

PHOTO BY PETER NASH

IT'S ALL ABOUT TO CHANGE



TRAVIS

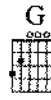
tritt

# THE WHISKEY AIN'T WORKIN'

Words and Music by RONNY SCAIFI  
and MARTY STUART

Easy Country Two-beat

( played as )  
no chord



There was a time \_\_\_\_\_ I could drink my \_\_\_\_\_ cares \_\_\_\_\_ a \_\_\_\_\_ way \_\_\_\_\_



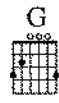
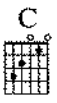
and drawn out \_\_\_\_\_ all of the heart - aches



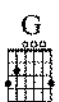
that hurt me night \_\_\_\_\_ and day. \_\_\_\_\_



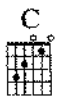
When the thought of you came crash-in' through,



I'd have one more. But now, the whis - key ain't




work - in' an - y - more. I need




one good honk - y - tonk an - gel to

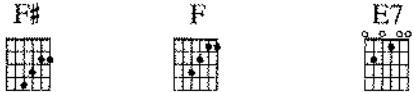
G




turn my life a - round. That's




F# F E7




rea - son e - nough for me to lay



A7 D7



this ol' bot - tle down. Well, a wom -



G



wom-an an warm and will - in' that's  
an warm and will - in', Lord, that's a -



C G

what I'm look - in' for 'cause the whis - key ain't  
 what I'm look - in' for 'cause the whis - key ain't

D7 G F

To Coda ⊕

work - in' an - y - more.  
 work - in' an - y -

C G Bb F

C G D7

G Am7 G/B

They knew my name \_\_\_\_\_ at ev -

C G

- er - y bar \_\_\_\_\_ in town \_\_\_\_\_ and they \_\_\_\_\_ knew \_\_\_\_\_ all of the rea -

F# G G# A7 D7

- sons \_\_\_\_\_ why I was com - in' 'round, \_\_\_\_\_ 'round, \_\_\_\_\_ 'round.

G C

(Spoken:) Sing it Travis. (Sung:) 'Cause in my \_\_\_\_\_ mind, \_\_\_\_\_ peace I'd \_\_\_\_\_ find \_\_\_\_\_

G C G

when they'd start to pour. But now, the whis-key ain't

D7 G Am7 G/B

work - in' an - y - more. I, I need

D.S. al Coda

CODA

G Am Bm C D Em F#dim G

more. Lord, the whis-key ain't

D G G9

work - in' an - y - more. (Spoken:) That's for sure!

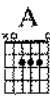
# DON'T GIVE YOUR HEART TO A RAMBLER

Words and Music by  
JIMMIE SKINNER

Moderate Country



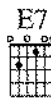
*mf*



Don't fall in love \_\_\_\_\_ with me,  
with me, dar -



dar - lin', \_\_\_\_\_ I'm a ram - bler. \_\_\_\_\_ }  
- lin', \_\_\_\_\_ I'm a ram - bler. }



Though, you are \_\_\_\_\_ the sweet - est sweet -





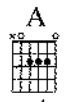
- heart in this world. It's all



for your sake, dear, that I'm leav - ing.

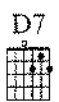


So, don't give your heart to a ram - bler, lit - tle girl.



Well, I hand - ed you a lie

2. Instrumental solo



and now I'm sor - ry. You're



just a lit - tle sweet - er than the rest.

Be - lieve me when I say



I don't want to hurt you

E7



or do — an - y - thing — to spoil — your hap - pi - ness.

A



1

2

*Instrumental solo ends* So, don't fall in love — Well, — if I ev -

er get the blues — now, — sweet ba -

2. *Instrumental solo*

D7



E7



by, or the lure — of the high -



- way on my mind, \_\_\_\_\_ Lord, I long -



\_\_\_\_\_ to hear that whis - tle \_\_\_\_\_ of the freight trains



and the box - cars \_\_\_\_\_ as they rat - tle down \_\_\_\_\_ the line. \_\_\_\_\_



\_\_\_\_\_ So, don't fall in love \_\_\_\_\_ with me, dar -

D7



- lin', 'cause I'm — a ram - bler.                      Though, you are

E7



the sweet - est sweet - heart — in this world.

A



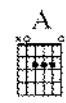
It's all — for your sake,

D7



— dear, — that I'm leav - ing.                      So, don't

E7



give your heart to a ram - bler, lit - tle girl.

Musical notation for the first system, including treble and bass staves.

1 2

Bet - ter not, ba - by. Yeah, don't you

Musical notation for the second system, including treble and bass staves.

E7



give your heart to a ram - bler, lit - tle girl.

Musical notation for the third system, including treble and bass staves.



Musical notation for the fourth system, including treble and bass staves.

Musical notation for the fifth system, including treble and bass staves.

# ANYMORE

Words and Music by TRAVIS TRITT  
and JILL COLUCCI

Moderately slow

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

*mf*

**F** **C**

I can't hide the way I feel about  
one last appeal to show

**G** **F**

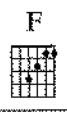
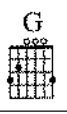
you how I feel about you. Mm hm.

**G** **C**

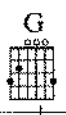
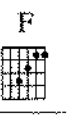
I can't hold the hurt in side, keep the pain  
'Cause there's no one else I swear holds a can



out of my eyes an - y - more.  
 - dle an - y - where next to you. Mm hm.

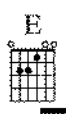
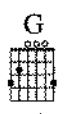
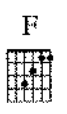


My tears no lon - ger wait -  
 My heart can't take the beat -



ing. -  
 - ing -

My re - sis - tance ain't that strong. -  
 not hav - ing you to hold. -



My mind keeps re - cre - at - ing - a love with you a - lone.  
 A small voice keeps re - peat - ing - deep in - side my soul.





And I'm tired of pre - tend - ing —  
 It says I can't keep pre - tend - ing —



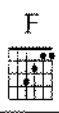
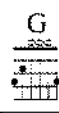
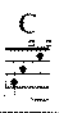
I don't love you an - y - more. — Let me make  
 I don't love you an - y - more. —



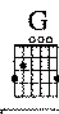
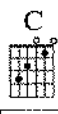
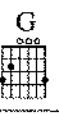
I've got to take the chance or let it pass by —



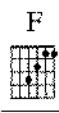
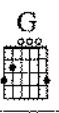
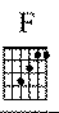
if I ex-pect to get on <sup>3</sup> with my life. <sup>3</sup>



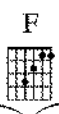
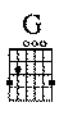
First system of musical notation with treble and bass staves.



Second system of musical notation with treble and bass staves.



Third system of musical notation with treble and bass staves. Includes the lyrics: "My tears no long-er wait-"



Fourth system of musical notation with treble and bass staves. Includes the lyrics: "ing. Oh, my re-sis - tance ain't that strong."

90

G F

Oh, my mind keeps re - cre - at -

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a G chord. It features a triplet of eighth notes on the first line. The piano accompaniment has a treble and bass clef. The bass line has a steady eighth-note accompaniment. The second line continues the vocal melody with an F chord and a triplet of eighth notes.

G E/G# Am F G

- ing a love with you a-lone. And I'm tired of pre-tend-ing

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a G chord, then an E/G# chord, and an Am chord. It includes a triplet of eighth notes. The piano accompaniment continues with a treble and bass clef, featuring a steady eighth-note accompaniment. The second line continues the vocal melody with an F chord and a G chord.

F G C F

I don't love you an-y - more. An-y - more.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with an F chord, then a G chord, and a C chord. It includes a triplet of eighth notes. The piano accompaniment continues with a treble and bass clef, featuring a steady eighth-note accompaniment. The second line continues the vocal melody with an F chord.

C F C

An-y - more.

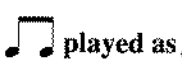

rit.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line starts with a C chord, then an F chord, and a C chord. It includes a triplet of eighth notes. The piano accompaniment continues with a treble and bass clef, featuring a steady eighth-note accompaniment. The second line continues the vocal melody with a C chord. The word 'rit.' is written below the piano part in the second measure of the second line.

# HERE'S A QUARTER

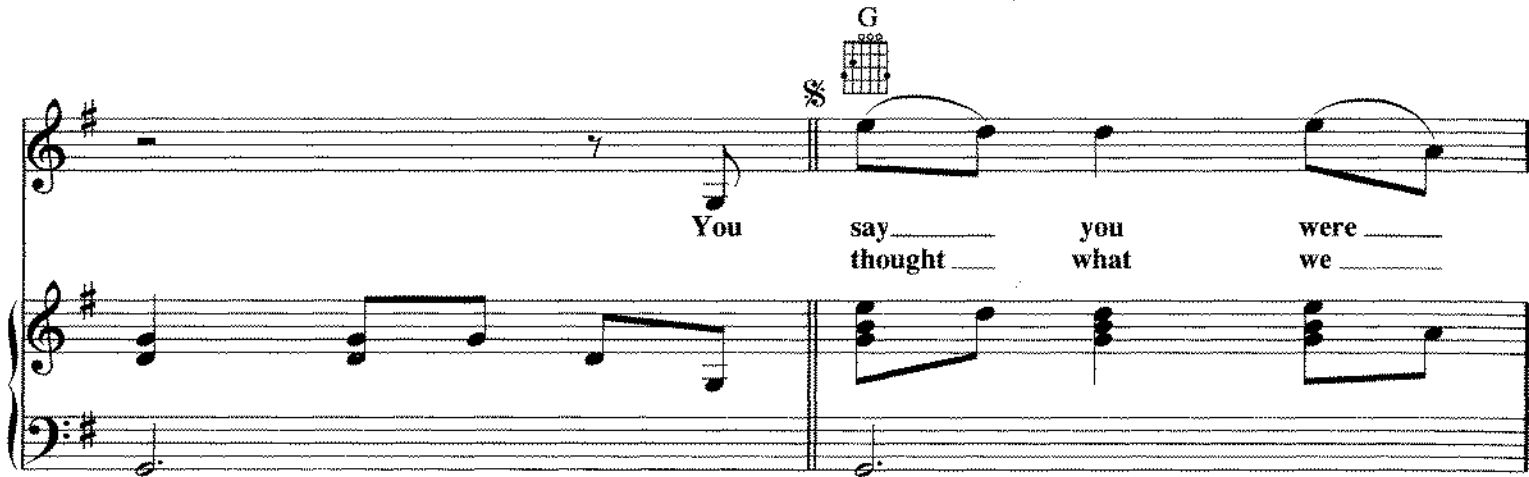
(CALL SOMEONE WHO CARES)

Words and Music by  
TRAVIS TRITT

Rowdy country waltz (  played as  )  
G(no3rd)



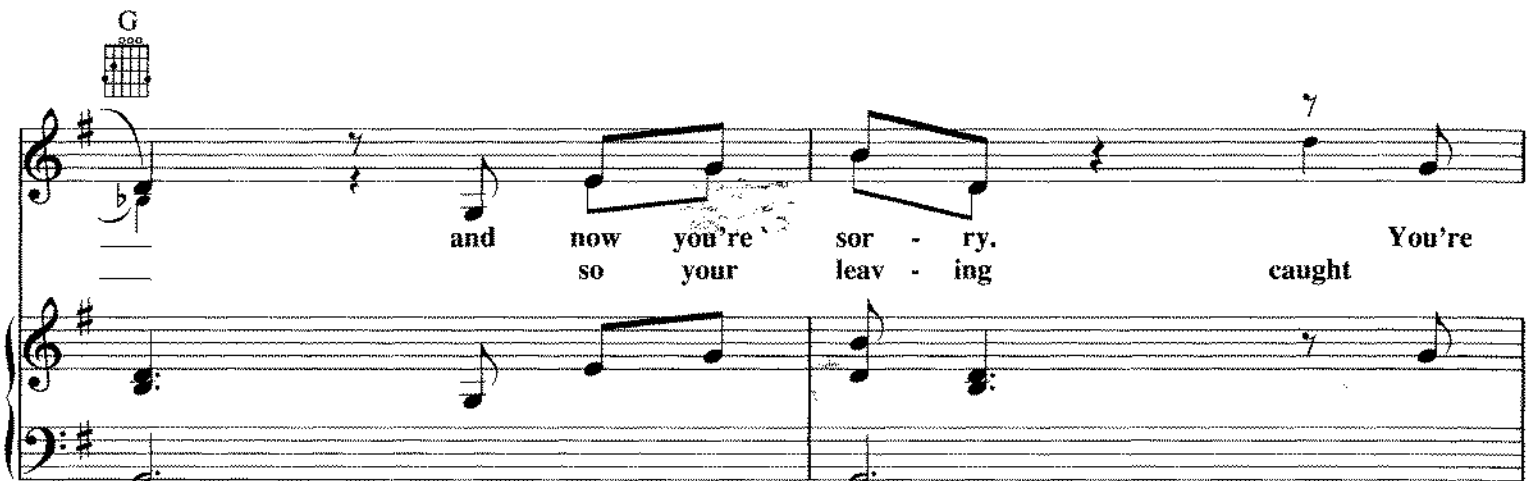
You say you were  
thought what we



wrong had to ev - er leave me a - lone,  
could ne - ver turn bad,



and now you're sor - ry. You're  
so your leav - ing caught



lone some and scared.  
me un a - ware.

D

And you say you'd be  
But the fact is you've

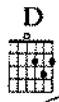

G

hap - py if you could just come back  
run. Girl, that can't be un - done.

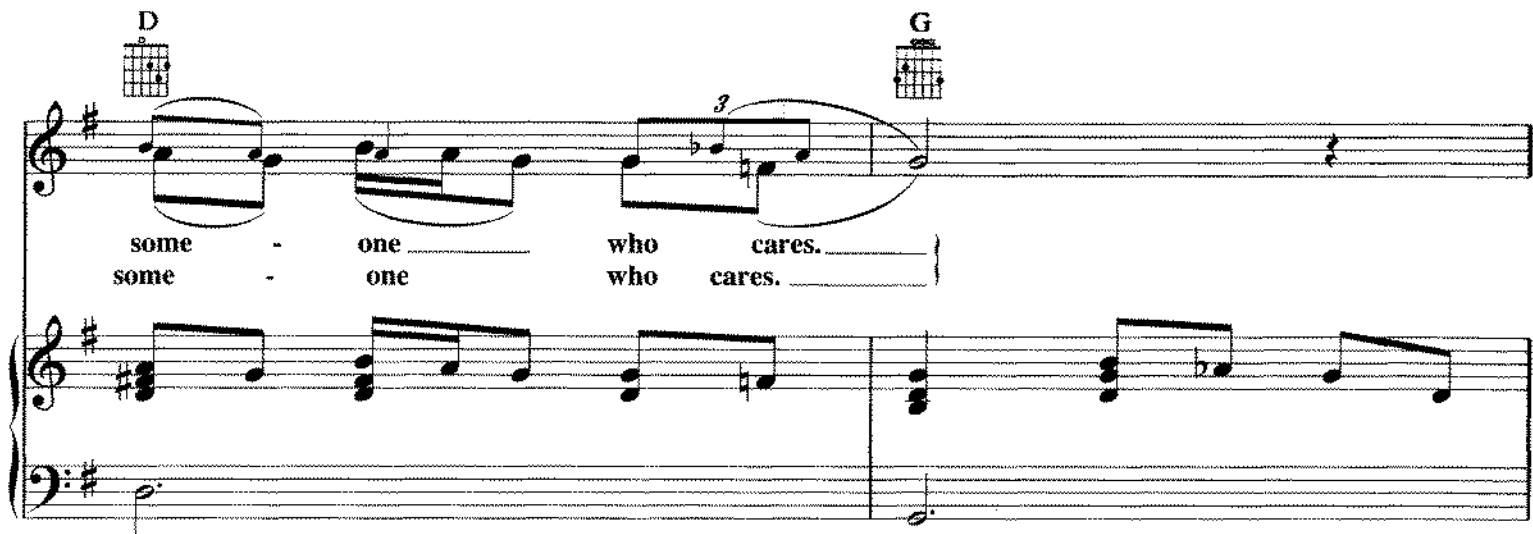
C


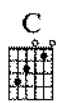
home. Well, here's a quar - ter. Call  
So here's a quar - ter. Call

G

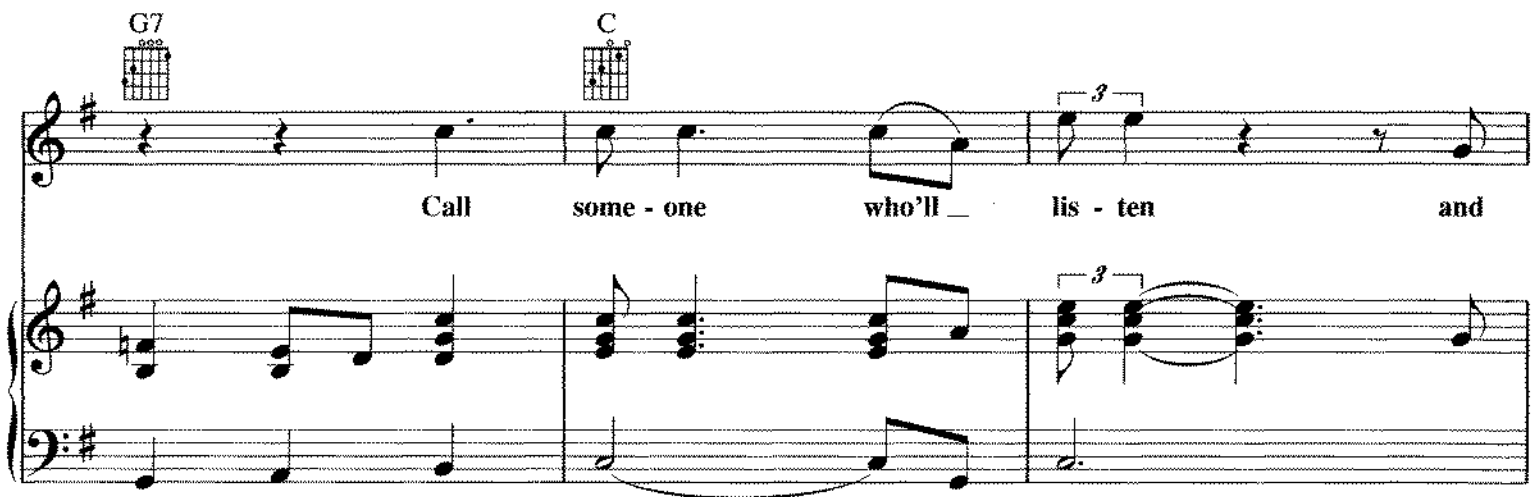
**D**  **G** 


some - one who cares. }  
 some - one who cares. }



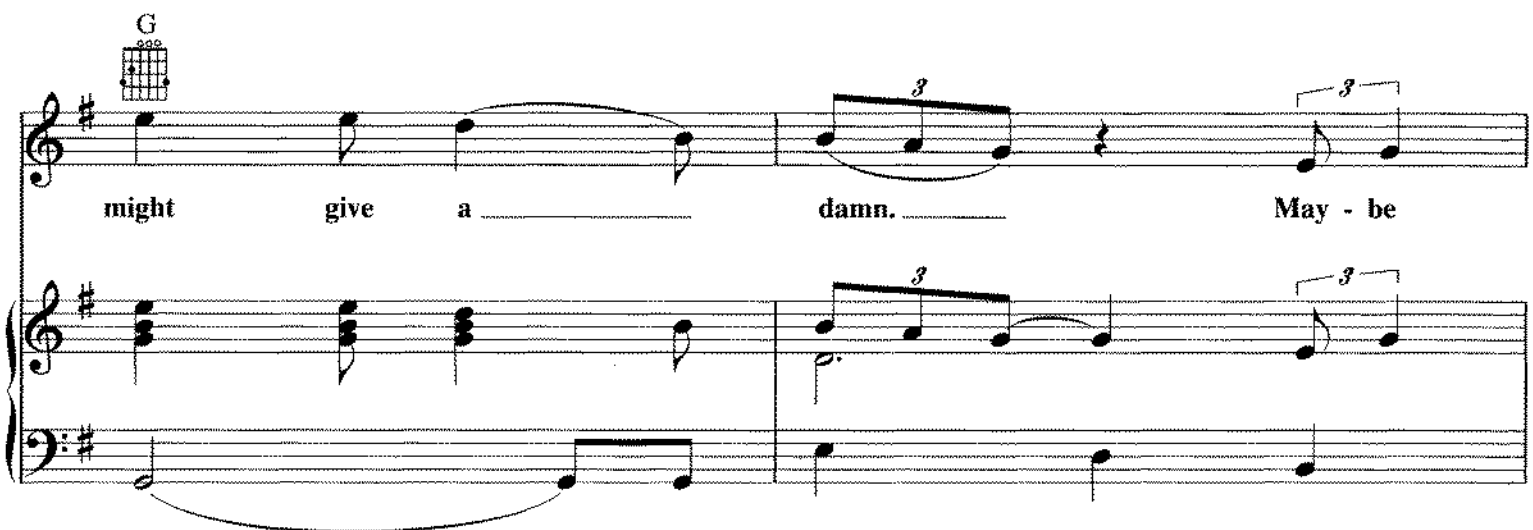
**G7**  **C** 

Call some - one who'll lis - ten and



**G** 

might give a damn. May - be



**D** 

one of your sor - did af - fairs.



D7

G

But don't you : come a - round here

G7/B

C

hand - ing me none of your lines.

G

Here's a quar - ter. Call

D

To Coda ⊕ G

some - one who cares.

G7

C

The first system of music features a treble staff with a key signature of one sharp (F#) and a common time signature. The bass staff contains a melodic line with several triplet markings (indicated by a '3' over the notes). Above the treble staff, two guitar chord diagrams are shown: G7 (3rd fret, 2nd string) and C (3rd fret, 5th string).

G

The second system continues the musical piece. The bass staff features a melodic line with triplet markings. A single guitar chord diagram for G (3rd fret, 2nd string) is positioned above the treble staff.

D

D9

Bm/E

D9/F#

G

The third system includes a treble staff with a melodic line and a bass staff with a melodic line featuring triplet markings. Above the treble staff, five guitar chord diagrams are provided: D (2nd fret, 2nd string), D9 (4th fret, 2nd string), Bm/E (2nd fret, 2nd string), D9/F# (4th fret, 2nd string), and G (3rd fret, 2nd string).

G7/B

C

G

The fourth system concludes the piece. The bass staff has a melodic line with triplet markings. Above the treble staff, three guitar chord diagrams are shown: G7/B (3rd fret, 2nd string), C (3rd fret, 5th string), and G (3rd fret, 2nd string).





**CODA**

**D.S. al Coda**

Girl, *3* I

Yeah, here's a

quar - ter. Call some - one who cares.

Yeah, yeah.

*rit.*

# BIBLE BELT

Words and Music by  
TRAVIS TRITT

## Driving Rock



*f*

Well, — he was the —

— as - sis - tant preach - er and the Sun - day School teach - er in the  
 — him up at home when she knew he'd be a - lone, said, "Preach -  
 — they went to Ve - gas. Back home it didn't take us long to

church that I grew up in. She was a  
 - er I could use ad - vice. I got trou -  
 hear the news of what they did. No - bod -

look - er from At - lan - ta, led the choir, played pi - an - o, had a  
 - bles with a man that I know you'll un - der - stand. If you could  
 y could be - lieve that he left his wife to grieve alone

B

bod - y that was made for sin. She did - n't  
 help me it would sure be nice." They met a  
 with two pre-school kids. I don't know

E7

care that he was mar - ried 'cause the torch that she car - ried was hot -  
 few min - utes af - ter in the of - fice of the pas - tor and she  
 how they're doin', but I know that they're screwin' up a

A

ter than the fires of hell. She had plans  
 start - ed tell - ing how she felt. What a chance  
 good thing they once had. They better

E A

to se - duce him. If she could she would loos - en a notch  
 they were tak - in' when they first start - ed break - in' the laws  
 get their heads to - geth - er or they're gonna slap leather with the

B 1 E

in the Bi - ble Belt. So she called  
 of the Bi - ble Belt.  
 Lord and the Bi - ble Belt.

2-3 E A

There's a lot of good peo - ple who are

led a - stray that be - lieve what the Good Book said.

Well, I'll tell you some-thing, broth - er, when you're

deal - ing with the dev - il it's tough to keep a lev - el head.

And it's hard to i - mag - ine how the



flames of pas - sion can burn \_\_\_\_\_ till your soul will melt. \_\_\_\_\_ And it - 'll



spread like a can - cer but you're gon - na have to an - swer to the



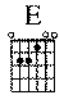
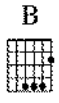
To Coda ⊕

Lord and the Bi - ble Belt. \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_

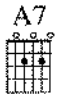




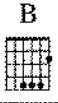
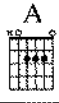
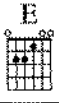
First system of musical notation. It consists of three staves: a treble clef staff at the top, a middle treble clef staff, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The first staff contains whole rests for three measures. The middle staff contains a half note F#4, a quarter note G#4, and a quarter note A4. The bass staff contains a continuous eighth-note bass line.



Second system of musical notation. It consists of three staves. The first staff contains whole rests for three measures. The middle staff contains a sequence of chords: F# major, B major, and E major. The bass staff contains a continuous eighth-note bass line.



Third system of musical notation. It consists of three staves. The first staff contains whole rests for three measures. The middle staff contains a melodic line with a triplet of eighth notes in the first measure, followed by quarter notes and eighth notes. The bass staff contains a continuous eighth-note bass line.



Fourth system of musical notation. It consists of three staves. The first staff contains whole rests for three measures. The middle staff contains a melodic line with eighth notes and quarter notes. The bass staff contains a continuous eighth-note bass line.



D.S. al Coda

CODA



Some-one said

They bet - ter get their heads to - geth - er or they're

gon-na slap leath-er with the Lord and the Bi - ble Belt.

Yeah, Lord!

no chord





# IT'S ALL ABOUT TO CHANGE

Words and Music by  
TRAVIS TRITT

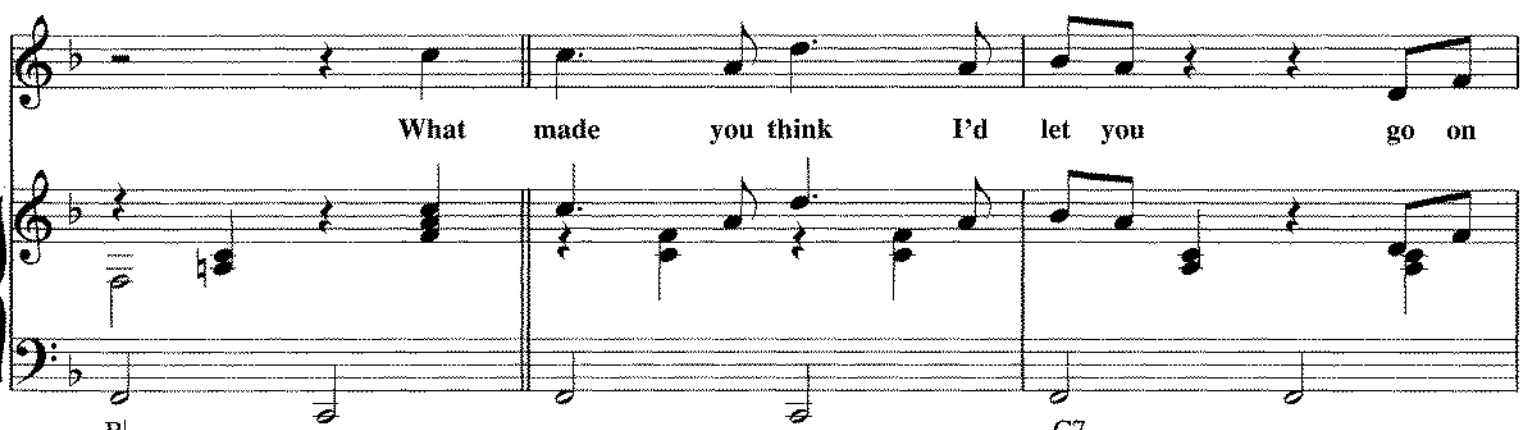
Moderately (  played as  )



*mf*

C F

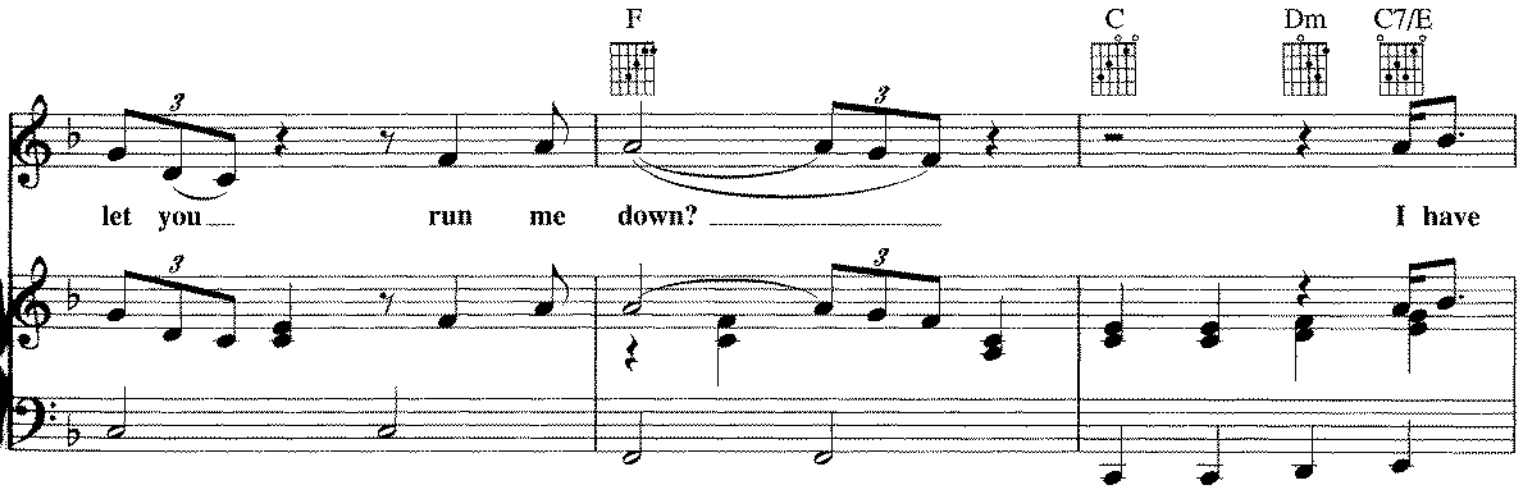
What made you think I'd let you go on





treat - in' me this way? ... What made you think I'd

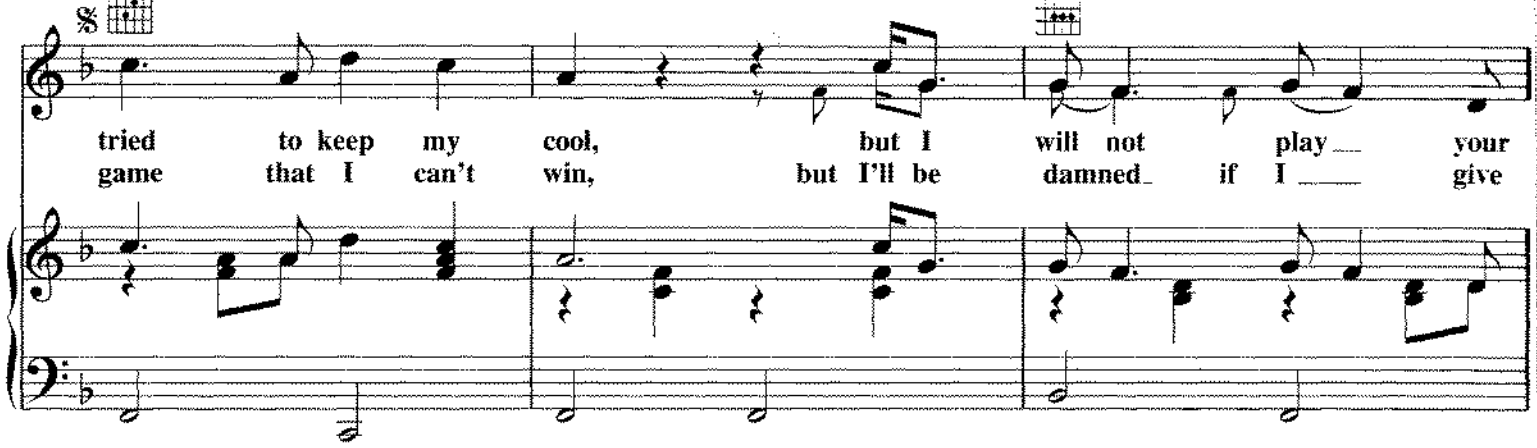



let you ... run me down? ... I have



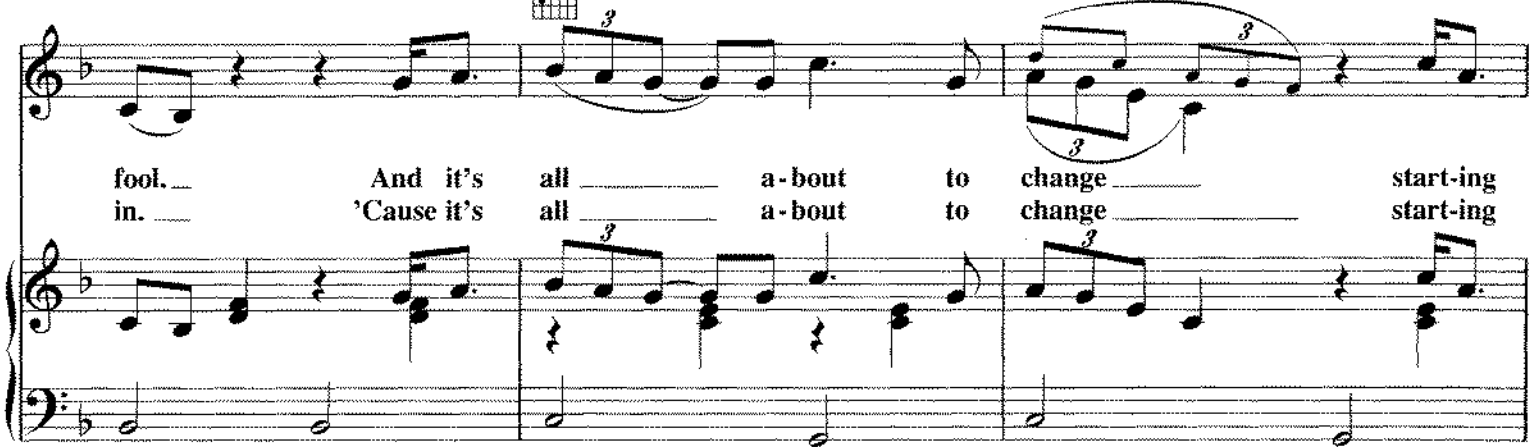
**F**  **B<sub>7</sub>** 




tried game to keep my cool, but I will not play your  
 that I can't win, but I'll be damned if I give




**C** 


fool... And it's all a-bout to change start-ing  
 in... 'Cause it's all a-bout to change start-ing




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

now. \_\_\_\_\_ Girl, if you had your  
 now. \_\_\_\_\_ Girl, if you had your




**F** 


way I'd be cry - in' ev - 'ry day. Hap-pi -  
 way I'd be cry - in' ev - 'ry day. Hap-pi -



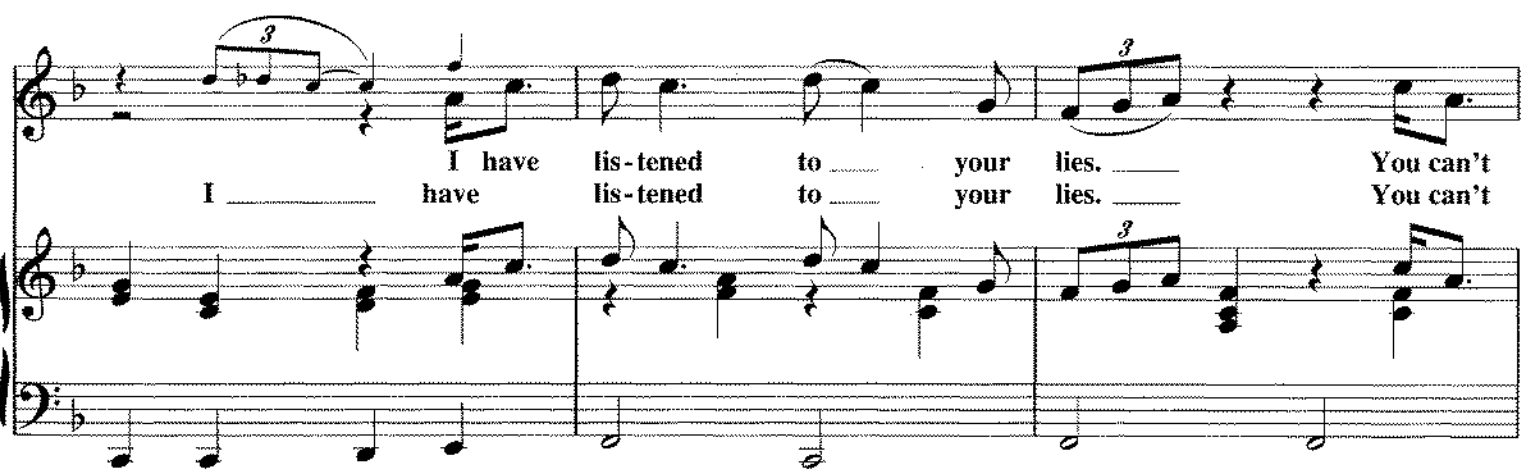
G C



ness is one thing you would not al - low.  
 ness is one thing you would not al - low.



I have lis-tened to your lies. You can't  
 I have lis-tened to your lies. You can't




Bb C



say I have-n't tried, but it's all a-bout to  
 say old Trav-is has-n't tried, but it's all a-bout to




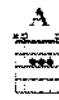
F B



To Coda

change start-ing now. -  
 change start-ing





First system of musical notation, including treble and bass staves with piano accompaniment and guitar chord diagrams for E and A.

B



Second system of musical notation, including treble and bass staves with piano accompaniment and guitar chord diagram for B.

E



C



Dm



C/E



F



Third system of musical notation, including treble and bass staves with piano accompaniment and guitar chord diagrams for E, C, Dm, C/E, and F. Lyrics: I once be-lieved you

Bb



Fourth system of musical notation, including treble and bass staves with piano accompaniment and guitar chord diagram for Bb. Lyrics: cared for me. Boy, was I ev - er wrong. Still you

C F

made \_\_\_\_\_ me love you. I still \_\_\_\_\_ don't \_\_\_\_\_ know \_\_\_\_\_ how. \_\_\_\_\_

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, featuring triplet eighth notes and a half note. The piano accompaniment consists of a bass line and a treble line with chords and triplets. Chord diagrams for C and F are shown above the staff.

C7 D.S. al Coda

It's a

Detailed description: This system contains the third line of music. The vocal line has a whole note rest followed by a half note. The piano accompaniment continues with chords and triplets. A C7 chord diagram is shown above the staff.

CODA F

now. \_\_\_\_\_

Detailed description: This system contains the fourth line of music. The vocal line has a whole note rest followed by a half note. The piano accompaniment continues with chords and triplets. An F chord diagram is shown above the staff.

C7

Yeah, it's all \_\_\_\_\_ a - bout to change \_\_\_\_\_ start-ing

Detailed description: This system contains the fifth line of music. The vocal melody features a triplet of eighth notes followed by a half note. The piano accompaniment continues with chords and triplets. A C7 chord diagram is shown above the staff.

Bb F

now. \_\_\_\_\_

Detailed description: This system contains the sixth line of music. The vocal line has a whole note rest followed by a half note. The piano accompaniment continues with chords and triplets. Chord diagrams for Bb and F are shown above the staff.

# NOTHING SHORT OF DYING

Words and Music by  
TRAVIS TRITT

Moderately  
*mf*

C D

G C/D G C

I should have told her more I love her.  
I thought I'd be just fine with - out her.

G

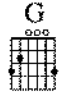
I should - 've spent more time at home.  
I'd be hap - py, a free man.

C

But should haves real - ly aren't im - por - tant  
But the hurt - ing side of lone - some



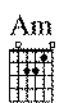
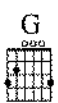
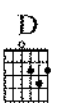
since the fact is now she's gone. — I wish I'd lis-tened to my  
 is what I did-n't un - der-stand. — And the les-sons that I'm



con-science when it said, "don't let her go."  
 learn-ing, Lord, I'm learn-ing aw - ful well.



And if she's won - d'ring how I'm do - ing,  
 'Cause nights I used to spend in heav - en

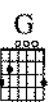



well, I think she ought to know — that I find my - self  
 have been re - placed by nights of hell. — And I find my - self

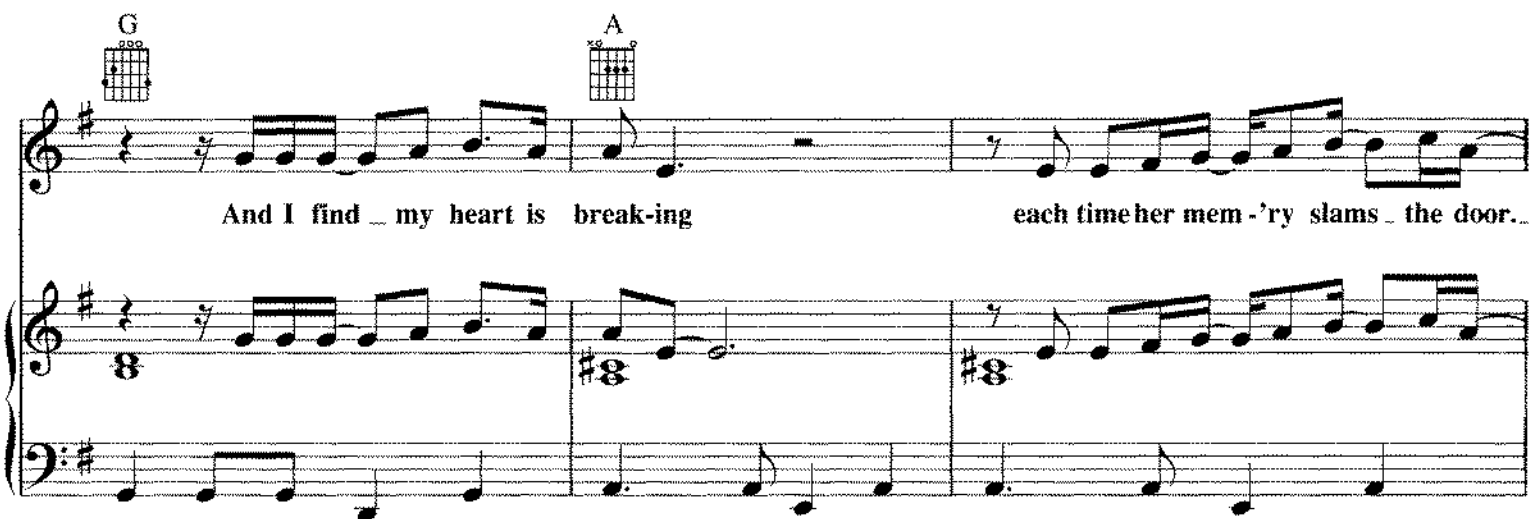
C   





praying }  
praying } more than I ev - er did \_ be - fore.



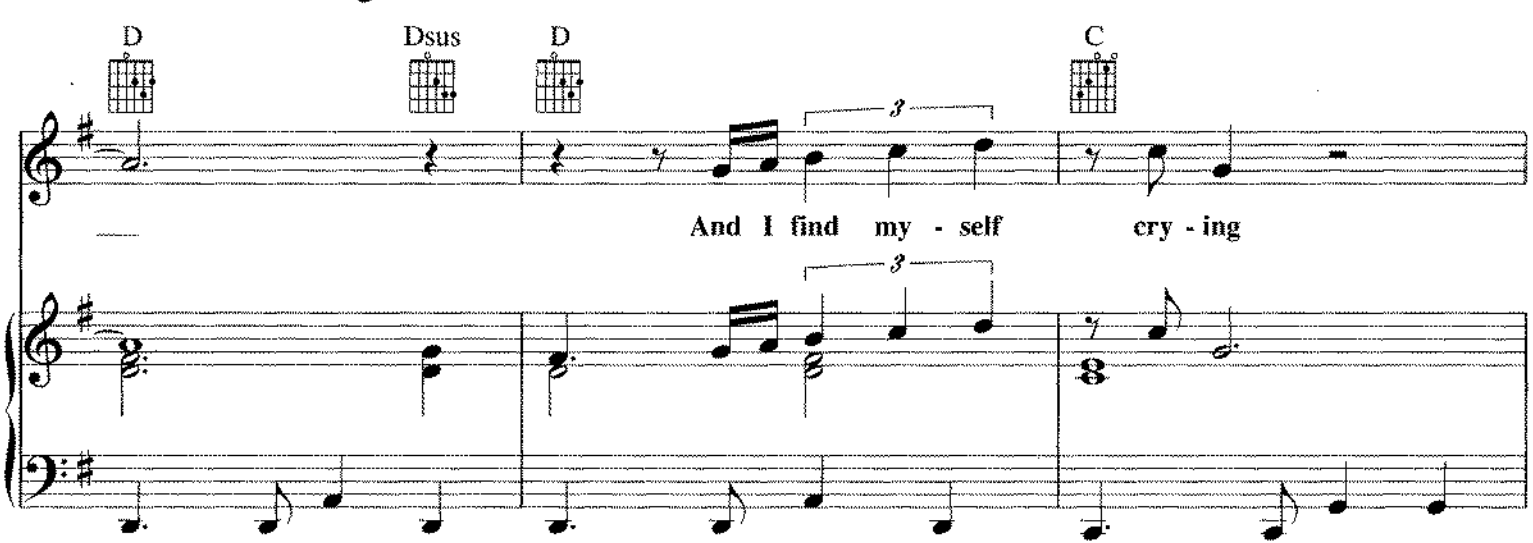
G  A 


And I find \_ my heart is break - ing each time her mem - 'ry slams \_ the door.



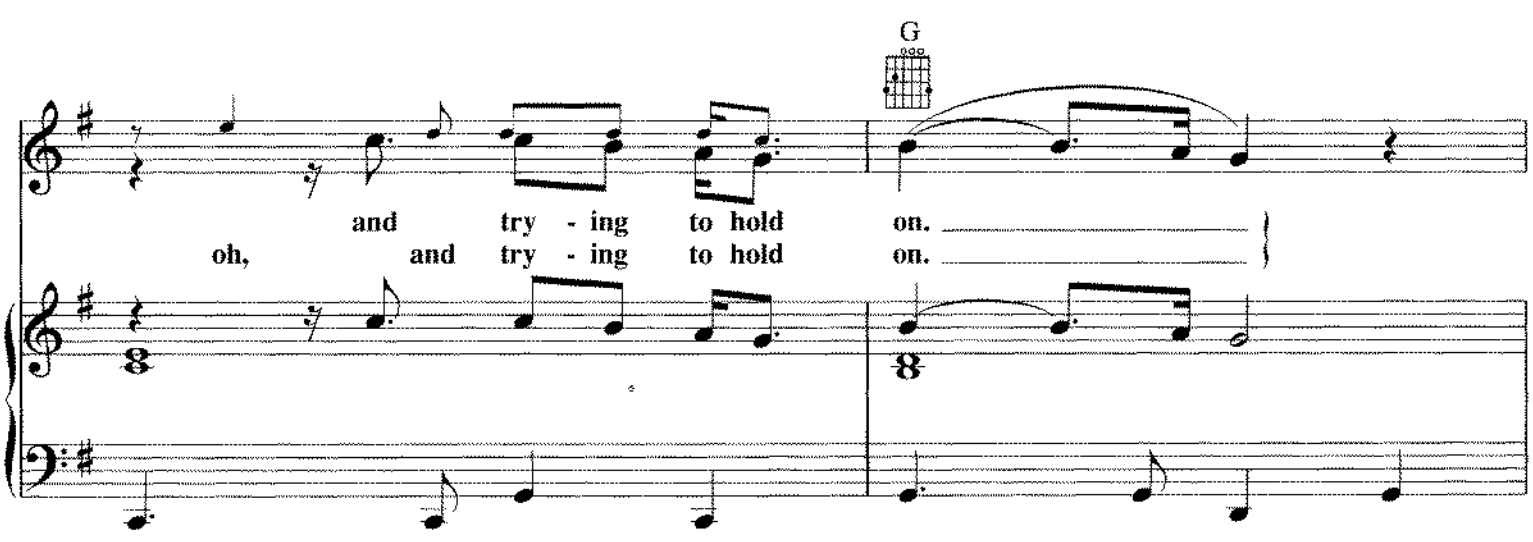
D  Dsus  D  C 

And I find my - self cry - ing



G 

oh, and and try - ing to hold on.  
and and try - ing to hold on.





C D

'Cause there ain't noth-ing short of dy-ing that's worse than be - ing left - a -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for C and D are shown above the staff.

1 G D C/D G 2 G

lone. lone.

Detailed description: This system contains measures 3 and 4. Measure 3 has guitar chords G, D, C/D, and G. Measure 4 has guitar chord G. The piano accompaniment includes a triplet of eighth notes in the right hand. The word 'lone.' is written below the vocal line in both measures.

C D

There ain't noth-ing short of dy-ing that's worse than be - ing left - a -

Detailed description: This system contains measures 5 and 6. The vocal line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth-note patterns. Chord diagrams for C and D are shown above the staff.

C Eb G C/D G

lone.

Detailed description: This system contains measures 7 and 8. Measure 7 has guitar chords C, Eb, G, and C/D. Measure 8 has guitar chord G. The piano accompaniment features a descending eighth-note line in the right hand. The word 'lone.' is written below the vocal line in measure 7.

# IF HELL HAD A JUKEBOX

(Title Suggested by LEE ROGERS  
Words and Music by TRAVIS TRIT

Moderately *mf*

Em C G D

G Em

C G

D Em

You left me for a dream you had to fol -  
looked at all the pic - tures from our good -  
low. times But I thought good-bye would-n't last that long.  
and tried to fig-ure out where we went wrong.  
You'd go off chas - ing rain - bows till you  
And I've dropped a mil - lion quar - ters down the juke-

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately' and the dynamic is 'mf'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams for Em, C, G, and D are provided at the top of the first system, and for G and Em at the top of the second system, and for C and G at the top of the third system, and for D and Em at the top of the fourth system. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings.

C A

re - al - ized I loved you and then run - back to my arms where you be - long.  
 - box 'cause I'm still haunt - ed by what used to be our song.

D Em

But months have passed, I guess I was mis - tak -  
 I wish this men - tal tor - ture would re - lease

C G

- en. Love was some - thing I thought I knew well.  
 me. Lord, I'd give all I had for what it's worth.

D C

But when I called you on the phone ask - in' when  
 I don't see how the fires be - low where you

Em C G D

— you'd come back home — you simply told me I could go to hell.  
 want - ed me — to go, — could be worse than hell — I'm liv - in' here on earth.

G C G C G D

Well, }  
 And } hon-ey, if hell — had a juke - box and the dev-

C D G

- il kept — it full — of hurt-in' songs, — you could find.

C Em C

— me there — this eve - ning with the bro - ken heart - ed griev - ing,

G D 1G 2G

pry-in' like hell you will come back home. I've

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: G, D, 1G, and 2G. The bottom two staves are piano accompaniment. A double bar line is present after the first measure of the piano part.

Em C G D

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: Em, C, G, and D. The bottom two staves are piano accompaniment.

G C G D

Yes, hon-ey, if hell had a juke-box and the dev-

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: G, C, G, and D. The bottom two staves are piano accompaniment.

C D G

- il kept it full of hurt-ing songs, you could find.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: C, D, and G. The bottom two staves are piano accompaniment.

C Em C

me there... this eve - ning... with the bro - ken heart - ed griev - ing,

G D G

pray-ing like... hell you would come \_ back home. \_ Yeah, you could find \_

C Em

me there... this eve - ning with the bro - ken heart - ed griev -

C G D G

ing, \_ pray-ing like \_ hell you would come \_ back home. \_

# SOMEONE FOR ME

Words and Music by TRAVIS TRITT  
and STEWART HARRIS

## Country Ballad

E



B/E



A/E



E



Amaj7



B/A

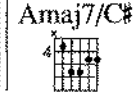


*mp*

1



2






As I walk down this road, the



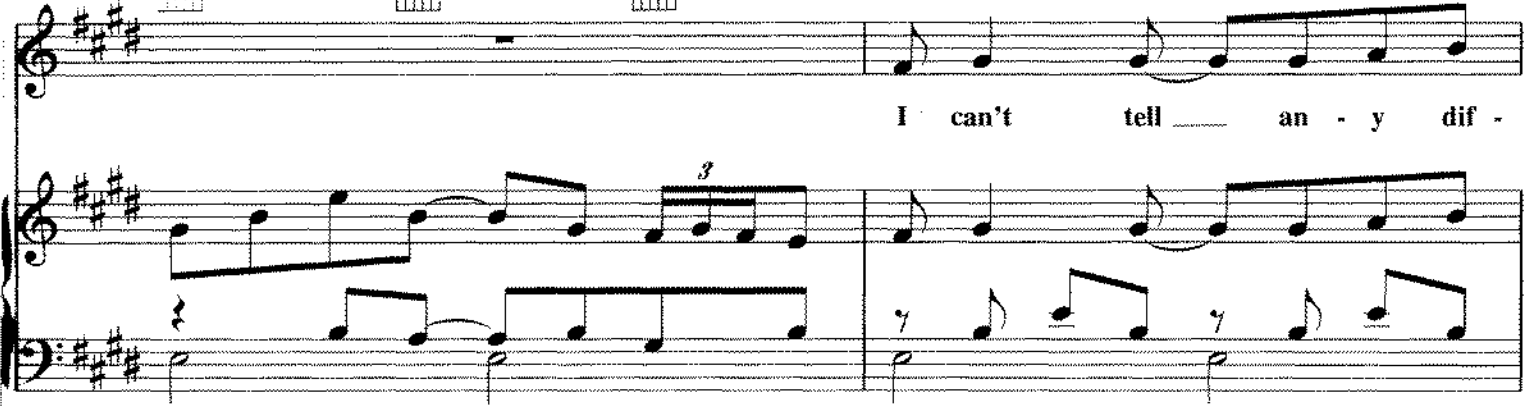
rain is just start - ing to fall.



How in the world did I let my - self get so a - lone?

E  Esus  E 




I can't tell an - y dif -



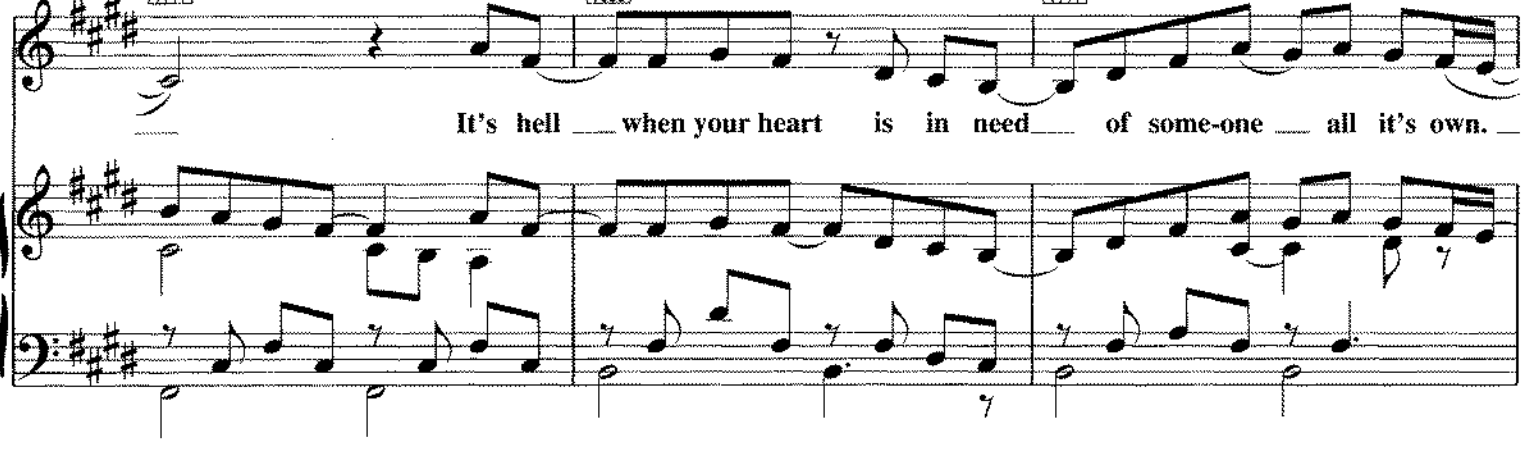
E7  A  E/G# 

f'rence be-tween my tears and the rain fall - in' down.



F#m7  B  B7 

It's hell when your heart is in need of some-one all it's own.



E  A  E 

I need some - one with a





A E Cm

heart just like mine, and some one who's

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Above the vocal staff are three guitar chord diagrams: A (x02321), E (x22202), and Cm (x33233). The key signature has three sharps (F#, C#, G#).

F#m7 Cm F#m7 B

try - in' to find true love. Ev - 'ry-where

Detailed description: This system contains the next two staves of music. Above the vocal staff are four guitar chord diagrams: F#m7 (x23232), Cm (x33233), F#m7 (x23232), and B (x24232). The piano accompaniment continues with the same key signature.

E E7 A E/G#

that I go, I see peo-ple in love, the way that I want - ed to be.

Detailed description: This system contains the next two staves of music. Above the vocal staff are four guitar chord diagrams: E (x22202), E7 (x22022), A (x02221), and E/G# (x22202). The piano accompaniment continues with the same key signature.

F#m7 E B

Tell me, when will I have a love of my own? Will there

Detailed description: This system contains the final two staves of music. Above the vocal staff are three guitar chord diagrams: F#m7 (x23232), E (x22202), and B (x24232). The piano accompaniment concludes the piece.

B7



E



B/E



To Coda



A/E



E



ev - er \_ \_ be some-one \_ \_ for me? \_ \_ \_

E7



A



E/G#



F#m



B7



E



B/E



A/E



E



As I

sit with the rain — com - ing down, — all the mem - 'ries — sur-round —

A E/G# F#m7 B

me. — Picc-es of past — loves — and

B7 E B/E E

fast times keep haunt-ing my mind. — If I just —

E7 A E/G#

— had some-bod-y to e-rase — all the mem-'ries of yes-ter-days loves — gone — wrong. —

F#m

B

B7

Oh God, please have mer-cy. It's true love I'm look-ing to find.

8va

E

Esus

E

D.S. al Coda

CODA

E

A

B

From

Tell me,

E

B

B7

when will I have a love of my own? Will there ev - er be some-one for

A

E/G#

F#m

B7

E

me?

# HOMESICK

Words and Music by BUDDY BUIE and J.R. COBB

Driving Country  
no chord

*f*

3

8va bassa 2nd time

1 2

G(no3rd) Bb

F C Bb G(no3rd) Bb F G(no3rd) Bb Am Bb

G(no3rd) Bb F C Bb

Gui - tars ring in the dead of night, — sing so blue, — sound so right. —

G(no3rd)



B $\flat$



F



G(no3rd)



B $\flat$



Am



B $\flat$



It makes you home sick.   
 Makes you home sick.

G(no3rd)



B $\flat$



F



C



B $\flat$



Lis-ten close to the gui-tar man, na-tive son in a for-eign land.

G(no3rd)



B $\flat$



F



G(no3rd)



B $\flat$



Am



B $\flat$



The boy's home - sick, yeah. He's

C7



home - sick

C7sus



home - sick, for days by - gone,

C7

home - sick

G(no3rd)

B>

F

To Coda ⊕

home - sick, ... for home, ... sweet home, ... yes he is.

G(no3rd)

Bb

Am

Bb

G

Bb

Where were you ... in 'Six - ty - nine? ...

F

C

Bb

G(no3rd)

Bb

F

Smok-in' dope and drink in' wine, ... just an out - law, ...

G(no3rd)

Bb

Am

Bb

G

Bb

right.

Dis - tant drums beat an old re - frain, ...

F



C



Bb G(no3rd)



Bb



F



shakes your feet,

pounds your brain

like a buzz

saw,

G(no3rd)



Bb



Am



Bb



no chord

— yes it does.

1

2

C7





G(no3rd)

B $\flat$

F

G(no3rd)

B $\flat$

Am

B $\flat$



First system of musical notation, including treble and bass staves with chords.

G

B $\flat$

F

C

B $\flat$



In the dark - ness down the hall, — black light post - ers on — the wall, —

Second system of musical notation, including treble and bass staves with chords.

G(no3rd)

B $\flat$

F

G(no3rd)

B $\flat$

Am

B $\flat$



Jim - i Hend - rix. —

Third system of musical notation, including treble and bass staves with chords.

G(no3rd)

B $\flat$

F

C

B $\flat$



Some-one's lost — in — yes - ter - day, — haz - y dreams — of Mon - ter - rey —

Fourth system of musical notation, including treble and bass staves with chords.

G(no3rd)

B $\flat$

F

G(no3rd)

B $\flat$

Am

B $\flat$

C7

home - sick

and Wood - stock, all right. He's home - sick for

C7sus

C7

home - sick

days gone - by. Home - sick just to kiss the sky,

G(no3rd)

B $\flat$

F

G(no3rd)

B $\flat$

Am

B $\flat$

Play 4 times

yes he is. home sick. Oh, don't you know the boy's

*Vocal ad lib.*

no chord

1 2

D.S. al Coda

G(no3rd) B $\flat$  F

CODA

yes he is. home sick.

G(no3rd) B $\flat$  Am B $\flat$  Play 4 times no chord

Oh don't you know the boy's

Vocal ad lib.