

# The Crossroads

Joni Green

Wait-in' at the cross-roads, watch-in' for a sign. Most folks think she's

The first system of musical notation for 'The Crossroads' is in 4/4 time with a key signature of one flat (Bb). It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Wait-in' at the cross-roads, watch-in' for a sign. Most folks think she's'.

5  
cra - zy. They say she's lost her mind. Hop-in', pray - in', wish -

The second system of musical notation starts at measure 5. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: 'cra - zy. They say she's lost her mind. Hop-in', pray - in', wish -'.

9  
in', yearn-in' just to find love she lost and left be-hind at the cross-roads, once

The third system of musical notation starts at measure 9. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: 'in', yearn-in' just to find love she lost and left be-hind at the cross-roads, once'.

13  
up-on a time. She stood wait - in' at the cross-roads, watch-in' for a sign.  
Watch - in' her there from the win - dow of his coun-try shack,

The fourth system of musical notation starts at measure 13. It includes a repeat sign at the beginning of the system. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: 'up-on a time. She stood wait - in' at the cross-roads, watch-in' for a sign. Watch - in' her there from the win - dow of his coun-try shack,'.

17

Search - in' all the hea - vens. Could Fate be so blind?  
she looked lost and lone - some. Was she turn - in' back?

20

Ev' - ry day, she walked that mile, rain or sun shin - in' down, and ev' - ry  
"Hey there," once he said to her. "What - 'cha stand - in' there for?" "I'm wait - in'

23

night, she walked back home, head low this. and hang - in' down.  
for a sign," she said. Just low this. And noth - ing more.

27

It kind - a makes you won - der what a coun - try girl like her  
Now man - y years have passed us. and they fin' - ly set me free.  
And there be - hind the win - dow stood a coun - try la - dy worn.

29

would see in a good - for - nuth - in' coun - try boy like me.  
I caught the Grey - hound that took me where I loved to be.  
In the dim light of the bar - bin, think I could have sworn.

32



For I was do'-in' time, you see, mark - in' off my days,  
It dropped me off there. I was back. No one greet-ed me.  
that she was the pic - ture of that girl I'd left be-hind.

35



while she stood at the cross - roads wait-in' there to wel-come me.  
And I stood at the cross - roads. Then I walked back to that shack.  
There were hap - py end - ings. Life can ne - ver be that kind.

38



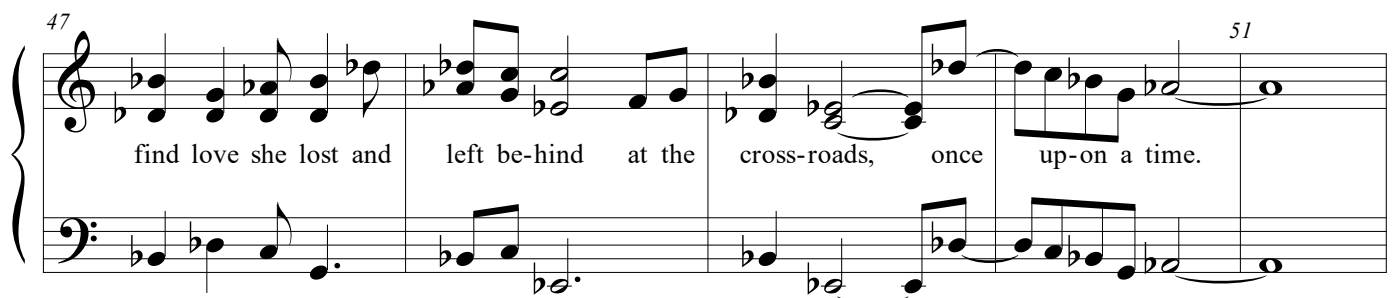
Wait-in' at the cross - roads, watch-in' for a sign. Most folks think she's cra - zy.

43



They say she's lost her mind. Hop-in', pray - in', wish - in', yearn-in' just to

47



find love she lost and left be-hind at the cross-roads, once up-on a time.

51

52

Musical score for 'The Crossroads' showing measures 52-53. The score consists of two staves, treble and bass clef, with a brace on the left. Measure 52 contains a whole note chord in the treble clef (F4, A4, C5) and a whole note chord in the bass clef (F2, A2, C3). Measure 53 contains a whole note chord in the treble clef (F4, A4, C5) and a whole note chord in the bass clef (F2, A2, C3). The piece ends with a double bar line at the end of measure 53.