** 

dre, In my grief I turn to you. Then



Ab  **Bb7**  **Fm7**  **Bb7**  **Eb** 

dre, Pray for my love and me. _____



SINGING THE BLUES

Freely

Words and Music by MELVIN ENDSLEY

Well I nev-er felt more like sing-ing the blues 'cause I nev-er thought that

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

way? Well, I nev-er felt more like

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

Bb **F** **C7**

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

Bb **C7** **F** **F7**

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

Bb **F** **Bb**

moon and stars no long - er shine, the dream is gone I

F **Bb** **F**

thought was mine There's noth - ing left for me to do but

C7

F



cry _____ o - ver you _____ Well, I nev - er felt more like

Bb

F

C7



run - ning a - way _____ but why should I go _____ 'cause I could - n't stay _____ with -

Bb

C7

1 F

Bb



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

F

C7

2 F



Well, I blues. _____

A WHITE SPORT COAT

Words and Music by MARTY ROBBINS

Relaxed

A

C **Dm** **G7**

white sport coat and a pink car - na - tion

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

I'm all dressed up for the dance

A

C **Dm** **G7**

white sport coat and a pink car - na - tion

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



I'm all a - lone in ro - mance

G7 **C**

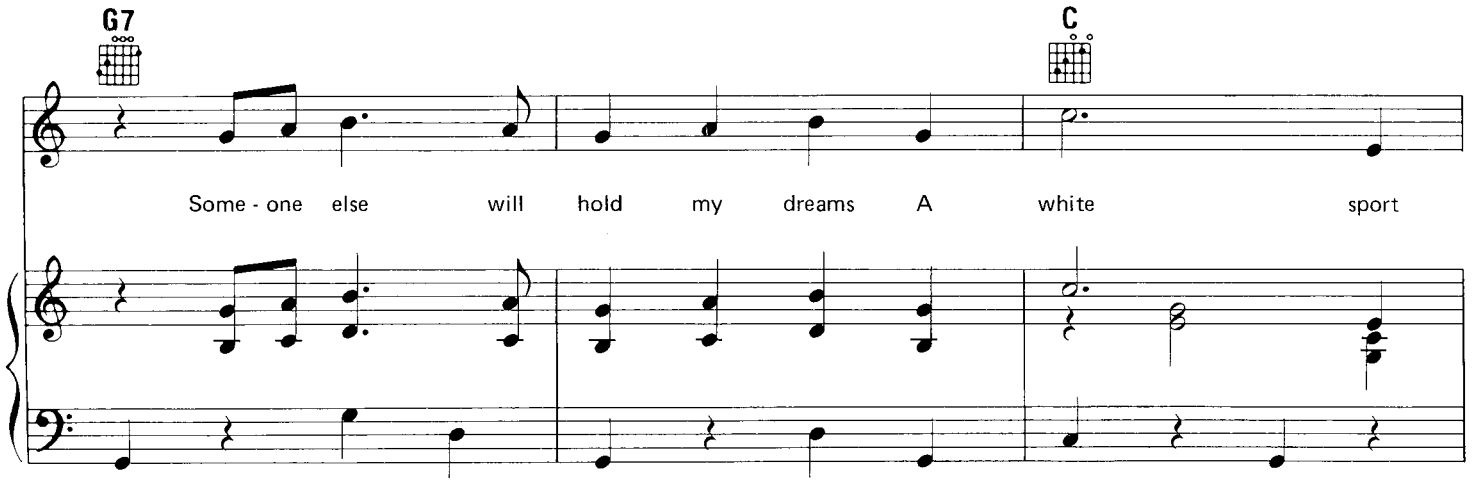
Once you told me long a - go to the Prom with



D7

me you'd go Now you've changed your mind, it seems

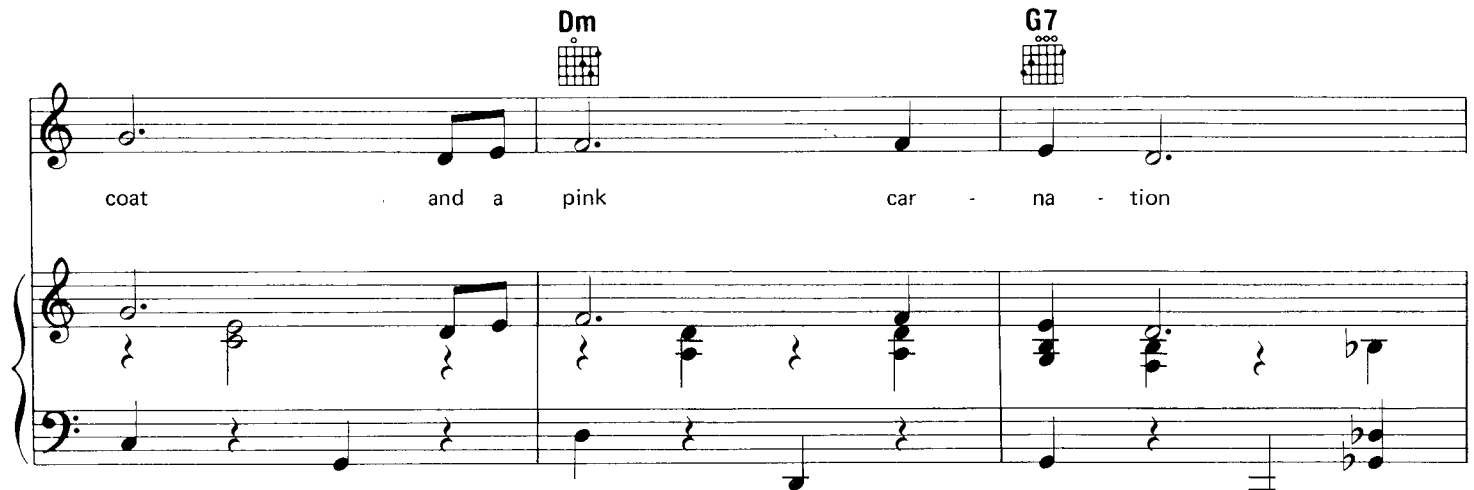
G7  **C** 





Some - one else will hold my dreams A white sport



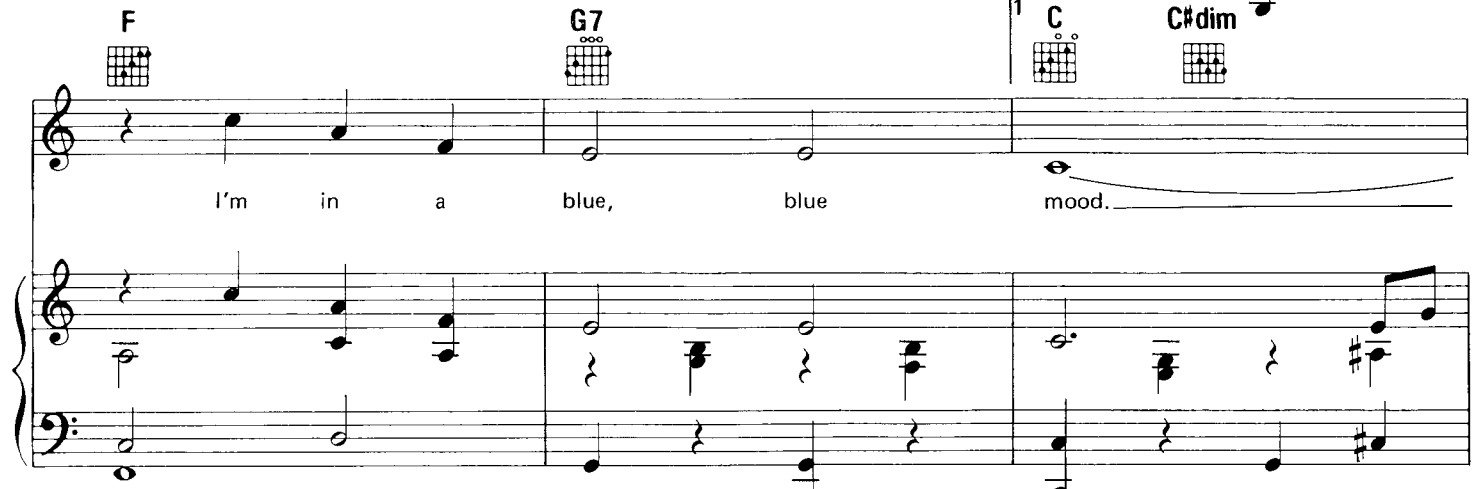
Dm  **G7** 






coat and a pink car - na - tion



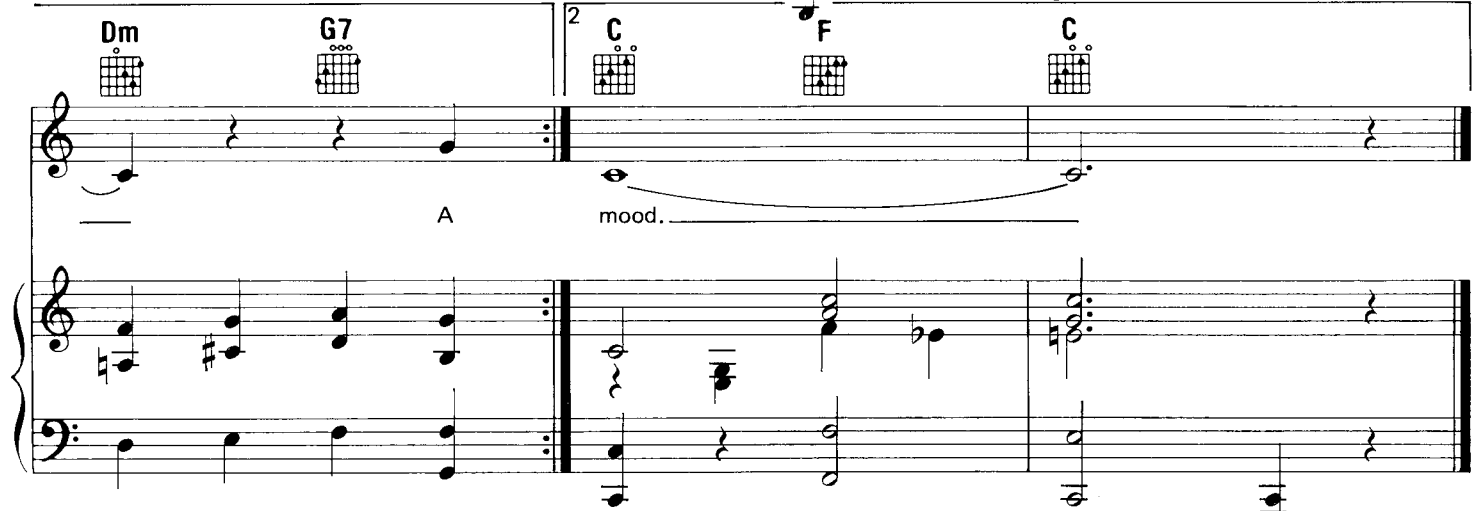
F  **G7**  **C**  **C#dim** 

I'm in a blue, blue mood.



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

A mood.



DEVIL WOMAN

Words and Music by MARTY ROBBINS

Steadily

mf

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



I told Mar-y a - bout us, told her a - bout our great sin,

The first system of the vocal melody and piano accompaniment. The vocal line starts with a quarter note 'I' and continues with eighth notes. The piano accompaniment provides harmonic support with chords and a bass line.



Mar-y just cried and for - gave me, Mar - y took me back a - gain, She

The second system of the vocal melody and piano accompaniment. The vocal line continues with eighth notes and a quarter note. The piano accompaniment features a more active right hand with chords and a steady bass line.



said if I want-ed my free - dom I could be free ev - er - more, But

The third system of the vocal melody and piano accompaniment. The vocal line concludes with a quarter note 'But'. The piano accompaniment continues with chords and a bass line.

D A7

I don't want to be and I don't want to see Mar - y cry__ an - y more. Dev-il

A7 D A7

Chorus

wo - man, _____ dev-il wo-man, let go of me, _____ dev-il wo-man, let me be,___ Just

D To Coda D.S. al Coda CODA

leave me a - lone_ I want to go home. _____ Dev-il

2. Mary is waiting and weeping alone in our shack by the sea,
Even after I hurt her, Mary's still in love with me,
Devil woman, it's over, trapped no more by your charms,
I don't want to stay, I want to get away, woman, let go of my arms.
3. Devil woman, you're evil like the dark corral reef,
Like the winds that bring high tides, you bring sorrow and grief,
You made me ashamed to face Mary, barely had the strength to tell,
Skies are not so black, Mary took me back, Mary has broken your spell.
4. Running alone by the seashore, running as fast as I can.
Even the sea gulls are happy, glad I'm coming home again,
Never again will I ever cause another tear to fall.
Down the beach I see what belongs to me, the one I want most of all.

Last Chorus

Devil woman, devil woman, don't follow me,
Devil woman, let me be, just leave me alone, I want to go home.

AMONG MY SOUVENIRS

Words by EDGAR LESLIE
Music by HORATIO NICHOLLS

Slowly, With Expression

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f*, *p-f legato*, and *ped.*. Chord diagrams are provided for the guitar, with fret numbers indicated by superscripts (e.g., ³Eb, ⁴Ab).

System 1: The piano accompaniment begins with a *f* dynamic. The vocal line starts with the lyrics "There's no - thing left for me, Of days that used to be". Chords above the vocal line include Eb, Bbdim, Fm, Bb7, Eb9+5, Ab, and Eb.

System 2: The piano accompaniment continues with *p-f legato* and *ped.* markings. The vocal line continues with "I live in mem - o - ry A - mong My Sou - ven - irs. Some let - ters". Chords above the vocal line include Ebdim, Fm7, Bb7, Bb9, Bb6, Bb7, Eb, and Bbdim.

System 3: The piano accompaniment concludes the phrase. The vocal line continues with "tied with blue, A pho - to - graph or two, I see a rose from you A -". Chords above the vocal line include Fm, Bb7, Bb9+5, Ab, Eb, Ebdim, Fm7, Bb7, and Bb9.

Bb6 Bb7 Eb Eb7 Db6/9 Eb7 Ab Bb7 Bb9+5

mong My Sou - ven - irs. A few more to - kens rest with - in my

ped.

3 Eb Bb Eb Bb7 Ab Bbdim Fm

trea - sure chest, And tho' they do their best To give me

G Cm F9 Bb7+5 Eb Bbdim Fm Bb7 Bb9+5

con - so - la - tion, I count them all a - part, And as the

a tempo

rit.

Ab Eb Eb9 Fm7 Bb7 Bb9 Bb7

tear drops start, I find a bro - ken heart A - mong My Sou - ven -

1 Eb Cm7 Fm Bb7+5 2 Eb Abm6 Eb

irs. irs.

CAMELIA

Words and Music by MARTY ROBBINS

Freely

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple bass line with quarter notes. The tempo is marked 'Freely' and the dynamic is 'mf'.

C



From where I stand I can see all the lights of the
If there was one ounce of man left in me, I'd ac -

The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are written below the vocal line.

G7



cit - y, _____ For one man to
cuse her, _____ What's left of a

The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support. The lyrics are written below the vocal line.

C



love _____ one wom - an so much, it's a pit - y. _____
man knows for cer - tain if I do, I'll love her. _____

The vocal line concludes with a melodic line, and the piano accompaniment provides harmonic support. The lyrics are written below the vocal line.



From where I stand I can see the can -
 It would - n't do _____ I to let her know



ti - na she goes to, _____ Where she's not sup -
 I know she's ly - in', _____ Or that I'd been



posed to, _____ But goes an - y - way.
 spy in', _____ She'd nev - er come back.



Ca - From where I stand I can
 me - lia, I al - most de -

G7



hear the mu - sic and laugh - ter,
 spise the ground that you walk on,

Ca - mè - lia keeps tell - ing me that's all her young heart is
 The rea - son I don't is it's me, not the ground, that you

C



aft er. I see it
 walk on. Con - stant - ly

C7



F



C7



dif - f'rent - ly, I see her there with a man,
 tor - ment - ed, know in' you're just part - ly mine,

F



F#dim



G7



Ca - me - lia, keeps ly - in', I seen it
 Ca - me - lia, I hate you and love you

1

C



from where I stand.

2

C



F



at the same time.

C



WHAT IF I SAID I LOVE YOU

Words and Music by CHARLIE BLACK and TOMMY ROCCO

Easy Country Swing

mf

G D7 G

Do you mean _____ what you say, You're still leav - ing to - day, there's no
 _____ nev - er - more. Leave me one _____ o - pen door. Leave me

D Am D G

feel - ing in - side _____ you where love used to be? _____ Pack - in' bags _____
 one _____ thread of hope _____ I can hold with my heart. _____ Well, I know _____

D7 G D

_____ and good - byes _____ with no tears _____ in your eyes. You must know _____ in your heart.
 _____ that you cared. _____ it's a feel - ing we shared. We may find _____ it a - gain.

Am D G Am D

what that's do - ing to me. But, what if I said I love you? Would it make
 if you'll stay where you are. Oh, what if I said I love you? Would it make

G C/G G Am D Em

an-y diff' - rence at all? What can I say to keep you from go - ing a - way??
 an-y diff' - rence at all? What can I say to keep you from go - ing a - way?

G/D Am D G C/G G

What if I said I need you? Is there real - ly no chang - ing your mind?
 What if I said I need you? Is there real - ly no chang - ing your mind?

Am D G 1 Cm G 2 F9 Gmaj9

What if I said I love you just one more time? nev - er say
 What if I said I love you just one more time?

rit.

BEGGING TO YOU

Words and Music by MARTY ROBBINS

Casually

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The melody is introduced in the right hand.



I left you this morn - ing _____, could-n't take an - y more _____

The piano accompaniment for the first line of lyrics features a steady bass line in the left hand and a more complex chordal structure in the right hand, including some triplets.

_____ You laughed and dared me _____ to walk out the door. _____ You said that I'd

The piano accompaniment for the second line of lyrics continues with a consistent bass line and right-hand accompaniment, maintaining the song's tempo and feel.



come back, _____ You knew what I'd do. _____ And you know you were

The piano accompaniment for the third line of lyrics concludes the piece with a final chord and a few notes in the right hand, while the left hand continues its bass line.

C **G7** **C**

right, 'cause I'm back here to - night, beg-ging to you. I won't dis - ap -

G7

point you, I'm beg-gin' to stay, but that's what you want - ed

C **G7**

to hear an - y - way. It must make you hap - py to make me so

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

blue, what a pit - i - ful sight I must be to - night, beg-ging to you.

F

C

Musical staff with treble clef. It contains a melody line with notes and rests. Above the staff, there are two guitar chord diagrams: one for F (first fret, second string open, third string open, fourth string open, fifth string open, sixth string open) and one for C (third fret, second string open, third string open, fourth string open, fifth string open, sixth string open).

You don't want my lov-ing, _____ but you let me stay 'round. _____ I guess just to

Piano accompaniment for the first system, consisting of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

G7

C

Musical staff with treble clef. It contains a melody line with notes and rests. Above the staff, there are two guitar chord diagrams: one for G7 (second fret, second string open, third string open, fourth string open, fifth string open, sixth string open) and one for C (third fret, second string open, third string open, fourth string open, fifth string open, sixth string open).

walk on, _____ so you don't touch the ground. _____ To you it don't

Piano accompaniment for the second system, consisting of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

F

C

Musical staff with treble clef. It contains a melody line with notes and rests. Above the staff, there are two guitar chord diagrams: one for F (first fret, second string open, third string open, fourth string open, fifth string open, sixth string open) and one for C (third fret, second string open, third string open, fourth string open, fifth string open, sixth string open).

mat-ter _____ what you cause me to do, _____ as long as you

Piano accompaniment for the third system, consisting of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

G7

C

F

C

Musical staff with treble clef. It contains a melody line with notes and rests. Above the staff, there are four guitar chord diagrams: G7 (second fret, second string open, third string open, fourth string open, fifth string open, sixth string open), C (third fret, second string open, third string open, fourth string open, fifth string open, sixth string open), F (first fret, second string open, third string open, fourth string open, fifth string open, sixth string open), and C (third fret, second string open, third string open, fourth string open, fifth string open, sixth string open).

keep me _____ beg-ging to you. _____

Piano accompaniment for the fourth system, consisting of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

HONKYTONK MAN

Easy Country Waltz

Words and Music by DEWAYNE BLACKWELL

Now

mf

F **Am**

I've nev er seen you and look quite so sad, and
 I miss that wo-man and you miss him too, but,

Bb **F**

I've nev er felt me a feel quite so bad, and
 there's not a hell of a lot we can do, but

Bb **F** **A** **Dm** **Ab7-5**

I know we both feel that we have been had I
 cling to each o - ther 'til the hurt in is through but, the

G7 **C7** **Bb**
 guess that we're just not that strong. So, I lost my
 hurt can on - ly last just so long. So, you be my

F **A** **Dm** **Bb** **F**
 wo - man and you lost your man who knows who's right and who's wrong,
 wo - man and I'll be your man, ev - en if just for a while,

A **Bb** **F** **A**
 But I've still got my gui - tar and I've got a plan,
 But I've still got my gui - tar and I've got a plan,

Dm **Bb** **F** **C** **F**
 — throw your arms 'round this hon - ky tonk man. Throw your
 — throw your arms 'round this hon - ky tonk man. Throw your

Bb **F** **Bb**
 arms 'round this hon - ky tonk man and we'll get through this night —
 arms 'round this hon - ky tonk man and we'll get through this night —

C F Bb

the best way we can, It's the best ol' pain
 the best way we can. It's the best ol' pain

F A Dm Dm/C Bm7-5 G7

kil-ler since hurt - in' be-gan throw your
 kil-ler since hurt - in' be - gan throw your

F C7 F 1 F/C F F/C

arms 'round this hon-ky tonk man. Now
 arms 'round this hon-ky tonk man.

2 Bb F C7 F

Throw your arms 'round this hon-ky tonk man.

rit.

TONIGHT CARMEN

Words and Music by MARTY ROBBINS

Brightly

G7



Car - men, _____

mf

Car - men. _____

Car

men. _____

C





To - night I am ach - ing, my
lips placed that have kissed her, that's
To - night I am ach - ing, my
lips placed that have kissed her, that's

bod - y is shak - ing, To - night Car - men's com - ing back
loved bright her en and the missed ho - urs, Are I've lips put brand new cursed sheets on the



home;
night;
bed;
To In - night there'll be no room for
I'm an nerv - ous, I'm trem - bling, I've re -

tears cursed in my bed - room, to - night Car - men's com - ing back
call as in', re - mem - b'ring from the dark way - ness that she dawn's toss - ing es - her

C



home, light, head. To I've night, thought as of I just stand here, I
I've giv - en much thought to these



C7



no - tice my hand here is trem - bling as nev - er be -
two fact hands and break - ing the bod - y I'm wait - ing to
ought to have more con - trol o - ver my





F




fore; touch; life; My feel - ings I can't hide, re - sist - ance has
I find while I'm wait - ing, there's no time for -
How can I fight it, how can I de -



C#dim **G7**

un - tied, my pride will rush out - side, the mo - ment she walks thru the
hat - ing, while an - ti - ci - pat - ing the wom - an I've want - ed so
ny it, there's no way to hide it, the love that I have for my





1,2



3



door.
much.
wife.

The
I've



Car - men, _____

Car - men, _____

Car -

men. _____



DON'T WORRY

With a beat

Words and Music by MARTY ROBBINS

Piano introduction in 4/4 time, marked *f*. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line of quarter notes.

C **F**

Don't wor-ry 'bout— me ——— it's all o - ver now, ———
 love ——— I want you to be, ———

mp

Musical notation for the first vocal line, including treble and bass staves with piano accompaniment.

C

——— Though I may be blue, ——— I'll man - age some -
 ——— As hap - py as I, ——— when you ——— loved

Musical notation for the second vocal line, including treble and bass staves with piano accompaniment.

G7 **C**

how, ——— Love can't be ex - plained, ———
 me, ——— I'll nev - er for - get, ———

Musical notation for the third vocal line, including treble and bass staves with piano accompaniment.

C7



F



it can't be con - trolled. One day it's
 your sweet mem - o - ry, It's all o - ver

C



G7



C



warm, don't next day it's cool,
 now, wor - ry 'bout me,

F



Don't pit - y heart me 'cause I'm feel - ing
 When one heart tells one heart good -

C




G7



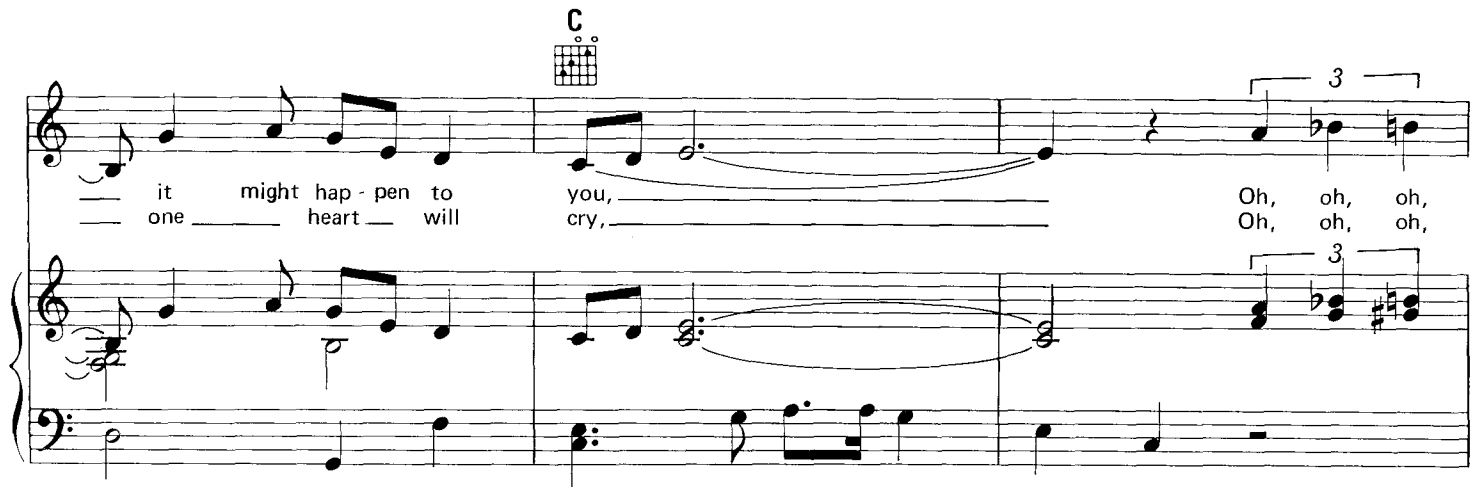
blue, Don't be a - shamed,
 bye, One heart is free,

C




it might hap - pen to you, Oh, oh, oh,
 one heart will cry, Oh, oh, oh,


3



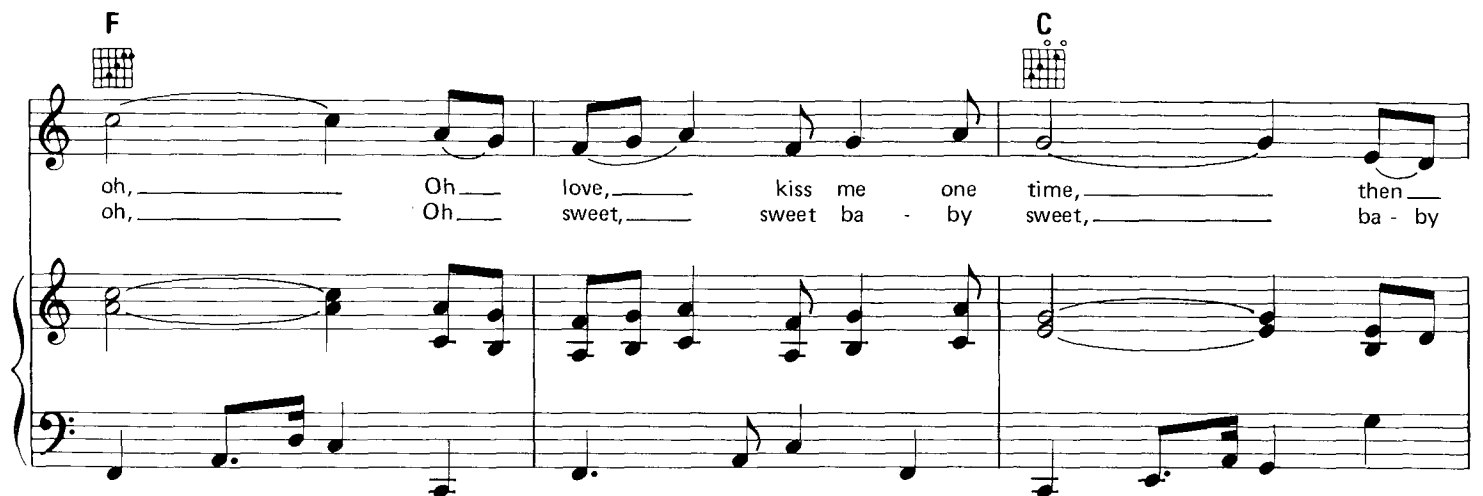
F




C



oh, Oh love, kiss me one time, then
 oh, Oh sweet, sweet ba - by sweet, ba - by

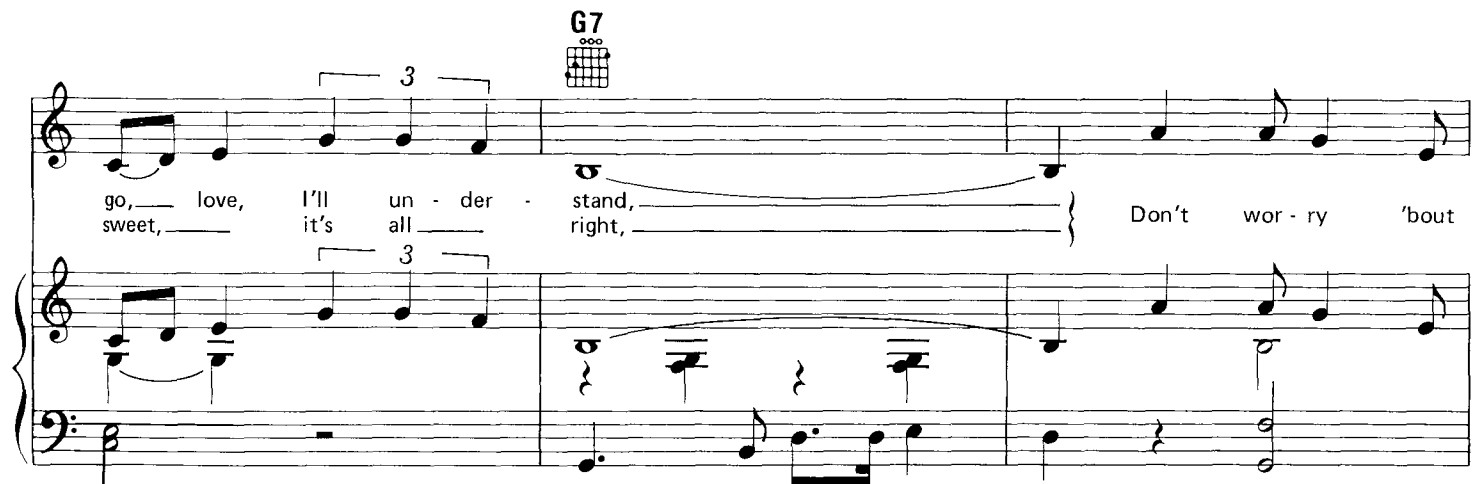


G7




go, love, I'll un - der - stand, Don't wor - ry 'bout
 sweet, it's all right,


3




C




G7




C



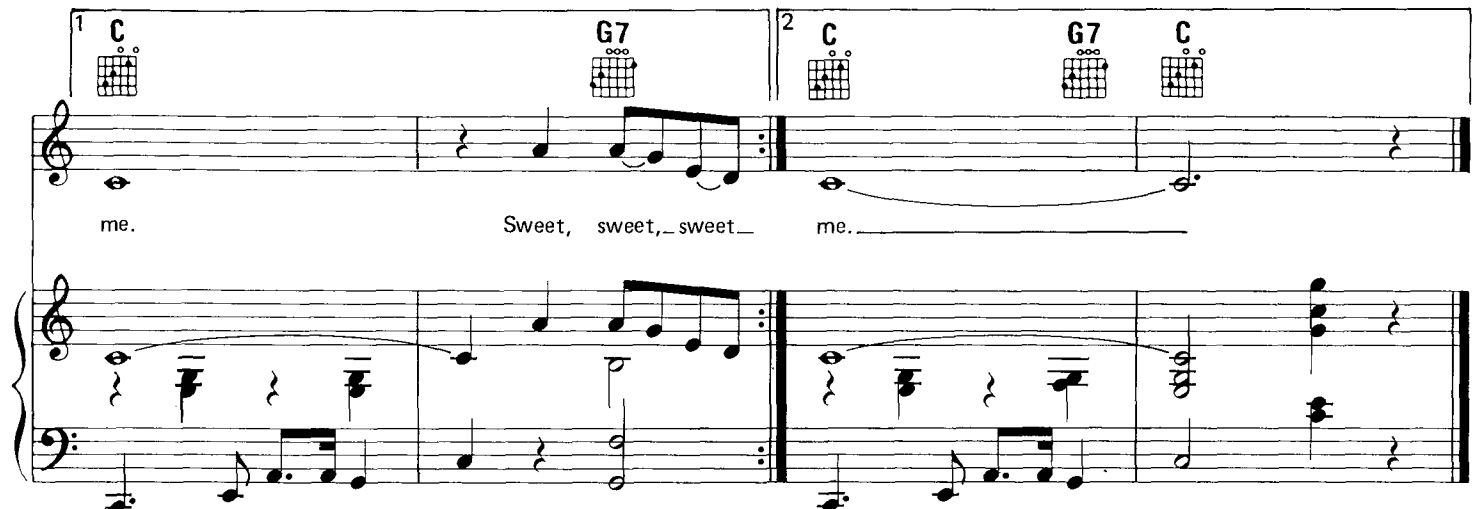
G7



C



me. Sweet, sweet, sweet me.



BIG IRON

Words and Music by MARTY ROBBINS

Moderately Bright

mf

The piano introduction consists of two staves. The right hand starts with a series of chords: F major, D minor, and Bb major. The left hand plays a simple bass line with quarter notes.

F

Dm

To the town of A - qua Fri - a rode a strang - er one fine day,
 town there lived an out - law by the name of Tex - as Red,

The vocal line begins with a double bar line. The piano accompaniment features a steady bass line and chords in the right hand.

F

Hard - ly spoke to folks a - round him, Did - n't have too much to
 Man - y men had tried to take him and that man - y men were

The vocal line continues with a double bar line. The piano accompaniment maintains the same rhythmic pattern.

Dm

Bb

say, No one dared to ask his bus - 'ness, No one
 dead, He was vic - ious and a kill - er tho' a

The vocal line concludes with a double bar line. The piano accompaniment ends with a final chord in the right hand.

F



Dm



dared to make a slip For the stran-ger there a-mong them had a Big Iron on his
youth of twen-ty four And the notch-es on his pis-tol num-bered one and nine-teen

Bb



F



hip, more, Big Iron on his hip, It was
One and nine-teen more. Now the

Dm



ear-ly in the morn-ing when he rode in-to the town,
stran-ger start-ed talk-ing, made it plain to folks a-round,

F



Dm



He came rid-ing from the South Side slow-ly look-ing all a-round,
Was an Ar-i-zon-a Ran-ger would-n't be too long in town,

B \flat F

"He's an out-law loose and run-ning" came the whis-per from each
He came here to take an out-law" back a-live or may-be

D m

lip dead And he's here to do some bus-'ness with the Big Iron on his hip,
And he said it did-n't mat-ter, he was af-ter Tex-as Red,

B \flat F 1.3 4

Big Iron on his hip. In this
Af-ter Tex-as Red. Was-n't
There was

3. Wasn't long before the story was relayed to Texas Red,
But the outlaw didn't worry, men that tried before were dead,
Twenty men had tried to take him, twenty men had made the slip,
Twenty one would be the ranger with the Big Iron on his hip, Big Iron on his hip.
The morning passed so quickly it was time for them to meet,
It was twenty past eleven when they walked out in the street,
Folks were watching from the windows, ev-'rybody held their breath,
They knew this handsome ranger was about to meet his death, About to meet his death.

4. There was forty feet between them when they stopped to make their play,
And the swiftness of the ranger is still talked about today.
Texas Red had not cleared leather for a bullet fairly ripped.
And the ranger's aim was deadly with the Big Iron on his hip, Big Iron on his hip.
It was over in a moment and the folks had gathered 'round,
There before them lay the body of the out-law on the ground.
Oh he might have went on living but he made a fatal slip
When he tried to match the ranger with the Big Iron on his hip, Big Iron on his hip.

THE COWBOY IN THE CONTINENTAL SUIT

With a beat

Words and Music by MARTY ROBBINS

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat).

E_b **B_b**

1. He walked out in the arena, all dressed up to the
snick-ered at the way he dressed, but he nev-er said a

Musical notation for the first system, including vocal line and piano accompaniment. Chord diagrams for E_b and B_b are shown above the staff.

E_b **C_m** **B_b**

brim,
word, He said he just came down from a place called High-land
He walked on by the rest of us as if he had-n't

Musical notation for the second system, including vocal line and piano accompaniment. Chord diagrams for E_b, C_m, and B_b are shown above the staff.

E_b **G_m** **A_b**

Rim;
heard; Well, he said he came to ride the horse, the one they called "The
A thou-sand bucks went to the man that could ride this wild cay-

Musical notation for the third system, including vocal line and piano accompaniment. Chord diagrams for E_b, G_m, and A_b are shown above the staff.

E_b **B_b7** **E_b** **B_b7**

Brute",
use,
But he did-n't look like a cow-boy in his con-ti-nen-tal
A mean-er horse was nev-er born than the one they called "The

1 thru 8 **E_b** **B_b7** **E_b**
Last time **E_b** **B_b7** **E_b**

suit.
Brute."
2. We
3. The
suit.

3. The horse that he was looking for was in chute number eight,
He walked up very slowly, put his hand upon the gate;
We knew he was a thoroughbred when he pulled a sack of Dukes,
From the inside pocket of his continental suit.
4. He rolled himself a Quirley and he lit it standing there,
He blew himself a smoke ring and he watched it disappear;
We thought he must be crazy when he opened up the gate,
Standing just inside was fifteen hundred pounds of hate.
5. The buckskin tried to run him down, but the stranger was too quick,
He stepped aside and threw his arms around the horse's neck;
He pulled himself upon the back of the horse they called "The Brute,"
And sat like he was born there in his continental suit.
6. The Brute's hind end was in the air, his front end on the ground,
A-kickin' and a-squeelin', trying to shake the stranger down;
But the stranger didn't give an inch, he came to ride The Brute,
And he came to ride the buckskin in a continental suit.
7. I turned around to look at Jim and he was watching me,
He said, "I don't believe the crazy things I think I see;
But I think I see the outlaw, the one they call "The Brute,"
Ridden by a cowboy in a continental suit."
8. The Brute came to a standstill, ashamed that he'd been rode,
By a city cowboy in some continental suit;
The stranger took his money, we don't know where he went,
We don't know where he came from, and we haven't seen him since.
9. The moral of this story, never judge by what they wear,
Underneath some ragged clothes could be a millionaire;
So everybody, listen, don't be fooled by this galoot,
The sure enough bronc-buster in the continental suit.

IT'S YOUR WORLD

Words and Music by MARTY ROBBINS

Moderately slow

Piano introduction in F major, 4/4 time, moderately slow. The music begins with a treble clef and a common time signature. The melody starts on a whole note F4, followed by a half note G4, and then a quarter note A4. The bass line starts with a whole note F3, followed by a half note G3, and then a quarter note A3. The dynamic marking is *mf*. The introduction concludes with a key signature change to Bb major, indicated by a key signature change symbol.

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

It's your world and your smile turns on my sun shine, You have
world and I don't be - long in it, Fool - ish -

Vocal line: The melody starts on a whole note F4, followed by a half note G4, and then a quarter note A4. The piano accompaniment features chords F, C7, F, and Bb.

C7 **F** **C7**

all the power it takes to make me blue, You con - trol the way I
ly I keep pre - tend - ing that I do, From the first you made it

Vocal line: The melody starts on a whole note F4, followed by a half note G4, and then a quarter note A4. The piano accompaniment features chords C7, F, and C7.

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

feel both day and night - time. It's your world and I'm just pass - ing
plain that you don't need me. It's your world and I'm just pass - ing }

Vocal line: The melody starts on a whole note F4, followed by a half note G4, and then a quarter note A4. The piano accompaniment features chords F, Bb, C, Bb, and C7.

F Bb7 F Bb F

through; _____ Let me live, let me live, let me live, _____ live in your

3

C7 F

world, if on - ly for part of the time. _____ There

Bb Eb Bb F C7

must be, there must be oh, sweet love in your world, 'Cause there just is - n't

1 F 2 F

an - y in mine. _____ It's your mine. _____

GIRL FROM SPANISH TOWN

Moderately, with a Latin feeling

Words and Music by MARTY ROBBINS

mf

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

Way be - yond the Gulf of Mex - i - co is an is - land I
 Said good bye to all my is - land friends, e - ven said we'd
 Ev - 'ry dream I dream takes me a - gain to the is land down

C **G** **D7**

left a year a - go, Dis - ap - point - ed in love I de - cid - ed to
 nev - er meet a - gain, I'd find hap - pi - ness some - where o - ver the
 in the Car - ib - bean, Back to hap - pi - ness and my Span - ish town

G **D7** **G**

roam; So I signed up
 sea; But that part - ing
 home. To the brown skin

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

with a tank - er and got on board, helped raise the an - chor and
 has been a year a - go and a mem'ry goes ev - 'ry - where I go,
 girl that's caus - ing me to be filled with grief and mis - er - y,

G **D7** **G**

stood and waved good - bye to my Span-ish town home.)
 I'm so mis'-ra - ble, I've just got ta go see.
 If she takes me back I will nev - er more roam.

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

Brown skin girl from Span-ish town lives

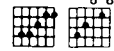
G **F/G** **G**

in my heart, I've tried to for -

G7



F/C C



Musical staff with treble clef and notes for the first system.

get her, but how do I start;

Piano accompaniment for the first system, including treble and bass staves.

C



F/C



C



G



F/G



Musical staff with treble clef and notes for the second system.

Con - stant - ly she's on my mind both night and day,

Piano accompaniment for the second system, including treble and bass staves.

G



G7



Musical staff with treble clef and notes for the third system.

I've known on - ly sor - row since I've

Piano accompaniment for the third system, including treble and bass staves.

Dm/C



C



1,2

D7



3

C



Musical staff with treble clef and notes for the fourth system.

sailed a - way.

Piano accompaniment for the fourth system, including treble and bass staves.

the
MARTY ROBBINS
songbook

Among My Souvenirs

Begging To You

Big Iron

Camelia

The Cowboy In The Continental Suit

Devil Woman

Don't Worry

El Paso

Girl From Spanish Town

Honkytonk Man

It's Your World

Padre

Singing The Blues

Tonight Carmen

What If I Said I Love You

A White Sport Coat