

wom-an in San An-ton'.
car-ry in an old tote sack.
may not like my song.

I al-ways loved the
I hocked it a-bout two
You may not like the



girl next door, but an-y-place is home.
hun-dred times, but I al-ways get it back.
way I talk, but you'll like the way I'm gone. } I'm a free-born

CHORUS



man; my home is on my back.

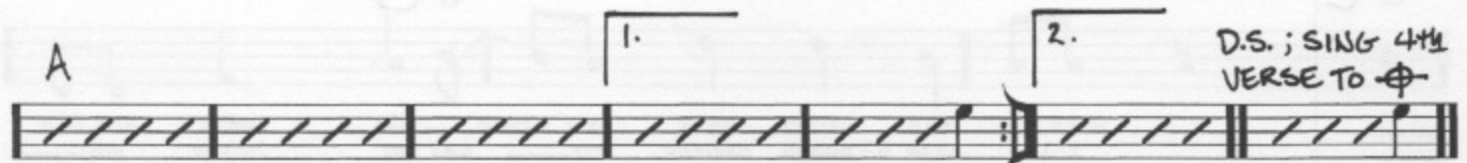
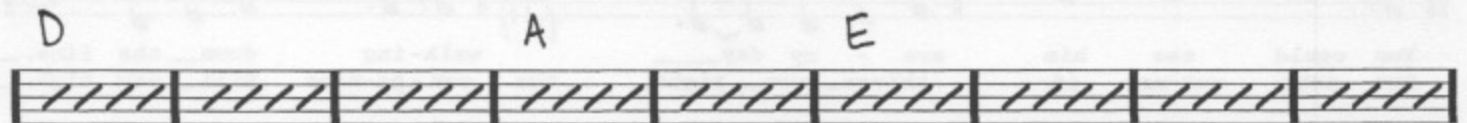
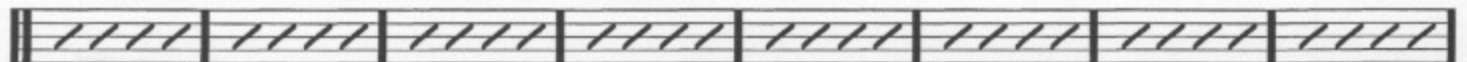


I know eve-ry inch of high-way, and eve-ry



foot of back-road, eve-ry mile of rail-road track.

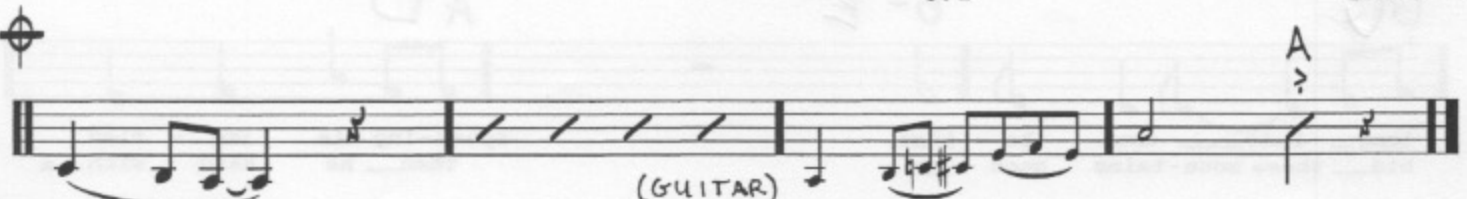
SOLD (VERSE & CHORUS WITHOUT PAUSES)



D.S.; SING 4TH VERSE TO

3. I

4. You



track.

(GUITAR)

(MED.)

GINSENG SULLIVAN

- NORMAN BLAKE

VERSE

1. A - bout three miles from the Bat - elle yards from the
win - ters here, they get too cold; the

re - verse curve on down, not far south of the
damp, it makes me ill. You can't dig no roots in the

town de - pot, Sul - li - van's shack was found
moun - tain side where the ground froze hard and still; you got - ta

back on the high - er ground.
stay at the foot of the hill.

You could see him eve - ry day walk - ing down the line,
But next sum - mer if things turn right, the com - panies will pay high.

with his old brown sack a - cross his back and his
I'll make e - nough mon - ey to pay my bills and

long hair down be - hind, speak - ing his wor - ried
bid these moun - tains good - bye. Then he said with a

CHORUS

D G

mind. }
sigh: }

It's a long way to the del - ta from the

G C

North Geor - gia hills, and a tote sack full of gin - seng won't

G C

C F

pay no trav-el-ing bills. And I'm too old to

D G

E - A^m

A D

ride the rails or thumb the road a - lone. Well, I

D G

G C

D G

guess I'll nev - er make it back to home;

D G

G C

A D

To

my mud - dy wa - ter Mis - sis - sip - pi del - ta home.

1. D G

(SOLO OVER VERSE)

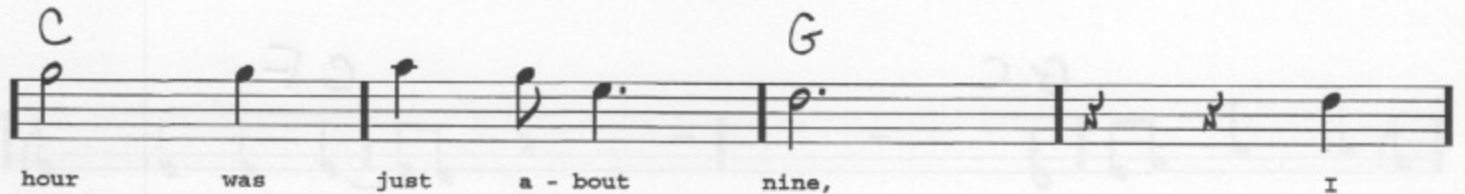
2. D G

2. Well, the

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

D G

(MED. WALTZ) **GIRL IN THE BLUE VELVET BAND**
 - CLIFF CARLISLE/MEL FOREE



2. On her face there was beauty of nature
 And her eyes they seemed to expand
 With her hair so rich and so brilliant
 Entwined in a blue velvet band.

3. We strolled down the street together
 In my pocket she placed her small hand
 She planted the evidence on me
 The girl in the blue velvet band.

4. I heard the scream of the siren
 And the girl in the blue velvet band
 She left me to face all the trouble
 For a diamond that was worth ten grand.

5. At night when bedtime was ringing
 Standing close to the bar
 I fancied I heard a voice calling
 Far out on the ocean of stars.

6. They sent me to San Quentin for stealing
 God knows I'm an innocent man
 But the guilty one, now she lies dying
 The girl in the blue velvet band.

7. I'll be out in a year and I'm leaving
 And I'll carry the name of a man
 That served ten years in prison
 For the girl in the blue velvet band.

8. And when I get out I'll endeavor
 To live in some other land
 And I'll bid farewell to old Frisco
 And the girl in the blue velvet band.

(MED. FAST)

GOLD RUSH

- BILL MONROE

A

B

(MED.)

GOD LOVES HIS CHILDREN

- LESTER FLATT / EARL SCRUGGS

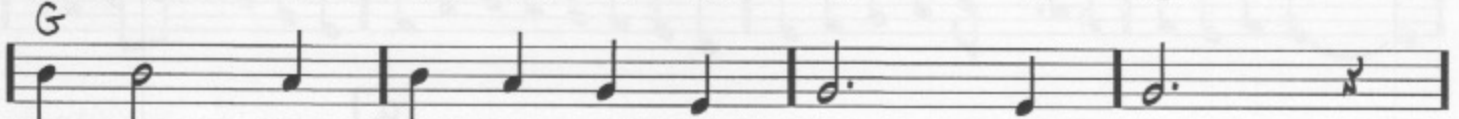
VERSE



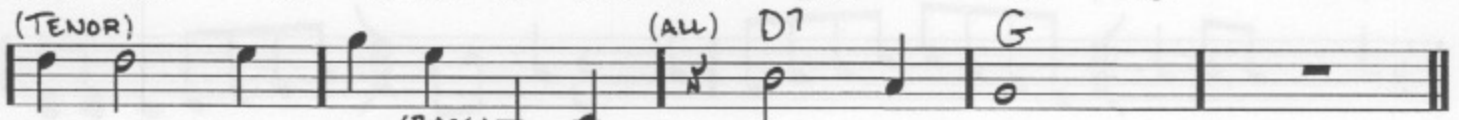
1. I was a stang - er, broth - er, out in sin,
 2. Broth - er, take warn - ing, while yet you have time,
 3. I'm glad I found Him and I'm on my way,



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,

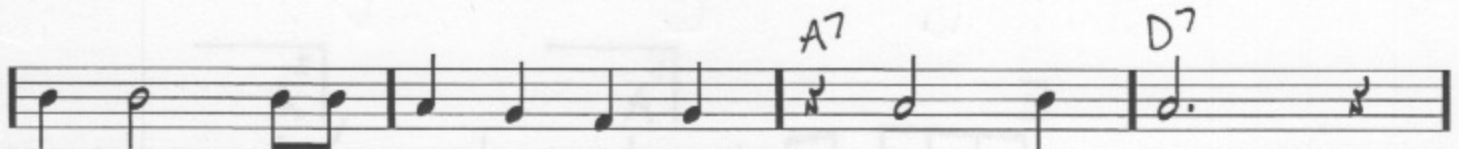


I love my Sav - ior (more) ev - 'ry day.
 God loves his chil - dren, (broth - er) ev - 'ry day.
 God loves his chil - dren, (broth - er) ev - 'ry day.

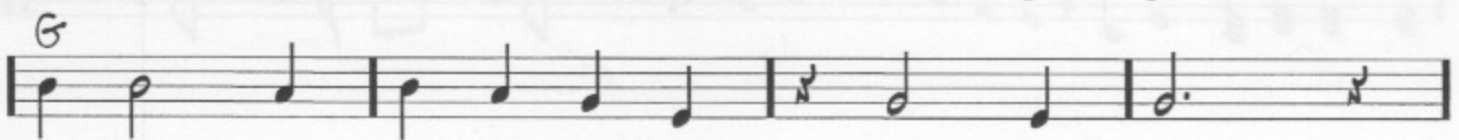
CHORUS



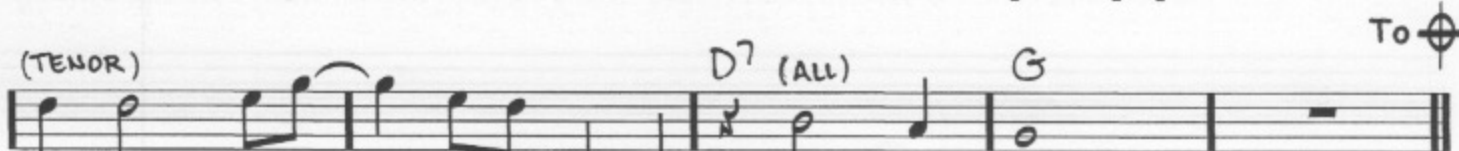
God loves his chil - dren, broth - er, yes, I know.



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

127

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.

A7 D7

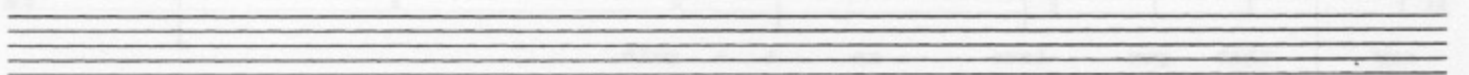
He will pro-TECT you an-y-where you go.

G

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

TENDR: SLOW, A CAPPELLA: G

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



(MED.)

GOLD WATCH AND CHAIN

- A.P. CARTER

CHORUS

Oh, I'll pawn you my gold watch and chain, love, and I'll
 pawn you my gold dia-mond ring. I'll pawn you this heart in my
 bos - om. On - ly say that you love me a - gain

VERSE

(SOLD OVER CHORUS) F

1. Dar - ling, how can I stay here with - out you? I have
 2. Take — back all the gifts you have giv - en but a
 3. Tell me why that you no long - er love me, tell me

noth - ing to cheer my poor heart. This old world would seem
 ring and a lock of your hair, and a card with your
 why that your smile is not bright. Tell me why you have

sad, love, with - out you. Tell me now that we're nev - er to
 pic - ture up - on it; it's a face that is false but is
 grown so cold heart-ed. Is there no kiss for me, love to -

(SOLD OVER CHORUS) D.S. AL

part. }
 fair. } Oh, I'll night? Oh, I'll

say that you love me a - gain.

(FAST)

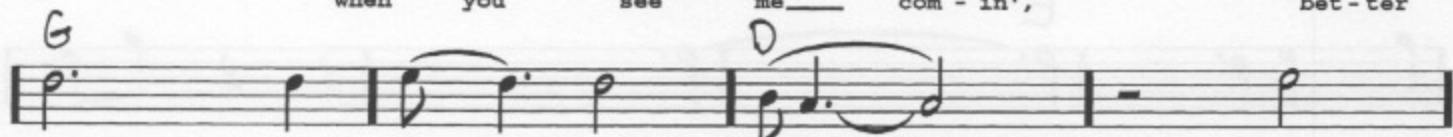
GONNA PAINT THE TOWN

-RALPH STANLEY

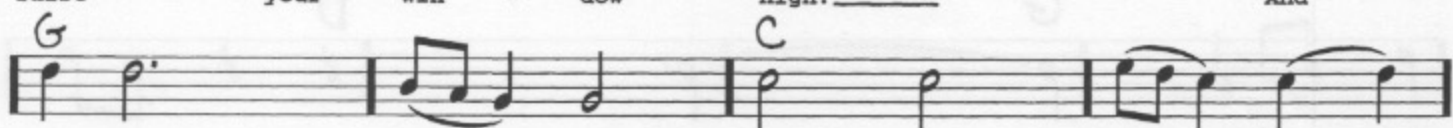
VERSE



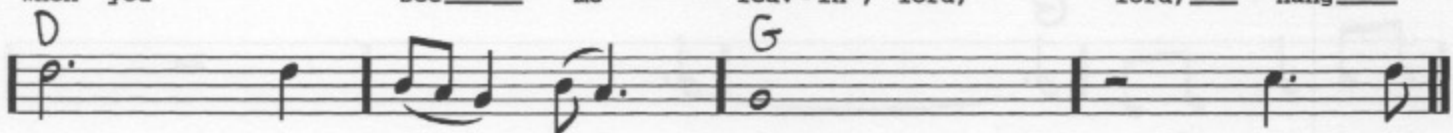
1. She's from the hills of Ken-tuck-y, with
say we can't get mar-ried; they
when you see me com-in', bet-ter



wavy say I'm ing not long black hair and
raise I'm your win-dow of you. and
high. And

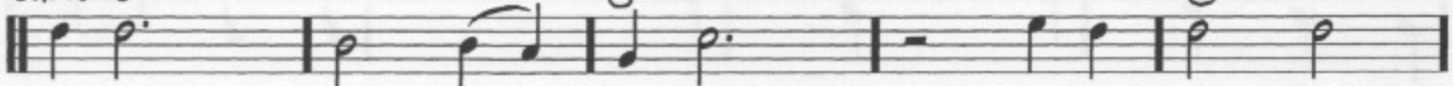


lips as They don't when you sweet as warm red wine; no
They don't when you see me leav-in', lord, - bout; they don't
hang



oth know down ers what your can we've head com gone and pare. through. cry. } I'm a

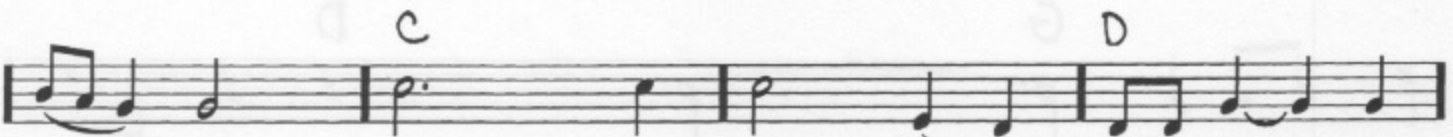
CHORUS



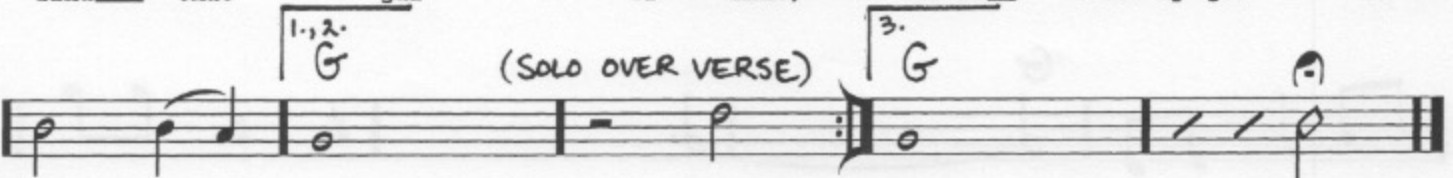
go-in' honk - y tonk-in'; eve-ry-thing's turned



up - side down. But when I



find that gal of mine, we're real-ly gon - na



paint this town.

2. They town.
3. Now,

(MED. TO FAST)
WALTZ

A GOOD WOMAN'S LOVE

- CY COBEN

VERSE

I was a rover, on
land and on sea, 'til a
good woman's love made a
new man of me.
Life had no meaning, it was
so incomplete, 'til a
good woman's love put me
back on my feet. Still, I

CHORUS
C

roam_ and I go home_ in the eve - ning, and she's_ wait - ing

G C

there. And I know_ that no

mat - ter what hap - pens, she'll al - ways

D (RHYTHM STOP ?)

care. And when

G (RESUME)

night_ falls, and the moon shines a -

E-

bove, I'm a man with_ a

G To D

dream, and a good wom - an's_

G

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

D RIT. G

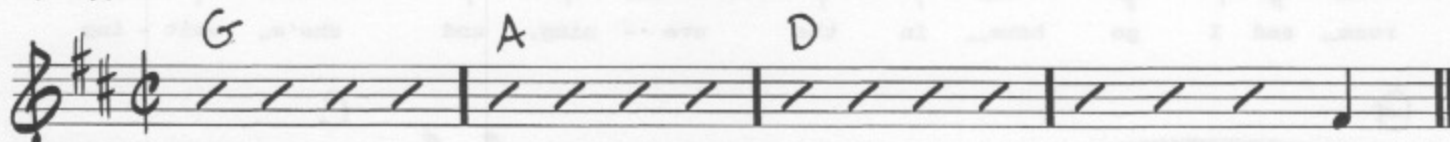
and a good wom - an's_ love.

(MED.)

GOTTA TRAVEL ON

- PAUL CLAYTON/LARRY EHRLICH/DAVID LAZAR/TOM SIX

INTRO

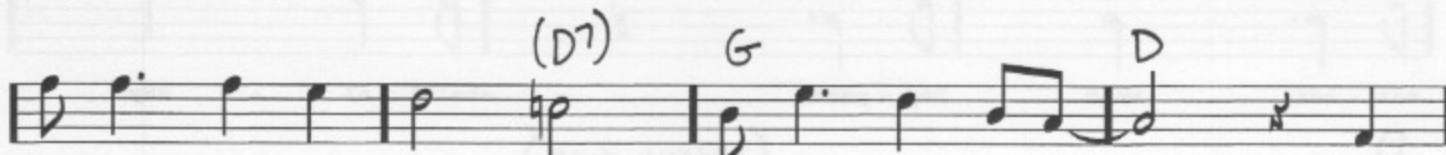


CHORUS

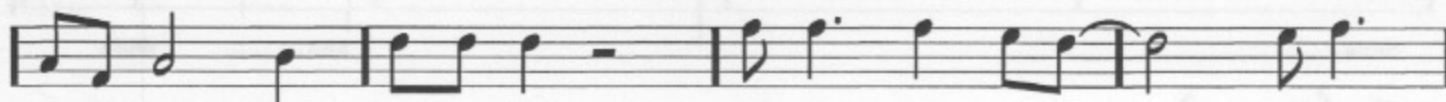
I've



laid a-round and played a-round this old town too long. —



Sum-mer's al-most gone, yes, win-ter's com-in' on. — I've



laid a-round and played a-round this old town too long, — and I

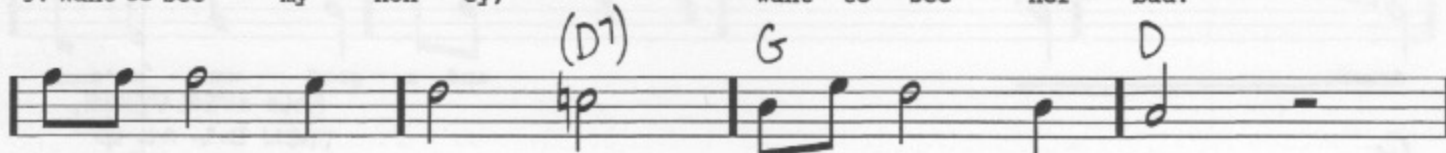


feel like I've got-ta trav-el on. —

VERSE



1. High sheriff and po-lice, rid-in' af-ter me,
 2. Papa writes to John-ny, but John-ny can't come home.
 3. Want to see my hon-ey, want to see her bad.



rid-in' af-ter me, yes, com-in' af-ter me.
 John-ny can't come home, no, John-ny can't come home.
 Want to see her bad, oh I want to see her bad.



High sheriff and po-lice, rid-in' af-ter me, and I
 Papa writes to John-ny, but John-ny can't come home, 'cause he's
 Want to see my hon-ey, want to see her bad. She's the

G A D

feel like I've got - ta trav - el on.____
 been on that chain gang too long.____ }
 best gal this poor boy's ev - er had.____

I've

CHORUS

D

laid a-round and played a-round this old town too long.____

(D7) G D

Sum-mer's al - most gone, yes, win-ter's com - in' on.____

I've

laid a-round and played a-round this old town too long.____

G A D To ⊕

and I feel like I've got - ta trav - el on.____

SOLO (VERSE)

D (D7)

G D

G A D 2. D

D.S. AL 3RD VERSE
 AL ⊕

⊕ G A D

and I feel like I've got - ta trav - el on.____

(SLOW TO MED.)

GREAT HIGH MOUNTAIN

-KEITH WHITLEY

INTRO (LAST HALF OF CHORUS)

F B \flat F

CHORUS

You don't have_

to move that moun-tain, just help me, Lord, to climb it. You don't have_

to move thestum-bling blocks, just guide_ me, Lord, a - round them.

B \flat F To \oplus F

VERSE

1. We must climb_ a great high_ moun-tain to reach God's gra - cious

is filled_ with pit-falls; some - times we may

F

king - dom. But in His words you'll find_ the strength_ if you_ will just be -

fal - ter. But God will grant the strength,_my friend,_ on your knees down at the

CHORUS

lieve them.} You don't have_ to move that_ moun-tain, just

al - tar.}

help_ me, Lord, to climb it. You don't have_ to move thestum - bling blocks, just

guide_ me, Lord, a - round them. 2.Oh, the way round them.

B \flat F (SOLO OVER VERSE) 2. F SOLD OVER CHORUS, THEN D.S. AL \oplus (W/PICKUPS)

round them.

\oplus F

HEAD OVER HEELS IN LOVE WITH YOU

(I'M HEAD OVER HEELS IN LOVE)

- LESTER FLATT

(MED.)

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)

2. Ev - 'ry 4. Oh, I
 3. Oh, the

For I'm head o - ver heels in love with you.

(SLOW TO
MED.)

GREEN LIGHT ON THE SOUTHERN

- NORMAN BLAKE

VERSE

B

1. Stand - ing on the side track at the south end of
3. Creep - in' down the rust-y-rails on the weed - grown branch

E

town line; on a dry hot dust - y Au - gust day, the
sec - tion hou - ses gray and white by the

B **E**

steam pipe blow - in' down. The fire man with his
yard lim - it sign. The hog - gers call the

B **E**

long oil can 'a - oil - ing the old valve gears,
old high - ball, no more - time to wait;

B

wait - ing for the fast mail train the sem - a - phore to
roll - ing down to Bir - ming - ham with a ten car lo - cal

E

clear. freight. 2. The en - gi - neer in the
4. The whis - tles scream with a

B **E**

old high cab, his gold watch in his hand,
hiss of steam, the head - light gleams clear; the

B

look-ing at the wa-ter glass and let-tin' down the sand.
driv-ers roll on the green and go get-ting might - y near.

E B

Roll - ing out on the old main line, tak-in' up the en - gine crew on
Hand - ing up the or - ders to the en - gine crew on

E

slack; time; it's the gone to - day but, so they say, to -
Al - a - bam-a Great South - ern A G

B E

mor - row he'll be back. } Oh, if
S Rail - road line. }

CHORUS

B A E

I could re - turn to those

A E B

boy - hood days of mine and that

E B

green light on the South - ern, South - ern Rail - road

1. E (SOLD OVER VERSE) 2. E

line. line.

(MED.)

HEY LONESOME

- JIMMY MARTIN | SAMUEL HUMPHREY

CHORUS

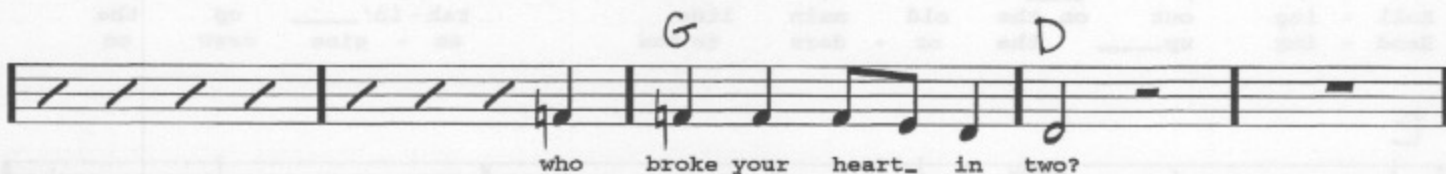
AD LIB (A CAPPELLA)

D

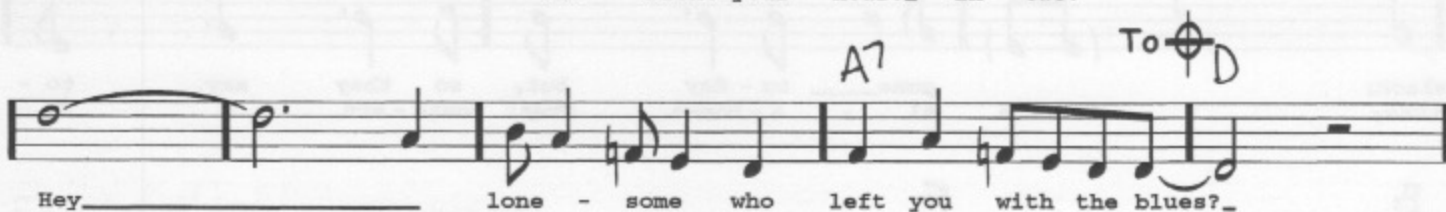
A TEMPO



Hey lone - some, _

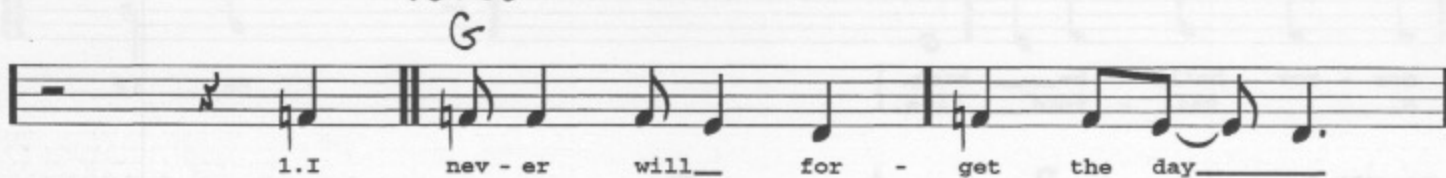


who broke your heart in two?



Hey lone - some who left you with the blues?

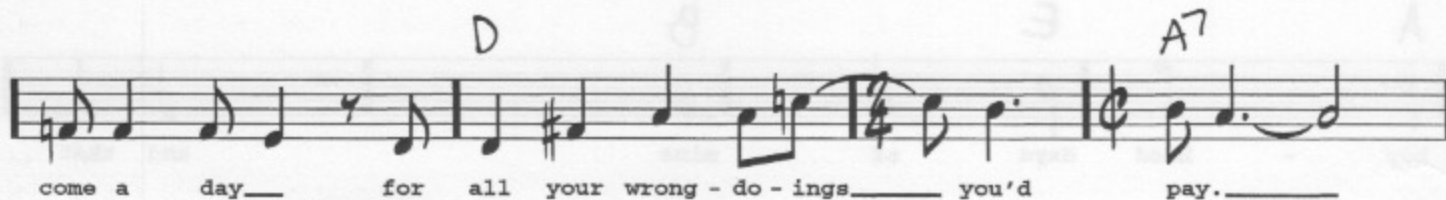
VERSE



1. I nev - er will for - get the day

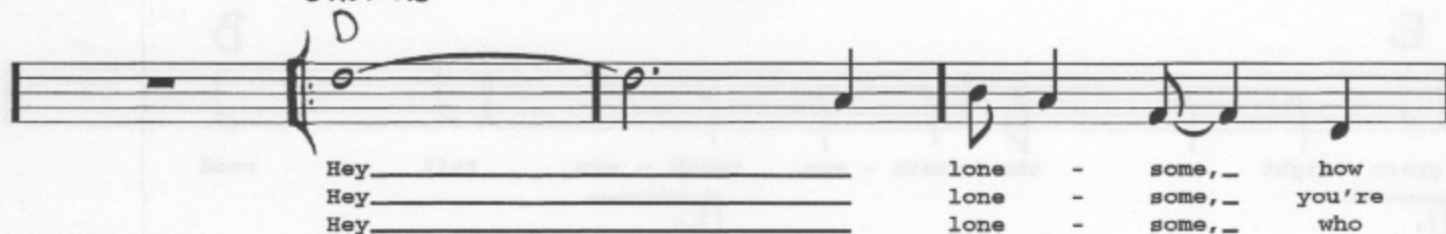


that you threw my dreams a - way, when I told you there'd

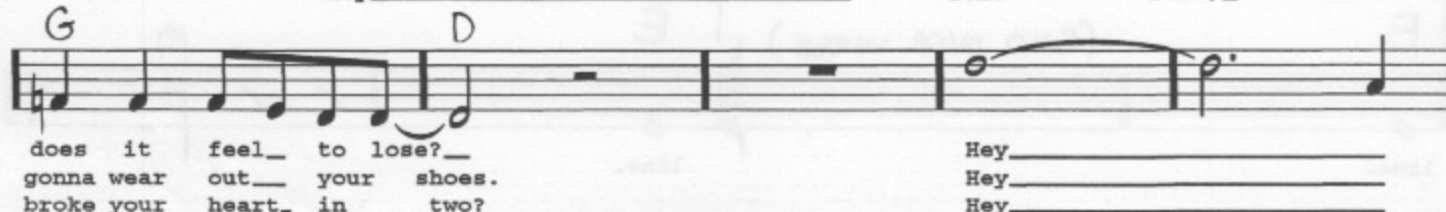


come a day for all your wrong - do - ings you'd pay.

CHORUS



Hey lone - some, how
Hey lone - some, you're
Hey lone - some, who



does it feel to lose?
gonna wear out your shoes.
broke your heart in two?

A7 To $\text{\textcircled{D}}$

lone - some, - who left you with the blues?
 lone - some, - who left you with the blues?
 lone - some, - who left you with the blues?

SOLO (VERSE)

G D G

D A7

(CHORUS W/OUT PAUSES)

D G D

A7 D

VERSE

G D

2. You did - n't care_ what I went through, _you left me here to cry._
 3. I tried to tell_ you when you left_ that you'd be back some_

G D

day, You knew my love_ for you was true, but still you said good -
 but I've done found me some-one else_ and here's all I've got to -

1. A7 2. A7 D.S. AL 3RD CHORUS
AL $\text{\textcircled{D}}$

bye. say:

$\text{\textcircled{D}}$

(SLOW TO MED.)

HIGH ON A MOUNTAIN TOP

-OLA BELLE REED

CHORUS

G F G C

High on a moun-tain top, _ standing all a-lone, _

G D G

won-d'ring where the years _ of my life have flown. High on a

G C G

moun-tain top, _ wind blow-ing free, _ think-ing a-bout the days _

D G

To ⊕ (SOLD OVER VERSE ON REPEATS) VERSE

_ that used to be. _

1. As I _ looked in that
2. Well, I _ wonder if you

F G

val-ley down _ be-low, _ it was _ green just as
ev-er _ think of me, _ or has _ time blot-ted

F G

far as I _ could see. As my mem-o-ry _ re-turned, _
out your mem-o-ry? As I lis-ten to _ the breeze

F G C G

_ oh, how my heart did yearn for _ you and the
whis-per gent-ly to _ the trees. I'll al-ways cher-ish _

D G

days that used to be. _
what you meant to me. _

D.C. AL ⊕

D G

I won-der if you ev-er think of me. _

(MED.)

HIGHWAY 40 BLUES

- LARRY CORDLE

These High-way For-ty blues; I've walked
young, and told me round like a rol-ling

holes in both my shoes. I've count-ed the days since I've been
lies of things to come. Fame and for - tune lies a -
stone from town to town. I've met pret - ty girls, I have to

gone; I'd love to see the lights of home.
head; that's what the bill-board lights had said.
say, but none of them could make me stay.

Was - ted time and mon - ey, too;
Shat - tered dreams, my mind is numb.
I've played the mus - ic halls and bars;

squan - dered youth in search of truth.
my mon - ey's gone, stick out my thumb.
had fan - cy clothes and big fine cars.

But in the end I had to lose; Lord a - bove, I've paid my
My eyes are filled with bit - ter tears; Lord, I ain't been home in
Things a coun - try boy can't use; Dix - ie - land, I sure miss

dues. Got them High - way For - ty blues.
years. Got them High - way For - ty blues.
you. Got them High - way For - ty blues.

2. The high - ways called when I was blues.
3. You know I've ram - bled all a -

(MED. TO FAST)

HIGHWAY OF REGRET

- RALPH STANLEY / DON ANTHONY

CHORUS

Musical notation for the first line of the chorus. Chords: G, C, G. Lyrics: Ain't talk - in', just walk - in', down this

Musical notation for the second line of the chorus. Chords: D, G, C. Lyrics: high - way of re-gret. Heart's burn - in', still yearn - in'

Musical notation for the third line of the chorus. Chords: G, D, To G. Lyrics: for the best girl_ this poor boy ev - er met. (SOLD OVER CHORUS)

VERSE

Musical notation for the first line of the verse. Chords: G, D, G. Lyrics: nev - er thought_ that this could hap - pen. I makes no_ dif - fer - ence where I wan - der. You

Musical notation for the second line of the verse. Chords: D, C. Lyrics: nev - er thought_ you'd be_ un - true. and go a - nev - er seem_ to leave_ my mind. Your face is

Musical notation for the third line of the verse. Chords: G, D. Lyrics: way_ with an - oth - er, and break a heart_ that wor-shipped al-ways there be - fore_ me. I think a - bout_ you all the_

Musical notation for the final line of the verse. Chords: 1. G, 2. G, D.S. AL, G. Lyrics: you. Ain't time. Ain't met.

(MED.)

HIGHWAY OF SORROW

- BILL MONROE / PETE PYLE

VERSE

1. I once had a dar-lin' wife, kind true and sweet.
2. I went back to my dar-lin', I got down on my knees. I

Life was so bright and gay, eve-ry-thing com-plete.
begged her with tear dimmed eyes to give my poor heart ease.

But I fell for an oth-er who led my life a -
But she was hurt so deep-ly, she could not for -

stray, so I'll live in sor-row 'til my dy-in' day.
give, so I'll live in sor-row as long as I live. }

CHORUS

Down the high-way of sor-row I'm - trav-el-in' a-lone. I've

lost all my true friends; I've lost a happy home. I'm

head-in' for de-struction, I'm on the wrong track. Down the

high-way of sor-row, there's no turn-in' back.

LAST X RIT.

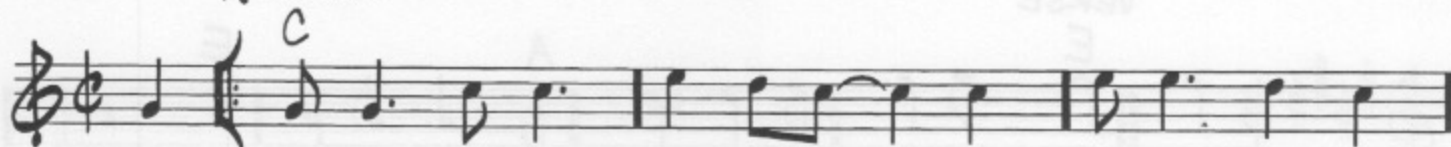
SOLD OVER VERSE
THEN D.C. AL 2ND VERSE
FINE (W/PICKUP) AL FINE

HIT PARADE OF LOVE

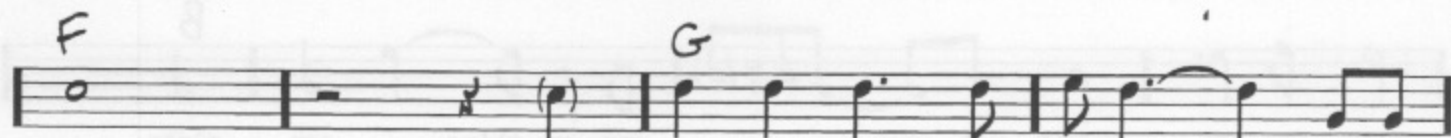
- WADE BIRCHFIELD / JIMMY MARTIN

(FIRST)

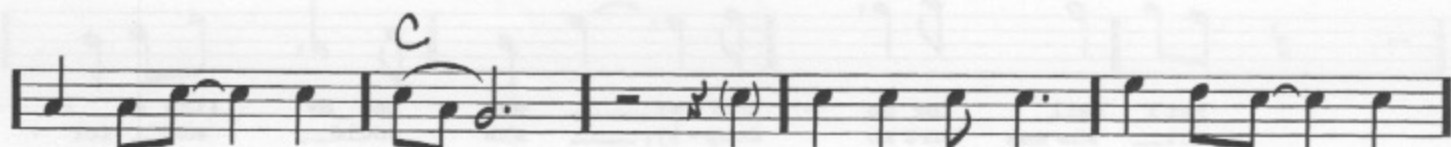
VERSE



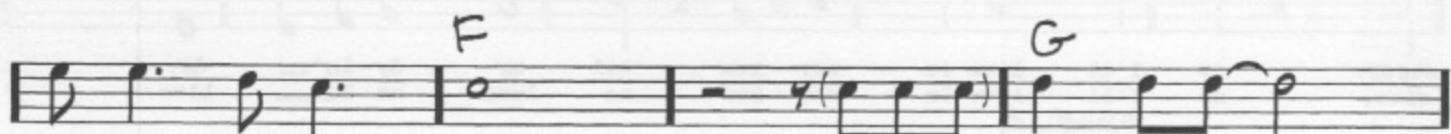
1. From what I've been a' - hear - ing, dear_ you've real - ly got it
 it's your heart I'm af - ter, dear, - 'cause it's so nice and
 if we'll work to - geth - er, _____ like all good lov - ers



made. You've got a lot of fel - lers _____ on your
 kind. An - oth - er one to take your place would
 should, we can make a go of it ev - 'ry



lov - ers' hit_ pa - rade. _____ If I can't be your num - ber one_ I
 sure be_ hard to find. _____ So put your arms a - round me, _____ and
 thing will_ turn out good. _____ We can have_ so much fun, - we'll

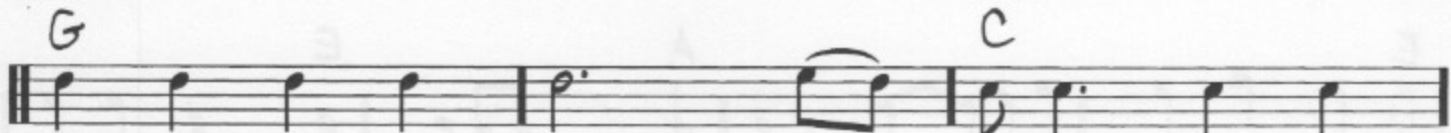


don't know what I'll do. I want to be plumb up_ _____
 be my tur - tle dove. Then_ I'll feel like I'm
 real - ly have it made. Then I'll know I'm

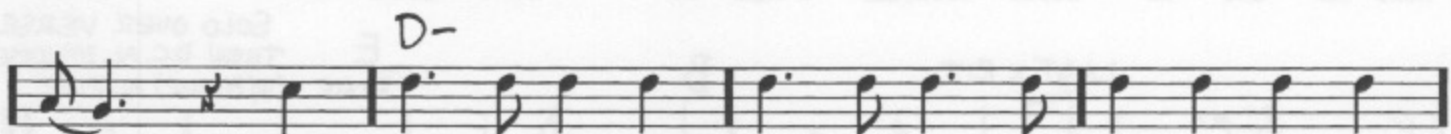


to the top_ I'm so in love_ with you. _____ } On your
 num - ber one on your hit pa - rade_ of love. _____ }
 num - ber one on your lov - ers' hit_ pa - rade. _____ }

CHORUS



hit par - ade of love, I_ know I'll nev - er



stop. - I've got a long, long way to climb be - fore I reach the

G C

top. _____ But_ if I do get there soon, I'll

F G

real - ly have_ it made. Then I'll know I'm

C To

num - ber one_ on your lov - ers' hit_ pa - rade. To

SOLO (BASED ON VERSE)

C F

G C

F

G C

1. 2. D.S. AL G

2.Now, 3.Now, Then I'll know I'm num - ber one_ on your

C ?

lov - ers' hit_ pa - rade. (GUITAR)

HOLD WATCHA GOT

(MED.)

- JIMMY MARTIN

E

(GUITAR)

OPEN VAMP

CHORUS

ON CUE:

Hold what-cha got I'm a' - com-in' home, ba - by, hold what-cha got and I

don't mean may - be, been a' - think-in' a - bout you and I'm on my

way. Don't sell the house, don't

wreck the car, stay there hon-ey right where you are.

Hold what-cha got, I'm a' - com-in' home to stay.

To ↻

(SOLD OVER CHORUS ON REPEAT)

- 1. Well, _____
- 2. Well, _____

when

VERSE

A

in my mind I get back, hon-ey I can see that's a pret-ty good sign I ain't leav-in', I been too lone-ly, lit-tle

E B7

that I need you, that's why I can't wait to get back home. too much griev-in'. When I get back, hon-ey this time I'm goin' to stay.

E A

So squeeze your-self real good and tight, I'll be there be- Well we won't fuss and we won't fight, this time things are gon-na

E B7

fore day - light. If you hold what-cha got, I'm a' - com-in' home to be all right. If you'll hold what-cha got, I'm a' - com-in' home to

1. E 2. E D.S. AL

stay. stay.

E

Don't sell the house, don't

A E

wreck the car, stay there hon-ey right where you are. Hold what-cha got, I'm a' -

B7 E

com-in' home to stay.

(FAST) HOW MOUNTAIN GIRLS CAN LOVE

- RUBY RAKES

CHORUS

Get down, boys, go back home, back to the girl you love. Treat her right, nev - er wrong, how moun - tain gals can love.

Chord symbols: D, A, E, A, D, A, E, To A (SOLD OVER VERSE)

2.Re -

VERSE

1. Rid - in' the night in the high, cold wind on the mem - ber the night we strolled down the lane, our trail of the old lone - some pine. hearts were gay and hap - py then. You

Think - in' of you, feel - in' so blue, wond - er - in' whis - pered to me when I held you close, we

why I left you be - hind. hoped that night would nev - er

Chord symbols: A, E, A

2. A D.C. AL

A

end.

love.

(MED.)

HOWLIN' AT THE MOON

-PETER ROWAN

VERSE

E A

1. She put on her red dress; she let her long hair
 2. Mom - my, oh dear Mom - my, please don't stay out all night
 3. Don't you cry lit-tle dar - lin', your ma - ma be com - ing home
 4. She went down to the hon-kytonk; she had two things on her

E A

down. She put on her red dress;
 long. Mom - my, oh dear Mom - my,
 soon. Don't you cry, lit-tle dar - lin',
 mind. She went down to the hon - ky tonk;

E

your please don't she let her long hair down.
 ma - ma be stay out all night long.
 she had two things on her mind.
 she had two things on her mind.

B7

Me and She kissed good - bye her ba - by;
 Dad - dy's lone-ly for you;
 She's paint-ing the town to-night;
 One was the man she left at home;

E

she went out to paint the town.
 yeah, we want you here at home.
 your ma - ma's howl - in' at the moon.
 the oth - er one was the one she hoped to find.

REFRAIN (YODEL)

B7 E E 1., 2., 3.

She went out to paint the town.
 Yeah, we want you here at home.
 She's howl - in' at the moon.
 Oh, the one she hoped to

(SOLO OVER VERSE)

E

find. She's a - howl - in'

B7 E

at the moon.

(MED TO FAST)

I AIN'T GOIN' TO WORK TOMORROW

- A.P. CARTER / LESTER FLATT / EARL SCRUGGS

VERSE

1. Oh, I'm gon - na leave this coun - try,
 hear that ban - jo ring - ing,
 hang my head in sor - row,

Lord, I'm gon - na leave this world.
 can't you hear that mourn - ful sound.
 Lord, I'll hang my head and cry.

Oh, I'm gon - na leave this coun - try
 Can't you hear those pretty girls laugh - in',
 Oh, I'll hang my head in sor - row,

for the sake of one lit - tle girl. } Oh, I
 o - ver on the cold, cold ground. }
 as my dar - lin' pas - ses by. }

CHORUS

ain't gon - na work to - mor - row, I ain't gon - na
 work next day. Lord, I ain't gon - na
 work to - mor - row, for it may be a
 rain - y day.

(SOLO OVER VERSE)

2. Can't you day.
 3. Oh, I'll

(MED.) I AM A MAN OF CONSTANT SORROW

- CARTER STANLEY

INTRO G

(GUITAR)

In con-stant sor - row all my_ days.

VERSE

1. I _____ am a man _____ of con-stant sor - row,
 2. For _____ six long years _____ I've been in trou - ble,
 3. You _____ can bur - y me _____ in some deep val - ley,
 4. May _____ be your friends think _____ I'm just a stran-ger,

I've seen trou - ble all my days.
 no plea-sure here _____ on earth I find.
 for man - y years _____ where I may lay.
 my face you nev - er will see no more.

I _____ bid fare - well _____ to old Ken - tuck - y, _____
 For _____ in this world _____ I'm bound to ram - ble, _____
 Then _____ you may learn _____ to love an - oth - er _____
 But _____ there is one prom - ise that is giv - en: _____

the state where I _____ was borned and raised.
 I have no friends _____ to help me now.
 while I am sleep - ing in my grave.
 I'll meet you on _____ God's gold - en shore.

(The state where he _____ was borned and raised).
 (He has no friends _____ to help him now).
 (While he is sleep - ing in his grave).
 (He'll meet you on _____ God's gold - en shore).

(SLOW TO MED.)

I AM A PILGRIM

-TRADITIONAL

CHORUS

D7 **G**

I am a pil - grim,

C7 **G**

and a strang - er, trav - el - ing

C7

through this wear - i - some land. I've got a

G **D7** **G**

home in that yon - der cit - y, good Lord, and it's

G **D7** **G**

not, not made by hand. I'm going

VERSE

D7 **G**

down to the riv - er of Jor - dan just to

C7 **G**

moth - er, a sis - ter and broth - er, who have

C7 **G**

soothe my wor - ried soul. If I could

C7 **G**

gone on be - fore. I'm de -

C7

touch but the hem of His gar-ments, good Lord, I do be -
 ter - mined to go and see them, good good Lord, o - ver

G

D7

G

lieve on it would make me whole. I am a
 that oth - er shore.

CHORUS

D7

G

pil - grim, and a strang - er, trav-el-ing

C7

G

through this wear-i-some land. I've got a

C7

home in that yon - der cit - y, good Lord, and it's

G

D7

1. G

(SOLD OVER CHORUS)

not, not made by hand. 2. I've got a

2. G

hand.

(MED. SLOW)

I AM WEARY (LET ME REST)

- PETER KUYKENDALL

INTRO (2nd HALF OF CHORUS)

1. Kiss me, -
2. Kiss me, -

CHORUS

moth - er, kiss_ your dar - ling, lay my
moth - er, kiss_ your dar - ling, see the

head up - on_ your_ breast. Fold your_
pain up - on_ my_ brow. For I'll_

lov ing arms_ a - round_ me. I an
soon be_ with the an - gels. Fate has

wea ry, let me rest. Seems the light_
doomed_ my fu - ture now. Through the years,

VERSE

E A

is_ swift - ly fading. Bright - er scenes
you've_ al - ways_ loved me, and my_

E

life_ they now_ do_ show. I am
you've_ tried_ to_ save. But now

D A

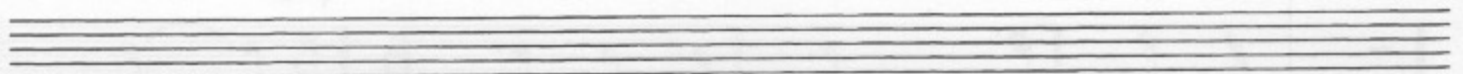
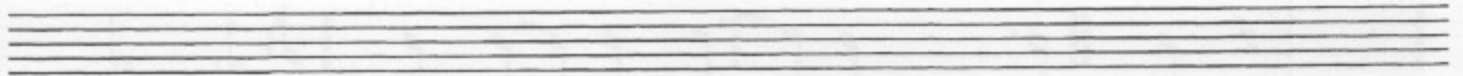
stand - ing by the riv - er. An - gels wait
I shall_ slum - ber sweet - ly in a deep

E 1. A 2. A D.S. AL 1st CHORUS AL

to take_ me_ home. Kiss me_ and lone - ly_ grave.

A RIT. E A D A

I am wea - ry, let me rest.



(MED. SLOW)

I CRIED AGAIN

- AUNTY INMAN

VERSE

B E B

1. Tear - drops fell the night_ you said, _____
 took your let - ters_ from the shelf _____
 thought of love I'd been_ de - nied, _____

F#

"I love you, dear," and you were_ wed.
 and read a - loud just to my - self.
 and how to hold it I had_ tried.

B E B

I watched you while you held his hand; _____
 And just be - fore I reached the end, _____
 And of the dreams that we had shared, _____

F# B

I turned a - way_ and cried a - gain. _____
 I bowed my head_ and cried a - gain. _____
 and of the days_ when you had cared. _____

CHORUS

E B

I cried a - gain_ when I_ reached home; _____
 I thought of nights_ so long_ a - go _____
 And here's the rea - son why_ I say _____

F#

There sat your pic - ture all a - lone. _____
 and of a love I want - ed so, _____
 I must throw your things a - way. _____

B E B

I thought of things that might have been.
and then how fate had took a hand
For they would on - ly bring me pain,

F# 1., 2. B

I bowed my head and cried a - gain.
I bowed my head and cried a - gain.
and then I'd on - ly cry a -

(SOLO OVER VERSE) 3. B

gain. I bowed my

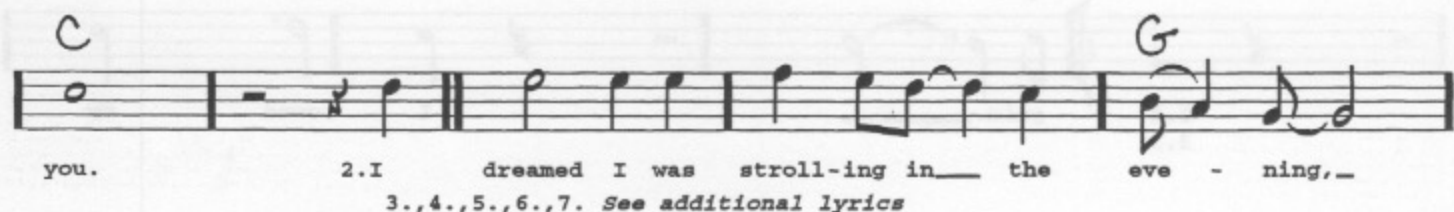
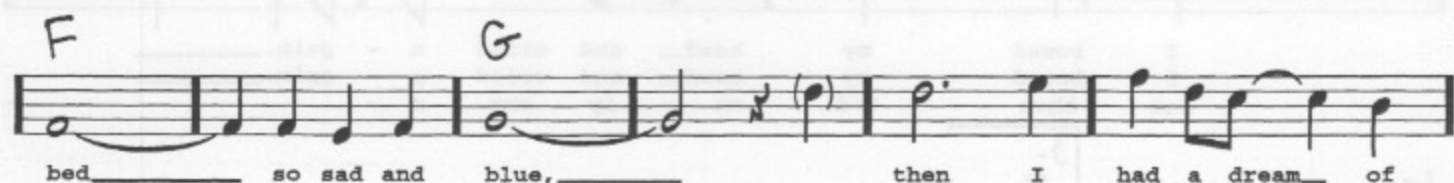
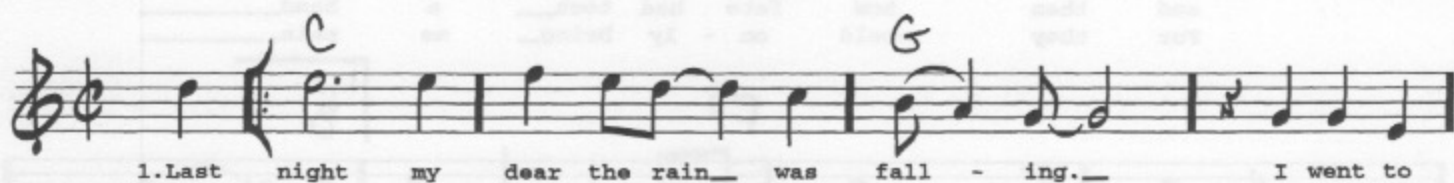
2.I
3.I

F# B

head and cried a - gain.

(MED.) I DON'T BELIEVE YOU'VE MET MY BABY

- AUTRY INMAN



Additional Lyrics

3. Then we met out in the moonlight
The stars were shining in your eyes
But another was there too.

SOLO (over single verse)

4. I don't believe you've met my baby
You looked at him, you looked at me
I wondered who you were talking to.

5. I shook the hand of your stranger
But I was shaking more inside
I was still wondering who.

SOLO (over single verse)

6. Your arm was resting on his shoulder
You smiled at him, he smiled at you
His eyes were filled with victory

7. He said my sister wants to marry
And then my heart was filled with ease
I knew that you would marry me.

(MED. SLOW) I KNOW YOU'RE MARRIED BUT I LOVE YOU STILL

- DON RENO / MACK MAGAHA

INTRO

1. The day—

VERSE

I met— you my heart spoke to me. It
a heart,— dear, that would die for you. I'd

said to love— you through e - ter - ni - ty. Not
give the world— dear to be - long to you. The

know - ing that you were an - oth - er's bride, I
game is ov - er, now I know I've lost. My

vowed I'd al - ways be close by your side. } You
bro - ken heart— will have to pay the cost. }

CHORUS

know I love— you and I al - ways will. I know you're mar -

- ried but I love you still. 2. You broke still.

(MED. WALTZ) **I HEAR A SWEET VOICE CALLING**

- BILL MONROE

VERSE

E

1. Our lit-tle girl ta - ken sick one eve - ning
care of my lit - tle broth - er,

A E

as she walked home from school,
tell him I've gone to rest.

A E

and then her death - bed soon claimed her.
I know his lit - tle heart is brok - en,

B7 E

It made us so sad and so blue.
he's all that you have left.

2. Then she called me close to her bed - side,
4. Then she closed her eyes for - ev - er,

A E

and whis-pered these words soft and low,
nev - er to see us no more,

A E

tell mom-my to come to me quick-ly.
un - til we meet our dar - lin'.

B7 E

I want to kiss you and both and go.
on the bright and peace - ful shore. }

CHORUS

I hear a sweet voice call - ing

B7 E

way up in heav - en on high.

A

God has made room for your daugh - ter; oh,

E B7 LAST X RIT. 1. E (SOLO OVER SINGLE VERSE) 2. E

mom - my and dad - dy, don't cry. 3. Take cry.

(MED. TO FAST)

I KNOW YOU, RIDER

-TRADITIONAL

(BASS) C (BAND ENTERS)

OPEN VAMP: CHORUS B^b F

ON CUE: ON CUE:

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

B^b F C (OPEN) ON CUE:

miss me when I'm gone. Gon-na

E^b B^b E^b B^b TO C

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

(OPEN) VERSE B^b 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. train. I lay down last night, lord,
 Well, I wish I was a head-light

B^b F C (OPEN)

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

E^b F E^b F C

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

(OPEN) ON CUE: CHDRUS B^b 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: B^b

day. gone. The sun's gon-na shine in my back door some I know you, - rid-er, gon-na miss me

F C (OPEN) ON CUE: E^b B^b

door_ some day. gone. when_ I'm March wind's gon - na blow Gon-na miss your_ ba-by from

E^b B^b C (OPEN) ON CUE: SOLO

all my roll - in' cares_ a way. in your_ arms.

B^b F C (OPEN) ON CUE:

B^b F C (OPEN) 1. 2. D.S. AL

2. Well, I I

(BANJO)(BVA)

arms.

B^b F C ON CUE: ?

arms.

(SLOW TO MED.)
WALTZ

I LONG TO SEE THE OLD FOLKS

- CARTER STANLEY

SAMPLE INTRO

(MANDOLIN)

VERSE

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

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 - whill'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

LAST X RIT. (MANDOLIN OR FIDDLE)

long to be back home. home.

(MED. TO FAST)

I SAW THE LIGHT

- HANK WILLIAMS

VERSE

G

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,

C

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. }

D G

Praise the Lord, _____ I saw the light.

CHORUS

C

I saw the light, _____ I saw the light, _____ no more

G

dark - ness, no more night. _____ Now I'm so hap - py, no

sor - row in sight. _____ Praise the Lord, _____

D G (SOLO OVER VERSE) G

I saw the light. light.

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(MED. FAST)

I WISH YOU KNEW

- CHARLES LOUVIN / IRA LOUVIN

CHORUS

B E

I wish you knew how

F# E

hard I've tried to tell you, how hard I've tried to get you off my

B

mind. I wish you

E F#

knew how hard I've tried to sleep at night,

E B

since I know that you're no longer mine,

E F# B

since you've let another beat my time.

1. If
2. There's

VERSE

B F#

only half the things were true you say about my heart,
not a thought that could be worse than knowing that you're gone.

then I would have forgotten you since we've been apart.
But in the picture in your mind I'm never all alone.

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B

You said I forced my lips to kiss you
You see me in another's arms just

F#

when we said good-bye.
like I've been with you. You even said I forced
And the way I cry for you

B

the tears that came in to my eyes.
each night I only wish you knew.

CHORUS

B E F#

wish you knew how hard I've tried to

E B

tell you, how hard I've tried to get you off my mind.

E F#

I wish you knew how hard I've tried to

E B

sleep at night, since I know that you're no longer mine,

E F# To B

since you've let another beat my time.

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

B (BANJO)

time.

(MED.) I WOULDN'T CHANGE YOU IF I COULD

- PAUL H. JONES / ARTHUR SMITH

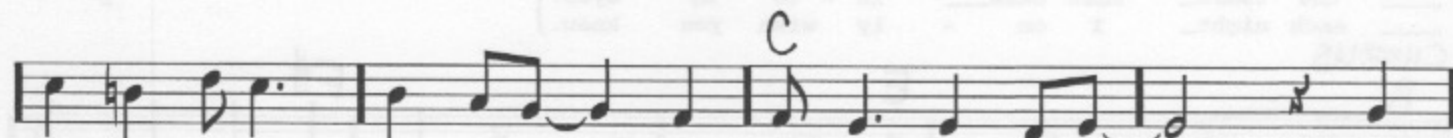
VERSE
F



1. I would-n't change a single thing about you if I could,
2. Your eyes, your lips, your tender smile, I'd leave them as they are,



the way you are just suits me to a tee. A
and come what may I'd love you just the same. And

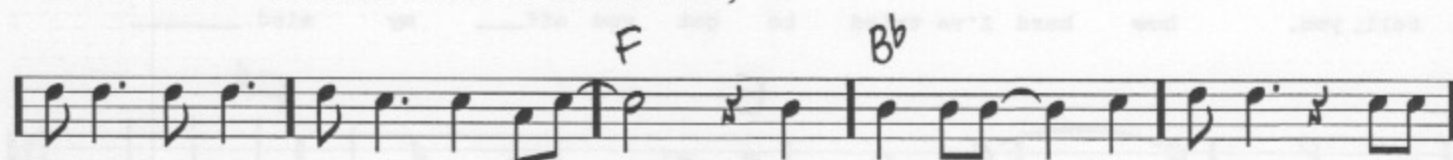


prin-cess in a sto-ry book, a queen up-on her throne, that's
if I were a pot-ter, and you a piece of clay, the

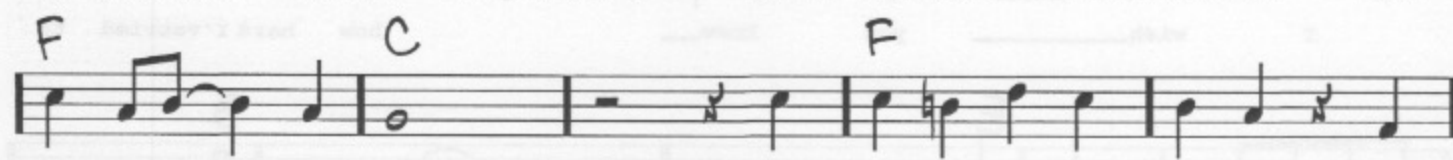
CHORUS
Bb



what you are and you be-long to me. } I would-n't change you
on-ly thing I'd change would be your name. }



if I could, I love you as you are. You're all that I would wish for if I

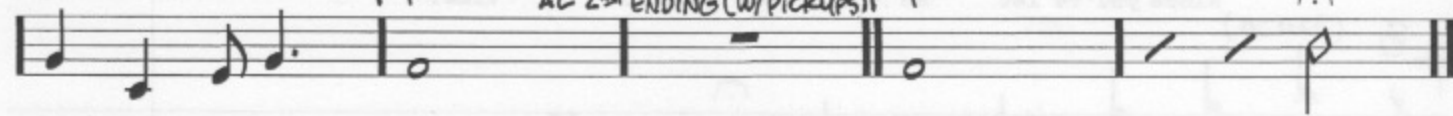


wished up-on a star. An an-gel sent from heav-en, you're



ev-'ry-thing that's good. You're per-fect just the way you are, I would-n't

1. F SOLO OVER VERSE, THEN D.S. 2. F
AL 2ND ENDING (W/PICKUPS)



change you if I could. could.

(MED.)

I'LL FLY AWAY

- ALBERT E. BRUMLEY

VERSE

G

1. Some bright morn - ing when this life is o'er, }
 2. When the sha - dows of this life have gone, }
 3. Oh, how glad and hap - py when we meet, }
 4. Just a few more wear - y days and then, }

C G

I'll _____ fly a - way, { to that home on
 like a bird from these
 no more cold darn
 to a land where

D G

God's ce - les - tial shore, }
 pri - son walls I'll fly, }
 shack - les on my feet, }
 joys will nev - er end, }

I'll _____ fly a - way.

CHORUS

I'll _____ fly a - way, oh glo - ry,

C G

I'll _____ fly a - way (in the morn - ing).

When I die Hal - le - lu - ia by and by,

D G (SOLO OVER VERSE) G

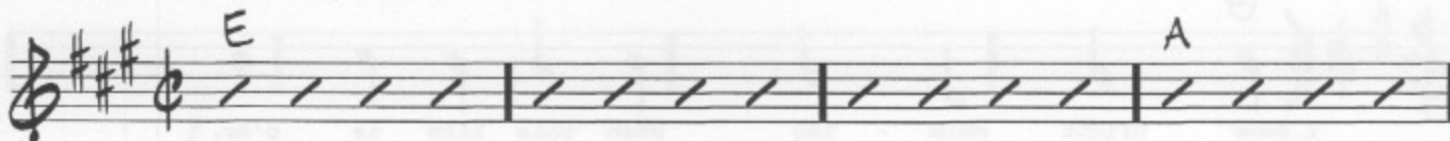
I'll _____ fly a - way. way.

(MED.)

I'LL GO STEPPING TOO

- TOM JAMES / JERRY DRGAN

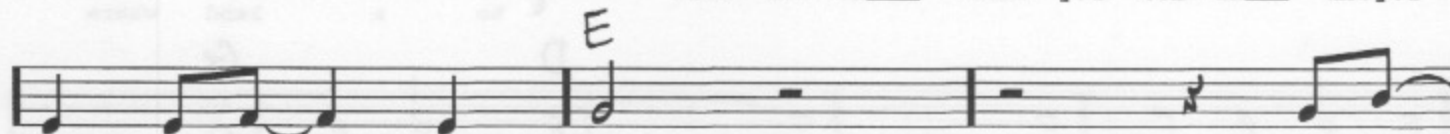
INTRO (END OF VERSE)



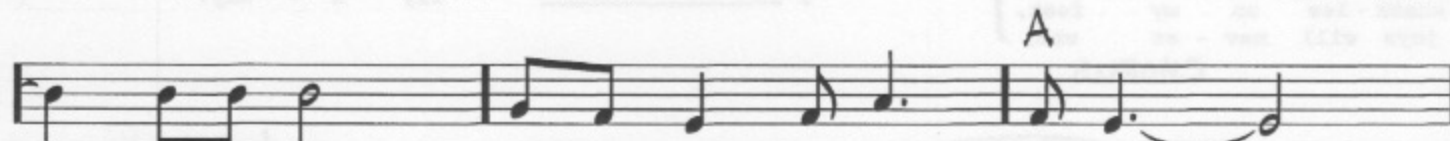
VERSE



1. Don't think that I'll be hang - in' a - round
 ev - 'ry time you come in late and
 From now on when you come in and you



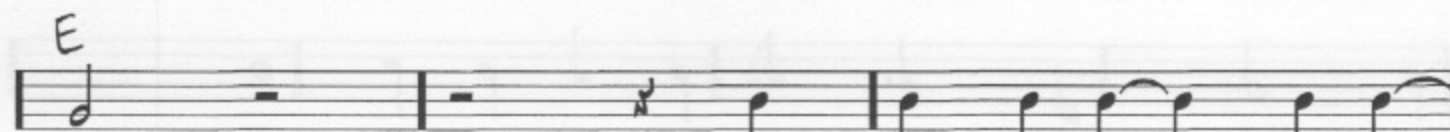
while you're hav - ing fun. I won't
 we be - gin to fight, you tell -
 won't tell where you've been, with your



— sit here cry - in' o - ver you.
 — me there are more fish in the sea.
 hair messed up and your clothes don't fit you right,



From now on when you step out, I'll tell you what I'll
 But the bait ain't what it used to be, and I've got news for
 don't start to yell if you find lip - stick on me



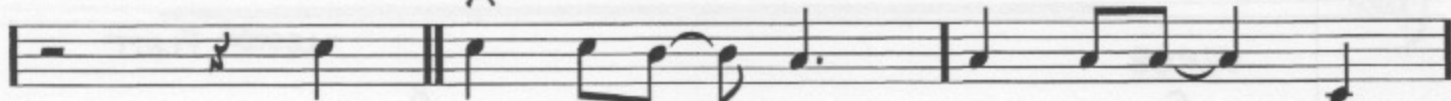
do: I'll lock the door, put out
 you. Now af - ter this, when you
 too. You will know that



— the cat and I'll go step - pin' too.
 — step out, then I'll go step - pin' too.
 I have been step - pin' just like you.

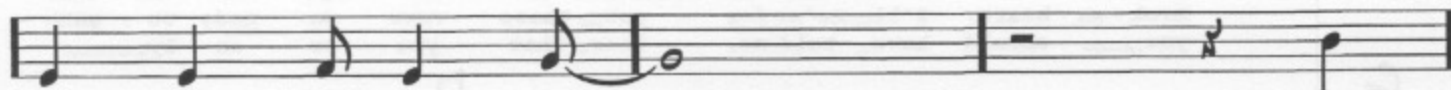
CHORUS

A



Yes, I'll go step - pin' too, my hon - ey,

E



I'll go step - pin' too. I'll

To



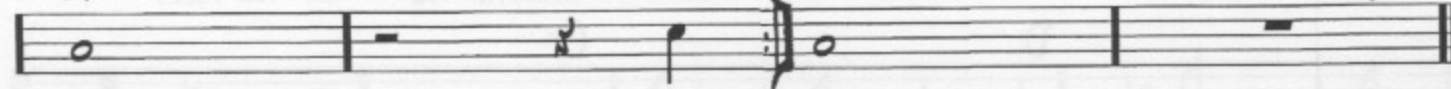
lock the door, put out the cat, and I'll go step - pin'

1., 2.
A

(SOLO OVER VERSE)

3.
A

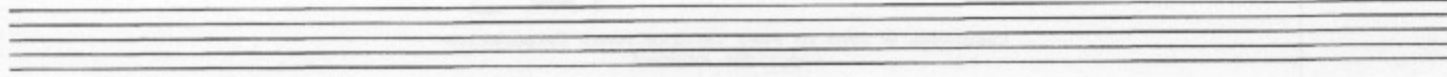
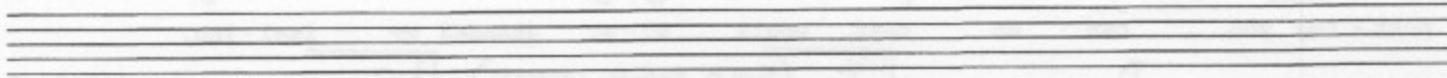
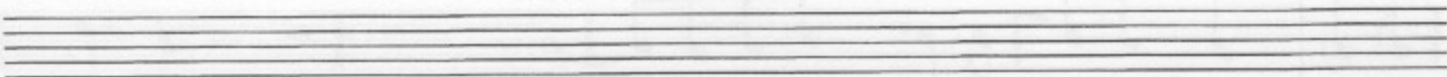
SOLD OVER VERSE,
THEN D.S. AL



too. 2. Now 3. too.



too.



I'LL NEVER SHED ANOTHER TEAR

(MED. FAST)

- LESTER FLATT

VERSE

1. I used to sit a-lone at night and wor-ry, lit-tle dar-
 brok-en heart, I'll ne'er for-get those vows we made to-geth-
 you should have told me, dear, that you ws on-ly

- lin', for I thought you meant the world to me. But
 - er. Man-y times you told me not to fear. But
 fool-in', then I'd nev-er learn to love you so.

know things have changed and those days are gone for-ev-er.
 now you've for-got-ten and you've left me here for-ev-er.
 Then I would-n't have all these heart-aches, my dar-lin',

So I'll nev-er shed an-oth-er tear. I'll
 So I'll nev-er shed an-oth-er tear. }
 dread-ing the day I'd see you go. }

CHORUS

nev-er shed an-oth-er tear, now I don't care what hap-pens.

You have proved your love un-true to me. There's

noth-ing you can do that would ev-er changed my feel-ing.

So I'll nev-er shed an-oth-er tear. 2. With a tear.
 3. Now, —

I'LL STAY AROUND

-LESTER FLATT

(MED.)

VERSE

G

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'

D

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

G C

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

CHORUS

G D G C

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

G

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

D G C

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

G D G

I just think I'll stay a - round. —

(SOLO OVER VERSE)

3 G (BANJO)

2. Now
 3. Some

(MED. SLOW)

I'M BLUE, I'M LONESOME

- BILL MONROE / HANK WILLIAMS

VERSE

1. The lone still some of the sigh of a train going
 in the pale moon
 by makes me want to stop and cry.
 light, the winds, they moan and cry.

I re-call the day it took you a
 These lone some blues I just can't

way. I'm blue, I'm lone - some too.
 lose. I'm blue, I'm lone - some too.

CHORUS

When I hear the whis - tle blow,
 I want to pack my clothes and go. The lone - some
 sigh of a train going by makes me want to
 stop and cry.

2. In the stop and cry.

(SOLO OVER VERSE)

2. F# RIT. B

(MED. FAST)

I'M GOIN' BACK TO OLD KENTUCKY

-BILL MONROE

VERSE



1. Now, when I left _____ old Ken - tuck - y, _____
Lou, _____ she is a beau - ty, _____
Lou, _____ you know I love you, _____



Lin - da kissed _____ me and she cried.
those pretty brown eyes _____ I love so well.
I long for you _____ both night and day.



I told her that _____ I would not lin - ger,
I'm a - go - in' back _____ to old Ken - tuck - y,
When the ros - es bloom _____ in old Ken - tuck - y,



that I'd be back _____ by and by.
nev - er more _____ to say fare - well. } I'm a - goin'
I'll be com - in' back to stay. }

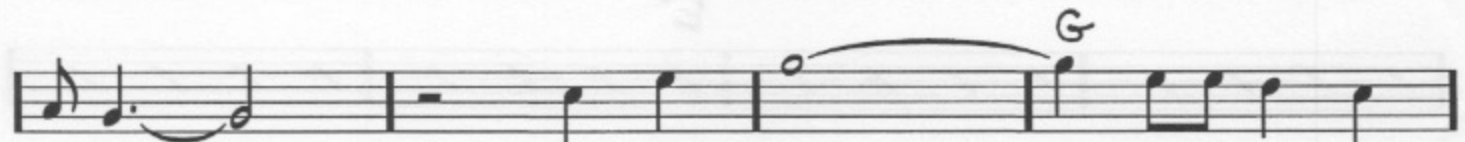
CHORUS



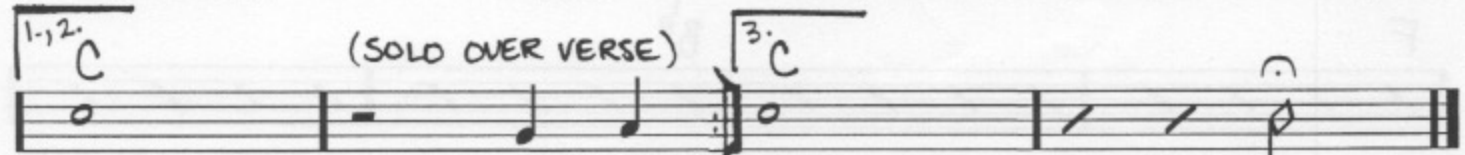
back _____ to old Ken - tuck - y, _____ there to



see _____ my Lin - da Lou. I'm a - goin' back _____ to old Ken -



tuck - y, _____ where the skies _____ are al - ways



blue. 2. Lin - da blue.
3. Lin - da

(MED.) I'M COMING BACK BUT I DON'T KNOW WHEN

- CHARLIE MONRDE

CHORUS

Handwritten musical notation for the chorus, including lyrics and chord markings.

Chord markings: B \flat , E \flat , F, B \flat , E \flat , F, B \flat .

Lyrics:
 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.

SOLO (VERSE)

Handwritten musical notation for the solo section, consisting of four staves with rhythmic patterns and chord markings.

Chord markings: B \flat , E \flat , F, B \flat , E \flat , F, B \flat .

VERSE
Bb

Eb



1. I hate to leave my mother dear,
2. When I come back, will you be here,

F

Bb



and father who is old and gray.
or will your love fade like a rose?

Eb



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

F

Bb



'til I come back to you to stay,
my love for you no body knows.

CHORUS

Eb



I'm going down this lone some road,

F

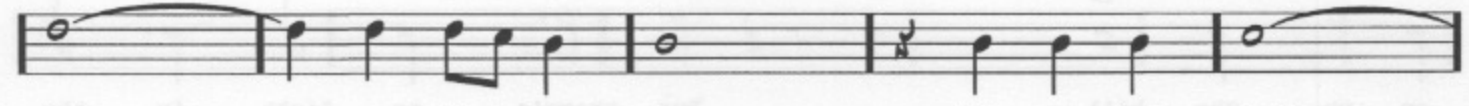
Bb



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

Eb

F

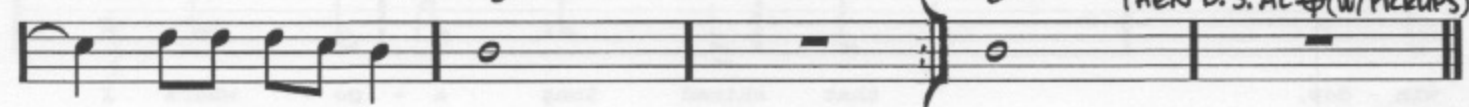


help us there to win. I'm coming back,

To 1. Bb

2. Bb

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



but I don't know when. when.

Bb



when.

(MED. TO FAST) **I'M ON MY WAY BACK TO THE OLD HOME**

- BILL MONROE

VERSE

1. Back in the days of my child-hood, in the
 2. Soon my child-hood days were o-ver, I
 3. High in the hills of old Ken-tuck-y stands the

eve-ning when ev-'ry-thing was still, I
 had to leave my old home. For
 fondest place in my mem-o-ry. I'm

used to sit and lis-ten to the fox hounds with my
 dad and mother were called to Heav-en, I was
 on my way back to the old home, the

dad in the old Ken-tuck-y hills. } I'm
 left in this world all a-lone. }
 light in the window I long to see. }

CHORUS

on my way back to the old home. The road winds

on up the hill. But there's no light in the

win-dow, that shined long a-go where I

lived. lived.

(MED.)

I'M USING MY BIBLE FOR A ROADMAP

- DON RENO / CHARLES SCHROEDER

CHORUS

There'll be no de-tours in Heav-en;
 no rough roads a-long the way. I'm us-ing my
 Bib-le for a road-map. My last stop is Heav-en some sweet

day. **VERSE**
 1. I'm us-ing my Bib-le for a road-map;
 2. I'm us-ing my Bib-le for a road-map;

ten com-mand-ments, they tell me what to do.
 the child-ren of Is-rael used it too.

The twelve dis-cip-les are my road sign, and
 They crossed the Red Sea of de-struction, for

Je-sus will take me safe-ly through. There'll through. There'll
 God was there to see them

stop is Heav-en some sweet day.

(MED.)

I'VE ENDURED

-DAVID REED/OLA BELLE REED

VERSE

G

1. Born in the moun - tains fif - ty years a -
 2. Bare-foot in the sum - mer on in - to the
 3. I've worked for the rich, I've lived with the

C

go, I've trod the hills and val - leys
 fall; too man - y mouths to feed, they
 poor; I've seen man - y a heart - ache;

G C

through the rain and snow. Seen the light - ning
 could - n't clothe us all. Went to church on
 there-'ll be man - y a - more. I've lived, loved and

G

flash - ing, I've heard the thun - der roll. }
 Sun - day to learn the gol - den rule. } I've en -
 sor - rowed, been to suc - cess' door. }

CHORUS

C G

dured, I've en - dured. How

C D G (SOLO OVER VERSE & CHORUS) G

long can one en - dure? dure? I've en -

TAG:

C G

dured, I've en - dured. How

C D G

long can one en - dure?