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INTRODUCTION

HOW TO USE THIS BOOK

If a country song tells a compelling story and has a catchy melody, it can be a hit several times over, and it just might live forever. The classics in this collection go as far back as the 1940s, the “newest” ones are from the early 1970s, and they’re all built to last. Some are signature songs, strongly identified with one artist, like Johnny Cash’s “I Walk the Line” or Roger Miller’s “King of the Road,” but many have been hits so many times (“I Can't Stop Loving You,” “Tennessee Waltz”) they are simply timeless country classics.

So, guitar players, here’s a great way to improve your country picking—learn to play these classic tunes! Each song has a flatpicking and fingerpicking version. The arrangements stick to the melody, and they are mostly on the first five frets, so they are quite accessible to beginning or intermediate players. A few up-the-neck licks or fancy chords are thrown in when the tune really needs them.

You can treat each arrangement as an instrumental piece, and play it exactly as written, or you can play and sing a song in its entirety and pick the fingerpicking or flatpicking arrangement as a solo.

In the fingerpicking arrangements, stems pointing down indicate notes played by the thumb. Stems pointing up indicate notes picked by the index or middle finger.

Every tune is preceded by some country music history and anecdotes. When you’re learning the classics, it’s fun to know the stories behind them. It’s all part of appreciating and enjoying real country music.

Good Luck,

Fred Sokolow

Fred Sokolow

A CD is available that features all the arrangements in this book, played on the guitar exactly as they are written. To order, send $12 to Sokolow Music, PO BOX 491264, Los Angeles CA 90049 or log onto http://members.aol.com/sokolowmus/
ACT NATURALLY

WORDS AND MUSIC BY VONIE MORRISON AND JOHNNY RUSSELL

In 1963, Buck Owens scored the first of his twenty-one #1 country hits with "Act Naturally." The Beatles recorded it two years later. Owens, the first country star from Bakersfield, spearheaded a movement away from softer, pop-sounding country toward a harder, honky-tonk sound. It featured the hard-plucked, twangy "chicken pickin'" guitar style that has become a staple in country music.

FLATPICKING

Verse

C

1. They're gonna put me in the movies,
   make a film about a man that's sad and lonely,
   and

2. See Additional Lyrics

TAB

C

they're gonna make a big star out of me.

We'll

G

all I gotta do is act naturally.

Well I'll

Chorus

G

bet you movie's gonna make me a big star.

Might 'cause

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I can play the part so well.

If you come to see me in the movies,
biggest fool that's ever hit the big time,

Then I know that you will plainly see

all I gotta do is act naturally.
2. We'll make the scene about a man that's sad and lonely, and beggin' down upon his bended knee. I'll play the part, but I won't need rehearsing, all I have to do is act naturally.
ALWAYS ON MY MIND
WORDS AND MUSIC BY WAYNE THOMPSON, MARK JAMES AND JOHNNY CHRISTOPHER

Brenda Lee was a child star and country-pop crossover artist who made her first recordings in 1956 at age eleven. Most of her hits occurred in the early 1960s. Her version of "Always On My Mind" charted in 1972. Elvis Presley took the song to #16, and in 1982 Willie Nelson had his biggest hit yet when the song went to #1 on the country charts and won three Grammys. It has been recorded by such diverse acts as the Pet Shop Boys, the Stylistics and James Galway.

FINGERPICKING

Verse
C
G/B
Am
Am/G
F
G

1. May-be I didn’t love you quite as of-ten as I could have,
and may-be I didn’t treat you quite as good as I should have.

2. See Additional Lyrics

If I made you feel sec-ond best,
girl, I’m sor-ry I was blind.

You were al-ways on my mind,
you were al-ways on my

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**Bridge**

C F G
C G/B Am C/G F C/E

tell me that your sweet love has 'n't...

Dm Gsus G C G/B Am C/G

died, and give me, give me...

**D.C. at Coda**

(Repeat 2nd Verse)

F C/E Dm Gsus G C

one more chance to keep you satisfied...

**Coda**

mind...

**ADDITIONAL LYRICS**

2. Maybe I didn’t hold you all those lonely, lonely times.
   I guess I never told you I’m so happy that you’re mine.
   Little things I should have said and done, I just never took the time.
   You were always on my mind, you were always on my mind.

**FLATPICKING**

Verse

C G7 Am Am/G

TAB..2 0 3 0 2 2 0 3 2 0 3 2 0 3 2...
ANY TIME
WORDS AND MUSIC BY HERBERT HAPPY LAWSON

In 1948, country superstar Eddy Arnold had five #1 hits, including “Any Time.” Known for lushly-orchestrated recordings that made country tunes palatable to an urban audience, the “Tennessee Plowboy” had twenty-eight #1 singles and often crossed over to the pop charts. Patsy Cline and the Osmonds also charted with “Any Time,” and dozens of artists have recorded it. Written in 1921, the song is usually done with a western swing feel.

FLATPICKING

An - y - time you’re feel - ing lone - ly.

An - y - time you’re feel - ing blue.

An - y - time you feel down heart - ed.

that will prove your love for me is true.
A7

Any time you're thinking of me.

G7

that's the time I'll be thinking of you.

A7

So any time you say you want me back again.

D7

that's the time I'll come back home to you.

FINGERPICKING

A

D7

TAB

G

C

12
BLUE EYES CRYING IN THE RAIN
WORDS AND MUSIC BY FRED ROSE

"Blue Eyes Crying in the Rain" was already thirty years old when Willie Nelson scored a #1 hit with it in 1975. (Roy Acuff recorded it in 1947.) It was penned by the great songwriter/producer Fred Rose, who also wrote "No One Will Ever Know," "The End of the World," "Roly Poly," and many of Hank Williams' hits. "Blue Eyes" appeared on the Red-Headed Stranger album, which propelled Willie Nelson to super-stardom.

FLATPICKING

C

1. In the twilight I see her
When we kissed goodbye I'll remember
Through the ages I'll remember

2. See Additional Lyrics

T A

G7

1.

blue knew blue eyes cry in the rain.
we'd eyes

C

0 3 3
3

2.

never meet again.

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Love is like a dying ember.

Only memories remain.

cryin' in the rain.

ADDITIONAL LYRICS

2. Now my hair has turned to silver. All my life I've loved in vain. I can see her star in heaven, blue eyes cryin' in the rain. Someday when we meet up yonder, we'll stroll hand in hand again In a land that knows no parting, blue eyes cryin' in the rain.
Western swing steel guitarist Ted Daffan wrote many honky-tonk hits, including "No Letter Today" and "I'm a Fool to Care." He supposedly wrote "Born To Lose" after hearing the expression in a poker game, and had a hit with the song in 1943. Besides being recorded by the usual country suspects (Ray Price, Johnny Cash, LeAnn Rimes, Willie Nelson), "Born to Lose" had its biggest hit in 1962, when Ray Charles included it on his revolutionary country album. It has also spawned versions by such diverse artists as Patti Page, the Ventures, Mitch Ryder, Dean Martin, Shirley Bassey, Ella Fitzgerald and Elton John.

1. Born to lose, I've lived my life in vain.
2, 3, 4. See Additional Lyrics

Every dream has only brought me pain.
All my life, I've always been so

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**ADDITIONAL LYRICS**

2. Born to lose, it seems so hard to bear. How I've longed to always have you near. You've grown tired and now you say we're through. Born to lose, and now I'm losing you.

3. Born to lose, my every hope is gone. It's so hard to face an empty dawn. You were all the happiness I knew. Born to lose, and now I'm losing you.

4. There's no use to dream of happiness. All I see is only loneliness. All my life I've always been so blue. Born to lose, and now I'm losing you.
Patsy Cline took "Crazy" to #2 on the country charts in 1962, and to #9 on the pop charts, many years before its writer, Willie Nelson, achieved stardom as a performer. It was Nelson's second songwriting success; the previous year Faron Young had a #1 hit with the Nelson-penned "Hello Walls." Patsy Cline's recording of the tune is listed in Guinness' Book of World Records as the song-most-played on juke boxes around the world. Linda Ronstadt's version hit #6 in 1977. Crystal Gayle, Julio Iglesias, most notably LeAnn Rimes, and many others have recorded it.

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what in the world did I do?  

Oh, crazy for

thinkin' that my love could hold you.

I'm crazy for tryin' and

crazy for cryin' and I'm crazy for lovin' you.

FINGERPICKING

C  B♭ A  Dm  A7  Dm

G  C  C♯  Dm7  G7
FADED LOVE
WORDS AND MUSIC BY BOB WILLS AND JOHNNY WILLS

The great king of western swing, Bob Wills, co-wrote "Faded Love" with his father, and Bob Wills and the Texas Playboys' 1950 recording of the tune went to #8 on the country charts. Legendary guitarist Eldon Shamblin and fiddler/electric mandolin player Johnny Gimble were on that recording. Patsy Cline had a top ten recording of it in 1962, as did Linda Ronstadt in 1977, and Kenny Rogers took it to #1 in 1985. Willie Nelson had a #3 hit when he recorded a duet version of "Faded Love" with Ray Price in 1980, and LeAnn Rimes, George Jones, Roy Clark and dozens of artists have recorded this great standard.

FLATPICKING

Verse

1. As I look at the letters that you wrote to me, it's
   read the lines that to me were so sweet, I re

2. See Additional Lyrics

[Music notation for verse]

Chorus

miss you darlin' more and more every day, as

[Music notation for chorus]
heaven would miss the stars above.

Every heartbeat still think of you and remember our faded love.

ADDITIONAL LYRICS

2. I think of the past and all the pleasures we had as I watch the mating of the dove. It was in the springtime that you said goodbye, I remember our faded love.

FINGERPICKING
FOLSOM PRISON BLUES
WORDS AND MUSIC BY JOHN R. CASH

Johnny Cash wrote “Folsom Prison Blues” in 1955 on an airplane, after seeing a movie about a convict at Folsom Prison. He released it on the legendary Sun Records label, and it reached #4 on the charts, but Cash’s live version, recorded at Folsom Prison in 1968, went to #1. The song and the live concert meant a lot to Cash, who had done time in jail.

FLATPICKING

I hear that train a-comin', it's comin' round the bend, and

I ain't seen the sunshine since I don't know when. I'm stuck in

Folsom Prison, and time keeps draggin’

But that

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2. When I was just a baby, my mama told me, “Son, Always be a good boy, don’t ever play with guns.” But I shot a man in Reno just to watch him die. When I hear that whistle blowin’, I hang my head and cry.

3. I bet there’s rich folks eatin’ in a fancy dinin’ car. They’re prob’ly drinkin’ coffee and smokin’ big cigars, But I know I had it comin’, I know I can’t be free. But those people keep a-movin’ and that’s what tortures me.

4. Well, if they freed me from this prison, if that railroad train was mine, I bet I’d move it on a little farther down the line. Far from Folsom Prison, that’s where I’d want to stay, And I’d let that lonesome whistle blow my blues away.
FUNNY HOW TIME SLIPS AWAY
WORDS AND MUSIC BY WILLIE NELSON

Willie Nelson wrote "Funny..." in 1961 for Billy Walker, a Texas honky-tonk singer who reached #23 on the country charts with the tune. It was the first time Nelson wrote a song for a particular artist, but since then "Funny..." has been covered by Elvis Presley, Brenda Lee, Narvel Felts, Ray Price, Kris Kristofferson, Jim Nabors, Lyle Lovett; rhythm and blues performers, the Spinners, Jimmy McGriff, Al Green, Junior Parker and Little Anthony and the Imperials; pop artists Leon Russell, Tom Jones, the Lennon Sisters, the Simpsons (!) and Georgie Fame; Irish accordion player Joe Burke, and, of course, Willie himself.

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ADDITIONAL LYRICS

2. How's your new love? I hope that he's doin' fine.
   I heard you told him that you'd love him 'til the end of time.
   Now that's the same thing that you told me, seems like just the other day.
   Gee, ain't it funny how time slips away?
3. I gotta go now, I guess I'll see you around.
   Don't know when, though; never know when I'll be back in town.
   But remember what I tell you, in time you're gonna pay.
   And it's surprising how time slips away.

FINGERPICKING
HEARTACHES BY THE NUMBER
WORDS AND MUSIC BY HARLAN HOWARD

"Heartaches by the Number" was a #2 hit in 1959 for Ray Price. A major voice in country music, Price had dozens of hits during the 1950s, 60s and 70s. Willie Nelson got his start in Price's band, the Cherokee Cowboys, as did Roger Miller and Johnny Paycheck. The song was written by the great Harlan Howard, who has penned over a thousand tunes, including "Busted," "Tiger by the Tail," "I Fall to Pieces," "Foolin' Around," "She's a Little Bit Country" and "Excuse Me, I Think I've Got a Heartache."

Others who have recorded "Heartaches by the Number" include Bing Crosby, Waylon Jennings, Connie Francis, Buck Owens, Johnny Paycheck and Dwight Yoakam.
numbers, troubles by the score, But the Every day you stop
love me less, each day I love you more, counting, that's the

to Coda D.C. al Coda (Take Repeats) Coda

ADDITIONAL LYRICS

2. Heartache number three was when you called me and said that you was comin' back to stay.
With hopeful heart I waited for your knock on the door; I waited but you must have lost your way.

FINGERPICKING

Verse
HELP ME MAKE IT THROUGH THE NIGHT
WORDS AND MUSIC BY KRIS KRISTOFFERSON

Kris Kristofferson got the idea for "Help Me Make It Through the Night" from a remark Frank Sinatra made in an interview about a bottle or a woman helping him get through the night. Sammi Smith's 1971 version of the tune went to #1 on the country charts and #8 on the pop charts. The lyrics were considered risqué in 1971, but the tune won several awards, including two Grammys, and has been covered by countless artists, notably Willie Nelson and Elvis Presley.

FLATPICKING

Verse
C

1. Take the ribbon from your hair,
2. Come and lay down by my side

Cmaj7 C7

shake it loose and let it 'til the early morn-in'

F Fmaj7 Dm G Gmaj7

fall, light.
lay-in' soft against your skin.
All I'm tak-in' is your time.

G7

C Csus C

like the shadows on the wall.
Help me make it through the night.

C7

Bridge
F Fsus F

I don't care what's right or wrong.
I don't try to under-
C C C Gmaj7 Gmaj7 G7
stand. Let the devil take tomorrow.

D7 G G C7
'cause tonight I need a friend.

Verse G7
3. Yesterday is dead and gone

and tomorrow's out of sight.

F Fmaj7 Dm G Gmaj7
and it's sad to be alone.

G7 C Csus C
Help me make it through the night.
I CAN'T STOP LOVING YOU
WORDS AND MUSIC BY DON GIBSON

One day in the late 1950s, Don Gibson sat in his trailer off a Tennessee highway and wrote several songs, including "Oh, Lonesome Me" and "I Can't Stop Loving You." His 1958 recording of "I Can't Stop" hit #7 on the country charts, and Kitty Wells' version hit #3 the same year. Four years later Ray Charles' groundbreaking, soulful recording of the tune topped the pop charts. In 1972, Conway Twitty made it a #1 country hit. It's Gibson's most-recorded song.

FLATPICKING

Chorus

C           G
I can't stop wanting you...

no, I've made up my mind

It's useless to say,

D7

to live in memory of old, lonesome

so I'll just live my life

1.

3 2 0 0 0 0

2.

To Coda ()

G G7 G

to me times.

I can't stop in dreams of yesterday.

Verse

G C

Those happy hours that we once knew

time heals a broken heart.

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39
I FALL TO PIECES
WORDS AND MUSIC BY HANK COCHRAN AND HARLAN HOWARD

"I Fall to Pieces" was a #1 hit on the country charts and #12 on the pop charts for Patsy Cline, country music's greatest torch songstress, just two years before her fatal 1963 airplane crash. It was written by Hank Cochran and Harlan Howard (see "Heartaches by the Number"). The song has been recorded by Conway Twitty, Linda Ronstadt, LeAnn Rimes, Faron Young, Ferlin Husky, Crystal Gayle, Michael Nesmith, Screeching Weasel and many others.

FLATPICKING

C  F  G  Gb

1. I fall to pieces

T  A

2. See Additional Lyrics

F  G7  C

1. each time I see you again

F  G7  C

2. be just your friend?

G7  C

You want me to act

F  G7

like we've never kissed

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Pretend we've never met.
And I've tried and I've tried but I haven't yet.
You walk by and I fall to pieces.

To Coda

D.C. al Coda
(Take Repeats)

Coda

ADDITIONAL LYRICS

2. I fall to pieces each time someone speaks your name. I fall to pieces. Time only adds to the flame.
   You tell me to find someone else to love, someone who'll love me too, the way you used to do.
   But each time I go out with someone new, you walk by and I fall to pieces.

FINGERPICKING
I WALK THE LINE
WORDS AND MUSIC BY JOHN R. CASH

In 1956 Johnny Cash scored his first #1 country hit with "I Walk the Line," which also crossed over into the pop Top Twenty. It has become a signature song for this towering, individualistic figure in country music, nicknamed "The Man In Black." His friend Carl Perkins suggested the tune's title (in turn, Cash gave Perkins the title and idea for "Blue Suede Shoes"), and Cash wrote the tune backstage during a gig in Texas. He had just been married, and the song is a pledge of fidelity.

FLATPICKING

C                               G7                               C

1. I keep a close watch on this heart of mine.

2, 3, 4. See Additional Lyrics

G7                               C

I keep my eyes wide open all the time.

F                              C

I keep the ends out for the tie that

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C
Because you’re mine, I walk the line.

D.C. al Coda
(Take Repeats)

Coda
Because you’re mine, I walk the line.

ADDITIONAL LYRICS

2. I find it very, very easy to be true. I find myself alone when each day’s through.
Yes, I’ll admit that I’m a fool for you. Because you’re mine, I walk the line.

3. As sure as night is dark and day is light, I keep you on my mind both day and night.
And happiness I’ve known proves that it’s right. Because you’re mine, I walk the line.

4. You’ve got a way to keep me on your side. You give me cause for love that I can’t hide.
For you I know I’d even try to turn the tide. Because you’re mine, I walk the line.

FINGERPICKING

G7

C
I'M MOVIN' ON

WORDS AND MUSIC BY HANK SNOW

In the late 1940s, when Hank Snow came to the United States, he was Canada's biggest country star. In 1950, the self-penned "I'm Movin' On" became his first #1 country hit, and a subsequent string of hits ("The Golden Rocket," "I Don't Hurt Anymore") established Snow as a major star throughout the 1950s, 60s and 70s. He continued to play at the Opry until his death in 1999. "I'm Movin' On" was a country hit for Don Gibson in 1960 and for Emmylou Harris in 1983, and with its boogie beat (a feature of many Snow tunes) it easily crossed over into pop and R&B. Ray Charles recorded a rocking version in 1959 that was imitated by the Rolling Stones and other rock groups.

FLATPICKING

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2. That big old whistle as it blew and blew said, 'Hello to the Southland, we’re comin’ to you,
   And we’re movin’ on. Oh, hear my song.' You had the laugh on me so I’m settin’ you free
   And I’m movin’ on.

3. Mister fireman, won’t you listen to me, 'cause I got a pretty mama in Tennessee.
   Keep movin’ on, keep rollin’ on. So shovel the coal, let this rattler roll and keep movin’ me on.

4. Mister engineer, take that throttle in hand, this rattler’s the fastest in the southern land.
   Keep movin’ me on, keep rollin’ on. You’re gonna ease my mind, put me there on time and keep rollin’ on.

5. I’ve told you, baby, from time to time, but you just wouldn’t listen or pay me no mind.
   Now I’m movin’ on, I’m rollin’ on. You’ve broken your vow and it’s all over now, so I’m movin’ on.

6. You switched your engine, now I ain’t got time for a triflin’ woman on my main line,
   'Cause I’m movin’ on. You’ve done your daddy wrong.
   I’ve warned you twice, now you can saddle the price, 'cause I’m movin’ on.

7. But someday, baby, when you’ve had your play, you’re gonna want your daddy, but your daddy will say:
   'Keep movin’ on. You stayed away too long, I’m through with you, too bad you’re blue, keep movin’ on.'
I'M SO LONESOME I COULD CRY

WORDS AND MUSIC BY HANK WILLIAMS

Hank Williams recorded his favorite original song, "I'm So Lonesome I Could Cry," in 1949. He wrote it as a poem, for the first "Luke the Drifter" album of recitations with musical background; but Hank and his producer/co-writer Fred Rose decided "I'm So Lonesome" needed to be sung, and how right they were! One of country music's best-loved and most-recorded songs, it has been covered by many artists and is often cited to prove that country songs can feature beautiful poetry.

FLATPICKING

C

will, he sounds too blue to

C7

fly.

That midnight

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train is whim­sing low.  I’m so lone­some

G7 1, 2, 3.

1. I could cry.

[4.

2. I’ve

ADDITIONAL LYRICS

2. I’ve never seen a night so long, when time goes crawling by.
The moon just went behind a cloud to hide its face and cry.
3. Did you ever see a robin weep when leaves begin to die?
   That means he’s lost the will to live. I’m so lonesome I could cry.
4. The silence of a falling star lights up a purple sky.
   And as I wonder where you are, I’m so lonesome I could cry.

FINGERPICKING

C

[diagram]

$\frac{51}{51}$
IF YOU’VE GOT THE MONEY
(I’VE GOT THE TIME)

WORDS AND MUSIC BY LEFTY FRIZZELL AND JIM BECK

The great Lefty Frizzell ("Always Late," "Long Black Veil," "That’s the Way Love Goes," etc.) wrote "If You’ve Got the Money" in 1950 and sang it all the way to the top of the country charts, with "I Love You a Thousand Ways" for a "B" side. The following year, Frizzell had four songs in the Top Ten simultaneously! Willie Nelson and Merle Haggard are both Frizzell disciples (Haggard got his start imitating Lefty), and Nelson took "If You’ve Got the Money" to #1 again in 1976, a year after Lefty died.

"During the era of 78 rpm and subsequently 45 rpm recordings, which lasted until the late 1950s and the late 1970s respectively, music was released on "singles," two-sided discs with one song per side. Recording companies indicated which song they preferred for radio airplay (the song they thought had more commercial potential) by labeling the sides "A" and "B."

FLATPICKING

C

1. If you’ve got the money, I’ve got the

2,3. A. See Additional Lyrics

F

G7

time. We’ll go honky-tonk-in’ and we’ll have a

time. We’ll make all the night spots, dance, drink beer and

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2. There ain’t no use to tarry so let’s start out tonight. We’ll spread joy, oh boy oh boy, and we’ll spread it right. We’ll have more fun baby, all the way down the line. If you’ve got the money, I’ve got the time.

3. If you’ve got the money, I’ve got the time. We’ll go honky-tonkin’ and we’ll have a time. Bring along your Cadillac, leave my old wreck behind. If you’ve got the money, I’ve got the time.

4. Yes, we’ll go honky-tonkin’, make every club in town. We’ll go to the park where it’s dark and we won’t fool around. But if you run short of money, I’ll run short of time. ’Cause you with no more money, honey, I’ve no more time.

**FINGERPICKING**

---

ADDITIONAL LYRICS
IT MAKES NO DIFFERENCE NOW
WORDS AND MUSIC BY JIMMIE DAVIS AND FLOYD TILLMAN

Performer/songwriter Floyd Tillman had his first major hit in 1938 when Cliff Bruner's Texas Wanderers recorded "It Makes No Difference Now." Gene Autry released a version of the song the same year. Tillman's other honky-tonk hits include "Slippin' Around," "I Love You So Much It Hurts" and "This Cold War With You," and his singing influenced Lefty Frizzell and Willie Nelson.

FLATPICKING

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2. It was just a year ago that I first met you, I learned to love you and I thought you loved me too. But now that's all in the past and I'll forget somehow. I don't worry 'cause it makes no difference now.

3. Now that we have really parted I can't believe we're through. I don't blame myself and I'm sure I can't blame you. There was something had to happen and it happened, somehow. I don't worry 'cause it makes no difference now.

4. After all is said and done I'll soon forget you, although I know that it will be so hard to do. Let things happen as they will and I'll get by somehow. I don't worry 'cause it makes no difference now.
KING OF THE ROAD
WORDS AND MUSIC BY ROGER MILLER

Roger Miller, who was successful as a songwriter before he became known as a performer, wrote and recorded "King of the Road" in 1965. The breezy hobo anthem was a #1 country hit that reached #4 on the pop charts and won several Grammys for Miller. His other hits include "Dang Me," "Chug-a-Lug" and "England Swings."

FLATPICKING

G Am D G

1. Trail er for sale or rent, rooms to let, fifty cents.
   No phone, no pool, no pets.
   two hours of push in' broom buys a

2. See Additional Lyrics

3. D

I aint got no cigarettes, ah, but eight by twelve

4. G

four bit room. I'm a man of means by no means, king of the road.

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2nd time 3. I know every engineer on every train.

all of the children, and all of their names, every hand out in every town and

every lock that ain't locked when no one's around. I sing:

ADDITIONAL LYRICS

2. Third boxcar, midnight train, destination Bangor, Maine.
Old worn-out suit and shoes, I don't pay no union dues.
I smoke old stogies I have found, short, but not too big around.
I'm a man of means by no means, king of the road.

FINGERPICKING
“Making Believe” was a #2 hit in 1955 for Kitty Wells, born Muriel Deason and christened “The Queen of Country Music.” She was the first post-World War II female country superstar, and her success and independent spirit paved the way for the likes of Patsy Cline, Loretta Lynn and Tammy Wynette. Emmylou Harris scored a #8 hit in 1977 with “Making Believe,” and Merle Haggard, Duane Eddy, Ray Charles, Dolly Parton, Loretta Lynn, Jim Reeves, Social Distortion and many others have recorded the song.

1. Making believe dream;
   that you still love me,
2. See Additional Lyrics

G7
it’s leaving me
alone and so
Making believe,
it’s all I can
blue do.

But I’ll always
I can’t hold you close
when you’re not
love,

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with me.
mine.

You're some
bod-
y's
mak-
ing
be-
lieve,

C7  F  C
I'll spend
my
life-
time
lov-
ing
you

C
and mak-
ing
be-
lieve.
mak-
ing
be-
lieve.

Fine  D.S. al Fine
(Take Repeats)

ADDITIONAL LYRICS
2. Making believe that I never lost you, but those happy hours I find are so few.
   My plans for the future will never come true. Making believe, that's all I can do.
MAMA TRIED
WORDS AND MUSIC BY MERLE HAGGARD

Merle Haggard, a giant in country music because of his writing and his singing, really did turn twenty-one in San Quentin Prison in 1958, and he was the hell-raiser he described in his 1968 #1 hit, “Mama Tried.” The song was the third of Haggard’s forty-one #1 country hits! The Grateful Dead often performed the tune.

FLATPICKING

Verse

A

D

A

1. The first thing I remembered was a lonesome whistle not knowin' where. I'm

freight train leavin' town,

2. See Additional Lyrics

D

A

E7

[1,3.

[1,3.

[1,3.

blowin' bound, and a young one's dream of growin' up to ride

and no one could change my

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64
hold me an - y more. 'N' I turned twen - ty - one in
tried to raise me

prison do - in' life with - out parole. No one could steer me
better, but her plead - ing I de - nied That leaves

right but ma - ma tried, ma - ma tried. Ma - ma on - ly me to blame...

'Tcause ma - ma tried. 3. Dear old

To Coda

D.S. al Coda
(Take Repeats)
ADDITIONAL LYRICS

2. A one-and-only rebel child from a family meek and mild,
   My mama seemed to know what lay in store.
   In spite of all my Sunday learnin', toward the bad I kept on turnin',
   'Til mama couldn't hold me anymore.

3. Dear old daddy, rest his soul, left my mom a heavy load.
   She tried so very hard to fill his shoes.
   Working hours without rest, wanted me to have the best.
   She tried to raise me right, but I refused.

FINGERPICKING

\[\text{Verse} \]
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OH, LONESOME ME
WORDS AND MUSIC BY DON GIBSON

In 1958, Don Gibson's recording of the self-penned "Oh, Lonesome Me" reached #1 on the country charts. The single's "B" side, "I Can't Stop Loving You," eventually became even more popular (see "I Can't Stop Loving You"). Neil Young recorded a slow version of "Oh, Lonesome Me" in 1970.

FLATPICKING

Verse

1. Ev'rybody's goin' out and havin' fun.
2. bad mistake I'm makin' by just hangin' round.
3. must be some way I can lose these lonesome blues,

just a fool for stayin' home and havin' none.
know that I should have some fun and paint the town.
get about the past and find some body new.

I'm
I
for

I've

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Bridge
G
I'll bet she's not like me,
she's out, fancy
I still love her so,
and brother, don'tcha
free,
know,
flirt in' with the boys
with all her charms,
I'd welcome her right back
here in my arms,

1. [Verse]
G7
But
3. Well, there
D.C. al Coda
Coda
C

FINGERPICKING

[Verse]
PICK ME UP ON YOUR WAY DOWN
WORDS AND MUSIC BY HARLAN HOWARD

Written by Harlan Howard (see “Heartaches By the Number”), “Pick Me Up on Your Way Down” was a #2 hit for Charlie Walker in 1958, and the song has charted several times since. Walker was a Texas honky-tonk singer who had many hits during the 1950s and ’60s, and “Pick Me Up” became his trademark tune.

FLATPICKING

1. You were mine for just a while, now you’re gone.
Chorus, 2. See Additional Lyric

F

puttin’ on the style, and you never once looked back at your heart can still be found where you tossed it on the ground.

G

1.

home a cross the track. You’re the up on your way

C

To Coda  Coda

D.S. (take repeats) at Coda Chorus

C

down. Pick me

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International Copyright Secured All Rights Reserved
ADDITIONAL LYRICS

Chorus
Pick me up on your way down. When you’re blue and all alone,
When their glamour starts to bore you, come on back where you belong.
You may be their pride and joy but they’ll find another toy,
Then they’ll take away your crown. Pick me up on your way down.

2. They have changed your attitude, made you haughty and so rude.
Your new friends can take the blame, underneath you’re still the same.
When you learn these things are true, I’ll be waiting here for you.
As you tumble to the ground, pick me up on your way down.

Chorus
RELEASE ME
WORDS AND MUSIC BY ROBERT YOUNT, EDDIE MILLER AND DUB WILLIAMS

Despite—or because of—lyrics that make adultery a virtue ("To waste our lives would be a sin"), "Release Me" was a Top Ten country hit three times during the uptight 1950s, with versions by Ray Price and Kitty Wells. In addition to covers by country legends like Lefty Frizzell, Buck Owens, Loretta Lynn, Dolly Parton, Eddy Arnold, Willie Nelson and Roger Miller, the song has been recorded by Elvis Presley, Dean Martin, Jerry Lee Lewis, the Mills Brothers, Henry Mancini, Bobby Darin, the Everly Brothers, the Four Aces, Patti Page, Tom Jones, Engelbert Humperdinck, Peggy Lee, rhythm and blues singer Esther Phillips, Zydeco accordion player Clifton Chenier and Romanian panpiper Zamfir...just to name a few.

FLATPICKING

D
D7
G

1. Please release me, let me go.
2. Our lives would be a sin.

A
A7
D

I don’t love you anymore.

A7
D

To Release me and

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73
2. I have found a new love, dear, and I will always want her near.
   Her lips are warm while yours are cold. Release me, my darling, let me go.
3. Please release me, can’t you see, you’d be a fool to cling to me.
   To live a life would bring us pain, so release me and let me love again.

FINGERPICKING

1.
G7

To Coda

D.C. (take repeats) al Coda

Coda
ROCKY TOP
WORDS AND MUSIC BY BOUDLEAUX BRYANT AND FELICE BRYANT

"Rocky Top," usually played at breakneck speed, was a Top 40 country hit for bluegrassers The Osborne Brothers in 1968, and again in 1970 for Lynn Anderson. The song has become a bluegrass standard and has been recorded by Jim and Jesse McReynolds, Mac Wiseman, Glen Campbell, Tammy Wynette, the Nitty Gritty Dirt Band, Chet Atkins and many others. It was written by the famous husband and wife hitmaking team, Felice and Boudleaux Bryant, who wrote "Raining in My Heart," "You're the Reason God Made Oklahoma," and many Everly Brothers hits, including "Bye Bye Love" and "Wake Up Little Susie.

FLATPICKING

Verse
C

1. Wish that I was on old Rock-y Top,
Ain't no smog-gy smoke on Rock-y Top,
Once I had a girl on Rock-y Top,
Wild as a mink but sweet as so-da pop.

Am

1, 3.
G

down in the Ten-nes-see hills.
ain't no bear, other half cat.

C

G7

2, 4.

Chorus

Am

tel - e - phone bills.
dream about that.

Rock-y Top.
**ADDITIONAL LYRICS**

2. Once two strangers climbed up Rocky Top, lookin' for a moonshine still. Strangers ain’t come down from Rocky Top, reckon they never will. Corn won’t grow at all on Rocky Top, dirt’s too rocky by far. That’s why all the folks on Rocky Top get their corn from a jar.

3. I’ve had years of cramped-up city life, trapped like a duck in a pen. All I know is, it’s a pity life can’t be simple again.
SWEET DREAMS
WORDS AND MUSIC BY DON GIBSON

Emmylou Harris, backed by her “Hot Band,” which included legendary guitar picker James Burton, took “Sweet Dreams” to the top of the country charts in 1976. It was her second #1 hit, but the song, written by Don Gibson (see “Oh Lonesome Me” and “I Can’t Stop Loving You”) was already twenty years old and had charted numerous times. Gibson released it twice, reaching #9 in 1956 and #6 in 1961. Faron Young had the first hit with “Sweet Dreams” (#2 in 1956), and Patsy Cline brought it to the top ten in 1963.
start my life anew, instead of having sweet dreams about you?

ADDITIONAL LYRICS

2. You don’t love me, it’s plain. I should know I’ll never wear your ring.
   I should hate you the whole night through, instead of having sweet dreams about you.

3. Sweet dreams of you, things I know can’t come true.
   Why can’t I forget the past, start loving someone new, instead of having sweet dreams about you?

FINGERPICKING
TENNESSEE WALTZ
WORDS AND MUSIC BY REDD STEWART AND PEE WEE KING

Pee Wee King and Redd Stewart wrote and recorded “Tennessee Waltz” in 1947, and in the next few years it was a Top Ten hit on the country charts for the composer/performers, and for Cowboy Copas and Roy Acuff. Patti Page had a pop hit with the tune in 1951, and it is often credited with bringing a larger urban audience to country music. Many artists have had hits recording “Tennessee Waltz,” and in 1965 it became Tennessee’s official state song.

FLATPICKING

I was dancing with my dar-lin’,
to the Ten-nes-see
I was dancing with my dar-lin’,
to the Ten-nes-see

Waltz, when an old friend
my friend stole
I happened to
Waltz, when an old friend
my friend stole
I happened to

To Coda
I remember the night and the

Tennessee Waltz. Only you know how much I have

lost.

Yes, I

FINGERPICKING

G

G7
TOGETHER AGAIN
WORDS AND MUSIC BY BUCK OWENS

Buck Owens, whose 1964 recording of "Together Again" reached #1, claims the song was a "throw-away," written in fifteen minutes (at three o’clock in the morning) as a B-side for "My Heart Skips a Beat." In 1976, Emmylou Harris scored her first #1 single by recording "Together Again," and she and Owens later recorded a duet called "Play Together Again, Again."

FLATPICKING

G

1. To-get-her___
   a-gain,
(2.)
   gain.

my tears___
   have stopped
the grey___
   skies and

fall-ing.

gone._

The long___
   lone-ly
You’re back___
   in my

C

D

arms

are now___
at an
end.___

now where___
you be-long.___

D7

G

C

D7

The key___
to my

The love___
that we

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heart knew
you hold is living again,

and nothing else matters, we're together again.

FINGERPICKING
WALKING THE FLOOR OVER YOU
WORDS AND MUSIC BY ERNEST TUBB

In 1941, when he wrote his breakaway hit, "Walking the Floor Over You," Ernest Tubb was broke, missing his wife, and literally walking the floor of a Dallas apartment with anxiety over life in general and an upcoming recording date in particular. Called "The Texas Troubador," Tubb started his career by imitating his idol, Jimmie Rodgers. He became a giant in the honky-tonk genre of country music.

FLATPICKING

C

F

G7

C

C7

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two, long! walking the floor over you.

1. You did, dear, but I do know that you've gone.
2. Now love you and I will the day I die.

Chorus: I'm floor over you.
YOUR CHEATIN' HEART
WORDS AND MUSIC BY HANK WILLIAMS

Hank Williams’ last recording session, in 1952, was attended by his fianceé and his former girlfriend, who came uninvited to confront Hank—she was pregnant with his child. In this soap opera atmosphere, Williams recorded four songs in two hours and ten minutes, including “Your Cheatin’ Heart.”

Written to his ex-wife Audrey, “Your Cheatin’ Heart” became Hank’s theme song after his death. He probably never sang it in performances, but it went to #1 on the charts, and Joni James and Frankie Laine had Top Ten pop hits with the tune in 1953. It was a hit for Ray Charles in 1962, in a crossover that was startling for its time, and it was covered by Connie Francis, the Ames Brothers, Billy Vaughan, and many others.

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G

Bridge

G7

you.

When tears come down

C

like fall - in' rain,

you'll toss a -

A7

round

and call my name.

D7

D.S. al Coda

Coda 1

D.C. take repeats al Coda 2

G

You'll walk the -

will tell on you.

Coda 2

D7

will tell on you.

G

G6

ADDITIONAL LYRICS

2. Your cheatin' heart will pine someday and crave the love you threw away.
The time will come when you'll be blue. Your cheatin' heart will tell on you.
Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**LEGATO SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**RAKE:** Drag the pick across the strings indicated with a single motion.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.
Guitar Instruction

Country Style!

from Hal Leonard

**CHICKEN PICKIN’** • by Eric Hallig

This book provides a “bird’s-eye-view” of the techniques and licks common to playing hot, country lead guitar. Covers over 100 hot country guitar licks: open-string licks, double-stop licks, scales, string bending, repetitive sequences, and chromatic licks. CD includes 99 demonstration tracks with each lick performed at two tempos.

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**COUNTRY CLASSICS FOR GUITAR** • arr. Fred Sokolow [TAB] [CD]

30 favorites arranged for solo guitar, including: Always on My Mind, Blue Eyes Crying in the Rain, Crazy, Folsom Prison Blues, I’ve Got the Time, Make the World Go Away, Rocky Top, Walking the Floor over You, You’re Cheatin’ Heart, and more.

00699246 ................................................................. $14.95

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The Essential Patterns That All the Pros Know and Use • by Fred Sokolow

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Note-for-note transcriptions with tab for 35 country classics, all in one hefty collection!
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00690465 Guitar Recorded Versions ................................ $19.95

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by Steve Trounson and Jerome Arnold

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**COUNTRY SOLOS FOR GUITAR** [TAB] [CD]

by Steve Trounson

This unique book/CD pack lets guitarists examine the solo styles of the masters such as Chet Atkins, James Burton, Ray Price, Albert Lee, Scotty Moore, Roy Nichols, Jerry Reed, and others. It covers techniques including hot hammer rolls, fancy double stops, pedal-steel licks, open-string licks, and more, in standard notation and tab with phrase-by-phrase performance notes. The CD includes full demonstrations and rhythm-only tracks.

00695488 Book/CD Pack ............................................... $17.95

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1 & 2 ACT NATURALLY
3 & 4 ALWAYS ON MY MIND
5 & 6 ANYTIME
7 & 8 BLUE EYES CRYING IN THE RAIN
9 & 10 BORN TO LOSE
11 & 12 LUCKY
13 & 14 FADED LOVE
15 & 16 PIGS IN THE EVIL
17 & 18 RAINY DAY HAPPY TIMES
19 & 20 SLOUCHING THROUGH THE NIGHT
21 & 22 I CAN'T STOP LOVING YOU
23 & 24 I FALL TO PIECES
25 & 26 I WALK THE LINE
27 & 28 I'M MOVING ON
29 & 30 I'M SO LONELY I COULD CRY
31 & 32 IF YOU'VE GOT THE MONEY
33 & 34 IT MAKES NO DIFFERENCE NOW
35 & 36 KING OF THE ROAD
37 & 38 MAMA TRUES
39 & 40 OH, LONELINESS ME
41 & 42 PICK ME UP ON YOUR WAY DOWN
43 & 44 RELIEF ME
45 & 46 ROCK THIS WAY
47 & 48 SWEET DREAMS
49 & 50 TELEPHONE WALTZ
51 & 52 TOGETHER WE'LL SHINE
53 & 54 WALKING THE FLOOR OVER YOU
55 & 56 YOUR CHEATIN' HEART
COUNTRY CLASSICS
Flatpicking & Fingerpicking arrangements
of 30 country standards

ACT NATURALLY
ALWAYS ON MY MIND
ANY TIME
BLUE EYES CRYING IN THE RAIN
BORN TO LOSE
CRAZY
FADED LOVE
FOLSOM PRISON BLUES
FUNNY HOW TIME SLIPS AWAY
HEARTACHES BY THE NUMBER
HELP ME MAKE IT THROUGH THE NIGHT
I CAN'T STOP LOVING YOU
I FALL TO PIECES
I WALK THE LINE
I'M MOVIN' ON
I'M SO LONESOME I COULD CRY
IF YOU'VE GOT THE MONEY (I'VE GOT THE TIME)
IT MAKES NO DIFFERENCE NOW
KING OF THE ROAD
MAKING BELIEVE
MAMA TRIED
OH, LONESOME ME
PICK ME UP ON YOUR WAY DOWN
RELEASE ME
ROCKY TOP
SWEET DREAMS
TENNESSEE WALTZ
TOGETHER AGAIN
WALKING THE FLOOR OVER YOU
YOUR CHEATIN' HEART

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