



BLUEGRASS SONGS

(MED. FAST)

DIXIE HOEDOWN

- JIM McREYNOLDS / JESSIE McREYNOLDS

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: G, C, G. Includes a boxed section marker 'A'.

Musical staff 2: Treble clef. Chords: D, G, C.

Musical staff 3: Treble clef. Chords: G, D, G, G. Includes first and second endings marked '1.' and '2.'.

Musical staff 4: Bass clef. Chords: G, B-, A-, G. Includes a boxed section marker 'B'.

Musical staff 5: Treble clef. Chords: D7, G. Includes a double bar line.

Musical staff 6: Bass clef. Chords: B-, A-, G.

Musical staff 7: Treble clef. Chords: D7, G. Includes a double bar line.

Two empty musical staves for additional notation.

(MED.)

DOWN THE ROAD

- LESTER FLATT | EARL SCRUGGS

G E- G

1. Now down the road_ just a mile or two_ lives a lit-tle girl named

D G E-

Pear - ly Blue.. A - bout so high_ and her hair_ was brown, the

G D To G SOLOS OVER FORM

pret-ti - est thing_ boys, in this town.

G (BANJO)

town.

2. Now any time you want to know
Where I'm going down the road
Get my girl on the line
You'll find me there most any old time.

SOLO

3. Now every day and Sunday too
I go to see my Pearly Blue
Before you hear that rooster crow
You'll see me headed down the road.

SOLO

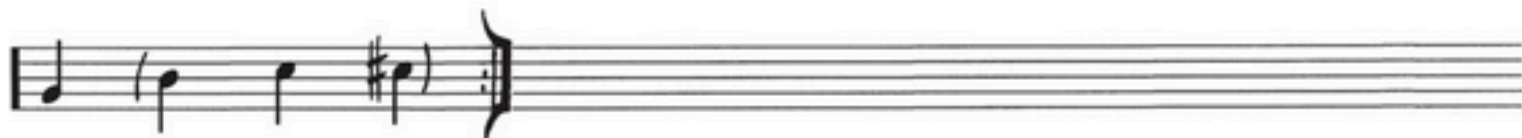
4. Now old man Flatt he owned the farm
From the hog lot to the barn
From the barn to the rail
He made his living by carrying the mail.

SOLO

5. Now every time I get the blues
I walk the soles right off my shoes
I don't know why I love her so
That gal of mine lives down the road.

SOLO, then D.S. al 1st verse al Coda (w/pickup)

(FAST) **FOGGY MOUNTAIN BREAKDOWN** - EARL SCRUGGS



NOTE: As with most banjo tunes, the melody is approximated here to make it more readable and playable for other instruments. Banjo players will want to consult the actual banjo tablature as played by Earl Scruggs.

(MED. FAST)

GET IN LINE BROTHER

- LESTER FLATT

VERSE

1. Oh, lis - ten to me, sin - ners, don't you want to go,
 lis - ten to me, Sa - tan, I have rightened that wrong.
 I could tell you, broth - er just how I feel,

for some - day He's com - ing back a - gain, you know.
 Got a one - way tick - et and I'm go - ing on.
 then I'm sure you'd know the love of God is real.

If the wrong ain't right - ened you'll be lost in sin.
 I've got no wor - ries as I sing this song.
 Then you'd be pray - ing while I sing this song.

(Get in line, broth - er), He will take to you in. }
 (Get in line, broth - er), if you want to go home. }
 (Get in line, broth - er), if you want to go home. }

CHORUS

Get in line, broth - er, if you want to go home. Get on your

knees and right - en that wrong. Then you'll be

sing - ing this old time song. (Get in line, broth - er) if you

want to go home. 2. Oh, home.

3. If

(MED.) **GOD LOVES HIS CHILDREN**

- LESTER FLATT / EARL SCRUGGS

VERSE



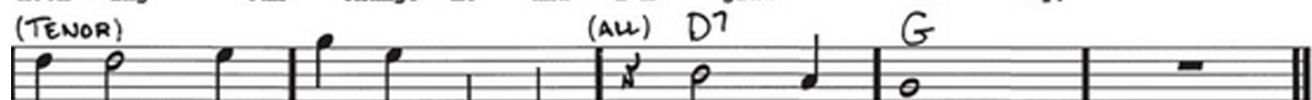
1. I was a strang-er, broth-er, out in sin,
 2. Broth-er, take warn-ing— while yet you have time,
 3. I'm glad I found Him and I'm on my way,



did-n't e-ven have the love of God with-in.
 don't let old Sa-tan lead you on down the line,
 I'm gon-na fol-low Je-sus ev-'ry day,



But now I've found him and I'm glad to say,
 just tell old Sa-tan to stay out of your way,
 noth-ing can change me and I'm glad to say,



I love my Sav-ior (more)— ev-'ry day.
 God loves his chil-dren, (broth-er) ev-'ry day.
 God loves his chil-dren, (broth-er) ev-'ry day.

CHORUS



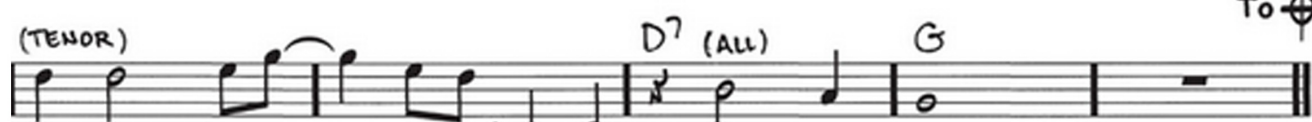
God loves his chil-dren, broth-er, yes, I know.



He will pro-tect— you an-y-where you go.



Just call up-on Him, He will hear your prayer.



God will pro-tect— you, (broth-er) an-y-where.

To

SOLD

C7 G

A7 D7 G

C7 G D7

1. G 2. G D.S. AL

♩ CHORUS (QUIETLY)

God loves his chil-dren, broth-er, yes, I know.

He will pro-TECT— you an-y - where you go.

Just call up - on Him, He will hear your prayer.

TENOR: (BASS) SLOW, A CAPPELLA: (D7) G

God will pro-TECT— you, (broth-er) an - y - where.

(MED.)

HEAD OVER HEELS IN LOVE WITH YOU

(I'M HEAD OVER HEELS IN LOVE)

- LESTER FLATT

VERSE

1. I think I'll go a-cross the o - cean if I don't change my no -
 day is sad an lone - ly for I'm think-in' of you on -
 nights are long and drear - y, all I do is sit and wor -
 like to be for-giv - in', but this life ain't worth -
 - tion, I've just got to for - get you if I can -
 - ly, oh, I just can't sleep when I lay down -
 - ry, I just can't bear the thought of los - ing you -
 liv - in' if I have to sit and wor - ry o - ver you -

CHORUS

Oh, I'm feel - in' so blue, I don't know what to
 do, for I'm head o - ver heels in love with you.

SOLO (VERSE & CHORUS)

Instrumental solo line with rhythmic notation.

Instrumental solo line with rhythmic notation and chord markers C, G, To, D.

Instrumental solo line with rhythmic notation, first ending bracket (1, 2, 3), second ending bracket (4), and D.S. AL.

Instrumental solo line with rhythmic notation and lyrics: For I'm head o - ver heels in love with you.

(MED. TO FAST)

I KNOW YOU, RIDER

-TRADITIONAL

(BASS) C (BAND ENTERS)

OPEN VAMP: ON CUE: CHORUS Bb F

I know you, rid-er, gon-na miss me when I'm

C OPEN VAMP: ON CUE:

gone. I know you, rid-er, gon-na

Bb F C (OPEN) ON CUE:

miss me when I'm gone. Gon-na

Eb Bb Eb Bb TO C

miss your ba-by from roll-in' in your arms.

(OPEN) VERSE Bb F

1. I lay down last night, lord, could not take my
wish I was a head-light on a north-bound

C (OPEN)

rest. I lay down last night, lord,
train. Well, I wish I was a head-light

Bb F C (OPEN)

could not take my rest. My
on a north-bound train. I'd

Eb F Eb F C
 mind was wan - der - in' like the wild geese in the west.
 shine my light through the cool Co-lo - ra-do rain.

(OPEN) ON CUE: CHORUS Bb F
 The sun's gon-na shine in my back door some
 I know you, - rid-er, gon-na miss me when I'm

C (OPEN) ON CUE: Bb
 day. gone. The sun's gon-na shine in my back
 I know you, - rid-er, gon-na miss me

F C (OPEN) ON CUE: Eb Bb
 door some day. March wind's gon-na blow
 when I'm gone. Gon-na miss your ba-by from

Eb Bb C SOLO (OPEN) ON CUE:
 all my cares a way.
 roll-in' in your arms.

Bb F C (OPEN) ON CUE:

Bb F C (OPEN) 1. 2. D.S. AL \oplus
 2. Well, I I

\oplus (BANJO)(EVA)
 arms.

Bb F C ON CUE: ?
 > > FILL

(SLOW TO MED.)
WALTZ

I LONG TO SEE THE OLD FOLKS

- CARTER STANLEY

SAMPLE INTRO

(MANDOLIN)

3

1. How I
2. There's a
3. There's a

VERSE

long to see the old folks, back
cabin way down old Vir - gin - ia, where
brook run - nin' through the old plan - ta - tion, 'neath the

home down on the farm. Hear the
mock - ing birds sing all day long. Where the
shade trees where I played as a lad. Where the

whip - poor - will's call at twi - light, there I'm
bees feed on the wild flow - ers, two
cool south - ern breeze played the mu - sic, at the

safe and se - cure from all harm. }
old folks are wait - ing a lone. } Oh, I
old home with moth - er and dad. }

CHORUS

see the lamp - light shin - in', to light my way back

home. How I long to see the old folks, how I

long to be back home. home.

(MED. TO FAST) **I SAW THE LIGHT**

- HANK WILLIAMS

VERSE

1. I wan-dered so aim-less, life filled with sin,
2. Just like a blind man I wan-dered a-lone,
3. I was a fool to wan-der and stray,

I would - n't let my dear Sav - ior in. _____
wor - ries and fear I claimed for my own. _____
straight is the gait and nar - row the way. _____

Then Je - sus came like a stran - ger in the night.
Then like a blind man that God gave back his sight.
Now I have trad - ed the wrong for the right.

Praise the Lord, _____ I saw the light.

CHORUS

I saw the light, _____ I saw the light, _____ no more
dark - ness, no more night. _____ Now I'm so hap - py, no
sor - row in sight. _____ Praise the Lord, _____

I saw the light. light.

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(MED.)

I'LL STAY AROUND

-LESTER FLATT

VERSE

1. Now you just told me that you're leav - ing
 you know, dear, I've al - ways loved you,
 day I'll hear that whis - tle blow - in'

on the next train com - in' down.
 and would nev - er let you down. But
 on the spe - cial com - in' down.

if you go, dear, you think I'll fol - low,
 You'll be look - ing for me, I won't fol - low,
 ba - by, CHORUS

I just think I'll stay a - round.
 I just think I'll stay a - round.
 But I may not be a - round. For I

know some day you'll want me, when your true love can't be

found. But if you go, dear, I won't fol - low,

I just think I'll stay a - round.

(SOLO OVER VERSE) (BANDJO)

2. Now
3. Some

(MED.) **I'M COMING BACK BUT I DON'T KNOW WHEN**
- CHARLIE MONROE

CHORUS

Musical notation for the chorus, featuring a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats). The tempo is marked (MED.). The lyrics are: "I'm go - ing down this lone - some road, to find my fate or vic - to - ry. Our God must help us there to win. I'm com - ing back, but I don't know when." Handwritten chord symbols are placed above the notes: Bb, Eb, F, Bb, Eb, F, Bb.

SOLO (VERSE)

Musical notation for the solo (verse) section, consisting of four staves of piano accompaniment. The key signature is B-flat major. Handwritten chord symbols are placed above the staves: Bb, Eb, F, Bb, Eb, F, Bb.

VERSE



1. I hate to leave _____ my moth - er dear, _____
 2. When I come back, _____ will you be here, _____



and fa - ther who _____ is old and gray.
 or will your love _____ fade like a rose?



But my true love, _____ I know you'll wait,
 I can never come back _____ should you be gone,



'til I come back _____ to you to stay. _____
 my love for you _____ no - bod - y knows. _____ }

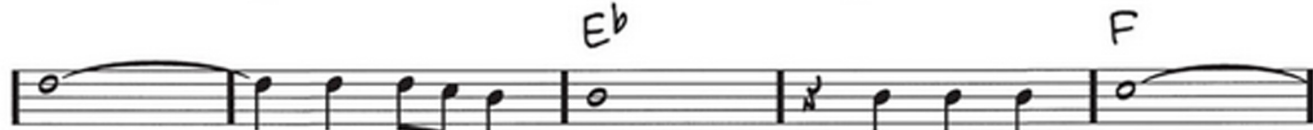
CHORUS



I'm go - ing down _____ this lone - some road,



to find my fate _____ or vic - to - ry. Our God must



help _____ us there to win.

I'm com - ing back, _____



_____ but I don't know when.

when.



when.

To ϕ 1. Bb

2. Bb

SOLO OVER VERSE,
 THEN D.S. AL ϕ (w/PICKUPS)

(SLOW TO MED.)
WALTZ

IN THE PINES

- THOMAS BRYANT / JIMMIE DAVIS / CLAYTON McMICHAEN

INTRO

1. The

VERSE

long - est train I ev - er saw went down that
asked my captain, for the time of day, he said he threw his
girl, little girl, what have I done that makes you

Geor - gia line. The en - gine passed at
watch a way. A long steel rail and a
treat me so? You caused me to weep, you

six o' - clock, and the cab passed by at nine.
short cross tie, I'm on my way back home.
caused me to moan, you caused me to leave my home.

CHORUS

In the pines, in the pines, where the sun nev - er shines, and we

shiv - er when the cold winds blow. 2. I blow.
3. Little

(FAST)

JOHN HENRY

- WEST VIRGINIA FOLKSONG

1. John — Hen - ry was a lit - tle ba - by boy, you could

hold him in the palm of your hand. His —

pa - pa cried out this lone - some fare - well:

"son's gon-na be a steel — driv - in' man, Lord, — Lord,

son's gon-na be a steel — driv - in' man."

Additional lyrics

2. John Henry went upon the mountain
looked down on the other side,
but the mountain was so tall,
John Henry was so small
He laid down his hammer and he cried,
Lord, Lord
Laid down his hammer and he cried.

3. John Henry walked through the tunnel
Had his captain by his side,
The last words that John Henry said:
Bring me a cool drink of water 'fore I die,
Lord, Lord
Cool drink of water 'fore I die.

4. Talk about John Henry as much as you please
Say of him all that you can
There never was born in the United States
Never such a steel drivin' man, Lord, Lord
Never such a steel drivin' man.

5. John Henry told his captain,
"I want to go to bed,
Fix me a pallet up I want to lay down
Got a mighty roarin' in my head, Lord, Lord
Mighty roarin' in my head."

(MED.)

KEEP ON THE SUNNY SIDE

-A.P. CARTER

VERSE

1. There's a dark and a trou - bled side of life.
 storm and its fu - ry broke to - day,
 greet with a song of hope each day,
 There's a bright and a sun - ny side too.
 crush - ing hopes that we cher - ish so dear.
 though the mo - ment be cloud - y or fair.
 Though you meet with the dark - ness and strife,
 Clouds and storms will in time pass a - way;
 Let us trust in our Sav - ior a way,
 the sun - ny side may al - so find you.
 the sun a - gain will shine bright and clear.

CHORUS

who keep - eth ev - 'ry - one in His care.
 Keep on the sun - ny side, al - ways on the sun - ny side,
 keep on the sun - ny side of life. It will help us ev - 'ry -

day, it will bright - en all the way if we keep on the

sun - ny side of life. 2. Oh, the life.
 3. Let us

(MED.)

LITTLE CABIN HOME ON THE HILL

- LESTER FLATT / BILL MONROE

VERSE

1. To - night I'm a - lone with - out you my
 hope you are hap - py to - night as you
 when you have come to the end of the

dear. It seems there's a long - ing for you still.
 are, but in my heart's that long - ing for you still.
 way, and find there's no more hap - pi - ness for you,

All I have to do now is sit a - lone and cry
 I'll just keep it there so I won't be a - lone
 just let your thoughts turn back, once more if you will,

in our lit - tle cab - in home on the hill. } Oh,
 in our lit - tle cab - in home on the hill. }
 to our lit - tle cab - in home on the hill. }

CHORUS

some - one has tak - en you from me, and left me

here all a - lone. Just lis - ten to the rain

beat on my win - dow pane in our lit - tle cab - in

home on the hill.

2. I
 3. Now

(MED. TO FAST)

LITTLE MAGGIE

-TRADITIONAL-

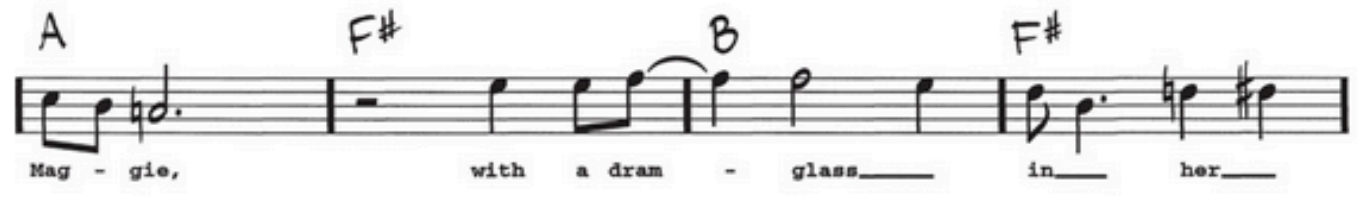
VERSE

B



1.0 - ver yon - der stands _____ lit - tle

A F# B F#



Mag - gie, with a dram - glass _____ in _____ her _____

B



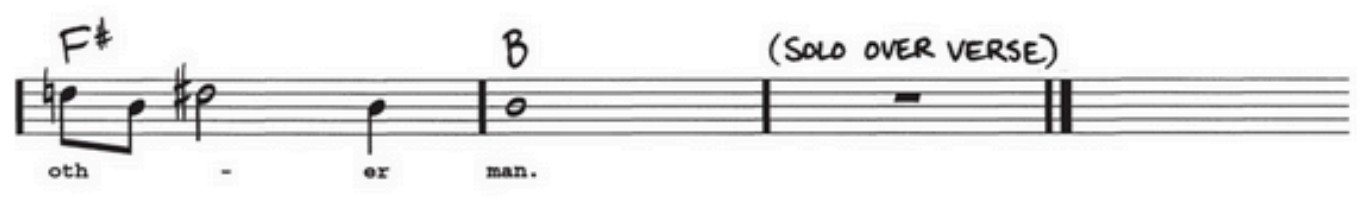
hand. She's drink - in' a - way _____

A F# B



_____ her trou - bles, and a - court - ing an -

F# B (SOLO OVER VERSE)



oth - er man.

2. Pretty flowers were made for bloomin',
 Pretty stars were made to shine.
 Pretty women were made for lovin',
 Little Maggie was made for mine.

3. Last time I saw little Maggie,
 She was sittin' on the banks of the sea,
 With a forty-four around her
 And a banjo on her knee.

4. Lay down your last gold dollar,
 Lay down your gold watch and chain.
 Little Maggie's gonna dance for daddy
 Listen to that old banjo ring.

5. Go away, go away little Maggie,
 Go and do the best you can.
 I'll get me another woman,
 You can get you another man.

(MED.)

LITTLE SADIE

- TRADITIONAL

1. Went out one night to make a lit-tle round, I met lit-tle Sad-ie and I

shot her down. Went back home, and I got in - to bed,

for - ty - four pis - tol un - der my head. 2. Woke up

next morn - ing 'bout a half past nine, the hacks and the bug-gies all a -

stand-in' in line. Gents and gam - blers stand-in' a - round,

carry-in' lit-tle Sad-ie to her bu - ry-in' ground.

SOLO OVER FORM
(2 VERSES)

3. Well, I began to think of what a deed
I'd done
I grabbed my hat and away I run
I made a good run, but a little too slow
They overtook me in Jericho.

4. I was standin' on the corner, readin'
the bill
When up stepped the sheriff from Thomasville
Said, young man, ain't your name Brown
Remember the night you shot Sadie down?

SOLO

5. I said yes, sir, but my name is Lee
And I murdered little Sadie in the first degree
First degree, second degree
You got any papers, won't you read them to me.

6. They took me downtown and dressed me in black
Then they put me on the train and they started
me back
All the way back to that Thomasville jail
And I had no money for to go my bail.

SOLO

7. Well, the judge and the jury, they took
their stand
The judge had the papers in his right hand
Forty-one days, forty-one nights
Forty-one years to wear the ball and stripes.

(FIRST)

LONG JOURNEY HOME

-TRADITIONAL

VERSE

G

1. Dark and 'a - rain - in' and I got to go _____ home.
 2. Black smoke 'a - ris - in' and it sure - ly is _____ a train.
 3. Home - sick and lone - some and I'm feel - ing kind _____ of blue.

C G

Got to go _____ home, Lord, got to go _____ home.
 Sure - ly is _____ a train, Lord, sure - ly is _____ a train.
 Feel - in' kind _____ of blue, Lord, feel - in' kind _____ of blue.

Dark and 'a - rain - in' and I got to go _____ home. } I'm
 Black smoke 'a - ris - in' and it sure - ly is _____ a train. }
 Home - sick and lone - some and I'm feel - in' kind _____ of blue. }

CHORUS

D G

on my _____ long jour - ney home. Lost all my

mon - ey but a two dol - lar bill, two dol - lar

C G

bill, Lord, two dol - lar bill. Lost all my

mon - ey but a two dol - lar bill, I'm on my _____

D G (SOLD OVER VERSE) G

long jour - ney home. home.

(FAST)

LONG GONE

- DON RENO

CHORUS

A

Long gone, _____ is how I'm

D

leav - in', _____ long _____ gone, _____

A

— why do you cry? _____ This is

what _____ you wan - ted, ba - by,

To E

so I'm gone, _____ long _____

A (SOLO OVER CHORUS) VERSE

gone. _____

1. I have	tried _____
2. Just a	few _____
3. Please don't	try _____

to make you hap - py, still you
short words of part - ing, don't shed your
to o - ver - take me, what I

D

A

say I've done you wrong. So I'm
tears; they won't a - tone. For my
ride will be too fast. This is

giv - ing up, my dar - lin',
things are packed to trav - el;
it, we're through for - ev - er.

E

I'll be gone, long
I'll be gone, long
I'm long gone and free at

gone. }
gone. } Long last. Long

gone, long gone.

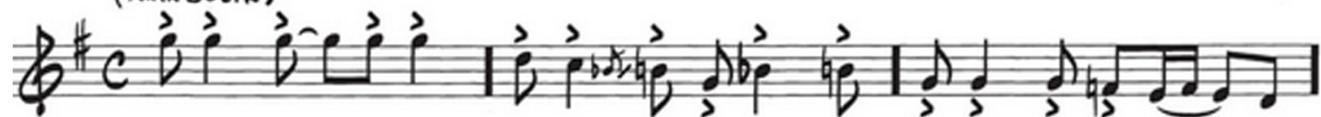


MULE SKINNER BLUES

- TRADITIONAL

INTRO

(MANDOLIN)



G
(BEGIN RHYTHM)

SOLO
FIDDLE:



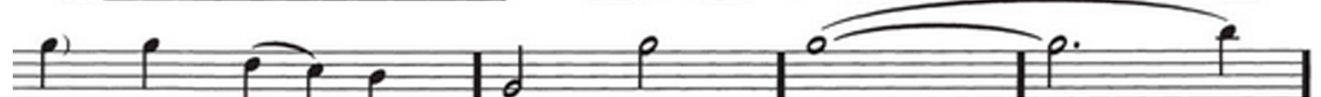
1. Good

3. I'm an

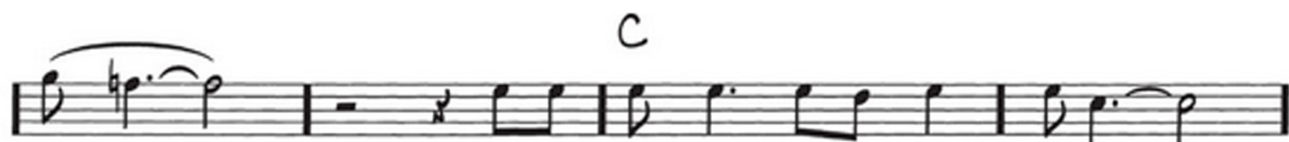
VERSE



morn - in', fore - man.
I've - been work - in' hard,
old - mule - skin - ner



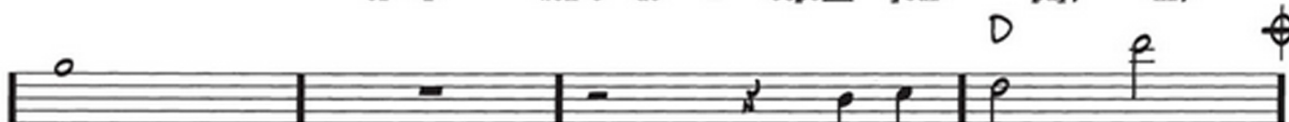
and good morn - in', boss, haw, haw,
old I feel so bad. way. Hi, hi.



Do you need an - oth - er mule - skin - ner
I've got a good wom - an,
I can make an - y mule lis - ten,



with a black - snake whip to toss, haw,
and I want to keep her glad. hi,
or I won't ac - cept your pay, hi,



haw. }
hi. }

Yo - del ay - hee



hee, _____

hee hee hee

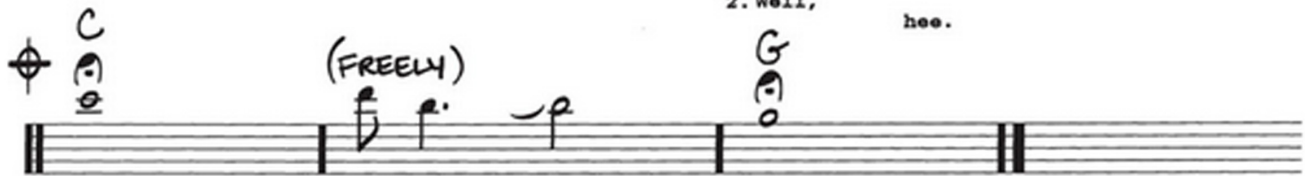
hee.

SOLD (BASED ON VERSE)



2. Well,

hee.



hee,

hee hee

hee

hee.

(MED.)

MY CABIN IN CAROLINE

- LESTER FLATT / EARL SCRUGGS

3/4 VERSE

1. There's a cab - in in the pines in the hills of Car - o - line,
 pack - ing my grip for that long, long trip,
 when it's late at night and the moon is shin - ing bright,

and a blue - eyed girl is wait - ing there for me.
 back to the hills of Car - o - line.
 and the whip - poor - will is cal - ling from the hill,

I'll be go - ing back some - day and from her I'll nev - er stray, and the
 I want to see that blue - eyed girl, she's the sweet - est in the world, and the
 then I'll tell her of my love, great - er than the stars a - bove, how I

cab - in in the hills of Car - o - line.
 cab - in in the hills of Car - o - line. } Oh, the
 love her now and I know I al - ways will. }

CHORUS

cab - in in the shad - ow of the pines, and a

blue - eyed girl way down in Car - o - line. Some -

day she'll be my wife, and we'll live a hap - py life in the cab - in in the

hills of Car - o - line. **BANJO**
 1. I'm
 2. I'm
 3. And

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(MED.) **MY HOME'S ACROSS THE BLUE RIDGE MOUNTAINS**

- A.P. CARTER

CHORUS

My home's a - cross the Blue Ridge Moun -
 tains, my home's a - cross the Blue Ridge Moun -
 tains, my home's a - cross the Blue Ridge Moun -
 tains, and I nev-er ex - pect to see you an - y - more.

VERSE

(SOLO OVER CHORUS)

1. How can I keep from cry - ing,
 2. Oh, how I hate to leave you,
 how can I keep from cry - ing, how
 oh, how I hate to leave you, oh,
 can I keep from cry - ing, when I nev-er ex - pect to
 how I hate to leave you when I nev-er ex - pect to
 see you an - y - more? My more. My
 see you an - y - more. My more. My
 nev-er ex - pect to see you an - y - more.

(MED. TO FAST)

NINE POUND HAMMER

-MERLE TRAVIS

VERSE

1. Well, the nine-pound ham-mer is a lit-tle too_

heav - y for my size, _____

hon - ey, for my size. _____ Roll on,

CHORUS

bud - dy, don't you roll_ so slow. How can I

roll _____ when the wheels won't go?

(SOLO OVER VERSE AND CHORUS)

2. I'm going on the mountain
There to see my baby,
And I ain't comin' back,
No, I ain't comin' back.

CHORUS

3. Well, there ain't one hammer
That's in this tunnel
That'll ring like mine,
That'll ring like mine.
Rings like silver,
Shines like gold,
Rings like silver,
And it shines like gold.

4. It's a long way to Harlan,
And a long way to Hazard,
Just to get a little brew,
Just to get a little brew.

CHORUS

5. Somebody stole
My nine-pound hammer.
Lord, they took it and gone,
Lord, they took it and gone.

CHORUS

6. This nine-pound hammer
Done killed John Henry.
Ain't gonna kill me,
Ain't gonna kill me.

CHORUS

RAISED BY THE RAILROAD LINE

(MED.)

- PAUL CRAFT

INTRO (VAMP)



1. The click-et - y

VERSE



sound _____ of the south-bound freight _____ and the high speed _____
whis - tle _____ at the cross in the road _____ and the tanks _____ and the



hum _____ of the pass-en-ger _____ train _____
trucks _____ and the trac-tors on the flat - car _____ load _____



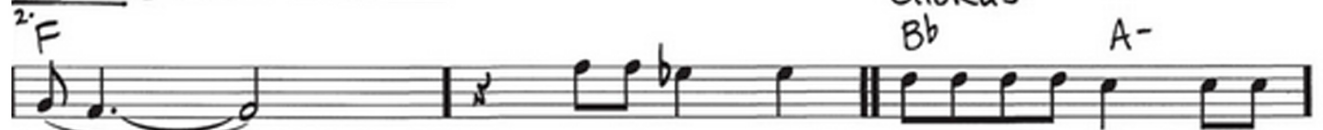
be-comes a part _____ of the soul _____ and the heart _____ and the
be-comes a part _____ of the soul _____ and the heart _____ and the



mind _____ of the boy _____ who's _____ raised _____
mind _____ of the boy _____ who's _____ raised _____



by the rail - road _____ line. _____ 2. The sound of the
by the rail - road _____



line. _____ And the big round pen-ny that you lay on the



rails and the wheels _____ mash flat, _____ and the glimpse of the

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B^b *A-* *G-* *F* *C*

lad-ies in the pic-tures of the men in the en-gin-eer's hat.

RHYTHM STOP:

F (RESUME RHYTHM) *B^b* *F*

3. And the brake-man waves from the red ca-boose.

C

He's a part of the past, and nev-er quite turns loose.

F

He's a part of the soul, and the heart and the

D- *A-*

mind of the boy who's raised

**SOLD OVER VERSE, THEN D.S.;
SING 2ND VERSE & FOLLOW FORM
(RHYTHM STOP) TO**

C *To* *F*

by the rail-road line.

F (RHYTHM STOP) *A-* (RESUME RHYTHM)

line, of the boy who's raised

C *F*

by the rail-road line.

(MED.)

RED WING

- THURLAND CHATTAWAY / KERRY MILLS

Musical score for "Red Wing" in G major, 4/4 time. The score consists of eight staves of music with various chords and a key signature of one sharp (F#).

Staff 1: **A** G C

Staff 2: G D7 G A7

Staff 3: D7 G C G

Staff 4: D7 G A7 D7 G

Staff 5: **B** C G

Staff 6: D7 G

Staff 7: C G

Staff 8: D7 G

(FAST)

RIDIN' THAT MIDNIGHT TRAIN

- CARTER STANLEY

VERSE

1. No mat - ter what I say or do, you're
 why on earth was I ever born? I'll
 broke a heart that trust - ed you, why

nev - er sat - is - fied, I've tried and
 nev - er un - der - stand. To fall in
 wasn't it made of stone? I'm left in a

tried so man - y times, I'm leav - in' you now, good -
 love with a woman like you in love with an - oth - er
 world black as night, yet I must travel a -

CHORUS

bye. } I'm rid - in' on that mid - night
 man. }
 lone. }

train, my head's a - hang - in' low. These

aw - ful blues will fol - low me wher - ev - er

I may go. 2. Oh, go.
 3. You

(SOLO OVER VERSE)

(FAST)

ROCKY TOP

- BOUDLEAUX BRYANT / FELICE BRYANT

VERSE

G C G

1. Wish that I was on old Rock - y Top
3. Once two strang - ers climbed on Rock - y Top

E- D G

down in the Ten - nes - see hills.
looking for a moon - shine still,

C G

Ain't no smog - gy smoke on Rock - y Top,
Strang - ers ain't come down from Rock - y Top,

E- D G

ain't no tel - e - phone bills.
reckon they nev - er will.

C G

2. Once I had a girl on Rock - y Top,
4. Corn won't grow at all on Rock - y Top,

E- D G

half bear the oth - er half cat,
dirt's too rock - y by far,

C G

wild as a mink but sweet as sod - a pop,
that's why all the folks on Rock - y Top

E- D G

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

CHORUS



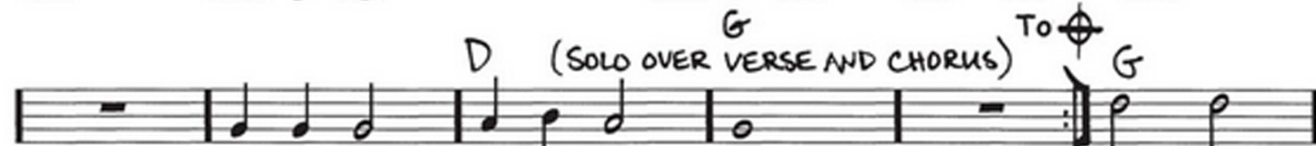
Rock - y Top, _____ you'll al - ways be



home, sweet home, _____ to me. Good



old Rock - y Top, Rock - y Top, Ten - nes - see,



Rock - y Top, Ten - nes - see. 5. I've had



years of cramped up cit - y life, trapped like a duck in a



pen. All I know is it's a



pit - y life, can't be sim - ple a - gain. D.S. AL



Rock - y Top, Ten - nes - see.



(BANJO)



(FAST)

ROLL IN MY SWEET BABY'S ARMS

- TRADITIONAL

CHORUS

G

Roll in my sweet ba - by's arms, roll in my

D G C

sweet ba - by's arms. Lay 'round the shack 'til the mail train comes

To D G (SOLO OVER CHORUS)

back, and roll in my sweet ba - by's arms.

- 1. I
- 2. Now
- 3. I

VERSE

ain't gon - na work on no rail - road, _____
 where were _____ you _____ last _____ Sat - ur - day night,
 know _____ your par - ents _____ don't like me. _____ They

D G

ain't gon - na work on no farm. _____ Lay 'round the
 while I _____ was ly - ing in jail? _____ Walk - ing the
 throw me _____ a - way from your door. _____ If I had my

C D

shack 'til the mail train comes back and roll in my
 streets with an - oth - er man, _____ wouldn't e - ven
 life to live o ver, I _____ would - n't go

1. G 2. G D.C. AL

sweet ba - by's arms.
 go _____ my _____ ball.
 there an - y- more.

D G

roll in my sweet ba - by's arms.

(FAST)

SALTY DOG BLUES

- WILEY A. MORRIS / ZEKE MORRIS

VERSE

1. I was stand-in' on the cor-ner with the low down blues, a
 look here Sal, I know you,
 down in the wild - wood sittin' on a log,
 pulled the trig - ger and the gun set go,

great big hole in the bot - tom of my shoes.
 run down stocking and a wore out shoe.
 finger on the trigger and eye on a hog. } Hon - ey, let me
 shot fell over in Mex - i - co.

CHORUS

be your sal - ty dog. Well, let me be your

sal - ty dog, or I won't be your man at all, honey, let me

be your sal - ty dog. (SOLD OVER FORM)

1., 2., 3. G
 4. G

2. Now, dog.
 3. I was
 4. I

(FAST)

SHADY GROVE

-TRADITIONAL

VERSE



1. Cof - fee grows__ on the white oak trees,__ the riv - er flows__ with
guess you think,__ my__ pretty little miss,__ I__ can't live with -
3. Ev - 'ry time__ I__ go that road,__ it's al - ways dark__ and



brand - y, the rocks on the hill all cov - ered with gold__ and the
out you; I'll let you know__ be - fore I__ go__ I__
cloud - y; ev - 'ry time__ I see that__ gal,__ I__

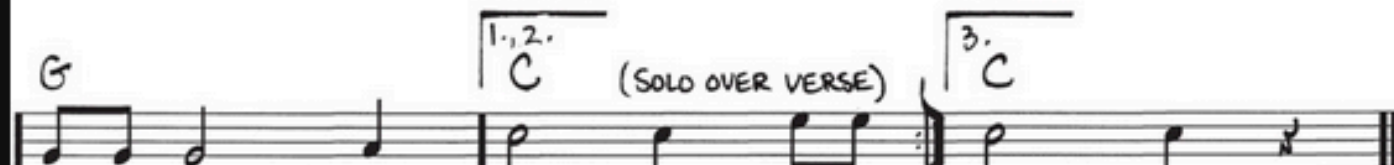
CHORUS



girls all sweet - er than can - dy. } Shad - y grove,__ my__ lit - tle miss,__
care a lit - tle a - bout you. }
al - ways tell__ her how - dy. }



shad - y grove__ my dar - lin', shad - y grove,__ my__ lit - tle miss,__



go - in' back to Har - lan. 2. Well, I Har - lan.



(MED. TO FAST)

SITTING ON TOP OF THE WORLD

- WALTER JACOBS / LONNIE CARTER

VERSE

1. Was in the spring, _____ one sun - ny day, _____

my good gal left_ me, _____ she went_ a - way. _____

CHORUS

Now she's gone, _____ and I don't wor - ry.

Lord, I'm sit - tin' on top _____ of _____ the world. _____

LAST X
B

2. She called me up
from down in El Paso
Said come home daddy
I need you so

CHORUS

3. Ashes to ashes
and dust to dust
show me a woman
A man can trust

CHORUS

4. Mississippi River
runs deep and wide
the gal I'm loving
Is on the other side.

CHORUS

5. If you don't like my peaches
Don't you shake my tree
Stay out of my orchard
And let the peaches be

CHORUS

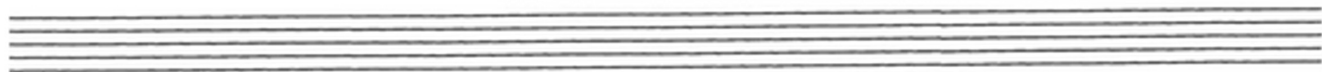
6. Don't come to me
Holding out your hand
I'll get me a woman
Just like you got your man.

CHORUS

(MED. TO FAST)

SOLDIER'S JOY

-TRADITIONAL



(MED.)

TENNESSEE STUD

- JIMMIE DRIFTWOOD

D
(GUITAR)

A- D A- D

1. A -

VERSE

long a - bout eight - een twen - ty five, I
had some trou - ble with my sweet - heart's pa, and
2., 3., 4. See additional lyrics

C

left Ten - nes - see ver - y much a - live.
one of her broth - ers was a bad out - law.

D

And I nev - er would - 'a got through the Ar - kan - sas mud if I
I sent her a let - ter by my un - cle Fudd, then

A- D (GUITAR) A-

had - n't been a - rid - in' that Ten - nes - see Stud.
I rode a - way on the Ten - nes - see Stud.

D (GUITAR) A- D

2. I The

CHORUS

C D G

Ten-nes-see Stud was long and lean, — the col-or of the sun and his

Bb A7 D

eyes were green. He had the nerve and

C D

he had the blood and there nev-er was a horse like the Ten-nes-see Stud. —

To

(GUITAR)

A- D A- D TO NEXT VERSE

D

Additional Lyrics

3. We drifted on down into no man's land
We crossed that river called the Rio Grande
I raced my horse with the Spaniard's foal
'Til I got me a skin for silver and gold.

4. Me and the gambler, we couldn't agree
We got in a fight over Tennessee
We jerked our guns and he fell with a thud
And I rode away on the Tennessee Stud.

CHORUS

5. Well, I got just as lonesome as a man can be
Dreamin' of my girl in Tennessee
The Tennessee Stud's green eyes turned blue
'Cause he was a-dreamin' of a sweetheart too.

6. We loped right back across Arkansas
I whooped her brother and I whooped her pa
When I found that girl with the golden hair
She was a-ridin' that Tennessee Mare.

CHORUS

7. Stirrup to stirrup and side by side
We crossed them mountains and the valleys wide
We came to Big Muddy, then we forded the flood
On the Tennessee Mare and the Tennessee Stud.

8. There's a pretty little baby on the cabin floor
A little horse colt playin' 'round the door
I love that girl with the golden hair
And the Tennessee Stud loves the Tennessee Mare.

CHORUS TO CODA

(MED. WALTZ) **THE FIELDS HAVE TURNED BROWN**

-CARTER STANLEY

VERSE

1. I left my old home _____ to
years _____ I

ram - ble this coun - try; my moth - er and
trav - eled in sor - row, no thoughts of the

G D
dad _____ said, "son don't go wrong. _____
day _____ when I would re - turn. _____

G
Re - mem - ber that God _____ will
Now as I go home _____ to

D
al - ways watch o'er you, _____ and _____
find no one wait - ing, _____ the _____

A
we will be wait _____ ing for
price I have paid _____ to

D
you here at _____ home." _____ } Son don't go a -
live and _____ to learn. _____ }

CHORUS

G D

stray _____ was what they both told me. _____

A

Re - mem - ber that love _____ for

D

God can be found. _____ But now they're both

G D

gone, _____ this let-ter just told me. _____

A RIT. (LAST x ONLY)

For _____ years they've been dead, _____ the

1. D FINE

fields have turned brown.

(SOLD OVER CHORUS) 2. RIT.

2. For man - y long fields have turned brown.

(MED. SLOW)
WALTZ

THE LONESOME RIVER

- CARTER STANLEY

SAMPLE INTRO

(MANDOLIN) A

VERSE

D

1. I sit here a - lone
night

on the banks of the river. The lone-some wind
on the banks of the river. Stood there hold-ing

G D

blows, the and wa-ter rolls high.
hands, and mak-ing out vows,

G

I hear a voice call in' out there in the
that we'd nev-er part, and be hap-py for -

A7

dark-ness. I sit here a - lone, too
ev - er. But a new love she's found, she's

D

lone - some to cry. }
gone from me now. } The wa - ter rolls

CHORUS

high on the riv - er at mid - night.

I sit on the shore to

grieve and to cry. The wom - an I

love, she left me this morn - ing,

A7

RIT. (LAST x ONLY)

with no one to love or

D FINE (SOLO OVER VERSE) D.S. AL FINE

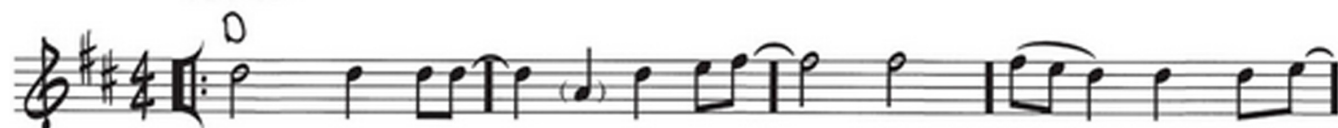
kiss me good - night. 2. We met there one

(SLOW)

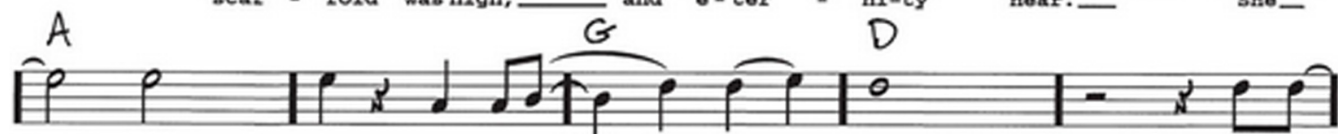
THE LONG BLACK VEIL

- MARI JOHN WILKIN / DANNY DILL

VERSE



1. Ten years a-go on a cold, dark night, there was some-
 judge said, "Son, what is your alibi? If you were some-
 scaffold was high, and e-ter-ni-ty near. She



- one killed 'neath the town hall light. The peo-
 where else, then you won't have to die. I
 stood in the crowd, and shed not a tear. And some-



ple that saw, they all a-greed that the slay-er who
 not a word, thought it meant my life, for I had been in the
 times at night when the cold winds moan, in a long black



ran looked a lot like me. 2. The wife. She
 arms of my best friend's bones.)
 veil she cries o'er my

CHORUS



walks these hills in a long black veil. She vis-its my



grave when the night winds wail. No - bo - dy knows,

(SOLO OVER VERSE) D.C. AL 3rd
 VERSE AL



no - bo - dy sees, no - bo - dy knows but me. 3. The



no - bo - dy knows but me.

(MED.)

WABASH CANNONBALL

- A.P. CARTER

VERSE



1. From the great At - lan - tic O - cean to the wide Pa - cif - ic shore from the
 East - ern states are dan - dy, so all the peo - ple say, from
 3. She came down from Bir - ming - ham one cold De - cem - ber day. As she
 4. Here's to Dad - dy Clax - ton, may his name for - ev - er stand and



queen of flow - ing moun - tains to the south bells by the shore. She's
 New York to Saint Lou - is and Chi - ca - go by the way. From the
 rolled in - to the sta - tion, you could hear all the peo - ple say. There's
 al - ways be re - mem - bered 'round the courts of Al - a - bam'. His



might - y tall and hand - some and known quite well by all.
 hills of Min - ne - so - ta, where the rip - pling wat - ers fall, no
 gal from Ten - nes - see, she's long and she's tall.
 earth - ly race is o - ver and the cur - tains 'round him fall. We'll



She's the com - bin - a - tion on the Wa - bash Can - non - ball. } Oh,
 chan - ces can be tak - en on the Wa - bash Can - non - ball. }
 She came down from Bir - ming - ham on the Wa - bash Can - non - ball. }
 car - ry him home to vic - to - ry on the Wa - bash Can - non - ball. }

CHORUS



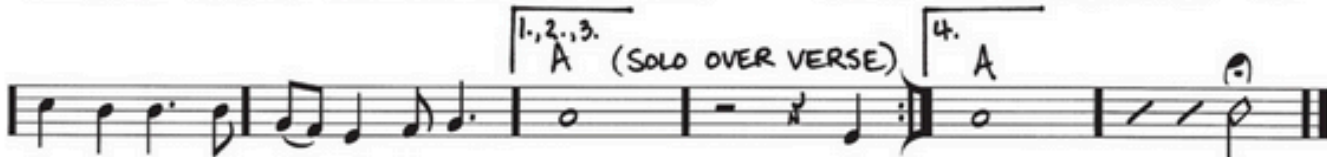
listen to the jin - gle, - the rum - ble and - the roar, as she glides a - long the



wood - lands to the hills - and by - the shore. - Hear the might - y rush - of the



en - gine, hear the lone - some ho - bo's call. You're trav - el - ing through the



jungle on the Wa - bash Cannon - ball. 2. The ball.

(MED.) **WALKIN' IN JERUSALEM** - TRADITIONAL

CHORUS

(GUITAR) **G** **C** **G**

I want_ to be read - y, I want_ to be read - y, I want_ to be_

TENOR **D** **G**

read - y (Lord), to walk in Jer-u - sa - lem a - just like John. I want_ to be

C **G** **To** **TENOR**

read - y, I want_ to be read - y, I want_ to be_ read - y (Lord), to

D **G**

walk in Jer-u - sa - lem a - just like John.

- 1. O
- 2. Oh,
- 3. Oh,

VERSE

John, O John, oh, what did you say?_ } (Walk - ing in Jer - u - sa - lem a -
 some comes crippled and some comes lame,
 la la la la la hol - ly shoul - der, }

D **G**

just like John.) { I'll meet you there on the crown - ing day. _____ }
 { Some comes a - walk - ing in Je - sus name. _____ }
 { I'll meet you there at the first cross - o - ver. _____ }

1., 2. **D** **G** 3. **D** **G** **D.S. AL**

(Walk - ing in Jer - u - sa - lem a - just like John.) (Walk - ing in Jer - u - sa - lem a - just like John.)

RIT. **TENOR** **E-** **3** **SLOW, A CAPELLA:**

I want_ to be_ read - y (Lord), _____ to just_ like_ John.

(MED.)

WILDWOOD FLOWER

- A.P. CARTER

A

C G

C 1. 2. **B**

F C

SOLOS OVER FORM

A A B

G C



(MED.) **WILL THE CIRCLE BE UNBROKEN** - EDDY ARNOLD

VERSE

1. I was stand - ing by my win - dow on a
 told that un - der tak - er, un - der -
 home, my home was lone - ly since my
 cold and cloud - y day, when I
 tak - er, please drive slow. For this
 moth - er, she had gone. All my
 saw that hearse come roll - ing for to
 bod - y you are haul - ing, Lord, I
 broth - ers, sis - ters cry - ing, what a
 car - ry my moth - er a - way. } Will the
 hate to see her go. }
 home so sad and a - lone. }

CHORUS

cir - cle be un - bro - ken, by and by, Lord,
 by and by. There's a bet - ter home a -
 wait - ing in the sky, Lord, in the
 sky. (SOLO OVER VERSE) sky.

2. Well, I
 3. I went