

C INSTRUMENTS

THE REAL BLUEGRASS BOOK

Arrangements by Matt Flinger

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PREFACE

This book is intended as a handy reference book for bluegrass musicians, and as an introduction to the bluegrass style and repertoire for other musicians.

Some familiarity with the genre will likely make this book easier to use; familiarity with playing in certain keys, how vocal lines are generally phrased, where solos typically come in, etc., will make these songs that much easier to learn and arrange. Time spent listening to recordings (especially the classics) and playing the music with others, hearing live bands, etc., will help the new student of bluegrass get more familiar with the style and will make learning new songs easier. It's important to keep in mind that the "bluegrass sound" cannot be learned from a book, but rather grown into through years of practicing, listening, jamming and playing with others.

For now, here are a few tips that will hopefully help you make the most of this book:

1. KEYS: most songs tend to be in the keys of G, A, C, and D; B, E, Bb and F are also common. Familiarity with the I, IV and V chords in these keys will help with learning chord progressions more quickly. For guitarists, banjoists and Dobroists, there is the "capo factor." Typically these instruments will play out of G, C or D position and use a capo if the song is not in one of those keys. For example, in the key of A, the capo would be placed at the 2nd fret, and the player would play out of the "G" position. Same for the key of B, except the capo would be at the 4th fret. If the song is in the key of E, the capo could be placed at the 2nd fret and the player would use the "D" position, or it could be placed at the 4th fret and the player would use the "C" position. It depends largely on which open strings you want to have at your disposal.

2. TRANSPOSITION: all songs (except, largely, instrumentals) can be and often are sung in different keys, depending on the vocal range of the singer. The original or most widely recognized recordings were used as models and thus determined the keys used, but the vocalist should feel free to change the keys of songs as needed to fit their vocal range.

3. ARRANGEMENTS: An effort has been made in this volume to lay the music out as simply and clearly as possible for the easiest use. Most bluegrass songs follow a format that uses a verse part and a chorus part; solos would be over one or the other (or sometimes both) of those parts. A typical form might be: solo (over the verse)-1st verse-chorus-solo-2nd verse-chorus-solo-3rd verse-chorus-end. Rather than writing out the solo section, in most cases a note is added to tell the player when and where a solo may occur, and over which section (e.g. "Solo over verse"). If the solo section is not exactly the same as the verse or chorus (see many of Jimmy Martin's songs, for example), it is written out (in a few cases the solo section is written out even if it's the same as the verse or

chorus). Solos may be improvised, and the soloist may want to use the melody (and certainly chords) of the section they're soloing over as a general guide. In addition, arrangements should be considered fluid and can be changed on the spot. The format can be changed at will by the players, and solos can be left out, doubled, changed from verse solos to chorus solos or vice-versa, etc., etc. Also, the space between the solo and the vocalist's next entrance can be variable as well. Feel free to add space as needed (even if only to take the time to remember the next verse). Most songs in this book are laid out very simply in order to encourage you, the musician, to arrange them as you see fit. Any written arrangements in this book are mere suggestions based on fairly standard bluegrass arrangements or on specific recordings. But these arrangements should not be strictly interpreted as the "right" way of playing the songs; there are many "right" ways of arranging these songs (many of which have probably not yet been discovered!). The player(s) should use their ears and sense of musical taste as their guides.

4. VOCAL PHRASING: In many cases, vocal phrasing has been transcribed fairly close to the way it was sung on original recordings, or the most familiar recordings (especially by Bill Monroe, Lester Flatt, Carter Stanley, Jimmy Martin, Bobby Osborne, Jim & Jesse McReynolds, Red Smiley, et al). Many syncopations have been left in instead of "straightened out"; this is in hopes that the student of bluegrass will get an idea of how bluegrass songs tend to be phrased vocally, and, if desired, they will be better able to adapt it to their own singing with that knowledge in mind. As with arrangements, vocal phrasing is variable depending on the will and taste of the vocalist (listen to Bill Monroe's version of "Nine Pound Hammer" against Doc Watson's, or Lester Flatt's).

As with the original "Real Book," this book was painstakingly created with care for the music, in hopes that it will be well played and fun to play by you, the musician. Enjoy!

Acknowledgements:

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Special thanks to Wendy Harlin.

Also to Rex Flinner for help with virtually every aspect of this book.

Extra special thanks to my father, Robert Flinner, for song suggestions and recordings, and for imparting the love of this music to me. This book is dedicated to his memory.

THE REAL BLUEGRASS BOOK

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(MED. FAST)

ALABAMA JUBILEE

- JACK YELLEN / GEORGE COBB

Musical staff 1: Treble clef, 2/4 time signature. Chord A is indicated above the staff.

Musical staff 2: Treble clef. Chord D is indicated above the staff.

Musical staff 3: Treble clef. Chord G is indicated above the staff.

Musical staff 4: Treble clef. Chord C is indicated above the staff. Includes the instruction "(RHYTHM STOP):".

Musical staff 5: Treble clef. Chord A is indicated above the staff. Includes the instruction "(RESUME RHYTHM)".

Musical staff 6: Treble clef. Chord D- is indicated above the staff.

Musical staff 7: Treble clef. Chords C and E are indicated above the staff.

Musical staff 8: Treble clef. Chords F, C, D, and G are indicated above the staff.

Musical staff 9: Treble clef. Chord C is indicated above the staff. Ends with a double bar line and repeat sign.

(MED. TO FAST WALTZ)

ALL THE GOOD TIMES

-TRADITIONAL

VERSE

1. I wish to the Lord I'd nev - er been
 2. See that lone - some tur - tle
 back, come back, my own true

born or died when I was young.
 dove, come flying from pine to pine.
 love, come and stay a while with me.

I nev - er would've seen your spark - ling blue
 He's mourn - ing for his own true
 For if ev - er I've had a friend in this

eyes or heard your ly - ing tongue.
 love just like I mourn for mine.
 world, you've been a friend to me.

CHORUS

All the good times are past and gone,

all the good times are o'er.

All the good times are past and gone, lit - tle

LAST X RIT. dar - lin', don't you weep no more. (SOLD OVER VERSE) 3. Come more.

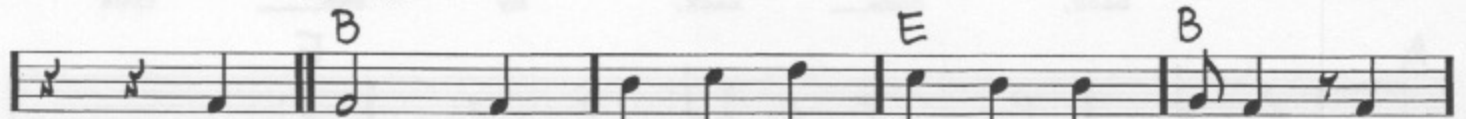
(MED. SLOW
WALTZ)

ANGEL BAND

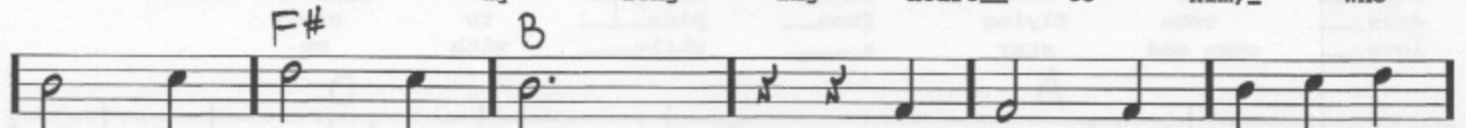
-RALPH STANLEY

SOLO INTRO
(MANDOLIN):

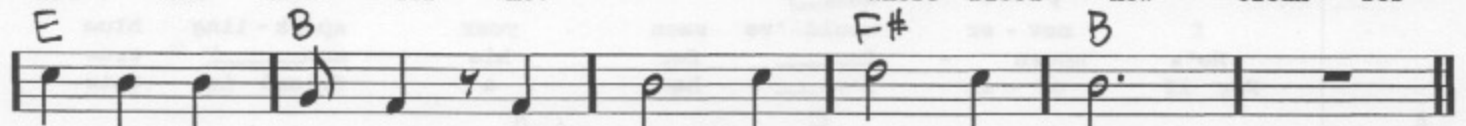
VERSE



1. My lat - est sun - is sink - ing fast, my
2. Oh bear my long - ing heart - to Him, - who

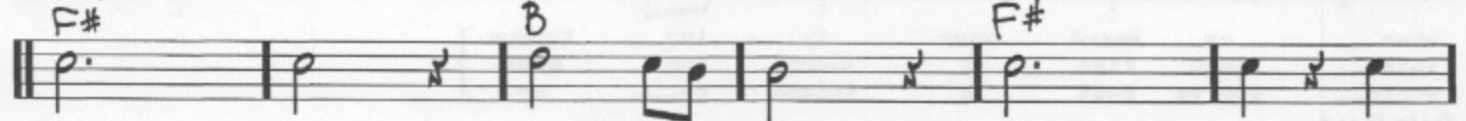


race is near - ly run. My strong - est trials -
bled and died for me. Whose blood now clean - ses



now - are past, - my tri - umph has be - gun.
from - all sin, - and gives me vic - to - ry. }

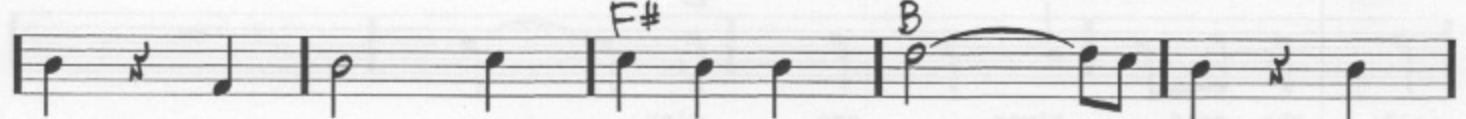
CHORUS



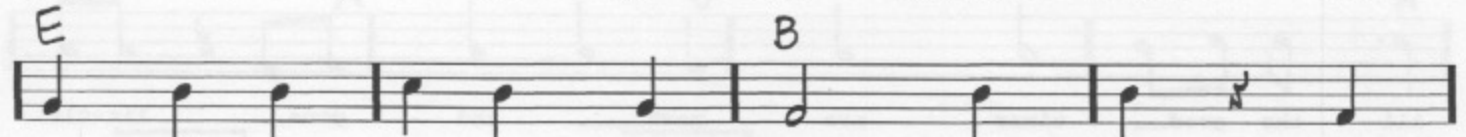
Oh, come, an - gel - band, come and a -



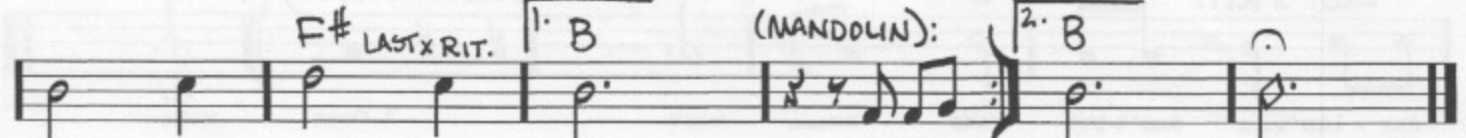
round me stand. Oh, bear me a - way on your snow white



wings to my im - mor - tal home. - - - - - Oh,



bear me a - way on your snow white wings, to



my im - mor - tal home. home.

(MED.)

ANOTHER NIGHT

- JACK ADKINS

INTRO (END OF CHORUS)

C D G

VERSE

1. The wind is

G

blow - in' a - round my cab - in. I hate to hear -
 cause - to go and leave me, for I had -
 they are sound - ly sleep - ing, they don't -

C D G

nev - that lone - some sound. I'm all a -
 know - er - done - her wrong. She left our
 their - moth - er's gone. What will I

lone and so down - heart-ed, since my
 home and lit - tle chil - dren. Now with an -
 do when they a - wak - en? Can I tell

C D G

true love ain't a - round. } I hate to see
 oth - er man she's gone. }
 them of their moth - er's wrong? }

CHORUS

G C D

that sun a - sink - in'. An - oth - er night to toss and

G

turn. An - oth - er night to dream a - bout her. An - oth - er

C D 1,2 G (SOLO OVER VERSE) 3 G

night for her I'll year. 2. She had no year.
 3. The chil - dren

(MED.)

ARAGON MILL

-SI KAHN

VERSE

F

1. At the East end of town_ at the foot of the hill,_
child - ren at all_ in the nar-row emp - ty streets..

C **Bb**

— there's a chim - ney so tall that says A - ra - gon
— Since the looms have all gone, it's so qui-et I can't

F

Mill. But there's no smoke at all_ com - ing
sleep. Now I'm too old to change_ but I'm

C

out of that stack,_ 'cause the mill has shut down and it
too young to die,_ and there's no place to go for my

Bb **F** **CHORUS**

ain't com - ing back. } And the on - ly sound_ I
wom - an and I. }

C

hear is the cry of the wind_ as it blows through the

B \flat F (SOLO OVER VERSE)

town, weave and spin, weave and spin. 2. There's no

2. F (SOLO OVER VERSE) VERSE

spin. 3. Now the mill has shut down; Lord, it's

C

all that I know. Tell me what can I do; tell me

B \flat F CHORUS F

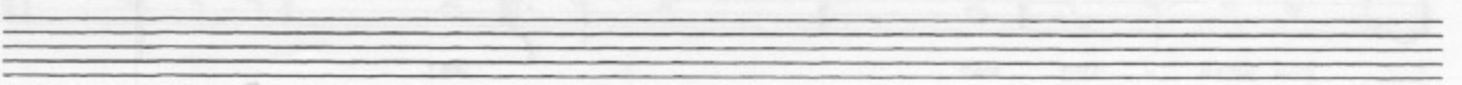
where can I go? And the on - ly sound I

C

hear is the cry of the wind as it blows through the

B \flat F

town, weave and spin, weave and spin.



(MED.)

ARE YOU MISSING ME

- CHARLES LOUWIN / IRA LOUWIN

VERSE

1. The day that I kissed you and told you good -
 2. Out said of the clear sky a let - ter then -
 said that in spite of the vows you had -

bye your lips told me that you would wait. But
 came, and just like a bolt from the blue. My
 made, the glit - ter of gold turned your head. And

your lips de - ceived me and told me a lie, while
 cas - tles came tumb - ling as I reat it o'er. I
 while I was try - ing em - ploy - ment to find, you

your heart was seal - ing my fate.
 still can't be - lieve that it's true.
 mar - ried an - oth - er in - stead.

CHORUS

Are you all a - lone
 with a mem - o - ry?
 Now that I am gone, dar - ling are
 you miss - ing me?
 2. me?
 3. It

(SOLO OVER VERSE)

(MED.) ARE YOU TIRED OF ME, MY DARLING?

- A.P. CARTER / MAYBELLE CARTER / SARA CARTER

VERSE

1. Are you tired of me, my dar - ling?
 ev - er rue the spring - time,
 think the bloom's de - part - ed

Did you mean those words_ you said,
 when we first each oth - er met?
 from the cheeks you thought so fair?

that have made me yours for - ev - er,
 When we spoke in fond af - fec - tion,
 Do you think I've grown cold heart - ed

since the day that we were wed?
 words my heart could ne-'er for - get.
 'neath the load of wom - an's care?

CHORUS

Tell me, could you live_ life o - ver, would you

make it oth - er - wise? Are you tired of

me, my dar - ling? An - swer on - ly with your

eyes. 2. Do you eyes.
 3. Do you eyes.

(MED. TO FAST) **ARE YOU WAITING JUST FOR ME**

- ERNEST TUBB

VERSE

Musical notation for the first line of the verse, including a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. Chords A and D are indicated above the staff.

1. While I'm writ-ing you to-night, my dar - lin', there's
course, I know I should not ev - er doubt you, for
may - be it is just the way I'm feel - in' that

Musical notation for the second line of the verse, including a treble clef and a 3/4 time signature. The melody continues with quarter notes D5, E5, and F#5. Chords E and A are indicated above the staff.

such a burn - ing deep with - in my breast. I
you have al - ways been so true and kind.
makes we write this let - ter to you, dear.

Musical notation for the third line of the verse, including a treble clef and a 3/4 time signature. The melody continues with quarter notes G4, A4, and B4. Chord D is indicated above the staff.

know you prom-ised that you would be faith - ful. Well,
But some - how I just can't sleep at night, dear, for
But some - how I just can't sleep at night, dear, for

Musical notation for the fourth line of the verse, including a treble clef and a 3/4 time signature. The melody continues with quarter notes G4, A4, and B4. Chords E and A are indicated above the staff.

tell me, hon - ey, have you stood the test?
think - ing of a new love you might find.
los - ing you, love, is my great - est fear.

✶ CHORUS

Musical notation for the first line of the chorus, including a treble clef and a 3/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. Chord D is indicated above the staff.

Are you wait - ing just for me, my dar - lin',

Musical notation for the second line of the chorus, including a treble clef and a 3/4 time signature. The melody continues with quarter notes D5, E5, and F#5. Chords E and A are indicated above the staff.

while I'm far a - cross the deep blue sea? Or

Musical notation for the third line of the chorus, including a treble clef and a 3/4 time signature. The melody continues with quarter notes G4, A4, and B4. Chord D is indicated above the staff.

have you found some - one else, my dar - lin'? Please

Musical notation for the fourth line of the chorus, including a treble clef and a 3/4 time signature. The melody continues with quarter notes G4, A4, and B4. Chord A is indicated above the staff. A section marked 'Solo Over Verse' is indicated with a double bar line and a repeat sign.

tell me, are you wait - ing just for me?

2. Of me?
3. Or

SOLO OVER VERSE,
THEN D.S. AL

Musical notation for the final line of the chorus, including a treble clef and a 3/4 time signature. The melody continues with quarter notes G4, A4, and B4. Chord A is indicated above the staff.

me?

(MED. TO FAST)

ARKANSAS TRAVELER

- SOUTHERN AMERICAN FOLKSONG

A
 D
 A
 D
 1. A
 D
 2. A
 D
 B
 D
 G
 D
 A
 D
 G
 D
 A
 D
 G
 1. A
 D
 2. A
 D

(MED.)

ASHES OF LOVE

- JOHNNIE WRIGHT / JIM ANGLIN / JACK ANGLIN

CHORUS

A E

Ash - es_ of love, cold as_ ice.

A

You make the debt, and I'll pay_ the price.

E

Our love is gone, there's no_ doubt.

A

Ash - es of love, the flame's burned_ out. 1. The
2. I

VERSE

A E

love light that gleamed in your eyes
trust - ted, dear, our love would stand.

A

has gone out, to my sur - prise.
Your ev'ry wish was my com - mand.

E

We said_ good - bye, my heart_ bled. I
My heart_ tells me I must for - get. I

A

can't re - vive, our love is_ dead. }
loved you then, and I love you_ yet. }

CHORUS

A E

Ash - es of love, cold as ice.

You make the debt, and I'll pay the

A

price. Our love is gone, there's no

E

doubt. Ash - es of love, the flame's burned

1. A (SOLO OVER VERSE) 2. A

out. 2.I out.

BABY BLUE EYES

(MED.)

- JIM EANES

INTRO (END OF CHORUS):

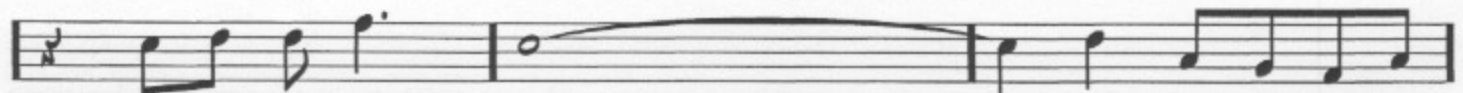


1. I won - der

VERSE



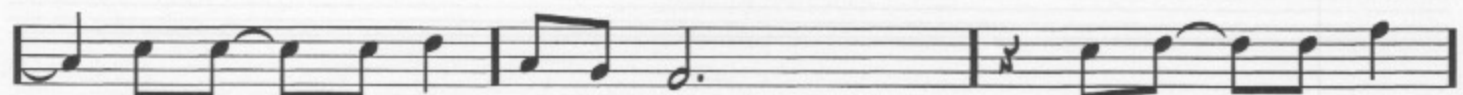
if _____ I'll ev - er for - get _____ you,
 done _____ and shad - ows are fall - ing,
 day _____ I try _____ to keep smil - ing,



and if _____ a love _____ that's true _____ ev - er
 while oth - ers sleep _____ 'til morn - ing sun -
 and a bro - ken heart _____ I try _____ to dis -



dies. I can't _____ for - get _____
 rise. I lay _____ a - wake _____
 guise. Now night af - ter night _____



_____ the kiss - es you gave _____ me, or mem - 'ries of
 _____ just toss - ing and turn - ing. I'm haunt - ed by
 _____ my lone - ly heart's call - ing. It's call - ing in

your _____ two ba - by blue_ eyes. } I'll al - ways
 dreams _____ of ba - by blue_ eyes. }
 vain _____ for ba - by blue_ eyes. }

CHORUS

keep _____ a mem - 'ry of _____ you, _____ and vis - ions of

eyes _____ as blue_ as the skies. That's why each

night, _____ there's tears_ on my pil - low.

I'm dream - ing of your _____ two ba - by blue_ eyes.

(SOLO OVER VERSE)

2. Now when day _____ is eyes.
 3. Now day af - ter

(FAST)

BACK UP AND PUSH

- TRADITIONAL

Musical score for guitar, featuring three sections: A, B, and C. The score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. Section A (measures 1-8) includes chords F, C, G, and F. Section B (measures 9-12) includes chords F, C, and G. Section C (measures 13-20) includes chords F, C, G, and B-flat. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 20.

(MED. FAST) **THE BALLAD OF JED CLAMPETT**

- PAUL HENNING

G A D

1. Come and list-ten to my stor-y 'bout a man named Jed,
 first_ thing you know, _ old_ Jed's a million - aire.
 3. Now it's time to say good - bye to Jed and all his kin.

G

poor moun - tain-er_ bare - ly kept his fam - 'ly fed.
 Kin - folk_ said, "Jed, _ move a - way from there." They
 They would like to_ thank you folks for kind - ly drop-pin' in. You're

C C#

Then one day he was shoot - in' at_ some food, _ and
 said Cali - forni - a's the place you ought - a be, so they
 all in - vited back next week to this lo - cal - i - ty_ to

D G To

up through the ground come a - bub - blin'_ crude.
 loaded up the truck and they moved to Bever - ly.
 have a heap - in' helping of their hos - pi - tali - ty.

1., 2. (SPOKEN, AD LIB.) (SOLO OVER FORM)

Oil, that is; black gold, Tex - as tea. 2. Well, the
 Hills, that is; swimmin' pools, mov - ie stars.

3. (SPOKEN, AD LIB.)

Bev - er - ly hill - bill - ies; that's what they call them now.

SOLO OVER FORM TO

Nice folks. Y'all come back, now, y'hear?

(BANJO): D G

(MED. SLOW)

BANKS OF THE OHIO- 19th CENTURY WESTERN AMERICAN

VERSE

G D

I asked my love to take a walk, just to

walk a lit - tle ways. As we

walked, oh me, we talked all a - bout

our wed - ding day. And on - ly say that you'll be

mine. In our home we'll hap - py be,

down be - side where the wa - ters flow, down by the

banks of the O - hi - o.

CHORUS

2. I took her by lily white hand
And dragged her down that bank of sand
There I pushed her in to drown
I watched her as she floated down.

3. As I went home between twelve and one
Thinking of what I had done
I killed the girl I love, you see,
Because she would not marry me.

4. The very next day about half past four
Sheriff Smith knocked at my door
Said young man, come along and go
Down to the banks of the Ohio.

(MED. WALTZ)

BEFORE I MET YOU

- CHARLES SEITZ / JOE CANNONBALL LEWIS / BILL DENNY

VERSE

1. I thought I had seen pret - ty girls in my
 want - ed to ram - ble and al - ways be
 tell me I must reap just what I have

time, but that was be - fore I met you.
 free, but that was be - fore I met you.
 sown, but dar - lin', I hope it's not true.

I nev - er saw one that I want - ed for
 I said that no wom - an could ev - er hold
 For once I made plans a - bout liv - in' a -

mine, but that was be - fore I met you.
 me, but that was be - fore I met you.
 lone, but that was be - fore I met you.

CHORUS

I thought I was swing - in' the world by the
 tail, I thought I could nev - er be blue. I

thought I'd been kissed and I thought I'd been loved, but

LAST x RIT.

that was be - fore I met you.

(SOLD OVER VERSE)

2. I you.
 3. They

CHORUS
C (ECHO)

BASS
VOCAL:

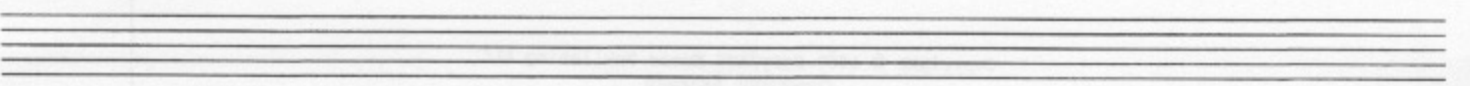
Life's eve-ning sun is sink-ing low.
(Life's eve-ning sun) (is sink-ing low)_

A few more days, and I must
(A few more days)

go.
(and I must go.) To meet the deeds that I have

done, (That I have done) where there will be no set-ting
(where there will be no set-ting

1., 2. RIT. C sun, no set-ting sun.) sun, no set-ting sun.)
3. RIT. C sun. sun.



(slow)

BENEATH STILL WATERS

- DALLAS FRAZIER

VERSE

E F#

Be - neath still wa - ters, ___

E

there's a strong un - der
tow. ___

F# B

The sur - face won't tell you
what the deep wa - ter knows. ___

F# B

Dar - lin', I'm
say - ing I know ___ some - thing's wrong.

E F#

Be - neath still wa - ters, ___ your love is

CHORUS E

gone. ___ Ev - en a fool could see

that you'll soon be leav - ing me. But each

and eve-ry heart must share their turn for mis-er -

y. This time it's me, and I'll

cry a - lone. Be - neath still wa - ters,

your love is gone.

SOLO (1st PHRASE OF VERSE)

Ev - en a

your love is gone, your love is gone.

BIG MON

(FAST)

- BILL MONROE

A

G

A

E

A

A

G

A

E

A

B

A

E

A

ALTERNATE

A

A

G

A

E

A

G

A

E

A

SOLOS OVER FORM

A A B B

(MED. FAST)

BIG SPIKE HAMMER

- BOBBY OSBORNE / PETE GOBLE

VERSE
B

(G#-)
1st VERSE ONLY

1. Can't you hear the rip - ple of my big spike
 best ham - mer swing - er in this big sec - tion
 been lots of pla - ces, there's not much I ain't

ham - mer? Lord, it's bust - in' my side. I've done
 gang, Big Bill John - son is my name. This spike
 done; still a lot of things I'd like to see. Big spike

all I can do to keep that wo-man,
 ham-mer that I swing for a dol-lar and a half a day, it's
 ham-mer that I swing or the wo-man that I love, yeah,

still she's not sat-is-fied.
 all for my Del-la Mae. Hey,
 one's gon-na be the death of me.

CHORUS

hey, Del-la Mae, why do you treat me this a-way?

Hey, Hey, Del-la Mae, I'll get e-ven some

day. Big spike ham-mer.

Big spike ham-mer.

BILL CHEATHAM

(MED. TO FAST)

-TRADITIONAL

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time. Chords: A (boxed), A, D.

Musical staff 2: Treble clef. Chord: A.

Musical staff 3: Treble clef. Chords: D, E (first ending), A, E (second ending), A.

Musical staff 4: Treble clef. Chords: A, D, E, A, D.

Musical staff 5: Treble clef. Chords: A, E, A, D, E, A.

Musical staff 6: Treble clef. Chords: D, E (first ending), A, E (second ending), A.

SOLOS OVER FORM
A A B B

(MED. TO FAST)

BLACK MOUNTAIN RAG

-TRADITIONAL

A

Musical staff A: Treble clef, key signature of two sharps (F# and C#), common time. The staff contains a melodic line with a repeat sign at the end. Chord markings 'A', 'E', and 'A' are placed above the staff at various points.

B

Musical staff B: Bass clef, common time. The staff contains a bass line with a repeat sign at the end. Chord markings 'E' and 'A' are placed above the staff.

C

Musical staff C: Treble clef, common time. The staff contains a rhythmic accompaniment line with a repeat sign at the end. A chord marking 'D' is placed above the staff.

A **E**

Musical staff: Treble clef, common time. The staff contains a rhythmic accompaniment line with a repeat sign at the end. Chord markings 'A' and 'E' are placed above the staff.

A **D**

Musical staff: Treble clef, common time. The staff contains a rhythmic accompaniment line with a repeat sign at the end. Chord markings 'A' and 'D' are placed above the staff.

A **E** **A**

Musical staff: Treble clef, common time. The staff contains a rhythmic accompaniment line with a repeat sign at the end. Chord markings 'A', 'E', and 'A' are placed above the staff.

BLACKBIRDS AND CROWS

(MED.)

- DON HUMPHRIES

INTRO

(BANJO):

VERSE

1. E - va was a fast thing, most ev - 'ry - bod - y knew. While
 2. One year we were hap - py, and tried to keep our lives on track.

oth - er girls were run - ning wild, E - va flew. She
 While I was look - ing to the fu - ture, E - va was look - ing back.

Her life was the fast lane, but it soon be - gan to show, so
 said she missed the old life, and she was truth - ful I sup - pose. The

I begged her with me to go to a lit - tle home here in Id - a - ho and the
 truth was, she could nev - er leave; the truth was the nights I'd grieve if

black - birds and the crows. go.
 I had to let her

CHORUS

Black - birds sat on the fence - line, crows flew through the sky. I

A F# B

whis-pered low in-to E-va's ear, — "E - va, you're gon-na die." — She's a

A E A

half a mile out, a quar-ter a - cross, — be-neath — those wheat - field rows,

E B E

and no one knows — who put her there, — but the black-birds and — the crows.

B-

E B- E(FINE)

VERSE

E A E

3. Folks come by, we sit a-round, — and I tell'em how — she's gone. I

F# B

tell'em how — she packed her bags — and wrecked our hap-py home. Oh, I

E E/G# A

tell'em she's down — in At - lan-ta do-ing co - caine — and God on-ly knows.

E A

But E-va's not gone, she's here with me, — right here where she'll —

E B E D.S. AL FINE

al - ways be with the black - birds and — the crows.

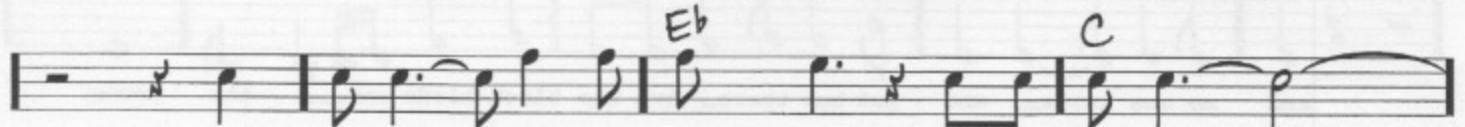
(MED. SLOW)

BLACKJACK COUNTY CHAINS

- RED LANE



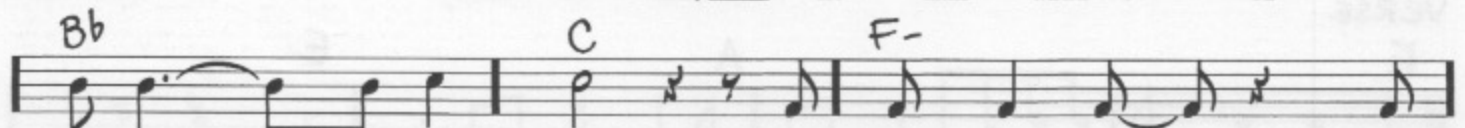
1. I was stand - in' by the road in Black-jack Coun - ty,
 2. All we had to eat was bread and wa - ter.
 3. Then one night, the sher - iff lay sleep - in'.
 wounds have all healed and I'm thank - ful.



not know - in' that the sher - iff paid a boun - ty
 Eve - ry day we had to build his road a mile and a
 We all gath - ered 'round him, slow - ly creep - in'.
 And there's noth - ing left but scars a - round my an - kles.



for men like me who did - n't have a
 quar - ter. A black snake whip would sting our backs if
 Heav - en help me to for - get that
 Best of all, no man will ev - er

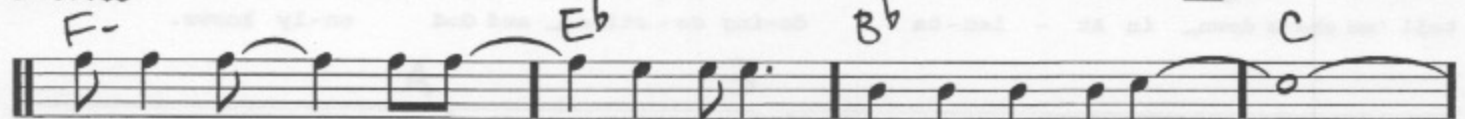


pen - ny to their name. He locked my legs in
 some poor fool com - plained, but we could - n't fight back wear - in'
 night in the cold, cold rain when we beat him to death wear - in'
 be a slave a - gain to a black snake whip and

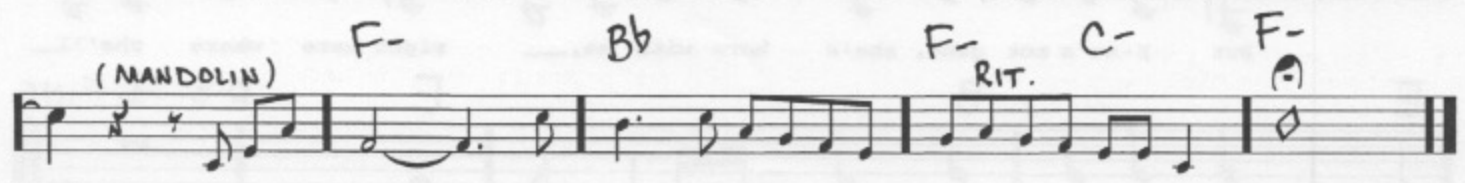


thir - ty five pounds of Black - jack Coun - ty chains.
 thir - ty five pounds of Black - jack Coun - ty chains.
 thir - ty five pounds of Black - jack Coun - ty chains.
 thir - ty five pounds of Black - jack Coun - ty chains.

4. The

OUTRO

Best of all, no man will ev - er be a slave a - gain.



(SLOW TO MED.)

BLUE DIAMOND MINES

- JEAN RITCHIE

VERSE

1. I re - mem - ber the ways _____ in the by - gone days _____ when
 whist - le blew _____ and the roos - ter crowd _____ two
 3.-6. See additional lyrics

we were all in our prime. How us and John L.,
 hours be - fore day - light. When a man done his best

we gave the old man hell down in the Blue Dia - mond Mine.
 and he earned a good rest and had sev - en - teen dol - lars at _____

CHORUS

When the night. In the mines, in the mines, in the Blue Dia - mond

mines, I've worked my poor life a - way. In the mines, in the

mines, in the Blue Dia - mond mines, go fall on your knees and pray.

Additional Lyrics

- | | |
|--|---|
| <p>3. You old black gold, you've taken my lungs
 And your dust has darkened my home
 And now that we're old, you're turning your back
 But where else can an old miner go?</p> | <p>5. John L. had a dream, but it's broken, it seems
 And the union is letting us down.
 Last night they took away my hospital card
 Saying "Why don't you leave this old town?"</p> |
| <p>4. It's Algomer Block, and it's Big Leather Woods
 And now it's Blue Diamond, too.
 The pits they are closing; get another job
 But what else can an old miner do?</p> | <p>6. So I'll go downtown and I'll hang around
 And maybe it ain't so bad.
 But when you get home,
 Your kids will meet you at the door
 Saying "What did you bring me, dad?"</p> |

CHORUS

CHORUS

(MED. SLOW)
WALTZ

BLUE MOON OF KENTUCKY

- BILL MONROE

INTRO

Intro musical notation with chords B, E, B.

Chorus start musical notation with chords F# and B. Includes a double bar line and a 'CHORUS' symbol.

Blue moon of Ken - tuck-y keep on

Musical notation with chords E, B, and F#.

shin - in'... Shine on... the one that's gone and proved un-true.

Musical notation with chords B and E.

Blue moon of Ken - tuck-y keep on shin - in'... Shine on...

VERSE

Musical notation with chords B, F#, B, B7, and E.

... the one that's gone and left me blue. It was on a moon-light

Musical notation with chords B and E.

night, the stars were shin-in' bright, and they whis - pered from on high, your

Musical notation with chords B, F#, B, and E.

love has said good-bye. Blue moon of Ken - tuck-y keep on shin - in'...

Musical notation with chords B, F#, B, and a final chord. Includes '(LAST x)' and '(FINE)' markings.

shine on... the one that's gone and said good-bye.

SOLD OVER CHORUS & VERSE THEN D.S. AL FINE

(MED.)

BLUE NIGHT

- KIRK MCGEE

VERSE

1. Blue night, _____ got you on _____ my mind. _____
 night, _____ blue as I _____ can be. _____
 night, _____ I'm _____ all _____ a - lone. _____
 night _____ all _____ by _____ my - self, _____

Blue night, _____ can't keep from cry-in'. _____
 I don't know _____ what be - come of me. _____
 I used to call you _____ on the tel - e - phone. _____
 since you put me _____ on the shelf. _____

Well, you found some - one that was new _____ and you
 Where we used to walk I'll walk a - lone _____ with an
 Well, I used to call and it made you glad, _____
 Well, there's just one thing you should know: _____

quit _____ some - one that you knew _____ was true; _____ blue night, _____
 ach - in' heart 'cause my love _____ is gone; _____ blue night, _____
 now _____ I call and it makes _____ you mad; _____ blue night, _____
 you gon - na reap just _____ what _____ you sow; _____ blue night, _____

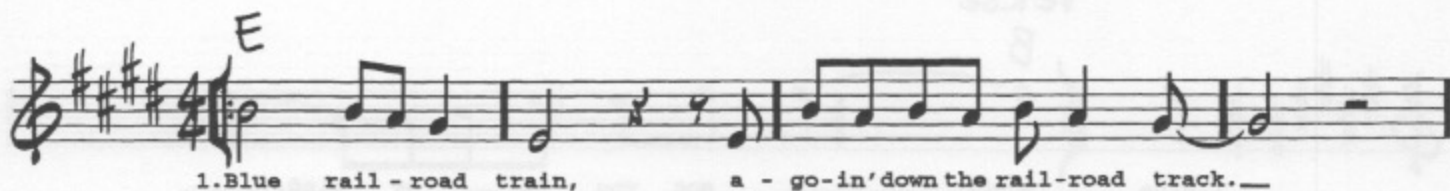
got you on _____ my mind. _____ 2. Blue Blue
 blue as I _____ can be. _____ 3. Blue
 I'm _____ all _____ a - lone. _____ 4. Blue
 all _____ by _____ my - self. _____

night, _____ all _____ by _____ my - self. _____

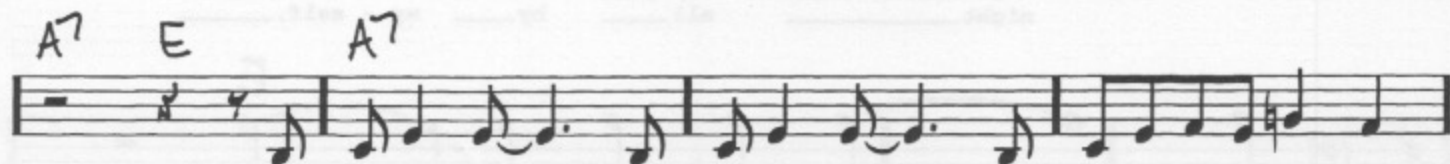
(MED.)

BLUE RAILROAD TRAIN

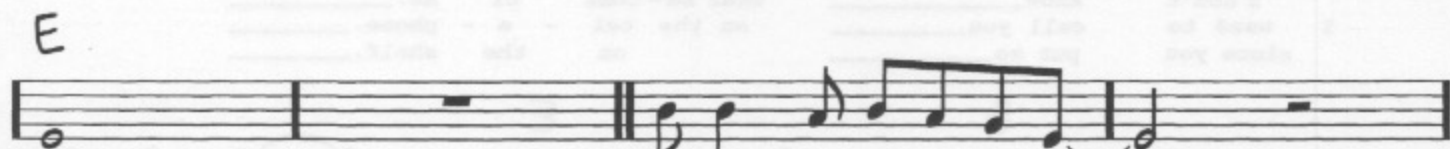
- LIONEL DELMORE



1. Blue rail-road train, a - go-in' down the rail-road track. —

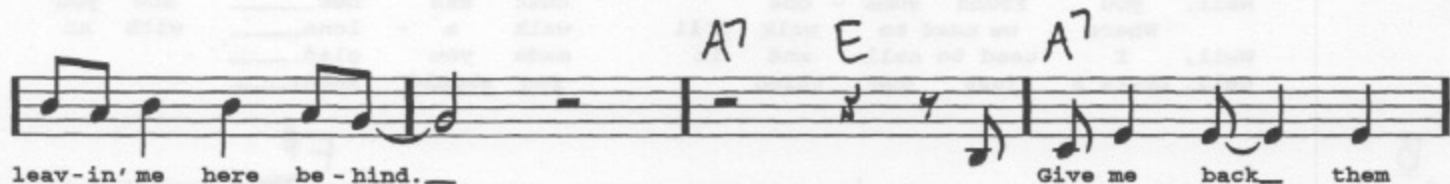


It makes me feel — so dog-gone blue — to lis-ten to that old smoke



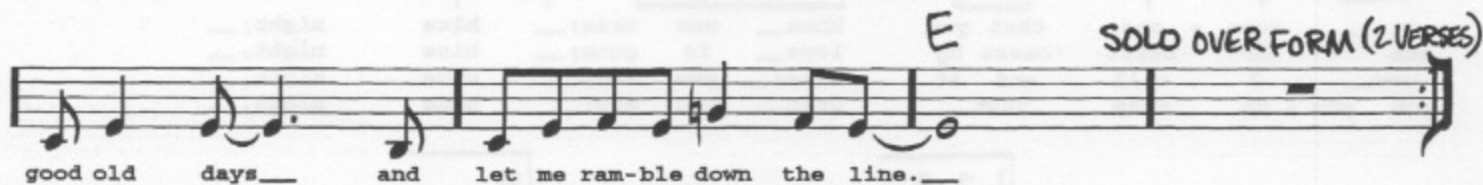
stack.

2. Driv -er's a-roll - in' on, —



leav-in' me here be-hind. —

Give me back — them



good old days — and let me ram-ble down the line. —

3. Blue railroad train
Leavin' me here alone,
You're treatin' me good,
You're treatin' me bad,
You're makin' me think of home.

4. Hear that lonesome train,
Love to hear the whistle blow.
She's takin' the sun,
And beatin' the rain,
And makin' me want to go.

5. I've got the blues,
Longin' for her company.
It's many miles
From where I am
To the only one for me.

SOLO

6. I'm so lonesome here,
Waitin' for the manifest.
I hope that engineer is kind
Enough to let me be his guest.

7. Blue railroad train,
A good old pal to me.
Take me everywhere
I want to go,
Get my transportation free.

SOLO

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(MED. FAST)

BLUE RIDGE CABIN HOME

- LOUISE CERTAIN / GLADYS STACEY

VERSE

1. There's a well beat - en path on this old moun - tain
 thoughts wan - der back to the ram shack - le
 turn to that old cab - in home with a

side where I wan - dered when I was a lad.
 shack in those Blue Ridge hills far a - way.
 sigh, I've been long - ing for days gone by.

There I wan - dered a - lone to the place I call
 My moth - er and dad were laid there to
 When I die won't you bury me on that old moun - tain

home in those Blue Ridge hills far a - way.
 rest, they are sleep - ing in peace to - geth - er there.
 side, make my resting place up - on the hill so high.

CHORUS

Oh, I love those hills of old Vir - gin - ia, from those
 Blue Ridge hills I did roam. When I die, won't you
 bury me in the moun - tain, far a - way near my

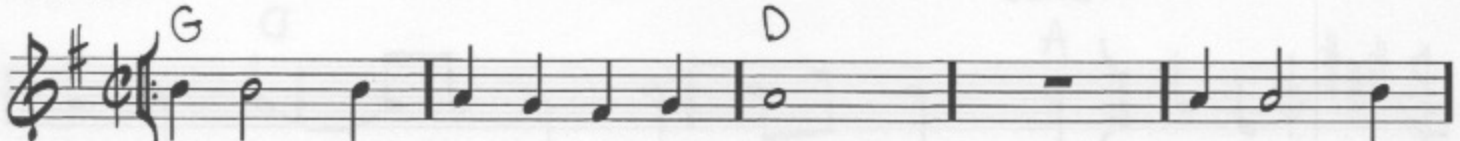
Blue Ridge moun - tain home. 2. Now my home.
 3. I re -

BLUE RIDGE MOUNTAIN BLUES

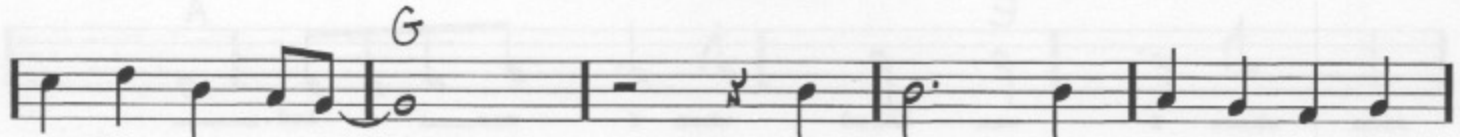
(MED.)

- BILL CLIFTON / BUDDY DEE

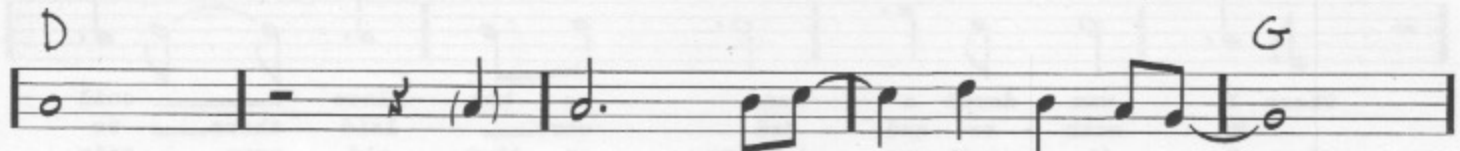
VERSE



1. When I was young and in my prime I left those
 2. I see a win-dow with a light, I see two
 3. I'm gon - na do right by my pa, I'm gon - na

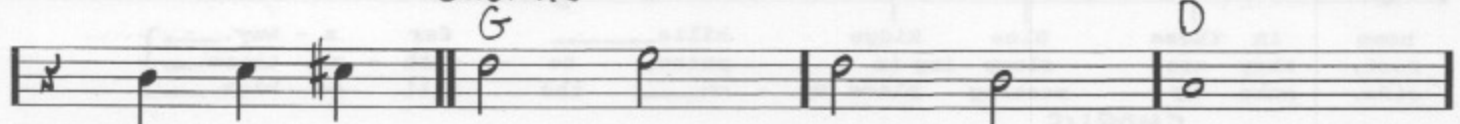


hills of Car - o - line. Now all I do is sit and
 heads of snow - y white. It seems I hear them both re -
 do right by my ma. I'll hang a - round the kitch-en

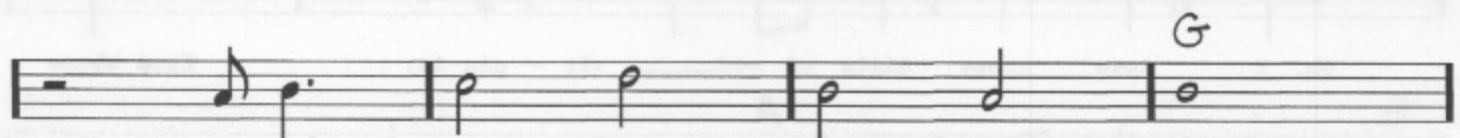


pine for the folks I left be - hind.
 cite, "where is my wan - d'ring boy to - night?"
 door, no work or wor - ry an - y - more.

CHORUS



I've got the Blue Ridge Moun - tain blues,
 I've got the Blue Ridge Moun - tain blues,
 I've got the Blue Ridge Moun - tain blues,



and I'll stand right here and say,
 and I'll stand right here and say,
 gon - na see my old dog Trey.



ev - 'ry day I'm count-ing 'til I climb those moun-tains on that
 my grip is packed to trav-el and I'm scratch - ing grav-el for that
 Gon - na hunt the pos - sums where the corn tops blos - som on that



blue ridge far a - way.
 blue ridge far a - way.
 blue ridge far a - way.

BLUE YODEL NO. 4

(CALIFORNIA BLUES)

-JIMMIE RODGERS

(MED. SWINGS)

INTRO

(GUITAR): C

ETC.

1. She's long, she's tall,
she's six feet from the ground.
She's long, she's tall, she's
six feet from the ground.
She's tail-or made, Lord, she
ain't no hand me down.
Yo-de-lay-ee-o, de-lay-ee-o, de-lay-ee.

SOLO

Yo-de-

lay - hee, hee hee hee hee.

(MANDOLIN):

2. She got eyes like diamonds,
Lord, her teeth shine just the same.
She got eyes like diamonds
and her teeth shine just the same.
She's got sweet ruby lips,
And hair like a horse's mane.
Yode-lay-ee-o, de-lay-ee-o,
de-lay-ee.

3. Every time I see you, mama,
You're always on the street.
Every time I see you, mama,
You're always on the street.
You hang out on the corner
Like a police on his beat
Yode-lay-ee-o, de-lay-ee-o,
de-lay-ee.

4. Every time I need you, mama,
Lord, I always find you're gone.
Every time I need you, mama,
I always find you're gone.
Listen here, sweet mama,
I'm gonna put your airbrakes on.
Yode-lay-ee-o, de-lay-ee-o,
de-lay-ee.

SOLO

SOLO

SOLO (Take 4th ending)

BLUE TRAIN

(MED. FAST)

- DAVE ALLEN

INTRO (LAST HALF OF CHORUS)

F#- D C#7 F#-

VERSE

E D

1. I heard that whis - tle when I heard you speak,
 3. It's not the first time I've been down this line;

E D E

felt that rum - ble un - der - neath my feet. I knew I'd
 I've done some trav - el - in' with this heart of mine. Seems to

D A

bought my - self a first class seat on the Blue Train.
 be a long - er ride each time on the Blue Train.

VERSE

E D E

2. I knew you'd break me down and leave me flat;
 4. When I get home, I'm gon - na lock my heart, I saw it try and

D E

com - in' but I turned my back. I feel like a nick - el on the
 turn a - way the wound - ed part. I'm gon - na get my - self a

D A

rail - road track. Here comes the Blue Train.
 good head start and out - run the Blue Train.

CHORUS

F#- C#7 B- C#7

Blue Train, Blue Train, bro - ken hearts ride free on the

F#- D7 To ϕ C#7 F#-

Blue Train, Blue Train, com-in' for to car - ry me.

SOLO (VERSE)

E D E D

E D A E SOLO (VERSE)

D E D E

D A SOLO (CHORUS) F#- C#7

B- C#7 F#-7

D7 C#7 F#- D.S. AL 3rd VERSE AL ϕ

ϕ C#7 F#- BEGIN SOLO C#7 B-

com-in' for to car - ry me.

C#7 F#- D7 C#7 F#-

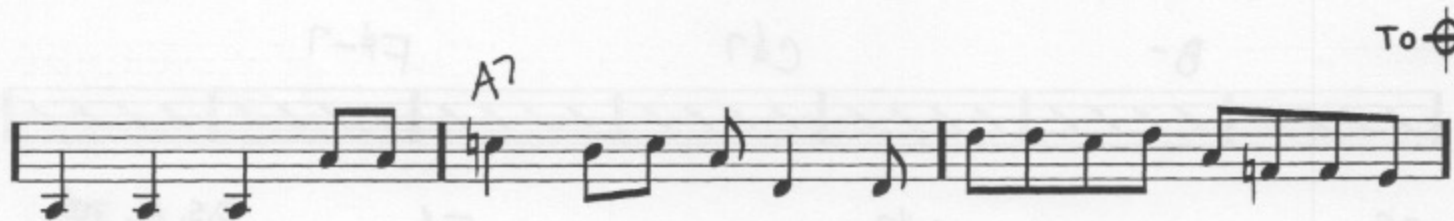
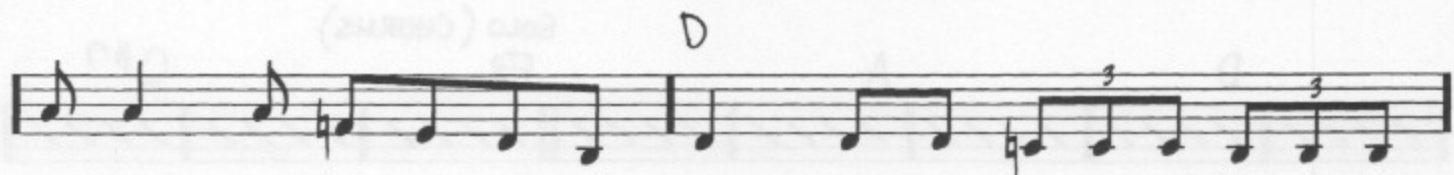
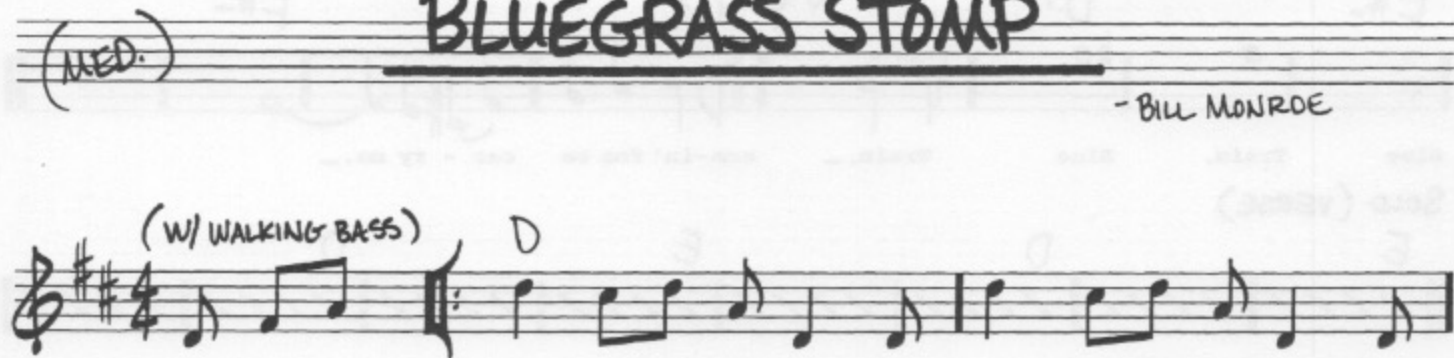
Blue Train, Blue Train, com-in' for to car - ry me

F#-

on the Blue Train.

BLUEGRASS STOMP

- BILL MONROE



(MED. SLOW)

BRINGING MARY HOME

INTRO (END OF VERSE)

-CHAW MANK/JOE KINGSTON/JOHN DUFFEY

To \oplus

C A7 D G

VERSE

1. I was

D C G

driv-ing down a lone-ly road on a dark and storm-y night,

D C

when a lit-tle girl by the road-side showed up in my head-

D G

lights. I stopped and she got in back, and

D C

in a shak-y tone, she said, my name is

A7 D G

Mar-y, please won't you take me home. 2. She

G

2. She must have been so frightened
All alone there in the night.
There was something strange about her,
'Cause her face was deathly white.
She sat so pale and quiet in the back seat all alone.
I never will forget that night I took Mary home.

SOLO (SAME AS INTRO)

3. I pulled into the driveway
Where she told me to go.
Got out to help her from the car,
And opened up the door
But I just could not believe my eyes
'Cause the back seat was bare.
I looked all around the car,
But Mary wasn't there.

4. A light shone from the porch,
Someone opened up the door.
I asked about the little girl
That I was looking for.
Then the lady gently smiled,
And brushed a tear away
She said, it sure was nice of you
To go out of your way.

5. Thirteen years ago today,
In a wreck just down the road,
Our darling Mary lost her life,
And we miss her so.
Oh, thank you for your trouble
And the kindness you have shown.
You're the thirteenth one who's been here
Bringing Mary home.

REPEAT INTRO TO CODA

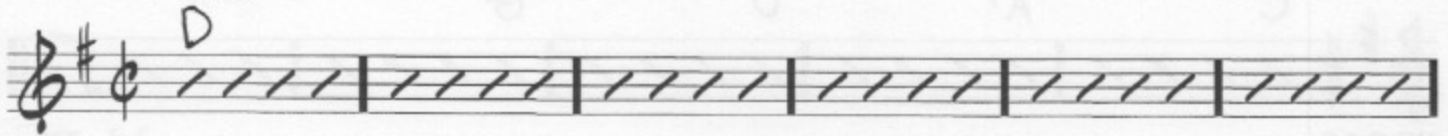
BROTHER WIND

-TIM O'BRIEN

(MED. FAST)

INTRO

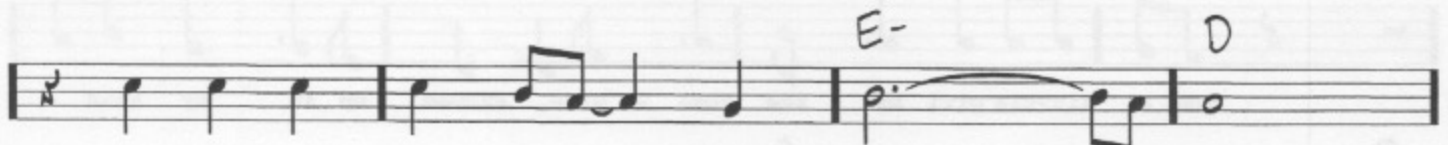
VAMP



VERSE OPEN FEEL



1. Made up__ my mind to go__



some-place so far a-way;__ I head - ed west.

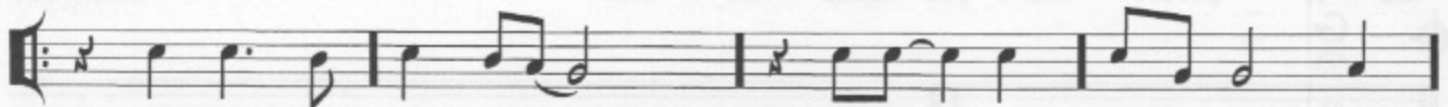


With-out__ a sad good-bye,__ no hugs or



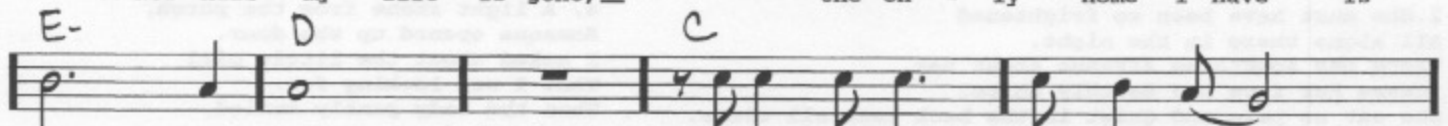
tears; that way it's prob - ab-ly for__ the best.

VERSE



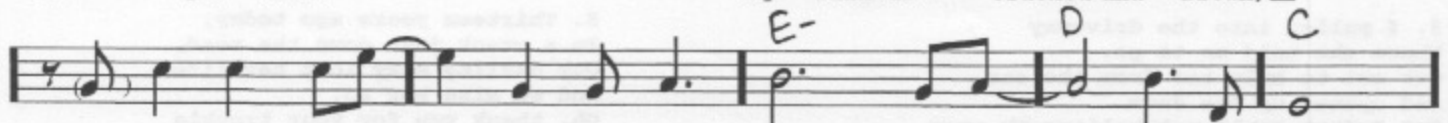
2. Sent cards a - long the way;__
 4. I al - ways looked a-head;__
 6. Now half my life is gone;__

said I was look-ing for a
 I was so a - fraid that I'd be
 the on - ly home I have is



brand new life
 caught be - hind.
 o - pen road.

But I nev - er set - tled down;__
 Fol - lowed a crook - ed stream__
 My skin is cracked and brown, -



my wan - derlust__ would al - ways cut the ties__ like a knife.
 to plac - es I'd__ nev - er seen and one more__ high - way sign.
 a mir - ror of__ the des - ert ground and the dust - y wind__ that blows.

VERSE

C

3. Some - times the lone - some wind, it calls out
 5. Just like some oth - er guys, I count the
 7. I nev - er made a mark; just scat - tered

E- D C

— just like it knows me. And on a night—
 hours 'til the day will end. But it's not so
 foot - steps on the shift - ing sands. What - ev - er—

E-

— like this, when I don't know where to go, he shows
 I can rest; for me it's the time that's best for talk - ing
 push - es me, it's some - thing on - ly he could ev - er

D C

me the way } He
 to my friend.
 un - der - stand.

CHORUS (TWO-BEAT FEEL)

G C G

knows me, my broth - er

C G E- To

wind. He's lone - ly too, and he

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

takes me a - way. way. He

D C

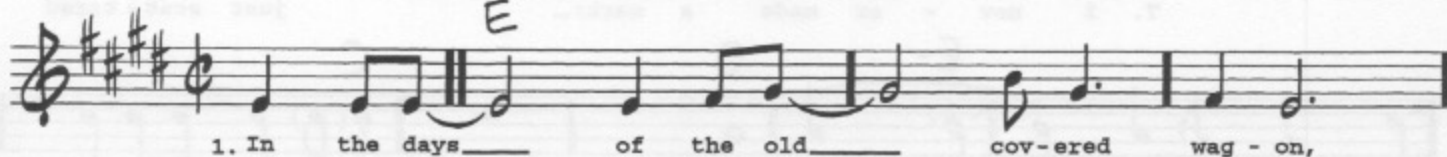
takes me a - way.

(MED.) THE BROWN MOUNTAIN LIGHT

- SCOTT WISEMAN

VERSE

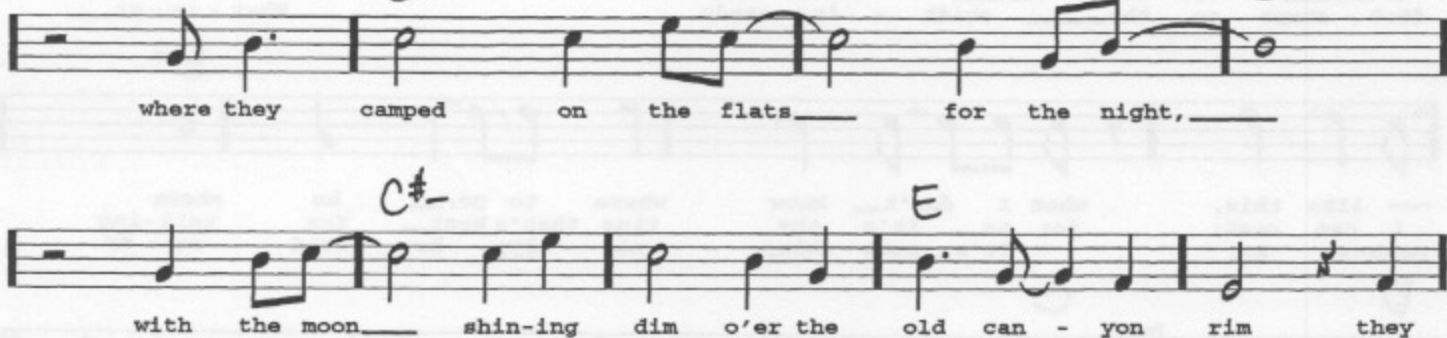
E



C#-

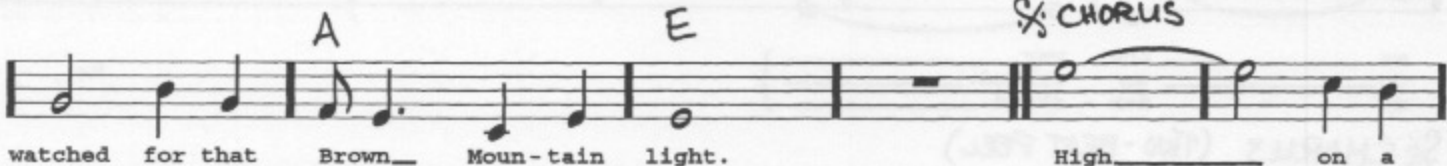


E

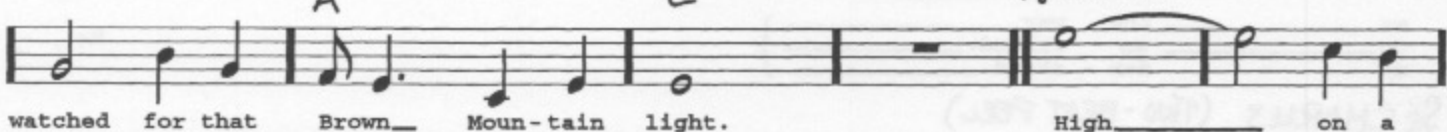


C#-

E

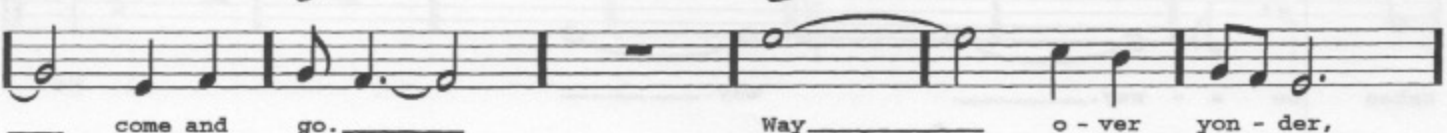


CHORUS



B

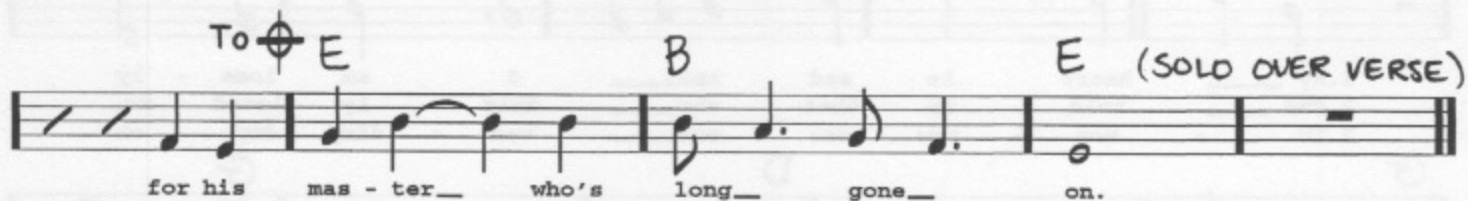
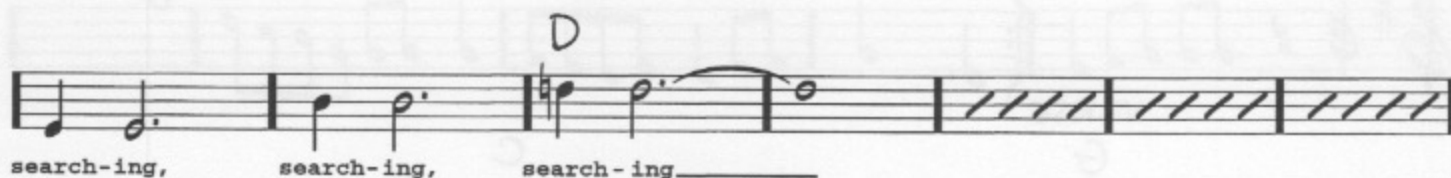
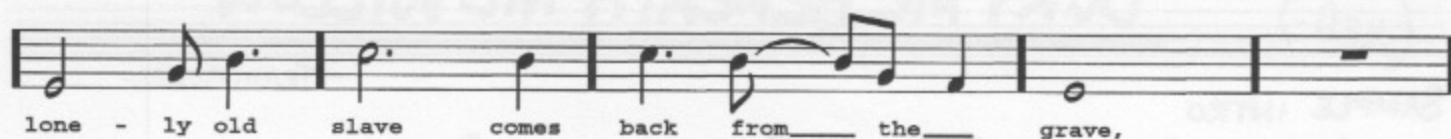
E



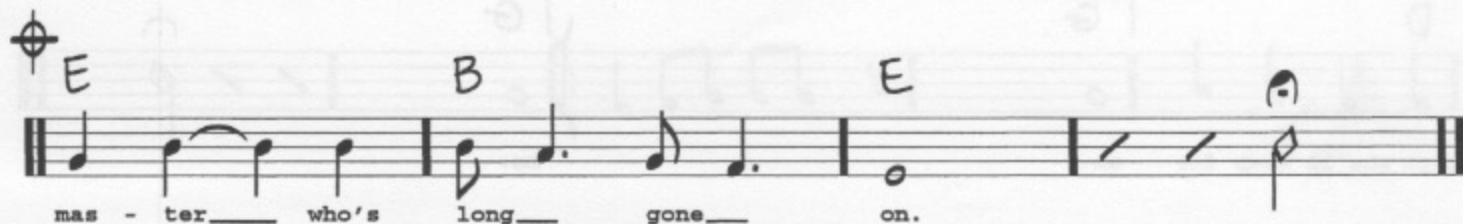
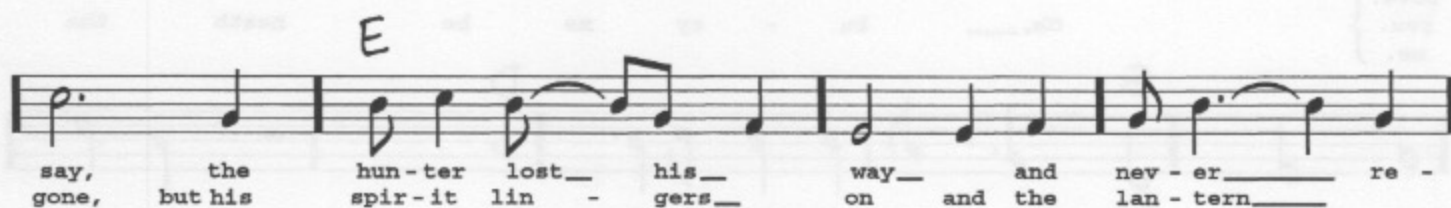
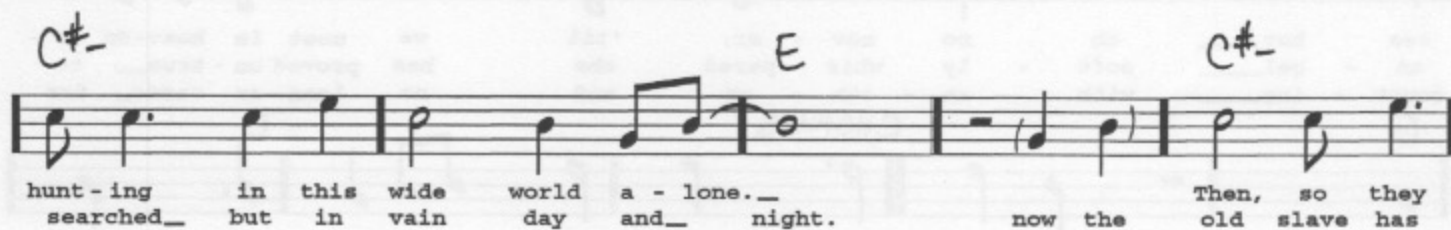
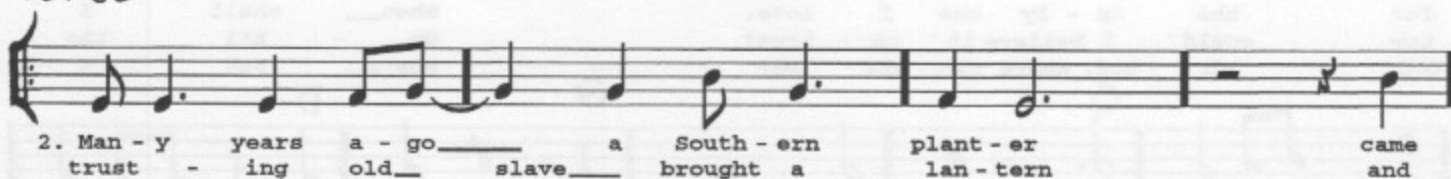
D

E





VERSE



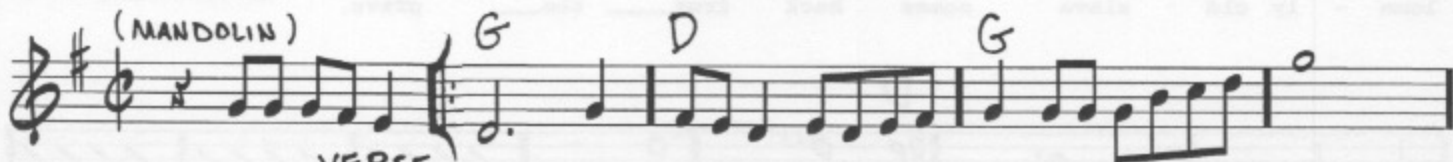
BURY ME BENEATH THE WILLOW

(MED.)

-TRADITIONAL

SAMPLE INTRO

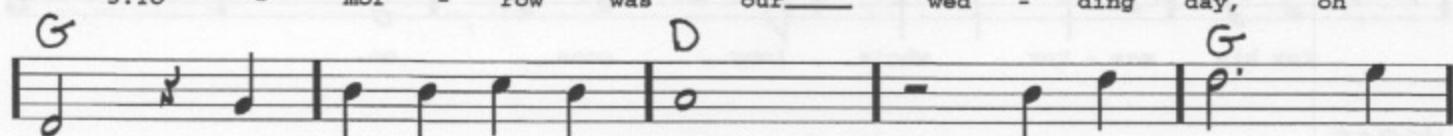
(MANDOLIN)



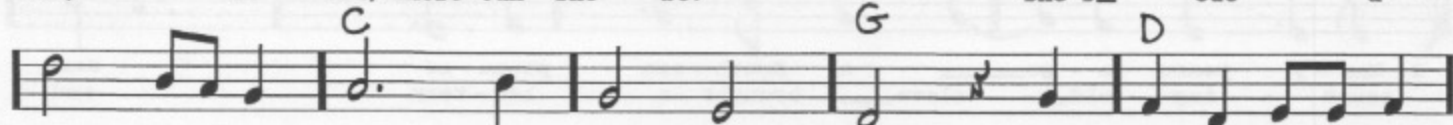
VERSE



1. My heart is sad and I am lone - ly
 2. She told me that she dear - ly loved me,
 3. To - mor - row was our wed - ding day, oh

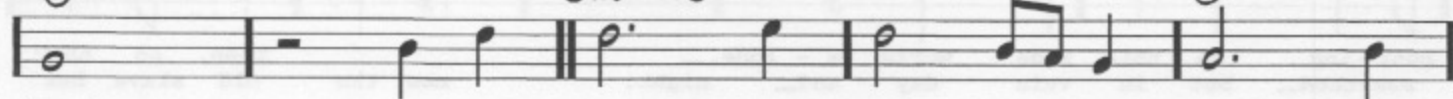


for the on - ly one I love. When shall I
 how could I believe it un - true? Un - til the
 God, oh God, where can she be? She's out a -



see her, oh no nev - er, 'til we meet in heav - en a -
 an - gel soft - ly whis - pered she has proved un - true to
 court - ing with an - oth - er and no long - er cares for

CHORUS



bove. } Oh, bu - ry me be - neath the
 you. }
 me. }



wil - low, un - der the weep - ing wil - low tree, so



she will know where I am sleep - ing and per -



haps she'll weep for me. me.

(FAST)

CAN'T STOP NOW

- GARY NICHOLSON / WENDY WALDMAN

INTRO

BANJO (BVA) N.C. D

VERSE

E B

1. Can't say I did-n't know what I was do - ing,

E

and I can't pre-tend that things just got

B F#

out of hand.

I should have kept my dis -

G#-

tance while I was still strong, but I got caught up in the

A A# B

feel - in'; I was

car-ried a-long

and it's

too late ba - by.

D E B

Can't stop now.

2. Well, I

54
VERSE

E

walked right in with my eyes wide o - pen.
sit-tin' here won-der-in' why I ev-er let my - self

B

fall. I was blind when you
Yes, I keep hear - ing

B

told me you'd be mine just as soon as you were free.
prom - is - es but noth - ing seems to change at all.

F#

I should have slowed way down be - fore push
Well, the love we made, it's got a

G# A

came to shove, but I was al-read-y fal - lin'; now I'm deep in
life of it's own it - ll keep on go - ing, ba - by long after you're

A# B D E

love and it's gone and it's too late ba - by. Can't stop
gone and it's too late ba - by. Can't stop

B

now. } Can't

E B

stop now, it's my cra - zy heart run - nin'

CHORUS

out of con - trol. _____ Can't _____ stop _____ now, _____

A E

I'll be fal - lin' a - part _____ some - where down _____ the road. _____ I might be

B

head - ed for a break - down; _____ I can't _____ stop _____ now. _____

G#- A A# To B

(SOLO OVER VERSE)

3. Well, I'm _____ now. _____

2. B

SOLO OVER VERSE FORM, THEN D.S. AL

now. _____ I might be head - ed for a break - down; _____

B G#-

I can't stop _____ now. _____

A

SOLOS G#-

A A# B (RPT. TO CUE)

LAST x (BANJO)

G#- A A# BANJO (BVA)

RHYTHM STOP (RESUME RHYTHM)

B E D B

(MED.) CABIN ON A MOUNTAIN

- CAL VEALE / CLYDE WILLIAMSON

VERSE

A

1. There's a cab - in on a moun - tain far a - way
 ramb - lin' days are o - ver, for to - night.

D **A**

in Ten - nes - see. Dear - est place
 I'm on my way to that

B7

cab this side of heav - en, and that's where I long to be.
 in on the moun - tain in Ten - nes - see so far a - way.

E **A**

I have ram - bled this world
 I have searched the whole world

D **A**

o - ver, sailed up - on the deep blue sea,
 o - ver, sailed up - on the deep blue sea,

but in a cab - in on a moun - tain's where my
 but in a cab - in with my dar - lin's where my

E **A**

heart will al - ways be. } I said good-bye
 heart will al - ways be. }

CHORUS

E

to my blue-eyed moun-tain sweet-heart,

B7

dear-est girl in this whole wide world to me.

E

A

Eve-ry night of her I'm

D

A

dream-in', and that cab-in on the moun-

To 1. A

E

tain far a-way in Ten-nes-see.

(SOLD OVER VERSE)

2. A

(SOLD OVER VERSE) THEN D.S. (W/PICKUPS) AL

2. Now my see.

A

see.

(MED.)

CALIFORNIA COTTON FIELDS

- DALLAS FRAZIER / EARL MONTGOMERY

VERSE

1. My drift-ing mem - o - ry goes back to the Spring of for - ty - three.
 2. Al - most eve - ry - thing we had was sold or left be - hind,

when I was just a child in ma - ma's arms.
 from my dad - dy's plow to the fruit that ma - ma canned.

My dad - dy plowed the ground and prayed that some - day he might leave.
 Yeah, some folks came to say fare - well and to see what all we had

this run down mort - gaged O - kla - ho - ma farm.
 to sell; some just came to shake my dad - dy's hand.

And then one day I heard my dad - dy say - ing to my ma -
 Yeah, the mod - el A was load - ed down and Cal - i - for - nia bound,

- ma that he had - fi - nal - ly saved e - nough to go.
 and a change of luck was just four days a - way.

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A E G

Well, Cal-i-for-nia was his dream, a par-a-dise, for
 But the on-ly change that I re-mem-ber see-ing in my

D A E A

he had seen pic-tures in mag-a-zines that told him so.
 dad-dy was when his dark hair turned to sil-ver grey.

CHORUS

A D E

Cal - i - for - nia cot-ton fields, when

D E D A

la-bor camps were filled with wor-ried men with bro-ken dreams.

D E To D

Cal - i - for - nia cot-ton fields, as close to wealth as

E A (SOLO OVER VERSE) A

dad - dy ev - er came. (SOLO OVER VERSE THEN D.S. (2ND VERSE) AL)

D E A

close to wealth as dad - dy ev - er came.

OUTRO

D E A

CAN'T YOU HEAR ME CALLIN'

- BILL MONROE

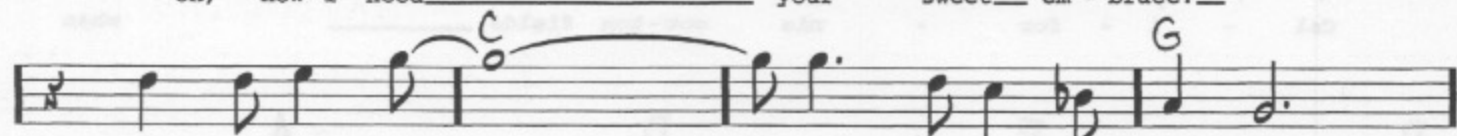
VERSE



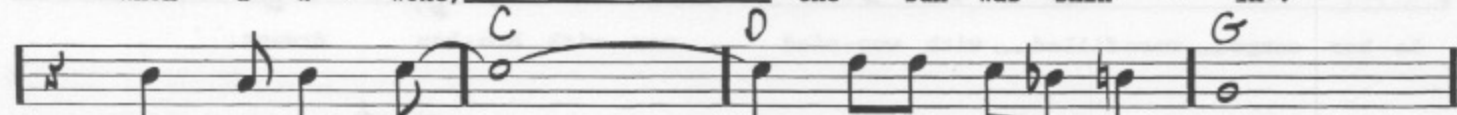
1. The days_ are long, _____ the nights_ are lone - ly, _____
 the night_ we part - ed. _____
 my lit - tle dar - lin'. _____



since you've left _____ me all _____ a - lone. _____
 A big mis - take _____ has caused_ it all. _____
 Oh, how I need _____ your sweet_ em - brace. _____



I loved you so, _____ my lit - tle dar - lin'. _____
 If you re - turn, _____ sun - shine will fol - low. _____
 When I a - woke, _____ the sun was shin - in'. _____

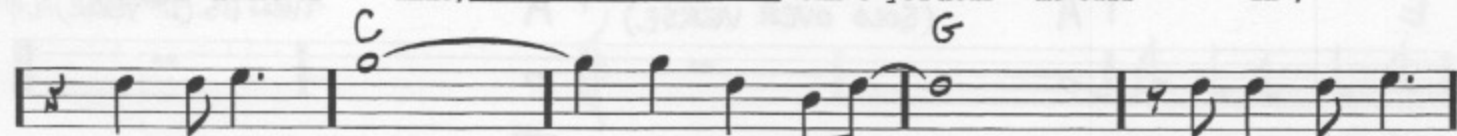


I've wor - ried so _____ since you've_ been_ gone. }
 To stay a - way _____ would mean_ my_ fall. }
 When I looked up, _____ I saw_ your_ face. }

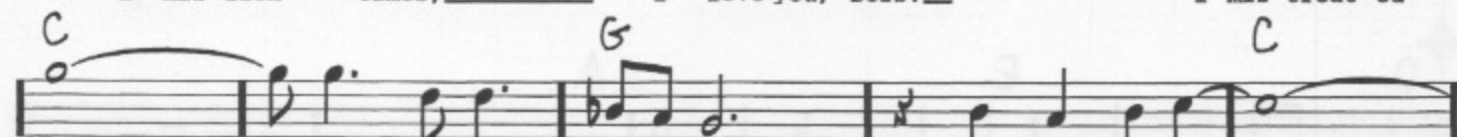
CHORUS



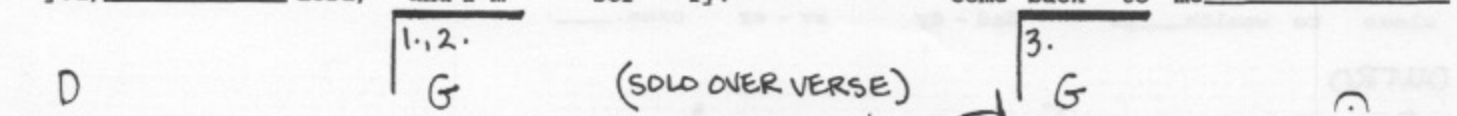
Sweet - heart of mine, _____ can't you hear me call - in', _____



a mil - lion times, _____ I love you, Bess. _____ I mis - treat - ed



you, _____ Lord, and I'm sor - ry. _____ Come back to me _____



_____ is my re - quest.

2. I re - mem - ber now quest.

3. The days are dark, _____