

# THE SONGS OF PATSY CLINE

## "Walking After Midnight"

I go out walkin' after midnight,  
Out in the moonlight, just like we used to do.  
I'm always walkin' after midnight  
Searchin' for you

I walk for miles along the highway,  
Well, that's just my way of sayin' "I love you".  
I'm always walkin' after midnight  
Searchin' for you

I stop to see a weepin' willow cryin' on his pillow.  
Maybe he's cryin' for me and, as the skies turn gloomy ,  
Night winds whisper to me. I'm lonesome as I can be.

I go out walkin' after midnight,  
Out in the starlight, just hoping you may be  
Somewhere a-walkin' after midnight,  
Searchin' for me

**Virginia Patterson Hensley** (September 8, 1932 – March 5, 1963), known professionally as *Patsy Cline*. Though she was part of the early 1960s 'Nashville sound', Cline successfully "crossed over" to pop music and became, in her time, one of the most influential, successful and acclaimed vocalists of the 20th century.

# THE SONGS OF PATSY CLINE

## "I Fall To Pieces"

I fall to pieces \_ each time I see you again.

I fall to pieces; how can I be just your friend?

You want me to act like we've never kissed,

You want me to forget (to forget),

Pretend we've never met (never met);

And I've tried and I've tried, but I haven't yet \_

You walk by and I fall to pieces.

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 (love me too),

The way you used to do (used to do).

But each time I go out with someone new \_

You walk by and I fall to pieces:

You walk by \_ and I fall to pieces.

Her hits began in 1957 with

- Donn Hecht's and Alan Block's "Walkin' After Midnight" (1956)
- Hank Cochran's and Harlan Howard's "I Fall to Pieces" (1961)
- Hank Cochran's "She's Got You",
- Willie Nelson's "Crazy"
- and ended in 1963 with Don Gibson's "Sweet Dreams".

# I Fall To Pieces

Hank Cochran

F C d G

6 C F G

I fall to pie - ces

10 F G C G

each time I see you a - gain.

14 C F G

I fall to pie - ces

18 F G C

how can I be just your frie - nd? You

22 F C

want me to act like we've nev - er kissed,

25 G C

You want me to for - get, Pre - tend we've nev - er met;

29 F G C

And I've tried and I've tried, but I have - n't yet

33 a d G C

You walk by and I fall to piec - ces.

# THE SONGS OF PATSY CLINE

## "Crazy"

Crazy ..

I'm crazy for feeling so lonely,

I'm crazy ..

Crazy for feeling so blue.

I knew you would love me as long as you wanted,

And then some day you'd leave me for somebody new.

Worry ..

Why do I let myself worry?

Wondering ..

What in the world did I do?

Oh, crazy ..

For thinking that my love could hold you.

I'm crazy for trying, and crazy for crying,

And I'm crazy for loving you.

Crazy for thinking that my love could hold you,

I'm crazy for trying, and crazy for crying,

And I'm crazy for loving you.

She survived a head-on car crash in 1961 during which she had a 'born-again' experience; dying, at the age of 30, in a multiple-fatality crash in the private plane of her manager, Randy Hughes - 18:20, March 3rd 1963.

Her first marriage, to contractor Gerald Cline (March 7, 1953), broke up in 1957 because of her desire to sing professionally and his wishes that she be simply a housewife.

She then married [linotype](#) operator Charlie Dick (September 15, 1957) They were the parents of two children, Julie Dick (August 25, 1958) and Randy Dick (! ..) (January 22, 1961).

Her husband died November 8, 2015, at age 81.



# Crazy

Willie Nelson

Musical notation for the first line of the song. It starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The notes are beamed together. Above the staff, the chords D, G, D, and A are indicated.

Musical notation for the second line of the song. It starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with an eighth note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. There are triplets of eighth notes. Above the staff, the chords D, C, B, and A are indicated.

Musical notation for the third line of the song. It starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with an eighth note A5, a quarter note B5, a quarter note C6, and a quarter note D6. There are triplets of eighth notes. Above the staff, the chords D, B, and B are indicated.

Musical notation for the fourth line of the song. It starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with an eighth note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. There are triplets of eighth notes. Above the staff, the chords A and D are indicated.

Musical notation for the fifth line of the song. It starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with an eighth note B6, a quarter note C7, a quarter note D7, and a quarter note E7. There are triplets of eighth notes. Above the staff, the chords G and D are indicated.

Musical notation for the sixth line of the song. It starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with an eighth note F#7, a quarter note G7, a quarter note A7, and a quarter note B7. There are triplets of eighth notes. Above the staff, the chords G, e7, and A are indicated.

Musical notation for the seventh line of the song. It starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with an eighth note C8, a quarter note D8, a quarter note E8, and a quarter note F#8. There are triplets of eighth notes. Above the staff, the chords D, C, B, and e are indicated.

Musical notation for the eighth line of the song. It starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with an eighth note G8, a quarter note A8, a quarter note B8, and a quarter note C9. There are triplets of eighth notes. Above the staff, the chords G, f#, and B are indicated. The word *rall.* is written above the first measure.

Musical notation for the ninth line of the song. It starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody continues with an eighth note D9, a quarter note E9, a quarter note F#9, and a quarter note G9. There are triplets of eighth notes. Above the staff, the chords e, A, D, G+e, +f, and D are indicated.

# THE SONGS OF PATSY CLINE

## "Sweet Dreams"

Sweet dreams of you  
Every night I go through  
Why can't I forget you and start my life a-new  
Instead of having sweet dreams about you ?

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

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 ?



Cline was best known for her rich tone, emotionally expressive and bold contralto voice and her role as a country music industry pioneer.

Along with Kitty Wells, she helped pave the way for women as headline performers in the genre and Cline has been cited as an inspiration by singers in several styles.

# Sweet Dreams

Don Gibson

Bb7 Eb7

Sweet \_\_\_\_\_ dreams of you, \_\_\_\_\_ Ev - 'ry  
 You don't love me, it's plain. \_\_\_\_\_ I should  
 Sweet \_\_\_\_\_ dreams of you \_\_\_\_\_ Things I

5 Ab Bb7 Eb7

night \_\_\_\_\_ I <sup>3</sup> go through. \_\_\_\_\_ Why  
 know I'll nev - er wear \_\_\_\_\_ your ring. \_\_\_\_\_  
 know \_\_\_\_\_ can't \_\_\_\_\_ come true. \_\_\_\_\_ Why

9 A Db Ab Fm

can't I for - get you \_\_\_\_\_ and start my \_\_\_\_\_ life a - new In -  
 I should \_\_\_\_\_ hate you \_\_\_\_\_ the whole \_\_\_\_\_ night \_\_\_\_\_ through In -  
 can't I for - get the past, start living \_\_\_\_\_ life a - new In

*Rall - final chorus*

13 Ab Db Eb7 Ab Db Ab (Eb7)

stead of hav - ing sweet dreams a - bout you? \_\_\_\_\_  
 stead of hav - ing sweet dreams a - bout you. \_\_\_\_\_  
 stead of hav - ing sweet dreams a - bout you? \_\_\_\_\_

Don Hecht

# Walkin' After Midnight

Alan Block

1. I go out

6  
walk - in' af - ter mid - night, Out in the

8  
moon - light just like we used to do. I'm al - ways

10  
walk - in' af - ter mid - night Search - ing for you. 1.

14  
2. I stop to see a weep in' will - ow cry in' on his pill - ow May 2. I walk for

17  
3  
be he's cry in' for me? and, as the skies turn gloom y Night

20  
3  
winds whis - per to me. I'm lone - some as I can be. 3. I go out