


PIANO • VOCAL • CHORDS

Carrie Underwood
CARNIVAL RIDE



- 
- 5* Flat On The Floor
13 All-American Girl
19 So Small
27 Just A Dream
33 Get Out Of This Town
38 Crazy Dreams
46 I Know You Won't
50 Last Name
58 You Won't Find This
63 I Told You So
68 The More Boys I Meet
74 Twisted
80 Wheel Of The World

FLAT ON THE FLOOR

Words and Music by
BRETT JAMES and ASHLEY MONROE

Moderate two-beat (♩ = 88)

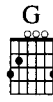
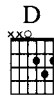
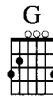
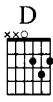
N.C.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains four measures of whole rests. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line starting with a half note G5, followed by quarter notes F#5, E5, D5, and C5. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line starting with a half note G2, followed by quarter notes F#2, E2, D2, and C2. Dynamic markings include 'mf' (mezzo-forte) at the beginning of the piano part, 'r.h.' (right hand) above the middle staff, and 'l.h.' (left hand) below the bottom staff.

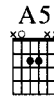
The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature, containing four measures of whole rests. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line starting with a half note G5, followed by quarter notes F#5, E5, D5, and C5. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line starting with a half note G2, followed by quarter notes F#2, E2, D2, and C2.

A row of eight guitar chord diagrams. From left to right, they are labeled A, D, C, G, D, G, D, and A. Each diagram shows the fretboard with dots indicating finger positions and 'x' marks indicating muted strings. The A chord is at the 5th fret, D at the 2nd fret, C at the 3rd fret, G at the 3rd fret, D at the 2nd fret, G at the 3rd fret, D at the 2nd fret, and A at the 5th fret.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature, containing four measures of whole rests. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line starting with a half note G5, followed by quarter notes F#5, E5, D5, and C5. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line starting with a half note G2, followed by quarter notes F#2, E2, D2, and C2.



N.C.



I'm

Chorus:



flat on the floor with my head down_ low where the sky can't rain_ on me



an - y - more_ And don't_ knock on my door 'cause I_ won't come_ I'm



hid - in' from the storm 'til the dam - age gets done_

Verse:

G5



A5



1. Ba - by, ba - by, ba - by, ba - by, tell me _____ why _____
 2. Ba - by, ba - by, ba - by, ba - by, tell me _____ how _____

G5



you got - ta make me, make me, make me, make me, make me
 you think you're gon - na live with - out my _____

A5



G5



_____ cry, oh Lord. _____ If _____ I told you once, I told _____
 _____ love _____ now. _____ I don't know why _____ you got -

A5



_____ you a thou - sand times, you can't
 _____ ta keep com - in' a _____ round. _____

B

E

knock me off my feet when I'm al - read - y on my knees.
Creep - in' up my street, oh, boy, you can't both - er me.

Chorus:

A5

G5

'Cause I'm } flat on the floor with my head down low where the
Now, I'm }

D5

A5

sky can't rain on me an - y - more. And don't knock on my door 'cause I


G5

1.






D5

A5

won't come. I'm hid - in' from the storm 'til the dam - age gets done.

A  D/A  C/G  G  D  G/D  D/A  A 

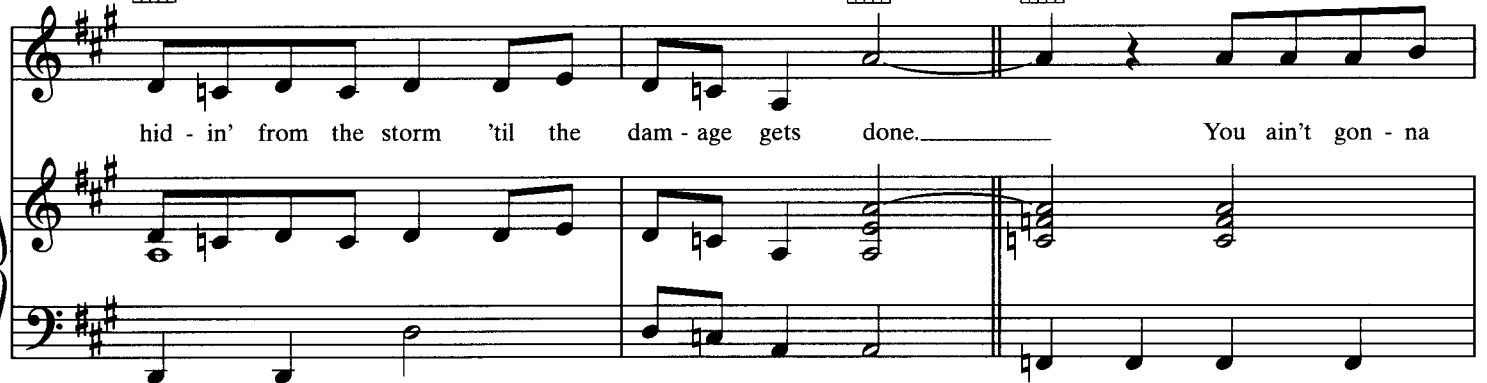


D/A  C/G  G  D  G/D  N.C.



2.  D5  A5  F *Bridge:*

hid - in' from the storm 'til the dam - age gets done. You ain't gon - na



G/F  F  G  F/G  G 

get to me to - night. I'll lay right here 'til it all rolls through.



F



G/F



F



E7(#9)



— I ain't gon - na raise my bod - y 'til there ain't no sign, — 'til there ain't_

— no sign, — 'til there ain't — no sign — of you. — 'Cause I'm

Chorus:

A5



G5



D5



flat on the floor with my head down_ low where the sky can't rain_ on me

an - y - more. — And don't_ knock on my door 'cause I_ won't come. — I'm



hid - in' from the storm 'til the dam - age gets... I'm



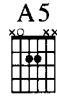
flat on the floor with my head down_ low where the sky can't rain_ on me



an - y - more._ And don't knock on my door 'cause I_ won't come._ I'm



hid - in' from the storm 'til the dam - age gets... Now, I'm _ won't come._ I'm



hid - in' from the storm 'til the dam - age gets done.




1.



2.



I'm hid - in' from the storm 'til the dam - age gets done.

ALL-AMERICAN GIRL

Words and Music by
 CARRIE UNDERWOOD, KELLIE LOVELACE
 and ASHLEY GORLEY

Moderate rock ♩ = 126



Musical notation for the first system, including guitar and piano parts.

mf
 (with pedal)



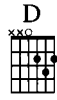
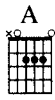
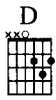
Musical notation for the second system, including guitar and piano parts.

Verse:

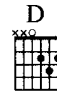
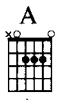


Musical notation for the verse, including guitar and piano parts.

1. Since the day they got mar - ried, he'd been pray - in' for a
 2. Six - teen short years lat - er, she was fall - in' for the



lit - tle ba - by boy.
se - nior foot - ball star.



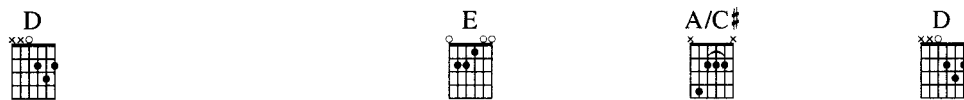
Some - one he could take fish - in',
Be - fore you knew it, he was drop - pin' pass - es,



throw the foot - ball and be his pride and joy.
skip - pin' prac - tice just to spend more time with her.



He could al - read - y see him
The coach said, "Hey, son,

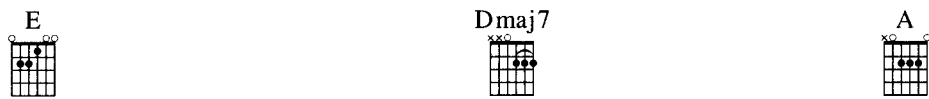


hold - in' that tro - phy, tak - in' his team to state. But when the
 what's_ your prob - lem?_ Tell me, have you lost your mind?"_



nurse_ came in with a lit - tle pink blan - ket, all those big dreams changed...
 Dad - dy said, "You'll lose your free ride_ to col - lege. Boy, you'd bet - ter tell her good -

Chorus:



bye." And } now he's wrapped a - round her fin - ger. She's the
 But, }



cen - ter of_ his whole world. And his heart be - longs_

1.

A D A/C# Bm7 E7

to that sweet lit - tle, beau - ti - ful, won - der - ful, per - fect all - A - mer - i - can

A D A/C# D

girl.

2.

Bm7 E7 D A/C#

per - fect all - A - mer - i - can... And when they got mar - ried and de -

E A D

cid - ed to have one of their own, she said, "Be hon - est, tell

A/C#



Bm7



A/C#



Dmaj9



me what you want." And he said, "Hon - ey, you ought - ta know;

D



A/C#



Bm7



A/C#



a sweet lit - tle, beau - ti - ful, one just

D



A/C#



Bm7



A/C#



D



A/C#



like you, oh, a beau - ti - ful, won - der - ful,

Bm7



E5



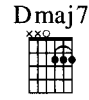
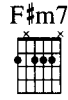
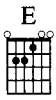
Dmaj7



A



per - fect all - A - mer - i - can... Now he's wrapped a - round her fin - ger. She's the



cen - ter of his whole world. And his heart be - longs.



to that sweet lit - tle, beau - ti - ful, won - der - ful, per - fect all - A - mer - i - can



girl, all - A - mer - i - can



girl.

SO SMALL

Words and Music by
CARRIE UNDERWOOD, HILLARY LINDSEY
and LUKE LAIRD

Slowly ♩ = 76

Guitar Capo 1

Bm7



G(9)



D



A



Piano

Cm7

A♭(9)

E♭

B♭

Yeah, ___

mp

(with pedal)

Bm7



G(9)



D



A



yeah. ___

Verse 1:

Bm



G



D



A



1. What you got if you ain't got love, the kind that you just want to give a - way?_

Bm



Cm

G



A♭

D



E♭

A



B♭

— It's o - kay to o - pen up. Go a - head and let the light shine through.

Bm



Cm

G



A♭

D



E♭

A



B♭

D/F#



E♭/G

I know it's hard on a rain - y day, you want to shut the world out and just be left a - lone.

G



A♭

A/G



B♭/A♭

G(9)



A♭(9)

But don't run out on your faith. 'Cause some -

cresc.

Chorus:

G



A♭

Bm



Cm

A



B♭

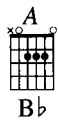
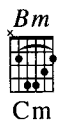
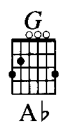
D/F#



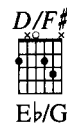
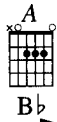
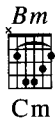
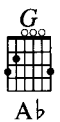
E♭/G

times that moun - tain you've been climb - in' is just a grain of sand.

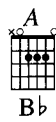
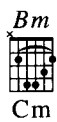
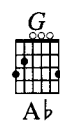
mf



And what



you've been out there search - in' for for - ev - er is in your hands.



And when you

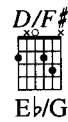
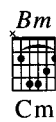
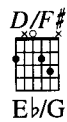
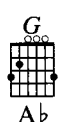
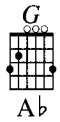
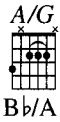


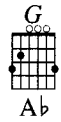
fig - ure out love is all that mat - ters af - ter all, it sure makes



Ab



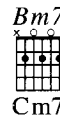
Bb/Ab



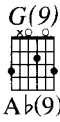
Ab

ev - 'ry - thing — else — seem so —

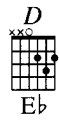
dim.



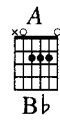
Cm7



Ab(9)



Eb

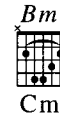


Bb

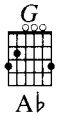
— small. — 2. It's so eas -

mp

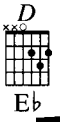
Verse 2:



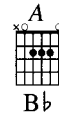
Cm



Ab

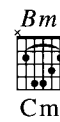


Eb

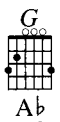


Bb

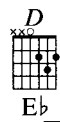
y to — get lost — in - side — a prob - lem that — seems so — big — at the time. —



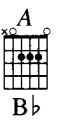
Cm



Ab



Eb



Bb

— It's like a riv - er that's so — wide, it swal - lows you — whole. — While you're

Bm

G

D

A

D/A

Cm

A \flat

E \flat

B \flat

E \flat /B \flat

sit - tin' 'round think-in' 'bout what you can't change and wor - ry-ing a - bout_ all the wrong things_ time's_

G

Bm

A

A \flat

Cm

B \flat

_ fly-in' by_ mov-in' so fast_ You bet-ter make it count, 'cause you can't get it back. Some -

cresc.

Chorus:

G

Bm

A

D/F#

A \flat

Cm

B \flat

E \flat /G

times_ that moun - tain you've_ been climb - in' is just a grain_ of_ sand_

mf

G

Bm

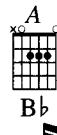
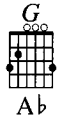
A

A \flat

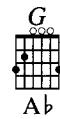
Cm

B \flat

And what



you've been out there search - in' for for - ev - er is in your hands.



Oh, and when you

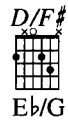
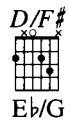
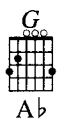
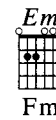
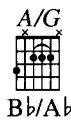
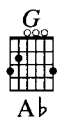
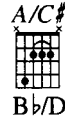
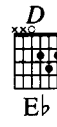
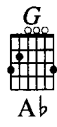
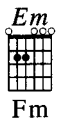
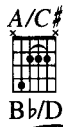
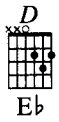


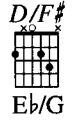
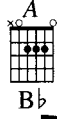
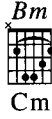
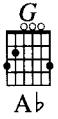
fig - ure out love is all that mat - ters af - ter all, it sure makes



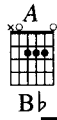
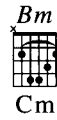
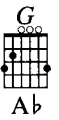
ev - ry - thing else seem so small,



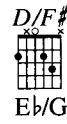
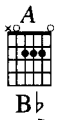
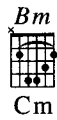
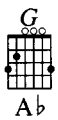
yeah, yeah, yeah, yeah. _____ 'Cause some -



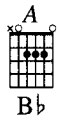
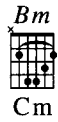
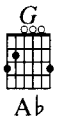
times _____ that moun - tain you've been climb - ing is just a grain _____ of _____



_____ sand. _____ And what



you've been out _____ there search - ing for _____ for - ev - er is in _____ your _____



hands. _____ Oh, _____ and when you

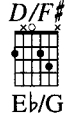
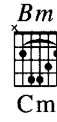
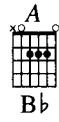
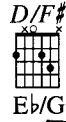
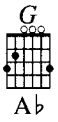
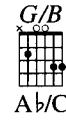
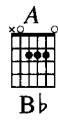
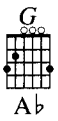
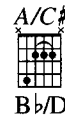
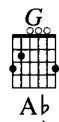
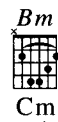
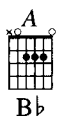


fig - ure out love _____ is all _____ that mat - ters af - ter all, _____ it sure _____ makes _____



ev 'ry - thing _____ else, _____ oh, _____ it sure _____ makes ev - 'ry - thing _____ else _____



seem so _____ small, _____ yeah, _____ yeah.

mp *rit.*

JUST A DREAM

Words and Music by
HILLARY LINDSEY, STEVE McEWAN
and GORDIE SAMPSON

Moderately slow ♩ = 72

Em7 G Em7 G

1. It was

mf

(with pedal)

Verse:



two weeks af - ter the day__ she turned_ eigh - teen,__ all__ dressed_ in white__
preach - er man said, "Let us bow__ our heads_ and pray.__ Lord, please lift his soul__



go - in' to the church that night__ She had his
and heal this hurt."__ Then the

Em



G



box of let - ters in the pas - sen - ger seat, six - pence in her shoe,
 con - gre - ga - tion all stood up and sang the sad - dest song

Em



G



some - thing bor - rowed, some - thing blue. And when the
 that she ev - er heard. And then they

C2



church doors o - pened up wide, she put her veil down try - in' to hide the tears.
 hand - ed her a fold - ed - up flag and she held on to all she had left of him.

G/B



Oh, she just could - n't be - lieve it. She heard the
 Oh, and what could have been. And then the

Am7



Am7/D



trum - pets_ from the mil - i - tar - y band_ and the flow - ers_ fell out of her hand_ }
guns_ rang_ one_ last_ shot_ and it felt_ like_ a bul - let in her heart_ }



Chorus:



Ba - by why'd you leave_ me? Why'd you have to go?_ I was count-in' on for-ev - er, now I'll nev-er know._



Am7



G



D



I can't e - ven breathe._ It's like I'm_



G



Em



look-in' from a dis - tance, stand-in' in the back-ground, ev - 'ry-bod - y say - in' he's not com-in' home,_ now._



Am7 1. D Em

This can't be hap - pen - ing to me. This is just a dream.

mf

G 2. D G

2. The This is just a dream.

Em Am7 D

Oh,

dim.

C G/B

ba - by, why'd you leave me? Why'd you have to go? I was count-in' on for - ev - er, now

mp

Am7

D

C



I'll nev - er know, oh, I'll nev - er know. It's like I'm

cresc.

G

Em



look-in' from a dis - tance, stand-in' in the back-ground, ev - 'ry-bod - y say - in' he's not com-in' home, now.

f

Am7

D/F#

D



This can't be hap - pen - ing to me. This is just

G

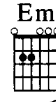
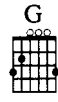
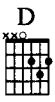
Em

Am7

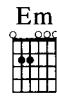
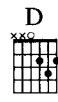
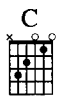
G



a dream.



Oh, this is just a dream.



It's just a dream, yeah,

dim. *mp*



Repeat ad lib. and fade

yeah, yeah.

GET OUT OF THIS TOWN

Words and Music by
 HILLARY LINDSEY, STEVE McEWAN
 and GORDIE SAMPSON

Moderate rock (♩ = 136)

B/A



E/G#



Em/G



B/F#



C#E#



E5



1. Got it

Verses 1 & 2:

B/A



E/G#



Em/G



all fig - ured out in - side _____ of my head. There's a bag packed up at the
 _____ need di - rec - tions, don't _____ need a map. If we get lost, I'll be good_____

B/F#



C#/E#



E5



foot of my bed. You say the word, ba - by, I'm all set. We'll
 with that. Yeah, we'll find a way to make the time pass.

B/A



E/G#



Em/G



cov - er our tracks, tell a cou - ple white lies, make sure we got a good
 Win-dows rolled down with the heat on high, stars all a - lined in a

B/F#



C#/E#



E5



al - i - bi, and by the time they catch on we'll be out of their sight,
 run - a - way sky, hold - in' my hand as the miles roll by,

E



F#/E



E

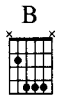
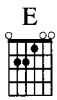


Chorus:

G#m



long gone, ba - by. Let's get out

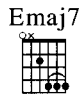


of this town_ to - night,_____ noth - ing but dust_ in the shad - ows._____ Gone_

_____ by morn - ing light,_____ some - where we_ won't ev - er get caught, ev -

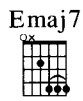
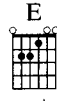
To Coda ⊕

1.



er be found._____ Ba - by, let's just_ get out_____ of this town._____ 2. Don't_

2.



er be found._____ Ba - by, let's just_ get out_____ of this town._____

Bridge:

E/G# A E/G# A E/G# A E/G# A E/G# A B Bsus B Bsus B

E/G# A E/G# A E/G# A E/G# A E/G# A E F#E E

3. If we

Verse 3:

B/A E/G# Em/G

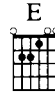
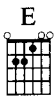
leave to - night_ and drive fast_ e - nough,_ all_ our trou - bles will be

B/F# C#E# E

D.S. % al Coda

just_ like us,_ long gone, ba - by.

♩ Coda



er be found, yeah. Let's get out of this town to - night..



Let's get out of this town to-night..



Yeah, where we won't ever get caught, ev -



er be found. Ba - by, let's just get out of this town.

CRAZY DREAMS

Words and Music by
CARRIE UNDERWOOD, TROY VERGES
and BARRY DEAN

Moderately ♩ = 92

N.C.

*

G5

*Original recording in F# major. Guitar is tuned down 1/2 step.

Crazy Dreams - 8 - 1
29218

Chorus 1:

1. Hel-lo, you long shots, you dark - horse run - ners, hair - brush sing - ers,

dash - board drum - mers. Hel-lo, you wild mag - no - lias, just wait - ing to bloom.

There's a lit - tle bit of all that in -

side of me and you. Thank God, e - ven cra - zy dreams come true.

Verse:



I've stood at the bot - tom of some walls I thought I could-n't climb.



I felt like Cin-der-el - la at the ball,



just run - ning out of time. So,



I know how it feels to be a - fraid, and think that it's all gon - na slip a - way.



Hold on, hold on.

Chorus 2:



2. Here's to you free souls, you fire - fly chas-ers, tree climb-ers, porch swing-ers,



air - gui-tar play - ers. And here's to you fear-less danc-ers, shak-ing walls in your bed-



rooms. There's a lot of won - der left in -



side of me and you. Thank God, e-ven cra - zy dreams_ come__ true.____

Bridge:



Nev - er let__ a bad__ day be e - nough_____ to go and talk you in - to giv-ing up.~



Some-times ev - 'ry - bod - y feels_ like you, oh,___ feels_



like_ you,_____ just_ like_ you,_____

(Inst. solo ad lib....)

yeah.

C

Em7

D

...end solo)

Chorus 3:

G5

3. I've met some go - get - ters, some dif - frence mak - ers,

C

small town he - roes and big chance tak - ers. I've met some young hearts.



with some-thing to prove. _____ Oh, yeah. _____

Chorus 4:



4. Here's to you long shots, _____ you dark - horse run - ners, _____ hair - brush sing - ers, _____



dash - board drum - mers. _____ Here's to you wild _____ mag - no - lias, _____



_____ just wait - ing to bloom. _____

D



C



G



There's a lit - tle bit of all that in - side of me and you.

Am7



G/B



F



G



Am7



G/B



Thank God, e - ven cra - zy dreams_ come true. Thank God, e - ven cra -

F



G



zy dreams_ come true, yeah.

I KNOW YOU WON'T

Words and Music by
 WENDELL MOBLEY, STEVE McEWAN
 and NEIL THRASHER

Slowly ♩ = 72
 Guitar Capo 1 → A

Piano → B♭

A+

Dm6/A

A

A+

Dm6/A



B♭+

E♭m6/B♭

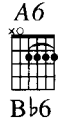
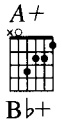
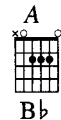
B♭

B♭+

E♭m6/B♭

Verse 1:

(with pedal)

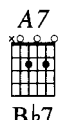


B♭

B♭+

B♭6

1. I know you don't mean__ to be__ mean to me,__ 'cause when you want to, you can



Dmaj7

Dm6

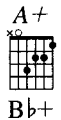
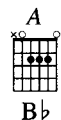
B♭7

E♭maj7

E♭m6

make me feel like we be - long, we be - long.

Verses 2 & 3:



B♭

B♭+

2. Late - ly, you make me feel all I am is a back - up plan.
 3. I wish you were where you're sup - posed to be, close to me.

A6



Bb6

A7



Bb7

Dmaj7



Ebmaj7

I say I'm done and then you smile at me and I forget ev-'ry-
But here I am, just star-in' at this can-dle burn-in' out.

Dm6



Ebm6

F#m



Gm

A+/F



Bb+/Gb

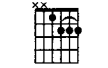
thing I said... I buy in - to those eyes,____
Still no sound... of foot - steps on my stairs,____

A/E



Bb/F

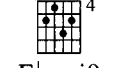
Ebm7(b5)



Em7(b5)

Chorus:

Dmaj9



Ebmaj9

and in - to your lies,____ } You say you'll call,____ but I
or your voice an - y - where,____ }

C#m7



Dm7

Bm7(4)



Cm7(4)

C#m7



Dm7

____ know you.____ You say you're com-in' home,____ but I ____ know you.____ You say you'll

Dmaj9



Ebmaj9

E7sus



F7sus

E



F

F#m



Gm

A/E



Bb/F

call, _____ but I _____ know _____ you _____ won't.

B9



C9

Bm7(4)



Cm7(4)

E7sus



F7sus

E



F

_____ You say you'll call, _____ but I _____ know _____ you _____

1.



Bb

A+



Bb+

2. *F#m*



Gm

_____ won't. _____ won't.

A+/F



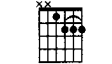
Bb+/Gb

A/E



Bb/F

Ebm7(b5)



Em7(b5)

_____ You say you'll

Dmaj9

C#m7

Bm7(4)



Ebmaj9

Dm7

Cm7(4)

call, but I know you. You say you're com-in' home, but I

C#m7

Dmaj9

E7sus

E

Fdim7



know you. You say you'll call, but I know you

F#m

A/E

B9

Bm7(4)



won't. You say you'll call, but I

E7sus

E

A

A+

A



know you won't.

mp

Gtr. tuned down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

LAST NAME

Words and Music by

CARRIE UNDERWOOD, HILLARY LINDSEY
and LUKE LAIRD

Moderately slow country rock ♩ = 80 (♩ = ♪♩)

Guitar → E5 F#5
Piano → E♭5 F5

A5 B5
A♭5 B♭5

E5 F#5
E♭5 F5

B5 A5 G#5 G5
B♭5 A♭5 G5 G♭5

Verses 1 & 2:

E5 F#5
E♭5 F5

A5 B5
A♭5 B♭5

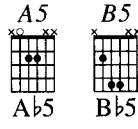
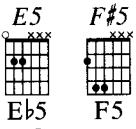
1. Last night, I got served a lit - tle bit too much of that poi - son, ba - by.
2. We left the club right a-round three o'-clock in the morn - ing. His

E5 F#5
E♭5 F5

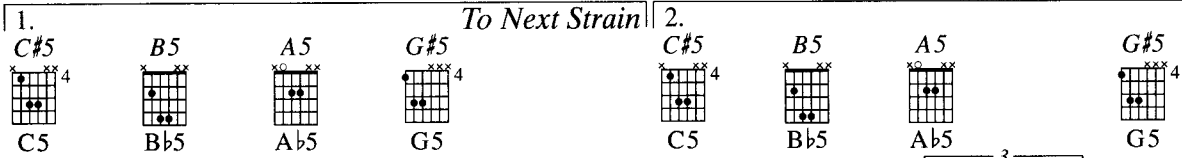
A5 B5
A♭5 B♭5

A
A♭

Last night, I did things I'm not proud of, and I got a lit - tle cra - zy.
Pin - to sit-tin' there in the park-ing lot, well, it should-'ve been a warn - ing.



Last night, I met a guy on the dance floor and I let him call me ba - by.
I had no clue what I was get-ting in - to, so I blame it on the Cuer - vo.



And I Oh, where did my man - ners

Chorus:



go? And I don't e - ven know his last



name. Oh, my ma - ma would be so a -

F#



F

E



E \flat

B



B \flat

shamed. _____ It start-ed off, "Hey, Cu-tie, where you from?"_ and then it

F#



F

E



E \flat

B



B \flat

turned in - to, "Oh, no, what have I done?" And I _____ don't _____ e - ven _____ know _____ his _____ last _____

1.

E5



E \flat 5

F#5



F5

B5



B \flat 5

A5



A \flat 5

G#5



G5

G5



G \flat 5

_____ name. _____

2.

F#



F

E



E \flat

B



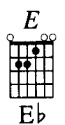
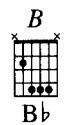
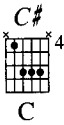
B \flat

F#



F

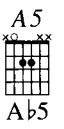
_____ name. _____ *(Inst. solo ad lib....)*

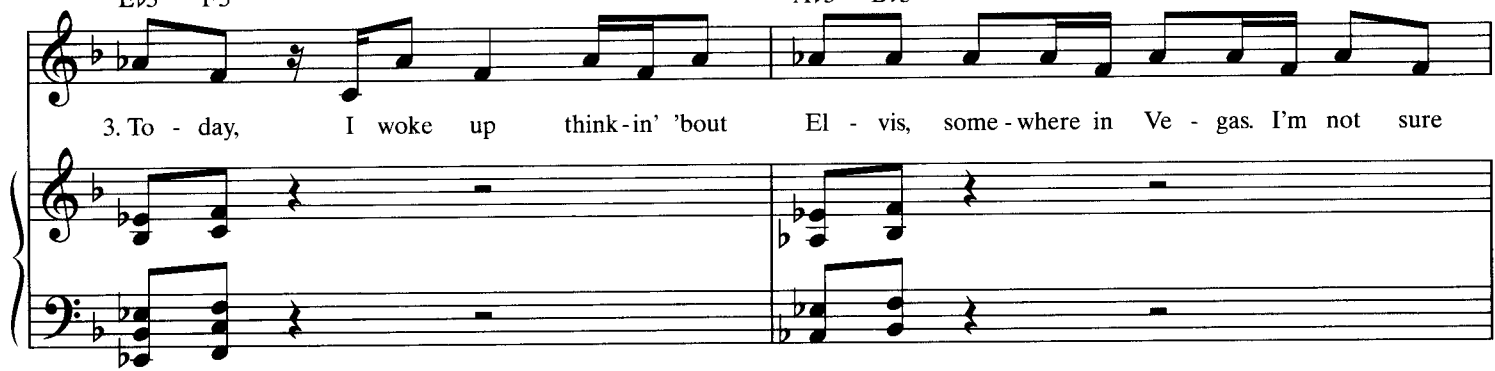


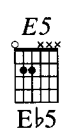
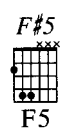
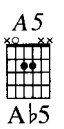
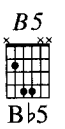
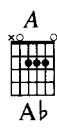
Verse 3:



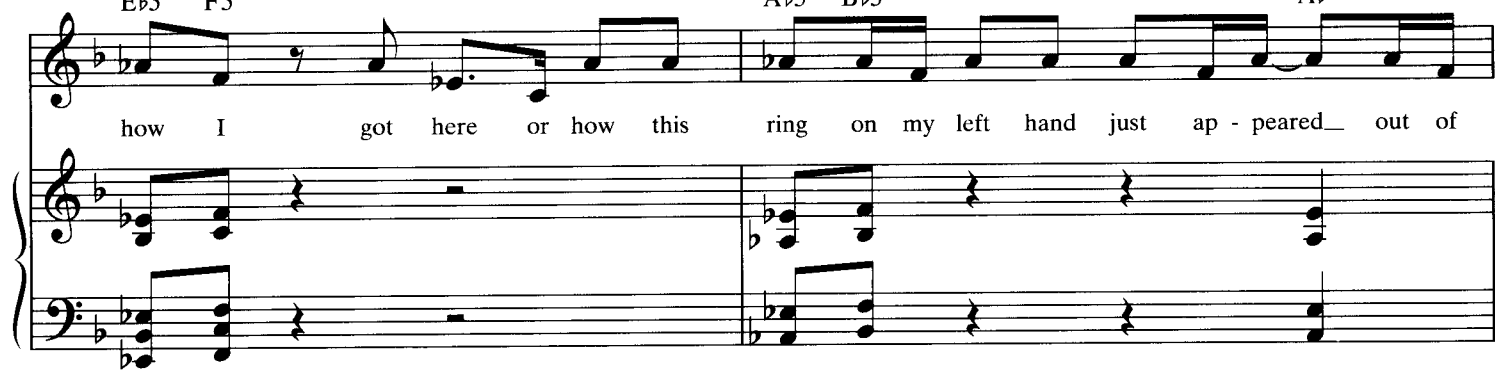


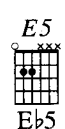

3. To - day, I woke up think-in' 'bout El - vis, some - where in Ve - gas. I'm not sure



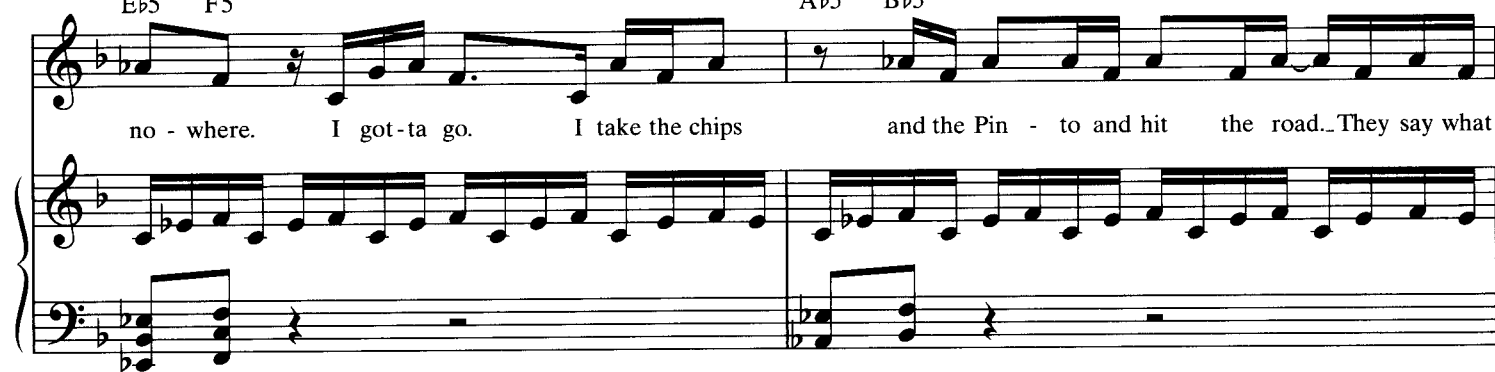
how I got here or how this ring on my left hand just ap - peared_ out of

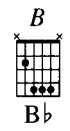
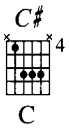






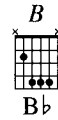
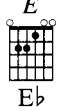

no - where. I got-ta go. I take the chips and the Pin - to and hit the road_They say what



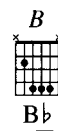
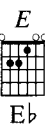
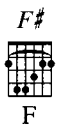


hap-pens here, stays here, all of this - 'll dis - ap - pear. (Spoken:) There's just one little problem...

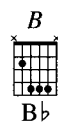
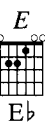
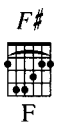
Chorus:



I don't e - ven know my last



name. Oh, my ma - ma would be so a -



shamed. It start-ed off, "Hey, Cu - tie, where you from?" and then it

F#



F

E



E \flat

B



B \flat

turned in - to, "Oh, no, what have I done?" And I don't e - ven know my last

F#



F

E



E \flat

B



B \flat

name. What have I done? What have I done?

F#



F

E



E \flat

B



B \flat

What have I done? Oh, what have I done? I don't e - ven know my last

F#



F

E



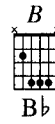
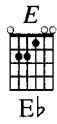
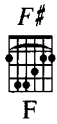
E \flat

B

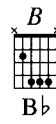


B \flat

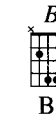
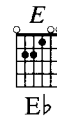
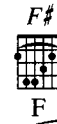
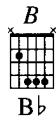
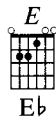
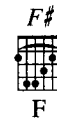
name. Well, it



turned in - to, "Oh, no, what have I done?" And I _____ don't e - ven know my last _____



_____ name. Oh, hey, eh, yeah, yeah..

Yeah, eh, yeah, eh, yeah, eh,

F#



F

E



Eb

B



Bb

yeah, eh, yeah, eh, yeah, eh, oh.

F#



F

E



Eb

B



Bb

It start-ed off, "Hey, Cu - tie, where you from?" and then it

F#



F

E



Eb

B



Bb

F#5



F5

turned in - to, "Oh, no, what have I done?" And I don't e - ven know my last

Freely

name. Oh, yeah.

YOU WON'T FIND THIS

Moderately slow ♩ = 76

Words and Music by
TOM SHAPIRO and CATHY DENNIS

Guitar Capo 1 → C#m7



Piano → Dm7

(with pedal)



Gm



Dm



C



Bb



Gm



Dm



C

Verse:

F#m



Gm

C#m



Dm

B



C

A



Bb

1. Did you check the tires, _____ put gas in the car?
2. See additional lyrics



Gm



Dm



C

I don't think you'll need too much, 'cause you ain't gon-na get that far.

F#m



Gm

C#m



Dm

B



C

A



Bb

Did you pack the good times?

Don't for - get a map

D



Eb

just in case the route you take is - n't there to take you back.

Chorus:

A(9)



Bb(9)

E/G#



F/A

You can hold an - y girl that you like,

fall in love when it's eas - y at night,

F#m7



Gm7

E



F

F#m



Gm

E/G#



F/A

but you'll wake up won - der - ing why she ain't ev - er some - thing bet - ter.

A(9)

E/G#



Bb(9)

F/A

When you're lost and you've run out of road, find what I al - read - y know.

C#m

B

A

1.

F#m

C#m



Dm

C

Bb

Gm

Dm

In the end, close is all there is, but you won't find this,

B

A

F#m

C#m

B



C

Bb

Gm

Dm

C

no, you won't find this.

2.

F#m

C#m

B

A

B



Gm

Dm

C

Bb

C

find this.

cresc.

f (Inst. solo ad lib....)

E/G#
F/A

A
Bb

B
C

E
F

F#m7
Gm7

E/G#
F/A

Chorus:

A
Bb

E/G#
F/A

You can hold an - y girl that you like, fall in love when it's eas - y at night,

F#m7
Gm7

C#m
Dm

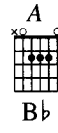
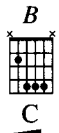
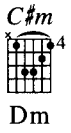
B
C

but you'll wake up won - der - ing why she ain't ev - er some-thing bet - ter.

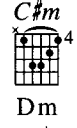
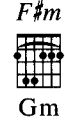
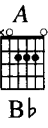
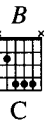
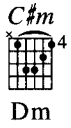
A
Bb

E/G#
F/A

When you're lost and you've run out of road, find what I al - read - y know.

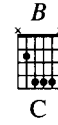
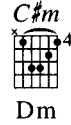
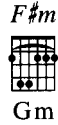
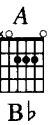
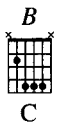


In the end, close is all there is, oh,



in the end, it's me you're gon-na miss, 'cause you won't find this,

dim. *mp*



oh, you won't find this.

Verse 2:

Now there's once in a lifetime
 And there's once in a while.
 And the difference between the two
 Is about a million miles.
 Oh, you might get lucky
 While the moon is looking on,
 But in the truth of the morning,
 The stars will be long gone.
 (To Chorus:)

IT TOLD YOU SO

Words and Music by
RANDY TRAVIS

Moderately slow ballad ♩ = 76

Guitar Capo 1 → G



Bm



G



Bm7



Am7



Piano → Ab

Cm

Ab

Cm7

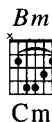
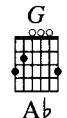
Bbm7

1. Sup -

mp

(with pedal)

Verse:

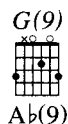
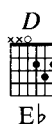
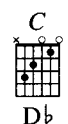


pose I called you up__ to-night and told you that I love__ you, and sup-
(2.) down on__ my knees_ and told__ you I was yours for-ev - er,__ would you



mp

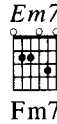
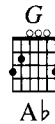
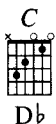
pose I said I want to come__ back home. And sup -
get down on yours, too, and take my hand? Would you



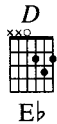
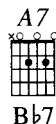
Db

Eb

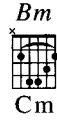
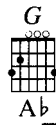
Ab(9)



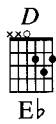
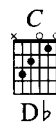
pose I cried and said I think I fi - n'ly learned my les - son and
 get that old - time feel - ing? Would we laugh and talk for hours the



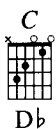
I'm tired of spend - ing all my time a - lone. If I
 way we did when our love first be - gan? Would you



told you that I re - al-ized you're all I ev - er want - ed and it's
 tell me that you've missed me, too, and that you've been so lone - ly, and you've



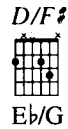
kill - in' me to be so far a - way, would you
 wait - ed for the day that I re - turned, and we'd



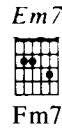
C



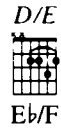
G



D/F#

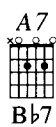


Em7

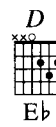


D/E

tell me that you love me, too, and would we cry to - geth - er? Or
live and love for - ev - er and that I'm you're one and on - ly? Or



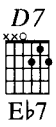
A7



D



G/D

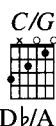


D7

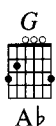
would you sim - ply laugh at me and say... I }
would you say the ta - bles fi - n'ly turned? Would you say I }

cresc.

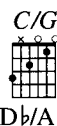
Chorus:



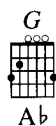
C/G



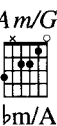
G



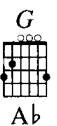
C/G



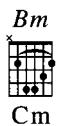
G



Am/G



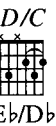
G



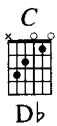
Bm



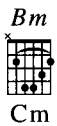
C



D/C



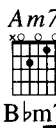
C



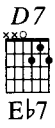
Bm

told you so, oh, I told you so. I

mf

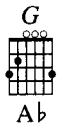


Am7

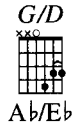


D7

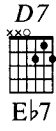
told you some - day you'd come crawl - ing back and ask - ing me to take you in.



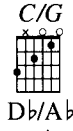
Ab



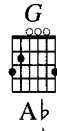
Ab/Eb



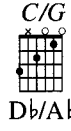
Eb7



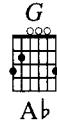
Db/Ab



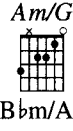
Ab



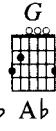
Db/Ab



Ab

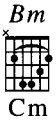


Bbm/Ab

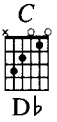


Ab

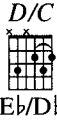
I told you so, but you



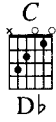
Cm



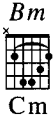
Db



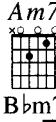
Eb/Db



Db

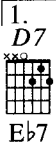


Cm

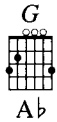


Bbm7

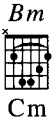
had to go. Now I found some-bod - y new and you will



Eb7



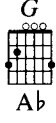
Ab



Cm

nev-er break my heart in two a - gain.

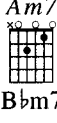
dim. *mp*



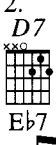
Ab



Cm7

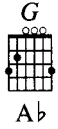


Bbm7



Eb7

2. If I got nev-er break my heart in two a - gain.

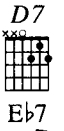


A \flat

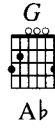


B \flat m7

Now I found_ some-bod - y new_ and you_ will



E \flat 7



A \flat

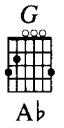


Cm

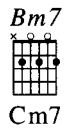
nev-er break my heart_ in two a - gain.____

dim.

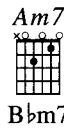
mp



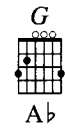
A \flat



Cm7



B \flat m7



A \flat

molto rit.

8vb

THE MORE BOYS I MEET

Words and Music by
STEVE McEWAN and GORDON KENNEDY

Moderately, with a strong beat ♩ = 126

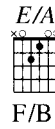
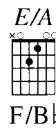
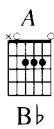
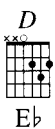
Guitar Capo 1 → A Amaj7 D/A A Amaj7 D/A
Piano → B♭ B♭maj7 Eb/B♭ B♭ B♭maj7 Eb/B♭

A E/A D/A A E/A D/A
B♭ F/B♭ Eb/B♭ B♭ F/B♭ Eb/B♭

Verse 1:

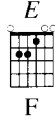
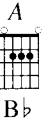
A E F#m
B♭ F Gm

1. This boy here wants to move too fast. He see's my fu - ture as

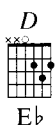


hav-ing a past. Well, I don't think so. I don't

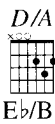
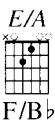
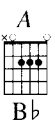
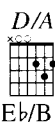
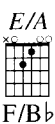
Verses 2 & 3:



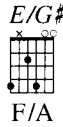
think so. 2. That boy there, well, he's play-in' the fool. 3. Here's this guy, thinks he's bad to the bone.



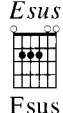
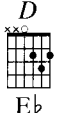
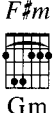
He thinks he's fun-ny and he thinks he's cool. Well, He wants to pick me up and take me home. Well,



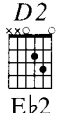
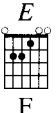
I don't think so. I don't think so. I don't think so.



Cheap date, bad taste, an - oth - er night gone to waste,
 Cage fights, Play - Sta - tion, X Games, Raid - er Na - tion,

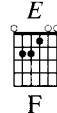
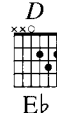
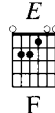
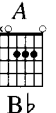


talk - in' 'bout_ noth - in' in so man - y words. It's not like I'm not try -
 o - ver - sized_ pants with an e - go to match. It's not like I'm not try -

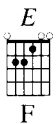
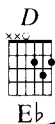
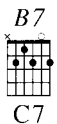
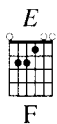
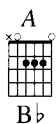


in', 'cause I'll give an - y - one a shot once. And I,
 in', 'cause I'll give an - y - one a shot once. And I, }

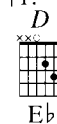
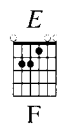
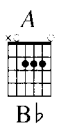
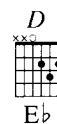
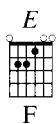
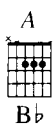
Chorus:



I close my eyes and I kiss that frog,



each time find - in' the more boys I meet, the more I love my dog.

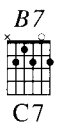
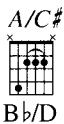


1. *D*

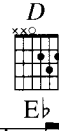
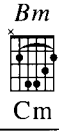
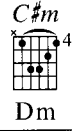
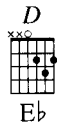
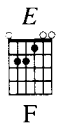


2. *D*
Bm Cm

Why can't they be like the ones that mean ev - 'ry-thing to me,



warm and loy - al, o - pen and friend - ly? It's



F

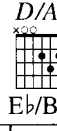
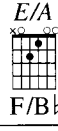
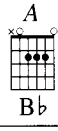
E \flat

Dm

Cm

E \flat

not like I'm not try - in', 'cause I'll give an - y - one a shot once.

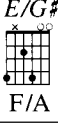
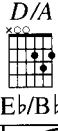
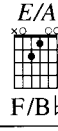
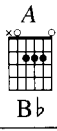


B \flat

F/B \flat

E \flat /B \flat

I close my eyes and



B \flat

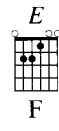
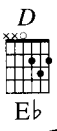
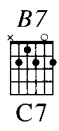
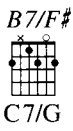
F/B \flat

E \flat /B \flat

B \flat

F/A

I kiss that frog, each time



C7/G

C7

E \flat

F

find - ing the more boys I meet, the more I love my...

Chorus:








I close my eyes and I kiss that frog.







each time finding the more boys I meet, the more I love my dog.








the more I love my dog.








TWISTED

Words and Music by
HILLARY LINDSEY, BRETT JAMES
and LUKE LAIRD

Moderately fast rock (♩ = 132)



Verse:



1. Ba - by, you're a wreck - ing ball, crash -
2. Ev - 'ry - bod - y's tell - in' me I'm



ing in - to my me. Noth - ing I can do but fall.
o - ver my head, that they don't feel you lov - in' me.



Piece by piece, you broke down ev - 'ry part.
They all say that I've gone cra - zy, may -



of me that ev - er thought I'd nev - er need you,
 be, but it's too late now to save me. I'm too

Chorus:
Amaj7



ba - tan - by - gled. It's twist - ed,



messed up. And the more I think a - bout it, it's



cra - zy, but so what. I may nev -



er un - der - stand it. I'm caught up, but I'm hang - in' on. I'm gon - na

1.



love you e - ven if it's wrong.

2.



love you e - ven if it's wrong,

Amaj7



e - ven if it's twist -

B



Amaj7



ed, _____ yeah. _____

E



B



F#m7



E/G#



A



E/G#



May - be _____ it's not _____ right, but that's al - right, yeah. _____ It's al - right _____

D



Amaj7

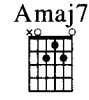


E



to - night. _____ It's twist - ed, _____ messed up. _____

mp



And the more I think a - bout it, that it's cra - zy, but

D.S. % al Coda



so what. I may nev - er un - der-stand that it's

cresc.

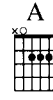
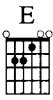
⊕ *Coda*



love you e - ven if it's wrong,



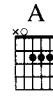
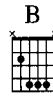
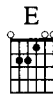
e - ven if it's



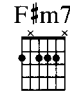
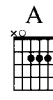
twist - ed, e - ven if it's just a lit - tle bit,



just a lit - tle bit, just a lit - tle twist - ed, yeah.



It's twist - ed, yeah.



WHEEL OF THE WORLD

Words and Music by
HILLARY LINDSEY, CHRIS LINDSEY
and AIMEE MAYO

Moderately slow ♩ = 96

Guitar Capo 1 → F#m7



Piano → Gm7

D



E♭

A



B♭

mf
(with pedal)

Esus/G#



Fsus/A

F#m7



Gm7

D



E♭

Ooh...

Verse 1:

A



B♭

Esus/G#



Fsus/A

F#m7



Gm7

1. Love goes out, out like a light...

D



E♭

A



B♭

Esus/G#



Fsus/A

out like a flame, and you can't find it any more...

F#m7
Gm7

D
Eb

A
Bb

Just when you think _____ it's lost in the rain, _____ it comes back knock-

Esus/G#
Fsus/A

D
Eb

E/D
F/Eb

D
Eb

in' at _____ your _____ door. _____ It's the wheel

Chorus:

F#m
Gm

A
Bb

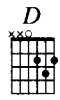
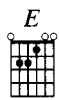
E
F

(It's the wheel _____ of the world _____ turn-ing a-round...
_____ of the world _____ of the world...)

F#m
Gm

A
Bb

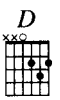
It's the wheel _____ It's the wheel _____ of the world _____
_____ of the world _____ of the world...)



F Eb

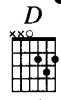
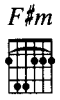
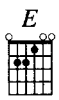
turn-ing a - round_ and a - round. 2. God put us here_

Verse 2:



Gm Eb Bb

on this car - ni - val ride; we close our eyes, nev - er know-ing where_



F Gm Eb

it - 'll take us next. Ba - bies are born, and at the same time_



Bb F Eb

some-one's tak - ing their last breath. It's the wheel_

Chorus:

F#m



A



E



Gm

Bb

F

(It's the wheel of the world. of the world.)

F#m



A



Gm

Bb

It's the wheel. It's the wheel of the world of the world.

E



F

F#m



Gm

turn-ing a - round. In the blink of an eye, it can change.

A



Bb

E



F

— your life, and it nev - er e - ven slows down. It's the wheel.

F#m



Gm

A



Bb

E



F

(It's the wheel _____ of the world.____
of the world.____)

Bridge:

Dmaj7



Ebmaj7

F#m



Gm

E



F

I don't know what it is; I'm fly - in' high, then I'm a - won - der - in' a - why I'm sink -

Dmaj7



Ebmaj7

F#m



Gm

A



Bb

in' on this ship go - in' down._____ Life keeps on mov - in' an - y - way.____

E



F

Dmaj7



Ebmaj7

It's the wheel

F#m

E

D



Gm

F

Eb

of the world.

It's the wheel

F#m

E

D



Gm

F

Eb

of the world

turn-ing a - round.

It's the wheel

F#m

E



Gm

F

of the world.

It's the wheel.

Chorus:

F#m

A

E



Gm

Bb

F

(It's the wheel

of the world
of the world.

turn - ing a - round.

F#m



Gm

A



Bb

It's the wheel _____ of the world_

It's the wheel _____ of the world_

E



F

F#m



Gm

turn-ing a - round_

and a - round, _____

It's the wheel_



Bb



F

and a - round, _____

of the world_ _____

It's the wheel_

F#m



Gm

A



Bb

E



F

It's the wheel _____ of the world_

of the world_ _____) turn-ing a - round_

F#m



A



Gm

Bb

It can o - pen your heart, it can break you a - part, and it nev-

E



F

F#m



Gm

er e - ven slows down. It's the wheel (It's the wheel

A



Bb

E



F

of the world spin-ning a - round. It's the wheel.
of the world.

F#m



Gm

A



Bb

E



F

It's the wheel of the world spin-ning a-round.
of the world.

F#m



Gm

A



Bb

It's the wheel _____ of the world_

It's the wheel _____ of the world_

E



F

F#m



Gm

turn - ing a - round. _____

It's the wheel _____

It's the wheel _____

A



Bb

E



F

of the world_ _____

of the world. _____)

turn - ing a - round _____

and a - round_ _____

F#m



Gm

A



Bb

E



F

poco rit.

*"God put us here on this carnival ride, we close
our eyes never knowing where it will take us next"*

Flat On The Floor All-American Girl So Small
Just A Dream Get Out Of This Town Crazy Dreams
I Know You Won't Last Name You Won't Find This
I Told You So The More Boys I Meet Twisted Wheel Of The World



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