

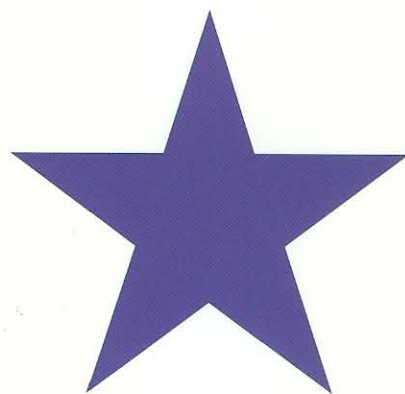
PIANO • VOCAL • GUITAR

GEORGE STRAIT

latest greatest straightest hits

INCLUDING The Best Day ★ Blue Clear Sky ★ Carried Away

Carrying Your Love with Me ★ One Night at a Time ★ True



GEORGE

PIANO · VOCAL · GUITAR
STRAIT

its
latest greatest straitest hits

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GEORGE

STRAIT

latest greatest straightest hits



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THE BEST DAY

Words and Music by DEAN DILLON
and CARSON CHAMBERLAIN

Moderately

Chords: A, A+, D

mf

Chords: A, D

We load - ed up my old sta - tion wag - on with a
fif - teenth birth - day — rolled a - round, —

Chords: E, A

tent, a Cole-man and sleep - in' bags, some fish - in' poles, — a
clas - sic cars were his thing. When I pulled in the drive with

Chords: D, E, A

cool - er of Cokes. — I Three days be - fore we had — to be back. When you
that old — Vette, — I thought that boy — would go — in - sane. When you're

D E7 A

sev - en, you're in sev - enth heav - en when you're go - in' camp - in' in the wild out -
 in your — teens, — your dreams — re - volve — a - round — four spin - nin'

D

doors. As we turned off on — that old dirt road, — he
 wheels. We worked nights on end — till it was new a - gain. — And as he

E A

looked at me — and swore, } “Dad, this could —
 sat be - hind — the wheel, he said, }

E/A Dmaj7 D6

— be — the best — day of — my life. — I've been dream -

E A

in' day and night a - bout the fun { we'll have. }
 { we've had. }

E A A7

Just me and you do - in' what I've

D B7sus B7 D

al - ways want - ed to. I'm the luck - i - est boy a - live..

E A

1

This is the best day of my life."

A+ D E7

His

Detailed description: This system contains the first three measures of music. The guitar part has chords A+, D, and E7. The piano accompaniment features a treble clef with eighth-note chords and a bass clef with a bass line. The lyrics 'His' are written below the vocal line.

2 A Bm A/C# D

life." Stand - in' in a lit - tle room _

Detailed description: This system contains measures 4-6. It starts with a '2' indicating a second ending. The guitar chords are A, Bm, A/C#, and D. The piano accompaniment continues with similar textures. The lyrics 'life." Stand - in' in a lit - tle room _' are written below the vocal line.

Dmaj7 E A

back of the church _ with our tux - es on, _

Detailed description: This system contains measures 7-9. The guitar chords are Dmaj7, E, and A. The piano accompaniment features sustained chords in the right hand and a moving bass line. The lyrics 'back of the church _ with our tux - es on, _' are written below the vocal line.

D Dmaj7 E

look - in' at him _ I say, _ "I can't be - lieve, son, that you're

Detailed description: This system contains measures 10-12. The guitar chords are D, Dmaj7, and E. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics 'look - in' at him _ I say, _ "I can't be - lieve, son, that you're' are written below the vocal line.

grown." He said, "Dad, this could _

A

be the best day of my life. I've been dream -

E/A D

- in' day and night of be - in' like you.

E A

And now it's me and her. Watch-in' you _

E A A7

D B7sus B7 D

and Mom, I've learned I'm the luck - i - est man a - live.

E E/G# A A/C#

This is the best day of my life. I'm the luck -

D E E/G#

- i - est man a - live. This is the best day of my

A A+ D E7 A

life."

rit.

MURDER ON MUSIC ROW

Words and Music by LARRY SHELL
and LARRY CORDLE

Moderately (♩ = ♩³)

Chord diagrams: D, A

mf

Chord diagrams: E, A



No -

Chord diagram: A7

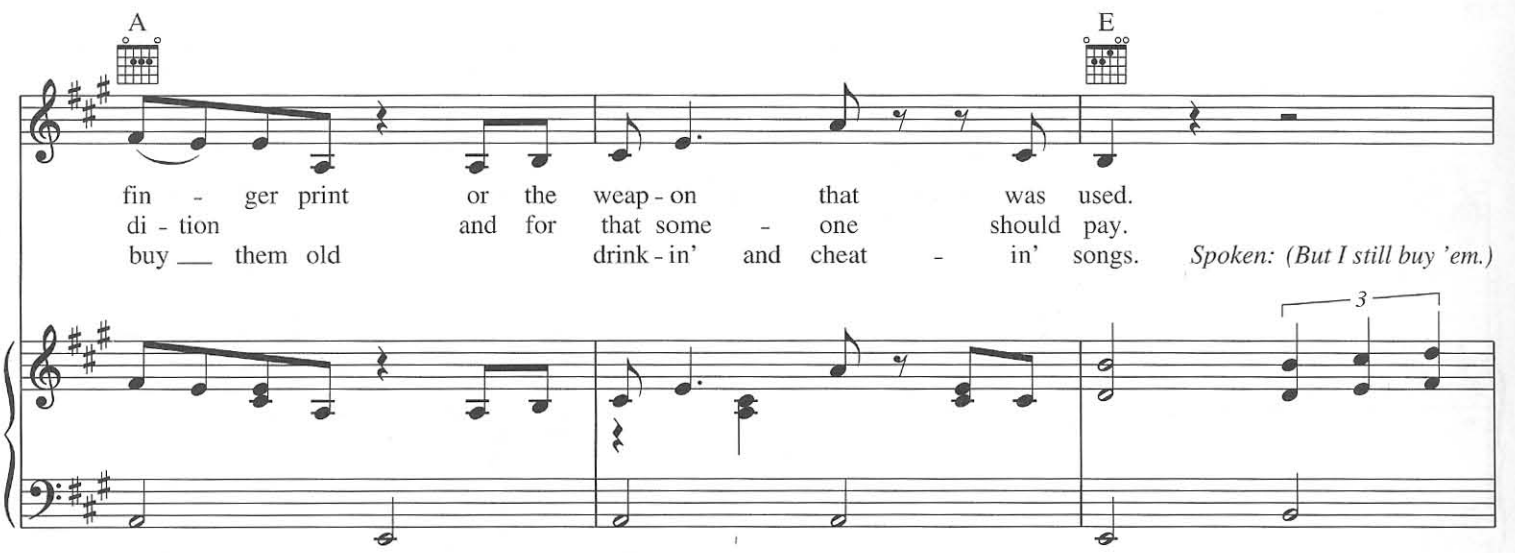
bod - y saw him run - nin' from Six - tenth Av - e -
 al - might - y dol - lar and the lust for world - wide
 thought no one would miss it once it was dead and



Chord diagram: D

nue. They nev - er found the
 fame They slow - ly killed tra -
 gone. They said no one would

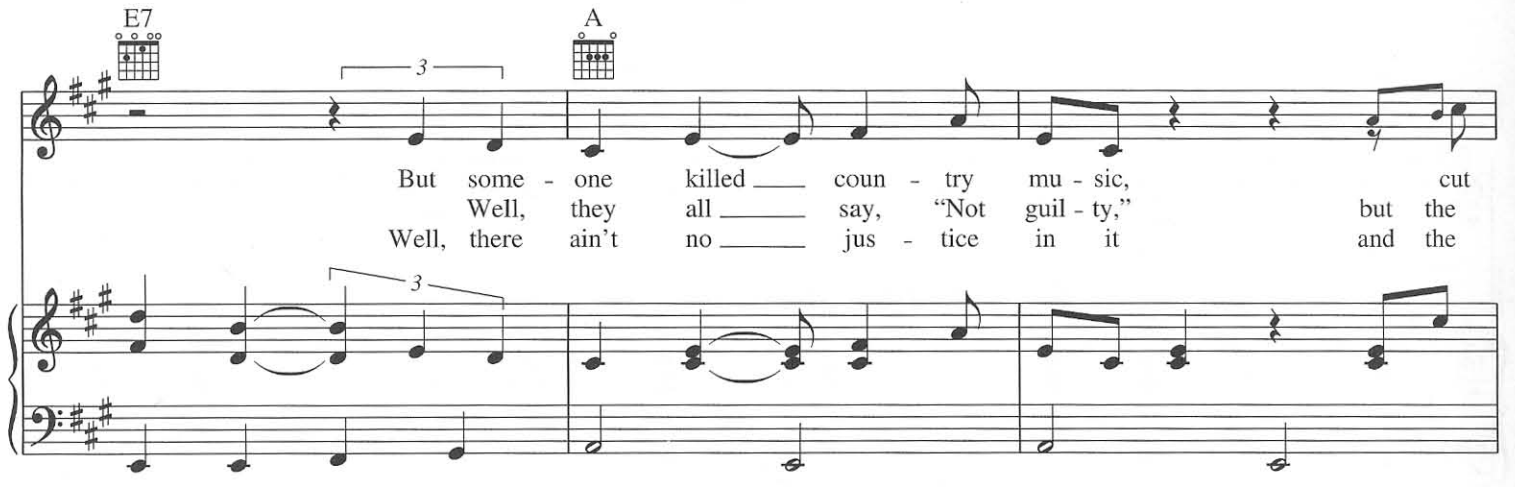
A  E 



fin - ger print or the weap - on that was used.
 di - tion and for that some - one should pay.
 buy — them old drink - in' and cheat - in' songs. *Spoken: (But I still buy 'em.)*



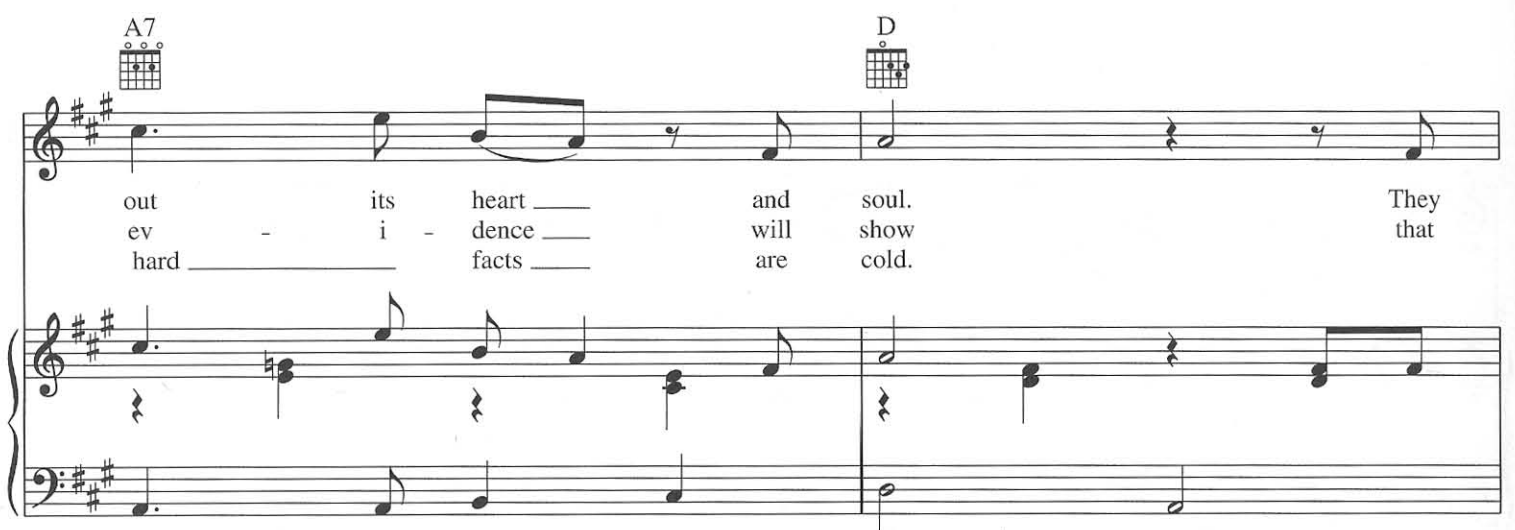
E7  A 



But some - one killed — coun - try mu - sic, cut
 Well, they all — say, "Not guil - ty," but the
 Well, there ain't no — jus - tice in it and the



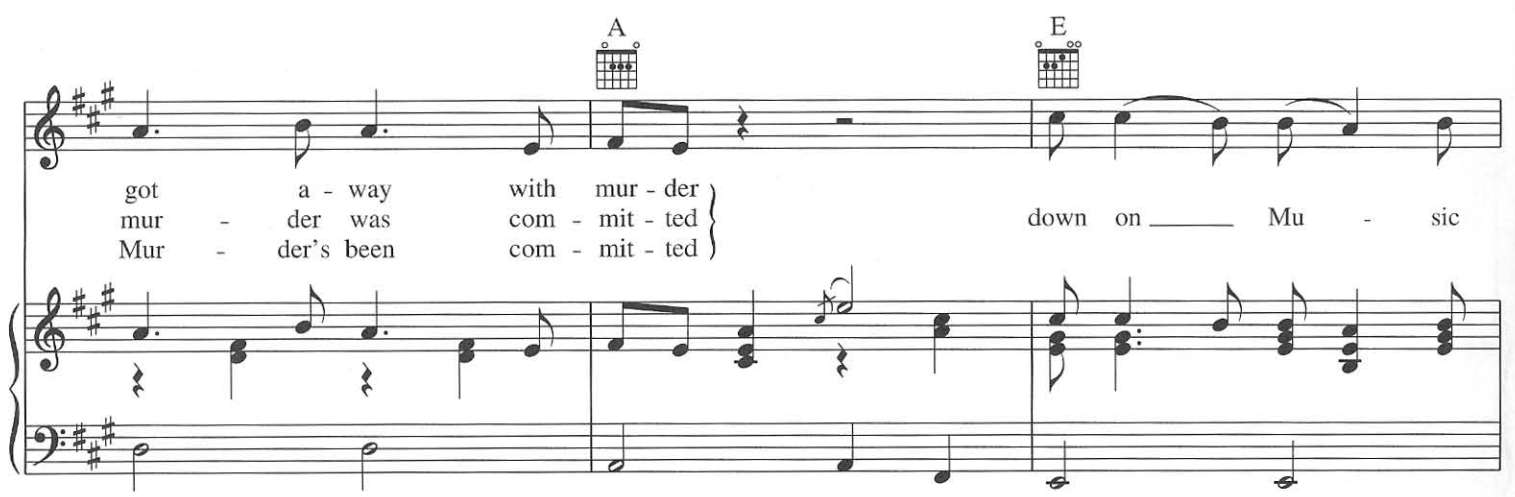
A7  D 

out its heart — and soul. They
 ev - i - dence — will show that
 hard — facts — are cold.



A  E 

got a - way with mur - der }
 mur - der was com - mit - ted } down on — Mu - sic
 Mur - der's been com - mit - ted }



1 2

A To Coda A7

Row. The For the

D

steel gui - tars no long - er cry and

A B7

fid - dles bare - ly play. But drums and rock and

E

roll gui - tars are mixed up in your face.



Old Hank would-n't have a chance on to -





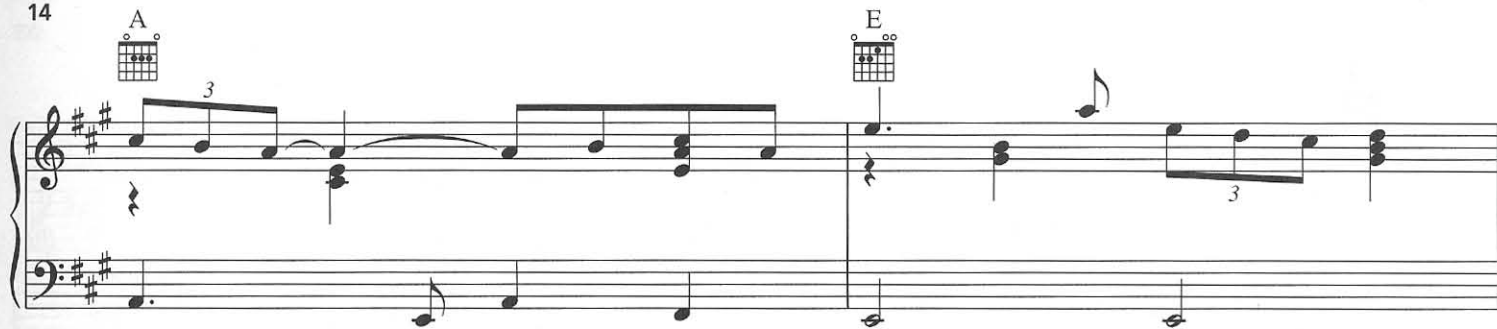
day's ra - di - o since they com - mit - ted



mur - der down on Mu - sic Row.






A  E 



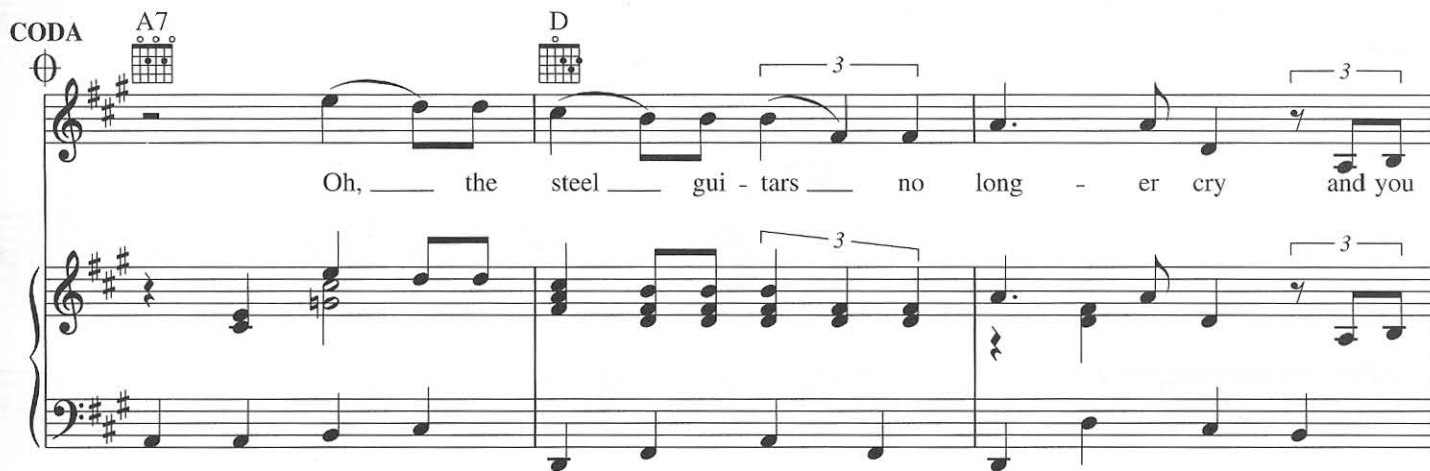
A  D.S. al Coda

They



CODA  A7  D 

Oh, the steel gui - tars no long - er cry and you



A  B7 

can't hear fid - dles play with drums and rock and roll



E7

gui - tars — mixed right up in — your face. —

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. A guitar chord diagram for E7 is shown above the first measure. A triplet of eighth notes is marked in the vocal line over the words "in your face".

A

Spoken: Why, the Hag, he wouldn't have a chance on to -

This system contains the third and fourth staves of music. The top staff has a guitar chord diagram for A above the first measure. The lyrics are written below the staff as "Spoken: Why, the Hag, he wouldn't have a chance on to -". The piano accompaniment continues in the bottom staff.

A7

D

day's ra - di - o since

This system contains the fifth and sixth staves of music. The top staff has guitar chord diagrams for A7 and D above the first and second measures, respectively. A triplet of eighth notes is marked in the vocal line over the words "ra - di - o".


A

E

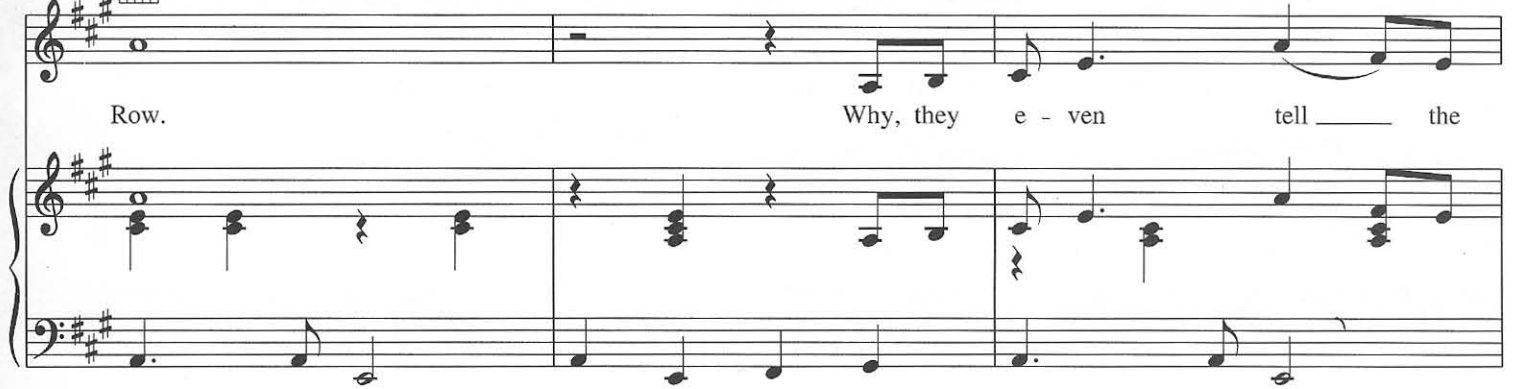
they com - mit - ted mur - der down on — Mu - sic

This system contains the seventh and eighth staves of music. The top staff has guitar chord diagrams for A and E above the first and second measures, respectively. The lyrics are "they com - mit - ted mur - der down on — Mu - sic". A triplet of eighth notes is marked in the piano accompaniment in the bottom staff.


A




Row. Why, they e - ven tell _____ the




A7



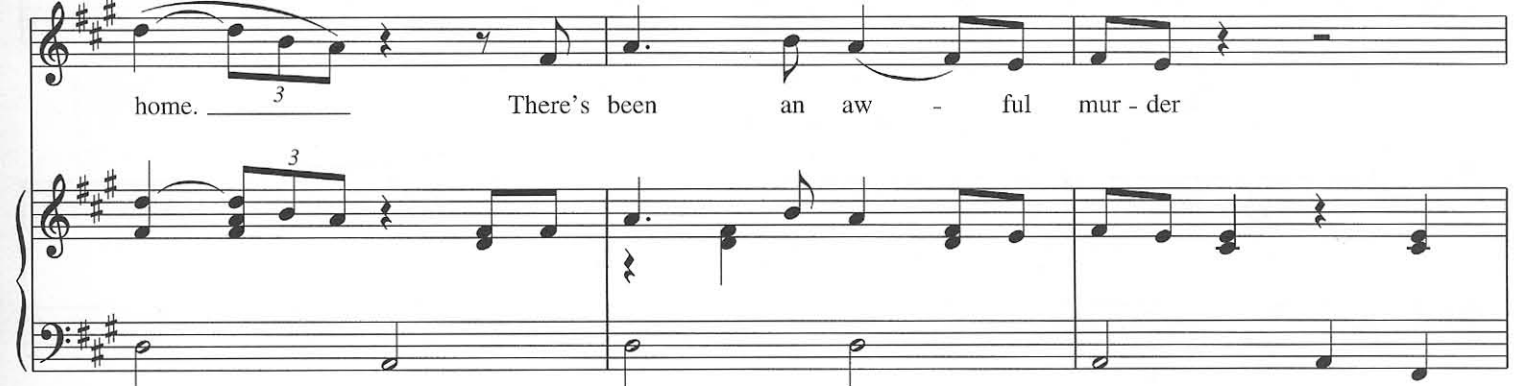
pos - se to pack up and go _____ back




D



home. _____ There's been an aw - ful mur - der




E




down on _____ Mu - sic Row. _____


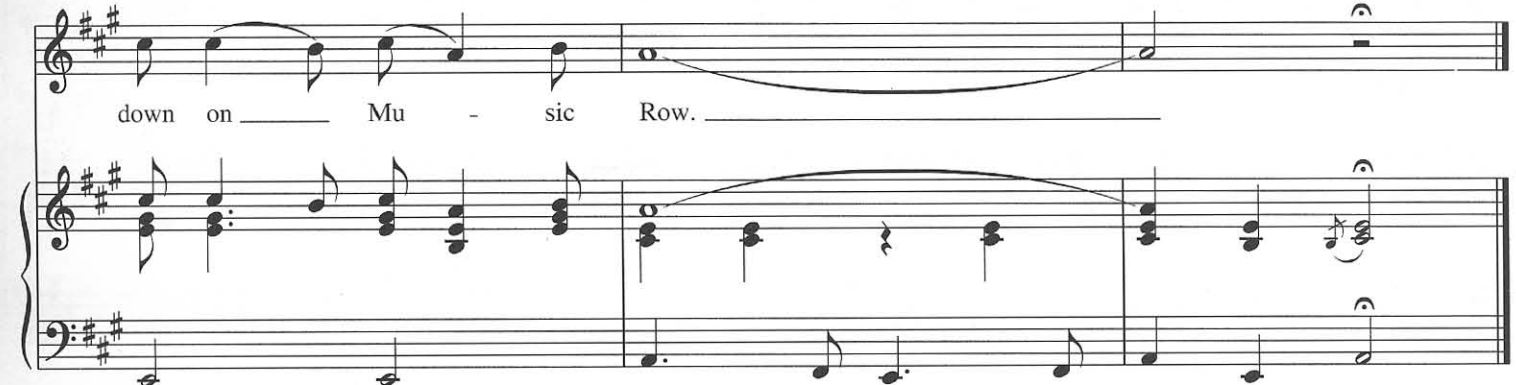
A



E



A

CARRYING YOUR LOVE WITH ME

Words and Music by STEVE BOGARD
and JEFF STEVENS

Moderately

Bb



Dm7



Eb



mf

Bb



Dm7



F




Ba - by, all I got's — this
lone - ly high - way

Bb




beat - up leath - er bag — and
stuck out in the rain, — dar - lin',


F  Bb 

ev - 'ry - thing _ I own don't fill up half. ___
all I have _ to do is speak your name. ___



Eb  3fr  Bb 

But don't you wor - ry 'bout the way I pack. _ All I care _ a - bout is
The clouds roll back and the wa - ters part, _ the sun starts shin - in'



F 

get - tin' back _ real _ soon. A
in my heart _ for _ you.



F/A  F/C  F7 

good - bye kiss is all I need from you. ___ }
You're right there in ev - 'ry - thing I do. ___ }



Bb

Gm



'Cause I'm car - ry - ing your love with me, West Vir - gin - ia down to

Eb



Ten - nes - see. I'll be mov - in' with the good Lord's speed, -

F

Bb

car - ry - ing your love with me. It's my strength - for hold - in' on

Gm

Eb



ev - 'ry min - ute that I have to be - gone. - I'll have ev - 'ry - thing -

Fsus F 1 Bb

I'll ev - er need. I'm car - ry - ing your love with me.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'I'll ev - er need.' in the first measure, and 'I'm car - ry - ing your love with me.' in the second measure. The piano accompaniment features a bass line with a whole note chord in the first measure and a half note chord in the second measure, and a treble line with chords and moving lines. Chord diagrams for Fsus, F, and Bb are provided above the staff.

Dm7 Eb 3fr

Detailed description: This system contains the next two measures. The vocal line is silent. The piano accompaniment continues with chords and moving lines. Chord diagrams for Dm7 and Eb (3fr) are provided above the staff.

Bb Dm7 F


On a


Detailed description: This system contains the next two measures. The vocal line is silent. The piano accompaniment continues with chords and moving lines. Chord diagrams for Bb, Dm7, and F are provided above the staff.


2 Bb Gm 3fr

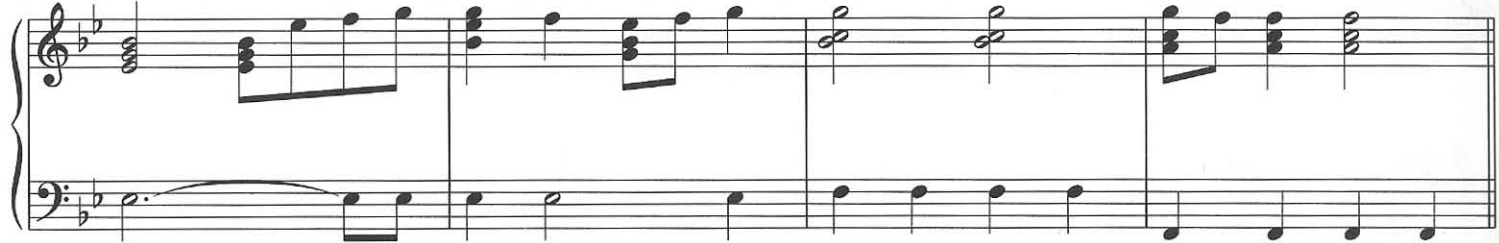
love with me. _____

Detailed description: This system contains the final two measures. The vocal line has a whole note rest in the first measure, followed by the lyrics 'love with me.' in the second measure, and a long line of underscores. The piano accompaniment continues with chords and moving lines. Chord diagrams for Bb and Gm (3fr) are provided above the staff.

E_b  3fr

F_{sus} 

F 



B_b 

G_m  3fr

It's my strength — for hold - in' on — ev - 'ry min - ute that I




E_b  3fr

F_{sus} 


F 

have to be — gone. — I'll have ev - 'ry - thing — I'll ev - er need. —



B_b 

I'm car - ry - ing your love with me.



Dm7



Eb



Bb



I'm car - ry - ing your love with me.

Dm7



F



Bb



Gm



I'm car - ry - ing your love with me, West Vir - gin - ia down to Ten - nes - see.

Optional Ending

Bb



Repeat and Fade

Eb



F



I'll be mov-in' with the good Lord's speed, _ car-ry-ing your love with me.

ADALIDA

Words and Music by MIKE GEIGER,
WOODY MULLIS and MICHAEL HUFFMAN

Moderately

F



mf

N.C.

Bb



A - da - li -
Instrumental solo

- da, pret - ty lit - tle ca - jun queen, -

F



sweet - dix - ie flower, the belle - of the bay - ou, you're -

Bb



— ev - 'ry young man's dream. A - da - li -

Eb



- da, I'd walk through a hur - ri - cane. — To —

F



— stand be - side you, sweet — A - da - li - da, I'd — swim the Pont - char - train. —

Bb



Solo ends Oh — no, —
Oh — no, —

F



here — you com - in' down the road. — With your
 the hot - test lit - tle dish I know. —

cot - ton dress a - swish - in' you get - tin' some at - ten - tion from all —
 I know you can tell it; you mak - in' me so jeal - ous from my

Bb



— the boys in Thi - bo - daux. —
 head — down — to my toes. —

Oh my, you real - ly fill - in' up their eyes. —
 Oh me, you — could make a red - neck green. —

Eb



F



Smil - in' and a - wink - in',
The way that you're a - look - in'

I know what they think - in', but I'm the on - ly one who loves you so! _____ }
you got me a - cook - in', and I ain't talk - ing 'bout _____ É - tou - fee. _____ }

Bb



A - da - li - da, pret - ty lit - tle ca - jun queen, -

F



sweet - dix - ie flower, the belle - of the bay - ou, you're -

Bb



— ev - 'ry young man's dream. A - da - li -

- da, I'd walk through a hur - ri - cane. —

Eb



F



— To stand be - side you, sweet A - da - li - da, I'd —

1 Bb

2 Bb

To Coda swim the Pont - char - train. — D.S. al Coda

CODA
⊕

Bb



F



— To stand be-side you, sweet — A - da - li - da, to —

— stand be-side you, sweet — A - da - li - da, just to stand be-side a - my sweet —

— A - da - li - da, I'd — swim the Pont - char - train. —

LEAD ON

Words and Music by DEAN DILLON
and TEDDY GENTRY

Moderately slow

Ab



mp

She said — I don't — re — call —
She said — I had — a — love — once,

Db



Eb




see - ing you — a - round here; you must be -
but he just up and left — me. I said I

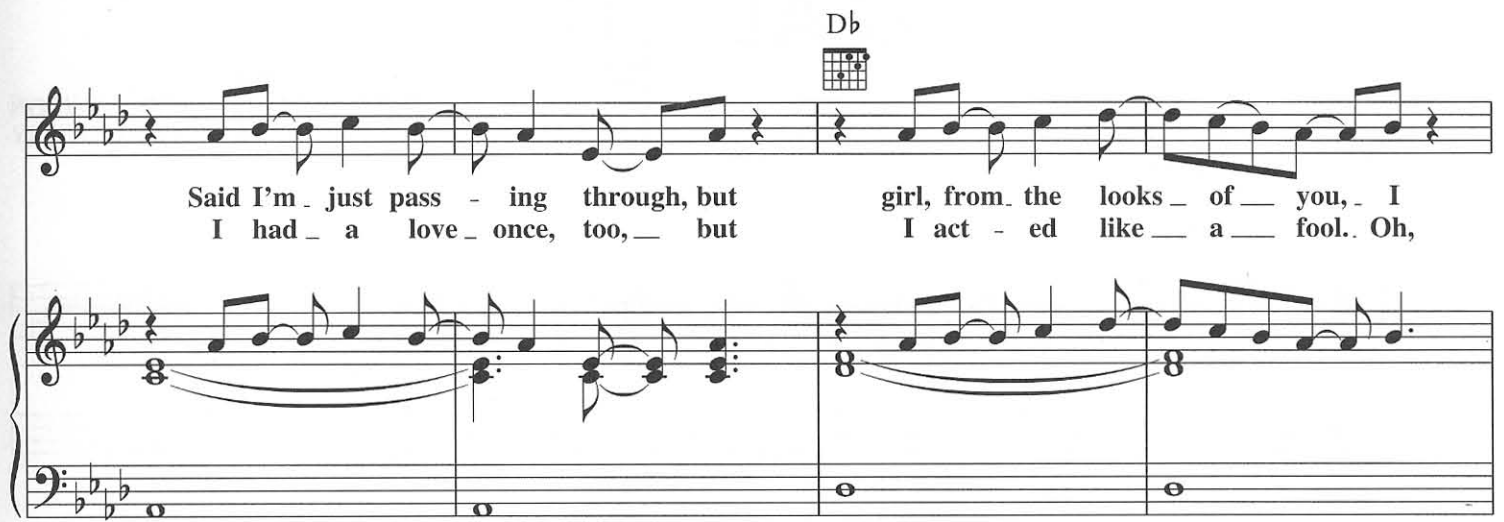
Ab





— new to — this town. —
bet it broke — your heart. —

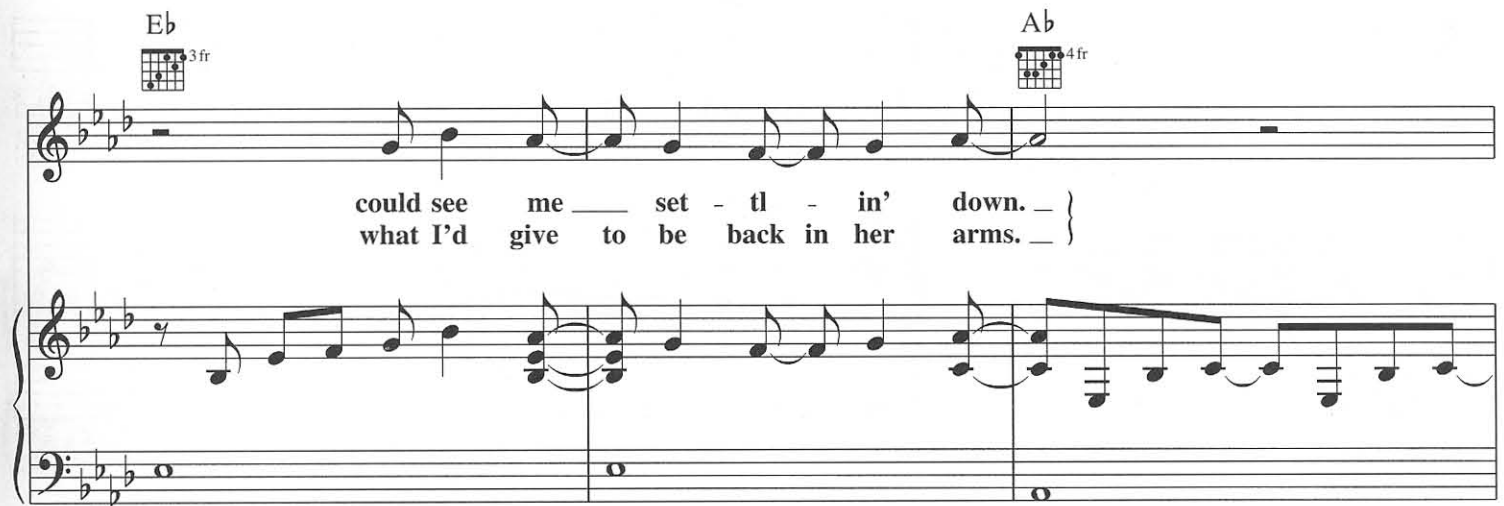
Db 



Said I'm just pass - ing through, but girl, from the looks of you, I
I had a love once, too, but I act - ed like a fool. Oh,



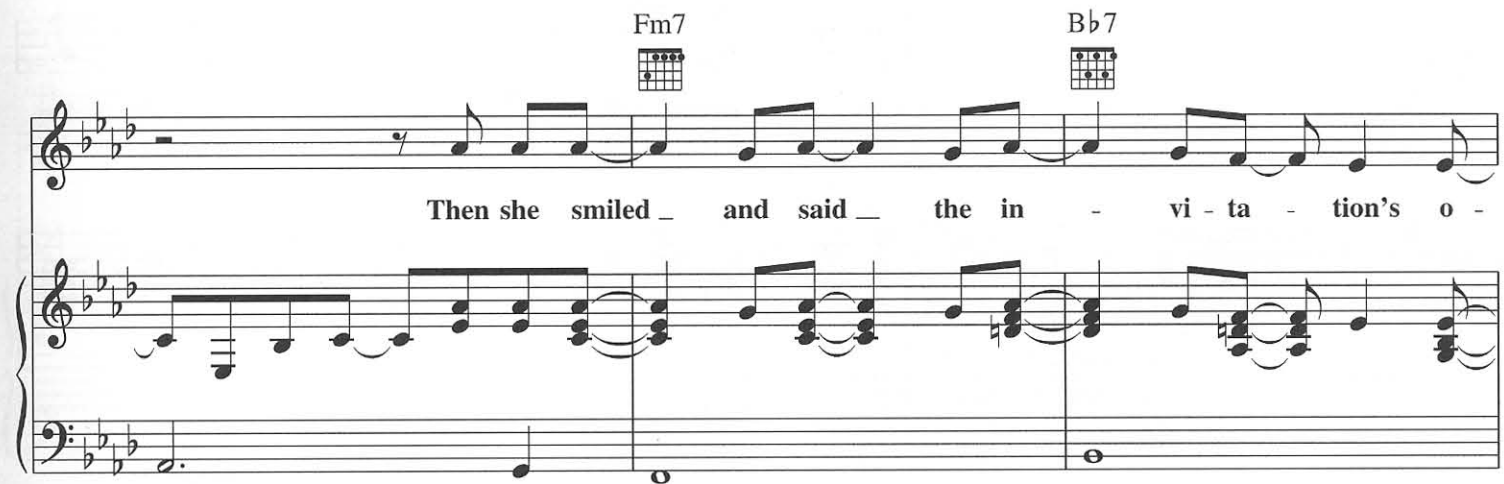
Eb  Ab 



could see me set - tle in' down. }
what I'd give to be back in her arms. }




Fm7  Bb7 

Then she smiled and said the in - vi - ta - tion's o -



Eb  Fm7 

- pen, 'cause you look just like what I've



Bb7

Eb



— been wait-ing on.

So, I said

Fm7

Bb7

Eb



why don't we

take —

this mat - ter some - where else, —

Ab

Db



{ and get to know_ this feel - ing that's_ so strong?_ }
and pick up right_ where ev - 'ry - thing_ went wrong?_

Ebsus

Eb

Ab



Lead on. —

1

2

The piano introduction consists of two systems. The first system has two first endings, labeled '1' and '2'. The music is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

Db

She said — I don't — re - call — see - ing you —

The first system of the vocal line features a melody with a mix of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A guitar chord diagram for D-flat major is shown above the vocal line.

Eb

3fr

— a - round . here; you must be — new — to this

The second system continues the vocal melody. The piano accompaniment features a more active right hand with eighth notes and chords. A guitar chord diagram for E-flat major at the 3rd fret is shown above the vocal line.

Ab

4fr

town.

rit.

The final system concludes the piece. The vocal line has a long note on 'town.' followed by a double bar line. The piano accompaniment ends with a series of chords. A guitar chord diagram for A-flat major at the 4th fret is shown above the vocal line. The word 'rit.' (ritardando) is written below the piano part.

CARRIED AWAY

Words and Music by STEVE BOGARD
and JEFF STEVENS

Moderately

Ab



Eb/G



Fm



mf

Db



Db sus2



Ab



I don't take my
might seem like an

Eb



Db



whis - key to ex - tremes. _
or - di - nar - y night; _

Ab





Eb



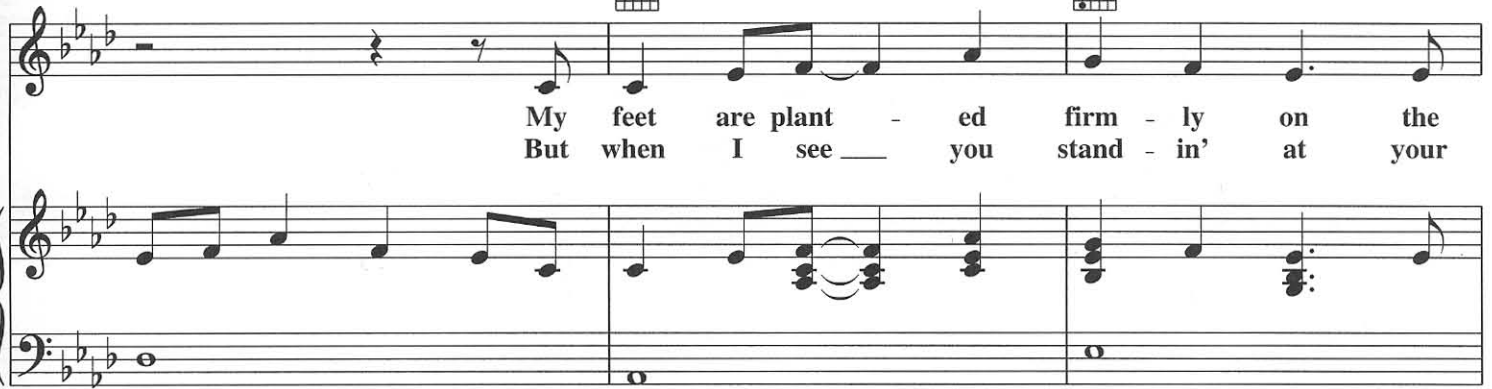
Db



Don't be - lieve _ in chas - in' cra - zy dreams. _
same ol' stars, _ the same ol' moon _ up high. _

Ab  Eb 



My feet are plant - ed firm - ly on the
 But when I see — you stand - in' at your




Db  Ab/C  Db 

ground,
 door,
 but dar - lin' when you come — a -
 noth - in's or - di - nar - y an - y -



Eb  Ab 

round, }
 more. }
 I get car - ried a - way — by the look, by the



Eb/G  Fm7  Ab/Eb  Ab7 

light in your eyes. — Be - fore I e - ven re - al - ize —



Db



Ab/C



Bbm7



the ride I'm on, ba - by, I'm long

Eb



gone.

I get

car - ried a - way;

Ab



Eb/G



Fm7



noth - in' mat - ters

but be - in' with you.

Like a feath -

Ab/Eb



Ab7



Db



er fly

in' high

up in

the sky

Ab/C



Bbm7



Eb



To Coda ⊕

on a wind - y day,

I get car-ried a - way. —

1

Ab



Eb/G



Fm



Db



Db sus2



2

Ab



It

Eb/G



Fm



Db



Ab/C



Db

Eb

D.S. al Coda

I get car-ried a - way -

CODA

Ab

Eb/G

Fm

Db

Ab

Eb/G

Car - ried a - way. —

Fm

Db

Ab/C

Bbm7

Eb/G

Ab

rit.

BLUE CLEAR SKY

Words and Music by MARK D. SANDERS,
BOB DIPIERO and JOHN JARRARD

Moderately



mf

Amaj7




You



swear you've had e - nough. — You're read - y to — give up —



on that lit - tle lie — they call love, then out —





of the blue — clear sky. Fall-in' right in - to — your hands —
love a fun - ny thing? —



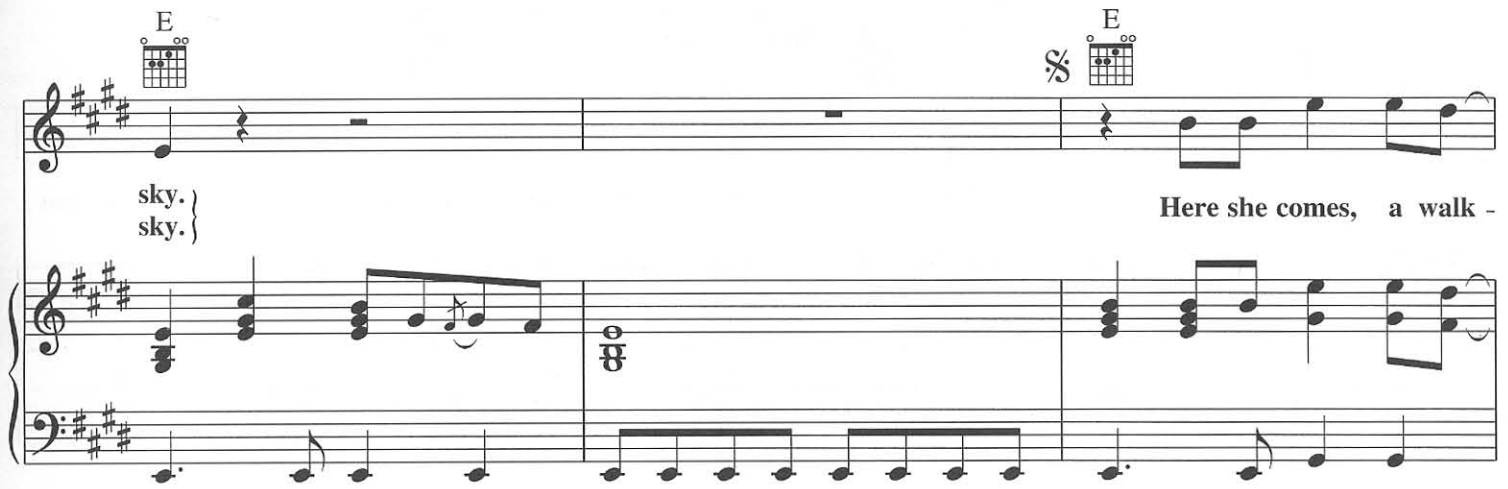
like rain on the de - sert sand, — it's the
One day you're giv - in' up the dream — and the



last thing you had planned, — then out — of the blue — clear
next you're pick - in' out — a ring out — of the blue — clear

E  E 




sky. } Here she comes, a walk -
sky. }



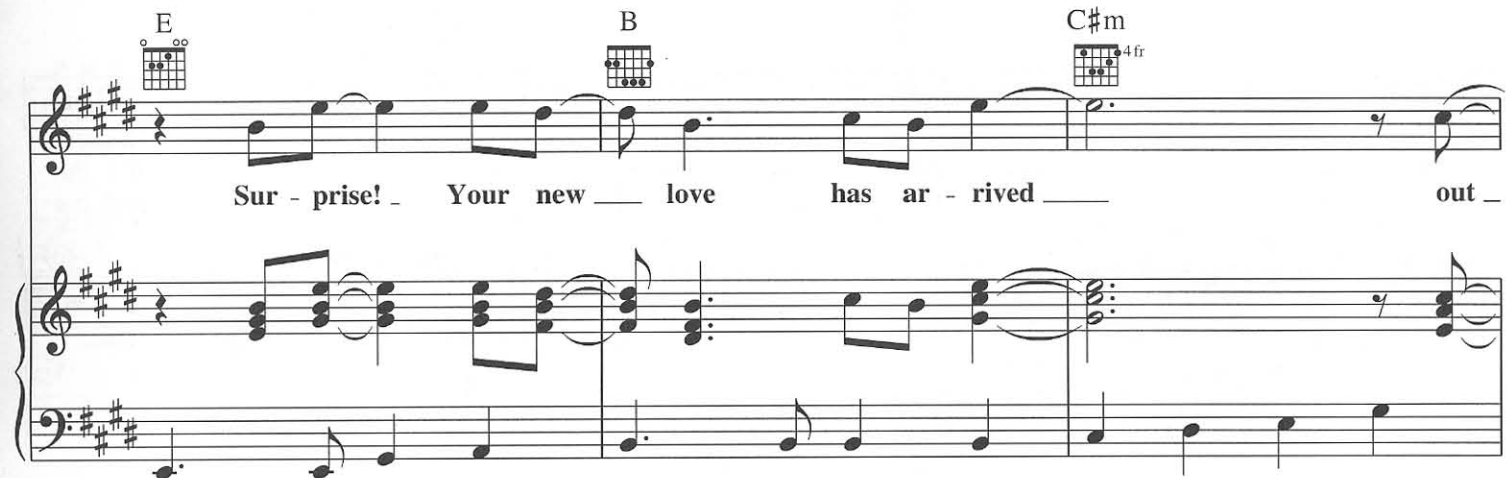
B  E  A  A/B 






- in', talk-in' true love, - say-in' I been look-in' for you, love. -



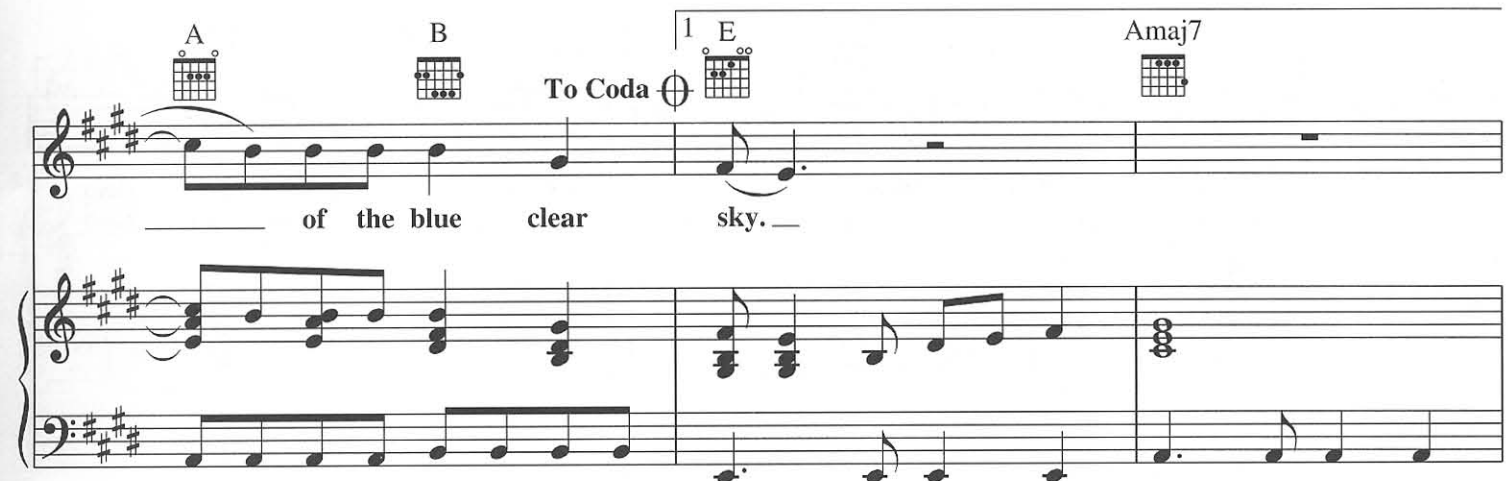
E  B  C#m  4fr

Sur - prise! - Your new love has ar - rived out -



A  B  To Coda  1 E  Amaj7 

of the blue clear sky. -





Ain't sky. —








D.S. al Coda

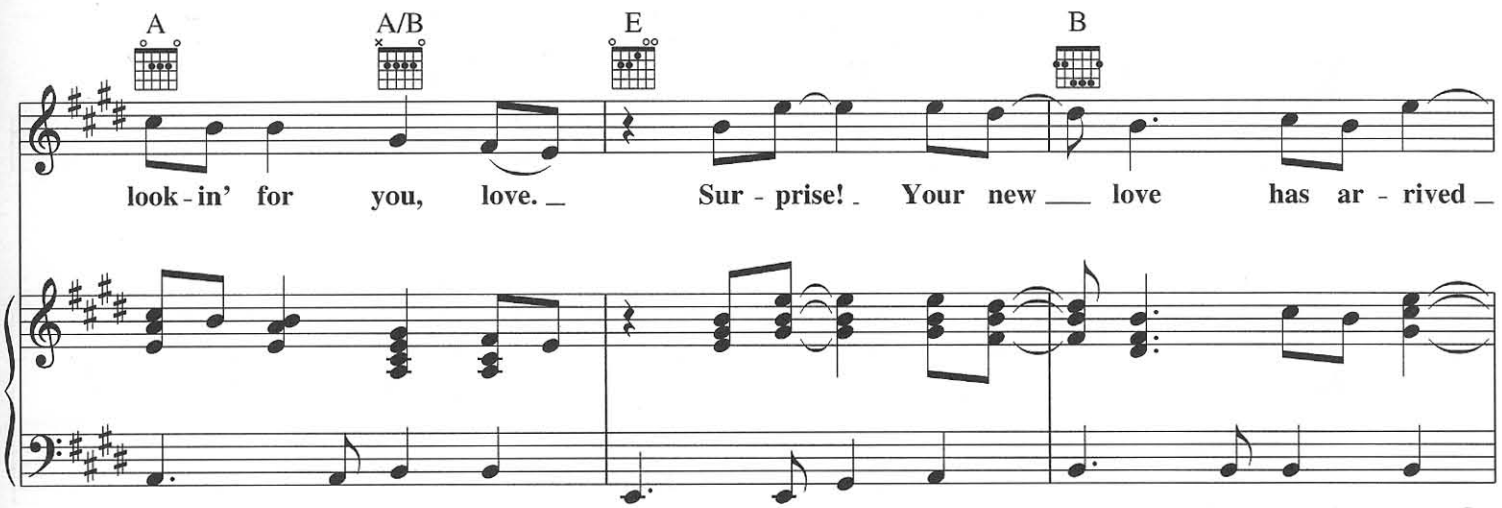
CODA








Here she comes, a walk - in', talk-in' true love, — say-in' I been

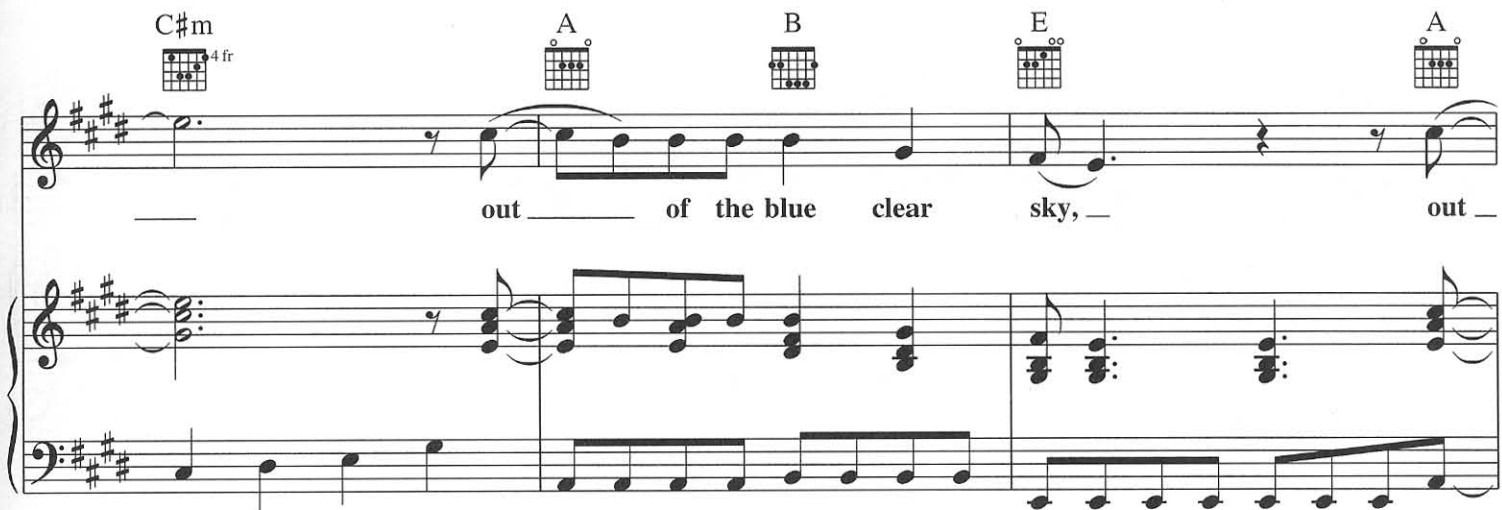
A  A/B  E  B 




look - in' for you, love. — Sur - prise! . Your new — love has ar - rived —



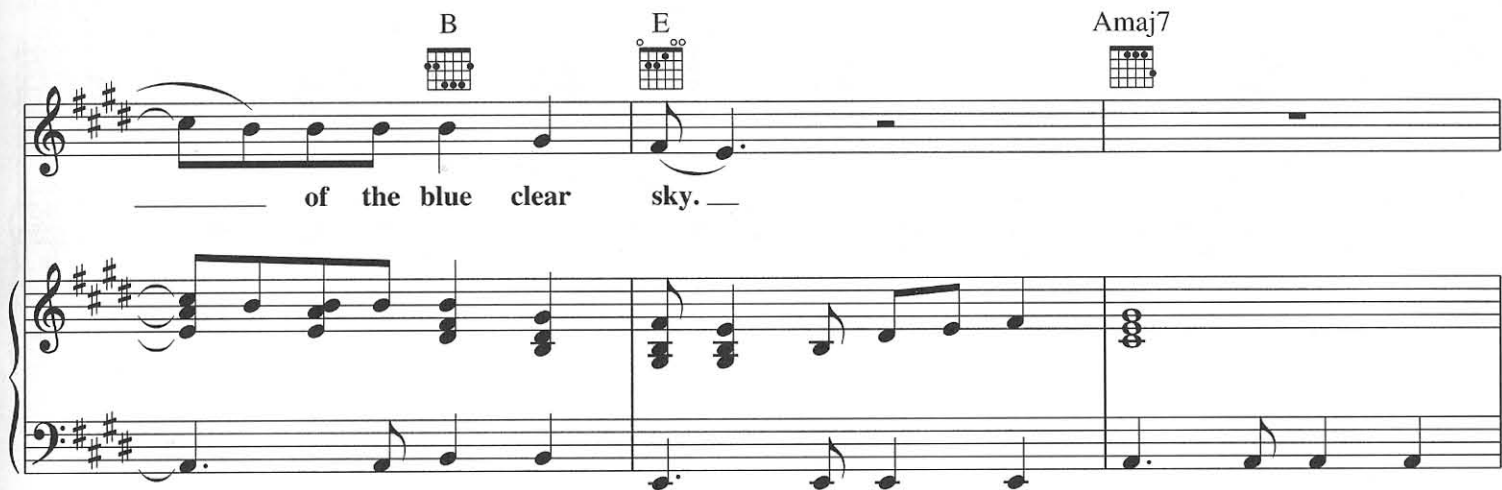
C#m  4 fr  A  B  E  A




— out — of the blue clear sky, — out —

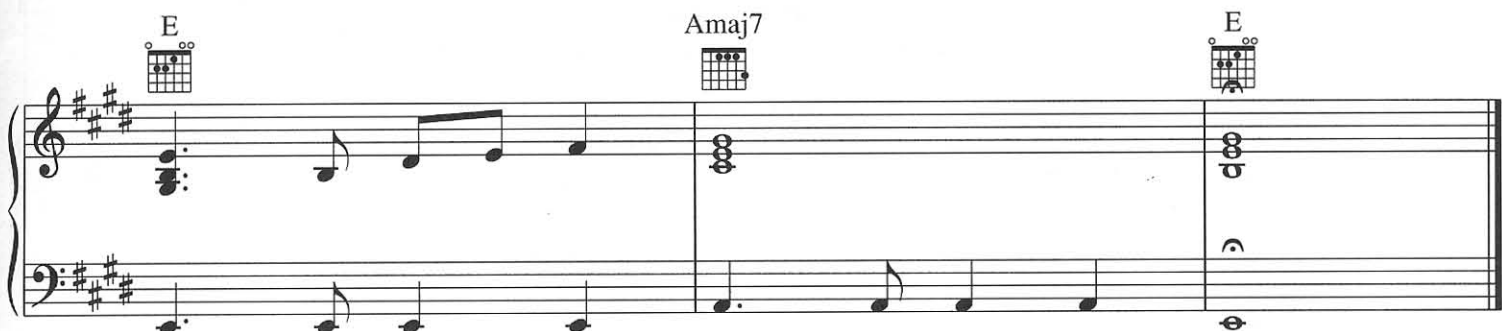


B  E  Amaj7 

— of the blue clear sky. —



E  Amaj7  E 



WE REALLY SHOULDN'T BE DOING THIS

Words and Music by
JIM LAUDERDALE

Fast Country

B5 C5 3fr

f

N.C.

We real - ly should - n't be (1.,4.) do - in' this, _____
 (2.) in - ci - dent, _____
 (3.) *Instrumental solo*

G

C

and we both know why. _____
 but the ac - quain - tance left me stunned. _____

G

Just be - ing close e - nough to think like this, _____
 The first at - trac - tion was the hard - est hit _____

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



e - nough to make { you need } to lie. _____
 I thought I'd ev - er o - ver - come. _____

Solo ends

C9



This kind - a talk will lead us to some - where. ____
 This kind - a sit - u - a - tion has to pass. ____
 We'd each be hurt - ing some - bod - y else ____

Fmaj9



We're get - tin' way too close to go - ing there. ____
 This chance en - coun - ter has to be the last; ____
 if we don't say our good - byes real fast. ____



The far - ther off the bet - ter to re - sist. ____
 to take it fur - ther we would be re - miss. ____
 Won't e - ven think a - bout a fare - well kiss. ____

C

1

To Coda ⊕

We real - ly should - n't be a - do - in' this. On - ly an i - so - lat - ed

2

N.C.

3

N.C.

Well...

D.S. al Coda

We real - ly should - n't be

CODA

C9

⊕

This kind - a sit - u - a - tion has to pass. — This chance en - coun - ter has to



be the last; — to take it fur - ther we would be re - miss. —



We real - ly should-n't be do - in' this. Won't e - ven think a - bout a



good - bye kiss. — We real - ly should-n't be a - do - in' this. —

Ab



Bb7



She won - dered what was wrong _ this time. _
 I know I've been a - way _ too long. _
 Then he just walked _ a - way. _

Eb



Ab



She nev - er knew what his calls might bring. _ With a
 I nev - er got the chance to write or call _ and I
 He aimed his truck toward that Wy - o - ming line. With a

Eb



Bb



Ab



cow-boy like him, _ it could be _ an - y - thing _ and she al-ways ex-pect - ed the worst _
 know this ro - de - o has been hard on us all, _ but I'll be home _ soon _ and
 lit - tle luck, _ he could still get _ there in time. _ And in that - Chey - enne - wind _

Bb7



1

Eb



_ in the back _ of her mind. _
 hon - ey, is there _ some - thin' wrong? _
 he could still _ hear her say. _

B \flat

2,3 E \flat 3fr

She said don't both - er com - in' home. _ By the time you get _ here I'll be _

A \flat 4fr

B \flat

Cm7 3fr

B \flat

long _ gone. _ There's some - bod - y new _ and he sure _ ain't no ro - de - o

A \flat 4fr

E \flat 3fr

B \flat

man. He said I'm sor - ry it's come _

A \flat 4fr

B \flat

A \flat 4fr

I CAN STILL MAKE CHEYENNE

Words and Music by AARON BARKER and ERV WOOLSEY

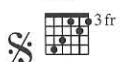
Moderately

E \flat sus2



mf

E \flat



A \flat



Her tel - e - phone rang 'bout a quar - ter to nine. ___
 He said it's cold out here and I'm all a - lone. ___
 He left ___ that phone dang - lin' off ___ the hook, ___

E \flat



B \flat



She heard his voice on the oth - er end ___ of the line. ___
 Did - n't make the short go a - gain and I'm com - ing home. ___
 then slow - ly turned a - round and gave it one ___ last ___ look. ___

Bb



Cm7



Bb



— down to this. — There's so much a - bout — you that I'm —

Ab



Eb



Bb7



— gon - na miss. — But it's al - right, ba - by, if I hur - ry, I can still make Chey -

Ab



Eb



enne.

Got - ta go now, ba - by, if I

Bb7



To Coda

⊕

Ab



hur - ry, I can still make Chey - enne.

D.S. al Coda
(Take 2nd ending)

B \flat

3

3

CODA

A \flat

B \flat

enne.

3

3

3

E \flat

A \flat

3fr

4fr

She nev - er knew what his calls might bring. _ With a

E \flat

B \flat

A \flat

3fr

4fr

cow-boy like him, _ it could be an - y - thing, _ and she al-ways ex-pect - ed the worst _

Bb



Eb



in the back of her mind.

Ab



Eb



Bb



Ab



Bb



Eb



Ab/Eb



Eb






rit.




TRUE

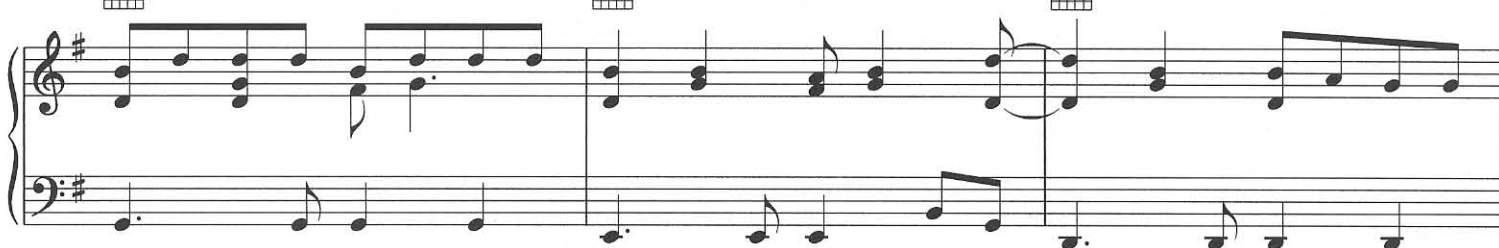
Words and Music by JEFF STEVENS
and MARV GREEN



Moderately fast

G  Em7  D  C(add2) 




G  Em7  D 



C(add2)  G 




True, in this mod-ern world, _ when two lov - ers get to - geth - er
True, not an - oth - er min - ute on this earth _ can be bor-rowed,



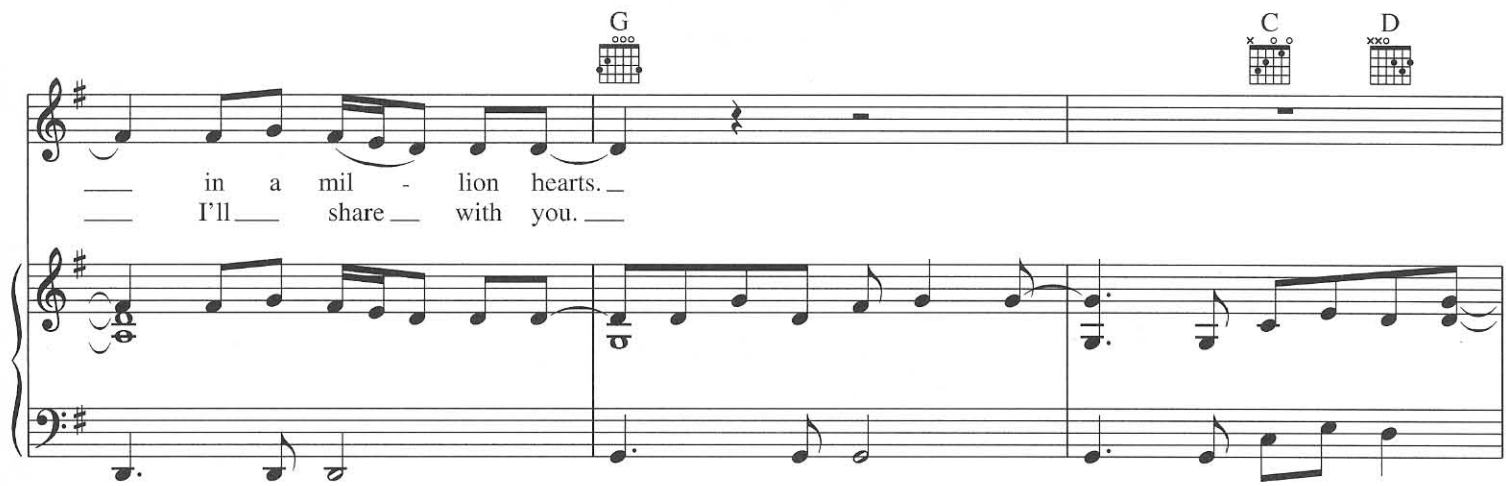
Cmaj7  D 



chanc-es of 'em ev - er mak - in' it to for - ev - er could-n't be bet - ter than two -
so there's no way to know _ when I'll live my last to - mor-row, but ev - 'ry day I _ get _



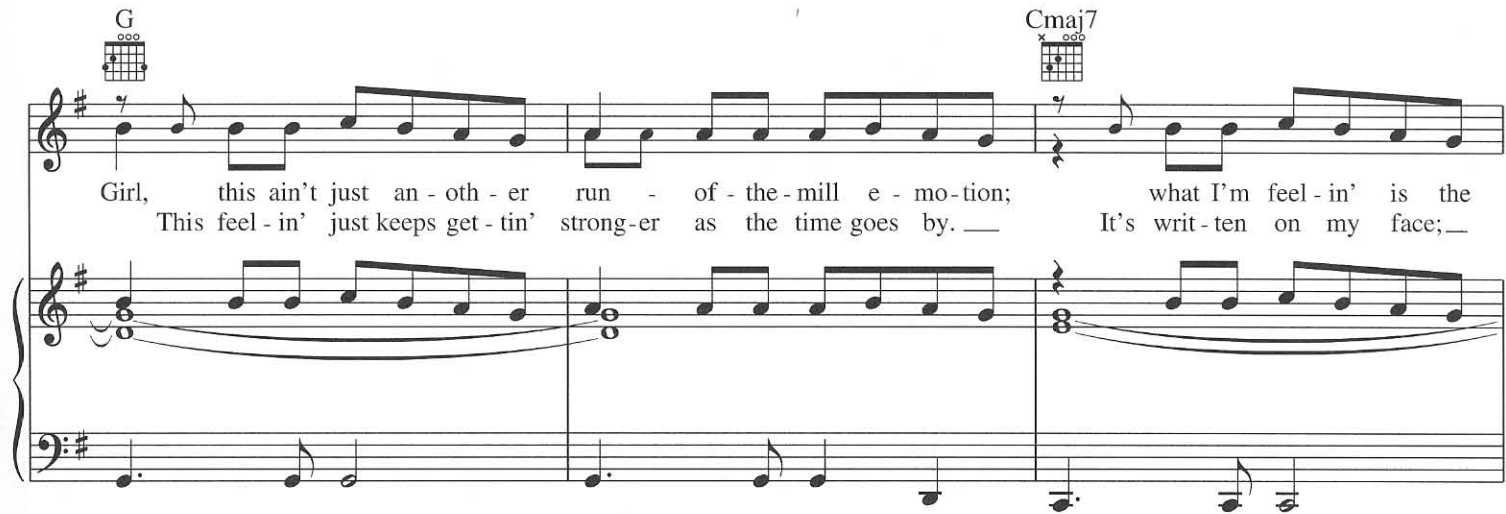
G  C  D 


in a mil - lion hearts. —
I'll share with you. —



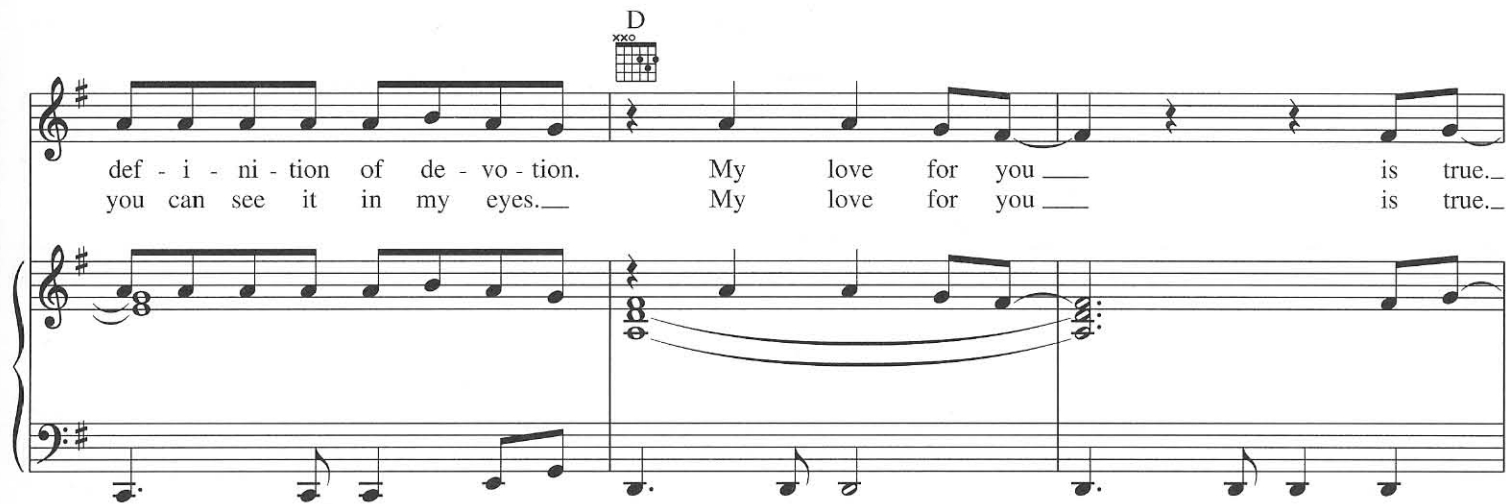
G  Cmaj7 

Girl, this ain't just an - oth - er run - of - the - mill e - mo - tion; what I'm feel - in' is the
This feel - in' just keeps get - tin' strong - er as the time goes by. — It's writ - ten on my face; —



D 

def - i - ni - tion of de - vo - tion. My love for you — is true. —
you can see it in my eyes. — My love for you — is true. —



G  Cmaj9 

True like the sun com - in'



G

up each morn-in', bright as the light in a ba-by's smile, _

Cmaj9

D

sure as a moun-tain riv-er wind-in', right as the rain fall-in'

Em

D/F#

C

To Coda ⊕



from the sky. ___ Girl, my love for you ___

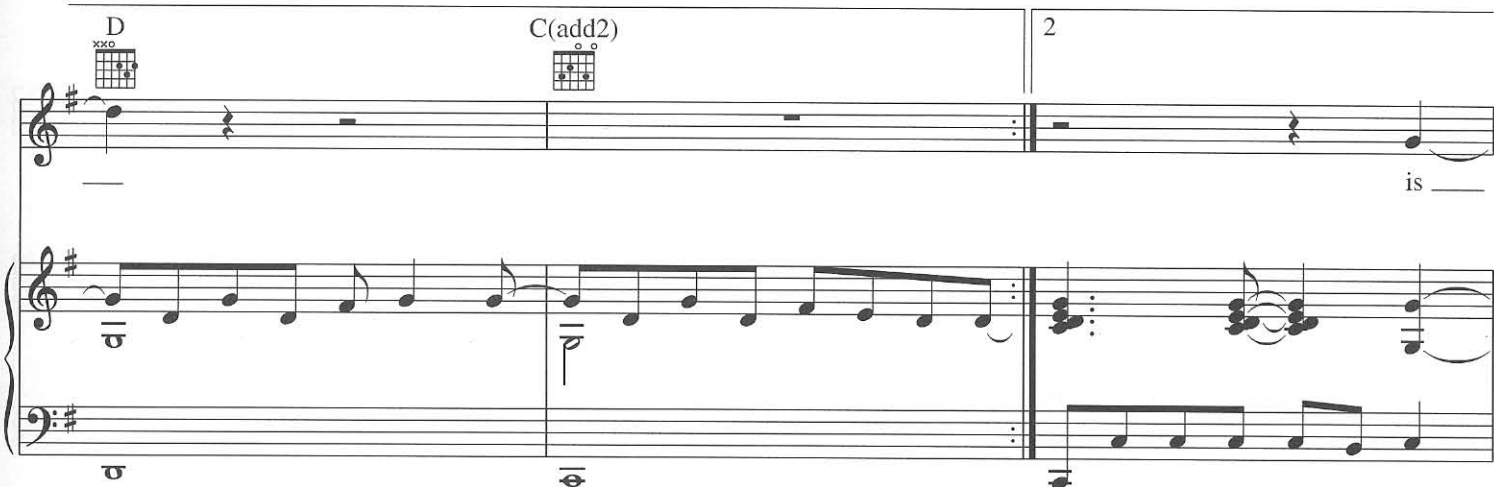
1

G




Em7

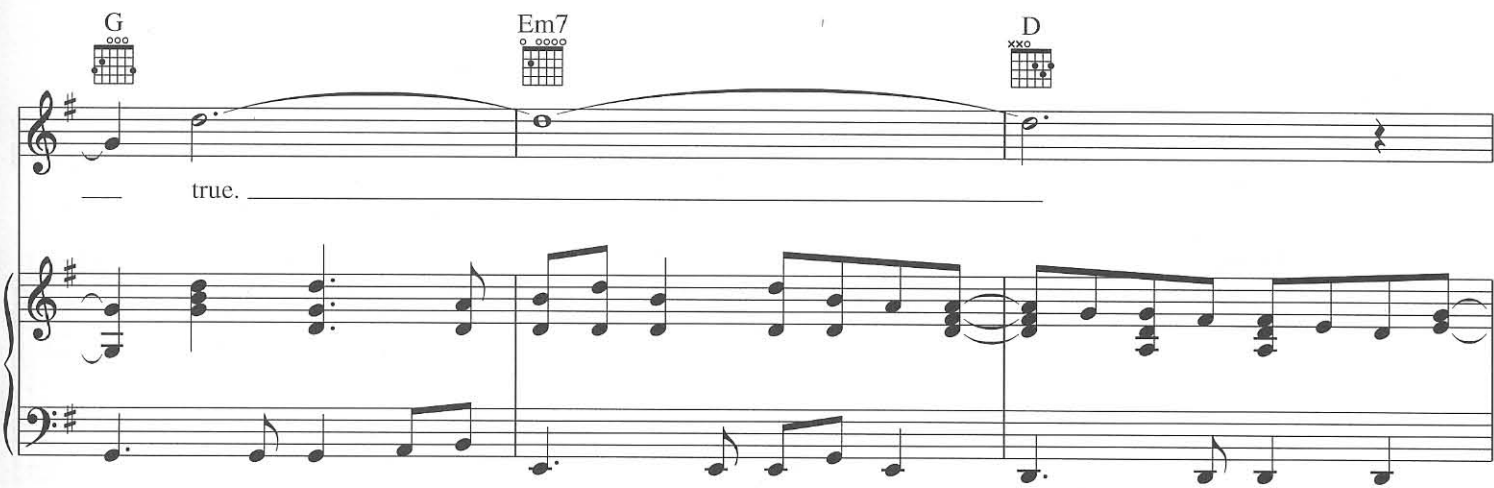
is ___ true. ___

D  C(add2)  2






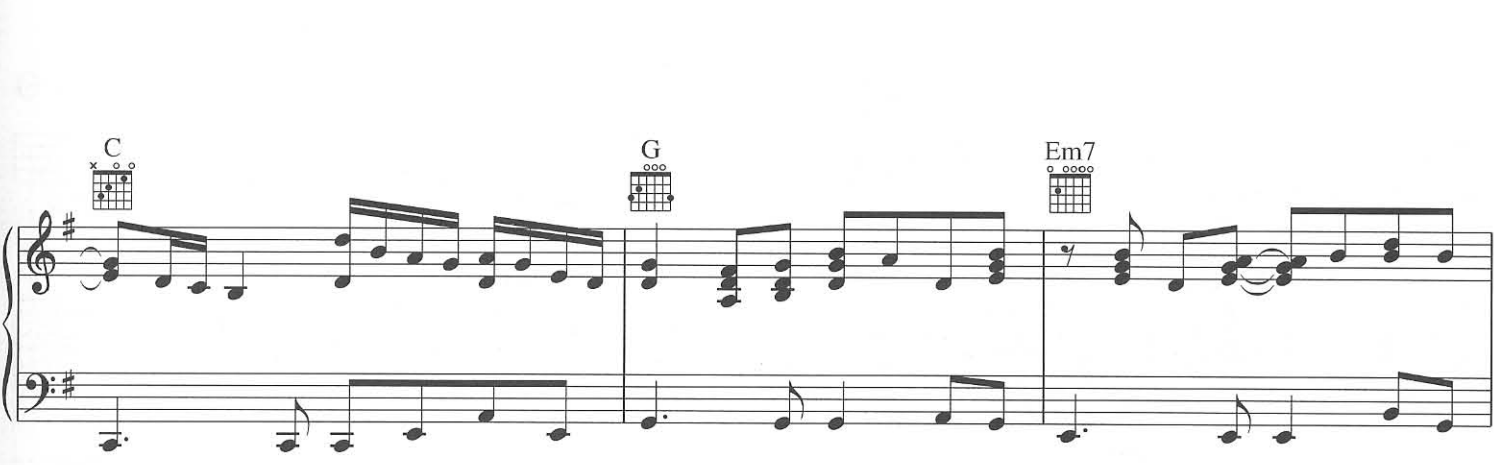
is



G  Em7  D 





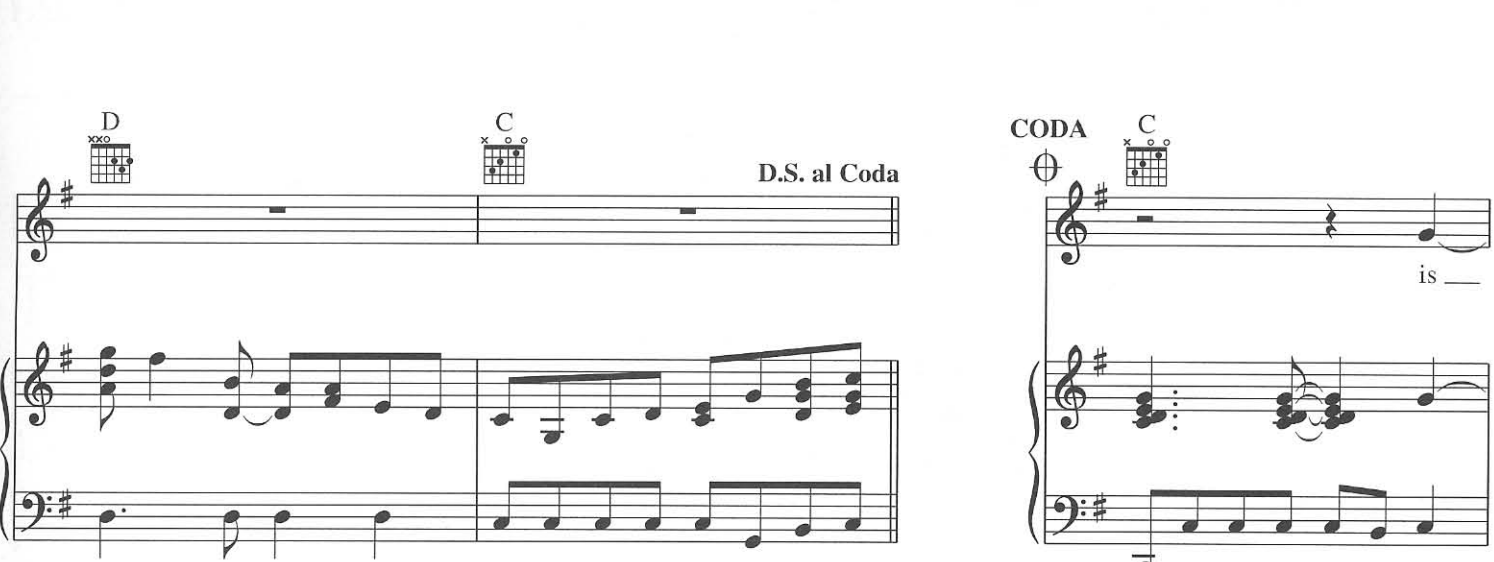
true.

C  G  Em7 



D  C  D.S. al Coda

CODA  C 



is

G Em7 D

true,

This system features a guitar chord progression of G, Em7, and D. The vocal melody consists of a single note, 'true,' which is held over the Em7 and D chords. The piano accompaniment includes a treble clef with a melodic line and a bass clef with a bass line.

C(add2) G Em7

is true.

This system continues the guitar chord progression with C(add2), G, and Em7. The vocal melody has two notes, 'is' and 'true.', which are held over the G and Em7 chords respectively. The piano accompaniment continues with a treble and bass clef.

D C(add2) G

This system features guitar chords D, C(add2), and G. The vocal line is mostly silent, with a few notes in the first measure. The piano accompaniment continues with a treble and bass clef.

Em7 D C G/B D5/A D/F# G

This system features a sequence of guitar chords: Em7, D, C, G/B, D5/A, D/F#, and G. The piano accompaniment continues with a treble and bass clef.

KING OF THE MOUNTAIN

Words and Music by PAUL NELSON
and LARRY BOONE

Moderately (♩ = 3♩)

G F#m Em D

G D A D

A Bm7 A/C# D A7 D

I gave her that dia - mond she dreamed of

A7 D

and I bought her a home with a view.

G D

I took her _____ to the end of _____ the rain - bow,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, then a half note G4-A4-B4, and a quarter note G4. The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand. Chord diagrams for G and D are shown above the staff.

G D A

but _____ all _____ I left her was blue.

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, a half note G4-A4-B4, and a quarter note G4. The piano accompaniment continues with chords and a bass line. Chord diagrams for G, D, and A are shown above the staff.

A G/B A/C# D A7 D

Seems I nev - er had time _____ to love her, and now it

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, a half note G4-A4-B4, and a quarter note G4. The piano accompaniment features a more active bass line. Chord diagrams for A, G/B, A/C#, D, A7, and D are shown above the staff.

D7 G

seems _____ time just stands _____ still. I

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, a half note G4-A4-B4, and a quarter note G4. The piano accompaniment concludes with sustained chords. Chord diagrams for D7 and G are shown above the staff.

G F#m Em D D/F# G

thought I _____ was king of the moun-tain, but I was

Instrumental solo

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'thought I _____ was king of the moun-tain, but I was'. Above the staff are guitar chord diagrams for G, F#m, Em, D, D/F#, and G. The bottom two staves are piano accompaniment. The first measure of the piano part is marked as an 'Instrumental solo'.

D A7 D

on - ly _____ a fool _____ on _____ the hill. Now
Solo ends

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics 'on - ly _____ a fool _____ on _____ the hill.' Above the staff are guitar chord diagrams for D, A7, and D. The bottom two staves are piano accompaniment. The system concludes with the instruction 'Now Solo ends'.

F#7 G D G

I'm here _____ a - lone _____ af - ter leav - in' her ³ _____ lone - ly. Lord, I'm

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics 'I'm here _____ a - lone _____ af - ter leav - in' her ³ _____ lone - ly. Lord, I'm'. Above the staff are guitar chord diagrams for F#7, G, D, and G. The bottom two staves are piano accompaniment, featuring a triplet of eighth notes in the right hand.

D A7/C# Bm A7

liv - in' with a mem-'ry I know I can't kill. I

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics 'liv - in' with a mem-'ry I know I can't kill. I'. Above the staff are guitar chord diagrams for D, A7/C#, Bm, and A7. The bottom two staves are piano accompaniment, featuring a triplet of eighth notes in the right hand.

D D7/F# G D G

thought I _____ was king of the moun - tain, but I was

D/A A7 D Em D/F# D.S. al Coda

on - ly _____ a fool on _____ the hill.

To Coda ⊕

CODA ⊕ G F#m Em D D/F# G

Yeah, I thought I _____ was king of the moun - tain, but I was

D/A A7 G F#m Em D

on - ly _____ a fool on _____ the hill.

ROUND ABOUT WAY

Words and Music by STEVE DEAN
and WIL NANCE

Moderately fast

E7



mf

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff has a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. The second system continues the melody in the treble clef: G4, A4, B4, C5, B4, A4, G4. The bass clef staff continues with quarter notes: G2, A2, B2, C3, B2, A2, G2. A double bar line with repeat dots is placed after the first system.



As far as all my friends can tell,
I no longer sit alone

The vocal line starts with a whole rest, followed by a quarter note G4, eighth notes A4 and B4, quarter note C5, eighth notes B4 and A4, quarter note G4. The piano accompaniment in the treble clef has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2.





I took her leave in' well. That's kind - a right.
for hours by the phone wish-in' she would call.

The vocal line starts with a whole rest, followed by a quarter note G4, eighth notes A4 and B4, quarter note C5, eighth notes B4 and A4, quarter note G4. The piano accompaniment in the treble clef has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2.

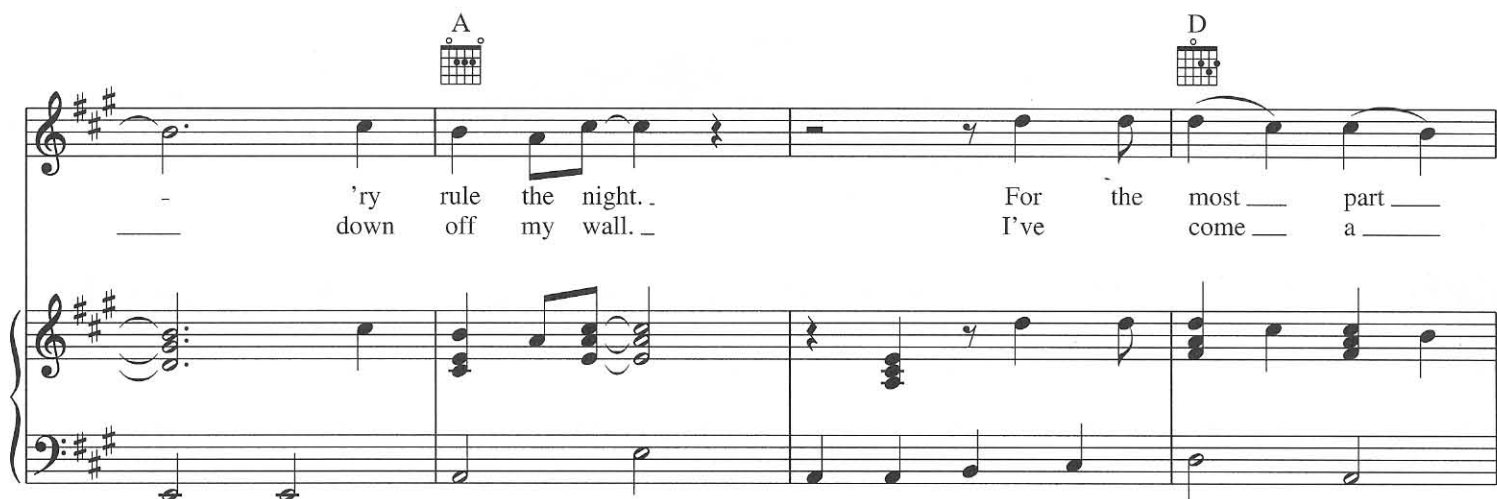


'Cause when I'm out with them, I don't let her mem -
And just the oth - er day I took her smil - in' face

The vocal line starts with a whole rest, followed by a quarter note G4, eighth notes A4 and B4, quarter note C5, eighth notes B4 and A4, quarter note G4. The piano accompaniment in the treble clef has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2.

A  D 

'ry rule the night. For the most part
down off my wall. I've come a



E  D 


I'm o kay, }
long, long way, } but I still



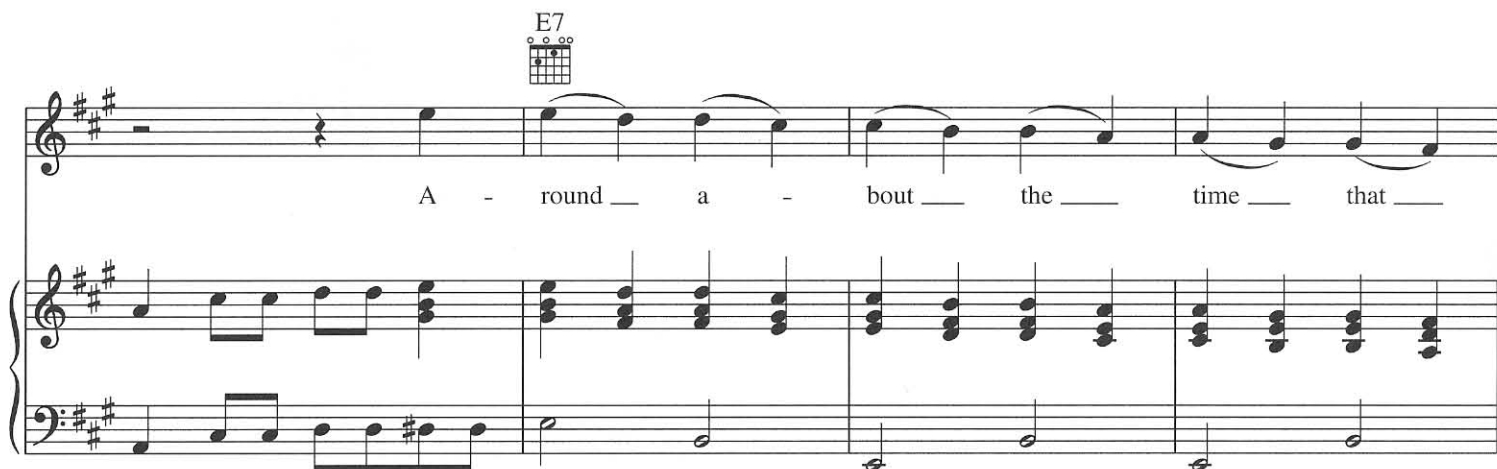
E  A 

miss her in a round a - bout way.



E7 


A - round a - bout the time that



A  E7 


mid - night rolls a - round that's a - round a -




A 



bout the time my tears start fall - in' down



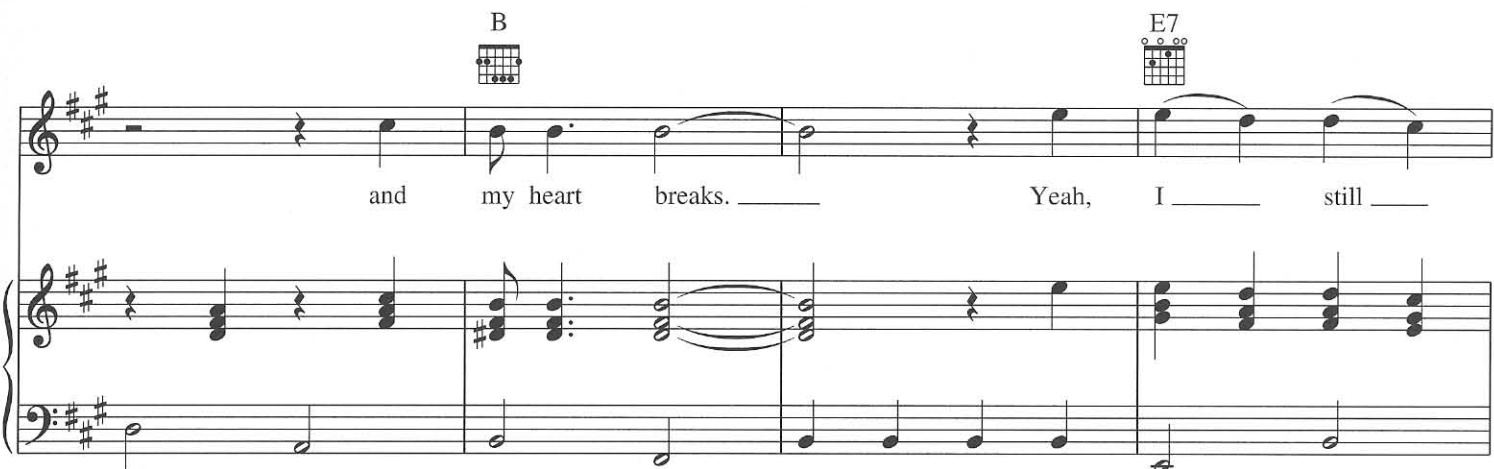
B  D 

'cause she's not a - round. I come un - wound



B  E7 

and my heart breaks. Yeah, I still



miss her in a round a - bout way.

A

1 2

Yeah, I still miss her

E7

in a round a - bout way.

A

E7 A

YOU CAN'T MAKE A HEART LOVE SOMEBODY

Words and Music by STEVE CLARK
and JOHNNY MacRAE

Moderately slow



At a-

mf



ta - ble for two
reached for his hand — and said, with can - dle light — and
“I want you — to



wine,
know that dia - mond burn-in' holes — in his
I've done ev - 'ry - thing — that I



pock - et, — think-in' now's the per-fect time.
know of — to make the feel-ing grow.



When he popped the ques - tion, he could see the tear - drops fill her
I've begged and I've plead - ed with my heart, but there's _ no get-tin'



eyes. She said, "I knew this was com - in' and I'm
through. My heart's the on - ly part — of



sor - ry, — but I hope you re - al - ize." }
me — that's not in love — with — you." }

D/F# Em G7/D

You can't make a heart love some - bod - y. You can

C G D C

tell it what to do, but it won't lis - ten at all.

G D/F# Em D

You can't make a heart love some - bod - y. You can

C G 1 D

lead a heart _ to love, but you can't make it fall.

To Coda ⊕

G D/F# C

Then she

2 D G D.S. al Coda

can't make it fall. —

CODA D G

can't make it fall. — You can

C G

lead a heart — to love, — but you

D G D G

can't make it fall. —

rit.

ONE NIGHT AT A TIME

Words and Music by ROGER COOK,
EDDIE KILGALLON and EARL BUD LEE

Moderately



F#m7



A/B



E



F#m7



We've got some - thing, and it sure is fine. — Let's

A/B



E



take our love — one night at a time. —

There's one thing that we both a - gree: —
mor - row, well, that's an - oth - er day. —

F#m7



I like you, — and ba - by, you like me. —
Come on, ba - by, now — what do you say? } Let's

A/B

E

take our love _____ one night at a time. _____

The first system features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a half note 'take', followed by a quarter note 'our', and then a half note 'love' with a long horizontal line underneath. This is followed by a quarter rest, then a quarter note 'one', a quarter note 'night', a quarter note 'at', a quarter note 'a', and a half note 'time.' with a long horizontal line underneath. The piano accompaniment consists of a treble and bass clef. The treble clef has a series of chords and moving lines, while the bass clef has a simple bass line.

§

All _____ night, love all night. Prac -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then a quarter note 'All' with a long horizontal line underneath, followed by a quarter note 'night,', a quarter note 'love', a quarter note 'all', a quarter note 'night.', and a quarter note 'Prac -'. The piano accompaniment includes a triplet of eighth notes in the treble clef.

F#m7

- tice makes per - fect, gon - na get it right. Gon - na

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note '- tice', a quarter note 'makes', a quarter note 'per - fect,', a quarter note 'gon - na', a quarter note 'get', a quarter note 'it', a quarter note 'right.', and a quarter note 'Gon - na'. The piano accompaniment continues with chords and moving lines.

A/B

B

E

get it right _____ one night at a time. _____

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'get', a quarter note 'it', a quarter note 'right' with a long horizontal line underneath, a quarter rest, a quarter note 'one', a quarter note 'night', a quarter note 'at', a quarter note 'a', and a half note 'time.' with a long horizontal line underneath. The piano accompaniment continues with chords and moving lines.

All — night, love all night. Prac -

F#m7

- tice makes per - fect, gon - na get it right. Gon - na

A/B

B

To Coda

E

get it right — one night at a time. —

A

Oh, I think a - bout — you all — day long. — It

Am



feels — so good, — it can't — be wrong. — I

E



C#7



got my fin - gers crossed — that this goes

A



B



1 A/C#



B/D#



4fr

2 A/C#



B/D#



4fr

on and on. To - on.

D.S. al Coda

CODA



E



D.S. and Fade

TODAY MY WORLD SLIPPED AWAY ⁷⁵

Words and Music by MARK WRIGHT
and VERN GOSDIN

Moderately

First system of musical notation. It includes a piano introduction with guitar chords C and F. The right hand features a triplet of eighth notes. The left hand has a sustained bass line. The dynamic marking is *mf*.

Second system of musical notation, continuing the piano introduction with guitar chords C and F. The right hand features a triplet of eighth notes. The left hand has a sustained bass line.

Third system of musical notation. It includes the vocal line: "We made it final today." The piano accompaniment continues with guitar chords C and F. The right hand has a melodic line, and the left hand has a sustained bass line.

Fourth system of musical notation. It includes the vocal line: "I gave you all I had, you made your get-away." The piano accompaniment continues with guitar chords C and F. The right hand has a melodic line, and the left hand has a sustained bass line.

Dm

G

Dm

All the love we once made

turned to

mem - 'ries — to - day.

I left the court - room and went
All my friends - say I'llstraight to the church. —
make it all right. —I hit my knees — and told God
I'll re - cov - er and

F

C/E

Dm

G

how — much I hurt.
start a new — life.There's noth-in' left of my heart.
But that - 'll be so hard to do



It's gon - na be so hard _ to make _ a new _ start. _
 'cause liv - in' ain't _ worth liv - in' with - out you. }



'Cause to - day _ my world slipped a - way. _



We bur - ied the plans _ that we made. _



And to - night _ I'm a - lone _ and a - fraid 'cause to - day _

Dm G 1 C F

my world slipped a - way.

2 C G/B Am7 Dm

way. 'Cause to - day my

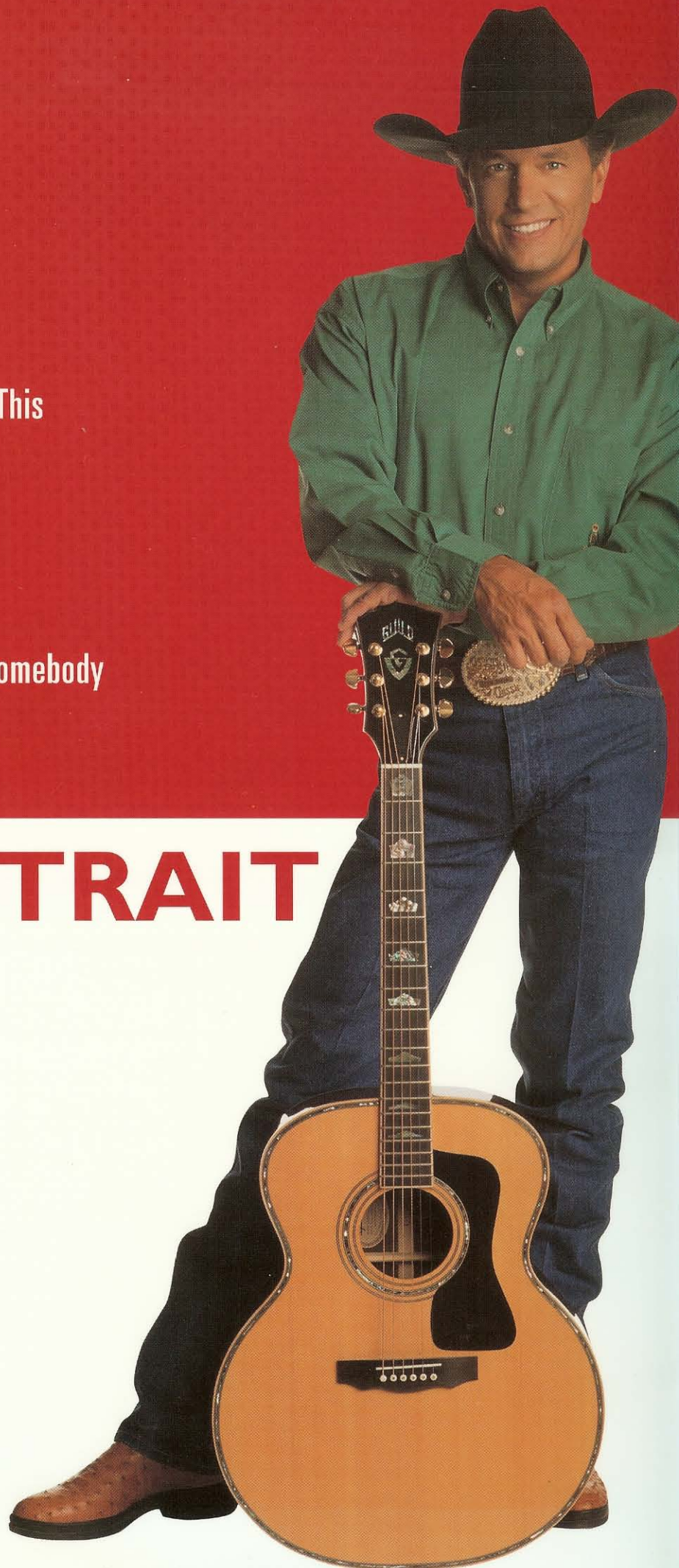
G C F

world slipped a - way.

C F C

rit.

The Best Day
Murder on Music Row
Carrying Your Love with Me
Adalida
Lead On
Carried Away
Blue Clear Sky
We Really Shouldn't Be Doing This
I Can Still Make Cheyenne
True
King of the Mountain
Round About Way
You Can't Make a Heart Love Somebody
One Night at a Time
Today My World Slipped Away



GEORGE STRAIT

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