

**YAMAHA**  
**MusicSOFT**  
Library

# YAMAHA SONGBOOK

VOLUME 1

# COUNTRY

Green Green Grass Of Home  
King Of The Road  
Paper Roses  
Rocky Top  
Through The Years  
Yackety Sax  
and many more

FOR USE  
WITH THE  
**MUSICSOFT**  
DISK  
FOR YOUR MODEL

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# Always On My Mind

Words and Music by Wayne Thompson,  
Mark James and Johnny Christopher

## Song Select No. 1 Automatic Introduction

May - be I did - n't  
May - be I did - n't

treat hold you you quite all as those good lone - ly, as lone - ly

should times, have, May - be I did - n't love told you  
And I guess I nev - er told you

quite I'm as so of - ten hap - py as that I you're could mine; have;

**F** **G** **A** **A** **G** **F** **C**

Lit - tle things I should have said and done,  
 If I made you feel \_\_\_\_\_ sec - ond best,

**F** **Dm**

I just nev - er took the time  
 girl, I'm sor - ry I was blind \_\_\_\_\_ }

**G7** **C**

You were al - ways on my mind;

To Coda ⊕

**F** **G7** **1 C** **2 C**

You were al - ways on my mind. mind.

**G** **Am** **Dm**

Tell me, tell me that your sweet love has - n't

**G7** **C** **Am**

died. Give me, give me

**Dm** **G7**

one more chance to keep you sat - is - fied.

**D.S. al Cod**  
(Return to  $\oplus$  and skip to Cod)

**CODA**  $\oplus$  **F** **G7** **C**

You were al - ways on my mind.

(Hey, Won't You Play)  
**Another Somebody Done Somebody  
 Wrong Song**

Words and Music by  
 Larry Butler and Chips Moman

**Song Select No.2**  
 Automatic Introduction

Hey                      won't    you

play                      an - oth - er                      some - bod - y                      done                      some - bod - y

wrong \_\_\_\_\_                      song,                      And    make    me                      feel                      at    home \_\_\_\_\_

while    I    miss                      my                      ba - by,                      while    I    miss                      my

**F**

ba - by. So play, play for

**A7**

**D7**

me a sad mel - o - dy, So sad that it

**G7**

makes ev - 'ry - bod - y cry. A

**C7**

**F**

but in a heart a love that's true

**D7** **G7**

wrong, 'Cause I don't wan - na cry all a -

**C7** **F**

lone. Hey won't you play an - oth - er

**F7** **Bb**

some - bod - y done some - bod - y wrong, song,

**F**

And make me feel at home while I miss my

**Gm** **C7** **F**

ba - by, while I miss mv ba - by



# Any Time

Words and Music by  
Herbert Happy Lawson

## Song Select No.3 Automatic Introduction

N.C. A7

An - y - time

D7

you're feel - ing lone - ly, An - y -

G7 C

time you're feel - ing blue,

F C

Fm G.

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

A7 D7 G7

That will prove your love for me is true.

N.C.                      A7    D7

An - y - time you're think - ing 'bout me,

G7

That's the time I'll be think - ing of

E7    A7

you, So an - y - time you

A°                                      D7                                      A                      bA

say you want me back a - gain, That's the

G7    C

time I'll come back home to you.

# Blue Velvet

Words and Music by  
Bernie Wayne and Lee Morris

## Song Select No.4 Automatic Introduction

4/4

N.C. C Em

She wore blue vel - vet,

Dm G7 C Dm

Blu - er than vel - vet was the night, Soft - er than sat - in was the

G7 C A7 Dm G7 C Em

light from the stars. {She} wore blue vel - vet,

Dm G7 Bb7 A7 Dm

{ Blu - er than vel - vet were her eyes, } Warm - er than May her ten - der  
{ And as the night danced slow - ly by, }

G7 Gm C7 F

sighs, love was ours. Ours, a love I held

**Fm** **Em** **Gm** **C7** **F**

tight - ly, Feel - ing the rap - ture grow, Like a flame burn - ing

**Fm** **C** **D7** **Dm** **G7** **C**

bright - ly, But when she left, gone was the glow of blue

**Em** **Dm** **G7** **Bb7** **A7**

vel - vet, But in my heart there'll al - ways be,

**Dm** **G7** **Gm** **C7** **N.C.**

Pre - cious and warm, a mem - o - ry through the years, \_\_\_\_\_ And I

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

# By The Time I Get To Phoenix

Words and Music by  
Jimmy Webb

## Song Select No.5 Automatic Introduction

N.C. Gm

By the time I make O - kla -

C7 F

Phoe - nix she'll be ris - in'. She'll  
ho - ma she'll be sleep - in'. She'll turn

Gm C7 F

find the note I left and hang - in' on her door.  
soft - ly ly and call - in' my name out low.

Bb C7

She'll laugh when she reads the part that says I'm  
And she'll cry cry just to think think I'd real - ly

**Am** **Dm** **Gm**

leav - in',  
leave her,  
'cause I've  
'tho' left that girl so

**E $\flat$**  **C7** **N.C.**

man - y times be - fore. By the

**Gm** **C7** **F**

time and time I've tried to tell her so,

**B $\flat$**  **Gm** **A7**

she just did - n't know, I would real - ly

**D** **C** **D** **C** **D**

go.

# Grandpa

(Tell Me 'Bout The Good Old Days)

Words and Music by  
Jamie O'Hara

**Song Select No.6**  
Automatic Introduction

Grand - pa,  
Grand - pa,

tell me 'bout the good old days.  
ev - 'ry - thing is chang - in' fast.

Some - times it  
We call it

feels like  
prog - ress,

this world's gone cra - zy.  
but I just don't know.

And

Grand - pa,  
Grand - pa,

let's take me back to yes - ter - day  
wan - der back in - to the past,

**C**

when the line paint me be - tween the right pic - ture and wrong

**G7** **C**

did - n't seem of long so haz a - go. y. }

**F**

Did lov - ers real - ly fall in love to

**C**

stay, and stand be - side each oth - er come what



**G7**

may. Was a prom - ise real - ly some - thing peo - ple \_\_\_\_\_

**C**

kept, not just some - thing they would say? \_\_\_\_\_ (and then forget)

**F**

Did fam - 'lies real - ly bow their heads to

**C**

pray? Did dad - dies real - ly nev - er go a - way? \_\_\_\_\_

Oh, oh, grand - pa,

tell me 'bout the good old days.

Oh, oh, grand - pa,

tell me 'bout the good old days.

# Green Green Grass of Home

Words and Music by  
Curly Putman

## Song Select No.7 Automatic Introduction

N.C. C

The old home - town looks the same, as I  
old house \_\_\_\_\_ is still standing, Tho the

F C

step paint down is from cracked and train, \_\_\_\_\_ And there's to greet me is my  
is down is from cracked and train, \_\_\_\_\_ And there's to greet me is my  
dry, \_\_\_\_\_ And there's to greet me is my  
oak tree is my that

G7 N.C. C

Ma - ma \_\_\_\_\_ and Pa - pa; \_\_\_\_\_ Down the road I look and  
I used \_\_\_\_\_ to play on; \_\_\_\_\_ Down the road I look and  
with

C7 F

there runs Ma - ry, } Hair of gold and lips like cher - ries, it's  
my sweet Ma - ry, }

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

good to touch the green, green grass of home. Yes, they'll Yes, they'll

**G** **G** **C7** **F**

all come to meet me, arms reach ing all come to meet see me, in the shade ing the

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

1  
sweet - ly; It's good to touch the green, green grass of

**C** **N.C.** **2**

home. The old oak tree, as they

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

lav me 'neath the green green grass of home

# Help Me Make It Through The Night

**Song Select No.8**  
Automatic Introduction



Words and Music by  
Kris Kristofferson

Take the rib - bon from your  
Come the and lay - down by my

**C**  
hair,  
side

Shake it loose and let it  
Till the ear - ly morn - ing

fall,  
light,

Lay - in' soft up - on my  
All I'm tak - in' is your

skin,  
time,

Like the shad - ows on the

wall.

I don't care who's right or

**B<sub>b</sub>**

wrong, \_\_\_\_\_ I don't try to un - der -

**F**

stand. \_\_\_\_\_ Let the dev - il take to -

**G7**

mor - row, \_\_\_\_\_ Lord, to - night I need a

**C7**

friend. \_\_\_\_\_

**D.S. al Coda**  
(Return to  $\frac{3}{4}$   
Play to  $\text{C}$  and  
skip to Coda)

**CODA**

$\text{C}$  **C7**

Help me make it thru the

**F** **B<sub>b</sub>** **F**

night

# King Of The Road

Words and Music by  
Roger Miller

## Song Select No.9 Automatic Introduction

1,3. Trail - er box for car,  
2. Third er box for car,

sale mid - or night rent, \_\_\_\_\_  
train, \_\_\_\_\_

Rooms \_\_\_\_\_ to let \_\_\_\_\_  
Des - ti - na - tion

fif - ty cents; \_\_\_\_\_  
Ban - gor, Maine; \_\_\_\_\_

No Old phone, no  
worn out

pool, no pets, \_\_\_\_\_  
suit and shoes, \_\_\_\_\_

I ain't got no  
I don't pay no

A musical staff with a treble clef. The notes are D4, C4, B3, G3, A3, C4, G3, E3. A 'C' chord box is positioned above the staff between the A3 and C4 notes.

cig - a - rettes. Ah, but two hours of  
 un - ion dues. I smoke old sto - gies

A musical staff with a treble clef. The notes are D4, E4, F4, F4, D4, B4, G4, A4, G4. 'F' and 'G7' chord boxes are positioned above the staff.

push - ing broom Buys an eight by twelve  
 I have found. found. an short, but not too

A musical staff with a treble clef. The notes are C4, C4, C4, E4, G4, E4, D4, C4, C4, C4, A4. 'C', 'C7', and 'F' chord boxes are positioned above the staff.

four - bit room. } I'm a man of means by no means,  
 big a - round. }

A musical staff with a treble clef. The notes are D4, C4, B3, C4, C4. 'G7', 'C', and 'C' chord boxes are positioned above the staff. A double bar line with first and second endings is present.

King of the road. road. I know



ev - e - ry en - gi - neer on ev - e - ry train, \_\_\_\_\_

All of the chil - dren and all of their names; And

ev - e - ry hand - out in ev - e - ry town, And

ev - 'ry lock that ain't locked when no - one's a - round. \_\_\_\_\_ I sing

**D.S. al Fine**  
 (Return to §  
 Play to Fine)

# The Last Cheater's Waltz

Words and Music by  
Sonny Throckmorton

## Song Select No.10

Automatic Introduction

N.C. F

She was go - ing to  
tells her he

F7

piec - es when and he the walked mu - in sic the plays door; on; She He  
loves her and the mu - sic plays on; He

Bb

just tells has her to he see loves him, her, she but there's can't some - wait one no at more; home; To The -  
tells her he loves her, but there's some - one at home; The

C7

night ball he'll game's be all with o - her, ver no and mat she - ter knows the she's  
ball game's all o - ver and she knows the she's

Musical staff with notes and chords: E, E, D, C, C, A, B, A, G, F.

cost. } as the band plays the last cheat - er's waltz. \_\_\_\_\_  
lost. }

Musical staff with notes and chords: N.C., N.C., F, Am.

\_\_\_\_\_ He \_\_\_\_\_ And Ooh, \_\_\_\_\_

Musical staff with notes and chords: Dm, Am, Bb.

\_\_\_\_\_ don't it sound lone - ly; \_\_\_\_\_

Musical staff with notes and chords: C7, Gm.

And ooh, \_\_\_\_\_

**C7** **F**

\_\_\_\_\_ don't they play sad; \_\_\_\_\_

**Am**

\_\_\_\_\_ And ooh, \_\_\_\_\_

**Dm** **Am** **Bb**

\_\_\_\_\_ three - quart - er on - ly; \_\_\_\_\_

**C7** **Gm**

\_\_\_\_\_ Watch how he holds her as the

**C7** **F**

band plays the last \_\_\_\_\_ cheat - er's waltz. \_\_\_\_\_

# Paper Roses

Words by Janice Torr  
Music by Fred Spielma

## Song Select No.11 Automatic Introduction

4/4

N.C. C

re - al - ize the  
pret - ty - lips you look  
thought - that you would

G7

way warm be your and a eyes so per - de ap - ceived peal - me ing, er, With They You

C

ten - der looks that I mis - took for love; rose; start;  
seem - der to so have full of sweet - ness at the

C7

So <sup>(Girl)</sup> take } a - way the flow - ers that you  
(Boy) } throw } when you give big a red kiss rose there that's is made } no  
like a big red rose that's made of

**F** **G7**

gave me  
gave you  
feel - ing,  
pa - per,

And }  
I'll }  
It's }  
There } send the kind that  
just is - a n't stiff an - and  
y

**C**

you re - mind me of.  
ar - ti - fi - cial your pose  
sweet - ness in your heart.

Pa - per

**F** **C**

ros - es, pa - per ros - es,

**Dm** **G7**

Oh how real those ros - es seem to

**C**

**F**

bel \_\_\_\_\_ But they're on - ly \_\_\_\_\_ im - i -

**Em**

**Dm**

**G7**

ta - tion \_\_\_\_\_ Like your im - i - ta - tion love for

1,2

**C**

3

**C**

me. \_\_\_\_\_ *(Boy)* Your *(Girl)* I me. \_\_\_\_\_ Like your

**Dm**

**G7**

**C**

im - i - ta - tion love for me. \_\_\_\_\_

**Song Select No. 12**  
Automatic Introduction

**C**

Wish that I was  
Once two stran - gers

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

on ol' Rock - y Top, down in for the Tenn - es - see  
climbed ol' Rock - y Top, lookin' for a moon - shine

**C** **F** **C**

hills; Ain't no smog smoke on Rock - y Top;  
still; Stran - gers ain't gy come down from Rock - y Top;

**G7** **C**

Ain't no tel - e - phone bills;  
Reckon they er - er will;



♩

Once I had a girl on Rock - y Top;  
 Corn won't grow at all on Rock - y Top;

Half bear, oth - er half cat;  
 Dirt's too rock - y by far;

Wild as a mink, but the sweet as sod - a pop,  
 That's why \_\_\_\_\_ all the folks on Rock - y Top

I still dream a - bout that;  
 get their corn from a jar;

**Am** **G** **Bb**

Rock - y Top, you'll al - ways be home sweet home to

**F** **C**

me; Good ol' Rock - y Top;

**Bb** **C** **Bb**

Rock - y Top, Tenn - es - see; Rock - y Top, Tenn - es

1 **C** 2 **C** **D.S. al 3rd ending** (Return to ♯ and take 3rd ending) 3 **C**

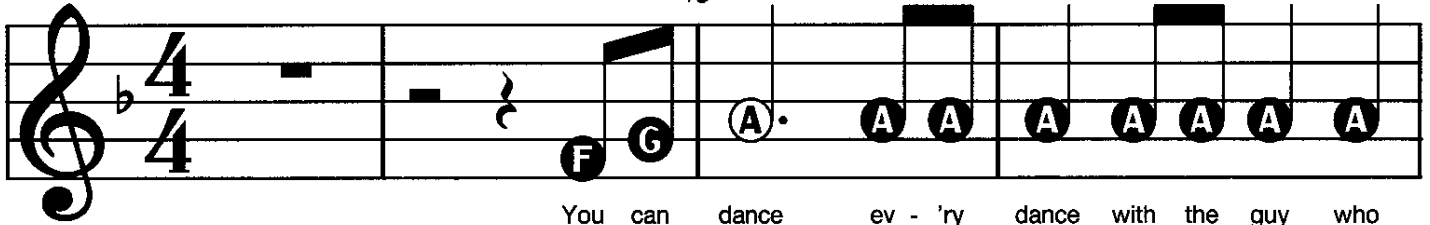
**C** **C** **C**

# Save The Last Dance For Me

Words and Music by  
Doc Pomus and Mort Shuman

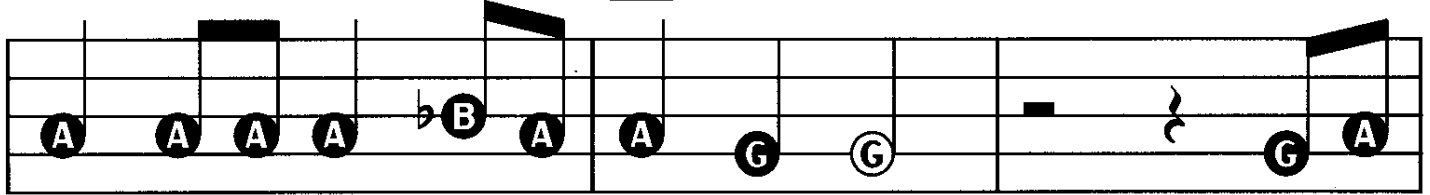
**Song Select No. 13**  
Automatic Introduction

N.C. 

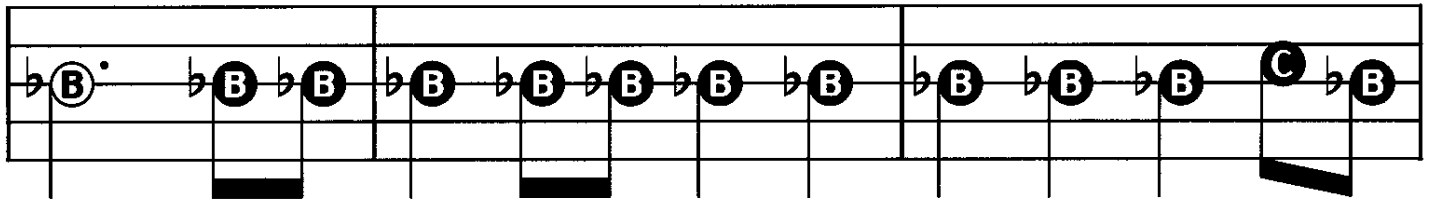


You can dance, ev - 'ry dance with the guy who  
dance, go and car - ry on till the





gave night you the eye, let and him hold time you tight. go. You can  
is gone and it's to go. If he

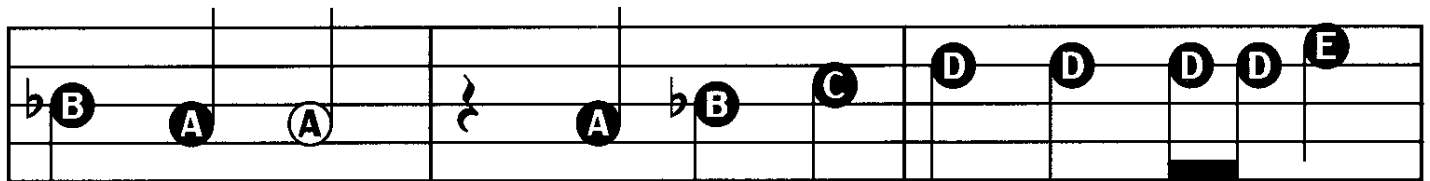


smile asks ev - 'ry smile for the man who held take your hand, 'neath the  
if you're all a lone can he take you home, you must

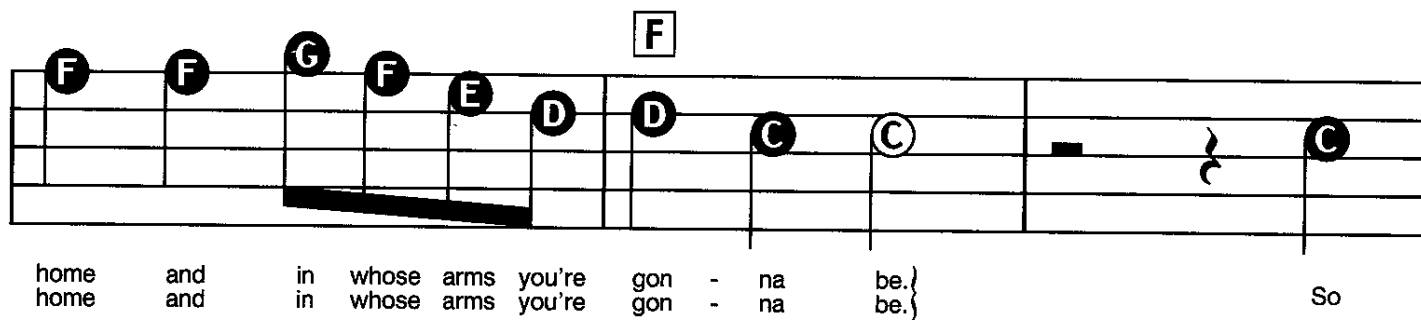




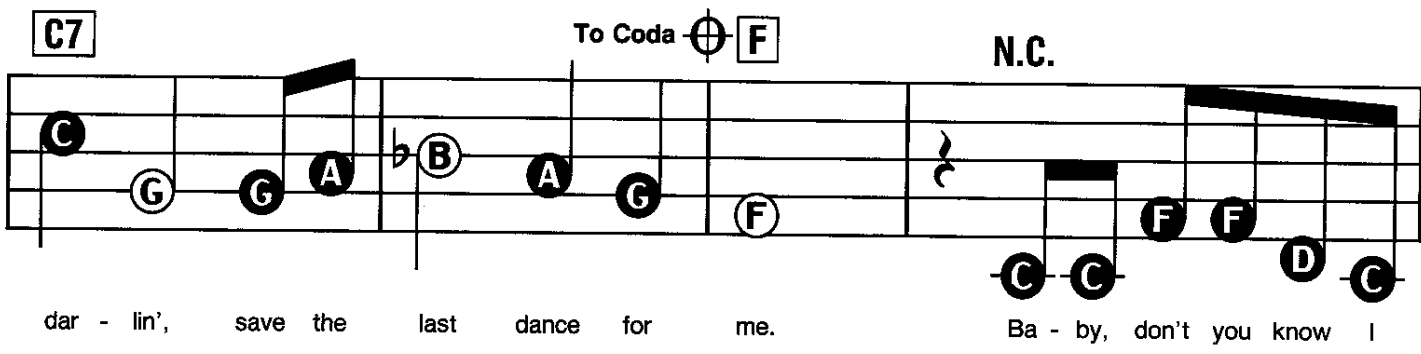




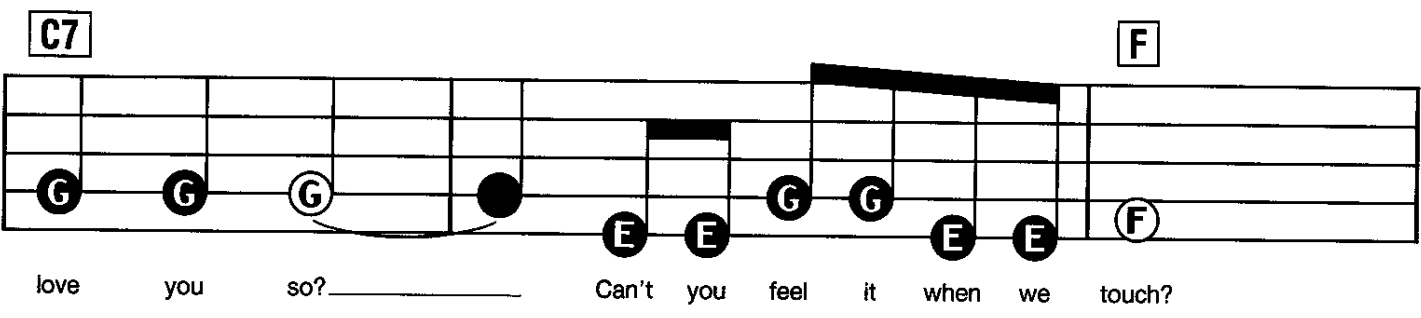
pale moon - light. But don't for - get who's tak - ing you  
tell him no. 'Cause don't for - get who's tak - ing you



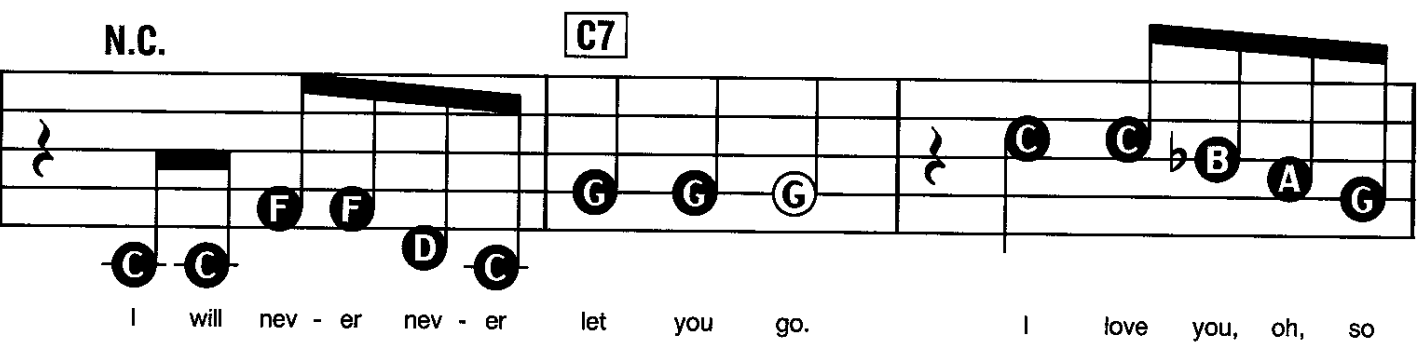
home and in whose arms you're gon - na be. So  
 home and in whose arms you're gon - na be.)



dar - lin', save the last dance for me. Ba - by, don't you know I



love you so? Can't you feel it when we touch?



I will nev - er nev - er let you go. I love you, oh, so

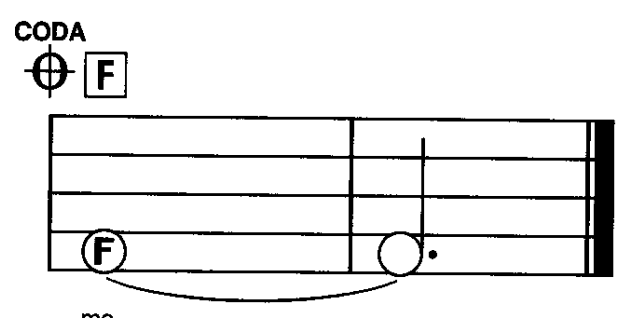
**D.S. al Coda**  
 (Return to  $\text{C}$   
 Play to  $\text{C}$  and  
 skip to Coda)

**N.C.**



much. You can

**CODA**



me

# Through The Years

Words and Music by  
Steven Dorff and Marty Panzer

## Song Select No. 14 Automatic Introduction

N.C. F

I can't re - mem - ber  
I can't re - mem - ber

A7 Dm Cm F7

when you were - n't to there When I did - n't  
what I used to do Who I trust - ed

Bb C7 Am

care Who for I an - y - one but be - you  
Who I lis - tened to to be - fore

C7 F A7

I swear \_\_\_\_\_ we've been through ev - ery - thing there  
I swear \_\_\_\_\_ you've taught me ev - ery - thing I

**Dm** **Cm** **F7** **Bb**

is know Can't im - a - gine an - y - thing we've missed Can't im - a - gine  
 Can't im - a - gine need - ing some - one so But through the years it

**F** **Gm** **C7**

an - y - thing \_\_\_\_\_ the two of us can't do Through the  
 seems to me \_\_\_\_\_ I need you more and more Through the

**F** **Dm** **Gm** **C7**

years You've nev - er let good me and down you've turned my life a -  
 years Through all the good and bad I knew how much we \_\_\_\_\_

**Am** **Dm** **Gm** **C7**

round The sweet - est days I've found I've found with you Through\_ the  
 had I've al - ways been so glad to be with you Through\_ the

Am D7 Gm C7

years I've nev - er been a - fraid day I've loved the life we've  
years It's bet - ter ev - ery day You've kissed my tears a -

Am D7 Bb

made And I'm so glad I've stayed right here with  
way As long as as it's o - kay I'll stay with

Gm F C7

you through the years  
you through the years

<sup>2</sup> C7 F (Am on repeat) Dm

Through the years when ev - ery - thing went  
years years you've nev - er let me

Gm C7 Am

wrong To - geth - er we were strong  
down You turned my life a - round The

**D7** **Gm** **C7**

know sweet that I be - longed right here with you through the  
 est days I've found I've found with you through the

**Am** **D7** **Gm**

years years I nev - er had ev - aery doubt day we'd You've  
 It's bet - ter had ev - aery doubt day we'd You've

**C7** **Am** **D7**

al - ways work things - out I've learned what love's a -  
 kissed my tears a - way As long as it's o -

**Bb** **Gm**

bout key by I'll lov stay - ing with you you

**F** **C7** **2**

through the years years Through the



# You Needed Me

Words and Music by  
Randy Goodrum

**Song Select No. 15**  
Automatic Introduction N.C.

I cried a tear you wiped it

dry, I was con - fused you cleared my mind. I sold my

soul you bought it back for me and held me

up and gave me dig - ni - ty. Some - how you

**C7** **F**

need - ed me. You gave me strength to stand a -

**Gm** **C7**

lone a - gain, to face the world out on my

**F** **F7**

own a - gain. You put me high up - on a

**Bb** **F**

ped - es - tal, so high that I can al - most see e -

**G7** **C7** **To Coda** **F** **A7**

ter - ni - tv. You need - ed me you need - ed me And I

**Dm** **Bb**

can't be - lieve it's you I can't be - lieve it's true, I

**Gm** **C7** **F** **A7**

need - ed you and you were there. And I'll

**Dm** **Bb** **F**

nev - er leave. Why should I leave I'd be a fool 'cause I've

**G** **C** **C7**

fin - 'lly found some - one who real - ly cares. You held my

**F** **Gm**

**C7** **F**

lost you took me home. You gave me

**F7** **Bb**

hope when I was at the end and turned my

**G7** **C**

lies back in - to truth a - gain You e - ven

**D.S. al Coda**  
 (Return to %  
 Play to ⊕ and skip to Coda)

**N.C.**

called me friend. You gave me

**CODA** **F** **D7**

need - ed me You

**G7** **C7** **F**

need - ed me. you need - ed me.

# Yakety Sax

By James Rich and Boots Randolph

## Song Select No. 16 Automatic Introduction

The musical score is written on a single staff with a treble clef and a 4/4 time signature. It begins with a key signature of one sharp (F#), indicated by a sharp sign and a box containing the letter 'C'. The introduction consists of four measures of music. The first two measures are rests. The third measure contains a whole note chord 'C'. The fourth measure contains a whole note chord 'C' followed by a descending eighth-note pair 'A G' and a final whole note 'E E'. The fifth measure contains a descending eighth-note pair 'G G' followed by a whole note 'A' and a quarter note 'G'. The sixth measure contains a quarter note 'E', a quarter note 'D', and a quarter note 'C'. The seventh measure contains a quarter note 'C', a quarter note 'C', and a quarter note 'C'. The eighth measure contains a quarter note 'E' and a quarter note 'G'. The ninth measure contains a quarter note 'G' and a quarter note 'A'. The tenth measure contains a quarter note 'G'. The eleventh measure contains a whole note chord 'C'. The twelfth measure contains a quarter note 'G', a quarter note 'A', and a quarter note 'B'. The thirteenth measure contains a whole note chord 'C'. The fourteenth measure contains a whole note chord 'C'. The fifteenth measure contains a quarter note 'A', a quarter note 'G', and a quarter note 'E'. The sixteenth measure contains a quarter note 'E' and a quarter note 'E'. The seventeenth measure contains a whole note chord 'G7'. The eighteenth measure contains a descending eighth-note pair 'G G' followed by a whole note 'A' and a quarter note 'G'. The nineteenth measure contains a quarter note 'E', a quarter note 'D', and a quarter note 'C'. The twentieth measure contains a quarter note 'G', a quarter note 'G', and a quarter note 'G'. The twenty-first measure contains a quarter note 'B', a quarter note 'D', and a quarter note 'B'. The twenty-second measure contains a quarter note 'B' and a quarter note 'A'.

A musical staff with a treble clef. The notes are G (2nd line), G (2nd line), A (2nd space), B (3rd line), C (3rd space), C (3rd space), C (3rd space), C (3rd space), C (3rd space), C (3rd space), A (2nd space), G (2nd line), E (1st space), and C (1st line). Above the staff, there are two boxed labels: 'C' above the first C note and 'C7' above the second C note. There are two slurs: one over the G-A-B notes and another over the A-G-E-C notes.

A musical staff with a treble clef. The notes are F (1st space), F (1st space), F (1st space), F (1st space), A (2nd space), C (3rd space), D (3rd space), E (3rd space), C (3rd space), E (3rd space), #D (3rd space), E (3rd space), #D (3rd space), E (3rd space), and G (3rd space). Above the staff, there are three boxed labels: 'F' above the first F note, 'F7' above the A note, and 'C' above the first E note. There are two slurs: one over the C-D-E notes and another over the E-#D-E notes.

A musical staff with a treble clef. The notes are E (1st space), G (2nd line), E (1st space), C (3rd space), A (2nd space), E (1st space), C (3rd space), D (3rd space), C (3rd space), G (2nd line), and C (3rd space). Above the staff, there are three boxed labels: 'G' above the first G note, 'A' above the A note, and 'C' above the first C note. There are two slurs: one over the A-E notes and another over the C-D-C notes. The staff ends with a double bar line and the word 'Fine' to the right.

A musical staff with a treble clef. The notes are F (1st space), F (1st space), E (1st space), D (1st space), E (1st space), D (1st space), E (1st space), D (1st space), C (2nd space), B (2nd space), C (2nd space), D (2nd space), C (2nd space), B (2nd space), C (2nd space), B (2nd space), and C (2nd space). Above the staff, there is one boxed label: 'F' above the first F note. There are two slurs: one over the D-E-D-E notes and another over the B-C-B-C notes.

Musical staff 1: A single staff with notes B, A, #G, A, F, G, A, C, C, A. A bar line is after the first four notes. A fermata is over the last note.

Musical staff 2: A two-staff system. The top staff has notes F, F, D, C, A, F, C, C, D, E, G, E, C. The bottom staff has notes F, F, D, C, A, F, C, C, D, E, G, E, C. A C7 chord box is above the first four notes. A fermata is over the last note.

Musical staff 3: A two-staff system. The top staff has notes F, F, F, F, D, C, A, G, F, F. The bottom staff has notes F, F, F, F, D, C, A, G, F, F. Chord boxes for F, F7, and Bb are present.

Musical staff 4: A two-staff system. The top staff has notes F, D, C, A, G, F, F, A, C. The bottom staff has notes F, F, A, G, F, F, A, C. A chord box for F is above the first four notes.

Musical staff 5: A two-staff system. The top staff has notes G, A, B, D, C, F, F, D, C, A, F. The bottom staff has notes G, A, B, D, C, A, F. Chord boxes for C7 and F are present. A fermata is over the last note.

**D.S. al Fine**  
 (Return to  $\frac{3}{4}$   
 Play to Fine)